

chairman of the Scenery Preservation Society, Wellington, the chairman of the Friends of Old St Paul's and a member of the Advisory Committee for Old St Paul's, a member of the New Zealand Litter Control Council, and a council member of the New Zealand Historic Places Trust and the Art Galleries and Museums Association of New Zealand. But the Library was the focus of his life and shortly after his unwilling retirement in 1980 he wrote to his friends that he felt 'a sort of non-person'.

Tony was a 'giver' par excellence of his time, his friendship and his love. His passionate interests brought him into contact with a wide range of people, many of whom owned New Zealand paintings, diaries and other material of research value. He created an informal network the length and breadth of New Zealand and overseas of people with every type of interest in our cultural heritage. Through their acquaintance with Tony many have made other connections and found new friends. There have been many occasions when the Library has been permitted first option to purchase or has become the grateful recipient of a donation through Tony's acquaintanceship with those fortunate enough to possess material of value to the research collections of the Library. As recently as 1984, four years after he had formally retired from the Public Service, the Library was most generously donated two Heaphy watercolour drawings located by Tony some years earlier.

Tony organised and catalogued many of the exhibitions that were mounted, but these could only show a fraction of the collections and then only for a short time. He was always aware of the conflict between gathering research material which often had aesthetic and historical appeal and then, in the interest of long term preservation, denying access to the members of the public who were not pursuing any line of research. In 1963 the Queen opened New Zealand House in London, and at Tony's instigation the first of the Turnbull prints were published. Thus began the programme of bringing the images of early New Zealand paintings held in the collections into homes and offices everywhere. For the rest of his working life Tony was responsible for recommending to the Chief Librarian paintings suitable for each issue, and in most cases he wrote the accompanying published notes. The prints have probably done most to make the New Zealand public at large aware of the Library.

I first met Tony Murray-Oliver in 1966, when I was employed at the Victoria University Library to mount a group of maps. My interest in the conservation of cultural property had recently led me to consider the career possibilities. The maps I was working on were part of the Fildes Collection and on one occasion I noticed a pair of pencil sketches by Heaphy. I had photographs taken and set