

# Poetry Notes

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About the Poetry Archive

PANZA  
1 Woburn Road  
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Wellington 6012

## Newsletter of PANZA

### Welcome

Hello and welcome to issue 43 (following issue 42, Spring 2021) of *Poetry Notes*, the newsletter of PANZA, the newly formed Poetry Archive of New Zealand Aotearoa.

*Poetry Notes* will 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>

### Tim Saunders' *This Farming Life*

*PANZA Archivist and publisher Mark Pirie discusses the recently published memoir by Manawatu writer and poet Tim Saunders.*

A recent book bought for the Poetry Archive collection is a non-fiction farming memoir by Tim Saunders. I first read about it in the *TV Guide* in 2020. The author appeared on *Country Calendar* that same year where he read a poem, an elegy for Murray Ball

(*Footrot Flats* cartoonist). The bio on the back states the author is a poet who gives poetry readings around the Manawatu and beyond.

The book titled *This Farming Life* gives a season-by-season account of farming life in the 21<sup>st</sup> century with all its stark realities. It covers "Summer: shearing, slaughter, crop harvest, conservation. Autumn: floods, trading stock, drenching, dagging. Winter: maize, harvest, lambing. Spring: docking, pet sheep, weaning." Critic and fiction writer Linda Burgess says it is a "lyrical love letter to the land and animals who inhabit it".



Any memoir relating to a poet's life is of interest. I suppose a memoir by comparison in New Zealand would be the farmer and poet Pat White, *How the land lies: of longing and belonging*. Yet, the Saunders memoir offers no literary friendships and focuses solely

on his farming life in the Manawatu. Essentially it looks at his farm which has been farmed by his family for generations. Thus it gives a sense of the environment that has informed this poet's work. One thinks of Dylan Thomas's Welsh childhood and life informing his work as a poet. Farmers have often written poetry and short stories in New Zealand literary history. The famous novel by Samuel Butler *Erewhon* is after a famous Canterbury sheep station. Journals like *New Zealand Farmer* printed many stories and poems by farmers and their families learning from home by correspondence. (See PANZA's *Poetry Notes*, Autumn 2014, for a selection of this verse.) Such is the value of works like this book by Tim Saunders. We find the work of a writer who is driven to write by their environment and the deeply felt concerns behind the realities of their farming life. Saunders states that he didn't set out to be a farmer. After Palmerston North Boys' High School he achieved a Bachelor of Applied Science. Following a period of tour guiding, he and his German wife Kathrin (who also writes) eventually joined the family business of farming (sheep and beef) with his brother and father. The farm was passed down to them by their grandfather and great-grandfather. The history of the family farm owned by their great-grandfather (390 hectares of family land) runs back to the turn of the 20<sup>th</sup> century. The memoir also covers the present-day concerns of farming where "compliance" is the catchphrase:

Farmers must be compliant, or face the consequences. Whether it is the bank, the IRD, NAIT, Health and Safety, the regional council, the district council, NZ GAP, Farm Quality Assurance, the insurance company, Statistics NZ and their bloody surveys, they all want a piece of my time. (The Farm, p. 11)

My own grandfather was a farmer in Southland (Taieri Plains), Dunedin (Highcliff), and Canterbury (Yaldhurst and West Melton). I found Saunders' memoir vivid and brilliantly evocative

of the farming life he is involved in. It is a compelling read, and the idea of moving through each season gives you a sectional painting (a polyptych) of what is like to be a farmer nowadays. Mixed in with family history over the years it is a terrific read and is a valuable addition to the Poetry Archive collection.

Article © Mark Pirie

## Poetry by Tim Saunders

This issue we feature some poetry by the writer and poet Tim Saunders. Tim Saunders has had poetry and short stories published in *Turbine|Kapohau*, *takahē*, *Landfall*, *Poetry NZ Yearbook*, *Headland*, *Flash Frontier*, and won the 2018 Mindfood Magazine Short Story Competition. He placed third in the 2019 and 2020 National Flash Fiction Day Awards, and was shortlisted for the 2021 Commonwealth Short Story Prize. His first book, *This Farming Life*, was published by Allen & Unwin in August, 2020.

### Poetry by Tim Saunders

#### DAD'S PIECE OF SKY

My father's piece of sky  
was directly above the maimai.  
A thin strip that captured  
clouds and weather,  
framed by macrocarpa branches  
cut for camouflage.

He would tip precariously backwards  
on the old wooden ENZA box  
and cast his gaze upwards,  
so that tufts of white chest hair  
escaped the throat of his Swanndri,  
perched like a magnificent Tūi.

Raupō tapped gently  
against corrugated iron,  
a huntaway barked  
somewhere over paddocks  
and swallows threw mud  
in the corner and called it home.

Dad would stare patiently  
at that patch and wait for ducks  
to drag Vs across the dam,  
and he would tell me everything  
I have ever needed to know  
in his silence.

These days I know he can always be  
found  
in that little patch of sky  
fringed by macrocarpa  
amongst the weather, the incessant  
Raupō tapping, the dog's distant bark  
and the swallow's fist-sized nest.

#### DEMILUNE

They said the uncle  
my father never talked of,  
the one who flew sorties  
over Germany under a sickle moon,  
came home only half a man.

I imagined him  
split down the middle  
like a late windfall apple,  
perhaps hollowed out by wasps  
or at least limbless,  
numb from the waist down  
and propelled by powerful arms.

He went missing  
under a moon  
that wasn't all there.  
They found his clothes  
fallen, empty  
beside the Oroua  
where the river breaks in two,  
palm prints in the wet sand.

(First published in *Landfall* 239)

#### GOODBYE MURRAY BALL (A Tribute To Murray Ball, 1939-2017)

They say you went away, mate  
And left the Dog to us.  
Packed up all your pencils  
And went without a fuss.

We'll take good care of him, mate  
Until there comes a time  
The big man stands and whistles  
Dog, get in behind.

So goodbye Murray Ball, mate  
The world won't be the same.  
You could've had the decency  
To tell us the damn Dog's name.

Yeah goodbye Murray Ball, mate  
And thanks for all the laughs.  
You may be gone, but we'll stay on  
With Wal and Dog in our hearts.

(As performed on *Country Calendar*,  
September 2020)

## DONOR

We stand in cattle yards  
under the macrocarpa  
wrecked in the Wahine storm.

Wave at a couple of cyclists,  
potential organ donors you say.  
And we laugh like Plovers

while over the ranges  
the last slice of the moon  
casts a shadow on your liver.

## THE PIPI TWIST

You do the Pipi twist  
like Mum and Dad  
danced in the 60s.  
Put your hips into it,  
feel the slice  
of hard shell under toes.

Kāpiti's lump grows  
at sunset,  
engulfed by clouds  
while smudged gulls  
throw lazy Ms  
at the horizon.

You say you know  
the collective noun  
for driftwood,  
the sound shellfish make  
when simmered  
in salty water.

And then you twist again,  
until the outgoing tide  
slides the world  
from beneath your feet.

Poems © Tim Saunders

## Comment by Bill Sutton

### CLOUDSCAPES – AN INTRODUCTION by Bill Sutton

In the first quarter of 2021 I started writing a different kind of poem, more playful and less serious than the poetry I'd been writing in recent years. The name I invented was 'cloudscapes' and it was intended to be seen as quite different from the established word 'landscape' used in the visual arts. I see 'landscapes' as being solid, substantial, not easily changed. Whereas I see 'cloudscapes' as being vaporous, insubstantial, constantly changing in both shape and effect. With this in mind I started deliberately writing poems that, while still engaging with the world around us, would be more playful and amusing than most of the published New Zealand poetry I've seen in recent years.

I hoped these early efforts might be seen as adding something useful to the local poetry repertoire, maybe just a little like Stevie Smith's famous 'Not Waving but Drowning', although not so serious. But when I started submitting some of my first 25 cloudscapes, for publication in local poetry journals, it became clear I was being too optimistic. All were rejected without comment, including by journals that had published several of my previous poems. But I kept writing them, because anything even slightly new always takes time to be accepted, and I realised it might take quite a long sequence of carefully written poems to attract any attention at all.

It's always easier to criticise something that's different from what we're used to, but it's still worth persisting with, in my opinion. This does of course require patience, from both readers and writers, and success is never guaranteed.

My first Cloudscape poem was written in June 2021 and named, surprise, surprise, Cloudscape 1. Two of the most recent, Cloudscapes 23 and 25, were written in July 2021. If any of you listening to them find them even slightly

amusing, I'll count that a success, and share a few more.

Bill Sutton 3/12/2021

### CLOUDSCAPE 1

Curving commas of cloud connecting  
roadside grass and dark plantations  
to the cirrus above as I weave  
out past Maraekākaho  
with its café bar I never go to  
open for the only time this year.

Owning a boutique winery  
is one way of showing you're wealthy  
but starting up a café bar  
out on State Highway 50  
seems to me like quite a stretch  
wherever you're stretching from ...

Which out here likely means real estate  
farmland or orcharding land  
and perhaps inherited wealth ...

But I'm not looking to make money  
only to eke out ten more years  
watching the cloudscapes overhead  
so why should I covet a café bar?  
It's enough to own a car.

### CLOUDSCAPE 3

Pink and orange tongues of cloud  
are licking their way across the sky  
as I take a break from lawn mowing ...

A task that once took me an hour  
now takes an hour to get half-done  
and will bring me back in the morning ...

But that's no reason to feel defeated –  
every day above the ground  
is a good day, the Guru says ...

So why should I finish this task today?  
The grass will still be here next year.

### CLOUDSCAPE 4

Twisted ropes left behind by Māui  
in his struggle to slow down the sun  
network across the evening sky  
as I wonder what the weather has done  
allowing this cloudscape to be ...

Māui the master of trickery  
must have talked to Tāwhirimātea  
the god of wind and storm  
but gods are rarely to be trusted  
especially when your cover is busted ...

Māui needs to look lively  
and weave the ropes into a scarf ...  
Next time he tries to outwit death  
the scarf might save his breath.

Article © Bill Sutton

## ESAW Mini Series: A Checklist

### ESAW MINI SERIES: A CHECKLIST by Mark Pirie

2021 saw the completion of the Earl of Seacliff Art Workshop’s Mini Series of A6 booklets. This can now be seen in retrospect as the publishing house’s signature series of New Zealand (and occasionally international) literary publications.

The title that developed the idea for the series was the December 2005 Christmas Surprise, a booklet given as a token of thanks to friends and clients during the festive season “in the tradition of The Beatles, who put out a special Christmas record for their fans”. B E Turner compiled and produced it. I have compiled a checklist of the mini series so far, giving details of page counts, contents, and artists and editors involved. Most were 24 pages long and printed in limited editions of 30-50 copies.

In addition, ESAW published their annual Christmas Surprise series from 2005 to 2011 in the same A6 format (featuring a B&W cover photo of the Earl of Seacliff Michael O’Leary) that was distributed to friends and booksellers at Christmas time and featured works by Michael O’Leary, Editor-in-Chief; B E Turner, Technical Editor; Mark Pirie, proof reader, typesetter and editor; and Niel Wright, Friend of the Family (all four photographed in B&W on the back cover). The Christmas Surprise was

continued online as electronic PDFs from 2013 to 2016.

<https://www.markpirie.com/ebooks/>

Some mini series titles were published out of order so did not appear in the same year as others of similar numbers, i.e. No. 28 by Peter Olds appeared in 2008. No. 40 by Tony Hopkins in 2021. Richard Berengarten (UK), Adam Wiedemann (Poland), Basim Furat (Iraq/NZ), Ken Bolton (Australia) and Michael Duffett (USA/UK) were international authors included in the series. Mark Pirie and Peter Olds contributed the most titles to the series. Furat’s poems were translated from the Arabic into English and Wiedemann’s from the Polish into English. One title No. 46 by Peter Olds is forthcoming at the time of writing.

### ESAW Mini Series

#### 2006 (12 titles released)

*No. 1. The Moon That Excels in Nothing But Waiting* by Basim Furat. Translated from the Arabic by Muhiddein Assaf, Najih Al-Jubaily, Abbas El Sheikh and Jawad Wadi. Edited by Mark Pirie. Cover B&W photo of Basim Furat by Jens Rumoller. 8 poems. 24 pages.

*No. 2. Wellington Fool* by Mark Pirie. Cover B&W photo of Mark Pirie by John Girdlestone. 14 poems. 24 pages.

*No. 3. Inside It* by Robin Fry. Cover B&W photo of Robin Fry by Susan Minot. 20 poems. 24 pages.

*No. 4. Guild of Scavengers* by Ralph Proops. Cover B&W photo of Ralph Proops by John Girdlestone. 11 poems. 24 pages.

*No. 5. City Limit* by Tony Beyer. Cover B&W photo of Tony Beyer as a schoolboy “before poetry intervened”. 9 poems. 24 pages.

*No. 6. Fluid* by Karen Peterson Butterworth. Cover B&W photo of Karen Peterson Butterworth by Brian Butterworth. 14 poems and haiku. 24 pages.

*No. 7. The Deaf Man’s Chorus* by Jeanne C. Bernhardt. Cover B&W photo of Jeanne Bernhardt. 19 poems. 24 pages.

*No. 8. The Mad Elephant* by Peter Olds. Cover B&W photo by Peter Olds. 14 poems. 24 pages.

*No. 9. Doppelgänger* by Vivienne Plumb and Adam Wiedemann. Cover B&W photo of the 2004 Iowa International Writing Programme where both writers met. Plumb: 4 poems and 4 Polish translations by Adam Wiedemann. Wiedemann: 5 poems in Polish and 5 English translations by Paweł Miecz. 23 pages.

*No. 10. Manual, I-XX* by Richard Burns [aka Richard Berengarten]. Cover B&W photo of Richard Berengarten by Melanie Rein. 20 poems. 24 pages.

*No. 11. Early Egypt and the Late Egyptians* by Nelson Wattie. Cover B&W photo of Nelson Wattie by Marianne O’Leary. 20 poems. 24 pages.

*No. 12. Postcards from Friedrichshain, notes from Pomerania* by Sandra Bell. Cover B&W photo of Sandra Bell by Gunter Dietrich. 2 poem sequences. 24 pages.

#### 2007 (7 titles released)

*No. 13. Autumn Leaves* by Rosalie Carey. Cover B&W photo of Rosalie Carey by Chris Carey. 18 poems. 24 pages.

*No. 14. The Sensual Anchor* by Victor O’Leary. Cover B&W photo of Victor O’Leary by Michael O’Leary. 18 poems. 24 pages. A reprint of a 1958 collection first published by Louis Johnson’s Capricorn Press.

*No. 15. Stories I’ve Told* by Frances Cherry. Cover B&W photo of Frances Cherry by Vivienne Joseph. 16 poems. 24 pages.

*No. 16. Uncivil Servant* by Gemma Rowsell [Gemma Claire]. Cover B&W photo of Gemma Rowsell by Mark Pirie. 20 poems. 24 pages.

*No. 17. Three Poems* by Ken Bolton. Cover B&W photo of Ken Bolton by Suzy Treister. 3 poems. 23 pages.

*No. 18. Reaching for the Baxters* by Peter Olds. Cover B&W photo by Peter Olds. 18 poems. 24 pages.

*No. 19. Holding the Darkness, Manual, the second 20* by Richard Burns [aka Richard Berengarten]. Cover B&W photo *Holding the Darkness 1* by Arijiana Mišić-Burns. 20 poems. 24 pages.

**2008** (6 titles released)

**No. 20.** *Jubal's Lyre* by Will Leadbeater. Cover B&W photo of Will Leadbeater beside the grave of A R D Fairburn. 19 poems. 24 pages.

**No. 21.** *Slips: Cricket Poems* by Mark Pirie. Cover B&W photo of Mark Pirie by Gemma Claire. 11 poems. 24 pages.

**No. 22.** *Out of Her Hair* by Frances Cherry. Cover B&W artwork *One Morning* (2003) by Séraphine Pick. 3 short stories. 24 pages.

**No. 23.** *Holding the sea, Manual the third 20* by Richard Berengarten. Cover B&W photo *Holding the Sea* by Arijiana Mišić-Burns. 20 poems. 24 pages.

**No. 24.** *Wellington Sonnets by Prize-Winning Entrants in the Wellington Sonnet Competition 2008*. Cover B&W photo of the Wellington Cable Car. 13 sonnets. Judge's report by Harry Ricketts. 24 pages.

**No. 28.** *Graffiti* by Peter Olds. Cover B&W photo *Tiger's Talk* by Peter Olds. 20 poems. 24 pages.

**2009**

**No. 25.** *Manual, the fourth 20* by Richard Berengarten. Cover B&W photo by Richard Berengarten. 20 poems. 24 pages.

**2011**

**No. 26.** *The Random Web* by Will Leadbeater. Cover B&W photo of old map of Hobson Bay, Orakei Basin and Okahu Harbour by Will Leadbeater. 22 poems. 24 pages.

**No. 27.** *Thinking Cap: A Book of Epigrams* by Mark Pirie. Cover B&W photo by Mark Pirie. Epigrams in 7 Sections: General, Film/TV, Music, Literature, Love, Sport, Public. 24 pages.

**2018** (6 titles released)

**No. 29.** *Family&Friends&Others* by Michael O'Leary. Cover B&W photo of Michael O'Leary. 14 poems and a B&W drawing. 24 pages.

**No. 30.** *Timbuktu and other unreal plays* by B E Turner. Cover portrait of B E

Turner from a portrait by Grant Lodge. 5 short plays. 24 pages.

**No. 31.** *Wild Approximations* by Bill Dacker. Cover B&W photo of Bill Dacker by Gideon Mendel. 10 poems. 24 pages.

**No. 32.** *Coasting Along Without Drive: An Essay in Cryptotalk* by F W Nielsen Wright. Cover portrait of F W Nielsen Wright *The Bard of Northland* by Michael O'Leary. 4 poems, with essays, commentaries and bibliographical information. 24 pages.

**No. 33.** *Electrimotive: Music Poems* by Mark Pirie. Cover B&W photo of Mark Pirie by John Girdlestone. 20 poems. 24 pages.

**No. 38.** *There's More* by Peter Olds. Cover B&W photo of Peter Olds by Anne-Marie Davis. 16 poems. 24 pages.

**2019**

**No. 34.** *Big Hair Was Everywhere: Music Poems* by Tim Jones. Cover B&W photo of Tim Jones by Sonali Mukherji. 13 poems. 24 pages.

**No. 35.** *Star Words: An Anthology* compiled by Mark Pirie and Tim Jones. 16 poems by 10 contributors. 24 pages.

**2020** (5 titles released)

**No. 36.** *The ESAW Poetry Prize: An Anthology* compiled by Mark Pirie. Anthology of the Earl of Seacliff Poetry Prize winners 2007-2011, 2016-2019. 16 poems by 9 contributors. 24 pages.

**No. 37.** *20 Sonnets: Uncollected Poems* by Michael Duffett, 1943-2019. Cover colour photo of Michael Duffett (2016) by Debra Duffett. 20 sonnets posthumously published. 24 pages.

**No. 39.** *Lockdown, COVID-19 New Zealand*. Anthology of Lockdown April-May 2020 by three poets. 24 pages.

**No. 41.** *The Thirty-Four Lyrics: Poems 2020* by Will Leadbeater. Cover B&W photo of Will Leadbeater. Poem sequence in 34 poems. 20 pages.

**No. 48.** *Soup & Toast* by Peter Olds. Cover B&W photo by Anne-Marie Davis. 15 poems. 20 pages.

**2021** (8 titles released)

**No. 42.** *Bono Mato Poeia: Rock Poems and Drawings* by Mark Pirie. Cover B&W drawing of Bono (2020) by Mark Pirie. 15 poems and 5 B&W drawings. 24 pages.

**No. 43.** *Visions: Poems 2007-2016* by Basim Furat. Translated from the Arabic by Dr Salih J. Altoma, Rula Ghazal and others. Cover B&W photo of Basim Furat by Mohammed Mahjoub. 13 poems. 24 pages.

**No. 44.** *Commedia Dell'Arte 2021* by Will Leadbeater. Cover B&W photo of Will Leadbeater. 33 short poems, epigrams, clerihew and bagatelle. 15 pages.

**No. 45.** *Seaside Solitude: Haiku and Seascapes* by Karen Morris-Denby. Cover colour photo of Karen Morris-Denby. Haiku and 10 colour photographs by Karen Morris-Denby. 23 pages.

**No. 46.** By Peter Olds is forthcoming.

**No. 40.** *In my Opinion and Guess Who?: Haiku* by Tony Hopkins. Cover colour photo of Tony Hopkins by Emai Owen. Haiku. 20 pages.

**No. 47.** *They Lead Me* by Bill Dacker. Cover colour photo by Bill Dacker. 12 poems and one B&W photo. 26 pages.

**No. 49.** *Leaps and Bounds* by David Eggleton. Cover B&W photo of David Eggleton by Caroline Davies. 26 poems. 32 pages.

**No. 50.** *The Beatles in my Life* by Michael O'Leary. Cover B&W drawing of The Beatles by Michael O'Leary. Autobiographical essay and 5 poems. 2 B&W photographs. 16 pages.

Article © Mark Pirie 2021

## Obituaries: Keri Hulme and Stephen Stratford by Michael O'Leary

Keri Hulme, whose 1984 novel *The Bone People* won the Man Booker Prize, has died at the age of 74 at Waimate in the South Island, after a

long illness. When she was young Hulme worked as a tobacco picker, dropped out of law school and was a charity worker before becoming a literary superstar when *The Bone People*, her first novel, won one of world fiction’s greatest prizes. The novel was rejected by several publishers before being picked up by Spiral, a New Zealand feminist collective. Hulme took several years to produce *The Bone People* whose manuscript acted as a doorstop at her West Coast home for a few years following the initial rejections. *The Bone People* drew on her indigenous Māori and Scottish heritage, weaving themes of personal and cultural isolation.

Poetry was also on her list of literary achievements. Her three volumes of poems were *The Silences Between* (Moeraki Conversations) (Auckland University Press, 1982), *Lost Possessions* (Victoria University Press, 1985) and *Strands* (Auckland University Press, 1993). She also wrote *Ahua – the story of Moki* (2000), a libretto for an opera based on the story of the Kāi Tahu ancestor Moki, which was commissioned by the Christchurch City Choir. *Stonefish* (Huia Publishers, 2004) was a collection of both short stories and poems. As well as writing short stories Hulme also wrote and published some autobiographical prose. A sad farewell to Keri Hulme a great Aotearoa New Zealand wahine toa o ngā kupu, no reira haere ra, e hoa, haere, haere, haere.

\* \* \*

It is a great shock to hear of my friend Stephen Stratford’s untimely death. I flatted with Stephen in the 1970s and I have always held a place in my heart for him.

Stephen started editing books for Oxford University Press in 1983 and worked freelance since then, with time out in journalism to be deputy editor of *Metro* (1986-1993). He initiated and was editor/publisher of the books/arts monthly magazine *Quote Unquote* (1993-1997). While it was a financial risk that didn’t pay off (the story of most New Zealand publishers), *Quote*

*Unquote* was unique in New Zealand literary publishing, an attempt to offer grown-up commentary and discussion on literary topics without Coterie bias. He also edited *Architecture New Zealand* (1998-2001).

Major non-fiction books Stephen edited included *He Tipua: The Life and Times of Sir Apirana Ngata* by Ranginui Walker, *Monsoon* by Brian Brake, *Into the Wider World* by Brian Turner (a finalist in the Environment category in the 2008 national book awards) and *Coast* by Bruce Ansley (winner of Illustrated Non-fiction in 2014). He edited fiction by Vincent O’Sullivan, Paddy Richardson and Paul Thomas among others, and the Captain Cook trilogy by Graeme Lay. In 2014 books he edited by those four writers were all Top Ten bestsellers; he also edited three of the five finalists in the 2015 Ngaio Marsh awards. Recent #1 bestsellers including *March of the Foxgloves* by Karyn Hay (2016) and *All This by Chance* by Vincent O’Sullivan (2018). Stephen published 19 books, all but one non-fiction: the most recent are *Crosson Clarke Carnachan Architects* and *New Zealand’s Gift to the World: the youth justice Family Group Conference* (both 2014). Whilst none of his work involved poetry, either writing or editing, *Quote Unquote* was a major supporter and reviewer of Aotearoa New Zealand poetry. One of his closest friends was poet Kevin Ireland.

In his time Stephen Stratford judged the national book awards six times, was vice-president of the New Zealand Society of Authors and was a foundation member of the New Zealand Association of Manuscript Assessors. Arohanui to his wife and children, no reira, haere, haere, haere e hoa.

Article © Michael O’Leary

## Update on Christina Fulton

*Poetry Notes* contributor Rowan Gibbs sent an update on the “lost” New Zealand poet Christina Fulton mentioned in *Poetry Notes*, Autumn 2021.

The Hocken Library in Dunedin received the donation of the only surviving copy identifying this poet’s name.

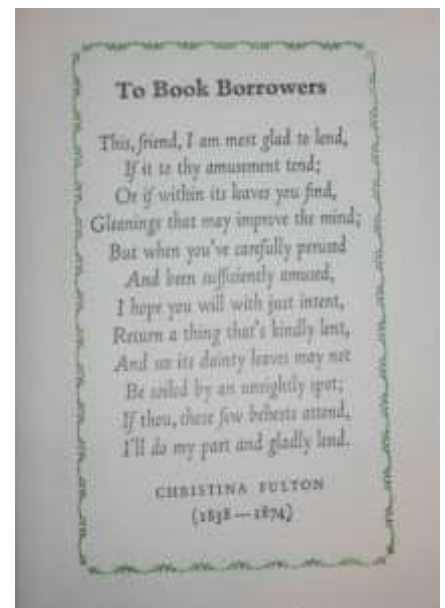
The Hocken did have a copy prior but it lacked covers and title-page and for a long time they were unable to identify its author until now.

### TO BOOK BORROWERS

This, friend, I am most glad to lend,  
If it to thy amusement tend;  
Or if within its leaves you find,  
Gleanings that may improve the mind;  
But when you’ve carefully perused  
And been sufficiently amused,  
I hope you will with just intent,  
Return a thing that’s kindly lent,  
And see its dainty leaves may not  
Be soiled by an unsightly spot;  
If thou, those few behests attend,  
I’ll do my part and gladly lend.

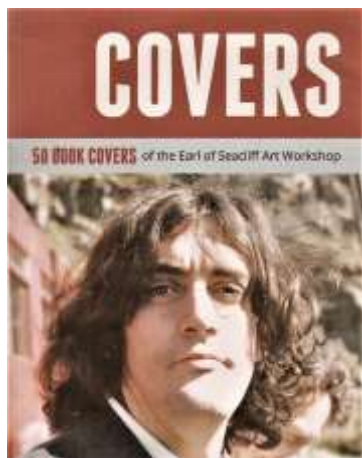
Christina Fulton (1838-1874)

John Holmes has now hand-printed the poem below:





## New publication by PANZA member



Title: **Covers: 50 Book Covers of the Earl of Seacliff Art Workshop**

Author: **Michael O'Leary**

ISBN 978-1-86942-211-0

Extent: 126 pages

Format: paperback

Price: \$80.00

Publication: December 2021

Publisher: Earl of Seacliff Art Workshop

### About the Book

*Covers* explores a selection of 50 of the Earl of Seacliff Art Workshop book covers since 1984 containing artwork by artists.

Presented as something of an art catalogue with notes on each cover and artist included it comes with a Foreword by artist/writer Gregory O'Brien.

Some of those included are: Nigel Brown, Eion Stevens, Russell Chalmers, Roy Dalgarno, Rosalind Derby, Brian E Turner, Bryan Harold, Kathryn Madill, Gregory O'Brien, Brendan O'Brien, Gerrard O'Leary, Michael O'Leary, Séraphine Pick, Nigel Yates and Wayne Seyb.

The book concludes with the ESAW Bibliography 1984-2021 and some of Michael O'Leary's B&W drawings.

*Covers* is a printed edition of 50 signed and numbered copies.

## Donate to PANZA through PayPal

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

## Recently received donations

Cameron La Follette (USA) - \$100.

Mark Pirie – 6 titles.

Kevin Ireland – *Just like that: new poems* by Kevin Ireland.

Michael O'Leary - *Covers*.

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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### 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:

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