



Flotsam and Jetsam Number 81: November 2018

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## 27<sup>th</sup> ANNUAL GENERAL MEETING 2018 FRIENDS OF THE HOCKEN COLLECTIONS

Please note these changed arrangements.

The 27th Annual General Meeting of the Friends of the Hocken Collections will be held in the Seminar Room, Hocken Library, at

**11:30 am - Wednesday, 28 November 2018**

### BUSINESS

- 1 Confirmation of the Minutes of the 26<sup>th</sup> Annual Meeting, held 15 November 2017
- 2 Adoption of Annual Report and Statement of Accounts for the year ended 30 June 2018
- 3 Hocken Librarian's report
- 4 Election of Office-bearers for ensuing year:
  - i. President
  - ii. Vice-President
  - iii. Honorary
  - iv. Honorary Treasurer
  - v. Committee
- 5 Any other Annual General Meeting business.

### CURRENT OFFICE BEARERS

President: Hon Marian Hobbs  
Vice-President: Rev'd Donald Phillipps  
Immediate Past President: Hon Pete Hodgson  
Honorary Secretary: Mark Hughes  
Honorary Treasurer: Carol Melville  
Committee: Louise Croot, Gregor Macaulay, Professor Tom Brooking  
[In attendance: Sharon Dell, Hocken Librarian; Anna Blackman, Friends Committee/Library Liaison]

At the conclusion of the Meeting c. 12.10pm

**James Beattie**  
will speak on

### ***Chinese Resource Frontiers and Environmental Change in the Pacific, 1790s- 1920s***

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### A RETURNED SOLDIER

In mid-October 1918 Henry Devenish Skinner returned to New Zealand, having completed a course in Ethnology at Christ's College Cambridge. He had served with the Otago Infantry Battalion at Gallipoli, was awarded the D.C.M., and was wounded. He went to England to recover, and took up study again. His contact with anthropologists, such as Sir James Frazer, resulted in a 'campaign' to establish anthropology/ethnology as a university subject in New Zealand. The generosity of an anonymous Dunedin citizen led to Skinner's appointment as lecturer in ethnology at Otago University, and he took up his post in early 1919. Doubtless his name will be well remembered during the forthcoming 150<sup>th</sup> Anniversary. We have every reason to honour his long association with Hocken, begun a century ago, and lasting until 1955.

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### A REMINDER:

#### LOOK READ RESEARCH RELAX

**Free behind-the-scenes tours of the  
Archives, Stacks, and Pictures Storeroom  
Every Wednesday 11.00am and 2.00pm  
Bookings not required – 10 people per tour**



## MEMORY OF THE WORLD

UNESCO established the *Memory of the World* Programme in 1992. Impetus came originally from a growing awareness of the parlous state of preservation of, and access to, documentary heritage in various parts of the world. War and social upheaval, as well as severe lack of resources, had worsened problems which have existed for centuries. Significant collections worldwide had suffered a variety of fates - looting and dispersal, illegal trading, destruction, inadequate housing and funding have all played a part. Much has vanished forever; much is still endangered. Happily, missing documentary heritage is sometimes rediscovered.

UNESCO launched the programme in 1992 and it sits alongside UNESCO's Heritage List and Register of Intangible Cultural Heritage. The *Memory of the World* register is the Programme's flagship and promotes the nation's heritage stories to the wider community.

The advantages of inscription on the New Zealand *Memory of the World* Register include:

- Ensuring that our history and our stories are not forgotten
- Highlighting the significance of the information/knowledge contained in collections
- Recognition by an independent organisation (UNESCO)
- Public recognition of the importance of documentary heritage

The New Zealand Programme was established in 2010, and the first two entries from this country in the Register - the Treaty of Waitangi, and the Women's Suffrage Petition - both held by Archives New Zealand, were made in 2011. Now the Memory of the World New Zealand Register lists 27 inscriptions of significant documentary heritage, held by institutions such as the Auckland Central Library and the Auckland Museum and Library. In Wellington, as well as Archives New Zealand is the Alexander Turnbull Library. There are treasures in Christchurch and Nelson, and the records of the Nova Scotia migration to New Zealand are held by the Waipu Museum in North Auckland.

From Dunedin there is the Ng New Zealand Chinese Heritage Collection, held in the Presbyterian Research Centre. Pride of place (almost) belongs to Hocken Library, which has five of its collections named in the UNESCO *Memory of the World* Register. Every one of these collections have greatly contribute to the story of our nation's history and heritage and are significant to the identity of New Zealanders today.

The five Hocken Collections entries in the Register are:

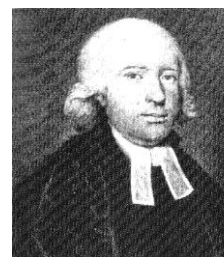
No. 11 (2011) – Charles Brasch Papers



Charles Brasch was one of New Zealand's most important arts patrons - he gifted 459 artworks to the Hocken's Pictorial Collections. However, his philanthropy, often undertaken anonymously, and his support of the arts extend beyond his art collection. He was a multi-faceted but reserved man, who developed personal friendships with many artists active in New Zealand in the third quarter of the twentieth century, and the Brasch they knew was their confidante, supporter, critic, public advocate and patron.

His journals and his correspondence with artists express his enjoyment of the company of artists. His life was enriched for having known them, and his art collection records these friendships. Through his gifting of art to the Hocken and many other quiet acts of philanthropy, Brasch continued to enrich the lives of others. His generosity in supporting the foundation of the University of Otago's Arts Fellowships has ensured that his influence on arts development continues. When the 25 linear metres of his literary and personal archive were opened in 2003 (30 years after his death) the significance of his legacy began to be appreciated.

No. 14 (2011) - Church Missionary Society Records



These records, documenting the development of the Anglican mission in the Bay of Islands, include Marsden's first sermon. In describing what they saw and learnt in detail the authors created a rich resource for developing our understanding of New Zealand in the pre-Treaty of Waitangi era. They are a first-hand account of Maori life around the Bay of Islands - describing people, places, events, conversations, battles and gatherings. They record who was important and why; relationships between local *iwi* and *hapu*; Maori cultural practices, rituals, religion and arts; Maori horticulture, fishing and foods; and the land and sea, forests and lakes.

The writers describe their own work in introducing European agriculture, plants and animals; teaching reading and writing; learning Te Reo Maori and the development of early Maori orthography; and their own tiny community's internal strife, failures and successes as it struggled to survive in a foreign and isolated place. The documents are written by a variety of people principally Samuel Marsden, Thomas Kendall, William

Hall, John King, John Butler, Henry Williams, James Kemp, Richard Davis, George Clarke, James Hamlin, William Colenso and the CMS officials in London.

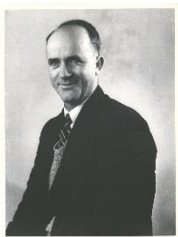
#### No.15 (2015) – Pickerill Papers



Henry Percy Pickerill (1879-1956) was the founder of maxillo-facial surgery in New Zealand and an international leader in the field. The first Dean of the Otago Dental School, he had come to New Zealand in 1907. In 1916 he took leave to travel to England where he worked as a reconstructive plastic surgeon with the NZ Medical Corps, and he continued his work in facial plastic surgery for soldiers as officer-in-charge of Military Hospitals in Otago in 1919-1920.

This important medical archive charts the history of the modern specialty of plastic surgery and the pioneering work of the surgeons involved. It is the only collection documenting the history of plastic surgery in a public collection in NZ and has been used by NZ and international researchers.

#### No.19 (2016) – Lance Richdale Papers



Lancelot Eric Richdale's papers document his internationally recognised contributions to ornithological knowledge and conservation. Lance Richdale (1900-1983) became a world authority on seabirds. He graduated MA (Otago

University) in 1936, and was made DSc in 1953. By the mid-1930s he was already studying the habits of 'irate' yellow-eyed penguins.

His energy and advocacy led to Taiaroa Head being declared an albatross sanctuary three years later. For his work on petrels he was elected a Fellow of the Linnean Society in 1961. By studying specific populations of birds in detail for long periods of time, Richdale created in his papers a rich resource of scientific data in a variety of media. His use of motion picture film is very likely a New Zealand first in respect to field-work.

#### No. 25 (2017) – Salmond Anderson Records

These cover more than a century of architectural development in New Zealand. The collection consists of 14,000 plans and drawings, building specifications, contract and financial records, photographs, and other business papers relating to building projects between 1862 and 2008. Represented are a diverse range of



building types - churches, domestic houses and garages through to large commercial and public buildings.

J. Louis Salmond established his practice in Dunedin in 1891. He had been an articled pupil of Robert Arthur Lawson, and when Lawson returned from Australia in 1900 the two men went into partnership as Salmond & Lawson – hence Lawson's earlier papers are also. When Lawson died Salmond went into practice with Newton Vanes, and later with his son, Arthur. He was a graduate of the Auckland University School of Architecture, and joined his father in 1934. After Louis died Arthur went into partnership in 1952 with Harry Burt, forming Salmond & Burt. Arthur's son, John, became a partner in 1968 and Arthur himself retired in 1979. Later partners were Don Anderson and Tim Heath. The practice closed following the death of John Salmond in

The value of the archive goes beyond recording these buildings individually. It provides a broader insight into the way New Zealanders have designed and lived in their built environment, over more than a century of architectural and social development.

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#### POSTSCRIPT

It is a matter of pride that the Hocken Collections has so attracted UNESCO's attention. As Friends we have always recognised Hocken as a special place, and that international recognition is as it should be.

Some of the practical advantages of being so regarded have to do with its well-earned reputation as a place where treasures are well-documented, maintained in the best possible condition, and safely held. UNESCO itself suggests there are benefits to the repository, and for Hocken there are:

- Publicity and promotion for the institution
- Being part of an international network of the most important documentary heritage in the world
- An increased possibility of attracting resources - to care for, preserve and promote the Collection
- A raised awareness of the work it does as a custodian of documentary heritage.

Are there more treasures to be brought out into the light of UNESCO'S day from within the Hocken treasury. Of course there will be. If you have a suggestion to make, talk with the Hocken Librarian.

## A POEM

It being the moment in time that it is. And now having made particular reference to the records of Charles Brasch earning recognition as a 'memory of the world', it seems appropriate to record one of his poems - from his *Disputed Ground: Poems 1939-1945*. It needs no introduction.

### *Soldier in Reverie*

*The world is single in his sight. He sees  
Nothing he would have willed, nothing to content him;  
Yet as he gazes it seems the fruit of his will,  
Of his and many wills, many a deed and longing,  
All its fragments are held together in his eyes  
Through one long moment without regret or desire;  
All its lives have meaning – though not that which they sought,  
For their achievement is failure, and on each of them lies  
The shadow of what they refused and was taken from them;  
Purpose glimmers through its blind proliferation,  
He perceives in its wilderness the waters of kindness,  
And there, O there he would live and plant his devotion.  
He gazes: the world is single and whole; for him  
Pardoned, justified, redeemed and loved.  
But in that very instant the world unwitting  
Shatters the singleness he alone had given it,  
Recalling him to his forgotten place  
Among the multitudes whose role is anonymity,  
Plunging his word of life in is incoherence.*

From: *Charles Brasch - Selected Poems – chosen by Alan Roddick* - Otago University Press 2015

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## EXHIBITION

### **HAND IN HAND: PHOTOGRAPHERS AND PAINTERS**

#### **ALIKE**

**8 December 2018-26 January 2019**

A tribute marking 150 years since Frances Hodgkins birth, (1869-1947), this exhibition focuses on her early career in Dunedin during the 1890s. Featuring notable examples of her figurative painting alongside photographs taken by members of her close circle, *'Hand in Hand'* visually explores the part photography played in Hodgkins' increasingly free-spirited work. Though rarely acknowledged, the practice of drawing information and creative ideas from photographs was commonplace at the end of the 19<sup>th</sup> century. To ignore this is to lose sight of this new way of seeing, and the exciting possibilities in advances in photographic technology at this time.

Dunedin was already a well-established centre of New Zealand photography, home to numerous professional

firms, including the Morris brothers, the Coxhead brothers and Burton Brothers. Following Kodak's invention of the small, hand-held camera in 1888, photography quickly became a popular pastime amongst the general public as well.

There is no doubt that Frances Hodgkins drew on this vital new art form. Crucial evidence in the exhibition is the unique photograph of Mere Te Kaehe Karetai taken by William Hodgkins and a previously unpublished portrait of Mere by Frances. This is possibly the earliest of the portraits of Kāi Tahu girls and young women that Frances painted at this time.

Professor John Halliday Scott and Dr William S. Roberts of the Otago Medical School, and William Hodgkins, were amongst the earliest members of the Dunedin Photographic Society founded in 1890. Such well-educated amateurs helped establish pictorialist photography, experimenting with different processes and focusing on a different range of subject matter from that of the mainstream commercial product.

*'Hand in Hand'* also takes into account the impact of the New Zealand and South Seas Exhibition of 1889-1890 on the local art scene and the rise of figurative painting in particular. This was very important for Frances because, until then, she had always been at odds with her influential father who favoured landscape painting.

A consideration of the relationship between Frances' figurative work and photography sheds light on what inspired her to pursue painting in the first place and why she painted what she did during those ten years. It provides a better idea of the Dunedin she knew, and builds up a picture of what she kept in her mind's eye when she left New Zealand at the beginning of the 20<sup>th</sup> century and become an acclaimed Post-Impressionist painter in the 1930s and 1940s. It is good to acknowledge the activities of those early members of the Dunedin Photographic Society and their contribution to the cultural life of the city in the 1890s as they united with painters in their desire to produce art.

## **FOHC MEMBERSHIP**

*Subscriptions: Individual: \$30 per annum; Life Member \$250  
Joint: \$30 per annum; Joint Life Member \$300*

*Cheques to: Friends of the Hocken Collections. Online payment: Westpac 030903 0393175 000 - "Subscription" in Particulars field, surname/initials in Code/ Reference fields.*

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