

The copy of *Shingle-Short* is inscribed "To Harvey Love From Mary 13.9.74". I am pleased to have a copy of it. Included is Baughan's poem *A Bush Section* which repays re-reading on New Zealand rural life in the early 20th century. Baughan's style and more realist description of the New Zealand landscape was somewhat different to her contemporaries at the time and helped give her work longevity.

McQueen who grew up in Banks Peninsula was a strong supporter of Baughan's work as were editors Allen Curnow and Vincent O'Sullivan, and others. Anyone who has studied New Zealand literature is probably familiar with Baughan's appearance in national anthologies by Curnow, O'Sullivan and McQueen/Wedde.

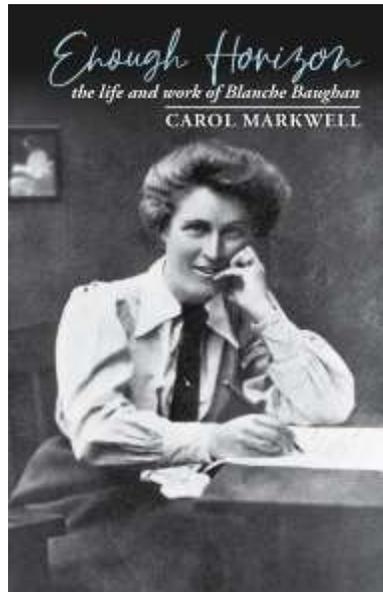
Yet her poetry is only part of her life which was well-lived. Markwell states: "She was also an indomitable prison reformer, a journalist, traveller, a bush walker, a self-styled nature mystic, a good correspondent and a staunch friend."

Besides poetry, she published the book *People in Prison* (1936) during the Michael Joseph Savage Labour government period, and completed an unpublished novel *Two New Zealand Roses*, archived in the Turnbull Library in Wellington. It seems from reading her biography that she gave up poetry in her later life to focus on social work such as the Howard League for Penal Reform in the 1920s.

So those who might have previously known of her as a poet will be surprised by this woman's active public life outside of literature. A vigorous and staunch critic of life's social unfairness, she gave to New Zealand much more than her poetry.

I was also surprised to learn of her active study of alternative religion such as Verdanta, in which she journeyed to San Francisco in North America and also to India. This led to her writing a number of journalism articles for papers as an overseas correspondent. She was also supportive in the area of forest and bird-life in the country, and was a member of the New Zealand Forest and Bird Protection Society in the early part of 20th century.

Friends of Baughan included the lawyer and sportsman F A de la Mare, and well-known women poets like Ursula Bethell and Jessie Mackay. There is much to her life to interest readers on the alternative ways of living in the early Twentieth Century and features characters and lives not often remembered or recorded in the more conventional New Zealand public histories.



2 No Traveller Returns

The second book, *No Traveller Returns: the Selected Poems of Ruth France*, is the first book of France's poetry to be printed with her real name. Her previous books published by Caxton Press in the 1950s and 1960s were published under a male pen name of "Paul Henderson". Those familiar with Curnow and O'Sullivan's anthologies will remember the name of Paul Henderson in national poetry anthologies. She was certainly a favourite of mine as a young student reading through them.

Scholar and poet Robert McLean has written a thoughtful and erudite introduction to this poet who could be said to have fallen into neglect in recent years. The publisher should be congratulated on putting together this fine collection of her work, including a section of unpublished material from an unpublished manuscript, *No Traveller*

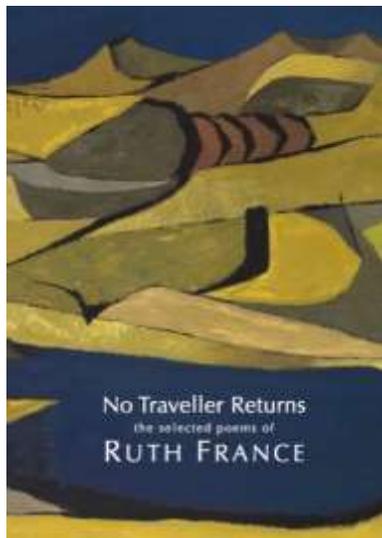
Returns, that was archived for safe-keeping in the Macmillan Brown Library in Christchurch after her death. The title is taken from Shakespeare's play, *Hamlet*.

At the time France was writing in New Zealand literary history (1950s/1960s), there three well-known Ruths writing: Ruth Gilbert, Ruth Dallas and Ruth France. It would be difficult to separate them as they forged formidable contributions to our literature. Dallas's first collection *Country Road* appeared in 1953, France's first book *Unwilling Pilgrim* appeared in 1955 and Ruth Gilbert's *The Sunlit Hour* was also published that same year. Together their more traditionally structured verses have stood the test of time. Dallas continued after the '60s to write and experiment with Eastern and Chinese forms more so than Gilbert who loved and kept to her traditional forms and the music behind them. Sadly, France died in 1968 in her 50s so did not continue on as the other two did and could well have altered her style like Dallas. Her selected poems, then, is much smaller in comparison to Gilbert's *Collected Poems* and Dallas's *Collected Poems*, yet France also wrote novels.

Those familiar with France's two Caxton Press books *Unwilling Pilgrim* and *This Halting Place* (1961) will be familiar with her evocation of seascapes, beaches, ship journeys, and landscapes. The selection is carefully made and concise but what of the unpublished poems from her manuscript, *No Traveller Returns*. There is the sense that these poems will be unfinished and untweaked for publication. Yet the ones published in journals are print-ready. I enjoyed 'Late at Night, Lambton Quay' published in the *New Zealand Listener* and set in Wellington. 'Three Bulls' and 'My World Familiar Wakes' are other strong pieces published by Charles Brasch in *Landfall*. Certainly it is worthwhile to collect them in a selected poems format. Scholars and readers will welcome this new edition of France's poetry printed with her real name. My only reservations are whether France might have been better served with a straightforward *Collected Poems* comprising the two published books alongside the

complete unpublished manuscript. This would give us a better comparison of France with other women writers of her day like Dallas and Gilbert in a national context. Yet this smallish edition is easy to read and nicely put together. The cover is a painting of hills and mountains by Russell Clark which accompanies France's rugged landscape poetry.

Together, these books are most welcome in the field of New Zealand literary studies over the past two years.



Article © Mark Pirie

Poetry by Vivien van Rij

This issue we feature a poem that was read at Poetry at the Fringe, 21 November 2021 in Wellington. It eulogises the New Zealand poet Rob Allan who passed away this year. Rob will be missed by the Otago writing community and others who knew him around the country for his insightful poetry. Rob Allan was a winner of the Best First Book of Poetry Award in 1992 for his *Karitane Postcards* published by Hazard Press in Christchurch, 1991. We print the poem here as a tribute to him and the place and community he lived in.

Vivien van Rij

A TRIBUTE TO PORT AND ITS PEOPLE

Rob Allan died the other day.
Who was he, you might ask,
Well, I don't really know,
Except to say that he was a Facebook friend
Who gave me a couple of "likes",
And once a "love", as far as I remember.
I never met him but I could tell
That he had intelligence, humour,
sensitivity,
And an eye for detail and the beauty of nature.
Moreover, he was a poet.
In fact, his *Karitane Postcards*
Won the "Best First Book of Poetry award" in 1992.

I'll miss his poetry posts, and keen observations,
Especially those of Port Chalmers where he lived,
Which, on early morning walks, he photographed,
Capturing a landscape that was lovely
But, devoid of people, achingly lonely,
Provoking memories comforting but shady.

There's the photograph of Sawyers Bay,
and the remains of the sawmill
Established by my great grandfather,
Shadrach Perry,
Of the glowering black brows and eyes,
Who floated logs across the harbour to
Dunedin at high tide,
While another photo captures Port's old cemetery
Which I visited in the 1970s, after my father died,
To find amongst the shadowy elms,
slitted sunlight, and blackberries gone wild,
A run-down horse grazing by a run-down fence,
And Shadrach's grave, its teetering tombstone
Etched with the names of some of his sixteen children and two wives.

Another photo shows the road below
Winding down the hillside towards the harbour,

Surrounded by slumbering monsters,
Benign reminders of prehistoric volcanoes,
And of a family story about Shadrach's brother, William,
Who, under the influence, and having beaten his wife,
Waded out into the mud flats and drowned
In the murky current of the incoming tide.

Then there are the shady laneways and their runnels
Over which Ellen Pewtrice, Shadrach's second wife,
Would squat to add to their putrid effluent,
And where Shadrach's sister would wander in the dark hours.
Known as "Mad Molly, the nymphomaniac of Port",
She was an actress
According to historical newspaper reports.

And number 2 Wilmott Street, the house with the blue wrought iron gate,
Was where my father and his two brothers lived with their mother, Ginny,
Who brought them up single-handedly
Since her husband, a sailor, was always at sea.

She had a hard life, old Ginny,
Spending a childhood of drudgery,
Cooking and cleaning for Shadrach's whole family
In their home in Carey's Bay,
And trudging miles to do a housework job each day.
But, as a handsome, brown-eyed young girl,
She loved the big family gatherings
Where everyone sang and danced to the music of the piano accordion.
And sometimes at night, after the chores were all done
She would jump out of her bedroom window,
And run off to the local parties and balls.

And there's the Port Chalmers rowing club,
Where my father, a featherweight boxing champ,
Captained a crew of eight,

And looked after Twinkle, the cox, who was simple.
And there's the school where my father was dux,
And the new cemetery wherein lies His own father, George Anderson, a Scot,
Who ran away to sea when he was twelve
And never wrote to his mother –
That sailor with the twinkling blue eyes.

Then in Reservoir Road stood the cottage
In which Shadrach spent his last years
When he was custodian of the reservoir's lake nearby.
When I visited in the 1970s, the current owner lay in bed dying,
So I couldn't go inside.
But I captured its exterior, the garden, the makeshift tool shed,
And surrounding trees in a photo.
I returned to Reservoir Road some thirty years later
To find the cottage and garden gone,
And the grass where they had been thigh-high.
I waded through it and came across the old red concrete doorstep,
And a sheet of rusted corrugated iron from the roof of the shed.
But the silhouette of the trees against the sky was the same,
Just taller than on the previous visit.
And the sunlight was the same –
Bright with a dark underside.
Well, it's nice to know that some things don't really change,
Even if people grow sick, or old, and die.

I had hoped that one day I'd meet Rob Allan,
Maybe for a wine in the Carey's Bay pub,
And a walk around Port so that he could show me its secret places,
And I could tell him the stories of my ancestors,
Uncover further traces, find them again,
Even though they have long since gone.

I never really knew Rob Allan, except as a Facebook friend
But I could tell that he was a special person
And, moreover, a poet.

I have his latest book of poems, *Port Manifold*, it's called.
I haven't read it yet, but I will,
I hope with an eye for detail and the beauty of nature,
That's as keen as his eye was.

Rest in peace, Rob, poet of Port.
You have left a space in my mind, and a sadness in my heart,
You were a portal to my family,
Some of whom I remember,
Most of whom I never knew,
So, maybe I'll shed a tear or two
For them, and for you.

November, 2021

Vivien van Rij's first career was as a dancer in the Royal New Zealand Ballet and several European companies. She then taught in New Zealand primary and secondary schools, with specialisms in literature, literacy, and the arts. Following that, she lectured in English in the Faculty of Education, Victoria University of Wellington. Vivien has completed a doctorate on Maurice Gee's novels, and several publications on children's literature and literacy.

Tribute to Michael Lipschutz

Michael Lipschutz passed away recently. Thanks to the editors of *Titirangi Poets* ezine No. 12, November 2021, for passing on this poem and biography on Michael.
Michael Lipschutz had a collection of poetry published by PANZA co-founder Dr Michael O'Leary in Auckland: *The break of the twig and the fall of the leaf*, in 1987 (ESAW/Miracle Mart Receiving).

TRIBUTE TO MICHAEL LIPSCHUTZ

JAZZ

By Michael Lipschutz

JAZZ Ja azzz
Inexplicable
Unreliable
Choral moral
Music
Ham hocks
Chitlins
Black eyed peas
Segregation
Integration
Miscegenation
Jazz
One hundred years of history
To get to the front of the bus
White is front
Black is back
Yellow is mellow
Klu Klux Klan
Strange fruit in a tree
Lady day you laid it down for me
There's Miles, Bix, and Trane
And much you can't explain
"Take the A train"
"My Funny Valentine"
"Round midnight"
"Wouldn't You"
"Green Dolphin Street"
And too many gems to repeat
Jaaas jazz, fats, jelly roll
Prez, Bird, and Duke
Ellingtonia, stairway to
The stars, this music
Takes you far
Into currents unforeseen
Places you've never been
Jaaaazz

Hey Jazz fans
Just listen to your doctor
He's on 42nd street
Getting down and blowing
Notes of comfort for the
Homeless in retreat
There's Ella and there's Sass
Blossom and Billie
Singing in the back of buses
Strange fruit along the way.

Drums beating
 In the deep rich jungles
 Funeral dirges passing on the street
 Ebony black musicians
 Laying down a beat
 From the music in the brothels
 To the Mississippi shores
 To the Cotton Club in Harlem
 Mixed with gin and much applause
 Jaas Jaaaz

Louis Armstrong was asked
 what is this music called Jazz
 “if ya gots to ask, you don’t know”
 For jass is a history
 Jass is a mystery
 Like an undulating river
 Without an end in sight
 It takes us on such trips
 Through the darkness
 Toward the light.

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Michael Lipschutz

Born in Philadelphia in 1939, after graduating from university Michael moved to San Francisco where he worked as a teacher. Although he became associated with the Beat Poets and gave readings with the likes of Allen Ginsberg and Lawrence Ferlinghetti, he was also a “jazz poet” in his own right, with an amazing ability to improvise poetically with words. Another important source of inspiration for his writing came from a visit to Ireland, where he was captivated by the poetry in the colloquial language of the Irish people. A long-standing member of Titirangi Poets, he published two collections and a cd of his work during his lifetime. He died peacefully at his home in Titirangi on Tuesday, October 26, 2021, in the company of his daughters Claire and Esther.

New books: *More than a Roof: Housing, in poems and prose and Crete, 1941*

Two interesting books appeared recently that are worth mentioning in the newsletter.

The first is an anthology on housing in New Zealand published by Landing Press and the second is an epic poem on Crete during World War II of interest to the Poetry Archive followers and members.

MORE THAN A ROOF: HOUSING IN POEMS AND PROSE

Landing Press wrote the following in their press release:

“The development of this book has been a strenuous yet enlightening experience that captures the diverse perspectives of housing in Aotearoa. Poems came via email, through workshops and conversations – among many other avenues. All told, we read approximately 450 poems from writers with a variety of experience levels and backgrounds.

Book description

**More than a roof
 Housing, in poems and prose**

*Edited by Adrienne Jansen, Joan Begg,
 Rebecca Chester, Wesley Hollis and
 Roman Ratcliff.*

More than a roof is about housing. It’s about nostalgia, anger, contentment, longing, fear and much more. It brings together voices from across the spectrum – from those with no homes, those in emergency accommodation, in caravans, in cars, on boats, in rentals, or in their own houses. Drawing together well-known writers and first-time poets, it’s a unique and timely collection.

“Each poem lets us in to a personal viewpoint and narrative that gently and inevitably leads to a self-reflection of what makes up our own home. A welcome respite to the endless editorials on the housing crisis and who is to blame.”

– Vic Crockford and David Zussman,
 Community Housing Aotearoa

“A house, a home, to be homeless, to be at home in the world... I guarantee you’ll be moved by the stories in this collection, lavish in its multiplicity of voices. It’s beautiful and heart-warming, and at times it will move you to tears. A wonderful read.”

– Bernadette Hall

Copies of *More than a roof* will be available to order at <https://www.landingpressnz.com/> and your local bookstore on November 20th. Price \$25.00.



CRETE, 1941 by Bernard Cadogan

Book description

Australia has ‘The Great South Road’, South Africa has ‘Shaka Zulu’, Argentina has the gaucho epic ‘Martin Fierro’, and Chile has ‘La Araucana’ as its national poem. Now New Zealand has *Crete 1941*, a 2475-line epic poem

about the New Zealand-led defence of Crete during the Battle of Crete between 20 May and 1 June 1941.

Crete 1941 is the only epic long poem in English since Derek Walcott’s ‘Omeros’, with the entry of the 28th (Māori) Battalion as an active combat force providing the culmination of the poem.

As geopolitical tensions rise in the Pacific today, it’s timely to look back to when New Zealand last went to war and defended another small nation – Greece – on its last redoubt, in a battle that ended in a Dunkirk-style evacuation. More than just a war story, *Crete 1941* brings women back into the historic struggle for Crete. The poem is a life-changing reflection on the virtue of good small nations, on the contribution of indigenous people such as Māori and Cretans to international developments, and on the fragility that both peace and its disruptors share.

In this poem, Bernard Cadogan tells the story of what small nations such as Greece and Aotearoa New Zealand have had to do to uphold international law, and of the extraordinary extent which indigenous citizenship, such as Māori possess, contributes to the international personality of a country.

The defence of the island of Crete in the second world war was a mission which Allied forces could have won. The failure to repel the German landings embroiled Cretans in more than three years of bitter occupation.

It is astonishing, in retrospect, that New Zealanders led the defence of the island against a great power such as Germany. Crete is where the famed 28th (Māori) Battalion found its feet in battle. Sfakia on Crete is where the revolutionaries began the struggle for a Hellenic republic in 1821, while in 1941 it was where Allied troops were evacuated from; New Zealand’s Dunkirk.

This poem presents a story which both Greeks and New Zealanders need to recover for themselves from the myths that British writers have created around the Battle of Crete.

About the Author

Born in New Zealand in 1961, **Bernard Cadogan** is an accomplished poet, philosopher and historian.

Since 1996, he has worked as a political advisor and speech writer, in particular as the NZ prime minister’s foreign affairs adviser, and has been a consultant to the New Zealand treasury since 2011. He was appointed an honorary advisor to the Māori king in 2015.

He is especially interested in the philosophy of Paul Ricœur, John Rawls and Charles Taylor, and his current focus is on postcolonial thought, the formation of empires, and the resilience, relevance and viability of small nation states.

Bernard holds a DPhil from Oxford University on the political thought, constitutionalism and racial policy of Sir George Grey (1812–98) in Australia, New Zealand and South Africa. He lives in the Cherwell Valley, near Oxford, with his wife Jacqueline and their children.

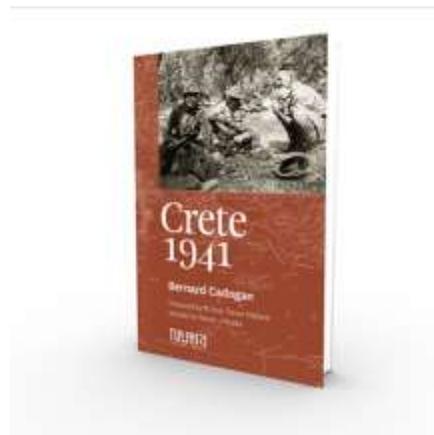
Paperback (New Zealand edition)

154 pages – 152 x 229 x 10mm

ISBN : 978-0-473-58788-8

NZD 28.00 in bookshops and the Tuwhiri online store [Crete 1941 — The Tuwhiri Project](#)

Other formats also available



Mark Young’s new Selected Poems

An important publication of ex-pat New Zealander Mark Young’s new selected poems has been announced. Many of Young’s works were donated to the PANZA collection. He currently lives in Australia and edits the online magazine *Otoliths*.

Songs to Come for the Salamander; Selected Poems 2013-2021: selected & introduced by Thomas Fink has just been co-published by Sandy Press & Meritage Press.

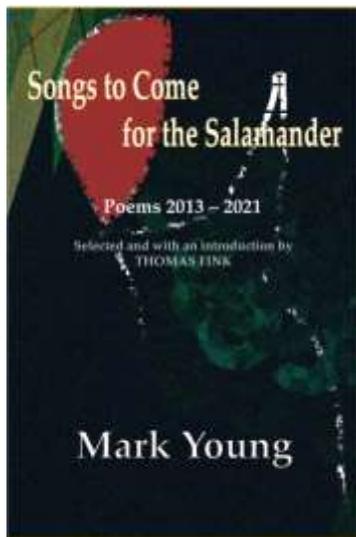
Chosen by Thomas Fink from the 29 books of text poetry by Mark Young published since 2013, *Songs to Come for the Salamander* is a companion piece to the 2008 *Pelican Dreaming*, also selected & edited by Thomas Fink, & the 600-page 2013 *The Codicils*, which Young describes as nine books in one. It again highlights the variety, sly humor, & concern for social & political issues that the author is internationally known for. Many of his regular tropes — “A line from . . .,” “Today the Postwo/man,” & *geographies* are included, but they are only a small part of this delightful sampling from the 2500 or so poems from Young that have appeared in the nine years this selection covers.

“Some readers might assume that particular, highly pessimistic generalizations in Young’s poems are actually Mark Young presenting his sense of doom. The little ditty “democracy” registers the claim that “no-one// knows the/ words to” the “song” (the concept of democracy) even though “every-/ one sings” it, and “since violence is learned” tells us that “tolerance is no/ longer available, is replaced by trauma.” Although nothing in the poems—not even such affirmations of aesthetic transport as “Constant Craving,” which speaks of music “that acts as/ axis to steady everything around”—makes one identify the poet as a bright-eyed optimist, various moments in the work display too much respect for the complexity of cause and effect,

limitations of human perception, the transience of trends, and sudden appearances of the unexpected to place sustained credence in large generalizations and foregone conclusions.” — from the Introduction by Thomas Fink.

Title: **Songs to Come for the Salamander; Poems 2013-2021**
 Author: Mark Young
 Selected & introduced by Thomas Fink
 ISBN: 978-1-7368160-4-2
 Extent: 396 pages
 Price: \$27.75 USD
 Publisher: Sandy Press & Meritage Press, 2021

Available through [Amazon](https://www.amazon.com)



Report: *Slapping Culture in the Face: Writers Against the National Library Disposals*

PANZA members Dr Michael O’Leary and Mark Pirie were invited, with others, to read at St Peter’s Church, Willis Street, Wellington, 11 November 2021.

The public meeting addressed the National Library of New Zealand’s recent plans to rehome around 600,000 books from their overseas published collections.

The MC was Denis Welch who introduced a lively procession of speakers opposing the library’s plans. Those who spoke were Simon Sweetman, Harry Ricketts, Dame Fiona Kidman, Lindsay Rabbitt, Dolores Janiewski, Bill Direen, Mark Pirie, Michael O’Leary, Mary-Anne Bourke, Chris Bourke and Welch himself. The reading was followed by a discussion and debate open to the floor with differing views expressed. At the time of writing this, the National Library is reconsidering its plans for the rehoming of the books.

[Overseas Published Collections — collection management project | National Library of New Zealand \(natlib.govt.nz\).](https://www.natlib.govt.nz/collections/overseas-published-collections)

A petition is available for signing along with a national online/print anthology, *No Disposals*, featuring contributions by writers against the book rehoming: <https://nodisposals.neocities.org/html/content.html>.

New publications by PANZA members

Title: *broadsheet 28*
 Editor: **Mark Pirie**
 ISSN: 1178-7808
 Price: \$10.00
 Extent: 40 pages
 Format: 149x210mm
 Publication: November 2021
 Publisher: The Night Press (a division of HeadworX)

About the Book

broadsheet 28 features the Dunedin poet and writer Jenny Powell, and features a selection of new poems. Poets included are: Nick Ascroft, Jeanne Bernhardt, Kay McKenzie Cooke, David Eggleton, Michael Harlow, Roger Hickin, Carolyn McCurdle, Martha Morseth, James

Norcliffe, Peter Olds, Michael O’Leary, Mark Pirie, Jenny Powell, Richard Reeve and Annie Villiers.



Title: **In my Opinion** (No. 40)
 Author: Tony Hopkins
 ISBN 978-1-86942-210-3
 Extent: 24 pages
 Format: A6
 Price: \$15.00
 Publication: October 2021
 Publisher: Earl of Seacliff Art Workshop

About the Book

Haiku by Wellington-based poet/storyteller and actor Tony Hopkins.



Spring 2021

Title: **Leaps and Bounds** (No. 49)
Author: David Eggleton
ISBN 978-1-86942-208-0
Extent: 32 pages
Format: A6
Price: \$15.00
Publication: July 2021
Publisher: Earl of Seacliff Art Workshop

About the Book

New satirical and political poems in a more performance-oriented mode from the renowned performer and current New Zealand Aotearoa Poet Laureate.



writing life. The final book in the mini series comprises poems and prose on the Beatles importance in O’Leary’s life, music and writings.

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 - 4 titles.

Judith and Niel Wright – *Enough Horizon* by Carol Markwell.

Vaughan Gunson – *Take Flight*, Whangarei seven poets anthology.

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



Title: **The Beatles in my Life** (No. 50)
Author: **Michael O’Leary**
Extent: 16 pages
Format: A6
Price: \$15.00
Publication: June 2021
Publisher: Earl of Seacliff Art Workshop

Title: **They Lead Me** (No. 47)
Author: **Bill Dacker**
ISBN 978-1-86942-207-3
Extent: 26 pages
Format: A6
Price: \$15.00
Publication: June 2021
Publisher: Earl of Seacliff Art Workshop

About the Book

New shorter poems along with some longer musings on the life and art of the beloved singer and poet Leonard Cohen and his meaning and influence in Dacker’s life.



About the Book

In *The Beatles in My Life*, O’Leary closes off his signature Earl of Seacliff series in style with a mark of respect to The Beatles’ influence on his art and

memorabilia related to NZ poetry and poetry performance.

PANZA is a registered charitable trust

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.
DONT 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 Seacliff Art Workshop) and Niel Wright (Original Books).

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