

**RELI 227/327**

**Special Topic: Religion and Spirituality in  
New Zealand Literature and Creative Arts**



Don Binney, *Tabernacle*, 1966, oil on canvas; Victoria University of Wellington Art Collection  
For further information on the Victoria University of Wellington Art Collection please contact [adamartgallery@vuw.ac.nz](mailto:adamartgallery@vuw.ac.nz)

**SCHOOL OF ART HISTORY, CLASSICS &  
RELIGIOUS STUDIES**

**VICTORIA UNIVERSITY OF WELLINGTON**

**Trimester 1, 2012**  
**5 March – 4 July 2012**

# RELI 227/327

## Special Topic: Religion and Spirituality in New Zealand Literature and Creative Arts

<i>Course co-ordinator:</i>	<b>Dr John Dennison</b> HU 219 <a href="mailto:John.Dennison@vuw.ac.nz">John.Dennison@vuw.ac.nz</a>
<i>Guest lecturers :</i>	<b>Dr Rebecca Rice</b> <b>Gregory O'Brien</b>
<i>Tutor:</i>	tba
<i>Where and when:</i>	<b>Lectures LBLT 118</b> <b>Wednesday 10:00 – 11:50</b>
<b>Trimester dates</b>	
<b>Teaching dates:</b>	5 March – 8 June 2012
<b>Mid-trimester break:</b>	6 – 22 April 2012
<b>Study Week</b>	11 – 15 June 2012
<b>Examination/Assessment period:</b>	15 June – 4 July 2012
<b>Withdrawal dates:</b>	Information on withdrawals and refunds may be found at <a href="http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx">http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx</a>

Religious Studies is in the Hunter Building. The programme administrator, Aliko Kalliabetsos, is in room HU 318. **Notices regarding the course or any information on changes will be posted on the notice board outside her office. Notices may also be communicated to students via emails sent from Blackboard. Students who do not use their assigned student.vuw.ac.nz email addresses should ensure that ITS has an up-to-date email address, and that they check this address regularly.**

**Office Hours:** The office is open Monday - Friday, 9.30 – 12:00 and 2:30 - 3.30pm. You can arrange to meet with Dr Dennison by appointment, and he will also answer all emails promptly.

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### *Course outline*

- 1 Course prescription** An exploration of how New Zealand literature and artistic culture serves as a site of religious and spiritual expression, both of distinctively Christian themes and of a variety of indigenous, nationalist and secular spiritualities.

**Course description** This course a distinctive approach to studying religious faith and spirituality in New Zealand, exploring how New Zealand literature and artistic culture serves as a site of religious and spiritual expression, both of distinctively Christian themes and of a variety of indigenous, nationalist and secular spiritualities. Reflecting the specialisation of the course coordinator, there will be a greater emphasis on literature (short fiction and poetry), but attention will also be paid to the visual arts.

You do not need to have studied either English literature or art history prior to taking this course.

This course is 100% internally assessed.

## 2 Course delivery

This course shall be taught by means of one two-hour lecture per week, and 7 tutorial sessions scheduled throughout the semester.

## 3 Learning objectives

By the end of this course you should be able to:

- Identify aspects of religion and spirituality in key works of New Zealand literature and art;
- Critically analyze and evaluate individual texts and artworks in terms of their religious or spiritual significance;
- Recognize the historical and cultural contexts of respective works and the worldviews they represent; and
- Demonstrate your critical skills and contextual understanding through a variety of assessment tasks.

## 4 Course content

The **lecture programme is detailed below**. Lectures may be varied from time to time. As much notice as possible will be given when changes occur and, if necessary, a revised programme will be issued at lectures. Please note that there is no lecture on ANZAC Day, April 25<sup>th</sup>.

There are **7 tutorials during the trimester. The dates and details are below**. Tutorials deal with topics that complement the lecture programme and they provide an opportunity to discuss aspects of the course in a small group. Students are encouraged to develop their oral skills in the tutorials, that is, their ability to formulate questions and to present and defend arguments.

## 5 Assessment requirements

The course is internally assessed by means of the following:

- **10 multi-choice quizzes**, conducted in class, and collectively worth **10%**. Comprised of four or five questions, these short quizzes will test your reading preparation for that class.
- **Essay 1**, worth **20%** of the final grade; due by **5pm on Friday, 30 March 2012**.
  - For **200 level** students, the first essay should be **1500 words** long.
  - For **300 level** students, the first essay should be **2000 words** long.
- **Essay 2**, worth **30%** of the final grade; due by **5pm on Friday, 18 May 2012**.
  - For **200 level** students, the first essay should be **2000 words** long.
  - For **300 level** students, the first essay should be **2500 words** long.
- **Final Class Test** worth **40%** of the final grade held in class time on **June 6**.

## 6 Mandatory course requirements

To gain a pass in this course, students must:

- attend a minimum of 5 tutorials;
- submit two written essays, and complete a minimum of five in-class quizzes
- sit the class test

## 7 **Assessment rationale:**

The assessment for this course relates directly to the course objectives above.

- **The multi-choice quizzes** will take place in lectures, and are based on the set readings for that lecture. The aim is to encourage students to complete the readings prior to lectures, and to identify key issues and facts arising in the material.
- **The essays** present students with an opportunity to explore a particular aspect of religion or spirituality in one or more works of literature or art. Essays require students to be able to identify particular features in such works, and to evaluate and analyse these in relation to the writer or artist's body of work, or in relation to the wider social and cultural context. In doing so students will develop their skills in critical reading, analysis, and reasoned, eloquent argument. Students who do not understand the grades they have been assigned or who are concerned about their progress are encouraged to meet with their tutor or the course coordinator.
- **The class test** allows students to demonstrate their grasp of the material covered in the course and their understanding of the themes addressed, and creates an opportunity to review and reflect on what they have learned in the course as a whole.

## 8 **Required text:** The *RELI 227 / 327 Course Reader* should be obtained from the Student Notes shop at a cost of approximately \$40.00. All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

## 9 **Work-load (Recommendation of the Faculty of Humanities and Social Sciences)**

For 200- and 300-level, 20 points, one trimester courses, 13 hours per week are recommended. An average student should spend 10 hours per week for preparation, reading and writing in addition to attendance at lectures and tutorials.

200 and 300 – level	1 trimester	20 points	13 hours
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## 10 **Where to find more detailed information**

Find key dates, explanations of grades and other useful information at [www.victoria.ac.nz/home/study](http://www.victoria.ac.nz/home/study). Find out how academic progress is monitored and how enrolment can be restricted at [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy), except qualification statutes, which are available via the *Calendar* webpage at [www.victoria.ac.nz/home/study/calendar.aspx](http://www.victoria.ac.nz/home/study/calendar.aspx) (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at [www.victoria.ac.nz/home/about\\_victoria/avcacademic](http://www.victoria.ac.nz/home/about_victoria/avcacademic)

- 11 Taping of lectures:** All students in the School of Art History, Classics and Religious Studies are welcome to use audiotapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.
- 12 Supplementary materials**  
A website of materials related to RELI 227/327 is being maintained in Blackboard. You can find it by visiting <http://blackboard@vuw.ac.nz>.
- 13 Evaluation of course**  
This course will be evaluated by the University Teaching Development Centre.

## *Lecture programme*

**Lecture programme and required readings:** The required readings are essential background for the lectures / tutorials and should be completed **before each lecture**. The readings will be further discussed in the tutorials. The readings are all found in the *RELI 227/327 Course Reader*, which can be purchased from Student Notes.

**7 March**            **Lecture 1:** Introduction to studying religion and spirituality through the arts; Finding God in Maoriland

Readings:            Edward Tregear, 'Te Whetu Plains'; Thomas Bracken, 'New Zealand Hymn'

**14 March**          **Lecture 2:** The Book of the Land—women writers of the 1920s and 30s

Readings:            Writing by Blanche Baughan, Eileen Duggan, and Ursula Bethell

**21 March**          **Lecture 3:** Cultural Nationalism and the secularised imagination

Readings:            Katherine Mansfield, 'To Stanislaw Wyspianski'; writing by R.A.K. Mason, A.R.D. Fairburn, Allen Curnow.

**28 March**          **Lecture 4:** Guest lecture by Dr Rebecca Rice: from colonial art to early modernism

Readings:            TBA

**4 April**            **Lecture 5:** Guest lecture by Gregory O'Brien on art and spirituality after 1960

Readings:            TBA

\*\*\*\*\***Mid-Trimester Break 6 – 22 April 2012**\*\*\*\*\*

**25 April**            **ANZAC Day; no lecture this week**

**2 May**              **Lecture 6:** James K. Baxter and the Maori Jesus

Readings:            Writing by Baxter

- 9 May**                    **Lecture 7:** The Māori renaissance
- Readings:                Writing by Hone Tuwhare, Witi Ihimaera, Robert Sullivan and Alice Tawhai
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- 16 May**                    **Lecture 8:** The immanent frame—is transcendence merely metaphorical?
- Readings:                Writing by Bill Manhire, Lauris Edmond, Jenny Bornholdt and Andrew Johnston
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- 23 May**                    **Lecture 9:** Re-negotiating a Christian tradition—New Zealand writers and Catholicism
- Readings:                Writing by Joy Cowley, Vincent O’Sullivan, and Gregory O’Brien
- 
- 30 May**                    **Lecture 10:** Contemporary writing
- Readings:                Writing by Tusiata Avia, Sue Wooton, Richard Reeve, and Joan Fleming
- 
- 6 June**                    **Lecture 11: Class Test**

## ***Tutorial Programme***

The tutorials will cover the readings and lecture for the present week. They provide a forum in which students can debate important scholarly issues, and they also are an opportunity to ask questions about the course.

Tutorials have been assigned one particular text or group of texts, and these are to be read in advance. Students are also expected to come to tutorials having read the lecture readings for that week, and are encouraged to refer to these also in tutorial discussions.

**Week 1 (5 – 9 March)**

**Week 2 (12 – 16 March)**

**Week 3 (19 - 23 March)**

**Week 4 (26 – 30 March)**

**Week 5 (2 – 5 April)**

**Mid-Trimester Break    6 – 22 April 2012**

**Week 6 (23 – 27 April)**

**Week 7 (30 April – 4 May)**

**Week 8 (7 – 11 May)**

**Week 9 (14 – 18 May)**

**Week 10 (21 -25 May)**

**Week 11 (28 May – 1 June)**

**Week 12 (4 – 8 June)**



## *Essays and Assignments*

### **1 Submitting essays**

**Essays are to be submitted in two ways, both of which are mandatory to receive credit for the essay:**

**First**, students must submit a hard copy of the essay to the assignment box outside the Religious Studies office (**HU 318**). Please make sure you sign and date the sheet to document that you submitted your assignment, and when.

**Second**, students **must submit an electronic copy** via Blackboard. These electronic copies will be submitted to Turnitin, an electronic plagiarism database, to check for possible plagiarism.

**Students should keep a copy of all their work until it is returned.**

### **3 Penalties for late essays**

- **2 % per 24 hours** will be deducted for late essays;
- essays submitted more than two weeks late will not be accepted for assessment unless prior written arrangement has been made with the course coordinator;
- essays submitted late due to medical reasons must be given to the programme administrator accompanied by a doctor's or other appropriate certification.

### **4 Academic Integrity and Plagiarism**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

**Use of Turnitin:** Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

- 5 For guidance in essay writing, referencing, and presentation of bibliographies** please refer to Religious Studies guidelines for essays, attached.

### **How to cite books, articles and internet resources for essays in Religious Studies**

It is mandatory to use a correct citation style in academic writing. The Programme standard in Religious Studies at VUW is the version of Chicago Style for the Humanities. The only exceptions to this Programme standard will be the correct and consistent use of an alternative, standard style **when expressly permitted by your course coordinator**.

Chicago Humanities style is defined in *The Chicago Manual of Style 15th ed. rev.* (University of Chicago Press, 2003). The full guide (a hefty volume) is available in the VUW library at Call No. Z253 C532 15ed (ask at the Reference desk). However, the following information should be sufficient for most of your basic needs.

Note that the **citation style differs for a footnote and for the bibliography** at the end of your essay. For each type of source, we have listed each example in both forms. Each example footnote contains a sample page number so you can be sure how to include the number of the page cited in your footnote.

Note also that as with all academic citation style conventions, every detail of the formatting for Chicago style is fixed. You must thus ensure you **follow the examples below in every detail**: order, punctuation, formatting (especially italics), spacing and so on.

Some of the details used in these examples have been modified, and some sources therefore do not really exist in the form given below.

#### **Book – single author**

##### **Footnote:**

T. N. Madan, *Non-Renunciation: Themes and Interpretations of Hindu Culture* (Oxford: Oxford University Press, 1987), 38.

##### **Bibliography:**

Madan, T. N. *Non-Renunciation: Themes and Interpretations of Hindu Culture*. Oxford: Oxford University Press, 1987.

#### **Book – two or more authors**

##### **Footnote:**

Richard H. Robinson and Willard L. Johnson, *The Buddhist Religion: An Historical Introduction* (Belmont, California: Wadsworth, 1997), 113.

##### **Bibliography:**

Robinson, Richard H., and Willard L. Johnson. *The Buddhist Religion: An Historical Introduction*. Belmont, California: Wadsworth, 1997.

### **Chapter or article in edited multi-author volume**

#### **Footnote:**

James P. McDermott, "Karma and Rebirth in Early Buddhism," in *Karma and Rebirth in Indian Classical Traditions*, ed. Wendy Doniger O'Flaherty (Berkeley: University of California Press, 1980), 171.

#### **Bibliography:**

McDermott, James P. "Karma and Rebirth in Early Buddhism." In *Karma and Rebirth in Indian Classical Traditions*, ed. Wendy Doniger O'Flaherty, 165-192. Berkeley: University of California Press, 1980.

### **Translated book**

#### **Footnote**

Sigmund Freud, *The Future of an Illusion*, trans. by W. D. Robson-Scott (New York: H. Liveright, 1928), 28.

#### **Bibliography**

Freud, Sigmund. *The Future of an Illusion*. Translated by W. D. Robson-Scott. New York: H. Liveright, 1928.

### **Journal article – single author**

#### **Footnote:**

Richard King, "Is 'Buddha-Nature' Buddhist? Doctrinal Tensions in the *Śrīmālā Sūtra* – An Early Tathāgatagarbha Text," *Numen* 42 (1995): 12.

#### **Bibliography:**

King, Richard. "Is 'Buddha-Nature' Buddhist? Doctrinal Tensions in the *Śrīmālā Sūtra* – An Early Tathāgatagarbha Text." *Numen* 42 (1995): 1-20.

### **Journal article – two or three authors**

#### **Footnote:**

Helen Hardacre and Abe Yoshiya, "Some Observations on the Sociology of Religion in Japan: Trends and Methods," *Japanese Journal of Religious Studies* 5:1 (1978): 18.

#### **Bibliography:**

Hardacre, Helen, and Abe Yoshiya. "Some Observations on the Sociology of Religion in Japan: Trends and Methods." *Japanese Journal of Religious Studies* 5:1 (1978): 5-27.

### **Web site**

#### **Footnote:**

Paul Kingsbury, "Inducing a Chronology of the Pali Canon," <http://www.ling.upenn.edu/~kingsbur/inducing.pdf> (accessed March 28, 2008).

#### **Bibliography:**

Kingsbury, Paul. "Inducing a Chronology of the Pali Canon." <http://www.ling.upenn.edu/~kingsbur/inducing.pdf> (accessed March 28, 2008).

### **Reference work (e.g. encyclopaedia or dictionary)**

#### **Footnote:**

*Encyclopaedia Britannica*, 15th ed., s.v. "Sufism."

#### **Footnote:**

*Oxford English Dictionary*, 2nd ed., s.v. "Apophatic."

The abbreviation "s.v." is for the Latin *sub verbo* ("under the word").

Reference works are usually not included in the bibliography.

### **Sacred texts**

Standard citation convention is set for the sacred texts of each major tradition. You must be sure to cite sacred texts in the correct format. Unless your lecturer for a specific course states otherwise (e.g. if conformity to a more complex standard is required for courses specialising in a particular tradition), the following conventions will apply.

### **The Bible**

In quoting the Bible, you should use in-text citation (i.e. give your source in brackets in the body of your text, rather than using a footnote). NOTE that the Bible and the Qur'an are the only exceptions to the general rule AGAINST in-text citation in this Chicago Humanities style. (You should otherwise ALWAYS use footnotes, not in-text citation.)

The Bible is cited by book, chapter and verse. For example:

. . . as it says in the Bible (1 Kgs 2:7).

Note that books of the Bible are abbreviated according to standard abbreviations. A list of abbreviations should usually be available in the edition of the Bible you are using.

Note also that the punctuation mark comes *after* the close of the parentheses. This is also the case for the full stop in a direct quote:

". . . Absalom thy brother" (1 Kgs 2:7).

When citing multiple passages, list the abbreviated title of each *new* biblical book followed by the chapter number and colon, with all verses in that chapter separated by a comma and space. A semicolon should separate references to subsequent chapters or books. Do not include the conjunction "and" or an ampersand ("&") before the last citation. List passages in canonical and numerical order. For example:

. . . as it says in the Bible (Matt 2:3; 3:4–6; 4:3, 7; Luke 3:6, 8; 12:2, 5).

It is preferable, unless you are discussing differences of translation and interpretation, to use a single version of the Bible throughout a piece of work. In this case, you can indicate that fact by a note with your first citation, and thereafter omit mention of the version:

#### **Footnote:**

Matt. 20:4-9. In this essay, all biblical quotations are from the *New Revised Standard Version* (London: HarperCollins Publishers, 1989).

Where you have to refer to more than one version of the Bible, you can indicate the different versions in footnotes, or by a set of abbreviations that you establish in a footnote early in the essay.

List the versions of the Bible you use in your bibliography. They should appear alphabetically according to title. For example:

*The New Oxford Annotated Bible: The Holy Bible*. Edited by Herbert G. May and Bruce M. Metzger. New York: Oxford University Press, 1973.

This item would be listed alphabetically under "New".

## **The Qur'an**

The name of the text is best written, "Qur'an."

In quoting the Qur'an, you should use in-text citation (i.e. give your source in brackets in the body of your text, rather than using a footnote). NOTE that the Qur'an and the Bible are the only exceptions to the general rule AGAINST in-text citation in this Chicago Humanities style. (You should otherwise ALWAYS use footnotes, not in-text citation.)

When quoting the Qur'an, give the abbreviation "Q.", then cite the number of the *sura* (chapter), then the number(s) of the *ayat* (verse). For example:

"Allah is the Light of the heavens and the earth...." (Q. 24:35).

"Praise be to Allah, Lord of the Worlds; The Compassionate, the Merciful; Master of the Day of Judgment" (Q. 1:2-4).

State in the first footnote what "translation" edition is being used for the entire document. For example:

### **Footnote:**

In this essay, all citations from the Qur'an will be taken from *An Interpretation of the Qur'an: English Translations of the Meaning (Bilingual Edition)*, trans. Majid Fakhry (New York: New York University Press, 2000).

If you use more than one source for Qur'anic text in your essay, then you need to provide a separate, footnoted reference to each citation, specifying which version that citation is from.

In your bibliography, list each "translation" edition of the Qur'an you use alphabetically under its title. For example:

### **Bibliography:**

*An Interpretation of the Qur'an: English Translations of the Meaning (Bilingual Edition)*. Translated by Majid Fakhry. New York: New York University Press, 2000.

This item would be listed alphabetically under "Interpretation".

## **Buddhist and Indian texts**

For undergraduate purposes, simply cite the English translation you are using as if it is an ordinary translated book. However, note that many Indian or Buddhist texts you will cite are compilations of multiple texts into a single volume. In such cases, you must also include the name of the text in your footnote citation. The name given to the text in English by the translator will suffice; but include the name in the original language also if it is easily accessible. For example:

### **Footnote:**

"The Buddha's Last Days" (*Mahāparinibbāna Sutta*), in *The Long Discourses of the Buddha: A Translation of the Dīgha Nikāya*, trans. Maurice Walshe (Boston: Wisdom Publications, 1995), 232.

In your bibliography, list only the whole translated works to which you refer in your essay, according to the usual format. In other words, if you cite more than one *sutta* etc. from a single volume, you need not list every individual text, but just the volume. For example:

**Bibliography:**

Walsh, Maurice, trans. *The Long Discourses of the Buddha: A Translation of the Dīgha Nikāya*. Boston: Wisdom Publications, 1995.

**How to cite in the body of your essay**

When you refer to one of your sources in the course of your argument, you should always give your source in a footnote, which is indicated by a superscript number attached to the appropriate part of the sentence.

Note that some other stylistic conventions use what is called “in-text citation”, where references are given in parentheses at the end of the sentence; you will see this method of citation often as you read. **HOWEVER, IN-TEXT CITATION IS NOT PART OF THE CHICAGO STYLE INTRODUCED HERE** (with the sole exceptions of passages from the Bible or the Qur'an), and you should consistently use footnotes indicated by superscript numbers ONLY.

Footnote style has been given above. Note that footnote numbers should always come *after* any punctuation mark at the end of the word they attach to; thus, it is correct to write a footnote like this,<sup>1</sup> but wrong to write it like this<sup>2</sup>. One of the advantages of superscript numbered footnoting is that it allows you to make tangential comments, as in this example.<sup>3</sup>

When you refer to the same source several times in a row, you can use "Ibid." and the page number for all subsequent notes after the first.<sup>4</sup> If you are referring to the same page number in several successive notes, then "Ibid." alone is sufficient.<sup>5</sup>

If you cite source A, then cite one or more other sources,<sup>6</sup> and then return to source A,<sup>7</sup> it is best to repeat only the author's name,<sup>8</sup> a shortened title, and the page number cited,<sup>9</sup> rather than to repeat the full citation. See the footnotes attached to this paragraph (notes 6-9) for examples.

In other words, only use abbreviated citations where you are citing the same source more than one time. Avoid old abbreviations like *loc. cit.*, *op. cit.* and so on, which can require the reader to keep track of sources over a number of references and pages, and are thus confusing.

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<sup>1</sup> Random correct placed footnote.

<sup>2</sup> Random incorrectly placed footnote.

<sup>3</sup> Constance Prevarication, *The Book of Tangential Comments* (Dargaville: Primrose Path Publications, 2004), 27. It is interesting to note that in this recent work, Prevarication reverses her previous hard-line stance on the literary sidetrack, and not only countenances it in principle, but herself indulges in it extensively in practice.

<sup>4</sup> Ibid., 36. [This means the reference is to the same source, but with a different page number.]

<sup>5</sup> Ibid. [This means page 36, exactly like the preceding footnote.]

<sup>6</sup> T. N. Madan, *Non-Renunciation: Themes and Interpretations of Hindu Culture* (Oxford: Oxford University Press, 1987), 38.

<sup>7</sup> Richard H. Robinson and Willard L. Johnson, *The Buddhist Religion: An Historical Introduction* (Belmont, California: Wadsworth, 1997), 113.

<sup>8</sup> Madan, *Non-Renunciation*, 38-40.

<sup>9</sup> Robinson and Johnson, *The Buddhist Religion*, 115.