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The
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RECORD



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Turnbull Library
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Wellington New Zealand
The Friends of the Turnbull Library

Volume Eleven Number One

May 1978

Reading Room Rules at the Tumbril Library

*A poem occasioned by the poet, a glass of water at his elbow,
having the Rules of the Reading Room expounded to him
by the Reference Librarian.*

Among those dry-stored documents
I didn't oughta
Among prized succulents
Commit an offence making sense
By having by a glass of water.

And I'm not allowed to try
To look at a book
While eating a pie.

I'm sadly mistaken and in disgrace
Should I have taken to mark my place
With a nice slice of the Best Bacon.
The Librarian, chewing his thumb,
Would get didactical
Should I be practical
And use chewing-gum.

No use to say I'd never dream
Of mixing Milton and ice-cream,
And the Librarian pronounces doom
Should I blow a bugle in the room.

The Tumbril says Be nicely led,
It's not time yet to lose your head.
No reading, please, anything obscene
On your way to the guillotine.
It would make the Library Association
Blanch and bleach in consternation.

No, I daren't defy it,
This Cathedral of fine quiet.
Forfend that I should cough:
In meditation may nod off.
But, thunder! should I snore
Politely they'd show me to the door,
The wavering lift quavering
Nevermore.

DENIS GLOVER

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Alice Woodhouse, 1883-1977

When I came to the Turnbull Library in 1933, I joined a devoted little staff of four; Johannes Andersen in charge, Miss Hardie typist in the office, Miss Alice Woodhouse and Miss Davidson in the reference and cataloguing section. Miss Davidson, a most capable woman, retired shortly after I arrived.

For the next thirteen years, less two or three in the army and overseas, I worked with Alice Woodhouse. She was a clever, experienced and very knowledgeable woman of fifty, I a fledgling of twenty-eight with a minimum of library lore, a conventional university education and, I think, some feeling for books. She taught me a great deal, but better, she showed me how to use books. I admired her: we occasionally disagreed, very amicably, but after her death I was rather moved to realize how she cherished our association, for her sister-in-law returned to me the many letters that I had sent her in my several absences.

Miss Woodhouse had a whimsical sense of humour, a rather explosive kind of laughter, an abrupt manner of speaking, but always to the point and very direct. She was particularly successful in eliciting from students just what they sought: for so often there is a curious secretiveness in readers coming to the reference room.

Despite her journalistic experience of some ten years on the *Otago Witness*, she wrote comparatively little; a delightful booklet *Very Occasional Verses* (1927), some articles in the *Turnbull Library Record* and other journals, some broadcast scripts, and two most useful booklets, one on British Regiments in Napier, and *The Naming of Napier*, both in 1970. These last two appeared during the many years of her librarianship of the Hawke's Bay Museum which she joined not long after leaving the Turnbull in 1946.

During my absence in the army in 1943-44 and at other times, she was in charge of the Library, when she showed how well she managed and "got on" with the growing staff and public alike. Scattered in the acknowledgement pages of many books are to be found expressions of appreciation of her competent assistance to the author in his researches.

But Miss Woodhouse was active in spheres other than the Library, for she was a member of the Wellington Committee of the Library Association and of the Hawke's Bay Regional Committee of the Historic Places Trust. For several years she was on the Dominion Council and vice-president of the New Zealand Founders Society.

And finally she was known to a far wider public for her remarkable general knowledge which led her to the distinguished honour of Queen of Quiz. It is good to know that her active mind and rich memory continued unimpaired through her great span of years.

C. R. H. TAYLOR

William Matthew Hodgkins, 1833-1898

JANET PAUL

The art collection of the Library has been enriched by a most generous donation. Mr Peter Field, Mrs Audrey Gabites and Miss Joan Hodgkins, have given a collection of 230 watercolours, pencil and ink drawings, colour notes and sketches done by their grandfather, William Matthew Hodgkins. This augments an original Turnbull purchase of a group of William Hodgkins' watercolours of Akaroa and Banks Peninsula, and adds considerably to previous donations and long term loans of papers, sketchbooks and photographs from the Field and Pharazyn families.

The earlier W. M. Hodgkins collections in the Turnbull Library have been used and often chiefly valued for the light they throw on the early life and aesthetic education of the painter's famous daughter, Frances Mary Hodgkins. This new collection is also closely associated with this daughter. She owned it. The Hodgkins family believe¹ that she had selected a group of her father's work to keep with her in Europe. Whether she took them with her when she first left the country three years after William's death, or whether she chose the work on a return visit—perhaps when the family shifted house in Wellington early in 1905—is not clear.



Lake Te Anau watercolour 10.5 x 43cm Art Coll. A182:97

We do know that these watercolours and drawings were with Frances Hodgkins until her death in 1947 and that the collection remained in England with her trustees, John and Myfanwy Piper, until it was returned to New Zealand in 1977.

This selection throws double light on the technique of both father and daughter. Frances Hodgkins chose material as a painter: she kept studies, ideas to be elaborated, numerous observations, colour notes, experiments with the media, rather than finished work, and paintings most closely associated with their family life. Places around Dunedin: Saddle Hill, Portobello, Port Chalmers, Logan

Park Quarry, views of the garden or from the verandah of the Hodgkins' house 'Waira' at Ravensbourne. She kept, too, monotone wash studies, rather stilted and romantic, done for the Art Club. William Hodgkins was one of the originators and host to this group of Dunedin watercolour painters who met on an evening each week during winter. They worked to set themes. Dr E. H. McCormick in *The Expatriate* gives a delightful imaginative reconstruction of an Art Club evening.²

With no great effort we may imagine details of the setting—the draped, cushioned, congested drawing-room, the plush-covered chairs, the Axminster carpet, the walls with their watercolours (trophies of 'outdoor study' in summer), the reputed Rembrandt, black with age and grime, the ancestral likenesses brought out from 'Home'. We can picture the little group working intently round the blazing log fire: the genial rotund figure of Mr Hodgkins in the seat of honour executing his sketch with confident mastery; Miss Holmes, bustling, kindly, dominant, ready with censure but equally ready to praise; silent, absorbed Miss Jenny Wimperis on the hardest chair in the coldest corner of the room; Dr Scott working away with the business-like precision he would have brought to his anatomical dissections. Two hours pass, and, as the servant-girl unloads the groaning supper-trays, there follow the comments and the post-mortems. 'The foreground's nicely done, but aren't those clouds a trifle out? And isn't it just a little lacking in atmosphere?' Miss Wimperis shrinks back to her corner, conscious of yet another failure. 'A fine bold sunset, Miss Holmes, worthy of Turner!' The company has its doubts about Dr Scott's carefully incised ruins, but opinion is unanimous that Mr Hodgkins, as usual, has created a small masterpiece. 'What atmosphere! A little gem of pure poetry!' And Mr Hodgkins triumphantly produces exactly the right quotation from his inexhaustible repertoire.

The subjects of William Hodgkins' Art Club studies have titles which required observation and imagination: 'Fishermen pulling in a catch', 'Women gathering firewood', 'Soldier in uniform', 'On Peninsula Road', 'Waiting'. Some of the Dunedin landscapes may well also have been done with the Art Club. In summer the members 'devote themselves to outdoor study', William Hodgkins had explained in an account printed in the *Otago Daily Times*.³

Of non-Dunedin work Frances Hodgkins gathered landscapes of the South Island coast and alpine hinterland and descriptive, anecdotal drawings like 'A bit of old Queenstown', or mining scenes connected with Macetown, the Shotover and the Maryborough mine.

Among the inscribed watercolours are two groups which record sea journeys: one as far as the head of Thompson Sound in 1875; and the other a short but intensively-documented trip to Stewart Island, on Christmas and Boxing Day 1895 which shows that William Hodgkins, at sixty-two, had lost none of his enthusiasm for painting. Seven watercolours are dated and an undated picture of waves breaking over rocks, 'Roaring Bay, Starling Point, Bluff Harbour', may belong to the same trip. Eight watercolours in two days,



A bit of Old Queenstown pencil 19.5 x 35cm Art Coll. A182:41



The Stewart Island trip watercolour 17 x 25.5cm Art Coll. A182:1

sufficient evidence of mental stamina as well as enthusiasm. The first of the group, inscribed 'the Stewart Island trip; on board the Wakatipu. Christmas Day 1895' is a lively record, and a delightful reminder that the painter was also a barrister and well-versed in observing character and expressive gesture.

The painter here has the advantage over a documentary photographer as he had the time to choose and make an amalgam of characteristic postures. Frances Hodgkins made observations of

similar wit and more incisive line, in drawings of people at a *pension* table in 1930 or a group of card players in 'Café Les Martigues'.⁴



Sketch in bush looking towards Otago Heads from near Port Chalmers *water-colour* 26 x 42cm Art Coll. A182:33

The identified items number one hundred and twenty-seven.⁵ There is a second group of ninety-four watercolours⁶ mainly unfinished, of unnamed places, mountain landscapes and colour notations which give information about William Hodgkins' attitudes and techniques.

They are experiments with the effects of superimposing one colour on another with combinations of colours most likely to effect a precipitation and studies using this granulation (particularly of an ultramarine or prussian blue with a brown madder) to suggest the texture of rocky surfaces or tree bark, trial runs with wide brush strokes on wet paper, notes of rain storms and cloudscapes.

The Hodgkins donation also includes a small group of family photographs and three of William Hodgkins' sketchbooks: two collections of drawings done on various-sized papers and pasted into an exercise book—most are in pencil, some in ink or water-colour. They give an invaluable view of the man and the varied things which interested him: clerks writing in the Court, heads of witnesses; cab horses; work on wharves, in mines, in the shearing shed, or 'at a Folding Machine Caxton Office'. William Hodgkins was a traveller and made quick notes of people, of tug boats and mail coaches as they moved about. Here are records of some of the remote mining towns he visited and, in one book, a delicate pen drawing of a mountain lake signed 'N. Chevalier 1882'. The only

other foreign hand in the collection is a fairly vapid watercolour by John Gully. Two drawings done for the frontispiece and Plate 1A of a Report on the geology of Otago (1875) by F. W. Hutton are initialled W. H. They are almost certainly done by Hodgkins. An annotated printed catalogue, an unusual reference, is inscribed on the cover 'W. M. Hodgkins. My Private Catalogue of the NZ S. Seas Art Collection'. Inside it is interleaved with tiny watercolours and drawings, copies by Hodgkins of some of the paintings in the exhibition, noting their colour or quickly suggesting their composition. This book is an excellent example of the way an artist's papers can increase our knowledge of the taste in painting of a given period.



The camp Manapouri - night *watercolour* 25.5 x 35.5cm Art Coll. A212:20

These freshly-available studies and paintings may allow W. M. Hodgkins a less stereotyped role in the history of New Zealand paintings as something other than Frances Hodgkins' father. His reputation has had a variety of assessments. During his lifetime his work was warmly admired, and the generous support he gave to amateur painters, to the Dunedin Society of Arts and to the growing town's aesthetic education was readily recognized. William Hodgkins had been an initiator and foundation member of the Otago Art Society, formed at a meeting held in the Athenaeum on 13 December 1875. Even here it was reported that when prizes were mooted, Mr Hodgkins took a different view.

They should encourage art for the sake of art. His idea was that, instead of taking funds for prizes, they should try and form a valuable library [of books on art]. Excellence in a Society like this for some years must be comparatively not of a high standard . . . they should . . . bring people together who had one common feeling . . . and not allow themselves to be led away with the idea of gaining medals.⁷

William Hodgkins, during his busy life as a lawyer and a father, acted on his opinions. He organised the showing of British and European painting in Dunedin's industrial exhibition of 1889, promoted the building of Dunedin's first gallery, inspired the Art Club, lectured on painting and worked for seventeen years as president of the Otago Art Society, corresponding with painters in New Zealand, Australia and England and arranging for the exhibition and sale of their works.⁸ He was generous with his time and his enthusiasm. In selling his own works he was less successful. In a letter to Cissy, his daughter Isobel Field, he asks her to try to sell some of his paintings which had been exhibited in Sydney. 'Never mind sticking out for the price I put on them—£25 each I think, or was it £20? I forget but if you can get anyone to take them I think it would be better than their coming back. When I think of the hundreds and hundreds of pounds worth of pictures I have sold for artists and the trouble I have taken with their works it makes me a little sore that when I want to sell my own I find such a difficulty . . .'⁹ In an earlier letter he had expressed that continuing worry of painters, framing: 'I sold my little grey Wakatip [*sic*] . . . to Mr J. D. Dunn for £8.8.0 as I was anxious to pay for frames'.¹⁰

The worth of Hodgkins' activity was widely recognised in his own day. At the twenty-first annual meeting of the Otago Art Society the secretary, Dr Scott, reported that since 1875 twenty exhibitions had been held, a Society which had had seven people interested in its formation had now one hundred and sixty members, that it had 'sold £4,875 worth of paintings and acquired others valued at £1,020 . . . displayed on the walls of the Public Art Gallery', and that 'the erection of the Gallery itself was largely owing to the efforts made by the working members of the Society'.¹¹

That he was chief among working members, in regard and in effort, is made clear in the letters and notices which followed William Hodgkins' death on 9 February 1898. The *Otago Daily Times* in its obituary gives a contemporary assessment of Hodgkins' reputation as a painter: 'he ranked as a worker in water-colours with two of the greatest of New Zealand artists—John Gully and J. C. Richmond'.¹² The Christmas issue of the *Otago Witness* in a warmer and more informed tribute gives a picture of 'this large-hearted man' who was:

a sympathetic and kindly friend of all young artists, aiding, encouraging and supporting them . . . Mr Hodgkins was entirely self-taught . . . Art with him was a hobby, and not a trade, and during nearly the whole of his life it was his custom, not only to spend his holidays in sketching excursions, but to rise very early in the morning, and spend hours in his studio, when the rest of the world was asleep. He painted almost to the day of his death and the unfinished picture which was upon his easel when he died is perhaps one of his finest works . . . There can be no doubt that Mr Hodgkins' art work became stronger and better as time went on . . . if he had given up his whole life to his art he would have been a famous painter . . . in his special medium (watercolour) he was an acknowledged master, and none of our younger artists have yet approached him in delicacy and precision of tone. The charm of his work consists chiefly in the exquisite tenderness of the colouring, the delicacy of graduation and tint; also the fine atmospheric effects.¹³

This was the comment of a contemporary with a detailed knowledge and appreciation. Later judgments have type-cast William Hodgkins as one of those nineteenth century painters 'who saw in the landscape only a reflection of that of Europe' for whom it was 'natural to apply to these [New Zealand] subjects the forms, light and colours of English, Scottish or American landscape painting'.¹⁴



[Mountain mist] *watercolour 19 x 29cm Art Coll. A213:66*

While grateful for the research and discrimination which made pioneering judgments in the history of the visual arts here, it is perhaps now possible to make some re-appraisal from the greatly increased evidence of original and, until now, unknown works. The watercolours in the Hodgkins family donation do not suggest an insensitive application of alien forms and colours, but rather an acute observation of character and a very finely-tuned sense of colour nuance. In his handling of the medium William Hodgkins

shows a sophisticated understanding and a rare verve. These paintings show no mere tourist painter working to a foreign formula but a man with a delicate appreciation of place and natural forms. An earlier assessment in the centennial history series by E. H. McCormick backs this view. He says:

Hodgkins was less concerned with scenic beauties than either Gully or Richmond and showed greater emancipation both in technique and the use of colour. One of the virtues of his work is that it is not painted from some cyrie of the imagination. Hodgkins was not obsessed with size and grandeur, and his mild impressionism was a far more effective means of delineating the New Zealand bush . . .¹⁵

Only 'mild impressionism' may be a slightly misleading term because we tend to implicate its use with the epithet 'impressionist' as first used by a group of French painters in 1876.



Getting up to Harveys Hut and the Mine, no. 2 [1880] watercolour 25.5 x 12cm Art Coll. A182:43



The entrance to the tunnel 5,600 feet up, no. 6 [1880] watercolour 25.5 x 12cm Art Coll. A182:48

By that time William Hodgkins had been painting in New Zealand for sixteen years and, although passionately interested in the work of his contemporaries, he could have had no first-hand experience of the work of Monet, Sisley, Seurat or even Boudin. But it is possible that he had been influenced to move away from the English tradition of 'stained drawings' by his experience of French painting in Paris and by his profound study of the Turner collection at Marlborough House in London.¹⁶

The English watercolour tradition (other than Cotman and Turner) is one of clear washes of colour lightly superimposed over pencil drawing or a monochrome grey, and then the intensity and detail built up, with colour wash over dry wash and touches or thin brush lines of darker colour. It is the method used by most of the competent painters working in watercolour in New Zealand in the nineteenth century. But William Hodgkins has a stronger palette and prefers not to build up washes but to paint forms directly with a broader brush, drawing tree shapes and shadows over still-wet washes. He controls and manipulates run colour and makes use of the fortuitous effects from granulation of strong colours.

In the dash and vigour of his brush stroke he may have learned something from the watercolours of Eugène Delacroix (1798-1863) who used watercolour brilliantly for direct studies of animals and people and preliminary sketches for large works in oil. Delacroix seldom painted landscapes in this medium but two very subtle, direct watercolour landscapes by him were exhibited in Paris in 1855.¹⁷

Another French watercolourist with whose work Hodgkins has much in common is a curator at Versailles, François-Marias Granet (1775-1849) two hundred of whose watercolours were bequeathed to the Louvre.¹⁸ Like Hodgkins, Granet used wide areas of muted colour, drew directly with a brush, suggested trees in silhouette. His subjects were of Paris, and especially of Versailles, where Hodgkins had also lived and worked, according to a testimonial, 'during the years 1855-56 in assisting the late Captain Denny at Versailles, in a literary work of some magnitude . . .'¹⁹ It is not fanciful to assume that Hodgkins would have absorbed knowledge of the handling of watercolours from these two French painters, Delacroix and Granet, and that his own work introduces into New Zealand an attitude to painting more European than English. His enjoyment of the medium, his quick sensibility, his wit, above all, his accurate eye for colour, for hues of brown and green on swampy flats, for the green light of early mornings, for sunshine on snow, or the close-toned blues, browns and olive greens of bush painted in the late afternoon, these are his particular gifts, his contribution to an infant landscape tradition. His drawings make an autobiography

telling of his warm amused enjoyment of the human predicament.

Henry James, in an essay on the Wallace Collection,²⁰ quotes John Opie's reply to a youth who asked him with what he mixed his colours; William Hodgkins could also have replied, 'with *brains*, sir!' And he might truthfully have answered, 'with *love*'.



Sketch for 'The Giant Waggon' pencil 19.5 x 28.5cm Art Coll. A182:119

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Effusion XV: a memory of Pantisocracy

JUNE STARKE

Two young revolutionary idealists, embryonic poets, met at Oxford in June 1794 and planned their Utopia; a round century later a New Zealand bibliophile was gathering together a library which was becoming the centre of his life. A link was established between these men when Alexander Turnbull bought for his collection of English literary works a copy of Samuel Taylor Coleridge's *Poems on Various Subjects* published by Joseph Cottle of Bristol in 1796. Slipped in beside a sonnet, *Effusion XV* "Pale Roamer thro' the Night! thou poor Forlorn!" on page 60, lay a small folded leaf, an emended draft in Coleridge's hand headed *Effusion 15*¹ "Poor wanderer of the Night! thou pale Forlorn!". Interest in the discrepancies between the two versions has led to an investigation into the circumstances which brought the sonnet into being and into the provenance of this defective and undistinguished volume in its original grey boards. Turnbull's extant papers provide no positive record of his purchase of this volume which was sold at Sotheby's, on behalf of an unnamed vendor, on 4 December 1902 and bought for £13.15.0 by Pickering and Chatto, booksellers and publishers.² Their invoice of 8 May 1907 lists a vaguely specified purchase by Turnbull of "Coleridge's Poems" for £21 at a time when a finely bound edition was bringing £3-4. Turnbull, who left ample evidence of knowing and using his collections was, for some reason, apparently unaware of the existence of the manuscript and merely noted, in characteristically meticulous fashion and neat hand "pp. 19-29 misplaced in binding" on the front flyleaf when in fact his annotation should have recorded the misfolding of one sheet spanning pp. 17-32.³

Coleridge in his preface to the edition of *Poems on Various Subjects* acknowledges that the first half of *Effusion XV* was written by Robert Southey.⁴ From their meeting at Balliol College in June 1794 the two young poets and a small group of friends, inspired by the French Revolution and *The Rights of Man*, and disillusioned with the quality of life in England, evolved a plan to set up a select community in America. "Twelve gentlemen of good education and liberal principles were to embark with twelve ladies"⁵ to establish a pantisocracy "of equal government of all." The colony was to be supported by two or three hours of manual labour by all members, with leisure hours to be spent in study, liberal discussion and the education of their children. They planned to purchase a

thousand acres of virgin land on the banks of the Susquahanna River. Southey and Coleridge's share was to be raised by their writings, lectures and a jointly edited magazine, *The Provincial Magazine*. They lived and wrote together in Bristol earning barely enough for subsistence until the Utopian scheme which occupied their thoughts and actions foundered towards the end of the year. There remained the permanent tie established by their marriage to sisters, Sara and Edith Fricker, daughters of a Quaker Bristol merchant—seen by the pair almost as prerequisite to emigration with the community of friends and the establishment of the “fraternal community.”

Joseph Cottle, Bristol bookseller and publisher, left his imprint on *Effusion 15* in the form of two additions “96” and “Coleridge” on the top right hand edge of the draft.⁶ Cottle was a vain but generous young man with literary aspirations, and practically supported the pantisocrats though he was not tempted to join them. It was Cottle who realised their hopes of publication by bringing out Coleridge's *Poems on Various Subjects* in 1796, followed by a second and much revised edition in 1797, and two editions of Southey's poems in 1797. Each poet received thirty guineas for the copyright of these works and Southey was, in addition, paid fifty guineas for his *Joan of Arc* published in 1796. Cottle arranged and gathered support for their lectures in Bristol and provided the means which enabled Coleridge to marry Sara Fricker on 4 October 1795 by his offer of a guinea and a half for every hundred lines his protégé might write after the volume contracted for—“and all my prose work he is eager to purchase.”⁷

To Cottle must go credit for the preservation of the only substantial body of working manuscripts of Coleridge's poems known to have survived⁸ and with it *Effusion 15*. He bound up material in Coleridge's hand comprising drafts of poems, preface and other material for *Poems on Various Subjects*, 1796, along with a few drafts for the second edition. The volume, known as the *Rugby MS* was purchased by the metaphysician Shadworth Hollway Hodgson, an old Rugbeian, apparently at the sale of the library of his relative, Thomas De Quincey⁹, and presented to his old school in 1901-02. It was sold at Sotheby's, 15 May 1967, by order of the Governing Body of Rugby School and purchased by the University of Texas, where it is held in the Humanities Research Center, at Austin, Texas. The form of the *Rugby MS*¹⁰ is the result of Cottle's practice of mounting Coleridge's poems and numbering the sheets in ink for the printer as they were extracted piecemeal from the poet from July 1795¹¹ until publication on 16 April 1796. The missing and uncanceled “96” on the manuscript under examination is “very clearly in the same hand”¹² as the cancelled “95” and “98” placed

EFFUSION XV.

PALE Roamer thro' the Night! thou poor Forlorn!
 Remorse that man on his death-bed possesses,
 Who in the credulous hour of tendernefs
 Betrayed, then cast thee forth to Want and Scorn!
 The world is pityless: the Chaste one's pride
 Mimic of Virtue scowls on thy distress:
 Thy Loves and they, that envied thee, deride:
 And Vice alone will shelter Wretchedness!
 O! I am sad to think, that there should be
 Cold-bosom'd Lewd ones, who endure to place
 Foul offerings on the shrine of Misery,
 And force from FAMINE the cares of LOVE!
 May He shed healing on thy fore disgrace,
 He, the great COMFORTER that rules above!

~~~~~

together in the bound volume which was renumbered in sequence in pencil. It can reasonably be assumed that Cottle removed from its mounting this particular leaf, on which was written the only poem in the collection to be a joint composition, folded it and put it in beside the printed poem in a defective copy of *Poems on Various Subjects* set aside as unsaleable. His reason was probably no more than to be able to readily recall or compare the first eight lines almost as they were originally written by Southey prior to Coleridge's considerable alterations. In 1837 Cottle published *Early Recollections; Chiefly Relating to the late Samuel Taylor Coleridge* in the face of strong opposition from Coleridge's family. The work, based on the poet's papers and letters preserved by Cottle sadly



Poor Wanderer of the Night! How pale & cold!  
 Remove that man on his death-bed possess,  
 Who in the credulous hour of kindness  
 Betrayed - then left thee to the hard World's scorn!  
 The hard World <sup>is pitiless:</sup> ~~mocks thy tears~~ - the fairer hearted one! Poor  
 Mimic of Virtue <sup>scorns</sup> ~~makes thy~~ <sup>on this</sup> ~~distress~~  
 Thy Loves and they, that envied thee, deride:  
 And Vice alone will shelter Wretchedness!  
 O I am sad to think, that there should be  
 Cold-bosom'd Lewd ones, who endure to place  
 Foul Offerings on the shrine of Misery,  
 And force from Famine the carest of Love!  
 May He shed healing on thy sore disgrace,  
 He, the great Comforter that rules above!

misdated and garbled, enumerates his generosity to the young pantisocrats, and in spite of Cottle's obtuseness, has some significance as a contemporary record of their endeavours to bring their ideal society into being. A copy of the book bearing a bookplate of Alexander Turnbull contains Cottle's autograph letter written from Bedminster, 4 November 1837, accompanying his gift "... of my 'Early Recollections' of our old friend Coleridge" to Richard Smith Esq.; the handwriting identifies Cottle as the writer of "Coleridge" on the draft of *Effusion 15*.

*Effusion 15* can be regarded as one clue in establishing the measure of collaboration between the two poets. "Coleridge" wrote Southey on 8 February 1795, "is writing at the same table: our names are written in the book of destiny, on the same page".<sup>13</sup> However before this state of blissful proximity was achieved a letter Coleridge wrote from London on 17 December 1794 to Southey, then at Bath,<sup>14</sup> reveals that the sonnet began as a product of Southey's pen. The latter's poetry "is criticised with gusto"<sup>15</sup> while in return Coleridge asks Southey for his "minutest opinion" of sonnets published or to be published in the *Morning Chronicle* in December 1794—January 1795.<sup>16</sup> Coleridge's somewhat confused comment on Southey's poems runs:

I am astonished at your preference of the 'Elegy'! I think it is the worst thing you ever wrote . . .

The hard World scoff'd my Woes—the chaste one's Pride  
 Mimic of Virtue mock'd my keen distress  
 \*Her little Boon with cruel taunts denied,  
 And Vice alone would shelter wretchedness.  
 Even Life is loathsome now etc—

\*Implied in the second line. [S.T.C.]

These two Stanzas are exquisite—but the lovely thought of 'the hot Sun etc as pityless as proud prosperity [']—loses part of its Beauty by the Time being Night. It is among the chief excellencies of Bowles<sup>17</sup> that his Imagery appears almost always prompted by the surrounding Scenery.

Before you write a Poem, you should say to yourself—What do I intend to be the *Character* of this Poem—Which *Feature* is to be predominant in it?—So you may make it a Unique. But in this Poem now *Charlotte* speaks and now the Poet—Assuredly the Stanzas of ['] Memory, thou worst of Fiends! ['] etc' and Gay Fancy fond and frolic! etc. are altogether poetical—You have repeated the same Rhymes ungracefully and the thought on which you harp recalls too forcibly *Eudeis, brephos*—of Simonides—Unfortunately the 'Adventurer'<sup>18</sup> has made this sweet Fragment an object of popular admiration—On the whole I think it unworthy of your other Botany Bay Eclogues—yet deem the two Stanzas above selected superior—almost to anything you ever wrote—Quod est magna res dicere—a great thing to say/—

Four poems under the heading *Botany Bay Eclogues* are included in Southey's *Poems* published by Cottle in 1797 but there is no trace of the lines singled out by Coleridge. Convicts *Humphrey and William, John, Samuel and Richard*, and *Frederic*, reflect on the circumstances which brought about their transportation and *Elinor*, the sole female convict, expresses her thoughts as she sets out in the morning to collect shells for lime-making. Southey must have drafted a fifth poem for *Charlotte* "Poor Wanderer of the Night" to complement *Elinor*. Conjecture gathers substance from a letter Southey wrote from Bristol, received in London 14 May 1795 by his friend from schooldays at Westminster, Grosvenor Charles Bedford. This letter written after the poets had been writing together for some months is printed in Professor Curry's *New Letters of Robert Southey*. Three of the five poems which open the letter were objects of Coleridge's comment in December 1794 and Southey clarifies in a few words obscurities and allusions in Coleridge's rather confused evaluation. Significantly the opening poem is *Elinor* followed closely by a heading *Sonnet*. *The 6 last lines by Coleridge*. Professor Curry does not print these poems but his footnote reveals that the opening phrase of *Sonnet* in this letter<sup>19</sup> reads the now familiar "Poor Wanderer of the Night!". The present writer suggests that Southey's placing of these two poems almost together substantiates the view that he planned *Charlotte* as a companion to *Elinor*.

A sense of spontaneity in the easy flow of Coleridge's hand in drafting *Effusion 15* suggests that he took a slip of paper and experimented with these few lines as he was writing to Southey on 17



December 1794. He undoubtedly followed closely the guidance he gave Southey for writing a poem and did away with weaknesses pointed out in his commentary. Coleridge made the poet speak instead of Charlotte, altered words in line 5 and 6, replaced line 7 struck out and wrote six lines to round out the portrayal of an outcast<sup>20</sup>—Coleridge himself used the less euphemistic “Prostitute”<sup>21</sup> to identify the sonnet in an undated notebook entry listing sonnets for inclusion in *Poems on Various Subjects*. In these lines, perhaps sent with the letter or shown to him when they were together in Bristol, may lie the reason why Southey did not revise the poem and publish it himself.

Southey’s letter to Bedford leaves no doubt that *Effusion 15* was written prior to May 1795. *Effusion XV* came later<sup>22</sup> with the transposition of “poor” and “pale” and the substitution of “Roamer” for “Wanderer” in line 1 together with rewriting of line 4. The third poem under consideration in Southey’s letter to Grosvenor Bedford, *The Soldier’s Wife*, provides a valid reason for these changes which may have been made as the poets prepared for publication an abortive joint volume of their poems which occupied their attention as late as July 1795.<sup>23</sup> *The Soldier’s Wife* is followed by the comment “Written with Coleridge. Read this aloud and accent it.” A note in an unidentified hand in Alexander Turnbull’s copy of Southey’s *Poems*, 1797, links *The Soldier’s Wife* with the next poem in the collection *The Widow*. “Southey told me that with some degree of labour he would engage to write Dactyls or Sapphics that should please as well in English or Latin . . .”<sup>24</sup> The first and third stanzas of *The Soldier’s Wife*. *Dactyls*<sup>25</sup> read:

Weary way-wanderer!<sup>26</sup> languid and sick at heart  
Travelling painfully over the rugged road,  
Wild-visag’d Wanderer!<sup>26</sup> ah for the heavy chance!

\*Woe-begone mother, half anger, half agony,  
As over thy shoulder thou lookest to hush the babe,  
Bleakly the blinding snow beats in thy hagg’d face.

\*This stanza was supplied by S. T. Coleridge.

The first stanza of *The Widow*. *Sapphics*<sup>27</sup> reads:

Cold was the night<sup>26</sup> wind, drifting fast the snows fell,  
Wide were the downs and shelterless and naked,  
When a poor Wanderer<sup>26</sup> struggled on her journey  
Weary and way-sore.

Coleridge’s stanza in *The Soldier’s Wife* ties the poem to his comment on Simonides “sweet fragment” *Eudeis brephos* and may well be another experimentation as he wrote to Southey on 17 December 1794. Substitution for “Poor Wanderer<sup>26</sup> of the night!” with

"Pale Roamer thro' the Night!" had become a necessary change to enable the poets to publish three poems. Southey was satisfied with his Dactyls and Sapphics and retained his original image of a poor wanderer of the night while a compromise "Pale Roamer thro' the Night!" enabled Coleridge to use Southey's stanzas he found "exquisite" in his *Effusion XV*. There remained only lines 2, 3 and 8 as written in 1794 by Southey at the time the sonnet was published. Coleridge must have been well satisfied with *Effusion XV* as it appeared in all collections of his poems published in his lifetime though he acknowledged Southey's inspiration only in his first Preface of 1797.

Now, extensive collaboration in the preparation of a poem is not familiar to twentieth century authors or readers, but it is quite common in the eighteenth century. It is true that eighteenth century readers were sensitive to plagiarism (when they could detect it) and to fraud, when it could be proved (as in Chatterton's case), or was suspected (as in Macpherson's). But willing co-operation between brother authors was another matter. Not only did eminent writers contribute prologues and epilogues to one another's plays, they also contributed lines which a fellow author would unashamedly, and without acknowledgement, incorporate in a work of his own. Dr Johnson, as one might expect, often obliged—to such an extent that when Sir Joshua Reynolds's *Discourses* proved unexpectedly eloquent, Johnson was, quite unjustly, rumoured to be their real source. But in the present case this customary courtesy had the support of a closer intimacy, both personal and ideological. An emended draft of a sonnet, *Effusion 15*, and two letters provide an insight into the intricacies of joint composition by two young Romantics as they wrote to achieve an ideal society. Collaboration to mutual advantage in three lines of a poem written by Robert Southey in a much revised sonnet that Samuel Taylor Coleridge made his own, was the measure of their trust in their Utopia—a Pantisocracy—"of equal government of all."

#### REFERENCES

- 1 For the purposes of clarity *Effusion 15* has been used throughout when referring to the MS draft and *Effusion XV* only when referring to the printed sonnet.
- 2 The catalogue entry reads ". . . Interesting copy having inserted the manuscript of Coleridge's (*Effusiva* [sic] *XV*) 'Poor wanderer of the night' which differs considerably from the published version." *Book Prices Current*. London, Elliott Stock, 1903, XVII, p. 169.
- 3 My thanks are due to Mr V. G. Elliott for pointing out this discrepancy and for much advice, guidance and encouragement from the time the MS was discovered.
- 4 "And the first half of *Effusion XV* was written by the Author of 'Joan of Arc', an Epic Poem." Coleridge, S. T. *Poems on Various Subjects*. London, printed for G. G. and J. Robinsons, and J. Cottle, bookseller, Bristol, 1796 p. xi.



- 5 Hanson, L. *The Life of S. T. Coleridge. The Early Years*. London, George Allen and Unwin, 1938, p. 42.
- 6 The sheet measuring 18.5 x 14.3 cm with 7 chain lines 2.68 cm apart and 10 wire lines per cm has no watermark; there are traces of glue and/or fragments of paper round all edges.
- 7 Hanson, L. *op cit*, p. 87.
- 8 Croft, P. J. *Autograph Poetry in the English Language*. London, Cassell, 1973, v. 2, p. 97.
- 9 Mrs J. Macrory, Temple Reading Room, Rugby School, and Mrs S. Leach, Associate Librarian, Humanities Research Center Library, the University of Texas, kindly provided information on the provenance and make-up of the *Rugby MS* including an extract from Arthur Coleridge's *Reminiscences*, p. 45 which implies that Shadworth Hodgson had bought it at a sale of De Quincey's Library. It is not impossible that the MS was lent to De Quincey by Cottle and not returned, a common failing of De Quincey. Cottle was the agent through whom De Quincey made a gift of £300 to Coleridge in 1804.
- 10 Mrs S. Leach. [The volume] "is made up of sheets of various sizes which have been mounted on folio sheets or tipped onto stubs or bound." There is no cancelled "96" or "97".
- 11 Coburn, K. ed. *The Notebooks of Samuel Taylor Coleridge*. London, Routledge and Kegan Paul, 1957, I, 1794-1804; Notes, p. 289.
- 12 Mrs S. Leach.
- 13 Hanson, L. *op cit*, p. 77.
- 14 Griggs, E. L., ed. *Collected Letters of Samuel Taylor Coleridge*. Oxford, Clarendon Press, 1956, I, p. 75-76.
- 15 Hanson, L. *op cit*, p. 62.
- 16 A number of these sonnets addressed to "eminent Characters" appeared in *Poems on Various Subjects*.
- 17 William Lisle Bowles, 1762-1850, rector of Crickland, Wiltshire, author of *Sonnets, Written Chiefly on Picturesque Spots*, 1789, much admired by Coleridge.
- 18 *Eudeis brephos*. "Thou sleepest babe." Coleridge refers to "A fragment of Simonides and an imitation of it" by Dr. Joseph Warton published as *The Adventurer*, No. 89, 11 September, 1753. The poet relates the distress of "Danae being by her merciless father inclosed in a chest and thrown into the sea with her child."
- 19 Curry, K., ed. *New Letters of Robert Southey*. New York, Columbia University Press, 1965, I, p. 95. The letter is now in the Bodleian Library, Oxford (English letters, C 22). Professor Curry's note concludes "... Southey's statement about this sonnet and 'The Soldier's Wife' suggests that a great number of the poems of Coleridge and Southey written during 1794-95 were joint compositions."
- 20 Rev. E. H. Coleridge in *The Complete Poetical Works of Samuel Taylor Coleridge*, Oxford, Clarendon Press, 1912, I, p. 71, published the sonnet as *The Outcast*, giving the date of composition as "? 1794". Coleridge himself titled it *Effusion XV* (1796), *Sonnet VII* (1797), *Sonnet VI* (1803), *Sonnet IX* (1828, 1829, 1834).
- 21 Coburn, K. *op cit*, I: Text, p. 305-306.
- 22 Coleridge continued to redraft and revise his poems right up until publication.
- 23 Whalley, G. "Coleridge and Southey in Bristol, 1795" *Review of English Studies*, n.s. v.I, 1950, p. 339.
- 24 Southey, R. *Poems*. Printed by N. Biggs, for Joseph Cottle, Bristol, and G. G. and J. Robinson, London, 1797, p. 146.
- 25 *Ibid*, p. 145-146.
- 26 My italics.
- 27 Southey, R. *Poems* (1797), p. 147.

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## Featon's *Waikato War* a bibliographical note

PENELOPE GRIFFITH

Since its publication in 1879 John Featon's *The Waikato War 1863-4* has received little critical or bibliographical notice. The latter (in so far as it is the concern of this note) is perhaps the more surprising because there are several puzzling aspects in its publishing history as recorded in the copies so far sighted.

Davis<sup>1</sup> does not record it; Collier<sup>2</sup> enters it under John *Heaton*, and had apparently not seen a copy because it is a skeleton entry—the title is not ruled off in accordance with his practice, nor is the publisher's name (one of the cruxes) given. The collation is noted as "Pp. 100. [With portrait of Rewi.]".

Hocken's entry<sup>3</sup> is accurate for the issue it describes—that "Printed and Published for the Proprietor by John Henry Field, Albert St." with collation "8vo. Pp. 100. Chiefly double columns. Portrait of Rewi and sketch-map of Waikato district." As the Turnbull Library copy which matches this description bears Dr Hocken's bookplate and (twice) signature, it would seem to be an identical (if not the same) copy. Page 1 (unnumbered) is the title (verso blank) and p. 2-3 (unnumbered) the Preface; the text from p. 5 (unnumbered) to 24 is printed in single column, the rest in double columns.

There is, however, another more common issue with the imprint "Auckland; Printed and Published for the Proprietor by J. D. Wickham, Free Lance General Printing Office, Vulcan Lane." The immediately noticeable differences are:

1. Reset title page.
2. Additional folded frontispiece (portrait of Tawhiao).
3. Text is all in double columns, the text proper beginning on p. 11 (unnumbered) and preceded by two leaves of title and Preface.
4. Dark blackish blue ribbed morocco grain cloth boards with trimmed edges.

Some explanation for the two issues is provided by the earliest form which publication took—four monthly parts, No. 1 published by Field and Nos. 2-4 by Wickham. Each issue included a title page with the relevant publisher's imprint, the only difference being that that for No. 3 had the misprint "Waikata". No. 1 (up to p. 24) printed in single column, included the portrait of Rewi and a

preliminary leaf on the recto of which is a notice that the work was “Now publishing in monthly numbers . . . [which] can be ordered from the publisher, John H. Field . . .” and on the verso, two advertisements. This preliminary leaf is also bound into the first separate issue noted, which suggests that Hocken chose not to mention issue in parts, probably because he hadn’t seen them.

The three Wickham numbers, printed in double columns, on paper of poorer quality are of p. 25-50, 51-78 and 79-100, with no apparent concurrent issue of the portrait of Tawhiao or the folded map.

All four parts (one shilling each) were issued in grey paper covers with advertisements; the paper used by Wickham is speckled and more blue. Wickham economically changed the numeral in “No. 2” to “3” and “4” by hand, saving the need for printing new covers for each issue. The cover of the first number includes the statement “With Illustrations by Charles Palmer”; this is not repeated elsewhere in any issue of the work, though both portraits and the map are signed by him. The portrait of Rewi and the map are lithographs printed by the larger fraternity of Wilsons and Horton.

It is difficult to explain the separate issue of the work with the Field title page. Whatever the reason for the change in publisher it seems unusual not to use a title page for the printer who completed the job and, presumably, arranged for the binding up. It is possible that it is an aberrant copy and that the title page and preliminary leaf should have been cancelled. This thesis is supported by the evidence of another copy in the Library which, while having the single/double column text combination and illustrations as for the Field issue, has a Wickham title page tipped in. The binding is of a finer green sand grain cloth which is wrapped round the limp covers. While the gold blocking “Waikato War” is identical with that for the Field issue, the rest of the lettering “By John Featon” (rather oddly followed by a colon!) is in much smaller type cramped together. The endpapers are of a flimsy type of wrapping paper tinted lilac. On the other hand, the issue with the Field title page may have been bound up by arrangement for Field’s own use.

It is tempting to jump to the conclusion that the Wickham issue is a later one because of its physical format. If there were insufficient copies of part one to make up separates with the three subsequent parts—or if demand required a reprint of the whole text—this was the opportunity to present the whole text in double columns. With the smaller type which Wickham used, the resulting condensation would explain why the text proper begins at page 11, so that it finishes at page 24, to lead on to the text already pagged 25-100.

If this is correct, it could give some clue as to the reason for the change in publisher. If the text had all been set by Field as for the



first issue, it would have come to approximately 140 pages, almost half as long again as the Wickham double-column text and requiring correspondingly more paper and perhaps a further two issues.

From both the imprints "Printed and Published for the Proprietor . . ." it seems at least possible that Featon (or some other person) was paying for the printing of the work himself. In this case the expected length and therefore expense of the work if all printed by Field would become apparent after the first part was issued. Assuming that Field would not compromise on the form of presentation, Featon may well have taken the job to a more economical printer to complete its publication within his means. It is also possible, of course, that Field did not want to go on with the job himself and that another printer had to be found.

Unfortunately, a preliminary search of Auckland newspapers has not provided any leads at all as to the publication of the work. It would be interesting to know how many copies of parts were published and how many separates were bound, but these details are even more elusive—and not so inviting to hypotheses.

#### REFERENCES

- 1 Davis, James D. *Contributions Towards a Bibliography of New Zealand*. Wellington, 1887.
- 2 Collier, James. *The Literature Relating to New Zealand: a Bibliography*. Wellington, 1889, p. 132.
- 3 Hocken, Thomas M. *Bibliography of the Literature Relating to New Zealand*. Wellington, 1909, p. 318.

## Earle and Angas: two important new watercolours

A. A. St. C. M. MURRAY-OLIVER

Augustus Earle is known as the author of two early New Zealand classics, *Narrative of a Nine Months' Residence in New Zealand* (1832; re-issued 1909; and again, edited by Dr E. H. McCormick, 1968) and *Sketches in New Zealand* (1838), a very rare portfolio of which a very few copies are in contemporary hand-colouring. Regrettably all Earle's first sketches made in New Zealand during his visit to the Bay of Islands in 1827-28 were lost when his hut at Kororareka was burned down. Only 36 New Zealand watercolours and drawings have hitherto been known for many years—and all these, with one oil painting, are held in the large Earle collection in Canberra, part of the Rex Nan Kivell Collection in the National Library of Australia. They have, however, been lent for exhibition in New Zealand on three occasions since 1953, and all known New Zealand pictures by Earle, including prints after works by him, were reproduced in colour in *Augustus Earle in New Zealand* (1968). The Library was fortunate in that Alexander Turnbull had acquired one of the finest early New Zealand oils, depicting Earle's meeting with Hongi Hika; an unfortunate travesty of this was lithographed in the *Sketches*. A second oil, of Te Rangituke with his wife and son, was purchased at auction by the Endowment Trust in 1967. It is of particular importance in that it is the only Earle of a New Zealand subject included in the illustrations to FitzRoy's *Narrative . . . of the . . . 'Beagle'* (1839), Earle having been FitzRoy's artist on the early stages of the voyage. This painting came from the fine collection of Captain A. W. F. Fuller, of London, the source of the Library's new acquisition, a view across from near Paihia toward the site of Old Russell at Okiato and up the Bay to the Kawakawa River.

Earle, like Sir William Fox and Charles Heaphy (especially in their earlier watercolours), responded superbly to the New Zealand scene and recorded it faithfully without in any way 'anglicizing' it as did so many of their successors. Earle's subtle earthy colours convey the essence of Northland landscapes and this particular painting is among his very best. Although unsigned it bears an inscription in his own hand, and the characteristic phoneticized spelling of Kawakawa as 'Coower Coower', wrongly interpreted by Fuller and others as Kerikeri. This watercolour is obviously part of the series now in the Rex Nan Kivell Collection, which came on the



market in London in 1926 from a descendant of the artist's step-brother, Admiral Smyth. It is not now possible to determine just when the newly acquired watercolour was separated from the collection.

An expatriate New Zealander living in England, realizing the picture's unique importance to New Zealand, appropriately offered it to the Library last year, together with another very different watercolour which in its own way is also of considerable significance, being a view of the Rev. Mr Ashwell's mission station at Pepepe on the Waikato, near Ngaruawahia, in 1844, by George French Angas (1822-86). Like Earle, although both lived in New Zealand for only a few months, Angas is now regarded as one of the more important of our artists of the colonial period. He, too, crossed the Tasman to visit this country for six months in 1844, and he also produced two classics, *The New Zealanders Illustrated* (1846-47), a famous folio volume (re-issued in facsimile, 1966) and *Savage Life and Scenes in Australia and New Zealand* (1847, with three separate reprints in different countries in 1967 and 1969). Most of the numerous Angas watercolours of New Zealand are held in Adelaide, but his preliminary sketch of Pepepe is in the Rex Nan Kivell Collection. The Turnbull's new watercolour, however, is the original from which the plate on page 37 in vol. 2 of *Savage Life and Scenes* was engraved; it shows very much more detail than the earlier version. The watercolour lacks the pure simplicity of the Earle but is romantic and charming, of considerable popular appeal as well as being of historical significance.

The two paintings were purchased by the Library for a total of \$19,500. Through the good offices of the Hon. Alan Highet the Lottery Board of Control most generously provided a special grant of \$19,000, the balance being met by the Endowment Trust. As on previous occasions, without the Lottery Board's assistance the Library could not have taken advantage of the opportunity to repatriate early New Zealand paintings of great historical significance that were on offer from overseas. The two new paintings are important accessions to the Library's holdings, already the finest collection of colonial New Zealand art in the world. Alexander Turnbull would be gratified to know that his splendid example has been appreciated and is being emulated sixty years after his death.

## Notes and Comments

### *Some further Ellis drawings*

It is regretted that, in noting other holdings of work by Ellis, no mention was made of the two watercolours and four pencil drawings held by the La Trobe Library, State Library of Victoria, Melbourne. These were presented by Walter Astley, resident in Australia, in 1913. They are recorded in the *La Trobe Library Journal*, v. 2, no. 5, April 1970, pp. 4, 6, 7, 9, with two illustrations—a pencil sketch, “A Woman of New Zealand” and a watercolour of the Fluted Cape, Van Diemen’s Land. There are pencil drawings of two Tongan chiefs, with a canoe drawn on the verso. All these are signed and dated 1777. Another unfinished watercolour is also attributed to Ellis.

### *Heaphy Exhibition*

For many New Zealanders Charles Heaphy, V.C., continues to be *the* New Zealand colonial artist. Yet this view is usually based on the relatively small number of his works that have been reproduced, particularly on the early lithographs of Wellington and Nelson. So that this artist’s varied talents could be seen in depth, the Library exhibited from September to November almost the entire collection of Heaphy’s paintings and drawings. The exhibition marked the launching of the 1977 Turnbull Library Prints, by Heaphy. This collection has its roots in the important purchase of New Zealand Company pictorial material in 1916 by Alexander Turnbull, which included fifty Heaphys. Over the years, by gift and purchase, it has been added to steadily and now numbers sixty-seven items, the major Heaphy collection in existence.

An exhibition such as this shows the marked change in Heaphy’s style, particularly after the eighteen-fifties. The immediacy of his response, as a boy of nineteen in a new land, gave the early watercolours a strength and directness. Different paper and a different palette, together with the passing of the years and perhaps changing fashions, produced a more romantic style but one that still maintained the sharpness of accurate seeing. The change accompanied the progression from his painting as part of his employment by the Company to his painting as an accepted artist in Auckland. Although very different in character from the earlier watercolours, the works dating from this later period are also of great beauty. Heaphy’s view of the White Terraces, for example, shows us the



marvel on which so many early travellers commented, comparing them to classical baths where people relaxed and talked. Mention is made of the colours as Heaphy shows them instead of the rather lurid and somehow second-hand views of later artists.

Heaphy, in fact, was trained to observe: for much of his forty years in New Zealand he worked as a surveyor. Most of his life was spent in the open and the paintings and drawings in the exhibition were backed up by accounts of his doings, sometimes in his own lively style. Several early manuscript diaries which mention Heaphy were on view, including that of Captain Arthur Wakefield. Heaphy took part in the 1841 expedition commanded by Wakefield to choose a site for a new settlement in the South Island, eventually deciding on that of present day Nelson. Need for more grazing land for the Company's immigrants resulted in Heaphy and Brunner in 1846 making one of the most arduous trips in New Zealand exploration, down the West Coast as far as the Arahura River and back, in twenty-two weeks. A graphic account of this journey, written by Heaphy and published in the *Nelson Examiner*, was accompanied by photographs of Heaphy's drawings made on the way, which are now in the Sir George Grey albums in the British Library. The pair struggled up and down precipices, across raging rivers, often hungry and always coping with the almost constant rain. Heaphy's interest in his surroundings was shown again in an article written for *Chapman's Magazine* in 1862 which describes a meeting with Te Horeta Taniwha or Hooknose, the chief who as a small boy met Cook and who treasured for years the nail Cook had given him. This account was illustrated by a pencil sketch of the chief which is in the Turnbull collections: the British Library holds Heaphy's later version of his original drawing. The meeting took place at Coromandel in 1852 where Heaphy was the first Goldfields Commissioner.

The early lithographs made for the New Zealand Company by Thomas Allom from Heaphy's paintings of Thorndon, Te Aro and Nelson are among the best known examples of his work although of course they were redrawn by the lithographer who introduced several changes. It is seldom realized that other later editions were also published. What can only be described as a 'forged' edition was printed in about the eighteen nineties from plates freshly drawn by another, anonymous, lithographer although they purported to be the originals, and subsequent later editions were taken from this second printing. The variant versions are described in some detail in an earlier issue of the *Record* (v. 4, no. 2, 1971, pp. 74-94). The early prints were issued in both coloured and black and white versions; examples of both were displayed. The exhibition included a complete set of the successive lithographs derived from the Nelson

watercolour which was also shown. Examples of the editions produced in the eighteen-forties with those believed to date from the eighteen-nineties and the nineteen-thirties gave an opportunity to compare fine differences of printing and colouring.

The exhibition was mounted by the Art Librarians, Mrs Sherrah Francis and Mrs Janet Paul, assisted by Miss Moira Long and Jeavons Baillie, the Conservation Officer. Several items, such as Heaphy's rifle and his surveyor's chain, were kindly lent by the National Museum. At the usual reception given by the Endowment Trust to launch the annual print series the guest speaker was the Hon. Alan Highet, Minister of the Arts and Internal Affairs. Mr Highet praised Heaphy's talent and versatility, both as an artist and as a distinguished civil servant.

### *A Touring Cook Exhibition*

The past decade has seen a succession of commemorative Cook exhibitions in the various parts of the world which the great explorer visited. In 1969 the Library presented a Cook Bicentenary exhibition; in 1974 it acted as the Ministry of Foreign Affairs' agent for New Zealand's participation in the international Cook Exhibition in Portland, Oregon; in 1979 it will commemorate Cook's death. But 1978 is the two hundred and fiftieth anniversary of Cook's birth and another exhibition was prepared by Anthony Murray-Oliver and Jeavons Baillie for the Christmas holiday period. Although supported at the Library by showcase displays of original Cook manuscripts, contemporary drawings and early published volumes, the exhibition is primarily intended for subsequent tour throughout New Zealand over the next two years or so. It will be available upon request for display in any centre by local galleries, museums, libraries, schools or art societies and it has been designed for easy mounting and transport. Sixty exhibits, each measuring 20 by 16 inches, are chiefly enlarged photographs of paintings and drawings by Cook's artists of the landscapes, natives, flora and fauna encountered on the three voyages, with portraits of some of the leading personalities. Some of the photographs are in colour and a number of coloured prints are also included. Groups of captions give details of each picture and provide a summarized biography of Cook and a running commentary upon the voyages from the departure of the *Endeavour* from Whitby until the death of Cook in Hawaii. Applications to borrow the exhibition should be made to the Library, Box 12-349, Wellington.

### *The 1977 Heaphy Prints*

The Endowment Trust's first Turnbull Library Prints, known as



*The Queen's Prints* published in 1963 to mark the opening of the new New Zealand House in London by H.M. the Queen, were of the watercolours of Thorndon, Te Aro and Nelson in 1841, by Charles Heaphy, V.C. Then followed the 1964 Heaphy Prints of Egmont, Hokianga and the Chathams. For 1977 three very different Heaphy watercolours were chosen, to show the relatively unappreciated range of this artist's work. One is a delightful study of native parrots, believed to have been Heaphy's first New Zealand painting, *Kakariki from Ship Cove*, and *Te Awaiti, August 1839*. The first paintings purchased by the Library after Alexander Turnbull's death were three views on Rangitoto Island in Auckland Harbour, which were acquired in 1922, and one of these is the second print, showing a Maori fishing camp on the island, about 1850. When a selection of the New Zealand paintings in the Rex Nan Kivell Collection of the National Library of Australia was toured in New Zealand by the Library in 1953-54, a romantic view of Bream Head at Whangarei was greatly admired by many. After publication of the 1963 Prints Mr H. D. Gordon of Silverdale most generously presented two Heaphy watercolours to the Library. Great was the delight when one of these proved to be a variant version of the Bream Head painting and this has been reproduced now as the third print in the Heaphy set. As usual, a fourth colour print appears on the folder which accompanies the full set and this is a striking study of dense kauri trees, *Cowdie Forest on the Wairoa River, Kaipara*, painted in December 1839 when Heaphy was one of the party seen rowing Colonel William Wakefield up the river en route to the Bay of Islands. Two black and white illustrations are carried on the text sheet. Although sales have been exceptionally good, ample stocks remain. The 1977 Heaphy Prints sell at \$12 the set; single prints, including the folder alone, are \$4 each.

#### *The 1978 Earle Prints*

Augustus Earle (1793-1838) visited New Zealand from November 1827 to March 1828. It is appropriate that 150 years later his paintings should be chosen as the 1978 Turnbull Library Prints, particularly in view of the Library's fortunate recent acquisition of an exceptionally fine watercolour. The Earle Prints will consist of the well-known oil, *Meeting of the artist with the wounded chief Hongi at the Bay of Islands, November 1827*, together with the new watercolour, taken from the hills above the Bay between Paihia and Opuia, *View in the Bay of Islands looking toward the mouth of the Kawakawa River, January 1828*. Again there will be a colour print on the folder, the portrait of the young Maori chief *Te Rangituke with his wife and son*, which was purchased at Christie's, London, by the Endowment

Trust in 1967. Earle had befriended Te Rangituke in Sydney before coming to New Zealand. It is expected that the Earle Prints will be released in June or July and it is particularly requested that no orders be placed before publication is announced. The edition will be of the usual 2,500 sets. A new revised catalogue of prints is in preparation.

### *'Record' Typography*

This issue incorporates a number of changes in the external appearance of the *Record* which were approved by the committee of the Friends in 1977. The decision to move from letterpress to offset printing to enable pictorial material to be more closely related to the text provided an opportunity to assess the overall design. The new form of the *Record* follows the recommendations of Mrs Janet Paul of the Library's Art Room who was co-opted as a consultant by the editors. The main body of the text is set in Aldine Bembo 11 on 12pt with other appropriate sizes for headings, footnotes, the cover and title page. The paper is Matura Superfine Offset 100gsm<sup>2</sup>, the cover is Linweave Early American 80lb in Valley Forge Brick colour. Caslon flowers form the border on the cover while the ornament on the title page and cover is from a die commissioned by Alexander Turnbull for his bindings.

## Alexander Turnbull Library

*Report by the Chief Librarian for the Year 1976/77*

The Alexander Turnbull Library collects, maintains and makes available within the Library research materials on New Zealand, the Pacific, English literature, John Milton, early printed books, and the development of the art of printing. It is responsible for the national collection of library materials relating to New Zealand and for the production of the *New Zealand National Bibliography*.

### BUILDING THE COLLECTIONS

The past year has been one of consolidation after the accelerated growth of the collections in the last few years. The Library continues to receive under the compulsory deposit provisions of the



Copyright Act a comprehensive range of materials published in New Zealand and to purchase materials overseas relating to New Zealand. Financial and staffing constraints have affected other areas of collecting. Funds available for purchases have not kept pace with increased costs and fewer purchases have been made of New Zealand paintings and drawings and of materials for the Pacific, history of printing, fine printing and English literature collections. The growth of the New Zealand manuscript collections has been affected by staffing constraints and the number of collections added declined during the year. Donations increased from 639 in the previous year to 672 but a high proportion of the donations of manuscripts were in the well-established collecting areas developed in the previous few years, such as war history, the music archive, women's history, political papers and business and church archives. Several proposals developed by the staff for strengthening subject areas by mounting major campaigns to attract donations and loans for copying are being held over until adequate staffing and accommodation become available. Additions to the manuscript collections continue to be announced to research workers through the *Turnbull Library Record* and *Archifacts*.

Two major purchases were made to strengthen the map collections; the first of George Augustus Selwyn's copy of the James Wyld map of New Zealand (ca. 1846) with illustrations and annotations in the Bishop's hand, and the second of eight rare maps of the Pacific from the Tooley Collection purchased from the National Library of Australia. The art collection benefited from several major gifts and loans. From the estate of Cranleigh Barton of Christchurch the Library received a bequest of 357 watercolours and from the estate of Frances Mary Hodgkins several sketchbooks and 209 watercolours by William Matthew Hodgkins. A collection of watercolours by Sir Frederick Weld was placed in the Library on long-term loan by the Scrope family of Blenheim. The Library has been developing an archival collection (papers, letters, newspaper clippings, sketchbooks, drawings, exhibition catalogues, and the records of art societies and galleries) on New Zealand art and artists to satisfy the growing demand from art historians for such material. During the year this collection was significantly strengthened by the deposit of the papers and sketchbooks of Rita Angus, a donation of drawings by Robert Field, a collection of drawings, clippings, catalogues and letters from the estate of Sam Cairncross and the long-term loan of several sketchbooks of Frances and Isobel Hodgkins. The photograph collections have been enriched by several major donations and the purchase of a collection from Charles Fearnley and a portfolio by Paul Hewson have strengthened the Library's collection of contemporary photography.

The collection of early printed books was augmented by a group of 289 English broadsides published between 1640 and 1710 purchased by the Endowment Trust. The Trust also provided funds for the purchase in England by Mr V. G. Elliott of 84 titles for the Milton collection. The Library placed an order for the microfilm edition of the Thomason Tracts in the British Library, a collection of over 22,000 pamphlets, newspapers and manuscripts issued in Britain between 1640 and 1661. This microfilm edition, a special supplement to the microfilm of publications listed in Wing's short-title catalogue 1641-1700, will strengthen significantly the Library's resources for seventeenth century studies. The Friends of the Turnbull Library marked the quincentenary of printing from movable type in England by presenting the Library with facsimiles published by the Scolar Press of three of Caxton's books.

During the year consultants were engaged by the Library to report on the development, organisation and use of two special collections. Professor Arthur Pollard from the Department of English at the University of Hull was made available by the British Council to report on the potential of the English literature collections for advanced research and Mr J. M. Thomson, the distinguished New Zealand-born musicologist, was employed by the National Library to advise on the Archive of New Zealand Music.

The Library is once again indebted to those who have contributed by donation to the growth of the collections and acknowledges their generosity. A full list of donors is published in the *Turnbull Library Record*. The role of the Alexander Turnbull Library Endowment Trust in purchasing highly priced books, manuscripts, maps and pictures for the Library and in making funds available for related activities is noted elsewhere in this report.

#### CONSERVING THE COLLECTIONS

Several collections in the Library, namely the collection of New Zealand printed matter (books, pamphlets, serials, newspapers, maps, prints and printed ephemera), the works on Pacific discovery and exploration, the New Zealand and Pacific manuscripts, the photographs, the New Zealand and Pacific pictorial collection and the early printed book collection have the status of national research collections and several are regarded by the library community as the collection of final resort for New Zealand. The Library has an obligation to ensure that such collections are preserved in good condition for the foreseeable future. The effects of heavy and sustained use of the collections were apparent some ten years ago and as a result a conservation officer was appointed, a conservation laboratory established, a number of conservation programmes planned and several established. During the year another programme has been established to set aside one copy in fine condition



of the most important books published in New Zealand or about New Zealand. These copies are withdrawn from use, reconditioned where necessary, wrapped and stored for permanent preservation. Other conservation projects to protect unique works of art and manuscripts, newspapers and other works on paper which are known to be in danger have made little progress during the year because of staffing restrictions. The facilities of the Conservation Laboratory continue to be underused.

The pressures on the collections have more than doubled in the last ten years and all indications are that the number of users will increase and that they will use more bound volumes, pictures, maps, photographs and original manuscripts. The highest conservation priority is for a greatly expanded effort to preserve the national collection of newspapers by microfilming. The present newspaper microfilming operation is grossly understaffed and barely capable of maintaining the modest programme inaugurated two years ago.

#### RELATIONS WITH THE LIBRARY'S PUBLIC

During the year considerable progress was made in defining the objectives of the Library, in identifying the various publics served and in planning the publications and other services most appropriate to each group. As a national research library the Alexander Turnbull Library has responsibilities to a wide range of groups including research workers (whether from academic institutions or not), interested laymen, casual visitors and the general public of New Zealand. Each group has different needs and the Library's policies and services need to be shaped accordingly.

All sections of the Library providing services to the public reported increases in demand this year. The trend towards greater use of illustrations in books and the popularity of volumes composed almost entirely of illustrations have both increased in the past year and placed more pressures on the collections of pictorial materials. Increasing demands coupled with staffing and financial constraints have obliged the Library to reassess its priorities. With considerable reluctance several well-established services were discontinued and others severely curtailed. By these measures and the diversion of staff from other less urgent tasks it was possible to maintain a broad range of services during the year and to keep a reasonable balance between collection building, conservation, bibliographical control and services to the public. The demand for services is beginning to outstrip resources and the Library will have to consider measures to restrain some uses of its collections.

The number of exhibitions in the Library was reduced this year by a third but by extensive use of radio, television, press and local poster publicity the number of viewers was increased. For the first

time a Donors' Exhibition was mounted displaying a representative collection of gifts of books, manuscripts, pictures, maps and photographs made by 566 donors over a period of fifteen months prior to the exhibition. Donors were invited to a preview the day before the official opening. The Library is grateful to the Friends of the Turnbull Library who provided funds for the catalogue and the two social gatherings. The 1976 Turnbull Library prints, launched in September at a special reception, were backed by a special exhibition of paintings by General Gold and his contemporaries among military artists with relevant manuscripts and other material. The Caxton quincentenary was celebrated by an exhibition of examples of English printing. The final exhibition, entitled 'Aotearoa Takes Shape', traced the emergence of New Zealand on world maps.

During the year the Library lent items for the Auckland City Art Gallery's touring Van der Velden exhibition and for 'Painting in Taranaki' at the Govett-Brewster Art Gallery, New Plymouth; the Howard Malitte Antarctic paintings and drawings were sent on long-term loan to the Canterbury Museum for its new Antarctic Wing; and a range of Piranesi etchings was lent to the Auckland City Art Gallery for an exhibition.

Publications included two issues of the *Turnbull Library Record* published by the Friends of the Turnbull Library, the 1976 Print series of four watercolours by General C. E. Gold published by the Endowment Trust, the regular monthly issues of the *New Zealand National Bibliography* and its 1975 cumulation, and the retrospective *New Zealand National Bibliography 1890-1960*, volume IV, P-Z. Work on the National Register of Archives and Manuscripts in New Zealand (the successor to the Union Catalogue of New Zealand and Pacific Manuscripts) has continued. A new service was provided to academic research workers by the publication of a list of manuscript collections available for research which was distributed to university departments of history, geography and political studies.

Detailed accounts of the Library's acquisitions and of other activities are recorded regularly in the *Turnbull Library Record*.

J. E. TRAUE



# Notes on Manuscript Accessions

## A SELECTIVE LIST OF ACQUISITIONS, JANUARY TO JUNE 1977

Acquisitions of manuscripts are listed selectively in the *Turnbull Library Record* to alert scholars to newly acquired materials judged to be of research value. For items marked "Access subject to sorting" or "Restricted access" the Library would welcome notification that access will be sought, preferably with an indication of a likely date. This will assist staff in establishing priorities for sorting collections. The following list updates the Notes in the *Record* for October 1977. It is in two parts. The first comprises original manuscripts which have been donated to or purchased by the Library. The second is made up of copied material lent by individuals or purchased, including important collections on microfilm. Material produced by the Pacific Manuscripts Bureau and the Australian Joint Copying Project is not listed.

### A. ORIGINAL MATERIAL

THE AMAZING ADVENTURES OF CAPTAIN CALDER, ca. 1947. 5 l. PURCHASE. Describes hoax played on New Zealand Cabinet ministers and the Security Intelligence Bureau in 1942 by Sydney Gordon Ross known as Captain Calder.

ANSON, THOMAS VERNON, 1903-77. *Papers, 1947-1956*. 15 items. DONATION: Mrs C. H. Anson, Wellington.

Contract and synopsis of *The New Zealand Dental Services, 1939-45*, official war history, with papers and letters mostly from Sir Howard Kippenberger.

ARCHITECTURAL CENTRE INC. *Records, 1947-72*. 1.2m. DONATION: Architectural Centre, Wellington.

Includes minutes, correspondence, photographs, plans, reports and publications. *Access subject to sorting.*

BATCHELOR, MARY DOROTHY. *Papers, 1973-76*. 3.3m. DONATION: Mrs M. Batchelor, Christchurch.

Parliamentary papers of Member for Avon including subject files, submissions to committees notably Women's Rights Committee, Royal Commission on hospitals and related services, correspondence and related papers.

*Access subject to sorting and restriction.*

BLACKWOOD AND JANET PAUL LTD. *Papers, 1965-68*. 10cm. DONATION: Mrs J. E. Paul, Wellington.

Correspondence, papers re Paul's Book Arcade, Blackwood and Janet Paul Ltd (including papers on publications) and negotiations leading to establishment of Longman Paul Ltd.; J. E. Paul's talk *Looking for New Zealand* and other papers on publishing, unsigned articles by J. W. Heenan, programmes, catalogues etc.

*Access subject to sorting and restriction.*

BOOKSELLERS ASSOCIATION OF NEW ZEALAND. *Records, 1920-63*. 1.8m. DONATION: Booksellers Association of New Zealand, Wellington.

Includes minutes, 1922-63, correspondence, 1947-63, newspaper clippings; also Wellington Retail Booksellers Association minutes, 1920-46, scrapbooks.

*Access subject to sorting.*

- BOYS BRIGADE IN NEW ZEALAND. NATIONAL HEADQUARTERS. *Records*, 1946-73. 13.2m. DONATION: Boys Brigade in New Zealand. Correspondence with companies, battalions and groups throughout New Zealand, files reflecting interests and activities of Life Boys and Boys Brigade inside and outside the country, minutes of various committees, annual Council files and Wellington District papers.  
*Access subject to sorting.*
- BRITISH DRAMA LEAGUE (NEW ZEALAND BRANCH) INC. *Records*, 1939-49. 30cm. DONATION: Miss O. E. Harding, Wellington. Minutes of National Executive, 1932-36, National Council, 1932-40, Annual meetings, 1933-39, festival programmes, 1932-49, library records, 1932-37, branch levy ledger, 1932-36, some correspondence and printed material.  
*Access subject to sorting.*
- CAIRNCROSS, SAMUEL DAVID FREDERICK, 1913-76. *Papers*, 1946-76. 15cm. DONATION: Mrs S. Cairncross, Wellington. Wellington artist's letters to his family while holding French Government scholarship in Paris, 1947-48, with reactions to art studies, contacts with artists especially Braque and Henry Moore; letters while exhibiting in New Zealand, 1950-52, documents and clippings relating to his work, 1946-76.
- CHURCH OF ENGLAND IN NEW ZEALAND. DIOCESE OF WELLINGTON. *Records*, ca. 1844-1949. 9.6cm. DONATION: via Col. R. N. Grove, Wellington. Correspondence, reports and accounts with Church Missionary Society, 1845-79, minutes of Diocesan Trusts, Diocesan Synod, 1880-1946, Standing Committee, 1856-79, cash books and ledgers. Parish marriage registers include Wanganui, 1844-67, Otaki, 1852-98, Lower Hutt, 1856-1932, churches in Wairarapa and other districts in Wellington Diocese; records of St. Margaret's parish, Taihape; miscellaneous correspondence and papers, printed material.  
*Access subject to sorting.*
- COLE, JOHN REECE, b. 1916. *Papers*, ca. 1946-64. 15cm. PURCHASE. Correspondence with D. Glover, F. Sargeson, D. Davin, M. Duggan, E. McCormick, C. Brasch and others.  
*Access subject to sorting and restriction.*
- CORY-WRIGHT, SILSTON, b. 1888. *Papers*, 1914-1960. 5.1m. DONATION: Mr K. W. Cory-Wright, Wellington. Correspondence, blueprints, plans, files, photographs, publications of electrical and mechanical engineer engaged in building country's hydro-electric stations.  
*Access subject to sorting.*
- DALGETY NEW ZEALAND LTD. *Records*, ca. 1877-1930. 13.5m. DONATION: Dalgety New Zealand Ltd., Dunedin. Records of Dunedin Branch including ledgers, journals and miscellaneous financial records, ca. 1877-1930.  
*Access subject to sorting and restriction.*
- DANIELL, FREDERICK CHARLES, b. 1879. *Papers*, 1902-57. 10.5m. DONATION: Mr T. H. Daniell, Hamilton. Papers of Masterton architect including diaries, letterbooks, photographs, specifications, correspondence and miscellaneous material.  
*Access subject to sorting.*
- DOMINION FARMERS INSTITUTE. *Records*, 1915-65. 90cm. DONATION: Dominion Farmers Institute, Wellington. Minutes, share registers, journals, balance sheets, photographs and misc. papers.  
*Access subject to sorting.*



DOWNSTAGE THEATRE COMPANY. *Papers, 1964-74*. 5.4m. DONATION: Downstage Theatre Company via N. Rees, Wellington.

Correspondence, photographs, programmes, posters, newspaper clippings covering the activities of Downstage. Includes papers of Downstage Theatre and Hannah Playhouse Trusts, correspondence with authors, other theatres and associated organisations, scripts and prompt books, production files, royalties, ledgers.

*Access subject to sorting and restriction.*

DRENNAN, ALEXANDER, 1899-1971. *Papers, 1924-76*. 30cm. DONATION: Mrs. M. Drennan, Auckland.

Speeches, notes, articles, correspondence, obituaries, newspaper clippings of A. Drennan and H. M. Smith, members of Communist Party of New Zealand from 1929, relating to their activities in trade union movement with particular reference to Waterfront Strike of 1951; Drennan's articles as President of New Zealand Socialist Unity Party, 1966-71; Mrs. E. F. Cottingham's reminiscences re New Zealand Communism. Scrapbooks of clippings re Waterfront Strike, 1951-52.

*Restricted access.*

DUGGAN, MAURICE NOEL, 1922-1974. *Papers, 1944-74*. 30cm. PURCHASE.

Includes poetry and prose MS, a draft of *Miss Bratby*, reviews, notebooks, personal and literary notes, correspondence with F. Sargeson, Greville Texidor and others, and with publishers.

*Access subject to sorting and restriction.*

FOWLER, LEO, b. 1902. *Papers, 1938-72*. 1.8m. DONATION: Mr F. J. Fowler, Wellington.

Scripts of radio programmes, short stories, letters, research material and notes of director of Maori programmes for NZBC reflecting his interest in archaeology, Maori studies and local history.

*Access subject to sorting.*

FROH, ZELINDA META, b. 1905? *Reminiscences, 1936-45*. 26cm. DONATION: Mrs Z. Froh, Wellington.

Account of German husband's internment, 1940-45, her own internment, 1942; and difficulties as wife of a German; includes account of visit to Germany, 1936, and brother's letters while serving in Italy and Egypt, 1939-45.

FURNISS, JOHN, b. 1852. *Papers, 1903-21*. 11 items. DONATION: Mrs G. Boshier, Warkworth.

Letters describe small farming at Rangiwhia and after 1907, near Huntly; breaking in land, living conditions, finances. Difficulties of travel to Auckland for balloting of land, 1906, biographical notes and reminiscences.

GISBORNE MUSIC SOCIETY. *Records, 1952-73*. 45cm. DONATION: Gisborne Music Society, Gisborne.

Includes minutes and correspondence.

HOKITIKA GAS COMPANY LTD. *Records, 1873-1947*. 13v. DONATION: Mr B. W. Pattison, Hokitika.

Minute book, 1873-81, letterbook, 1915-17, share register, 1873-1914 and financial records.

KING, MICHAEL, b. 1945. *Records, 1968-77*. 2v. and 21 tapes. PURCHASE.

Cassette tapes, transcripts and correspondence towards life of Princess Te Puea with notes and transcripts towards *Moko—Maori tattooing in the twentieth century*.

*Restricted access.*

LAWLOR, PATRICK ANTHONY, b. 1893. *Papers, ca. 1934-70*. 90cm. INDEFINITE LOAN: Mr P. A. Lawlor, Auckland.

Correspondence, notes and clippings, ca. 1934-70 with New Zealand authors and friends; writers include J. C. Andersen, J. K. Baxter, H. Bolitho, O. Duff, J. Frame, Dr G. H. Scholefield, F. Sargeson, W. Lawson, N. Marsh, J. Mulgan, and numerous others.

*Access subject to sorting.*

MCDONALD, HECTOR HUGH, b. 1856. *Papers, 1878-89*. 2v. DONATION: Mrs M. Dorset, Otaki.

*The Maori past and present*, an essay on Maori history and customs together with recollections of Old Noa (Noa te Whata?), Rangiriri, Ruta te Kiri all from Horowhenua area.

MCDUGALL (C. B.), CHEMIST LTD. *Prescription books, 1897-1929*. 16v. DONATION: C. B. McDougall Chemist Ltd., WELLINGTON.

Prescriptions for medicines for residents of Newtown area, Wellington.

MACLEAN, CHARLES RICHARD ALDER LENDRICK, 1833-1896. *Letterbook, 1875-77*. 1v. DONATION: Mrs H. Haylock, Bulls.

Letters of solicitor in practice in Bulls dealing with land transactions, business and domestic problems and reflecting social and economic conditions. Maclean acted as solicitor to Ngatiwhata and other Maoris and to Manawatu County Council, 1877. Many letters relate to Emigrant and Colonists Aid Corporation Ltd., Feilding.

MASON, DR JAMES MALCOLM, 1865-1924. *Papers, ca. 1898-1906*. 1.2m. DONATION: Mrs M. D. Duncan, Lower Hutt.

Correspondence, diaries, invoices and miscellaneous papers of first Chief Health Officer of the Department of Health appointed in 1900.

*Access subject to sorting.*

NEW ZEALAND CORPS OF COMMISSIONAIRES. *Minutebook, 1935-1959*. 1v. DONATION: Mr D. V. Ingram, Lower Hutt.

Rules, certificate of incorporation and minutes of meetings of the Board of Governors and of A.G.M.s of Corps, a body of ex-members of H.M. Forces.

NEW ZEALAND LEAGUE OF MOTHERS. *Records, 1926-66*. 6v. DONATION: The League via Mrs J. M. Meikle, Lower Hutt.

Dominion Executive minutes, 1929-60, Dominion Council Minutes, 1927-58, foundation records, constitution, correspondence and record book of photos and clippings, 1926-66.

NEW ZEALAND LICENSED VICTUALLERS ASSOCIATION. *Records, 1890-1918*. 11v. INDEFINITE LOAN: New Zealand Breweries Ltd. Wellington.

Minute book, 1890-98, and letterbooks, 1890-94; also minute books, 1890-1918, and letterbooks, 1893-1918, of Brewers and Wine and Spirit Merchants' Association of New Zealand.

NEW ZEALAND. MINES DEPARTMENT. *Mining documents, 1866-1927*. 3v. DONATION: Mines Department.

Copies of deed between Nelson Goldmining Company and Nelson Provincial Council, 1866, with outline of exploitation of Brunner Mine and other mines; report of Royal Commission on Dobson Colliery disaster, December 1926; A. G. Gregory, method of sampling dredging areas with Keystone Drill. All typescript material.

NEW ZEALAND SOCIETY FOR THE PROTECTION OF HOME AND FAMILY. *Minute books, 1897-1958*. 60cm. DONATION: The Society, Wellington.



RANGITIKEI CAVALRY VOLUNTEERS. *Papers, 1885-94*. 12 items. DONATION: Mrs H. H. Haylock, Bulls.

Minute book, 1885-94, covering troop tournaments, training camps etc; accounts and nominal roll, 1885-86; correspondence re disbanding, 1894, and proposed reunion 1934.

RAWLINSON, GLORIA JASMINE, b. 1918. *Papers, 1931-36*. 24 items. DONATION: Mrs C. P. R. Inglis, Picton.

MS poems and notes written as member of 1st Auckland Post Guide Company; newspaper clippings of poems and biographical note by Mrs Huntingdon.

SAVAGE, MICHAEL JOSEPH, 1872-1940. *Letter, 8 Jan. 1940*. 5 l. DONATION: Mr F. G. Beer, Napier.

Letter to James Partell, Auckland union leader opposed to J. A. Lee expressing his views on Lee's actions and articles in *Tomorrow* with copy of Labour Party's Caucus Committee report on election of Parliamentary leader and nomination to Cabinet and Conference resolution on the matter, 1939.

SHIPKEY, JAMES H. *Notes (197-?)*. DONATION: Dr J. H. Shipkey, Placentia, California.

Reference cards drawing together publications on Pacific cultures, especially on cultivation and use of coconuts.

SOCIETY FOR RESEARCH ON WOMEN. *Records, 1967-76*. 25m. DONATION: Mrs N. Hill, President, Wellington.

Branch minutes, annual reports and balance sheets, correspondence files, sub committees' papers, articles, clippings etc together with questionnaires and statistical data collected in four main centres (1967) which resulted in *Urban Women*, 1972; similar material, 1971, published in *Employers' attitudes: work opportunity for women*, 1973; childcare surveys and political attitudes survey.

*Access subject to sorting.*

TE RARAWA TRIBE. *Records*. 6v. PERMANENT LOAN: via Mrs M. Graham, Kaitaia. Whakapapa and other tribal history of Te Rarawa tribe of Kaitaia and Hokianga.

TOKOMARU FLAXMILL COMPANY LTD. *Records, 1940-60*. 2 items. DONATION: Rees, Montgomery and Johanson, Palmerston North.

Minute book, 1904-60; Articles of Association, 1904, giving regulations of newly formed company which took over Seifert family's flaxmilling business.

TOLE, CHARLES HOLBERT, b. 1903. *Papers, 1938-76*. 53 items. DONATION: Mr C. H. Tole, Auckland.

Correspondence, catalogues, photographs, clipping, biographical details mainly relating to exhibitions of paintings of C. H. Tole and his brother John, 1893-1967, members of the Thornhill Group, Auckland. Includes letters of other artists and letter and address by Dr J. C. Beaglehole, 1957.

TURTON, MELVILLE STAVELEY, 1899-1975. *My life and times*. 226 l. DONATION: C. C. Cran and B. de C. Thomson, Christchurch.

Memoirs of life on Canterbury runs, as stock and station agent, 1925-37, prior to purchase of Alford Station; full account of farm management and animal husbandry, personalities, country lore and writer's community services in Ashburton district; photographs. Typescript.

WELLINGTON HARBOUR BOARD. *Ships arriving and departing, Port of Wellington, 1839-60. 1869-85 from United Kingdom only, ca. 1935*. 1v. DONATION: Maritime Museum, Wellington Harbour Board.

Lists compiled from notes, diaries and newspapers. Typescript.

WELLINGTON OPERATIC SOCIETY. *Records, ca 1935-73*. 4.5m. DONATION: The Society, Wellington.

Includes correspondence, accounts and miscellaneous material.

*Access subject to sorting.*

WELLINGTON PROVINCIAL CENTENNIAL HISTORICAL COMMITTEE. *Arrivals in Port Nicholson to . . . 1855, 1940*. 2v. DONATION: General Assembly Library.

Lists ship's size, captain, port of origin, arrival date, passengers.

WESLEY METHODIST CHURCH, WELLINGTON. *Reports, 1846-1957*. LONG TERM LOAN: The Church.

Additional material comprising Wesley Day and Sunday School minutes, cash book and registers, 1846-56, minutes and registers of youth and other groups, 1879-1957, including Brooklyn Methodist Church, 1908-35. Also Wesleyan Church, Adelaide Rd., minutes of Building Committee and Trustees, 1872-77, Wesley Church Trust Minute book, 1875-1944, Webb St. Church Trustees minutes, 1880-1932.

*Access subject to sorting.*

WESTERN SAMOA. PLEBISCITE ADMINISTRATION. *Records, 1961*. 7cm. DONATION: Mrs H. McKay, Whangarei.

Directives, correspondence, newspaper clippings compiled by C. G. R. McKay, Plebiscite Administrator, for plebiscite on independent government held in Western Samoa, 9 May 1961. Step by step measures for informing public, voting procedures and includes speech by Fiamē Mata'afa Faumuina F.M. II, Prime Minister, and material supplied to Dr Najmuddine Rifai, United Nations Commissioner for supervision of plebiscite in Western Samoa.

WHITCOMBE AND TOMBS COMPOSITORS' CHAPEL. *Records, 1917-68*. 7cm. DONATION: Mr E. I. Lennie, Wellington.

Minute books, and balance sheets, 1917-67, records of dues, 1949-64, rules and regulations, 1939, 1963, newspaper clippings include some obituaries, notices and other printed material re wage negotiations and other matters affecting printing tradesmen.

WILLETT, DR RICHARD WRIGHT, 1912-74. *Papers, 1946*. 15cm. DONATION: Sir Charles Fleming, Wellington.

Report of the geology, botany, pedology and zoology of S.W. Fiordland based on observations and collections in the Government ketch *New Golden Hind*, Jan.-Feb. 1946, searching for uranium; MS draft, typescript and historical notes.

WILLIAMS AND BEETHAM. *Valuation, 9 January 1904*. 3 items. DONATION: Mrs E. C. T. Elliott, Sir Nigel Reed, and Mr T. W. Reed, via Wilkinson Wilberfoss, Wellington.

Valuation of property jointly owned by T. C. Williams, W. H. Beetham and H. H. Beetham including Brancepeth Station, Annedale Station and Landsdowne and Ahikouka as a result of dissolving their partnership. Includes maps of Brancepeth and Annedale Stations.

YOUNG, ARCHDEACON JAMES RARITY, 1891-1972. *Papers, 1904-63*. 2m. DONATION: Miss C. L. Young, Nelson.

Includes diaries, correspondence and miscellaneous papers.

*Access subject to sorting.*

ZIMAN FAMILY. *Papers, 1891-1933*. 15cm. DONATION: Miss V. Ziman, Lower Hutt.

Letters of J. Ziman, founder of Consolidated Gold Mines of New Zealand. Correspondence, accounts, statements, contracts relating to it and West Coast goldmines and others, including Waihi Syndicate Ltd. and to Humphries Scaffold Bracket Co. Ltd. Report in German of Kotuku oilfield 1910. Private letters



describing situation of Jews in New Zealand, women's suffrage. Miscellaneous family and business papers.

#### B. COPIED MATERIAL

BILLMANSON, IVAN FREDRIK, d. 1872. *Papers, 1850-73*. 1 reel. DONATION: Mr S. C. Aminoff, Wellington.

Correspondence with family, 1850-72, largely in Swedish, as seaman based in Liverpool, 1850-57, as a farm labourer, teacher and goldminer in Australia until 1867, and as goldminer on West Coast, 1867-72; diary, 1864-69, ledger, 1864-71; correspondence with Australasian goldminers, commonplace book, estate papers, photographs. Microfilm.

FREDERICK, DUKE OF YORK AND ALBANY, 1763-1827. *Letter, 18 July 1774*. 3 1. DONATION: Mr P. G. Markham, Tauranga.

Written to the Archbishop of York the letter describes Omai's presentation at Court and some details of the massacre, Grass Cove, 1773. Photocopy.

HITCHINGS, MICHAEL GARNSTONE, b. 1924. *New Zealand references contained in the Church of Scotland Colonial Committee minutes, 1836-1889*. 13 1. DONATION: Mr M. G. Hitchings, Dunedin.

Compiled from records in the National Library of Scotland, 1973. Photocopy.

O'FARRELL FAMILY. *Papers, 1911-1921, 1973*. 20 items. DONATION: Professor P. J. O'Farrell, Sydney.

*Catholic Greymouth: Recollections and family letters* by Professor O'Farrell, 1973 and family letters written in New Zealand and Ireland, 1911-21. Photocopies.

RHODES, MICHAEL NUI. *Articles, 1977*. 2 items. DONATION: Mr M. N. Rhodes, Lyttelton.

Cyclostyled articles *Apartheid in sport, New Zealand and South Africa, June 1976 to May 1977* and *New Zealand and Zimbabwe*

ROUT, ETTIE ANNIE, 1877?-1936. *Letters, 1922-1936*. 33 items. PURCHASE.

To H. G. Wells asking for money and support in court case on seizure of birth control pamphlets as obscene. Describe her interest in women's health and her publications in this field. Photocopies of originals in University of Illinois Library, Urbana, U.S.A.

THOMAS, CHARLES STEVEN. *Letter, 30 April 1869*. 4 1. Lent for copying by Mrs N. Osborne, Wellington.

Written from Napier to Miss Earp, Wellington, letter describes writer's part in expedition against Te Kooti and his Hau Hau followers from Petane to Te Waka Range on Napier-Taupo Road; describes Hawke's Bay landscape and Napier personalities. Photocopy.

THOMSON, JOHN MANSFIELD. *Alfred Hill, His life and times, 1971*. 297 1. Lent for copying by Mr J. M. Thomson, London.

Biography of Alfred Hill, musician, tracing "the musical development of two young nations, lying side by side" from Hill's childhood in Wellington, musical studies in Leipzig, 1887-1892, composing, teaching, conducting in New Zealand and Australia, 1892-1910; Professor of Harmony and Composition at Sydney Conservatorium, 1915-35. Describes Australasian musical events and personalities. Photocopy.

*Restricted access.*

ZEDLITZ, GEORGE WILLIAM EDWARD ERNEST VON, 1871-1949. *Autobiographical notes, 1871-1949*. 5cm. DONATION: Hocken Library, University of Otago, Dunedin.

Memoirs of first Professor of Modern Languages at Victoria University College written at three distinct periods; contains much comment on contemporary events and associates edited out of *The search for a country* published in 1963. Photocopy.

# Friends of the Turnbull Library

## *Annual Report for 1976/77*

**MEMBERSHIP** The number of financial members is now approximately 900.

**SCOLAR PRESS FACSIMILES** During the year the Friends made a handsome gift to the Library of Scholar Press facsimiles of three of William Caxton's books which were produced to mark the quincentenary of the establishment of the first printing press in England in 1476.

**MEETINGS** The Annual General Meeting was held on 28 June and after formal business Dr Peter Walls of the English Department of Victoria University gave an erudite and lively talk on "Insubstantial pagaents preserved: literary and musical sources for the Stuart masque". The lecture was illustrated by tape recordings of contemporary music and songs sung by Dr Walls.

On 26 August Mrs Paul, Art Librarian, spoke to a well-attended meeting about the art collection. Her theme was the prints, drawings and paintings collected by Turnbull himself and the occasion provided a rare opportunity to see a wide selection of paintings from the Art Room.

Dr Conrad Swan, York Herald of Arms, gave an interesting lecture on 3 November on the heraldry of Shakespeare, illustrated with some excellent colour slides.

Professor Arthur Pollard of the English Department of Hull University spoke on 14 February about the political novels of Anthony Trollope.

The final meeting for the year was held on 27 April when Dr Gerda Bell and Mr Peter Russell of the German Department of Victoria University spoke on Ernest Dieffenbach. Dr Bell described her research for her recently published biography of Dieffenbach and Peter Russell read excerpts from Dieffenbach's *Travels in New Zealand*.

**THE TURNBULL HOUSE** A public appeal for funds was widely supported. The plan adopted by the Turnbull House Council, that refurbishing begin on the ground floor, will be begun when the



Library vacates rooms being used for storage. Meanwhile exhibitions have been staged by the Thorndon Society, the Wellington Water Colourists' Society and the Weavers and Spinners Society. A lease for a restaurant on the ground floor is being concluded. A permanent secretary, Miss Mary McNicol, has been appointed.

THE TURNBULL LIBRARY RECORD Mr A. G. Bagnall's extended term as editor ended in September 1976. The Society owes Mr Bagnall a very great deal for successfully making of the *Record* one of the most highly esteemed journals in the country. Mr Traue has succeeded Mr Bagnall as editor and has the approval of the committee for plans for updating the format and appearance of the Journal. The changes will not be made until 1978.

THE COMMITTEE I wish to thank all committee members for their support during the year, and to acknowledge the great debt of all of us to the Secretary, Miss Margery Walton, and the Treasurer, Miss Darea Sherratt, for their competent handling of our affairs.

I. McL. WARDS  
*President.*

# FRIENDS OF THE TURNBULL LIBRARY

*Balance Sheet as at 31 March 1977*

|                                                                  |              | 1977<br>\$       | 1976<br>\$    |
|------------------------------------------------------------------|--------------|------------------|---------------|
| ACCUMULATED FUNDS                                                |              |                  |               |
| Balance at 1 April 1976                                          |              | 6164.33          | 5761          |
| Surplus for Year                                                 |              | 879.19           | 124           |
| Hugh Walpole Endowment<br>transferred to General Funds           |              | —                | 279           |
|                                                                  |              | <u>7043.52</u>   | <u>6164</u>   |
| <i>Represented by:</i>                                           |              |                  |               |
| ASSETS                                                           |              |                  |               |
| Cash on Hand                                                     |              | —                | 16            |
| Cash at Bank                                                     |              | 2131.77          | 1125          |
| Post Office Savings Bank                                         |              | 2254.96          | 2115          |
| Stock on Hand                                                    |              | 1215.79          | 1680          |
|                                                                  |              | <u>5602.52</u>   | <u>4936</u>   |
| INVESTMENTS                                                      |              |                  |               |
| Perpetual Trustees                                               | 1000.00      |                  | 1000          |
| Taranaki Harbour Board Stock<br>(at cost — nominal value \$1000) | 952.50       |                  | 953           |
|                                                                  |              | <u>1952.50</u>   | <u>1953</u>   |
|                                                                  |              | <u>7555.02</u>   | <u>6889</u>   |
| LESS LIABILITIES                                                 |              |                  |               |
| Sundry Creditors                                                 | 57.00        |                  |               |
| Subscriptions Received<br>in Advance                             | 40.00        | 97.00            | 310           |
|                                                                  | <u>97.00</u> |                  |               |
| LIFE MEMBERSHIP RESERVE                                          |              |                  |               |
|                                                                  | 414.50       |                  | 415           |
|                                                                  |              | <u>511.50</u>    | <u>725</u>    |
|                                                                  |              | <u>\$7043.52</u> | <u>\$6164</u> |



*Statement of Income & Expenditure for year ended 31 March 1977*

|                                   | 1977            | 1976         |
|-----------------------------------|-----------------|--------------|
|                                   | \$              | \$           |
| INCOME                            |                 |              |
| Subscriptions                     | 4913.25         | 2562         |
| Profit on Sale of Publications    | 778.03          | 783          |
| Interest                          | 266.04          | 243          |
| Donations                         | 22.50           | 37           |
|                                   | <u>5979.82</u>  | <u>3625</u>  |
| EXPENSES                          |                 |              |
| Donation — Caxton Facsimiles      | 404.15          | —            |
| Printing and Stationery           | 327.58          | 141          |
| General Expenses                  | 27.62           | 22           |
| Audit Fee                         | 121.22          | 90           |
| Library Record Printing           | 3024.00         | 2364         |
| Postages                          | 467.79          | 226          |
| Election Exhibition               | —               | 330          |
| Meeting Expenses                  | 13.05           | 88           |
| Lecture Fees                      | 50.00           | 65           |
| Clerical Wages                    | 182.74          | 175          |
| Donors Party Expenses             | 482.48          | —            |
|                                   | <u>5100.63</u>  | <u>3501</u>  |
| EXCESS OF INCOME OVER EXPENDITURE | <u>\$879.19</u> | <u>\$124</u> |

AUDITORS' REPORT

We have examined the records of the Friends of the Turnbull Library (Inc.) for the year ended 31st March 1977. In our opinion, the Balance Sheet and above Statement of Income and Expenditure correctly sets out the financial position and the transactions for the year, according to the records and explanations given to us. We have accepted the Secretary's Certificate as to the quantities and values of stock of the Society as at 31st March 1977.

MORRIS, PATTRICK & CO.  
*Honorary Auditors*

Wellington  
22nd June 1977

## Income and Expenditure Account for year ended 31 March 1977

| EXPENDITURE                    |         | INCOME                          |         |
|--------------------------------|---------|---------------------------------|---------|
| 1975/76                        | 1976/77 | 1975/76                         | 1976/77 |
| \$                             | \$      | \$                              | \$      |
| Purchases                      | 51,040  | Interest                        | 6,273   |
| Advertising                    | 190     | Dividends                       | 1,485   |
| Insurances                     | 317     | Commission                      | 1,690   |
| Numbering Prints               | 903     | Grants                          | 30,000  |
| Stationery                     | —       | Donations                       | 2,006   |
| Printing Catalogues            | 1,617   | Miscellaneous                   | 253     |
| Brokerage, Stamp Duty          | 226     |                                 |         |
| Miscellaneous                  | 49      | PROFIT ON SALE OF REPRODUCTIONS |         |
| Excess Income over Expenditure | —       | Fox                             | 304     |
|                                |         | Barraud                         | 124     |
|                                |         | Harris                          | 711     |
|                                |         | Maplestone                      | 937     |
|                                |         | Bridge                          | 230     |
|                                |         | Thermal                         | 541     |
|                                |         | Mein Smith                      | 1,635   |
|                                |         | Fox Portfolio                   | 780     |
|                                |         | Angas (loss)                    | (765)   |
|                                |         | Gully                           | 2,212   |
|                                |         | Colonial Wellington             | 2,565   |
|                                |         | Gold                            | 3,048   |
|                                |         |                                 | <hr/>   |
|                                |         | PROFIT ON SALE OF PUBLICATIONS  |         |
|                                |         | Duperrey (loss)                 | (78)    |
|                                |         | Turnbull Biography              | 74      |
|                                |         | Wakefield London Journal (loss) | (149)   |
|                                |         |                                 | <hr/>   |
|                                |         | Excess expenditure over income  | 466     |
|                                |         |                                 | <hr/>   |
|                                |         |                                 | 54,342  |
|                                |         |                                 | <hr/>   |
|                                |         |                                 | 54,342  |



Balance Sheet as at 31 March 1977

|                                            |               |                |
|--------------------------------------------|---------------|----------------|
|                                            | 1976/77       | 1975/76        |
|                                            | \$            | \$             |
| CURRENT LIABILITIES                        |               |                |
| Accounts payable                           | 4,122         |                |
| ACCUMULATED FUNDS                          |               |                |
| Funds                                      | 119,061       | 119,061        |
| Less Excess Expenditure<br>Over Income     | <u>466</u>    |                |
|                                            | 118,595       |                |
|                                            |               | <u>119,061</u> |
|                                            |               | 122,717        |
| CURRENT ASSETS                             |               |                |
| Cash on Hand                               |               | 20             |
| BNZ                                        | 15,163        | 4,592          |
| Interest                                   | 933           | 900            |
| Accounts Receivable                        | 1,031         | 1,233          |
| Stock of Reproductions (at cost)           | 24,185        | 25,948         |
|                                            | <u>41,332</u> |                |
|                                            |               | <u>32,693</u>  |
| INVESTMENTS AND LONG TERM<br>RECEIVABLES · |               |                |
| (see notes 2, 3 to the accounts)           |               |                |
| Mortgage                                   | 7,500         | 11,227         |
| National Provident Fund                    | 10,686        |                |
| BNZ term deposit                           | 6,000         | —              |
| Debentures UDC                             | 30,000        | 40,000         |
| Fletcher Holdings                          | 5,700         | 6,650          |
| Independent Newspapers Ltd                 | 4,998         | 4,998          |
| N.Z. Forest Products                       | 6,445         | 7,506          |
| N.Z. Insurance Co. Ltd                     | 3,250         | 7,887          |
| N.Z. Motor Corporation                     | —             | 4,400          |
| South British Insurance                    | 3,150         | 3,150          |
| Transport (Nelson) Ltd                     | —             | 4,206          |
|                                            | <u>77,729</u> | <u>90,024</u>  |
|                                            |               | <u>122,717</u> |
|                                            |               | 122,717        |

ALEXANDER TURNBULL LIBRARY ENDOWMENT TRUST BOARD

Receipts and Payments Account for year ended 31 March 1977

| RECEIPTS               |         | PAYMENTS                    |         |
|------------------------|---------|-----------------------------|---------|
| 1975/76                | 1976/77 | 1975/76                     | 1976/77 |
| \$                     | \$      | \$                          | \$      |
| 4,254                  | 15,163  | 6,416                       | 7,196   |
| 5,000                  |         | 21,959                      |         |
| Balance 1.4.76         |         | Reproduction Cost           |         |
| Grants:                |         | Purchases:                  |         |
| Lottery Board          | 25,000  | Paintings, Drawings & Maps  | 44,379  |
| Macarthy Trust         | 5,000   | Books, Papers, Manuscripts, |         |
|                        |         | Letters                     | 2,538   |
| Commission             | 1,690   |                             | 46,917  |
| Interest               | 6,273   | Investments                 |         |
| Dividends              | 1,485   | Miscellaneous:              | 11,754  |
| Donations:             |         | Insurance                   | 317     |
| Miscellaneous          | 2,006   | Advertising                 | 190     |
| Reproduction Sales:    |         | Numbering Prints            | 904     |
| Fox                    | 375     | Printing Catalogues         | 1,617   |
| Barraud                | 138     | Others                      | 49      |
| Harris                 | 840     |                             | 3,077   |
| Maplestone             | 1,244   |                             |         |
| Bridge                 | 345     |                             |         |
| Thermal                | 681     |                             |         |
| Mein Smith             | 1,739   |                             |         |
| Fox Portfolio          | 964     |                             |         |
| Angas                  | 995     |                             |         |
| Gully                  | 3,010   |                             |         |
| Colonial Wellington    | 3,344   |                             |         |
| Gold                   | 3,378   |                             |         |
|                        | 17,053  |                             |         |
|                        |         | Balance 31.3.77             | 5,245   |
| 1,023                  |         |                             |         |
| Book Sales:            |         |                             |         |
| Turnbull Biography     | 266     |                             |         |
| Miscellaneous Receipts | 253     |                             |         |
| 76                     |         |                             |         |
|                        |         |                             |         |
| 44,657                 | 74,189  | 44,657                      | 74,189  |



## NOTES TO ANNUAL ACCOUNTS

### 1. *Statement of Accounting Policies; General Principles*

The general accounting principles appropriate for the measurement and reporting of income and expenditure under the historical cost method, as set out in the New Zealand Society of Accountants statements have been adopted by the Board in so far as they apply to the business of the Board.

### 2. *Valuation of Investments*

Investments in shares are stated at cost and have not been written down where market value is lower.

### 3. *Shares*

|                         |                 |         |
|-------------------------|-----------------|---------|
| New Zealand Insurance:  | 4000 Preference | \$4,637 |
|                         | 1000 Ordinary   | \$3,250 |
| Transport (Nelson) Ltd: | 5000 Preference | \$4,206 |

All other shares listed in the Statement of Financial Position are ordinary.

## REPORT OF THE AUDIT OFFICE

To the Chairman and Members of the Alexander Turnbull Library Endowment Trust Board.

The Audit Office, acting under statutory authority, has audited the accounts of the Alexander Turnbull Library Endowment Trust Board for the year ended 31 March 1977.

The audit included such reviews of the accounting procedures and tests of the accounting records and other supporting evidence as were considered necessary in terms of Section 20, Public Revenues Act 1953. All the information and explanations required have been obtained, with the exception of the following:

The Board failed to keep adequate records of Stock of Reproductions.

The financial transactions which have come under notice have been within statutory authority.

Subject to the foregoing reservation, the Audit Office is of opinion that the attached Balance Sheet and accompanying accounts give a true and fair view of the state of affairs of the Board as at 31 March 1977 and of the results of the financial operations for the year.

S. T. KEENE  
*for Controller and Auditor-General*

15 December 1977

### *Notes on Contributors*

DR. D. J. M. GLOVER, DSC, BA, otherwise known as Denis Glover, pugilist, poet, printer, scholar, sailor and subverter of the rules of good library housekeeping, is a past president of the Friends of the Turnbull Library and a member in good standing of the committee of the Friends.

PENELOPE GRIFFITH, BA, DIP NZLS, a Librarian in the Cataloguing Section of the Turnbull Library, is currently working on the preparation of entries for Volume I (pre-1890) of the retrospective *New Zealand National Bibliography*.

A. A. ST C.M. MURRAY-OLIVER, MA, ANZLA, is currently Education Officer at the Library but was previously Art Librarian, then Pictorial Research Officer. A spare-time art historian, he is at present preparing a comprehensive volume on the paintings of Charles Heaphy, V.C., with other works upon colonial New Zealand artists.

PHIL PARKINSON, BSC, DIP NZLS, trained as a botanist and zoologist before becoming Periodicals Librarian at the Turnbull Library. He has published articles, scientific papers and a book on zoological illustration, endemic terrestrial mollusca, botanical nomenclature and red algae.

JANET PAUL, BA(HONS), is Art Librarian at the Alexander Turnbull Library. She has worked for the Historical Publications Section of the Department of Internal Affairs and was a principal in the publishing firm Blackwood and Janet Paul Ltd. Recent publications include contributions to *Art New Zealand*, *New Zealand's Nature Heritage* and the art commentary in Frank H. Canaday's *Triumph in Color; the Life and Art of Molly Morpeth Canaday* (1977).

JUNE STARKE, BA (HONS) ANZLA, is Subject Specialist (Manuscripts) at the Alexander Turnbull Library. She has published occasional articles in the *Turnbull Library Record* and is editing for publication the Journal of John Boulton, a sealer living on the south-west coast of New Zealand 1825-1828.

C. R. H. TAYLOR, MA (HONS), DIP JOUR, FNZLA, FRNSNZ, was Chief Librarian of the Alexander Turnbull Library 1937-1962. His publications include *A Pacific Bibliography* (2nd ed., 1965) and *A Bibliography of Publications on the New Zealand Maori and the Moriori of the Chatham Islands* (1972).



## ALEXANDER TURNBULL LIBRARY

*Chief Librarian:* Mr J. E. Traue, MA, FNZLA

*Assistant Chief Librarian:* Mr R. F. Grover, BA, ANZLA

*Reference Librarian:* Miss M. Walton, MA, ANZLA

*Chief Cataloguer:* Miss K. S. Williams, MA, ANZLA

*First Assistant Catalogue Section:* Ms C. M. Brooks, MA, DIP NZLS

*Assistant Editors, New Zealand National Bibliography  
and Senior Cataloguers:*

Ms P. A. Griffith, BA, DIP NZLS, Mrs H. Loftus, MA (part-time), Ms M. Long, BA,  
DIP NZLS, Ms P. M. O'Neill, MA, DIP NZLS, Miss M. A. Pay, MA, DIP NZLS,  
Mrs P. A. St John, MA, DIP NZLS (part-time)

*First Assistant Reference Section:* Miss J. V. Horncy, BA, DIP NZLS

*Reference Assistants:*

Mrs A. L. Buchan, MA, DIP NZLS, Ms S. Carlyle, BA, DIP NZLS,  
Ms H. J. Stace, BA, DIP NZLS

*Manuscripts Librarian:* Mr T. P. Wilsted, MA; *Subject Specialist  
(Manuscripts):* Mrs J. I. Starke, BA (HONS), ANZLA

*Manuscripts Assistants:* Ms S. E. Dell, BA (HONS), DIP NZLS,  
Ms P. Lukins, BA, ALA (part-time)

*Acquisitions Librarian:* Miss D. M. Sherratt, BA

*Art Librarians:* Mrs J. E. Paul, BA (HONS) (part-time),  
Mrs B. S. Francis, MA

*Education Officer:* Mr A. A. St. C. M. Murray-Oliver, MA, ANZLA

*Map Librarian:* Mr P. L. Barton, ANZLA

*Periodicals Librarian:* Mr P. G. Parkinson, B SC, DIP NZLS

*Photograph Librarian:* Mr J. P. Sullivan, BA, DIP NZLS

TRUSTEES OF THE NATIONAL LIBRARY  
OF NEW ZEALAND

*Chairman:* Sir Alister McIntosh, KCMG

*Appointed by the Governor-General:*

Professor J. F. Duncan, OBE, Professor D. F. McKenzie,  
Mrs D. McNaughton, Dr E. J. Robertson, OBE

*Elected by the Library Committee of the House of Representatives:*

Mr J. R. Harrison, MP, Hon. W. W. Freer, MP

*Statutory Trustees:*

The Director-General of Education (Mr W. L. Renwick)  
The Secretary for Internal Affairs (Sir Patrick O'Dea, KCVO)  
The Clerk of the House of Representatives (Mr C. P. Littlejohn)

TRUSTEES SPECIAL COMMITTEE FOR THE  
ALEXANDER TURNBULL LIBRARY

*Chairman:* Sir Alister McIntosh, KCMG

Dr Morvyn Williams, ED, Mr Ormond Wilson, Professor D. F. McKenzie,  
and the Secretary for Internal Affairs

OFFICERS OF THE NATIONAL LIBRARY OF  
NEW ZEALAND AND PROFESSIONAL STAFF

*National Librarian:* Miss Mary A. Ronnie, MA, FNZLA

*Deputy National Librarian:* Mr S. J. Cauchi, BA, ANZLA

*Executive Officer and Treasurer, Alexander Turnbull Library  
Endowment Trust:* Mr D. Smith

*Conservation Officer (attached to Alexander Turnbull Library)*  
Mr W. J. H. Baillie, M SC, DIP CONS

Set in Aldine Bembo and printed offset in Wellington by Whitcoulls



## THE FRIENDS OF THE TURNBULL LIBRARY

The Society known as the Friends of the Turnbull Library was established in 1939 to promote interest in the Library, to assist in the extension of its collections, and to be a means of interchange of information on all matters of concern to those interested in books generally as well as in the manuscripts, sketches, maps and photographs with other materials which throw light on our history.

The Society carries out its objects by means of periodic meetings and the production of publications, the main one of which is the twice-yearly *Turnbull Library Record*.

The annual subscription of \$5.00 entitles members to receive the *Record* free. Members of the Society are also able to purchase Library publications, including those of the Alexander Turnbull Library Endowment Trust, at a discount.

Correspondence and enquiries regarding membership should be addressed to the Secretary, the Friends of the Turnbull Library, P.O. Box 12-186, Wellington North.

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### OFFICERS

*President:* Mr I. McL. Wards

*Immediate Past President:* Professor D. F. McKenzie

*Hon. Secretary:* Miss M. Walton

*Hon. Treasurer:* Miss D. Sherratt

### COMMITTEE

Mr J. Berry

Mr L. C. Staffan

Mr V. G. Elliott

Mr C. R. H. Taylor

Dr D. J. M. Glover

Dr J. R. Tye

Mrs J. V. Hobbs

Mrs I. Winchester



