

# **BONFIRE OF THE VANITY PRESSES**

**SELF-PUBLISHING IN THE FIELD OF POETRY**

**DR DAVID PRATER**

# DR DAVID PRATER



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ELMCIP – Electronic Literature  
as a Model for Creativity &  
Innovation in Practice

Managing Editor,  
Cordite Poetry Review  
[www.cordite.org.au](http://www.cordite.org.au)

Poet, raconteur.

# QUOTE OF THE CENTURY?

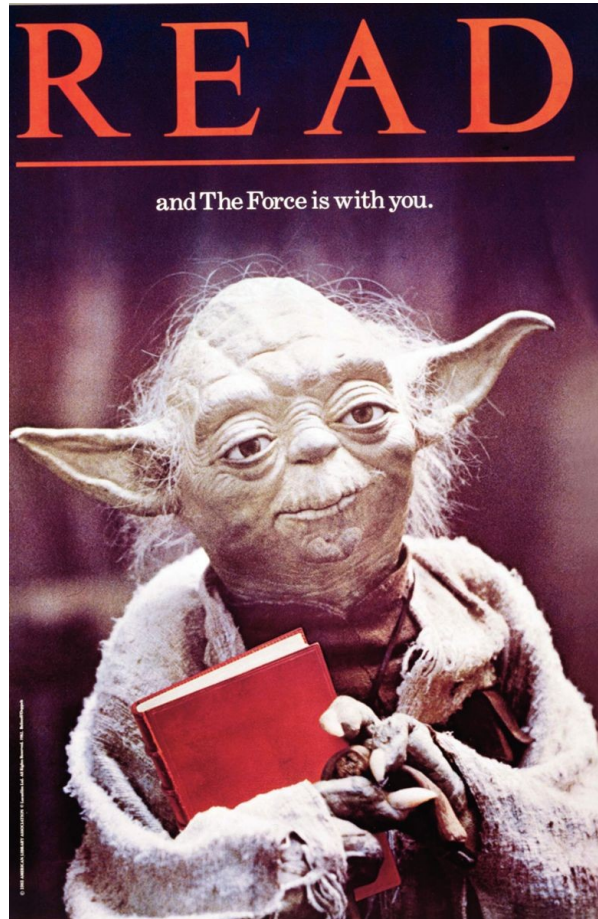
**But a better case for the banning of all poetry is the simple fact that most of it is bad. Nobody is going to manufacture a thousand tons of jam in the expectation that five may be eatable. Furthermore, poetry has the effect on the negligible handful who read it of stimulating them to write poetry themselves. One poem, if widely disseminated, will breed perhaps a thousand inferior copies ... Moreover, poets are usually unpleasant people who are poor and who insist forever on discussing that incredibly boring subject, 'books'.**

**Myles na Gopaleen aka FLANN O'BRIEN (1997)**

# THERE IS ANOTHER THESIS ...



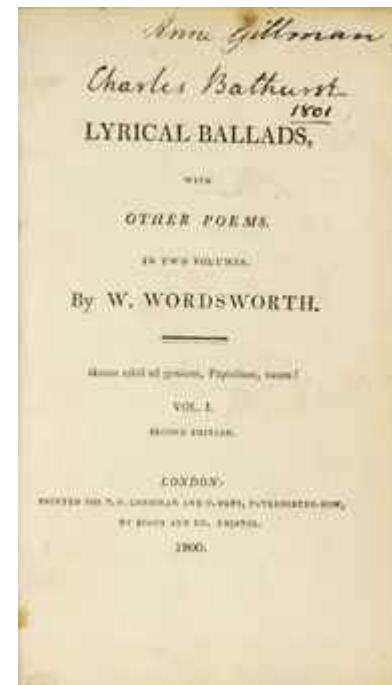
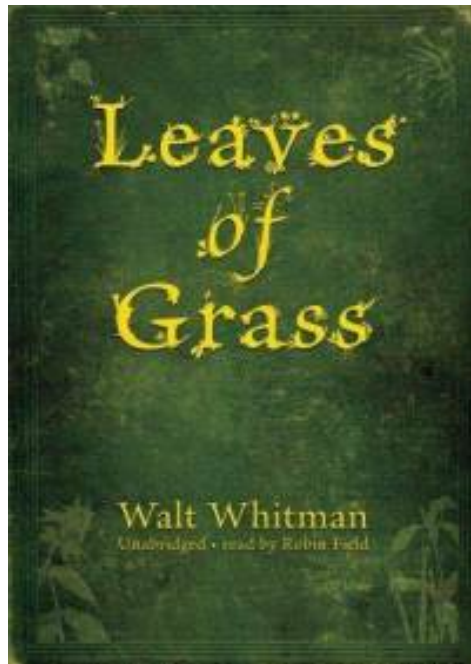
# AKA 'YODALAND' ...



# WALT WHITMAN ...



# SELF-PUBLISHED 'CLASSICS' ...

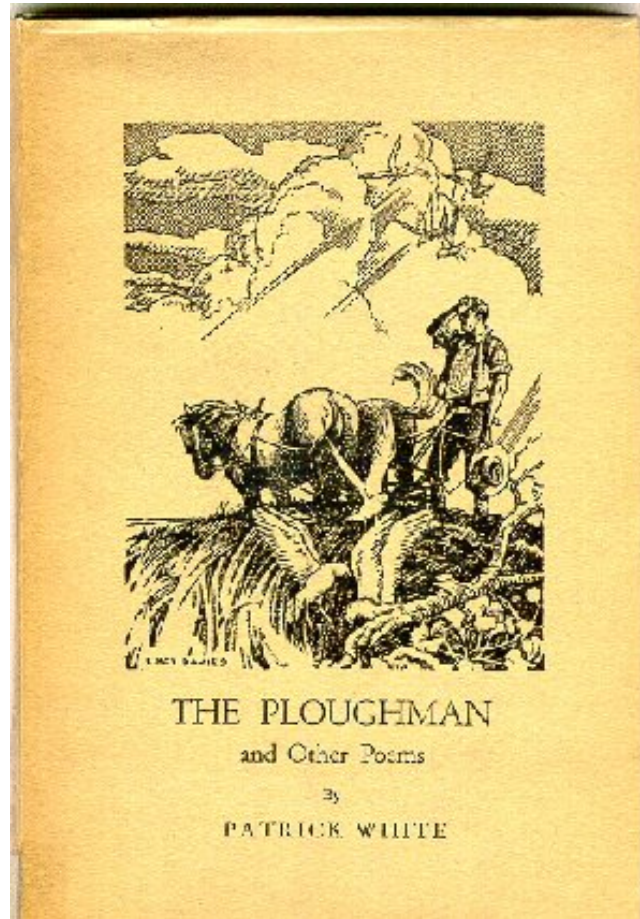


# **FROM VANITY PRESS TO THE NOBEL PRIZE: PATRICK WHITE**





# THE PLOUGHMAN ... LOL



# EMILY DICKINSON ...



# FROM MS TO PRINTED PAGE

FAC-SIMILE OF *RENUNCIATION* BY EMILY DICKINSON.

PRINTED IN THE FIRST VOLUME OF HER POEMS.

There came a day -  
At Summer's full.  
Enlighten'd for me.  
I thought that each  
rose for the Saints -  
When Resurrection's day -  
The Sun - no longer  
went abroad -  
The Flowers - accustomed -  
Then -  
As if no soul - that  
solstice passed -  
Which maketh  
all things - new -

· I V ·

SAFE in their alabaster chambers,  
Untouched by morning and untouched by noon,  
Sleep the meek members of the resurrection,  
Rafters of satin, and roof of stone.

Light laughs the breeze in her castle of sunshine;  
Babbles the bee in a stolid ear;  
Pipe the sweet birds in ignorant cadence, —  
Ah, what sagacity perished here!

Grand go the years in the crescent above them;  
Worlds scoop their arcs, and firmaments row,  
Diadems drop and Doges surrender,  
Soundless as dots on a disk of snow.

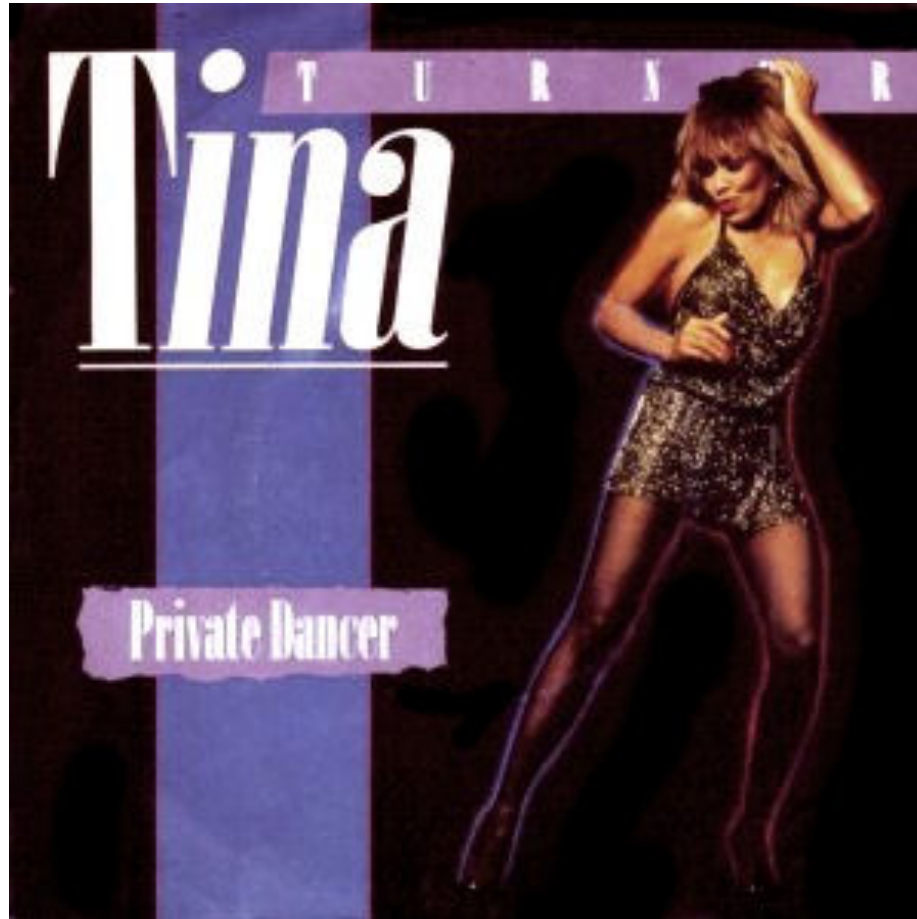
# CHAUCERIAN NARRATIVES ...



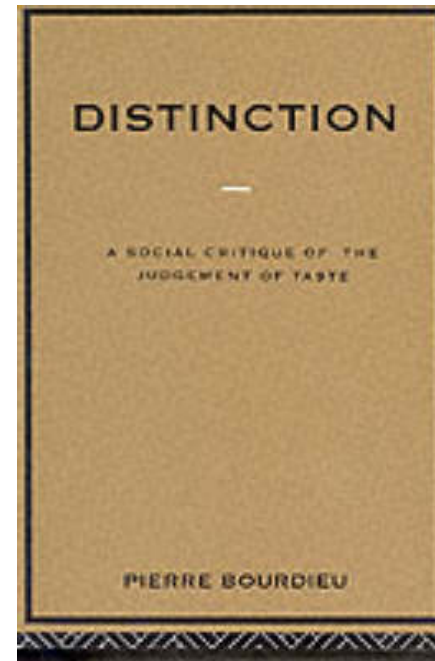
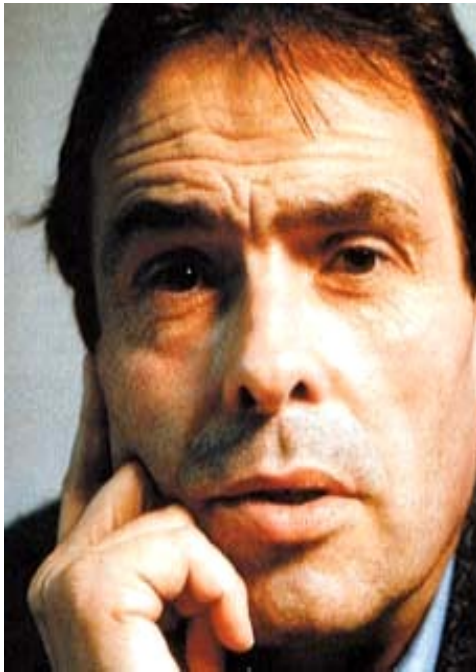
# HUMILITY PUBLISHER

so far i'm my only reader but i like what i see  
writing becomes much easier when you can  
focus on present company though it be poor  
"i don't like humility publishing, oh no: i love it  
– ah!" had a book launch the other night &  
it went really well having invited myself i duly  
turned up & bought that one untitled copy yes  
of course i signed it wow what a huge success  
& i said to myself maybe i should send poems  
to one of those literary journals but whoa there  
i answered myself reprovngly that would be  
vanity publishing & we both know what i think of  
vanity i'm right i agreed no way i'm going there  
that wouldn't be fair not allowing me as reader  
the freedom to interpret the text as i see fit well  
i'll fix that i said pressing the green start button  
standing back to watch one copy spewing out  
just for me in my deep & everlasting humility

# PRIVATE DANCER ... OR POET?



# PIERRE BOURDIEU FTW

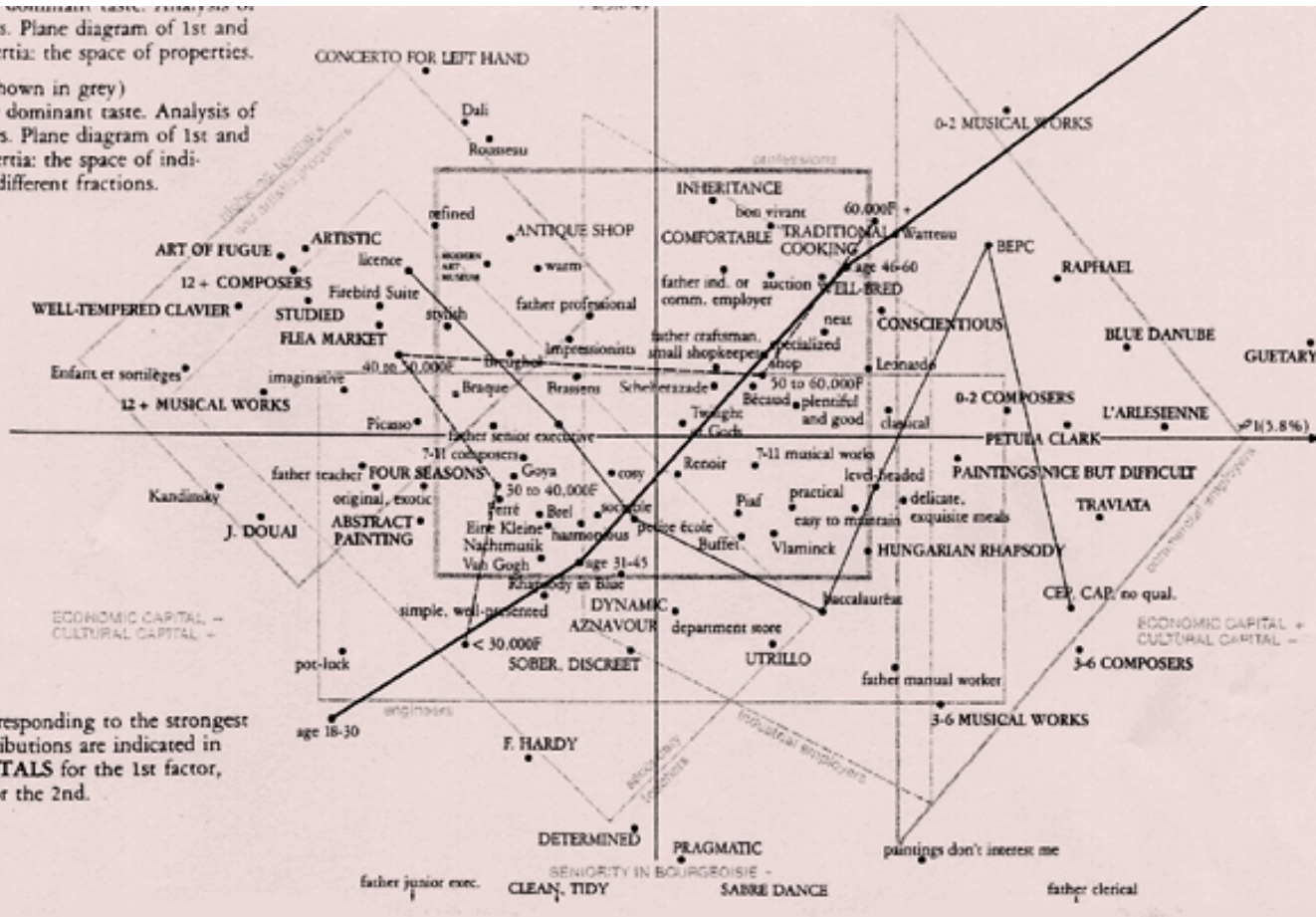


# MAPPING DA FIELDZ ...

... of the dominant taste: analysis of correspondences. Plane diagram of 1st and 2nd axes of inertia: the space of properties.

*Figure 12* (shown in grey)

Variants of the dominant taste. Analysis of correspondences. Plane diagram of 1st and 2nd axes of inertia: the space of individuals of the different fractions.



The items corresponding to the strongest absolute contributions are indicated in **BOLD CAPITALS** for the 1st factor, **CAPITALS** for the 2nd.



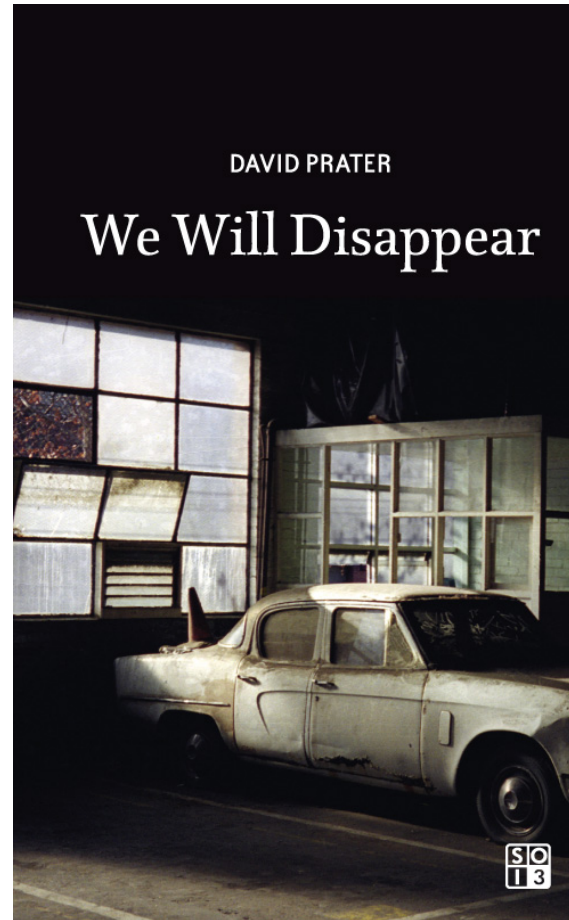
# MARZIPAN (DON'T GET ME STARTED ... )



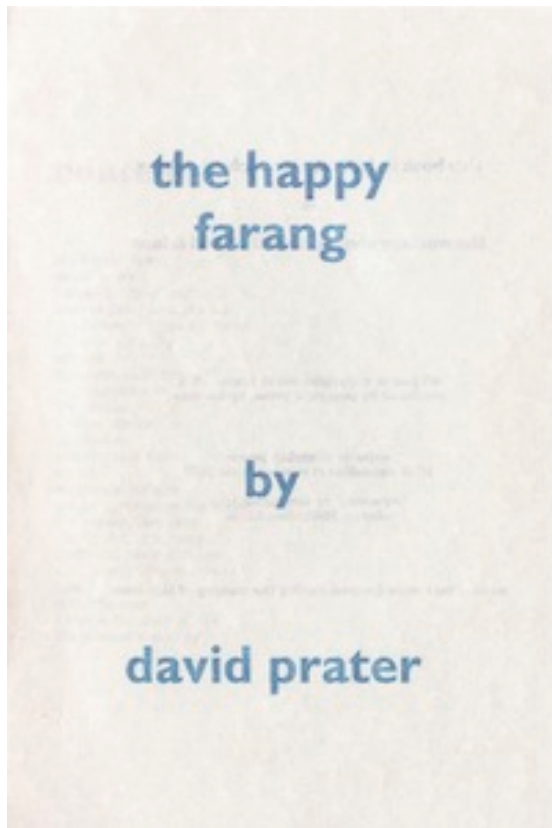
by  
David Prater

**Marzipan**  
a Confection

# WE WILL DISAPPEAR ... SRLY



# THREE LITTLE CHAPBOOKS ...



# AND THREE MORE ...

## Abendland

David Prater



## Dead Poem Office

David Prater



## David Prater MORGENLAND



Valentine Press  
October 2007

# THEORY (COMPULSORY)

As noted by Pierre Bourdieu:

**Although the break between poetry and the mass readership has been virtually total since the late nineteenth century (*it is one of the sectors in which there are still many books published at the author's expense*), poetry continues to represent the ideal model of literature for the least cultured consumers.**

**(1993, emphasis added)**

# DEFINITIONS ...

**Proper Publishing**

**Self-publishing**

**Vanity Publishing**

**Private Publishing ...**

**What's the diff?**

# WHAT'S A CHAPBOOK ANYWAY?

“Chapbooks were usually about 6 [inches] by 4 [inches], had up to 24 pages, illustrations were crude but lively woodcuts, and had a decorated cover title.”

(Glaister, 1960)

“[A pedlar issomeone who] in a long pack or *maund* (which he carries for the most part open, and (hanging from his necke) before him) hath Almanacks, Bookes of News, or other trifling wares to sell.”

(Cotsgrove's *Dictionaire of the French and English Tongues*, 1611).

# CHAPBOOKS AND CHAPMEN (OR BOYS)

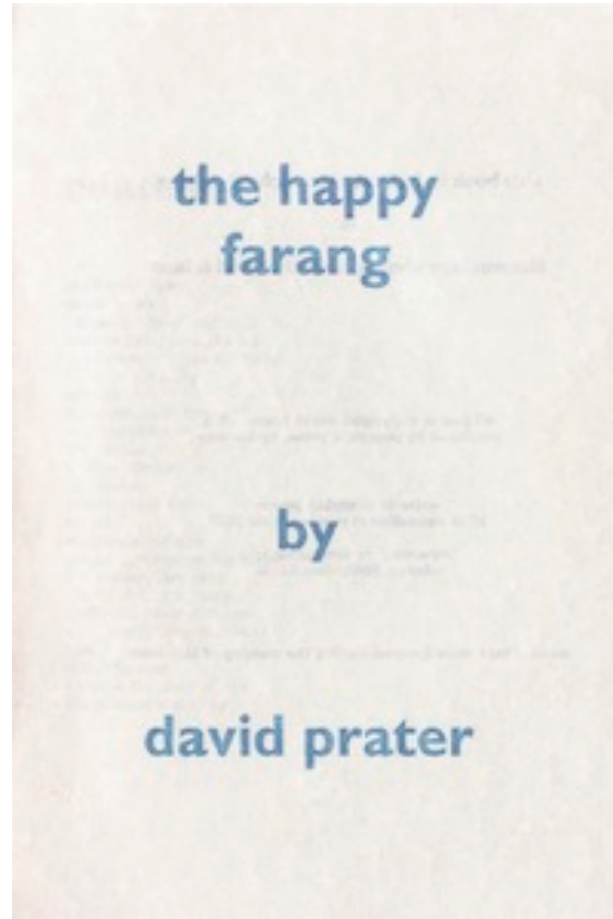




# HAIL TO THE ('ZINE CHIEF)!



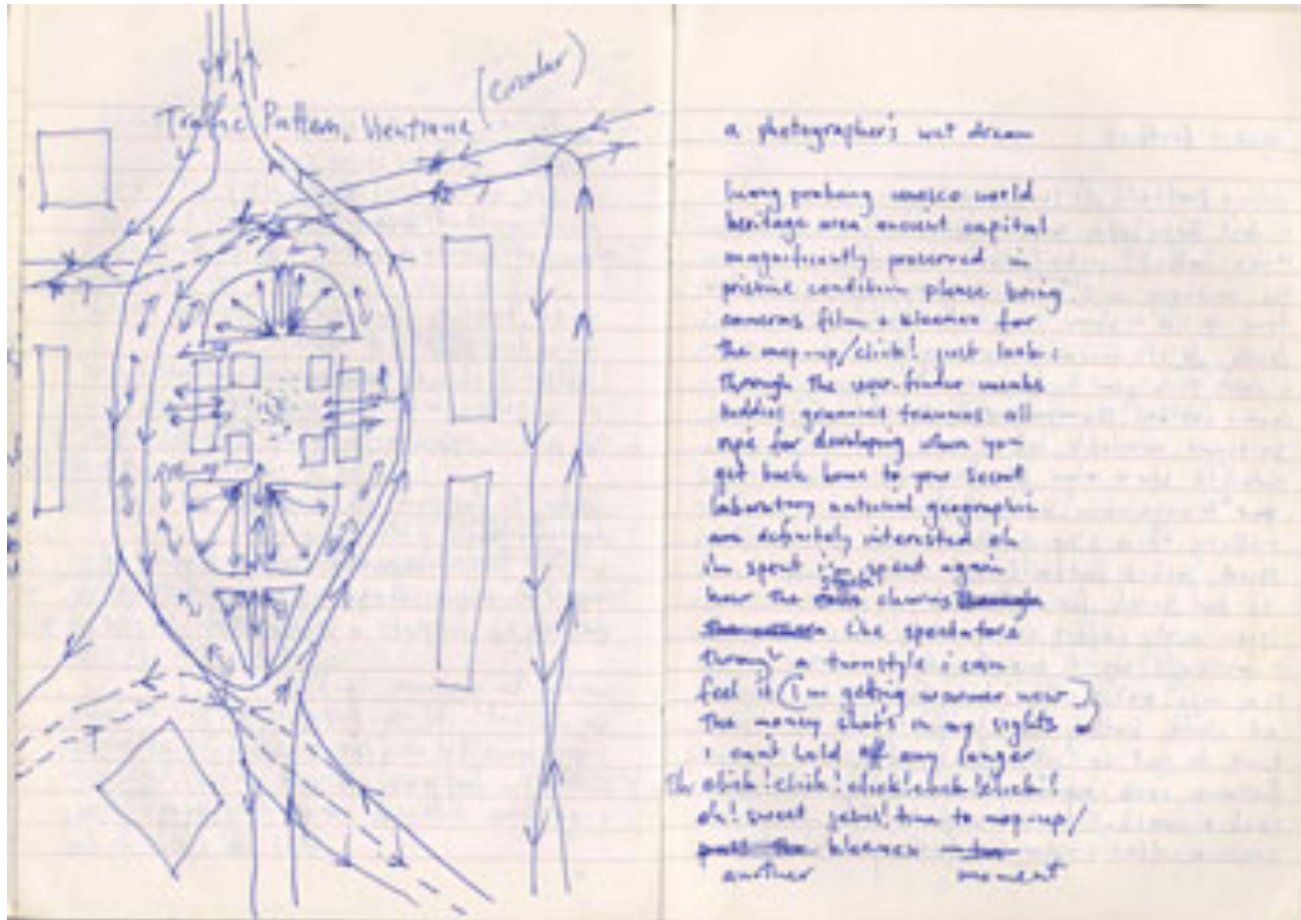
# THE HAPPY FARANG (2000)



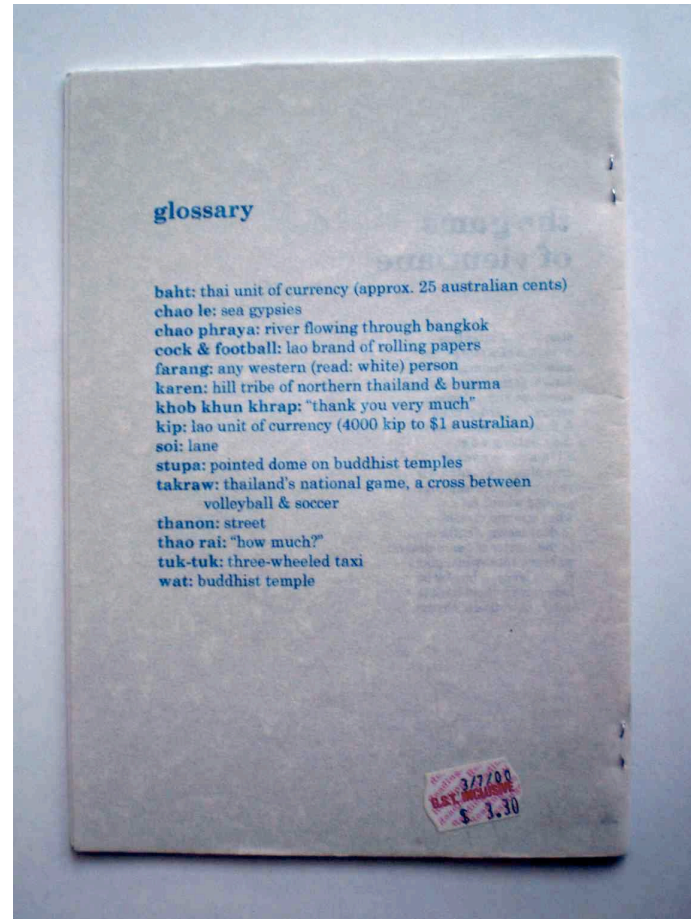
# CAN HAZ AUTHOR SHOT?



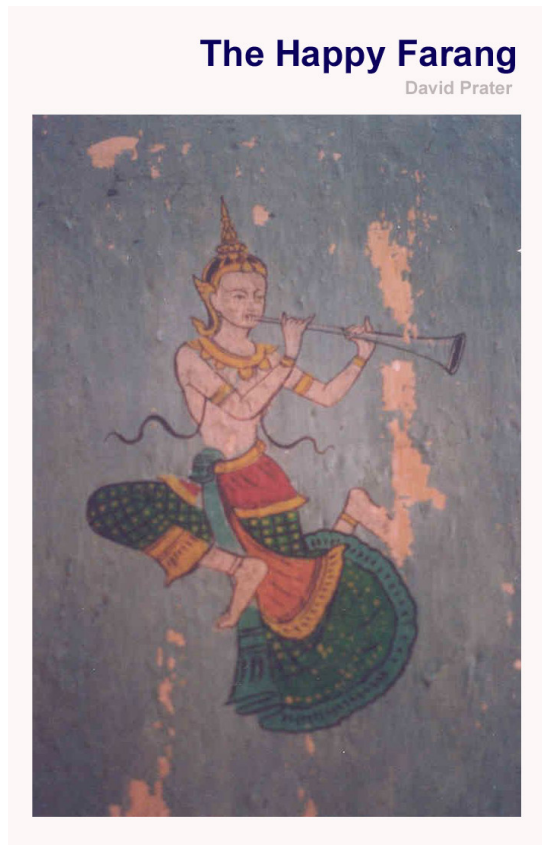
# ORIGINAL MANUSCRIPT ...



# BACK COVER ... WITH PRICE TAG



# THREE POEMS ...

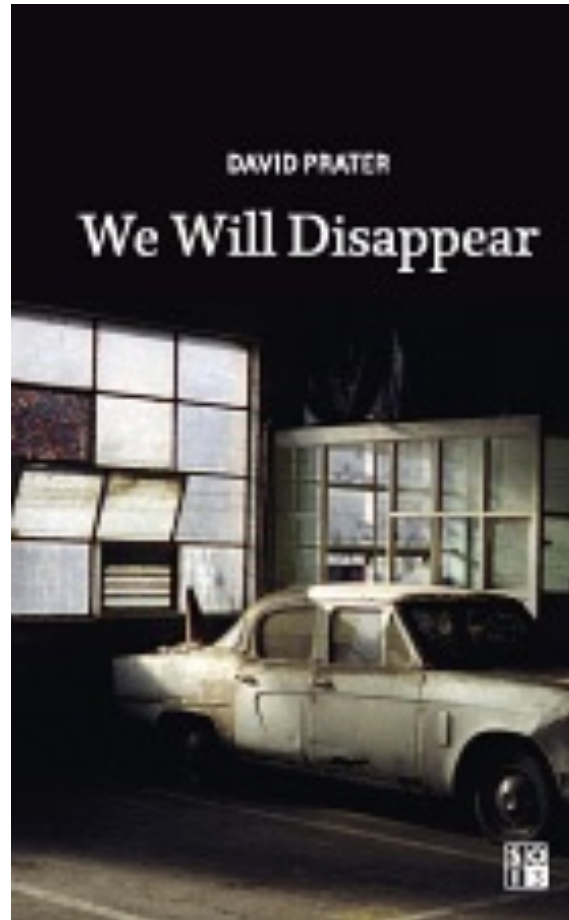


The Happy Farang

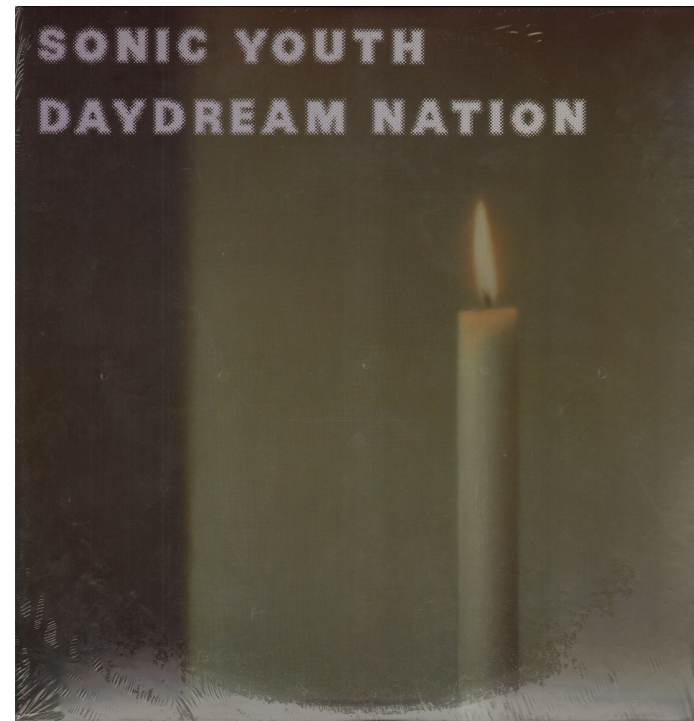
Non-Touristic Trek

Tintin & the Plain of Jars

# WE WILL DISAPPEAR (2007)

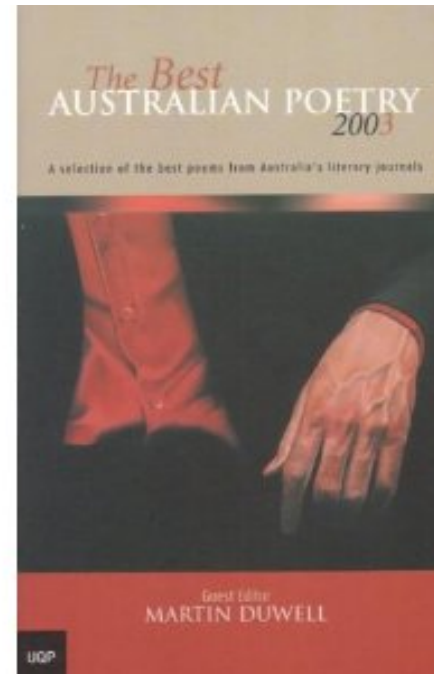


# SONIC YOUTH: DISAPPEARER / DAYDREAM NATION





# FROM DIGITAL TO PRINT ...



# HOW MANY DAVIDS?

David Prater is a Melbourne-based writer and editor, born in 1972. Since 2000 he has edited Cordite Poetry Review, an online poetry and poetics journal. His work has appeared in most Australian literary magazines including Meanjin, Southerly, The Age, Going Down Swinging, Best Australian Poetry 2003, Overland, and papertiger: new world poetry, as well as numerous international anthologies and magazines. In 2005 he was awarded a New Work Grant from the Australia Council for the Arts, and also travelled to Seoul (ROK) as an Asialink Resident. He holds a BA with Honours in Australian Literature from the University of Sydney, a MA in Creative Writing from the University of Melbourne, and is currently studying towards a PhD at Swinburne University of Technology, Melbourne. We Will Disappear is his first book.

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DAVID PRATER:  
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MODERN POETS

ISBN 0-9579411-1-0



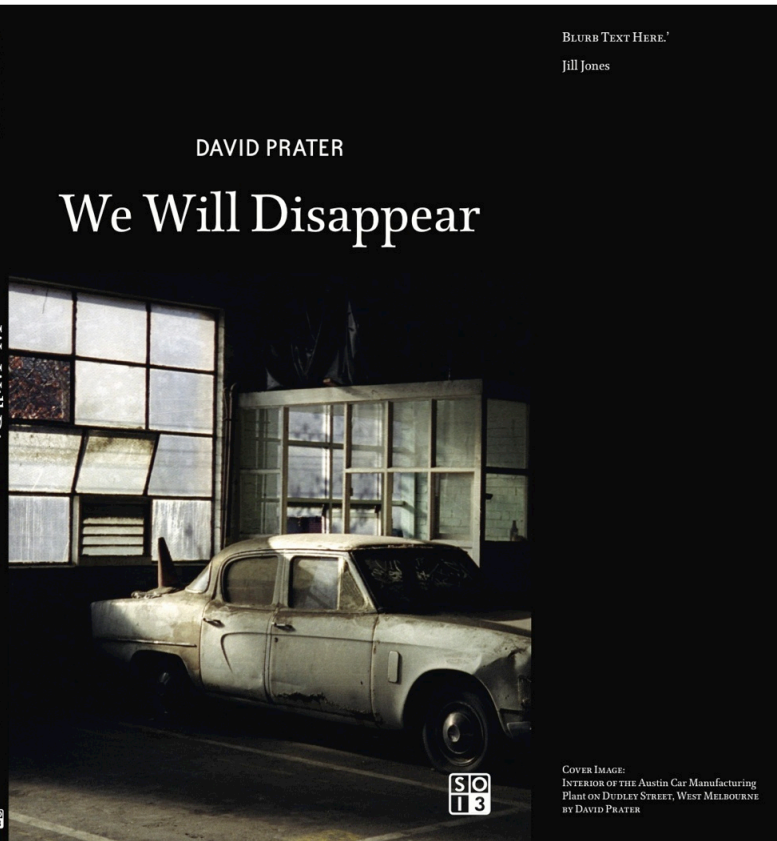
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DAVID PRATER

We Will Disappear

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BLURB TEXT HERE.

Jill Jones

DAVID PRATER

## We Will Disappear

COVER IMAGE:  
INTERIOR OF THE Austin Car Manufacturing  
Plant on Dribbley Street, West Melbourne  
BY DAVID PRATER

# COVER IMAGE ...



# TESTIMONIAL

**“David Prater’s *We Will Disappear* is a full tilt swerving syntax for a crazy world — speedy, accurate, satiric, tender, intense, visceral, engaged. It’s chocked with wake up calls and rhythms for the new century, sounds of cities, seas, planets, spinning and disappearing, and a lament for what’s passing. All along Prater pitches a dark destabilising line then subverts it with an explosion of pure lyric joy. Formally inventive whilst also dropping beats of pop media jargon and all the transitory idioms we live in, this is a new language for all tomorrow’s aching parties. Exciting, highly charged, and affecting.”**

**(Jill Jones, 2007)**

# **AUTHOR SHOT ... (GAAAH!)**



# PREFERRED AUTHOR SHOT



# MELBOURNE WRITERS FESTIVAL LAUNCH



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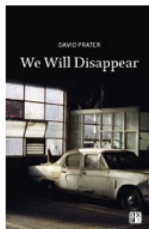
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## Ryan Scott reviews David Prater and MTC Cronin

22 September 2007



*We Will Disappear* by David Prater  
papertiger media, 2007

*Our Life is a Box. / Prayers Without a God* by MTC Cronin  
papertiger media, 2007

It would be unfair to David Prater and MTC Cronin to construct some tenuous link between their new collections for the sake of this review: each volume is stylistically unique, showcasing two skilled, albeit different, voices on the Australian poetry scene. While in Prater we have a poet for the digital age who can twist its soundscapes and textures and still retain an artistic core, in Cronin we have an author who demonstrates again her understanding of timeless themes such as pain, loss and love, and attests to their permanence.

Prater's collection *We Will Disappear* opens with lively, 'aural' poems, as lines crackle and pop with alliteration and internal rhymes. While these techniques are not new, Prater handles them with a modern sensibility. He has an ear for all the sounds of today's world from the musical to the abrasive, sometimes finding where the two converge. 'Airliner', for example, employs a rudimentary semi-rhyme to chilling effect:

emergency hammer laden with an axe  
sue me sony walkman pow wow attack  
we know the atlantic like no other mac



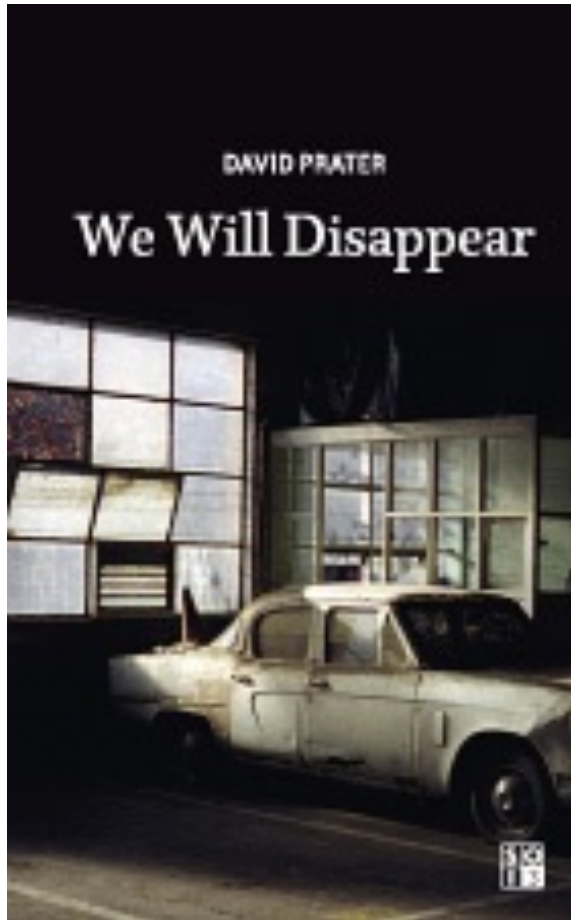
### BOOK REVIEWS

Our reviews editor is **All Alzadeh**. Cordite publishes a new book review each fortnight, with a focus on new and recent Australian poetry titles, as well as a selection of reviews of miscellaneous books and periodicals. If you would like to write a review for Cordite, please read our reviews policy, or check out our constantly-updated list of titles available for review.

### Recent Posts



# THREE MORE POEMS ...



In a Dim Sea Nation

We Will Disappear

There's a Wild Jack Russell in the Moon

# DEAD POEM OFFICE (2007)

Dead Poem Office

David Prater



# DISAPPEARING ... AGAIN

Np A821.4 P912de



# ARCHIVED ... OR DEAD?

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# THREE (MORE MORE) POEMS

Dead Poem Office  
David Prater



Dead Poem Office

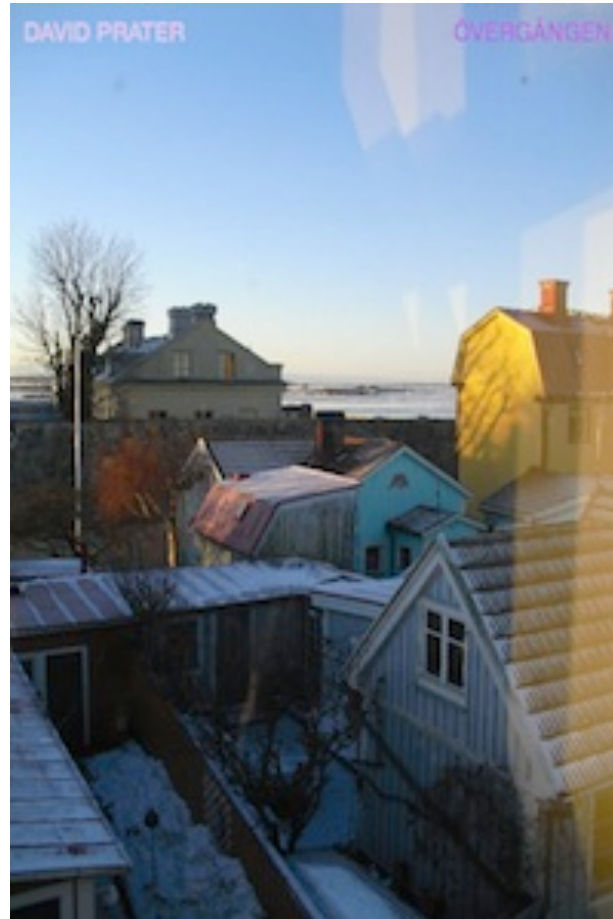
The Boys Who

Run Lola Run

# CONCLUSION ...

Are we there yet?

# ÖVERGÅNGEN (TRANSITION)



# **THE LAST WORD ...**

**People in Korea are a poetic people, like the people in my home town, even the way the people speak is in itself poetic – all you have to do is write it down and you have poetry ... but I wouldn't want a people who only write poetry. You need a time when poetry is rejected and despised. Then you also need a poet who writes poetry in solitude and defends poetry alone. You don't just have poetry in paradise – you also have to have poetry in hell.**

**KO UN (2005)**



# **THANK YOU!**

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