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# Poetry Notes

## Quarterly Newsletter of PANZA

### Welcome

Hello and welcome to issue 19 of *Poetry Notes*, the newsletter of PANZA, the newly formed Poetry Archive of New Zealand Aotearoa.

*Poetry Notes* will be published quarterly 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.

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The newsletter will be available for free download from the Poetry Archive's website:

<http://poetryarchivenz.wordpress.com>

### Mark Pirie on Marieda Batten

*Wellington poet, publisher and literary scholar Mark Pirie discusses the work of Marieda Batten, aunt of famous New Zealand aviator Jean Batten.*

**Marieda Batten** is a significant woman poet of the period 1915-1930 which I have spent considerable time researching over the past few years. Marieda's name didn't come to my attention until fairly recently when I was researching A. Stanley Sherratt's *Polynesian Legends* sequence and the history of Māori myths and legends published in English in Aotearoa/New

Zealand. She was included in a bibliography of legends/myths for her collection *Māori Love Legends* published after the First World War in 1920.

As with some other poets profiled recently in *Poetry Notes*, Batten does not appear in any New Zealand anthology that I'm aware of, but she is listed with other New Zealand poets of this period in *New Zealand Literature Authors' Week 1936: Annals of New Zealand Literature: being a List of New Zealand Authors and their works with introductory essays and verses*, page 40: "Batten, Ida Marieda (Mrs Cook [sic]). 1915, *Star dust and sea foam* (v); c1918, *Love-life* (v); 1920, *Maori love legends* (v); 1925, *Silver nights* (v)." Marieda Batten appears with the New Zealand poets Jessie Mackay, Alan E. Mulgan and Dora Wilcox in the UK anthology, *From Overseas: An Anthology of Contemporary Dominion and Colonial Verse* (London: Merton Press, [1924]). This book includes poets from South Africa, Australia, New Zealand, Burma, India, Zimbabwe (Rhodesia), Sri Lanka (Ceylon), Canada and the West Indies. Batten's poems in the book are 'A Reflection' and the two sonnets: "Where have I strayed? To some mysterious land" and "My child? By living flame my heart is burned".

The name 'Marieda Batten' (or her married name of 'Mrs A L Cooke') doesn't appear in New Zealand Biographies at the National Library of New Zealand – so no obituary for her. Her name turns up in the National Library's sheet music archive for several songs: *Hinemoa's love song*, *Putā's dancing song*, *When the yellow*

*kowhai blooms, Unfold thy snowy pinions, Māori lullaby and Where the brooklet ripples* (Māori love songs) (London, 1925). The music scores were by William G. James. Yet, there is no biography for her in the NZ Music Biographies.

A Tapuhi search returns no results, and Batten does not appear in official literary histories of the 1990s. PapersPast and Trove (Australia) searches, however, bring up numerous results for her name, showing she had some standing and renown as a woman writer in her day and published in both countries. Her connection with the aviator Jean Batten, (her niece), was noted in an Australian newspaper article (*The Examiner*, Launceston, Tasmania, Wednesday 30 May 1934):

**MISS JEAN BATTEN AUNT A POETESS**

Miss Jean Batten, the New Zealand girl pilot, is not the first woman member to distinguish the family name. Her father's sister Miss Marieda Batten, who in private life is Mrs. Cook [sic], wife of a New Zealand artist, is a poetess, and has published several books. The flier's brother is on the screen, and is the hero of the picture, "Under the Greenwood Tree," and has appeared in numerous English films.

Dr Michael O'Leary's PhD thesis on New Zealand women's writing 1945-70, gives a further reference to Jean Batten's sister-in-law being a writer. In fact her brother's then wife of the '30s was writer, Madeleine Murat.

**Batten's Publications**

Batten's poetry publications are as follows (according to the National Library of New Zealand and the British Library catalogue [for *The Teardrop*]):

1. *Star dust and sea foam: A book of verse* [by I.M. Batten]; 75p.; 14cm. [Wellington, N.Z.]: Whitcombe & Tombs, [1915].
2. *Love-life: A sonnet sequence*; 38 p.; 17 cm. Melbourne: Australasian Authors' Agency, [1947?].

3. *Māori love legends*; 120p.; 23cm. Wellington [N.Z.]: Harry H. Tombs, [1920].

4. *Silver nights*; 51p.; 19cm. Auckland [N.Z.]: Business Printing Works, [1925].

5. *The teardrop: A poem*; 194 p.; 8°. London: Fowler Wright, [1929.]. The date given by the catalogue of 1947 for *Love-life* is the date received by the Turnbull Library and J C Andersen gives the publication date as c1918, a date verified by book reviews in Australian and New Zealand newspapers in 1919 (cf Trove/Papers Past). The date of 1925 for *Silver nights* appears to be right yet the general lending collection copy at the National Library gives a date of 1920, however, newspaper reviews confirm the date of 1925.

Library holdings (WorldCat) are as follows:

*Star dust and sea foam* is in 8 libraries on WorldCat: Turnbull Library; National Library of New Zealand; Harvard University Library; University of Canterbury Library; Hocken Library, University of Otago; and State Library of New South Wales; State Library of Victoria; and National Library of Australia.

*Love-life*: is in 7 libraries on WorldCat: Turnbull Library; Hocken Library, University of Otago; University of Canterbury Library; State Library of New South Wales; State Library of Victoria; University of Melbourne Library; and State Library of South Australia.

*Māori love legends*: is in 25 libraries on WorldCat: Emory University Library, Atlanta, USA; University of Chicago Library; Harvard University Library; University of Wisconsin – Madison Library; Stanford University Libraries; University of Alberta Canada Library; University of Edinburgh (UK) Library; The British Library; Auckland Libraries; Massey University Library; University of Auckland Library; University of Waikato Library; Waikato District Libraries; Turnbull Library; Museum of New Zealand Library; Porirua Public Library; University of Canterbury Library; Dunedin Public Libraries; Hocken Library, University of Otago; Invercargill City Libraries;

State Library of New South Wales; National Library of Australia; University of Melbourne Library; State Library of South Australia; and Bankstown Campus Library, New South Wales, Australia.

*Silver nights* is in 17 libraries on WorldCat: New York Public Library; HathiTrust Digital Library; Harvard University Library; University of Wisconsin – Madison Library; University of California Los Angeles Library; University of Alberta Canada Library; University of Edinburgh (UK) Library; Turnbull Library; National Library of New Zealand; Victoria University of Wellington Library; University of Canterbury Library; Dunedin Public Libraries; Hocken Library, University of Otago; University of Queensland Library; State Library of New South Wales Library; National Library of Australia; and State Library of Victoria.

*The Teardrop* is in 6 libraries on WorldCat: Harvard University Library; Trinity College Library Dublin; National Library of Scotland; University of Oxford; The British Library; and University of Cambridge. *Silver nights* is available online as digital reproductions of the original text. *The Teardrop* is the only book by Batten not available in her homeland of New Zealand. Copyright copies were deposited with British libraries listed above.

**Biography**

Some information can be found on Marieda's early life. She was born in England in the March quarter 1875 in Wokingham, Berkshire, and came to New Zealand with her family from London aboard the vessel *Loch Cree* in 1879 (*Evening Post*, English Shipping, 26 June 1879) with her sisters Helen G and Isabella (sic) and had some schooling in Wellington.

Her father was James William Batten (1824?-14 July 1917) and her mother was Jane Gardner Batten (1850-12 July 1917), daughter of a wealthy ship-owner. They had two sons born in New Zealand: Frederick Harold Batten (1879-1967) and Edgar Rigden Leopold

Batten (1884–1950). Edgar was born at Cambridge Terrace, Wellington. J W Batten was listed as a ‘surveyor’ on the passenger list but appears not to have worked in that capacity on arrival in New Zealand. No one knows what exactly he did but a New Zealand birth certificate for his son Edgar lists him as a ‘gentleman’. Marieda’s mother, a music tutor on arrival, appears to have supported the family:

Mrs. J. W. Batten announces herself in our advertising columns as an instructress in music, including the pianoforte, guitar, and singing. Mrs. Batten is a pupil of Dr. Longhurst, the well-known organist of Canterbury Cathedral, England, and has a most complimentary testimonial from him as to her merits as a musician and teacher, also very flattering letters from the parents of various pupils already instructed by her. (*The Evening Post*, Volume XXI, Issue 38, 16 February 1881)

Searches for ‘Ida Batten’ in PapersPast bring up references to her passing freehand drawing at the Wellington public schools drawing examination (representing Mt Cook Girls’ School) at the School of Design (1887). There’s a ‘Miss Batten’ at Newtown School (1889), then passing Pupil Teacher exams (1891) and working as a Pupil Teacher at Waitara (1893) then as a teacher at Otaki School (1894) for the Wellington Education Board. She appears to have arrived in New Plymouth to join her family around 1896 (cf Taranaki Roll 1896) working as a music tutor with the Liardet Street school with her mother and sister:

**MRS J. W. BATTEN**, ORGANIST of Liardet-street Church, Teacher of Vocal and Instrumental Music, Theory, etc. has vacancies for a few more pupils. **MISS BATTEN** is prepared to receive pupils for Violin, and **MISS H. G. BATTEN** for Pianoforte and Organ. Terms on Application.

Liardet-street, New Plymouth. (*Taranaki Herald*, Volume XLVI, Issue 10823, 21 January 1897)

A ‘Miss Batten’ appears in local concerts (Orpheus Music Club, New Plymouth Liedertafel and Amateur Opera Club) and socials as a pianist regularly, and alongside her future husband Mr Cooke in 1897 at a Central School concert (*Taranaki Herald*, 15 May 1897). ‘Mrs Batten’ also appears with her daughter at concerts. The Orpheus Society they were members of gave a rendering of Handel’s Messiah at the Theatre Royal (*Taranaki Herald*, Volume XLVI, Issue 11102, 17 December 1897). The electoral rolls of 1896-1897 give Marieda as a ‘professor of music’.

A search of the burial locator disc for Marieda’s sister Isabel notes that she died in New Plymouth in 1892 and was 15 years old (born September quarter 1876). On 6 December 1898, Batten married Alexander Laird Cooke (1866?-1926), a jeweler of New Plymouth.

**COOKE—BATTEN.**—On December 6th, at Liardet-street, New Plymouth, by the Rev S. S. Osborne, Ida Mary, eldest daughter of J. W. Batten, Esq., formerly of Reading, Berks, England, to Alexander Laird, fourth son of John Cooke, Esq., of Dunedin, New Zealand.

Cooke was an artist/musician, a leader of local orchestras and a violinist of reputation. The couple were associated with St Andrew’s Church and had two children: Joan Erskine Cooke 1900-1922 (died at 21 years on 27 February 1922) and Alison Cooke b.1902. They appear on the Taranaki Electoral Rolls 1900-1911.

Marieda lived after Taranaki in Gisborne where Alexander was a jeweler. Marieda’s sister Helen had married Arthur J Farr of Wanganui at Te Aroha in 1903 and settled in Gisborne implying the family were about to move there and Marieda had joined them afterwards. An ad for Mrs Batten’s services first appears in 1906:

### MRS BATTEN

L.N.C.M. (London),  
Formerly Pupil of W. H. Longhurst, Mus., Doc, Etc., Organist of Canterbury Cathedral, England, HAS permanently settled in Gisborne, and. will be in attendance at Whinray’s Hall every Tuesday, Thursday, and Saturday afternoon, from 1 to 5 o’clock, to receive Parents or Guardians of Intending Pupils for PIANOFORTE, VIOLIN, SINGING, THEORY, Etc.

(*Poverty Bay Herald*, 16 January 1906)

Mrs Batten later taught at 260 Childers Road.

A review of Marieda’s first book in the *Poverty Bay Herald*, 20 November 1915, notes that she was a former resident of Gisborne before 1915 (cf 1914 Gisborne Roll). It’s clear from the death notes on her parents in 1917 that the family had moved to Gisborne, where her brother Edgar, a dentist, lived at Pollen Street.

Reports of Marieda’s parents’ death appear in the *Poverty Bay Herald and Thames Star*:

The death is announced of Mrs Batten, who has been a much respected resident in Gisborne for a number of years. The deceased lady was a talented musician and had much success as a tutor. Of a quiet and unassuming disposition Mrs Batten endeared herself to a wide circle of friends, and much sympathy will be expressed with the daughter, Mrs Farr, with whom the deceased lady has been residing during the lengthy period Mrs Batten had been in failing health. (*Poverty Bay Herald*, Volume XLIV, Issue 14348, 13 July 1917)

We regret to report the death of Mr and Mrs J. W. Batten, parents of our respected townsman, Mr E. R. L. Batten. Mr Batten, senr., reached a very old age, being 93 at the time of his death. Mrs Batten suffered considerably for several years, which she bore with great fortitude and patience. Much sincere sympathy is accorded to Mr and

Mrs Batten, of Pollen St., in their sad loss.  
(*Thames Star*, Volume LVIII, Issue 18393, 14 July 1917)

Jane was buried in Taruheru Cemetery. James is buried at Waikumete Cemetery.

Marieda moved back to Wellington where Alexander was again a jeweler around 1915 (cf1919 Wellington Suburbs Roll). They lived at 8 Orchard Road, Brooklyn. Newspaper references to Marieda and Alexander at concerts in aid of Red Cross war funds and the Red Cross shop appear during the war. Marieda became a Vice-President and Wellington branch representative of the Empire Poetry League of London through contact with S Fowler Wright initially made by J C Andersen (see letter in Turnbull Library, Wellington). Dora Wilcox was another member known to New Zealanders. Marieda's daughter Alison was now a singer and accompanied her mother on trips to Auckland to visit her brother.

Marieda moved next to Auckland (44 Clonbern Road, Remuera) around 1924/25. Her brother Frederick was now a dentist, like his brother, of Remuera, Auckland, whose daughter was Jean Batten.

Fred had moved to Auckland from Rotorua in 1913 before the Great War began and did serve in France as a captain with the New Zealand Rifle Brigade. Marieda, with Fred, her husband Alexander, and Jean are in Batten family photos of this time, pursuing leisure activities like boating and swimming on the Hauraki Gulf. In Auckland, she knew the writers Edna Graham Macky and Isabel Maud Peacocke and became a Vice-President and committee member of the New Zealand League of Penwomen (founded 1925).

Alison and her mother moved to England from Auckland after visiting Wellington again around November 1926. This was after the death of her husband (2 June that year, buried at Waikumete Cemetery). In England, Marieda gave a talk on 'New Zealand poets' at the London Lyceum Club around August 1928.

She also published her book *The Teardrop* and was in contact with her niece, her sister-in-law and nephew. Marieda attained infamy in Jean's eyes for letting her secret out that she had come to England to pursue her flying career against her father's wishes. Jean's biographer and her own memoirs note this alleged betrayal from Marieda. Marieda eventually died on 10 July 1933 at Sindelsham, Berkshire. Alison moved back to New Zealand and resumed living in Remuera. It's not known if she married but she almost certainly died in Brighton, England, in the June quarter (April, May or June) of 1965 aged 63. A brief note on Marieda's death appeared in *The Evening Post*, 12 August 1933:

New Zealanders will regret to learn of the death of Mrs. A. Laird Cooke, whose pen-name was Marieda Batten (states "The Post's" London representative). She passed away early on the morning of July 10, at "Remuera," Sindlesham, Berkshire, after an illness of nine months' duration. Mrs. Laird Cooke was well known, in Auckland and Wellington as a writer, and as a member of the [London] Lyceum Club.

The burial locator disc at the National Library of New Zealand pinpoints Marieda's grave at Andersons Bay cemetery, Otago. Her ashes were buried in a Cooke family plot next to her daughter Joan on 21 October 1933 implying that Alison had traveled with them back to New Zealand from England. Meanwhile her flying niece Jean became famous soon after.

### Literary Style

Batten's poetry books confirm the dominant theme of her work was love, and like a painter she continually painted the same scenes from different angles.

Her first book *Star dust and sea foam* (mostly love lyrics) appeared under her real name "I.M. Batten" and was widely reviewed in New Zealand papers (*Dominion*, *The Evening Post*, *Poverty*

*Bay Herald*, and *Otago Daily Times*). The Bookman [A F T Chorlton] of *The Evening Post* encouraged her work as did others.

Her second book *Love-life* is a sonnet sequence of 30 sonnets published in Melbourne and very well made. Newspaper reviews again gave her mostly favourable mentions on both sides of the Tasman. Some in New Zealand didn't know that Marieda (a coming together of her two first names Ida and Mary) was the same New Zealand poet.

The sequence would've been unusual for the time period of 1918 and portrays her as an early feminist writer of some stature. Jean Batten's biographer Ian Mackersey references her as being known for understanding 'women's emancipation', perhaps a reason for changing her pen name. (Niel Wright thinks the name change was to do with another Ida Mary Batten living in Hawera, Taranaki, at that time.) Marieda commanded renown and respect for her sequence from a woman's point-of-view focusing on a marriage and its trials and tribulations including eventual child-birth and the problems of living with a husband who had 'lied' to her about something. Her response to the First World War shows clearly in *Māori Love Legends* her most successful book internationally. The book was dedicated to the 'brave Maori warriors' of the First World War who had served 'the Great White Chief, King George the Fifth' and fought for honour in the Pākehā world as well as believing they were joining a good stoush. The Hon. Maui Pomare, "Minister for the Cook Islands, in charge of Maori Councils, and representing the Maori Race", wrote the Foreword and helped to sell it. He was pro-Māori conscription and had recognized Marieda's book as important culturally and politically at the time. Pomare believed it to be "the first of its kind in English" and stated that it "caught the spirit which governed [Māori] sympathy with the moods of Nature, recorded [Māori] warlike impulses, and yea, [Māori] capacity likewise for loving and for suffering." Marieda's love legends concerned: Hinemoa and Tutanakei (Rotorua),

Raumahoa and Takarangi (New Plymouth), Puhuhuia and Ponga (Auckland) and Puta and Haumia (Mt Taranaki).

It was a successful book at the time perhaps marred by its sentiment and Romantic treatment of the legends in comparison with A. Stanley Sherratt's *Polynesian Legends* (c1924).

A death must've occurred because her next book *Silver Nights* while dealing with love again is a wistful and mournful book containing elegies for someone close who'd died. In fact her daughter died in 1922 and this could well be the crux of her lament. It contains a number of her more successful Georgian lyric poems. The book confirmed her talent for the lyric both in her poetry and in her songs published in London in 1925. The follow on effect from the *Māori Love Legends* book was having a number of her songs performed at concerts in New Zealand and overseas:

#### SUCCESSFUL WRITER AND COMPOSER.

A song written by Marieda Batten and composed by Mary Brett (Mrs. Osborne, of Auckland), has just been accepted for publication by Messrs. Augoner and Co., Ltd., London. This is the first composition of Mary Brett's to be published. The title of the song is "The Horses of the Dawn," and already a great future is predicted for it, states the "Auckland Star." At the London Lyceum Club, of which Marieda Batten (Mrs. Laird Cooke, recently of Auckland) is a member, a concert was recently held by the Music Board, at which three Maori love songs, lyrics by Marieda Batten, were sung by Miss Netta Lynde and Mr. Gordon Cleather. "The Horses of the Dawn" was also sung by Mr. Gordon Cleather from the manuscript. It was accorded a vociferous encore, and Marieda Batten, who was present, was warmly congratulated by members of the audience (*The Evening Post*, Volume CV, Issue 9, 12 January 1928).

The British Library has *Horses of the Dawn* catalogued; 'words by M. Batten'.

*The Teardrop* published by Fowler Wright in England in 1929 is her final book and at 194 pages appears to be a long poem. It seems to have come about after S Fowler Wright (1874-1965) picked her up for his 1924 anthology of dominion and colonial verse, *From Overseas*, published by Merton Press, Abbey House, London (the imprint and headquarters of the Empire Poetry League whose President was Sir Arthur Quiller-Couch). Fowler Wright was a prolific fiction writer (SF and crime novels), poet, translator, critic and editor – an all-round man of letters. There are 300 odd titles for his name and publishing house in the British Library catalogue key word search for "Fowler Wright". By all accounts, he didn't favour schools and cliques and enjoyed putting together challenging anthologies often with a tendency for the over-blown sentiment and passion so Marieda's work would've have appealed. Fowler Wright's anthology was 'significant' and 'characteristic' of poetry written in English around the Empire rather than 'comprehensive'. However, the Turnbull letter (inside *Voices on the Wind*) from Fowler Wright to J C Andersen implies that contributors were to pay for their pages if successful on inclusion and a contract signed.

Two Empire Poetry League anthologies 1922-1924 were issued during Marieda's time as member under the series title of *Voices on the Wind* (similar to the series of *Georgian Poetry* round-ups) and it's not known if Marieda appears in the second of these anthologies. In 1927, a new edition appeared of the 1924 anthology called *From Overseas: An Anthology of Contemporary Dominions and United States Poetry*, published by Fowler Wright, which is likely to include Marieda.

If *Silver Nights* had a mournful tone, *The Teardrop* seems to have followed on from that collection and follows the death of her husband in 1926. As *The Teardrop* is not available for reading in New Zealand I'm unable to sight a

copy, but it may well be valuable poetic history to our country.

Besides book publication, Marieda's work found publication widely in the *Sydney Bulletin*, *The New Nation*, *The Triad*, and the *Auckland Star*. The Lyceum Club of London also had a monthly journal from 1920 and this needs to be checked for further publications by Marieda.

Here are some samples of her work:

#### From *Love-life* (c1918):

XXX.

I watched him take his little one, our child,  
And gaze with fatherhood's new-given grace  
Upon its tiny form, its baby face:  
His eyes, love-lighted, sought my own and smiled,  
And then we found our heaven, undefiled  
By bonds of time, or life's contracted space,  
But dwelling in two hearts that hold a place  
For the child-soul their love to earth beguiled.

Transcendent joy, unutterable bliss  
Floods over us as on our child we gaze,  
And know that here lies love made manifest:  
Life holds no joy that can compare with this,  
Our souls combine, we enter rapture's ways,  
His arms round me, our baby at my breast.

#### From *Silver nights* (1925)

#### WIND IN THE SILVER TREES

At dusk I stood above the silver trees,  
All still were they, the night a dreaming calm,  
No silver showed, the leaves might all have been  
But ordinary leaves—green filagrees—  
When suddenly I felt a dim alarm,  
For silver lightning lit those trees serene.

I watched again; and found a little breeze  
As silent as the beat of angel wings  
Had ruffled all the leaves, revealed their  
sheen  
And made that lighting in the silver  
trees;  
While still, all unrevealed their silver  
clings,  
Till movement came, it lingered there  
unseen.

Like breezes in the branches of the mind  
Are words of friendship; words that  
understand;  
They give our silver leaves impulsion  
slight  
To move, and so reveal a radiance  
enshrined;  
Then speak, beloved! Thy voice a  
breeze, a wand  
To turn dark leaves of thought to words  
of light.

**PENCARROW LIGHT**  
(Wellington, New Zealand)

Lest passing ships may meet a sudden  
doom  
Where the gaunt harbour jaws await  
their prey,  
Each night at sunset, there across the  
bay,  
Pencarrow Light bursts into radiant  
bloom,  
And, like a star-flower in the gathering  
gloom  
With steady brilliancy sends forth its  
ray  
Across the troubled waters, grim and  
grey  
That fain would hide a yawning, rock-  
bound tomb.

When, after journeying over Life's wide  
sea,  
My ship shall near Death's hidden port  
of rest,  
Where danger lurks, and clinging clouds  
arise  
To blind my soul that still shall look for  
thee,  
Then, like Pencarrow, guide, O guide my  
quest  
With the clear light, Beloved, of thy  
dear eyes.

**NIGHT**

The glory of the sun  
Has melted from the sky,  
The clouds are all erased  
By Night's soft majesty.  
  
Now heaven's purple floor  
Is changed that we may see  
Star-flowers that through the day  
Have bloomed invisibly.

If life is like the day,  
And death the coming night,  
Remember that the stars  
Shine out when fades the light.

(Sources: The British Library and  
National Library of New Zealand  
catalogues; WorldCat; Papers Past  
(New Zealand) and The Trove  
(Australia); Births, Deaths and  
Marriages UK and New Zealand; New  
Zealand Electoral Rolls; researchers  
Rowan Gibbs, Dr Niel Wright and Dr  
Michael O'Leary; *Jean Batten: Garbo  
of the Skies* by Ian Mackersey; *Love-life*  
and *Silver nights* by Marieda Batten)

**Classic New Zealand  
poetry**

This issue's classic New Zealand poetry  
is by Wellington children's writer  
Noeline Gannaway.  
Gannaway was born in 1933 in  
Auckland, grew up on Great Barrier  
Island on a dairy farm, and attended  
Medlands primary school.  
Her secondary schooling was by  
correspondence, and she later studied at  
Auckland University College gaining an  
MA (Hons) in English.  
She taught at Whakatane High School  
and the Correspondence School,  
Wellington.  
Noeline (real name Elsa Medland)  
married John Gannaway in 1972. The  
couple had no children.  
Now widowed, she has lived in  
Wellington since 1959.  
Gannaway travelled in 1964-5: UK ,  
Ireland, Europe, Israel and Jordan.

From earliest years, she says poetry was  
an interest, shared by the family:  
'Rhyme and rhythm was the norm.  
Influences at school would have been  
R L Stevenson and Gloria Rawlinson.'  
Publications include *Nicolo's World*  
(children's cat verse, 1978) and two  
children's stories self-published in  
2014: *Bruno the Possum – A Short Life*  
and *Where's Crumpey? Raising a Joey*.  
PANZA thanks Noeline for contributing  
her work and writing biography to our  
growing section on classic New Zealand  
poets and poetry.

**Poems by Noeline Gannaway**

**COORDINATION**

From repetitive machines,  
Bullets drop in wooden troughs  
Ceaselessly, one by one,  
With the pop of lupin pods  
Splitting under a hot sun.

Swing of belt and hiss of steam  
Become the cicada's vibrant theme  
In pohutakawa trees.  
Arms create, before destroying,  
Life beside Pacific seas.

Where the shore slopes to the bay -  
Ruled by the regular timing of tides -  
Sand shines like polished cartridges.  
Here insects in the trees all day  
Supply a factory of sound  
And birdsong brings the closing bells.

High breakers pound explosively  
Till all the shore is strewn with shells.

(From *Raucous*, magazine of O'Rorke  
Hall, 1953)

**TO W.S. AND S.W.**

Movers and shakers of the global stage!  
Whose genius bequeathed in living art  
Enduring monument. *Not of an age  
But for all time.* We thank you from the  
heart.

And you whose vision like a burning  
star  
Saw by the Thames another playhouse  
rise  
Upon the former site, hear from afar:  
Gladly would we adorn your enterprise.

## Comment on Travis Wilson

### AN ACCOUNT OF THE NEW ZEALAND POET TRAVIS WILSON by Mark Pirie

#### WAR CEMETERY

In Souda Bay the blue tides run  
relentlessly relentlessly  
on scorched hills sears the Cretan sun  
remorselessly remorselessly  
the tidied slabs assert their truth  
resentfully resentfully

No glory now –  
we pray you mourn  
our mother's tears  
our child unborn.  
Known or unknown  
all are gone  
greed cant and rhetoric  
live on.

*By Travis Wilson, Crete 1977*

The New Zealand poet Travis Wilson recently came to PANZA's attention after I received a request for more information from Australia. A researcher Graeme Lindsay working on a war poems project became interested in the Travis Wilson poem 'War Cemetery' from her sole collection published in 1983, *The Long Ambivalence*. Lindsay thought that Travis Wilson was a male poet and enlisted my help to trace copyright and more detail. On further research, I discovered Travis Wilson was a woman poet with a long publication history publishing between the late 1930s and the early 1980s in New Zealand. Wilson (full name Travis Cowie Wiltshire Wilson later Travis Coates) died on 25 October 1983 aged 59 years. Born on 30 January 1924, she spent her life in and around Auckland. Growing up initially in Mt Eden she lived with her parents and was educated at New Lynn School, Auckland Girls' Grammar and Auckland University College gaining a BA in 1945. She

Woolcraft to intricate design creates  
Titanic figures – Atlas, Hercules,  
While Venus for the young Adonis  
waits  
In forest bright with birds and fruitful  
trees.

Receive our gift to welcome and enrobe  
Your miracle, the resurrected Globe.

#### PETRA

Prophets and saints were always  
strangers here  
We turn away embarrassed when they  
speak –  
Earth's single-minded ones who  
conquer fear –  
Impelled by fire along the path they  
seek.

Firm like a rock you wait, and I recall  
That ancient-storied city of your name  
Where many a towering sculptured  
sandstone wall  
Through changing light glows gold and  
rose and flame.

Impregnable, in desert set apart,  
Softened with oleander, asphodel  
Prophet, hold fast the vision in your  
heart.  
Among these stones, I hear your vigil  
tell  
Of timelessness in truth, of strength in  
pain –  
I climb the steps to talk with you again.

#### TO A FRIEND

Your image, blurred by time,  
Spring recreates  
Sharp as pain  
In green-budded tree  
And fresh gold crocuses upthrust.

Lover of beauty, spears environ me –  
A perilous protection.  
Gain is lost  
In lavish promise that disintegrates.

Seeing the crocuses, yellow and blue,  
Trampelled, I suffer in their fate  
And who can say you are not wounded  
too?

(From *New Zealand Listener*, c1971)

#### CICADA SUMMER

Summertime and scarcely a breeze  
In apple trees, in taupata trees.  
But listen to the cicada throng!  
Are they fiddling? Or is it a song?  
Or drumming their wings like honey  
bees?  
Or winding their watches the whole day  
long?

Nicolo neither knows nor cares –  
He plans to stalk them unawares.  
And how can a jubilant insect see  
Lurking danger from such as he?  
Then a swift-as-lightning stroke that  
tears –  
And time stands still in the apple tree.

(From *Nicolo's World*, 1978)

#### FOR ZOE WITH LOVE

I keep losing you, garden-coloured cat  
In Summer grass, dry seed heads, fallen  
leaves,  
Or nestled among camellias, quiet as  
stone.

Oh there you are! Stealthily  
stalking... what?  
A quick, light pirouette –  
You catch a butterfly.

In vain Whites only please, I sigh.  
All's grist for eager jaws  
And you disdain a racist diet  
Having a six-year-old mind of your  
own.

Again! Where are you? Speak to me.  
Don't let me tread on your paws!

I shall look under the lemon tree  
Where shifting light and shadows weave  
A tawny coat like yours.

#### WOLF

In Petra once  
I met a man  
Training a wolf to be a dog.  
Inside the ancient Treasury  
It walked obedient on a lead  
Or rested in the shade.  
I moved to stroke it there and then  
But *Do not touch*, he said.

married Robert (Roy) Desmond Coates at the end of the Second World War. An account of their wedding is in the *New Zealand Herald* (26 December 1945, page 7):

**COATES—WILSON**

The marriage of Miss Travis Wilson, eldest daughter of Mrs and the late Mr J. Cowie Wilson, of Pencarrow Avenue, Mount Eden, to Mr Robert Desmond Coates, only son of Mr and Mrs R. Coates, of Browns Bay, took place on Saturday, December 22, at the Mount Eden Methodist Church. The bride, who was given away by her uncle, Mr E. J. C. Reston, wore a gown of white cloque, cut on mediaeval lilies, with cowl neck and wide monk sleeves. Her veil of old lace formed a slight train, and she carried a sheaf of white gladioli. The bridesmaids, Miss Lyn Wilson, sister of the bride, and Miss Jocelyn Coates, sister of the bridegroom, wore frocks of soft white and blue brocaded satin, and chaplets of the same material. Each carried a sheaf of blue delphiniums. Mr H. M. Adams was best man and Mr T. Griffiths as groomsman. Mrs Wilson received her guests after the ceremony at a reception at her home.

Roy had served with the 2NZEF: Sgt. 1st Echelon 18th Battalion. She lived in Auckland with Roy on the New Zealand Electoral Rolls 1946-1981. Roy (1918-2001) was an accountant and treasurer with the Auckland City Council. The couple had children according to her poems, including the artist Robert Jonathan Coates. Travis became a school English teacher after being a homemaker and raising her children. Travis Wilson like a number of women writers profiled in *Poetry Notes* has somehow fallen through the cracks but not without trying to make her work known. Travis who started out publishing in rhyme and assimilated more Modernist technique by the 1970s seems to have a reasonable profile but doesn't appear in anthologies of women's writing. Her

more modernist poems were published in *Landfall* 1979-1982 and *Comment: A New Zealand Quarterly Review*, April 1982; No.15. Lauris Edmond reviewed her only collection, *The Long Ambivalence*, in *Landfall*, June 1984, No. 150, pp. 244-246. Pencarrow Press published the collection at 8 Aumoe Avenue Auckland 5 – not Wilson's own residential address. The reviewer Edmond clearly didn't know the poet was deceased. Yet her review shows a degree of acceptance in New Zealand literary circles around that time. Her book, *The Long Ambivalence: Poems 1940-1982*, is a cleverly constructed work, bringing together a range of her poetry from the 1940s until the 1980s. It begins with Georgian work and ends with a long Modernist free verse sequence, a meditation on life that she calls 'The Long Ambivalence'. The poems from the '40s cover the war period in a range of elegies. The best of these is the Modernist poem:

**HERE IN THE LONG GRASS**

Here the grass is long  
and even a heart may hide  
its hurt in green oblivion.  
Here they cannot find me  
to cast their pity round me  
like a wiry net enmeshing  
and enraging.  
Here is no wonder  
that I do not cry.  
No eyes  
watching for my breaking  
hoping for my weakening.  
Here are no books to comfort  
with tales of deaths of great men.  
Here is only the earth  
that knows him now  
better than I have ever known.  
(Lie kindly on him earth  
and let him not remember)  
Here is only the cricket singing  
a song of indifference.  
Here are little cracks in the ground  
between the drying grasses.  
The earth and I share a dear aridity.  
There will be time  
for rain and tears.

Domestic themes of family-life, love and death inform much of her work throughout the 1950s and '60s. History and literature are ongoing concerns, as is her role as a poet. 'Maternity Ward' from the 1960s is a four-part sequence, which begins with a chorus of the nurse, the sister and the matron, followed by monologues of three patients: Louise, Claire and Jess. The 1970s features travel poems to Sydney, Crete and France – and these short French poems are in French at Paris, Nice and Amiens respectively. Satire and light verse become more common in the '70s and '80s. There is also a poem in this period noting an illness (a visit to a hematology clinic). Researcher Rowan Gibbs found further information on her, including that she was a poetry/prose contributor to *Kiwi* 1943 as 'Travis C Wilson' during her time at Auckland University College during the war. She was next an editor at *Craccum* 1944 and was the woman Vice-President of the Auckland Students' Association. Editing *Kiwi* 1944, she contributed the editorial, prose and poems under 'T.C.W.' and possibly 'T.W.'. *Kiwi* is online at the Auckland University Bookshelf. There is a photo there of Travis: [http://www.thebookshelf.auckland.ac.nz/docs/Kiwi/kiwi\\_1944.pdf](http://www.thebookshelf.auckland.ac.nz/docs/Kiwi/kiwi_1944.pdf) Further PapersPast searches reveal that she had begun publishing poetry and prose vignettes in newspaper competitions as a schoolchild, and was a prize-winning poet at age 14 in *New Zealand Herald* competition results. She was clearly a poet of more than occasional interest in the art, which Lauris Edmond hadn't perhaps thought in her *Landfall* review. The current interest from Australia bears this out.



## National Poetry Day poem: Jean Batten

PANZA celebrated National Poetry Day, 22 August 2014, by posting on our website a classic New Zealand poem on famous New Zealand aviator Jean Batten by H S (Henry Stansfield) Gipps (1865?-1944).

Gipps was born in Midlothian, Scotland, lived in England and came to New Zealand in the 1880s where he settled at Wakapuaka, Nelson. He was a contemporary of other New Zealand poets like the recently republished Robert J Pope (1865-1949).

In 1907 Gipps published his only collection called *Outward Bound*. He was a sailor with a love of the ocean. As such, a number of his poems concern sailing and journeys by ship. Mark Pirie included his sailing poem, 'After', in his special *broadsheet* feature last year on the Christchurch *Star* poets of the 1920s. Gipps contributed to the paper from Nelson, and also contributed to the *Nelson Evening Mail* and the *Evening Post*'s "Postscripts" column in 1941.

Other poems in Gipps' book concern family, love and life in New Zealand. His poems give us a sense of Nelson in colonial times, 'Our New Post Office' for instance, while poems like 'Across the Seas' look back longingly to England, a land he left in search of a new life in the colony.

In Nelson, Gipps was a member of the Nelson SPCA and the Nelson Poultry, Pigeon and Canary Association. His publications after *Outward Bound* were in pamphlet form, and by 1936 Gipps was firmly planted in New Zealand soil when writing his poem in praise of the 'Greta Garbo of the skies' Jean Batten, recently the subject of Dame Fiona Kidman's novel, *The Infinite Air*. Gipps issued the poem as a stand alone pamphlet (copy held by the Turnbull Library in Wellington).

Gipps' poem concerns Batten's world absolute record flight from England to New Zealand 5-16 October 1936 in 11 days and 45 minutes, which included a 2 and a half day stop-over in Sydney. Also a world absolute record flight from

Australia to New Zealand (Sydney to Auckland in 10 and a half hours) and broke the record flight from England to Australia (5 days and 21 hours). A remarkable achievement.

Batten remains an alluring and enigmatic figure, the subject of children's fiction, historical fiction and biography but little is known about her presence in New Zealand poetry.

PANZA knows of one other poem from this period by Donald H Lea (1879?-1960), 'New Zealand Lass with a Hielan' Name', included in a previous issue of our newsletter *Poetry Notes*, Spring 2013. Lea's poem also concerns Batten's 1936 flight.

Batten's own aunt MariEDA Batten (Mrs Ida Mary Cooke) (1875-1933) was a poet and Mark Pirie has profiled her in this issue of *Poetry Notes*.

PANZA recognises H S Gipps as a poet of interest during the Edwardian and Georgian eras. He doesn't appear in any New Zealand poetry anthology that PANZA is aware of.

### AN EPIC EMPIRE FLIGHT

*Lines Dedicated to Miss Jean Batten*

Joy-bells ringing, 'plane low-swinging—  
"See the conquering heroine comes!"  
Hearts and voices join in chorus like a  
mighty roll of drums!  
Earth's vast spaces left behind her—  
desert sands and forest green;  
Flying at three full "half-hundreds" over  
many a chequer'd scene!  
At her bidding roars the engine—  
flashing "blades" unceasing whirl;  
Throbbing horse-power turned to action  
by a lion-hearted girl!  
Now low-flying o'er the ocean, where  
wild waves her passing greet;  
Soaring high above the sand-storm to a  
clear ten thousand feet!  
Borne in safety thro' the heavens; sunny  
skies and starlit night;  
Kindly providence to guard her, on her  
long and lonely flight!  
All attention keenly centred on the  
bright-control board's signs;  
Altimeter, "speed," and compass—all  
its intricate designs!

To Australia's far-famed country has  
she sped on eagle wing;  
Breaking every lone-flight record! Loud  
we now her praises sing!  
Then—to crown this wondrous journey,  
and fulfil her well-laid plans,  
See her launched upon the distance  
which the Tasman Ocean spans!  
Ever nearer grow the mountains where  
the wild deer loves to roam;  
Ever dearer grows the prospect of that  
long'd for Welcome Home!  
New delights and joys await her in New  
Zealand's sunny land,  
As once more she joins the circle of the  
happy "household band!"

\* \* \* \*

Oh! the ringing shouts of "Welcome"  
which her "wonder-flight" acclaim!  
Sure in aviation's story hers is now the  
brightest name!  
Every happiness attend her! Countless  
blessings mark her way!  
Safely brought thro' all Life's changes  
to the Land of endless day!

H S GIPPS, Atawhai.

October 1936

### Bibliography

*Works by H S Gipps:*

*Outward Bound and Other Poems*,  
Nelson, N.Z.: Alfred G. Betts, Printer,  
[1907].

*Soliliquay of the Telephone*, [Nelson,  
N.Z.]: Betts Typ., [1908].

*Enter the Doctor: (with variations)*,  
Atawhai [N.Z.]: H.S. Gipps, ca. 1935].

*An Epic Empire Flight: Lines dedicated  
to Miss Jean Batten*, Atawhai [N.Z.:  
H.S. Gipps], 1936.

# Tribute to Warren Dibble

**Stephen Oliver pays tribute to Warren Dibble**

## RENDEZVOUS

*for Warren Dibble*

You gave me back my words. A reminder.  
Your voice I knew immediately. My words  
gave me  
pause, half recalled, how could it be  
otherwise?

I heard them in a different register,  
as if for the first time, remade. They had all  
gathered,  
those words, in spontaneous,

mass demonstration, shoulder-to-shoulder,  
to make a rendezvous. Whether this was  
expectation or  
conclusion, greeting, or decisive farewell,

in a town square, down highway, for one  
moment,  
I could not tell, those words, disowned,  
independent.

Given back to me within the single minded  
character of your voice, tremulous, through  
the cable  
beneath the Tasman Sea.

The phone call reversed its charge and two  
poems  
informed me newly. Then you hung up.  
Nothing more needed saying. A gift.

*Rendezvous* first appeared in *Snorkle #17* (Australia) and this tribute first appeared on *Beattie's Book Blog*.

“Warren Dibble 1931-2014—playwright, poet, Burns Fellow, University of Otago 1969—lived in Sydney for over four decades. Warren removed himself from the literary circus years ago. Comfortably into his early 80s, he continued to write but did not publish. Warren was one of the wittiest men I had ever met. His poetry and other writings are as good as any writer who has achieved genuine acclaim in NZ letters, past or present. Vale”



Warren Dibble

## Comment on *Essential New Zealand Poems: Facing the Empty Page*

PANZA doesn't wish to criticise or denigrate the work of the poets who were lucky enough to be included in *Essential New Zealand Poems: Facing the Empty Page* (2014), an anthology comprising 150 New Zealand poets who've published since 1950. The editors have generously picked poems they like and dedicate it to New Zealand poets. The publisher's publicity, however, suggests it is a selection of New Zealand's 'finest poetry'. Yet this additional list of 150 more names – some missing from the book for copyright reasons or disagreement on selection? – shows how rich and diverse the number of fine New Zealand poets writing since the 1950s is. Even with a list of 300 names in total, however, there would still be more poets worthy of a place in any New Zealand anthology. Our online catalogue has a fuller list. The current PANZA archive includes over 5,000 poetry books, periodicals and anthologies.

## A CHECKLIST OF 150 POETS NOT IN *ESSENTIAL NEW ZEALAND POEMS* (2014)

1. Rob Allan
2. Rewi Alley
3. John Ansell
4. K O Arvidson
5. Jennifer Barrer
6. Helen Bascand
7. Hilary Baxter
8. Airini Beauvais
9. Sandra Bell
10. Jeanne C Bernhardt
11. Ivan Bootham
12. Nola Borrell
13. Erick Brenstrum
14. Iain Britton
15. David Lyndon Brown
16. Alan Brunton
17. Karen Peterson Butterworth
18. Peter Cape
19. Tony Chad
20. Jill Chan
21. Cyril Childs
22. John Clarke [Fred Dagg]
23. Mary Cresswell
24. Barry Crump
25. Jennifer Compton
26. Wystan Curnow
27. Bill Dacker
28. Leigh Davis
29. John Dennison
30. Warren Dibble
31. Bill Direen
32. John Dolan
33. Basil Dowling
34. Mike Doyle
35. Doc Drumheller
36. Len Du Chateau
37. Marilyn Duckworth
38. Jack Duggan
39. Grant Duncan
40. Mike Eager
41. Lynda Chanwai Earle
42. Kim Eggleston
43. Andrew Fagan
44. Linzy Forbes
45. Robin Fry
46. Basim Furat
47. Bernard Gadd
48. John Gallas
49. Noeline Gannaway
50. Ruth Gilbert
51. Harry Goodwin
52. Brian Gregory
53. Rowley Habib [Rore Hapiti]
54. Russell Haley

55. Jeffrey Harpeng
56. Paul Henderson [Ruth France]
57. Roger Hickin
58. Peter Hooper
59. Ted Jenner
60. Marion Jones
61. Tim Jones
62. David Karena-Holmes
63. Kapka Kassabova
64. Phil Kawana
65. Scott Kendrick
66. Wanjiku Kiarie
67. Hilaire Kirkland
68. Saradha Koirala
69. Leicester Kyle
70. Gary Langford
71. Richard Langston
72. Bill Leadbeater
73. Owen Leeming
74. Dennis List
75. Terry Locke
76. Alan Loney
77. Jean Lonie
78. Willow Macky
79. Owen Marshall
80. G J Melling
81. Rosemary Menzies
82. Gary McCormick
83. Frank McKay
84. Daryl McLaren
85. Heather McPherson
86. Harvey McQueen
87. F W G (Fred) Miller
88. Mike Minehan
89. Barry Mitcalfe
90. Chris Moisa
91. Barry Morrall
92. Michael Morrissey
93. Martha Morseth
94. S Musgrove
95. William E Morris
96. Michael O'Leary
97. Victor O'Leary
98. Stephen Oliver
99. W H Oliver
100. Rhys Pasley
101. Brian Potiki
102. Roma Potiki
103. Anne Powell
104. Patricia Prime
105. Sarah Quigley
106. Lindsay Rabbitt
107. Vaughan Rapatahana
108. Gloria Rawlinson
109. Trevor Reeves
110. Alan Riach
111. Mark Richards
112. Ron Riddell
113. Nigel Roberts
114. Alan Roddick
115. Martyn Sanderson
116. Sam Sampson
117. Michael Steven
118. Helen Shaw
119. Norman Simms
120. Keith Sinclair
121. Charles Spear
122. Jeanette Stace
123. Douglas Stewart
124. Barbara Strang
125. Kendrick Smithyman
126. Barry Southam
127. André Surridge
128. Bill Sutton
129. Laura Solomon
130. Mary Stanley
131. John Summers
132. Yilma Tafere Tasew
133. Jo Thorpe
134. Jim Tocker
135. Mahinarangi Tocker
136. Denys Trussell
137. Anton Vogt
138. Roland Vogt
139. Richard von Sturmer
140. Brian Walpert
141. Nelson Wattie
142. J E Weir
143. Damien Wilkins
144. Simon Williamson
145. Pat Wilson
146. Travis Wilson
147. Hubert Witheford
148. F W N (Niel) Wright
149. Roger Wrighton
150. Mark Young



## Launch report: World Cup football poetry

The World Cup issue of *broadsheet* /13 edited by PANZA member Mark Pirie was successfully launched at the Embassy of Brazil in Wellington on 2 July this year.

Speakers and poets entertained the audience with a night of creative words, football and song. The event received wonderful hospitality from the Brazilian Embassy staff.

Wellington City Councillor Andy Foster launched the book, and gave a short talk about his own personal love of football since he was a boy, and his delight at launching the book at the Brazilian Embassy.

He finished by congratulating Mark Pirie on his achievement in compiling the book and noted the powerful evocations of the poetry in particular Mark's 'All White on the Night' about the All Whites' victory over Bahrain to qualify for the 2010 World Cup. The game had a record attendance of 35,000 in Wellington and Foster said that sports fans from all codes noted it as a standout sports event in recent history. Mark Pirie spoke next and talked of his own love of Brazil sportspersons since he was a boy watching World Cups and Formula 1 Grand Prix on TV. Mark reeled off a list of Brazilian greats from Pelé to Ronaldinho.

Mark summarised the book's contents and talked of his own football playing days from 1983-1993 when he played for Onslow Juniors, Wellington College and Victoria University (in 1992) with Foster. (That season was Foster's only season with Victoria before playing for Waterside Karori for many years.)

Mark finished by reading several poems: 'Racing Cars [for Ayrton Senna]', 'Boots' and 'Sonnet for [Ex-All White] Simon Elliott', whom Mark knew at Wellington College.

Mark then introduced the keynote speaker who'd written the book's foreword, ex-All White Michael Groom 1980-84 and now a coach at the Clube in Hamilton.

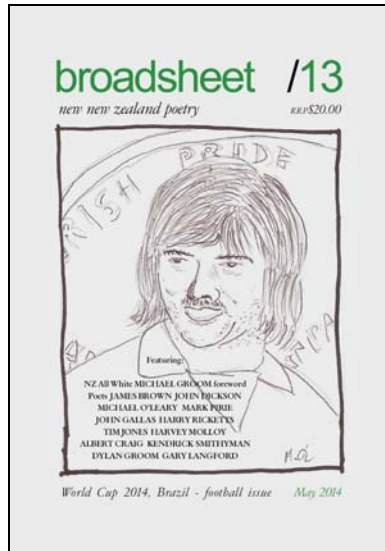
Groom regaled the audience with a retelling of how he had heard lines in Portuguese from Ronaldinho and grew to love the Brazilian *jogo bonito* (the moment when *futebol* becomes the beautiful game). Groom runs a samba style school in Hamilton (and coached the young Chris Wood and Marco Rojas both future All Whites) but said his way of coaching was not a method but more a way of spiritual connection with the love of football.

He ended by playing an original song with samba music about Ronaldinho that he had penned. While the music played, Groom juggled an official World Cup ball and balanced it on his back, neck and head a number of times, evoking the presence of Ronaldinho in the room. Mark in Brazil-coloured trainers also had a go at dribbling with some Brazilian turns/step overs. A poetry reading followed with young poet Dylan Groom splendidly introduced by his father and reading his powerful poem 'Football' about his comeback from open-heart surgery to resume football with his father and brothers at the Clube. Michael O'Leary read a poem about the Manchester United visit to Auckland of 1967 during the Summer of Love: "Watching Soccer could be like a rock concert". David McGill read a short limerick upon meeting England great and 1966 World Cup-winning captain Bobby Moore. Simon Boyce finished the readings with a poem about his early love of football "when the / schoolboy's dream / was still alive".

The event was also marking *broadsheet* editor and poet Mark Pirie's 40<sup>th</sup> birthday, and the audience led by Michael O'Leary joined in to sing "For he's a jolly good fellow!" Brazilian Ambassador Eduardo Gradilone ended the lively evening by noting some aspects of football in Brazil, congratulating Mark on the achievement of bringing football and poetry together, and expressing the future hope that there would be more interest in New Zealand's main national sport rugby in Brazil. This was particularly apt with rugby to feature at the Rio Olympics in 2016.

Michael Groom continued his juggling to music (an encore request) as the book signings began.

(This report first appeared on *Beattie's Book Blog*, 14 July 2014)



## Polynesian Legends success

PANZA member Mark Pirie reports that the sequence of Māori legends and myths by A. Stanley Sherratt that he discovered in the Christchurch *Star* last year and republished with an introduction by Dr Michael O'Leary is now in 21 libraries world-wide. His other publication *King Willow* by Robert J Pope is in 15 libraries world-wide.

This shows the value of PANZA's operation and Mark Pirie's hard work on finding and re-evaluating our early poets.

Dr Niel Wright publicly commented at a recent film screening (29 July 2014) of Paul Wolfram's documentary film, *Voices of the Land*, on Richard Nunns' study and use of Māori instruments that Wolfram and Pirie's progress since *JAAM* magazine in 1995 'had been quite spectacular'.

## 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.

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Stephen Oliver – *Asian Journal of Literature and Culture* April 2013.

Barry Southam – 30 titles.

Mark Pirie – 50 titles.

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Robin Fry – *Love Song of the Wading Bird* by Robin Fry.

PANZA kindly thanks these donors to the archive.

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