Welcome

Hello and welcome to issue 37 (following issue 36, Summer 2020) of Poetry Notes, the newsletter of PANZA, the newly formed Poetry Archive of New Zealand Aotearoa. Poetry Notes will be now be published from time to time and will include information about goings on at the Archive, articles on historical New Zealand poets of interest, occasional poems by invited poets and a record of recently received donations to the Archive.

Articles and poems are copyright in the names of the individual authors. The newsletter will be available for free download from the Poetry Archive’s website:

http://poetryarchivenz.wordpress.com

PANZA co-founder Niel Wright provides a step by step approach to his 70-year poetry project that uses the triolet form, which he sees as a suitable method for AI (artificial intelligence) to compose poetry.

ALL YOU NEED TO KNOW TO HAVE AN INTELLIGENT COMPUTER by Niel Wright

I worked on this subject for 70 years from 1950 to 2020, and I am now 87.

Step 1

By 1950 at the latest I had a 1914 edition of Robert Bridges’s collected poetry. It contained two triolets.

Step 2

In May 1950 after reading a book on French verse forms I wrote my first triolet. I could see that the triolet as a verse form had never been developed to what it might be in English.

Step 3

After a false start the previous year in 1954 I went back to university to do philosophy under A N Prior when mathematical logic was in its heyday. I was impressed by Wittgenstein’s truth tables, but I rejected Russell’s Theory of Types. Instead I developed a System of Signs self generating from a singularity on the basis of Paradox as an opportunity to extend a logical system and Paradigm as the basis to allow variation of forms (on my experience of poetic forms as comparable ie not the same but similar to a paradigm case).

Step 4

In 1961 in my 28th year I put my early poetry including triolets in print in reformed spelling and on midwinter day I committed myself to writing an epic poem The Alexandrians to run to 36,000 lines of verse when I already had an original logico philosophy that has repeatedly led to increase of formalism in my poetry, and this carried over into the triolets.

Step 5

In 1968 I undertook to do a PhD applying digital formalism to Beowulf...
and with colleagues created a word processor ten years before word processors became commercial. At the request of Professor Don McKenzie we produced a text of Shakespeare’s *Sonnets* using punched cards on an Elliott computer, in which we could search the text for words and alphabetise them. No word processor has got beyond these simple operations. Why?

Simply I was scapegoated by Don McKenzie who went on to present himself as a digital guru recommending to the National Library of New Zealand and to the British Library that digital texts should be treated as the equivalent of printed books in the Gutenberg tradition.

What about *Beowulf* as a text that opens this prospect of computer intelligence is the high degree of formalism shown in Anglo-Saxon poetry. A similar level of formalism shows in the triolet.

**Step 6**

In 1974 we would be at least 40 years from computers powerful enough for the job but in the course of writing something like 3700 triolets published from 1961 on I identified the issues that could provide the computer with intellectual understanding to write triolets such as mine and so by extension any document in any human language to or beyond the standard of human intelligence. This exposition is given in the course of about 1000 of my published books, many of them in prints by Riegers. Check WorldCat for these publications.

Seventy years later since I wrote my first triolet in 1950 the information industry continues to treat digital texts as books following the Gutenberg tradition.

But what my PhD awarded in 1974 established to the satisfaction of the examiners (of whom the overseas one Professor Frederic G Cassidy recommended summa cum laude) was that a computer applying digital procedures could recreate the text of *Beowulf* on the basis of atomic statements (fully set out and processed in the thesis).

**Step 7**

But as a development of my PhD thesis it was my opinion that a machine with intellectual understanding could compose poetry as I did triolets. *The Alexandrians* was complete in about 36,000 lines in July 2007, with no more than 700 triolets in that text. By the early 1960s I had extended the 8 line triolet by adding further lines. Such extensions further elaborated the rhyme schemata of what were now extended triolets. In 1982 I added symmetry and break to the presentation of *The Alexandrians*, including its triolets.

**Step 8**

By the beginning of 2008 I was committed to writing a further 36,000 lines of post Alexandrian poetry, and finished this stint if not to closure by July 2020 including 2951 triolets many though still a minority of them extended out of the 3755 post Alexandrian poems.

This concentration for 13 years on writing triolets within highly formalised requirements saw me identify and assess the issues involved for artificial intelligence to write triolets with the efficacy of a human poet such as myself.

During these latter years I also elaborated my system of reformed spelling for New Zealand English and refined a novel system of punctuation both to meet the needs of machine intelligence in compact format free texts.

This account of my work and studies over 70 years 1950-2020 has of course been written with the benefit of hindsight.

**Poetry by Stephen Oliver**

This issue we feature some poetry by the major Australasian poet Stephen Oliver, from his new collection, *The Song of Globule* (order details on p. 3):

### 4. when a southerly buster blows

A truck axle up-ended and upright in a cloud collision stands Centre Point, slapped up poster proud over the city, battered, buffeted, lightning struck—ugly; brassy as the town it’s meant to anoint, would be missed if it vanished overnight;—fifty-six cables anchor the Tower—which, if tied one to another, would reach all the way from Sydney to Alice Springs.

As wind in the rigging of a ship sings, would those cables twang along city streets in a wind stretched, southerly buster hour?

Under this giant crow’s nest in the food hall, munching on a big burger, sat Globule.

### 42. Olympia Milk Bar

Walking by the Olympia Milk Bar (over there the Stanmore Cinema stood),

interior a dark, chthonic grotto—everything faded like an old photo,

little survives of the old neighbourhood;

Mr Fotiou lives here, the Greek owner.

50s advert signs drearily displayed:

‘ice cream sodas’ and ‘time for a Kit Kat.’

Bold gold letters, ‘Olympia Salon,’ ‘style cutting’ and ‘perms’ a faded icon.

His wife dying terminated all that;

he dreams her dancing in a forest glade.

A skateboarder clatters by, traffic hums,

Mr Fotiou sweeps his floor, no one comes.
43. **this harlot saint**

Mary Magdalene sailed from Judea in a rudderless boat—banished—to die, with a few disciples, the story goes; arriving at Marseilles, how no one knows, became a hermit in Provence, no lie, made it big in France, this saintly sinner.

St. Baume grotto and St Maximin Church, hot ticket items on the pilgrim route. Cinnamon, myrrh, aromatic face paint, no pop diva could match this harlot saint; and then Jesus threw seven devils out, O the hawk never flies far from the perch.

Women pray for a man’s unselfish love, right here on earth—not in heaven above.

44. **act of defiance**

At first, you imagined a boulevard, the afternoon cool, had it been raining? That giddy sense of anticipation under a greyish sky and wintry sun. You recollected that Paris street scene—a photograph captured on a postcard; Doisneau’s—Le Baiser de l’hôtel de ville.

Here is love as an act of defiance, the city breathing, free, yet newly born. But what resides at the heart of the storm may prove passion a fragile alliance; for these lovers time forever stands still.

In the backstreets of the city somewhere, one plain fountain in an abandoned square.

45. **Mt. Athos**

So she sat frozen before the portrait in the gallery, grotesque as it was, the painting looked at her, and she at it, a frame of reference, the perfect fit; Germaine Greer sculpted onto Mt Athos, a ball-breaking, post-feminist piss-take.

One hand clenched tight in salute as a fist, the other cupped the City of Sydney. Allegory, island of the mind, farce, Mt Athos trembled under the great arse. Her face as blank as a monastery, a monstrous dildo tethered to the wrist.

A thought floated up inside Globule’s head, ‘how can you be desperate if you’re dead.’

© Stephen Oliver, 2020

(from) *The Song Of Globule / 80 Sonnets*, Greywacke Press, Canberra 2020. Closes with extensive *Notes*: RRP $25.00. Queries & Orders: Contact: greywackepress@gmail.com

---

**Poetry on the Australian Bush Fires**

Before COVID-19 reached Australasia, the big news each night on TV till February was the ongoing effects of the Australian bush fires. This prompted responses to the crisis from poets in New Zealand.

Four poems have been included here by PANZA co-founders Dr Michael O’Leary (whose brother the artist Gerrard O’Leary lives in New South Wales) and Dr Niel Wright, and also a poem by Margaret Jeune, which was published in London in the *Cricket Society News Bulletin*.

**Poem by Michael O’Leary**

**BROWN PURPLE HAZE**

The brown purple haze Hung over old Sydney town The surrounding bushes blaze

Breathing its dragon breath The fiery red Rainbow Serpent Brought destruction and death

All down the line of land Central and South coast burned Also too the areas inland

The first-nation people Knew to move on when the fires Covered the skies brown purple

Then the others came With their guns and convicts and plans To build towns and cities that remain

In the same place with millions Of people: buildings, railways and Roads from which you can’t just move on

So the fires and the beds still burn A billion animals and several people consumed No one knows when it is their turn

The whole nation may yet go walkabout My brother, his family, my cousins and the rest Australia may be beset by eternal drought

The lucky country has lost its bet There is a price to pay for driving people over the edge So the brown purple haze of guilt has yet

To expunge the memories of dreamtimers Whose loved-ones were driven over cliffs Melbourne, Sydney, Adelaide & Perth Great icons of Western Kultur & birth
Yet, the brown purple haze is upon their brain
To recognise the memories of dream-timers

Poems by F W N (Niel) Wright

TRICARBOXYLIC WRITES XXIa

Rivers in the sky, rivers on the land
Rising from the forest; rising from the ocean;
Made an Australian continent
For paradisiacal a tenant.

Create a landscape bland
Rivers in the sky, rivers on the land;
In places where do waters blend
With inland seas and a monsoon.

Humans as first arrivals saw
The ultimate seesaw:
Ecology in balance rather than commotion.

By mankind’s use of mischief blind
Was paradise disrupted soon;
When fire reduced to desert forest,
To harshest living life the fairest.

Rivers in the sky, rivers on the land
Rising from the forest; rising from the ocean;
Are not to be recovered eft
By industry or science deft.

TRICARBOXYLIC WRITES XLVI

This capitalism says;
That children have no rights;
That nature has no rights.
This as injustice every human sees.

But capitalism says;
With forests burnt; and heated seas;
Make hay over last rites
For biosphere of sea and land.
Have money banks: to lend.

This capitalism says;
That children have no rights;
That nature has no rights.
(From broadsheet: new new zealand poetry, no. 25, May 2020)

Poem by Margaret Jeune

BROTHERHOOD

2.1.2020

Black clouds drift across the sky
The wind has blown smoke across the Tasman Sea
From the massive bush fires in Australia
The tragedy is depicted daily on the TV News
It is translated into a visible poignant reminder
Of what is happening in Australia
An Australian cricketer is interviewed on the radio
He says that he is lucky to play international cricket
While so many of his fellow Australians are suffering
The New Zealand cricket captain says
that losing to Australia
Is put into perspective by the sheer scale of suffering in Australia at present
This tragedy is unfolding in front of our eyes

(From The Cricket Society News Bulletin, February 2020)

Review: Act Normal by Andrew Fagan and The People

REVIEW OF ACT NORMAL BY ANDREW FAGAN AND THE PEOPLE by Mark Pirie

I reviewed Andrew Fagan and the People’s Admiral of the Narrow Seas, their previous gem, for the Poetry Archive in 2011. Get Light from that disc is one of my all-time favourite Fagan pieces like Now You Know from his ‘90s Blisters solo album. Since then Fagan did a solo poetry/spoken word disc in 2018 and did gigs with UK performance poet John Cooper Clarke on his poetry tour to New Zealand.

Now Fagan and the People have returned after a 9-year absence with much good indie and low-fi tunes and there is anarchic fun behind it. I doubt they knew of the COVID-19 lockdown coming worldwide when the album was officially released in February 2020 but the inside photo of his band in full PPE gear fits the times as does the album’s title Act Normal. Well, we do try to. The title track Act Normal is a good pub anthem and crowd pleaser on a Saturday night: “They’re almost here so scull your beer / Act normal . . .”. I would describe these latest tunes as uplifting, looking on the brighter side of life, “just endure it and you’ll be fine/ Just enjoy it and you’ll be fine.” (You’ll Be Fine).

The track Someone More Gorgeous Than Me probably rivals Rod Stewart’s Do Ya Think I’m Sexy. No mean feat and just as funny as Stewart’s. Elsewhere Fagan’s songwriting gift comes to the fore again on tracks like Fuse to Ignite, which is a great piece of songwriting, unique and poetic. Darryn Harkness does solid work on guitar, keyboards and saxophone throughout and is a sound collaborator. There is much variety here with harder edged tracks (Something’s Going to Happen) and slower pop/acoustic melodies (Move On), and the final track On Channel Me (a satire of celebrity living on social media and reality TV) comes in four versions. Take your pick: rock, low-fi, electro pop or dance/trance. I can imagine the dance/trance version of On Channel Me (“places to go and people to be … I’m on Facebook”) being approved of by John Lydon who teamed up with Leftfield back in the ‘90s. I used to thrash their Open up, “burn Hollywood burn…” as a student deejay on Radio Active in Wellington.

[Image: Andrew Fagan and The People]
Andrew Fagan and Jordan Luck have been my favourite two frontmen besides the likes of Shayne Carter and Martin Phillips. The Mockers still tour every two years around NZ, most recently with Midge Ure. The Mockers and Fagan’s best lyrics, My Girl Thinks She’s Cleopatra or One Black Friday, have always stood up to most in NZ, from Flying Nun to Finn Brothers, The Exponents to Dave Dobbyn. Overall, Fagan and the People’s Act Normal is essential for these times we are in, and should give long-term fans much enjoyment as well as those new to his music. Don’t miss out on this one, and try to get yourself a copy of Admiral of the Narrow Seas, if you can.

Mark Pirie is a Wellington poet, publisher, PANZA member, and a former dee-jay on Active 89FM (1993-1996). He has followed Andrew Fagan’s music and poetry closely since he first started listening to pop at age 11 in 1985 and counts himself a Fagan fan. He was the publisher of Fagan’s poetry book Overnight Downpour in 2006.

New publications by PANZA members

Title: Yellow Moon | E Marama Rengarenga: Selected Poems
Author: Mary Maringikura Campbell
Extent: 80 pages
Price: $25.00
Format: 154mmx217mm
Publication: April 2020
Publisher: HeadworX

About the Book

Yellow Moon | E Marama Rengarenga represents a ‘selected poems’ from Mary Maringikura Campbell’s writing life. It reprints the whole of her first collection Marangi, published in 2015 (and twice reprinted), together with uncollected (early and later) poems 1970s-2019.

“Maringikura writes with pleasing simple eloquence but her poems are not simplistic. They are like waka sailing an ocean beneath which flow tides and undercurrents of pathos, love, spiritual seeking, sanity, powerful anger, frustration and personal relationships. There is a feeling of human sensitivity and searching in her work as her poems journey across the ocean of life and death.” - Apirana Taylor

About the Author

Mary Maringikura Campbell’s poetry collection titled Marangi was published in 2015 and awarded the Earl of Seácliff Poetry Prize in 2017. She has been writing poetry and songs since age 13 and has appeared in Kapiti Poems and other journals and anthologies. She has performed her folk songs, been a member of the drama group Te Ohu Whakaari, and has had her poetry translated into Māori and Italian. The Auckland Folk Festival awarded her first prize in 1991 for her song ‘Missing’ for Karla Cardno, a murdered girl, who died in 1989. She is a daughter of the poets Alistair Te Ariki Campbell and Meg Campbell. In 2011, Mary co-curated (with Peter Coates) the Alistair Te Ariki Campbell Exhibition at Pataka Museum in Porirua, which toured to the Cook Islands.

Title: Three Poets
Author: Marion Rego, Alex Jeune and Margaret Jeune
ISBN 978-0-473-51070-1
Extent: 80 pages
Price: $25.00
Format: 154mmx217mm
Publication: April 2020
Publisher: HeadworX

Three Poets brings together poets who have known each other over a long period of time in the Horowhenua. They are all poets who have performed their work at poetry readings over the past few years including at Poets to the People on the Kāpiti Coast.

About the Authors

Marion Rego (née Quartermain) (b. 1934) made teaching her career but has always loved writing and has been published in several genres – children’s stories and songs, travel writing, poetry – and while working for the Correspondence School was involved in broadcasts and written resources for the school, as well as contributing to the New Zealand School Journal. A volume of her poetry, Written on the wind, was published in 2018. Marion Rego performs her work regularly at the Poets to the People readings on the Kāpiti Coast.

Margaret Jeune was born in Auckland in 1956 and grew up in Wainuiomata.
She has a BA in Education and a Post Graduate Diploma in Early Childhood. She has three adult children and four grandchildren. She has been writing since childhood and has had her poetry published in Valley Micropress, Elderberries and Horowhenua Writer’s Group anthologies. Three books of her poetry were published by HeadworX in 2019 and she featured in the May 2019 issue of broadsheet. A book of her photographs, A Photo Journey, appeared from ESAW in 2019.

Alex Jeune was born in Wellington in 1986. He grew up in Otaki and Levin, and attended Levin’s Waiopelu College. He moved to Lower Hutt in 2008 to study at Victoria University of Wellington. He graduated with a BA in Chinese and Sociology. He has had his poetry published in Valley Micropress, in the Horowhenua Writer’s Group anthology, Iridescent Blue, and in broadsheet in May 2019. He has read his poetry at the “Poets to the People” Cafe in Kapiti and at the Fringe Bar Open Mic in Wellington City.

******************************************************************************

Title: *Apocrypha Scripta: A Surrealist Novel*  
Author: Michael O’Leary  
ISBN: 978-1-86942-200-4  
Price: $40.00  
Extent: 214 pages  
Format: 228mmx155mm  
Publication: May 2020  
Publisher: Earl of Seaciff Art Workshop

**About the Book**

During the writing of his autobiography, *Die Bibel* (published in 2016 by Steele Roberts), Michael O’Leary began a parallel fictional autobiography which he conceived as an ‘apocrypha’ of additional aspects to his intellectual life, a kind of Rainbows End of the Mind, as its characters & events ride a rollercoaster of the psyche, encompassing an emotional weltanschauung, what might be called the Stratosfear of history & life. It reads not unlike the earliest Dadaist writings & therefore has the sub-title: a Surrealist Novel. Perhaps it's about dislocation in society: perhaps it isn’t. Maybe it’s about a suburban man becoming unsettled in real life & entering the ‘other’ world of the imagination: maybe it isn’t. *Apocrypha Scripta* is about identity & belonging. It is also a complex & often beguiling look at the ‘Sixties’ generation of peace & love & anti-materialism which morphed & degenerated into the ‘I, me, mine’ of the ‘reforms’ of the mid-eighties & nineties which created the 21st Century Schizoid Person, fuelled by technology & greed, love & dreams, war & peace, culminating in the ‘stop the world, I wanna get off’ motif, as the world cries from Cloud 9, 2020 Vision & Reality of COVID-19 & the ‘Existential Crisis’ of realising that we need to not want so much, as well as finally understanding that the word ‘Existential’ might really have a meaning.

******************************************************************************

Title: *The ESAW Poetry Prize: An Anthology of the Winners (No. 36)*  
Compiler: Mark Pirie  
ISBN: 978-1-86942-190-8  
Price: $10.00  
Extent: 24 pages  
Format: A6  
Publication: February 2020  
Publisher: Earl of Seaciff Art Workshop

**About the Editor**

Mark Pirie is a Wellington poet, editor and publisher. Pirie has published four mini books previously with ESAW, a biography *Tom Lawn, Mystery Forward* and written or edited a number of poetry collections, including the Winter Readings series and a selection of early poems, *Giving Poetry a Bad Name*.  

Title: Lockdown: COVID-19 New Zealand (No. 39)
Authors: Alex Jeune, Margaret Jeune and Mark Pirie
ISBN: 978-1-86942-194-6
Price: $10.00
Extent: 24 pages
Format: A6
Publication: June 2020
Publisher: Earl of Seacliff Art Workshop

About the Book

No. 39 in the ESAW Mini Series is an anthology of poems selected as a sequence that covers the nationwide Lockdown period in New Zealand, from March to May 2020. The poems are written by three Wellington poets Alex Jeune, Margaret Jeune and Mark Pirie and record their individual responses to the Lockdown, from quite different personal perspectives of the period. The book is a snapshot of three New Zealand writers’ personal views and does not purport to capture everyone’s feeling and thoughts over the lockdown period. Also included are several of photographer Margaret Jeune’s lockdown photos.

About the Authors

Alex Jeune was born in Wellington in 1986. He grew up in Otaki and Levin, and attended Levin’s Waiopenu College. He moved to Lower Hutt in 2008 to study at Victoria University of Wellington. He graduated with a BA in Chinese and Sociology. He has had his poetry published in Valley Micropress, Elderberries and Horowhenua Writer’s Group anthologies. Three books of her poetry were published by HeadworX in 2019 and she featured in the May 2019 issue of broadsheet. She was also included in the HeadworX anthology Three Poets in 2020. A book of her photographs, A Photo Journey, appeared from ESAW in 2019. She works as an Early Childhood Teacher and is currently employed by Whanau Manaaki Kindergartens as a relief teacher. She has read her poetry at the Titirangi Poets in Auckland and at “Poets to the People” Cafe in Kāpiti and at the Fringe Bar Open Mic in Wellington City.

Mark Pirie is a Wellington poet, editor and publisher. Pirie has published four mini books previously with ESAW, a biography Tom Lawn, Mystery Forward and written or edited a number of poetry collections, including the Winter Readings series and a selection of early poems, Giving Poetry a Bad Name.

Margaret Jeune was born in Auckland in 1956 and grew up in Wainuiomata. She has a BA in Education and a Post Graduate Diploma in Early Childhood.
Donate to PANZA through PayPal

You can now become a friend of PANZA or donate cash to help us continue our work by going to http://pukapukabooks.blogspot.com and accessing the donate button – any donation will be acknowledged.

Recently received donations

Mark Pirie – 36 titles.
Vaughan Rapatahana – 2 titles.

PANZA kindly thanks these donators to the archive.

About the Poetry Archive

Poetry Archive of New Zealand Aotearoa (PANZA)

A unique Archive of NZ published poetry, with around five thousand titles from the 19th century to the present day. The Archive also contains photos and paintings of NZ poets, publisher’s catalogues, poetry ephemera, posters, reproductions of book covers and other memorabilia related to NZ poetry and poetry performance.

Wanted

NZ poetry books (old & new)
Other NZ poetry items i.e. critical books on NZ poetry, anthologies of NZ poetry, poetry periodicals and broadsheets, poetry event programmes, posters and/or prints of NZ poets or their poetry books.

DON'T THROW OUT OLD NZ POETRY! SEND IT TO PANZA

PANZA will offer:

• Copies of NZ poetry books for private research and reading purposes.
• Historical information for poets, writers, journalists, academics, researchers and independent scholars of NZ poetry.
• Photocopying for private research purposes.
• Books on NZ poetry and literary history, and CD-ROMs of NZ poetry and literature.
• CDs of NZ poets reading their work.

You can assist the preservation of NZ poetry by becoming one of the Friends of the Poetry Archive of New Zealand Aotearoa (PANZA).

If you’d like to become a friend or business sponsor of PANZA, please contact us.

Contact Details

Poetry Archive of NZ Aotearoa (PANZA)
1 Woburn Road, Northland, Wellington
Dr Niel Wright - Archivist
(04) 475 8042
Dr Michael O’Leary - Archivist
(04) 905 7978
Email: olearymichael154@gmail.com

Visits welcome by appointment

Current PANZA Members:
Mark Pirie (HeadworX), Roger Steele (Steele Roberts Ltd), Michael O’Leary (Earl of Seaciff Art Workshop) and Niel Wright (Original Books).

Current Friends of PANZA:
Paul Thompson, Gerrard O’Leary, Vaughan Rapatahana, Cameron La Follette (USA), Riemke Ensing and the New Zealand Poetry Society.

PANZA is a registered charitable trust