Phanzine

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In this issue we highlight stories from our members reflecting on their reading, writing and research. Our thanks to those who contributed. To all members, we send best wishes for the festive season and for a healthy and happy 2012.

A window on Tainui

Anthony Dreaver charts a journey of discovery.

The children of Tainui Pa playing on Convent Road, Otaki.
E and P Beaglehole Collection, Beaglehole Room, Victoria University.

On my local history bookshelf sits *Some Modern Maoris (NZCER 1946)*, by Ernest and Pearl Beaglehole. It's a sociological study of a small town called Kowhai, but really it is Otaki. As editor of the annual *Otaki Historical Society Journal,* I valued its detailed and intimate picture of town life in 1941–42. A few years ago it led me to a serendipitous discovery.

I told the Historical Society Committee that I wanted to write an essay about it. They turned pale. It seemed that the town (both Maori and Pakeha) still hates the book for its 'intrusive' revelations about private lives and behaviour. Blunt exposure of race prejudice makes people nervous. Descriptions of poverty hurt family pride. Disguised names are no disguise in a small community.

I still wanted to know more about how the book was made. Tim Beaglehole told me that some of his uncle's papers were in the Beaglehole Room at Victoria University. Curator Nicola Frean brought them out ... letters, applications for grants and research reports.

'There are some photos, too,' she said. Indeed there were, several envelopes of them, not much more than snapshot size. They were startling! Children at play, their mothers and grandmothers chatting or gardening, unpainted cottages clustered around a marae – they could have been taken by Marti Friedlander or

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PHANZA

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Ans Westra. They showed familiar places on Convent Road, Otaki, where Tainui marae of the Ngati Kapu hapu nestles at the foot of Pukekaraka, just past the elegant 1858 Catholic Church of St Mary. I realised that those children were my contemporaries, the Tainui elders of today. It seemed to me that I ought to bring these pictures to view. Nicola took the initiative here, having them professionally scanned and sent to Te Wananga o Raukawa, Otaki, where they came under the protection of researcher Rupene Waaka, a son of Tainui himself. It was satisfying to gain the support of Ngati Kapu, through Rupene, to publish a selection of the pictures in *Otaki Historical Society Journal v.32* (2010).

There was a puzzle about who took them. Ernest Beaglehole's family snaps in the collection were interesting enough, but without the quality of the Tainui collection. The only clue was in a February 1942 progress report to NZCER: 'Mr Graham Dawson visited Otaki on December 13, 14 and again on January 24, 25 in connection with the photographic documentary record he is preparing for the survey.'

Clearly the Beagleholes intended to illustrate their book with a section of photographs, although this idea was abandoned, perhaps because of cost, but possibly because Sir Peter Buck, who wrote an introduction, advised against it for reasons of privacy. But who was Graham Dawson?

It took some ferreting in electoral rolls and *Papers Past* to unearth enough circumstantial evidence to be certain of Dawson's identity. A man of that name was an architect living in Karori near the Beagleholes, and sharing some of their activities: a party in support of Spanish refugee children, and membership of Karori Children's Centre that promoted freedom and self-expression for children. The Auckland School of Architecture's library sent generous quantities of cuttings from their files showing him to have been a government architect with a concern for decent affordable housing and urban planning. These admirable causes of the war years, to improve housing, upbringing of children and community life, are all reflected in Dawson's photographs of Otaki families in that second summer of the war. He, Ernest and Pearl Beaglehole would have been familiar with the American photographic documentary movement of the thirties and forties – Dorothea Lange's and Walker Evans's pictures of America's poor, capturing their frugality and their dignity. Dawson's pictures are in this tradition and can stand the comparison.

Pepe Taratoa holding her whangai daughter Hinerau, Mrs Molly Hakaraia, and Mrs Raukawa Tahiwi on the verandah of Pepe's house. *E and P Beaglehole Collection, Beaglehole Room, Victoria University.*

Out of work and on patrol – the diary of Cecil Burleigh

Malcolm McKinnon describes one of the diaries he has uncovered in his work on the depression of the 1930s in New Zealand.

Aucklander Cecil Burleigh kept a diary from 1932 until 1987. The diary comprises one large bound volume. At the top of the opening page Burleigh notes that 'in this diary is a condensation of contents from my [annual] diaries, including items of importance, also places I have been to in New Zealand and elsewhere.'

I have not found anything about Burleigh apart from what can be derived from the diary. He was born 21 Oct 1910 and his family circumstances were comfortable. His father was a remote presence (seemingly living in Christchurch) but his mother, who ran the household in Epsom, Auckland, appears to have had adequate means.

Nonetheless Burleigh was directly affected by the depression. In March 1932 he received a week's notice from his employer, the Colonial Sugar Refining Co. As a youth, and likely a trainee, he was vulnerable to being laid off, and he knew it could be for a while: 'registered at the unemployment department for work', he wrote on 11 March, 'with as little chance of getting any as the depression was setting well in by this time'. This proved to be the case. Burleigh did not get regular long-term work until March 1934.

Perhaps the most interesting part of Burleigh's depression experience to the historian was his involvement in policing the Auckland disturbances in April 1932. His entry for 15 April 1932, the day after rioting which had seen storefront windows smashed the length of Queen Street, recorded that as a member of the royal naval volunteer reserve (RNVR) he patrolled 'in Karangahape road till about 11 o'clock in the evening. Being a late shopping night there were many crowds in the streets and the rioters were active again, more shop windows were broken and a fair bit of stone throwing was indulged in. The RNVR patrol was not called upon to take any active part with the civil police. About 11:45 pm the patrol was marched down to Wellesley Street where we were dismissed for the night and self returned home.'

Burleigh was on patrol for the next three evenings as well. Is it ironic, that Burleigh, an unemployed youth, was amongst those policing disturbances by the unemployed? Within his own terms, Burleigh's actions would have made sense – he had only been out of work for a few weeks, and given his family circumstances, and without any radical bent (at least none is evident from the diary) he was likely to be willing to contribute to the maintenance of 'law and order'.

On the other hand his description of the disturbances and their aftermath is descriptive of events rather than hostile to the crowds or praiseworthy of the forces; no 'new guard' leanings surface (the 'New Guard' being a depression-era New South Wales organization with some paramilitary facets to it). Burleigh may in this way represent a characteristic face of depression-era conservatism.

The diary is held at Auckland Libraries:

http://www.aucklandcity.govt.nz/dbtw-wpd/msonline/index.htm New Zealand manuscripts

Manuscript number: NZMS 1450

Conference thanks from PHANZA President

Thanks to everyone who responded to the conference survey. The Committee has now studied the feedback and will take it into consideration when planning a future symposium or conference.

A Window into Hutt Valley History

Briony Coote reflects on the history of women's organisations.

A piece of oral history can be a window into an unexpected piece of history. I found this out when I was commissioned to transcribe a tape for the Hutt Valley Branch of Federation of University Women (FUW). Speakers on the tape included Dame Vivianne Boyd, Dame Miriam Dell, and Ruth Wylie.

The recording had been made on 24 April 2003, when the members of the Hutt Valley FUW were discussing the origins of their Branch. The Branch sprang from a discussion in 1958 on how to get a Hutt Valley Branch of the National Council of Women (NCW) going. This evolved into the Hutt Valley Branch of the Federation of University Women as a constituent of the local NCW. As the members discussed what led to the foundation of the Branch, it opened a window on the history of the Hutt Valley during the 1950s.

At the time the Hutt Valley was regarded as, in the members' words, 'a dormitory suburb at the end of the Hutt Road'. The fledgling Branch showed a very pioneering spirit in their determination to help transform 'the dormitory suburb', and also to combat what is now called 'suburban neurosis.' Their vision was shared by then Mayor Percy Dowse, who had campaigned to develop the cultural and community identity of the Hutt Valley.

Taking their cue from NCW and its role as an umbrella for women's organisations, the Branch set out to reach into, develop, and map the Hutt Valley through libraries, schools and other networks, and also by using their skills as university graduates. One striking example of their efforts was producing the very first booklet of cultural organisations in the Hutt Valley. This would have tied in with the vision of the mayor, who felt that there was not enough attention paid to communal and cultural aspects of the Hutt Valley apart from sports events. This booklet also had the Branch perform a CAB function before CAB existed in the Hutt Valley.

The tape could only provide a window. However, with further interviews and research it could open doors. There have been plenty of local histories written on the Hutt Valley, but there has been very little research done on the women's organisations of that region. The little window also indicates a gap in the research on women's organisations in New Zealand: plenty of research has been done on these organisations at the national level, but how much research has been done on them at local levels?

Bishop John Edmund Luck

Nicholas Reid reveals an intriguing personality in church history.

John Edmund Luck. *Sir George Grey Special Collections, Auckland Libraries Ref 7-A14598.*

In the course of researching my most recent book, *Founders and Keepers – Men and Women Who Made the Catholic Diocese of Auckland* (Catholic Publications Centre, 2011), the archives and primary sources revealed to me many fascinating personalities. But the one who really bowled me over was the late nineteenth century Bishop John Edmund Luck.

Why did he so intrigue me? Because his life and personality so contradicted the way nineteenth century New Zealand Catholics are generally depicted. To put it simply, the story of Catholics after 1838 is generally seen as French priests first ministering to Maori congregations and then to the Irish who eventually took over the New Zealand Catholic Church and ran it themselves. But Bishop Luck was thoroughly English – a reminder that the nineteenth century Catholic Revival in England (the phenomenon that produced the Oxford Movement, Tractarians and Cardinal Newman) had its echoes in New Zealand.

Luck's family converted from Anglicanism and, following the Catholic Emancipation Act in 1829, his father paid to have a monastery built in England for Benedictine monks. John studied for the priesthood in Italy and his five siblings all took religious vows also. John Luck was a Benedictine monk who performed his duties as bishop in monk's garb rather than bishop's habit. He had that Catholic Revival love of the fine arts, but he was no dreamer. Bishop in Auckland from 1882 to his death in 1896, he vigorously set about rebuilding a diocese that had been bankrupted by the woeful administration of Bishop Pompallier. An extraordinary and forgotten man.

▲ Turakina Beach, painting by Bob Kerr.

Coast

David Young tries his hand at historical fiction.

When I began to write my first novel, *Coast*, some years back, I had little idea that it would finish up as a work that spanned most of the twentieth century, exploring, among other things, men's habits, folkways and language through that time.

Nor did I realise that by the time it was completed, I would have drawn upon – however lightly – so much of my previous work in environmental, Maori and natural history. It also encompassed even the body of oral history I had been privileged to collect, particularly as part of the Vietnam Veterans' Oral History Project run by the Ministry for Culture and Heritage. There is but one fleeting reference to the Vietnam War in the novel, yet those recordings I was privileged to share with some 20 vets helped shape in a mysterious way my sense – if not my understanding – of being at war and in combat zones.

Based on a little-known grandfather, this character sets in train a sequence of events that drives the novel through two further generations. Told by three intercutting voices, *Coast* is about the effect of two wars on two generations of serving men and a third who was spared armed conflict to fight his own legacy of displacement.

Initially, I had sketchy information about my grandfather's origins. He had died when my Dad was very young, and little was known about his Scottish heritage. He came from the Mearns, south of Aberdeen, and emigrated to New Zealand about 1908 – that much we knew. The old man worked on farms as a ploughman in the Whanganui–Rangitikei district of the North Island, near an estuarine beach, Turakina. He would have found that landscape astonishingly familar in a number of respects to St Cyrus beach in Kincardineshire, near Aberdeen, which he lived within two or three miles of. Having 'discovered' this place, I have grown to love its dunes, wetlands, weaving river mouth, wild flowers and bird life.

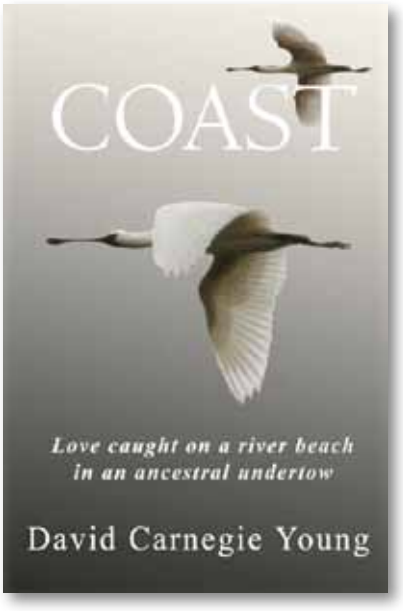
Phanzine readers may also be interested to know that the account of the second generation, the post-World War One 'boomers', depends on input from my father, now aged 92. About ten years ago I showed him how to peck at my old electronic typewriter, and away he went. In the end I had two large ring binders of material from his early life, through the Depression and his war from beginning to end, serving in the Royal New Zealand Air Force in the Pacific. In a way that 'gift' proved to be the most difficult thing for a seasoned non-fiction writer to handle in this new way of expression for me – fiction.

Indeed, looking at the process now, it was my experience that the less personal facts I had and the more imagining I could do, the easier the words came. Yet for it to be the novel that it became, that imagining drew from, and was shaped by, the actual knowledge of events and values, fashions of speech and behaviour, I had absorbed that seemed to fit inside the narrative. It was even pegged to identifiable historical events and figures, some from my earlier research, like the conservationist Herbert Guthrie-Smith in a cameo role. Even language has changed considerably since I grew up in the 1950s, and I tried to convey this shift through the three voices who tell the story.

Finally, one has to say that while footnotes have their own satisfactions, there is nothing quite so liberating as writing a book without them!

Coast was published in 2011 by Sea Change Productions/ Pegasus Publishing, UK. ISBN 9781843866855; RRP $NZ38. For more information, see http://davidyoungwriter.com

To buy the book at a reduced price, contact David at davidyoungwriter@gmail.co.nz or on 027 362 7945.



Nikko and the New Zealand Connection

Margaret Pointer investigates a link between New Zealand and Japan.

Monkeys in stables? A sacred white horse named after Robert Muldoon? Explaining to a deity in Shinto chant the link between a famous Japanese shrine and New Zealand? A single image can lead to quite a journey of discovery.

The image is in the 1900 Thomas Pringle album in the Alexander Turnbull Library. Pringle, a photographer with the Government Tourist Department, was sent to the Philippines, Hong Kong and Japan and recorded his impressions in a photo essay. He visited the famous Nikko Toshogu Shrine north of Tokyo and his photo entitled "Stable of the sacred white pony" was the starting point for my investigations.

In a country rich in natural beauty and steeped in history and religion, Toshogu Shrine in Nikko stands out as a site of pilgrimage for locals and visitors alike. The whole shrine complex was designated a World Heritage site in 2000, one hundred years after Pringle's visit.

The stable was built just inside the main shrine entrance against a backdrop of giant cedars. The building itself is relatively plain, wooden with the perfectly pitched, tiled roof that is synonymous with shrine construction. The only adornment is the allegorical series of relief carvings depicting the life cycle of the monkey and emphasising the belief that monkeys protected horses from disease.

The stable housed the white horse always kept at a Shinto shrine. White horses, believed to carry the wishes of the faithful to heaven, have long been considered sacred and the custom of presenting white horses to a Shinto shrine dates back to the 9th century. At Toshogu white horses were presented by successive Tokugawa Shoguns then, after the restoration of the Emperor Meiji in 1868, by the Imperial House.

The link between Nikko's Toshogu shrine and New Zealand began inadvertently. A member of the Japanese equestrian team at the 1964 Tokyo Olympics imported a white competition horse from New Zealand. Following the Olympics, the horse, Balena, continued to compete regularly until its retirement when it was gifted by its owner to Toshogu. When Prime Minister Robert Muldoon and Minister of Agriculture, Duncan MacIntyre, visited Japan in 1976 they were taken to Nikko and the white horse of New Zealand origin was shown to them. The idea was discussed that the New Zealand Government might arrange for a replacement white horse as a gift of friendship. When this happened, the chief priest chose the name Marutai for the new horse. It was a combination of the start of 'Muldoon' and the end of 'MacIntyre' in Japanese.

The link between New Zealand and Japan, through the gifting of a white horse to serve in the sacred stable of Toshogu, has continued. Marutai was succeeded by Koha and in 2005 Koha was relieved of formal duties by the arrival of Kotuku.

Thomas Pringle was unaware in 1900 when he took his photograph that the stable would one day house a sacred white horse from New Zealand. As an employee of the New Zealand Government he unwittingly captured on film a small building that was one day to symbolise the friendship between New Zealand and Japan.

Stable of the Sacred White Pony, Tosho-gu shrine, Nikko, Japan. 1900. *Alexander Turnbull Library. PA1-f-146-20-1*

DR. WOHLMANN (GOVERNMENT BALNEOLOGIST) CONDUCTING SIR JOSEPH AND LADY WARD THROUGH THE THERMAL COURT. L. Hinge, Phot.

Arthur Wohlmann, Balneologist

Catherine and Peter Hodder explore an aspect of our scientific history.

The photograph above shows Arthur Stanley Wohlmann showing Sir Joseph and Lady Ward around the 'thermal court' at the international exhibition held at Christchurch in 1906-1907, one of a series of exhibitions and other activities designed to interest the New Zealand public in science and technology since colonial times. The thermal court was built by Wohlmann as a near-replica of part of Rotorua's Whakarewarewa geothermal area, with sinter mounds surrounding cold-water 'geysers' from which "vapour came in soft white clouds from the geyser-well and every now and then the puia burst forth (regulated in some occult fashion behind the scenes by the guardian white tohunga, Mr Turner, from Whakarewarewa) and hurled its glittering columns of water and spray into the air with all the fuss and commotion of 'the real thing'". The hills behind the fence are part of a "canvas (130 feet in length) that was an excellent piece of scene painting ... of the great broken sombre volcanic hills forming the background of the Rotorua plain looking east and south – a typical Geyserland landscape." Wohlmann's interest in the geothermal resources of New Zealand resulted in his being appointed as Government balneologist from 1902 to 1919. Although his published chemical analyses of the waters include descriptions of the alleged medical benefits of "taking the waters", his appointment was largely intended to promote New Zealand's geothermal areas as tourist resorts – in the European spa tradition, effectively rebuilding the tourism lost by the destruction of the Pink and White Terraces in the eruption of Mount Tarawera in 1886. Wohlmann's most noteworthy legacy was the redevelopment of the bath houses at Rotorua, but he also advised the Government – with rather less enthusiasm – about the potential for spa development at Te Aroha and Hanmer Springs. As one of New Zealand's first geochemists, Wohlmann's work is the starting point for a current research project into the history of the understanding of New Zealand's hot springs and geothermal systems, whose uses have diversified from tourism to exploitation for electricity and potentially for precious metals.

Curating the great outdoors

Kirstie Ross from Te Papa examines an aspect of our tramping history.

I have recently recommended a group of 11 bush track markers for Te Papa's history collection. This is one way in which my research about New Zealanders and nature is manifested as material culture in a museum collection.

The markers were salvaged from the eastern side of the Tararua Forest Park by Department of Conservation staff. All have been improvised from cheap domestic materials, including tin lids, and were once nailed to trees or stumps to indicate a route through the bush.

Some of them indicate well-known places and routes in the Tararuas. The one shown here – 'Waingawa' – is interesting because it has been improvised from a section of a venetian blind, with the letters punched out with a nail.

The social and historical significance of the markers outweighs their shabbiness. Roughly marked back country routes are a distinctive part of outdoor recreation in New Zealand. Markers like the ones that Te Papa has collected have been commonly used in the bush, especially by club trampers and hunters. They have been essential to particular recreational experiences of the outdoors – ones in which people make their way through dense bush and along remote routes.

Outdoor recreation is actually quite difficult to collect and interpret within a museum context. It's a dynamic physical and spatial experience. This means that activities like hunting and tramping can tend to be underwhelming when represented in static museum collections and displays, even if relevant objects have an interesting provenance or are 'historic'. For example, we declined the offer to collect a well-known tramping hut that was being taken apart. My colleagues and I thought it would make little sense if it was transplanted from the bush to the museum.

But the track markers retain their meaning beyond the bush, as past way-finders for those who have negotiated the great outdoors, and as objects that help to define the path though this part of New Zealand history.

All images: Tramping track markers, maker unknown. *Gift of Department of Conservation (Wairarapa Area Office), 2011, Te Papa*

New Zealand records in Washington DC

Eileen Barrett-Whitehead begins sleuthing in the US.

When I heard that my husband and I were to be posted to Washington for two years, I immediately began to wonder what scope there would be, if any, for me to pursue my interest in New Zealand history. Having now been here several weeks, I am discovering that US repositories should certainly not be dismissed as a source of information about early New Zealand.

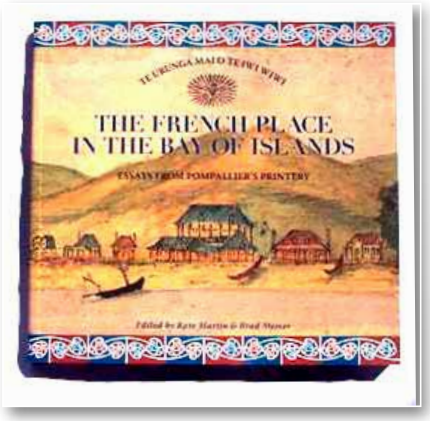
The National Archives in Washington, for example, hold all the records of the American consuls in New Zealand going back to 1839. Some of these, notably despatches about political events, have been microfilmed and are also available through the Auckland Museum and Institute Library. Other records in the consular series (not microfilmed) deal with matters affecting US citizens living in New Zealand, or provide information on shipping and trade.

I have not yet visited the Smithsonian Institute, but I have already discovered that they have images of early of New Zealand, including some relating to Maori. A few of these can be accessed online by going to http://www.sil.si.edu/imagegalaxy/imageGalaxy_SearchBasic.cfm and entering 'New Zealand' as your search term. (Unfortunately, narrower

The French Place in the Bay of Islands: Te Uringa mai o te iwi wiwi

Essays from Pompallier's Printery

Jessie Munro writes about a new publication to which she is a contributor.



Kate Martin and Brad Mercer have assembled in a beautifully designed and illustrated publication a fund of stories highlighting the ever-more-fascinating account of the birth of this country. These essays originated from a 2004 symposium with the same title. I admit I have a bias towards this place which comes from the heart as well as the head.

'Place' is the operative word. Fittingly, in the French sense of place as centre or heart of a community, this is a location shared by people despite varied concerns and interests. The place is the strip of land on the shore of Kororareka, bought by Bishop Pompallier in 1839 when the Bay of Islands' then paramount position as a port made it the obvious site for the headquarters of the Western Oceania Catholic mission.

It still is the place. Most PHANZA members will know that the French Marist mission printery building, with its distinctive architectural style and its pisé de terre or rammed earth construction, communicates very effectively its mission origins and spirit. It is now the NZHPT's much-visited Pompallier Museum, our oldest industrial building.

If you are there for longer than a brief visit, you'll realise it continues to be a gathering-place – 'uringa mai' of the Kororareka Russell community and of the North in general. I was lucky to have experienced this in 2003, based there on a Royal Society Teacher Fellowship, working on early French documents to increase the archival information of the building and the times. The energy of the Russell community and the staff at Pompallier is infectious. And it was this that led to the symposium at Kororareka Russell in April 2004.

The wide-ranging interests and expertise contributed then feature in the essays in the book (for the list of 20 contributors, go to: thefrenchplaceinthebay.co.nz): Māori spirituality, early interactions and Māori-French cultural mindsets; Māori commerce and agency, Christian theologies and mission, biography, anthropology (a fascinating DNA study of Kororareka rats mummified in the rammed earth), entrepreneurial trade, colonisation, literacy and printing, and of course, running throughout, the linking theme of French presence and work and legacy. Brought together, these engrossing stories clarify the commercial, religious and political context, the rivalry among Māori hapu and incoming nations, that made Kororareka the dynamic place it was, far more complex than its simplistic and worn-out 'hell-hole' label allows.

The French Ambassador, M. Francis Etienne, launched the book in the garden at Pompallier . Contributors to the book joined with church, iwi and university representatives and the Russell community in a celebration of this place and its story. It was just before the Rugby World Cup Final and the Aotearoa-France theme was very contemporary, very real!

For those who wish to purchase a copy of *The French Place in the Bay of Islands,* see sales@thefrenchplaceinthebay.co.nz or www.thefrenchplaceinthebay.com

search terms yield little if anything on this page.) Also available online are digitised versions of some of the records of the US Exploring Expedition that visited New Zealand in 1840. (See http://www.sil.si.edu/digitalcollections/usexex/follow.htm) Other Smithsonian resources are accessible via http://www.siris.si.edu/. (I found more images of early New Zealand using the Search function on this site – and this time it is worth trying narrower search terms.) In addition to these digitised resources, the library's catalogue indicates that it has a number of early books on New Zealand.

Then there is the Library of Congress – a huge repository which again seems to hold a large quantity of early New Zealand printed material, including titles printed in the States that were not previously familiar to me. Its catalogue can be searched online via http://catalog.loc.gov/ and it also has an online catalogue of prints and photographs that is accessible through the same link.

I suspect I will yet find more repositories with New Zealand material, but it looks as if I already have plenty to keep me going!

Antarctica

Imelda Bargas discovers a family link with Antarctic exploration.

Terra Nova and *Morning* relieve the ice-bound *Discovery*, McMurdo Sound, [ca 1911, oil on canvas].
A C J Cuddy painting, Canterbury Museum, 1970.269.1

A couple of years ago I put together a feature for the website NZHistory on Antarctica and New Zealand (http://www.nzhistory.net.nz/politics/antarctica-and-nz). While working on the feature I learnt that during the heroic age of Antarctic exploration my great-great-grandfather, Arthur Cuddy, had been inspired to paint Robert Scott's ships the *Terra Nova* and *Morning* relieving the ice-bound *Discovery* in McMurdo Sound in 1911. He was working as a coach-painter at the Addington Workshops, Christchurch at the time and was also an amateur artist. He did not visit Antarctica himself but completed the work after interviewing the ships' crew members. It eventually ended up at Canterbury Museum.

I contacted the museum, hoping to find that notes of his discussions with the ships' crew members had survived with the painting. Sadly they hadn't, but the curators told me they'd be happy to get the painting out of storage if I wanted to see it. On my next visit to Christchurch I arranged for my mother, grandmother and I to go and see the painting. It was a great experience, especially for my Nana, who remembers the painting hanging for many years at her mother's house.

During the same trip I also visited other Christchurch places with Antarctic connections – including Scott's statue on Worcester Boulevard, Quail Island and the airport. While Scott's statue was damaged in the recent earthquakes, there is still plenty to visit in Christchurch for those interested in Antarctica – including Canterbury Museum's extensive Antarctic collections.

As for the painting, I puchased a digital copy to have in the family, and I ended up including it in the feature to demonstrate the intense interest taken by the New Zealand public in Antarctic affairs.

History Books for Christmas

Some of our members have suggested titles they think others may like to receive this Christmas.

Malcolm McKinnon: I'd recommend Stevan Eldred Grigg's *Great Wrong War*, which was criticized by reviewers but is very well written and illustrated, and works particularly well if thought of as presenting the way an intelligent, liberal and patriotic German of 1914 (say the novelist Thomas Mann) would have looked at NZ's participation in the war.

Margaret Pointer: *Tupaia: The Remarkable Story of Captain Cook's Polynesian Navigator* by Wellington writer Joan Druett provides a different insight into Cook's first great voyage by focusing on Tupaia and the relationship between the European explorers and the Polynesians they took on board.

Edmund de Waal's *The Hare with Amber Eyes* is a fascinating family history with a difference. De Waal follows the fortunes of a collection of Japanese ivory netsuke pieces as it moves from Paris to Vienna to Tokyo with different family members from 1880 to 1980.

Gavin McLean: I have today finished and thoroughly enjoyed Peter Wells's *The Hungry Heart - Journeys with William Colenso* (Random House). It's not a conventional biography. Wells writes himself into Colenso's story and speculates bravely in places, but the book is lively, thoughtful and generous.

Britain's War Machine (David Edgerton, OUP) is a big book on a big topic, arguing that despite all the stereotypes about Britain's interwar defence spending and the allegedly poor quality of things such as tanks, Britain (including the empire) outspent and out-teched Germany, a much poorer country. Was the war's outcome *really* ever in doubt?

A Face to the World (Laura Cumming, HarperPress) is a beautifully illustrated and insightful look at self-portraiture down through the centuries.

Imelda Bargas: Joanne Drayton's *Ngaio Marsh – her life in crime* (HarperCollins) spends less time on Marsh's childhood than Margaret Lewis's biography, but perhaps slightly more time on her novels. She cleverly interweaves the stories from her books and theatre experiences into the biography.

Polar Castaways: The Ross Sea Party 1914-1917 by Richard McElrea & David Harrowfield is out of print but worth sourcing. It looks at the other side of the story to Shackleton's *Endurance* expedition – the men of the Ross Sea party who carried on laying depots for a party that would never arrive. A well told story which provided an insight into what it must have been like to be stranded in Antarctica. Though with knowledge that a relief ship was coming back I still came away feeling that the greater struggle and deprivations were felt by those in the *Endurance* party.

Tim Shoebridge: My book of the year is *The Rise of Theodore Roosevelt,* the first volume of Edmund Morris's three-part biography of the 26th American President. Though it clocks in at 920 pages, and my Random House hardback weighs as much as a Rough Rider's satchel, it's a great read which belies its length.

This first volume takes you through TR's life up to the time he became president in 1901, detailing his rise from a sickly child, through his colourful college years, early books, career as a cattle rancher, introduction to politics, and involvement in the Spanish-American war, to his ascension to the vice-presidency.

TR's time in the Badlands of North Dakota are among the book's many highlights, and Morris's descriptions of the landscape, personalities, and seasons are as good as Steinbeck at his best – especially a remarkable and poetic 'interlude' about the calamitous blizzard of 1886-7.

Morris's considerable flair saves the story of TR's introduction to politics, his public reception, and his efforts to fight petty corruption and patronage, from dullness and detail-mania pedantry. Who would have thought the life of a late-nineteenth century New York police commissioner could be so interesting?

As fascinating as TR's life certainly is, it's Morris's accessible and page-turning style which makes the book a triumph. As all the reviews note, it's like reading a good novel. It provides a benchmark of thoroughness and readability that anyone writing a biography should aspire to. Hopefully rumours that the 2013 movie adaption will star Leonardo DiCaprio will prove unfounded.

News from the North

David Verran reports.

The Auckland Council has just passed its first year in office, and recently announced its new Heritage Advisory Panel. This 16-member panel is intended to provide independent advice on heritage issues and is chaired by Councillor Sandra Coney, who also chairs the Council's Recreation and Heritage Forum. The panel will also nominate people to serve on the Auckland Urban Design Panel when developments involving heritage are being considered.

Members of the Auckland Council Heritage Advisory Panel are: Dr Ann McEwan, Jane Matthews, Elizabeth Aitken-Rose, Rachel de Lambert, John La Roche, Rob Enright, Michael Geale, Lorraine Wilson, Bill Rayner, Dr Michelle Smith, Graeme Burgess, David Beamish, Graeme Murdoch, Allan Matson, Sherry Reynolds and David Veart.

Ann McEwan is the only out of Auckland panel member and her appointment was supported by PHANZA. Michelle Smith is also a PHANZA member. Other members include architects, archaeologists, local historians, an iwi representative, and property law and development specialists.

The Auckland Council has already established a $10m fund to buy at-risk heritage buildings for redevelopment and resale.

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