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# Poetry Notes

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PANZA  
1 Woburn Road  
Northland  
Wellington 6012

## Newsletter of PANZA

### Welcome

Hello and welcome to issue 39 (following issue 38, Spring 2020) of *Poetry Notes*, the newsletter of PANZA, the newly formed Poetry Archive of New Zealand Aotearoa.

*Poetry Notes* will be now be published from time to time and will include information about goings on at the Archive, articles on historical New Zealand poets of interest, occasional poems by invited poets and a record of recently received donations to the Archive.

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

<http://poetryarchivenz.wordpress.com>

### Albania-Kosovo in New Zealand literature

*PANZA Archivist Mark Pirie notes a recent donation to the Archive regarding the Dalmatian connection in New Zealand literature in English.*

Among recent donations to PANZA is a book of Australian short stories, *Coast to Coast*, published in 1952 by Angus & Robertson, Sydney and London. We don't usually include short story books in the Archive but this collection contains an intriguing story by Gloria Rawlinson. Rawlinson is better known

as the friend and editor of Robin Hyde and a poet in her own right (*The Islands Where I Was Born*). I wasn't very aware of her short stories however.

'Summer in a Bottle' in *Coast to Coast* was included by Ken Levis, himself a writer of distinction at the time in the Australian short story mode. Rawlinson's piece is notable for covering an area of New Zealand literature that I had vague knowledge of: The Dalmatian connection in New Zealand writing, from post war immigration to New Zealand.

The story is set near Orini Road in the Waikato District and the main character in 'Summer in a Bottle' is Radich who with his friend Pasko know many great poems and the *Epic of Kosovo* by heart. They share a rivalry over a bottle of wine made during a golden Dalmatian summer back home. Further on, stamps are bought for Radich's granddaughter, including one of the poet Vuk Stefanović Karadžić, who collected oral epic songs in the early nineteenth century. (This is not the poet/political leader Karadzic b.1945 who later became a Balkan war criminal.)

It's clear from Rawlinson's story that by the 1950s, there was increasing knowledge of other East European writers and nations in our literature outside of the Oxbridge influence and America.

Post World War Two saw Albania and Yugoslavia (which included Kosovo) become socialist countries which had led to the immigrants fleeing for new countries like New Zealand. The Stalinist Albania features in Niel Wright's ballad *The Grain Shippers*

dated 1973, and included in his *Pop Artist's Garland: Selected Poems 1952-2009* (HeadworX, 2010). Somewhat off key with the rest of New Zealand poetry, Wright offers a political ballad type poem noting the aid work of grain shipments received from the oft villainous Stalin versus Roosevelt, the capitalist American President.

**THE GRAIN SHIPMENTS**

We must smash the; armed revolt  
Of the Albanian working people.  
So ordered Roosevelt;  
Rage turning his face purple.  
Don't let the Albanian nation  
Escape our domination:-  
Said that abomination: Roosevelt.

Those monsters of reaction:  
The U S imperialists  
Applaud his every action;  
As serving their power lust.  
He was – nothing is plainer;  
Their strategist and planner  
in chief was Franklin Delano Roosevelt.

The leader of the British  
Imperialists agreed:  
Churchill: the pig eyed brutish  
Embodiment of greed.  
He sent the Mediterranean  
Fleet: to frighten Tirana in-  
to submitting to tyranny and to  
Roosevelt.

They tried intimidation:  
To make Albanians submit  
To imperialist dictation;  
And foreign troops admit.  
To make Albanians consent  
To occupation: they sent  
The fleets in. The representatives of  
Roosevelt:

The military missions  
Of the imperialist command  
Demanded prompt admission  
For their forces: vain demand.  
Within Albania's borders  
The people give the orders,  
Not such missions; or does Roosevelt.

This people though not many,  
Administered defeat  
To the fascist force of Germany  
And Italy by fight.

Such people are not frightened  
By battle fleets; that threatened  
What? They scorned both fright and  
Roosevelt.

Then Roosevelt imposes  
An economic blockade.  
Thereby so he supposes:  
Effectively to block aid;  
And reduce in this fashion  
Albania to starvation.  
Such was the motivation of Roosevelt.

Past feudal and fascist plunder  
Left the backward nation;  
Desperately under-  
developed, near ruination.  
Without supplies of foodstuffs:  
Grain most of all, to stave  
Off famine: they would starve thanks to  
Roosevelt.

The Titoites to the north,  
To bring the Albanian resistance  
Movement underneath  
Their sway: withheld assistance.  
They practised Trotskyism;  
Secretly sowing schism  
In the camp of socialism for Roosevelt.

It was not character flaws;  
That brought this envelopment  
Of Albania, but the laws  
Of capitalist development.  
These make the capitalist class  
Slaves to their profit and loss  
Accounts. No more, no less was  
Roosevelt.

When the Russian people heard;  
That the Albanians so completely  
Cut off; in so hard  
And desperate a plight lay;  
Though their own needs were  
likewise  
Great; they didn't lack ways:  
To help, unlike the lackeys of  
Roosevelt.

The people's leadership  
Then set a great example.  
Said Stalin:- Load our ships.  
Send grain. Let it be ample. –  
The Russians without stalling  
Or stinting did; as bid Stalin.  
That deed deserves extolling, not  
Roosevelt.

Stalin was the beloved  
Leader of the people.  
But Churchill's face was livid.  
And Roosevelt's was purple.  
The grain ships were arriving  
Safely for all the grievings,  
The hot and cold war ravings of  
Roosevelt.

1973

When the Kosovo war occurred in the late 1990s, the East European countries again featured in the poetry magazine *Valley Micropress*, June 1999, edited by Tony Chad (who has written poems on Yugoslavia himself). The New Zealand poets Simon Williamson and May Iremonger wrote with conviction on the atrocities of the war between Albanian guerrillas and Yugoslav Milosevic forces, and the bombing intervention from NATO.

Iremonger states:

They said  
this old place  
needs a face-lift

no skilful surgeon  
with thread  
and needle

can reconstruct a  
living-place of people  
bombed to bits

fertile valleys, broken bridges  
mountains blasted  
cities looted...

Williamson's 'Kosovo' is a more potent political poem:

Pilate had some good lines  
"Truth what is truth?"

Clinton stands astride  
a N.A.T.O. bomber  
a strange, tortured Statue of Lies  
clutching the bones  
of infants and women

Slowly his snake tongue  
spits the word  
"Liberty what is Liberty"...

I like to recall Bill Clinton more for his saxophone playing than his scandals and notoriety.

These examples of Kosovo-Albania in New Zealand literature show the Balkans has in some way been in our national psyche since World War Two and earlier. Te Ara - Encyclopedia of New Zealand states:

The first Dalmatians in New Zealand probably arrived via the Californian and Australian goldfields. By the early 1860s they were prospecting South Island diggings. In the 1880s some began pulling golden kauri gum from Northland's gumfields. Wayfarers returning home described 'Nova Zelanda' as a land of good prospects.

I don't know whether there is enough material for an anthology of its presence in New Zealand literature in English but there is a clear connection between New Zealand writers and the Balkans. Gus Simonovic is a current performance poet/poetry publisher from the Balkans making his mark in Auckland.

## Classic New Zealand poetry

This issue's classic New Zealand poetry is by Gwen Harwood (1908-1996). A collection of her poetry was donated to PANZA by a family member Sara Clarke.

Originally Gwen's poems were compiled by Innes and Doreen Clarke and printed in 2000 (posthumously) for friends and family. It is a worthy addition to PANZA's growing collection.

Gwen Harwood, a New Zealand poet, should not be confused with her more well-known and widely published Australian namesake, whose *Selected Poems* (1975) are in the National Library catalogue.

These four poems show something of Gwen's form and technique. She was a writer of sincere and genuinely felt poetry, written usually on scraps of paper and the "the backs of envelopes".

### Poems by Gwen Harwood

#### A KIND OF PEACE

Blow wind  
Dry the tears  
All the sad and hopeless tears  
For the lonely wasted years

Sing bird  
Sing your song  
Lying dormant for so long  
Memories stir at your song

Lap of waves  
On the shore  
Whisper that nevermore  
Shall my heart yearn for  
Dead dreams

Calm night  
Stars bright  
Blend joy and sorrow  
I face my tomorrow  
And I'm free

My joy a part of sorrow  
My sorrow a part of me  
And I a part of the world  
Wherein I dwell

#### WE WHO SEEK

You seek your peace  
In a quiet church  
I 'neath a shady tree  
The ghostly prayers  
Of other men  
Mingle there with yours  
There other men have sought  
Comfort from their pain  
Answers to the problems  
That assail the mind of man

Silent walls speak softly  
Of peace that's granted there  
The God you seek is not my God  
Your questions are the same  
And if you've found your answers  
You've found it in your heart  
As I who 'neath a shady tree  
Watch a gull's swift flight  
A wave that breaks upon a shore  
And feel deep within my heart  
A sense of peace and sanity.

#### AT SUNSET

Slowly over silver water  
Glides a golden sun to rest  
Gold and crimson swiftly blending  
Toss from waves to highest cloud  
Till all the world is bathed in beauty.

Standing here in all this glory  
My troubled heart is bathed in peace  
And here I know with this life ending  
My freed soul will find its rest.

#### HUSH

Hush the ticking of that clock  
How fast those moments fly  
Hush the sorrowing of the heart  
Remembering pain of days gone by

Remember song of myriad birds  
Sweet scent from gardens fair  
Friends whose tender loving care  
Has eased the hurts along the way

Hush, quiet, quiet, be the night  
Grant this soul its quiet hour  
Before the final shadows fall.



# Comment on the poetry of Margaret Jeune

2021 will see the publication of New Zealand poet Margaret Jeune's *Selected Poems*, a 52-year career spanning retrospective from a prolific and dedicated poet.

The book has been assembled by PANZA Archivist and HeadworX editor Mark Pirie for the author's 65<sup>th</sup> birthday.

Mark has written a thoughtful and concise introduction that we reproduce here. It gives some interesting historical background to her poetry.

## INTRODUCTION to MARGARET JEUNE'S SELECTED POEMS by Mark Pirie

Margaret Jeune is a highly distinctive and prolific New Zealand poet. Her work, however, wasn't published in book form until age 63. Several books of her work were issued by my publishing company HeadworX in 2019, and now I have sought to present her work in this *Selected Poems* in chronological order for readers to better understand the development of a talented and unique poet.

Jeune's collection *Upbeat* provides sound biographical and autobiographical material on her life:

Margaret Jeune (also known as Margaret June and Margaret Webb) was born in Auckland in 1956 and grew up in Wainuiomata in the Hutt Valley. She lived in Wellington from the late 1970s and moved up to Ōtaki on the Kāpiti Coast in 1990 and from there to Levin in the Horowhenua in 1999. She returned to Wellington in 2017. She has a BA in Education and a Post Graduate Diploma in Teaching (Early Childhood). She works as an Early Childhood Teacher. Currently she works as a relief teacher for Whānau Manaaki Kindergartens.

Margaret says that her working life was incredibly varied during the years that she wrote the poems in *Upbeat*: "It

included fruit picking in Nelson and waitressing at Macavitay's Cafe on Plimmers Steps, working in the Post Office at Parliament, working at Turners and Growers as a cashier/clerk, working for the Department of Social Welfare coding Children and Young Person's Court Reports, the Department of Justice, working for the Post Office in Petone and the PSIS bank in Wellington, running a dress making (materials) shop in Naenae, cleaning at the DSIR Chemistry Lab in Gracefield, cleaning the Town Hall in Wellington, cleaning the Lychgate Funeral Chapel, working at the Griffin's biscuit factory, working in the Quality Control Lab in the Feltex yarn factory at Gracefield, and the Resene paint factory at Gracefield and for Sanitarium's processing plant in Lower Hutt.

I worked while studying for Victoria University running their Lost Property Office and cleaning the Memorial Theatre and I also worked in their gym. I had a job in an Art shop in Wellington City too and I worked for Huyser's bookshop in Cuba Mall in Wellington. I worked in a supermarket in Wainuiomata shelving products and for a company called Waitel I think that provided support to families in Wainuiomata such as babysitting.

My other paid employment was for acting a role in a film by the National Film Unit in 1970. The film was about teenagers in Wainuiomata. My sisters and I were also employed, as children and young people, picking our own crop of raspberries from our raspberry canes in Wainuiomata. (We had a large property – 3/4 acre with bush behind it and a stream at the front.) We sold the fruit locally."

During her later working life, Margaret has also served on the Ōtaki Community Board, under the Kāpiti Coast District Council, from 1996 to 2001. She also served on the Waiopahu College Board of Trustees from 2001 to 2004. In 2002 and 2005, she was the Alliance candidate for Ōtaki. She has worked for Broadcasting New Zealand from 1980 to 1986, for Radio NZ, the NZSO and TVNZ. Her CV lists many other committees such as NCW, WECA,

The Horowhenua Unemployed and Beneficiaries Centre and the Levin Folk Music Club where she has served in roles such as President and Treasurer.

Margaret has also worked for the SPCA as a weekend receptionist in Levin, for the Second Nature Recycling shop in Levin as a weekend shop assistant and as a weekend attendant at the Kāpiti Coast Museum in Waikanae.

Margaret has three adult children and four grandchildren.

Jeune grew up in a family of five, with two sisters. Her father worked for the DSIR Physics and Engineering Laboratory as a Technical Officer. Her mother was a primary school teacher who also taught music at a secondary school. Her father was often away on field trips to the geothermal area of Wairakei, looking at pumice. Margaret refers to him as an "absent father" during her childhood, and so the sisters often raised themselves, when her mother was also away with periods of illness.

Jeune's family was very interested in the arts. Her younger sister Rosie is also a writer under the pen name "Labeitia". Her mother wrote and recited poetry and listened to classical music. She was a musician playing in orchestras. She played the piano, clarinet and violin. She was also a singer (singing in choirs and performing in shows) and a song writer and she practiced music therapy. Margaret's son Alex Jeune is also a published poet and a singer in choirs. Margaret's aunt Marian Webber was a painter who painted the portrait of Margaret Jeune on the cover of *My Sketchbook* that collects her earliest work from the Children's Page of *The Evening Post*, 1968-1970. Margaret was noted by the Post's editor as being a gifted child poet, who also sent in jokes and drawings. Another New Zealand writer appearing in those pages from that time was a very young Anne Kennedy.

Afterwards Jeune continued to write throughout the 1970s, while living an activist and itinerant life in communes including Huia in Auckland. Some of her poems appeared in *Graffiti: The Magazine of the Wainuiomata College*

*Festival*, 1974 (under her sister's name of Rosemarie Webb). In the 1980s (during her marriage to Elton June/Jeune the musician/pianist) she published variously including Massey University and Victoria University magazines. She appeared as "M.A. June" in *Kaleidoscope of Verse* (a Brookfield Press anthology).

Since the 1990s Margaret Jeune's poetry has continued to find publication in the Poetry Page of the *Kāpiti Observer*, *Valley Micropress* (1997-2018) and *Elderberries* (Horowhenua District Council). A private folio edition of Jeune's poems was selected by her sister Rosie and Rosie's partner Rainbow and circulated to family and friends in the early 2000s, while she was living in Levin.

In recent years Margaret Jeune has performed her poetry at poetry cafés such as Poets to the People on the Kapiti Coast and at The Fringe Bar in Wellington. She has read her poetry on Access Radio in Waikanae and on Paekakariki's radio station and at the East-West Poetry Fest (2016, 2018) in Palmerston North. In 2019 Jeune was the featured poet in *broadsheet: new new zealand poetry*, no. 23.

This Selected Poems contains 216 of Margaret Jeune's poems written since 1968 – covering 52 years of her writing-life. Margaret says there are more uncollected poems in periodicals and unpublished poems in folders that she considers too private for publication. There are further poems that have been lost over the years. This collection is representative of Jeune's styles and moods, and her changing technique. It ranges from the rhyming form of her children's poems, to the minimalism of her '70s and '80s poems, up to the longer more postmodern list poetry of the past 10 years, where she has fused fact and information age media reality into stark coverage of contemporary events in our modern lives.

Jeune's diverse poetry can be powerfully emotive or spiritual, light-hearted and funny, satirical and biting, sharp tongued or compassionate. Overall, Selected Poems shows this poet to be always interesting and highly readable. One of Jeune's best works uses pared down imagery reminiscent of Ian

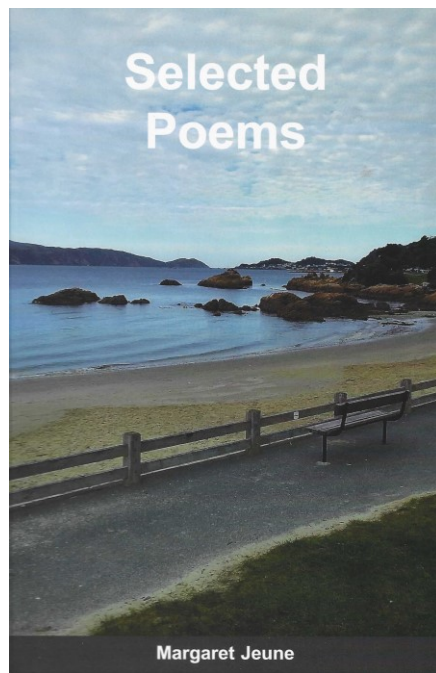
Hamilton and *The Review* poets in England:

#### POWERFUL EMOTIONS

If my emotions had wings  
They would fly  
If I was a bird  
I would bruise the sky with my wings.

I admire Margaret Jeune's work. She is an accomplished New Zealand writer who commands respect for her long-term commitment to poetry.

Mark Pirie, Wellington, October 2020



## Poetry in Translation by Basim Furat

This issue we feature some poems from the Arabic by Basim Furat from his new ESAW Mini Book, *Visions*, to be published in English in 2021. An Iraqi poet Basim Furat, came to New Zealand as a refugee, married a New Zealander and left Wellington in 2005 to live abroad in Japan, Laos, Ecuador and Sudan. Basim has recently returned to New Zealand from Sudan and will now be living in Hamilton.

In December 2019 Basim Furat, known in Wellington for his poetry, received a distinguished prize for his travel writing in Oman. Basim was on national TV, on the front page of a newspaper and had many radio interviews in Oman. We are pleased to include some of his recently translated poems from his time in Sudan.

#### Poems From the Arabic by Basim Furat

#### VISIONS

*Translated from the Arabic by Rula Ghazal*

I view a river, wetting the winds with  
songs.  
Women, on its shore,  
Whose wails fill the tombs,  
And men who dip their heads into their  
jellabiyas\*.

They draw graves,  
For their countries to survive.  
My hands take me to a clown that  
Tailors magic with prophecy.  
I slap him.  
Soldiers, armed with beards,  
and with barks,  
That close their throats.  
Alone, I stand,  
My saviour is a fox.

*Jellabiya* -traditional, white cotton costume worn by men in Sudan

#### UTHAINA BIN KHAIRAN\*

*Translated from the Arabic by Rula Ghazal*

The paths are paved with thorns...  
And the puppies feed on their mother's  
barks.  
Did you see the boats?  
They are filled with shores,  
Colourful seashells,  
And the last glances of the grandsons.  
Oh Uthaina Bin Khairan  
No more city existing in its prime,  
It is payment time.

\*Uthaina Bin Khairan: The king of Tadmur-Palmyra and the husband of Zanubia



**FISH MARKET IN UMDURMAN**

*Translated from the Arabic by Rula Ghazal*

I entered the market with empty  
pockets.  
Vendors are peeling off their injuries  
with the seashells.  
He, who carries hope and pain, called  
me.

Both were playing chess,  
Their soldiers are gaining in number  
while  
Their kings are dead.

I saw the Nile, repairing the past, in its  
bosom,  
While its lofty days are broken.

**THE SUN BATHES IN THE NILE**

*Translated from the Arabic by Rula Ghazal*

Here the Sun is alone.  
It writes poems about the Nile.  
It spreads in the desert, its eternal  
kingdom  
It holds winds filled with dust  
And secrets of virgins, who  
Adore clay  
But forgot to preserve their hopes  
Only to hear them through flutes and  
drums.

Here the Sun is alone.  
It bathes in the river nakedly.  
'Tobes' under the tree...  
With henna gardens, they tempted me.

*Tobes – a women’s cloth in Sudan*

**A CHILD’S ATTENTIVENESS**

*Translated from the Arabic by Rula Ghazal*

The temple is filled with widows'  
wailing,  
Where my childhood enjoys its  
existence.  
The obsequies are passing by,  
And the weeping penetrates my  
innocence.

I see it passing through the arcs,  
And halls, and in the ground, it rests.

I hear concealed cries but with pride,  
I salute it with a child’s attentiveness.  
Praying for forgiveness on the temple’s  
wall,  
Makes me have more reverence.  
I saw her sobbing.  
It is spinning in the well of nightmares.  
Her eyes are like mothers who wash...  
Their lives with laments.

The temple of my “Ashura” rests in my  
breaths.  
In its grounds, my ancestors lie.  
Their heroic stories...  
Are ornate with women’s cries.

Translated poems © Basim Furat and  
Rula Ghazal



Basim Furat by Jens Rumoller, 2009

**Obituary: Julie  
Leibrich 1947-2021**

PANZA was saddened to hear of the death of Julie Leibrich. PANZA holds several of her collections of poetry and recently she launched PANZA Archivist Mark Pirie’s HeadworX book by Damian Ruth in 2018.

Here are a selection of pieces that we sourced online about her:

Talented Kapiti writer Julie Leibrich died on January 28<sup>th</sup> 2021. Julie was a prolific, accessible and intelligent poet, she was a wise and sympathetic psychologist and one of New Zealand’s first mental health commissioners, an author of children’s books and nonfiction books and articles. She travelled and spoke at conferences

overseas. Her twelfth book, *in the lost and found department of my life* (Steele Roberts Aotearoa Publishers) was published in 2020. At the very end of 2020 another book appeared recently *Angel of the North*, a journal of her trip though England complete with black and white photographs.

JULIE LEIBRICH is the author of 14 books – five poetry collections, four children’s books and five non-fiction works on mental health, crime and the journal of her England trip.. She has been awarded several grants and prizes, including the Todd New Writer’s Bursary, the Joy Cowley Award and the Legal Research Foundation Special Book Award. Her poetry has appeared in numerous anthologies and journals, and she has given invited talks in several countries. Born in England in 1947, Julie came to New Zealand in 1974. She worked for 20 years as a research psychologist before becoming one of New Zealand’s first Mental Health Commissioners.

Dr Julie Leibrich is author of 11 books - three non fiction - on spirituality, mental health, and on desistance from crime; four poetry collections; and four children’s books. She was a founding Mental Health Commissioner for New Zealand. As a registered psychologist, she worked as a Research Psychologist in health and justice for twenty years. She has written many research reports, published 40+ articles, and given key speeches in many countries.

Her latest book “Sanctuary: The discovery of wonder” was published by Otago University Press (2105) as were her other two non-fiction books – “A Gift of Stories: Discovering how to deal with mental illness” (1999 reprinted 2005) and “Straight to the Point: Angles of giving up crime:” (1993). Each book was also illustrated by the author. Steele Roberts published three of Leibrich’s poetry collections: “A Little Book of Sonnets” (2013) “Land Below the Waves” (2004) and “The Paper Road” (1998). Rosetta Press reprinted “The Paper Road” (2001) and published “Shadow Friend” (2011). Three of these collections were illustrated by the author. Her poetry has been included in

over 30 anthologies and she was won several prizes for her poetry. Scholastic New Zealand published three of Leibrich's children's books. "The Biggest Number in the Universe" (2004) (which won the inaugural Joy Cowley Award) and "Nesta and the Missing Zero" (2006) were illustrated by Ross Kinnaird. "The Ossossorus" (1999) was illustrated by Linda McClelland. Random House NZ published "Once in a Blue Moon" (1995), illustrated by Jacquelyn E Lane.

## Roger Steele awarded New Year's Honour

PANZA wishes to congratulate its member Roger Steele who was awarded the New Year's Honour of ONZM for services to the publishing industry and the arts.

## New publications by PANZA members

ESAW has published two more mini books by Peter Olds and Will Leadbeater in November 2020 in the relaunched ESAW Mini Book series that publisher Michael O'Leary says will stop at No. 50. He plans more final titles in the series by himself and others in the near future.

Title: **Soup & Toast** (No. 48)  
 Author: Peter Olds  
 ISBN 978-1-86942-197-7  
 Extent: 20 pages  
 Format: A6  
 Publication: November 2020  
 Publisher: Earl of Seacliff Art Workshop

### About the Book

New poems from the well known New Zealand poet Peter Olds, focusing on Dunedin life and memories of past literary people.



\*\*\*\*\*

Title: **The Thirty Four Lyrics** (No. 41)  
 Author: Will Leadbeater  
 ISBN 978-1-86942-196-0  
 Extent: 20 pages  
 Format: A6  
 Publication: November 2020  
 Publisher: Earl of Seacliff Art Workshop

### About the Book

Love lyrics from Auckland poet Will Leadbeater.



## Donate to PANZA through PayPal

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

## Recently received donations

PANZA kindly thanks these donors to the archive.

Alex Jeune – 2 titles.

Mark Pirie – 8 titles.

Sara Clarke – *Gwen Harwood 1908-1996*.

## 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**

Summer 2021

**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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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).

**Current Friends of PANZA:**

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

PANZA is a registered charitable trust