

Pacific and Other Verse (1970) seems to be the more interesting of Brown's school anthologies, including work by Canadian, UK, Australasian, Pacific and Papuan school pupils and is aimed at junior school level (ages 9 to 13). In addition to these offerings by school children, it includes work from Canada, UK, Fiji, Indonesia, Japan, Malaysia, the US, and Australia (Aboriginal and European) by established or famous names as well as a good selection or comingling of New Zealand poets (Peter Bland, James K Baxter, Charles Doyle, Eileen Duggan, Allen Curnow, ARD Fairburn, Ruth Dallas, Alistair Campbell, Louis Johnson, Denis Glover, Patricia Godsiff, Hone Tuwhare, Gloria Rawlinson, etc). The Johnson poem, 'Walking', could be rare.

A school pupil of interest is Ngahuia Gordon (age 16) who contributes a contemporary free verse take on the legend of Hinemoa and Tutanekai. There is also a contribution by Katarina Mataira (both in English and Māori), translations from the Māori by Barry Mitcalfe, and an anonymous poem on Te Kooti in English, so Brown clearly has interest in Polynesian voices and culture. I print this brief account of J G Brown's activities because he seems to be an important introduction to the types of poetry our future poets would have been reading at intermediate/secondary school in the 1960s and early 1970s. Although much of the poetry presented here is traditional Victorian, Romantic and Georgian forms and would have dated quickly after the arrival of the New American Poetry of the 1960s/1970s, the depth and breadth of his poetry coverage would have been ground-breaking in intermediate/secondary schools in New Zealand at the time and worthy of some notice in our literary histories. I found no mention of Brown both in the *Oxford Companion to New Zealand Literature* (1998) and the *Oxford History of New Zealand Literature in English* (2nd ed. 1998). He certainly endeavours to pick up Pacific/Polynesian voices in English and is a precursor to future anthologists like McQueen, Gadd, Wendt and Sullivan.

Classic New Zealand poetry

This issue's classic New Zealand poetry is by **Bessie L (Langley) Heighon** (1884?-1959).

Heighon was a live wire of the *Star* group of poets in Christchurch 1922-26. She contributed verses to the *Ellesmere Guardian* 1921-22, the *Star, NZ Railways Magazine* and *The Wooden Horse*. She published a book *Poetical Posies* (1946) and is included in the anthology *Eight Quills* (1950). Her papers were deposited with the Alexander Turnbull Library in Wellington.

Poems by Bessie L Heighon

SUNRISE

Crimson and gold in the eastern sky,
Flooding the world with a glory bright,
Sunrise is waking the bird on high,
Sunrise is chasing the skirts of night.

Wonderful hour when a ruby flame
Circles the earth with a dazzling sea!
Tender and low through the daybreak's
frame,
Bird trills are whispering their love to
me.

(*The Star*, 23 August 1924)

WILLOW SONG

The willow tree is singing to the stream;
I heard it from my window all the
night;
It sang of something misty as a dream,
A secret dewy sweet, and rainbow
bright.

No human ear will know the whole
refrain;
Its secret draws from realms by us
unpressed;
And yet each night I wait to hear again,
The song which leaves its sweetest
part unguessed.

(*The Star*, 1 November 1924)

THE NOR'-WESTER

Over the snowy hills I fly, down to the
long, white street,
Leaping round o'er its dusty curves,
joyous and young and fleet,
Tossing the trees till in crimson rain the
leaves come whirling down,
Madly over the fields of corn I dash till
I reach the town.
Banners of dust-like mist I raise, and
bear before my way!
Never a bairn but shall lose its hat
beneath my wand today!
City and country, hill and vale, yes,
even the sapphire sea,
Will, one and all, ere twilight comes,
have tribute paid to me.

(*The Star*, 14 April 1923)

ANZAC FLOWERS

Lilies for a maiden's breast,
Roses for the gentle bride;
Azure stars,—forget-me-nots,
For our loved ones sundered wide.

Poppies for the mighty dead,
May they ever redly glow,
Emblem of the hero blood,
Which o'er Flanders Fields did flow.

(*The Star*, 3 May 1924)

THE OLD ROCKER

I see the old, red rocker,
Where very long ago
My mother used to rock me
Within the firelight glow,
And from the past comes stealing
The well-remembered strain,
She sang to me each evening,
A tender, sweet refrain.

Within that old red rocker,
Each eve I sit and sing.
The same old song to bairnies
Against me murmuring
In infant croons the chorus
I crooned so long ago:
When mother used to rock me
Within the firelight glow.

(*The Star*, 24 November 1923)

Comment on Titirangi Poets

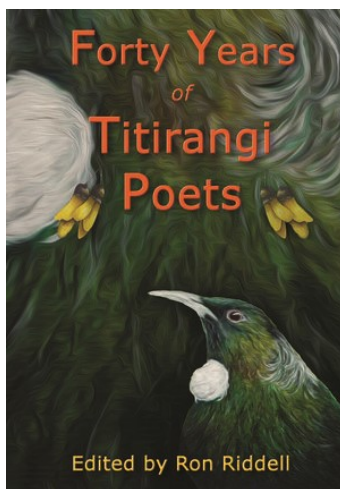
COMMENT ON *FORTY YEARS OF TITIRANGI POETS* by Mark Pirie

Titirangi Poets celebrates forty years in the form of an anthology of poetry edited by long term member and founder, the celebrated poet Ron Riddell. I have been aware of the Titirangi Poets anthologies for more than 20 years and first read them at the Wellington Public Library in the 1990s. PANZA holds volumes 4, 7 and 9 of *Titirangi Poets*, so has some representation. Niel Wright, the PANZA co-founder and literary scholar, says he has written on *Titirangi Poets*. The National Library of New Zealand catalogue lists more than 20 items by the Titirangi Poets. I don't know offhand how many literary groups outside of the New Zealand Poetry Society or the New Zealand Women Writer's Society have lasted forty years or more in New Zealand. I suspect Titirangi Poets is one of the longest running literary groups in the country's history co-ordinated initially by Ron Riddell the founder of the group (in 1977) with Mari Hunt taking over as co-ordinator of meetings from mid 1978 on, when Riddell was overseas for a couple of years.

One contributor to this anthology: the publisher, poet, and novelist Dr Michael O'Leary started his Earl of Seacliff Art Workshop publishing house in Auckland in the 1980s, so his ESAW list of authors and publications runs parallel in some ways to the long running Titirangi Poets, both in terms of the range and ages of contributors included in Ron Riddell's well honed anthology.

Besides the number of years recorded in this volume, the contributions are of high quality and lasting resonance. Riddell's anthology reads like a *Who's Who* of Auckland poetry in the past 40 years. Alistair Paterson, Peter Bland, Riemke Ensing, Stu Bagby, Will Leadbeater, Iain Sharp, Bob Orr, Kevin Ireland, Denys Trussell, Janet Charman,

Richard von Sturmer and Michael Morrissey all sparkle. I have not read the entire set of *Titirangi Poets* so I don't know how representative Riddell's anthology is, whether it is a "best of" going for "names" only, or whether it is a generous sampling of all the poets involved. Whatever the editing methodology is, it does attract prestige and notice to the group overall. I checked both the *Oxford Companion to New Zealand Literature* (1998) and the *Oxford History of New Zealand Literature in English* (2nd ed. 1998) but found no mention for the Titirangi Poets group. Based on the evidence of Riddell's anthology, however, this is another yawning gap in our literary histories, and there are obviously more as evidenced by PANZA's *Poetry Notes* newsletter, now into its 31st issue. This is not a review, so I have not gone in to detail about the poetry inside these pages but this will serve as a comment on the importance of Riddell's work here in terms of filling a gap in our literary history. Riddell states that Piers Davies now co-organises the Titirangi Poets with Amanda Eason, and it is still a force on the Auckland scene with newer poets emerging like Anita Arlov, Aaron Croawell, Caroline Masters and Sam Sampson in the past decade. Gus Simonovic has again provided a nice production under his Printable Reality imprint. The cover features an iconic tui, New Zealand's own nightingale, a symbol of the poet's voice.



Launch report: Karl Wolfskehl Letters

NEW ZEALAND OWNS KARL WOLFSKEHL by Niel Wright

Karl Wolfskehl is the German author, the New Zealand author and the Jewish author whose life and personality encapsulate the complexities of those nations and cultures. These complexities are obviously hard to address, but that is a task for the future.

The catalogue of the National Library of New Zealand lists 39 items under the name Wolfskehl, including books written and published in New Zealand. But see the extensive holdings of other New Zealand libraries under Wolfskehl, whose bibliography already covers 120 years of published literary work since 1896.

The Poetry Archive of New Zealand Aotearoa has an informative file of miscellaneous Wolfskehl material, including an earlier draft of Wattie's translation of the Letters and a photocopy of the Wolfskehl bibliography.

On 13th October 2017 at the office of the Goethe Institut Wellington a large crowd attended the launch of the latest New Zealand publication for Wolfskehl. This was *Poetry and Exile: Letters from New Zealand 1938-1948* edited and translated by Nelson Wattie, a labour Wattie has been committed to for 50 years.

The 1988 full collection of Wolfskehl's Briefwechsel aus Neuseeland 2 volumes is available in German, but now the Cold Hub Press publication running to 420 pages gives an English text for a very substantial number of the Letters plus useful annotation. The publisher Roger Hickin was at the launch.

The launch was well managed by the Goethe Institut New Zealand Director Christian Kahnt, with catering by the family of Nelson Wattie's partner, Marilyn Duckworth. The launch lasted 2 hours (5-7 pm) with Steven Sedley in the chair. The two leading New Zealand based Wolfskehl scholars are Nelson Wattie who has given much of his life

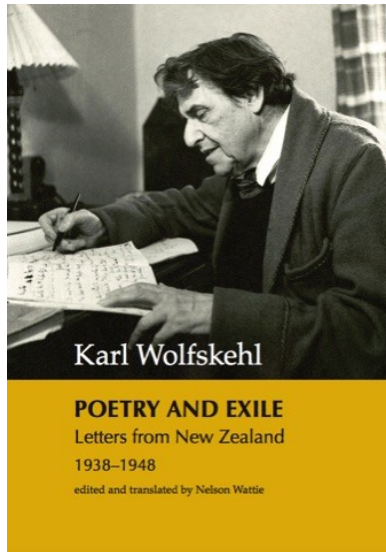
to Wolfskehl studies since he was a student 55 years ago and first started working on the letters exactly 50 years ago (beginning in 1967, when his mentor Paul Hoffmann agreed that it would be a suitable project for him) and Friedrich Voit who has done the same for his 40 years as an academic in New Zealand. Both discussed Wolfskehl and the Letters from New Zealand, and each read 4 letters, Wattie in English translation, Voit in the German.

Voit described the style of the letters as spoken rather than written. Voit’s style in reading German was noticeably graceful and pleasant to hear.

Questions and comments from the audience definitely raised and elicited the complexities of Wolfskehl’s literary life. In Kiwi terms Wolfskehl is world famous in New Zealand. He arrived in 1938 with European standing. His 10 years in New Zealand 1938-1948 saw him produce in volume in the Parnassian style of the George Circle 1890-1930 his most significant poetry, all of which subsequent to his death was taken back to Germany by his companion and secretary Margot Ruben, where it was published as a notable collection.

In New Zealand Wolfskehl had a notable presence 1938-1948, first among a circle of German speaking friends, but also among New Zealand literary people of the period, and noticeably also among young people who have since gone on to have an influential role in New Zealand intelligentsia even as late as 2017. My own books on Wolfskehl aim to document Wolfskehl’s reputation in New Zealand since 1938. In particular in 1999 I specifically urged Professor Voit to undertake a Neuseeland edition of Karl Wolfskehl’s New Zealand work and this he has now notably achieved with English translations, as well as general studies of Wolfskehl’s life in German.

Wolfskehl has been fortunate to be endorsed and acknowledged so emphatically in New Zealand as a poet and personality. The Goethe Institut deservedly is applauded for its sponsorship of this latest publication.



Poetry by Damian Ruth

This issue we feature some poems by Wellington poet Damian Ruth from his book *On Edge* (published by HeadworX, November 2017).

AFRICAN TREES

Framed in a car window,
three old women at Mentz
are chopping down one of
the last hardwoods left.

We drive another 20ks
through Magoebaskloof where
gum and pine plantations
roll over hills, with wave after
wave of tips tickling the sky.

There’s been a fire here,
a bad one; plumes of smoke
still rise from roots
of stumps in hollow pots.

On through Letsitele.
There’s been a fire here too.
The game farms’ electric fences
are bordered by black bands of ash.

The African trees that grow in layers,
shuddering outwards, have grown mad.
Explosions of twisted broken fingers
claw at the sky, framed in the car
window.

GALWAY BAY

It grows on you, this slow coast
with subtle light that slides
off walls into seas that nudge
it back through kelp and rock.

There’s no brilliance to blind,
no simple lines that divide
bright yellow sand from azure sea
or sky from purple mountain.

This stretch of Connaught coast
tucked into a bay has a way
of tugging at the heart until
it foregoes the other place.

Here and there a wave of land
has surged into the sea and then
when just about to break, stopped
to let the grass grow on its back.

These waves stare out to sea for
generations,
grey stones dribbling down their faces
from shaggy green forelocks tugged
by gales begun in far-off places.

WAINUI STREAM MOUTH, PAEKAKARIKI

I visit Wainui’s mouth again
and again, daily noting
the drifting dribble seaward,
and how mountain rain or
currents running rip tides
whip the restless tongue through
shifting sands.

There was once a shift, an arrest
in my own drift around this island,
the thought that I could come to say
“My place”
and stay to let this be where I came
from.

An arrest when I, as one might say,
‘took a real interest’
and noted that today the stream
had mouthed and licked out
a completely different way
to the sea.

Poems © Damian Ruth

New publications by PANZA member

Title: *On Edge*

Author: **Damian Ruth**

ISBN 978-0-473-40382-9

Price: \$30.00

Extent: 134 pages

Format: 140mmx211mm

Publication: November 2017

Publisher: HeadworX Publishers

About the Book

On Edge is a collection of poems by a respected Wellington poet, who has been writing for many years. The poems are drawn from published material in highly regarded journals and from unpublished works.

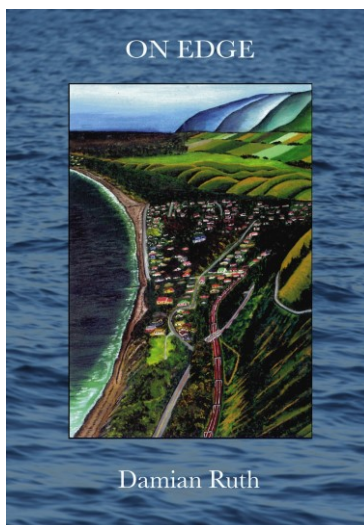
The book gives a marker of Damian Ruth's distinctive poetic in the New Zealand literary landscape. These are resonant poems of travelling, of experience, of family, and of living by the ocean, always bristling with connections that stay on edge.

"At times expansive and lyrical, at others epigrammatic, Damian Ruth's moving and diverse poems explore the emotional violence of geography, rejecting the smooth abstraction of the mapmakers for the visceral terrain of experience. These poems travel broadly—South Africa, Europe, New Zealand—and always with a concern for things, for the reality of the edges and borders that separate us from those we love, perhaps most so those closest by. But these carefully-wrought poems chart most fully and generously—with wit, longing and insight—the strange, challenging topography of the self, one this poet suggests is worth accepting for all of its 'cliffs collapsing and ravenous waves.'" — Bryan Walpert

About the Author

Damian Ruth was born in South Africa of immigrant parents, and has left many times. After a stint in Ireland at the turn of the century, he moved to New Zealand with partner and child. He lives

in a small coastal village north of Wellington where he continues to celebrate and be intrigued by where he has been, where he is and where he might go.



Title: *Sidelights: Rugby Poems*

Author: **Mark Pirie**

ISBN 978-0-473-40868-8

Price: \$20.00

Extent: 80 pages

Format: 108x174mm

Publication: November 2017

Publisher: HeadworX Publishers

About the Book

Sidelights features poems about the All Blacks, Super and provincial rugby, women's rugby and the author's own rugby family.

First published as a limited edition hand-bound booklet in 2013, this new enlarged edition contains rugby poems from the past four years and is accompanied by writer and historian Ron Palenski's informative foreword. The book's title "Sidelights" comes from an Eden Park rugby column of the same name in the Auckland *Weekly News*, 1930s.

Wellington writer and editor Mark Pirie's poems, written between 1993 and 2017, have been widely published in journals, anthologies and newspapers such as Ron Palenski's *Touchlines: An*

Anthology of Rugby Poetry (NZ Sports Hall of Fame, 2013), *Under Flagstaff: Dunedin Poetry* (Otago University Press, 2004) and *The Dominion Post*.

"Mark Pirie has captured rugby's moods and eras in this small book of his fine poetry; there's barely a peep from a referee's whistle as he flits from old to new and back again; from some great players to others, such as his grandfather Tom Lawn, not himself a great player but a player of the type which made the game great. And if the astute reader picks up a flavour that could have been brewed in Wellington, that's all part of rugby's charm, its tribalism." — Ron Palenski, from the Foreword

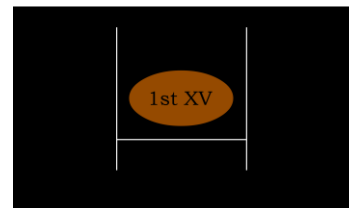
About the Author

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*.



SIDELIGHTS RUGBY POEMS

MARK PIRIE



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Recently received donations

Jenny Powell – *South D Poet Lorikeet* by Jenny Powell.

Vaughan Rapatahana – *ternion* by Vaughan Rapatahana.

Rowan Gibbs – 7 titles.

Mark Pirie – 4 titles.

Titirangi Poets – *Forty Years of Titirangi Poets*.

Carcenet Press – *The Little Sublime Comedy* by John Gallas.

Tony Beyer – *Anchor Stone* by Tony Beyer.

PANZA kindly thanks these donators to the archive.

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. 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

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