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## Contents

69 Sir Frederick Weld: pastoralist, politician, painter  
*Jeanine Graham*

80 A question of authenticity: Alfred Hill,  
Ovide Musin, the Chevalier de Kontski and the Wellington  
Orchestral Society, 1892–1896 *J. M. Thomson*

98 Printed music before 1801  
in the Alexander Turnbull Library *D. R. Harvey*

104 Notes and Comments

NEW ZEALAND'S BIBLIOGRAPHIC HISTORY CHARTED  
FULBRIGHT AWARD APPROVED ☆ TURNBULL RESEARCH FUND  
CHARITABLE STATUS OF ENDOWMENT TRUST  
HISTORICAL ASSOCIATION ☆ LAW SOCIETY COLLECTION  
EPHEMERA EXHIBITION ☆ TRUST FUND FOR FINE PRINTING  
BEERE NEGATIVES ACQUIRED ☆ TURNBULL PRINTS

109 Notes on contributors

110 Report by the Chief Librarian for the year 1979/80

116 Notes on manuscript accessions, July to December 1979

124 Notes on art accessions, June 1979 to May 1980

128 Friends of the Turnbull Library:  
Annual Report 1979/80



## Sir Frederick Weld: pastoralist, politician, painter

JEANINE GRAHAM

The next morning we had with much sorrow to say goodbye to Mr Weld, whose course no longer lay with ours, as he was going to walk up the coast to his station, Flaxbourne, nearly opposite to Wellington. It was a great undertaking, about 150 miles, that had scarcely *been walked* before, several rivers to cross, and 19 miles running by the beach, along the rocks where you must hang on by your hands to the rocks above, and so on; but he wanted to see the country and to get back to his station. . . .

We like Mr Weld so much . . . and he is so good-natured that at last I asked him to call on you and tell you *all about us* . . . and if he does come, pray seem as if you expected him, for he is very shy, and it is an exertion to him to go to new people, though I am quite certain you would *all* like him.<sup>1</sup>

So Charlotte Godley's pen recorded the end of an important period of contact between the gentle and impressionable young pastoralist and the more sophisticated and influential Godleys. They had first met in July 1850 during the Godleys' eight-month stay in Wellington. A mutual interest in Tennyson and Ruskin was only one feature which they found they had in common. A concern for colonial self-government was another. In the ensuing months, whenever the opportunity presented itself, Weld had clarified many of his own ideas in the lively political discussions that were prompted by John Robert Godley's presence in the settlement. When they returned to Lyttelton to meet the first four emigrant ships due to arrive in December, Weld accompanied the Canterbury Association's chief agent and his family to Port Cooper. Then it became clear that in pioneering circumstances, the skills of the practical colonist were of far more immediate value than any knowledge of politics and responsible government.

As he helped them cook potatoes and rice for their first dinner (13 December) and 'did all kinds of things . . . better than anyone else', Weld could well have reflected on his own initiation into the art of camping out. Then very much a new chum, for he had only been in the colony a few weeks, Weld had celebrated his coming of age in May 1844 by the side of Lake Wairarapa, under a makeshift shelter of blanket, sticks and flaxleaves, surrounded by sheep. It was a stormy night. A sudden gust of wind accompanied by a storm of rain tore off the blanket and wet Weld to the skin. The two dogs tethered to the supports reacted. 'Each dog thinking the other had

attacked him and was the cause of all the pother flew at the other's throat, and in an instant we were all rolling on the ground together.' Camping out with the Godleys was a much more civilised affair.



Canterbury Plains—Waimakariri [1850] watercolour 17 × 24.5cm Art Coll. Rack 252 (c) (Scrope/Weld Collection)

Moreover, it was sufficiently leisured for Weld to depict it in two watercolours. 'Canterbury Plains, Waimakariri [1850]', one of the Scrope/Weld collection donated to the Alexander Turnbull Library, shows the camp site on the near side of the river with Maori huts and food storage platforms on the far side. The very similar 'Camp, banks of Courtenay (Waimakariri) Canterbury Plains, Dec. 5 1850', held in the Canterbury Museum collection, actually depicts some of the party, the most obvious being Charlotte and her small son Arthur, walking from the tent down to the river itself.

These unassuming sketches have a considerable significance for the biographer. The paintings are additional evidence of an association which was influential in the development of Weld's political ideas. Discussions with such pastoralists as Weld and his senior partner, Charles Clifford, doubtless made Godley more aware of the vital role which sheep-farming could play in the successful foundation of the new settlement. Moreover, the sketches mark the beginning of an important new phase in Weld's pastoral activities. The expedition for which the Godleys farewelled him had its practical consequences in the founding of a major sheep station still in existence today and still in Clifford family ownership.



Stonyhurst, on the banks of the Hurunui, was the second South Island sheep station to be established by the successful pioneer pastoralists Clifford and Weld. As he walked northwards, capturing his route in journal entries, sketches and later such paintings as 'Near Amuri Dec. 13 1850' (Canterbury Museum) and 'Amuri Bluff 1850' (Turnbull Library), Weld was heading for the partners' first and largest South Island station situated in Marlborough. Now only a fraction of its former size, Flaxbourne was the station which Weld always preferred and it seems fitting that a family association with the area has persisted.

Present day stations and their ownership may seem a long way from a group of watercolours painted by an amateur artist in 1850. Yet the apparent digression is typical of the response which the historian can have to the Scrope/Weld collection now housed in the Alexander Turnbull Library. For these paintings are more than just a record of leisure time activity by a well-educated, cultured, quiet Catholic Englishman. The sketches, intended for family and friends, not for posterity, are also an insight into the varied activities and interests of an unobtrusive yet quite remarkable pioneer. The station paintings are a record of a changing landscape, and of a pastoral invasion moving inexorably over the Marlborough hills and the Canterbury Plains. Weld's enthusiasm for exploration and his determination to find new overland routes suitable for stock droving are depicted in the Upper Wairau sequence. Political involvement also had its artistic consequences. It was a very thankful Weld who escaped from the chicanery and entanglement of the first parliamentary session in Auckland in 1854 and made his way south via Tauranga and Maketu, then inland to Rotorua, Lake



Lake Rotomahana [1854] *watercolour* 13.5 × 34cm *Art Coll. Rack 251*  
(*Scrope/Weld Collection*)

Rotomahana and Lake Taupo. Of the five known paintings from this expedition, four are in the Scrope/Weld collection ('Lake Rotomahana', 'Roto Kanapanapa', 'Lake Taupo', 'Tongariro & Ruapehu from Rua O Tane 1854'). The fifth, a more detailed study of the famous Pink and White terraces, is reproduced in Lady Alice Lovat's biography of her uncle.<sup>2</sup> Apart from the brief extracts from Weld's journal cited by Lovat, this set of paintings is the only surviving record of a journey which took the young politician-cum-adventurer through the central North Island and on to Wanganui before his return to Wellington and on to his Wairau electorate. Political involvement was also responsible for the one Taranaki painting in the Scrope/Weld collection. As short-lived (from November 1860 to June 1861) Minister for Native Affairs in the Stafford ministry, Weld accompanied Governor Gore Browne, Frederick Whitaker and Donald McLean to Taranaki in March. It is not surprising that he found time to paint 'Mt Egmont ("Taranaki") from near one of the blockhouses to the right of Marsland Hill behind the town of New Ply[mouth] 1861'. The mountain's majesty had long impressed him. Egmont's 'glorious outline' against the morning sky had been one of his first views of New Zealand as the 750 ton *Theresa* neared the end of its four-month voyage in March 1844.



Mt. Egmont (Taranaki) from near one of the block houses to the right of Marsland Hill behind the town of New Ply[mouth], 1861 watercolour 15 × 24.5cm Art Coll. Rack 249 (Scrope/Weld Collection)

In showing something of the range of Weld's interests and activities, the paintings also reveal the extent to which an early colonist could defy the difficulties of transport and communications

to move quite extensively and regularly around parts of the colony. The paintings relating to Queen Charlotte Sound (1858) and Pelorus Sound (1861) were probably done as a consequence of a visit on a government brig or the steamer service, though Weld regularly sailed between Cloudy Bay and Port Nicholson in the firm's own ketch. Missing from the Scrope/Weld collection is an indication of the frequency with which Weld visited Christchurch and Lyttelton in the 1850s. The Weld collection in the Canterbury Museum contains twelve paintings of Lyttelton and of Ilam farm, Riccarton Bush. The number reflects Weld's friendships with Canterbury Association settlers, of whom Charles Christopher Bowen was probably the closest. Apart from the artistic merits of the collections therefore, they form a most valuable adjunct to written records as a tool for the biographer.

Many younger sons found improved circumstances by emigrating to the colonies but Weld's success story is still a fairly remarkable one. Reared in a large and closely knit Catholic family in Dorsetshire, he was educated at the Catholic schools of Hodder and Stonyhurst before attending the University of Fribourg in Switzerland. Weld's decision to come to New Zealand was the consequence of limited alternatives. He could not afford a life in the army and he did not wish to seek employment beyond the shadow of the British flag. He decided to follow the example of cousins who had already emigrated under New Zealand Company auspices. Relatives were a little sceptical but their doubts concerning his suitability for colonial life were to prove unfounded.

Weld quickly demonstrated that he had the successful colonist's capacity and readiness to adapt. Within weeks of his arrival in the colony, he had volunteered to assist his cousins, Charles Clifford and William Vavasour, with the establishment of a sheep station in the Wairarapa. That he knew nothing of sheep husbandry did not deter him. That ignorance he had in common with those financing the venture. The beginnings of Wharekaka, a 30,000 acre station near present-day Martinborough, were inauspicious. Food supplies were short, living quarters primitive, the mosquitoes damnable. The sheep were in a pitiful condition after their voyage across the Tasman and the whole enterprise in imminent danger of collapse during its first six months. Only the timely employment of Tom Caverhill, a Cheviot shepherd with New South Wales experience, ensured Wharekaka's survival. It also paved the way for Weld's instruction as a sheep farmer. The one painting extant from this phase of Weld's career is in a private collection. It depicts the 30 × 12 foot bark and reed whare built by the local Ngati Kahungunu Maoris for the squatters. The thatched roof looks secure; the Ruamahanga is well within its banks. Journal entries tell a different

story. The roof leaked like a sieve in wet weather and flooding was by no means infrequent.

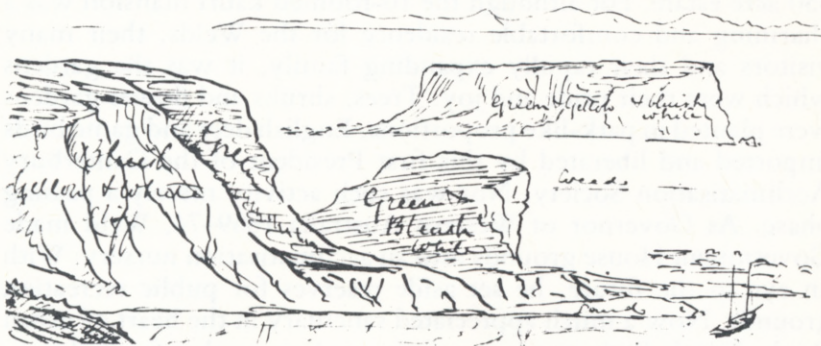
Flaxbourne was established during 1847, the move being prompted by the success of Wharekaka, the expansion of pastoralism in the Wairarapa Valley, and the increasingly precarious nature of the informal leasehold tenure. After an exploratory expedition in 1846, the partners laid claim to some 200,000 acres stretching from Kekerengu in the south to the Blind River in the north. When applications for a depasturing licence were granted by the New Zealand Company agent in Nelson in 1849, the station was cut to a more realistic 78,000 acres. There are two paintings of Flaxbourne in public collections. That in the Canterbury Museum shows the small homestead from the back. '“The white rocks” & Waipapa point from Flaxbourne anchorage' (Turnbull Library) gives some idea of the coastal situation of the station, a vital feature when sea communications were so important for supplies, access and the despatch of the wool clip. A Flaxbourne-related painting in private hands depicts the homestead from the front. The latter is the only known painting to show the gardens that Weld developed with such care. His journals and correspondence relate the process by which the wooden house was built in Wellington, dismantled, shipped across the Strait and then reassembled on the site. They tell, too, of his plans for a vineyard in the valley behind the house; of extensive daffodil, orchard and oak tree planting; of the frequent visitors, including Thomas Arnold, who enjoyed Flaxbourne hospitality. Officers and crew of *HMS Acheron* survey ship made a timely visit in 1849. The sailors assisted in the yards and were rewarded with tobacco, fresh meat and potatoes. As surveying commitments permitted, the officers went shooting on the nearby lagoon. The ship returned to Wellington laden with a Flaxbourne bounty of ducks, woodhen and rabbits, the latter something of a rarity on the station until the 1880s.

Weld was always to feel much more at home on Flaxbourne than at Stonyhurst. This was partly the consequence of his partner's actions. Charles Clifford took a much more active part in the founding and actual running of the Canterbury station than had been the case with the two earlier ventures. Moreover, during the 1850s, Weld was more often out of the colony than in it. He went home in 1851, returning in time to be elected Member for Wairau for the first parliamentary session of 1854. With James Edward Fitzgerald and Henry Sewell, he was involved with the shortlived mixed ministry of 1854, an experience which disinclined him to be over-active in politics during the rest of the decade. On his third trip within seven years he achieved an unspoken ambition and returned to New Zealand a married man. His desire to provide a suitable

home for Mena de Lisle Phillipps prompted Weld to begin purchasing land some thirty miles north of Christchurch, near present-day Amberley. Appropriately, the one painting of Brackenfield in the Scrope/Weld collection is of the grounds of this 550 acre estate. For although the 16-roomed kauri mansion was a charming and comfortable residence for the Welds, their many visitors and their rapidly expanding family, it was the gardens which were their pride and joy. Trees, shrubs and flower gardens were planted in park-like proportions, English deer and game birds imported and liberated by this first President of the Canterbury Acclimatisation Society. Nor was such activity merely a passing phase. As Governor of Western Australia 1869–74, Weld made Government House grounds into an acclimatisation nursery. With an eye to the future, he set aside reserves for public recreation grounds. Now a much appreciated sanctuary in the heart of urban Perth, King's Park stands as a fitting tribute to that foresight.

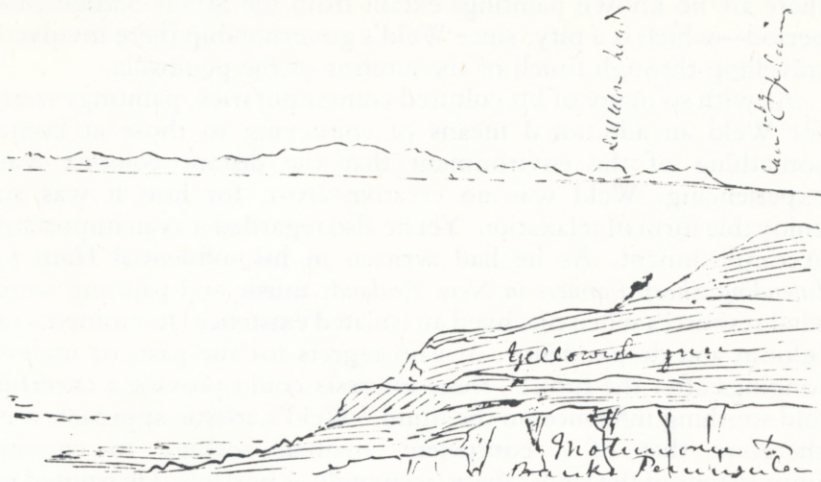
Although there are no watercolours extant from the mid-1860s, Weld did a great deal of painting at Brackenfield in 1866, as he recovered his health following his resignation from the premiership in October 1865. His eleven months in office had not been easy. His policy of self-reliance in defence, quixotic in the extreme as far as Aucklanders were concerned, had been jeopardised by financial problems and by the clashes between Governor Grey and General Duncan Cameron. Some colleagues had proved fractious; opponents were too powerful; home authorities would make no more concessions about the deployment or payment of the imperial troops. Weld's resignation marked the end of a political involvement which had begun with his membership of the Wellington Settlers Constitutional Association in 1848. Yet he had never really enjoyed political life. Only a strong sense of duty and a desire to ensure that there was no discrimination against Catholics had kept him involved. Now, forbidden by his doctor even to attend political meetings addressed by others, Weld found much solace and pleasure in sketching and reading. He had not lost his political awareness though. As his long-time friend Charles Christopher Bowen noted after one visit: 'He is like the old wk-horse, & (contrary to orders) pricks up his ears at the sound of the trumpet'.<sup>3</sup> Weld himself was relatively philosophical about his departure from office: 'If God wanted my services, he would not have turned me out to grass, I suppose'.

With the advance of planned colonisation into Canterbury in the early 1850s, colonists in the Nelson-Marlborough region had made considerable efforts to find suitable routes by which stock could be overlanded from their pastoral regions south to the Plains. Weld was actively involved in this search; his expedition of 1855 was



Motunau to Banks Peninsula [1850] working sketch from Journal 28 November—16 December 1850; Trip to Canterbury of HMS Acheron . . . National Archives, Weld Papers, Box IV No. 3 (reproduced by permission)

commissioned by the Nelson Provincial Government, probably at the instigation of Weld's friend and fellow exploration enthusiast, Superintendent Edward Stafford. It took Weld less than a week to find a short and reasonably level connection between Tophouse at the head of the Wairau Valley and the Acheron track to Canterbury. This route to Christchurch by way of the Wairau and Tarndale reduced travelling time between Nelson and the southern settlement to a comfortable six days. Not all of Weld's explorations were quite as successful. A mistake concerning the Guide and Dillon rivers in 1850 led to the loss of some 730 sheep when Charles Clifford's younger brother, Alfonso, endeavoured to overland stock from Flaxbourne to Stonyhurst with the aid of Weld's directions. The sheep were abandoned within what was only a few miles of the new station but they were never retrieved. Charles was left to bemoan the stupidity of all those involved—and the inaccuracy of his partner's maps. The 1855 expedition redeemed Weld's reputation. In the process of that exploration he also discovered and named Lake Tennyson after his favourite poet. Weld's journals of his various explorations, especially those of 1850, are now in National Archives.<sup>4</sup> They are full of pen and pencil sketches, some of which were later realised as finished water-colours: 'Pass, Upper Wairau', 'Head of Valley, Upper Wairau', 'Clarence River', all in the Scrope/Weld collection. The sketches give a useful insight into Weld's most common method of painting. Working sketches drawn en route would contain detailed information concerning colours and particular features of the



landscape. The subsequent watercolours were normally completed only at the journey's end.

Not all of Weld's adventures were restricted to New Zealand. On his voyage home in 1855, he adjusted his route in order to observe the volcano of Mauna Loa in active eruption. Not content to view it from a distance, he climbed the mountain, an ascent which he felt obliged to complete because he had promised nearby villagers that he would report on the rate of the lava flow. His minutely detailed yet graphic account was later published by the Royal Geological Society in London. Again the sketchbook accompanied the adventure. Another of the paintings reproduced in Lovat's biography is that of the 'Great Eruption of Mauna Loa, Hawaii, 16th November 1855'.<sup>5</sup>

After some twenty years in New Zealand, during which time he knew something of life in Canterbury, Marlborough, Nelson, Wellington, Taranaki and Auckland, Weld left the colony with his wife and four of the twelve children who would eventually comprise their family. Yet going home to England in 1866 did not spell retirement; at forty-three, he was far too active for that. Nor could he afford to do so. Instead he sought and obtained appointment to Her Majesty's imperial service as a colonial governor. Sent first to Western Australia (1869-74), he was promoted to Tasmania (1875-80) before being posted to the Straits Settlements and Protected Malay States, from which position he retired reluctantly in 1887. In all three areas his governorship was an active one but in the Scrope/Weld collection there are only two paintings from this phase of his career. Both are Tasmanian subjects: 'Lake Echo' and 'Reach of the Derwent River'. Lovat reproduces two Western Australian scenes and one Tasmanian<sup>6</sup> but

there are no known paintings extant from the Straits Settlements period—which is a pity, since Weld's governorship there involved travelling through much of the interior of the peninsula.

As with so many of his cultured contemporaries, paintings were for Weld an additional means of conveying to those at home something of the environment that the distant colonist was experiencing. Weld was no creative artist; for him it was an enjoyable form of relaxation. Yet he also regarded it as an important accomplishment. As he had written in his influential *Hints to Intending Sheep Farmers in New Zealand*, music and painting were vital resources when one lived an isolated existence. In moments of 'gloom and despondency, of vain regrets for the past, or useless longings after the future', these interests could provide a cheerful and soothing influence on the mind.<sup>7</sup> Weld's artistic approach was therefore that of a competent amateur seeking to convey impressions of the landscape as accurately as possible. He painted in watercolours and on a small scale, the average size of his paintings being that of a standard A4 sheet of paper. He had no formal artistic training; his upbringing had been in a family where the arts were appreciated but not actively pursued. His older brother, Charles, to whom Weld was most attached, gradually amassed a collection of art books and this library Weld inherited along with the Chideock estate in 1885. Whether a study of such resources influenced Weld's approach is not known since there are no paintings available from the 1880s and early 1890s.

In the broad field of cultural pursuits, Weld enjoyed handling both pen and paintbrush. His paintings were far more successful than his mawkish verse. Fortunately his habit of writing nostalgic poetry did not last much beyond the 1840s. An interest in the arts generally was the hallmark of a well-educated English gentleman, as was an involvement in the natural sciences, geology in particular. Weld, however, translated his considerable scientific curiosity into practical terms when he established the Geological Survey for New Zealand in 1864 with James Hector as Director. He also encouraged the foundation of the Colonial Museum in Wellington in 1865. Yet Weld's interest in these fields was more than just a typically Victorian trait widely shared with colonists of comparable education. Inextricably interwoven with his appreciation of the landscape and the features within it was his faith. To Weld the landscape was God's handiwork. It was man's duty to notice and to record it as faithfully as possible, hence the extremely detailed nature of his expedition reports in New Zealand. Even his tours of inspection in the colonial territories under his jurisdiction led to painstakingly compiled accounts being sent home for Colonial Office edification. Weld did not make these efforts for his personal



benefit. He regarded his skills of observation and recording as God-given gifts. In applying those abilities he hoped that he might arouse in others a much greater appreciation of the environment which he believed God had created.

Weld would not have expected to be rated as an artist of major significance. Yet historically his paintings, and many other works by lesser-known artists in New Zealand, do not deserve to be so completely neglected. The Lyttelton sequence in the Canterbury Museum enables a local historian to trace a pattern of early buildings and communications, including the erection of the first Catholic church, the nature of the port and the development of the road to Sumner. Any student of New Zealand's early tourist industry would find 'Lake Rotomahana' (Turnbull Library) and 'Te Terata, Lake Rotomahana' (Lovat) to be amongst the earliest European paintings of the famous Pink and White Terraces destroyed in the Tarawera eruption of 1888. For the historical geographer too such works can have considerable value. For the biographer and social historian, the Scrope/Weld collection is an excellent example of how the works of such minor artists can prove to be a mine of normally little-used source material.

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- 2 Lady Alice Lovat, *The Life of Sir Frederick Weld, G.C.M.G., a Pioneer of Empire* (London, 1914) facing p. 98, with title '“Te Terata,” Lake Rotomahana. 8th October 1854'.
- 3 C. Bowen to H. Selfe, 18 June 1866, Selfe MSS, Vol. II No. 177, Canterbury Museum.
- 4 Weld Papers, Box IV No. 3. An account of the 1855 expedition was published in the *Nelson Examiner*, 2 June 1855, p. 3.
- 5 Lovat, *op. cit.*, facing p. 102.
- 6 *Ibid.*, facing pp. 204, 212, 242. The titles are 'West Australian Vegetation. 1869', 'Rottmest Island', 'The Derwent River, Tasmania. 1878.'
- 7 Sir F. A. Weld, *Hints to Intending Sheep Farmers in New Zealand* (London, 1851) p. 12.

# A question of authenticity: Alfred Hill, Ovide Musin, the Chevalier de Kontski and the Wellington Orchestral Society, 1892–1896

J. M. THOMSON

In the late nineteenth century the orchestral societies of the principal cities and towns of New Zealand flourished as never before. Existing without subsidies, without help from civic bodies, they were sustained by a love of music and a consciousness that they had a special role to play in colonial musical life. In the 1890s the Wellington Orchestral Society was considered New Zealand's finest ensemble; it gave four or five concerts a year, accompanied visiting artists, and generally played an energising part in the musical life of the capital. From 1892–6 Alfred Hill was its conductor. He was twenty-two, freshly graduated from the Conservatorium of Music at Leipzig, where he had played in the first and second violins of the celebrated Gewandhaus Orchestra, then conducted by Carl Reinecke, a conservative musician, whose reputation as a Mozart pianist earned him the nickname 'Mozart fingers'. Visiting artists and conductors during this period had included Brahms, Tchaikovsky, Joachim and Clara Schumann. Recipient of the Helbig Prize and a notable diploma, Alfred had not, however, studied conducting as at Leipzig the subject was not taught—students learned by playing in an orchestra and by observation.

It is always difficult when a talented artist returns to the place of his birth. He is likely to be remembered as he was before he went away, likely to be accused of 'putting on airs', of being superior and having 'changed'. All these reactions were aroused when Alfred took up his position as conductor of the Wellington Orchestral Society; he stepped into the midst of a variety of conflicts, which were to reach a climax with the visit of the piano virtuoso the Chevalier de Kontski in 1896, and bring about his resignation. The developing drama is partly told in the Minute Books of the Wellington Orchestral Society from 1890–5<sup>1</sup>, and when they cease, before the final explosion, in the pages of the local newspapers and in the *Triad*.

An earlier version of this article was delivered as a talk to Music Librarians as part of the annual Library Conference held at the University of Waikato, Hamilton, 10 February 1978. J. M. Thomson's biography of Alfred Hill, *A Distant Music*, will be published shortly in Wellington by the Oxford University Press. This fuller account incorporates material subsequently discovered.

Sixty years after the events to be described, Alfred Hill still betrayed a reticence about these Wellington years. The press reviews of his concerts had been glowing but he appeared less than eager to discuss them. 'I was very unhappy in the Wellington Orchestral Society' he said, eventually. 'Otto Schwartz, the former conductor who'd known me before I went away, made my life a misery. I suppose he resented this chip of a boy.'<sup>2</sup> Other players would disagree with Alfred's tempi suggestions and create difficulties and the Minute Books show that Alfred's concept of a 'classical' programme, including a symphony each concert, often provoked disagreement. Frequently lonely at home, he relied on his musician father Charles, proprietor of the hat shop on Lambton Quay, for moral support.

The Wellington Orchestral Society consisted of about forty unpaid players, mainly amateurs, strengthened by a few professionals, often music teachers, some of whom would be paid. Founded in 1875, the Society, after the usual successes and vicissitudes of such organisations, came to life again in 1889 under a local violinist J. B. Connolly. A spirited musician, Angelo Forrest, conducted it in 1891 for a time, and when he resigned in the same year Otto Schwartz was appointed temporary conductor from 19 May until the return of Alfred Hill. Schwartz, a keen chamber music player on violin, viola and cello, had put together a fine library, ordering it direct from European publishers. Some of this music seems to have become part of the Society's library. Schwartz's brother Guido played French horn; both brothers originally came from Hamburg.

The Society had to cover its costs and there is no record of any subsidy or even of a substantial donation. It showed their pride in themselves that when the Wellington Horticultural Society offered a donation of £5 if they would play at the forthcoming Chrysanthemum Show, they refused: 'It was resolved that as it would clash with the musical profession were the Society to undertake such a performance, the offer be declined'.<sup>3</sup> When Alfred Hill took over the Society it had a debit balance of £32.18.6 for 1891, £25 of which was owed to Berlin music publishers.

Alfred Hill appeared first before Wellington audiences at a private matinée on 17 January 1892 when he was reported as saying that he wished 'to enable the people of Wellington to enjoy what he had been enjoying in Europe'. He would try to 'raise the tone of music in the city and increase the appreciation of what was good'.<sup>4</sup>

His first orchestral concert took place on 5 February 1892 when he and Robert Parker (with whom his relationship was never close) shared the conducting, the soloist being the visiting pianist Henry Kowalski. Kowalski had an enthusiastic reception for his

Mendelssohn Piano Concerto in G minor and his own paraphrase from *Faust* and a 'Galop of Bravoura'. The applause was thunderous, the building rang with bravos and a laurel wreath was thrown from the dress circle on to the stage.<sup>5</sup> Kowalski, who in Alfred's words 'liked to sparkle', when interviewed later in Sydney declared that Wellington bore the palm for music in New Zealand and had a capital orchestra conducted by a very clever young musician.<sup>6</sup>

Alfred Hill's inaugural concert with the Society itself took place on Monday 14 March 1892 in the Opera House. The programme included Spohr's 11th Concerto for violin, played by Alfred, a work 'not yet heard in Wellington' and Alfred's recently completed cantata in the high Victorian chromatic style, *The New Jerusalem*. 'The spectacle was one of the most pleasing that any citizen in a young country in an out of the way part of the world like this could wish for' wrote the *New Zealand Times*.<sup>7</sup> The Orchestral Society was held to be unequalled in the colony. This atmosphere of elation finds no reflection in the Minute Book.

So began what should have proved an artistically stimulating collaboration; musical standards certainly rose, but tensions between conductor and orchestra increased. The Orchestra's repertoire was enlarged—Alfred included works by his Leipzig teachers Hans Sitt and Carl Reinecke for instance—and the programmes grew to eight to ten sheets and began containing analytical notes. Encouraged by the approval of the Wellington critics, the Society decided to put in hand rehearsals of Beethoven's Fifth Symphony.

In July 1892 an overseas company led by a gifted violinist, Ovide Musin, arrived in Wellington. A pupil of Ysaye, Musin was one of that brilliant assembly of string players to emerge from Belgium in the second half of the nineteenth century. When Musin's agent wrote to the Society asking for the use of the orchestra, the committee agreed to play for a contribution of five guineas to the Drum Fund.<sup>8</sup>

Musin dazzled Wellington. His programmes had style and integrity and his supporting artists (his wife Madame Annie Tanner-Musin and the pianist Eduard Scharf) had comparable abilities, something that could not be said of many other visiting artists. Alfred formed a friendship with Musin which was later to prove crucial, when at the height of the crisis in 1896, Musin and his company returned.

The Society's affairs continued in an unspectacular way. They declined to play at the opening of the Poultry Show: 'Without any discussion it was decided that the request could not be entertained'.<sup>9</sup> They performed Beethoven's Fifth Symphony with great success

and the Orchestra was showered with praise. None of this is reflected in the Minute Book. No press cuttings were pasted in, as the Secretary did later with a highly critical report from the *Triad*. In the first meeting after the Beethoven concert all the minutes reveal is a discussion of the programme for the next concert and a decision to ask the Christchurch Society for the loan of band parts for *William Tell*. By now the Society had 114 subscribers. Average attendance at rehearsals of the forty-three strong orchestra was 27.5, which suggested 'an opening for considerable improvement'.<sup>10</sup> The bank balance showed a credit of 17/4d but the subscription concerts for the next year were reduced to three. Alfred Hill was re-elected.

At the Annual General Meeting in 1894 the credit balance remained small but over £30 was due for outstanding subscriptions. Alfred Hill earns a 'hearty vote of thanks' for his 'very able services during the year'. He was still having difficulty convincing the Committee they should include a symphony in each concert. In 1894 conductor and orchestra toyed with the idea of performing Beethoven's Symphony No.3, the *Eroica*, but finally abandoned it. The continuing difficulties between conductor and orchestra remained beneath the surface, but with the first performance of Alfred Hill's choral work *Time's Great Monotone* in October 1894, part of Robert Parker's second New Zealand Music Festival, they emerged to public view. The work was strongly criticised by the Wellington press for its lack of rehearsal. Alfred Hill wrote to say it had been prepared in strained circumstances. The *Triad* took up the matter:

There should be in Wellington an orchestral society second to none in the colony. This not being the case, we venture to give reasons which have much to do with the shortcomings of the Wellington society. We predict that unless some changes are effected the society will lose its importance as a musical body, and its reputation will degenerate into insignificance. The constant bickerings between the members and their conductor, the want of sympathy with one another, and lack of loyalty to their head, generally tend to disintegration. The cause of the dissatisfaction is really the fault of the committee, who place before their band, music to which they can never do justice with the amount of time available for rehearsal, consequently the members are disappointed and become discontented, finding it tedious to be continually repeating a passage presenting difficulties which would take months to overcome even with daily practice. Members are not always willing to attend rehearsals when there is any real work to be done. In many instances some come to only the last one or two preceding the concert. No wonder a conductor becomes exasperated when members absent themselves from practice, and when they do attend, grumble because they are kept constantly at work. The society meets once a week, and has a practice of about two hours in which to work up a lengthy programme. Would it not be advantageous to the society for the members to make the most of their time when they are together, instead of suggesting that there should be an interval of five minutes? . . .

We recommend the members of the Wellington Orchestral Society to lay these trifles aside and try to assist their conductor instead of throwing obstacles in his way. . . .<sup>11</sup>

This report was considered on 7 January 1895 when it was decided 'that no action be taken'. Alfred Hill was not present: 'After waiting some time for the conductor, who did not put in an appearance, the business was proceeded with'. The *Triad* report was pasted into the Minute Book. At the following meeting on 5 March 1895 'Mr A. F. Hill arrived late'. He did not attend the next two meetings on 29 April and 8 May 1895, where the Minute Books end, tantalisingly, before the final upheaval.

Another year of concerts passed. In 1896 Alfred Hill was writing his cantata on a Maori theme, *Hinemoa*, to a libretto by the writer and journalist Arthur Adams, for performance on the opening night of the Wellington Industrial Exhibition, 18 November 1896. At this point, the artist who was to act as catalyst in the drama arrived in Auckland on a world tour. He was the Chevalier de Kontski, 'Concert Pianist to the Emperor of Germany and the Only Living Pupil of Beethoven'.

De Kontski, now 79 and about to turn 80, had been a pupil in Moscow of John Field, the English composer whose Nocturnes were to inspire Chopin. When Beethoven died De Kontski was only ten.<sup>12</sup> His acquaintance with Beethoven, if his Manager's statements were true, was limited to one encounter, when the young boy played part of a Sonata in G to the deaf composer, who listened through an ingenious sounding board affixed to his head. 'Sometimes Beethoven would lay his head on the top of the piano that he might the better hear the sounds. When the sonata was finished the boy was told he had played well and that if he continued he would be a great master.'<sup>13</sup> Besides publicity such as this which smacked of effrontery and charlatanism, de Kontski indulged in party tricks. He had a habit from time to time, of playing the piano from under a folded blanket. His actual playing is described as 'possessed of great delicacy of touch and brilliance of execution'<sup>14</sup> but was marred overall, by a certain superficiality. His renowned war-horse 'Le Réveil du Lion' (op. 113) is labelled as being 'an epitome of Romantic exuberance to the point of being ludicrous'.<sup>15</sup>

The third protagonist in the drama about to ensue appeared in the person of Ovide Musin, now making a return visit to New Zealand. Both Musin and de Kontski wrote to the Wellington Orchestral Society seeking the use of the orchestra. It was decided to play one concert for de Kontski and three for Musin, there being no time to prepare more. When Musin, who was touring, heard of de Kontski's extravagant boasts of having been a pupil of Beethoven he felt outraged and wrote a letter to Alfred Hill, who read part of it to the Committee of the Wellington Orchestral Society. This letter has not been traced. A tremendous storm thereupon blew up in Wellington: 'Matters musical have been



*Antoine de Kotski (1817–1899), most famous member of a Polish family of precocious musicians, who toured New Zealand in 1896. Photo Neg 5126½.*

particularly lively here during the last month, and a feud almost rivalling in intensity that of the Gluckists and Piccinists of bygone days has raged round the persons of de Kotski and Musin' wrote Diapason in the *Triad*.<sup>16</sup>

Alfred Hill had felt obliged to warn the members of the Committee of de Kotski's reputation and in the light of his own feelings and those of Musin, felt he could not conduct the concert to which the Society was committed. After a somewhat bitter controversy carried on in the local press he resigned and Robert Parker took his place. But the subsequent events are best told through Wellington reactions to the Chevalier himself.

At his first recital in the capital, the audience, 'coldly critical at first, as Wellington audiences always are, very soon became

extremely enthusiastic'.<sup>17</sup> His only Beethoven piece, the Adagio of the 'Moonlight' Sonata, 'he played as an artist should'.<sup>18</sup> It was remarkable how little Beethoven de Kontski actually performed, and how he preferred extracts, usually adagios, to complete works. The Chevalier was said not to practise: 'How then he continues his fingers at concert pitch is a marvel' continued the *Times* '... he is entirely without affectation'. Another Beethoven adagio appeared at his second recital on 9 October which the *Evening Post* found 'rather sombre'.<sup>19</sup> But he brought his audience to a frenzy when he performed his 'Réveil du Lion'. 'This inspiring subject was described with such fire and energy as to provoke enthusiastic applause, and the pianist was compelled to come back to the piano, and was presented with a handsome cushion of red velvet adorned with his monogram'.<sup>20</sup> A Weber Moto Perpetuo 'aroused the audience to a great pitch of enthusiasm, whilst the Chevalier's Concert Valse also took immensely, a perfect storm of applause greeting the Chevalier as he rose from the piano'.<sup>21</sup>

At the third concert Robert Parker, replacing Alfred Hill, conducted the 'Réveil du Lion' with the Wellington Orchestral Society, the pianist playing 'with a power and grasp which had a marked effect on the players'.<sup>22</sup> The 'enormous' audience at the Opera House was 'substantial proof that the greatest pianist who has ever visited New Zealand had been duly appreciated in Wellington'. The *Triad* summed up the extraordinary scene:

... the idea having got abroad in Wellington that an attempt had been made to boycott the old veteran, a very strong feeling of sympathy was roused, which manifested itself in a remarkable demonstration. On the closing night of his short season, the Opera House was packed from floor to ceiling and Mr Parker (whose popularity is, as a rule, with the few rather than with the many) was warmly received when he came on to conduct Weber's *Concertstück*, while on the appearance of the Chevalier himself, the huge audience broke into tumultuous applause, which was renewed again and again at each successive appearance. At the close of the concert, three rousing cheers were given for the hero of the evening ... The Chevalier's playing is remarkable for brilliance, rhythmic power, and a certain magnetic force which cannot well be described.<sup>23</sup>

With such a reception the Chevalier could not help but announce a final farewell concert to take place later in October, which his agent described as 'A Grand Valedictory Ovation of Homage' when 'The venerable musician, decrepid with age, but fired with a youthful enthusiasm and the inspiration of genius, will appear before the musical public of the city for the last time'.<sup>24</sup>

Warned perhaps by the incident with the Wellington Orchestral Society, the Chevalier did not attempt to play from under a blanket in Wellington as he had done at Auckland, where such a rendering of Schuloff's Galop de Concert was 'perhaps to the popular mind the most marvellous thing he did'.<sup>25</sup>



# KONTSKI (PIANO VIRTUOSO)—

The unexceptional clearness and correctness of his execution and the exquisite moderation of his style rendered his performances in this city unique.

“Opera House,  
“Wellington.

“DEAR MR. BROOKES,—

“Kindly let me say how pleased I was on renewing my acquaintance with Erard’s famous Pianos through the instrument you supplied me with on the occasion of my recitals at the Opera House. Its tone, its perfect elasticity of the keyboard, and its powerful sound, make it a superb instrument for all artists. I could not anticipate finding such a fine Piano in New Zealand before coming to your city.

“Believe me,

“Very truly yours,

“CHEVALIER DE KONTSKI.”

## PIANOS

By practically every Leading Maker in the World, on Time Payments, from 20s monthly.

THE

DRESDEN PIANO CO.,

WELLINGTON.

M. J. BROOKES,

Manager.

*De Kontski was not averse to using his name in ‘testimonials’. Advertisement from the Evening Post of 23 October 1896.*

In the same issue of the *New Zealand Times* as described the third concert there appeared a critical commentary on the preceding events: ‘The Wellington Orchestral Society, Some Particulars of a Serious Quarrel’.

The attempt to prejudice the Chevalier failed as it deserved, and everyone regrets that the musical people of Wellington should have been disturbed through outside influence. It must be patent to Mr Hill that De Kontski is a great musician and worthy of the fame which preceded him, and that the letter sent here from outside reflecting upon the venerable artist was—to say the least—in the worse possible taste.<sup>26</sup>

The ‘Personal Items’ column of that same issue noted Alfred Hill’s resignation from the Wellington Orchestral Society.

# OPERA HOUSE.

TO-NIGHT! TO-NIGHT!

A GRAND VALEDICTORY Oration of Homage

WILL BE TENDERED TO THE CHEVALIER DE KONTSKI THIS EVENING,

When the Venerable Musician, decrepid with age, but fired with a youthful enthusiasm and the inspiration of genius, will appear before the musical public of this City for the LAST TIME.

His Worship the Mayor will, at the conclusion of the Symphony written by the aged composer specially for the Orchestral Society, present to the Chevalier Floral Tributes from the musicians of this City and his admirers.

Résumé of Programme—

The Chevalier will play—Weber’s Concertstück (by request), (De Kontski) Souvenir à Macbeth, (Chopin) Scherzo in B Flat, (Beethoven) Andante from Fifth Symphony

Orchestral Society will play—(Schubert’s) “Rosamunde,” (Weber’s) “Concertstück,” (De Kontski’s) “The Fay of the Mountain”

Songs (Blumenthal and Meyerbeer)—Madame Carlton

Songs (Barnard and Hobson)—Mr. H. S. Reunert

Solos (Mendelssohn and Alard)—Mr. Macduff Boyd.

Accompanist, Miss Ritchey.

Doors open at 7.15, concert at 8 o’clock.

It is particularly requested that seats be occupied before 8.

Dress Circle, 4s; Orchestral Stalls, 3s; Stalls, 2s; Family Circle, 2s; Pit 1s.

*The advertisement for de Kontski’s farewell concert reflects the furore with which he had been received by the public.*

The report on the orchestral quarrel brought a quick response from Alfred Hill. 'In the first place there has been no quarrel' he stated, 'my resignation is not, as one would suppose from the account referred to, the result of an impulse, but of calm and quiet thought'. He described how the Committee, realizing there was insufficient time to support both Ovide Musin and the Chevalier, decided to play three times for Musin and once for de Kontski. Alfred Hill took no part in the discussion:

After the resolutions to assist both were carried, I ventured to warn the members . . . I considered it my duty, whether right or wrong, to warn the members as I had been warned. The question was not whether de Kontski could play or not, but whether he was worthy of support . . . I did not say that "I would not conduct", I merely stated that I did not see how I could conduct, feeling as I did. I have had no communication whatever from the Committee since the quarrel began . . . My feeling in the matter is this, that if my labour has been in vain and I am not thought worthy of the consideration of the members, the sooner I give up a hopeless task the better. I do not regret what has happened; it is better for me to know that I have not the sympathy of the members of the Wellington Orchestral Society than to work on blindly at a barren and useless task. In conclusion, the article would lead one to suppose that M. Musin had been denied the services of the Society. As a matter of fact, he has refused to play with them under any other conductorship than my own . . .<sup>27</sup>

The editor intervened. In an appended comment he wrote:

Mr Hill has surely no real grounds for saying that the account of the dispute in this paper attributed anything in the shape of 'impulse' to himself. We have only one question to ask Mr Hill, and that is, under what code he justifies the nature of the 'warning' he gave the members of the Wellington Orchestral Society?

Ovide Musin wrote from Marton on 12 October 1896:

. . . The merit of Chevalier de Kontski as a player is a matter for the public to judge. The critics of the colonies and America have expressed themselves on this point. To me the sacred name of Beethoven suggests the ideal personality of my art. I wrote to my friend Mr Alfred Hill expressing to him my opinion of the matter of de Kontski's announcing himself as a pupil of Beethoven, and I ventured to say that the gentleman would not have dared to make such a statement in Europe or America which is so easy to disprove. Mr Hill has been fortunate in having European culture, and the Wellington public have been fortunate in possessing an artist in their midst of such high standing as Mr Hill undoubtedly is. I am convinced that Mr Hill's resentment of the method of advertisement by de Kontski's manager would find him many sympathisers in Europe and America. For myself my most agreeable recollections are of the cordial and intimate friendship I enjoy with the greatest artists of my time, and I can only regret that it should appear from the article in today's paper that I have attempted to influence public feeling against a public performer.<sup>28</sup>

To this the editor added: 'M. Musin may not be aware that his letter was read at a meeting of the Orchestral Society. No such use should have been made of a private communication.'

Alfred Hill was unlikely to let the editor's comment on *his* letter rest but in the issue of 14 October he is banished to the 'Answers to

Correspondents' section: 'A. F. Hill—You have misunderstood our questions. Let it be put this way:—'Under what code is it justifiable to read a private letter reflecting on a third party before a number of people?'<sup>29</sup>

Nor did the Wellington press let the matter lie. It reported the attempts of the Orchestral Society Committee to get their young conductor to change his mind—without success. It published numerous letters from 'Dulcimer', 'Another Fiddler', 'Pianist' and 'An Outsider', which in themselves would make a not unfamiliar psychological study. The *New Zealand Mail* sought out a Mr Lachmann and obtained from him a translation of the entry on de Kontski in Meyer's *Konversations Lexikon*, held to be the most comprehensive of German encyclopaedias, and printed the result on 15 October 1896, with the comment: 'that any artist should have attempted to cast a doubt on the *bona fides* of the Chevalier in the face of the existence of such a record such as we are now enabled to publish is, to say the least, unjust'. But their note showed no evidence whatsoever for de Kontski's ever having been a pupil of Beethoven.

Christchurch (or the representative of the *Triad*), was more critical:

Truly a wonderful man is the Chevalier! Whilst the first faltering steps across the platform suggest the fear of senile failure, yet no sooner is the keyboard placed within his grip than doubt gives way to amazement at the energy, the brilliancy, the power of his manipulation. Under the spell of this phenomenal feat, I could not help fancying that the Chevalier merely assumes the clever disguise and gait of an octogenarian, and that beneath it is hidden the rosy cheek, the daring of youth, impatient alike of restraint and tradition. My theory found some confirmation when I beheld the gay and youthful eccentricities sparkling through almost every one of his "classical" readings. There was, for instance, the "Moonlight Sonata," the secret of which he is supposed to have gathered at the feet of its profound composer. Beethoven must indeed have been a revengeful man if he did hammer these two first movements so cruelly into the head of the infant prodigy now before us. "Never," exclaims enthusiastically the responsible critic of a contemporary, "never have we heard such an interpretation of the work." Wonderfully true; and, let me add, I fervently trust that we shall never, never hear it thus interpreted again!<sup>30</sup>

The Musin Company, also performing in Christchurch, in the same notice won acclaim: 'Both Mr Musin and Mr Scharf have already so firmly established their reputations as fine artists among us that it is almost needless to add another word in their praise'. Musin had invited Alfred Hill to join them and the Company now also included the harpist Constance Hatherly, pupil of the famous Chevalier Oberthur and champion lady plunge-diver of the colony. It was for her Alfred Hill wrote the harp solos in *Hinemoa*.

\* \* \*

On Monday 26 October 1896 the Chevalier de Kontski made his final appearance on the stage of the Opera House in Wellington for his 'Grand Valedictory Ovation of Homage'. He had written a Concertstück *The Fay of the Mountain* especially for the Orchestral Society and Otto Schwartz had copied out the parts in Christchurch while on his way to conduct the Stanmore Band in the Dunedin band contest. 'It is a legend' said the *Evening Post* of 24 October, 'and contains some very pretty and clever work'. The occasion must have surprised even de Kontski, who proclaimed he had played before Queen Victoria, Tsar Nicholas of Russia, Tsar Alexander II, the King of Prussia, the Queen of Spain and other Crowned Heads of Europe. Interest centred on the new work: 'It is a very pleasing composition, richly orchestrated, and abounding in flowing melodies. The leading air given to the cornet (which was remarkably well played at the back of the scenes) is a most effective piece of work . . .'<sup>31</sup>

There then occurred a ceremony perhaps unique in the history of music in Wellington. His Worship the Mayor, Mr Geo. Fisher, came on to the stage and presented the Chevalier with a floral harp and a basket of flowers, the harp a tribute from the Orchestral Society, the flowers from local admirers. The Mayor himself had put off a meeting in order to be present at such an occasion:

He recalled with pleasure memories of Arabella Goddard, Reickel, Ketten, Kowalski and others. They had gone; some had died; others had ceased to work in the profession; but here was the Chevalier, at the great age of 84 [sic], still playing the compositions of great masters with genius incomparable . . . It was probably the last time they would ever see him; but his memory would remain fresh and green with them always.<sup>32</sup>

A surge of applause swept the Chevalier back to the piano where he performed his 'Polish Patrol' as finale.

Alfred Hill conducted the Wellington Orchestral Society for the last time in *Hinemoa* at a 'farewell concert' on 18 December 1896 which, publicly at least, seemed to put past differences behind him. A little earlier, he had bade farewell to the Society in characteristically generous words:

Ladies and Gentlemen, it was my intention before leaving Wellington [to join the Musin Company], to meet you all once more, and for the sake of old times to forget the discords that have of late come between us. My arrangements will not however, permit of a personal meeting, so I beg leave to address a few words to you in writing. Putting the recent trouble on one side, knowing that you will think kindly of me when I am gone, I should like to wish the Orchestral Society well. To the younger members might I say that no ambition is too high; to the elders and fathers of the Society, whom we must all respect so much, may I add, have patience and bear with the enthusiasm, shall I say wild zeal of youth. Above all if you choose a leader, let him guide you. And now, goodbye and *auf wiedersehn*—Your late conductor, ALFRED HILL.<sup>33</sup>

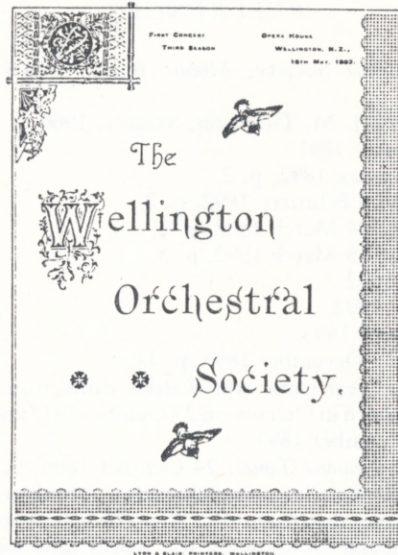
'The wild zeal of youth' and fidelity to the classical traditions he had imbibed at Leipzig, had set Alfred Hill on the path of an itinerant musician. The Musin tour unexpectedly came to an end in Sydney when audiences fell away to nothing and Musin disbanded the Company. Thereafter Alfred moved backwards and forwards across the Tasman, until in 1915 he became first Professor of Composition at the newly-formed Conservatorium of Music in Sydney.

A provincial microcosm? Perhaps, but these patterns of musical activity, emulation of and concern for the standards of Europe, of laconic quarrelsome Minute Books, of the worship of overseas artists of doubtful provenance, of struggling for artistic principles, are both major and minor themes in a still evolving music history.

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## Printed music before 1801 in the Alexander Turnbull Library

D. R. HARVEY

Approximately eighty items of pre-1801 printed music, illustrating the range of music printing activity from its inception in about 1473 until the end of the eighteenth century, are held in the collections of the Alexander Turnbull Library. There is a particular strength in items printed in the British Isles, as might be expected given the Library's interest in early printed books and English literature. Other items include examples from one of the great music presses of Venice in the first decades of the sixteenth century, and from the Parisian firm of Ballard, whose music publishing activities spanned three centuries.

The strength in British imprints deserves particular mention. Most strongly represented are the publications from the London firm of John Walsh, whose influence on music publishing in the first half of the eighteenth century was overwhelming. These Walsh items include many examples of the music of Handel, whose association with Walsh was a major reason for the latter's success, and five items represent the work of the successors to John Walsh's business. There is one example of the work of the first of the 'commercial' English music publishers, John Playford, with another from his successor Henry Playford. Single items are held exemplifying the work of other important eighteenth century English music publishers such as Robert Bremner, John Cox, William Smith, Peter Welcker, Richard Meares, and Robert Birchall, all of whom, however, were overshadowed by Walsh in the first half of the century. John Watts, a principal publisher of the ballad opera genre which enjoyed a huge success for several of the decades of the eighteenth century, is represented by a number of items. Several holdings illustrate work from Edinburgh, another main centre of British music publishing.

The history of music printing is dominated by the search for suitable techniques to cater for the special needs of music notation. Between 1513 and 1800, the period encompassed by Turnbull's holdings, there were many changes in music notation and in the needs and the intentions of both the composer and the audience. Music printing reflects these changes through its application of different technologies at different periods. The earliest music printers dealt primarily with liturgical music and with the short musical

examples required in theoretical works. A fount of music type was an expensive outlay for the printer, requiring many more pieces of type than a fount used for printing text, and this factor, in combination with the severe difficulties of accurate alignment of staves and notes, resulted in printed music being an expensive and scarce commodity. In the earliest printing of music the staves were separately printed (often in a different colour from the notes and text, if present) and this double impression added to the cost and slowness of the process. Double impression was used until the second decade of the sixteenth century, when suitable methods were developed to facilitate the casting of a single piece of type which combined both staff and note. The increasing use of single impression printing, however, brought with it problems. Difficulties of alignment of type result in the typically uneven, disjunct appearance of most music printed from type before the nineteenth century.

The use of engraved copper plates was first applied to music printing in Rome in 1586 and slowly spread throughout Europe in the seventeenth century.<sup>1</sup> By the start of the eighteenth century printing from engraved plates was the main process used for music, and this was to be the case until the 1870s, although moveable type was still in use for the more conservative publications, especially church music. Engraving has many advantages over typesetting to represent music notation. Because it is basically a process of writing onto metal plates unusual notations can be readily indicated, and decorative features are easily added. Corrections and alterations are relatively simple to make. Engraved plates are simpler to store than standing type, with a marked lessening of importance of the size of print runs, and with a related ease of reprinting if a publication proved popular, significant because paper costs were the printer's largest outlay during this period. Publishers using engraved plates, then, could afford to experiment, and they did. The ease of reprinting accounts for the disappearance of the imprint date from printed music, because no longer appropriate. Plates were frequently sold (even from one country to another) and were often re-used years after their initial appearance by a different publisher at a different address. The eighteenth century music historian Dr Burney recognised this fact, even if he placed an incorrect interpretation on it:

The late Mr Walsh, finding that old music-books were like old almanacks, [i.e. rapidly became unsaleable] ceased very early in this century to ascertain the time of their birth by dates, which have ever since been as carefully concealed as the age of stale virgins.<sup>2</sup>

The dating of early printed music is, in fact, regarded at present as the major bibliographical research problem in this field.<sup>3</sup>



The two sixteenth century items held by the Turnbull Library are examples of double impression printing and of liturgical music. The *Compendium Musices Confectum ad Faciliorem Instructionem Cantum Choralem Discentum* . . . (Nichol, 8)<sup>4</sup> is a plainsong manual with instructions on singing and music theory. It has the 1513 Venice imprint of L. A. de Giunta and is a fine example of printing, with staves and some text in red, and the rest of the text, ligatures and initials in black. De Giunta was a contemporary of Ottaviano dei Petrucci, whose output from Venice from 1501 until 1520 is of startlingly high quality and beauty. Information about the publishing house of Lucantonio de Giunta is elusive. It appeared to issue in Venice from 1498 a series of carefully edited and lavishly illustrated liturgical books. These liturgical editions were the firm's specialty, although it was involved with a wide range of other publications, including the issuing of polyphonic music from the presses of Andrea Antico.<sup>5</sup>

Sixteenth century English printing is represented by a *Manuale ad Usum per Celebris Ecclesie Sarisburiensis* . . . (Londini, 1554), (Nichol, 54). Although the Salisbury rite was officially abolished by Rome in 1547, its printing continued for some years in England, despite the increasing production and use of the Book of Common Prayer. This example is competently printed by double impression with red staves, black notes, and text in both colours. When compared with the de Giunta example the workmanship is less fine, particularly with regard to the alignment of type pieces. The colophon names Iohannis Kingston and Henricus Sutton as printers: Kingston worked in London from 1553 to ca.1584, and was active for several years around 1554 in the production of manuals, processions and hymnals. Little is known about Sutton.<sup>6</sup>

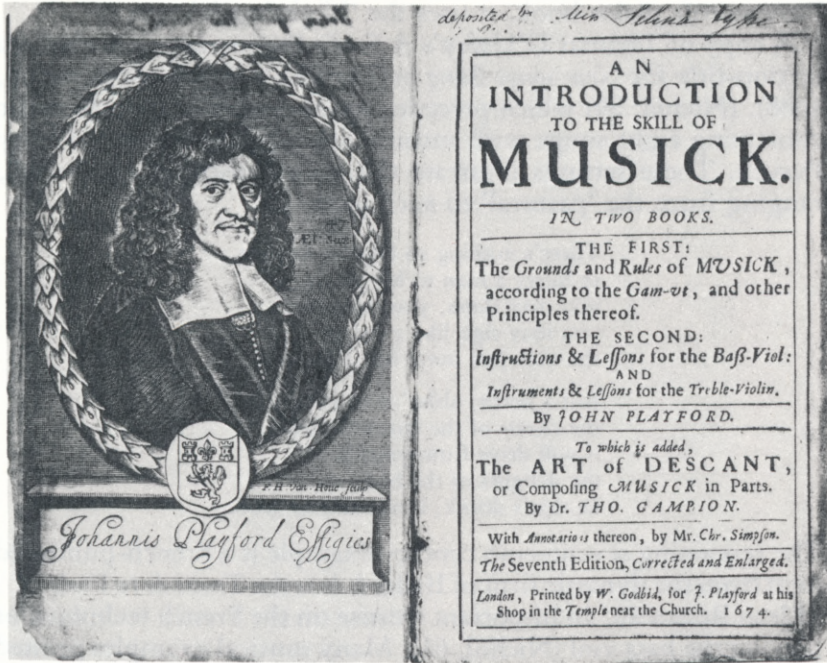
Four seventeenth century items are worthy of note. All include music printed from type, as was standard in this period despite the slowly increasing use of engraved plates. Thomas Ravenscroft's *The Whole Booke of Psalmes* . . . (London, 1633), (Nichol, 60) includes settings by Tallis, Dowland, Morley, Farnaby, Tomkins, and sixteen others. The Psalm book had become, in the preceding century, 'an integral part of Protestant domestic and congregational worship'<sup>7</sup> and patents for its printing were lucrative and eagerly sought after. The psalm books were typically produced in modest format, as required by their essentially functional nature, and this Ravenscroft example is no exception: it is a small octavo, printed in a small lozenge-shaped type face (Krummel has designated this as 'Nightingale' type<sup>8</sup>) which was in common use for most of the seventeenth century. All four parts for each setting are printed on one opening, cantus and tenor on the left and medius and bassus on the right, to facilitate singing from one copy. The imprint reads



The title-page and a typical page from Turnbull's earliest example of English music printing, the *Manuale ad Usum per Celebris Ecclesie Sarisburiensis* (London, 1554).



‘Printed by Thomas Harper for the Company of Stationers’. Harper’s importance for music printing lies in his association with John Playford from 1650 to 1655, although his career began as early as 1614.<sup>9</sup> By 1633 the Company of Stationers had gained control of the psalm book patent, once so lucrative that it had been the cause of several lengthy legal actions.<sup>10</sup>



The title-page opening of Playford’s *Introduction to the Skill of Musick* (London, 1674).

A seventh edition of *An Introduction to the Skill of Musick* (London, 1674), (Nichol, 57) represents the output from the firm of John Playford. Playford is viewed by present-day scholars as having ‘single-handedly re-established music printing and publishing in England.’<sup>11</sup> He was not a printer or engraver, but rather a musician and successful businessman who was able to take advantage of the changing tastes and interests in the music of the period. A total of nineteen editions of his *An Introduction* were produced between 1654 and 1730. It quickly became a standard text of music theory and practice. Turnbull’s seventh edition covers singing, performance on the violin and bass viol, and composition in addition to the theoretical background necessary to the musician. It contains many musical examples printed from a lozenge-shaped type. The printer was W. Godbid, who produced most of Playford’s publications

after Thomas Harper's death in 1656, and who was indeed responsible for the bulk of Playford's printing. Turnbull also holds a seventh edition of John Playford's *The Whole Book of Psalms . . . Composed in three Parts . . .* published by Henry Playford, John Playford's son and business successor, in 1701 (Nichol, 58). These settings were another of the successful Playford publications, reaching a total of eighteen editions before 1730. Like the Ravenscroft psalm book, it uses the 'Nightingale' type.

A copy of Thomas D'Urfey's *A Fool's Preferment . . .* includes a section-title for *New songs Sung in The Fool's Preferment* (London, 1688), (Nichol, 59) which precedes sixteen pages of typeset music containing eight songs with musical settings attributed to Henry Purcell. These settings illustrate the varied texts set by Purcell, ranging from the 'pastoral' to such gems as:

There's nothing so fatal as woman,  
to hurry a man to his grave;  
you may think, you may plot,  
you may sigh like a sot,  
she uses you more like a slave:

But a bottle, altho' it be common,  
the cheats of the fair will undo,  
it will drive from your head,  
the delights of the bed,  
he that's drunk, is not able to woo.

The remaining seventeenth century example is a French-published item from the dynastic firm of Ballard. It is the *Traité de la Viole . . .* of Jean Rousseau, an important treatise on the French technique of playing the bass viol (Nichol, 61). Many musical examples printed from type are included in it. The imprint reads: 'A Paris, par Christophe Ballard, seul imprimeur du Roy pour la musique. MDCLXXXVII. Avec privilège de sa majesté.' The firm of Ballard almost completely monopolised French music printing from 1552 until 1766, as it held a Royal privilege during this period. The firm was still family-owned in the 1920s, although it no longer published music.<sup>12</sup>

Any discussion of eighteenth century British Music publishing must take account of the business of John Walsh and his successors, which has been called by William C. Smith, whose monumental bibliographies of the firm are indispensable to the student of music printing, 'one of the greatest in music-publishing history.'<sup>13</sup> Walsh, like Playford, was in the right place at the right time. Music was rapidly becoming the concern of the general populace; the popular press, with its facilities for advertisement, was waxing strong; engraving techniques were becoming more widely used for music printing; and the almost overwhelming popularity of Handel's

*Clement Smith*



The Collins passe-partout title frame, with an engraved supplementary centre plate for Handel's Songs in L' Allegro ed Il Penseroso (London, 1740).

music gave great financial benefits and publicity to his principal publisher. John Walsh issued his first work in 1695, and after his death in 1736 his son, also John Walsh, continued the business until 1766. The firm then continued in various hands: William Randall with John Abell, Randall alone, E. Randall, H. Wright, and on. Some of Walsh's plates were still in active use, with modifications, early in this century. The output of the firm from 1695 to 1766 (the death of John Walsh the younger) totalled over 2,200 items,<sup>14</sup> and this figure excludes the considerable number of Handel works issued by the firm.<sup>15</sup> Walsh was not without rivals, and the Turnbull Library's holdings of some of these imprints will be considered below.

Non-Handel works published by Walsh and held by Turnbull include two separate editions of Arcangelo Corelli's *XII Sonatas of three Parts . . .*, one being the ca.1730 edition (Nichol, 9–12) and the other being what is probably the edition printed from re-engraved plates, ca.1740 (Nichol, 13–16). For this later edition Turnbull holds all parts except the “Organo”, which is held by Victoria University of Wellington. *XII Sonata's or Solo's for a Violin a Bass Violin or Harpsicord . . .* by the same composer is the edition of ca.1711 (Nichol, 18). The titlepage states: ‘This edition has ye advantage of haveing ye graces to all ye Adagio's and other places where the author thought proper by Arcangelo Corelli’, and so is of particular interest to performers of this music who are interested in authentic performance style.

More Walsh-published Handel items are held than are works by other composers issued by this firm. The earliest of these can be dated at 1740, and the latest which falls within the scope of this survey is dated ca.1800. The 1740 example is *Songs in l'Allegro ed Il Penseroso . . .* (Nichol, 45), distinctive for its use of a passe-partout frame by I. Collins on the titlepage. Walsh first used this frame in 1698, although it had been used in an earlier work of ca.1690, and was to use it for twenty-one other publications up to 1720.<sup>16</sup> *Alexander's Feast* is held in an issue of ca.1750 (Nichol, 31) and a re-issue from the same plates, probably of 1769 (Nichol, 32). Comparison of the two titlepages shows that the plates used are identical except that the two lines below the rule near the bottom, formerly reading ‘Printed for I. Walsh . . .’, have been re-engraved to read ‘Printed for William Randall successor to the late Mr Walsh . . .’. These two examples, incidentally, illustrate well the superiority of engraving over type for accurate vertical alignment necessary to print music in score.

Two issues of *Messiah* are held (Nichol, 38–39), probably engraved from basically the same plates, dated ca.1769 (‘Printed by Messrs Randall & Abell’) and ca.1800 (‘Printed & sold by H. Wright’). A ca.1785 issue of *Judas Macchabaeus* (Nichol, 37) is of interest because the same plates were used as late as 1850 by the publisher J. Alfred Novello.<sup>17</sup> *XXIV Overtures Fitted to the Harpsicord or Spinet . . .* (Nichol, 48) gives examples of the many arrangements for domestic use of popular pieces by Handel. This edition is probably that of 1730, and is made up of prints from the plates of four earlier collections to which has been added a collective titlepage.

Eighteenth century publishers apart from Walsh and his successors are well represented in the Turnbull Library's holdings. Twelve items issued by John Watts have been identified. Watts published a large number of ballad operas and plays, including

XVIII  
 OVERTURE  
 in the  
 Water Musick

(64)

*Allegro*

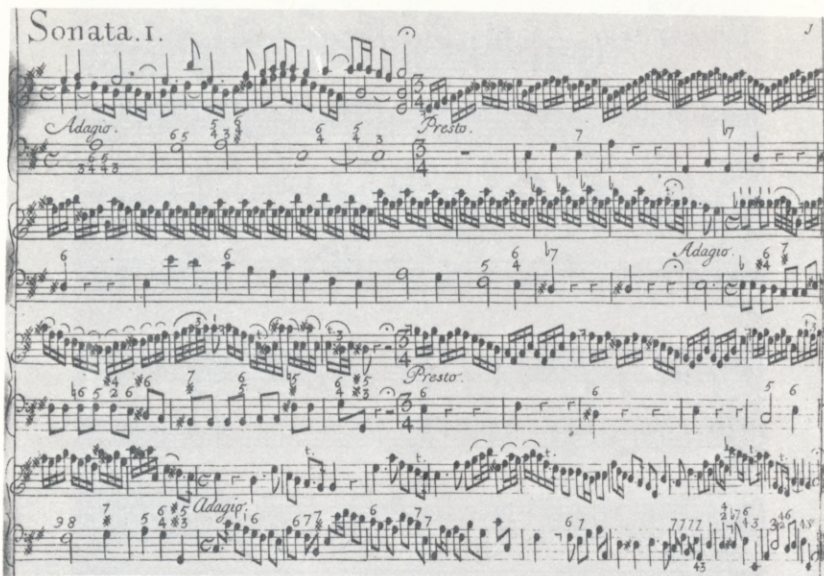
*Hault*

23

Volta

A page from the Walsh-issued Overtures fitted to the Harpsicord or Spinnett (1730?).

those of John Gay. Gay's *Achilles* and *The Beggar's Opera* (Nichol, 25–26) are held, as is *Polly* (Nichol, 27), although this 1719 item is not attributed in the work to Watts's press. *The Beggar's Opera* is the third edition of 1729, which contains 'The ouverture in score, the songs, and the basses (the ouverture and the basses compos'd by Dr. Pepusch) curiously engrav'd on copper plates' in forty-six pages of music at the end of the text. This music is very neatly and regularly engraved and gives a different effect from the Walsh 'house style' of about that period. Other works published by Watts include Theophilus Cibber's *Love in a Riddle*, 1729 (Nichol, 7), which contains music on pages 75–96, and Charles Johnson's *The Village Opera* (Nichol, 50) where the music is interspersed throughout the text.



The first page of Geminiani's *Sonate a violino, violone e cembalo* (1716) showing Thomas Cross's engraving. Compare with the engraving of the *Overtures* issued by Walsh.

Francesco Geminiani's *Sonate a Violino, Violone, e Cembalo* (Nichol, 29) gives no imprint date but has a dedication dated 1716. The imprint reads 'Printed for and sold by Richard Meares' and the lower right of the titlepage is signed 'Tho: Cross sculpsit'. Richard Meares and his son, also Richard, were active from ca.1669 till the 1720s, and were among the principal rivals to the firms of Playford and Walsh. Thomas Cross, son of a Thomas Cross who engraved portraits, frontispieces, and possibly some music for works issued by John Playford, was the chief music engraver in England, being active from ca.1683 to 1733, and working mainly for other publishers but also issuing some music on his own account.<sup>18</sup> His work is characterised by usually being totally engraved rather than punched (as was the case with the later Walsh editions) and typically gives an impression of regularity and precision. The Geminiani publication is no exception to this. Another holding 'Ingrav'd by T. Cross' is the Basso part of Obadiah Shuttleworth's *Two Concerto's*, 1726 (Nichol, 62), an arrangement of two of Corelli's sonatas. M. C. Festing's *Eight Concerto's in Seven Parts*, 1739 (Nichol, 21) is unusual in that it is a late manifestation of a royal privilege for printing music, a feature more commonly associated with the preceding two centuries: the verso of the titlepage gives the text of a privilege issued by George II which grants 'sole printing and publishing' rights to Festing for his own works for fourteen years.



*The Vocal Magazine Containing a Selection of the Most Esteemed English, Scots, and Irish Songs . . .* (Nichol, 63) provides a useful point to end this survey. Turnbull holds volumes 1 (1797) and 3 (1799) of this Edinburgh-published work, a collection of songs intended for amateur use. The 'Advertisement' illustrates the extent to which engraving had come to dominate music printing, and shows the direction which new developments in this field were to take:

The purchase of engraved music and the choice and selection of proper pieces are obstacles in the way of many performers . . . the engravers of music are generally illiterate . . . the invention [!] of printing the music with moveable types enables the editors to afford it at a price infinitely below that of engraved music.

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- 14 See 13 and also William C. Smith and Charles Humphries, *A Bibliography of the Musical Works Published by the Firm of John Walsh During the Years 1721-1766* (London, 1968).
- 15 These are listed in William C. Smith, *Handel: a Descriptive Catalogue of the Early Editions*, 2nd ed., with supplement (Oxford, 1970).
- 16 Smith, *A Bibliography*, entry 15 and plates 3-4.
- 17 Smith, *Handel*, p.114, no. 6.
- 18 Humphries and Smith, p.122.

## Notes and Comments

### *New Zealand's bibliographic history charted*

Volume 1 of the *New Zealand National Bibliography to the year 1960*, containing the sequence to the year 1889, was recently published and a small function hosted by the Government Printer and the National Librarian to mark the event was held at the Alexander Turnbull Library at lunchtime on 1 July. The guest speaker was the Prime Minister, the Right. Hon. R. D. Muldoon, who praised the work of the principal compiler and editor, Dr A. G. Bagnall, OBE, former chief librarian of the Alexander Turnbull Library. Other speakers were Mr L. A. Cameron, Chairman of the Trustees of the National Library, Mr P. D. Hasselberg, Government Printer, Miss Mary Ronnie, National Librarian, and Dr Bagnall.

This work, published by the Government Printer, is in two parts with a total of 1292 pages, the culmination of many years of work by the editor with the assistance, more recently, of Penny Griffith and Sheila Williams. The 6229 entries cover all works published in New Zealand as well as those published overseas dealing in whole or in part with New Zealand, or written by New Zealanders, and includes proclamations, notices, broadsides and the first editions of the Pacific voyages of discovery. Title pages are transcribed in full and lined off in descriptive bibliographic form; collations are given in detail and most significant entries have been annotated to mark points of historical, textual or bibliographic interest. The comprehensive index gives a subject approach for most items as well as significant titles, names of editors and other types of associated responsibility. In addition there is a chronological index.

### *Fulbright award approved for 1981*

The board of the New Zealand-United States Educational Foundation has approved the award of a further Fulbright-Hays research fellowship for comparative history studies by an American scholar at the Turnbull in 1981. The fellowship approved for 1980 has not been filled because of the lack of a suitable applicant.

### *Turnbull Research Fund*

A further grant of \$10,000 for 1980/81 has been made by the Minister of Internal Affairs, Hon D. A. Highet, from lottery profits to the Alexander Turnbull Library Research Endowment Fund. Grants from the Minister and from a range of charitable trusts in New Zealand have been used to support the initial activities of the Research Fund, but from 1980 additional

income will be derived from the extra series of prints published by the Research Endowment Fund in association with other bodies. The first series, the Cooper Prints, was published in April 1980 in association with the New Zealand Wool Board.

#### *Charitable status of Endowment Trust*

Any uncertainty about the charitable status of gifts or bequests to the Alexander Turnbull Library Endowment Trust has been removed by a letter from the Department of Inland Revenue dated 17 December 1979. The Department has advised that the Endowment Trust has been officially approved as a charity for the purposes of the Estate and Gift Duties Act 1968 (exemptions under Sections 39A and 73 from estate and gift duties), the Stamp and Cheque Duties Act 1971 (exempt under Section 18 from conveyance duty), and the Income Tax Act 1976 (exemption under Section 61(25) and (27) from income tax).

The Endowment Trust is incorporated under the Charitable Trusts Act but the Department has advised that this does not mean that it automatically qualifies for the revenue concessions available to a charity. The Endowment Trust is now deemed to be charitable at law by the Department.

In addition the Endowment Trust qualifies for the purposes of Sections 56A (rebate of 50c in the dollar for donations by individuals, with a maximum rebate of \$175 in respect of all qualifying deductions and private school fees) and 147 (deductions by public companies) of the Income Tax Act 1976.

#### *New Zealand Historical Association*

At a meeting of historians at the University of Canterbury in August 1979 a decision was made to form a New Zealand Historical Association on a national basis to serve the interests of history in New Zealand. The objects of the new association are to foster and promote historical studies, teaching and research, by means of: 1, a regular newsletter, fostering contact between persons and organisations interested in history; 2, regular national and regional conferences; 3, financial or other assistance to the publication of historical research in New Zealand; 4, expression of opinion on matters of public policy which concern historical studies, teaching or research.

An interim committee has been appointed to draft a constitution, establish contacts with interested groups, and to work towards a national conference in Wellington early in 1981 at which the constitution will be ratified and officers and a council elected. The interim president is W. J. Gardner and the secretary Dr G. W. Rice of the History Department, University of Canterbury, from whom details of subscription rates, etc, may be obtained.

### *Law Society Collection*

The Wellington District Law Society has agreed to deposit its small collection of books printed before 1801 (some 100 volumes) in the Alexander Turnbull Library on long term loan. The formal deed specifies that the books are to remain the property of the Law Society but that they are to be housed and conserved as if they were the property of the Library. The use of the collection is to be in accordance with the Turnbull's *Rules for Use of the Library and Reading Room*. The collection will be designated as "The Wellington District Law Society's Collection" and each volume marked by an appropriate bookplate.

Most of the volumes are law reports published in the seventeenth and eighteenth centuries. Interesting sixteenth century titles include Ranulphus de Glanville's *Tractatus de legibus et consuetudinibus regni Angliae* (1555?), Sir Robert Brooke's *La graunde abridgement . . .* (1573) and Sir William Stanford's *Les plees del coron . . .* (1567) and *An exposition of the kinges prerogative . . .* (1568).

The Turnbull has, for several years, been engaged in strengthening its national research collection of books printed before 1801 through purchases, bequests, and the encouragement of the long term deposit of significant collections in private and institutional hands. The Law Society's collection will add much needed strength to the Library's holdings of early legal works.

### *Exhibition of entertainment ephemera*

Reviving pleasant memories, entertaining, informing and attracting considerable interest from both older and younger generations, the Library's first ever ephemera exhibition 'Entertainment Ephemera: Posters and Programmes from New Zealand's Past', was held from 3 March to 19 July 1980.

Items in the colourful display, which spanned over a century (ca. 1825 to 1929), ranged from early English sideshow posters proclaiming the presence of 'Wild Indian Cannibals from New Zealand', through programmes of sparkling operatic seasons, brilliant regal balls, the excitement of the circus, pleasant picnic days, military displays, to the last years of the silent movies. Enhanced by items of evening wear kindly lent by the National Museum, the posters and programmes were accompanied by photographs and descriptive captions that brought to life local and visiting personalities including the great entrepreneurs who greatly influenced the New Zealand entertainment scene. Gems of humour found in old newspaper and magazine reviews added light-hearted atmosphere.

A primary aim of the exhibition was to arouse public awareness of the Library's collection and the value of ephemera as a source of information and illustration. Organised by Allison Buchan, assisted by Jill Palmer and vacation workers Helen Wyn and Hamish Graham, the display was made possible by many much-appreciated past donations, and it is hoped that the exhibition will have favourably influenced both potential users and potential donors.

### *Trust fund for fine printing and binding*

The New Zealand Ex Libris and Booklovers' Society has decided to dissolve itself and to donate the funds of the Society to the Alexander Turnbull Library Endowment Trust to create a special trust fund to be used for the development of the Library's collection of fine printing, and for the advancement of fine printing and binding in New Zealand by way of exhibitions, prizes, awards, lectures, etc. The fund is to be designated the 'New Zealand Ex Libris and Booklovers' Society Fine Printing and Binding Fund' and the agreement provides for both the capital and income to be expended at the discretion of the Board of the Endowment Trust.

### *Beere negatives acquired*

In August 1979 the Library purchased a collection of 793 glass negatives by the photographer Daniel Manders Beere, one of three brothers born at Ballynacargy, West Meath, Ireland, all of whom came to New Zealand during the 1860s.

Daniel arrived in New Zealand in 1863 after spending some time in Canada as an engineering cadet to his uncle, a bridge engineer. From 1864 until 1867 he served as a surveyor to the Provincial Government, working in the Auckland, Waikato and Thames districts. During the 1870s he surveyed the routes of the Manawatu-Wanganui and Pakipaki-Waipukurau stretches of railway before returning to the Waikato in 1876 to carry on railway construction work. In 1886 he left New Zealand and travelled extensively before settling in Melbourne, where he died in 1909. His negatives remained with his descendants in New Zealand, by whom they have always been maintained in excellent condition, and as a result they exhibit almost none of the deterioration so commonly seen in glass negatives.

The collection can be divided into three categories. The earliest plates, dating from the 1860s and 1870s, are 88 7¼" × 4½" collodion negatives depicting scenes in Auckland, the Kaipara district, Thames and the military camps on the Waikato during the New Zealand wars. The 7¼" × 4½" format is not common in New Zealand but is known in North America and it may be assumed that these negatives were made on a camera brought from Canada. The equipment used by Beere for these early images was obviously of the highest quality, for it enabled him to use exposures short enough to capture moving objects lost by most of his contemporaries, while at the same time using apertures small enough to ensure a good depth of field. The resulting richness of detail extending from foreground to background gives these photographs a vitality lacking in most of their contemporaries. A study of these negatives with a magnifier brings out a wealth of detail invisible to the unaided eye.

From a slightly later period are 141 dry-plate negatives, 6½" × 4½" in size. These date from the period when Beere was engaged in surveying railways in Hawkes Bay and the Manawatu and cover much of the

Auckland Province. Of particular note are four negatives showing the turning of the first sod on the Main Trunk Railway near Te Awamutu on 15 April 1885.

The most recent negatives in the collection are 564 3½" × 4½" plates dating from the 1890s. These are mostly of Auckland and the East Coast of the North Island and include several photographs of the Maori Parliament at Pakirikiri in 1894.

Although Beere's negatives have only recently come to light, his prints are well known from their frequent occurrence in nineteenth century photograph albums. They are commonly found in albums compiled by British Army officers in the 1860s, often in association with prints by the Rev. John Kinder. Although Beere was not a commercial photographer, the number of his prints to be found in libraries and museums indicates that he must have printed many copies of his photographs for members of the public, but the financial basis of his photographic activity and the channels through which it became available to the public are not yet known. Certainly he had many contacts with the military through his service as a surveyor in the Waikato and through his brother, Captain Gerald Butler Beere of the Waikato Militia, and his work was evidently popular with British officers.

Although Beere's prints are already to be found in the Library, much of the fascinating detail can only be appreciated by a careful examination of the negatives and the production of enlargements. The acquisition of these plates is of considerable significance to the Library's photograph collection and should be a source of much interest to historians in the future.

#### *Latest Turnbull prints*

Ten serving officers of the forces in New Zealand from the 1840s to the 1860s, were to become Generals: and they were all artists, to a greater or lesser degree. Carey, Collinson, Gold, Hamley, McCleverty, Page, Robley, Warre, Williams and Wynyard were the soldier-artists and one stands far above the others in his accomplished technique and the general high quality of his work. Lieutenant General Edward Arthur Williams, C.B. (1824-98), Colonel Commandant of the Royal Artillery, of a military family and widely travelled, spent 46 years in the Army and was in New Zealand between 1864 and 1866, commanding the Royal Artillery in the Waikato, Tauranga and Wanganui campaigns, in action at Rangiawhia, Hairini, Gate Pa and Nukumaru. Although relatively little of his work as a military artist survives in this country, what there is, is of such quality that one may say that General Williams was perhaps the best artist here until the arrival of Nairn and van der Velden nearly 30 years later.

For many years the only known work by Williams comprised a very fine large sketchbook in the Hocken Library, two watercolours in the Auckland City Art Gallery and six in the Alexander Turnbull Library. In 1973 the Library was fortunate to acquire four more important watercolours at auction locally, and over the last decade another eight have

been purchased, largely overseas, bringing the Library's total to 18. In 1979 a grandson of the artist sold the Library seven small sketchbooks, two of which contain New Zealand views.

Most of the subjects in Williams's paintings and drawings held in New Zealand relate to the campaigns in which he took part, particularly the Taranaki Wars. The second issue of Turnbull Library Prints for 1980, *Views of the Wanganui Campaign, 1865*, consists of three colour prints with a fourth on the folder, and four drawings in black and white on the text-sheet. The three prints are not only attractive in themselves as paintings, but also provide an invaluable historical record, depicted in detail with sensitivity and skill. The first shows intense activity at the crossing of the Tangahoe River by a large force of soldiers and their ascent of the steep bluff. The second has, in the distance, an outlying picket near Patea; this painting, too, well illustrates the rugged nature of the country traversed by the troops. The third print depicts bullock-drays with supplies crossing a river below Mount Egmont, while the illustration on the folder shows a picket taking their ease at Nukumarū shortly after a strong attack by the enemy.

As usual, the edition is of 2500 numbered sets. The Williams Prints sell at \$4 each or \$12 for the set of 3 in an illustrated folder with 10 per cent discount for members of the Friends of the Turnbull Library. Orders should be addressed to the Library, Box 12-349, Wellington North.

#### *Notes on Contributors*

JEANINE GRAHAM teaches history at Waikato University. A revised version of her Ph.D. thesis on Sir Frederick Weld has been accepted for publication by Auckland University Press. She has also contributed a chapter on colonial society to the forthcoming *History of New Zealand* to be published by Oxford University Press.

D. R. HARVEY, BMUS(HONS), DIP NZLS, lectured at Library School and is currently overseas. He is a keen student of music printing, and is shortly to undertake study towards a doctorate in musicology.

J. M. THOMSON is founder/editor of *Early Music* published by Oxford University Press, London, since 1973. He is writing a history of music and composers in New Zealand from the colonial period to the present day.

# Alexander Turnbull Library

*Report by the Chief Librarian for the year 1979/80*

The Alexander Turnbull Library is responsible for developing, maintaining and encouraging the most appropriate use of the National Library's research collections of materials relating to New Zealand, the Pacific, early printed books, John Milton and his times, English literature and the development of the art of printing. It is responsible for the long-term preservation of the national collection of library materials relating to New Zealand and for the bibliographical control of New Zealand publications.

## CONSERVING THE COLLECTIONS

The use of the collections of research materials relating to New Zealand, especially the books and pamphlets, newspapers and periodicals, paintings and drawings, photographs and manuscripts has outrun the ability of the Library to guarantee their long-term preservation. The delicate balance between discriminate use and preservation has been upset by the rise in broad public demand, which has continued despite a number of measures adopted in recent years. The Conservation Unit was established in 1970 and has developed gradually since then, but has not yet reached a capacity to meet the library's real needs. As public demand increases, restricted access to more items may be inevitable, to prevent irreparable damage.

During the year temporary restrictions were placed on the photographic copying of illustrations in printed books and periodicals relating to New Zealand in order to protect copies of last resort from excessive handling. Users have been directed to copies of these books and periodicals held in other libraries. Restrictions on other materials will be necessary in the near future to ensure their preservation for the use of future generations.

The work of the Conservation Laboratory has continued at a high level. A number of objects from the Legislative Department's display collections were conserved during the year. The Conservation Unit's national responsibilities in the field of paper conservation were acknowledged by the provision of training courses in the repair and maintenance of records on paper, and tuition for a binder from the Dunedin Public Library. The Conservation Officer took part in a two-day conservation course organised by the Centre for Continuing Education of Waikato University.

## THE USE OF THE COLLECTIONS

More scholars are using the collections for long-term research towards a publication. The general public is benefiting from the increasing availability, through books, periodicals, theses, posters, art reproductions, and radio and television broadcasts, of material from the collections.

The Library's policy of stimulating serious research by providing financial assistance to scholars has been implemented through a number of grants and awards during the year. Professor A. W. Crosby of the University of Texas received a Fulbright-Hays award for five months in the Library for a book on European ecological imperialism, and Professor David Branagan of the University of Sydney received a grant from the



Australia-New Zealand Foundation for editorial work on the journal of Samuel Stutchbury. The Edowment Trust made a grant to Mr Vincent O'Sullivan for editorial work on the letters of Katherine Mansfield and the Research Endowment Fund made grants to I. F. G. Milner for a biography of Frank Milner based on the Milner papers in the Library and to John Thomson for research in the Archive of New Zealand Music for his history of music in New Zealand. The Research Endowment Fund received grants from the Sir John Ilott Charitable Trust and the Todd Foundation and \$10,000 from the Minister of Internal Affairs from lottery profits.

During the year work began on the recording of all books printed before 1801 held in New Zealand for the Early Imprints Project, a cooperative venture to provide a detailed union catalogue of all such publications in Australia and New Zealand. The project will also provide the British Library with details of books for the Anglo-American Eighteenth Century Short Title Catalogue.

Two senior positions in charge of special collections, a Curator for the art collection and a Music Librarian for the Archive of New Zealand Music, were created during the year. This gives further recognition to the importance of the Library's special subject collections and the need for specialists to interpret them to users.

Four exhibitions were mounted in the Library, a major one to mark the bicentenary of the death of Captain James Cook which drew on the collections of several other institutions; a display of photographs by William J. Harding; 'Entertainment Ephemera: posters and programmes from New Zealand's past'; and 'Sir Frederick Weld, pioneer pastoralist, politician and painter'.

The first instalment of 250 entries of the *National Register of Archives and Manuscripts* was published by the National Library during the year. Regular monthly issues of the *New Zealand National Bibliography* appeared as well as the 1978 cumulation, and the *Index to New Zealand Periodicals* was made available in two four-monthly instalments and an annual cumulation. The Turnbull Library Endowment Trust published J. C. Beaglehole's *Death of Captain Cook* in a limited edition of 50 copies and a facsimile of 1000 copies. The Trust also issued two print series, the 1979 regular series of three paintings by Christopher Aubrey and an extra series of flower paintings by Emily Cumming Harris. The Friends of the Turnbull Library published two issues of the *Turnbull Library Record*.

#### BUILDING THE RESEARCH COLLECTIONS

The growth of the collections is being deliberately retarded in order that the staff may cope with the backlogs of unprocessed materials. The Library is therefore continuing to be very selective in its acceptance of donations. Nevertheless donations were 421 compared with 317 last year. If growth has to be restricted further because of shortages of staff the ability of the collections to meet the demands of future users will be endangered.

A notable donation during the year was that of 24 watercolours by Sir Frederick Weld, G.C.M.G., from his granddaughter Mrs Mary Scrope.

The art collections also benefited from the gift of 7 ink drawings and 2 watercolours by William Mein Smith. Substantial additions were made to the archive of New Zealand artists by gift and purchase, and portraits of several leading artistic and literary personalities, including Leo Ben-  
semann, Ngaio Marsh, J. C. Beaglehole, O. E. Middleton and Ruth Dallas were purchased. The collections of early printed books were augmented by gifts from Mr A. C. Brassington and the deposit of some 100 volumes by the Wellington Law Society. An important collection of diaries and letters by William Colenso was purchased, and several major collections of private papers and institutional records, including those of Dr R. M. Campbell, Sir Arthur Tyndall, the Women's Christian Temperance Union, the New Zealand Nurses' Association, and the New Zealand Freedom League were donated. A major collection of photographs from the 1860s to the 1890s taken by D. M. Beere was purchased and the Library received by donation the Unity Theatre's collection of programmes.

The fine printing collections were substantially augmented, with the aid of the Endowment Trust, by the purchase of several notable examples of contemporary English and American printing and an almost complete set of early Caxton Press imprints in mint condition. A special collection of New Zealand fine and hobby printing is being developed as part of the history of printing collection. A gift of money from the Ex Libris and Booklovers' Society is to be used to develop the fine printing collection and to encourage fine printing and binding in New Zealand.

The Library continues to receive for the national collection, under the compulsory deposit provisions of the Copyright Act administered by the General Assembly Library, a comprehensive range of materials published in New Zealand.

We are indebted to those who have contributed by donation to the growth of the collections and acknowledge their generosity. A full list of donors is published annually in the *Turnbull Library Record*. The Alexander Turnbull Library Endowment Trust has continued to make funds available for the purchase of highly priced books, manuscripts, maps and pictures, and for related activities.

#### NEW ZEALAND BIBLIOGRAPHIC UNIT

During the year, after some five years of discussion and planning, the New Zealand Bibliographic Unit was established with responsibility for the National Library's programmes of national bibliographical control of New Zealand publications. The main responsibilities of the Unit are the *New Zealand National Bibliography*, current and retrospective, formerly compiled in the catalogue section of the Turnbull Library, and the *Index to New Zealand Periodicals*, formerly compiled in General Services, National Library. The Unit, headed by Miss Sheila Williams, is currently under the control of the Turnbull but in due course will become part of the core services of the National Library and responsible to the Deputy National Librarian.

J. E. TRAUER

Publications, Lectures, etc by the Staff, 1979/80

BARTON, P. L. 'Atlas of the South Pacific' (review), *New Zealand Mapkeepers' Circle Newsletter* 7 (October 1979) 18-19.

——— 'A Guide to the Selection and Acquisition of New Zealand Maps', *Special Libraries Association. Geography and Map Division. Bulletin.* 116 (June 1979) 36-9.

——— 'Map librarianship; an Introduction, by Mary Larsgaard' (review), *New Zealand Libraries* 42:1 (June 1979) 32-33; *New Zealand Mapkeepers' Circle Newsletter* 6 (March 1979) 13-14.

——— 'The National Map Collection' (letter), *New Zealand Mapkeepers' Circle Newsletter* 7 (October 1979) 17.

——— 'New Zealand Maps: Selection and Acquisition', *Bulletin of the Society of University Cartographers* 13:1 (1979) 80-1.

——— 'New Zealand Metric Topographical Maps; 1:50 000 & 1:250 000', *New Zealand Cartographic Journal* 8:1 (June 1978) 25-7.

——— 'Tooley's; a Selection of 500 Maps & Atlases, compiled by R. V. Tooley and J. J. S. Gross' (review) *New Zealand Libraries* 42: 3 & 4 (December 1979) 92-3.

——— The concept of a national map collection: is it possible? is it desirable; paper presented to the 5th New Zealand Mapkeepers' Circle Seminar, University of Auckland, 31 January 1980.

——— A National Union Catalogue of Maps (New Zealand): NUCM(NZ); paper presented to the 5th New Zealand Mapkeepers' Circle Seminar, University of Auckland, 1 February 1980.

BROOKS, C. M. Problems of serials cataloguing under AACR 2 (with Thiam Chin); paper presented to N.Z.L.A. Workshop on AACR2, Wellington, 18 September 1979.

DELL, S. E. 'Rangiatea'. In *Historic Buildings of New Zealand: North Island*, Auckland, Cassell, 1979, 254-9.

GRIFFITH, P. A. 'Alexander Turnbull's Bookplates', *Turnbull Library Record* 12:2 (October 1979) 105-11.

HOARE, M. E. 'The Legacy of J. R. Forster to European Science and Letters before Cook's Second Voyage'. In *Captain James Cook: Image and Impact* (ed. Walter Veit) Vol. II, *The Pacific Syndrome: Conditions and Consequences*, Melbourne, The Hawthorn Press, 1979, 64-75.

——— 'Two Centuries' Perceptions of James Cook: George Forster to Beaglehole'. In *Captain James Cook and His Times* (ed. Robin Fisher and Hugh Johnston), Vancouver, Douglas and McIntyre and London, Croom Helm, 211-28, 261-4.

——— (ed.) *Enlightenment and New Zealand; Essays Commemorating the visit of Johann Reinhold Forster and George Forster to Queen Charlotte and Dusky Sounds*, Wellington, National Art Gallery, 1979, 32p.

——— *Boys, Urchins, Men; A History of the Boys' Brigade in Australia and Papua-New Guinea 1882-1976*, Sydney, A. H. and A. W. Reed, 1980, 287p.

——— 'The National Register of Archives and Manuscripts (1979-?): An Editorial Retrospect', *Archifacts* 11 (September 1979), 227-30.

- 'The New National Register of Archives and Manuscripts in New Zealand', *National Library Bulletin* 4 (June 1979) 6p.
- '“Our Comrades Beyond the Seas”: Colonial Youth Movements 1880–1920' *Turnbull Library Record* 12:2 (October 1979) 73–94.
- *A Sense of History; A Commemorative Publication for John Cawte Beaglehole OM about James Cook's Landing Sites in New Zealand*, by Frances Porter (review), *New Zealand Listener* 96:2056 (2 June 1979) 68–9.
- 'Forster and Son' *New Zealand Listener* 93: 2070 (8 September 1979) 28.
- 'Making History': (guest editorial) *Otaki Historical Society Journal* 2 (1979), 2.
- Captain James Cook: new findings of the bicentenary years; lecture given to Otaki Historical Society, 2 July 1979.
- Obtaining Manuscript Materials; and Contributing to the National Register of Archives and Manuscripts; lectures to the ARANZ Training Course for Curators of Archives & Manuscripts Collections, Wellington, 19–23 November, 1979.
- MILLEN, J. E. 'Brave, Brash, Bold and Beautiful—Reel Women', *Broadsheet* 68 (April 1979) 16–17, 39.
- 'Debbie' (short story). In *The Serpent and the Cabbage Tree*, Wellington, Serpent Publications, 1979, 12–15.
- 'Sunday Dinner' (short story). *Penkraft* 1:6 (December 1979) 16–18.
- PARKINSON, P. G. *Halymenia, Being a Critical Account of the Confined Nomenclature of Halymenia C. A. Agardh 1817, (Halymeniaceae, Cryptonemiales, Rhodophyta) with Reflections on the International Code of Botanical Nomenclature and Corrections to Certain Recent Work in which it has been Disregarded*, Auckland, The Pettifogging Press, 1980 (Phycologiae Historiae Analecta Autodidactica, Fasciculus Primus), 20p.
- STARKE, J. I. 'Mr Weld's Boots or Doing Business', *Turnbull Library Record* 12:2 (October 1979) 113–4.
- Basic finding aids; lecture to ARANZ Training Course for Curators of Archives and Manuscripts, Wellington, 21 November 1979.
- Octavius Hadfield; lecture to Otaki Historical Society, 3 March 1980.
- The resources of the Turnbull Library; lecture to WEA course, Archives and Tracing your Ancestors, Wellington, 3 April 1979.
- Writing a biography; lecture to New Zealand Women Writers' Society, Wellington, 10 March 1979.
- SULLIVAN, J. 'The Henry Wright Collection of Photographic Negatives', *Turnbull Library Record* 12:1 (May 1979) 37–44.
- Photographic resources and conservation; lecture (with M. Fitzgerald) to the ARANZ Training Course for Curators of Archives and Manuscripts Collections, Wellington, 22 November 1979.
- Photographs and the librarian: paper delivered at N.Z.L.A. Conference, Dunedin, February 1979.

WILLIAMS, K. S. Treatment of non-book materials in AACR2; paper presented to N.Z.L.A. Workshop on AACR2, Wellington, 18 September 1979.

WYLIE , E. D. 'Big House', In *Opportunities for Change, Volume II: Individual Initiative in the Community*, Auckland, Community Forum, 1979, 11-15.

#### *Obituary*

The deaths of two former presidents and long-serving committee members of the Friends of the Turnbull Library, Canon Nigel Williams and Dr Denis Glover, are regretfully announced. Tributes will be printed in the next issue of the *Record*.

# Notes on Manuscript Accessions

A SELECTIVE LIST OF ACQUISITIONS,  
JULY TO DECEMBER 1979

Acquisitions of manuscripts are listed selectively in the *Turnbull Library Record* to alert scholars to newly acquired material judged to be of research value. For items marked 'Access subject to sorting' or 'restricted access' the Library would welcome notification that access will be sought, preferably with an indication of a likely date. This will help the staff in establishing priorities for sorting collections. The following list updates the Notes in the *Record* for May 1980. Material produced by the Pacific Manuscripts Bureau and the Australian Joint Copying Project is not listed except for items copied under the latter's Miscellaneous series.

The papers of Hon. Michael Moohan and Sir Julius Vogel, transferred from the General Assembly Library, have now been sorted and are available to researchers.

AIREY, ELISABETH. *Renwick: The story of a pioneer family, 1979*. 93 l. DONATION. Draft of a book of same title published 1979 covers period 1842–1937, from arrival of Dr T. Renwick in Nelson aboard *Thomas Harrison* to death of his second wife. Includes family tree and bibliography. Photocopy of typescript.

ALINGTON, MARGARET HILDA. *Papers, 1967–1978*. 26cm. DONATION. Research notes, 1967–1978, papers and maps gathered while researching *Unquiet earth*, a history of the Bolton Street Cemetery published 1978.

ANDERSEN, JOHANNES CARL, 1873–1962. *Additional Papers, n.d.* 185p. PURCHASE. Notes, photographs and maps on the place names of the early Auckland isthmus. Contains details of 19th century history and Maori mythology.

ANDREWS, COLIN JOHN. *The Paekakariki water supply, 1922. 1922–1939*. 12 l. DONATION. Notes on the Paekakariki water supply and a proposed coastal highway as an alternative to the Paekakariki hill road.

AUCKLAND PEACE ASSOCIATION. *Minutes, 1899–1906*. 1v. DONATION: Mr A. Barrington, Riverside Community. Minutes of committee meetings of the Auckland Peace Association, 1899–1906, and of the New Zealand Freedom League, 1913–1919, with papers and annual report.

BARRER, NINA AGATHA ROSAMOND (GREENSILL), 1879–1965. *Additional papers, 1904–1953*. 3cm. DONATION. Newspaper clippings relating to Greensill family and correspondence.

BETHUNE, KENNETH, 1825–1855. *Papers, 1852–1862*. 4 items. PURCHASE. Marriage contract between Bethune and Martha Harriett Goldie, their will and schedule of deeds delivered to trustees for Mrs M. H. Bethune and George Hunter.

BOLLAND FAMILY. *Papers, 1836–1959*. 27 items. DONATION: New Plymouth Public Library. Includes letters from Bishop Selwyn and John Morgan.

CALLANAN, JACK, b. 1889. *Additional Papers, 1933–1961*. 5 items. DONATION. Newspaper cuttings and notes connected with the New Zealand Labour Party and Workers' Accident Reports.

CRABB, HELEN, 1891–1972. *Additional papers, 1952–1969*. 9 items. DONATION: David Farquhar.  
Letters from Helen Crabb (Barc) in Australia, 1968, to David and Raydia Farquhar on personal matters and purchase of painting by Barc.

CROSSWELL FAMILY. *Records, 1863–1968*. 6 items. DONATION: Mr M. G. Choat, Lower Hutt.  
Mrs M. A. Ensor's reminiscences of childhood farming in Gisborne district, 1890's, and carving out bush farm in Waiweka Gorge, Bay of Plenty, 1905–1909, Crosswell genealogical material, including Trooper C. Crosswell's part in the Opepe Massacre, 6 June 1869. Manuscript by A. L. Stott on the establishment of the Waipu settlement.

CURRIE, JAMES, fl. 1955. *Papers, 1911–1955*. 16 items. PURCHASE.  
Botanical sketches and notes from published works compiled by James Currie relating to specimens to be found in Stewart Island, Nelson, Marlborough and North Auckland.

CURTIS, ELIZABETH JANE. *Letters, 1861–1863*. 3 items. DONATION: Mr E. L. Taylor, Feilding.  
Letters from Collingwood, Nelson, to her sister, Mrs Younker describing life in New Zealand.

DE CAUX, LEN, b. 1899. *Letters, 1979*. 2 items. DONATION: Mr B. Turner, Australia.  
Letters from Len De Caux, labour radical, containing autobiographical information, and information on the activities of International Workers of the World.

DOMETT, ALFRED, 1811–1887. *Letter, 26 November 1872*. 14l. DONATION: Mrs S. M. Brockett, Kaikoura.  
Written from London to A. S. Atkinson, Nelson, and primarily concerned with reception of his *Ranolf and Amohia*; details of meetings with Robert Browning, Tennyson and Michael Hutton, editor of *Spectator*. Typed transcript.

DOWNSTAGE THEATRE COMPANY. *Additional records, 1964–1978*. 1.4m. DONATION.  
Correspondence, publicity material, production and touring files, notes on auditions, staff applications and appointments, royalties, booking records, material re opening of the Hannah Playhouse, prompt books, minute books and reports.

EMBREY, P. G. *List, 1975*. 2 l. DONATION.  
List of letters and other papers of John Hawkins (1761–1841) held in the Department of Mineralogy, British Museum (Natural History).

EMIGRANT AND COLONISTS' AID CORPORATION LIMITED. *Power of Attorney, 14 September 1874*. 8p. PURCHASE.  
Document empowering Colonel W. H. A. Feilding to purchase land in Australia and New Zealand suitable for the settlement of colonists. His visit resulted in the purchase of the Manchester Block, Rangitikei.

ENTRICAN, ALEXANDER ROBERT, 1898–1951. *Additional literary papers, 1925–1935*. 1v. DONATION: N.Z. Forest Service.

The Murupara Story, incomplete article, covering the beginnings of the pulp and paper industry in New Zealand. Photocopy.

FILDES, HORACE MANNERS EDWARD, 1875–1937. *Papers, ca. 1949*. 9 l. PURCHASE. Newspaper articles by Fildes: The Maori wars; Major General Robley; Soldier and artist, with Fildes's rafter patterns and heitiki. Watercolour after Robley and letter to Robley from Robley D. Evans, USS *Iowa*, 6 August 1898.

FILMER, ARTHUR, 1856–1920. *Diary, 1876*. 34l. DONATION: Dr Phillip G. Weaver, California.

Describes Arthur Filmer and his wife's journey from Napier in the *Australia* via Fiji and Honolulu to San Francisco from 3–28 June 1876, across U.S.A. by rail, and thence to Liverpool in the *Idaho*.

FINNERTY, ANGELA M. *Literary Papers, 1979*. 1v. DONATION.

Biography of William Frederick Howlett, ca. 1850–1935. Schoolteacher, botanist and Alpine Club pioneer in the Ruahine Ranges. Typescript.

FOWLER, LEO, b. 1902. *Papers, 1853–1968*. ca. 25 items. DONATION: Athol Fowler, Auckland.

Tapes on Maori themes, draft of chapter of unfinished novel on Te Kooti, Williams family letters.

FOX, SIR WILLIAM, 1812–1893. *2 letters, 1875 and 1881*. 5 l. DONATION: Mr C. K. Fox, Wellington. One comments on the state of native affairs in the country, particularly on Parihaka.

FURNISS, JOHN, b. 1852. *Papers, 1921*. 1 item. DONATION: Mrs G. Boshier, Warkworth.

Letter to George Pearson in Britain, re farm and family matters in Huntly.

GAUNTLETT, GERTRUDE MARY. *Ramblings round Ruapehu, New Year, 1913–1914*. 32 l. DONATION: Mrs I. Coulter, Linden.

Diary of a trip with a group of Aucklanders to Ruapehu, Tongariro and Ngauruhoe. Photocopy of typescript.

GLADSTONE, WILLIAM EWART, 1809–1898. *Letter, 17 March 1846*. 2 l.

A private letter to Sir George Grey, re a despatch on the 'condition of New Zealand', and gaining help from the Bishop of New Zealand.

GOLDIE, GEORGE NIELSON TREGILGAS. *Papers, 1934–50*. 6cm. DONATION: Mr G. N. J. Goldie, Levin.

Technical papers, reports and correspondence re town planning of the Wellington region, including 'Town planning scheme for City of Wellington'. Report on zoning, 1934, and material on town planning of Petone Borough, Porirua Basin and Eastbourne in the 1950s, car parking, recreation, school safety patrols 1940, traffic engineering, traffic law enforcement and safety education.

GORDON, MONA CLIFTON, 1899–1977. *Literary Papers, ca. 1960–1975*. 48cm. DONATION.

Collection consists of research notes, correspondence, drafts, galleys and other materials relating to Mona Gordon's books and work on her grandfather Josiah Clifton Firth, New Zealand literature and La Pérouse.

GRAINGER, JAN. *Papers, 197–*. 5cm. DONATION.

Notes on early shipping in the Pacific and New Zealand waters, especially whaling near Campbell Island. Includes also chronological lists of ships in New Zealand waters, 1803–1824 and 1895–1931, list of *Egmont*, 1855, and Auckland Provincial Council salary warrants, for surveying and police departments, 1859–1861.



- GRANT, WILLIAM. *Diary of William Grant of his voyage to New Zealand on the Otago, 1879*. 24 l. DONATION: Mr P. Grant, Dunedin.  
Diary giving details of the voyage from Scotland to Dunedin, where Grant established himself as a gardener.
- GUTHRIE-SMITH, WILLIAM HERBERT, 1861–1940. *Literary Papers, 1921–1936*. 23 items. DONATION: Mrs B. M. Absolom, Hawkes Bay.  
MS drafts of parts of two of Guthrie-Smith's books: *Tutira—the story of a New Zealand sheep station* (1921), and *Sorrows and Joys of a New Zealand Naturalist* (1936).
- HAAS, ANTHONY ROGER b. 1944. *Papers, ca.1963–1973*. 19.5m. DONATION.  
Reflect Haas's involvement in Victoria University of Wellington student politics and journalism of the mid-1960's, his work as a journalist on the *Auckland Star*, in international journalism and politics, his part in monitoring the Pacific Islands' independence movements and the beginnings of his work in the Asia Pacific Research Unit.  
*Restricted access.*
- HARRISON FAMILY. *Notes, 1889–1919, 1979*. 10 l. DONATION: Mr J. M. Harrison, Essex. Family and biographical material compiled by James Michael Harrison (1979) on his career as an early wireless telegraph operator on ships operating from New Zealand, his family's history and activities in Australia and New Zealand.
- HOW-MARTYN, EDITH. *Papers, 1940–1952*. 5cm. PURCHASE.  
Notes, minutes of meetings, correspondence and newspaper clippings relating to the English Suffragette who toured New Zealand addressing women's groups, 1940–1941, and maintained links with some of her New Zealand contacts. Photocopy. Original held in Fawcett Library, London.
- JACKSON, JEAN. *Papers, 1979*. 1 l. DONATION.  
Sketchmap of Waipori Goldfield with historical and anecdotal comments. Photocopy.
- KIDMAN, FIONA JUDITH, b. 1940. *Papers, 1977–1979*. 48 items DONATION: Radio New Zealand, Wellington.  
Programme *Writing* dealing with the news, views and work of New Zealand writers. Tapes and transcripts.
- MCCAHOON, COLIN, b. 1919. *Interview with Gordon Brown, 1979*. 57 l. and 3 tapes (60 mins.) PURCHASE.  
Interview with New Zealand artist Colin McCahon at McCahon's home, covering his childhood, art school in Dunedin, early ventures in theatre production, influences on his work and general reminiscences.  
*Restricted access.*
- MCCORMICK, ERIC HALL, b. 1906. *Additional literary papers, 1940–1976*. DONATION.  
Includes correspondence relating to published works of E. H. McCormick, reviews and newspaper clippings.
- MCDONALD, KENNETH CORNWELL, 1901–1977. *Few Can Now Remember, 197–?* 1v. DONATION: Mrs A. McDonald, Oamaru.  
Detailed description of life in rural Eastern Southland, 1903–1910.
- MCNEILL, BRIAN, b. 1939? *The Naval Officer: a play on Captain James Cook, 1979*. 109 l. DONATION.  
Text of play first performed at Mercury Theatre, Auckland.

- MAIR, GILBERT, 1799–1857. *New Zealand, 1839*. 11 l. PURCHASE.  
Shipmaster's record of winds and currents between Sydney and New Zealand and observations on northern New Zealand harbour and settler life.
- MALONY, MOTHER CLARE, 1844–1931. *Diary of the Voyage from New Plymouth to Hokitika, 1878*. 8 l. DONATION: Committee of the Hokitika Centennial of the Sisters of Mercy.  
Diary kept by founders of Sisters of Mercy Convent in Hokitika on board *Garonne*.
- MANING, FREDERICK EDWARD, 1811–1883. *Letter, 1864*. 2 items. DONATION: Peter Lusk, Westport.  
Letter from Hokianga to Hugh Lusk, Auckland, regarding Maori wars. Photocopy and transcript.
- MARTIN, CHARLES ANDREW, 1895–1960. *Papers, 1931–1979*. 20 items. DONATION: Miss L. Martin, Dunedin.  
Letters from London and Germany from Martin, a New Zealand organist, Orders of Service for St Paul's Cathedral, Wellington and newspaper article on Martin.
- METTERS (N.Z.) LTD. *Records, 1925–1974*. 70cm. DONATION: Brierley Investments, Wellington.  
Financial and business records.
- MILLER, FREDERICK WALTER GASCOYNE, b. 1904. *Papers, 1948*. 31. DONATION: Mr J. Harte, Wellington.  
Relates life of John Chubbin (b. 1826) as adventurer and explorer in Wakatipu area, 1855–1856, and earlier in California, and as settler in Matura Plains and Hawera. Typescript.
- MOOHAN, MICHAEL, 1899–1967. *Papers, 1949–1966*. 36cm. Transferred from General Assembly Library.  
Include papers and personal files reflecting Moohan's political career.
- NEW ZEALAND FEDERATION OF UNIVERSITY WOMEN. *Additional papers, 1929–1977*. 2 boxes. DONATION: Mrs J. Fish.  
Financial and business records.
- NORTON, JOHN, fl. 1860s. *Papers, 1907–1926*. 11 items. DONATION: Mr N. Judd, Mt Ruapehu.  
Diaries of sheepfarming and whaling on Campbell Island, 1907–1926; agreement between the 'Whaling Syndicate' and Hon. W. H. Tucker, invoices and letters.
- PEARCE, EDNA BERTHA, b. 1906. *Letter to Mrs Shirley Miller, 25.11.1976*. 13 l. DONATION.  
From a member of the first intake of women into the New Zealand Police Force, describing her experiences during training and later career.
- PHILLIPS, BRYONY. *Papers, 1978–1979*. 8 items. DONATION.  
Letter, score and press articles re Bryony Phillips's production of *Birds of Enlightenment*; scores of *Delusive Trance*, *First Love* song cycle, and *Divine Meditations* of John Donne; programmes for *Birds of Enlightenment* and *Release from Hell*.
- POWLES, SIR GUY RICHARDSON, b. 1905. *The citizen's rights against the modern state, and its responsibilities to him, 1963*. 20 l. DONATION.  
Paper presented to Conference of the Australian Regional Group of the Royal Institute of Public Administration, Canberra, 1963. Photocopy of Typescript.

RADIO NEW ZEALAND. *'Spectrum' documentaries, ca.1978-1979*. 20 tapes. DONATION: Mr A. T. Owen, Wellington.

A series of memories of living New Zealanders, covering current issues, life styles and past events.

REED, A. H. & A. W. LTD. *Records, 1903-1978*. 21m. DONATION.

Include journals of transactions of the business, 1903-1908, 1951-1962, and more recent records (1968-1978) of this publishing house.

REVANS FAMILY. *Papers, 1837-1947*. 40 items. DONATION: Mrs F. Waghorn, Te Kuiti.

Chiefly letters from Samuel Revans, Wairarapa, to nephew, Samuel Stebbing Revans, who emigrated from Canada to New Zealand, 1862; family letters and papers and details of wills.

RHODES, WILLIAM BARNARD, 1807-1878. *Papers, 1870-1897*. 9 items. DONATION: Mr B. Groshinski, Wellington.

Will and legal deeds.

RIDGWAY, HICKSON AND COMPANY. *Papers, 1843-1849*. 3 items. PURCHASE.

Articles of partnership and business correspondence.

ROLLESTON FAMILY. *Additional papers, 1873-1927*. 30cm. DONATION: Mrs R. Wilson, Wellington.

Correspondents include Professor J. B. Condliffe, Sir Francis Bell, Sir James Parr, J. D. Ormond, Harold Kemp and E. J. Watts.

ROSE, WILLIAM ERLE. *Papers, 1979*. 27p. DONATION.

Literary papers comprising the unpublished second edition of *Sunlight from Attica*, first edition of which was published by the Handcraft Press, Wellington, in 1943. The second edition contains eight additional poems. Typescript.

ROYAL FOREST AND BIRD PROTECTION SOCIETY OF NEW ZEALAND. *Additional records, 1947-1970*. 20cm. DONATION.

Minute book, 1960-1970, papers on beech forests (1973) and ephemera.

*Restricted access.*

RULE, PERCY WATTS, 1889-1953. *Catalogue of the rare and valuable library of books collected by the late Benjamin Hibbard, Esq., 1916*. 47l. DONATION: Mr L. A Hibbard, Lower Hutt.

Catalogue compiled by P. Watts Rule. Photocopy.

SARGESON, FRANK, b.1903. *Papers, 1938-1940*. 3 items. DONATION: Mrs J. Bertram, Lower Hutt.

Two letters to Jean Bertram (née Stevenson), 1938 and 1940, re working on a farm and work prospects; short story, *Sketch of a Life*, by Sargeson.

*Restricted access.*

SCHOLEFIELD, GUY HARDY, 1877-1963. *Additional papers, ca.1924-1960*. 10 items. DONATION: Dr G. L. M. Scholefield, Lower Hutt.

Letters, newspaper clippings, unpublished novel, *The fire in the fernery* and typescripts, including typescript of the *Richmond-Atkinson papers* (vol. 1).

SHERWOOD, MAUD WINIFRED (KIMBELL), 1880-1956. *Papers, 1912-1960*. 3cm. DONATION: Mrs W. J. Hutchison, Petone.

Diary kept in France and Holland, 1912-1913, correspondence, receipts, newspaper cuttings of art reviews.

*Restricted access.*

- SIMCOX, WILLIAM HENRY, 1841–1923. *Diary, 1875*. 1v. DONATION: Miss B. Swabey, Otaki.  
Diary of daily activities at Paihia. Simcox, a cousin of Sir William Martin, married Frances Mary Colenso.
- SINGLETON, ARTHUR DICK. *Papers, 1952–1967*. 14 items. DONATION.  
Newspaper clippings, photos and printed material, concerning French Maid coffee bar, Lambton Quay, 1940–1951.
- SMITH, MAY, b.1906. *Papers, 1945–1979*. 3cm. DONATION.  
Papers of May Smith, artist. Chiefly exhibition catalogues, newspaper clippings and a few letters.
- SOCIETY FOR RESEARCH ON WOMEN. *Additional papers, 1974–1976*. 50cm. DONATION: Mrs E. M. Penhale, Upper Hutt.  
Questionnaires, minutes and correspondence 1974–1976, on careers, marriage and family survey carried out and published by the Wellington Branch.
- SPENCER-BOWER, CATHERINE OLIVIA O. *Additional papers, 1932–1977*. 5 items. DONATION.  
Chronology of life of Canterbury artist, Olivia Spencer-Bower, notes on 'The Group', newspaper cuttings of reviews.  
*Restricted access.*
- TANNER, THOMAS, 1830–1918. *Journal, 20 January–April 1857, 1858*. 1v. DONATION: Mr V. D. Hill, Hastings.  
Record of journey from Waipawa, Hawkes Bay overland via Lake Taupo.
- TAYLOR, RUPERT ALISTER HALLS, b.1943. *Papers, ca.1972*. 6cm. DONATION.  
Manuscripts connected with publishing, including an autobiography of Dean Wickliffe, papers on the Wickliffe case and penal reform, and manuscript of *The Black Hand*, or *Te Ringa Manu* by Nathan Dun Mihaka.  
*Restricted access.*
- THOMAS, WILLIAM HEARN, 1870–1973. *Personal Papers, 1906–1950*. 42 items. DONATION: Mr R. W. Thomas, Taumarunui.  
Miscellaneous papers: ration cards, letters, Coroner's Reports on the deaths of John Richard Grylls and Jean Lucy Rosoman, Taumarunui, 1933.
- VOGEL, SIR JULIUS, 1835–1899. *Papers, 1852–1899*. 2m. Transferred from General Assembly Library.  
The collection consists of correspondence mostly dealing with Vogel's business and political affairs, some scrapbooks and press cuttings, and material relating to his sons Henry and Julius.
- WAINUIOMATA UNION PARISH TRUST. *Records, 1900–1972*. 3v. DONATION.  
Minutes of the Methodist Trustees, 1900–1966, and of the Union Parish, 1966–1972, and receipt book for burial and sexton's fees, 1907–1965.
- WAKEFIELD, EDWARD GIBBON, 1796–1862. *Letters, 1840, 1861*. 2 items. PURCHASE.  
Letters to his ward Mary (Leicadia d'Oliveira) re her marriage to J. J. Taine, from London, 27 November 1840, and Wilhelm Schmidt, Wakefield's servant, re rent collection, 25 November 1861. C. F. Taine's annotations.
- WARD, LOUIS ERNEST, 1866–1938. *Additional papers, ca.1920–1940*. ca.200 items. DONATION: Wellington Public Library.  
Newspaper clippings on early history of Petone, Lower Hutt and Plimmerton.

WATERS FAMILY. *Papers, 1811–1845*. 35 l. DONATION: Mrs I. Lyon, Marton. Thomas Waters set up a store in Wellington with James Smith and was active in New Zealand business circles for many years.

WELLINGTON RIFLE ASSOCIATION. *Minutebook, 1872–1891, 1951–1952*. 152p. DONATION. Minutes from inception to 1891, with later newspaper clippings, reunion notices and photos.

WESTBROOK, JOHN EGERTON LEIGH, 1860–1939. *Additional papers, ca.1889–1937*. ca.10cm. DONATION: Mr D. Munro, Sydney. Papers of trader and critic of the New Zealand administration in Samoa comprising letters, notes, papers and photographs concerning issues and personalities. Duplicates. *Restricted access*.

WILLIAMS, MINNIE. *A voyage to New Zealand, 1881*. 20 l. DONATION: Mr A. Dornan, Wellington. Journal, probably by Minnie Williams, kept on board the *Zealandia*. Typescript.

WILLIS, LIZZIE IDA GRACE, 1881–1968. *Papers, 1881–1968*. 18 items. DONATION: Sister E. A. Porteous. Wellington. Newspaper clippings, photographs and documents relating to Lizzie Willis's nursing career, war service and period as Director of the Army Nursing Service, 1933–1946.

WORSER BAY PILOT STATION. *Papers, 1865–1894*. 1v. DONATION: Mrs A. Moffat. Wellington. Letters, records, photographs, maps and drawings relating to the history of Worser Bay Pilot House, Wellington, including notes on the pilots of the station. Photocopy.

WRIGHT, ALFRED. *Letter, 20.7.1884*. 1 item. DONATION: Mrs J. M. Wright, Macclesfield, England. Letter from Alfred Wright to his sister-in-law, Mary Bonnet, describing life and impressions of New Zealand. Photocopy.

#### *Corrigenda*

In Dr Binney's article 'Nukutawhiti: Thomas Kendall's drawing' in the last issue of the *Record* the following changes should be made on p. 34:

1.6: delete superscript <sup>7</sup> following '. . . See *Nuku Tawhiti*'.

1.12–14 should read: '. . . **O**ne commentator has seen this shape between the fingers as manaia-like.<sup>7</sup> In Kendall's drawing of Nukutawhiti there are other elements relating to creation, and these can be described.<sup>8</sup>

# Notes on Art Accessions

A SELECTIVE LIST OF ACQUISITIONS,  
JUNE 1979 TO MAY 1980

Acquisitions of art pieces are listed selectively in the *Turnbull Library Record* to alert scholars to newly acquired material judged to be of research value. The following list updates the 'Notes on Art Accessions' in the *Record* for October 1979. Only original works and significant engravings and prints are included: photo-mechanical prints recently published are excluded.

ARTIST UNKNOWN. *Bello guerriero dei Nuovi Zelandesi* [Venice? 18—?]  
Engraving (hand-col.) 14 × 20cm. PURCHASE.

——— *Genera avium Psittaci. Fam. Nestridae . . .* [n.p., 18—]  
Col. lith. 33 × 25cm. PURCHASE.

——— *Homme de la Nlle Zélande* [Paris? ca.1805]  
Lith. (hand-col.) 14 × 9cm. PURCHASE.

——— *Lake Taupo 1250 feet above the sea level . . . Auckland, Star Litho, 1890.*  
Col. lith. 31 × 49cm. PURCHASE.

——— *Mantell's apteryx. Apteryx Mantelli* [London? ca.1875]  
Col. lith. 25 × 35cm. PURCHASE.

——— *New Zealand National Party publicity material. 1960, 1963.*  
17 ink drawings various sizes. DONATION: N.Z. National Party, Wellington.

——— [Otago, or Attago, a chief at Amsterdam. ca.1785]  
Copper plate engraving (hand-col.) 28 × 20cm. PURCHASE.

——— *Ricevimento fatto da un Capo della Nuova Zelanda* [Venice? 18—]  
Engraving (hand-col.) 14 × 20cm. PURCHASE.

——— *S. S. Huia aground* [19—]  
Oil 45 × 65cm. PURCHASE.

——— [Waitotara settlement. ca.1870]  
Watercolour 25 × 35cm. PURCHASE.

ANDERSON, R. N. [Queen's Wharf, Wellington. 188—]  
Watercolour 77 × 122cm. PURCHASE.

[BARRAUD, CHARLES DECIMUS] 1822–1897. *Tarawera Lake* [187—]  
Watercolour 26 × 36cm. PURCHASE.

CASELBERG, ANNA MARGARET F. *A poet reading* [Denis Glover]. 1976.  
Oil on hardboard 65 × 41cm. PURCHASE.

CHERRY, ARTHUR L. *New Zealand sketches* [191—?]  
9 etchings each 17 × 12cm. PURCHASE.

DEVILLIER. *Nouvelle Zélande. Cérémonie de baptême* [184—?]  
Engraving (hand-col.) 16 × 25cm. PURCHASE.

HIGGS, SYDNEY HAMLET, 1884–1978.

8 watercolours various sizes. Include views of Bowen Street, Farish Street, Lambton Quay, Pumpkin Cottage, Sherry Valley, Nelson and Trentham Camp, 1918–ca.1940. PURCHASE.

HIMELY, SIGISMOND, 1801–1872. *Plage de Korora-rêka (Nouvelle Zélande)* [Paris, Bertrand, 1835]

Tinted lith. 29 × 38cm. PURCHASE.

EISE, IDA GERTRUDE, 1894–1978. *Grey day, eastern beach* [ca.1940]

Oil on hardboard 35 × 42.5cm. PURCHASE.

FANNING, JOAN. [John Cawte Beaglehole. 1954]

Oil 60 × 50cm. PURCHASE.

GULLY, JOHN, 1819–1888. [Mountain railway over the Rimutaka Range] 1880.

Watercolour 36 × 30cm. PURCHASE.

IVISON, THOMAS. *Sketchbook aboard Louisa Campbell to New Zealand, 1846–1847.*

29 pencil sketches in album 11 × 14cm. Sketches include convict ship *Tory*, Bay of Islands, Hauraki Gulf, coastal profiles of Bass Strait. Notes describe visit to Great Barrier Island, including yard of John Gillies, shipbuilder. *Louisa Campbell* was wrecked at Cape Farewell, 11 May 1847. PURCHASE.

LLOYD, TREVOR, 1863–1937. [Original drawings for cartoons. ca.1900–ca.1934]

84 chiefly ink, some watercolour various sizes. An important collection reflecting social and political attitudes of the period. PURCHASE.

LYNDON, EDWARD. *Mount Alford, Canterbury* [186–?]

Watercolour 26 × 36cm. PURCHASE.

[MANTELL, WALTER BALDOCK DURRANT] 1820–1898. *Akaroa, 1849.*

Ink 14 × 24cm. Shows Bruce's Hotel. PURCHASE.

PAUL, JOANNA MARGARET, b.1945. *Portrait of a blind writer* [O. E. Middleton] [1979]

Acrylic on cardboard 61 × 61 cm. Together with one watercolour and two pencil preliminary sketches. PURCHASE.

——— *Ruth Dallas* [1979]

1 acrylic, 3 pencil various sizes. PURCHASE.

PERKINS, CHRISTOPHER, 1891–1968.

9 ink, 1 pencil various sizes. Chiefly Wellington scenes of late 1920s and 1930s. PURCHASE.

[PETER, JULIET] *At Barc's studio* [1947–ca.1949]

6 watercolours various sizes. Studies of models at Helen Crabb's Wellington studio.

——— [Members of Helen Hitchings' group. ca.1949]

4 ink, 1 watercolour various sizes. Portraits of D. K. MacDiarmid, Helen Hitchings, John Drawbridge.

DONATION.

PETRAROJA. *Noukahiva-Oceania* [184–?]

Col. lith. 42 × 30cm. PURCHASE.

[PRESTON, REV. JAMES] 1834–1898. [Cricklewood, South Canterbury. ca.1875]

Watercolour 23 × 30cm. PURCHASE.

- SHARPE, ALFRED, ca.1830—ca.1912. [*Devonport and the Waitemata harbour from above Parnell*] 1877.  
Watercolour 42 × 62cm. PURCHASE.
- SHERWOOD, MAUD WINIFRED (KIMBELL), 1880—1956. [*Woman in blue and white by the sea. 19—*]  
Watercolour 47 × 31cm. PURCHASE.
- SMITH, WILLIAM MEIN, 1799—1869. *Kaimatangi mouth of the river Kaiwata, 1855.*  
Watercolour 18 × 26cm.  
——— *Mr Hales Te Unuuunu* [186—]  
Ink and sepia wash 18 × 26cm.  
——— *Mr Russell's station at Kawa Kawa* [186—]  
Ink and watercolour 18 × 26cm.  
——— *Mouth of the Pahaoa* [186—]  
Ink and watercolour 18 × 26cm.  
——— *Pakuratahi, 1869.*  
Ink and wash 18 × 26cm.  
——— *Pirikawiti from Tawanui* [186—]  
Watercolour 18 × 26cm.  
——— *Tauwherinikau Hotel—Wairarapa* [186—]  
Sepia ink and watercolour 18 × 26cm.  
——— *Waikekeno, East coast* [186—]  
Sepia ink and watercolour 18 × 26cm.  
DONATION: Mrs F. Waghorn, Te Kuiti.  
——— *Worksop Farm, Worksop Road, Masterton* [1863?]  
Watercolour 16 × 20cm. DONATION: Mrs I. N. Scott, Auckland.
- STEWART, HELEN, b.1899. [*Life drawings with the Thursday group. ca.1948*]  
13 conté drawings on newsprint each 48 × 37cm. Show members of Helen Hitchings' group. DONATION: Juliet Peter, Wellington.
- STEWART, JOHN TIFFIN, 1827—1913. *Wanganui, outer harbour, 1897.*  
Watercolour 18 × 52cm. PURCHASE.
- STOWE, MRS J. *Wellington Harbour [and] Somes Island* [188—]  
Watercolour 17 × 14cm. PURCHASE.
- [TURNER, DENNIS KNIGHT] b. 1924. [*Original drawings for book illustrations, 1946*].  
59 ink 22 × 28cm. DONATION: A. H. & A. W. Reed, Wellington.
- [TURNER, GEORGE] 1833—1911. *Maori passengers. Ihiah Tainui, his wife and Maria with two children. Left on South side of upper ford of the River Bealey . . .* [ca. 1880]  
Watercolour 13 × 19cm. PURCHASE.
- UNDERWOOD, FRANK. *Constance Craig, Auckland* [19—]  
Watercolour 26 × 36cm. PURCHASE.
- VELDEN, PETRUS VAN DER, 1834—1913. *Sketchbook, 1913.*  
9 pencil in album 11 × 18cm. DONATION: Mr G. Chote, Auckland.
- WALSH, PHILIP, 1843—1914. *8 sketchbooks, 1860s—1890s.*  
Pencil, ink and watercolour various sizes. Chiefly New Zealand scenes, though three albums have scenes of France and Ireland. The New Zealand material includes Bay of Islands, Coromandel, Waitara and Waimate, reflecting Archdeacon Walsh's appointments in New Zealand. DONATION: Mrs J. Bradstreet, Hawthorn, Vic., Australia.



WELCH, NUGENT HERMAN, 1881–1970. *The boat harbour, Wellington* [ca. 1918]  
Watercolour 18 × 26 cm. PURCHASE

WELD, SIR FREDERICK ALOYSIUS, 1823–1891. *Amuri, 1850*.  
Watercolour 17 × 25 cm.

——— *Clarence River, 1855*.  
Watercolour 12 × 17 cm.

——— *Hurnui [sic] our new "Run" [185–]*  
Watercolour 9 × 28 cm.

——— *Lake Taupo [1854]*  
Watercolour 12 × 21 cm.

——— *Roto Kanapanapa [1854]*  
Watercolour 17 × 24 cm.



*Site of (intended) town of Waitohi (P.S. now Picton) Queen Charlottes Sound*  
1858 watercolour 11 × 34.5 cm.

——— *Valley of the Upper Wairau [1855]*  
Watercolour 14 × 22 cm.

A selection of titles from a collection of 24 watercolours, previously on long-term loan to the library and now donated by Mrs C. M. Scrope, Blenheim.

WILLIAMS, EDWARD ARTHUR, 1824–1898. *Auckland harbour & Isles . . . 1864*.  
Watercolour 12 × 33 cm.

——— *Looking up the Patea River . . . 1864*.  
Watercolour 15 × 24 cm.

——— *Mangatauteri [sic] Pah—Waikato River . . . 1864*.  
Watercolour 15 × 25 cm.

——— *5 European sketchbooks, 1874–1891*.

Pencil, ink and watercolour various sizes. Sketches cover his travels in Italy, Gibraltar, Norway, Belgium and Holland.

PURCHASE.

WILSON, B. MUNRO. *Washing day—Ngamotu, 1929*.  
Watercolour 24 × 35 cm. PURCHASE

WOOLLASTON, SIR MOUNTFORD TOSSWILL, b. 1910. *Rosedale, Nelson, 1960*.  
Ink 41 × 59 cm. DONATION: Mrs E. M. Beaglehole, Wellington.

WYNYARD, ROBERT HENRY, 1802–1864. *Sketchbook, 1852*.

10 pencil, 6 ink, 6 ink & wash in album 25 × 20 cm. Subjects include North Cape, Bay of Islands, Mount Egmont, Wanganui, Waikanae, Porirua Barracks, Nelson and Akaroa. PURCHASE.

# Friends of the Turnbull Library

*Annual Report, 1979/80*

**MEMBERSHIP** The number of financial members was 982 as at 31 March 1980.

**MEETINGS** The Annual General Meeting was held on 26 July 1979. It was followed by an address by Dr J. E. P. Thomson, describing early performances in New Zealand of Ibsen's *The Doll's House*.

On 9 August, Dr David Branagan gave an account of the naturalist Samuel Stutchbury's visit to New Zealand in 1825-26, as part of his expedition to the South-Seas on behalf of the Pacific Pearl Company. Dr Branagan, of the University of Sydney, is editing Stutchbury's journals held by the Library.

The 18 October meeting was a special occasion to mark the exhibition of paintings by Sir Frederick Weld. Dr Jeanine Graham gave an account of Sir Frederick as 'Pioneer Pastoralist, Politician, Painter.' I am glad to report that his paintings have subsequently been added to the Turnbull's collection.

On 7 November Professor A. W. Crosby, Fulbright Research Scholar attached to the Library, spoke on 'Ecological Imperialism in New Zealand', a devastating account of the effects of imported flora and fauna.

On 18 March 1980 a joint meeting was held with members of the Historic Places Trust, when Mr and Mrs Fawcett gave illustrated accounts of large Victorian buildings, and Victorian gardens.

A Special General Meeting was held on 7 May in response to the Librarian's urgent request for greater financial support for the *Turnbull Library Record*. The meeting accepted the Committee's recommendation that the Friends approach the Endowment Trust for at least \$1000 per annum for the time being, and that the annual Subscription be raised to \$10, and that the *Record* continue to be sent to all members.

The debate was followed by a paper from Professor Ian Milner on 'Nelson: The Early Days', as part of his biography of his late father, Frank Milner, Headmaster of Waitaki Boys' High School, the product of Professor Milner's researches while attached to the Library.

It is with regret that I record the death of James Berry, O.B.E., F.R.N.S. (N.Z.), the designer of New Zealand's decimal coinage, for many years a committee member and supporter of the Friends, and a benefactor of the Library.

J. R. TYE,  
*President*

FRIENDS OF THE TURNBULL LIBRARY

Balance Sheet as at 31 March 1980

	1980	1979
	\$	\$
ACCUMULATED FUNDS		
Balance at 1 April 1979	6,236.40	6,331
Income (Deficit) for Year	189.87	(509)
		<u>5,822</u>
Add Transfer of Life Membership Reserve (Receipts to 1978)	—	415
	<u>6,426.27</u>	<u>6,237</u>
<i>Represented by:</i>		
ASSETS		
Cash at Bank	494.58	991
Post Office Savings Bank	—	284
Stock on Hand	1,719.19	2,023
Accrued Interest	—	41
	<u>2,213.77</u>	<u>3,339</u>
INVESTMENTS		
Bank of New Zealand (Note 4)	1,300.00	—
United Dominions Corp— Registered Secured Debenture Stock (Note 5)	3,000.00	3,000
	<u>6,513.77</u>	<u>6,339</u>
LESS LIABILITIES		
Sundry Creditors	15.00	53
Subscriptions received in advance	<u>72.50</u>	<u>50</u>
	87.50	103
	<u>6,426.27</u>	<u>6,236</u>

NOTES TO THE ACCOUNTS

*Statement of Accounting Policies*

1. The General Accounting Principles as required by the New Zealand Society of Accountants for the measurement and reporting of the result and financial position under the historical cost method have been observed in the preparation of these accounts.
2. Stock has been valued at cost.
3. Receipts during the year for life membership have been included as income.
4. Term Deposit with B.N.Z.: \$800 at 8.5% maturing 2/4/80 (Renewed)  
Investment with B.N.Z.: \$500 at 11.0% maturing 21/8/80
5. Deposits with U.D.C. Group Holdings Ltd:  
\$2000 at 13.25% maturing 21/3/1981  
\$1000 at 15.00% maturing 22/12/1983

*Statement of Income & Expenditure for year ended 31 March, 1980*

	1980	1979
	\$	\$
<b>INCOME</b>		
Subscriptions — General	4,883.58	4,744
— Life members	600.00	450
Profit on Sale of Publications	1,770.69	859
Interest	313.09	409
Donations	246.99	174
Subsidy from Alexander Turnbull Library Endowment Trust	1,000.00	—
	8,814.35	6,636
<b>EXPENSES</b>		
Printing and Stationery	343.46	181
General Expenses	10.00	28
Audit Fee	179.51	191
Library Record Printing	7,369.00	6,261
Postages	470.54	288
Meeting Expenses	73.90	9
Lecture Fees	70.00	75
Clerical Wages	36.00	83
Magazine Subscriptions	32.07	29
Advertising	40.00	—
	8,624.48	7,145
<b>EXCESS OF INCOME OVER EXPENSES</b>	<b>189.87</b>	<b>(509)</b>

**AUDITOR'S REPORT**

We have examined the records of the Friends of the Turnbull Library for the year ended 31 March 1980. In our opinion the Statement of Income and Expenditure and above Balance Sheet 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 31 March 1979 and 1980.

GILFILLAN, MORRIS & CO.  
*Honorary Auditors*

Wellington, 20th June 1980

ALEXANDER TURNBULL LIBRARY

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