Welcome

Hello and welcome to issue 40 (following issue 39, Summer 2021) 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

Comment on the Wilsonville Collective

PANZA Archivist and co-founder Dr Niel Wright discusses the recent donation to PANZA by the Wilsonville Collective (Roger Evans) in connection to William Shakespeare the original Wilsonville Man.

The original Wilsonville Man was William Shakespeare who was taken on as boy actor/author by Robert Wilson one of the leading members of Leicester’s men the leading acting company of the time. Robert Wilson is the subject of the New Zealand book Robert Wilson and the Plays of William Shakespeare by the New Zealand scholar G M Cameron published in 1982 at Invercargill. I have read it and other people appear to be aware of it in what relevant circumstances? Shakespeare is the original Wilsonville Man and the example to all of us to be ambitious. What Shakespeare was at the end of his literary career he was already at the start of his literary career.

In reaction to Georgianism from 1910 people promoted free verse in English poetry. By 1970 then known as open form, free verse became de rigueur in academia in the English-speaking world. Others who kept to the old rhyming prosody of Keats and Tennyson were known as neoformalists. But other things were happening as well. Between 1980 and 2020 there was something known as the democratisation of the book, the basis of which was desktop publishing a marketing gimmick promoted by the information technology industry.

However the number of authors and would-be authors who took up desktop publishing was so small that as a business plan it quickly failed and was supplanted by the mass market for handheld telegraphy, photography and telephony, the cell phone. With the end of desktop publishing the book trade collapsed.

In New Zealand (among others) one person who took up desktop publishing was the poet Roger Evans who self-published his poems under the imprint the Wilsonville Collective. Roger Bruce Evans of Swanson, known as Roger Evans, is the sole author of
poems published as from the Wilsonville Collective. As a poet Roger Evans is highly expressive. Whatever he poetizes sounds convincing, so much so that nobody would take it that only one author produced work expressing so different viewpoints in so many instances.

On 1 April 2021 I wrote to a fellow poet: “I first heard of Roger Evans in February 2019 when after he must have heard about PANZA from my radio broadcast in 2018, he sent PANZA one of his books and I sent him one of my books of poetry, on which he commented sensibly, but I didn’t read those poems of his until yesterday (20 April 2021) and [my wife] Judith also read them carefully and she like me saw he was certainly a poet of talent, who could be confident about his poems, but as you say with different times he is doing what is relevant in his times and ours, so not what Keats and Tennyson would do. However he seems to have been a school teacher and appears to be a geotechnologist and shows the influence of Robert Bridges in similar ways I do too.”

After further communication in April 2021 PANZA now holds copies of apparently all the Wilsonville Collective publications, viz two copies of Glimpses and Memories (September 2012); Go West, Go Easy (2006); Living by Daydreams (2005) – a big book [selected poems and prose http://www.filedropper.com/livingbydaydreams] running to 288 A4 pages; and a brochure Kapiro? (1986). The 1986 brochure gives us the earliest dated of Evans’s poems. The 2012 book may or may not give the latest dated of his poems. I saw them as mature work. My impression is Evans shares some of the features of non-standard prosody seen in myself, Michael O’Leary and others. The brochure Kapiro? has 2 maps, 1 drawing, 16 pages that hold 15 poems mainly on rural fruit harvesting suggesting hard working days with detail often in traditional rhythms and rhymes.

A well-presented product with the author’s name given. Influenced by Robert Bridges, British poet laureate till 1931, and an advocate of renewal of prosody on the lines of Spenser’s Iambicum Trimesticum correctly read, Roger Evans writes poems with short lines between rhymes as well lines twice or four times as long and at times blank verse. What we see here is not neoformalism, but something more novel involving a shift of sensibility to a new prosody of a sort other poets have sensed since 1950. For instance, Michael O’Leary in his sophisticated short epic (= epyllion) involving both mythology and recent history Shake Speer’s Faith, the title of which I suggested when I first published the text in 1998, see Michael O’Leary Collected Poems 1981-2016 (HeadworX 2017). Shake Speer’s Faith runs to about 500 lines in 5-line stanzas, that are known in Spanish as quintillas. But Michael writes quintillas in his own inimitable manner with only the 2nd and 3rd lines rhyming together with all lines free as to how stresses and syllables fall.

Robert Bridges wrote two triolets. Roger Evans wrote one. I also following Bridges wrote my first triolet in 1950, experimental formal verse since 1950, using identical rhymes since 1962 and consonantal rhyming since 1963, experimental rhythms till 1975, since then in iambic variations but with free line length and free stanzaic rhyme order, though keeping standard rhyme order in otherwise freely extended triolets. These are the features of genuinely open form verse.

In order to demonstrate a medieval non-standard prosody, I wrote and published a modern English version in open form rhyming verse of 1,500 lines of Layamon’s Brut, the material also covered in The Birth of Merlin, a Jacobean play attributed to the friends William Shakespeare and William Rowley and advertised by the Fool in the Folio King Lear.

The first of my original poems to be published appeared in the University of Canterbury student magazine Canta in 1953 when Michael Rhodes was the editor, there under the title ‘Advice to a Cousin’. It appears in my Pop Artist’s Garland: Selected Poems 1952-2009 (HeadworX) on page 11 under the title ‘The World’s Always in Ruins’. It is written in rough analysed rhyme and advises to “just keep calm, We’ve simply got to.” Balance and keeping on are characteristic of my verse ever since.

I have also read Roger Evans’s 2006 book of poems Go West, Go Easy, but his big 288 page book of verse/prose, Living by Daydreams, I have so far read only from the last page a poem on every 20th page back to the start, ie 1 poem on every 20th page.

By contrast with us when Shakespeare was born in 1564, Spain was just opening up trade with China via the north Pacific. Shakespeare started his acting and writing career as a boy actor aged 10, having already written a short poem seen by the Earl of Leicester and the play The Famous Victories of Henry the Fifth. As a teenager Shakespeare wrote numerous plays including early versions of Pericles, Hamlet, Love’s Labours Lost, A Midsummer Night’s Dream and much else. Rapidly he learnt to express himself in the most intense dramatic terms in an era of geopolitical upheaval of which we are now seeing the catastrophic outcome, with Europe ever prone to division then reasserting its centricity after the fall of the Byzantine empire in 1453 and now confronting a resurgent China since 1953, check out President Eisenhower’s Taiwan policies.

Classic New Zealand poetry

This issue’s classic New Zealand poetry is by John Daubé (1938-2010). Daubé became a woodworker or tradesman (specializing in cabinet making, joinery and building). Married to Heather Daubé they had five children and a dozen grandchildren.

His recreation time in his middle years was cross country running, a sport in which he represented the Wellington province for five years. Daubé could be said to be more of a contemporary New Zealand poet as he started writing in the late 1990s and therefore was influenced more by modern and contemporary styles rather
than the Romantic, Victorian and Georgian sensibility present in most other classic New Zealand poets of a similar lifeline who began writing in the 1950s and 1960s. However, a classic sensibility can be detected in poems like ‘Hope’.

John Daubé similar to Charles Spear published just the one collection in his lifetime. In 2006 his selected poems appeared called Tradesmans Run (ESAW). In the book’s opening poem, Daubé references a friend Brian Hope (1941-1997). PANZA holds no work by Hope but he was instrumental in mentoring Daubé, and poetry writing began as a series of faxes to each other. It’s unlikely their faxes will have survived as archival material. Hope received an Obituary in the Evening Post, 6 Nov. 1997; p.5, headed “Played continuing role in design of public housing”. Tradesman Run contains 36 of Daubé’s surviving poems, usually minimalist free verse with several longer free verse poems towards the end. Rhyme is not present although Daubé says his first poem was a traditional rhymed limerick. A New Zealand poet who shares some similarities with Daubé would be R G Park whose short, comedic poems Parking Metres, were published by Original Books of Wellington in the 1990s. Daubé walked into Michael O’Leary’s bookshop in Paekakariki and struck up a friendship leading to the eventual publication of Tradesmans Run, a handsome production. A poem by Daubé on the old Paekakariki train signal box has been given posterity on the Paekakariki Writers’ Walk and in the anthology Of Paekakariki. O’Leary has done significant work by publishing Daubé’s selected poems. Here is a selection of some of Daubé’s light hearted and fine minimalist poems.

Poetry by John Daubé

HOPE

For Brian Hope

Our Kowhai is in full bloom
It will soon be past its best
Its season is all too short
Already I crave next year’s flower

THE CAKE

Thank you for making the cake
said Eric to his mother
Never mind the cake
We had more fun making Eric
so who needs to make war

FUN RUNS WITH PETER ROBERTSON MILLAR

Early 1960s friend running companion
days and nights running free
flitting across the moonlit Tinakori Hills
abundant hair
at the mercy of the wind passing
stationary
cars in motion stopping to ask the time
of a preoccupied occupantless who re
flexly, adrenalinely, Greenwichly
accurately responded and
we moved on to run
another day

VISUAL SYMPHONY

Like a flotilla of swimmers
Synchronised
but with
real music
there is nothing
to compare with
the elegance
and poise of
female violinists

REVIEW OF OOOOOO…..!!!

Unofficial

Hone Tuwhare doesn’t push the boundaries
No way: he ploughs straight through them in an unfinished charge holding nothing back

AB

Think ‘A B’ and you think rugby for a century or more

In recent years it has come to mean
Alex and Beth
long lost relatives from Scotland
New memoir by Australasian poet Stephen Oliver

Autumn 2021 sees the publication of celebrated Australasian poet Stephen Oliver’s memoir, Unposted, Autumn Leaves. It begins with Stephen Oliver’s childhood and the later influences which underlie his poetics. It counterpoints much that can be found in his epic poem, Intercolonial (2013) — which ‘reaffirms Oliver’s status as our leading transtasman poet.’ Oliver kindly allowed us to reproduce an extract from it.

(from) ONE DAY IN THE LIFE OF RICHARD RAMOS by Stephen Oliver

When Richard wasn’t going down to the ‘dock of the bay’ or Golden Gate Park where he used to sit (long after the sun had burned off the early morning fog that rolled in up the harbour and under the bridge), with a bottle of cheap red, looking out over the bay, or wandering the streets of San Francisco, you’d usually find him up at The Rose late afternoons or evenings. We’d sit around genially hunched at the bar drinking beer, laughing a lot, assessing each other’s reactions (scratch an American, you find a hard-assed cynic. Puritanism is really an old colonial thing, more for public display), and swapping one-liners. Usually stoned or mildly tripping. The atmosphere was easy.

And if you got sprung having a ‘number’ in the back alley up behind the pub by a cop some fifty metres off down the sidewalk coming toward you real fast, yelling for you to ‘stop!’ that was no problem either as you scouted round the corner into the pub to disappear amongst the freaks ranged from one end of the bar to the other. You sat at your bar stool, sandwiched between the black dude in the bowler hat and cubed vest, bright as a neon chessboard, and the Texan loud-mouthing (‘how do I get to Texas if my wheels don’t turn!’) to anyone. The two cops came in and immediately gave up the chase as hopeless, and the barmaid never looked twice or hurried, but shifted maybe to engage you in meaningless conversation, and told you to stay put and drink your beer and look at her until — well, just so you’d settle down. Richard wasn’t in the least bit paranoid, it was, after all, his city.

At night, you’d find some sort of band hard at it which we chose to ignore. This was just background. The acid wasn’t that strong either, but enough to see the men’s toilet walls crawling with insects under the naked light bulb. But then we’d just sit at the bar and watch the varnish lift off the surface. One night I asked Richard what he thought of the ‘American Dream’ while we were sitting around doing that — just watching the varnish lift off the bar surface, while some sort of band fused itself into a ball of black fuzzing energy up the back — an ampled up swarm of bees. All he said was, ‘Whose American Dream you talkin’ about, huh?’ But then, this was in the twilight year of 1979. The memory of Haight-Ashbury lingered on in a few Saturday morning garage sales, or dimmed in the far-away eyes of a few burnt out freaks, phase-locked into the moment of an epiphany that had never arrived via the magic bus forever seen rocking down the Yellow Brick Road.

Yet, in the aftermath of youthful reflection, you soon realised that America is not just any dream, it is the dream of self-fulfilling prophecy.

Modern America is a freeway running between two great toppling waves, the Old Testament and the New Testament; it is the history of the contemporary moment. It has always been and so it continues to be in order to assuage its guilt — in words writ large upon the great rhetorical tablets held aloft by Walt Whitman and Hart Crane, witnessed in bloodletting by the roar and pain of Puritanism over a land withoutaviours.

To which one might add, sorrowfully, ‘Moral Integrity’ as either bald epitaph or footnote. For to claim a dream for reality is to displace the self; yearning, lost innocence, some remembered Eden, and all the rest of it. Part the seas at your peril, brother!

In defiance of the pilgrim ethos of the New Jerusalem, and the continent being set apart in God’s design as a continuance of the Garden of Eden, America — eternally made new beginnings, a place without history, because any historical attachment automatically brings with it anathema, the bight of original sin. The Pilgrim Fathers creeping through the American deserts bowed before the burning shadows of the mesa. In his essay, The Archives of Eden, George Steiner observes: ‘Time and again, American consciousness would turn its back on the blighted past; the restlessness of hope points west. The conflict is unresolved. From it springs much of the creative wealth of the American temper. From it, as well, spring essential uncertainties and frustrations in respect of “culture”, of the life of the mind in society, as this life has, mutatis mutandis, been construed and experienced in the “old West” since Hellenistic times’.

Extract © Stephen Oliver, 2021

Unposted, Autumn Leaves / A Memoir In Essays

Author: Stephen Oliver
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Michael O’Leary visits the Hawke’s Bay

PANZA co-founder Dr Michael O’Leary visited the Hawke’s Bay in Autumn for a reading and an interview on Radio Kidnappers. Jeremy Roberts sent us this report on the visit.

MICHAEL O’LEYE – GUEST POET AT HAWKE’S BAY LIVE POETS, MAY 10, 2021 by Jeremy Roberts

From the very beginning, Michael O’Leary came across like a poet of the people – bursting with life and experience. Clutching his beloved, Irish Wolfhound-headed tokotoko Siobhan, O’Leary surged forward like a literary freight train through the dark landscape of Hawke’s Bay – loaded with his passionate poems and those of his heroes. Wearing an Irish-green t-shirt and black trousers, he cut a striking figure: a man possessed – with long, white hair streaming behind him as he gained momentum – railing against injustices in the world, while showing how big a heart he had.

Whether it was a poem about the matchstick table that his dad made in Mt Eden prison (‘Each matchstick represented a fragment of his life’), an account of a drunken Saturday night with a mate (‘Drink! Drink! Drink! With the nebulous goal, / To find the limitless mind and soul’), or John Lennon’s song / poem ‘Working Class hero’ – or Leonard Cohen’s ‘Tower of Song’, O’Leary delivered his entire set with commitment, belief, and memorable antics. Life – pure and simple – is what made this writer who he is. His dedication to poetry (which also gave birth to the wonderful Earl of Seaciff Art Workshop) is something to behold.

A Note on the Poetry of Christina Fulton

Hocken Collections in Dunedin was recently donated a copy of Original Poetry of Mrs C Fulton, which regular contributor to Poetry Notes, Rowan Gibbs mentioned in his article on Fulton in Poetry Notes, Winter 2017. The donated book the Hocken says “is missing its covers and has been nibbled at, but it is sturdily stitched together and in otherwise good condition.”

We are pleased that an article in Poetry Notes proved worthwhile biographical information in assisting the Hocken Collections with their donated item. Hocken now has a copy of Mrs Fulton’s first book of poetry, of which previously no copy was known to survive.

New publications by PANZA members

About the Book

Selected Poems (1968-2020) brings together a representative selection from 52 years of Margaret Jeune’s writing-life. It shows the development of her highly distinctive poetry, from rhyming forms to minimalism to more postmodern forms of recent years. The book reveals an accomplished, dedicated and prolific writer. The book includes the work from her published books Flight Paths, Upbeat and My Sketchbook and the anthologies Three Poets and Lockdown: COVID-19 New Zealand, along with 51 uncollected poems and a section of new poems. Also included is an Introduction by Wellington writer and editor Mark Pirie.

“Jeune’s diverse poetry can be powerfully emotive or spiritual, light-hearted and funny, satirical and biting, sharp tongued or compassionate. Overall, Selected Poems shows this poet to be always interesting and highly readable…”[Jeune] is an accomplished New Zealand writer who commands respect for her long-term commitment to poetry.” – Mark Pirie, from the Introduction

About the Author

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. In 2020, she appeared in the HeadworX anthology Three Poets, with Marion Rego and Alex Jeune, and in the ESAW Mini Series No. 39 (Lockdown COVID-19 New Zealand, with Mark Pirie and Alex Jeune). A book of her photographs, A Photo Journey, appeared from ESAW in 2019. She has recently retired as an Early Childhood Teacher.

“…good solid images of urban and rural New Zealand mixed with a quirky sense of humour.” – Tony Chad

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Title: Sevens: Rugby Poems
Author: Mark Pirie and Others
Extent: 24 pages
Format: 149x210mm
Price: $15.00
Publication: December 2020
Publisher: HeadworX

About the Book

Sevens is a collection of poems on the game of rugby and its players. Included is a sequence of poems ‘Three All Black Greats’ in honour of several of New Zealand’s finest rugby players. An addenda features seven other rugby related poems Mark Pirie has recently sent or has published as an editor/publisher. Poets included are Tony Beyer, Margaret Jeune, Jane Matheson, Bill Sutton and C A J Williams. The book constitutes a seven-a-side game, two halves of seven poems each or two sides made up of seven poems each.

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Title: Cat World: Poems on Cats
Author: Margaret Jeune
Extent: 24 pages
Price: $15.00
Format: 149x210mm
Publication: May 2021
Publisher: The Night Press/HeadworX

About the Book

Cat World by Margaret Jeune is a collection of poems about cats drawn from the author’s personal experiences as a cat owner and carer over many years.

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Title: broadsheet 27
Editor: Mark Pirie
ISSN:1178-7808
Price: $10.00
Extent: 40 pages
Format: 149x210mm
Publication: May 2021
Publisher: The Night Press (a division of HeadworX)

About the Book

broadsheet 27 features the distinguished UK poet Richard Berengarten, and features a selection of prose poems from a Work in Progress. Poets included are: Michael Duffett 1943-2019 (USA), Basim Furat, John Gallas, Alex Jeune, Margaret Jeune, Michael O’Leary, Mark Pirie, Vivienne Plumb, Harry Ricketts, Marion Rego, Anthony Rudolf (UK), Madeleine Slavick, Bill Sutton and F W N (Niel) Wright.

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Mark Pirie is an internationally published New Zealand poet, editor, writer and publisher. He has published poetry on many sports, including cricket, football, rugby, tennis, surfing and netball, and edited/published anthologies of New Zealand cricket and football poems, A Tingling Catch and Boots.
Donate to PANZA through PayPal

You can now become a friend of PANZA or donate cash to help us continue our work by going directly to PayPal and making a donation to Dr Michael O’Leary’s email address olearymichael154@gmail.com. All donations will be acknowledged in our newsletter under Current Friends of PANZA and transferred to the PANZA bank account.

Recently received donations

PANZA kindly thanks these donators to the archive.

Mark Pirie – 45 items.
Jeremy Roberts – *Vines* arts journal.
Wilsonville Collective – 4 items.

About the Poetry Archive

*Poetry Archive of New Zealand Aotearoa (PANZA)*

PANZA contains

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.

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**Visits welcome by appointment**

**Current PANZA Members:**

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

**Current Friends of PANZA:**

Paul Thompson, Gerrard O’Leary, Vaughan Rapatahama, Cameron La Follette (USA), Riemke Ensing and the New Zealand Poetry Society.

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