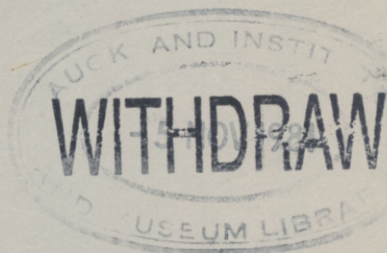


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THE LANDSCAPE AND HISTORICAL  
PAINTINGS OF CHARLES MERYON  
(1821-1868)

Charles Meryon's career as an etcher has understandably overshadowed the early years of his artistic activity, yet the series of trials and errors which can be followed through the 1840s contains some pointers to the future. Admittedly the traces of his interest in sculpture are too few to lead the art historian very far, but the drawings of this decade are linked to some of the etchings of the 1850s and 60s, and the evidence of his ambitions as an historical and landscape painter is sufficiently extensive to merit a closer look.

After leaving the *Rhin* at Toulon in September 1846, at the end of the 4-year voyage to the Pacific, Meryon returned to Paris and there decided to embark on a career as an artist, as he explained in a letter to his father on November 5, 1846.

I have just taken a great decision, at least a decision of the greatest importance for me; weary of the profession I have followed up to now, still young enough to take up another, I am preparing to devote myself entirely to the study of Art, to devote all I have to it. I do not know what awaits me; perhaps Poverty, but I can assure you that I would regret it all my life, not to have tried my luck in this direction. If, two, three or four years from now, I can have a talent which will give me enough to live on, I swear that I will find there rather than anywhere else that *inner satisfaction* which *alone* can give a few moments of happiness.<sup>1</sup>

His partial colour-blindness, of which he was already aware—as another letter to his father written late in December of the same year indicates<sup>2</sup>—did not daunt him, and it is conceivable that he could have made a successful career as a painter despite this disability, as some of his pastels suggest. He studied for a time under Philippe, a former pupil of David, who set him drawing from casts of classical sculpture, but he soon turned to the fund of experiences his years in the Pacific had given him.<sup>3</sup> On August 10, 1847, he wrote to his friend and former fellow-officer, Antoine-Edouard Foley, asking for the return of some of the sketches he had done during the cruise, and by mid-January of the following year he was well advanced on a large composition inspired by his New Zealand recollections.

As for the subject of my work, it's a large drawing, a New Zealand scene for which I am drawing on my sketches, notes, souvenirs, etc.—A good half of it is done;

with luck, courage, and perseverance, I'll perhaps finish it. I won't talk more about it for now; but if I'm lucky enough to succeed, you can be assured that I won't spare you a single detail: I'll probably wear you out.<sup>4</sup>

By the end of April 1848, the work was completed. On the 29th, he wrote thus to Foley: 'My completed drawing has been mounted, framed, carried to the Louvre, not without running a few risks. It is now hanging on the wall down there and from time to time I have the satisfaction of seeing an interested person stop by it.'<sup>5</sup>

In referring to the Louvre, Meryon is not of course talking primarily of the art museum we know today, but of the Salon, the annual government-sponsored art exhibition which then offered virtually the only way for artists to make themselves known to the public. Over the preceding years antagonism to this institution, with its restrictive rules and selection committees of questionable ability and partiality, had been building up. The Revolution of February 1848 cleared the way for a radical revision of the Salon's organization, and the selection committee was abolished. All works submitted were exhibited. The result was predictable. The critic of the *Revue des Deux-mondes* referred to 'The acceptance of everything which has been submitted to the Salon this year' in writing of the difficulty of his task,<sup>6</sup> another critic wrote of the 'tom-foolery of the present Salon',<sup>7</sup> and cartoonists added their satirical comments.<sup>8</sup>

In this context, the exhibition of Meryon's first major work appears to have attracted no comment from the critics, but it did attract the attention of the etcher Eugène Bléry, with profound consequences for the future.

The letter of April 1848 to Foley from which I have already quoted, contains the following long description of the work, precious not only because it allows us to see Meryon at work, but also because it situates the composition firmly in the centuries-old tradition of narrative painting.

The subject is the assassination of Marion in the Bay of Islands. While he is peacefully seated in the middle of the natives, and a young girl treacherously offers him a parrot, the murderer raises with fury the weapon which will shatter his skull. Although plotted, arranged in advance, the crime has an instantaneous effect on the characters present.—Of two women in the group, one stands up suddenly, the other cannot restrain a nervous movement which I have tried to show in the arm and the hand. Three chiefs in the circle, placed in front of Marion, are influenced in different fashions. One, the oldest, appears struck with compassion; another readies himself to rise and assist in the crime; the third remains cold and impassive.

On Marion's right, a robust man, holding a club which he has hidden behind himself, draws back to give free passage to the blow which brushes past him.—On his left, a short distance away, a cabin-boy with Marion, and a small girl with whom he has been playing just before; the small girl sees the arm raised, moved by fear and curiosity, moves forward suddenly—Simultaneously, the cabin-boy alerted, makes with his still-crouching body a movement as if to flee. Almost in the middle-distance, turning his back to the scene, a crazy black, thin (like I am) dances in a grotesque and ferocious manner.

In the middle distance, at the left of the picture (which is oblong, 2m x 1) you can see fleeing with a young native girl who drags him away, one of the two officers who accompanied Marion. All the other sailors, apart from those you can see in the distance cooking on the beach, are supposed to have gone off into the neighbouring huts, taking into consideration the facility of the women.—Several natives, on the point of throwing themselves on Marion, and on the officer and cabin-boy, the only friends present at the scene, are hiding under a storehouse with four pillars, which takes up a rather large part of the picture. In the foreground, a group of primitive objects, which have been given as gifts to the French captain, all the more numerous since they will be recuperated presently. In this group can also be seen Marion's sword and cloak, which he placed down in all confidence. The scene takes place in the evening, after a fishing expedition, of which the results, and the gear can be seen in the right corner. It is on a rise, about 20 feet above the sea. The beach is half a mile away; the ship's boat can be seen moored a short distance from the shore. On the left, in opposition to the storehouse, a cabbage tree; beneath, some ferns and a large clump of flax. That's all; I've no need to tell you your criticisms have hit the nail on the head; that's to say that this drawing fails chiefly in the anatomical forms. But that's enough on this subject; let's move on.—

(As the final statement makes it obvious that Foleÿ had seen the drawing, one wonders why Meryon described it in such detail and at such length.)

The melodrama which is apparent in Meryon's description, is also part of the composition. The diagonal construction, with its marked contrast between the moment of violence in the right foreground, and the tranquility of the pastoral idyll and the group on the shore, to the



left, is emphasized by the slanting light, coming from the left and throwing patches of shadow across the immediate foreground.

Further implications of the work are expressed or hinted at, in another passage from the letter.

. . . you are right when you tell me that a New Zealand subject is out of place in Paris; that it would have been far better to handle any other subject, more in keeping with what one knows and understands here. In fact I believe that my picture is full of historical truth—who would appreciate it? Who would give me credit for the accuracy of facial features, and of costumes? No-one, obviously, since of necessity there are many people who know virtually nothing about New Zealand. No; don't think I can't accept such criticisms.

Can you realise that you would have great difficulty in convincing me that you are right when you claim to see in the life and manners of the New Zealanders close analogies, precious documents for scenes on the earliest inhabitants of Gaul? Although I have never thought seriously of using recollections of our former posting [i.e. New Zealand] for such a vast subject, I see with very great pleasure your ideas on this subject, all the more since, when reading a few passages of Homer, I had once seen real parallels between the present-day Maoris and the ancient Greeks—If ever I paint enough to tackle great historical subjects, I will profit from your illuminating ideas.

Meryon here betrays still more clearly his indebtedness to contemporary taste and preconceptions. His confidence in the factual accuracy of his composition (a judgement with which one has difficulty in agreeing) is symptomatic of the ambitions of many French painters of his time. Foleÿ's suggestion that Meryon take inspiration from his antipodean recollections to paint historical subjects with a national flavour, surely as misguided as Meryon's desire to produce an anthropological document charged with high emotion, is akin to the vogue of medievalism which marked so strongly French art, letters and scholarship in the 19th century. Meryon's parallel between New Zealand and ancient Greece takes up similar ideas expressed by Dumont d'Urville in the published account of his 1827 voyage.

Several of the points made in the January and April letters to Foleÿ—the subject, its relation to Meryon's travels, the work's exhibition at the Salon and its factual accuracy which few could appreciate—were touched on again in a letter Meryon wrote to his father on June 16,

1848, but this later letter also contributes some different and additional information of great interest.

I sent it to this year's exhibition where it has stayed two and a half months—It earned me the compliments of the few people who know me.—I can say that I treated it with a scrupulous attention to accuracy which only those who know these distant peoples can appreciate.—I will soon collect it again, and will keep it as my first work. It cost me *five* months of work, and not a little money for the models I was forced to take.—I met a talented man Monsieur Bléry who does charming landscape etchings, and who has persuaded me to devote myself wholly to this sort of work, for figures. I have already made a first trial.—

In my next letters I hope to be able to tell you that I am hard at work.<sup>9</sup>

In this way Meryon himself describes the crucial encounter of 1848, and his first contact with the medium to which he was to devote the rest of his working life.

\* \* \* \* \*

The immediate fate of the *Assassinat du Capitaine Marion du Frêne à la Nouvelle-Zélande, le 12 aout 1772* (Murder of Captain Marion du Fresne in New Zealand, 12 August 1772)<sup>10</sup> is vague, although it is clear from a letter written by Meryon in July 1857 that it was by then in Foleÿ's possession. (At different times Meryon sold or gave him many of his works, and Foleÿ seems to have been one of his chief sources of income.) A coarse and simplified heliogravure reproduction, touched up with etching by V. Focillon, appeared in Aglaüs Bouvenne's *Notes et souvenirs sur Charles Meryon* of 1883: a proof of this reproduction before the caption was added to the plate has been sighted. In 1926, when Gustave Geffroy reproduced it in his book on Meryon, it belonged to Charles Foleÿ, son of Antoine-Edouard, and it was eventually acquired (along with other Meryon drawings in the Foleÿ collection) by the New Zealand-born collector, Rex Nan Kivell. It was reproduced again in 1951 in Leslie G. Kelly's *Marion du Fresne at the Bay of Islands*, and was seen in Wellington in 1953-4, when early New Zealand material in the Nan Kivell Collection, at that time on loan to the Australian Government, crossed the Tasman in a touring exhibition. In 1959 the entire collection was purchased by the Australian Federal Government, and the *Assassinat du Capitaine Marion . . .* was presented to the nascent National Library of New Zealand in 1967, on the occasion of an official visit by the Australian Prime Minister. It is on periodic display in the Alexander Turnbull Library.

In December 1920, the ninth sale of the A. Beurdeley Collection contained a coloured drawing by Meryon, *La Pêche à la baleine* (Whaling).<sup>11</sup> According to Jean Ducros, it was bought by Hector Brame, who had written the preface for the auction catalogue; the price was 1350 francs.<sup>12</sup> Its present location is unknown. It was undated, and perhaps the nearest we can come to situating it within Meryon's work is through a passage in a letter to Foley of 2 December 1848.<sup>13</sup> 'Whaling, which you recommend to me, is an excellent subject which is not without nobility; but to do it well it would have to be painted.'

This drawing is also a large work, 51cm x 1m 23cm, and could readily inspire a narrative description, shorter and less complex than that Meryon wrote for the *Assassinat . . .*, but in the same spirit. The auction catalogue does in fact quote a lengthy caption: 'Even into the vast solitudes of the Ocean, adventurous men, thirsting for action and profit pursue relentlessly the giants of the wave which they kill and strip, finally to abandon gigantic carcasses to the waves.' The rather inflated language of this text is perhaps an attempt to capture the nobility of the subject. This caption does in fact anticipate, and also generalize, the action, for the work shows two whale-boats, each crewed by six men, moving from the right foreground towards a whale spouting on the horizon at the extreme left. This physical movement from right to left recalls the movement the eye is led to make in *L'Assassinat . . .*, from the essential action in the right, to the left background. The horizon is just below the centre of each work.

Whaling is also possibly the subject of the drawing *Surprise et Capture* (sic), shown in the Burlington Fine Arts Club's exhibition of Meryon's work in 1879. This drawing has not been located.

Whales and whalers were frequently encountered by the *Rhin* during its cruise. On May 19, 1844, the American whaler *Gideon* took a whale in Akaroa Harbour, and the *Rhin's* journal notes the arrivals and departures of many whaling vessels, of many nationalities. Moreover, it is recorded that while at Akaroa Meryon made a scale model in plaster-of-paris, of a whale which was washed up in the bay.<sup>14</sup>

Two years after *La Pêche à la baleine* disappeared from view, a major pastel, also coloured, appeared at auction. Ducros says it is unsigned; Paul Jamot writing in 1923 says it is signed C.M.<sup>15</sup> Named variously as *Le Vaisseau fantôme* (The Ghost Ship) by Geffroy, *Marine* (Seascape) by Bénézit, and *Voilier sur une mer houleuse* (Sailing ship on a surging sea) by Ducros,<sup>16</sup> it was purchased by the Louvre for 1,500 francs at the third sale of the Ch. Haviland collection on December 7, 1922. Jean Ducros tentatively dates it to 1857, basing this on a letter by Meryon in the Cabinet des Dessins of the Louvre. This places the work very distant in time from the other major works we are discussing, and—

as Ducros observes—we might be in a better position to date this pastel by comparing it with *Midi à Cap Horn* (Noon at Cape Horn), a charcoal drawing which de Salicis, another of Meryon's friends, lent to the Burlington Club's exhibition in 1879: it was dated 1847 in the catalogue. This is however another of Meryon's works which has disappeared.

The coloured reproduction in Geffroy's book shows a ship, sails filled, moving towards the viewer's left. The sky, partly blue but mostly covered with clouds (white, but some are tinged with pink) fills a little over half the picture. Sea birds fly low over the dark blue sea, lightened by patches of foam and spray.

The Cabinet des Estampes of the Bibliothèque Nationale owns a photograph of Meryon's only known oil painting,<sup>17</sup> painted in 1858 during the mental breakdown which led to the artist's first internment at the Charenton asylum. Five years later he wrote of it in these terms to his father:

One of my former friends, a printer with whom I had become very friendly, reasonably well-informed about art, having had the good idea of bringing me a few paints and a small wooden panel, half by chance, half deliberately I used them, yielding to a recollection of regretted dreams, to show, in a very rapid sketch, two skiffs, rigged in a rather strange way, racing on the back of a rough sea. First of all, I used no other instrument than the end of my finger, modelling however the forms of these canoes with sufficient finesse. I have since seen this singular impromptu work; although I do not like going back to that time which was for me one of such a cruel affliction, I was still astonished by this result,—I will say carried out almost in the darkness which surrounded me . . .<sup>18</sup>

The work was sold as no. 35 in the sale of paintings from the Giacomelli Collection, April 13-15, 1905. What is presumably the same picture, catalogued as *Bateaux de pêche sous le vent* (Fishing boats before the wind), fetched 4,050 francs at the George Haviland sale on June 2, 1932. More in keeping with Meryon's own description, Ducros calls it *Course de deux esquifs* (Race between two skiffs). Its present whereabouts is unknown.<sup>19</sup>

Each of the six works already discussed or referred to has a nautical theme; each dwells on seascape or coastal landscape; when human activity appears it can be readily interpreted in dramatic and heroic terms; to a lesser extent, exoticism inspires *L'Assassinat . . .*, *Midi à Cap Horn* and *La Pêche à la baleine*; the light of the setting sun brings added drama to du Fresne's murder, and perhaps to *La Pêche à la*



The death of Marion du Fresne



La pêche à la baleine

*baleine* and *Le Vaisseau fantôme*; the narrative approach to his great historical composition is manifest. All of these factors help to situate Meryon's 'paintings' firmly in the manner and taste of the first half of the 19th century, be they those of romanticism or of the more venerable tradition of 'histories'. They reveal no fundamental originality, and this impression is confirmed to my mind by a fascinating and apparently little-known manuscript in the Bibliothèque Nationale.<sup>20</sup>

It is a small, hand-sewn booklet of seven leaves, entitled *Projets (Plans)*, with an indication of having been written ca. 1847-48. Although not wholly legible (certain passages have been vigorously crossed out by Meryon himself, others are illegible by virtue of the difficulty of the artist's handwriting), the manuscript contains a list of sixteen titles for projected paintings, some of them accompanied by an outline description of the work envisaged. They are:

- I — *La pêche à la baleine* (Whaling)<sup>21</sup>
- (2) *Un combat de pirogues Mahouries* (A fight between Maori canoes)
- (2b) *Jeanne d'Arc au milieu de ses bourreaux* (Joan of Arc surrounded by her executioners)
- (2c) *Le Chatiment de la* [word illegible] (The punishment of the . . .)
- III — *Albatros sur un cadavre de baleine* (Albatross on a whale's carcass)
- IV — *Naufrage d'un des deux baleiniers Français le Persévérant* (Shipwreck of one of the two French whalers, the *Persévérant*)
- V — *Providentia, a Deo missa* (Providence, sent by God)
- (6) *La Terre avant l'homme* (The Earth before Man)
- (7) *La Misère* (Poverty)
- (8) *La baie des naufrages* (Shipwreck bay)
- (9) *Les* [word illegible] (The . . .)
- (10) *Les Algues marines* (Seaweed)
- (11) *Naufrage de Lapeyrouse à Vanikoro* (Shipwreck of La Pérouse at Vanikoro) [this title is crossed out.]
- (12) [crossed out, but it appears to have something to do with the voyages of Captain Cook.]
- (13) [crossed out]
- (14) [crossed out]

Outline descriptions are given only for numbers I, (2), IV, V, (6), (7) and for the now indecipherable (14). Numbers (2c), (9), (13) and (14) may be dismissed immediately, as being totally or effectively illegible.

*Jeanne d'Arc au milieu de ses bourreaux* belongs to a widespread fashion for medieval historical subjects in French painting, which appeared in the last decades of the 18th century and survived beyond the middle of the 19th. Delacroix, for example, painted or exhibited *Le Roi Jean à la bataille de Poitiers* (King John at the Battle of Poitiers) in 1830, the *Bataille de Nancy, Mort du duc de Bourgogne, Charles le Téméraire, le 5 Janvier 1477* (Battle of Nancy, Death of the Duke of Burgundy, Charles the Fearless, 5 January 1477) in 1831, the *Bataille de Taillebourg gagnée par Saint Louis (21 Juillet 1242)* (Battle of Taillebourg won by Saint Louis, 21 July 1242) in 1837, the first version of the *Prise de Constantinople par les Croisés. 1204* (Capture of Constantinople by the Crusaders, 1204) in 1841 and the second in 1852, and *L'Assassinat de Jean sans Peur au Pont de Montereau* (The Murder of John the Fearless on the Montereau bridge) ca. 1856-60. G. Delaroche's *Les Enfants d'Edouard* (known in English as *The Princes in the Tower*) of 1830 is another well-known work in this same vein.

This interest in the Middle Ages was accompanied by the study of the more recent past as well, and Delacroix painted scenes from the French Revolution, as well as a major work inspired by the Revolution of 1830. In such company, neither *Jeanne d'Arc* . . . nor *L'Assassinat du Capitaine Marion du Frêne* . . . appears an eccentric subject.

*La Terre avant l'homme*, although plunging back in time far beyond any contemporary work I have located (for example Couture's *Romans of the Period of the Decline* of 1847, perhaps the most popularly successful French painting of the 19th century) can still be linked to this fascination with historical or semi-historical reconstructions. Nor must we forget that Meryon's correspondence with Foley in mid-1848 did at least touch on the possibility of scenes illustrating the first inhabitants of Gaul, even though Meryon was obviously not impressed by Foley's suggestion that the Maoris offered a number of useful analogies for handling this subject.

Allegorical subjects are legion in French painting of the 1840s and earlier. Thus Meryon's personification of *La Misère*, and the allegorical scheme for *Providentia, a Deo missa*, can be seen in relation to *La Liberté ou la Mort* (Liberty or Death, 1795) and *L'homme physique, l'homme moral et l'homme intellectuel* (Physical, moral and intellectual man, ca. 1810-15) by Jean-Baptiste Regnault, Prud'hon's *Crime Pursued by Vengeance and Justice* (1808), Delacroix's *Le 28 Juillet* (best known as *Liberty leading the people*, 1830) or Chassériau's fresco, *Peace* (1844-1848). These two projects also prefigure some of Meryon's more arcane etchings.

Three titles take up the theme of whaling, *La Pêche à la baleine*, *Albatros sur un cadavre de baleine* and *Naufrage d'un des deux baleiniers*



*Français*. . . . The description of the first does not correspond to the work from the Beurdeley collection already described. Meryon's intention in this hypothetical work was to show one boat parallel to the picture-plane, another, further away, arriving at right angles to the first, and a third even more distant, hurrying to join the other two, with the mother ship following them all. The whale was to have part either of its head or tail out of the water, the action was to take place 'a few moments before sunset', and albatrosses were to be flying around. The Beurdeley-Brame drawing shows only two whale-boats, parallel to each other and moving away from the picture-plane towards the left. The whale appears to be lying on the surface. The lighting and sea birds do however correspond to those in the envisaged work. The manuscript contains no description of *Albatros sur un cadavre de baleine*, but it is interesting that the type of bird is again specified. Its fellows reappear in both of the *Pêche à la baleine* pictures, in several of the drawings in the British Library, and in the etching *Le Pont au Change*.<sup>22</sup> Seagulls are specified in the plan for *Un combat de pirogues Mahouries*, which was also to have been an evening scene. *Naufrage d'un des deux baleiniers Français*. . . ., another evening subject, was to show stormy weather and ragged clouds.

This recurrent interest in whales and whaling (further evidence appears in three etchings), is perhaps a nautical equivalent of Delacroix's lion hunts. Both represent exotic worlds far removed from everyday French experience, both show natural strength and human bravery in fierce conflict, both are capable of stirring the viewer's emotions. The difference is that Delacroix succeeded, and Meryon did not.

Meryon's equally constant interest in evening light also deserves special comment. As well as the works already mentioned, the literal version of *Providentia*. . . was to be an evening scene: 'the sun is about to set. All the left of the horizon is ablaze.' The poetic value of evening was doubtless enriched in Meryon's mind and eye by the dramatic possibilities of strong, slanting light, the contrasts of light and shade this can give, and by the potentially ominous implications of imminent nightfall.

*La baie des naufrages* and *Les Algues marines* are both undescribed. Seaweed seems an unlikely subject for a painter whose preference was for dramatic situations, but certain of Meryon's etchings are in fact still-life compositions, and looking back in time one can quote Anne Vallayer-Coster's *Nature morte de coquillages* (Still-life of shells, 1789) as an example of a different genre which he may have considered exploring.

In March 1844, Meryon had written from Akaroa to his father: 'I intend to study history, to pay some attention to politics and to carry

on with drawing and painting.<sup>23</sup> The manuscript of *Projets* contains the phrase: 'Look into accounts of voyages, navigators' narratives etc. etc'. He was perhaps thinking in terms of executing a cycle of historical paintings, embracing du Fresne, La Pérouse and Cook. It is logical that, having meditated on du Fresne's murder, Meryon should have turned to the other major French maritime disaster of Pacific exploration, the disappearance of La Pérouse, and it is indeed tempting to go further and wonder whether he might not have had Cook's death in mind as the subject of another work. Barthélémy Lauvergne (1805-1871), who had participated in the 1826-1829 voyage commanded by d'Urville which solved the mystery of La Pérouse's fate, exhibited *Naufage de la corvette l'Astrolabe, commandée par M. de la Pérouse, sur les récifs de l'île de Vanikoro* (Wreck of the corvette the *Astrolabe*, commanded by M. de la Pérouse, on the reefs of the island of Vanikoro) at the 1842 Salon. In 1838 and 1841 he had exhibited works representing the region of Cape Horn. Lauvergne visited New Zealand in 1827 and in 1831.

*Un combat de pirogues Mahouries* is the only overtly New Zealand subject in this group. It is also the most markedly exotic of them all, and can legitimately be compared to the host of North African, Middle Eastern and North American paintings which appeared in French exhibitions in this period. Three long canoes, each with about 30 combatants, men and women, are to occupy the centre of the picture. Damaged, a defeated canoe sinks under the weight of its crew: 'Scenes of carnage on the water and in the canoes'. Meryon reminds himself of 'the feathers decorating men and boats.' Seagulls and sharks surround the canoes. In the distance other canoes hasten to join the combat: 'In these canoes, you can pick out men standing, waving spears and clubs in their hands—These canoes are decorated with streamers of black and white cock-feathers.—Evening, a few moments before sunset.—Faces are strongly lit by the luminary's last rays.—There will have to be land in the background, at varying distances—' The attention paid to detail appears more marked in this outline than in the others.

The remaining planned work, *Providentia, a Deo missa*, was obviously a work of considerable importance in Meryon's mind, for he devised two schemes for handling it: 'This subject could be treated in two ways: positive manner, allegorical manner'. The second has already been mentioned.

A sub-title explains the subject of the work: 'Encounter between the State ship the *Rhin* and a lost whale-boat', although it is apparent that 'canoe' would be more appropriate. The 'positive' or literal approach was to show a masted canoe, sailing obliquely away from the spectator. Of the six natives (5 men, 1 woman) in the canoe, one man steers, standing up, 'his eyes fixed on the ship which appears on the horizon.'

Another stands at the prow, signalling to the ship as best he can. At the stern, the woman, almost dead and half out of the canoe, trails her hands in the water. Two other men are lying in the canoe. 'Landscape.—the sun is about to set. All the left of the horizon is ablaze—the ship is close to the sun, standing out black against the sky—' Meryon goes on to give details of the sea and birds, and expresses his wish to emphasize the isolation of the canoe in a deserted ocean.

The works of Delacroix reveal a longstanding interest in scenes similar to this, ranging from *La Barque de Dante* (Dante's Barque, 1822) to *Naufrage à la côte* (Shipwreck on the coast, 1862), with *Des Naufragés* (People abandoned in a row-boat, 1847 Salon) close not only to the spirit but also to the composition and situation of Meryon's plan. Of Delacroix, Guy Brett has written that 'The image of an open boat in a green and evil sea was one he often used to suggest man's struggle with the elemental forces of destruction—a pessimistic vision often redeemed by the presence of a heroic individual . . .'<sup>24</sup> Even more marked similarities with Meryon's plan are however offered by Géricault's *Radeau de la Méduse* (Raft of the *Méduse*) exhibited in 1819, and acquired by the Louvre in 1825. In each work, the vessel (canoe or raft) is turned obliquely away from the viewer, upwards and to the right in Géricault's painting, presumably to the left in Meryon's plan (the sun is setting to the left of the picture and the ship is near the sun). Géricault's ship appears, minute, on the horizon. Men on the raft strain upwards to signal to it. On the left, bodies trail in the water, while other survivors lie despondent and exhausted. It is impossible to deduce the time of day and the direction of the sun in Géricault's painting. Although Meryon's projected work contained no political intentions as did Géricault's, the picture of suffering and despair, suddenly stirred by the hope of rescue—each artist has chosen to portray the same moment, from the point of view of the survivors—is fundamentally the same.

It should cause no surprise to realize how fully Meryon shared the preoccupations and the spirit of the progressive art of his day. He was young and adventurous, alert and interested in the world about him. His life was that of a minor romantic hero, and when—seeking his way as an artist, and thinking it lay in painting—he found, or seems to have found, models in the works of his illustrious contemporaries, he was acting in a perfectly logical and comprehensible manner. But the exhibition of *L'Assassinat du Capitaine Marion du Frêne . . .* at the 1848 Salon attracted the attention of the etcher Eugène Bléry, into whose home and studio Meryon was soon welcomed. His abortive career as a conventional, minor romantic painter was over, and the projects so carefully devised were never executed; his career as a highly

original romantic etcher was beginning, and it is Meryon the etcher that Fritz Novotny describes as 'The most original and the most profound Romantic in French landscape painting . . .'<sup>25</sup>

Roger Collins

#### NOTES

- <sup>1</sup> British Library, Dept. of Manuscripts, Mss Add 37,015, Meryon Papers, Vol 1 ff 293 r<sup>o</sup>-v<sup>o</sup> and 294 r<sup>o</sup>
- <sup>2</sup> idem, f 306 r<sup>o</sup>-v<sup>o</sup>
- <sup>3</sup> As early as December 1840, Meryon had begun taking art lessons from a Toulon painter Vincent Cordouan (1810-1893). cf Jean Ducros, *Charles Meryon*, Paris, 1968 (exhibition catalogue), numbers 342, 427, 513
- <sup>4</sup> Bibliothèque Nationale, Paris, Cabinet des Estampes, Yb<sup>3</sup> 1673 Res. no 3
- <sup>5</sup> idem, no 5
- <sup>6</sup> F. de Lagenevais, 'Le Salon de 1848—La Sculpture, les Pastels, les Dessins', *Revue des Deux-Mondes*, t 22, 15 mai 1848, pp 590-606
- <sup>7</sup> T. Thoré, who published annual critical essays on the Salons
- <sup>8</sup> cf Ducros, op cit no 395
- <sup>9</sup> British Library, Meryon Papers, Vol 1, ff 325 r<sup>o</sup>-v<sup>o</sup> & 326
- <sup>10</sup> The month was printed in the official catalogue as August. Meryon rightly pointed out in a letter quoted by Ducros (op cit, footnote to no 800) that this event occurred in June 1772
- <sup>11</sup> The A. Beurdeley collection contained other Meryon drawings, sold in the same sale, and many prints sold earlier in the same month
- <sup>12</sup> Ducros op cit no 607, and Bénézit, *Dictionnaire critique . . .*, 1956, t 6
- <sup>13</sup> BN Est Yb<sup>3</sup> 1673 Res. no 7
- <sup>14</sup> This model is mentioned by Philippe Burty, "Charles Meryon", *La Nouvelle Revue*, t 2, 1880, p 118
- <sup>15</sup> Ducros op cit no 781; Paul Jamot, "Charles Meryon; Two Louvre Acquisitions", *The Burlington Magazine*, v 43, July-December 1923, p 239
- <sup>16</sup> Gustave Geffroy, *Charles Meryon*, Paris, Floury, 1926; Bénézit, op cit; Ducros op cit no 781
- <sup>17</sup> BN Est Ef. 397+
- <sup>18</sup> British Library, Meryon Papers, Vol 1, ff 453 v<sup>o</sup>-454 r<sup>o</sup>
- <sup>19</sup> Ducros op cit no 801; Bénézit op cit
- <sup>20</sup> BN Est Yb<sup>3</sup> 1673 Res. no 53
- <sup>21</sup> Roman numerals reproduce Meryon's own numbering. Titles which are here numbered with Arabic numerals in brackets, are unnumbered in the MS. (2b) and (2c) are on slips of paper pasted on to the MS between (2) and III
- <sup>22</sup> Delteil Wright 34, 8th, 9th and 10th states
- <sup>23</sup> British Library, Meryon Papers, Vol 1, f 275 v<sup>o</sup>
- <sup>24</sup> Guy Brett, "Eugène Delacroix", *The Masters*, 15, 1965
- <sup>25</sup> *Painting and Sculpture in Europe 1780-1880*, Penguin Books, 1960, p 98

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## THE LETTERS OF LORD DE TABLEY

The name of John Byrne Leicester Warren, third Baron De Tabley (1835-95), ceased to have any popular significance during the Second World War, yet his verse found a place in anthologies as late as 1939, when W. B. Yeats included a selection in the *Oxford Book of English Verse*, and found no room for Oscar Wilde. In his day, however, De Tabley's ancestry gave him an immediate claim to attention, for he was descended from William the Conqueror, and he was, along with Byron, the noblest of the poets of the nineteenth century with a succession to a hereditary seat in the House of Lords. He included among his friends George Eliot, G. H. Lewes, Gladstone, Theodore Watts-Dunton and Edmund Gosse; he had a reputation as an authority on federal Greek coinage, on bookplates—his volume on bookplates is still a standard text—and on the flora of Cheshire; and he was ranked second by Swinburne among the candidates for the Poet Laureateship after the death of Tennyson in 1892. Some years ago the Turnbull Library acquired a collection of his letters to the London publishers, Elkin Matthews and John Lane, principally the latter, covering two periods, the first, 31 July 1892 to 22 May 1893; the second, 11 May to 6 September 1895; that is, until shortly before his death.

Their interest is threefold: they provide a revealing picture of a complex personality during the last four years of his life; they illustrate the alternating moods of pleasure and despair in a gifted but minor poet who at last found publishers to give him an appreciative public such as he had never enjoyed before; and they demonstrate the vagaries of fortune which attend the papers of a publisher when his literary effects are dispersed.

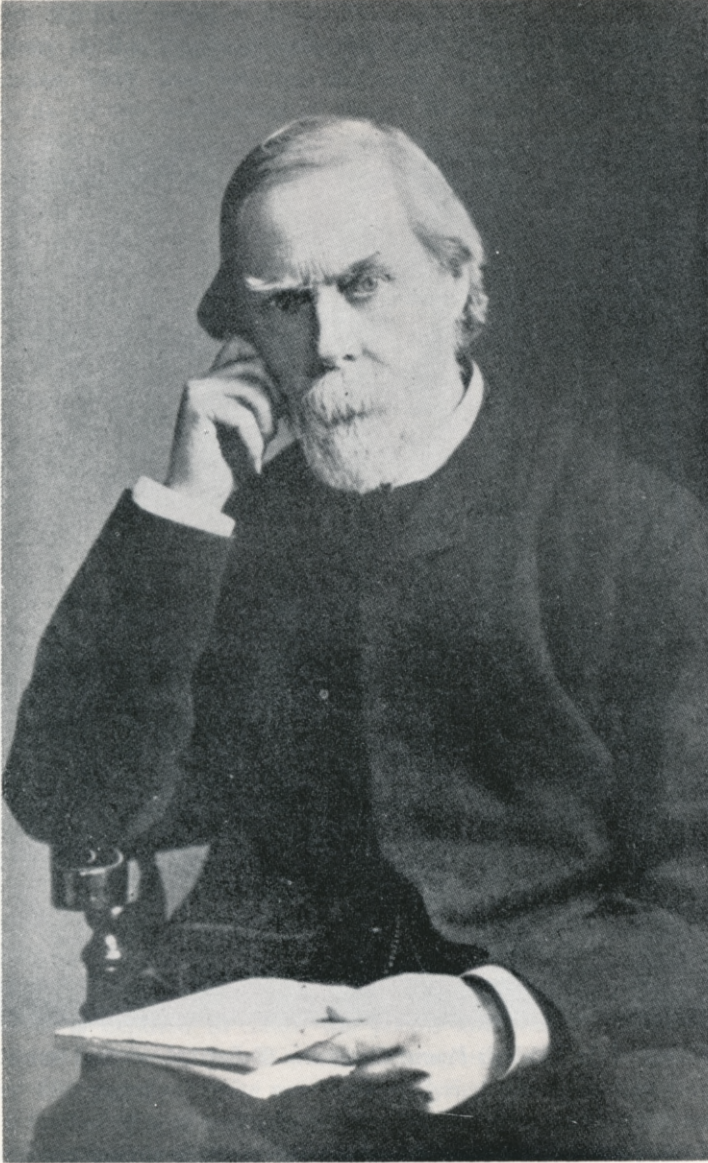
To appreciate the poignancy of the full range of the letters we need to see them in the context of the obituaries of November-December 1895, by Edmund Gosse, Theodore Watts-Dunton and Sir Grant Duff. All pay tribute to De Tabley's breadth of interest in numismatics, botany, rare books and bookplates—and to his Keatsian command of the glittering phrase; and all regret the intense and morbid sensitivity which inhibited his public and private relationships. De Tabley was born in 1835, the eldest son of the second baron and of Catherina Barbara, daughter of the Count de Salis. Gosse, with an eye for picturesque detail, had heard that he was baptized in water brought from the Jordan by his godfather, and that soil from the Holy Land was scattered on his coffin in the churchyard of Little Peover, near his ancestral home, Tabley House. His childhood was unconventional: the first twelve or so years were spent with his mother in Southern Europe, where his taste in the fine arts was encouraged by his godfather, Robert Curzon. After Eton and Oxford

De Tabley was attached to the suite of Lord Stratford De Redcliffe on a mission to Turkey: there his interest in numismatics was stimulated by the increasing excavation of ancient sites in Asia Minor, and the opportunity to barter for coins.

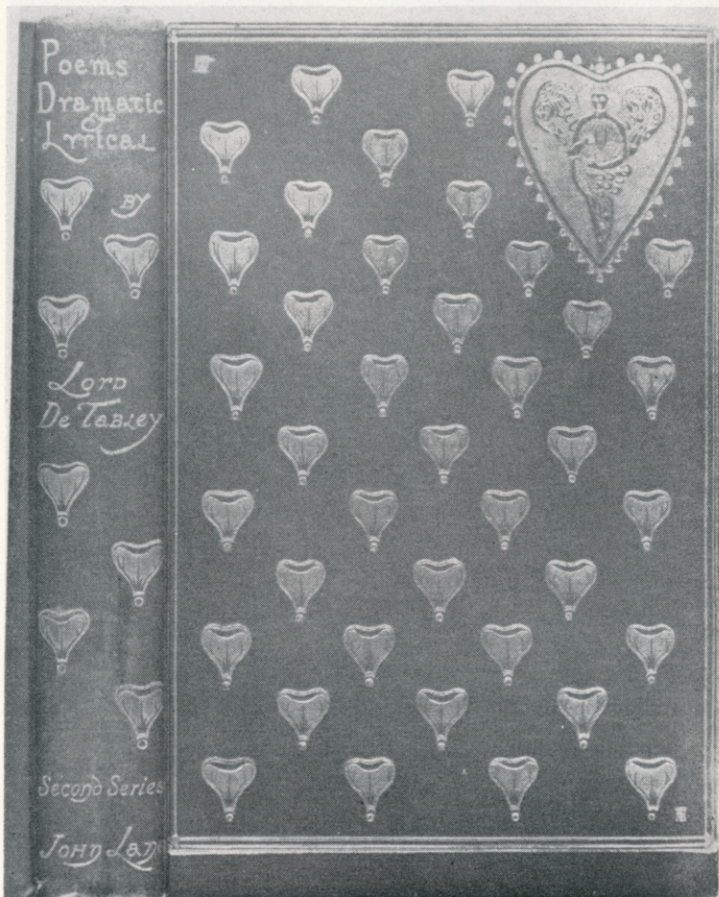
Returning to Britain in 1860, for the next fifteen years he divided his time between literary pursuits in London, politics, and country activities such as service in the local, Cheshire, yeomanry. His intellectual life can be charted by a series of publications—poems, novels, and closet drama—none of which gained him more than passing notice. A clear indication of temperament is his use of pseudonyms, and it was not until 1870 that he had the courage to acknowledge a volume of verse, followed by a second, in 1873, his last for twenty years. His friends witnessed a progressive melancholy which overtook him during the seventies, when he gained the reputation of a recluse, with but 'two intimate friends. The first he has not seen for five years, the second for six.' In 1887, however, he inherited the impoverished family estate, a challenge which brought him once more into the world of men, while in 1891, with the publication of a selection of his verse in A. H. Miles's *Poets and Poetry of the Nineteenth Century*, his literary ambition was revived. This is the point at which the Turnbull collection begins. John Lane and his older partner Elkin Matthews had already made a name through publishing volumes of verse by the younger poets of the nineties, and no doubt received favourable advice on an older one from Edmund Gosse, whose friendship with De Tabley dated from 1875. From that point on, the publication of two volumes of verse and a possible third formed a major interest in De Tabley's private thoughts.

It is here that we become aware that the Turnbull collection is a broken series. In spite of the spate of self-doubt, pleasure and spleen poured out to John Lane, sometimes daily, even twice daily, there are gaps, and to fill these we need access to at least two other collections, one in the Walpole material in the Bodleian Library, the other in the Berg collection in the New York Public Library, while additional information can be gleaned from archives at Tabley House, administered by the Chester archivists. The Bodleian Library has kindly provided xeroxes of the Walpole collection on a reciprocal basis; the Berg collection is only available in xerox for research purposes and I am grateful for the use of them for the purpose of this article.

The first series of Turnbull letters is made up of a sequence of 17 letters (31 July-28 September 1892) which require the addition of 3 (15 August, 6, 10 September 1892) from the Bodleian; there is then the Bodleian sequence with 8 letters (4 October-3 November) to which must be added 2 (17 October, 2 November) from the Turnbull; the Turnbull series is then apparently complete, with 26 letters until 20



Lord de Tabley



Cover of de Tabley's *Poems Dramatic & Lyrical*; second series



December, after which the Bodleian supplies four (21 (2), 22, 27 December). At this point the Berg series of letters (1 January-20 May, 1893), continues the correspondence, to which must be added one from the Turnbull (22 May). All the letters from 31 July 1892-22 May 1893 concern the First Series of *Poems Dramatic and Lyrical*. The remaining 28 letters in the Turnbull collection date from 11 May 1894 until 6 September 1895, and take up the story, incomplete by the previous standards, of the publication of *Poems Dramatic and Lyrical*, Second Series, 1895; and of De Tabley's attempts to get together enough new verse to make a third volume, a project obviously cut short by his death. It remained for his sister Eleanor to publish his remaining verse, not without unpleasantness with John Lane, under the title *Orpheus in Thrace and Other Poems* (1901) through Smith, Elder of London, and Sherrat and Hughes of Manchester.

*Poems Dramatic and Lyrical* (1893), By John Leicester Warren, Lord De Tabley, with illustrations by C. S. Ricketts, went through at least three 'editions', of which 1352 copies were printed, a comparatively large number for a volume of verse. John Lane chose Ricketts as the designer of the binding and the illustrations, and ensured a production which would strike the age, and add lustre to the Bodley Head. Superficially it was outstanding, to be ranked with Symond's *In the Key of Blue*, Wilde's *Sphinx* and John Gray's *Silverpoints* in the revival of fine printing in the nineties. The Turnbull possesses two first editions, one the special guinea version, in cream cloth and gold, printed on Japanese paper, the other the ordinary edition of green cloth and gold. The letters relate the vicissitudes of its contents, and open up the personality of its author. It should be remembered that De Tabley writes from Chelsea, Ryde and Bournemouth to a Lane who may be in London, Devonshire, Oxford, Leeds and other places. That they were delivered, and quickly, is a tribute to the Victorian postal service.

As the obituaries indicate, De Tabley was the most modest of men. On 12 July 1892, Lane invites De Tabley to meet two of his 'most promising' young poets, Richard Le Gallienne and William Watson, while agreeing to an edition not exceeding 500 copies. De Tabley would like to meet them, but gout will prevent him; later they meet, and Le Gallienne is deputed to 'read' the poems and make a selection from published and unpublished work. Characteristically, De Tabley 'discovers' fifty pages of 'quite new finished lyrics' which he had forgotten, and a further fifty of unfinished lyrics 'exactly the same as the morning when I put up my shutters' after a 'sudden calamity' some years before. Le Gallienne clearly had the right approach with the poet, for his early comments are well received, and De Tabley encloses a £20 cheque for his pains. Ironically, the cheque crosses a further commentary

on the new material from Le Gallienne whose notes are so able that they convince De Tabley that none of the poems will do for publication: he has 'a miserable toothache today', the publication of the book seems every day 'more doubtful and problematical'; it would be 'better to draw back now . . . than to saddle you and your partner with a manifest failure'. Lane, however, was nothing if not tactful, and on 26 September De Tabley finds further material, this time out of his 'dust bin'. By 7 October, paper size has been decided, corrected proofs have been returned to Lane. By the 11th, however, Tennyson is dead, and De Tabley suggests postponement until Easter, for the reading public will be absorbed by his obsequies: adding pathetically, that only 'When the nightingale begins to be forgotten, the sparrows may chirp again'. At this stage more physical problems arise: the increased size of page means that the present supplies of verse are insufficient, and more must be supplied; Ricketts has chosen to illustrate 'The Two Old Kings', a poem excluded by Le Gallienne, and it would be difficult to 'hitch in' a suitable line from any other poem to suit the illustration. A title for the book will be difficult; 'Poems', he reflects bashfully, would be too reminiscent of Tennyson's first volume. And he reluctantly accepts *Poems Dramatic and Lyrical*; but how are they to describe the motif of the cover? Rose-petals? Perhaps a dew drop or two on the petals might be helpful. In an earlier enthusiasm for Ricketts's designs, De Tabley had asked him to include a book plate among the illustrations, and greatly did De Tabley misjudge his man. On 4 November he has just seen Ricketts's design, which is 'lovely', 'though I don't quite make out what the figure—apparently a male figure, represents, or what he is holding. Also, though not to accentuate it for a high art design, I think it is rather so for a private Book plate, and if Mr Ricketts sees his way to softening or rendering more vague certain details, I think it would give the captious critic and my private friends less chance of calling out.' On 7 November De Tabley is less tentative, and his eye has ranged further. In artistic circles a completely nude male figure on the book plate and on the book cover may pass without comment, but the idea had been to make the publication of the poems coincide with the Christmas illustrated book season. 'Now I put it to your good sense whether this figure of praise [the small figure on the cover] will render the book suitable for a drawing room table', and De Tabley suggests consultation with competent persons of both sexes. In aggrieved tones he complains that he has given way in the matter of title, has altered numberless lines, and sacrificed several poems: 'Is it a good thing for a writer to be so kept in order?' His health is so uncertain, it is doubtful if he will succeed in getting to London for a discussion. Lane's response to this and a further letter is to wire an assurance that both will be

altered, and a temporarily mollified but profoundly distrustful De Tabley insists on examining the designs of the other plates before the engraving is done. [Lane himself had similar problems with Beardsley's designs.] Misunderstandings with Ricketts continue; De Tabley has to write a new poem, a very competent sonnet, to match Ricketts's illustration of 'The Two Old Kings', although he completely approves of the two other illustrations he has seen. Another blow was in store for him, however. Ricketts had decided to illustrate an earlier poem on the Prodigal Son, which Le Gallienne had also cut out, and De Tabley has to supply yet another sonnet in its place; and with a burst of spleen, he threatens to use his whole legal rights to prevent the publication of the book plate with the male figure unaltered. From 6 December De Tabley becomes almost frenetic. The book-plate has been resubmitted, and thereafter he prefers to have nothing to do with Ricketts directly; he has taken a month to put one patch of colour over a certain part of the figure, which remains 'unhealthy, morbid and generally . . . unpleasant'. It must be left out altogether. His friend Franks suggests 'an Apollo if Ricketts still clings to the wholly inappropriate idea of a male figure, [but it is] perfectly useless making any such suggestion, however, to a man so self-opinated'. He then finds that Ricketts has illustrated too many poems in the latter part of the book, with a manifest lack of balance; it is evident that the book cannot be out for Christmas, and to take up Lane's suggestion of Walter Crane as illustrator would defer publication indefinitely, though he would prefer a Crane frontispiece. As late as 10 December he did not know that Ricketts had as yet done no frontispiece. Not surprisingly Lane himself had retired to bed, the burden falling on Matthews, who agrees to the exclusion of the obnoxious book-plate. With a flicker of optimism, De Tabley now grasps at the possibility of publication by Christmas, only to fall victim to the printer's failure to send him the last sixteen pages of proofs, so that he cannot leave Bournemouth; 'ever since the middle of August this unfortunate book has occasioned me endless trouble and vexation'. The last six Turnbull letters dealing with the crisis are tempered by De Tabley's humane concern for Lane's health, and that of William Watson, for whom he would willingly promote a subscription. Yet Watson's illness is ominous, for his absence as critic for the *Spectator*, means that Hutton, the editor, 'is sure to be on the lookout with a view to smashing me'.

In fact, as one learns from the Bodleian and Berg collections, Lane sustained his client through a series of variations on the previous themes until *Poems Dramatic and Lyrical* appeared on 28 March, on which De Tabley comments, 'It will be a failure, assuredly. All the surroundings and antecedents guarantee that.' To his surprise and

gratification, however, by 4 April a second 'edition' is in prospect, and some time later a third, both, more properly, reprints. De Tabley himself is against a third edition with Ricketts's plates but would be glad to bring out a perfectly plain one. A third Ricketts edition did appear, however, to De Tabley's lasting satisfaction. The critics were almost unanimous in their praise.

The Turnbull correspondence resumes a year later, on 17 May, 1894, when the sales are well established, and De Tabley, with typical diffidence, agrees to accept a royalty cheque only on the assurance that the book has proved profitable to Lane. Thence onwards the tone of the correspondence becomes more incisive; the subject is mainly the material to go into the second series of poems, of which no pre-publication copy is to go to the *Atheneum*: 'the paper who [sic] has called me a wholesale copiest [sic] I intend to resent'. Again, De Tabley's apprehensions are aroused; 'anything of mine is sure to be severely attacked in England', he writes, and all the leading papers are now hostile; Lane will probably be undertaking a failure unless the American market can be exploited. Nevertheless, he is writing rapidly, with 100 pages ready, and more material 'unearthed'. After a failure of confidence in the light of Le Gallienne's comments on his verse—he is at one stage convinced that it would be better to give up the idea of publishing the new poems—Lane administers reassurance and at the same time safeguards his own interests by requiring De Tabley to allocate the sole rights of publication to him, a request to which De Tabley agrees with typical graciousness, provided that Lane does not lose money. Lane deserves full marks for the shepherding of his temperamental poet into accepting the final title and the familiar binding, yet as late as 29 December De Tabley queries whether it would not be better to drop the volume altogether, 'pulping all the copies', and himself paying the printer's bill. By 23 March 1895, however, the approaching publication is noted in *The Times*, and De Tabley's persecution complex sharpens; Robert Bridges, a potential critic, in a letter to De Tabley had written mainly about himself, not about the complimentary copy of the first volume, 'so blind is he in his own self-opinion that he wonders why that blessed "Nero" of his has neither been noticed nor much sold'; Edmund Gosse, another potential critic 'seems to be extremely angry with me'; the *Atheneum* hasn't given him a single line, while Lionel Johnson, 'a mere boy', has been reviewed at full length. Lane's attempt to bolster his morale by asking for his portrait is at first resisted; it would surely be in bad taste for him to agree to allow his portrait to join the others of Lane's poets, under present circumstances; by 11 June, however, the charm works, and he relents sufficiently to send a photograph to Lane as a 'private remembrance'.

The critical reception of the Second Series was not, in fact, as cordial as that of the first. Theodore Watts, his long-standing friend, had gone so far as to associate him with 'the greater poets' among his contemporaries, but this, according to De Tabley, had little effect on sales, compared with Hutton's article in the *Spectator*: 'He has always been most malevolent to me . . . [a] thoroughly insincere man surrounded by a very bad set of flatterers'. It is as well that the correspondence ends, not on a note of rancour, but of fertility. Writing from the Isle of Wight in early September, De Tabley mentions a further 100 pages in preparation for another book of verse, none of it likely to be ready before November, the month of his death.

For a full record of De Tabley's thoughts and feelings during this Indian summer of poetic activity it would be interesting to complete the triangle of reciprocal communication, of John Lane to De Tabley and to Le Gallienne, who was constantly in touch with both of them, and the correspondence of Le Gallienne to De Tabley and Lane. 'A veritable stack' of De Tabley's correspondence with Le Gallienne was in the latter's possession in 1926, when *The Romantic '90s* was first published, and Le Gallienne's letters to Lane may have been sold at the auction of Lane's library in 1928. In the descriptive list of correspondence held at Tabley House there seems no record of Lane's or Le Gallienne's letters to the poet. What is abundantly evident, however, is the extreme tact with which Lane must have treated his aristocratic client, never intransigent, never discourteous, yet with a faith in the quality of the verse and in the commercial success of the enterprise; and as far as Le Gallienne is concerned, De Tabley's references are affectionate and generous, with the warmth of a shy and elderly man whose reserve has been overcome by the appreciative criticism of a younger poet.

It is a pity that the posthumous volume of verse, *Orpheus in Thrace and Other Poems*, 1901, could not be published under the conditions of eventual harmony which prevailed for the two series of *Poems Dramatic and Lyrical*. From surviving correspondence with De Tabley's sister and her agents, it is obvious that Lane was reluctant to surrender his rights in the verse already published, and he was clearly annoyed at the choice of a different publisher. It is best to leave De Tabley in terms of Le Gallienne's description of him at their first meeting:

I shall never forget the impression his wistful reserved figure, as of a king in exile, made upon me . . . There was something 'hierarchical' [hieratic?], too, about his noble head, with its longish rippled grey hair, and there was a curious mixture of gentleness and sympathy, with something almost of fierceness, in his melancholy but all-observant blue eyes. He was scarcely sixty, but he looked

more like eighty as he sat there, with a detached, broken-spirited look, as of a fallen Saturn.

And to leave De Tabley's verse, perhaps, with the final stanza of 'A Song of Dust':

A song of dust for waning years,  
A solemn song in sackcloth clad:  
Whose chords are wet with poignant tears,  
And it's pale singer's lips are sad.

\* \* \* \* \*

The provenance of the Turnbull collection of De Tabley's letters is easily established in a letter from Mr John Schroder, from whom they were acquired. He in his turn bought them 'out of curiosity' presumably from Catalogue 165 of Dulau & Co., booksellers, of New Bond St., who were offering other items from John Lane's library under the general title, *Books from the Library of John Lane and other Books of the Eighteen-Nineties*, 1929. It would be interesting to know whether other letters in the same catalogue had been treated with the same care, for the Turnbull's collection is contained in a box in the full Ricketts binding of *Poems Dramatic and Lyrical*. The provenance of the Berg letters is traceable as far as G. F. Sims, bookseller, of Reading, from whom they were bought in 1964, while the Bodleian letters were part of the Walpole bequest to that library in 1941. There seems to be little reason for the separation of the Turnbull and Bodleian letters, which interlock, although the commencement of the Berg series with 1 January 1893 is hardly random. It is difficult to believe however that there was no correspondence between Lane and De Tabley from 22 May 1893 until 11 May 1894, when the second group of Turnbull letters begin, and it would be reassuring to know of their whereabouts. And where are Le Gallienne's letters to Lane? There can hardly have been a more painstaking partnership between author, reader and publisher, and the complete sequence would surely provide a classic in publishing history.

J. R. Tye

#### NOTES

1 The letters in the Berg and Bodleian collections were used in a description of the publishing of *Poems Dramatic and Lyrical* by J. G. Nelson in *The Early Nineties*, the book which first called my attention to the complementary nature of the Turnbull letters.

2 De Tabley's embarrassment at the prospect of providing subjects for 'high art' seems to have been the subject of graphic comment by Ricketts. Study of the figure at the top right of the cover suggests that its offensive male characteristics have been covered by a third wing, while the neck is decorated by what seems to me a clerical collar.

## JOHN WEBBER : ETCHINGS AND AQUATINTS

Mr A. A. St. C. M. Murray-Oliver's excellent research on John Webber's prints, the fruits of which appeared several years ago in *The Turnbull Library Record*,<sup>1</sup> deserves the commendation of amplification and emendation.

The details of Webber's life contained in the *Dictionary of National Biography* can usefully be supplemented by the *Schweizerisches Künstler-Lexikon*,<sup>2</sup> although his birthdate should be corrected to read 6 October 1751.<sup>3</sup> He died of diseased kidneys on 29 April 1793 in his Oxford Street lodgings. It might also be noted that the Swiss surname was Wäber, not the usually reported 'Weber'.

Mr Murray-Oliver's comments upon the prints are excellent, although a later researcher, profiting from that work, is able to make both caveats and additions. The common statement, for example, that Webber published a series of sixteen aquatints of Pacific views between 1788 and 1792 is, in fact, quite wrong. None of the sixteen prints between those dates are aquatints; all are soft-ground etchings with hand-coloured washes added.

Although Webber must have learned etching from his mentors in Bern and Paris, respectively Johann Ludwig Aberli and Johann Georg Wille, he employed the relatively new soft-ground method, one which required little skill but was particularly suited to a draughtsman like Webber. In the soft-ground process a needle is unnecessary; one need only draw the impression on paper laid over a softly-waxed plate.<sup>4</sup> These prints are, it seems, entirely Webber's production: drawn, etched, published and coloured by him.<sup>5</sup>

The Boydell folio of letterpress and prints is a more difficult matter. The prints are Webber's sixteen soft-ground etchings, aquatinted and then coloured by unknown hands. Mr Murray-Oliver believed them to be redrawn plates; I think they are Webber's plates, perhaps touched up where worn, overlaid with a crude aquatint tone and coarsely coloured by anonymous brushes.

It was Mr Murray-Oliver who first raised the puzzle of when these views were actually put before the public. The title-page bears an 1808 date but, as he noted, all the plates are dated 1 April 1809. Much more puzzling, some of the paper is watermarked 1819 or 1820. In his article, Mr Murray-Oliver posited two editions, one in 1809 and another ca. 1820-21. In a recent conversation, he seems persuaded that none were published until the later date, since he has located no set without some 1819/1820 watermarks.

The Boydell firm of print publishers was founded by the etcher John

Boydell (1719-1804), Alderman, one-time Lord Mayor of London, and 'commercial Maecenas' of the English art and publishing world.<sup>6</sup> By at least 1803, ten years after Webber's death, Boydell was selling Webber's Pacific views. A catalogue of that year reports that the '16 beautifully coloured Prints, in Imitation of Mr Webber's Original Drawings, are printed on a Paper uniform with the Volume of Prints to Captain Cooke's [sic] last Voyage, which they are calculated to illustrate.' Each sold for 10s 6d.<sup>7</sup>

In 1808, it seems, the Boydell firm, now directed by nephew Josiah Boydell (1752-1817), decided to issue a new edition of the Webber prints as a folio with text taken from the published Cook journals. The re-issue may have been made easier by the expiry in 1807 of copyright. The text and title page were probably printed in 1808, the plates re-lettered in 1809 to carry the Boydell name. At least some, those bearing an 1807 watermark, were printed.

The next we know of the Boydell prints is with the liquidation of the firm by auction. Josiah Boydell died in 1817 and the entire business—plates, prints and premises—went under the hammer in June 1818. The auction catalogue lists, under 'Sets of Plates and Works':

Sixteen Views of the South Seas,—Drawn and Etched by James [sic] Webber, Esq. R.A. Draftsman on board the Resolution, Captain Cooke [sic], with a description of each view; one volume folio. The Drawings are in the possession of the Board of Admiralty. With 130 copies of the Descriptions; and about 440 odd prints, coloured, plain, and etchings.<sup>8</sup>

We do not know who bought lot 221: the principal, though not exclusive, purchaser at the sale was Hurst and Robinson who intended to carry on as 'Successors to John & Josiah Boydell.'<sup>9</sup> Certainly, however, the purchaser issued the folio in ca. 1820 without changing the date of either letterpress or plates, indeed, without even changing the Boydell pressmark. We have, therefore, Boydell Webbers which are not entirely by Boydell—all of which was very inconsiderate toward later historians such as Mr Murray-Oliver and

Douglas Cole

#### NOTES

<sup>1</sup> ns 2 (October 1969), 74-79

<sup>2</sup> Carl Braun, ed, (orig ed 1913; reprint, Nadeln, Lichtenstein, 1967), III, 409-10

<sup>3</sup> St. George's Church, Hanover Square, London. Baptismal Records

<sup>4</sup> Interestingly, several nineteenth-century connoisseurs thought some of the prints were lithographs and made Webber the discoverer of that process. See



F. Romang, 'Johann Wäber', *Sammlung Bernischer Biographien*, herausgegeben von dem Historischen Verein des Kantons Bern (Bern, 1896), II, 302-03, for a report of the controversy in *Kunstchronik, Beiblatt zur Zeitschrift für bildende Künste und zum Kunstgewerbeblatt* for 1887-88

<sup>5</sup> But see note 7

<sup>6</sup> See *Dictionary of National Biography* under John Boydell and Josiah Boydell; Thomas Balston, 'John Boydell, Publisher: "The Commercial Maecenas",' *Signature*, ns 8 (1949), 3-22

<sup>7</sup> *An Alphabetical Catalogue of Plates . . . which Compose the Stock of John and Josiah Boydell* (London, 1803), pp 59-60. (Victoria and Albert Museum Library, London). Since these were probably Webber's own prints, it is possible, even probable, that some were coloured by Boydell's firm, qualifying my earlier statement that all Webber's etchings were coloured by his own hand. This may account for the diversity of colouring noted by Mr Murray-Oliver

<sup>8</sup> *A Catalogue of More than Five Thousand Copper Plates . . . Comprising the Entire Stock of Messrs. John and Josiah Boydell, Deceased.* (London, 1818), p 43. (British Museum Print Room Library)

<sup>9</sup> James Greig, ed, *The Farington Diaries by Joseph Farington, R.A.* (8 vols; London, 1922-1928), VIII, 210

## NOTES ON MANUSCRIPT ACCESSIONS

A SELECTIVE LIST OF ACQUISITIONS, JANUARY TO DECEMBER 1974

The following list updates the *Note* in the *Record* for May 1975. It is in two main categories. The first group comprises original manuscripts which have been donated or purchased. The second group comprises copied material lent for copying by individuals or purchased by the Library. Included are important collections on microfilm bought from holding institutions but excluding material copied by the Pacific Manuscripts Bureau or as part of the Australian Joint Copying Project.

### A. ORIGINAL MATERIAL

ANNABELL, Joseph, 1815-1893.

Journal, 1852. Donation: Mr Ross Annabell, Greytown.

The writer, following the gold rush, describes shipboard life on the *Chalmers* from England to Melbourne. A portrait painter, he later moved to New Zealand and settled near Havelock North.

BARRETT, Richard, 1807-1847.

Letter to his brother, 6 November 1841. 4 p. Purchase.

Describes his family and early life in New Zealand while living at Mount Egmont and whaling in Queen Charlotte Sound. Mentions his hotel in Wellington and whaling in New Plymouth.

BARRY, William Jackson, 1819-1907.

Scrapbook, 1879, 1885-1899. 126 p. Purchase.

Primarily handbills and newspaper clippings covering Captain Barry's lecture tours re his Australasian experiences from 1837, in United Kingdom, 1879, in Australia 1888-1890, and New Zealand, 1885-1899. Letters re prospecting rights and analysis of minerals, photographs. Some clippings on Tichborne case, on New Zealand politics in the nineties and reviews of *Past and present and men of the times* published in 1897.

BAXTER, James Keir, 1926-1973.

Papers, 1964-1965. 12 items. Donation: Mr Kevin Ireland, London. Letters and poems.

*Restricted access*

BEAUCHAMP Family

Papers, 1897-1938. 6 inches. Donation: Estate of Mrs Vera MacKintosh Bell, Canada.

Includes thirteen letters written by Katherine Mansfield to her family 1908-1922, family letters re Katherine Mansfield and family matters. Three scrapbooks kept by the Beauchamp family with clippings about business, members of the family, trips and miscellaneous items. *Incidents in the childhood of Katherine Mansfield* by Marion Rudwick.

BENNETT, Hemi.

Papers, 1950. 2 items. Donation: Mr Hemi Bennett, Gisborne.  
Biographical sketch, *Frederick Augustus Bennett—First Bishop of Aotea-  
roa* and ALS from Sir Peter Buck on learning of the fatal illness of  
Bishop Bennett.

BEST, Elsdon, 1856-1931.

Letters, 1896-1899. 6 items. Donation: Mr Elsdon Craig, Auckland.  
Written to Mrs A. M. Georgetti from the Urewera re his findings there.

BIDWILL Family.

Papers, 1845-1968. 3 inches. Donation: Mrs J. H. C. Bidwill, Wellington.  
Business papers relating to Pihautea including accounts, gold-mining  
share certificates, leases, division of Pihautea, 1895, outlet from Lake  
Wairarapa, 1892. Also family correspondence, memoirs of J. C. Bidwill  
and account by William Swainson of journeys to the area in the 1840s,  
maps and newspaper clippings.

BRIDGE, Lawrence Drake, 1911-1973.

Papers, 1924-1973. 15 ft. Donation: Mrs L. D. Bridge, Wellington.  
Diaries, correspondence and official files relating to mountaineering,  
search and rescue organisation and civil defence, including police work  
in these fields. Also material on Bridge's many trips to the Antarctic, and  
the United States and Australia.

*Restricted access*

BROWNE, Theodore Percy, 1873?-

Papers, 1889-1948. 3 ft. Donation: Mr M. Browne, Hastings.  
Includes letters to his wife, 1906-1912, diaries kept while serving on  
various ships in the merchant marine, 1886-1948, some diaries con-  
taining comments or entries by his wife Martha. Also six volumes of  
notes kept while travelling about Great Britain in 1918 and other  
material.

BUZACOTT, Rev. Aaron, 1800-1864.

Letter, 20 December, 1854. Purchase.  
Written to Rev. Mr Berne and describing the distribution of Bibles in  
return for arrowroot from the Rarotongans; list of books translated and  
printed at the Mission Press by the London Missionary Society.

CAMERON, John James.

Journals, 1914-1920; 1929-1930; 1940. 2 v. Donation: Mrs Dorothy  
Freed, Wellington.  
Personal logs kept by master of HM Transport *Hororata* in convoy  
between England and Australia, 1914-1916, and of RMS *Remuera*  
running between England and New Zealand via Panama, 1919; a

London journal, June-September 1940 records the bombing of Britain and living conditions during the blitz. Second volume is a holiday diary describing travels in England and Scotland, 1929-1930.

COLLIER, Ernest.

Diary, 26 December 1902-7 January 1903. 68 p. Donation: Miss M. Ritchie, Palmerston North.

Diary kept on a tramping trip in the Greenstone area, Western Otago.

CRAVEN, H.

Records, 1907-1945. 27 v. Donation: Mr H. L. Craven, Ohura.

Farm diaries, 1908-1937 kept by Mr H. Craven, Ohura, Taranaki; ledger book, 1907-1912; account book listing cost of building materials, ca. 1910; Ohura District Coalminers Industrial Union of Workers, Dues and Account book, 1938-1945.

CROMARTY, R. W.

Stephen Watkins and his brother William Montague Nevin Watkins . . . 1974. 7 l. Donation: Mr R. W. Cromarty, Sussex.

Notes on the life and work of artists who settled in Akaroa, 1860.

DINGAN, James, 1850-1929.

Letters, 1872-1873. 2 items. Donation: Mrs H. Wilson, Nelson.

Letter to Dingan from Sir William Fox, October 1873 re presenting certain papers in Court; another from Robert Parris, October 1872, giving his opinion of Te Whiti Orongomai.

DUFFY, Alex Edward.

Te Haahi o Te Ruuri Tuawhitu o Ihowa, 1973. 2 inches. Donation: Rev. A. E. Duffy, Masterton.

*The Church of the Seven Rules of Jehovah*. Research paper written in Maori covering the history of Maori church established in the Wairarapa about 1895. Inactive after 1926. Includes English translation.

FAIRBURN, Arthur Rex Dugard, 1904-1957.

Letters, 1945-1953. 11 items. Donation: Mr Harold Innes, Auckland, and Mrs Margaret Post, Wellington.

Five ALS to Dr Guy Chapman, 1946-1947, and six (photocopied) to Mrs Margaret Post, 1945-1953.

*Restricted access.*

FANNING, (J.) and Co., Ltd.

Records, 1900-1953. 11 v. Donation: F. A. Fanning, Wellington.

Records of land and estate agents and valuers listing property sales during the period.

FLEMING, Charles Alexander, 1916-

Papers re Sir Ernest Marsden. 1 inch. Donation: Dr C. A. Fleming, Wellington.

Research material and correspondence for a biographical memoir of Sir Ernest Marsden. Includes a proof copy of the memoir.

FUZIER Family.

Papers, 1809-1897. 35 items. Donation: Mrs Irwin, Featherston.

Documents and correspondence relating mainly to Pierre Constant Fuzier, his service under the Paris Commune, 1871 and his subsequent trial and deportation to New Caledonia. Includes family deeds of sale, etc.

GIBB, Rev. James, 1857-1935.

Papers, 1870-1890, 1914-1917. 6 inches. Donation: Mrs S. P. Gibb, Melbourne, and Presbyterian Church of New Zealand, Wellington.

Two scrapbooks of newspaper clippings recording Dr Gibb's life in Aberdeen and his career as Presbyterian minister in Melbourne and Dunedin. He later served at St. John's Church, Wellington, and bulk of collection comprises letters from servicemen, 1914-1917.

HAZELWOOD, Ethel Beauchamp.

Life at Anakiwa. The first hundred years, 1864-1964. 19 l. Donation: Mrs E. B. Hazelwood, Nelson.

Reminiscences of a family's life at Anakiwa.

HODDER, Emma.

Diary, 30 June-28 September 1869. 12 p. Donation: Mr C. J. Griffiths, Dunedin.

Account of voyage from London to Lyttelton on board the *Hydaspes*.

HOGG, Alexander Wilson, 1845-1920.

Scrapbook. Donation: Miss Fay Hogg, New Plymouth.

Newspaper clippings covering his Parliamentary career, 1890-1911, especially as Minister of Labour and Customs, but including a series of clippings comprising reminiscences; letters from Sir George Grey and R. J. Seddon.

HUTCHINSON, Frank E.

A forest survey of Canterbury, 1926. 167 p. Donation: Mr H. B. Latter, York Bay.

First part of a survey compiled by a lecturer in Forest Utilisation, School of Forestry, Canterbury University.

HUTT County.

Records, 1872-1965. ca. 100 ft. Donation: Hutt County Council.

Comprises minute books of Wellington Road Board 1872-1885, Hutt

County Council, 1891-1949, of the Administrative and Finance Committee, 1917-1955, and miscellaneous minute books, 1872-1953; ledgers, 1930-1950, cash books, 1929-1950, letter books, 1885-1917; comprehensive correspondence files arranged by subject, 1914-1965; records of the Paraparaumu Domain Board and Paraparaumu Beach Domain Board, 1908-1955; miscellaneous material.

ISDALE, Alistair M.

The River Thames. 1 ft. Indefinite loan: Mr A. M. Isdale, Thames. Extensive notes on the history of Thames area.

JENNINGS, Rev. Edward, ca. 1860-

An expedition to the Table Land, 1880. 1 v. Donation: Mrs J. G. Fisher, Nelson.

Journal of a trip to the Table Land and Mount Arthur with Bishop Andrew Suter, Mrs Suter, friends from Nelson and other students from Bishoptdale. Describes in detail their daily activities and the problems of feeding and moving a party of 22 people through the bush and hills.

KEITH, J. B.

Records, 1894-1934. 7 v. Indefinite loan: Mr A. S. Keith, Lower Hutt. List of properties, valuations, auction records and journal of Masterton estate agent.

KIRK, Harry Borrer, 1859-1948.

Bob de Cartaret. A tale of a bygone war, 1946. 5 items. Donation: Estate of Mrs Gyneth Hall, Carterton.

Fictitious account of war in the Bay of Islands, 1845-1846; condolences on death of Professor Kirk, 1948, photograph.

LEATHAM, W. N.

Diary, 20 April-6 July 18—. 76 p. Donation: Mr W. C. Leatham, Wellington.

Diary of a voyage from New Plymouth to London on the SS *Rotorua* and SS *Potosi*.

LIGHT, William.

Papers, 1867-1876. 1 folder. Donation: Estate of Mrs C. B. Read, Auckland.

Miscellaneous papers re Panama Hotel, Wellington and William Light, the proprietor. Includes menus, legal and financial documents, newspaper clippings.

THE LINTON Coal Company Ltd.

Papers, 1944-1949. 4 items. Donation: Mr L. Bunting, New Plymouth. Scrapbook of newspaper clippings re the Linton Coal Company Ltd.,

Ohai, Southland and related matters; sketch of the mine, etc; letter, 20 April 1940 from soldiers about to embark for overseas service.

LOWES and Iorns Ltd.

Minute book, 1901-1907. 1 v. Indefinite loan: Mr A. S. Keith, Lower Hutt.

Minutes of an auction and estate company located in Masterton providing information on the sale of animals and prices realised.

McDONALD, John Duncan, 1905-

Short stories. 2 items. Donation: Mrs J. Caudwell, Wellington.

Two short stories entitled *Cat* and *Traveller's tale*.

McKENZIE Family.

Papers, ca. 1876-1951. 6 inches. Donation: Mr J. Morris, Auckland. Largely papers of Thomas Wilmor McKenzie, 1827-1911, who came to Wellington on the *Adelaide*, 1840. A founder of the *Wellington Independent* he was active in Wellington community affairs. Papers comprise reminiscences etc., notes on John Plimmer, extract from the log of *Adelaide*, scrapbook of newspaper clippings re early Wellington, ca. 1876-1951. A daughter married H. A. Morris of Petone and papers include Morris family genealogical material, correspondence and plans and specifications for a house, 1916.

MAIN, Colleen P.

Otago Pioneers. The John Dewe Family of Tokomairiro (Milton). 42 l. Donation: Mrs Colleen P. Main, Auckland.

Rev. John Dewe, a bookseller from Leamington, came to Port Chalmers on the *Blundell*, 1848. He settled at Tokomairiro in 1850, became Resident Magistrate there and was active in establishment of the Anglican Church in the district. Ordained in 1874 he was Vicar of Clyde and elsewhere in Otago until his death. Includes information on his descendants.

MANDERSON, Harry B.

Letters, 1951-1953. 6 items. Purchase.

Three letters from Manderson to Miss Ella Dwyer re his bookplate, with bookplate.

MAORI LANGUAGE.

Maori-French vocabulary and waiata. 9 p. Purchase.

Compiler unknown.

MAUNDER, Nicholas Thomas, 1848-1929.

Papers, 1866-1880. 20 p. Donation: Mr G. S. Maunder, Gisborne.

Diary edited by G. S. Maunder describing his travels in the Auckland

and Waikato area, his settlement at Mauku and his family. Copy of land order, 1866. Typescript.

MILLAR, Nola, 1915-1974.

Papers, 1954-1974. 6 ins. Donation: Mrs H. Waring, Seatoun. Newspaper clippings re theatrical performances, 1907-1909, correspondence, and notes towards a history of theatre in New Zealand, 1954-1956, programmes, etc.

MILNER, Thomas.

Letter, 16 February 1861. Donation: Mrs C. Browntridge, Yorkshire. Letter from Christchurch describes farming conditions there, his neighbours and relations with the Maoris.

NEW ZEALAND Amateur Athletic Association.

Papers, 1887-1974. 19 ft. Donation: New Zealand Amateur Athletic Association, Wellington.

Includes annual reports, correspondence, minutes, newspaper clippings, photographs, programmes, record books, rulebooks and associated miscellaneous material some relating to overseas associations.

NEW ZEALAND Broadcasting Corporation.

Scripts for Radio Programmes, 1961-1964. 5 ft and 378 tapes. Donation: New Zealand Broadcasting Corporation.

Scripts and tapes for *Open Country* edited by Jim Henderson, 1961-1974; Spectrum Documentary Unit script *All the King's Men* by J. Perkins on the battle at Gate Pa, 28-29 April, 1864; transcripts of interviews with those who knew *Arawata Bill*. (William O'Leary, ca. 1865-1947), prepared by Mr A. P. Owen.

NEW ZEALAND Christian Pacifist Society.

Papers, 1965-1972. 3 ft. Donation: Mr S. A. Nicholl, Christchurch. Includes correspondence, memoranda, minutes and cyclostyled material. Additional to 1972 donation.

*Access subject to sorting and restriction*

NEW ZEALAND Farmers Union.

Records, 1904-1953. 70 v. Donation: Federated Farmers of New Zealand. Minutes of annual meetings, 1909-1939, executive meetings, 1904-1944, and other committees. Branch minutes from Hawkes Bay, Makara-Hutt Valley, Palmerston North and Wellington. Also minutes of the Amalgamated Farmers and Dairy Farmers Union, 1935, the NZ Council of Agriculture, 1917-1924, and the New Zealand Sheepowners and Farmers Federation, 1910-1932.



NEW ZEALAND Institute of Management.

Records, 1946-1962. ca. 2½ ft. Donation: Mr R. D. Greenwood, Wellington.

Includes correspondence, minutes and miscellaneous material.

*Access subject to sorting*

NEW ZEALAND Institute of Public Administration.

Papers, 1934-1973. 10 ft. Donation: Institute of Public Administration, Wellington.

Correspondence, minutes and other records kept by the Institute from its inception, including branch records and papers relating to the Institute's generating body, the NZ Public Administration Society (Wellington).

*Restricted access*

NEW ZEALAND Shipping Company.

Papers, 1873-1950. 5 ft. Donation: P and O (NZ) Ltd., Wellington. Balance sheets etc., minute book, letter book, newspaper clippings, statistical reports and miscellaneous printed reports of the company. Includes diaries kept by John Campbell on the *British King*, 1883, R. A. Bayliffe on the *Piako*, 1878-1879, and Donald D. Walker on *Rakaia*, 1899. Also diary kept by C. M. Turrell describing activities in Wellington, 1904.

*Restricted access*

NEW ZEALAND Student Christian Movement.

Records, 1922-1970. ca. 50 ft. Donation: New Zealand Student Christian Movement, Wellington.

Includes minute books, correspondence, financial records, photographs, cyclostyled and published material.

*Access subject to sorting*

N.Z. TRUTH.

Files of the financial editor, 1922-1973. 25 ft. Donation: Chief Editor, NZ Truth, Wellington.

Annual reports and miscellaneous materials relating mainly to NZ companies. Includes the editor's working figures and published articles.

NIUE ISLAND.

History, 1774-1910. 22 p. Donation: Mrs B. Neas, Niue Island.

Missionary history of Niue compiled from letters and reports, by an incoming Secretary of the London Missionary Society in London about 1910. Typescript.

NOISE Abatement Society.

Records, 1962-1973. 1 ft. Donation: Mr B. Henderson, President, Action for Environment, Wellington.

Includes minutes, correspondence, financial records and newspaper clippings.

*Access subject to sorting*

NORMANDALE Progressive Association

Papers, 1911-1971. 2 ft. Donation: Normandale Progressive Association. Correspondence files, 1939-1971 and minute books, 1938-1965. Also examination register of the Normandale School, 1911-1919.

PERRY, Charles Stuart, 1908-

Mid century. Some aspects of New Zealand writing. 1 v. Donation: Mr C. Stuart Perry, Wellington.

Talks given to the P.E.N.

[PRIDEAUX (?), T. S. ]

Maori songs and poetry. 1 v. Purchase.

Scrapbook containing article by W. B. Bailey on *Maori popular poetry* extracted from *Transactions of the Ethnological Society of London*, n.s. vl, 1861, MS copies of Maori laments, clippings, etc.

QUARTERMAIN, Leslie Bowden, 1895-1973.

Papers, ca. 1915-1973. 6 inches. Donation: Mrs L. B. Quartermain.

Correspondence and personal papers re Wellington College, Presbyterian Church, Returned Servicemen's Association, Boys Brigade, etc.

*Access subject to sorting*

RANGIUIA, Pahura, fl. 1918.

Records, ca. 1910-1918. 1 v. Donation: Miss J. S. Jack, Napier.

A collection of East Coast Maori genealogies, history, etc. Notes on lore of the Whare wananga, Maori language, etc., owners of specific blocks of Maori land in the area, record of interpreting fees, 1910-1918. Interspersed with properties for sale in the Tauranga district and miscellaneous material re land transactions possibly in connection with Northern Counties Building Society.

ROBERTSON, Keith Edward Donald.

Tsuyaku San (Mr Interpreter). 37 l. Lent for copying by Mr K. E. D. Robertson, Mount Maunganui.

Experiences related by Camp Interpreter, Japanese Prisoner of War Camp, Featherston, 1942-1945, including a section on the riot of 1943, and account of journey to Japan, 1945.

ROBERTSON (J.) and Rushton.

Account books, 1922-1928. 2 v. Donation: Mr G. Rushton, Stokes Valley.  
Journal and ledger of Oamaru seed merchants.

RONALDSON, Rev. William, 1823-1917.

Papers, ca. 1902-1960. 3 inches. Donation: Estate of Miss Annie J. E. Oates, Greytown.

Letters from Rev. W. Ronaldson to Mrs Joseph Oates and her daughter Annie, 1902-1913, also others relating to Ronaldson's work in the Wairarapa, 1949-1952. Photographs, notes and newspaper clippings.

ROSS, John O'Connell.

The European discovery and naming of Port Nicholson Harbour. 11 l. Donation: Rear Admiral J. O'C. Ross, Lower Hutt.

An account of early visitors to Port Nicholson.

ROYAL Forest and Bird Protection Society.

Records, 1919-1969. ca. 60 ft. Donation: Royal Forest and Bird Protection Society, Wellington.

Subject files, comprising correspondence, cyclostyled material, newspaper clippings, covering the multifarious activities and interests of the Society as a promoter of the enjoyment of our environment and as a pressure group. Also files re administration of the Society; minute books and financial records.

ST. PETER'S CHURCH, Wellington.

Parish records, 1856-1971. 9 ft. Donation: Rev. G. Wilson and the vestry of St. Peter's Church, Wellington.

Marriage registers, 1856-1971, registers of burial, 1910-1959, register of baptisms, 1857-1949, vestry minute books, etc., 1874-1961, annual reports, 1858-1959 and other papers.

SARGISON, Nellie.

Letters, 1893, 1925-1926, 1933-1935. 11 items. Donation: Mrs Stephenson, Lower Hutt.

Inwards letters including those of her husband, a miner in the Nelson district, 1933-1936.

SAVAGE, Michael Joseph, 1872-1940.

Papers 1872-1974. 3 inches. Donation: Mrs E. M. Brown, Wahgunaaah, Victoria.

Mainly comprises *Salute to Michael Joseph Savage*, a biography written by his niece, Mrs Brown, but includes thirteen letters from M. J. Savage to members of his family, 1926-1938, letters of P. Fraser, and P. C. Webb, family photographs and associated material.

SCHOW, Lars Andersen, 1835-1920?

Papers, 1875-1905. 1 folder. Purchase.

Papers of Danish settler in Mauriceville whose MS reminiscences describe arrival in Wellington, 22 October, 1875, journey to the Wairarapa and activities there; manuscript and published poems, photographs and papers including specifications and contract for road construction in Mauriceville district; also tenders for bushfelling, etc.

SIMPSON, Anthony Jon, 1945-

Interviews, ca. 1974. 3 ins. Donation: Mr A. J. Simpson, Wellington. Taped interviews with various persons resulting in *The sugar bag years*, published in 1974.

SMITH, William Mein, 1798-1869.

Journal, 1834-1836. 1 v. Donation. Mr H. H. Trapp, Wellington, on behalf of the late Miss P. B. Trapp.

Describes military life with the British Army at Gibraltar.

SMITH Family.

Correspondence, 1857-1871. 18 items. Donation: Miss N. Smith, Frankton.

Largely personal but some letters of Isaac Smith from Camp Opotiki deal with the search for the murderers of Rev. Carl Sylvius Volkner.

SOLDIER'S Diary, 1915-1917.

Diary, 14 October 1915-24 November 1917. 198 l. Purchase.

Anonymous diary of a New Zealand officer who sailed on troopship *Tahiti* and served in Egypt and France. Mainly describes training and leave in England and Ireland. He was wounded in France, 1917.

SPENCER-BOWER, Olivia.

Papers, 1946-1948. 14 items. Donation: Miss Olivia Spencer-Bower, Christchurch.

Fragment of diary kept at Dr G. M. Smith's hospital at Rawene; letters from her brother farming near Rangiora.

*Restricted access*

TAYLOR, Bertha Emily, 1878-1962.

Letters and journal, 1916-1919. 52 p. Donation. Miss Matilda C. McCarty, Whangarei.

Journal of NZ Army nursing sister compiled from her correspondence, 1916-1919, describing three voyages between Auckland and England on a hospital ship, her work at an army hospital at Codford, Wiltshire, and in action in France. Soldier's letters.

TRIMBLE, Robert, 1824-1899.

Papers, 1824-1942. 2 v. Donation: Estate of Mrs Dorothy Heywood Stewart, via Mrs E. W. Smith, Roxburgh.

Memorial volume published in Liverpool, 1901, covering the life and career of Colonel Robert Trimble, including his life in New Zealand from 1875, his involvement in Taranaki affairs and as Member of the House of Representatives in the 1880s. Letters, newspaper clippings, cards, etc., tipped in. Also Illuminated Address presented by members of the late Hope Street Mutual Improvement Society, Liverpool.

TURNER, Donald L.

Chemist's recipe book, 1869. 1 v. Donation: Miss W. I. Turner, Wellington.

Turner opened a chemist shop at the corner of Willis and Manners Streets, Wellington, 12 February 1898. Related newspaper clippings, etc., tipped into recipe book.

WAINUIOMATA Primary School Committee.

Records, 1875-1945. 4 v. Donation: Wainuiomata Primary School Committee.

Includes minute books, 1878-1940 with miscellaneous accounts and correspondence, 1914-1921. Account book, 1891-1919 and School Admissions Register, 1875-1945.

WATERLOW, Sir Sydney Philip, 1878-1944.

Letters, 1921-1928. 67 items. Purchase.

Collection includes seven letters from Katherine Mansfield, 1921-1922 and seventeen from J. Middleton Murry, 1921-1926; also letters from her friends of the 'Thursday Club', S. S. Koteliensky, W. N. Sullivan and Mark Gertler. Numerous references to D. H. Lawrence.

WELLINGTON Junior Chamber of Commerce.

Papers, 1938-1972. 30 ft. Donation: Wellington Chamber of Commerce. Correspondence, minute books, Board and Advisory Council material, 1952-1953, President's files, community projects papers, awards, financial papers, bylaws and standing orders, scrapbooks.

*Restricted access*

WELLINGTON Orchestral Society.

Minute book, 1890-1895. 1 v. Donation: New Zealand Broadcasting Corporation.

Record of musical activities with programmes tipped in.

WESLEY Methodist Church, Taranaki Street, Wellington.

Records, 1847-1959. ca. 15 ft. Indefinite loan: Board of Trustees, Wesley Methodist Church, Wellington.

Baptismal Registers, 1847-1944, Marriage Registers, 1851-1951, Annual reports, accounts books and cash books, Church and Sunday School rolls, records of various Church organisations, minutes of Methodist Church conferences, 1913, correspondence and papers of Rev. Percy Paris, etc.

WHITTA, S. V.

Dramatic Advertisements, 1914-1918. 1 v. Donation: Professor P. A. Smithells, Dunedin.

Newspaper clippings advertising productions and reviews of performances in Christchurch, with MS annotations, compiled by S. V. Whitta.

WILKINSON, Alexander Stanley, 1881?-1962.

Diaries, 1923-1956 and notebook, 1930-1953. 12 v. Donation: Wilkinson family via Mr R. Stidolph, Masterton.

Diaries of caretaker on Kapiti Island for the Lands and Survey Dept. with observations on birdlife and flora and fauna. Brief historical note on Pirongia.

WOOD, Henry A., 1873-1956.

The life of a pioneer farmer, New Plymouth, 1953. 1 v. Donation: Mrs C. C. Burton, Wellington.

This autobiography deals mainly with dairying and work on the land especially drainage of the Ngaere Swamp area; includes history of the Rawhitiroa district and the New Plymouth settlement. Section on the waterfront strike of 1913.

## B. COPIED MATERIAL

ADAMS, Roger.

Papers, 1960. 36 l. Purchase.

Letters written by Professor of Chemistry at the University of Illinois commenting on Auckland, Wellington, Christchurch and the Chemistry departments of the universities there, July-August, 1960. Report on symposium on *The Chemistry of Natural Products* held in Australia. Photocopy from originals held by University of Illinois, archives, Urbana, Illinois, USA.

AITCHESON, Muriel M.

We in our small corner, 1968. 52 l. Lent for copying by Mrs M. M. Aitcheson, Dunedin.

A brief history of the Lewis-McKain-Torr family. Provides an account of Captain William Lewis' whaling activities at Kapiti, Waikokopu and Cape Kidnappers; Douglas Mary McKain's account of life on board *Olympus*, 1841, and early days in Wellington. Also reminiscences of early settlement in Napier and Wairoa. Photocopy.

Te ATAHIKOIA, Mohi.

Ko Panei Korero no Hawaiki Ranoa 61 l. Lent for copying by Mr J. M. McEwen, Wellington.

A history of Waimarama, Hawkes Bay, written in Maori. Photocopy.

ATKINSON, Frederick Melville.

Milling style down under, 1960. 118 l. Purchase.

Report on flourmilling practices and conditions in NZ and Australia with day to day account of visit. Photocopied from originals held by Minnesota Historical Society, St Paul, Minnesota, USA.

BOULTBEE, John B.

Journal of a Rambler . . . 1817-1834. 1 reel. Lent for copying by Rev. James Boulton, Bridport, Dorset, via New Zealand High Commission, London. *Journal of a Rambler with a sketch of his life, 1817-1834 with a narrative of three years residence in New Zealand.* Boulton was in the Marlborough Sounds area and tells of his experiences there and his impression of the Maoris. Negative microfilm.

BURNETT, Jane.

Diary, 3 May-12 June 1884. 1 v. Lent for copying by Mrs F. Melhuish, Napier.

Journal of a trip from Lyttelton to England on the SS *Tongariro*. Photocopy.

COFFEE, Frank.

Letter, Sydney, 27 July 1907. 10 l. Donation: Illinois State Historical Library, Springfield, Illinois, USA.

Letter to Joseph G. Cannon, Danville, Illinois, enclosing a printed appeal urging that the American government subsidise steamers carrying mail between American and Australasia. Photocopy.

COURTNEY, William, 1824?-

Diary, 1842-1856. 155 p. Donation: Mr B. A. Carter, Grays, Essex.

*A grenadier's diary*, describing service in India with HM 32nd Regiment providing excellent detail of engagements fought and life in the ranks. Photocopy of typescript.

DARLING, George, 1814?-

Diary, May-October, 1841. 14 l. Lent for copying by Mrs O. Finch, Eastbourne.

Kept on board the *Arab* during voyage from London to Wellington with descriptions of storms, deaths and fights with the crew. Some description of Wellington, particularly conditions of employment, prices, and Maoris. Photocopy.

DOUGLAS Family.

It is nought, but the thought of yesteryears, 1970. 265 p. Lent for copying by Mrs D. Eades, Tauranga.

Genealogical material collected for reunion of descendants of Edward Douglas, 1838-1916, and his wife Te Korowhiti of Ngati Tangata tribe. Centennial celebrations were held at Okauia, Matamata County, Easter 1970. Written in Maori and English. Photocopy.

GILFILLAN, John Gordon, -1875?

Journal, 22 February-14 May 1875. 1 reel. Lent for copying by Mrs H. B. Cave, Wanganui.

Account of a journey from Wanganui via Taupo and Tauranga to Rotorua district, describing natural features on his route, the bush, events and people he met. Description of Pink and White Terraces, etc., the death and funeral of a Maori girl and a list of sketches made on the journey. Negative microfilm.

HALL, Mr.

Reminiscences, 1869-1870. 22 l. Donation: NZ High Commission, London.

New Zealand section of an account of a voyage to Tasmania and New Zealand. Detailed impressions of travelling by coach on the West Coast. He also visited Canterbury, Wellington and the Wairarapa. Photocopy.

HURSTHOUSE Family.

Papers, 1788-1852. 1 reel. Lent for copying by Miss E. Crompton-Smith, Khandallah.

Correspondence of three generations of the Hursthouse Family with comment on political and social life in England and conditions in Natal. John and Charles Flinders Hursthouse write from New Plymouth, 1843-1854 describing conditions, land purchase problems etc., in the settlement; the latter's *An account of the settlement of New Plymouth* . . . published in London in 1849 and his subsequent lecture tours advocating emigration to New Zealand on behalf of the New Zealand Company. Negative microfilm.

IRONSIDE, Samuel, 1814-1897.

Diary, 1839-1843. 1 reel. Purchase.

Describes Wesleyan Mission stations in New Zealand and the Wairau Massacre. Positive microfilm copied from originals held by National Library of Australia, Canberra.

LLOYD, Henry Demarest, 1847-1903.

Papers, 1889-1935. 15 reels. Purchase.

Correspondence, notebooks and newspaper clippings re labour and socialist movements. Correspondents include R. J. Seddon and W.



Pember Reeves and notebooks from Lloyd's New Zealand visit; also *A country without strikes*, manuscript of a study of the compulsory arbitration system in NZ, published in 1902. Positive microfilm, copied from originals held by State Historical Society of Wisconsin, Madison, Wisconsin, USA.

MAXFIELD, Louis.

Letters, 9-14 August, 1908. 5 items. Purchase.

Written while serving with the US Navy on its round the world cruise, 1907-1909, describing visit to Auckland and Rotorua. Photocopy from originals held by Minnesota Historical Society, St Paul, Minnesota, USA.

MEKEEL, Stephen E.

Letters, 1943-1944. 13 items. Purchase.

Letters from American soldiers serving in the Pacific area during World War II, to the editor, *Ovid Gazette*, Ovid, New York. Photocopied from originals held by Cornell University, Ithica, New York, USA.

MEREDITH, George Richard, 1834-

Memoirs, 1910-1913. 53 l. Lent for copying by Mr W. Meredith, Wellington.

Describes life on clipper ships before deserting to follow the goldrush in Victoria. He came to Otago in 1855, then settled in the Temuka district where he farmed and was involved with sawmilling, road building, lime burning and related activities. Photocopy.

MURPHY, Robert Cushman, 1887-

Journals, 1947-1948, 1949. 1 reel. Purchase.

Dr Murphy, ornithologist, came to New Zealand to collect specimens for an exhibit at the American Museum of Natural History, New York. Later journal records visit to New Zealand to attend the 7th Pacific Science Congress, 1949. Positive microfilm.

Also inventory of papers held by American Philosophical Society Library, Philadelphia, USA. Photocopy from originals held by American Philosophical Society Library, Philadelphia, USA.

O'CONNOR, Michael James.

Diary, 25 January 1915-28 March 1917. 1 reel. Lent for copying by Mrs A. O'Connor, Wellington.

Describes garrison life in Egypt and the Gallipoli campaign. After being wounded he was sent to a hospital in Malta. He later served on the Western Front. Negative microfilm.

PICKERING, Charles, 1805-1878.

Extract from diary, 1840. 82 l. Purchase.

New Zealand section of diary kept by naturalist to the First United

States or Wilkes Exploring Expedition around the world, 1838-1842. The expedition visited Hokianga, 24 February-6 April, 1840. Brief daily entries with expanded section on Maoris and natural history of the area. Photocopy from originals held by Academy of Natural Sciences, Philadelphia, USA.

PUCKEY, Archibald Edward, 1900-1960.

The story of William Gilbert Puckey, 1932. 16 l. Copy donated by Miss Mima Kitchen, Torbay.

Episodes in the life of William Gilbert Puckey, 1805-1878, who came to the Bay of Islands in 1819. Compiled by his grandson. Photocopy.

REVANS, Samuel, 1808-1888.

Letters, 1858-1870. ca. 70 items. Lent for copying by Mr Russell W. Smith, Masterton.

Written to his nephew Samuel S. Revans, engaged in banking in the South Island. The letters comment on personalities and events and on his farming and timber milling activities in the Wairarapa. Photocopy.

*Restricted access*

ROSE, Henry, 1833-

Memoirs, 1833-1898, 1911. 26 p. Lent for copying by Mrs H. C. Rose, Motueka.

Describes life at sea including voyages to Australia and service on convict ships, to Crimea during wartime, to India and eventual transfer to New Zealand route; early days with New Zealand Shipping Co. before becoming first manager of the Wellington branch, 1876-1898. Comment on building of the Christchurch-Lyttelton tunnel. Photocopy.

## ALEXANDER TURNBULL LIBRARY

*Report by the Chief Librarian, J. E. Traue*

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

During the year, by making major additions to several of its established collections and developing a number of new research collections, the library further defined its role as a national research library. Policies for the future will give further emphasis to the acquisition of research materials, especially original documentary sources, and to the encouragement of scholarly work based on the collections. The principal justification for a research library is the volume of publication of books, pamphlets, theses, essays and articles by its users and the Turnbull Library has a very special responsibility to facilitate research and publication in all aspects of New Zealand's history.

### *Building The Collections*

The purchase in London of 12 early watercolours by John Gully added significantly both to the Sir Julius von Haast papers in the library and to the topographical paintings collection. The paintings, commissioned by von Haast in 1862 to illustrate an important geological paper on the glaciation of the Southern Alps, were purchased from the Royal Geographical Society in London by the Alexander Turnbull Library Endowment Trust for £5,000. Four of the paintings were selected by the Trust for publication in its 1974 Print Series and are thus being made available to the general public. The Mansfield collection was further strengthened by the bequest of a Vera MacKintosh Bell collection of original letters, clippings and books relating to her sister Katherine Mansfield. A large collection of William Colenso association letters were purchased at auction in New Zealand and 70 letters written by Lieutenant C. G. S. Foljambe from New Zealand in the 1860s were purchased at auction in London. A selection of paintings by a hitherto unknown but clearly important early colonial painter, John Guise Mitford, was also purchased at auction in London and Wellington.

The largest purchase during the year was of 694 volumes of books by or relating to John Milton the English seventeenth century poet and pamphleteer. The library's collection relating to Milton and his times,

developed by Alexander Turnbull during his lifetime as possibly the finest private collection then in existence, is the strongest of the non-Pacific collections and the richest resource in seventeenth and eighteenth century English literature and history held in New Zealand. The purchase gives New Zealand a world ranking collection in an area of English studies capable of sustaining advanced academic research. The cost of about \$100,000 is being met with the assistance of a grant of \$10,000 from the T. G. McCarthy Trust and a guarantee of up to \$25,000 from the Alexander Turnbull Library Endowment Trust and payments will be spread over five years.

Two substantially new collections developed during the year were the Archive of New Zealand Music and the War History Documentation Centre. The Music Archive represents a major expansion of collecting activity with the object of creating a collection in depth of all materials, including published and unpublished scores, phonograph records and tapes, programmes, photographs, the diaries and letters of musical personalities and the archives of musical organisations, relating to the composition and performance of music in New Zealand. The Music Archive has been strongly supported by the Composers' Association of New Zealand and composer members have already lodged several major collections of scores. The War History Documentation Centre is a joint creation with the National Archives to provide a focus for the accelerated collecting of diaries, letters, photographs and other original materials relating to New Zealand's war activities. A national publicity campaign has been mounted to inform people of the importance of such records and to encourage deposit of official materials in National Archives and personal papers in Turnbull.

The rapidly growing collections of the records of business firms, associations and organisations were augmented by the records of the Kauri Timber Co., the N.Z. Student Christian Movement, N.Z. Amateur Athletic Association, Royal New Zealand Forest and Bird Protection Society, New Zealand Farmers Union, and the Wesley Methodist Church, Wellington. Important photographic collections added during the year were the John Pascoe mountaineering collection, the Berthold (coastal shipping), the Wilkinson (Kapiti Island), the Evening Post negatives and the Carnell collection of early Maori portraits and meeting houses.

The Library is once again indebted to those who have contributed by donation to the growth of the collections and acknowledges their generosity. A full list of donors is published in the *Turnbull Library Record*. The increasingly important role of the Alexander Turnbull Library Endowment Trust in purchasing highly priced books, manuscripts and pictures for the library and in publishing materials from the collections is documented elsewhere in this report. A new development

during the year was a joint purchase in London with the Hocken Library of the papers of James Courage the novelist. This was made possible by a guarantee from the Endowment Trust.

### *Conserving The Collections*

The Conservation Laboratory, work on which was completed last year, is now operational with a staff of two, a conservation technician and a photographer. The recommendations of the Conservation Officer on future policy will require a substantial investment of manpower in conservation work and it may be necessary to reduce the proportion of staff time available for services to the public in order to find staff to work on the preservation of the collections. Art, photographs, manuscripts and newspapers as well as printed books are areas where a considerable investment is required if the work of collecting and organising is not to be wasted through the progressive deterioration of the materials.

A new position of microfilm coordinator was created during the year to oversee the National Library's microfilming programme. In Wellington the microfilming of unique material on loan to the library continues but the major activity has become the filming of current newspapers. The Government Printer has extended his assistance in Wellington to Dunedin and Hamilton where local newspapers both old and current are being filmed with the assistance of the respective public libraries. In spite of these developments additional staffing will need to be found if real progress on the microfilming of old newspapers is to be achieved before they are lost irretrievably. Newsprint containing unpurified ground wood, as most does, incorporates the seeds of its own destruction since this unstable material oxidises and embrittles the paper quite independently of storage and use. Microfilm provides the only effective and economical method of preservation for such documents. It has been estimated that to film all the newspapers in the National Library's collections would take at least 18 camera years of work. It would be unwise to delay any longer the filming of the worst volumes.

### *The Pictorial Collections*

The Library has three divisions concerned with the development of a pictorial record of places, people and events, namely the Map, Photograph and Art Sections. The map collection continues to grow and there has been greater use made by students this year, but the potential of the collection will not be realised until the scope and aims of the proposed national map collection within the National Library are defined and proper accommodation found in the new National Library

building. The demands on the other sections have again increased substantially in the past year and both are under considerable pressure from the public. The current demand for illustrative material for books, magazines, newspapers, film-strips and other educational aids, prints, television, advertising and commercial uses is high and increasing and the library cannot adequately meet this demand as well as those of building and conserving a national asset. Heavy use of original art materials degrades the quality of the collections and heavy use of photographs draws staffing away from the conservation work required. Proposals for the reorganisation of routines to protect the collections are under discussion but additional short-term staffing will be required to carry out the reorganisation if a reasonable level of service to the public is to be maintained.

Measures were taken during the year to standardise procedures, conditions and charges for the reproduction of pictorial materials from the collections.

Prices for original art works have risen significantly in the last five years and the acquisition of works of historical and topographic significance has become more difficult. Fewer works are being donated and fewer originals offered for sale at prices the library can pay.

#### *Relations With The Library's Public*

To assist the library in developing its Archive of New Zealand Music a group of consultants to the Archive has been appointed representing various interests in the musical community and it is proposed to appoint a number of other consultants to assist the library in developing other research collections. As well during the year a number of scholars were invited to address the staff on the needs of historical research workers in New Zealand. The Chief Librarian has accepted several invitations to speak to historical societies and other groups about the library's activities and the audio-visual *Alexander Turnbull and His Library* has been shown to groups in Wellington and Wanganui.

The library supplied materials to the 'Face Value' exhibition of Maori portraits toured by the Dunedin Art Gallery and an exhibition of the Waikato wars at the Waikato Art Museum; sent a photographic exhibition, 'Maori Heritage' to the Langlois-Eteveneaux House and Museum at Akaroa, and prepared two photographic exhibitions on the Cook bicentenary for display in New Caledonia and the New Hebrides.

Exhibitions in the library during the year included a display of seventeenth century Milton editions to commemorate the tercentenary of his death, 8 November 1674, and to celebrate the purchase of a major Milton collection; the John Gully—von Haast paintings and drawings; Alexander Turnbull's life, times and collections for the launching of

the Turnbull biography; and a display of New Zealand bird paintings by Miss L. A. Daff to mark the donation of the Royal New Zealand Forest and Bird Protection Society's archives to the library.

Publications included *Alexander Turnbull, His Life, His Circle, His Collections* by Dr E. H. McCormick, commissioned and published by the Alexander Turnbull Library Endowment Trust with the aid of the H. B. Fleck Bequest; a catalogue of the Milton seventeenth century editions on display prepared by Mr V. G. Elliott of the library's staff; two issues of the *Turnbull Library Record* published by the Friends of the Turnbull Library, and the 1974 Print Series of three John Gully watercolours published by the Endowment Trust. Throughout the year monthly issues of the *New Zealand National Bibliography* were prepared by the Library and the annual cumulation for 1973 appeared in September 1974. Mr Murray-Oliver, the coordinator on behalf of the Ministry of Foreign Affairs for the Cook Bicentenary exhibition in Portland, Oregon, was the joint author of the catalogue of the exhibition, *Captain Cook R.N.; the Resolute Mariner*, published by the Oregon Historical Society.

## LIST OF DONORS 1974-1975

Mr P. J. Alley, Mrs M. Alington, Allied Freightways Ltd., Mr J. Andrew, Mr A. G. Bagnall, Mrs R. Bailey, Mr J. Bamber, Mr G. Barker, Mr S. Barker, Mr J. M. Barr, Mr R. H. Barrack, Mr F. Barthow, Miss B. Basham, Mr D. Beaglehole, Miss C. Beattie, Mr B. Bell, Mrs M. E. Bell, The Estate of Mrs V. M. Bell, Mrs L. F. M. Benzoni, Mr R. Berry, Mr D. J. Beswick, Mrs J. H. C. Bidwill, Mr J. Bishop, Mrs P. Black, Mr H. B. Boggs, Mr I. Bootham, Mr R. W. Bowie, Mrs L. D. Bridge, Mrs E. M. Brown, Mrs G. Brownbridge, Mr M. Browne, Mr L. Bunting, Mrs H. Burton, Mr M. D. Campbell, Mr A. Carman, Mr B. A. Carter, Mrs P. Clare, Mr J. Commons, Mr & Mrs T. Cooper, Mrs H. W. Cowsill, Mr W. R. Cox, Mr H. L. Craven, Mr P. Crowe, Mrs F. Dacre, Mrs E. Darrall, Mr S. Deans, Mrs M. Deaves, Mrs H. Dennistoun-Wood, Rev. A. E. Duffy, Mrs M. A. Efford, Mrs P. Elliot, J. Fanning & Co., Federated Farmers of NZ, Mrs O. Finch, Mrs J. G. Fisher, Dr C. A. Fleming, Fletcher Holdings Ltd., Mrs K. Foster, Mrs T. France, Mr L. J. G. Franks, Mrs D. Freed, Miss P. Gapper, Mr J. G. Gasparich, Mrs P. Gibb, M.B.E., Mr K. W. Gittings, Rev. F. G. Glen, Mr S. C. Goodman, Mrs G. M. Grant, Mr W. Greenwood, Mrs A. C. Grey, Mr G. J. Griffiths, Mr D. Grist, Mr C. Hamblyn, Mrs K. H. Hampson, Miss V. Haughey, Miss G. M. Haylock, Mr B. Henderson, Mr J. Henderson, Mrs E. E. Hill, Miss B. Hoggard, Mr G. R. Hoggard, Mr & Mrs P. R. Hoggard, Mr T. Hoggard, Mr M. Holcroft, Mrs J. F. Holm, Miss C. Hooper, Mr A. Howard, Dr D. E. Hurley, Mrs A. M. Hutchison, Mr H. Innes, Mr A. M. Isdale, Miss J. S. Jack, Dr E. G. Jacoby, Mrs N. Jansen, Mr N. E. Junge, Mr R. V. Kay, Mrs E. M. Kean, Mrs J. Keegan, Mr A. S. Keith, Mr C. A. Kenderdine, Mr I. W. Keyes, Mrs M. Kitchen, Mrs P. C. Knowsley, Mr H. B. Latter, Mr P. A. Lawlor, Mrs M. McCabe, Mrs M. C. McCarty, Miss P. M. McCleverty, Mr A. McDowall, Mr P. McDowall, Mr R. M. McIndoe, Rev. S. J. McKay, Mr R. P. J. McNicholl, Mrs I. MacPherson, Dame Ngaio Marsh, Dr J. Marwick, Mrs C. Matthews, Mr G. S. Maunder, Mr B. Meredith, Mr P. Merz, Ministry of Works, Mr J. Morris, Mrs I. Morrison, Mrs D. A. Morton, Mr H. D. Mullon, Mrs J. D. Murdock, Mr M. Muruwski, Mr N. A. Nash, Mr L. D. Nathan, National Publicity Studios, Mrs P. W. Neely, Mrs W. Neill, NZ Amateur Athletic Assoc., NZ Geological Survey, NZ Institute of Management, NZ Institute of Public Administration, NZ Institution of Engineers, NZ Student Christian Movement, Mrs C. Newman, Mr S. A. Nicholl, Normandale Progressive Assoc., Mr A. O'Connor, Mr S. O'Halloran, Mr R. O'Regan, Mrs N. O. Osborn, Mrs F. R. Peard, Mr S. Perry, Mr J. H. Podstolski, Mr J. Pope, Mr H. R. Prince, Mr E. Purcell, The Estate of Mr L. B.



Quartermain, Radio New Zealand, Mrs M. Rego, Mr J. A. D. Ritchie, Mr J. Roberts, Lt. K. Robertson, Mr & Mrs H. C. Rose, Rear Admiral J. O'C. Ross, Mr G. Rushton, Mr J. D. Salmond, Mr E. G. Sarsfield-Hall, Mr S. H. Saxby, Mr C. G. Scrimgeour, Mr W. D. Shephard, Mr T. Simpson, Mrs N. Smith, Prof. P. A. Smithells, Miss J. F. Smytheman, Mr A. Spear, Mrs J. M. Spedding, Mrs M. Spencer, Mr R. M. Startup, Mr N. Stephens, Miss C. M. Stevens, Mr I. P. Stevenson, The Estate of Mrs D. H. Stewart, Mr L. E. Storkey, Mrs M. Sutch, Mr D. Swain, Mr B. Swiney, Mrs N. Taylor, Mrs T. B. Taylor, Dr A. A. Tennent, The Estate of Minnie Thomas, Mr B. Thompson, Mrs J. M. Thorp, Miss G. Tompkins, Mr F. J. B. Townsend, Dr Y. K. Tseung, Mr S. J. Turnbull, Mrs W. Turner, Dr J. R. Tye, Prof. T. G. Vallance, Wainuiomata Primary School, Mrs H. Waring, Mr G. Warren, Mrs V. Washington, Miss M. E. Webb, Town Planning Branch, Wellington City Corporation, Wesley Methodist Church, Wellington, Misses G. & G. Wheeler, Mrs M. E. Whitlock, Mrs H. G. Wiggan, The Estate of Mr A. S. & Mrs A. K. Wilkinson, Mr C. A. Williams, Mr C. M. Williamson, Mrs H. Wilson, Prof. F. L. W. Wood, Mrs S. Wood, Mrs E. H. Young, Mrs F. L. Young, Mr T. G. Young, Miss V. Ziman.

FRIENDS OF THE TURNBULL LIBRARY  
ANNUAL REPORT 1974-75

*Membership:* The increase for the year was 157, bringing the present membership to 942.

*Meetings:* Friends were invited on 29 July to a function to preview Dr Eric McCormick's biography of Alexander Turnbull.

In November a special exhibition to mark the tercentenary of John Milton's death was mounted, and the Library marked the anniversary by purchasing nearly 700 volumes from the G. William Stuart collection. Friends were invited to the opening reception on 8 November.

On 17 April 1975 Laurie Pollock, who retired in 1974 after 55 years on the staff of J. H. Bethune & Co., gave a lively address to local Friends. His subject "Auctions past and present" was greatly appreciated by those present, most of whom had attended auctions over which he had presided.

The last meeting for the year covered by the report was held on 8 May when Prof. William Matthews, co-editor of the recent edition of Pepys's diaries, Professor of English at U.C.L.A. and currently Visiting Professor of English at the University of Pittsburgh, was the speaker. His topic was "The genius of the diary" but his entertaining talk ranged widely over many subjects, especially his interest in diaries and diarists generally.

*Publications:* Two numbers of the *Turnbull Library Record* appeared, in October 1974 and May 1975. Three new cards were published: post-cards in colour bearing Heaphy's well-known views of Thorndon and Te Aro in 1841 and a black and white greetings card of a pencil drawing by William Swainson of a scene in the Taita Gorge in 1846.

*Appointments:* During the year the President was appointed a Trustee of the National Library.

*Turnbull House:* A useful summary of events leading up to the preservation of Turnbull House for at least the next ten years was printed in *The Turnbull Library Record*, vol. 8 (n.s.) no. 1 (May, 1975), pp. 19-21. Briefly, a report was prepared by the President on behalf of the Friends recommending the preservation and use of Turnbull House as a period Art Gallery. Discussions were held with representatives of the Wellington City Council and Ministry of Works. The City Council approved the plan in principle at its meeting in August 1974, and negotiations were then undertaken to draft a lease of the building to the Wellington City Council. The deed of lease for a ten-year term from 19 May 1975 was finally signed on 23 May 1975.

The primary aim of the Friends, the preservation of Turnbull House for the immediate future, has therefore been secured. The precise

manner in which the building will now be used is still under discussion with the Wellington City Council.

*Officers:*      President:                      Prof. D. F. McKenzie  
                  Immediate Past President:      Canon N. Williams  
                  Hon. Secretary:                    Miss M. Walton  
                  Hon. Treasurer:                    Miss D. Sherratt

Mrs I. Winchester, Messrs J. Berry, D. Glover, L. C. Staffan, C. R. H. Taylor, Dr J. R. Tye, I. McL. Wards, and Ormond Wilson.  
Mr A. G. Bagnall and the Chief Librarian (ex officio) were elected Honorary Editors of the *Turnbull Library Record*.

FRIENDS OF THE TURNBULL LIBRARY  
BALANCE SHEET  
AS AT 31 MARCH 1975

1974		1975
\$		\$
	ACCUMULATED FUNDS	
4,443	Balance at 1 April 1974 ....	4,721.22
278	Excess for Year ....	1,040.14
<u>\$4,721</u>		<u>\$5,761.36</u>
	<i>Represented by:</i>	
	ASSETS	
—	Cash on Hand ....	5.75
477	Cash at Bank ....	853.47
1,489	Post Office Savings Bank ....	1,629.41
1,326	Stock on Hand ....	1,734.73
<u>3,292</u>		<u>4,223.36</u>
	INVESTMENTS	
272	Post Office Savings Bank (Hugh Walpole Endowment) ....	279.08
	Other:	
1,000	Perpetual Trustees ....	1,000.00
952	Taranaki Harbour Board Stock (At Cost—Nominal Value \$1,000) ....	952.50
<u>2,224</u>		<u>2,231.58</u>
<u>5,516</u>		<u>6,454.94</u>
	LESS LIABILITIES	
69	Sundry Creditors ....	—
40	Subscriptions Received in Advance ....	—
<u>109</u>		<u>—</u>
	HUGH WALPOLE ENDOWMENT	
266	Balance 1 April 1974 ....	272.08
6	Interest Received ....	7.00
<u>272</u>		<u>279.08</u>
<u>414</u>	LIFE MEMBERSHIP RESERVE ...	<u>414.50</u>
<u>\$4,721</u>		<u>\$5,761.36</u>

## STATEMENT OF INCOME &amp; EXPENDITURE FOR YEAR ENDED

31 MARCH 1975

1974		1975
\$		\$
INCOME		
1,910	Subscriptions .....	2,318.57
424	Profit on Sale of Publications .....	827.53
150	Interest .....	217.12
190	Donations—Retiring Chief Librarian Fund .....	—
90	—Other .....	39.19
2,764		3,402.41
EXPENSES		
273	Printing and Stationery .....	188.44
31	General Expenses .....	31.84
45	Audit Fee .....	65.69
1,581	Library Record Printing .....	1,786.19
137	Postages .....	146.20
84	Donations—Other Organisations .....	—
167	Presentation to Retiring Chief Librarian .....	—
122	Meetings & Other Entertainment .....	24.91
31	Repairs and Maintenance—Stove .....	—
15	Lecture Fees .....	30.00
—	Clerical Wages .....	89.00
2,486		2,362.27
\$278	EXCESS OF INCOME OVER EXPENDITURE .....	\$1,040.14

## AUDITOR'S REPORT

We have examined the records of the Friends of the Turnbull Library (Inc.) for the year ended 31st March 1975. In our opinion, the Balance Sheet and above Statement of Income and Expenditure correctly sets out the financial position and the transactions for the year, according to the records and explanations given to us. We have accepted the Secretary's Certificate as to the quantities and values of stock of the Society as at 31st March 1975.

Wellington  
1st May 1975

MORRIS, PATRICK & Co.  
*Honorary Auditors*

ALEXANDER TURNBULL LIBRARY ENDOWMENT TRUST BOARD  
BALANCE SHEET AS AT 31 MARCH 1975

	1974	1975	1974	1975
	\$	\$	\$	\$
1974	60			1975
Creditors	102,630			20
Accumulated Fund	1.4.74			20
Add Excess Income	over	102,630		4,234
Expenditure	9,060	111,690		1,801
		—————		1,091
				7,500
				10,269
				6,000
				—
				30,000
				5,700
				4,998
				6,445
				3,250
				3,150
				77,312
				204
				142
				1,947
				1,287
				1,392
				630
				2,906
				1,706

Stocks of Reproductions at Cost:

Fox	289		204
Barrard	292		142
Harris	2,027		1,947
Maplestone	1,592		1,287
Bridge	1,492		1,392
Thermal	1,029		630
Mein Smith	3,273		2,906
Fox Portfolio	1,837		1,706

5,050	Angas	4,607
—	Gully	7,263
<hr/>		
Stocks of Publications at Cost:		
2,272	Duperrey	2,205
1,938	Wakefields London Journal	1,756
—	Turnbull Biography	1,311
<hr/>		
\$102,690		5,272
<hr/>		
\$111,834		\$111,834
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ALEXANDER TURNBULL LIBRARY ENDOWMENT TRUST BOARD  
INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 1975

	EXPENDITURE	1974-75	1973-74	INCOME	1974-75
		\$	\$		\$
1973-74					
		\$	\$		\$
15,695	Purchases:		4,748	Interest	3,652
	Paintings, Drawings and Maps	18,150		Dividends	1,141
	Books, Papers, Manuscripts, Letters	635	1,790	Commission	849
		18,785	5,000	Grants	15,000
56	Loss on Sale of Govt. Stock	—	15	Donations	1,325
9	Loss on Sale of Local Body Stock	—	210	Profit on Sale of Government Stock	—
4,815	Miscellaneous Expenses:	1,753	9,361	Profit on Sales of Reproductions:	
	Advertising	58		Fox	275
	Brokerage and Stamp Duty	551		Barraud	487
	Insurance	562		Harris	847
	Numbering Prints	184		Maplestone	905
	Promotion Expenses	869		Bridge	227
	Solicitors Expenses	44		Thermal	1,730
	Other	17		Mein Smith	1,404
		—		Fox Portfolio	635
606	Excess Income over Expenditure	2,285		Angas	1,089
		9,060		Gully	322
					7,921
			57	Profit on Sales of Publications:	
				Duperrey	7
				Turnbull Biography	1,999
					2,006
				Wakefield's London Journal—Loss	72
				Miscellaneous Receipts	1,934
					61
		\$31,883	\$21,181		\$31,883

*Note:* No charge has been included in the accounts for wages related to the administration of the Trust. These are estimated at \$2,178.



ALEXANDER TURNBULL LIBRARY ENDOWMENT TRUST BOARD  
RECEIPTS AND PAYMENTS ACCOUNT FOR THE YEAR ENDED 31 MARCH 1975

	RECEIPTS		PAYMENTS		
1973-74	1974-75	1973-74	1974-75	1974-75	\$
\$ 4,255	\$ 5,091	\$ 2,142	\$ 4,753		
—	—	5,685	—	—	—
Balance 1.4.74	—	—	—	—	—
Withdrawals, Funds at call:	—	—	—	—	—
National Provident Fund	10,000	—	—	—	—
Bank of New Zealand	30,000	—	—	—	—
	40,000		60		7,460
58,500	5,000	69,195	7,520		
	10,000				
Grants:	—				
Lottery Board	—				
For Special Purchases	—				
Commission	15,000				
Interest	849				
Dividends	1,493				
Sale of Local Body Stock	1,141				
Matured Govt. Stock	22,419				
Donations:	—				
Miscellaneous	910				
For Special Purposes	415				
10,819	1,325				
Reproduction Sales:	—				
Fox	365	430			
Barraud	636				
Harris	1,015				
Maplestone	1,410				
Bridge	379				
Thermal	2,194				
Mein Smith	1,863				
Fox Portfolio	825				
Angas	1,976				
Gully	483				
	11,146				
342	4,915				
Book Sales:	—				
Turnbull Biography	83				
Duperrey	116				
Wakefield	—				
	5,114				
7	61				
Miscellaneous Receipts	—				
\$89,813	\$103,639	\$89,813	\$103,639	\$103,639	\$103,639

A. D. McINTOSH, *Chairman*  
T. D. PATTERSON, *Treasurer*

## REPORT OF THE AUDIT OFFICE

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

The Audit Office has audited the accounts of the Alexander Turnbull Library Endowment Trust Board for the year ended 31 March 1975.

The audit included such reviews of the accounting procedures and tests of the accounting records and other supporting evidence as were considered necessary. All the information and explanations required have been obtained. The financial transactions which have come under notice have been within statutory authority.

In the opinion of the Audit Office the attached Balance Sheet, the Receipts and Payments Account and the Income and Expenditure Account together with the note thereon give a true and fair view of the state of affairs of the Board as at 31 March 1975 and of the results of the financial operations for the year.

K. GILLIES  
*Controller and Auditor-General*

5 June 1975

## NOTES AND COMMENTS

### EXHIBITIONS

#### *John Gully Prints*

On 6 March, at a preview of the Library's 1974 prints, Sir Alister McIntosh introduced the guest speaker, Dr Charles Fleming, O.B.E., F.R.S. An exhibition mounted for the launching illustrated the relationship between the scientist and the artist by means of letters, publications, photographs and sketches and watercolours by von Haast as well as Gully.

#### *Legal documents and George Cruikshank*

During the N.Z. Law Society Conference in Wellington a special exhibition was mounted for a month. Two large perspex panels suspended from the ceiling displayed parchment legal documents ranging from the 16th to the 19th centuries. Most were in Latin and of English origin but one of particular New Zealand interest was Edward Gibbon Wakefield's marriage settlement of 1818.

On the walls and in the show-cases were many colourful examples of the published work of George Cruikshank (1792-1872), the political caricaturist and social satirist.

#### *Maps from Australia*

While visiting Australia in March 1975 Mr Rowling was presented by Mr Whitlam with 7 rare, early Pacific maps and 2 early New Zealand prints. These were a gift to the New Zealand people from the people of Australia and came from duplicate items in the National Library of Australia which in 1973 had purchased the great Tooley collection of 1560 Pacific and Australian maps.

A brief presentation ceremony was held on 22 April when the Prime Minister handed the maps to Sir Alister McIntosh for the Library.

#### *Photographs of early Wellington*

In May there was an exhibition of early Wellington photographs. It showed the city as it was, with its scattered houses and shops, the shipping and transport of 100 years ago.

Examples of the work of the first professional photographers like George Swan and James Bragge were included, with early equipment and ornate albums.

## *Women in New Zealand*

As part of the Library's contribution to International Women's Year an exhibition was mounted using material from the manuscript, book and periodical, ephemera, art and photograph collections.

The main aim of the exhibition was to present the type of records made by women and which have been preserved. A *New Zealand Women's History Research Collection* has been sponsored by the Library and it is hoped to attract more original material of local and national interest including diaries and letters of individuals, correspondence and minutes of organisations, photographs, reminiscences, paintings, scrap-books or any other material of historical significance. This would help to meet the growing demand for research material on women.

### SPECIAL COLLECTIONS AT THE ALEXANDER TURNBULL LIBRARY

Collecting primary research material on a particular subject has presented problems for archivists and libraries throughout the world. The problems are accentuated when the material is very recent or owned and created by a large cross section of the population. In an attempt to overcome some of these problems the Alexander Turnbull Library is starting a number of named special subject collections and concentrating publicity around them. The first was the Archive of New Zealand Music and more recently the War History Documentation Centre (WARDOCUMENT) and the Women's History Research Centre have been created.

\* \* \* \* \*

The War History Documentation Centre came into existence early in 1975 because of a demand by scholars for material on New Zealand's war activities. While the National Archives holds the official records of New Zealand participation in wars during the past century and the Library holds an extensive collection of diaries, letters, books, newspapers and photographs it was apparent that much material was still in private hands. For this reason the National Archives of New Zealand and the Alexander Turnbull Library have combined to form WARDOCUMENT.

Efforts to publicize this effort have come through press releases during Anzac Weekend, an article in the RSA Review and two appearances by the Chief Librarian on Radio New Zealand. This publicity has brought forth many new collections covering New Zealand participation in the Boer War, World War I, World War II and the Korean War. Material is still coming into the Library and we would appreciate the help and cooperation of the Friends in this project.

While International Women's Year focused attention on women in New Zealand and throughout the world it brought to our attention a lack of documentation about women in this country. While the Library's sources are not small: more than two hundred manuscript collections, hundreds of books, periodicals and pamphlets and thousands of photographs; the need for a stronger National Collection was apparent. The Women's History Research Collection plans to collect diaries, letters, photographs, pamphlets and scrapbooks of women as well as the records of women's organizations. Two significant manuscript collections have already come to the library as a result of this effort: Records of the Maori Women's Welfare League and the National Council of Women.

In order to pinpoint collections of individual and organizational records a number of consultants have been appointed who will advise the Chief Librarian. This practice follows a precedent begun with the Archive of New Zealand Music. A major effort to publicize and add material to the Research Collection will begin in the next few months.

#### NOTES ON CONTRIBUTORS

Dr R. D. J. Collins, Dept. of French, University of Otago is making an extensive study of Charles Meryon's years in the Pacific and their subsequent influence on his life and work.

Dr J. R. Tye, Reader in English at Victoria University of Wellington is investigating aspects of the life and poetry of Lord De Tabley.

Professor Douglas Cole is Associate Professor of History at Simon Fraser University, Burnaby, British Columbia.

#### NEW PUBLICATIONS

##### *New Greetings Cards*

The Friends have published two new greetings cards: *Auckland from the Domain, 1863*, from a watercolour by an unknown artist, 30 cents each (in colour); and a charming study of a pioneer woman at her wash-tub, in May 1846, from a pen sketch in William Bambridge's MS. *Journal*, 20 cents each (black and white). PLEASE NOTE THAT NO DISCOUNT IS AVAILABLE ON ANY OF THE FRIENDS' GREETINGS CARDS.

##### *New Turnbull Library Prints*

The 1975 Prints are now available: *Colonial Wellington*—three colour prints reproduced from watercolours by Barraud, Wallace and Brees, showing respectively views from Brooklyn across Te Aro and Thorndon (different from the earlier issue of Barraud's 1861 view);

from Thorndon foreshore across toward Petone; and from the Hutt Road toward Petone and the Hutt Valley. \$3 each or \$10 the set of 3 in folder illustrated by a fourth print in colour. (10% discount to Friends). A leaflet illustrating these prints has been issued as a supplement to the 1975 catalogue of prints and other publications; free on request.

TRUSTEES OF THE NATIONAL LIBRARY  
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*Elected by the Library Committee of the House of Representatives:*

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*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 S C, DIP CONS

## ALEXANDER TURNBULL LIBRARY

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*Chief Cataloguer:* Miss K. S. Williams, M A, A N Z L A

*First Assistant Catalogue Section:* Mrs M. J. W. Caudwell, B A, D I P N Z L S

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(Manuscripts):* Mrs J. E. Starke, B A (HONS), A N Z L A

*Manuscripts Assistant:* Miss C. M. Dickie, B A (HONS)

*Acquisitions Librarian:* Miss D. M. Sherratt, B A

*Education Officer:* Mr A. A. St. C. M. Murray-Oliver, M A, A N Z L A

*Art Librarians:* Mrs J. E. Paul, B A (HONS), Mrs B. S. Francis, M A

*Map Librarian:* Mr P. L. Barton, A N Z L A

*Photograph Librarian:* Mr J. P. Sullivan, B A, D I P N Z L S

## FRIENDS OF THE TURNBULL LIBRARY

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

*Hon. Secretary:* Miss M. Walton

*Hon. Treasurer:* Miss D. Sherratt

*Committee:* Mrs J. V. Hobbs, Mrs I. Winchester, Messrs J. Berry,  
D. J. M. Glover, L. C. Staffan, C. R. H. Taylor, Dr R. Tye, Canon  
N. Williams, Mr O. Wilson

*Hon. Editors: Turnbull Library Record*

A. G. Bagnall and the Chief Librarian (ex officio)



PUBLICATIONS OF THE  
ALEXANDER TURNBULL LIBRARY

WAKEFIELD, E. J. *The London Journal of Edward Jerningham Wakefield, 1845-46* edited by Professor JOAN STEVENS from the MS. in the Library. (Alexander Turnbull Library monograph, no. 4. The H. B. Fleck Memorial Fund, published jointly with Victoria University of Wellington) 1972. 182p., 8p. illus. (col. frontis.), folding map. \$6.00 in N.Z. (Price to Friends \$4.75). Limited edition of 750 copies.

*Duperrey's Visit to New Zealand in 1824* edited by ANDREW SHARP. (Alexander Turnbull Library monograph, no. 3. The H. B. Fleck Memorial Fund.) 1971. 125p., 6 plates, 2 maps. \$4.75 in N.Z. (Price to Friends, \$4.25). Edition of 1500 copies only.

BEST, A. D. W. *The Journal of Ensign Best, 1837-43* edited by NANCY M. TAYLOR from the MS. in the Library. (Alexander Turnbull Library monograph, no. 2.) 1966. 465p., plates (col. frontis.) \$3.50 in N.Z. (Price to Friends \$3.15).

*John Cawte Beaglehole: a bibliography* compiled in the Alexander Turnbull Library and published jointly by The Friends of the Turnbull Library and Victoria University of Wellington. 1972. 48p., portrait. \$2.00 in N.Z. (Price to Friends \$1.00). Edition of 1000 copies only.

COLONIAL WELLINGTON PRINTS, 1975—3 prints in colour from watercolours by Barraud, Brees, Wallace, with illustrated text-sheet, in folder bearing a fourth colour-print; \$10 the set of 3 prints, or \$3 a print. Edition of 2,500 hand-numbered sets.

THE GULLY PRINTS, 1974—3 prints in colour from watercolours by John Gully after von Haast, of scenes in the Southern Alps, with illustrated text-sheet, in folder bearing a fourth colour-print; \$10 the set of 3 prints or \$3 a print. Edition of 2,500, released 1975.

FULL DETAILS OF THE GULLY, ANGAS AND OTHER PRINTS ARE SHOWN WITH ILLUSTRATIONS IN THE REVISED CATALOGUE.

THE ANGAS PRINTS, 1973—4 prints in colour from watercolours by George French Angas with text-sheet bearing a preliminary drawing for the first print, in folder illustrated by a fifth colour-print; \$10 the set of 4 prints or \$3 a print. The edition is restricted to 2,500 hand-numbered sets as usual.

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*Friends of the Turnbull Library are granted 10% discount on all prints, the price to them for Colonial Wellington, Gully or Angas Prints being \$9 the set, or \$2.70 for single prints. There is no discount on Greetings Cards.*

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SEE OVER PAGE FOR OTHER TURNBULL LIBRARY PRINTS

## THE TURNBULL LIBRARY PRINTS

*The Angas Prints, 1973*—details overleaf

*The Mein Smith Prints, 1972* — 3 prints at \$2.00 each, with booklet of biographical and descriptive notes; \$10 the set of 3, in folder illustrated in colour (for details, see below). Friends of the Turnbull Library are granted 10% discount, making the price to them \$9.00 the set, or \$1.80 for single prints.

Five watercolours by Captain William Mein Smith, Royal Artillery (first Surveyor-General to the New Zealand Company) are reproduced in colour as three prints, two of which carry two pictures:

- 1 Fort Richmond and the second Hutt Bridge, *ca.* 1847 (coloured surface  $6\frac{1}{4} \times 9\frac{1}{2}$  inches) *WITH* Hutt River, near Taita, 1851 (coloured surface  $7 \times 9\frac{3}{4}$  inches)
- 2 A Road through Bush (coloured surface  $13\frac{3}{4} \times 9$  inches)
- 3 'A Wet Day, July 1853' [on the Huangarua River, Wairarapa] (coloured surface  $7\frac{1}{4} \times 10\frac{1}{2}$  inches) *WITH* Cliffs between Te Kopi and Whatarangi, Palliser Bay (coloured surface  $7 \times 10$  inches)

The edition is restricted to 2,500 hand-numbered sets.

Each set is supplied in a folder illustrated in full colour with the Te Aro and Thorndon portions of the 3-part 1842 Wellington panorama engraved after Mein Smith in *Illustrations to Jerminham Wakefield's 'Adventure in New Zealand.'* Similar to the Heaphy views, the folder illustrations each measure  $9\frac{1}{2} \times 17\frac{1}{2}$  inches and constitute two further prints which may be framed.

*Note:* Stocks are exhausted of *The Queen's Prints* (Heaphy's Thorndon, Te Aro and Nelson views), The Heaphy 1964 Prints (Hokianga, Egmont and Chatham Islands); The Barraud Wellington 1861 and the Napier views; and the Jubilee Print of von Tempsky's watercolour of the attack on Te Putahi Pa.

### PRINTS STILL AVAILABLE ARE:

*The Fox Prints.* 3 at \$2.00 each, with descriptive leaflet. *Stocks limited.*  
*The Fox Portfolio.* 6 others at \$3.00 each; or \$10.00 the set with descriptive text-sheet and brochure by Dr E. H. McCormick, in folder illustrated in colour.  
*The Barraud Prints.* 1 only at \$2.00 each: Lake Papaitonga. *Stocks limited.*  
*The Emily Harris N.Z. Flower Prints.* 3 at \$2.00 each; the set in illus. folder.  
*The Maplestone Prints.* 3 at \$2.00 each; the set supplied in illustrated folder.  
*The Cyprian Bridge Prints.* 2 at \$2.00 each; the pair in illustrated folder.  
*Prints of the Thermal Regions.* 3 at \$3.00 each; the set at \$8.00 in folder illustrated in colour. The paintings are by C. D. Barraud and Charles Blomfield. *Stocks limited. Single Lake Taupo prints no longer available.*

10% DISCOUNT IS OFFERED THE FRIENDS OF THE TURNBULL LIBRARY ON ALL PRINTS.

ALL THE ABOVE PUBLICATIONS MAY BE OBTAINED FROM THE ALEXANDER TURNBULL LIBRARY, BOX 8016, WELLINGTON.

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