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Maori geographical knowledge and mapping: a synopsis

P. L. BARTON

The purpose of this essay is to examine Maori geographical knowledge and the ability to construct 'mental maps' and to review any evidence that these 'mental maps' were transcribed on non-permanent media for the instruction of other Maoris. Maps which were drawn by Maoris for Europeans between 1769 and 1859 are examined in detail.

New Zealand and the Chatham Islands were probably discovered and settled by migrants from eastern Polynesia about 1,000 years ago. The settlers, the ancestors of the present Maori people, needed to explore their new home to locate sources of food and raw materials for the construction of artifacts. It is clear that the settlers were thorough and determined explorers, from the widespread distribution of rock types such as chert (from the North and South Islands), obsidian (from Great Barrier, Mayor Island and the North Island) argillite (D'Urville Island and Nelson) nephrite (West Coast, South Island), serpentine (Dart Valley), and bowenite (Anita Cove, Milford Sound) in former Maori occupational sites throughout New Zealand. New Zealand's difficult terrain, with heavy rain forests in the North Island and on the West Coast of the South Island, extensive mountain ranges and fast flowing rivers, provided formidable obstacles to travel. For the Maoris of the South Island, faced with a climate less favourable to agriculture than in the North Island, extensive travel to seasonal food sources was necessary and they soon acquired an extensive geographical knowledge which they were able to pass on to the early European explorers and surveyors.

The Maori developed an extensive topographical nomenclature and physical features were given names that were practical or descriptive or commemorated events. Through their well-developed memories this topographical nomenclature enabled them to develop a geographical locational framework or 'mental map'. Two investigators of another primitive culture, Spink and Moodie, in their study of Eskimo maps from the Eastern Arctic, comment that

The facility for naming was useful in the development of cartographic ability among the Inuit (Eskimo). The names became focal points in the organised directional schema made available to the individual. A nominal realism in which the name is part of the essence of the object helped in creating a 'mental map', the

scheme of reference points for orientation. Thus the extensive place-name systems were the precursors of mapping, for the verbal representation of topography is less demanding than the visual representation which necessitates a greater use of unfamiliar symbolism.¹

The ability of the Maori to conceptualise a 'mental map' probably came from his Polynesian ancestors. Through their long period of exploration and settlement in the Pacific the Polynesians developed a knowledge of astronomy and oceanic navigation and the evidence suggests that they were able to conceptualise geographical reference frameworks.² Tupaia was able to give Cook considerable information in 1769 on the location of islands in the Tahitian region.^{3, 4}

The Eskimo constructed primitive maps for the instruction of his fellows, drawn in outline on sand or snow, but there is no direct evidence that the Maori drew similar maps for other Maoris in dust or sand or with charcoal on rock or wood. No maps carved on trees or drawn on tree bark are recorded, and no map rock pictograms are known.⁵ All of these methods, except for tree carvings, were used by the Eskimo and Amerindians.^{6, 7, 8} Maoris drew maps for Cook, Thomson and Hochstetter in non-permanent media^{9, 10, 11} which indicates that they had some familiarity with this method of drawing maps. Spink and Moodie note (p.21) that there was a strong linkage between place naming and the charts drawn by Eskimos.

Indeed the charts must have been created to serve largely as vehicles for place-names, though these were never inscribed upon them, except in the case of a few late examples like those collected by the Thule Expedition. The map served as a mnemonic device during the relating of stories or the description of intended routes, for the outline drawn in the sand or snow was unimportant when compared with the names and stories given as various locations were reached in the drawing process. The progressive drawing of the map recalled the features in the mind of the narrator, and the naming fixed them in the memory of his observer.

Mnemonic aids were used by the Maori but no maps similar to those of the Eskimo are known.

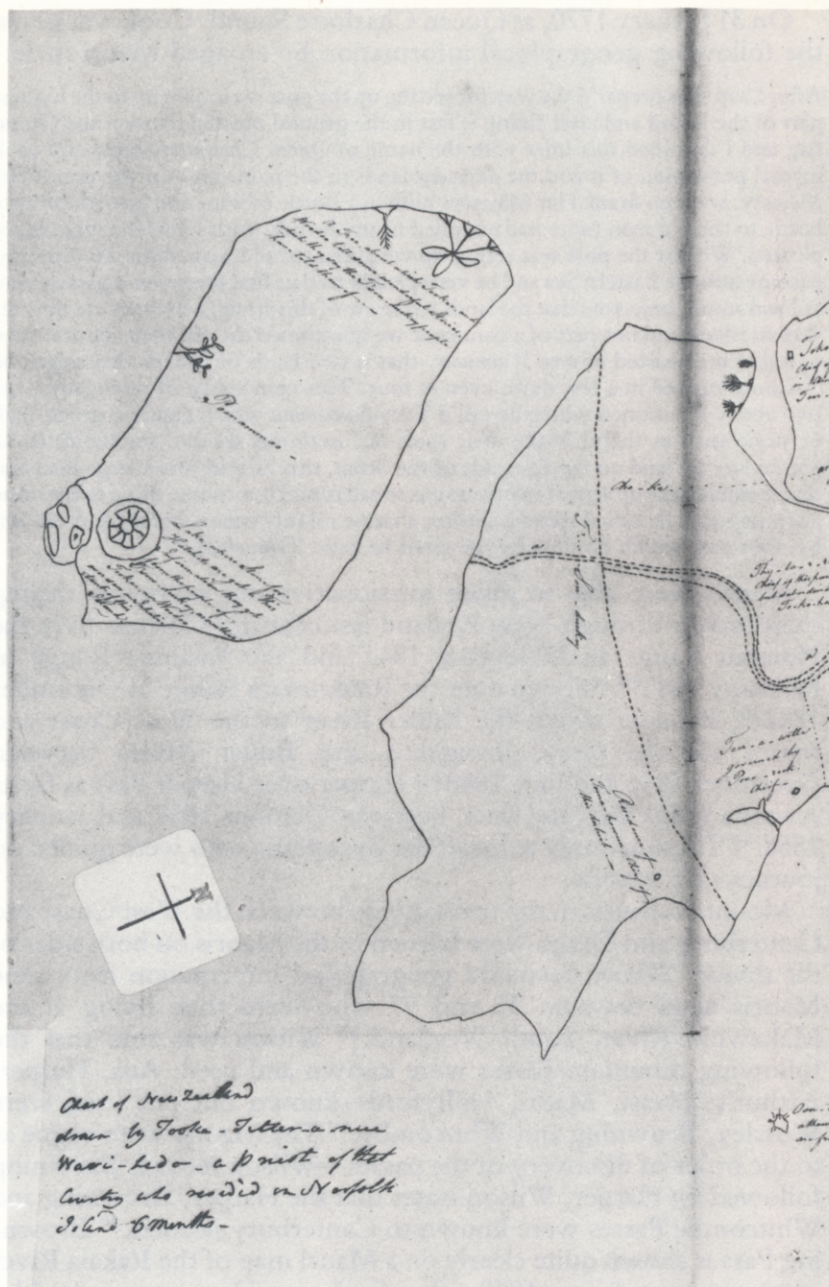
G. L. Adkin an amateur ethnographer and reliable recorder was convinced 'that the topography of the [Tararua] range was known in great detail, in far greater detail than has been commonly supposed, but that the bulk of that detailed knowledge is now lost'.¹² Adkin was also an amateur cartographer and a keen tramper and he knew the mountain range very well. Maoris living on both sides of the range visited it for food gathering and it was crossed by war parties. Other areas of New Zealand were probably known equally well. Maoris were able to give Europeans geographical information about the country and they were also able to act as guides for missionaries, explorers and surveyors.

On 31 January 1770, at Queen Charlotte Sound, Cook was given the following geographical information by an aged Maori male:

After I had thus prepar'd the way for setting up the post we took it up to the highest part of the Island and after fixing it fast in the ground hoisted thereon the Union flag and I dignified this Inlet with the name of *Queen Charlottes Sound* and took formal possession of it and the adjacent lands in the name and for the use of His Majesty, we then drank Her Majestys hilt in a Bottle of wine and gave the empty bottle to the old man (who had attended us up the hill) with which he was highly pleased. Whilst the post was seting up we asked the old man about the Strait or passage into the Eastern Sea and he very plainly told us that there was a passage and as I had some conjectors that the lands to the sw of this strait (which we are now at) was an Island and not part of a continent we questioned the old man about it who said that it consisted of two *Wannuaes*, that is two lands or Islands that might be circumnavigated in a few days, even in four. This man spoke of three lands, the two above mentioned which he call'd *Tovy-poenammu* which signifies green Talk or stone such as the[y] Make their tools on, oramints &c and for the third he pointed to the land on the East side of the Strait, this he said was a large land and that it would take up a great many moons to sail round it, or some thing to the same purpose—this he called *Aeheino mouwe* a name m[an]y others before had call'd it by, that part which borders on the strait he call'd *Teirawhitte*.¹³

Maoris were able to guide missionaries and surveyors during their travels through New Zealand last century: Colenso over the Huiarau Range in December 1841 and the Ruahine Range in February 1845¹⁴; Selwyn over the Raukumara Range in December 1842¹⁵; Brunner down the Buller River to the West Coast and return via the Grey, Inangahua and Buller Rivers between December 1846 and June 1848¹⁶; Harper over Harper Pass as far as Awarua (Big) Bay and back between October 1857 and January 1858.¹⁷ These are only some of the Europeans who were guided on journeys by Maoris.

Mountain passes in the main divide between the West Coast and Canterbury and Otago were known to the Maoris on both sides of the divide. Wilson recorded geographical information from nine Maoris aged between 32 and 97 who were then living at the Makawhio River, South Westland.¹⁸ Wilson was told that the following mountain passes were known and used: Ada, Harper, Arthur's, Haast, Maori, Hollyford—known but not used were Worsley, Browning and Whitcombe.¹⁹ The Maoris were vague as to the order of discovery of the passes—Wilson records Browning followed by Harper. Wilson states that the Harper, Browning and Whitcombe Passes were known to Canterbury Maoris.²⁰ Browning Pass is shown quite clearly on a Maori map of the Rakaia River system prepared circa 1860 either for J. von Haast or acquired by him.²¹ Haast was also informed of a pass to the West Coast by an aged Maori at Waitemate Bush in January 1863.²² This pass might have been either Haast or Maori Pass. The latter was known to Otago Maoris.^{23, 24, 25}



Tuki Tahua's map: Chart of New Zealand drawn by Tooke-titter-a-nui-Waripede, drawn 1793. 37 x 49cm Manuscript, Public Record Office, London, MPG 532(5). The Turnbull holds a same-size photocopy. Reproduced with permission of the Public Record Office.

Maps were drawn by Maoris for Europeans. Known examples are listed in chronological sequence.

1769: Maori chiefs for Captain Cook at Whitianga

Maoris drew a sketch of the North Island in charcoal on the deck of the *Endeavour* when the vessel was near Whitianga between 4 and 15 November 1769. This event is not recorded in the accounts of the first voyage by Banks, Cook or Parkinson. The only evidence comes from John White who records an account related to him by Taniwha Horeta:

Some of the great men of that ship made sketches of the land on shore, and also of the islands in the sea of Whitianga, and the great chief commanded our old chiefs to make a drawing of Ao-tea (New Zealand) with charcoal on the deck of the ship. So those old chiefs, as asked, made a sketch on the deck of the vessel with charcoal. This included Hau-raki (Thames), Moe-hau (Cape Colville), and the whole of the Island of Ao-tea (North Island of New Zealand), and taking in Muri-whenua (North Cape); and the great chief copied this into his book. He asked the names of all the places drawn by them, even to the Reinga (North Cape, the exit of spirits).²⁶

1793: Tuki Tahua for Governor King at Norfolk Island (illustrated pp.8-9)

Tuki Tahua drew two maps, one in chalk and one in pencil (reproduced here) on paper while living on Norfolk Island. On the chalk map Collins comments: '... he delineated a sketch of New Zealand with chalk on the floor of a room set apart for that purpose. From a comparison which Governor King made with Captain Cook's plan of those islands a sufficient similitude to the form of the northern island was discoverable to render this attempt an object of curiosity; and Too-gee was persuaded to describe his delineation on paper.'²⁷ No information was given on the scale or size of the chalk map.

In the pencil map the northern part of the North Island is drawn larger than the remainder of the North Island and the South Island. Because of this the shape of the North Island is distorted but is still recognizable, and the South Island, while still recognizable has been rotated about 90° anti-clockwise. Milligan believes the South Island was rotated because the sheet of paper was not large enough to allow it to be drawn in its correct position. Milligan adds 'but it may represent psychological dwarfing produced by distance and local patriotism'.²⁸ Tuki Tahua and his companion Ngahuruhuru were captured at Panaaki Island in the Cavalli group in April 1793 and were taken on the *Daedalus* to Port Jackson and thence by the *Shah Hormuzear* to Norfolk Island to teach the convicts how to dress flax. They knew the northern part of the North Island and wished to be returned there: perhaps this is the reason why Tuki Tahua drew his home area on a larger scale than the rest of the country. The two

men were eventually returned to New Zealand in the *Britannia* late in 1793.

This map has excited the interest of several scholars: Milligan has made an extensive study of it, Dr Hocken had a copy made and has written his comments on it,²⁹ a draft copy was prepared for the unpublished 'Historical Atlas of New Zealand',³⁰ and Maling includes it in his *Early Charts of New Zealand 1542-1821* (facing p.126).

Milligan believes that the tree-like symbol of Cape Reinga may be the traditional tree from which the souls of the dead depart. The double dashed line running the length of the North Island is the road on which souls travel to reach Cape Reinga. The symbols on the east coast at the north of the North Island are carved houses, the dotted line from east to west in the North Island is the tribal boundary of the Ngapuhi and the symbols at the extreme south west of the South Island represent Murihiku '... the tail of the fish',³¹ the end of the land. Milligan is not positive about the symbols on the west coast and in the south western interior of the South Island but they could represent the sources of nephrite and serpentine.

1814-15: Korokoro for J. L. Nicholas

Korra-Korra (Korokoro?) drew a map for J. L. Nicholas who visited New Zealand with Samuel Marsden between December 1814 and March 1815. Nicholas writes:

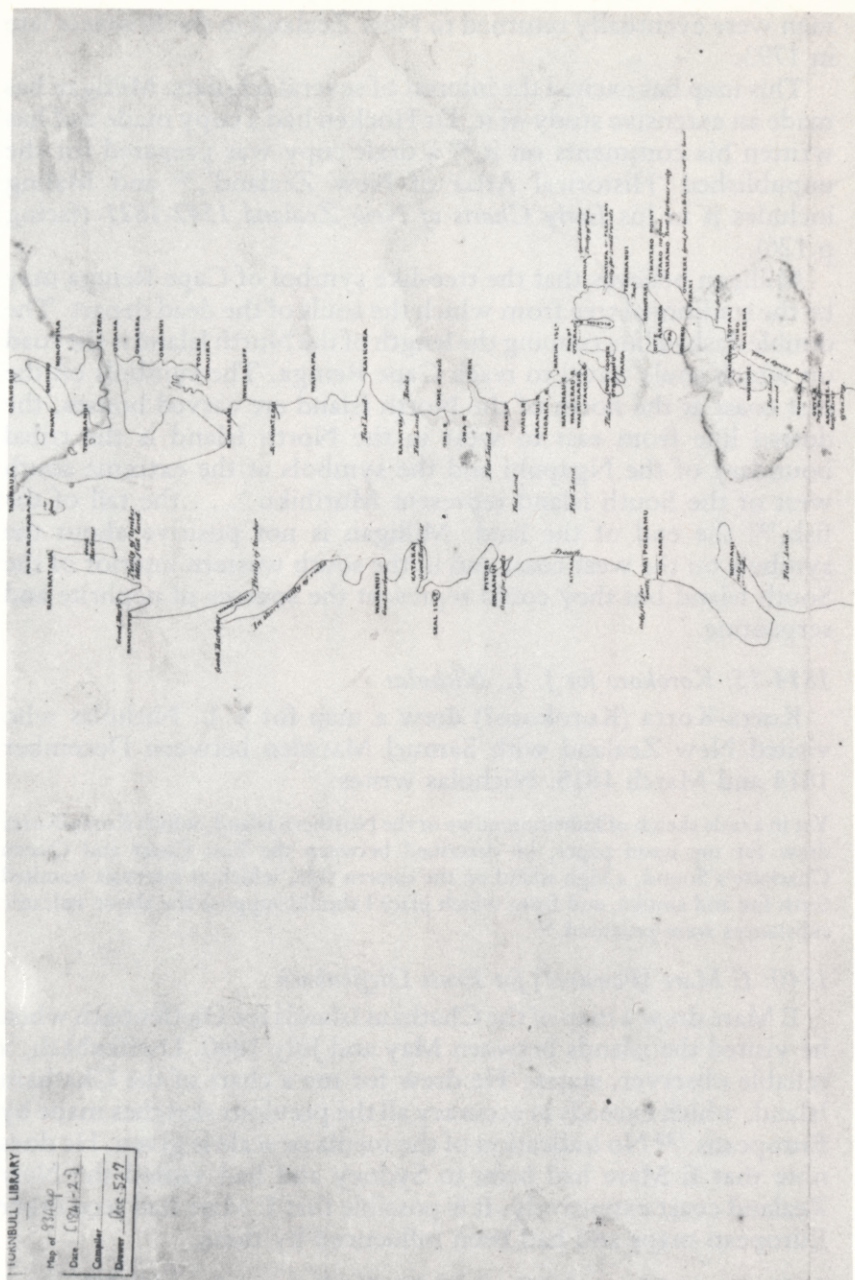
Yet in a rude sketch of Eaheinomauwe or the Northern Island, which Korra-Korra drew for me upon paper, he described between the East Coast and Queen Charlotte's Sound, a high island on the eastern side, which at intervals vomited forth fire and smoke, and from which place I should suppose the above volcanic substances were procured.³²

1840: E Mare [Pomare?] for Ernst Dieffenbach

E Mare drew a map of the Chatham Islands for Dieffenbach when he visited the islands between May and July 1840. Dieffenbach, a reliable observer, states: 'He drew for me a chart of the Chatham Island, which exceeds in accuracy all the previous sketches made by Europeans.'³³ No indication of the media or scale is given. He does note that E Mare had been to Sydney and had visited the New Zealand coast extensively. It is possible that E Mare had seen other European maps and had been influenced by them.

1841: Otago Maoris for E. S. Halswell (illustrated pp.12-13)

Some Otago Maoris drew a map of the South Island including Stewart Island for E. S. Halswell in November 1841. The original has not been located but a manuscript copy, reduced in size, exists and is reproduced.



Otago Maoris' map: Sketch of the Middle Island of New Zealand reduced from original Maori sketch made for Mr Halswell, drawn November 1841. 56 x 44cm Manuscript, ATL Map Coll. 834 ap.

The South Island is represented by a number of different scales. Areas well known to the Otago Maoris are shown on a large scale as are good harbours which were of especial importance on these coasts. Some of the harbours are so emphasized that they cut deeply into the shape of the island. On the West Coast headlands are drawn on a larger scale than on the East, probably a reflection of the difficulty of sailing around West Coast headlands where the prevailing wind is from the west. The region inland from the Waitaki River was not well known to the original cartographers and is shown on a small scale which makes the South Island appear very narrow here. In contrast, near Wakatipu, a region well known, the scale is much larger. Foveaux Strait and Stewart Island are misplaced from the south west to the south east and this may be because the sheet of paper was not long enough.

The major emphasis of the map is on the coastline and harbours. Halswell noted that 'I have, at this time, some natives from the south with me, who are at work upon a map of the entire Middle [South] and Southern Islands, giving a minute description of every bay and harbour round the entire coasts, with their native names, which generally convey a correct idea of the headlands, soil, &c.'³⁴

Three lakes are shown; Wakatipu, a source of serpentine, and two lakes Waihore which were food sources. Rocks are shown around the coast. Anchor symbols appear in Chalky and Preservation Inlets which indicate either that vessels could or had anchored there. This map has not been published before, and its provenance is discussed in reference 34 to this paper. Slightly different versions have been published by Maling³⁵ and J. C. Andersen³⁶ and in a parliamentary paper.³⁷ Two versions were prepared for the unpublished 'Historical Atlas of New Zealand'.

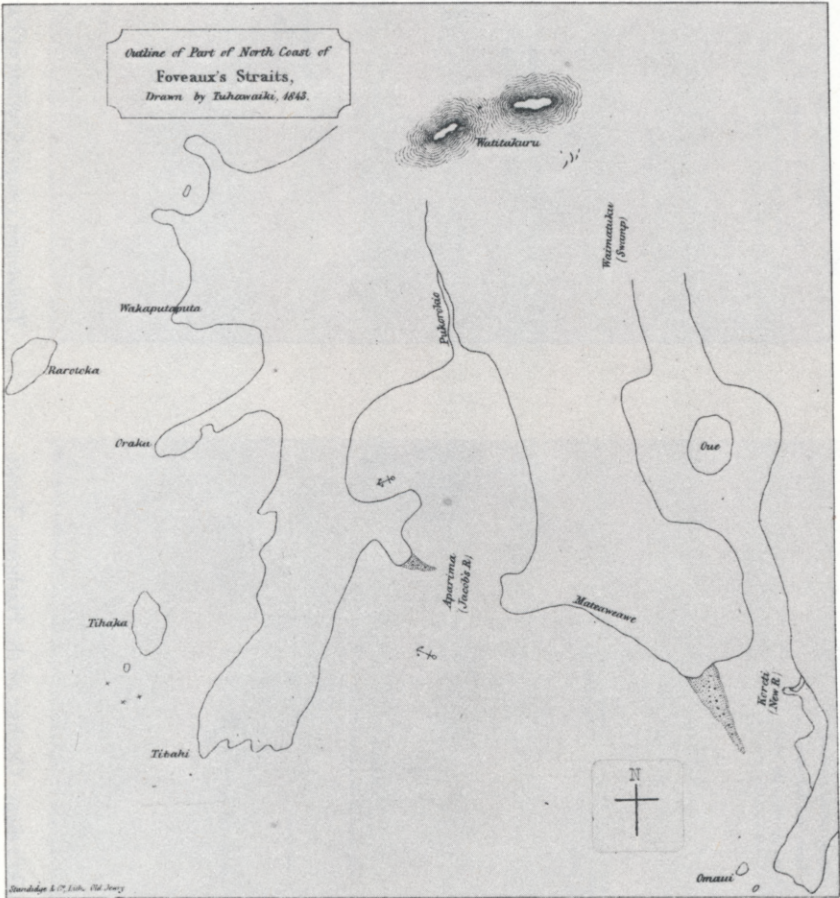
1843: *Tuhawaiki for Colonel E. L. Godfrey* (illustrated pp.15, 16, 17)

Tuhawaiki drew in pencil four maps of part of Fiordland, the Southland coastline and the east coast of Stewart Island for Colonel E. L. Godfrey. The shapes of the four maps are clearly distorted because of the different scales for river entrances, harbours, and the land separating them. Shortland's comments are as follows:

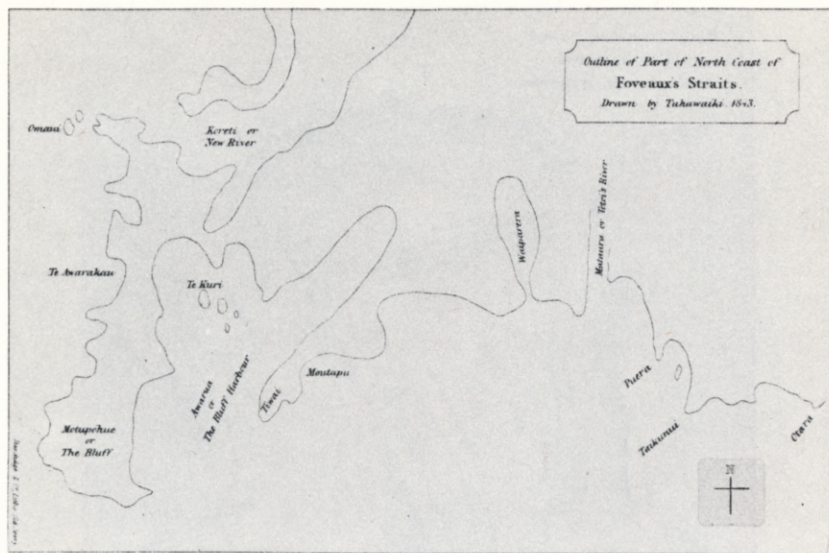
Colonel Godfrey, who had examined most of the claims to land in the Northern Island, was much struck with the straightforward and willing evidence given by this chief in all the cases examined, and with the skill displayed by him in illustrating his descriptions and boundaries by tracing with a pencil the line of coast, and the positions of islands, rivers, &c. In these sketches, however, he paid no regard to relative distances; as I found afterwards by visiting some of the places described. He would delineate a boat harbour or river very accurately; and was always anxious to mark out the best anchorage by the usual sign of an anchor; yet, perhaps, although fifteen or twenty miles distant from each other, in his chart they would not appear to be more than one mile apart. In cases where it was more

necessary to obtain an accurate knowledge of a distance, I was obliged to make him compare it with the distance of objects we could see, in order that I might reduce it to our standard. This is, in fact, the only way by which natives can describe long distances, as they have no fixed unit of measurement corresponding with a mile or league.³⁸

Two of the maps, 'Outline of the harbours Taiari and Rakituma' and 'Outline of part of the north coast of Foveaux's Straits' indicate relief by hachuring with horizontal lines, a European convention probably added by Shortland or his printer.



Tuhawaiki's maps, from Edward Shortland's *The Southern Districts of New Zealand* (1851), facing p. 81: Outline of Part of North Coast of Foveaux's Straits. 16 x 15 cm.



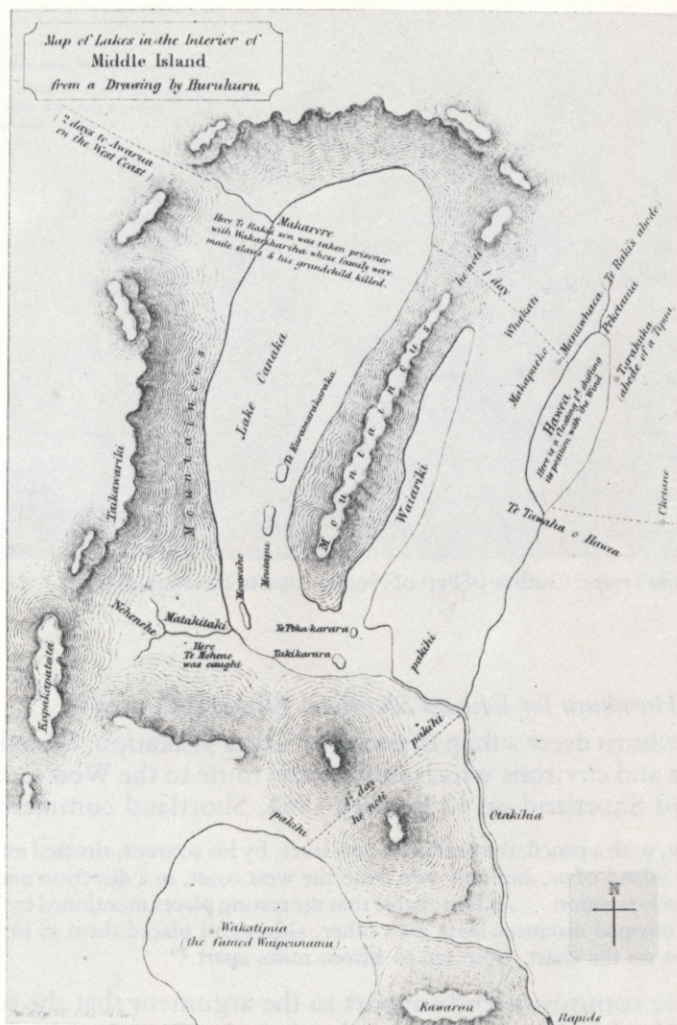
Tuhawaiki's maps: Outline of Part of North Coast of Foveaux's Straits. 11 x 16cm.

1844: Huruhuru for Edward Shortland (illustrated p.18)

Huruhuru drew a map in pencil of Lakes Wakatipu, Wanaka and Hawea and environs which showed the route to the West Coast for Edward Shortland on 13 January 1844. Shortland comments:

He drew, with a pencil, the outline of four lakes, by his account, situated nine days' journey inland of us, and only two from the west coast, in a direction nearly due west of our position . . . It is probable that the resting places mentioned by him are at very unequal distances from each other, although I placed them in imaginary positions on the chart, from ten to fifteen miles apart.³⁹

These comments lend support to the argument that the scale of this and other Maori maps is related to the distance covered in a day's journey. The contrast between the scales for the track between Lake Hawea and Lake Wanaka (Oanaka on the map) and the track between the Clutha River and Lake Wakatipu (Wakatipua on the map) is important. The times shown are one day compared with one and a half days: the second track measured on a modern map is some fifteen times the length of the first. The imprecision of Huruhuru's map makes it difficult to make exact comparisons between the lengths of the two tracks and their difficulty but it is clear that there is a major difference in the two scales. Lake Wanaka is drawn on a larger scale than Hawea and Wakatipu and has much more detail and the Waiariki arm of Wanaka is on a larger scale than the rest of the lake.



Huruwuru's map: Map of Lakes in the Interior of Middle Island from a Drawing by Huruwuru, drawn 13 January 1844. 16 x 11cm From Edward Shortland's The Southern Districts of New Zealand, facing p.205.

Lake Wanaka, on the route to the West Coast, was important as a food source and a resting place on the journey to and from the West Coast, and was well known to Huruhuru. The shape of Wanaka is recognizable while the other two lakes are generalized, which suggests that Huruhuru knew of them only indirectly. The mountainous country around the lakes is shown by hachuring with horizontal lines, a technique unlikely to have been used by Huruhuru.

1844: Rakiraki for J. W. Barnicoat

Rakiraki drew a map of Lakes Wakatipu, Wanaka, Hawea and environs for J. W. Barnicoat and his party who were at the mouth of the Clutha (Molyneux, or Matau to the Maoris) on 1 June 1844. Barnicoat does not indicate the media for the original. His copy appears in his journal.⁴⁰ Barnicoat's small sketch map shows a distorted Lake Wakatipu, a recognizable Wanaka (called Awia) and Hawea (Wanuk). Only the upper part of the Clutha River draining the lakes is shown. On the western side of Hawea a wood is marked by symbols and on the eastern side is marked the place where the 'beavers' or similar animals lived. Again the European convention of hachuring is used to indicate mountains.

1848: Reko and/or Te Ware Korari for W. B. D. Mantell

Mantell was at the mouth of the Waitaki River or near it on 8–9 November 1848 and drew five maps of the river and its tributaries up to Lakes Ohau, Pukaki and Tekapo.⁴¹ Maori names are given to all the tributaries on both banks of the river which suggests that the information came from Maoris who had a detailed knowledge of the Waitaki River basin.⁴² It is unclear whether Mantell used maps or verbal descriptions provided by his informants.

1856: Reko for J. T. Thomson

At Tuturau Reko drew in dust on the floor of his whare a map of the lower half of the South Island for J. T. Thomson. Reko had guided Nathaniel Chalmers in 1853 to within sight of Lake Wakatipu and revealed the route to John Chubbin's party who were the first Europeans to reach the lake in 1856. J. Hall-Jones, quoting Thomson, provides the following details:

Back at the hut Reko entertained his guests by drawing a map of the rivers and lakes of the interior. 'With great alacrity and intelligence, he drew first a long line across the floor, which he denominated the Matau—the Molyneux of Captain Cook, and the Clutha of Captain Cargill—both great men in their own spheres. He then described an irregular circle round the floor, which he denominated the sea shore. At the head of the Matau, he drew three eel-shaped figures, which he called Wakatipu, Wanaka and Hawea. He now drew the Mataura issuing closely from the south end of the Wakatipu. The Oreti river he also drew as coming from near the same source. The Waiau and the Waitaki rivers he described as issuing from large lakes, to which he also gave present names. [The Waiau arose from Lake Te Anau, and the Waitaki issued from Lakes Tekapo, Pukaki and Ohau.] He now showed how he travelled from the Kaiapoi [over the Lindis Pass], through the interior till he came to Tuturau.' Thomson was intrigued by what he saw and no doubt he often recalled Reko's map during his own explorations in the interior.⁴³

Thomson may have made a sketch of Reko's map but it has not been traced.⁴⁴

1859: Unknown Maori for F. von Hochstetter and Julius von Haast

An unknown Maori drew a map of Lake Rotokakahi for F. von Hochstetter and J. von Haast between March and May 1859. The map was traced in sand with the blade of a knife. Hochstetter comments:

From the natives, who received us with a most cordial welcome, I inquired the names of the most note-worthy points on the lake. Their zeal to serve me was so great, that, as a whole crowd were speaking at the same time, there was no possible chance to understand anything at all, until one of them hit upon the excellent plan of tracing with his knife, after his own fashion, the outlines of the lake upon the sand, and thus to fix the various points of it. Although these outlines did hardly correspond with the real shape of the lake, such as it resulted from my own subsequent observations; yet the primitive sketch at the hands of a man, who had perhaps never in all his life seen a map, appeared to me noteworthy enough to copy and present it here.⁴⁵

Summary

The maps drawn for Cook, Thomson and Hochstetter were in non-permanent media. The map drawn for King by Tuki Tahua using chalk can be regarded as similar to a charcoal drawing. Tuki Tahua would be using a new writing/drawing tool, but the thickness of a stick of chalk can be likened to a burnt twig or thin piece of wood used for drawing.

Charcoal, chalk and lines drawn in sand or dust can only be approximations because the lines are so thick and the size of the map drawn has to be correspondingly large. Maps drawn in sand or dust would not be restricted by the size of the material on which they were drawn, but the surfaces on which charcoal might be used would be most restricted. None of the Europeans comments on the size of maps drawn using charcoal, chalk or in sand or dust. Only outlines of coasts, lakes and rivers were recorded and no other details of topography are shown or mentioned.

Maps were drawn in pencil for King, Godfrey and Shortland by Tuki Tahua, Tuhawaiki and Huruhuru respectively. Tuki Tahua and Korra-Korra drew their maps on paper. The materials on which Tuhawaiki and Huruhuru drew their maps are not stated. All of these Maoris had been exposed to European contact by missionaries, traders, explorers, etc. and they probably knew about the use of pens, pencils and paper although the use of these writing implements and materials was still strange to them. Tuki Tahua would probably find pencil and paper even more strange having probably had less exposure to them.

Spink and Moodie's remarks have relevance to Maori maps:

The remaining maps, of which over fifty have been published, have survived because they have been drawn for, and collected by, Westerners. Such maps, though they form the bulk of the surviving Eskimo representations of their

environment, must be approached with caution for they were produced by selected individuals for representatives of a strange culture. In some of the maps the particular Eskimo may have attempted to reproduce his own environment in terms of the mode of representation suggested to him by the outsider. Certainly in terms of media, the use of pencil, charcoal, or ink upon parchment and paper was foreign to the Eskimo. But leaving this divergence aside, the line drawings which were produced, in many cases when the 'primitive' was little influenced by the collector, cannot have been so dissimilar from the line-drawings in wood, sand and snow. The only extraneous influence which may have been introduced was perhaps the promptings of the strangers toward the elaboration of particular sections of coastline, and the presence of Western charts which the Inuit were sometimes shown and asked to improve upon. The presence of published charts cannot be held to be too inhibiting, however, if the drawing of spatial representations is accepted as being a pre-existing aspect of Eskimo culture.⁴⁶

Orthodox concepts of scale cannot be applied to Maori maps. The scales are fluid because personal experience results in some areas being drawn to a larger scale, areas known by hearsay to a smaller scale, and unknown areas to a still smaller scale.

The fluidity of scales based on knowledge or lack thereof is influenced by another factor, the unit of measurement. The unit is based on the length of a day's journey: 'a result of the fusion of distance and the time taken in travelling such distances'.⁴⁷ There is then no standard unit of measurement. A day's journey can be represented as short or long depending on the terrain traversed. A short distance can mean easy terrain and a long distance difficult terrain. The 'time taken' concept is also understood and expressed by trampers in the mountains in New Zealand. They speak of the number of hours taken in travelling between two points not the actual distance between those two points. Time taken is a useful measure for estimating where the party will be at a given time and this is most useful in deciding where to camp. Trampers of course use modern maps but the concept of 'time taken' is the same.

Only the reproduction of Huruhuru's map and the map which is the frontispiece in the same work⁴⁸ show actual distances in days of travel but the principles apply to the scales of all maps drawn by Maoris.

No European has recorded the actual size of maps drawn by Maoris. The exception is of course Tuki Tahua's small scale map which has survived and measures 37 × 49 cm. It can be assumed that the maps drawn for Nicholas, Godfrey and Shortland were fairly small being limited in size by the paper on which they were drawn. The map drawn for Cook, the one drawn in chalk by Tuki Tahua, Reko's map and the one drawn for Hochstetter were drawn on media of much larger size than a sheet of paper and so would be on a larger scale.

With the exception of Tuki Tahua's map the maps that exist as a sketch and as illustrations have probably been reduced in size and

also in overall scale by being copied and prepared for printing. Barnicoat copied Rakiraki's map in his journal and the map in the typescript measures 6×7 cm. This is probably much smaller than the map Rakiraki drew. It is not clear whether the lithographed illustrations of the maps drawn by Huruhuru and Tuhawaiki were made direct from the maps these Maoris drew or whether they were copied by Godfrey and Shortland and then prepared for printing. There is the possibility of two modifications to the maps and a consequent double reduction of the scale. The printer or publisher could have edited the maps before printing to conform with publisher's style or for the convenience of the reader. Hochstetter copied the map the Maori drew for him in sand and it appears as a sketch 5×3 cm in his book. The original Maori map has undergone two modifications, first the sketch by Hochstetter and second the preparation of Hochstetter's sketch for an illustration in his book. It would be an interesting exercise to compare the original of Huruhuru's map with the illustration in Shortland's book but regrettably the original map has not been traced.

The shapes of physical features on the maps have varying degrees of distortion when compared with a modern map. These distortions are due to the fluidity of the scales of the maps and the degree of knowledge of the Maoris who drew them.

The descriptions of the maps which have not survived suggest that only the outlines of the coast, lakes and rivers were shown. Relief and other detail were not depicted. On all the maps natural features are given the greatest emphasis. The only non-natural features depicted (with the exception of Tuki Tuhua's) are dwellings, campsites and tracks. It should be borne in mind that nearly all of these maps were drawn for a special purpose, to indicate routes, and there was no need to show the entire body of geographical knowledge possessed by the cartographer. Modern aeronautical and hydrographic charts likewise show the bare minimum of detail.

In Tuhawaiki's and Halswell's maps rivers are shown by a single line where they enter the sea, and are probably so represented as reference points for coastal navigation. Only the Waiau and the Clutha, with double lines, are shown as having length, which may be an indication that they were considered as being navigable for some distance inland. Rivers are shown on Halswell's map (with one exception) as single lines, but on Huruhuru's and Rakiraki's maps they are mostly double lines. It is suggested that Halswell's map is designed for coastal travellers and the rivers thus expressed as reference points only, while the other two maps express the topography encountered during inland travel where wide, turbulent rivers like the Clutha are a major impediment to progress.

Relief is depicted on the maps of Tuhawaiki, Huruhuru and Rakiraki. Although it is likely that the hachuring is an addition by Europeans it could possibly have a Maori origin. Spink and Moodie report that the Eskimo used hachuring to depict relief. Maori maps, except for Tuki Tahua's, are practical guides, stylistically simple, with no fanciful elaboration. What is not known or not considered essential for the purpose of the map is omitted. No coloured Maori maps are known. The orientation of Tuki Tahua's and Halswell's maps appears to conform to the shape of the media, as the added directional arrow indicates. Maori cartographers were clearly not restricted by European cartographic conventions of scale, orientation and presentation and depicted very freely their conception of the environment.

The evidence suggests that geographical knowledge and map drawing were restricted to chiefs and tribal experts. All the recorded maps were drawn by men; Cook's map was drawn by chiefs, Tuki Tahua is described as a chief by Milligan, and Tuhawaiki, Huruhuru and Reko were clearly chiefs.

An extensive topographical nomenclature coupled with well developed memories enabled Maoris to construct a geographic reference framework into which topographical features could be fitted in relationship to each other. The accuracy of 'mental maps' and their transcriptions depend on the knowledge, intelligence, and drawing ability of the cartographer, and this can be seen in the examples illustrated. Whether the Maoris who transcribed their 'mental maps' had seen and been influenced by European maps cannot be answered conclusively. The chiefs in 1769 are reputed to have seen Cook and others on the *Endeavour* drawing maps and sketching, and others may well have observed European explorers and surveyors doing likewise. Tuki Tahua was familiar with European maps as Collins comments: 'Too-gee was not only very inquisitive respecting England, &c. (the situation of which, as well as that of New Zealand, Norfolk Island, and Port Jackson, he knew well how to find by means of a coloured chart)'.⁴⁹ Tuki Tahua had seen a world map, but whether it had an outline of New Zealand we do not know. By 1793 world maps showing Cook's outline of New Zealand were available and in regular use.

The conclusions of this essay are that ideal conditions existed in New Zealand for the evolution of the ability to conceptualise mental maps, and that despite the lack of evidence it is likely that such mental maps were transcribed on non-permanent media for the education of other Maoris before European contact. From 1769 to 1859 Maoris drew maps for European explorers and surveyors and played an important part in the early mapping of New Zealand by Europeans.

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William Henry Giles Kingston: a borrower afloat

J. B. RINGER

Robert Louis Stevenson, in his verse prologue to *Treasure Island*, paid tribute to the literary idols of his youth:

*Kingston, or Ballantyne the brave,
Or Cooper of the wind and wave.*

The last two names are still familiar; the first is not. Unlike R. M. Ballantyne, unlike James Fenimore Cooper, W. H. G. Kingston is largely a forgotten writer except to bibliophiles and antiquarian booksellers and an older generation with fond memories of Sunday School prizes. Most of his books have gone out of print. One or two only are read today: boys' tales of adventure at sea, such as *Peter the Whaler*, which has been translated recently into Niuean.¹ Yet, in his time, Kingston was a prolific, respected and immensely popular author. He was also a persistent plagiarist.

William Henry Giles Kingston was born in 1814, the son of a merchant with interests in Portugal. He was expected to enter the family business, but soon showed he preferred writing to trade. His first published work was in newspapers, but his literary career proper began with the publication in 1844 of an adventure novel, *The Circassian Chief*. 'It is a readable story,' his biographer has said, 'but not qualified to survive in a competition for the world's interest'.² Kingston's first great success was *Peter the Whaler* in 1851. From then until his death in 1880 he scribbled unceasingly: he founded or edited five periodicals,³ wrote innumerable magazine articles, and published more than 150 books, both fiction and non-fiction. Several of them were about, or set in, New Zealand, although he never visited the place.

Kingston's industry is amazing: 150 books in 36 years is an average of more than four books a year. Yet writing was only one of his activities. He was a devoted husband and father. While still a young man, he received an order of Portuguese knighthood and a pension for services to that country. He had a passion for the sea. One of his obituarists assures us that for several years of his life Kingston was 'constantly afloat, either in his own yacht, merchant vessels, or men o' war'.⁴ He was one of the founders of the Missions to Seamen. He was an active propagandist for emigration before imperialism became fashionable. He served as the honorary

secretary of a Christian colonization society, edited a colonial magazine, and wrote emigrant manuals.⁵ He was an active patriot. He helped promote the Volunteer Movement during the Crimean War. He was, in short, the perfect Victorian.

This sober and devout man, active in his good works, prolific in his writing, had too little time to spare to worry about literary originality. He usually wrote to a formula. And, though the characters in his books roamed all the oceans of the world, he himself visited only the Continent and Canada. He sought local colour from the writings of more intrepid travellers. In a footnote to his missionary tale, *The Cruise of the Mary Rose*, he described his method: 'In the course of this volume the author, it will be observed, has transcribed much from the actual reports of missionaries and from the journals of naval officers who have visited the South Seas. Even in the connecting thread of narrative, and in descriptive scenes . . . the writer has stated nothing for which he has not ample authority in published works.'⁶ Such generalised acknowledgement is more than his other novels usually carry, although many of them include chunks lifted virtually intact from other writers' works. It is not unusual for the writer of fiction to get local colour from the experts. Indeed, today, the popular novelist travelling the world to research his background is a commonplace figure. Kingston, however, borrowed more directly than most.

Malcolm Willey has traced the origin of both incident and detail in *Peter the Whaler* back to William Scoresby's *The Arctic Regions and the Northern Whale Fishery*.⁷ I intend to do a similar service for Kingston's 'New Zealand' fiction, to trace the (unacknowledged) source of certain of the material in his novels *Holmwood*, *Waihouora*, and *The Fortunes of the Ranger and Crusader*, and in the New Zealand chapter of *The Three Admirals*.⁸

Holmwood and *Waihouora* are emigrant tales. *Holmwood* especially is written for a highly specific audience: potential emigrants amongst England's lower classes, described on the cover as 'the poorer population of our towns, the inhabitants of our coasts, and our soldiers and sailors in barracks, and on board ship.' It was published in 1868, and *Waihouora* about four years later. Kingston went through a financial crisis in the late 1860s, and the need for money may have forced him to re-use his plots, for those of the two books are nearly identical. An impoverished middle-class family (accompanied by loyal servants) goes out to New Zealand to retrieve its fortunes. The family wins the friendship and protection of a local chief by curing his daughter of a fever. This friendship stands them in good stead during the disturbances. The Maoris have their eyes opened to the truth of the Gospel. Good settlers and friendly natives

prosper together. This is the archetypal plot of the emigrant tale, a form first used with a New Zealand setting by Mrs Isabella Aylmer in her novel *Distant Homes*, published in 1862.⁹

In a manual, *How to Emigrate*,¹⁰ issued several years before *Holmwood* or *Waihoua*, Kingston makes reference to Charles Hursthouse's book, *The Settlement of New Plymouth*.¹¹ It is not surprising, therefore, to find that his two novels are set in a thinly disguised Taranaki. In *Waihoua*, describing the new settlers' first view of their adopted land, he modifies and rearranges the elements of Hursthouse's own description of New Plymouth from the sea: the roadstead becomes a port, extra mountains are added to the scenery. But later, in describing the New Zealand bush, he modifies little. Waihoua, the Maori princess, is here pointing out to her English friend, Lucy, its beauties:

The most beautiful tree was the rimu, which rose without a branch to sixty or seventy feet, with a graceful drooping foliage of a beautiful green, resembling clusters of feathers, then there was the kahikatea, or white pine, resembling the rimu, but with a light coloured bark . . . the best fruit was the poroporo, which had a taste between that of apple peel and a bad strawberry . . .¹²

The above extract is taken from one of several paragraphs bearing a remarkable similarity to Hursthouse's account:

The Rimu, called Red Pine . . . is frequently sixty to seventy feet high without a branch . . . Its foliage is remarkably graceful, drooping like clusters of feathers, and of a beautiful green . . . The Kahikatea, or White Pine, is occasionally seen ninety feet high without a branch. In foliage and manner of growth it resembles the Rimu, but it has a lighter coloured bark . . . The Poroporo . . . produces the finest berry: when quite ripe its flavour is something between that of apple-peel and a bad strawberry . . .¹³

Kingston, however, did not copy quite every detail slavishly. The plot of *Waihoua* calls for a swift pursuit through the bush, therefore the undergrowth is described rather as open like that of the English forest than as its tangled reality. One of the settlers observes that 'although the foliage is so dense overhead, there is no jungle or underwood to obstruct our passage'.¹⁴

Holmwood, written with a more practical bias than *Waihoua*, offers its readers advice on farming in the new lands. The best land is wooded. American axes, crosscut saws, and fire are useful in clearing it. Fern land is less fruitful, but is easier to clean up:

To prepare fern land, it is necessary to choose dry weather, when a gentle breeze is blowing, and to fire the fern. The thick, matted, dead stuff at the bottom, with the leafy part of the fern, is first consumed, leaving only the shrivels of 'tuke'; and the cane-like fern stalks, which being softened by the fire, should be cut down at once with a hook or short scythe . . .¹⁵

This is all good Hursthouse:

Choosing a gentle breeze, the fern is fired: if it burns well, all the thick and matted dead stuff at the bottom, with the leafy part of the live fern will be consumed, leaving only the shrivelled 'Tutu' and the cane-like fern stalks, which, as softened by the fire, should be cut at once, either with a strong hook, or still better with a short scythe . . .¹⁶

The Fortunes of the Ranger and Crusader is a tale of adventure and shipwreck at sea. An emigrant ship, the *Crusader*, and a troop ship, the *Ranger*, set off for New Zealand. The *Crusader* is wrecked on the Auckland Islands. Some of the *Ranger*'s boats, separated from their ship, also end up there. After many adventures and some privations, the emigrants eventually reach their original destination.

The germ of Kingston's idea is not difficult to trace. Captain Thomas Musgrave's *Castaway on the Auckland Isles* was published in Melbourne in 1865 and in London the next year.¹⁷ It is an edited version of the journal Musgrave kept during an enforced sojourn on the Aucklands after the shipwreck of his schooner, the *Grafton*. In 1872, Kingston's *Shipwrecks and Disasters at Sea*¹⁸ was published. It includes an account of Musgrave's experiences. The same year, *The Fortunes of the Ranger and Crusader* came out.

It borrows heavily from Musgrave but there is no evidence that Kingston knew of the existence of an alternative and highly romanticized version of the shipwreck published in Paris under the name of Musgrave's French mate, M. Frederic Raynal.¹⁹ Even had he known of it, he was surely too good an Englishman to have used it. With the spirit of Musgrave's journal, Kingston is harsh. He excludes from his tale any real hint of desolation and despair, and presents a cheerful adventure tale punctuated with prosy moralizing. It is detail that he borrows. Musgrave mentions a fear that the seals will storm his tent; Kingston's seals do just that. Musgrave describes friendly robin-like birds constantly pursued by hawks; Kingston's castaways protect the birds by shooting hawks. Musgrave and his men nickname an identifiable king seal 'Royal Tom'; Kingston names his 'Tippo Sahib'. Musgrave uses a root native to the island as a substitute for potatoes and for manufacturing sugar; the *Crusader*'s doctor does likewise. There are numerous such parallels.

The most striking, perhaps, concerns a discovery Musgrave made when he returned to the Aucklands on a rescue ship, the *Flying Scud*. On the other side of the island to his former camp, he came across a tumbledown hut with the mummified corpse of a sailor inside:

The body lay on a bed of grass, with some boards underneath raising it a few inches from the ground . . . within his reach were two bottles containing water, one nearly empty, the other was full. Close by lay a small heap of limpet and mussel

shells . . . he had on a sou'wester hat, three woollen mufflers, a dark brown cloth coat with an almost invisible stripe in it, and trousers to match, a blue serge vest . . . Round his neck hung some Roman Catholic relic in the shape of a heart . . .²⁰

Kingston's castaways make a similar discovery on one of their expeditions:

On a rude bed raised a couple of feet from the ground, lay the body of a man . . . Close by was a small heap of limpet and mussel shells, and within his reach were two bottles—one was empty, but the other was full of water . . .²¹

The details of the clothes are the same—except that Kingston, a good Protestant, omits the holy medal.

In 1872, Kingston published the sea tale, *The Three Midshipmen*. It was enormously popular. He followed it up with (naturally) *The Three Lieutenants* and *The Three Commanders* and finally, in 1878, *The Three Admirals*. This last has a chapter set in New Zealand during the Land Wars. Some years previous to *The Three Admirals*, Kingston had published *Blue Jackets*,²² an account of the exploits of the fighting Royal Navy during Queen Victoria's reign. This had briefly covered the war in New Zealand from 1845 to 1847. *The Three Admirals*, however, owes little to this, and draws instead upon accounts of the Waikato campaign.

Kingston's heroes join in a bloody attack on a well-fortified pa on the banks of the Waikato. Its name is not given, but its description clearly reveals it as Rangiriri:

It was situated on a hill some way up the river . . . Besides the pah, strong entrenchments had been thrown up by the Maoris, reaching from the right bank of the river to a lake on the opposite side of the pah, thus completely blocking up the road. In addition to these fortifications, were two lines of rifle-pits . . .²³

The description of the battle—the shelling, the sacrificial assaults, the eventual surrender—could have been pieced together from any newspaper account, but direct parallels suggest that the most probable source is Major-General Sir James Alexander's *Bush Fighting*.²⁴ This is confirmed by the similarity of Kingston's description of 'A night march to attack a village—Desperate defence of the inhabitants' and Alexander's description of the attack on Rangiaowhia. Alexander's brisk account of the assault on one hut reads:

The Maoris pushed their guns through the walls and fired. The door was attempted to be forced open. They pulled a Ranger inside, and the hut took fire. The door opened, and a big Maori came out in his blanket, and walked up deliberately to the soldiers and gave himself up a prisoner. No others came out, and in the ruins were found the charred remains of six men and the Ranger.²⁵

Kingston adds some picturesque details:

One of the seamen had got close up to the door, when it was opened and he was hauled inside before his comrades could rescue him. There could be little doubt but

that he was instantly put to death . . . 'We must not let those fellows keep us back, cried Jack, dashing forward at the head of his men, when all at once flames burst forth so furiously from every part of the building that no one could approach it . . . the door opened and a tall Maori stalked forth, his blanket over his head to defend himself from the flames. With a dignified step he advanced towards Jack, and presenting his war axe, he yielded himself up as a prisoner. No others came out, and the roof of the hut directly afterwards fell in . . . for an instant a blackened head rose amidst the burning embers, and in another place an arm and shoulder appeared, but directly after sank down. Not a groan, not a sound proceeded from the building. All within it had perished . . .²⁶

A piece of comic relief follows—a simple Irish fellow falls in love at first sight with a beautiful Maori girl taken prisoner in the village. Kingston obviously wrote with his sources very close at hand, but he did not hesitate to embroider them for the sake of dramatic colour.

The majority of Kingston's books are fiction for boys. His aim was always to entertain, but equally it was to persuade. His heroes were examples of manliness and decency (and high spirits) for youthful readers to emulate. Kingston himself never did less than what he considered his duty. His obituarist in the *Athenaeum* could state:

English speaking boys throughout the world will learn with sorrow that W. H. G. Kingston is no more. For nearly thirty years he enjoyed a remarkable popularity as a writer for boys, and he achieved this popularity without having recourse to any . . . pernicious methods . . . There is not a page in any of his books which the most scrupulous parent would wish to take out, or a sentiment inculcated that is not thoroughly honest, upright, manly and true.²⁷

There are, however, many pages which are not his own.

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Nukutawhiti: Thomas Kendall's drawing

JUDITH BINNEY

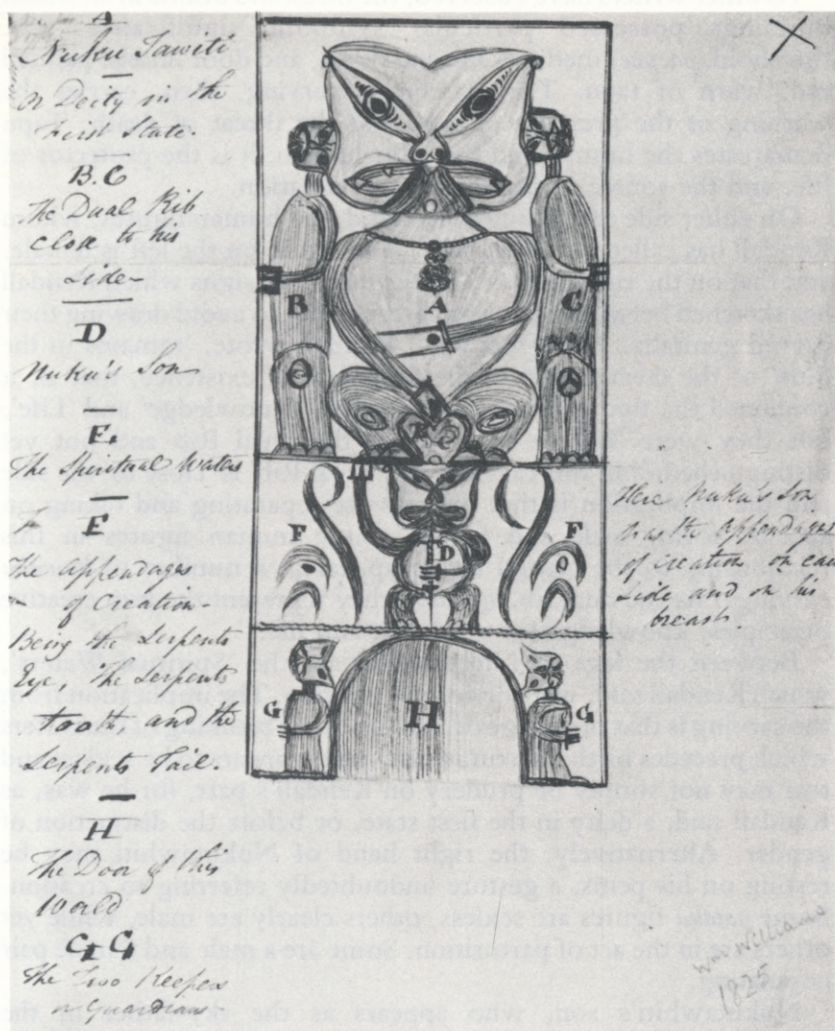
In July 1824, the missionary Thomas Kendall struggled to complete his account of Maori religious beliefs about the creation of life. As an accompaniment to a long letter,¹ whose contents he had been working on for over a year, he sent a sketch of one piece of carving. He called it Nukutawhiti, 'a Deity in the First State' of existence, and he explained that it was 'emblematical of the Superstitious Notions of the New Zealanders.'² This drawing vanished from the archives of the Church Missionary Society and I could not trace it when, eleven years ago, I published my interpretation of Kendall's work, *The Legacy of Guilt*. It had, in fact, come into the possession of the English private collector, K. A. Webster, and had been misidentified by him. Consequently, its existence remained unknown until the Alexander Turnbull Library acquired his collection and Mrs Janet Paul realised what the drawing was.³ It is an important discovery because it provides new insight into the significance and meaning of Maori carving.

The large figure is Nukutawhiti, the canoe-ancestor of Ngapuhi of the Hokianga and the Bay of Islands. The drawing is of the centre board or carved entrance slab (*kuwaha*) to a storehouse. It is, in fact, the oldest drawing of a carved storehouse known, antedating Augustus Earle's images by some three years. In style, however, the *kuwaha* resembles others constructed in the early nineteenth century. One famous Te Arawa *pataka* (or storehouse), Puawai O Te Arawa, held in the Auckland Institute and Museum, similarly possesses as its central figure their canoe ancestor, Tamatekapua,⁴ who, like Nukutawhiti, was a contemporary of Kupe. In Kendall's sketch, the features of the ancestor, particularly the very slanted eye and eye socket, together with the knob on the protracted tongue, are suggestive of the Bay of Plenty-East Coast carving style.⁵ Te Arawa carvers were particularly famous in the early nineteenth century and it is probable that some of the new and elaborately carved storehouses built at the Bay of Islands were carved by them.⁶ These ornate *pataka* developed there after the introduction of iron cutting tools and were used as the repository for the community's most valued possessions, such as cloaks and weapons. They were tapu.

Kendall described the significance of the carving he had drawn in his accompanying letter; he wrote that the two-fingered hand was the sign that the figure existed in the 'First State', or before creation. He said that man in his first state bore no distinction of form or gender and 'was shut up between the Thumb and Little Finger' of the deity. 'He was a *Tapu*. See *Nuku Tawiti*.'⁷ In the sketch, yet-unborn man is represented caught between the fingers of Nukutawhiti. He is, presumably, the undifferentiated circle between the two fingers. One other, early, two-fingered carving is known. It is a Te Arawa carving, and there the join between the two long, spindly fingers was carved as an interlocking spiral, or figure of eight. One commentator has seen this shape between the fingers as *manaia*-like,⁷ and some other elements relating to creation in the carving can be described.⁸

As the canoe ancestor of Ngapuhi, Nukutawhiti was clearly an important mythological figure for this tribe, although the references to him recorded in the nineteenth century are fragmentary. The inference from Kendall's drawing is, however, that Nukutawhiti was part of a wider cosmological system and there is evidence from other, and early, northern sources for such an interpretation. In the genealogies descending from Nukutawhiti, the origin of the land and of the 'real men' are traced.⁹ Moreover, he is the ancestor for whom the great funeral lament of the north and of the east coast, the *Pihe*, was originally composed.¹⁰ For Ngapuhi, Nukutawhiti stood at the 'entrance' into this life and into death. He appears in their accounts of their origin as a tribe and of their settlement at Hokianga, and in their funeral 'rite de passage' into the after-life.

The essence of Kendall's sketch is the particular relationship suggested by the placing of the large ancestor-god, his son (or his lineage) between his legs, and the doorway into the storehouse, described as the 'Door of this World'. According to Kendall, the Maoris believed in three states of existence: the first is creation and life before this world; the second is life in this world; and the third is the after-life. He was not the only European commentator to come to this understanding and there seems to be evidence, from the north, for such a view.¹¹ But Kendall also understood that for 'us who are in the Second State', the first state of existence to which we cannot return, 'is death and a *Tapu*.'¹² The after-life is also 'death and a *Tapu*' for living men. The passages between these three states of existence were dangerous in the extreme. Maori religious rites of passage were those most particularly concerned with birth (passage into this world) and death (passage into the next) and they all involved *tapu* lifting ceremonies. I suggest that Kendall's storehouse carving is emblematic of the passage from the first state



Thomas Kendall A: Nuku Tawiti, a deity in the first state . . ., 1824. ink drawing 24 x 20cm ATL Art Coll. A114/45

of existence to the second: that is, from life before creation into life in this world. The carving represents Nukutawhiti as the tribal 'creator-ancestor', and man as yet undistinguished in form. The entrance to the *pataka* is the entrance, symbolically, into this world. On either side of the doorway stand the guardians. To enter the tapu storehouse, then, represented the passage from one world to the next. To cross the threshold of the storehouse in violation of the tapu would be, as Kendall tried to explain, a 'change of state or death'.¹³

As other writers have observed, the threshold beams in all Maori buildings possessed particular symbolic significance. The threshold, *paepae*, mediates life and death, and door lintels, painted red, warn of tapu. The storehouse carving, then, carries the warning of the presence of tapu and the threat of death. Tapu demarcates the human and the ultra-human: it is the protector of life, and the source of death upon its violation.

On either side of Nukutawhiti stand two human figures, whom Kendall has called the 'Dual Rib'. The figure on the left is female, and that on the right is male, by the universal signs which Kendall has sketched between their legs, presumably to avoid drawing their carved genitalia. The 'Dual Rib', Kendall wrote, 'remains in the Side' of the creator-god in the first state of existence, that is, it contained the two principles of creation, 'Knowledge' and 'Life', but they were 'hid or shut up' in the Dual Rib and not yet distinguished.¹⁴ In this carving, the 'Dual Rib' is 'close to' the side and the implication is that the ribs are separating and taking on specific form, male and female. Little human figures in this relationship to the central figure appear in a number of *kuwaha* carvings. As the dual rib, *nga rara*, they represent the two creative principles, knowledge (or wisdom), and life.

Between the legs of Nukutawhiti are the 'Spiritual Waters', which Kendall said, were divided at creation. The implication from the carving is that the image derives from the breaking of the waters which precedes birth. Nukutawhiti, here, appears to be sexless and this may not simply be prudery on Kendall's part, for he was, as Kendall said, a deity in the first state, or before the distinction of gender. Alternatively, the right hand of Nukutawhiti may be resting on his penis, a gesture undoubtedly referring to creation. Some *pataka* figures are sexless, others clearly are male, while yet others are in the act of parturition. Some are a male and female pair copulating.

Nukutawhiti's son, who appears as the sky-father in the genealogies,¹⁵ holds on his breast a lizard or *ngarara*. Moreover, he appears about to eat it. Carvings of a lizard held in precisely this manner are found in Maori wood sculpture. They may be images of conception. Kendall said that the lizard was emblematic of the dual rib of creation, *nga rara*, and of the creative force itself, to which he gave the name the eternal Word, or the Logos. The lizard is held to the breast, *u*, which Kendall said was the seat or source of life, while its tongue appears to be joined to that of the man. Elsdon Best commented that there were a number of Maori carvings in which 'the lizard is shown with its head in a person's mouth'. He drew—like Kendall—on Gnostic traditions when he observed that the tongue appeared to be 'attached to that of the man, as though the

latter were receiving inspiration or some special endowment.' He noted that the lizard was believed by the Gnostics to bring forth life 'through the mouth' and was 'the type of the generation of the Word—that is, the Logos or Divine Wisdom.'¹⁶ Best and Kendall were clearly making the same equations, but are either reliable? Certainly the lizard was held in great fear by the Maori, because it was associated with death. It was usually considered to be the manifestation of a deity from another world, and was the bearer of death to violators of tapu. It was believed to devour their entrails. It was the man-eater. But in the carvings, the man appears to be about to eat the lizard. Is he conquering death, and bringing life, or is the lizard a dualistic figure? In the Maori myth structures, one is constantly aware of the duality of life and death. Most of the gods have ambiguous roles; tapu is an ambiguous force; and the lizard, bearer of death, is also the source of life. In one version of the Maui myth cycle, as told to Augustus Earle, when Maui fished up the land he brought up with it the lizard, *ngarara*, and in his mouth, held by his long hair, was the first man. Earle added that almost all the carvings were 'illustrations of this idea in some way or other.'¹⁷ It is not irrelevant to notice that, in another northern version of this myth, when Maui fished up the land, his line had hooked onto the gable of Nukutawhiti's house:¹⁸ it was the house of life.

Kendall's drawing provides the possibility of penetrating the previously closed world of meaning in Maori carving. The implications of it relate to other elements in the structure of the Maori cosmogony: the constant references in metaphors to the demarcation, and the crossing, of the threshold between life and death; and the all-important rites of passage, in Maori religious practices. I suggest that many other carvings also referred to this duality of death and life. In this carving, the tapu storehouse was protected by Nukutawhiti, the founding ancestor of the people, who, as his name tells us, came from a 'distant land'. He brought the people to their new home at Hokianga. He stood astride the doorway into life, but violation of the tapu of the house would bring death. The guardians of the doorway stood on eternal watch. They were the reminder that to break the tapu of the house was the final 'change of *state*' from this world.

REFERENCES

- 1 Kendall to CMS Secretary, 27 July 1824, Kendall Letters &c., Mss Vol. 71:66, Hocken Library, University of Otago. This letter is reproduced as Appendix I, *Legacy of Guilt* (Auckland, 1968) p. 171-6.
- 2 Verso of the drawing, Alexander Turnbull Library.

- 3 K. A. Webster had misdated it (1825) and attributed it to the later missionary, William Williams. Webster's annotations appear at the bottom, right, of the drawing.
- 4 Augustus Hamilton, *Maori Art* (Wellington, 1901) p. 140.
- 5 Personal communication with D. R. Simmons, ethnologist at the Auckland Institute and Museum.
- 6 The storehouses drawn by Earle also possess Bay of Plenty features and there are several references in the first missionary journals to carvings then being made by men from 'the southwards', often described as 'the Thames' or 'the Tauranga'. The eighteenth century explorers did not describe the ornate *pataka whakairo* at the Bay of Islands, and as they were spectacular buildings, this omission is taken as an indication that they did not then exist.
- 7 Frank Willett, 'A Maori Store-Chamber Slab in the Manchester Museum', *Man*, LV (December 1955), 177. This *kuwaha* was purchased in Auckland about 1900; it is not one collected by Kendall.
- 8 To be discussed in full in the *New Zealand Journal of History*, April 1980.
- 9 In particular, the genealogy written down by Aperahama Taonui of Hokianga in 1849, 'The Taonui Manuscript', translated by D. R. Simmons, *Records of the Auckland Institute and Museum*. XII (December 1975) 58-9, 62-3.
- 10 'Nukutawhiti. The Pihe (Lament) for Nukutawhiti, with a Historical Narrative Explanatory of the Same, as Recorded by Mohi Tawhai. With Translations and Supplementary Notes by George Graham', *Journal of the Polynesian Society*, XLIX (June 1940) 221-234. This version, and the narrative of the origin of the Pihe, was written down by Hone Mohi Tawhai in 1885.
- 11 See John White's early account in his 1856 'Lectures on Maori Customs and Superstitions', published *AJHR*, 1861, E-7, p. 10. White was drawing on Hokianga informants and, in particular, on Aperahama Taonui, who wrote down his genealogy of the Maori ancestors, cited above, for White.
- 12 Kendall to CMS Secretary, 27 July 1824.
- 13 Kendall to CMS Secretary, 3 June 1823, Mss Vol. 71:54, reproduced *Legacy of Guilt*, p. 134. He did not use this phrase with reference to the storehouse carving but to another; however, the context of 'entrance', with the consequent violation of tapu, was identical.
- 14 Kendall to CMS Secretary, 27 July 1824.
- 15 Hone Mohi Tawhai placed 'Ranginui' as the 'eldest son' of Nukutawhiti in the whakapapa he recorded in c.1860, 1885, and 1892. Aperahama gave the son's name, or the lineage name, *whanau*, as Te Papa-tahuri-iho and explained that the name meant the 'descending of the sky to the earth', 'e ahu iho ana te rangi ki raro'. (I have taken John White's original translation in preference to Simmons's. See the manuscript, 'The Book of the Ancestors', Mss 120, Auckland Institute and Museum.) Aperahama's explanations of the whakapapa, at this point, tell the story of the union of Rangi and Papa, sky and earth, or the beginning of life. For Hone Mohi Tawhai's whakapapa, see D. R. Simmons, *The Great New Zealand Myth* (Wellington, 1976) p. 39, where two are compared with Aperahama's, and the third is in 'Nukutawhiti', p. 225.
- 16 'Notes on the Occurrence of the Lizard in Maori Carvings', *New Zealand Journal of Science and Technology*, V (March 1923), 334-5. Best is citing C. W. King, *The Gnostics and their Remains, Ancient and Mediaeval* (2d ed., London, 1887) p. 107, and a note, 'Possible Origins of the Lizard in Maori Carvings', *Journal of the Polynesian Society*, XIX (1910) 225.
- 17 Augustus Earle, *Narrative of a Residence in New Zealand [1827-1828]*, ed. E. H. McCormick (Oxford, 1966) p. 191.
- 18 Father Catherin Servant, *Customs and Habits of the New Zealanders 1838-1842*, translated by J. Glasgow, ed. D. R. Simmons (Wellington, 1973) p. 51.

Notes and Comments

Some recent acquisitions

The Library recently purchased three titles by William Prynne (1100-1669) the indefatigable puritan pamphleteer whose principles cost him his ears. From 1627 until his death in 1669 he produced some 200 books and pamphlets, prompting Wood, one of his biographers, to remark that if rightly computed he wrote a sheet for every day of his life. The items are *The Unloveliness of Love-lockes*, 1628, an attack on unnatural hair lengths; *A Sovereigne Antidote, to Prevent, Appease, and Determine our Unnaturall and Destructive Civill Warres and Dissentions*, 1642; and *A Moderate Apology Against a Pretended Calumny: in Answer to Some Passages in The Preheminence of Parliment*, 1644. The Turnbull now holds 23 items by Prynne.

The Library's collection of work by William Mein Smith, the pioneer surveyor, has been significantly strengthened by a donation of seven ink drawings and two watercolours by Mrs F. Waghorn of Te Kuiti. The works, dating from the 1850s and 1860s, depict East Coast landscapes and Wairarapa scenes including Charles Hales's sheep station, the Tauherenikau Hotel, and the Pakuratahi bridge.

Ten sketchbooks of Archdeacon Philip Walsh (1843-1914) were purchased from Mrs J. Bradstreet of Hawthorne, Victoria, in August. Six of them include European and Irish scenes prior to Walsh's arrival in New Zealand. The New Zealand drawings, dating from about 1870 to the late 1890s, include copper mines on Kawau Island, bush clearing in Coromandel, logging and milling, and numerous scenes of Northland, especially the Waimate and Hokianga districts. Walsh was born in Ireland and educated in France, emigrating to New Zealand in 1866. He farmed in the Bay of Islands, then studied at St John's College, Auckland, in 1872. In 1900 he became Archdeacon of Waimate North.

A sketchbook of Major-General Robert Henry Wynyard was purchased at McArthur's auction in October. Dated January to March 1852, it contains 23 very fine ink and pencil drawings, covering Northland, Coromandel, Mt Egmont, Wanganui, Wellington district, including William Wakefield's house, the Porirua Barracks, the stockade at Pauatahanui, and the Nelson and Akaroa districts. At this period Wynyard was Lieutenant Governor of New Zealand and had commanded the 58th Regiment in the 1845-46 wars.

Scrope family donates Weld watercolours

The Library benefited from the donation, in March, of twenty-four watercolours by Sir Frederick Aloysius Weld, documenting the early period of settlement of the country. Weld came to New Zealand in 1844 and joined his relatives Petre, Clifford and Vavasour sheep-farming in the Wairarapa, then moved to Marlborough and finally settled at Brackenfield in Canterbury. He soon became involved in political life, as Member of The House of Representatives for Wairau in 1854, eventually becoming Premier in 1864-1865 until ill-health forced him to retire.

Weld was a talented watercolourist, and this collection remained with his descendants until it was presented to the Library by Mrs Mary Scrope, a granddaughter of Sir Frederick, who has recently returned to New Zealand to live in Blenheim.

Chiefly landscapes of Marlborough, Canterbury, Taranaki and the Thermal Areas, dating from the 1850s and 1860s, the paintings have been on long-term loan to the Library since 1976. From September to October an exhibition of these and other Weld paintings from the Canterbury Museum was mounted. Dr Jeanine Graham of the History Department, Waikato University, whose doctoral thesis was entitled *Frederick Weld: a Political Biography*, addressed a meeting of the Friends of the Turnbull Library on 18 October to launch the exhibition, 'Weld: pastoralist, politician, painter'.

Grants for research

The Board of the Turnbull Library Endowment Trust at its November meeting considered several applications for grants to assist scholars wishing to conduct research towards a publication based on the Library's collections. From the Research Fund two grants were made, one of \$5,000 to I. F. G. Milner towards the expenses of a visit to New Zealand to work on the Library's collection of the papers of Frank Milner for a biography, and one of \$2,000 to John Thomson for further research in the Library's Archive of New Zealand Music for his history of music in New Zealand. An application from Vincent O'Sullivan for \$1500 for assistance to travel to the University of Texas at Austin to consult documents essential to his work on the Oxford edition of Katherine Mansfield's letters was met by a grant from the ordinary funds of the Endowment Trust.

Exhibition

Over the Christmas period the Library mounted an exhibition of 40 prints from the negatives of William James Harding.

Harding, whose negatives form an important part of the Library's photograph collection, practised as a commercial photographer in Wanganui from 1856 until 1889. His forte was landscape photography, both rural and urban, but he also turned his hand to portraiture. He achieved a reputation as a man who would not compromise his art for the sake of flattering a subject and his portraits have a simplicity and directness not normally associated with the Victorian period.

The exhibition was printed from the original negatives by Jean Stanton, a Wellington photographer.

Distinguished visitors

In recent months the Library has had three visitors with a particular interest in the Cook collections. Admiral of the Fleet Sir Terence Lewin, newly appointed British Chief of Defence Staff, was in New Zealand in the course of a world tour discussing Commonwealth defence requirements. A devoted admirer of Cook, the Admiral came to the Turnbull twice in one day, between official engagements, to inspect unique manuscripts and paintings. As he was being taken to Ship Cove the next day, Sir Terence was especially delighted with a passage which he read out to his aide. Written by Lieutenant James Burney of Cook's consort vessel *Adventure*, on the Second Voyage, the manuscript dealt with his investigation of the disappearance of a boat's crew at Grass Cove (now Whareunga Bay) in the Marlborough Sounds. The missing men had been killed by the Maoris, and Burney, rather against his wish, found incontrovertible proof of cannibalism.

Her Excellency Mrs Ann Martindell, the American Ambassador, came to see a rare book written by an ancestor of hers, John Ledyard. Published and sold by Nathaniel Patten at Hartford in 1783, the small volume is entitled *A Journal of Captain Cook's Last Voyage to the Pacific Ocean, & in Quest of a North-West Passage, between Asia and Performed in the Years 1776, 1777, 1778 and 1779*. It is one of the lesser known subsidiary accounts of Cook's exploration, based largely on Rickman's account. Ledyard had a most adventurous life. Although American by birth, he managed to join the Royal Marines and was a corporal on board *Resolution*. Subsequently he deserted rather than fight his compatriots; attempted to walk across Siberia; and died at Cairo on his way to look for the sources of the Niger River.

Another American, Professor L. S. Dutton, accompanied by his wife, was also interested to study our Cook material in the Manuscript Section. He is the retired Director of Libraries at the University of Miami—not, as he hastened to point out, in Florida; but at Oxford, Ohio, admittedly a little disconcerting. Founded in 1809 the university now has 17,000 students.

Two new issues of Turnbull Prints

To meet growing demand and replenish depleted stocks of the annual series of colour prints, the Endowment Trust agreed to publish two series in 1979. Following the Aubrey Prints came a second set of New Zealand flowers and berries by Emily Cumming Harris (1837?-1925). The first, published in 1968, proved extremely popular in recent years and this artist's work provides a contrast to the landscapes usually reproduced. The new prints, which were released early this year, have been chosen to show Miss Harris's versatility in her watercolours. All four are in much brighter colouring and very different from the first three published. One recalls the charm of *art nouveau*, another is almost Chinese in its emphasis on form and texture, while a composite arrangement of four different tree berries is a glowing burst of colour that is quite modern in its feeling. The 1979 Harris Prints sell at \$4 each or \$12 the set of four accompanied by an illustrated text-sheet, in a folder illustrated by a fifth print in colour.

Another new issue of Turnbull Library Prints breaks new ground in that it is the first from the Alexander Turnbull Library Research Endowment Trust and it is also the first to be sponsored by an outside body, in this case the New Zealand Wool Board, whose assistance is gratefully acknowledged. It is hoped that such sponsored prints from the Research Endowment Trust may also become an annual event. This first series reproduces, very appropriately, some of the few known watercolours relating to early sheep-farming in New Zealand. They are by Alfred John Cooper, an unknown but talented amateur who was farming at Mohaka with his friend J. M. P. Lavin from the eighteen-fifties until both men were killed by a Hauhau raiding party organized by Te Kooti in 1869. Fifteen paintings were sent to England by Lavin and descended to Mr and Mrs W. J. Mouton in South Africa, who most generously presented them to the Library in 1969. Six of the small watercolours have been published in facsimile size, two to each print, with a seventh on the folder, this issue being markedly smaller in size than previous prints. The text-sheet reproduces in black and white the eight other pictures that make up Cooper's total *oeuvre* as we know it to this date. The Cooper Prints sell at \$4 each or

\$10 the set of 6 pictures (as three prints), again in a folder illustrated in colour by an extra print. This very attractive set gains interest from Lavin's explanatory notes added to each of Cooper's paintings.

Cook bicentenary exhibition

To mark the bicentenary of Captain Cook's death and to coincide with the Endowment Trust's publication of J. C. Beaglehole's *The Death of Cook*, from June-August 1979 the Library mounted a commemorative Cook Exhibition. Many of the exhibits came from the Library's own collections but the significance of the occasion lay in the fact that this was the first time that almost all the original Cook items in this country had been assembled for viewing in one exhibition by New Zealanders, although many had been shown overseas. The Endowment Trust published a 24-page catalogue, *An Exhibition, Commemorative of Captain James Cook, R.N., 1728-1779: Original Paintings, Drawings, Manuscripts and Memorabilia which are held in New Zealand*. Many have been surprised to learn how much is owned by this country.

The heart of the Turnbull Pacific collections undoubtedly is the great Voyages Collection, with ancillary collections in British naval history and biography. The Cook Collection is among the most comprehensive in the world, including not only all significant and numerous peripheral publications but also photocopies of all known Cook-associated manuscripts, largely assembled by John Beaglehole, O.M. The Library also holds a small but notable collection of original manuscripts and works of art in this field. Three major purchases in recent years would have gladdened the heart of Alexander Turnbull—Webber's portrait of Tu, the large collection of drawings made by Ellis on the Third Voyage and the Hodges portrait of a man of Tanna.

The exhibition was mounted by Anthony Murray-Oliver (who also compiled the catalogue), assisted by Jeavons Baillie. A highlight was the inclusion of the Webber portrait of Cook, the first time this had been shown outside the National Art Gallery since its acquisition in 1963. From Government House came the Dance portrait of Captain Clerke donated by the Viscount Galway. The Hocken Library contributed a portrait of Molyneux, master of *Endeavour*, with two Pacific watercolours by Webber and a third by Ellis. Although included in the catalogue, the Auckland City Art Gallery's Hodges oil of Dusky Sound was unfortunately not able to be shown; but the Bishop Suter Gallery's Webber of Ship Cove was a notable exhibit. The generous assistance of these institutions is gratefully acknowledged. As well as original manuscript and

pictorial material, the Turnbull collections provided rare contemporary prints and varied memorabilia such as a silver knife and fork acquired from Maoris in the Marlborough Sounds about 1830 and Cook's posthumous armorial bearings prepared at the College of Arms in 1968.

Manuscripts on display included a selection of letters from the Sir George Grey collection in the Auckland Public Library and a number of documents acquired by Mr Turnbull: the catalogue also lists all the Turnbull Cook-associated manuscripts. Items shown included Cook's log as Master's Mate on HMS *Eagle*; the *Endeavour* log of Zachary Hicks, first officer; a journal and log kept by William Bayly, astronomer on the Second and Third Voyages; and a variety of letters by Cook, his wife Elizabeth, Captain King, Webber, Hodges, the Earl of Sandwich and others.

Extensive annotations add to the value of the catalogue as a record of Cook research resources in contemporary material available in New Zealand. Copies may be purchased from the Library at 50 cents, post free.

By timing the exhibition for the launching of the new publication of Professor Beaglehole's address on the death of his hero, tribute was paid to two great men. Victoria University of Wellington kindly lent W. A. Sutton's fine portrait of John Beaglehole and this was complemented by the Turnbull's two, an early study by Joan Fanning and a posthumous version by Evelyn Page, which were purchased in 1979 and 1977 respectively.

* * *

'The death of this eminent and valuable man was a loss to mankind in general; and particularly to be deplored by every nation that respects useful accomplishments, that honours science, and loves the benevolent and amiable affections of the heart . . . If the arduous but exact researches of this extraordinary man have not discovered a new world, they have discovered seas un navigated and unknown before . . .'

—Admiral the Hon. John Forbes, R.N., 1784.

Chief Librarian travels overseas

The Chief Librarian, Mr J. E. Traue, left New Zealand on 18 April for an extended visit to national and research libraries in the United States, Britain and Europe. He will be studying, in particular, the administration of specialist research libraries within large general libraries; the services provided by research libraries to scholars and the general public; programmes for the encouragement of scholarly research through fellowships, grants and conferences; and the architecture, furnishings and security of research libraries. In

addition he will be visiting potential donors, specialist book dealers and charitable foundations, and discussing the exchange of duplicates with selected specialist libraries. Funds for his visit have been provided by the National Library from its overseas travel funds, the Trustees of the National Library, and the Turnbull Library Endowment Trust. To enable Mr Traue to see a wider range of libraries in the United States a supplementary grant has been made by the Council on Library Resources, Washington, D.C. In addition invitations have been received from the Netherlands Government to spend a week in Holland, from the International Committee of the Library Associations of the Federal Republic of Germany to spend two weeks visiting libraries in Germany, and from the Swedish Government to spend a week in Sweden. The British Council has also made a small grant for travel within Britain.

Reginald George James Berry, O.B.E., F.R.N.S.N.Z.

The Friends of the Turnbull Library learned with deep regret of the death of one of its earliest Life Members on 6th November 1979.

Born on 20th June 1906, James Berry early suffered the loss of his father, and was cared for by relatives until his entry to Dulwich College, long associated with the arts. From there, and from artistic members of his family, must have stemmed his abiding interest in painting and graphic art. At eighteen he emigrated to the Gisborne area as a prospective farmer; in 1928 he joined the Goldberg Advertising Agency in Wellington. The experience was invaluable, for it encouraged his innate ability, leading him successively to artistic journalism on the *Dominion* and the *Radio Record*, and to free lance graphic art and design.

Work on postage stamps began as a hobby which provided New Zealand and the South Pacific with some two hundred stamps during the period 1933-75. The quality of this work was recognised internationally when five of his designs were chosen out of a ranking twelve in the Stanley Gibbons competition of 1947, one for first prize.

An account of his work in the production of coins and medals appears in his Sutherland Memorial Lecture ('The Art Production of Coins and Medals', *N.Z. Numismatic Journal*, October 1978, pp. 1-35), and gives some idea of his enormous attention to detail. Public recognition began with the acceptance of his reverse designs for the Waitangi Crown and the Bledisloe Medal in 1935. The *annus mirabilis*, however, was 1966, with the choice of his designs for decimal currency by public acclaim; at the age of sixty the years of

meticulous craftsmanship were rewarded, and acknowledged by an O.B.E. in 1967. There followed a richly productive period, marked by increasing international travel. The constant threat of heart failure was accepted as a part of living, yet he gave the impression of profound personal happiness and fulfilment. His coin and medal designs, like his stamps, were marked by the same careful research: they number some two hundred, among the last being the 60 medals of *The Medallic History of Australia* and the medal commemorating the Pope's historic visit to Eire.

To a quite extraordinary extent, memorials of James Berry remain with us in the currency we use. They also exist in museums and private collections the world over. The Turnbull Library possesses its own memorials: in 1962 he presented four rare medals commemorative of Captain Cook, and in 1968 a number of first-day covers and sets of the Cook Island Bicentenary stamps. Successive Librarians and the Friends remember him for his support of the Library, not least as a Committee member for 27 years; for his modesty; and for the quality of craftsmanship which comes only from the pursuit of perfection.

We extend to Mrs Berry and to his family our deepest sympathy.

J. R. TYE

Notes on Contributors

P. L. BARTON, ANZLA, FRGS, AffAIC, is Map Librarian at the Alexander Turnbull Library. Among his interests are New Zealand archaeology, history and geology, and the geographic knowledge, cartographic and way-finding abilities of pre-literate peoples. He has had articles, bibliographies and reviews published in archaeological, cartographic, library and map library periodicals.

JUDITH BINNEY is Senior Lecturer in History at the University of Auckland. Her publications include *The Legacy of Guilt*, a biography of the missionary Thomas Kendall, and, as joint author, the recently published *Mihaia*, a study of the Maori prophet Rua and his community.

BRUCE RINGER took a Masters degree in English Literature at Auckland University in 1974, travelled in Europe for two years, attended Library School in Wellington in 1977, and has been New Zealand Room Librarian at Hamilton Public Library since. He has published in *Landfall*, *N.Z. Libraries*, *N.Z. Monthly Review*, *Outrigger*, *Pacific Quarterly*, etc.

Research Notes

Associate Professor Antony Alpers of Queen's University, Kingston, Ontario, is preparing a complete edition of the stories of Katherine Mansfield. With the assistance of a Leave Fellowship from the Social Sciences and Humanities Research Council of Canada he visited Turnbull in October 1979 to transcribe several manuscripts and to work on annotations and dating of the stories. Professor Alpers's new biography, *The Life of Katherine Mansfield*, was published recently in New York and London.

The Trustees Committee for the Alexander Turnbull Library has agreed to allow Dr Cherry Hankin of the University of Canterbury to edit the letters of John Middleton Murry to Katherine Mansfield in the Turnbull collections for publication by Constable following the withdrawal of Vincent O'Sullivan from the project.

Lawrence Badash, Professor of History of Science at the University of California, Santa Barbara, visited the Turnbull Library in January 1980 for research on his biography of Lord Rutherford. The Library's Sir Ernest Marsden collection (MS Papers 1342) is especially rich in Rutherford materials, as Marsden was a student of, and research assistant to, the famous physicist for several years around 1910, in Manchester. In addition, during his long career with the New Zealand D.S.I.R., Marsden gathered information about Rutherford's youth and education in the Nelson area, at Havelock, and at Canterbury College. Dr Badash has already examined the extant Rutherford materials in England and Canada, but much of the information preserved in New Zealand is to be found nowhere else.

Dr Badash is the editor of Rutherford's *Correspondence Catalog* (New York, American Institute of Physics, 1972) for which further supplements are being prepared, and the author of several books on the history of physics.

Lauris Edmond is preparing an edition of the letters of Arthur Rex Dugard Fairburn (1904-1957), poet, essayist and critic, for publication late in 1980. Mrs Edmond has drawn on letters in private hands and the two major collections in the University of Auckland Library and the Alexander Turnbull Library.

Notes on Manuscripts Accessions

A SELECTIVE LIST OF ACQUISITIONS, JANUARY TO JUNE 1979

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 access' 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 October 1979. 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.

ABORTION LAW REFORM ASSOCIATION. *Records, 1970-1976*. 1m. DONATION. Minute books, correspondence including branches and with MPs relating to legislation etc, submissions to Royal Commission, speeches, committees, newspaper clippings, articles; records of Auckland Medical Aid Centre, Remuera Medical Aid Centre and newsletters.
Access subject to sorting and restriction.

ANDERSEN, JOHANNES CARL, 1873-1962. *Papers, 1907, 1951-1956*. 5 items. PURCHASE.

The story of Sigurd and Brunholde, play and related letters, 1907, MS copy of *The Windsor chevalier*, list of publications, notes recalling childhood in Christchurch, his Danish heritage, translations of Danish ballads, 1956.

BARR, JOHN, 1877-1971. *Papers, 1935-1939*. 10cm. DONATION: Mr G. T. Alley, Upper Hutt.

Chiefly correspondence as convenor of Carnegie Library Group with G. T. Alley, Association for Country Education with Dr S. C. Allen re Demonstration Library Group in Taranaki, with Carnegie Corporation of New York; papers re Country Library Service report to Minister of Education, 1939.

BRITISH MUSEUM. *Extracts from registers, 1771-1950*. 14 l. DONATION: Mr B. Kernot, Wellington.

Details of Maori artefacts held by British Museum, including items collected on Cook's voyages and by Sir George Grey compiled by Mr Kernot. Photocopy.

CAMPAIGN AGAINST RISING PRICES. *Records, 1967-1978*. 1.5m. DONATION. Includes National committee minutes 1969-1977, correspondence 1970-1975, press clippings 1967-1976 and files covering specific products 1967-1977, C.A.R.P. leaflets and newsletters. Some branch material 1967-1969.

CAMPBELL, RICHARD MITCHELSON, 1897-1974. *Papers, 1916-1979*. 1m. DONATION: Mr I. A. N. Campbell, Auckland.

Apart from diaries, 1927-1928, typescript and published articles, 1927-1934, the collection comprises correspondence, notes and recollections relating to his association with J. G. Coates, P. Fraser and Sir Walter Nash and their biographers; also Dr J. C. Beaglehole, Sir Ernest Marsden, John Mulgan and G. B. Shaw; material re New Zealand House.

Restricted access.

COLERIDGE, MARY CHRISTINE M. *Scrapbook, 1944, 1948-1959*. 149 l. DONATION. St Paul's Pro Cathedral Choir notes, clippings re choir activities and those of members, orders of service, photos, list of choir members, mostly printed material with annotation; minutes of Wellington Repertory Society War Service Guild, 1944. Photocopy.

CONGREGATION OF FREE CHURCH OF SCOTLAND, WELLINGTON. *Papers, 1853-1860*. 2 items. DONATION: Rev. D. M. Steedman, Wellington.

Letter from Colonial Committee of Free Church of Scotland re appointment of Rev J. S. Moir to Ministry in Wellington, fund-raising for Australasian colonies, 27 April 1853; printed financial statement of the Trust Funds of the Free Church Congregation, Wellington, 1858-1860. Mr Moir became first pastor at St John's Church, Wellington.

COUNCIL FOR EQUAL PAY AND OPPORTUNITY. AUCKLAND BRANCH. *Records, 1969-1977*. 3cm. DONATION.

Records cover complete life of the Council, which was disbanded on the passing of the equal pay legislation. They comprise statements of accounts, minutes of A.G.M.s, of Executive Committee meetings, reports and newsletters.

COWIE, WILLIAM, 1854-1931. *Diary, 1883-1889*. 1v. DONATION: Miss I. Cowie, Timaru.

Farm diary recording daily activities, weather etc. on *Netherdale*, Balfour, Southland.

DALTON, JOSEPH EDWARD, 1851-1942. *The Waipiro Trouble, 1891*. 5 l. DONATION: Gisborne Museum and Arts Centre.

Dalton, whaler and native agent, recounts meeting between Tuta Nihoniho Penamene Waipapa and his people, police and regular forces under Sir George Whitmore at Waipiro Bay, 1891. Photocopy of typescript.

DICK, RUSSELL GLADSTONE, 1898-1966. *Report, 1938*. 41 l. DONATION: Fisheries Management Division, Wellington. Investigation of Te Whanga Lagoon, Chatham Islands, February 1938, instituted to establish title to bed of lagoon. Comprises historical background material, settlement, reminiscences of early residents, physical features, photographs. Photocopy.

DINWIDDIE, WILLIAM, 1863-1937. *Papers, 1912-1921, n.d.* 3 items. PURCHASE. Dinwiddie's notes on causes of W. Colenso's suspension from Church Missionary Society, 1852, n.d.; *Old Hawkes Bay* two papers read before Hawkes Bay Philosophical Society published in 1916 and with sequel *Some Stray Notes*, 1921, all with considerable annotation by H. T. Hill whose annotated address *Labour Socialism and Religion*, 26 May 1912, tipped into 1921 edition.

ELECTRONITE SYNDICATE LTD. *Papers, 1911*. 3 items. DONATION: Hoare, Taylor and Neale, Christchurch.

Letter, report and balance sheet relating to Company with a mica mine and proposals for exploitation and patents.

EWEN, CHARLES ALFRED, 1853-1921. *Letter, 27 March 1900*. 7 l. Lent for copying by Mrs J. H. Canning, London.

Comment of New Zealand book collector on literature relating to New Zealand in a letter written to O.T.J. Alpers. Photocopy of typescript.

GODFREY FAMILY. *Journal and account book, 1867-1874, 1900-1903, 1940*. ca.150 l. DONATION.

Details of farm life at Woodbourne estate, Marlborough, including accounts,

1867-1874; Mrs Eliza Prichard's history of the area, social life etc, 1900-1903 and *Memories of early Marlborough: the Godfrey family and Woodbourne estate*, ca 1940. Photocopy.

HALCOMBE, BLANCHE, 1860-1953. *Papers*, 1914, 1925-1939, 1950. 43 items. DONATION: Mr B. Groshinski, Wellington.

Chiefly correspondence reflecting her interest in ornithology, her collections, petition on bird catching methods, taxidermy; lists describing birds.

HAMLIN, JAMES, 1803-1865. *Journal*, 1826-1837. 112p. DONATION: Mr P. W. and Mrs L. A. Hamilton, Wellington.

Transcription of journal kept while serving as Church Missionary Society lay teacher at Waimate and Keri Keri, Maungapouri and Manukau. Includes visit to the Waikato with Rev A. N. Brown, 1834. Photocopy of typescript.

HEMPTON, ELENOR, 1887-1974. *Scrapbooks*, 1915-1964. 3v. DONATION: Wellington Public Library.

Mrs Hempton, soprano, was involved in fund raising for servicemen's welfare in World War I and afterwards and for other welfare organisations in Wellington prior to her removal to Sydney in 1927. She continued her work founding the New Zealand Club, New Zealand Women's Association, Sydney Younger Set. Collection comprises letters, photos, programmes, invitations and clippings.

HUIARAU NATIVE SCHOOL. *The Story of the Tuhoe tribes*. 32l. DONATION: Estate of Dr N. Foden, Auckland.

Brief history of tribes in pre- and post-European times. Includes account of Hauhauism and campaign to stamp out movement, locates pa sites in Lake Waikaremoana-Ruatahuna area. Typescript with MS corrections illustrated with sketches and photographs.

HULTQUIST, AXEL GORDON, 1904-1941. *Papers*, 1932-1941, 1970. 15cm. DONATION: Mrs M. Lusty, Auckland.

Copies of letters to his wife while campaigning for Bay of Plenty seat in 1935 election, details of meetings and living conditions in Depression, clippings and electioneering material, meeting book, 1932-1933; letters while serving with 2 N.Z.E.F. in Middle East, 1941, letters of sympathy after death in action; radio script, 1937, 'A trip from Whakatane to Gisborne'.

IVISON, THOMAS. *Notebook*, 1846-1847, 58p. PURCHASE.

Notes and sketches made on voyage to New Zealand aboard *Louisa Campbell*; contains sketches of boats and ships including convict ship *Tory*, sketches of Porto Santo, Bay of Islands, Hauraki Gulf Islands, Government House, Sydney, coastal profiles of Bass Strait Islands. Notes include fragment of Maori vocabulary, visit to Paparoa for timber cargo, thence to Great Barrier Island with comment on yard of John Gillies, shipbuilder.

Held in Art collection.

KARORI BOWLING CLUB. *Records*, 1903-1971. 10v. DONATION. Minute books, 1903-1971, cash books, 1905-1938, subscription books, 1905-1929, membership records, some correspondence, photos and clippings.

KELLY, DESMOND LANCE, b. 1928. *Papers*, 1969-1974. ca.8cm. DONATION.

Collection includes material relating to Wellington Regional Planning comprising schemes, notes, letters, etc and F. M. Hanson's submissions to Committee of Enquiry into Urban Public Transport, 1969. Also papers Values Party candidate for Wellington City Council in 1974, 1973-1974, comprising notes, policy, pamphlets, etc.

- LILBURN, DOUGLAS GORDON, b. 1915. *A search for a language*, 1969. 23 l. DONATION.
New Zealand composer's philosophy especially with regard to music in this country. Photocopy.
- LUSIS, JANIS. *Humans and horses*, 1944, 1978. 19 l. DONATION.
Studfarm manager's flight from Latvia in refugee train ahead of advancing Russians, with emphasis on care of family as well as horses. Typescript.
- MACPHERSON, ALEXANDER, 1854?-1937. *Personal record*, 197-. 26 l. DONATION.
Personal record of Alexander Macpherson, agriculturalist, New Zealand for a period of over 61 years from 1876 to 1937 compiled by unknown author. Macpherson worked for New Zealand and Australian Land Co., South Canterbury, Longburn Slaughtering and Freezing Co., Manawatu, becoming first inspector appointed to Dept. of Agriculture, Christchurch, 1901-1921.
- MILL, JOHN STUART, 1806-1873. *Letter*, 12 December 1868. 2 l. DONATION: Dr T. H. Beaglehole, Wellington.
From Avignon to Sir Edward Stafford, Premier, advocating the use of a direct annual grant rather than protectionist duties as the means of encouraging the development of new industries.
- MORRIS, GUY AND MAUDE. *Papers*, ca.1907-1977. ca.1.5m. PURCHASE.
Collection of Katherine Mansfield's printed material and memorabilia with correspondence, Mrs Morris's notes on characters and locales in Mansfield's writings, lecture notes, photographs, programmes etc.
Access subject to sorting.
- MOYLE, HON COLIN JAMES, b.1929. *Papers*, 1973-1975. 3m. DONATION.
Files of MP for Manukau reflecting his service as Minister of Science and Agriculture.
Access subject to sorting and restriction.
- NATHAN, PHILIP J. *Letterbook*, 1910-1916. 1v. DONATION: Mr E. Williams, Wellington.
Letters to his father in London and to his brother, Louis, concerning financial and business affairs of Joseph Nathan and Co.
- NEW ZEALAND NURSES ASSOCIATION. *Records*, 1909-1976. ca.11m. DONATION.
Includes minutes, annual conferences, correspondence and branch files, records of international organisations, also Student Nurses Association and national committees of NZNA.
Restricted access.
- NICHOLS, JAMES WILLIAM, 1851-1934. *Diary*, 1874-1876. 173 l. DONATION: Mrs J. E. May, Auckland.
Life as boilermaker in England, shipboard life on *Carnatic*, and work in Marlborough, 1875-1876. Photocopy.
- OLIVER, WILLIAM HOSKING, b. 1925. *Lectures*, 1972, 1976. 3 items. DONATION.
New Zealand about 1890 Macmillan Brown lectures delivered at Canterbury University, 1972: *Some aspects of the welfare state in New Zealand*, delivered at University of Waikato, June 1976. Photocopy.
- ONSLow HISTORICAL SOCIETY. *Records*, ca.1912-1970. 2m. DONATION.
Includes records of Newlands School Committee (minute books, correspondence etc.), 1956-1970, correspondence and accounts of Ngaio School Committee, 1924-1958, and Khandallah School Committee, 1912-1976; MS copies of local

notes, newspapers and newsletters dealing with Johnsonville, Ngaio, Khandallah area.

Access subject to sorting.

OWHANGO SCHOOL COMMITTEE. *Minute books, 1911-1919*. 2 v. DONATION: Mr A. Devereux, Owhango.

PARSONSON, ANN ROSEMARY. *King Tawhiao and the new Maori monarchy, 1878-1882*. 1972. 30 l. DONATION: University of Canterbury Library.
Text of paper presented to Conference of New Zealand Historians, May 1972. Photocopy.

PEARCE, EDWARD, 1832-1922. *Papers, 1869*. 10 l. DONATION: Mrs M. Waddy, Seddon.

Three letters to Pearce, merchant and financial agent in Wellington, from Bishop C. J. Abraham, re rents for Maori lands held privately by the Bishop of Wellington.

PERKINS, CHRISTOPHER, 1891-1968. *Papers, 1906-1968*. 18 items. PURCHASE.
Album of letters of reference from W. Rothenstein, A. M. Hind, R. Fry and others, reviews of exhibitions of Perkins' paintings in New Zealand, Australia and United Kingdom, and associated clippings; Microfilm.
Exhibition catalogues, letters, clippings, family photos and letters. Photocopy.

PHILLIPS, COLEMAN, 1846-1925. *Papers, ca. 1870-1925*. 1.7m. DONATION: Miss C. Phillips, Eastbourne.

Papers, correspondence, newspaper clippings and other printed matter relating to his landholdings in the Wairarapa and in the Pacific Islands, his articles on agriculture, politics and public issues at the time.

PILMER, ALEXANDER ANTHONY GORDON, b. 1820. *Correspondence book, 1864-1870*. 34p. DONATION: Mrs J. D. Pilmer, Gisborne.

Letters relating to application for a grant of land after service in Wellington Volunteer Rifles, 1864-1868, and to his work as a contractor.

POWLEY, MYRTLE ELLEN. *Reminiscences, 1979*. 14 l. DONATION.
Reminiscences of childhood in Lyttelton, local personalities and events including waterside strike, 1913, influenza epidemic, 1918, etc.

RAE, BARRY JAMES. *Urban development in New Zealand, 1972*. 2.5cm. PURCHASE.
Seminars given at University of Auckland School of Architecture based on studies of Athens School of Ekistics. Photocopy.

RAY, LENA MARIE. *Living on the line, 1904-1914, 1968-1970*. 5cm. DONATION.
Autobiography reflects childhood in railway construction camps throughout New Zealand; includes research notes on construction of line from Stratford to Okahukura, annotated photographs.

ROSS, SIR JAMES CLARK, 1800-1862. *Papers, 1836-1859*. 1 reel. PURCHASE.
Correspondence and papers of commander of expedition to conduct magnetic survey of the Antarctic region, 1839-1843, and later papers relating to attempts to establish fate of Sir John Franklin's expedition lost in Arctic, 1845. Originals held by Public Record Office, London. Microfilm.

SCALES, HELEN FLORENCE VICTORIA. *Papers, 1929-1935, 196-*. 20 items. DONATION.

Notebooks kept by New Zealand born artist while studying at the Académie Colarossi, at the Hans Hofman School of Fine Arts, Munich, and at the Académie

Lhôte, Paris. Cover constructivism, proportion, movement and colour; working sketches and diagrams, miscellaneous printed material.

SOLOMON ISLANDS. *Reports, 1930-1955*. 1v. DONATION: Professor S. M. Mead, Wellington.

Reports mostly from District Officer, Kira Kira Station, San Christobal, Eastern Solomons relating to population, economics, judicial matters, agriculture. Photocopy.

TRAILL, ROBERT HENRY, b.1892. *Scrapbook*. 118 l. DONATION: Mrs S. Natusch, Wellington.

Deals mainly with Maori and European families on Stewart Island, notes on Southland history, ledger of cutter *Sally*, 1885; material covers events ca.1809-1937. Photocopy.

TYNDALL, SIR ARTHUR, 1891-1979. *Papers, ca.1900-1979*. ca3m. DONATION.

Personal papers of Judge of Arbitration Court, 1940-1965, also reflect his career as Director of Housing, 1936-1940, his services on national and international commissions etc; includes autobiography, photographs.

Restricted access.

VINCENT, MELVA G. *The Inky Way, 1978*. 366 l. DONATION.

Account of founding and development of settlement in Wellington, 1840-1853, based on extracts from the town's first newspapers and linked by accounts of printers involved in their production particularly William Thomas Vincent (1823-1862). He was of a family of printers with Chartist sympathies, arrived in Wellington 1841 and was employed printing and writing for these newspapers. He held licence for Te Aro Hotel, 1850, and left colony for N.S.W., 1853. Typescript.

WAINUIOMATA DEVELOPMENT LTD. *Records, 1927-1975*. 4.2m. DONATION: Brierley Investments Ltd., Wellington.

Minutes of directors', shareholders' and bondholders' meetings of company set up to develop Wainuiomata as garden suburb of Wellington; includes financial records and promotional material.

Access subject to sorting.

WALSH, PHILIP, 1843-1914. *Papers, 1864-1907*. 9 items. PURCHASE.

The Irish Crocodile, an illustrated children's story; *Baldys romance, a story of New Zealand*; *The passing of the Maori*, papers read before Auckland Institute, 1907; annotated sketchbook of views in France, miscellaneous printed material, newspaper clippings etc.

WELLINGTON CENTRAL BAPTIST CHURCH. *Records, ca.1878-1974*. 3m. DONATION.

Members Roll, 1879-1948, Trustees Minutes, 1879-1906, Deacons Court minutes, 1878-1968, correspondence, 1877-1907, Sunday School records, 1882-1967, Bible class records, 1905-1926, financial records, 1911-1965; also Vivian St., Literary and Debating Society minutes, 1913-1922, Youth Hostel minutes, 1947-1970.

Access subject to sorting and restriction.

WHITE, EDWIN, fl.1874. *Journal, 2 May-9 August 1874*. 21 l. Lent for copying by Mrs A. Sheraton, Paremata.

Voyage to Nelson on *Adamant* describing shipboard life and effects of measles epidemic, first impressions of town of Nelson, reception of immigrants, depressed economic situation, obtaining work as carpenter.

WHITNEY SOUTH SEA EXPEDITION, 1920-1939. *Guide to journals and records, 1920-1935*. 28 l. DONATION.

Chronological summary and guide to MS records of series of field studies mostly

in ornithology sponsored by American Museum of Natural History covering area from New Guinea to French Polynesia including New Zealand; includes letters and journal of Rollo H. Beck and other members of expedition. Original held by American Museum of Natural History, New York. Photocopy.

WILLIAMS, LT.COL. EDWARD ARTHUR, ca.1825-1898. *Continuation of Remarks on the operations of the Royal Artillery during the Campaigns in New Zealand*. 12 l. 1867. PURCHASE.

Describes movements of various sections of Royal Artillery serving in New Zealand, 1864-1866, deployment of troops and armament, especially in Wanganui-Taranaki area, skirmishes and conduct of hostilities.

WILLIAMS, WILLIAM LEONARD, Bp., 1829-1916. *Papers, 1896-1905*. 20 items. PURCHASE.

Records compiled by Bishop of Waiapu of wild native plants collected by girls of Napier High School in and around Napier, 1902-1905, notes on *Abnormal growth of Phormium Colensoi*, associated photos and clippings, specimens; letter of thanks from Thomas Kirk with comment on his botanising and specimens sought, 30 March 1896.

WOMEN'S CHRISTIAN TEMPERANCE UNION OF NEW ZEALAND. *Records, 1889-1976*. 3.6m. DONATION.

Collection contains minutes of National Convention and Executive meetings, 1895-1960, together with records of some branches including those in Southland, Nelson, Auckland provincial branches and others.

Restricted access.

WOTTON, PERCY. *Papers, 1903-1906, 1915*. 10cm. DONATION: Estate of Mrs W. Fitzherbert, Wanganui.

Farm diary kept at Upper Tutaenui, Marton, 1905, related inwards letters, 1903-1905, accounts, insurance policy, clippings.

List of Donors 1978/79

Mr A. C. Aanensen, Mr H. T. Abbott, Abortion Law Reform Association of New Zealand, per Mrs Clarke, Mr V. Allom, Mr B. Anderson, Mr C. J. Andrews, A.P.R.A. Ltd, Mr E. W. Ashby, Mr C. S. Atkinson, Auckland Institute and Museum.

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National Council of Women, Mrs S. Natusch, Mrs J. G. Neill, NZ Dept. of Internal Affairs. Historical Publications Branch, NZ Lands & Survey Dept, NZ Post Office. Motor Registration Branch, NZ Railways Dept, NZ Valuation Dept, NZ Federated Engine Drivers Union, NZ Forest Products, NZ Society of Genealogists. Dunedin Group, NZ Theatre Federation, Miss C. Newman, Dr J. Ng, Mrs J. K. N. Nicholls, Mrs P. Nicholson, Mr J. L. Noakes, Mr M. A. Nolan, Miss T. E. Nops.

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Mrs L. Ray, Mrs D. B. Reid, Mrs A. M. Renner, Mrs B. Rhodes, Mr R. Richards, Lady Richmond, Mr M. Riske, Miss P. M. Robieson, Mr W. D. Rose, Rear Admiral J. O'C. Ross, Dr W. P. M. Ross, Mr H. O. Roth, Mr K. R. C. Rowe.

St Peter's Church, Salvation Army in NZ, Samuel Marsden School, Mr J. M. Saunders, Miss F. Scales, Mr C. M. Sealy, Mr R. P. Sherriff, Miss B. Simmons, Mr B. T. Simpson, Mr W. E. B. Sinkins, Sisters of Mercy, Hokitika, Mr J. H. Skelley, Mrs R. Smaill, Mr W. M. Smith, Mr K. Smithyman, South African War Veterans' Association of NZ, South Makirikiri School, Mr W. Southgate, Mrs G. R. Springer, State Insurance Office, State Library of New South Wales, State Library of South Australia, State Library of Tasmania, Mr H. Stephen-Smith, Ms C. M. Stevens, Miss H. Stewart, Mr J. Struthers, Mrs M. A. Swiney.

Rev. D. M. Taylor, Mr G. J. Tee, Hon. Hugh Templeton, Mrs S. Thomas, Dr A. W. S. Thompson, Mr M. Thompson, Mr B. Thomson, Mr J. M. Thomson, Mr F. B. Thorn, Mrs M. Thornton, Mr D. Throll, Mrs M. C. Thwaites, Miss H. Tizard, Mr C. H. Tole, Miss G. Tompkins, Mr A. E. Tonson, Mr R. J. Towers, Mr C. R. Turner, Miss N. G. Twisleton, Miss M. Tylee.

University of London. Library, University of Otago. Dept of Geology, University of Waikato. Library.

Vancouver Maritime Museum, Victoria University of Wellington. Dept of Anthropology and Maori.

W. E. A. Records Ltd, Waipara County Historical Society, Mr R. F. Wakefield, Miss J. N. Wallace, Mr J. J. Walsdorf, Mr W. Walton, Wanganui City Library, Warburg Institute, Mr D. A. S. Ward, Mr I. Wards, Ms M. Waring, Mr P. Webb, Wellington Central Baptist Church, Wellington City Corporation. Transport Dept, Wellington Public Libraries, Mr A. H. Whitaker, Mrs M. White, Mrs H. E. Whyte, Dr N. E. Wickham, Mrs V. Wilcox, Mr E. Williams, Mr N. D. Williams, Miss S. Williams, Mr G. B. Wilson, Mr J. G. Wilson, Mrs V. Wilson, Women's Christian Temperance Union, Mrs S. Woods, Miss A. Wright, Miss J. M. Wright.

ALEXANDER TURNBULL LIBRARY ENDOWMENT TRUST BOARD

Balance Sheet as at 31 March 1979

1978	1979		1978	1979
\$	\$		\$	\$
CURRENT LIABILITIES		CURRENT ASSETS		
Accounts payable	3,057	Cash on hand	20	20
	<u>3,057</u>	BNZ	20,329	7,842
		Interest receivable	1,200	1,435
ACCUMULATED FUNDS		Accounts receivable	2,974	1,117
Funds	137,133	Prepayments (Note 2)	—	2,002
Plus excess income over expenditure	15,604	Stock of reproductions (at cost)	23,153	26,641
	<u>152,737</u>	Stock of publications (at cost)	4,225	4,165
			<u>51,901</u>	<u>43,222</u>
		INVESTMENTS AND LONG TERM RECEIVABLES		
		National Provident Fund	6,099	323
		Term deposits	—	12,688
		Debentures	40,000	40,000
		Shares in companies	39,337	59,561
			<u>85,436</u>	<u>112,572</u>
			<u>137,337</u>	<u>155,794</u>

ALEXANDER TURNBULL LIBRARY RESEARCH ENDOWMENT FUND

Income and Expenditure Account for year ended 31 March 1979

EXPENDITURE		INCOME	
N.Z. Journal of History	\$ 1,000	Grants and donations	\$ 2,000
Income over expenditure	1,008	Interest	8
	<hr/> 2,008		<hr/> 2,008

Balance Sheet as at 31 March 1979

LIABILITIES		ASSETS	
Accumulated funds	\$ 1,008	Cash in bank	\$ 1,008

ALEXANDER TURNBULL LIBRARY ENDOWMENT TRUST BOARD

Receipts and Payments Account for year ended 31 March 1979

RECEIPTS		PAYMENTS

	1978/79	1977/78	1978/79
\$	\$	\$	\$
Balance at 1-4-78	20,329	9,829	Reproduction costs:
Grants:	5,000	35,405	Earle
Lottery Board	5,000		Purchases:
Donations	436		Paintings, drawings
Commissions	2,672		Books, manuscripts, letters
Interest	5,041	882	Manuscript preparation
Dividends	3,224	500	Grants:
Investments:	6,000		Transfer of 1977/78 grant to
National Provident Fund			Research Fund
Reproduction sales:	23,886	544	Investments:
Fox Set	40		BNZ Deposit
Fox Portfolio	1,268		Purchase of Shares
Barrard	58		Brokerage
Harris	1,915	—	Dividend Receivable
Maplestone	367		Prepayments:
Bridge	339		Death of Cook
Thermal	9	563	Miscellaneous payments:
Mein Smith	2,331		Catalogues
Angas	1,397		Administration
Gully	2,770		Insurance
Colonial Wellington	2,776		Advertising
Gold	1,984		Refund on prints
Heaphy	6,084		Refund to VUW for Wakefield
Earle	2,548		Journal sales
Book sales:	165		Others
Turnbull Biography	10	15	Non-Trust payments:
Wakefield Journal	58		FOTL
Duperrey	97		Public A/c
Miscellaneous receipts	86		Research Fund
Manuscript preparation Tax Refund	120		Swedish Exhibition
Non-Trust receipts:	1,850		National Library
Research Fund		20,329	Balance at 31-3-79
Swedish Exhibition	400		
National Library	1,200		
	250		
		68,067	68,809
68,067	68,809		

Income and Expenditure Account for year ended 31 March 1979

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NOTES TO ANNUAL ACCOUNTS

1. *Statement of accounting policies; general principles*

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

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

2. *Prepayments*

Payments of \$2,002 made in advance on "Death of Cook".

3. *Term deposits*

\$12,688 held at BNZ at 7.5% p.a. for 3 months term.

4. *Debentures*

\$40,000 invested with UDC Holdings Ltd at 12.6 percent p.a. redeemable 1983.

5. *Shares in companies*

<i>Company</i>	<i>Number of shares</i>	<i>Value at cost</i>	<i>Market value 31-3-79</i>
Preference shares:		\$	\$
NZ Insurance Co	4000	4,637	5,400
TNL Group Holdings	5000	4,206	3,250
J. E. Watson	2000	3,610	4,300
Ordinary shares:			
Challenge	2000	3,400	4,100
Crown Consolidated	2000	4,260	5,000
Fletcher Holdings	4000	8,770	8,800
Independent Newspapers	2500	4,998	3,075
NZ Forest Products	4225	11,460	10,056
NZ Insurance Co	1282	3,250	3,205
NZ Motor Corp	4000	4,400	4,600
South British Insurance	2200	6,030	6,556
TNL Group Holdings	1000	540	860
		<hr/> 59,561	<hr/> 59,202

6. *Profit on sales of reproductions*

	<i>1976/77</i>	<i>1977/78</i>	<i>1978/79</i>
	\$	\$	\$
Fox	304	351	57
Fox Portfolio	780	830	1,101
Barraud	124	62	59
Harris	711	1,158	1,419
Maplestone	937	1,087	243
Bridge	230	188	366
Thermal	541	177	7
Mein Smith	1,635	1,767	1,675
Angas	(765)	2,658	915
Gully	2,212	1,659	1,515

Colonial Wellington	2,565	2,432	1,694
Gold	3,048	1,642	1,271
Heaphy	—	3,534	5,188
Earle	—	—	1,601
	<u>12,322</u>	<u>17,545</u>	<u>17,111</u>

7. *Profit on sales of publications*

	1976/77	1977/78	1978/79
	\$	\$	\$
Turnbull Biography	74	(13)	(18)
Wakefield Journal	(149)	(30)	24
Duperrey	(78)	(81)	100
	<u>(153)</u>	<u>(124)</u>	<u>106</u>

8. *Grants*

A grant for \$5,000 was received from the Lottery Board.

9. *Purchases*

Purchases are an expense item. The articles purchased become part of the National Library Collection.

	1976/77	1977/78	1978/79
	\$	\$	\$
Paintings, drawings, maps	44,379	25,123	5,000
Books, papers, letters, manuscripts	6,661	6,159	6,590
	<u>51,040</u>	<u>31,282</u>	<u>11,590</u>

REPORT OF THE AUDIT OFFICE

The Audit Office, by arrangement, has audited the accounts of the Alexander Turnbull Library Research Endowment Fund.

The audit was conducted in accordance with generally accepted auditing standards and practices comprising such auditing procedures considered necessary in terms of section 25, Public Finance Act 1977 and included:

- a review of accounting procedures and controls;
- examination and tests of accounting records and other supporting information.

All the information and explanations have been obtained.

In the opinion of the Audit Office, the attached financial statements fairly reflect, in accordance with applicable accounting principles, the financial position as at 31 March 1979 and the results of the financial operations for the year.

28 September 1979

W. R. BLAIE
for Controller and Auditor-General

ALEXANDER TURNBULL LIBRARY

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

Assistant Chief Librarian: Miss M. Walton, MA, ANZLA

Acquisitions Librarian: Miss D. M. Sherratt, BA

Art Curator: Mrs M. F. Empson, MA, DIP NZLS

Art Librarian: Ms M. Long, BA, DIP NZLS

Catalogue Librarian: Ms P. Griffith, BA, DIP NZLS

First Assistant, Catalogue: Miss M. E. Donald, MA, DIP NZLS

Catalogue Assistants:

Mrs H. Loftus, MA (part-time); Miss R. M. C. Salmond, BA, DIP NZLS;
Ms L. I. Sparrow, BA, DIP NZLS

Manuscripts Librarian: Dr M. E. Hoare, FLS

Subject Specialists, Manuscripts:

Ms S. E. Dell, BA (HONS), DIP NZLS (Maori Manuscripts);
Mrs J. I. Starke, BA (HONS), ANZLA

Manuscripts Assistants: Mrs P. Olliff, BA, ALA (part-time), Miss S. E. Woods, MA

Map Librarian: Mr P. L. Barton, ANZLA

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

Reference Librarian: Miss J. V. Horncy, BA, DIP NZLS

First Assistant, Reference: Ms H. J. Stace, BA, DIP NZLS

Reference Assistants:

Mrs A. L. Buchan, MA, DIP NZLS; Miss J. Palmer, MA, DIP NZLS
Miss J. Palmer, MA, DIP NZLS

Serials Librarian: Mr P. G. Parkinson, BSC, DIP NZLS

NEW ZEALAND BIBLIOGRAPHIC UNIT

Librarian in Charge: Miss K. S. Williams, MA, ANZLA

Editor, New Zealand National Bibliography: Ms C. M. Brooks, MA, DIP NZLS

Editor, Index to New Zealand Periodicals: Mr M. H. Downer, BA, ANZLA

Cataloguers:

Mrs H. F. Boswell, BA, NZLA CERT; Ms J. M. Manderson, MA (HONS), DIP NZLS;
Ms J. E. Millen, BA, B MUS (HONS), DIP NZLS (part-time);
Mrs P. Sargison, BA (HONS), DIP NZLS; Ms E. D. Wylie, BA, DIP NZLS

TRUSTEES OF THE NATIONAL LIBRARY
OF NEW ZEALAND

Chairman: Mr L. A. Cameron, CBE

Appointed by the Governor-General:

Dr I. D. Blair, MBE, Professor J. F. Duncan, OBE, Professor D. F. McKenzie,
Mrs D. H. McNaughton, Mrs N. Templeton

Elected by the Library Committee of the House of Representatives:

Hon. J. R. Harrison, MP, Dr M. E. R. Bassett, MP

Statutory Trustees:

The Director-General of Education (Mr W. L. Renwick)
The Secretary for Internal Affairs (Mr J. N. L. Searle)
The Clerk of the House of Representatives (Mr C. P. Littlejohn)
The Director-General of DSIR (Dr E. I. Robertson, OBE)

TRUSTEES SPECIAL COMMITTEE FOR THE
ALEXANDER TURNBULL LIBRARY

Chairman: Mr L. A. Cameron, CBE

Professor I. H. Kawharu, Professor D. F. McKenzie, Mr Ormond Wilson, CMG,
and the Secretary for Internal Affairs

OFFICERS OF THE NATIONAL LIBRARY OF
NEW ZEALAND AND PROFESSIONAL STAFF

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

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

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

Set in Aldine Bembo and printed offset in Wellington by Whitcoulls

THE FRIENDS OF THE TURNBULL LIBRARY

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

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

The annual subscription of \$10.00 entitles members to receive the *Record* free. Members of the Society are also able to purchase Library publications, including those of the Alexander Turnbull Library Endowment Trust, at a discount.

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

OFFICERS

President: Dr J. R. Tye

Immediate Past President: Mr I. McL. Wards

Hon. Secretary: Miss M. Walton

Hon. Treasurer: Miss D. Sherratt

COMMITTEE

Mr J. C. Davis

Mr L. C. Staffan

Mr V. G. Elliott

Mr C. R. H. Taylor

Dr D. J. M. Glover

Dr J. E. P. Thomson

Mrs J. V. Hobbs

Dr J. R. Tye

Prof. D. F. McKenzie

Mrs I. Winchester

