

WAHINE KAITUHI

Women Writers of
Aotearoa



**"The characters wouldn't go away.
They took 12 years to reach this shape..."**



Keri Hulme

Winner of the Pegasus
Prize for Maori Literature

Keri Hulme's "The Bone People".
Winner of Mobil's Pegasus Prize
for Maori Literature and now a
New Zealand best seller.



Mobil

Developing our natural resources.

WAHINE KAITUHI
Women Writers of
Aotearoa (New Zealand)



Spiral, Wellington 1985

Printed by Mobil for Spiral
Typesetting: Typesetting & Design

We thank the people who have helped us: at Mobil,
Charles Fordham, Glenda Lewis and Phil Brodie;
and elsewhere, Darea Sherratt, Juliet Krautschun,
Kate Fortune and Liz Melhuish

ISBN: 0-9597593-5-2

Foreword

This catalogue of books written, and in some cases translated into Maori, by women writers in New Zealand has been prepared by Spiral, a most energetic and far-seeing group of women who were responsible for the publishing of Keri Hulme's *the bone people*.

It has been put together in order to demonstrate the variety and quality of creative writing by women in New Zealand. Spiral have succeeded admirably with this intention, and I congratulate them on producing a catalogue which will broaden an understanding of New Zealand's culture and its people.

Ann Mallinson
President,
New Zealand Book Council

Introduction

We wanted to gather together the sort of information we'd like ourselves about women writers of other countries: who are they, what do they look like, what have they written, where can we get their books? However, because of our limited resources and specific interests this isn't a comprehensive list of all or even most of the women writers of Aotearoa. The women included have been serious writers for some time and with one exception are still writing; most have published at least two books or have a second one forthcoming. We looked for women who usually write fiction, (including children's fiction) poetry, or plays; and we've paid particular attention to Maori writers.

It's been difficult sometimes to find out what books are in print and available to buy, here or overseas; I'm not sure this catalogue is completely accurate. In putting it together I consulted *New Zealand books in print* (not entirely reliable) for information about local editions of work by the writers selected; then I checked for overseas editions at the Alexander Turnbull Library, the branch of the National Library with responsibility for collecting all editions of books by New Zealand writers. A list of the information found about her books was sent to each writer for checking; some women could tell me which books were still in print, others didn't know.

To provide a sense of the writers themselves as well as details about their books, we asked each woman to contribute a statement of up to 250 words, about anything she chose; and a drawing or photograph. Some wrote a statement especially for us, some sent extracts from their writing, some chose to include information provided by their publishers. Most Maori writers gave details of their tribal affiliations, which are listed directly beneath their names.

The women in this catalogue choose to distribute their work widely, generally in book form and through commercial publishers if possible. However, we have many significant writers whose work is not so readily available.

For example, Maori women are providing books of very high quality for the kohanga reo pre-schools; stories, translations and illustrations in books made by and which initiate small children into written Maori. A diverse group of young Maori women writes songs and song poetry, often expressing protest and pain, in an expanded version of traditional oral literature; their work is most likely to be published orally at hui and, increasingly, on radio and television rather than in print. Some women, many of whom see themselves as part of an international feminist tradition, self publish small collections or give readings of their work rather than become involved with structures they dislike, within the literary and publishing communities. Others write for performance or film and are more concerned with oral and visual presentation than with having their work published as a book. While all these writers are invisible in this catalogue, they greatly enrich the language and imagery we live among; we believe many of the women we've included are influenced by them (and by one another) as much as by American or European writers.

Writers are listed alphabetically by first name. Books are listed alphabetically and with the date of first publication by *the publisher listed*, which is not necessarily the date a book is first published: many books have been reissued by a publisher other than the original one. And where there are unlisted out-of-print books, possibly available through a library, there are two asterisks: **.

Arohanui,

Marian Evans
for Spiral

Irihapeti Ramsden, Ngai Tahu, Rangitane, designed the cover and named the catalogue. The cover illustration is of an ancient Maori clock, valued by us as a significant example of the women's art of weaving, from a time when we were without a written language.

Marian Evans, a Welsh/English immigrant with three sons born here, researched and co-ordinated the catalogue.

Miriama Evans, Ngati Mutunga, Kai Tahu, wrote the essay on Maori women's writing which follows the information about individual writers. (I have indicated long vowel length by the use of double vowels. Elsewhere in this catalogue vowel length is not shown.)





Amy Brown

Ngati Raukawa from Ngati Maniapoto; Te Ati Awa

The past 2 years have been a period of intense change for me — at times I've felt I had little control over my decision to have a change of career and give up a successful business at 43, and try to become a writer. Except for the last 12 years, my work has always been involved with writing of some sort, from advertising and public relations, to consumer research and ten years as a magazine writer — but nothing serious.

I lacked the conviction that I could succeed at serious writing. My upbringing made me an achiever. Consequently I was always striving to please my parents and therefore tackled little that I didn't believe I could do well . . . and about writing I wasn't sure.

With my father's death four years ago, a period of my life came to an end. Lots of time thinking about it, a need to have a little more soul in my life, and an overseas trip made me decide to give writing a serious go.

I have the desire to write for theatre and television and use those media to express, show or even indicate the very real differences between Maori and Pakeha.

I'm still very much on a learning curve but I can see improvement and growth in style. I've written two things that have pleased me.

The next ten years are crucial for Maori development and will set the blueprint for the coming generations. I'd like to be part of it, in my own way, without being especially radical about it.

The lesson. Radio play.
The murmur. Film script.

Short stories

Free spirit
A promise for Jake
Te kauri

Other work all magazine articles, mainly sociological content or profile.

I worked for *Thursday* for 10 years from the time it started. Also a 6 part series on the Health Department computer for the National Business Review which started the Audit Department looking at the system and finally closing it down.



Bub Bridger

Ngati Kahungunu

My name is Bub Bridger —

I'm 61 on the outside and about 25 on the inside.

Sometimes that's good and sometimes it's bad. Sometimes I'm a writer — of short stories — the occasional poem — and the next bit of *the* novel.

I've been married but I didn't like it.

I have four children and I love them because I'm their mother.

I have seven grandchildren and I love them because they're marvellous.

I don't have a husband, a home or a car.

I do have good friends, a Housing Corporation flat and a bicycle.

The friends are many. The flat is full of light with millionaire views of the sea, and the sky and the soaring Wellington hills. The bicycle is my good companion. On it I pedal about at snail pace befitting my age and figure. But on a very steep hill with the wind behind me — you'd be surprised!

Short stories in two anthologies: *Shirley Temple is a wife and mother* (Cape Catley, 1977) and *Into the world of light; an anthology of Maori writing* (Heinemann, 1982); and in *N.Z. Listener* and *Spiral 5*. Have read short stories and selections from the novel in progress in Australia, England, Ireland and New Zealand.

Caroline Macdonald

Caroline Macdonald spent her childhood years in Taranaki, has lived in Wellington, and now has a position at Deakin University, Melbourne. She was the winner of the 1984 Choysa Bursary for Children's Literature, awarded the Esther Glen Memorial Award for her first novel, *Elephant rock*. In 1985 she won the Government Printer's Children's Fiction Award for her second novel, *Visitors*.

Children's novels

Elephant rock. Hodder & Stoughton, 1984.

Visitors. Hodder & Stoughton, 1984.

The yellow boarding house. Oxford University Press, 1985.



Cilla McQueen

b. 1949. Poet, teacher, visual artist, composer, choreographer and performer. Her first book, *Homing in* (John McIndoe, 1982) shared the National Book Award for poetry, and her second book, *Anti gravity*, has attracted attention with its innovative language and imagery. She received an Air New Zealand/P.E.N. travel award to visit Australia in 1984, and a Fulbright Visiting Writer's Fellowship to study at Stanford University in 1985.

Poems

Homing in. John McIndoe, 1982.

Anti gravity. John McIndoe, 1984.

cilia mcqueen

*anti
gravity*

Cilla McQueen writes with a freshness and exuberance using evocative imagery and an often innovative language. *Homing In*, her first collection, won the 1983 New Zealand Book Award for poetry.

Published by: **JOHN McINDOE LTD.**
P.O. Box 694, Dunedin, N.Z.



Donna Awatere

Donna Awatere is the youngest of the five children born to Arapeta Awatere of the Whanau-a-Hinetapora of Ngati Porou and of Elsie Awatere nee Rogers of the Ngati-Whakaue of Te Arawa.

Maori sovereignty. Broadsheet, 1984. A series of essays seeking to reconceptualize the colonial experience from a Maori point of view where the past the present and the future are one.



Elizabeth Smither

I began writing poetry 'seriously' in 1970 when the poet Charles Brasch admired a poem I had written about Narcissus on the wall of a friend's house. I've always tried to be the opposite of Narcissus, believing that our individuality is best expressed when we focus on something outside or that we are most original when most absorbed. Poetry to me is the most demanding art of all; a good poem requires an almost impossible combination of skill, observation, passion, dispassion, rhyme, reason, everything you can think of and there's still something left over which is the area into which the poem goes. I am never satisfied fully with anything I write but the writing of it is the liveliest feeling I know.

I am also a novelist (a novice) a kind of Grub Street journalist (sometimes called a 'stringer') — I love having a slightly wild style with hard facts in it — and I'd like to do more writing for children. It seems to me that women need only turn the virtues they possess for others to their own use and they will become wonderful artists.

Poems

Casanova's ankle. Illustrated by Jurgen Waibel. Oxford University Press, 1981.

The legend of Marcello Mastroianni's wife. Auckland University Press/Oxford University Press, 1981.

Shakespeare virgins. Auckland University Press/Oxford University Press, 1983.

You're very seductive, William Carlos Williams. John McIndoe, 1978.

**

Novel

First blood. Hodder & Stoughton, 1983.

Picture book

Tug brothers. Illustrated by Fergus Collinson. Oxford University Press, 1983.

Forthcoming

Professor Musgrove's canary. Auckland University Press/Oxford University Press. Poems.

Brother-love, sister-love. Hodder & Stoughton. Novel.

Elsie Locke

The peace of our world, the preservation of our planet and all life upon it, an end to ruthless exploitation, injustice and the nuclear nightmare: to me these are primary human aims. To see where we are going we need to understand where we have been. History as written in our country has usually distorted, downgraded or ignored the viewpoints and contributions of women and of Maoris. In my historical fiction and non-fiction I have made a conscious effort to even up the score; in my nature writings I have hoped to highlight the marvels of our world so that they will be cherished. And central to everything is the love of stories, as stories, which I share with the children.



Christine Callingham

Children's fiction

The boy with the snowgrass hair, by Elsie Locke and Ken Dawson.
Price Milburn, 1983.

A canoe in the mist, illustrated by John Shelley. Cape, 1984.
(U.K.) Swedish translation forthcoming. Historical novel.

Journey under warning. Oxford University Press, 1983. Historical novel.

The runaway settlers, illustrated by Anthony Maitland. Cape, 1985.
(U.K.) Puffin, 1971. (U.K.) Translated into Danish, Swedish, German,
Japanese. Historical novel.

**

Non-fiction

The kauri and the willow: how we lived and grew from
1801-1942. Government Printer, 1984. 57 pieces — fiction, non-fiction,
dialogue, documentary — throwing light on our lives both Maori and
Pakeha through these years.

Maori King and British Queen, illustrated by Murray Grimdsdale. Hulton's
Educational, 1974. (U.K.)

Student at the gate. Whitcoulls, 1981. (Personal experience).

**



Fiona Kidman

Born 1940, lives in Wellington.

I've been writing now for over half my life. I don't think it was just coincidence that the beginning happened at the same time as the birth of my first child, I had always believed that both would happen. But of course such a statement categorises me straight away as one of the 'female-menstrual-birth-confessional' kind of writers. I used to mind the labels but now I am proud of them. I relate strongly to a recent essay by the American anthropologist/writer, Jane Lazarre, in which she recognizes 'confessional' writing as a valid intellectual method.

I felt as if someone had switched on a light on the other side of the world, and I could see it all the way from here. It made sense of what I've been trying to do all these years; namely, to add dignity and interest to women's experience, and to stimulate *ideas* about the things that happen to us. If I have had to lay parts of myself on the line in order to accomplish this, it starts to feel as if it's been worth it. It hasn't always been easy to do this in New Zealand and sometimes I've felt very lonely. That's changed — I've grown and so has the level of support here.

Lately I have been writing about our foremothers, and now, with grandchildren, I realise I've become a foremother myself; I'm caught somewhere in the middle of my own history, looking backwards and forwards, and I like what I see.

Mrs Dixon and friend. Heinemann, 1982. Short stories.

Paddy's puzzle. Heinemann, 1983. Penguin, 1985. (N.Z. & U.K.)

W.W. Norton, 1985, under the title *In the clear light*. (U.S.) Novel.

Gone north, by Fiona Kidman and Jane Usher. Heinemann, 1984.

Non-fiction. Record of a journey to New Zealand's Northland.

**

Forthcoming

Going to the Chathams — Poems 1977 — 1984. Heinemann.



Heather McPherson

Most women arrive at the starting point with their joy and confidence as creator — creatrix? — already savaged. No models, an uninterested, anti-intellectual male culture — and physical, sexual and mental abuse without a context in which to be examined or healed.

For years I considered myself an alien, almost a kind of third sex, with no interest in 'normal' women's concerns and far too serious-minded to relate easily to either sex. Visits to helpful male tutors showed me that what I wanted to write was unacceptable — I consciously censored myself. Those years BF (before feminism) seem lost, often self-destructive. But they did give me a technical apprenticeship in verse form, as well as a bunch of odd, sometimes seamy experiences.

I took a collection of poems to Leo Benseman, then editor of *Landfall*. And told him I was a feminist. Oh, he said. Rita Cook — Rita Angus was one and it didn't do her much good. He suggested I send work overseas — I said I wanted to publish locally first. Go and get a grant he said, and then we'll be happy to consider it. I walked out and down to the Avon. A grant? What grant? Where? I thought of Mason. Should I make boats and float the stuff down the river?

Some twelve years, a son, a **Spiral** magazine and a firm woman feminist lesbian identity later, I'm still concerned with access to support systems and the search for identity. Viva **Spiral**.

Some of the not-floated poems are in my second book — to come out with the Tauranga Moana Press, November this year.

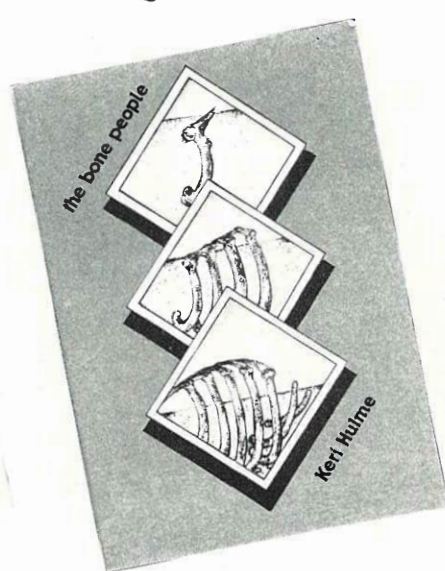
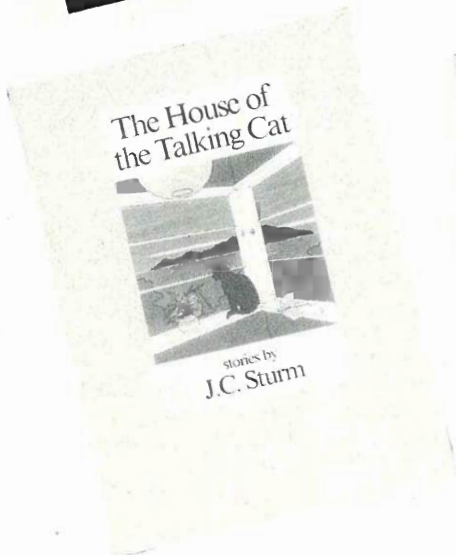
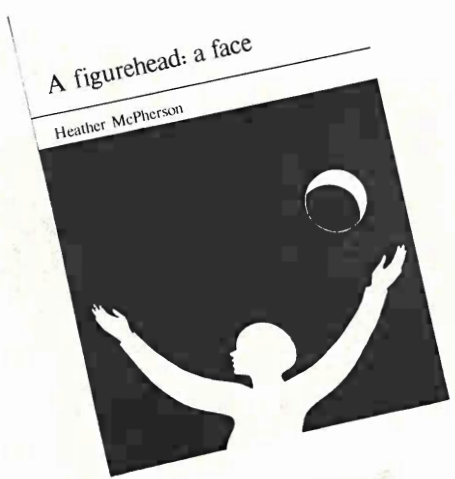
A figurehead: a face. *Spiral*, 1982. Poems.

Forthcoming

As yet untitled. Tauranga Moana Press. Poems.

SPIRAL was founded by Heather McPherson in 1976, as a women's art and literary journal. Since then, a number of collectives around the country have produced six issues of the journal and four monographs.

Each collective has had different editorial priorities. However, all have been motivated by recognition of the need for separatist publications where women's art and writing is seen within the context of women's place in society, where women's work is published not on a token basis, or according to male-defined criteria, but because it speaks to women and about women and illuminates some aspect of our lives.



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The Colville Women's Writing Co-op (c/- P.O. Colville) is a small co-operative enterprise of four women, Catherine Delahunty, Lora Mountjoy, Julie Sargisson and Chrise Tao. Our chief purpose is not to publish our work but to support each other in the enjoyment of it. We all live in Colville, a small community in the far north of the Coromandel Peninsula. Our daily lives are bounded by the demands of children, economic pressure, the weather, unreliable cars and roads. We meet when we can. This magazine is a reflection of women's lives and relationships in the backblocks of New Zealand.

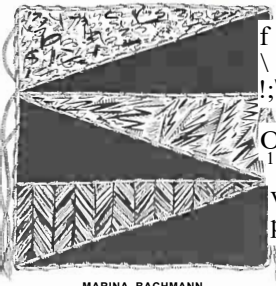


SPIRAL 6
OF WOMEN AND LAND

COLVILLE WOMENS WRITING COOP



DRAWING TOGETHER



MARINA BACHMANN
SUE FITCHETT
JANET CLAIR

Drawing together, a collection of work by three new writers contains a mixture of prose and poetry.

Marina Bachmann, Janet Clair and Sue Fitchett have been in a writing group for two years. During this time they helped with the *Wominspace Journal*, a series produced by the Women Students' English Collective at Auckland University.

It was a result of this publishing experience that they learned the skills to attempt their own joint venture.

They say: "We believe that women's individual voices have been too often ignored or suppressed. We hope that *Drawing together* will encourage other women to speak their piece."

Hilary Beaton

Born in England, Hilary Beaton was educated in Australia and came to New Zealand in 1973. Since then she has worked extensively in the theatre as an actress and writer. Her writing grew from a rising feminist consciousness and the desire to create roles for women where they are seen as the subject and not the object.

The idea for *Outside in* developed while she was performing at Arohata Women's Borstal and working as an assistant drama tutor at Wi Tako Men's Prison.

Outside in. Victoria University Press, 1984. Play.

J.C. Sturm

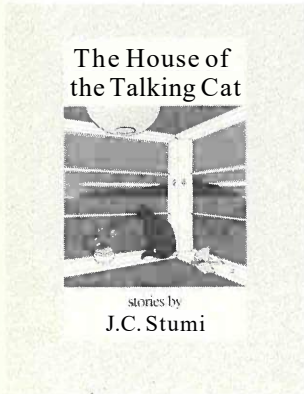
J.C. Sturm, a widow with three children, was born in Taranaki but has spent most of her adult life in Wellington where she now lives and works. Her youngest child is still at home.

She began writing in the 1940s when some of her poems appeared in various student newspapers and magazines. In the 1950s she reviewed books for *Numbers* and *Te Ao Hou* and it was in these magazines that her stories were first published. Others have been included in *N.Z. Short Stories*, second series, selected by C.K. Stead; a Swedish anthology of Maori writers compiled by Bengt Dagrín; *Into the world of light*, an anthology of Maori writing edited by Witi Ihimaera and D.S. Long. One story, *For all the saints*, has been broadcast twice in West Germany.

She took part in a public reading at the opening of the Women's Gallery in Wellington in 1980, and soon after, this collection of short stories was accepted for publication.

These days, most of her time and energy are spent on a full-time job, and her favourite spare-time activities are simply eating, sleeping and being with her family.

The house of the talking cat. Spiral, 1983. Stories.





Janet Frame

Fiction

Faces in the water. Braziller, 1961. (U.S.) Women's Press, 1980.
(U.K.) Translated into Dutch, French, Italian, Spanish.

Intensive care. Braziller, 1979. (U.S.)

Living in the Maniototo. Braziller, 1979. (U.S.) Women's Press, 1981.
(U.K.)

Owls do cry. Braziller, 1960. (U.S.) Women's Press, 1985.
(U.K.) Hutchinson, 1985. Translated into German.

Yellow flowers in the antipodean room. Braziller, 1969. (U.S.)
First published as *The rainbirds*.

The reservoir, and other stories. Braziller, 1963. (U.S.)

Scented gardens for the blind. Women's Press, 1982. (U.K.)

Snowman, snowman: fables and fantasies. Braziller, 1963. (U.S.)

A state of siege. Braziller, 1966. (U.S.) Angus & Robertson, 1982. (Aus.)

You are now entering the human heart; stories. Victoria University Press,
1983. Women's Press, 1984. (U.K.)

**

Poems

The pocket mirror; poems. Braziller, 1967. (U.S.)

Children's picture book

Mona Minim and the smell of the sun, illustrated by Robin
Jacques. Braziller, 1969. (U.S.)

Autobiography

An angel at my table; an autobiography: volume two. Hutchinson, 1984. Women's Press, 1984. (U.K.)

The envoy from mirror city. Hutchinson, 1985. Forthcoming Braziller, Women's Press.

To the is-land. Braziller, 1982. (U.S.) Hutchinson, 1982. Women's Press, 1983. (U.K.) Forthcoming from Braziller.



Jean Watson

Jean Watson started writing seriously at the age of 32 — her first novel, *Stand in the rain*, coinciding with the birth of her son.

Born in 1933 on a farm near the northern town of Whangarei, she says she spent her first 30 years "just living" — though her definition of just living includes going crocodile hunting in the Australian outback and possum trapping in the dense New Zealand bush.

Attempts to settle down to university study or jobs were always interrupted by "going off on some crazy tack". And it was not until 1978 that, settled in Wellington, she began her unfinished degree in religious studies.

While *Stand in the rain* echoed her early wanderlust lifestyle (the book was hailed as the female answer to 'Kiwi bloke' image of the hard-drinking, hard-talking, roughhewn, New Zealand male) her new book *Address to a king* (Allen & Unwin, 1986) reflects her religious interest. Since the mid-seventies she has embraced Vedanta as a philosophy to live by.

(Her other books are *The balloon watchers*, 1975, *The world is an orange and the sun*, 1978, and *Flowers from happy ever*, 1980, all out of print.)



Jenny Hessell

I think the two most powerful influences in my life have been a love of language and the experience of nurturing young children. Leaving well-paid employment to take on the job of full-time parent, I quickly learnt how little concern we have as a society for those without obvious status — in particular how little we care about the needs, feelings and opinions of children.

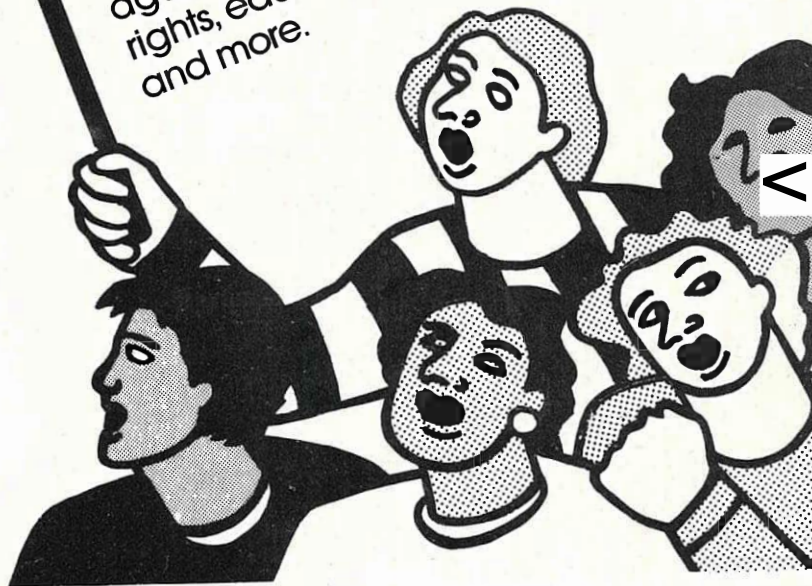
Like many women in this position, I became involved in a whole range of activities aimed at increasing awareness of this situation — setting up discussion groups, running workshops, writing articles — confident of the power of words to change people's lives. It would be overly pessimistic to say that these efforts achieved nothing — certainly the experience of belonging to a strong supportive group of women was one of the real joys of that period of my life — but I was moving steadily towards a realization that the only effective way to change people's ideas is to change their experience of life itself. It occurred to me that one of the most effective ways of doing this was through literature — that good quality children's books which really involved the reader in the character's experiences might do more to change attitudes than a dozen learned articles.

Over the last couple of years, my writing has concentrated on this approach. My latest project is an illustrated children's book entitled *What's wrong with bottoms?* (due to be released by Collins in 1986.) It deals with the subject of sexual abuse and is aimed at readers up to the age of 8 (and their parents!) As with all my work, I hope it will be received not simply as a 'book-with-a-message' but as a quality children's book in its own right.

BROADSHEET 1

writing the wrongs

Provocative reading on:
Maori women's issues, health, violence
against women, lesbians, reproductive
rights, education, work, Pacific women
and more.



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Joan de Hamel

The books I have written are not so much *for* children as *about* children and about things children know about. Their parents, for instance. In *Take the Long Path* I was concerned about the boy, David and the mystery of his background linked with the Maori history of Otago Peninsula and the families of penguins he cares for. But equally I was concerned about his mother, on the lonely farm, coping — or trying to — with the clashes between her husband and her son. Children understand about personality clashes too, especially between brothers and sisters, especially when under pressure as in *X Marks the Spot*. In books, thank goodness, mysteries can be untangled and problems solved. In *Hemi's Pet*, a picture story book illustrated by Christine Ross, Hemi solves his particular problem with quick wits and a sense of humour, helped by his three-year-old sister. In my next book, for older readers, the problems within the storyline are less easily resolved: questions of priorities and the validity of accepting other peoples decisions and values. Traditional Maori standards clash with current business interests and realms of scientific research which stretch into the future.



Michael de Hamel

Children's books

Hemi's pet; illustrated by Christine Ross. Reed Methuen, 1985. Picture book.

Take the long path; line drawings by Gareth Floyd. Lutterworth Press, 1978. (U.K.) Puffin, 1980. (U.K.) Novel.

X Marks the spot. Lutterworth Press, 1973. (U.K.) Puffin 1976. (U.K.) Novel.

Evening Post



Joy Cowley

I get much satisfaction from helping children to enjoy reading while they are developing reading skills. All writing, whether for adults or children, tends to have a social awareness. I think that being in love with life necessarily means commitment if that love is to rise above mere sentimentality. I cannot avoid responsibility for the needs of others, for peace and human rights issues, concern for the dignity and growth of the individual.

Born 7 August 1936. Widow with 4 adult children. Catholic, socialist, nationalistic New Zealander. Of Scottish/Swedish descent. Interests: spinning, knitting, cooking, eating, wine, music, orchids.

Fiction

- The growing season. Oxford University Press, 1985. Novel.
- Heart attack. Hodder & Stoughton, 1985. Short stories.
- Nest in a falling tree. New Women's Press, 1984. Novel.
- Two of a kind, by Joy Cowley and Mona Williams. Blackberry Press, 1984. Stories.

**

Non-fiction

Women writers of N.Z., 1932-1982; jubilee history & writings of the New Zealand Women Writers' Society. Colonial Associates, 1982.

Readers

- Story Box Readers: 104 titles. Shortland/Rigby (Aus.)/Arnold Wheaton (U.K.)
- Ready-to-Read: 16 titles. Education Dept./Rigby (Aus.)

Children's novel

The silent one. Whitcoulls, 1984. Knopf, 1981. (U.S.) Methuen, 1982. (U.K.)

Picture books

- The duck and the gun, illustrated by Robyn Belton. Shortland, 1984.
- Salmagundi, illustrated by Philip Webb. Oxford University Press, 1985.
- The terrible taniwha of Timber Ditch, illustrated by Rod McRae. Oxford University Press, in association with Kidsarus 2, 1982.

Katarina Mataira

Katarina Mataira



Children's books

Te atea. School Publications Branch, 1975.

Te awa i tahuti/The river which ran away, retold from a story by Te Uira Manihera and illustrated by John Ford. Ahuru Press, 1983. Separate English and Maori editions.

The warrior mountains/Nga toa maunga, adapted from the Maori legend and illustrated by John Ford. Te Ataarangi, 1982. Separate English and Maori editions.

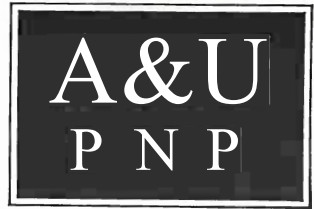
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Non-fiction

Maori artists of the South Pacific, compiled by Katarina Mataira; photography by Kees Sprengers. N.Z. Maori Artists and Writers Society, 1984.

Whaioara; the pursuit of life. Photographs by Ans Westra, text by Katarina Mataira. Allen & Unwin, 1985.

ALLEN & UNWIN *with the* PORT NICHOLSON PRESS



WHAIORA: THE PURSUIT OF LIFE

Photographs by Ans Westra

Text by Katerina Mataira

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ADDRESS TO A KING and STAND IN THE RAIN

Jean Watson

Stand in the Rain was greeted with joy by New Zealand women in the 1960s. This reissue coincides with Jean Watson's fifth novel, *Address to a King*, which also draws on her talent for allusive truth-telling.

Forthcoming, 1986. Approx. price NZ\$14.95

I've never been sure
when I'm smiling
that I'm not also
crying
or wincing:

For the first time in my life
I wear my hair plaited
and it still
curls:

it doesnt natter
if my head is in the clouds-
I have stars for feet

and the word for the world
is



Notes Towards A Reconciliation Of

Torso & Head

I dont believe in tomorrow but I write
in hope that the story or poem or what-
ever will be around for a year or two.
If I thought it would make any difference,
I'd carve the words into the backbone of
Te Wahī Pounamu. but I know words are
more than sounds, and they survive the
decay of larynx & to/gue & lips. They
survive the decay of paper and stone.

Telling stories, /playing with words, is
for me, a way of reaching out beyond my
narrow life, reaching out beyond my narrow
death - it uncrowds my head, pacifies the
ghosts, and [in a very small way] irakes
my life worth my while. So does fishing &
drinking & painting & walking beaches &
all other forms of becoming

Bibliography.

The Silences Between [boeraki Conversations]: published Auckland University Press/Oxford University Press' 1982. A collection of poetry.

"the bone people"
: published Spira JH kj-agd Spiral/Hodder & Stoughton, 1985.
A novatr" ' -f

"Lost Possessions"
: published Victoria University Press, 1985.
A single-volume short story.

The Windeather/Te Kafhau
: published Victoria University Press, 1985
A collection of short stories.

It is traditional to finish talking
with a song: this waiata was composed
by Ranui Ngarimu, from Otira, Te Waka0 Maui:

Clorito/ te w?hi tapu o te kotuku
Carito/ te papa ra o te hau'uru
laumarumaru i raro mauka Aoraki
Mareparepa te awa a nga inaka
Okarito/Kati Mamoe te hapu e
Okarito/ te tai o Poutini e
Kia ora ra, tena ra koutou katoa

Victoria University Press

Keri Hulme

Two new books from the author of the bone people

Lost Possessions

Harrod Wittie, university professor, has been kidnapped(?). Alone in a cell, with a felt pen and '47 sheets newsprint', he writes...

Forthcoming

ʻŌfe Kaihau The Windeater

Keri's first book of short stories brings together the work of more than ten years. Many of the stories are new, and are printed here for the first time.

Enquiries to: Victoria University Press, Victoria University of Wellington, Private Bag, Wellington, New Zealand.

The Silences Between

Keri Hulme's collection of poetry, now in its third printing, is published by Auckland University Press in association with Oxford University Press. Elizabeth Smither is another Auckland/Oxford poet, and Elizabeth Nannestad shortly will be. Among novelists reprinted in our New Zealand Fiction Series are Jean Devanny, Margaret Escott, Robin Hyde, and Jane Mander. Historians and other scholars include Judith Bassett, Judith Binney, Raewyn Dalziel, Jeanine Graham, Elizabeth Hanson, Helen Shaw, E. A. Sheppard, and Joan Stevens.



Keri Kaa

Ngati Porou.

Television

Come on our show, he said he said
Why should I come, said she said she
We need your skills, he said he said
Will I?

Should I?

Must I? thought she, thought she.

Am I token woman, token Maori or
just another talking head.

I will be good she thought, she thought

I am Maori, I am woman

I am woman I am Maori

But does he really care?

If I came from Mars

had three eyes, cauliflower ears

and a cabbage for a head

He'd rush to make a programme about me

How much did he say he'd pay?

The kuia and the spider/*Te kuia me te pungawerewere* by Patricia Grace, illustrated by Robyn Kahukiwa and translated by Syd Melbourne with Keri Kaa. Longman Paul and Penguin in association with Kidsarus 2, 1981. Separate English and Maori editions.

Patricia Grace: aspects of her stories in Waiariki and The dream sleepers; and a group of poems, in **Spiral 5**.

Many articles, reviews etc.

Forthcoming

Taniwha, written and illustrated by Robyn Kahukiwa and translated by Keri Kaa. Kestrel and Penguin.

Lauris Edmond



Poems

Catching it. Oxford University Press, 1983.

The pear tree. Pegasus, 1977.

Salt from the north. Oxford University Press, 1980.

Selected poems. Oxford University Press, 1984.

Wellington letter; a sequence of poems. Mallinson Rendel, 1980.

**

Novel

High country weather. Allen & Unwin (Aus.)/Port Nicholson Press, 1984.

Tempo

In the first month I think
it's a drop in a spider web's
necklace of dew

at the second a hazel nut; after,
a slim Black-eyed Susan demurely folded
asleep on a cloudy day

then a bush baby silent as sap
in a jacaranda tree, but blinking
with mischief

at five months it's an almost-caught
flounder flapping back
to the glorious water

six, it's a song
with a chorus of basses; seven, five grapefruit
in a mesh bag that bounces on the hip
on a hot morning down at the shops

a water melon then surely — green globe
of pink flesh and black seeds, ripe
waiting to be split by the knife

nine months it goes faster, it's a bicycle
pedalling for life over paddocks
of sun

no, a money-box filled with silver half-crowns
a sunflower following the clock
with its wide-open grin
a storm in the mountains, spinning rocks
down to the beech trees
three hundred feet below

— old outrageous Queen Bess's best dress
starched ruff and opulent tent of a skirt
packed with ruffles and lace

no no, I've remembered, it's a map
of intricate distinctions
purples for high ground burnt umber
for foothills green for the plains
and the staggering blue
of the ocean beyond
waiting and waiting and
aching
with waiting

no more alternatives! Suddenly now
you can see my small bag of eternity
pattern of power
my ace my adventure
my sweet-smelling atom
my planet, my grain of miraculous dust
my green leaf, my feather
my lily my lark
look at her, angels —
this is my daughter.

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Lora Mountjoy

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Robin Hyde

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A New Zealand Handbook

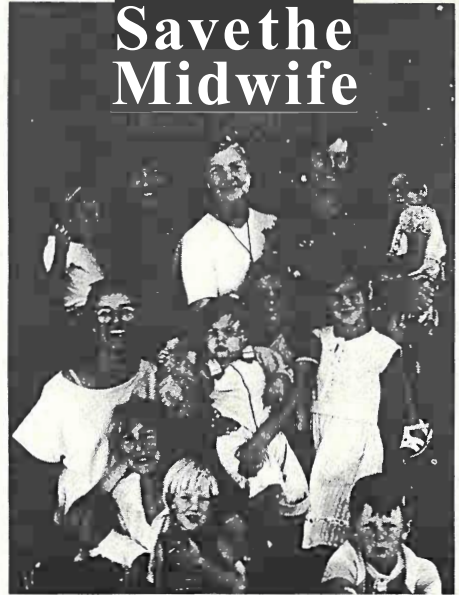
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Sue Lytollis

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Sarah Calvert

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Broadsheet, 485 Karangahape Road, Auckland.

Snapdragon, 26 Jervois Road, Auckland 2; lesbian-feminist bookshop.

Napier

Purple Print, 108 Hastings St, NAPIER.

Wellington

The Women's Place, 289 Upper Cuba St, Wellington. Lesbian-feminist bookshop.

Christchurch

The Kate Sheppard's Women's Bookshop, 202 High St, CHRISTCHURCH.

Jude



Lora Mountjoy

I wrote *Deep Breathing* in 1981. I was pregnant and knew that once the baby was born there would be no time for writing. So Richard asked how long it would take and I said three months. We rented a roof and four walls to house our family and I worked in our caravan on weekdays.

I tried not to read anything that would affect me too much, I wanted the novel to come out of the world around me, the land and people I had met on my travels.

Since then I have read heaps, and published a book of poetry, with Catherine Delahunty, short stories in *Broadsheet* and an upcoming book from New Women's Press, and been involved in producing *Spiral 6*.

Deep breathing. New Women's Press, 1984. Novel.



Lynley Dodd

Born Rotorua. With her father in the forest service, her childhood years were spent in small isolated forest settlements. Primary school was a one-room forestry school with a roll that ranged from fifteen to two.

"As an only — but not lonely — child," she says, "with few if any children my own age in the settlement at any one time, I learned early to rely on my own resources and imagination. Looking back, I don't remember ever having been bored. When I wasn't involved in endless flights of imagination outdoors with any available children, I was reading avidly or drawing."

Lynley Dodd studied sculpture at art school, went to Teachers College and taught art at a girls' school before doing her first picture book *My cat likes to hide in boxes* with Eve Sutton. After *My cat likes to hide in boxes* was published, ideas of her own began to germinate which meant she had to write her own text and she's written as well as illustrated all her books since.

"People ask me if Hairy Maclary is our family dog and I have to admit that he's not; he's an amalgam of many terriers I've known, all filled with bustle and bounce. Our street seems to have a large number of dog residents so there's an ample supply of reference material."

Children's picture books

- The apple tree. Mallinson Rendel, 1982. Keystone Press, 1983.
(Aus.) Gareth Stevens, 1985. (U.S.)
- Hairy Maclary from Donaldson's dairy. Mallinson Rendel,
1983. Spindlewood, 1983. (U.K.) Puffin, 1983. (U.K.) Keystone Press,
1983. (Aus.) Gareth Stevens, 1985. (U.S.)
- Hairy Maclary's bone. Mallinson Rendel, 1984. Spindlewood, 1984.
(U.K.) Puffin, 1986. (U.K.) Keystone Press, 1984. (Aus.) Gareth
Stevens, 1985. (U.S.)
- Hairy Maclary Scattercat. Mallinson Rendel, 1985. Spindlewood, 1985.
(U.K.) Keystone Press, 1985. (Aus.)
- My cat likes to hide in boxes (jointly with Eve Sutton). Mallinson Rendel,
1984. Puffin, 1978. (U.K.) Spindlewood, 1984. (U.K.) Keystone Press,
1984. (Aus.)
- The nickle nackle tree. Mallinson Rendel, 1985. Spindlewood, 1985.
(U.K.) Keystone Press, 1985. (Aus.)
- The smallest turtle. Mallinson Rendel, 1982. Spindlewood, 1982.
(U.K.) Keystone Press, 1982. (Aus.) Thos. Nelson, 1984.
(Aus.) Gareth Stevens, 1985. (U.S.)

Forthcoming

- Wake up bear. Mallinson Rendel with overseas editions planned.



Margaret Mahy

I was born in Whakatane, a country town in New Zealand, in 1936, and lived the best part of my first eighteen years there, writing stories from the time I was seven onwards. My first stories were written in the spirit of implacable plagiarism because reading widely as I did, I rapidly came to feel that everything worthwhile had already been written. I do believe now that the games I acted out, talking aloud as I did so, were the real stories I was inventing, and that they signified a willing submission to patterns of romance and myth which not only affect what I read and write now, but actual choices I have made and continue to make in adult life.

My interests are gardening, reading anything that seems as if it might help me find out what on earth I am doing here, and talking to people who read more or less the same books as I do. I have two daughters — Penny who is 24 and Bridget who is 19, both enthusiastic readers.

I think highly of true rationality which I see as having more emotional and intuitive components than is commonly acknowledged. I think humour has a more spiritual function than many people are prepared to admit. I think being alarmed is a natural human condition, but on the whole I am very happy because I am living as a writer which means there is no separation between work and life, except when I am trying to type.

Picture books

The boy who was followed home. Pictures by Steven Kellogg. Franklin Watts, 1975. (U.S.)

The birthday burglar; & A very wicked headmistress. Dent, 1984. (U.K.)

The chewing gum rescue and other stories, illustrated by Jan Ormerod. Dent, 1982. (U.K.)

The dragon of an ordinary family. Pictures by Helen Oxenbury. Heinemann, 1969. (U.K.) Franklin Watts, 1969. (U.S.)

Dragon's birthday. Shortland, 1984.

The great piratical rumbustification; & The librarian and the robbers. Pictures by Quentin Blake. Dent, 1978. (U.K.) Puffin, 1981. (U.K.) Translated into French, Spanish, Catalan, Danish, German, Japanese.

Leaf magic and five other favourites. Dent, 1984.

A lion in the meadow. Pictures by Jenny Williams. Dent, 1969. (U.K.) Franklin Watts, 1969. (U.S.) Penguin, 1972. (U.K.)

The man whose mother was a pirate. Pictures by Margaret Chamberlin. Dent, 1985. (U.K.) Puffin, 1976. (U.K.)

The pirates' mixed-up voyage. Dent, 1983. (U.K.)

Raging robots & unruly uncles, illustrated by Peter Stevenson. Dent, 1981. (U.K.)

Spider in the shower. Shortland, 1984.

Ups and downs and other stories. Shortland, 1984.

Wibble, wobble and others. Shortland, 1984.

The witch in the cherry tree. Pictures by Jenny Williams. Dent, 1974.

(U.K.) Parents' Magazine Press, 1974. (U.S.)

**

Forthcoming

Jam, illustrated by Helen Craig. Dent. (U.K.)

Teenage novels

The changeover: a supernatural romance. Dent, 1984. (U.K.)

The haunting. Dent, 1982. (U.K.) Translated into Danish and Dutch.

Forthcoming

The catalogue of the universe. Dent. (U.K.)

Margaret Sutherland



The fledgling. Heinemann, 1974. (U.K.) Novel.

Getting through and other stories. Heinemann, 1977.

published in US as *Dark places, deep regions, and other stories.*

Owings Mills Md./Stemmer House, 1980.

The love contract. New Women's Press, 1984. Novel.

The fringe of heaven. Mallinson Rendel, 1984.

Owings Mills Md./Stemmer House, 1984. Novel.

Children's book

Hello, I'm Karen, illustrated by Jane Paton. Methuen Children's Books,
1974. (U.K.) Coward, McCann & Geohegan, 1976. (U.S.)



Marilyn Duckworth

O.U.P.'s pending republication of my first novel — *A gap in the spectrum* — twenty-six years after its first appearance, has made me consider the differences between my aims then and now.

Today I am more conscious both of my craft and of the importance of women's issues. I dislike 'message' novels but would like to be one of those writers who — incidentally — record what it is to be a woman today. Humour I believe has a real place in this portrayal of woman.

Throughout my career one thing has remained constant — my aim to give what I write an air of inevitability, so that the reader should feel naturally led, rather than driven or manhandled. For this reason I prefer simplicity of language and a direct narrative line, rather than a maze of complex time structures and constantly changing angles. I rely on dialogue and character delineation to provide 'texture' — that currently fashionable term.

A critic writing in the sixties referred to me as a largely instinctive writer. I realised this was no compliment to my craftsmanship. However today I still rely on instinct — the difference being that now I am aware of doing so. It has become a disciplined and conscious part of my craft.

Novels

A gap in the spectrum. Oxford University Press, 1985.

Disorderly conduct. Hodder & Stoughton, 1984.

Married alive. Hodder & Stoughton, 1985.

**

Poems

Other lovers' children; poems, 1958-74. Pegasus, 1975.

**

Meg Campbell

Solitary Confinement

Like a fisherman I wait
until the words are caught
on my line. My bait is silence
for between me and the world
are locked doors, passages
and more locked doors.
There is no one else in this wing.

It was peaceful this morning at dawn.
I was locked up with my thoughts
catching them on a hook
as they darted about. My anchor
settled in bright sand.

In the half light I peered
at the words sprawled on the page.
A bird sang in the hospital garden
and outside the unbreakable
glass window the flowers grew
without supervision, and the sun
lifted into the sky of its own volition.

Poems

Two books of poems: *The way back* and *A durable fire* (Te Kotare Press)
are out of print. My poems have appeared in:

Landfall, 132 & 133. Caxton Press, 1979 & 1980.

Poetry New Zealand. John McIndoe, 1982 & 1984.

Kapiti Coast poems. Rawhiti Press, 1983.

Penguin book of New Zealand verse. Penguin, 1985.

Forthcoming

A collection of poems already published as well as new material.
Te Kotare Press, 1986.



Carlotta Munz



Miriam Smith

Ngapuhi.

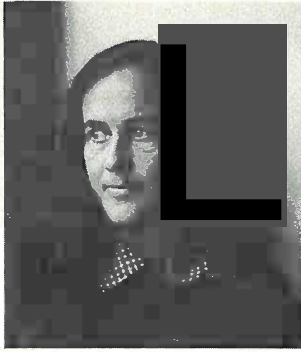
My books are children's picture books, yet I hope that all who read them will each take something from them. They reflect the Maori values of caring for each other and for the land. They tell of relationships between the young and the very old and how we are all of the earth — the past, the present and the future.

Morepork calls, sea laps on sand,
and on this night I hear them
— laughing talking singing, crying.

Kimi and the watermelon/*Ko Kimi me tana mereni*, illustrated by David Armitage and translated by S. Huia Wilson. Brick Row, in association with Kidsarus 2, 1982. Separate English and Maori editions. Angus & Robertson, 1985. (U.K., Aus.)

Forthcoming

Roimata and the forest of Tane/*Ko Roimata me te wao nui a Tane*, illustrated by Suzanne Walker and translated by John Hunia. Brick Row. Separate English and Maori editions.



Patricia Grace

Ngati Toa, Ngati Raukawa, Te Ati Awa.

'They do not hear distinctly the stirring within the house, the murmuring, the assembling.

They do not clearly hear the footfalls, some of them their own. They cannot see the shadowless forms, forms of which they themselves may be the shadows, taking up and shouldering the sun-bleached wood.

And they do not distinctly see the tekoteko as they come, taking up the bones, moving in silently beside them.'

(Extract from *Potiki*)

Children's picture books

The kuia and the spider/Te kuia me te pungawerewere, illustrated by Robyn Kahukiwa and translated by Syd Melbourne with Keri Kaa. Longman Paul and Penguin in association with Kidsarus 2, 1981. Separate English and Maori editions.

Watercress tuna and the children of Champion Street/Te tuna watakirihi me nga tamariki o te Tiriti o Toa, illustrated by Robyn Kahukiwa and translated by Syd Melbourne. Longman Paul and Penguin, 1985. Separate English and Maori editions.

Myth

Wahine Toa, by Robyn Kahukiwa and Patricia Grace. Collins, 1984.

Maori readers

He aha te mea nui?

Ma wai?

Ko au tenei?

Ahakoia he iti

All illustrated by Robyn Kahukiwa and published by Longman Paul, 1985.

Forthcoming

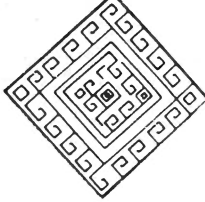
Potiki. Penguin. Novel.

and reprints, also from Penguin, of:

The dream sleepers and other stories. Longman Paul, 1980.

Mutuwhenua; the moon sleeps. Longman Paul, 1978. Novel.

Waiariki. Longman Paul, 1975. Stories.



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PICTURE PUFFIN

Longman Paul

Yvonne du Fresne

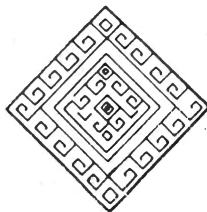
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paperback \$12.95



Rachel McAlpine



Poems

Recording angel. Mallinson Rendel, 1983.

Plays

Driftwood. Victoria University Press, 1985.

The stationary sixth form poetry trip. Playmarket, 1980.

Novel

The limits of green. Penguin, 1985.



Renee

Ngati Kahungunu/European
Lesbian Feminist

The day I turned fifty, I thought —do I want to lie on my deathbed and think of all the things I had wanted to do but didn't because I was too frightened?

I decided I didn't want to do that.

So I'm not going to.

Plays

Secrets; and Setting the table. Playmarket, 1984.

Wednesday to come. Victoria University Press, 1985.

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Rachel McAlpine

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Hilary Beaton

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Enquiries to: Victoria University Press, Victoria University of Wellington. Private Bag, Wellington, New Zealand.



Riemke Ensing

Bom Groningen, The Netherlands, 24 Mei, 1939. Came to New Zealand at age 12 in 1951 and has resided here since. Teaches English (literature) at Auckland University.

I've been writing for many years and it took me a long time to find my own individual 'voice' but with *Letters* and particularly *Topographies* I think I've managed to balance and blend together those concerns which interest and make sense to me. As a result I've tended to move in the direction of the long poem.

Letters; selected poems. Lowry Press, 1982.

Topographies. Prometheus Press, 1984. Poems.

Robyn Kahukiwa

Ngati Porou

I was asked by Kidsarus 2 if I would like to try an illustration for Patricia Grace's book *The kuia and the spider* — I had never done it before, never thought of illustrating books and I thought, oh, well — I loved the story and I really enjoyed it. My first illustration was terrible and it's a wonder that the Kidsarus people actually persevered with me because it was so bad — I mean illustrating is quite different to painting. I had to learn a whole new lot of — not techniques — but, a whole new set of rules, I suppose and when I got the hang of that it went like wildfire and since then I have illustrated several books and I really enjoy it. It fits in well with my painting. It's not something that clashes with it. I can switch from one to the other quite easily. I can even paint when I am illustrating at the same time. For instance, I might do a couple of hours' illustrating in the morning and then turn to painting in the afternoon. It fits in very well. One of the reasons is, of course, that the themes are Maori. And I have found it invaluable to be working quite closely with Patricia Grace. Authors and illustrators very seldom get together — it's not a general thing; I can't imagine how you could illustrate a book without having close contact with the author, (from an interview for the *Women's Art Archive*)



When I write, I don't have the whole story in my head to start with. Basically it begins with one event which may end up anywhere in the completed story — beginning, middle or end. I build the whole thing on that.

Children's books

Ihaka and the summer wandering, by Joanna Orwin, illustrated by Robyn Kahukiwa. Oxford University Press, 1982.

Ihaka and the prophecy, by Joanna Orwin, illustrated by Robyn Kahukiwa. Oxford University Press, 1984.

The kuia and the spider/Te kuia me te pungawerewere, by Patricia Grace, illustrated by Robyn Kahukiwa and translated by Syd Melbourne with Keri Kaa. Longman Paul and Penguin, in association with Kidsarus 2, 1981. Separate English and Maori editions.

Watercress tuna and the children of Champion Street/Te tuna watakirihi me nga tamariki o te Tiriti o Toa, by Patricia Grace, illustrated by Robyn Kahukiwa and translated by Syd Melbourne. Longman Paul and Penguin, 1985. Separate English and Maori editions.

Maori Readers

He aha te mea nui?

Ma wai?

Ko au tenei?

Ahakoia he iti

All by Patricia Grace, illustrated by Robyn Kahukiwa. (Longman Pau), 1985.

Myth

Wahine toa, by Robyn Kahukiwa and Patricia Grace. Collins, 1984.

Forthcoming

Taniwha, written and illustrated by Robyn Kahukiwa, translated by Keri Kaa. Kestrel and Penguin. (February 1986). Separate Maori and English editions.

Sandi Hall

Sandi Hall has been a feminist activist for just over ten years and came to a conscious recognition of her lesbianism halfway through that decade. She is a collective member of *Broadsheet*, a New Zealand feminist magazine, and also of *Mediawomen*, which is dedicated to changing the image of women on the media and the position of women in it.

The godmothers. The Women's Press, 1982. (U.K. & U.S.)
Translated into German and Danish. Science fiction.

Forthcoming

Cosmic botantists. (First volume of a trilogy).

Sue Freeman

I am writing a novel about the difference between north and south and the difference between a man and a woman. At the moment I call it *The two flags*. I write it on Friday morning when my son is at daycare and other times. This is some of it. Part is quoted from a Russian magazine. The person is on a train.

'What's this rawness at the window. The houses gone, a flat and desolate bit with raupo and cutty grass and I could be out walking in it in a long coat. What about this grass, there's water under it, a swamp has been mentioned, there's peat in it, a long dream of an Irish heart. Here I come with that startled look like a new-baby photo that you get with a flash-cube in the hospital. So impossibly exhausted but somehow struck still by the world racing past. And if I do fall asleep will they wake me up for the coffee and sands?

The train stops in the fields and the music starts . . .

The tawny plain that stretches in every direction as far as the eye can see is dotted by what resembles enormous birds. They rhythmically bend and raise their long necks as if picking at the stony ground with their beaks. There are no people in sight. I am lost.'



Novels

Fat Chance. Coromandel Press, 1982.

Wales on a wet Friday, I cried in my do-nut. Coromandel Press, 1982.

Children's book

The fudge that jumped out of the bath and ran away to see the world. Coromandel Press in association with Kidsarus 2, 1984.



Sue McCauley

I don't see myself as a writer, as belonging to any particular genre — I don't want the responsibility of feeling obliged to 'represent' the viewpoint of any group or cause. But inevitably, being a woman, a mother, a housewife — the whole bag — I'm principally interested in issues facing women. Because most of my writing has been in the field of drama — radio, TV and recently movies — I feel strongly about the need to encourage more women (well, more people who aren't from the white, male middle classes) into writing for these hugely influential mediums. And urgently, before we drown in the deluge of American sit-roms and vacant violence.

In writing *Other halves* I was aware of a small but embarrassing strain of New Zealand literature which features Maoris as depicted by Pakehas. I can only hope that the book won't be seen in retrospect as part of that tradition! My husband is Maori — I don't pretend that gives me any rights to claim any special insight, but it has, I think made me aware that the freshest, strongest writing coming out of New Zealand these days is by Maori writers. Who are shamefully few in number. It's not just the Maori race which is (once again) short-changed by the imbalance, but New Zealand literature and all New Zealanders, whether or not they realise it.

Other halves. Coronet, 1984. (N.Z., Aus., U.K.)

Penguin, 1985. (U.S.) Novel.

First published in N.Z. by Hodder & Stoughton, 1982.

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Tessa Duder

The apprenticeship was eight years in daily journalism and then marriage and four daughters. Approaching forty, my leap in the dark was a first attempt at creative writing since childhood. *Night Race to Kawau*, encouraged on its way by loyal daughters and Dorothy Butler's wise advice, was accepted by Oxford and is now reaching an audience outside New Zealand as a Puffin, as also is the hardback *Jellybean* both in England and Australia. When grandfathers, sailing wives, and boys tell me that they enjoyed *Night Race*, I am quietly gratified; I wanted to cross those artificial barriers of 'books for children' or 'books for girls.' I have never been conscious of 'writing for children.' I write for myself, to release inner compulsions, and for anyone whose imagination is quickened into wanting to make the journey with me. Five years after commitment, I can line up five books on my shelf: two children's novels, a guidebook, and two large non-fiction books loaded to the gun's with facts and photographs: one tells the story of my glorious home city Auckland, the other of New Zealand's sail training ship *Spirit of Adventure*. From facts back (with some relief) to fiction, another novel, sequels perhaps, a pageant for a centenary: enough ideas and ambition for five years at least. I am learning to work faster.

Children's novels

Jellybean. Oxford University Press, 1985.

Night race to Kawau. Oxford University Press, 1982. Puffin, 1985. (U.K.)

Non-fiction

The book of Auckland. Oxford University Press, 1985. Auckland: its history, growth, today. Written for children.

Discover Kawau. The Bush Press, 1981, revised and reprinted 1984. Guidebook.

Spirit of Adventure. Century Hutchinson, 1985. The story of New Zealand's sail training ship.



Yvonne du Fresne

Born 1929.

I am one of those two-headed creatures, an ethnic writer. One head looks back to Northern Europe and the other regards life here, and takes in the cultures of the Maori and the English Pakeha and compares them with its own.

I was brought up in a large Scandinavian settlement in the Manawatu, on land that resembled our old, flat, windswept farms of Southern Jutland.

The name — du Fresne — comes from a colony of French Huguenot emigres in Frederica, Denmark, whose members stoutly resisted 'marrying out'. The Danish families fled from Prussian occupation after the War of 1864 and came to New Zealand to 'be Danish'. So — 'inside the house is Denmark — outside the house is New Zealand.'

Mixed with that is French Huguenot and very old Norse from the Shetland Islands; two races meeting from two parts of the old world — in a new world.

I write stories and novels from the stance of the immigrant, who watches every sign of land and people in order to find roots. This is helped by the slow discovery of how much the culture and symbols of the Maori and Dane meet, so that the roots put down here may be as deep as they were in Denmark.

I write in the spaces left from full-time teaching. Just now I have a term off to finish my novel *Frederique*. It is about a French Danish woman who opens a little school near Tangimoana in 1865, and struggles to settle in the last and most remote country the French Huguenot have reached.

The book of Ester. Longman Paul, 1982. Novel.

Farvel and other stories. Victoria University Press/Price Milburn, 1980.

The growing of Astrid Westergaard, and other stories.
Longman Paul, 1984.

Forthcoming

- *Frederique*. Penguin. Novel.

E ngaa iwi o te ao, teenaa koutou.
E kui maa, e hine maa, teeraa te haecata e taakiri ana
ko te waa teenei o te puawaitanga.

People of the world, greetings.
Old women, young women, see the dawn glowing over the horizon
for this is the time of blossoming.

Contemporary Maori women's writing applies to a sizeable and seemingly amorphous body of work. The appearance of this constellation of writers indicates the contribution being made by Maori women to our literary tradition, and more specifically to women's writing.

It is true that many of the themes, concerns and desires expressed by this group reflect experiences that bind and unite women across cultural boundaries. However, it is the Maori context — its concepts, imagery and eloquence — as presented by a number of these women writers that gives rise to the recognition of an emerging written, ethnic literary tradition in New Zealand.

There is a profusion of patterns shown by this group as a whole that cluster together according to language, style and cultural concepts. At one end of the spectrum are writings in Maori, while at the other end are those in English. Spanning these two extremes are the bilingual texts which seek to produce the same body of thought in each language. Another distinct writing technique is the combined use (in a number of ways) of Maori and English. These four language streams of contemporary Maori writing may each be sub-divided into non-fiction and fiction, and by extension into prose and poetry.

On another level, writing in Maori may be categorised according to traditional and modern Maori literary genres. Writing in English may sit easily within the mainstream, or else modify the categories by introducing indigenous literary concepts into the broader New Zealand tradition. Another classification relevant here is whether the texts are produced for adults or children.

Maori women as a group have claimed a slither of space in mainstream New Zealand literary tradition only since the 1970s. In the last few years though, some writers, notably Patricia Grace, Katarina Mataira and Keri Hulme have carved out a space of their own. Elsewhere (*Landfall* 153), I argue that this short period of recognition reflects a former lack of interest by large, overseas controlled publishing houses, together with a conviction that indigenous creativity fell outside international and even national standards. However current interest in Maori women's writing has boosted the number of publications now available, and has inspired publishers and editors to seek out new manuscripts and oral compositions that have so long remained invisible to the majority of New Zealanders.

It is possible to step back from the individual identities and experiences of Maori women writers to consider a collective form in tradition and literary history. Contemporary Maori writing in both English and Maori is underpinned by a rich oral heritage which has its roots in the depths of time. Maori creation, the activities of gods, migrations and tribal histories are all charted in oral tradition. The cultural belief system, social structures as well as social and political relationships have been upheld and reinforced by a thriving oral literature. The women's sphere of responsibility in oral tradition is well defined. While colonisation has altered the face of Maori society, a number of literary traditions have survived. For example, the women's karanga, the spontaneous, poetic compositions exchanged as calls of welcome, remain an oral form of literature, but waiata, song poetry, with its wide range of sub-categories is gaining acceptance as a written as well as oral art form.

Women have a long established tradition as composers of waiata. Ngata (1961:xi) points out that laments, love songs, songs of defiance, and songs to educate children were composed predominantly by women. Contemporary writer, Kohine Whakarua Ponika captures the essence of traditional song poetry in her waiata murimuri aroha, song of yearning.

Ka rite ki te rimu teretere i te moana
Ka pari i te akau, te moana i Taupo
Taakiri ko te ata, mau mai ko ahau e tuohu noa ana e —
Ka aupaki kau ake, ki te aarai uhi mai
Kei tua ko koutou, e kui maa, e koro maa, e hika maa, e taa maa e —
Ka huri ka titiro ki te ao whai muri e

I'm classed as a seaweed now that drifts in the ocean
to be stranded by waves on the shores of Lake Taupo
Breaks the dawn, and I am caught, in meditation
a gesture of the hand, to an imaginary curtain that veils
the old folks, the dear ones, the loved ones, gone on
Then, I turn and cast my eyes on the young world, moving in

(Extract, *Penguin book of New Zealand verse*, 1985)

The imagery of this poem is distinctively Maori. Observation of the natural world provides a wealth of images for Maori writers. Seaweed cast ashore signifies a feeling of helplessness. The 'curtain that veils' refers to a belief in the separation of worlds: that of the living from that of the dead. Only a few contemporary compositions of this type have been published. The emphasis remains on the art of delivery and performance. Other women whose traditional styled waiata have appeared in print include Te Aomuhurangi Te Maaka, Merimeri Penfold and Hera Katene Horvarth.

Women skilled in traditional compositions also contribute to the pool of modern literary forms. New themes have emerged concerning the retention of our cultural heritage. Modern waiata express our hopes, fears, anguish, anger, aspirations, love and sorrow. The most popular form is waiata aa ringa, the action song. Valued as performances, they rarely find their way into New Zealand anthologies.

A desire to uphold Maori language in the potentially overwhelming current of English communication inspires women to write for the young. Nationwide, koohanga reo, language nests for preschoolers, are eager for written Maori. *He waiata maa ngaa tamariki nohinohi: songs for young children* gives songs for everyday activities such as teeth brushing and taking care in crossing the road, but also focuses on cultural concepts. *Whakahua Tiipuna: the work of our ancestors*, by Moehau Reedy is a contemporary song of instruction for children.

Raranga raranga harakeke ee	Weave, weave the flax leaf
Hei kete parareka kuumara ee	for a kuumara or potato basket
Rukuruku rukuruku kai moana ee	Dive, dive for seafood
Hei manaaki i te manuhiri ee	to feed the visitors

(Extract *He waiata maa ngaa tamariki nohinohi*, 1984)

Katarina Mataira also writes in Maori for young people. Her book *Te Aatea* tells of a nuclear holocaust and explores the horrors of the aftermath. The skilfully woven story looks at the quest for survival involving a space journey to the far off star, Rehua. In catering for a Maori audience, Katarina follows Maori style in her use of hyperbole, alliteration, allusion and metaphor.

E heke ana te piro
ki te koopuu o te whenua
kua mOohio te iwi
me haere raatou
me haere kia kama
ki te ao hou
ki te ao moomona
ki te ao tautoko-i-te-ora
kua moohio te iwi
me haere raatou ki Rehua

(Extract, *Te Aatea*)

The poison is seeping
into the core of the earth
the people knew
they should go
they should go quickly
to the new world
to the abundant world
to the life-supporting world
the people knew
they should go to Rehua.

(my translation)

Another story for older children, *Te motopaika*, tells of a girl Wheturangi going for a motorcycle ride with Pitama. An accident prevents the pair from returning home. In both these entertaining stories Katarina displays a talent for drawing attention to appropriate behaviour patterns without moralising. Her most recent books, *Te Reo 1* & *Te Reo 2* were written with Ngoi Pewhairangi to support televised language lessons. Katarina has compiled the *Oxford Maori picture dictionary* and has other work in English and Maori. *Whaiora*, a book of photographs by Ans Westra with captions by Katarina is due shortly.

Arapera Blank is also a bilingual writer whose stories and poems have appeared in a number of journals and anthologies. A collection of her poems is currently being prepared for publication. In the poem *What can I*, Arapera writes across cultural boundaries about a mother-daughter relationship.

What can I

say to you who bore me
fed me on mother's milk
washed and carressed my flesh

Hugged me when I ached
for no reason at all
When I yelled or screamed?

(Extract, *Haeata* 1985)

Versatile writer Keri Kaa works in both languages too. Known for her ability as a communicator, Keri writes articles, reviews, stories and poetry, and composes waiata. A skilful translator, Keri has combined with writer Patricia Grace and artist/illustrator Robyn Kahukiwa to produce a children's story, *The kuia and the spider* and its Maori equivalent, *Te kuia me te pungawerewere*. These books were supported and funded by Kidsarus 2, a voluntary women's publishing collective for children's literature. The English version won the New Zealand Children's Picture Book of the Year Award in 1982, and both language editions have proved popular with young readers.

This year Robyn Kahukiwa has written and illustrated a children's story about *Taniwha*, a monster, and Keri Kaa has provided a Maori translation. Robyn Kahukiwa and Patricia Grace have combined their talents in the newly published early readers in Maori written by Patricia. They have also produce *Watercress tuna and the children of Champion Street*, with a Maori translation by Hirini Melbourne. An earlier publication, *Wahine toa*, by these two focuses on a series of paintings by Robyn about Maori women in mythology with a text by Patricia. Books created within this resourceful group are eagerly sought by New Zealand readers.

Another children's story writer included in this catalogue is Miriam Smith. Her book,

Kimi and the watermelon and its Maori translation was a Kidsarus 2 project. Miriam's new book, *Roimata and the forest of tane* is due to be released this year.

Patricia Grace also has two collections of short stories and one novel in print and her writing appears in several periodicals and anthologies. A new novel, *Potiki* is with her publishers. Patricia writes mainly in English. Her early writing was challenged for "experiments with language" (Simms 1978). Some stories occasionally flow into Maori as in *It used to be green once* (Grace 1980).

Mum couldn't stop because of not having any brakes.

"E Kiri," each would call. "Mauria mai he riwai," if they wanted spuds . . .

This is a story about a mother's weekly shopping expedition as told from a child's viewpoint. The poverty of the large family and the mother's strength of character is subtly portrayed with a touch of humour:

Mum would dig out the rotten bits (from the fruit), and then give them to us for play-lunch. We didn't notice much at first, not until Reweti from down the road yelled out to us one morning, "Hey you fullas. Who shot your pears?"

Indeed, Patricia blends a distinct Maori usage of language with the English literary categories. In another story, *At the river*, (Grace 1975), the narrator is an old woman telling of her husband's death. The language style is appropriate: the sentence structures tend to follow Maori syntax and the writer employs this device to expose some Maori customs. It seems as if my own grandmother is speaking.

Sad I wait and see them come slow back from the river. The torches move slow.
To the tent to rest after they had gone to the river, and while asleep the dream came.
A dream of death.

Mutuwhenua, Patricia's novel, is about a young Maori woman's love for her parents and extended family, her love of the land and the traditional Maori ways of living, and her love for a Pakeha man. The closing lines of the new novel may be found elsewhere in this catalogue. I agree with Keri Kaa's assessment of Patricia's stories: "the style of writing is such that I can feel and dream and get into the heads of her characters".

Keri Hulme is a writer who became a celebrity within weeks of her novel being published. After being rejected by other publishers because it was too different in size and style, the novel made an unconventional entry into the literary world, through Spiral, a voluntary feminist publishing collective. Its popularity has earned it the label 'cult book' from some, but it can not be denied that *the bone people* makes a substantial contribution to New Zealand literature. The theme is the inextricable weaving together of three people's lives, and Keri's technique is to include multicultural threads into the text while emphasising a Maori — Pakeha base. This coveted novel won the Pegasus Prize for New Zealand Maori Literature in 1984, and is now also published by the Louisiana State University Press. It is being published in other countries too.

The silences between: (Moeraki conversations) is a collection of prose and poetry. Published in 1982, it has also proved a popular volume. Keri has two new releases: *Lost possessions* is a story, and *Te Kaihau/The windeater* is a collection of short stories. Her new novel, *Bait*, is a current project; an extract from it has been published in *Spiral 5*.

Of the Maori women writers in this catalogue, J.C. Sturm is clearly a pioneer. Her short stories began appearing in periodicals in the 1950s. Her writing quietly projects a woman's point of view in casual and domestic situations. The significance of the stories has been pointed out by Irihapeti Ramsden: they record "the beginnings of urban cross cultural impact". These stories have recently been collected together in *The house of the talking cat*.

A young, lonely girl, a dream life confused with reality, two older brothers, an uncaring mother, and a lunatic father: these are the seeds of Bub Bridger's forthcoming novel. Extracts of the novel have been read in New Zealand, England, Ireland and Australia, and although Bub is still working on this project, there is already interest being shown in publishing rights. Bub Bridger's short stories have been published in the *N.Z. Listener*, *Shirley Temple is a wife and mother* and *Into the world of light*. The women created in these stories dominate with their strong, often vibrant personalities.

Donna Awatere's *Maori Sovereignty*, falls into the category of non-fiction. Originally published as a series of articles in *Broadsheet*, this hard hitting book examines race relations in New Zealand and confronts issues such as colonialism, land ownership and failures of institutions to meet Maori needs.

Amy Brown has just given up her career to become a full time writer. Her interest is in writing for theatre and television using Maori-Pakeha themes. She has written a radio play, *The lesson*, a film script, *The murmur*, and several short stories. Her story, *Te kauri* is entered for the current BNZ Writing Awards.

Writer Renee brings a feminist perspective to theatres with her plays, *Wednesday to come*, *Setting the table* and *Secrets*. Renee says of her work:

What the hell has a kitchen got to do with Universals? What happens there? Cleaning, cooking, washing dishes, sometimes even washing people. What's so dramatic about these activities? Sure, you know that hundreds of women are maimed, beaten, raped and killed in kitchens but somehow you feel that this battleground lacks the dramatic zing so necessary to set a play in. I suppose it does boil down to your view of the world. And kitchens are definitely women's world.

(Renee *Landfall* 153)

This brief survey shows that Maori women writers have added a new dimension to contemporary New Zealand writing. Some are presenting an indigenous perspective which has penetrated a monocultural tradition, while others are exploring and modifying that tradition. Maori women's writing straddles two cultures, yet it is clear that there are interests in common across cultural boundaries. As an emerging group, Maori women writers see the dawn glowing over the horizon and know that this is indeed the time of blossoming.

Evans, Miriama	Politics and Maori literature, <i>Landfall</i> 153, 1985.
Haeata Collective	<i>Haeata Herstory Diary</i> , New Women's Press, 1984.
Ihimaera W. & Long D.S. .	<i>Into the world of light</i> , Heinemann, 1982
Ngata, A.T.	<i>Nga Moteatea</i> , Part 2, Maori Purposes Fund Board, 1961.
Pewhairangi N. & Mataira K.	<i>Te Reo 1 & Te Reo 2</i> , BCNZ Enterprises, Ahuru Enterprises, 1985.
Simms, N	Maori Literature in English: An Introduction, in <i>World literature today</i> , 1978.
Walker P (ed)	<i>He waiata maa nga tamariki nohinohi: songs for young children</i> , Continuing Education Unit Radio NZ, 1984.
Wedde I & McQueen H (eds)	<i>The Penguin book of New Zealand verse</i> , Penguin, 1985.
Renee	Theatre and politics, <i>Landfall</i> 153, 1985.

Miriama Evans



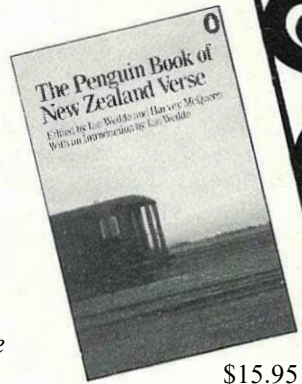
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Te Ataarangi Press, Box 12-213, Wellington North
Auckland University Press, University of Auckland, Private Bag, Auckland
Brick Row, Private Bag, Takapuna, Auckland
Broadsheet, Box 68026, Newton, Auckland
Cape Catley, Box 199, Picton
Collins, Box 1, Auckland
Coromandel Press, 2 Cromwell Street, Mt Eden, Auckland
Dent —c/- Book Reps, Box 36-105, Northcote Central, Auckland
Government Printer, Private Bag, Wellington
Heinemann, Box 36064, Auckland
Hodder & Stoughton, Box 3858, Auckland
Hutchinson, Box 40-086, Glenfield, Auckland
John McIndoe, Box 694, Dunedin
Te Kotare Press, 4 Rawhiti Road, Pukerua Bay, Wellington
Longman Paul, Private Bag, Takapuna, Auckland
Lowry Press, English Department, Auckland University, Private Bag, Auckland
Mallinson Rendel, Box 9409, Wellington
New Women's Press, Box 47-339, Auckland
New Zealand Maori Artists and Writers Society, Box 1512, Rotorua
Oxford University Press, Box 11149, Ellerslie, Auckland
Pegasus Press, Box 2244, Christchurch
Penguin, Private Bag, Takapuna, Auckland
Playmarket, Box 9767, Wellington
Price Milburn, Private Bag, Petone, Wellington
Prometheus Press, 64 Warner Park Avenue, Laingholm, Auckland
Shortland, Box 56-133, Dominion Road, Auckland
Spiral, Box 9600, Wellington
Tauranga Moana Press, 19 Roderick Street, Otumoetai, Tauranga
Victoria University Press, Private Bag, Wellington
Whitcoulls, Private Bag, Christchurch

New Zealand periodicals which include work by women

Islands, 4 Sealy Road, Torbay, Auckland 10
Landfall, Box 25088, Christchurch
N.Z. Listener, Box 3140, Wellington

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