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ALEXANDER TURNBULL LIBRARY
Research Endowment Fund

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The Fund has the general objectives of 'the advancement of learning and the arts and sciences through the support of scholarly research and publication based on the collections of the Alexander Turnbull Library' and it may create scholarships and fellowships, make grants for research and publication, and sponsor seminars, conferences and lectures.

Grants are now being made available to provide additional support for scholars at all levels who wish to conduct research towards a publication based on the Library's collections.

Applications should be sent to: The Secretary, Alexander Turnbull Library Research Endowment Fund, Box 12349, Wellington North.

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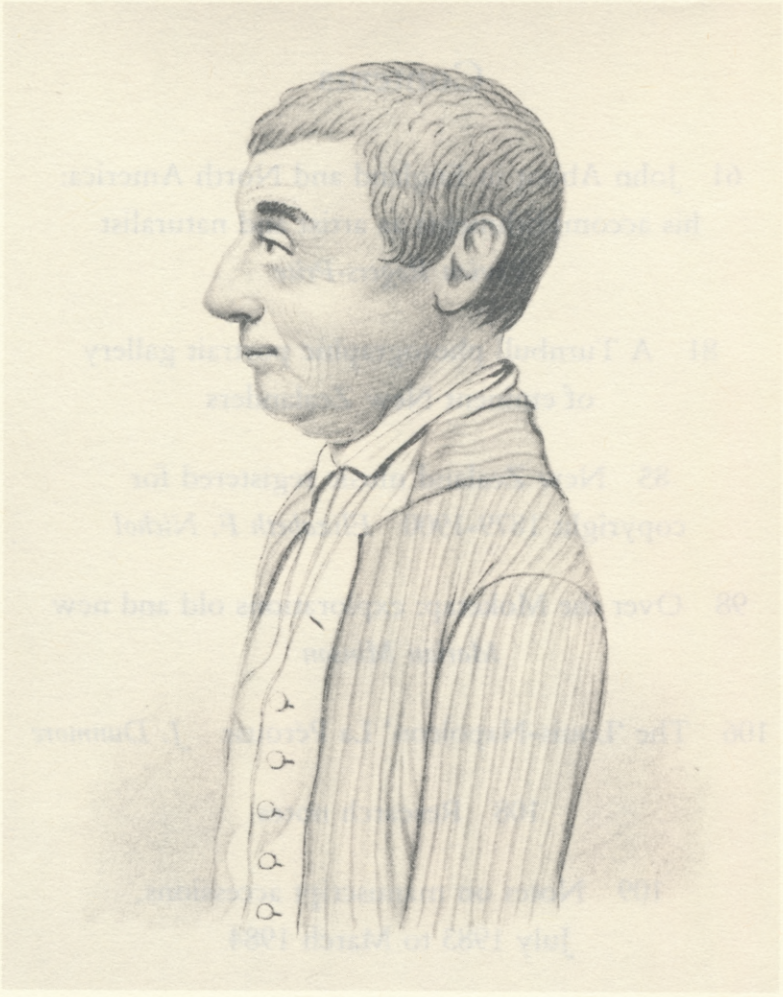


Figure 1: Portrait of John Abbot by George Willis, printed by Julius Bien and Company, 1889 chromolithograph, 27.9 × 20.4cm. The portrait, published in Samuel H. Scudder's *The Butterflies of the Eastern United States and Canada* (Cambridge, Mass., 1889), is based on a watercolour self-portrait Abbot executed for John Francillon about 1804. Courtesy Smithsonian Institution Archives.

John Abbot in England and North America: his accomplishments as artist and naturalist

VIVIAN ROGERS-PRICE

Lured by the exotic and uncharted, the English naturalist John Abbot left his native London in 1773 to explore the natural history of British North America. In this quest he was not alone. Beginning with the 1662 chartering of the Royal Society of London, a community of naturalists had emerged with headquarters in London and contacts throughout the British Empire. These individuals increased their knowledge of natural history through observation of living organisms and preserved specimens, and through accurate illustration, and thus contributed significantly to the development of natural taxonomy, the formal exposition of scientific knowledge. Most stressed the importance of publication to advertise new discoveries and inspire others to explore the wonders of nature.

Abbot, however, neglected classification and never attempted to publish on his own. He sought instead to perfect his skills as collector and artist, achieving distinction in each. His colleague and correspondent William Swainson (who took to New Zealand the set of 103 Abbot watercolours now held by the Alexander Turnbull Library) described him as a 'most assiduous collector and an admirable draftsman of insects' whose specimens were 'the finest ever transmitted as articles of commerce'.¹ Abbot stuffed birds and large spiders with cotton, spread the wings of butterflies and moths, and inflated caterpillars to make them appear lifelike. The fragility of these specimens doomed most, but thirty of his bird skins survive at Merseyside County Museums in Liverpool, England as testimony to his skill.

However, it was Abbot's ability as an artist that would yield lasting fame. His colleagues in Europe and North America valued the meticulous accuracy of his watercolours illustrating plant and animal life and the accompanying descriptions detailing size, life cycle, habitat, and behaviour of the featured species. During a career in North America spanning almost seven decades, Abbot completed over five thousand watercolours. Of these, more than a thousand were bird portraits; an equally large number depicted life cycles of insects usually with typical food plants. His remaining work illustrated arthropods as individual figures alone or in

geometrically arranged groups. Only once does he seem to have drawn a human portrait, a likeness of himself completed around his fiftieth year. In it he appears self-confident but unassuming, evidently content with his role as an artist and naturalist (figure 1).

John Abbot was born in London on 11 June 1751, the second son of John and Ann Abbot. As a child he developed a 'love for books', a 'peculiar liking for insects', and 'a taste for drawing'.² Abbot's father, a successful London attorney, encouraged his son's interests. He arranged for the engraver and drawing master, Jacob Bonneau, to instruct young John at the family's home. Bonneau's lessons stressed drawing and perspective rather than watercolour. However, Abbot's ten surviving watercolours completed in 1766 reveal his mastery of this medium. The following year he demonstrated his understanding of perspective in an etched vignette of a saddled and bridled work horse.³

Imitating the examples of earlier naturalists, young Abbot perfected a compositional approach for illustrating insects and spiders. With specimens as models, Abbot drew each as close to life size as possible and often included up to a dozen or more figures arranged in a geometric pattern. He sketched each specimen in graphite before applying clear colours. His careful sketching and meticulous attention to detail enabled Abbot to capture the correct textures and coloration of each species. He often illustrated the metamorphic stages of moths and butterflies together with appropriate food plants.

Abbot's personal library included Eleazar Albin's *Natural History of English Insects* (1720), Mark Catesby's *Natural History of Carolina, Florida and the Bahama Islands* (1731-43), and George Edwards's *Natural History of Uncommon Birds* (1743-51) and *Gleanings of Natural History* (1758-64). To purchase the latter, Abbot and his father visited Edwards, a renowned ornithologist, at his London home. Young Abbot presented Edwards with a selection of his drawings, and, in his words, Edwards 'praised them much & desired me by all means to continue drawing, saying no doubt I wou'd be a publisher hereafter of some work on Natural history'.⁴ Perhaps to encourage the aspiring naturalist artist, Edwards loaned Abbot a beetle from Jamaica. Abbot illustrated both dorsal and ventral sides of this specimen in a watercolour completed on 28 January 1769.⁵

Bonneau, like Edwards, commended Abbot's insect watercolours. Aware of his student's entomological interests, Bonneau introduced him to another insect collector, James Rice. Through Rice, Abbot met the influential Dru Drury whose enthusiasm for natural history further inspired Abbot's growing devotion to the field. A goldsmith and jeweller by trade, Drury avidly collected and studied insects, publishing his discoveries in *Illustrations of Natural*

History (1770-82). Drury showed Abbot his extensive insect collection and offered the young man some specimens to draw. With renewed excitement, Abbot continued raising butterflies and moths, increased his collecting expeditions into the English countryside, and began to purchase specimens from other countries such as Jamaica and Surinam. Later Abbot recalled that he 'began to have a respectable Collection' but 'craved more'.⁶ He continued to illustrate specimens in watercolour and took pains to identify each one in an accompanying note.

Meanwhile, even though Abbot's father encouraged his son's artistic and scientific interests, he selected a practical career for him in the law. An attorney in the Court of King's Bench, Plea Side, the elder Abbot in February 1769 arranged for John to clerk in his law office. However, natural history not 'Deeds, Conveyances & Wills' gripped young Abbot's attention.⁷ When not occupied with legal duties, he collected and illustrated specimens. In 1770 Abbot's budding reputation as an artist enabled him to exhibit two insect watercolours at the Society of Artists of Great Britain. His friendship with Henry Smeathman, 'a brother Flycatcher' who left London in 1771 to collect natural history specimens in Sierre Leone, Madagascar, and the West Indies, prompted Abbot to dream of a similar venture to North America. First he considered New Orleans, but Robert Beverley's *History and Present State of Virginia* (1705; 2nd ed. 1722) stirred his imagination with its glowing descriptions of that colony's natural environment. His thoughts 'ingrossed by Natural history', Abbot selected Virginia.⁸

Other English naturalists familiar with Abbot's talents sponsored his journey. The Royal Society of London and two private collectors, Thomas Martyn and Dru Drury, commissioned him to collect natural history specimens. Aboard Captain Thomas Woodford's *Royal Exchange*, Abbot sailed from the English port city of Deal in July 1773 and arrived at the mouth of the James River in Virginia on the sixteenth of September.⁹ Abbot brought from London the standard collecting equipment of nets and preserving materials, as well as art supplies and several important books on natural history, including *Directions for Bringing Over Seeds and Plants, from the East-Indies and Other Distant Countries, in a State of Vegetation* (1771). Abbot found this treatise most useful. He annotated the entomology section with lists of insects, preceding each with a numeral to form a tabulation of his collecting activities.¹⁰ In the weeks following his arrival, Abbot collected specimens representing 570 different insect species. He subsequently prepared a report on the geology of the region, collected additional insects, and raised a number of butterflies and moths from larvae. He continued his practice of recording pertinent

information about each species and illustrating specimens in watercolour (figure 2). In 1774-75 he sent three insect collections to London, but only one arrived safely. The other two were lost to storms in transit.¹¹

Discouraged by these losses and alarmed by the unrest in Virginia that preceded the American Revolution, Abbot fled to Georgia early in December 1775. He arrived the following February, five months before the signing of the Declaration of Independence. Abbot's search for a secure haven in Georgia, however, was futile. By 1779 the war had reached the Georgia backcountry, and skirmishes between American and British forces became commonplace. Years later, in an unfinished autobiography, Abbot reminisced that the period following his arrival in Georgia 'contains much more of Adventure, than the former part of my life, and continued through such bad & terrible time, that I often reflect, upon the goodness of providence in bringing me safely through them'.¹² Just what Abbot did during the years of conflict remains a mystery. Apparently, he remained true to his pacifist nature for he served neither in the Georgia militia nor in the Continental Line.

Abbot was married during the Revolutionary period, probably to Sarah (Warren?). Either the war made it difficult to register the marriage or the record was destroyed later in one of a series of courthouse fires. In 1778 or 9 the couple's only child, John Abbot, Jr, was born.¹³ Abbot continued his study of Georgia's native fauna and flora. At first, he taught school to supplement the income derived from the sale of natural history specimens and watercolours. In later years, income from his sales to collectors and museums, coupled with a probable inheritance, enabled Abbot to support his family while devoting himself to natural history studies.

Abbot concentrated his explorations in the Savannah River Valley of southeastern Georgia. Here he observed, collected, and sketched the arthropods that had fascinated him since childhood and broadened his studies to include birds. In the 1820s he began to prepare herbaria. Wherever his journeys took him, Abbot noted ecological changes affecting the plants and animals. In 1791, for example, he observed that the numerous ponds found in pine woods became 'shallow holes' each summer with 'a Multitude of small Cat Fish & other kinds & Tadpoles' providing 'a plentiful repast to the Aquatick Birds which then Visit us & breed here'. He further predicted that the birds would become much rarer with increased settlement. 'Indeed', he added, 'I think they already decrease as they [farmers] already drain & plant many of these ponds annually'.¹⁴

From Savannah, Georgia's principal port, Abbot received mail,

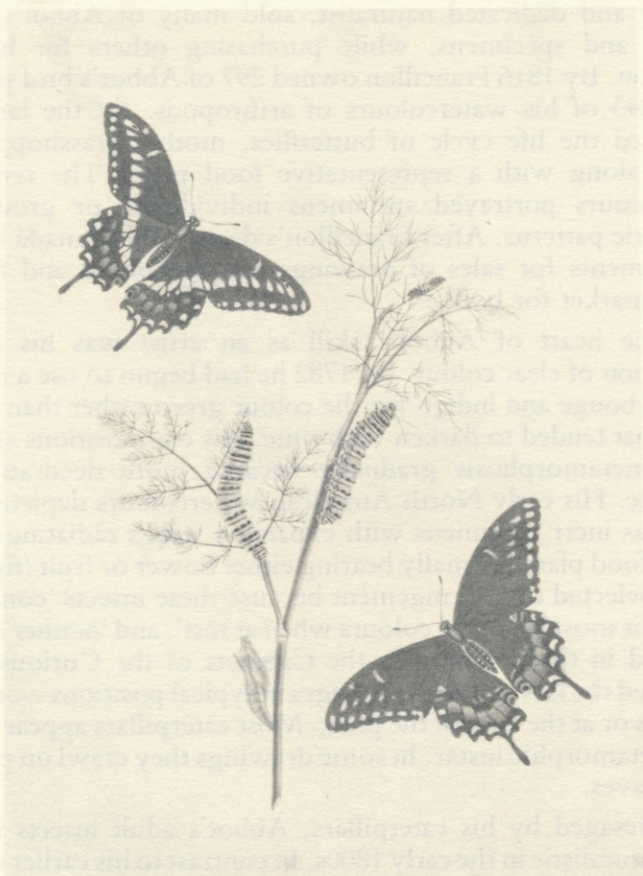


Figure 2: Black & yellow Swallow tailed Butterfly [ca.1774-75] watercolour and graphite on laid paper, 32.1 × 23.4 cm. Shows *Papilio polyxenes asterius* Stoll (Black Swallowtail) with its caterpillar (Parsley Worm) on *Foeniculum vulgare* Mill. (Fennel). The John Work Garrett Collection, Special Collections Division, Milton S. Eisenhower Library, The Johns Hopkins University.

obtained supplies, and shipped specimens and watercolours to collectors in Europe and the United States. His customers provided the cork-lined wooden boxes needed for shipping their orders. If watercolours were requested, Abbot packed these first under the cork in a false bottom for protection and to avoid customs duties. The remainder of the box he filled with specimens. Although the roads were 'very bad in Georgia', Abbot discovered that he could transport these boxes a hundred miles 'without a single insect being hurt or misplaced'. Damage occurred only if the box was 'opened by some Unskillful person in the Custom house'.¹⁵

For several decades, Abbot had his London agent John Francillon arrange his contacts with European naturalists. Francillon, a

jeweller and dedicated naturalist, sold many of Abbot's watercolours and specimens, while purchasing others for his own collection. By 1816 Francillon owned 297 of Abbot's bird portraits and 2,843 of his watercolours of arthropods. Of the latter 331 illustrated the life cycle of butterflies, moths, grasshoppers, or beetles along with a representative food plant. The remaining watercolours portrayed specimens individually or grouped in geometric patterns. After Francillon's death, Abbot made his own arrangements for sales of drawings and specimens and found a steady market for both.¹⁶

At the heart of Abbot's skill as an artist was his delicate application of clear colour. By 1782 he had begun to use a mixture of gum bouge and indigo for the colour green rather than the sap green that tended to darken with time. His compositions showing insect metamorphosis gradually became more decorative and elaborate. His early North American watercolours depicted adult insects as inert specimens with expanded wings radiating from a central food plant normally bearing either flower or fruit (figure 3). Abbot selected this arrangement because these insects 'commonly hide their most beautiful colours when at rest', and 'neither are they admitted in that position in the Cabinets of the Curious'.¹⁷ He portrayed the larval and pupal stages in typical positions—on leaves or stems or at the base of the plant. Most caterpillars appear in their final metamorphic instar. In some drawings they crawl on partially eaten leaves.

As presaged by his caterpillars, Abbot's adult insects became more naturalistic in the early 1800s. In contrast to his earlier reliance on specimen-like reproductions, his newer compositions illustrated the growing influence of the natural beauty he encountered in Georgia on his artistic consciousness. Abbot began, for example, to illustrate the underside of a butterfly by drawing the insect with folded, upright wings as it rested on the larval food plant, its body casting a delicate shadow across leaf or flower (figure 4).

In some watercolours, Abbot devoted more care to the representation of the insect than to its food plant. A meeting with the Savannah pharmacist and naturalist Augustus Gottlieb Oemler in 1805 resulted in significant improvements in the accuracy of Abbot's plant delineations. Oemler was amazed that Abbot was unschooled in the scientific study of natural history and was unaware of Carl Linnaeus's system of binomial nomenclature. After he had explained the Linnaean system to Abbot, Oemler noted that the naturalist corrected his practice of illustrating different 'numbers of stamens on the same flower'.¹⁸ Indeed, Abbot's best efforts gave equal attention to both creature and



Figure 3: Silver spotted Fritillary Butterfly [ca.1776-82] watercolour and graphite on laid paper, 32.4 × 23.8cm. Shows *Agraulis vanillae nigrrior* Michener with *Passiflora incarnata* L. (Maypops; Passion Flower). The John Work Garrett Collection, Special Collections Division, Milton S. Eisenhower Library, The Johns Hopkins University.



Figure 4: Large yellow spotted black Swallow tail Butterfly, *Equites Troes* [ca.1804] watercolour and graphite on wove paper, 30.4×23.8 cm. Shows *Papilio palamedes* Drury with *Magnolia virginiana* L. (Sweet Bay). Formerly John Francillon's personal collection, now British Museum (Natural History).

foliage, although his attention to botanical detail remained inconsistent throughout his career.

The idea of illustrating the metamorphosis of an insect with its food plant did not originate with John Abbot. Maria Sibylla Merian developed this approach in the seventeenth century. Before Merian, the naturalist Johannes Goedaert had illustrated life cycles of insects but he did not include food plants. Innovative as they were, Merian's compositions expressed an energised quality not found in nature. Others followed Merian's lead, including the English artist Eleazar Albin. Although Albin's insects and plants appeared more natural, he often relied on contrived geometric compositions, balancing insects in opposing positions at the corners or along the sides adjacent to the food plants. Abbot's contribution was his

ability to convey natural beauty without abandoning his concern for scientific accuracy.

To prepare watercolours of insect metamorphosis, Abbot collected eggs and caterpillars of butterflies and moths or larvae of beetles and grasshoppers. He raised these larvae to adulthood, recording the date of each stage as it occurred, and by the spring of 1813 knew the life history of around 350 different lepidoptera species.¹⁹ Studies of this type required extended periods of waiting. For on-going reference, Abbot prepared a master set of watercolours with descriptive notes which he constantly updated with new discoveries.²⁰ Abbot's reliance on a book of model watercolours and notes on the life cycle of an insect occasionally resulted in duplicate compositions. For the most part, however, compositions appear only once in the existing Abbot corpus.

By 1793 James Edward Smith, founder and president of the Linnean Society of London, had acquired a collection of 106 Abbot watercolours of lepidoptera illustrating discoveries since his arrival in America. Abbot's manuscript catalogue accompanied the drawings and described the first 104 in detail. Quite possibly Smith received them from Francillon, who acted as Abbot's agent throughout this period. In the 'Introductory Notes' of the manuscript catalogue, Abbot stated that he believed the collection was suitable for publication. If this was not feasible, he added, he would be content to have his name mentioned 'now & then' since 'we are all naturally fond . . . of recording and immortalizing our great Works'. He advised his prospective publisher to 'Prune and trim what you please of the following rude Notes' since they were not expressed 'in any scientific manner'.²¹

Smith's preparations for publication took approximately three years. He hired the London printmaker John Harris to prepare many of the etchings while he organised the text. In the preface to the volumes, Smith was careful to give Abbot credit for his role in the creation of the publication. He explained that Abbot was responsible for the descriptions of the habits of the different lepidoptera and the illustrations showing their metamorphoses together with the plants upon which they depended. His own role, Smith wrote, was simply to arrange and edit Abbot's manuscript so that it was suitable for publication. To distinguish Abbot's comments from his own, Smith placed each of his essays in a separate paragraph in a different typeface. He added that he alone was responsible for the classification and assignment of scientific names, which the untutored Abbot had completely neglected. In 1797 Smith completed his work on Abbot's manuscript and arranged for its publication in London as a two-volume work.

The Natural History of the Rarer Lepidopterous Insects of Georgia

with its 104 hand-coloured etchings and commentary in both English and French was the first major publication devoted to North American entomology. Smith dedicated it to an otherwise anonymous young friend, Maria Anne Johnes, who had impressed him with her knowledge of natural history. She received a copy of both volumes of the publication from the publisher, James Edwards. In her copies Abbot's original watercolours illustrated the text. The two unpublished drawings were also tipped into her copy of the second volume.

Unfortunately, the venture lost money for Edwards, Smith, and the other individuals involved in its financing. Thus in 1803 Edwards decided not to publish a third volume and declined Francillon's offer to use his personal collection of Abbot's watercolours and notes for the project at no charge.²² That later editions of the plates used in *The Natural History of the Rarer Lepidopterous Insects of Georgia* did appear is indicated by watermarks. Title pages and text, however, date from the 1797 publication suggesting that surplus copies were printed initially. Work began on reprinting the plates no earlier than 1817 and perhaps as late as 1827 or later. The engraved labels below the etchings of Abbot's watercolours vary from printing to printing, as do the figures illustrating the *Dark-Clouded Tussock Moth* (*Dasychira meridionalis memorata*) and the *Brown and White Tussock Moth* (*Dasychira leucophaea*) on plates 77 and 78. Following Abbot's instructions which accompanied his watercolours of these species, Smith switched the adult insects for these two plates. Thus the original published etchings illustrate the moths of each with the correct larvae, while later versions mistakenly depict larva of one species with adults of the other. Finally, the artist R. Martin who worked in London between 1826 and 1838 acquired the etched copper plates, engraved his logo (R. Martin. Book & Printseller, 47. Great Queen str: Lincolns Inn Fields) along the lower edge, and republished the hand-coloured etchings apparently without the text.

While friends published his work on the lepidopterous insects, Abbot turned his attention to Georgia birds. In 1791 he completed one hundred watercolour bird portraits which he sold through Francillon to Chetham's Library in Manchester, England. These are Abbot's earliest documented ornithological drawings. In 1805 and 1809 Abbot augmented this set with fifty-five watercolours of birds and eggs, likewise sold through Francillon. In addition, Francillon purchased 297 ornithological watercolours for his private collection. Thereafter, Abbot continued to collect and depict birds.²³

As was his custom with arthropods, Abbot used actual specimens as models for his ornithological watercolours. His meticulous



Figure 5: White Heron, 1791 watercolour and graphite on laid paper, numbered in graphite '76' in Abbot's hand to correspond to his entry in 'A Catalogue of Georgia Birds with Notes', 28.5 × 22.0cm. Shows *Casmerodius albus* (Linn.) (Great Egret). This and the watercolour in Figure 6 were among the 155 ornithological drawings Abbot sold to Chetham's Library in Manchester, England. Courtesy Museum of Fine Arts, Boston. Jessie H. Wilkinson Fund.



Figure 6: Red throated Huming Bird [sic]. *Troculis Colubris* [ca.1805-09] (detail) watercolour and graphite on paper, numbered in graphite '142' but not in Abbot's hand, to correspond to his entry in 'Notes on Birds continued', 28.4 × 22.1 cm. Shows *Archilochus colubris* (Linn.) (Ruby-throated Hummingbird) with *Anisostichus capreolata* (L.) Bureau (Cross-Vine). Courtesy Amon Carter Museum, Fort Worth, Texas.

application of clear colour enabled him to depict individual feathers while creating a realistic sense of plumage. His compositions generally followed the eighteenth-century convention of illustrating a monumental bird on a miniaturised tree stump or branch. At times he added an insect to the composition. In his early watercolours he treated both birds and landscape details much as George Edwards had done in his publications. Meeting Edwards while a young man must have deeply impressed Abbot, because he often used typical Edwards motifs, such as stylised flowers and grasses or barren trees with roots forming patterns in raised sections of soil. He also borrowed many bird poses and, at times, entire compositions rendered in reverse. In other watercolours, however,

Abbot created striking compositions of statuesque birds in naturalistic poses presiding over miniaturised landscapes often with recognisable plant species. For example, in his 1791 *White Heron* (figure 5) Abbot omitted the stylised vegetation typical of Edwards and included a bald cypress (*Taxodium distichum*) with millet (*Pennisetum glaucum*). As his work progressed, he continued to rely on firsthand observations of each species and less on Edwards's illustrations. Thus Abbot's slightly later watercolour, *Red-throated Huming Bird* [sic] (figure 6) depicts the only bird he ever portrayed on the wing. The female hummingbird hovers to sip nectar from the flowering cross-vine (*Anisostichus capreolata*).

As an artist illustrating Georgia birds, Abbot had his subject matter clearly defined. Through the years he continued to illustrate many of the same species as well as new discoveries. Not surprisingly, he tended to repeat poses with certain species, while experimenting with new stances for others. For example, later watercolours of the hummingbird followed the basic composition of the earlier watercolour while in contrast to the 1791 *White Heron*, an 1823 drawing showed it swallowing a fish. However, unlike his illustrations of insects, Abbot did not maintain a master set of bird watercolours. Closely related or duplicate drawings dating from approximately the same time suggest that Abbot preferred to complete two or more reproductions based on the same specimen before altering the composition. His series of watercolours portraying the northern mockingbird (*Mimus polyglottos*) demonstrates this because the distinctive white wing bands of this species vary among individual birds. Aware of this, Abbot carefully recorded the banding as it appeared on the specimen before him. Thus he completed the watercolours for Chetham's Library and for Francillon from the same specimen. In mockingbirds of a later date, he relied on different specimens.

In 1793 Abbot began a study of Georgia spiders and during the next five years completed 107 watercolours with a manuscript catalogue describing each figure. These notes contained an introductory essay in which Abbot suggested classifying spiders by the shape of their webs. In this system he divided the spiders into three categories: those with round or regular webs; those with irregular ones; and those with no webs. Such a classification scheme might have become classic, but Abbot never developed it further. Instead, he explained that he included these 'Divisions as a hint to the more skillful' and added that specimens classified in this manner would 'afford another rich Display of the Wonderful and Boundless Variety of Nature'.²⁴ Not even in the accompanying watercolours did Abbot attempt to arrange the spiders in accordance with his classification scheme. He followed the approach used by Eleazar

Albin in his *Natural History of Spiders and Other Curious Insects* (1736) and depicted a central spider surrounded by four others. Above individual figures he noted the number and arrangement of eyes. In 1821 Charles Athanase Walckenaer acquired this collection and used it to identify and describe the Georgia spiders included in his *Histoire Naturelle des Insectes: Aptères* (1837-47).

In 1800 Abbot completed an additional 137 spider watercolours which became part of Francillon's personal collection. Here as he had in the earlier series, Abbot proposed his classification scheme and described the nest building habits of a wasp he termed 'mud dauber' and its use of paralysed spiders as food for its larvae. Abbot commented that upon opening a mud dauber's nest filled with spiders, he witnessed 'a most curious and pleasing sight, to see such a large quantity of Spiders at one view of the rarest kinds and of the most beautifull colors'. He concluded with the observation that were it 'possible still to continue to preserve them in their beauty and freshness they would make a wonderfull addition to Natural History'.²⁵ Such observations naturally interested Adam White at the British Museum (Natural History), whose 1841 publication 'Descriptions of new or little known Arachnida' quoted Abbot on the subject.²⁶ Presumably at White's suggestion, Charles Darwin decided to include Abbot's observations on 'mud daubers' and spiders in his revised second edition of the *Journal of Researches into the Natural History and Geology of the Countries Visited during the Voyage of H.M.S. Beagle Round the World* (1845).

In Georgia Abbot's studies brought him in contact with other naturalists. He met Aloysius Enslen, botanical collector for Prince Maurice-Joseph of Liechtenstein, and he knew Robert Squibb, who assisted Thomas Walter with his *Flora Caroliniana* (1788). While collecting plants in Georgia in June 1803, the horticulturist John Lyon stopped to visit Abbot. Augustus Oemler not only provided instruction in botany, but also loaned Abbot arthropod specimens from his own extensive natural history collection. Abbot, in turn, prepared a collection of watercolours illustrating the life cycles of insects with food plants for his friend. As librarian of the Savannah Library Society, Oemler arranged the purchase of an additional series of Abbot insect and plant watercolours. Another of Abbot's friends, the botanist William Baldwin, examined the group of drawings for the Library in December 1811 and found them 'exquisitely beautiful and scientifically accurate'.²⁷ Stephen Elliott, the author of *A Sketch of the Botany of South Carolina and Georgia* (1821-24), also received a group of insect and food plant watercolours from Abbot. Elliott provided Abbot with a number of insect specimens collected in Georgia and South Carolina, and Abbot reciprocated with plant specimens.

In 1809 the ornithologist Alexander Wilson met Abbot while visiting in Savannah. On several collecting trips, Abbot shared his knowledge of Georgia birds with Wilson, supplying detailed information on such things as nesting habits and migratory patterns. Abbot also showed undescribed species to Wilson, who in turn introduced them to the scientific world in his multi-volume publication, *American Ornithology* (1808-14). After Wilson returned to Philadelphia, Abbot continued to supply specimens and comments on different birds. Following Wilson's death in 1813, Abbot sent data to George Ord, the Philadelphia naturalist who completed the last two volumes of *American Ornithology*. Abbot's information on the black-billed cuckoo (*Coccyzus erythrophthalmus*) and anhinga (*Anhinga anhinga*) included in *American Ornithology* prompted John James Audubon to quote Abbot's comments in his own publication.

European scientists also depended upon Abbot's specimens, watercolours, and written comments for their knowledge of Georgia species. For example, Johann Christian Fabricius of Denmark, Jacob Hübner of Augsburg, and Thomas Martyn of London published descriptions based on Abbot's insect specimens. Carl Illiger, the director of the Zoological Museum of Berlin University from 1810 to 1813, used Abbot's bird specimens to describe previously unclassified species as did the English ornithologist John Latham. Between 1814 and 1836 Abbot prepared watercolours and collected insects and birds for Heinrich Escher-Zollikofer, a Swiss merchant interested in natural history, and through his recommendation, the French ornithologist Frederic de Lafresnaye began to purchase bird specimens from Abbot in 1827.

Hoping to obtain 'a limited number of insect specimens' from John Abbot, William Swainson contacted Abbot's London agent John Francillon in July 1813.²⁸ Francillon offered him two boxes with approximately 1,800 of Abbot's specimens received that spring, but Swainson declined the purchase. Instead, three years later, he asked that Francillon request Abbot to prepare a collection composed of the male and female of each species with more rare insects than common ones. He proposed that a group of his 'Entomological friends in London' would inspect it to see whether a sufficient number of rare species was included. Francillon declined, explaining that he could not risk the specimens being returned to Abbot should Swainson or his friends 'disapprove of them'. He added, 'When I have (for many Years past) received Boxes from Mr. Abbot I always took them and have never been disappointed with His good Conduct, and whenever any were broke or damaged in the Journey from Liverpool to London the loss was mine but it

did not often happen'.²⁹ As Francillon suggested, Swainson wrote directly to Abbot and ordered not only a collection of insects but also a series of watercolours which he planned to publish as a continuation of *The Natural History of the Rarer Lepidopterous Insects of Georgia*. In 1818 Abbot sent him 104 drawings illustrating the life cycles of insects and food plants not included in the earlier publication.³⁰ Later Swainson abandoned his plans, and, instead, in his first volume of *Zoological Illustrations*, he included a simplified version of Abbot's *Great Sesia* (figure 7). Swainson named this insect *Thyreus abbottii* (currently known as *Sphecodina abbottii*)

to commemorate the exertions of Mr. Abbott (sic) well known as having furnished the materials for that beautiful work the *Lepidopterous Insects of Georgia* edited by Sir James Edward Smith. And from the unpublished drawings of this zealous collector, the larva and pupa have been figured. Mr. Abbott (sic) writes that it is a rare species in Georgia, and feeds on the grape. The female differs not in colour from the male, which is here represented.³¹

Only one other publication included hand-coloured etchings of Abbot's watercolours. Co-authored by the Frenchman Jean Alphonse Boisduval and the American John Eatton LeConte, *Histoire générale et iconographie des lépidoptères et des chenilles de l'Amérique septentrionale* was published in Paris between 1829 and 1837. Preparations for this volume began much earlier. In 1813 LeConte commissioned Abbot to draw the lepidoptera of Georgia. He specified that Abbot omit the food plant and illustrate only the caterpillar, pupae, and adult. If the male and female of a species differed at maturity, Abbot was to depict both.³² LeConte travelled to Paris in 1828, taking with him an extensive collection of North American insects and apparently a large number of Abbot's watercolours illustrating the metamorphic changes of insects. While there, he and Boisduval discussed plans for a book on North American lepidoptera to be written jointly.³³ In addition to the specially commissioned lepidoptera watercolours, Boisduval acquired an additional 201 Abbot illustrations of insect life cycles and food plants.³⁴ In all likelihood, these also came from LeConte. Drawing from both groups of Abbot watercolours along with others by LeConte, Paul Chrétien Romain Constant Duménil, and Émile Blanchard, work began on seventy-eight hand-coloured etchings for the publication. Duménil prepared the first thirty plates, and Borromée the remaining forty-eight. The volume appeared in twenty-six fascicles; a second volume on moths of North America was planned but never published.

Throughout his career as a naturalist artist, Abbot depended on others to publish his work. Thus, more than one thousand of his bird watercolours remained unpublished. From about the same number of drawings of the metamorphic stages of insects, less



Figure 7: Great Sesia [ca.1816-18] watercolour and graphite on wove paper, numbered '35' in graphite in Abbot's hand to correspond to his entry in 'Notes to the Drawings of Insects', with 'terrestrial' in graphite in the hand of William Swainson, 34.7 × 24.7cm. Shows *Sphecodina abbottii* (Swainson) with *Vitis rotundifolia* Michx. (Muscadine). Alexander Turnbull Library, Picture Coll., E272/35.

than two hundred were reproduced as published illustrations. Abbot never supervised the printing of these watercolours, but instead relied on others to publish them as they pleased. The hazards of this approach are evident when his original watercolours are compared to the hand-coloured etchings prepared by Duménil and Borromée or even the hand-coloured lithograph in Swainson's publication. Abbot's carefully wrought compositions lose their distinctiveness in the reproductions. Another example can be found in the intaglio print of excerpts from Abbot's watercolours of insects and plants. Prepared by William Raddon, this print appeared in the 1840 London periodical, the *Entomologist*.³⁵ Raddon lifted and rearranged Abbot's figures to form

a geometric composition totally unlike the originals. Indeed, only those etchings illustrating *The Natural History of the Rarer Lepidopterous Insects of Georgia* reflect Abbot's actual compositions, but even here exceptions exist as in the illustration of the *Brown and Yellow Skipper Butterfly* (*Wallengrenia otho*) with its fantasy landscape embellishing Abbot's watercolour.

Abbot spent his last years living in Bulloch County, Georgia, on land owned by William E. McElveen. Abbot's wife had died in 1817 and his son in 1826. In 1839 Abbot bequeathed all his possessions to McElveen.³⁶ Abbot died sometime after the 1840 census of Bulloch County was filed on October 27; the exact date of his death is not recorded. McElveen buried his friend in his family's cemetery. Not long afterward, Oemler went to see McElveen hoping to purchase Abbot's papers, watercolours, or colours, but nothing remained—the McElveen children 'had used up all'.³⁷

Much of Abbot's work, however, did survive. His exquisite images of Georgia's bird, insect, and plant life established Abbot as one of the premier naturalist artists of the nineteenth century. In his watercolours Abbot combined a talent for composition and design with the technical skill for capturing the textures of his subjects. While his bird portraits with their dominant figures imposed upon a miniaturised background never achieved the animation and vigour characteristic of John James Audubon, in his watercolours of insects and plants Abbot created fresh and elegant compositions unparalleled in natural history.

REFERENCES

I gratefully acknowledge the encouragement and assistance provided by Robert Enggass, Cecil L. Smith, and Nancy C. Coile at the University of Georgia; Joseph Ewan at Tulane University; Douglas C. Ferguson at the Systematic Entomology Laboratory, United States Department of Agriculture; A. P. Harvey at the British Museum (Natural History); George A. Rogers at Georgia Southern College; and my husband Michael E. Price, in preparing this article. Fellowships from the Samuel H. Kress Foundation, the English Speaking Union, and the University of Georgia have enabled me to pursue my research on John Abbot.

- 1 William Swainson, *Taxidermy, with the Biography of the Zoologists, and Notices of Their Works* (London, 1840), p.99; see Phil Parkinson, 'Natural History Drawings and Watercolours by John Abbot, "the Aurelian", Naturalist of Georgia, in the Alexander Turnbull Library', *Turnbull Library Record*, 11 (May 1978), 26-36, and his introduction to *John Abbot's Insects of Georgia*, fasc. 1 (Wellington, 1983), 8p.; A.T.L. Picture Coll., E 272.

- 2 All dates are cited according to the Gregorian Calendar. The primary source for information about Abbot through 1776 is his manuscript autobiography, 'Notes on my Life', Museum of Comparative Zoology Archives, Harvard University, Cambridge, MA. Although Abbot gave his birthday as 12 June 1751, it is recorded as 11 June 1751 in St George, Hanover Square, London, Register Book of Baptisms Beginning March 25, 1738, vol. 2.
- 3 All ten watercolours signed by Abbot and dated 1766 are included in the manuscript 'A Natural History of Insects', Houghton Library, Harvard. His etching is in the Department of Prints and Drawings, British Museum.
- 4 'Notes on my Life'.
- 5 'Natural History of Insects'.
- 6 'Notes on my Life'; and Abbot's 97 watercolours in the Library of the Carnegie Museum of Natural History, Pittsburgh, PA.
- 7 'Notes on my Life'. For record of the clerkship see Public Record Office, Register of Affidavits of Due Execution, 1749-84, Series I, No. 1880, IND 4568. The actual affidavit has not survived.
- 8 'Notes on my Life' mentions a history of Virginia that described the area in 'glowing Colours'. Of the available histories, only the first and second editions of Robert Beverley, *The History and Present State of Virginia, in Four Parts* (London, 1705, 1722) fit Abbot's description.
- 9 'Notes on my Life'; *Virginia Gazette*, 16 September 1773, p.2.
- 10 I am indebted to Professor Joseph Ewan for telling me of this annotated publication in the collection of the Academy of Natural Sciences, Philadelphia, PA.
- 11 British Museum (Natural History), Letterbook of Dru Drury, Drury to Abbot, 10 April 1774, 28 November 1774; 'Notes on my Life'.
- 12 'Notes on my Life'.
- 13 Linnean Society of London, William Swainson Correspondence, I, Abbot to Swainson, 1 May 1818, mentions the death of his wife in autumn 1817. The corresponding death of Sarah Abbot on 11 November 1817, suggests that Abbot's wife was named Sarah (Georgia Department of Archives and History, Atlanta, GA, Chatham County Department of Public Health, Vital Statistics Registrar, Death Register 1811-18, Drawer 188, Roll 34). Her maiden name may have been Warren since a Mr Warren is mentioned as the uncle of John Abbot, Jr (*Republican and Savannah Evening Ledger*, 10 March 1808, p.3). John Abbot, Jr, died in 1826 at the age of 47; therefore he was born in 1778 or 9 (Chatham County Health Department, Savannah, GA, Chatham County Death Records, 18 August 1826).
- 14 University of Georgia Libraries, Athens, GA, Abbot, 'A Catalogue of Georgia Birds with Notes'.
- 15 Cornell University Library, Ithaca, NY, Abbot to Heinrich Escher-Zollikofer, 18 April 1813, 14 April 1817, 20 September 1818.
- 16 British Library, Egerton MSS 1137-1138 (Francillon's personal collection of Abbot's bird watercolours); BM(NH), 'Drawings of the Insects of Georgia, in America' (his Abbot arthropod watercolours).
- 17 Linnean Society, James Edward Smith Correspondence, Abbot, 'A Natural History of the North American Insects'.
- 18 Harvard, MCZ Archives, Oemler to Thaddeus William Harris, 27 April 1834, typescript copy.
- 19 Cornell, Abbot to Escher-Zollikofer, 18 April 1813.
- 20 Harvard, Arnold Arboretum Library, Abbot to Stephen Elliott, 3 August 1817.

- 21 Abbot's original watercolours are now part of the John Work Garrett Collection, Johns Hopkins University, Baltimore, MD. His manuscript catalogue is part of the James Edward Smith Collection, Linnean Society of London.
- 22 BL, ADD. MSS 29533, Francillon to John Leigh Phillips, 13 January 1806.
- 23 *Ibid.*, Francillon-Phillips correspondence, 3 October 1792-26 December 1809. These Abbot watercolours purchased by Chetham's Library have been dispersed following a 1980 auction by Christie, Manson, & Woods International Inc., New York. Francillon's collection is BL, Egerton MSS 1137-1138.
- 24 Bibliothèque Centrale du Muséum National d'Histoire Naturelle, Paris, MSS 274, 841.
- 25 BM(NH), Abbot, 'Drawings of the Insects of Georgia, in America', vol. 14.
- 26 *Annals and Magazine of Natural History*, 7 (1841), 471-77 (pp.472-73).
- 27 *Reliquiae Baldwinianae*, compiled by William Darlington, facsimile of 1843 ed. (New York and London, 1969), p.56. Oemler's collection is at Houghton Library, Harvard.
- 28 Linnean Society, Swainson to Francillon, 20 July 1813.
- 29 Linnean Society, Francillon to Swainson, 6 October 1813, 15 April 1816.
- 30 Linnean Society, Abbot to Swainson, 20 December 1816-15 January 1820; see also note 1 above.
- 31 William Swainson, *Zoological Illustrations*, 2 vols., ser. 1 (London, 1820-21), I, text to pl. 60.
- 32 Cornell, Abbot to Escher-Zollikofer, 3 September 1813.
- 33 M. Auguste Sallé, 'Notice necrologique sur John L. LeConte', *Annales de la Société entomologique de France*, 3, ser. 6 (1883), 571-76 (p.571).
- 34 A collection of the commissioned Abbot watercolours, many of which were used to prepare the published etchings, is located in the University of South Carolina Library, Columbia, SC. The manuscript notes for the 201 illustrations of insects with plants are at Houghton Library, Harvard.
- 35 *The Entomologist*, 1 (1840-42), unnumbered plate.
- 36 Abbot's 4 June 1839 deed was recorded on 24 October 1839 (Bulloch County Courthouse, Statesboro, GA, Bulloch County Deed Book 5, p.292). In 1957 the Georgia Historical Society dedicated a memorial plaque honouring Abbot at the McElveen family cemetery (*Savannah Morning News*, 25 May 1957, pp.18, 12).
- 37 Harvard, MCZ Archives, Oemler to Harris, 14 March 1851.

The first fascicle of *John Abbot's Insects of Georgia*, comprising 6 plates with an introduction (see note 1 above), is available from the Alexander Turnbull Library, price \$50 the set, \$10 individual plates (25% discount to Friends), postage \$4. The second fascicle, of 10 plates, is to be published in 1985.—*Edit.*

A Turnbull photographic portrait gallery of eminent New Zealanders

As part of the programme for strengthening the Alexander Turnbull Library's collections of portraits of eminent New Zealanders the Library has commissioned Kenneth Quinn to photograph New Zealanders prominent in intellectual and cultural life.

The Library began to place particular emphasis on the acquisition of paintings, drawings and sculpture of prominent New Zealand writers, artists, and musicians in the mid-1970s and commissioned several artists to produce works for the portrait collections.* The subjects of the present series will likewise include writers, artists and musicians, together with actors, producers, teachers, publishers, critics, administrators, patrons, and others who have helped to develop our intellectual and cultural life. The object is to place on record how a certain group of people looked at a particular point in New Zealand history. It is anticipated that some 20 to 25 portraits will be completed each year.

The selection of people to be included in the Kenneth Quinn series will be made by the Chief Librarian with the assistance of a small informal advisory committee. Suggestions for inclusion in the series are welcomed.

Kenneth Quinn has been asked to produce one 400 × 500 mm print of each portrait for exhibition purposes, together with a smaller master copy for permanent preservation. The exhibition prints, together with the portraits in bronze and oils, will form part of a standing display in the new National Library building of portrait images of New Zealanders who have made a significant contribution to national life. This gallery can never be a complete record because of the lack of suitable portraits capable of withstanding long term display without damage, but an attempt will be made to make it as comprehensive as possible in the case of those who have had a special association with the Turnbull.

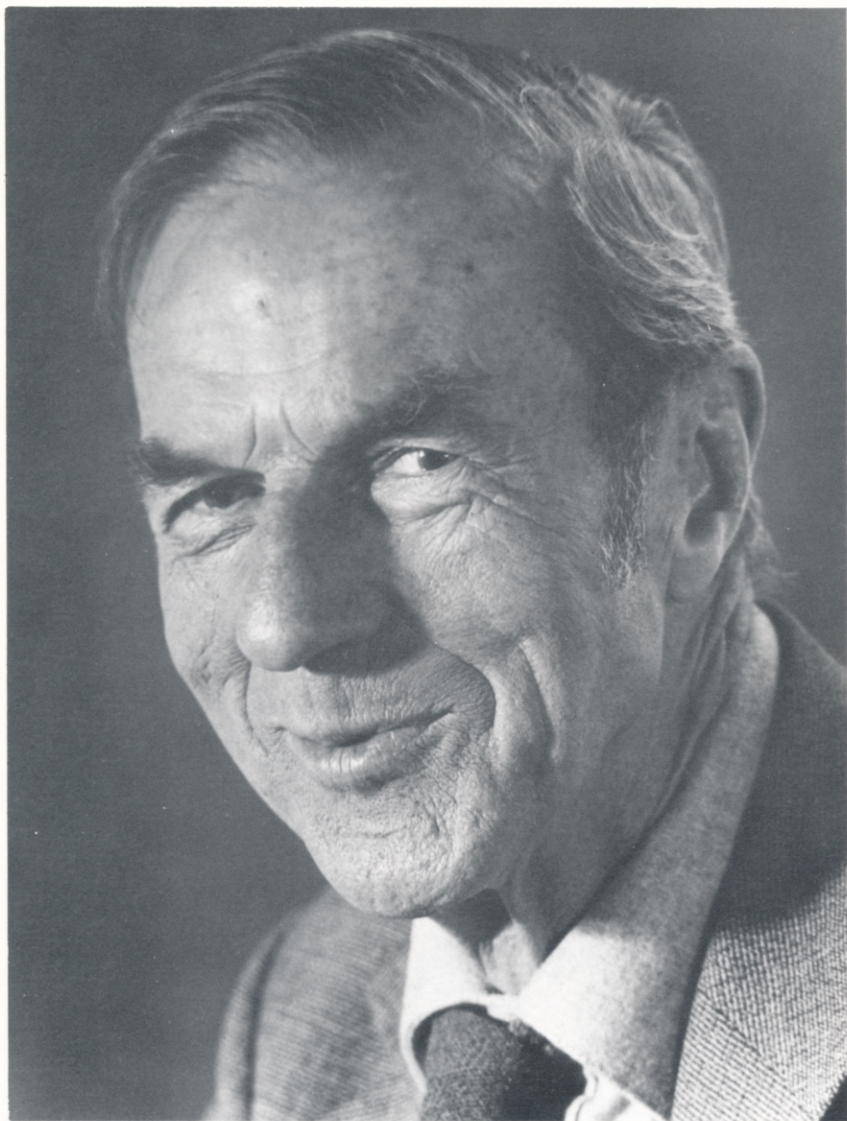
Kenneth Quinn, who was Professor of Classics at the University of Otago from 1965 until 1969, returned to New Zealand recently after fifteen years at the University of Toronto. He is the author of ten books, mainly on literary criticism, the most recent being *How Literature Works* (1982). From 1977 to 1983 he was engaged on a commission to photograph the entire academic staff of University College, Toronto, for the College archives. This project, which produced 125 portraits over a period of six years, has been taken as a model for the present series, three portraits from which are reproduced here.

* Described by Moira Long, *Turnbull Library Record*, 16 (May 1983), 38-44.



Evelyn Page (May 1984)

Painter. Foundation member of The Group, Christchurch; retrospective exhibitions National Art Gallery 1970, New Zealand Academy of Fine Arts 1982; represented in the public collections of the National Art Gallery, Auckland City Art Gallery, Robert McDougall Art Gallery, Dunedin Public Art Gallery, Sarjeant Gallery, Dowse Art Museum, Alexander Turnbull Library.



Ormond Wilson, CMG (April 1984)

Farmer, writer, member of Parliament, cultural administrator. Chairman, New Zealand Historic Places Trust; chairman, Board of Trustees, National Art Gallery and Museum, and chairman, National Art Gallery Council.



Sir Guy Powles, KBE, CMG, ED (June 1984)

Lawyer, soldier, diplomat. New Zealand's first Ombudsman, then Chief Ombudsman; Race Relations Conciliator; writer and commentator on international affairs, administrative law and race relations.

New Zealand music registered for copyright 1879-1900

ELIZABETH F. NICHOL

For over one hundred years New Zealand law has required copies of published material to be deposited at the General Assembly Library. The resultant collection is an invaluable record of New Zealand's imprint, and through it a record of changes and developments in the country's cultural identity. Early published material is one of our strongest remaining links to the period following European settlement, and through it we can observe various developments in artistic style, method and subject as well as a growing sense of national identity and confidence.

As in many countries, New Zealand's legal deposit requirements are associated with copyright protection. While not a prerequisite for copyright protection, present legal deposit legislation is part of the Copyright Act 1962, amended 1971. Similarly the first legal deposit provisions were included in the Fine Arts Copyright Act 1877 Amendment Act, 1879. The Act was passed to broaden the provisions of the Fine Arts Copyright Act 1877 which enabled copyright for paintings, drawings, engravings, photographs and ornamental designs. The 1879 Act widened the scope to include dramatic works, where 'dramatic work' was defined (section 2) as 'every tragedy, comedy, play, opera, farce or other scenic, musical or dramatic entertainment'.

The amending Bill was introduced to the House of Representatives by the Hon. John Sheehan, Minister of Justice, and passed through both Houses with little discussion. Hansard records only one speech, given when introducing the Bill for its second reading:

Mr Sheehan, in moving the second reading of this Bill, might state that at present, in this colony, if a man stole another's money or goods, he could be sent to prison, but there was no punishment for the man who stole another's brains. The Bill only proposed to give dramatic authors in the colony the same protection which they had at Home, and to prevent the products of their brains being stolen, or used by other persons without payment.¹

However, there was an amendment made by the Legislative Assembly that was to have great importance. Added to the Bill was the provision that a copy of each dramatic work registered under

the Act should be deposited at the General Assembly Library. Registration was not, however, compulsory on publication but linked only to copyright protection—those works registered must therefore be seen only as a random selection rather than a comprehensive collection of the published material of the time.

Applications for copyright were recorded in a Register of Copyrights held by the Justice Department. Also recorded was the name and address of the proprietor of copyright (usually but not always the author) and a description of the work. Each item was allocated a unique register number. This Register is now a vital source of information, as few of the published works contain the date of publication, and information about the authors is often scarce. The Register not only contains valuable information but in many cases also still contains a file copy of the registered work. This applies not only to musical items but to articles as diverse as plays, photographs and sample labels. Originally located in the Wellington Post Office, the Register was moved to the Patent Office where it remained until 1959 when the Copyright Office was closed and the records handed to National Archives, where it is part of the Justice Department archive.²

It is to the music registered for copyright that this survey has been restricted. So far, there has been little work carried out on the history of the establishment and development of a music publishing industry in New Zealand, or on the place of music in a wider social history of New Zealand. Popular music has always been a vivid reflection of a society and its study reveals not only the state of musical tastes of a period but also gives an indication of the concerns and interests prevailing at any particular time. The General Assembly Library has several volumes of popular music bound together under the general title 'Copyright Music' or 'Songs'. These volumes contain twenty-nine items published in New Zealand between 1879 and 1900 inclusive. Inspection of the Register brought to light a further twenty-three items still in existence. It is quite possible that these are the only remaining copies of a number of the items.

As mentioned earlier, the Register was first held at the Wellington Post Office. Unfortunately, a fire in April 1887 destroyed all registers and therefore all copies of works deposited to that date. Policing of the deposit requirements of the Act appears to have been more than haphazard and there are only two works published prior to 1887 held in the General Assembly Library volumes—Ellard's *Swing On, Old Pendulum* published in 1880 being the earliest with a register number of 53. The new Register started at the arbitrary number of 501 and the first two items listed in the Register of Dramatic Copyright are both songs. An indication of

the small number of works ever registered is that after four years only twenty items appear.

The music itself consists chiefly of popular songs varying in subject from the patriotic through romantic to sporting. There are also a number of piano solos but instrumental writing is limited to obligatory accompaniments. On the whole the music is not technically of a very high level—it is however immensely illustrative in its portrayal of society of the time and at its best provides clear examples of the parlour-room entertainment that was so important. The period up to 1901 includes the Boer War and a number of fiercely patriotic songs are included stressing the link of New Zealand to Britain and the Empire. What may now make us intolerant of the colonial sentiment does not in any way detract from its relevance to those for whom it was written. Similarly the naiveté or effusive content which now easily attracts ridicule should be considered in context. There can be no denying that they are not great works but none-the-less they are some of the material from which New Zealand's musical identity is formed.

The titles of the works give a good indication of their styles. Thus we have *Our Bykes and We*, *Brave Old Pioneers*, the *Huia Waltz* and the *Maori Haka Rondoletto* to name but a few. *Our Bykes and We* (music by C. Algar, words by A. Booth) would appear to be a typical parlour song written by two middle-class women for their own enjoyment. The words now seem almost a caricature of Victoriana. The piano accompaniment is simple and predictable and the final verse leads into a four-part chorus—presumably so that all those gathered around the piano could join in.

Our little bykes are trim and neat;
Their tyres are firm and strong,
Their lamps send forth a brilliant light,
Their bells ring fast and long;
Then onward speed our tireless steed
(Nor rest nor feed takes he)
O'er hill and dale, o'er flat and plain;
A merry band are we.

CHORUS:

Are we not all fairies,
Speeding swift on wing
Through the air so gaily
Brightly thus we sing!

A second example, *Brave Old Pioneers* is quite a different work, being a serious tribute to the pioneers of New Zealand. The composer, George Garry of New Plymouth, seems to have been involved in music as a commercial enterprise as he sold the

copyright of each of the items registered to another individual. While still lacking much originality his music is of a higher standard showing a wider technical knowledge than many.

As well as providing valuable insight into the musical standards of the country, this music is also an important source of information on the establishment and growth of the music publishing and printing trade. A few publishing companies are prominent, namely, Charles Begg and Company, the Dresden Pianoforte and Agency Company, and McKee and Company; the Lyttelton Times Co. and A. D. Willis of Wanganui appear most often as printers. There is much work still to be done identifying and recording the work of these early promoters of music in New Zealand.

The following list attempts to give a clear description of each of the works held at either the General Assembly Library (GAL) or at the National Archives Centre, Lower Hutt (NARC). Only works by those living in New Zealand and published in New Zealand are listed—thus the various editions of Gilbert and Sullivan printed and registered for copyright in New Zealand have been excluded. The information is from either the work itself or the copyright application form. While primarily descriptive some comments from the title page have been included (in inverted commas) where they add further information on the performance or identification of the pieces.

* * *

ALGAR, CLARA

Our bykes and we. A bicycle song. Words by Alison A. Booth, music by Clara Algar. McKee & Co. Music Printers, W'tn N.Z.

5p. of music; song with piano accompaniment.

Registered September 1898 (No. 581); Clara Algar—Wellington; Alison Booth—164 Hereford St, Christchurch.

Copy: GAL, NARC

BARTH, ARTHUR J.

Marcia in F for the pianoforte by Arthur J. Barth. Op. 10. Chas. Begg & Co., Dunedin. Payton & Corrigan, Printers.

5p. of music; piano only.

'Copyright: Price 4/-.' Initialled by composer.

Registered March 1892 (No. 526).

Copy: NARC

BENJAMIN, HENRY

Heel and toe (Valse refrain). Words by Gilbert Rock, music by Henry Benjamin. Published by the Dresden Pianoforte and Agency Co., 29 & 31 Princes St, Dunedin, N.Z. Thomas George & Sons, Dunedin.

2p. of music; song with piano accompaniment.

'Copyright: Price 7/- net.'

Registered July 1888 (No. 507); H. Benjamin—Dunedin.

Copy: NARC

Royalties grand march. As played by the Engineers Band at the Royalties Bazaar, Nov. 23rd 1887. Composed by Henry Benjamin, conductor of the Engineers Band. Published by Thos. George & Sons, Dunedin.

3p. of music; piano only.

'Copyright: Price 2/6.'

Registered March 1888 (No. 505).

Copy: NARC

CATO, T. ANSON

One flag, one speech, one empire. Patriotic song composed and set to music by the Rev. T. Anson Cato, for the peace demonstration, and dedicated to His Excellency (Earl Ranfurly) the Governor of New Zealand. Caxton Printing Company, General Printers & Lithographers. Manse Street, Dunedin.

3p. of music; song with pianoforte accompaniment.

'Copyright.' Signed by the composer.

Registered August 1900 (No. 628); Thomas Anson Cato—The Vicarage, Wairoa.

Copies: GAL, NARC

COUPLAND, HARRIET

Mulga town. Words from Will H. Ogilvie's 'Fair Girls and Gray Horses' published by Sydney Bulletin Co. Ltd. Music by Harriet Coupland. Printed by Lyttelton Times Co. Limited, Christchurch, New Zealand.

5p. of music; song with piano accompaniment (no words printed).

'Copyright: Price 4/-'; 'Dedicated to Miss Jessie Ramsay and sung by her with great success in Pollard's Opera Company.'

Registered November 1900 (No. 631); Harriet Coupland—16 Inglis Building, Christchurch.

Copies: GAL, NARC

DUNCAN, ELIZABETH EMMA

Sons of Zealandia. Song. Written and composed by Mrs David Duncan, Blackwater, Grey Valley. Published by Kerr, Arnott & Co. Limited.

3p. of music; song with piano accompaniment.

Registered October 1900 (No. 629); Mrs David Duncan = Elizabeth Emma Duncan.

Copies: GAL, NARC

ELLARD, FREDERICK

Swing on, old pendulum. Music by Frederick Ellard. Published solely by the proprietors George R. West & Co., Princes St, Dunedin, N.Z. Daily Times Steam Litho.

4p. of music; song with piano accompaniment.

'The only correct and copyright edition: Price 3/-'; 'As sung by H. G. Gooch Esq: Associate R.A.M. (Professor of music and singing, Auckland) with immense success everywhere in the renowned Carandini Company.'

Registered June 1880 (No. 53).

Copy: GAL

FORREST, HUGH

Adelene valse. By H. Forrest. Published by A. E. Cousins, Grey St. Wellington. Turnbull, Hickson & Palmer, Printers.

10p. of music; piano only.

'Copyright: Price 2/- nett.'

Registered July 1897 (No. 574); Hugh Forrest—90 Taranaki St, Wellington.

Copy: NARC

GARDINER, FREDERICK WILLIAM

The favourite Berlin polka. By F. W. Gardiner. McKee & Gamble, Music Printers, Wellington, N.Z.

4p. of music; piano only.

'Copyright: Price 2/- nett.'

Registered May 1897 (No. 573); Frederick William Gardiner—65 Sydney St, Wellington.

Copy: NARC

GARRY, GEORGE

The brave old pioneers (patriotic song). Written by Arthur B. R. Fookes. Music Geo. Garry, New Plymouth, N.Z. Arthur B. R. Fookes, Courtney Street. Payton & Corrigan Print, Dunedin.

7p. of music; song with piano accompaniment.

'Author's copyright: All rights reserved: Price 2/- net'; 'May be sung in public without fee or license'; 'Dedicated by permission to His Excellency the Earl of Glasgow, GCMG—Governor of New Zealand'.

Registered November 1893 (No. 557); G. Garry sold rights to A. Fookes.

Copies: GAL, NARC

At last. Song with violin obligato. Words by Edith Grace Levy, music by Geo. Garry. Published by J. H. Kingsley, New Plymouth. W. A. King Litho. New Plymouth.

4p. of music; song with piano accompaniment and violin obligato.

'All rights reserved: Price two shillings nett.'

Registered February 1893 (No. 556); Rights sold to J. H. Kingsley; manuscript copy also.

Copy: NARC

The song of football. Music by Geo. Garry, words by E. M. Dell. Printed and published by Joseph Hooker, Printer & Lithographer, New Plymouth.

4p. of music; song with piano accompaniment.

'All rights reserved: Price 2/- nett'; 'Dedicated to the New Zealand Rugby Union'.

Registered September 1899 (No. 596); Rights sold to Edgar Michael Dell.

Copy: NARC

GLEESON, HORACE

Speak to me speak. Written and composed by Horace Gleeson of the Pollard Opera Company. Caxton Printing Company, Manse St, Dunedin.

5p. of music; song with piano accompaniment.

'Copyright: Price 2/- nett'; 'Dedicated to Mr Tom Pollard'; 'Sung with great success by Mr Chas. Carter in the "Belle of New York".'

Registered September 1899 (No. 598); Horace Gleeson—Pollards Opera Coy. Christchurch.

Copy: GAL

HAWKER, SYDNEY

Young New Zealand's national song. Words and music written and composed by Sydney Hawker. Dunedin: the Dresden Piano Manufacturing & Agency Co., 29 & 31 Princes St. Wellington: Lambton Quay & Brandon St. Caxton Co. Litho. Dunedin.

4p. of music; song with piano accompaniment.

'Copyright: Price 4/-.'

Registered September 1897 (No. 572); Sydney Hawker—New Brighton Beach, Christchurch.

Copy: GAL

HILL, GEORGE ALEXANDER

Rosemary. Written and composed by Alec Hill. Wellington and Dunedin. The Dresden Piano Co. McKee & Co. Wn N.Z.

4p. of music; song with piano accompaniment.

'Copyright: Price 2/- nett.'

Registered November 1899 (No. 601); George Alexander Hill—Wellington.

Copies: GAL, NARC

HODDER, WILLIAM REGINALD

Forwards on! Song. Written by J. B. W., N.Z. Composed by Reg Hodder, Richmond, Nelson, N.Z.

7p. of music; song with accompaniment.

Registered September 1892 (No. 555); William Reginald Hodder—Stanley Brook, Nelson.

Copy: NARC

HULBERT, J. B.

God bless our trade unions. Song and chorus, written & composed by J. B. Hulbert. (Sydney) Nicholson & Co. (Melbourne) Nicholson & Co. S. George Lith. Dunedin.

4p. of music; song with piano accompaniment.

'Copyright. England & Colonies: Price 4/-'; 'Dedicated to the Trade Unions of Australias and sung with immense success by Frank Norton'; 'Words & Music 8/- per 100 copies, to be obtained at "Globe" Office, Dunedin'; 'This song may be sung in public without fee or license' (p.1).

Registered October 1890 (No. 515); J. B. Hulbert—Tuam St, Linwood, Christchurch.

Copy: NARC

JAMES, SYDNEY ROBERT

The Huia Waltz. Composed, and dedicated by special permission, to His Excellency the Earl of Onslow, KCMG, Governor of New Zealand, by A. Mateur, Auckland, N.Z. H. Brett, Printer, Star Office, Shortland & Fort Streets. 1891. Star Steam Printing Works, Auckland.

8p. of music; piano only.

'Copyright: Price 2/6 net'.

Registered April 1891 (No. 519); A. Mateur = Sydney Robert James, Albert St, Auckland; John Thomas Comrie, proprietor of copyright.

Copies: GAL, NARC

JONES, FREDERICK WILLIAM

Barn dance. Pour piano par Frederick W. Jones. Bock & Co., imp. 2nd edition.

4p. of music; piano only.

'Copyright: Price 2/- net'; 'Performed with greatest success at all principal balls';

'Just published: "Barn Door Waltz".'

Registered January 1891 (No. 518); Frederick William Jones—Home St, Wellington.

Copy: NARC

JUPP, WILLIAM

Tui waltz for the pianoforte composed by William Jupp, New Zealand. Bock & Co. Lith. Wellington.

12p. of music; piano only.

'Copyright registered: Price 2/6 nett'; 'The third figure of this Waltz is suitable for Waltz cotillons.'

Registered September 1891 (No. 522); William Jupp—Wood Turnery Works, 132 Willis St, Wellington.

Copy: NARC

KEHOE, PERCY

Boys, rally round the Union Jack. (Music, Percy Kehoe). Words C. De. C. Williams. Alex. Ferguson, Printer & Lithographer, Wellington.

1 sheet (1p.); vocal line and words only.

'Prompted by the enrolment of N.Z. contingents for the Transvaal'; 'These inspiring verses are set to a stirring military march composed by Mr Percy Kehoe, Musical Director Bland Holt's clever Dramatic Company. Will be introduced by Mr James Williams, the renowned basso-profundo of London Concert Rooms, now of the ever-popular Steele-Payne Bellringers, and played by the Garrison Band. Sheet music arrives in a few days.'

Registered January 1900 (No. 602).

Copy: NARC

KEY, HARRY

When de stars begin to shine. Coon song. Words & music by Harry Key. A. Eady & Co. 112, Queen Street, Auckland N.Z. Wilson & Horton, Letterpress and Lithographic printers, Herald works, Auckland.

4p. of music; song with piano accompaniment.

'All rights reserved: 2/- nett'; 'As sung with great success by Miss Gertie Campion of the Pollard Opera Co.'

Registered August 1900 (No. 627); Harry Key = Harry Fountain, Vermont House, Vincent St, Auckland

Copy: NARC

KING, FRANCIS ARTHUR

Huia Schottische by Francis A. King, Wellington, N.Z. Te Aro Music Warehouse, 53, Manners Street. Lithographed at Evening Press Office, Wellington.

4p. of music; piano only.

'Copyright: Price 2/- Nett.'; 'Suitable for the barn dance.'

Registered May 1891 (No. 520)

Copy: NARC

LIGHT, HAROLD EDWIN

Matai waltz. Composed by Harold E. Light, organist All Saints' Church, Nelson, New Zealand. Bond, Finney & Co., Printers, Waimea Street.

8p. of music; piano only.

'Price, two shillings nett.'

Registered July 1899 (No. 592); Harold Edwin Light—Waimea Rd, Nelson.

Copies: GAL, NARC

MCGLASHAN, JOHN

The lad that comes at E'en. With violin or cello obligato ad lib. Words and music by John McGlashan, author of 'Ken ye the Glen', 'The Banner of Scotland' etc. McKee & Co. Music Printers, Wellington, N.Z.

5p. of music; song with piano accompaniment, violin and cello obligatos.

'Copyright: Price 2/- Nett.'

Registered July 1898 (No. 578); John McGlashan—No. 6 Wellington Terrace, Wellington.

Copies: GAL, NARC

New Zealand anthem. Words by William Allan of Dundee. Music by John McGlashan, Wellington. Bock & Cousins, Wellington, N.Z. 1887.

2p. of music; 4 part song and piano accompaniment.

'Copyright: Price two shillings'; 'Dedicated by permission to Lt. General Sir William Francis Drummond Jervois KCMG, CB Governor of New Zealand by the Caledonian Society of Wellington'; 'Full orchestral parts may be obtained on application to the composer.'

Registered July 1887 (No. 502).

Copy: NARC

MCLEAN, ALICE

The old flag. Music by Mrs Donald McLean Mus. Bac.

3p. of music; vocal line with piano accompaniment.

Registered April 1900 (No. 606); Alice McLean—Kinraid, Tinwald, Ashburton; words by Vincent Pyke and not copyright.

Copies: GAL, NARC

MCRAE, WILLIAM

Oh! never again. Words by Norman Cunningham. Music by William McRae.

3p. of music; song with piano accompaniment.

'This song may be sung in public without fee or licence except at music halls & theatres.'

Registered March 1898 (No. 576); William McRae—St Albans, Christchurch.

Copy: GAL

MANNING, J. KATTERNS

Colonial patriots. Song in honour of the contingents who so willingly left New Zealand, Canada, and Australia to help England in South Africa 1899-1900. Written by W. R. Taylor, M. A. Music composed by J. Katterns Manning. A. D. Willis, Litho. Wanganui, N.Z.

2p. of music; song with piano accompaniment.

'Copyright: Price 2/- (Nett)'; 'Dedicated by permission to His Excellency Lord Ranfurly Governor of the Colony of New Zealand.'

Registered May 1900 (No. 618); Copyright held by W. R. Taylor, Wanganui.

Copies: GAL, NARC

MORISON, JANE

Maori haka rondoletto for the piano. By J. Morison. A. D. Willis Lith. Wanganui.

5p. of music; piano only.

'Copyright: 2/- nett.'

Registered August 1896 (No. 571); Jane Morison—59 Wellington Terrace, Wellington.

Copy: NARC

The Wellington Washington Post dance, by J. Morison. McKee & Co. Music Printers, Wellington, N.Z.

2p. of music; piano only.

'Copyright: Price 1/- Nett.'

Registered April 1898 (No. 577).

Copies: GAL, NARC

NEWBOULD, WALTER MATTHEW

Goal!!! Waltz. Composed for the Hawkes Bay Rugby Football Union by W. M. Newbould, Napier, N.Z. Sept 25th/90.

6p. of music; piano only.

Registered December 1890 (No. 517); Walter Matthew Newbould—Coote Road, Napier.

Copy: NARC

Good luck to our Rough Riders. Words and music composed by W. Newbould.

2p. of music; song with piano accompaniment.

Registered March 1900 (No. 605).

Copy: NARC

Omaranui march. Composed by W. Newbould.

2p. of music; vocal line and piano accompaniment.

'Dedicated to the Napier detachment of the 3rd contingent.'

Registered February 1900 (No. 605); reissued with words as 'Good Luck to our Rough Riders'.

Copy: NARC

PEARSON, ARTHUR

Ilma waltz. Composed by Arthur Pearson. Printed by the Brett Printing and Publishing Co. Ltd, Auckland, N.Z.

4p. of music; piano only.

'All rights reserved: Price 2/- nett.'

Registered May 1900 (No. 619); Arthur Pearson—Kingsland, Auckland; MS copy also at NARC.

Copies: GAL, NARC

PFEIFER, J. E.

Thusnelda waltz. Composed by J. E. Pfeifer, (Receiver of a first-class award at the New Zealand and South Seas Exhibition for musical compositions). Published by the Dresden Piano Manufacturing and Agency Company. Lambton Quay Wellington. Evening Press Litho., Wellington.

6p. of music; piano only.

'Copyright: Price 4/-.'

Registered 1891 (No. 523); Johann Egidius Pfeifer—North Avenue, Wellington.

Copy: NARC

RICHMOND, MARY ELIZABETH

Our old tattered flag. Words & music by M. E. Richmond. Wellington. McKee & Co.

3p. of music; song with piano accompaniment.

Registered July 1900 (No. 622); Mary Elizabeth Richmond—Brougham Street, Wellington.

Copies: GAL, NARC

ROBERTSON, J.

The Scottish emigrant. Song. Words and music by J. and M. Robertson. Dunedin. Chas. Begg & Co., 21 Princes St.

5p. of music; song with piano accompaniment.

'All rights reserved: Copyright: Price 2/- nett'; '“Tired Mother”, by the same composers, may be had from all musicsellers.'

Registered January 1892 (No. 525); J. and M. Robertson—Herald Office, Timaru; MS copy also at NARC.

Copies: GAL, NARC

Tired mother. Song. Words and music by J. and M. Robertson. Dunedin. Chas. Begg & Co., 21 Princes Street. Payton & Corrigan, Printers, 106 George St, Dunedin.

5p. of music; song with piano accompaniment.

'All rights reserved: Price 2/- nett.'; '“The Scottish Emigrant” by the same composers may be had from all musicsellers.'

Registered January 1892 (No. 524); MS copy also at NARC.

Copies: GAL, NARC

ROSSITER, HARRY

Onslow valse by Harry Rossiter. The Dresden Pianoforte Manufacturing & Agency Co., 27 Princes St, Dunedin. J. A. X. Riedle Manager, J. Wilkie & Co. Lith. Dunedin.

8p. of music; piano only.

'Copyright: Price = 4/-'; 'Dedicated by kind permission to the Countess of Onslow.'

Registered June 1890 (No. 511); Harry Rossiter—27 George St, Dunedin.

Copy: NARC

SEARS, FREDERICK

To the Countess of Glasgow, *The Four Homes*, is dedicated by Sears & Bowman. Published by Frederick Sears. Island Bay Wellington.

8p. of music; song with piano accompaniment.

'Copyright 1895 by F. W. Sears & J. W. Bowman, N.Z.'; 'All rights reserved: Price 2/- nett.'

Registered Jan. 1895 (No. 562).

Copies: GAL, NARC

SPILLER, WILLIAM HENRY

New barn dance, by W. H. Spiller. Neumeyer Piano Depot, Lambton Quay, Wellington. N.Z. Bock & Co. Lith. Wellington.

4p. of music; piano only.

'Entered at Stationers Hall: Price 2/- nett.'; 'Also by same composer, Tennis Dance, Fedora Mazurka, Arawa Polka, USS Polka.'

Registered August 1892 (No. 554); William Henry Spiller—Boulcott St, Wellington.

Copy: NARC

Tennis dance. By W. H. Spiller. Neumeyer Piano Depot. Lambton Quay, Wellington, N.Z. Bock & Co. Lith., Wellington.

4p. of music; piano only.

'Entered at Stationers Hall: Price 2/- nett.:'; 'A new dance for the ballroom with instructions how to dance it'; 'Also by same composer USS Polka, New Barn Dance, Fedora Mazurka'.

Registered July 1892 (No. 553).

Copy: NARC

SQUIRE, WOODLEY

Come away. Song. By Woodley Squire. Printed & published by A. D. Willis, Wanganui.

3p. of music; song with piano accompaniment.

'Price 2/-.'

Registered June 1884 (number destroyed).

Copy: GAL

UARDA

Erin's right. A song from Maoriland. Words by Tuarangi, music by Uarda. A. Eady & Co. 112 Queen St, Auckland.

4p. of music; song with piano accompaniment.

'Author's property: Price 2s net.'

Registered August 1900 (No. 625); corrected copy also at NARC; Tuarangi = Henry Nicholas Quick, Parawai, Thames; Uarda = Florence Emeline Clara Swindley, Parawai, Thames.

Copies: GAL, NARC

WATKINS, LAURENCE F.

For their Queen and Union Jack. Words by W. E. Grantham, music by Laurence F. Watkins. Published by the Dresden Piano Co. Wellington N.Z. A. Ferguson Litho. Wellington.

4p. of music; song with piano accompaniment.

'Price 2/-'; '(Written as a welcome home to the troops from South Africa).'

Registered December 1900 (No. 630).

Copies: GAL, NARC

WHITE, ALLAN

Boys of the Southern Cross. Music by Allan White. The South Cross Soldiers' Song by C. Clarke-Irons, Freeman of the City of London, Member of the Livery of the Worshipful Company of Haberdashers. Christchurch, N.Z., H. J. Davis, 182, Cashel Street. Printed at the office of the 'Lyttelton Times' Co. Ltd, Gloucester St, Christchurch, N.Z.

3p. of music; song with piano accompaniment.

'Author's copyright: Price 2/- nett.:'; 'May be sung without fee or license'.

Registered February 1900 (No. 604).

Copies: GAL, NARC

WHITELEY, WILLIAM EUGENE

Sons of the colonies ('England in danger'). Patriotic song. Words & music by W. E. Whiteley. Published by Chas. Begg & Co. Ltd, Dunedin, Timaru & Wellington. Caxton Printing Company, music lithographers, Manse St, Dunedin.

6p. of music; song with piano accompaniment.

'Copyright: Price 2/- nett.:'; 'Dedicated to Britains brave colonial troops.'

Registered February 1900 (No. 603); William Eugene Whiteley—Hastings.

Copies: GAL, NARC

ZIMMER, JOHN JEROME

I love thee for aye. Song. Adapted from the Italian stanza 'Mio Ben Ricordati'. Music by John J. Zimmer. Mills, Dick & Co. Dunedin.

5p. of music; song with piano accompaniment.

'Copyright: Price 4/-.'

Registered March 1896 (No. 570); John Jerome Zimmer—Professor of Music, Invercargill.

Copies: GAL, NARC

REFERENCES

- 1 N.Z. Parliament, *Parliamentary Debates*, v.32 (23 Sept-13 Oct 1879) 625-626.
- 2 National Archives Record Centre, Lower Hutt, Justice Copyright PC 13/1, 13/4. I am grateful to Mr Clive Sowry, film historian, who traced the Register's history and location, for passing on this information.

New Zealand Supporters The National Trust for Scotland

The National Trust for Scotland is seeking assistance in New Zealand for its work in protecting and maintaining the Scots heritage. You are invited to become a member of the New Zealand Supporters and to contribute to the Trust's Culloden International Appeal.

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Over the Mocketap: explorations old and new

MARIAN MINSON

For a number of years the Turnbull Library has been carrying out a programme of systematically photographing all New Zealand material in its collection of paintings, drawings and prints. The growing file of photographic prints not only protects the originals from use, but allows works which may be scattered in different parts of the collection to be conveniently brought together for initial reference work, comparison, or selection for further investigation. In addition, it has meant that the curators have had the opportunity to study some of the more obscure parts of the collection, and to reassess earlier cataloguing, much of which is inadequate for the demands of a fully developed research collection.

In the course of labelling some recently taken photographs of a box of small drawings, I had occasion to look closely at a group of seven undated ink and pencil sketches by an unknown artist showing the Nelson and Marlborough Sounds area, and was struck by the possibility that they could be the work of Charles Heaphy. The handwritten titles were like his hand in some respects, the rendering of people had stylistic similarities, and the manner in which the sketches were numbered was reminiscent of the way Heaphy numbered the material he prepared for the New Zealand Company. Since Heaphy's work is a major feature of the collection, this was an exciting possibility and made a thorough investigation worthwhile.

The original catalogue cards supplied no clues to the provenance, but their very age suggested that the sketches might have been in Alexander Turnbull's own collection, possibly amongst the New Zealand Company material he purchased in London in 1915. The fact that Heaphy was resident in Motueka and in Nelson in the 1840s and was known to have undertaken several exploratory journeys in the area added credence to the theory.

The sketches themselves were all titled in some detail, so that their locations, at least, were specified. They were numbered 1 to 8, apparently in a chronological sequence, but sketch number 2 was missing. The numbering and titles showed that the drawings recorded a journey from the hills above Nelson eastward across heavily bushed ranges to the Pelorus River, on to the Kaituna River

and back again. Two showed a pair of European travellers, with broad-brimmed hats, walking sticks, bundles of provisions and guns, suggesting that the artist had at least two European companions, unless he was depicting himself with one other person. From the first sketch it could be inferred that the artist was a



Figure 1 (Sketch No. 1): View of the Mocketap shewing the route up the range pencil & ink 17.4 × 25.9cm. Picture Coll. A108/7

surveyor (again pointing to Heaphy) since its title read ‘View of the Mocketap shewing the route up the range. A. The track at present. B. More accesible [sic] for a road. C. The Peak of the Mocketap’¹ (see Figure 1). Sketch number 4 contained a tenuous clue towards date of execution, since its title was ‘View of the Entrance to the Kituna Valley. A. Mawkepawa.² B. Kituna Flat dry at low water—Bearing South. C. Anchorage of the Pelorus (Figure 2). H.M.S. *Pelorus* had explored the Sound, anchoring at this point in September 1838, so the drawing must have been done after that, yet it seemed unlikely that this detail would remain worthy of note many years later. In addition, the style of dress of the two men, the totally uninhabited terrain and the suggestion of yet-to-be-formed roads indicated that the sketches belonged to the early years of European settlement.

Most of the evidence now seemed to point to Heaphy as the artist, yet some doubt still remained. Although he was resident in the area within the time the drawings were likely to have been executed, there was no record of his travelling across this particular route. His other early journeys were fully documented by the newspaper, the *Nelson Examiner*, and *New Zealand Chronicle*.

Heaphy was by no means the only surveyor working for the New Zealand Company; the handwriting similarities could be explained away as standard surveyors' script of the period; stylistically, there were infelicities in the depiction of people and vegetation that seemed unlike Heaphy, and the cross-hatching did not follow his normal pattern.

One problem that required further investigation was the artist's use of three geographical names that were no longer extant. For cataloguing purposes it was necessary to locate these points as precisely as possible and to provide cross-references. The standard gazetteers contained no references to the three names in question—'Bishop's Range', 'Difficulty Point' and 'Bottle Point'. The Reading Room in the Library's Reference Section holds two handwritten card indexes to geographical names, including obsolete names. One is Johannes Andersen's index, the other A. W. Reed's notes on which he based his *Place Names of New Zealand*, published in 1975. Neither listed Bishop's Range. But Reed's index supplied a breakthrough with the other two names. Under Bottle Point Reed had recorded '(J. C. Drake, Bishop & Watts 10 January 1844) "Walked down to the plain & ascended a low fernhill which I called Bottle Point"', and under Difficulty Point noted '(Drake Bishop & Watts 10 January 1844) "Pushing through a wood, round the face of a very high and steep hill, from which I took a sketch of the Pelorus Valley. Called this Difficulty Point"'. Suddenly, here

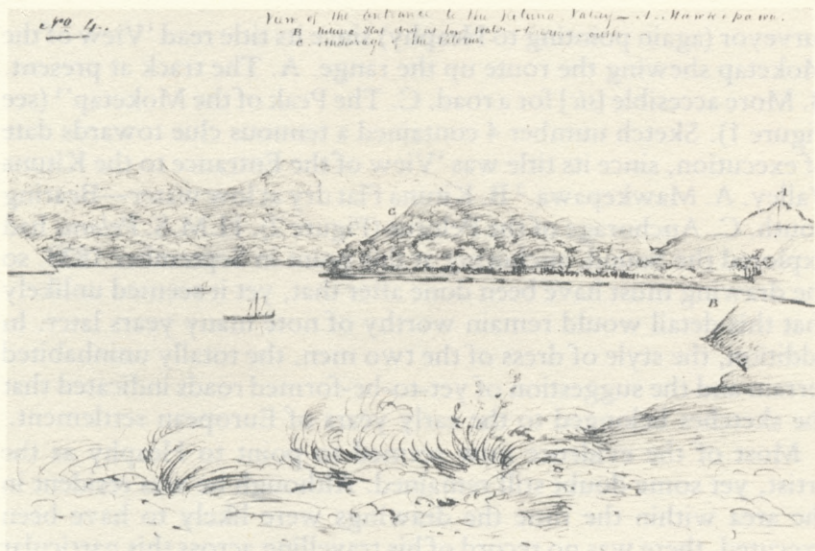


Figure 2 (Sketch No. 4): View of the Entrance to the Kituna Valley pencil & ink 17.4 × 25.9cm. Picture Coll. A108/10

were three Europeans in the right place, at the right time and one of them even 'took a sketch'! From Reed's information, it was impossible to tell which of the three had been the artist, but it began to look as though Heaphy might have to forgo the claim.

A check of the Library's biographical indexes under 'Drake', revealed a James Charles Drake, arriving in Nelson as a survey cadet for the New Zealand Company, a reference from a newly indexed work in the Manuscripts Collection, C. A. Lawn's *The Pioneer Land Surveyors of New Zealand*. This volume, completed in 1977, had no entry for Bishop, but was extremely helpful on the subject of both Drake and Watts, indicating that Drake 'was active in the search for a practicable route for a road from Nelson to the Wairau Valley across the intervening mountain ranges and . . . discovered the Maungatapu Saddle over which a road was subsequently built'.³ Charles Fowell Willetts Watts was an assistant surveyor to the New Zealand Company 'sent out from England in 1841 . . . to lay out the Nelson settlement . . . In 1844, in association with J. C. Drake and W. Bishop, he explored the Pelorus district in an endeavour to find a practicable route for a road from Nelson to the Wairau Plains.'⁴ Lawn adds that Drake had made an earlier foray into the area with a surveyor named Samuel Parkinson and some Maori guides, in November 1843.

With names and dates as a guide it was now possible to turn to the major published history of the Nelson area, *Nelson; a History of Early Settlement* by Ruth M. Allan.⁵ Although she gave but sparse details of the 1844 trip, the author listed the sequence of explorations of the area, revealed that W. Bishop was William Bishop of the Maitai Valley in Nelson, and, above all, provided a major shortcut by giving precise references to the *Nelson Examiner* articles from which she had gleaned her material.

The *Nelson Examiner* for 18 November 1843 supplied most of a column titled 'Notes of a Journey to the Head of the Pelorus by Messrs Parkinson and Drake'. This journey took three days there and back to Nelson, from 7 to 9 November 1843, and did not quite tally with our sketches, although it clearly covered much the same route. It was a disappointingly brief account. However, the *Examiner* for 27 January 1844 contained a very full account of Drake's second trip, this time signed 'James Charles Drake', and titled 'Expedition to the Wairau through the Pelorus Valley'.⁶ Drake must have kept a detailed journal, for he gave a lengthy description of the trip, making it clear that this was undeniably the journey recorded in the group of sketches, that it took place between 10 and 19 January 1844, and that he was the artist.

It was now possible to date each sketch to the very day it was taken. For example: 'January 11—Fine morning. After drying our

blankets, &c., commenced the ascent of the Mocketap . . . Took a sketch of the range, the peak of the hill bearing E.S.E. and the Maitai Valley N.W. by W.' (Figure 1). Or, 'January 13. . . Crossed a river running from the southward and continued our course N.N.E. about a mile through high fern. Here we saw a pole on the opposite side of the river, said to have been placed there by the captain of the Pelorus' (Figure 2). And, further on, 'January 15. Leaving our blankets, &c. we walked down to the plain and ascended a low fern hill, which I called Bottle Point. Took a sketch of the entrance to the Kaituna Valley, looking N.W. from the Wairau, White Bluff bearing E., distant about twenty miles, and the north end of the grove of trees E. by N., distant seven miles. After fixing a bottle on a pole to mark the extent of our journey, we returned to our last night's sleeping place, and continued our journey homewards. . . ' (Sketch number 6, Figure 3).

Drake appears to have done his sketches in pencil on the journey and to have gone over all but two in ink later, probably after his return to Nelson and before handing his work in to his employers, the New Zealand Company. His titles are all ink over pencil but the numbers are ink only, apparently in his hand, and must have been added as an afterthought. Indeed, he appears to have suffered a memory lapse, since the view that he has placed third in the sequence does not quite tally with the newspaper report. Sketch number 3 is called 'View of the Pelorus from "Difficulty Point" looking towards "Mocketap" bearing W.S.W. (distant hills being covered)'. This corresponds precisely with the second-to-last sketch Drake says he did near the end of the journey on 16 January 1844: 'Kept on our old track as far as Kaituna Point, when we were obliged by the state of the tide to alter our route, pushing through the wood round the face of a very high and steep hill from which I took a sketch of the Pelorus Valley. Called this Difficulty Point'. An earlier sketch of the Pelorus Valley was done, but it should look out to sea, not W.S.W. towards distant hills. In the afternoon of 11 January, Drake says, 'After an hour and a half's scrambling, we reached our old spot on the ridge of the Mocketap, from which there is a view of the Pelorus Valley, Blind Bay, &c . . . After a hasty sketch, continued our course winding down the hill . . . '. Since this is the second sketch Drake mentions, and since number 2 is missing, we can postulate that the missing sketch bears the title 'View of the Pelorus Valley, Blind Bay, etc.'⁷

Further information about the artist is sparse. He was a survey cadet for the New Zealand Company and arrived in Nelson on 1 February 1842, aboard the *Fifeshire*, as a New Zealand Company cabin passenger 'aged 21' according to the ship's passenger list, giving a birth date of 1819 or 1820. He is known to have walked to



Figure 3 (Sketch No. 6): From 'Bottle Point'. 'Kituna Valley from the Wairau' pencil & ink 17.3 × 25.8cm. Picture Coll. A108/12

the mouth of the Pelorus River with others from the head of Queen Charlotte Sound in March 1843,⁸ hence his familiarity with the spot where H.M.S. *Pelorus* had anchored. His explorations across the hills from the Maitai Valley in November 1843 and January 1844, discussed above, were part of a series of attempts by the New Zealand Company to assail the hinterland of Nelson in the hope of finding a more direct route between Nelson and the head of the Pelorus Sound and on to the Wairau Valley. As the *Examiner* had expressed it, in an earlier article, 'The grand desideratum now, therefore, is the discovery of a practicable communication between Nelson and the head of the Pelorus; an object which probably merely requires a little investigation to be proved readily attainable'.⁹ As Drake's explorations resulted subsequently in the building of a road over part of the route he had discovered, his trip had more than passing significance.

Frederick Tuckett, Principal Surveyor to the New Zealand Company, had been Drake's employer in Nelson, and in April 1844 Drake joined other New Zealand Company employees under Tuckett, who moved to Otago to decide on the future site of Dunedin. Between 1844 and 1847 Drake surveyed large tracts of land in and around Dunedin in preparation for the Otago Settlement. By 1851 he was in the Wellington area and in January 1863 was a member of the Canterbury Provincial Survey staff, preceding the opening up of the West Coast. These slight details of

his later life conclude with the enigmatic observation that 'Years afterwards Mr Drake was drowned in one of the streams between Collingwood and Takaka'.¹⁰

Artistically it cannot be claimed that Drake's drawings are remarkable. Like most surveyors in the pre-photography era he would have been trained to record his observations in the field in a sketchbook or, in this case, probably on a block of cream wove paper, since the sheets are all the same size and show no signs of having been disbound from a sketchbook. Furthermore, the paper size is 174 × 259 mm—slightly larger than most sketchbooks. His work is that of a competent amateur, with a sound grasp of perspective, and a concern for making a faithful record, giving these drawings an historical rather than aesthetic significance.

* * *

As a postscript, this account began with Charles Heaphy and will end with him.

One of Drake's travelling companions depicted in these drawings was William Bishop. Bishop was about Drake's age and had arrived in Nelson two months after him, on 10 April 1842, as a New Zealand Company cabin passenger on board the *London*. By 1844 he owned land in the Maitai Valley and had probably completed building his house there, so it is quite possible that the exploring party left from his home in the early hours of 10 January 1844. This charming house is depicted in a watercolour by Heaphy (Figure 4), handed down in the family to Bishop's grand-daughter, Miss Helen Nicholls of Waipukurau. By an odd coincidence, on the same day that it was discovered that William Bishop was one of the travellers shown in J. C. Drake's drawings, Miss Nicholls wrote to the Library offering to donate her watercolour of her grandparents in the garden of their home in the Maitai Valley, along with a second work by Heaphy, a portrait of her grandmother, Anna Bishop (née Fife). The offer was accepted with delight and the watercolours have now become a valued addition to the Library's major collection of Heaphy's work.

Figure 4 (opposite) *Charles Heaphy* [The home of Mr & Mrs William Bishop, Maitai Valley. 1844?] (detail) watercolour 17.3 × 25.8cm. Picture Coll. A144/11

REFERENCES

- 1 'Moketap' was the early European version of 'Maungatapu'.
- 2 'Mawkepawa' is correctly 'Mahakipawa'.
- 3 C. A. Lawn, *The Pioneer Land Surveyors of New Zealand*, p.79 (qMS LAW, ATL).
- 4 Ibid., p.286.
- 5 Ruth M. Allan, *Nelson; a History of Early Settlement* (Wellington, 1965).
- 6 *Nelson Examiner, and New Zealand Chronicle*, 27 January 1844, 393.
- 7 I am indebted to Mr Tony Ralls for this observation.
- 8 Allan, op. cit., p.405.
- 9 *Nelson Examiner*, 25 March 1843, 222.
- 10 A. D. Dobson, *Reminiscences of Arthur Dudley Dobson* (Auckland, 1930), p.57.



The 'Louis-Napoleon' La Pérouse

J. DUNMORE

The Turnbull Library's copy of the *Voyage de La Pérouse autour du monde*, edited by Milet-Mureau and published by the Imprimerie de la République in 1797, 4 volumes and atlas, bears on the flyleaf of the first volume the words:

Au Colonel Bouffet de Montauban, souvenir d'amitié,
Louis Napoléon '48

and, in a different handwriting, 'Londres, 15 août'.* In September 1848 Prince Louis-Napoleon Bonaparte left London for France to take up a seat in Parliament, and eventually to become President, and in 1851 Emperor as Napoleon III.

François Hypolitte Bouffet (the Mountauban is a later addition) had joined the army in 1806 at the age of thirteen. From the 23rd Infantry regiment, he transferred to the cavalry, was a sub-lieutenant at the age of fifteen, and went to Italy with General de Beauharnais. Wounded, he was well enough to fight at Wagram and join the Grand Army on its march into, and its retreat from, Russia. He was now a lieutenant-major. He distinguished himself at the Battle of Dresden in August 1813 and was given the Legion of Honour; but a rash pursuit of the fleeing Austrians led to the defeat of Kulm, and to his being taken prisoner.

The Austrians sent him to Milan, to recuperate from his wounds; he was repatriated in September 1814 as an officer on half-pay. As soon as he learnt of the Emperor's return from Elba, he dashed to join him at Grenoble, went with him to Paris, and then on to Waterloo. With the second restoration of the Bourbons, officers with his record were subjected to petty persecutions, forcing him to resign his commission in 1816 and emigrate to Belgium and soon after to the Americas. In 1819 he emerged as the colonel of a regiment of lancers in Colombia. In due course, the French authorities were to recognise his rank; but in 1823, back in Europe with enough money to live on, he was still in exile, residing in the Rhineland. The fall of Charles X in 1830 enabled him to return to Paris, as 'deputy for the French residents of Belgium and the

*This unusual dedication was noticed while the author was comparing the text of the MS of the La Pérouse Journals with the later printed account.

Rhineland'. The new king, Louis-Philippe, briefly appointed him brigadier-general of the so-called 'Division des Volontaires de Paris', a middle-class militia that was soon disbanded. For a while, Bouffet earned his living as a theatre manager, but in 1833 the death of Napoleon I's only son passed the Bonapartist mantle on to Louis-Napoleon. Bouffet soon threw his lot in with the new pretender, moved to London and became, with Persigny (later Napoleon III's Minister of the Interior, and Ambassador to London) one of his two aides-de-camp.

He travelled with Louis-Napoleon to Germany, to Switzerland, and throughout Britain. They plotted together the landing at Boulogne, a pale copy of Napoleon I's landing from Elba; it was a dismal failure: Louis-Napoleon was sent to the fortress at Ham, Persigny got twenty years, Bouffet got five. Released in 1845, he went to London, still acting as the Prince's agent and welcoming him the following year after his escape from Ham. The next two years were spent in endless political intrigues, in the knowledge that the reign of Louis-Philippe could not last much longer.

Bouffet did not return to France with Louis-Napoleon. A fortnight before the latter sailed from London, he gave his old friend his *Voyage de La Pérouse* as a parting gift. It came from his personal collection (the Turnbull copy bears his coat of arms). We can assume that Bouffet, now in his fifties, worn by campaigns and adventures, had no future in the new life he had helped to create for the Prince; but Louis-Napoleon would have selected from his collection a book which he considered of particular value as a gift for a trusted follower and friend; something he had read and reread, and which both prized.

I have found no record of the place or date of Bouffet's death. The fact that Alexander Turnbull bought the book relatively early in his career as collector (the accession number is 612) suggests that Bouffet remained in England and that his possessions were sold locally, eventually reaching the dealer from whom Turnbull purchased it.

Research Notes

Douglas Lilburn's address to the first Cambridge Summer School of Music in 1946 has been published by the Endowment Trust in association with the New Zealand Composers' Foundation under the title *A Search for Tradition*. The text was edited by J. M. Thomson, who also contributed an introduction, from the original manuscript in the Lilburn papers in the Library.

The Endowment Trust has agreed to a grant of \$10,000 over three years to support the publication by the Auckland University Press of the Sir Apirana Ngata-Sir Peter Buck letters, edited by Professor Keith Sorrenson of the University of Auckland. The bulk of the original letters is held by the Turnbull. The first volume is to be issued in 1985.

The publication of John Boulton's *Journal of a Rambler*, edited from the original manuscript in the Turnbull by Mrs June Starke, is to be undertaken by Oxford University Press with the aid of a subsidy of \$4,000 from the Endowment Trust. Publication is planned for early 1985.

Douglas Lilburn has established a charitable trust, the Lilburn Trust, to be administered by the Board of the Turnbull Library Endowment Trust with the guidance of an advisory committee. The Trust is established to foster and promote New Zealand music, for the general advancement of music and the preservation of musical archives, and in support of the interests of the Alexander Turnbull Library. Income from the Trust will not be available for distribution until 1985.

In recognition of Douglas Lilburn's contributions to the establishment and development of the Archive of New Zealand Music he was made, on the tenth anniversary of the founding of the Archive in 1974, its Honorary Curator. This is the first honorary curatorship created by the Library.

Research grants have been made from the Research Endowment fund to John Caselberg of Dunedin for research in the Library for his book on R. A. K. Mason; to Joan Schwartz, Photo Archivist, Public Archives of Canada, for work on the Beere collection of photographs; and to Professor Jacob Gruber to supplement his Fulbright grant.

The Chief Librarian has been appointed by the Victoria University Council to the Advisory Board of the Stout Research Centre for the Study of New Zealand Society, History and Culture.

Mrs Patricia Larby, Librarian of the Institute for Commonwealth Studies of the University of London, visited the Library in May and conducted an informal seminar for an invited audience of academics and librarians on recent developments in Australian and New Zealand studies in Britain.

Notes on Manuscript Accessions

A SELECTIVE LIST OF ACQUISITIONS, JULY 1983 TO MARCH 1984

Acquisitions of manuscripts are listed selectively in the *Turnbull Library Record* to alert scholars to newly acquired material judged to be of research value. For items marked 'Access subject to sorting' or 'Restricted' the Library would welcome notification that access will be sought, preferably with an indication of a likely date. This will help the staff in establishing priorities for sorting collections. The following list updates the Notes in the *Record* for May 1984. Material produced by the Pacific Manuscripts Bureau and the Australian Joint Copying Project is not listed except for items copied under the latter's Miscellaneous series. New accessions for the Archive of New Zealand Music are listed in *Crescendo*, the bulletin of the International Association of Music Libraries (New Zealand Branch).

ADKIN, GEORGE LESLIE, 1888-1964. *Additional papers, ca.1904-1961*. 10 cm. DONATION: J. Neill, Hamilton.

Notes by Adkin about photographs taken by him between 1904 and 1948, distribution of his own publications, and accounts of trips in both islands, ca. 1914-1918 and 1954-1961.

AITKEN, ROBERT FINLAY. *Papers relating to Eric Stanley Graham, 1941*. 1 cm. DONATION.

Dr Aitken helped to perform the post mortems on Graham and the six men he shot near Koiterangi in October 1941. The papers are related to the post mortems with two newspaper extracts about the hunt for Graham and the subsequent inquests.

ANDERSON, JOHN. *Diary of a Passage from Glasgow to Otago, 1864*. 1v. DONATION: Mrs Barbara Higgins, Wanganui.

Holograph diary by John Anderson, a tinker and steerage passenger in the *City of Dunedin*, 26 June-25 September 1864.

ASHCROFT, WILLIAM. *Papers, 1931-1981*. 17 items. DONATION.

Papers primarily concerned with the Hawkes Bay earthquake of 1931; also some later papers about beekeeping in New Zealand.

BARRER, NINA, 1879-1965. *Family papers, ca.1895-1981*. 2.4 m. DONATION: Ms J. Barrer, Christchurch.

Papers of Nina, her husband Guy, their son Bryan and his wife Margaret. The collection includes papers of T. W. Downes, the Mulgan family and information on Arthur's Pass and the Marlborough Sounds.

Restricted.

BAXTER, JAMES KEIR, 1926-1972. *Song of Peter Abelard and Song of Heloise, 1951*. 5 items. DONATION: Mr R.C. Gilbert, Eastbourne.

Autographed copies of both poems, pencil draft of *Song of Peter Abelard*, letter from Baxter to Ray Gilbert, 30 August 1951; and a letter from Gilbert which sets out the circumstances of the poems.

BENSEMANN, LEO. *Inward letters, ca.1934-1970*. 59 items. DONATION.

Letters from friends and colleagues associated with Caxton Press: Brasch, Glover, D'Arcy Cresswell, Ernest Currie, A. R. D. Fairburn, and Johannes Andersen.

BRANDON, SIDNEY GRIFFITHS. *Papers, 1851-1870*. 7 items. DONATION: Mr L. V. James, Dannevirke.

Primarily a diary kept by Brandon between 1853 and 1855 during which time he travelled from Plymouth to the Bendigo gold diggings and then to Wellington; also includes some other papers.

BRYCE, RUTH STANDISH, b.1918. *A Patchwork of People: the story of our family: the Standishes of New Zealand and some diaries and letters of Colin Gilray, 1983*. 174l. DONATION: Mrs R. Standish Bryce, Victoria.

Family history of the descendants and forebears of the Gilray, Standish and Brown families in Australia and New Zealand.

CASAS-CORDERO ODDO, JUDITH. *Research paper, 1984*. 28l. DONATION: I. Landon-Lane, N.Z. Embassy, Chile.

Notes on whaling and the whaling industry on the coasts of Chile, 1825-1840.

CHRISTIAN FESTIVALS COMMITTEE. *History, 1953-1979*. 1v. DONATION: Lt.-Col. V. E. Blincoe, Heretaunga.

History of the Committee from its beginning as the Catholic Youth Movement in 1953 to its demise in 1979.

COMMITTEE ON VIETNAM. *Further records, 1967-1976*. 3cm. DONATION: Mrs R. Bailey, Wellington.

Rules of the Wellington Committee on Vietnam, Chairman's Annual reports, Financial records, and papers relating to Peace, Power and Politics in Asia Conference held in Wellington, April 1968.

COOK, LANA. *Diaries, 1930-1961*. 12v. DONATION: Mrs E. M. Tiller, Trentham. Mrs Cook lived at Raumatī Beach. Her diaries cover the years 1930, 1950-53, 1959, and 1960-61, and are of a domestic nature.

COTTERELL, THOMAS WARRINER. *Notebooks, 1856-1879*. 3v. DONATION: Mr L. Canton, Motueka.

Commonplace books including notes on surveying in the Nelson area, calculations, addresses, miscellaneous notes and sketches. Includes diary account of travel in Wanganui and the Manawatu, 1879.

DAKIN, JAMES CAMPBELL, b.1908. *The Background of Working Class Pioneers, 1983*. 25l. DONATION.

Subtitle: *An exploration of the social and educational background of the earliest emigrants of the British Isles to the central district of N.Z., 1839-1843*.

DE LA MARE, FREDERICK ARCHIBALD, 1877-1960. *Papers, ca.1926-1954*. 60cm. DONATION: Dr P. de la Mare, Auckland.

Papers include correspondence relating to the Howard League for Penal Reform, the New Zealand Alliance and the Save the Children Fund, from a wide range of prominent New Zealanders.

DRYLAND, GORDON BOYCE, b.1926. *Papers, ca.1968-1981*. 60cm. PURCHASE. Literary and personal papers include drafts of poems, short stories and extracts from longer prose works.

ESAM, JOHN BERNARD. *Orpheus: Eurydice: a book of changes, 1954-1966*. DONATION. Poems. Photocopy.

FUND FOR PROMOTING FEMALE EMIGRATION. *Application paper, 1851*. 1 item. DONATION: Mrs H. Tahinui, Wellington.

Application for assisted passage to New Zealand made out for Ann Smith.

- GARVITCH, J. V., b.1890. *Articles, 1970s?* 13 items. DONATION.
Typescript articles on early life in Eastern Siberia, ca.1895-1906.
- GOODWIN, JACK WILLIAM, 1916-1983. *Papers, 1907-1983.* 6 cm. DONATION.
Letters from literary figures, family papers, photographs and letters on his retirement in 1981 as editor of *National Education*.
- HANSEN, ELIZABETH. *Diaries, 1928-1964.* 12v. DONATION: Mrs E. M. Tiller, Trentham.
Mrs Hansen lived at Masterton. Her diaries cover the years 1928 1930-32, 1954-59, 1962, 1964, and deal with domestic matters.
- HILL, TOBIAS McLINCHY, 1916-1977. *Trade union papers, ca.1933-1976.* 3m. DONATION: Mrs Yvonne Grove, Wellington.
Papers acquired through Toby Hill's involvement with the Waterside Workers' Union (Lyttelton branch), as National Secretary of the N.Z. Waterside Workers' Union and as President of the Wellington Trades Council.
Access subject to sorting.
- HODGKINS, WILLIAM MATHEW, 1833-1898. *Penmanship, Stavelly School, 1844.* 1v. DONATION: Mr Peter Field, Waikanae.
Book of exercises in penmanship using Biblical and Shakespearean quotations.
- HURSTHOUSE FAMILY. *Papers, 1841-1965.* 21 cm. DONATION: Mrs J. Christensen, Rotorua.
Diaries, correspondence, photographs and other papers of members of the Hursthouse family.
- INNES, HAROLD HIRST, b.1909. *Papers, 1955-1977.* 15 items. DONATION.
Includes copy of Innes's typescript *Last Rites for State Marketing and my Departure on a Nixonian Note* which describes Innes's resignation as Director of Milk Marketing in 1945; also correspondence with Walter Nash.
- INTERNATIONAL COUNCIL OF WOMEN. *Correspondence with National Council of Women, N.Z., 1899-1926.* 1 cm. DONATION: Public Archives of Canada.
Includes letters from Kate Sheppard, Truby King and others.
- JACKSON FAMILY. *Papers, 1838-1982.* 3cm. DONATION: Mrs H. Walker, Eastbourne.
Jackson family tree, correspondence concerning Jackson family history and papers of Henry Jackson, 1830-1906. Jackson came to New Zealand in 1862, became a surveyor with Wellington Province and eventually rose to become Chief Surveyor.
- JOHNSTON & CO. LTD. *Records, ca.1868-1972.* 30v. DONATION: Dominion Breweries, Wellington.
Letterbooks, cashbooks and related material for shipping, insurance and commission agents established in 1840.
- LANGDON, ROBERT, b.1810. *Journal, 1865-1866.* 50l. DONATION: Mr J. R. Langdon, Masterton.
Journal kept by Langdon on the family property Ngapopatu, Tinui, Wairarapa. Gives day-to-day account of sheep-farming and happenings on the property and in the district.
- LAWN, CHARLES A. *The Pioneer Land Surveyors of New Zealand, 1977.* 1v. DONATION: N.Z. Institute of Surveyors, Wellington.
Study of surveying by regions with brief biographies of 450 surveyors.

- LIEBER, ERNA FANNY. *Family papers, ca.1870-1937*. 5 cm. DONATION.
Family papers of Nathan Lieber (1857-1911) and his daughters Erna and Hilda.
- MARANUI SURF LIFE SAVING CLUB. *Records, ca.1911-1980*. 5 m. DONATION.
Correspondence, minutes and related papers for the Club (established 1911).
- MARSHALL, GEORGE THOMAS, 1853-1938. *Rough Notes of a Voyage to New Zealand and First Impressions of Auckland, 1880-1881*. 28l. DONATION: Mr E. M. Marshall, Whangaparaoa.
Account of voyage on the *Loch Urr* on trip to New Zealand to study for the Methodist Ministry.
- MOFFITT, GILBERT TREVOR, b.1936. *Papers, ca.1969-1983*. 3 cm. DONATION.
Chiefly photocopies of newspaper clippings relating to exhibitions by Trevor Moffitt and reviews of his contemporaries by Moffitt. Includes photographs of his 1983 exhibition of paintings of the Rakaia River, ephemera and reviews.
- MYRES, SANDRA L. *Victoria's Daughters: English-Speaking Women on Nineteenth-Century Frontiers, 1983*. 30l. DONATION.
Report on work in progress including references to research undertaken in New Zealand.
- NEW ZEALAND ARCHAEOLOGICAL ASSOCIATION. *Records, 1955-1975*. 3 m. DONATION.
Major record sequences of the Association.
Access subject to sorting.
- NEW ZEALAND ASSOCIATION OF BAKERS. *Papers, ca.1932-1941*. 4 items. DONATION.
Correspondence and ephemera relating to judging for New Zealand championships, minute book of the Association and scrapbook of photographs of shop-fronts, 1932-1934 featuring bread.
- NEW ZEALAND ASSOCIATION OF FLOURMILLERS AND BAKERS. *Research papers for 150th Anniversary, 1982-1983*. 30 cm. DONATION: Network Communications Ltd, Wellington.
Photocopies, cuttings, research notes and some photographs of sources for a history and 'archive' of baking and flourmilling in New Zealand.
- NEW ZEALAND COMPANY. *Emigration lists, 1839-1851*. 3 microfilm reels. PURCHASE.
Lists compiled by captains of the emigrant ships.
- NEW ZEALAND FREE KINDERGARTEN UNION. *Records, ca.1949-1974*. 1.3 m. DONATION.
Chiefly correspondence with branches.
- NEW ZEALAND RED CROSS SOCIETY. *Records, 1917-1968*. 3 m. DONATION.
Records of N.Z. Branch Executive, Dominion Executive, V.A.D. Council, Youth Meetings and Junior Red Cross Committee, Wellington Centre N.Z. Branch, Joint Council P.O.W. Committee, Joint Council, Wellington Province and Mowai Home Committee.
- NEWMAN AND BUTTLE FAMILIES. *Correspondence, ca.1808-1895*. 1 m. PURCHASE.
Correspondence between the Newman, Buttle and Atkin families discussing business, church and family matters.
Access subject to sorting.

PETERSEN, BODIL. *Papers relating to Monrad and Danish Inner Mission, ca.1870-1890*. 2 items. DONATION.

The Monrad Family, extracts from Breve, by Bishop D. G. Monrad, translated and compiled by Bodil Petersen. Also Translations of some reports from Pastor Sass on the Danish Inner Mission.

POTOCKI, GEOFFREY WLADISLAS VAILE, COUNT OF MONTALK, b.1903. *Papers, 1932-1983*. 9 items. DONATION.

Transcript of the hearing of the case of *Rex v. G. W. V. P. de Montalk* on a charge of obscene publication held at the Old Bailey, 8 Feb. 1932. Also biographical items about the Potocki family especially Count Edmund J. W. Potocki de Montalk, and Sonnet to Italy, by Vincenzo de Filicaja, in original Italian with translations by Lord Byron and Count Potocki. Photocopies.

RICHMOND FAMILY. *Papers, ca.1893-1933*. 1.8m. DONATION: Vice-Admiral Sir Maxwell and Lady Richmond, Whangarei.

Diaries, correspondence and photographs.

Access subject to sorting.

ROYDHOUSE, GARTH SUTHERLAND, 1912-1981. *Papers, 1876-1977*. 65cm. DONATION.

Newspaper cuttings, letters, printed matter, maps, illustrations, and typescripts on a variety of subjects, especially on Egypt during World War II and on Maori history and culture. Some correspondence with Sir Peter Buck, 1951.

RYAN, HENRY. *Papers, ca.1900-1971*. 60cm. DONATION: Miss G. Ryan, Wellington.

Sermons, correspondence, financial material, and newspaper cuttings.

SIMPSON, JOHN, 1841-1911. *Diary, 1874-1875*. 26l. DONATION: Mrs D. L. Simpson, Palmerston North.

Diary kept by John Simpson of Birmingham on his voyage to New Zealand in the *Dallom Tower*, which arrived at Wellington on 18 March 1875. Typescript photocopy.

SMITH, ELLEN NELLIE, b.1888. *Not a Poor Thing; Random Memories, 1888-1968*. 168p. DONATION: Mrs J. G. Smith, Auckland.

Author's personal reminiscences of girlhood in Napier, her time in Wellington in the Civil Service, her marriage to a Presbyterian minister and service in parishes around the country. Typescript photocopy.

Restricted.

SONS AND DAUGHTERS OF TEMPERANCE OF NEW ZEALAND. *Records, 1887-1977*. 20cm. DONATION.

Records relating to the Wellington divisions.

STACE, HILARY JANET. *Papers relating to the Values Party, 1972-1975*. 5cm. DONATION.

Newspaper cuttings and material from the Christchurch, Southland, Dunedin and Auckland branches of the Party accumulated in the course of compiling a N.Z. Library School bibliography.

STEVENS, WILLIAM GEORGE, 1893-1975. *Papers, ca.1901-1975*. 12cm. DONATION: Mr Peter W. Stevens, Richmond.

Correspondence files, newspaper clippings, typescript articles including unpublished autobiography, and scrapbook relating to the design of the Australian flag.

STRAUCH, DOROTHY I. *Rangitikei Reserves of the Royal Forest and Bird Protection Society of New Zealand, 1979-1980*. 4 items. DONATION.

Articles on individual reserves.

THOMPSON, SYDNEY LOUGH, b.1877. *Painting, 28 August 1940*. 2 items. DONATION: Annette Thompson, France.

Annotated typescripts of two talks about painting in New Zealand.

TRONSON, AUBREY DE COUDRAY, 1892-1957. *A Soldier's Book of Life, 1914-1918*. 60l. DONATION: Mr B. P. Tronson, Waimate South.

Subtitle: *Being a series of articles taken from notes in the diary of 10/492 Aubrey Tronson, who describes in detail his experiences and adventures from the period 14.8.14 to October, 1918*. Typescript photocopy.

VALLANCE, CHARLES AUGUSTUS, d.1882. *Correspondence, 1855-1879*. 1 cm. DONATION: Mr P. H. Vallance, Masterton.

Family and business correspondence of Wairarapa farming family.

VALLANCE, J. C. *Letterbook, 1885-1907*. 434l. DONATION: Mr P. H. Vallance, Masterton.

Letters dealing with the business affairs of Kahurangi farm in the Wairarapa.

WARD, MRS FELIX. *Diary, 1904, 1907, January-February 1908*. 2v. DONATION: Mr B. A. Ward, Auckland.

Originals and typescript transcriptions of records of domestic life on Forsyth Island in the Marlborough Sounds.

WELLINGTON COIN CLUB. *Records, 1966-1974*. 1 cm. DONATION: Mr A. Robb, Wellington.

Minutes, correspondence, agendas, newsletters, mailing lists, and posters.

WHITE, SUZANNE. *Research papers on immigration, ca.1940-1960*. 2 cm. DONATION. Research papers and copies of documents, mostly culled from Labour Department files at National Archives, on immigration policies, particularly relating to refugees from Europe.

WILD, HARRY ERNEST. *Diary of H. E. Wild. Imperial Trans-Antarctic Expedition, 1914-17*. 53l. DONATION: Mrs B. C. Jenner, Lower Hutt.

Wild's entries give details of weather, ground covered and other activities.

YOUNG MEN'S CHRISTIAN ASSOCIATION. *Records, ca.1910-1960s*. 4m. DONATION. Records include Board of Director's minutes, Board of Inspector's minutes and club records.

Access subject to sorting.

Alexander Turnbull Library

Report by the Chief Librarian for the year 1983/84

The Alexander Turnbull Library is a national research library, dedicated to the collection and preservation of the records of human knowledge and endeavour and to the enrichment of those records through the fostering of research and publication. The Library is responsible for the long-term preservation of the national collection of library materials relating to New Zealand. Other special fields include the Pacific, early printed books, John Milton and his times, and the arts of the book.

ACTIVITIES AND ACHIEVEMENTS

Despite continuing financial and staffing restraints the Library has pressed ahead with a number of programmes to improve the availability of the collections to the public. The endowments, supported by substantial grants from outside bodies, have played a vital role in all these programmes. In a move to improve the financial strength of the endowments the Board has employed a Development Secretary to encourage bequests, donations and grants. Indosuez New Zealand Limited has agreed to underwrite the five-volume series of accounts by the French explorers of Maori life, 1769-1840, and the Lottery Board is meeting most of the costs of publishing the proceedings of the history of science conference organised by the Library in 1983. The Archive of New Zealand Music has received further grants from the New Zealand Composers' Foundation and a grant of \$7,000 from the Queen Elizabeth II Arts Council. (This grant was originally a fellowship award to Douglas Lilburn which, on his request, was transferred to the Archive.) The administration of a new charitable trust, the Lilburn Trust, was accepted by the Endowment Trust Board for 'the preservation of musical archives and in support of the Alexander Turnbull Library' and the general support of music in New Zealand.

The Friends of the Turnbull Library have increased their level of activity in support of the Library. A *Newsletter* was established during the year and a social function held to mark John Milton's birthday and to launch an appeal for funds. The Friends' Centennial Fund has a target of \$100,000 to be raised by the end of 1985 to make several major purchases for the Library's research collections.

Seven exhibitions were mounted in the Library to display to the public some of the Library's rich resources for research. Major exhibitions were 'Early Panoramic Views of New Zealand'; a display of Bibles from the Bible Society collection; portraits of New Zealanders prominent in

cultural activities; views of Antarctica; and 'New Zealand under the Lens', a display of early photographic prints. Two minor displays featured materials drawn from several divisions illustrating the work of Dame Ngaio Marsh and Rosina Buckman. In addition a number of items were made available to other institutions for public display.

THE PROMOTION OF RESEARCH AND PUBLICATION

For a research library the most effective and appropriate means of making its resources available to the widest possible audience is by encouraging research and publication based on its collections.

Two publications based on original manuscripts in the collections were published by Auckland University Press during the year (with assistance from the Endowment Trust): George Pritchard's *Aggressions of the French at Tahiti*, edited by Paul de Deckker; and *Dear Lady Ginger: an Exchange of Letters between Lady Ottoline Morrell and D'Arcy Cresswell*, edited by Helen Shaw. The Anthropology Department of the University of Canterbury published *Two Maori Stories Recorded by Tuiti Makitanara*, and the Scottish Academic Press published James Hogg's *Anecdotes of Sir W. Scott*, both original manuscripts held by the Library. The Endowment Trust agreed to provide a subsidy to the Auckland University Press for the publication of the letters between Sir Apirana Ngata and Sir Peter Buck, the majority of which are held by the Library.

Two sets of prints were issued by the Endowment Trust: a set of four coloured reproductions of original paintings and a set of six black and white photographs of early Wellington by S. C. Smith. The first fascicle of John Abbot's *Insects of Georgia*, a major venture to publish the Library's unique collection of 103 natural history paintings of Georgia, was issued during the year. A calendar featuring reproductions of original paintings was issued by the Endowment Trust in association with INL Print, and the Friends of the Library (in association with the Victoria University Press) published the 1983 Turnbull Winter Lectures under the title *Ways to Change*. A fifth instalment of the *National Register of Archives and Manuscripts* was issued early in the year.

The Research Endowment Fund made grants to nine scholars (six from overseas) during the year. The visits to New Zealand of Mr Keith Thomas and Mr Peter Burke, who delivered papers at the 'Society and Culture in Early Modern Europe' symposium of the Early Modern Studies Association, were underwritten by the Fund. Professor Jacob Gruber from Temple University, Philadelphia, visited New Zealand as the third Fulbright-Hays research scholar at the Turnbull. The Research Fund was supported by grants from the Todd Foundation, the Ilott Trust, Mobil Oil New Zealand Limited and the Trustees of the National Library, as well as income from three sets of prints.

BUILDING THE RESEARCH COLLECTIONS

Donations during the year fell from 442 to 409, but the value of purchases rose substantially, aided by the Endowment Trust. The Library continues

to receive, under the compulsory deposit provisions of the Copyright Act administered by the General Assembly Library, a comprehensive range of materials being published in New Zealand to add to the national collection of last resort.

The collection of left-wing pamphlets was considerably strengthened by donations during the year, and a major item, *A Supplement to Dr Du Moulin, Treating of the Likliest Means to Remove Hirelings out of the Church of England* (1680) was purchased for the Milton collection with the aid of endowment funds. The Music Archive received by donation the Lilburn papers, Larry Pruden's collection of scores and papers, and materials relating to another 22 musicians, and purchased a good collection of New Zealand sheet music. Among manuscripts acquired during the year were the Newman-Buttle family papers, the Caroline Abraham letters, the papers of the trade union leader Toby Hill, the Sir David Smith papers, Rear Admiral John Ross's papers, and the journal of Lieutenant P. D. Vigors of the *Havannah* in 1850, purchased in London by the Endowment Trust. The photograph collections were strengthened by the acquisition of Professor J. T. Salmon's botanical and zoological negatives, the collection of Mr Robert E. Wells, and the mountaineering photographs of Edgar R. Williams. A self-portrait by J. A. Gilfillan, the pioneer artist, was purchased in Australia, and a portrait of Te Rauparaha by R. A. Oliver at auction in Auckland. Other portraits purchased included those of Rita Angus, Leo Bensemann, and E. H. McCormick. A number of important drawings, paintings and prints were donated to the collections, including two watercolours by William Mein Smith and a portrait of Dame Whina Cooper.

CONSERVING THE RESEARCH COLLECTIONS

The Library's special national role as the keeper of major New Zealand heritage collections of printed materials, paintings, drawings and prints, photographs, manuscripts and archives, maps, music and recorded sound, is not fully appreciated. The accommodation provided for these collections and the staff who work on them is below standard. The resources being made available for the long-term preservation of the records of New Zealand's past, both for repair and facsimile copying, are still inadequate. The Library is devoting what resources it has to the stabilisation of the collections through climate control, good storage practices, and the education of staff and users in the proper handling of materials. These policies are appropriate only for the short term and are quite inadequate to the long-term preservation needs of the collections.

J. E. TRAUER

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Publications, Lectures, etc. by the Staff, 1983/84

BARTON, P. L. *Archives & Manuscripts: Maps and Architectural Drawings*, by Ralph E. Ehrenberg (review), *Archifacts*, 1983/3 (September 1983), 34.

——— 'Aspects of New Zealand National Cartobibliography 1933-82', *New Zealand Mapkeepers Circle Newsletter*, 15 (November 1983), 3-9.

——— 'Eighth New Zealand Map Keepers' Circle Seminar, University of Waikato, Hamilton, 16-18 February 1983', *New Zealand Mapkeepers Circle Newsletter*, 14 (May 1983), 8.

——— 'Obituary: Rear Admiral John O'Connell Ross, C.B., O.B.E.', *New Zealand Mapkeepers Circle Newsletter*, 14 (May 1983), 13-14.

——— 'Significant Map Acquisitions by the Alexander Turnbull Library', *New Zealand Mapkeepers Circle Newsletter*, 14 (May 1983), 14.

——— Maps for direction finding and navigation with emphasis on those held in the map collection of the Alexander Turnbull Library: paper delivered at the 9th New Zealand Map Keepers' Circle Seminar, Dunedin, 31 January-2 February 1984.

——— New Zealand maps for genealogists: talk given to the Wellington group, New Zealand Society of Genealogists, 19 March 1984.

COLLINSON, F. M. Illustrations for *Tug Brothers*, by Elizabeth Smither (Auckland, 1983), 31p.

DELL, S. E. 'Gideon Algernon Mantell's Unpublished Journal, June-November 1852', *Turnbull Library Record*, 16 (October 1983), 77-94.

HOARE, M. E. Three chapters on the Boys' Brigade overseas, in *Sure and Steadfast: A History of the Boys' Brigade 1883 to 1983*, by John Springhall, Brian Fraser and Michael Hoare (Glasgow, 1983).

——— *Die Hamburger Südsee-Expedition: Über Ethnographie und Kolonialismus*, by Hans Fischer (review), *Journal of the Polynesian Society*, 93 (1983), 271-2.

——— A journalist with Captain Cook: the journal of J. R. Forster: address to Plimmerton Rotary Club, 2 June 1983.

——— National registers and finding aids; A biographical index for New Zealand?: two seminar papers delivered at the Third Australasian Genealogy and Heraldry Conference, Hamilton, 13 and 15 May 1983.

——— Researching and curating in the repositories of Australasia; problems and conflicts: plenary lecture to the Third Australasian Genealogy and Heraldry Conference, Hamilton, 13 May 1983.

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———Introduction to reference work; the National Register of Archives and Manuscripts in New Zealand: lecture at Archives Training Seminar, Centre for Continuing Education, Victoria University of Wellington, 23 November 1983.

In addition members of the staff lectured to students at the Department of Librarianship, Victoria University; the School of Library Studies, Wellington Teachers' College; the School of Journalism at Wellington Polytechnic; and the Department of History, Victoria University; and spoke on the Access Radio programme organised by the Friends of the Turnbull Library.

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Notes on Contributors

VIVIAN ROGERS-PRICE, BA(HONS), MA, is completing a doctorate in art history at The University of Georgia and was guest curator for the 1983 exhibition *John Abbot in Georgia: The Vision of a Naturalist Artist (1751-ca. 1840)* at the Madison-Morgan Cultural Center in Madison, Georgia.

ELIZABETH F. NICHOL, MA, B.MUS(HONS), DIP NZLS, is currently Music Librarian at Auckland Public Library. The present article was compiled while working at the General Assembly Library, Wellington.

MARIAN MINSON, MA, DIP NZLS, is Curator of Prints and Drawings at the Alexander Turnbull Library.

JOHN DUNMORE, BA(HONS), PHD, is the author of *French Explorers in the Pacific* and of a recent Hakluyt Society edition of the Journals of the *St Jean-Baptiste* expedition of 1769-70. He recently retired as Foundation Professor of French and Head of Languages at Massey University to complete the bicentennial edition of the original Journals of La Pérouse (1785-88) for the French government, as well as a biography in English of the navigator.

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