OTAGO EARLY SETTLERS MUSEUM
NEWSLETTER
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IN VOGUE

Fashions, decorative objects and accessories from the 1920s to the 1950s.

THIS DISPLAY HAS BEEN MOUNTED IN THE COSTUME gallery and features a combination of fashion, furniture, ceramics and accessories typical of the decades between the 1920s and 1950s Fashion and design mirror the social values of the time and in displaying these clothes and objects together we are endeavouring to describe something of the tremendous social changes which took place after the first World War.

Most of the clothing originated from the Jean Stapleton collection. She spent her formative years in the Princess Theatre in High Street where her father worked, and perhaps this is where she developed her love of costume. The elaborate 1920s beaded gowns come from this collection.

In Vogue presents a glimpse of the fashionable aspects of design during this period. Surrounded by the portraits of the pioneers, the exhibition forms a link between the experience of the early settlers and our own.

RECENT EXHIBITIONS

FACING THE PAST

THIS EXHIBITION OF 24 PHOTOGRAPHS BY DAVID MANN OPENED AT THE MUSEUM ON JULY 1.

In his catalogue David states that 'My intention is to express in pictures and words my personal experiences, which nevertheless are common to many others in Aotearoa, as the strands of our many cultures come together.'

The exhibition was opened by Gary Blackman following a powhiri led by Huata Holmes, representitives from the Otakou ruananga and Robert Montgomery. The content of the show reflects the photographer's experience and awareness of New Zealand's multi-cultural identity.

A comprehensive catalogue accompanies the exhibition and the prints are for sale at $60 each. The exhbibition 'Facing the Past' runs at the Museum until July 22.

'Saying goodbye at Otewa Marai'
An image from 'Facing the Past'



IMAGES OF WAR

IMAGES OF WAR, EXHIBITED AT THE MUSEUM FROM 7 MAY TO 24 June was the first major NZ touring exhibition that has come to Otago Early Settlers Museum.

Curated by Tony Martin for the Manawatu Art Gallery, Palmerston North, the exhibition brings together over 60 works by major New Zealand artists from the 1860s up to the 1980s. Arranged according to specific themes such as colonial war art, official war artists, propaganda and censorship, the heroic code in art, the interpretation of reality and contemporary images, the works represent individual artists' responses to and interpretations of war.

A powerful show, the works come across as very strong expressions by artists, all of whom, in some way have been affected by war and its consequences. It is interesting to note the number of former and present Dunedin artists represented in the exhibition. They are Robert Hawcridge, Peter McIntyre, Michael Smither, William Reed, Russell Clark, Ralph Hotere and Jeffrey Harris.

The images range from Von Tempsky's 1866 depiction of the New Zealand wars through to the contemporary images which deal with popular war imagery such as films and videos.

To quote Tony Martin, "The exhibition is not about glorifying war - instead by exploring issues such as the heroic code in art, propaganda, memorial images and peace art, it attempts to analyse the junction of visual imagery of war in contemporary society. It is the first time a thematic display of this subject and magnitude has been assembled and toured".

The exhibition was accompanied by a 25 minute video featuring interviews with many of the artists.. The opening address by Dr Roberto Rabel puts the exhibition into a wider social context which relates not only to the role of this museum but to us all as individuals.

Dr Roberto Rabel's address is reproduced in this newsletter

FORTHCOMING EXHIBITIONS

HAIRDRESSING EXHIBITION

PLANNING FOR THE EXHIBITION FOCUSSING ON THE SOCIAL history of hairdressing is underway although a title has yet to be chosen. Front runners are 'Bernice Bobs Her Hair' from the F Scott Fitzgerald short story or, less mysteriously, 'Crowning Glory'. Either way this exhibition will be colouful and provocative, looking at the changing social mores reflected in both personal appearance and the art of the hair dresser.

The museum already has material from the Victorian and Edwardian periods for the show. What we lack are objects from the 1920s up to the present. If you have a 1950s or 60s hairdryer, brush and comb set or home perming set, or if you are a retired hairdresser who has kept material from this era, I would very much like to hear from you. I am already looking forward to the exhibition opening which I hope will be full of stunning examples of the creative work of the hairdresser.

louis john godfrey

THE MUSEUM IS CURRENTLY GATHERING MATERIAL ON THE carver Louis John Godfrey and his sons who were active in Dunedin from the mid 1860s through to the end of the century. Godfrey is most closely associated with Larnach Castle but there is a considerable amount of earlier work still to be uncovered. The Museum holds two pieces of work by Godfrey. The earliest is a carved clock bracket which was shown at the 1865 Dunedin Exhibition and the Intercolonial Exhibition at Melbourne the following year. The other is a carved Oamaru stone capital from the Dunedin Post Office building, later known as the Exchange.

Louis John Godfrey arrived in Otago with his wife Emma and one child, Lewis Mortimer Marmaduke Godfrey, at an undetermined date between 1862 and 1863. This can be ascertained by L M M Godfrey's date and place of birth listed in an entry in the marriage register of Knox Church which is given as London , 1861. Godfrey was also supposed to have exhibited at the 1861 London Exhibition and if this is so would have meant that the family emigrated from England late in 1861 or 1862. A directory entry places Lewis Godfrey at an address in London St in 1864. His occupation is listed as 'Carrier' which seems to be a corruption of carver. Reuben William Godfrey was born in Dunedin 7/1/1865 and a 3rd son, Mortimer, 1/2/1867. A 'J L Godfrey' exhibited a carved mantle piece, fire screen, candelabra, picture frame, bracket and a group of shells at the 1865 Dunedin Exhibition. The work is said to be in the Grinling Gibbons style and was given high praise. 'Lewis J Godfrey' was also an exhibitor at the Intercolonial Exhibition of Australia held in Melbourne in 1866-7 where he showed a carved clock bracket (same as Dunedin1865?), carved clock stand in stone, carved crab and shells in Huron pine, and a pigeon. The bracket and clock stand were awarded medals. Godfrey is associated with the carving of decoration on Mason and Wales' Post Office building of 1864 - 8 and this is the earliest Dunedin work able to be attributed to him. During 1871 Louis Godfrey carved a high altar for St Joseph's Catholic Church, Dowling St, to the design of R A Lawson. The supervisor of this work was David Hunter from whose Kakanui Quarry the stone came. The Godfrey family moved from London Street to Half Way Bush in 1870-1 and Louis John Godfrey does not reappear in the directories until 1878 when he is listed as resident of Roslyn. The Godfrey house at King Street, Roslyn was valued at £850 in the 1882 Freeholders of NZ which implies a high level of financial prosperity.

Godfrey is mentioned in an article (ODT 3/5/1879) as having shown examples of his work for William Larnach which included dining room paneling. A number of issues relating to the Larnach Castle carvings are difficult to resolve. Authorship is given to Lewis Mortimer Marmaduke Godfrey for the two carved lions at the foot of the castle steps and a photograph of the building dated 1874 shows these in place. However Godfrey is not included in the list of workmen to whom Larnach presented watches at the completion of the first stage of building work in 1876 (OW, 15/4/1876). In any case L M M Godfrey would have been too young to have carried out this work. As Louis Godfrey arrived in the colony in advance of Larnach it is not possible to say that he came at Larnach's invitation. It is also said that a Godfrey spent 12 years working on the carvings for the Castle. This reference first appears in A W Reed's 'Larnach and his Castle' of 1950 and is also difficult to support. Any work carried out in the first phase of building must have been by Louis Godfrey starting in 1873 at the earliest and probably ceasing in the early 1880s when Larnach's finances began to dry up. It could be that the Larnach work enabled Godfrey to purchase his property in Roslyn as it was a substantial contract and Godfrey is missing from the directories between 1872 and 1878 during which period he may have lived on site. Godfrey is associated with the Bank of New Zealand building by William Armson which was started in 1879 and completed in 1883. The BNZ Bank Desk held at the OESM is attributed to L M M Godfrey. Reports in 1882 suggest that work on the interior of the bank was proceeding and that furniture was yet to be prepared. Godfrey is not directly mentioned however. Godfrey's next

FORTHCOMING EXHIBITIONS

*d*IARY

1991 EXHIBITIONS

JULY 1 to JULY 21	Facing The Past: Photographs by David Mann
JULY 10 to 1993	In Vogue
AUGUST 1 to NOV. 4	Illuminated Manuscripts
AUGUST 1 to AUGUST 29	Victorian Gardens: Photographs from the collection
MID-SEPTEMBER to 1993	Harbour Studies Exhibition
NOVEMBER 21 to JAN. 1992	A Social History of Hairdressing

1991 EVENTS

SEPTEMBER 19, 21, 22	Performance of Mozart's Short Opera, 'Bastien and Bastienne'



IN VOGUE

major commission was St Joseph's RC cathedral where carving began in May 1885. The High Altar was completed during February 1886 and work continued through 1887. It is certain that Godfrey was assisted by at least two of his sons on the cathedral project. These were Lewis Mortimer Marmaduke and Mortimer. Lewis M M Godfrey married Amelia Basset in1887 and moved out of the family home to an address in Castle , Street. An entry in Stone's Directory for 1889 lists Lewis John Godfrey and Mortimer Godfrey, both sculptors of King Street, Roslyn and at a separate address, Russell Street, Dunedin, Louis M Godfrey, carver. This is the only instance of all the carving Godfreys being listed together. Reuben Godfrey is also resident of King Street and is described as a clerk. Louis J, Emma, Lewis M M and Mortimer would appear to have left Dunedin in 1889 which bears out a family history which suggests that some of the Godfreys returned to England. Reuben stayed on in Dunedin, although not in the King Street house. Lewis M M Godfrey returned in 1892 and recommenced work at the cathedral, carving the Eucharistic Shrine in 1896.
Louis John Godfrey seems to have died in England as he is not buried in Dunedin, neither is there any report of his death or an obituary. Reuben William Godfrey died aged 48 in 1910 and is buried in the Southern cemetery, RC portion. 'Louis' actually Lewis M M Godfrey died in 1910 aged 50 and is buried in the Northern cemetery.

If anyone can add to this basic chronology or, better yet, has a carving that they think may be by a Godfrey, please contact the Museum or write to Michael Findlay, Curator, Domestic and Technical Collections.

DUNEDIN RAILWAY STATION

THE DUNEDIN CITY COUNCIL ANNOUNCED ON THE 9TH OF July that it has bought the Dunedin Railway Station for $1, and also secured land to the north as far as Hanover Street and south to the OESM for $1.35 millions. This means that the Dunedin Station Heritage Precinct will be developed with the OESM building occupying an important place within it. The OESM Development Team, which halted its plans for the museum last September, will soon be looking afresh at development options for the Museum within the precinct.

CHINESE HERITAGE COLLECTION

RECENTLY, DR PETER SEW HOY, ON BEHALF OF THE Otago/Southland branch of the Chinese Association presented the Museum with $1000. We are pleased to acknowledge this generous gift which will allow us to complete 'Windows on a Chinese Past'. Recent additions to the Chinese Heritage Collection are a copy of the flag used in Imperial China until 1889 which was a triangle of yellow silk embroidered with a dragon, and also a wooden plaque which bears the symbol for happiness. Plans are underway for completing the Chinese exhibit with the two succeeding periods of settlement from 1901-1950, and 1951 to the present.

*t*he *O*tago *e*arly *S*ettlers *m*useum: *a brief history*

IT IS VERY PERTINENT FOR MEMBERS AND FRIENDS TO reflect on the development of the Museum building because of the various options being discussed at present about the Museum's future location.

The Celebrations connected with the Golden Jubilee of the Otago Settlement in 1898 provided the incentive which matured in the formation of the Otago Early Settlers Association. The membership cut off date was set at those arriving before December 31, 1861, the reason being that 1861 was the year of Gabriel Read's discovery of gold, and the beginning of the gold rush. This was regarded as the commencement of a second and very distinct era of settlement.

The question arose of providing its own halls and meeting-place and it was pointed out that the Society, until it became an Incorporated Society had no legal standing and was therefore unable to own property. Accordingly, Mr Donald Reid, in July 1903 moved: 'That the Society become incorporated under the Unclassified Society Registration Act, 1895, by the style and title of the Otago Early Settlers' Association.'

Donald Reid, then President of the OESA, attempted to secure

the present site which at the time lay within the picket fence of the railway station enclosure. This ground had been set aside by the Government some years before as a site for the railway station, the foundations of which were laid and these still remain under the building today. Having still some influence in Parliamentary circles, Reid acted as mediary in negotiations and was the first to bring the matter before the then Premier Seddon in September of 1905. On visiting the site Seddon agreed with Reid that the railway site would make an ideal situation for an Early Settlers Hall. Reid also sought the Art Society's co-operation, as it too was looking for a suitable site for an Art Gallery although it was more interested in securing a portion of the new town hall site. However, the Society was turned down in its application to the council and hence turned to the central government to arrange a lease on railway land.

This lease was granted to the Art Society, with a proviso that it sublet a portion to the OESA. Finding out that after his discovery of the site and his friendly overtures to the Art Society, the OESA now had to pay rent to the Art Society rather than to the Government, Reid felt that he had been slighted and he could not bring himself to sign the lease. Rent was paid regularly, but no lease carried the signature of the OESA president until after Reid's death. An area was subleased for a term of 21 years from the Art Society from July 1, 1906. On this area, the Early Settlers' Hall was erected in 1907-1908 as an annex to the Art Gallery, and was offically opened on Anniversary Day, March 23, 1908.

The building was designed by J A Burnside, also the architect for the Art Gallery which opened during September 1907. The contractor was Orr Campbell, the contract price 3, 587 pounds.

In 1909, due to the increasing popularity of the ship reunions a further contract was let for the erection of a kitchen, supper rooms and dressing rooms, thus extending the Association's building to the limit of its leashold. The area had been used by the Art Gallery as a store and cart entrance, and upon learning of the Association's plans, the Society was deeply perturbed and informed the Association's secretary that it intended to apply to the Supreme Court for an injunction. Langlands reported this to Reid, who taking quick and decisive action hurried the builder into making a start before the injunction arrived. When the injunction did eventually arrive, Reid questioned the validity of it on the grounds that the judge who had granted it was a member of the council of the Art Society, and so an interested person. Thus the matter was closed and building continued.

Following the death of the President, Donald Reid, in 1918, the Association received a bequest of 1, 000 pounds, which, supplemented by other funds enabled the Association to erect the Donald Reid wing. The extension was designed by D G Mowat, the contractor was Loan and Watson. Though this building was completed by July 1922, it was not offically opened until November, to permit the newly acquired Thomson Collection to be adequately displayed. To mark the opening of the new wing, Miss F Reid, daughter of the late President and benefactor, was made the recipient of a gold key. The old building was also renovated at this time.

With the relocation of the Art Gallery to Logan Park the Association bought the Art Gallery portion of the lease for 400 pounds and extended its operation into the entire building.

It is also worth noting that John Arthur Burnside, the architect of the building, has a national reputation. Burnside is thought to have been the first New Zealand born architect. He commenced his career under the training of the Mason & Wales office. During his time with Mason & Wales he exhibited at international exhibitions winning several important prizes. He established on his own account in 1880, designing many private residence including Transit House (1880), Park Street and Dr Colquhon's residence in High Street. Other designs include the Gresham Hotel, Rattray Street (1882) and Ashburn Hall, Taieri Road.

The Museum has proved its worth to the community over the years, evolving from a small collection in an annex to the Dunedin Public Art Gallery into New Zealand's largest Museum of social history. A refurbished and renovated Museum will be better placed to collect, display and interpret the cultural items and ideas of a city determined to acknowledge its heritage as it confidently moves towards the year 2000 and beyond.

*m*useum *g*uides

THE OTAGO EARLY SETTLERS ASSOCIATION IS currently in the process of establishing a Museum Guiding Programme, co-ordinated by Museum Committee Convener, Dianne Hall.

Any members who would be interested in becoming involved with this project please ring museum, 477 5052.

MUSEUM NEWS

*a*dopt a *p*iece of *f*urniture

DURING NOVEMBER 1990, DETLEF KLEIN, A FURNITURE conservator from Auckland, surveyed the OESM furniture collection and prepared a detailed report on 60 separate items. The survey was made possible by a grant from the Cultural Conservation Advisory Council. The report noted the condition of each item and gave estimates for repair and conservation where necessary. Pleasingly, a large proportion of the collection needs little or no work but some pieces will require extensive treatment to improve their condition.

Detlef was able to point out many features of interest and was also able to date accurately a number of pieces which had vague provenance. The most alarming revelation was the true age of a suite of furniture supposed to have belonged to the whaler Johnny Jones. This turned out to have been made in the far East during the early part of this century and prompted some reflection on past museum labels and descriptions. It was also revealed that a fine Davenport desk had been home to a large rat who had chewed a maisonette nest out of the desk's drawers. The rat had long since left its plush quarters by the time the desk arrived at the museum.

Costs for conservation vary between $100 and $2100, giving a wide scope for individual or group involvement in the funding of the ongoing programme. Any person wishing to see the reports and estimates for conservation care on the furniture collection should contact the Museum.

*w*ish *l*ist ...

FIRSTLY WE WOULD LIKE TO THANK THOSE WHO responded so generously to our last Wish List. We regret that we were not offered an aircraft. Maybe this time...

Books: the Research department would appreciate any family or local histories and school, church, club or society jubilee booklets, especially those published recently.

World War Two: we would appreciate material from the war period particularly documents; such things as Ration Books, war regulations, letters and diaries by or to soldiers, discharge papers etc.

Hairdressing: Any old hairdressing equipment, hairdryers, brush and comb sets and magazines.

Costume Jewellery: Edwardian to the present.

IMAGES OF WAR

We are pleased to print the text of the opening address given by Dr Roberto Rabel, Official Historian, New Zealand and the Vietnam War

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I HAVE BEEN INVITED HERE TONIGHT TO LAUNCH THIS exbition in my capacity as an historian of New Zealand 's involvement in a particular war: Vietnam. I am writing a political, diplomatic and social history of New Zealand's participation in that war, rather than a combat history. Hence, I am most interested in the broader significance of the Vietnam experience for our society and in my comments tonight I wish to focus on the changing social impact of all New Zealand's wars--the wars depicted on these walls. In particular, I wish to discuss the importance of war as metaphor, as symbol and as a touchstone of national myth-making.

Of course the power of war as metaphor is not unique to New Zealand. Looking at the images in this exhibition, we must remember that there is much in their depictions that is of significance outside New Zealand and much that has been influenced by other cultural traditions. But I will concentrate on their New Zealand dimensions and seek to set the exhibition as a whole in the context of the history of New Zealand's wars.

In New Zealand, war has seemed to loom very large in our national psyche and has had much to do with shaping national myths and changes in national identity. In 1988, the Stout Research Centre even had a conference on New Zealand's experience of war which was entitled "A Warlike People?"

A warlike people? Well, it was a practice we embarked on with gusto early in our national history with New Zealand wars. Those wars were a traumatic event in Maori-Pakeha relations, arguably as significant as the Treaty of Waitangi, our founding document: and they endowed our nation with a much more violent founding moment from which very different myths sprang than those of bicultural partnership.

The meaning of these wars has recently been reinterpreted for late twentieth-century New Zealanders by Jamie Belich, who has looked at nineteenth-century British sources in fresh and imaginative ways. And you too will no doubt see through very different eyes the visions of the New Zealand Wars portrayed in a particular mode and through particular sets of nineteenth century British eyes in this exhibition.

"A warlike people"--that description certainly seemed apt at the turn of the century. In 1898, many New Zealanders appeared eager to earn such a reputation and prove their manly mettle. When the now-forgotten Spanish-American War broke out on the other side of the world, it was not just Theodore Roosevelt who wanted to lead his Rough Riders to victory, armed with dreams of glory and eight pairs of spectacles, as Jock Phillips

has noted in his book, "A Man's Country". In April 1898 many Aucklanders had offered to serve with the Americans in their 'splendid little war' with Spain."

That war was over too soon but only a year later, another even more alluring and practical opportunity arose in South Africa and New Zealand enthusiastically despatched a contingent to serve the beloved Empire in the Boer War. Some Maori also expressed interest in serving in this war but, as in later years, this would be a "no-Maoris" tour to South Africa. Draped in imperial mythology, the Boer War was viewed positively by contemporary New Zealanders as an example of Britain's most distant but perhaps most virile sons upholding the honour of the world's greatest empire. You can see the echoes of this symbolism in the painting from the Boer War included in this exhibition.

Then came World War I, where both Maori and Pakeha served and died in numbers uprecedented in New Zealand's brief national history. Throughout the world, this war was seen as the "end of civilization" when the nineteenth century's faith in inevitable human progress was shattered. That war's futility, its grim monotony and the brutality of mass, mechanised killing convinced a generation in the West that it must be "the war to end all wars." Much of that general sense is conveyed in some of these paintings.

But there are also the more distinctively New Zealand public myths of this war as the source of the ANZAC legend and of Gallipoli in particular as the wellspring of our national identity--at least for males. In fact, Jock Phillips, one of our leading cultural historians has challenged that myth, suggesting that World War I once again served more as an affirmation of imperial loyalties than a crucible of independent nationalism. It is worth considering that interpretation as you view the paintings of World War I in this exhibition.

And then there was World War II, which began for New Zealand with the disaster of Crete fifty years ago this month. Yet victories would follow in the Western desert, in the slow, dogged campaign up the Italian peninsula and for some New Zealanders in the Pacific. And, as you can see, our war artists were there to depict much of the New Zealand war experience.

Metaphorically, World War II was New Zealand's "good war", which for all its suffering seemed worthwhile and left the generation who served in it feeling empowered not scarred. That war also left us with a new American ally, some of whose subsequent influence on our culture is suggested in that remarkable painting sponsored by the Coca-Cola Company.

Ironically perhaps, World War II was followed by that long-running, on-again, off-again war that was not a war, the Cold War, which first turned hot in the 1950 in Korea. Once again, New Zealand responded to the call to arms, this time under the banner of the United Nations. But Korea is New Zealand's "Forgotten War" which has left little trace on our collective memories of war.

More recently, there was Vietnam, our most divisive war. It was the first of our external wars where more New Zealanders reacted by protesting in the streets than by becoming combatants. It was a war in which the divisions in our society--generational and otherwise--mirrored those of the United States, leading many to criticise our central alliance relationship with that superpower, to question the degree of our national independence and to begin rethinking our role in the international system. In a sense, Vietnam became the intellectuals' Gallopolli, stimulating a quest for new national identity for New Zealand in world affairs which explicitly repudiated traditions of military prowess in favour of a more pacific identity--in both senses of the word.

I believe the strength of the peace movement in contemporary New Zealand and the public prominence of anti-nuclear sentiments are legacies of the Vietnam War. You can see some attempts to depict the centrality of these new myths in our national identity in the final paintings of the exhibition.

I see this exhibition as important and provocative because it encompasses our national wars in very broad fashion. It challenges us to think about war's impact on our society and about the differenct ways in which that impact can be "read". The strengths of the exhibition are its diversity: the way in which it juxtaposes a sense of change over time and national distinctiveness and universality of war; and the way in which the exhibition as a whole raises questions not just about war but about our changing national culture and the ways we go about making and breaking myths of identity--whether of male prowess and imperial glory or feminist consciousness and Pacific aroha.

Ultimately then, these diverse and changing New Zealand Images of War are perhaps most interesting because in our reactions to them they tell us so much about ourselves as a nation and about the ways in which we as individuals construct our identities within that national society.

THANK YOU ...

..to all the unsung volunteers who help in the Reception/Office area with newsletter folding, clerical work and weekend reception duties. You certainly lighten the load of the Administration Officer and the Receptionists, and we take this opportunity to thank you all.

MUSEUM NEWS

Archives News

IN THE LAST NEWSLETTER I ANNOUNCED THE ARRIVAL of the Master Index to Presbyterian Marriages in Otago 1848-1920. To this we can now add a comparable index to Roman Catholic Marriages in the Diocese of Dunedin 1855-1920 and one bringing together Anglican, Congregational and Church of Christ marriages to 1920. These are indexes rather than transcripts. We also have an index to marriages at the Hanover Street Baptist Church, Dunedin 1864 to 1920.

There are a number of new cemetery records to hand: the updated transcript of headstones for the Fairfax and St John's cemeteries at Milton which includes details from the burial registers; updates for the Clarendon and Glenore or "Woolshed" cemeteries in South Otago, again with details from burial registers.

For those people anxious to discover the "ship" of arrival for ancestors who came to Otago via Victoria there is a major breakthrough with the first fruits of the NZSG's Dunedin Group project to index NZ bound departures from Victorian shipping records. This is a complete alphabetical listing of all NZ bound passengers from Victoria in 1865. Further years will follow as the project team works their way through the microfilms. A tremendous thank you to all those involved for their efforts in this huge task. It promises to fill a gaping hole in the records and provide useful data for the first time on the "new iniquities" who were such a vital boost to Otago's pioneer population.

The number of offerings on microfiche continues to increase and the Dunedin Group of the NZSG have added the following items to their material in the Research Room: NZ Shipping Co Register 1875-1893 (of ships not passengers); Imperial Regiments in NZ 1856, 1862 & 1864;Women Named in the Cyclopedia of NZ; Officiating Ministers in NZ 1848-1900; NZ Public School Teachers Dec 1907; Auckland Provincial Highway Districts Assessment Rolls; Bankruptcies in NZ 1881-1940. The following Irish counties have also been added to the fiche of Irish Townland Maps (already held for the six Ulster counties of present day Northern Ireland); Cavan, Cork, Leitrim, Limerick, Monaghan, Roscommon, Tipperary and Waterford.

THE DICTIONARY OF NEW ZEALAND BIOGRAPHY

The first volume of this major work was published to great acclaim in 1990. It dealt with people who lived and achieved their major life's work 1769-1869. Work is well under way on the second volume of the Dictionary which covers the period 1870-1899 and which will be published in 1992. Attention is now being focussed on the third volume, which covers the period from 1900-1919, and the fourth volume 1920-1939.

The Otago Working Party of the Dictionary, led by Dr Dorothy Page of the History Department, Otago University, would welcome information from members on Otago people that should be included in the Dictionary for these periods. Who is eligible for inclusion? To quote from the Dictionary's publicity material, "Leaders and notables will be found there; so too will some of the more obscure, those whose lives typify a period, a place or a community. There will be a place for the infamous as well as the outstanding, the eccentric as well as the solid citizen; for the important, the colourful and the representative." Details of suitable women are particularly sought.

Art and Costume

'WE, THE UNDERSIGNED': ILLUMINATED ADDRESSES

On 1 August we will open an exhibition of our illuminated addresses. These make up a unique collection of an art rarely seen today - each address features a combination of lettering and detailed watercolour painting. Some also include photographs and elaborately cut out mounts. The overall design becomes like a collage or assemblage of different mediums.

Many of the watercolours were produced by well known painters like Robert Hawcridge, Peter McIntyre Snr and lithographers James Wilkie and A J Morrison whose names are linked with established printng firms in Dunedin. No doubt treasured objects, they were presented to various individuals for service at work, achievements in sport or services in the community such as presentation to mayoralty or the church. They were also produced as presentation gifts for a wedding aniversary, a centenary or retirement.

Most of the designs are drawn from art nouveau ornamental floral patterns and various Victorian floral linear and geometric patterns and along with the display of the actual addresses, which have been framed in their original gilt frames we have included an analysis of the styles and designs used. Brief biographies of the artists and the people for whom the addresses were made have also been included. This is the first time these addresses have been shown, and the exhibition runs until 3 November.

RECENT GIFTS TO THE ART COLLECTION

Seven works have been hung in the narrow gallery and include such diverse styles as a 1968 pastel of the Clutha river by John McIndoe, a naive oil of the Henley Bridge, Taieri Mouth and a delicate watercolour of the Takatimo mountains by L W Wilson.

All of the paintings have been donated to the Museum collection over the past two years and this small display gives us the opportunity to show them to the public. We have a large and varied collection of works and rely on donations such as these for its growth.

MUSEUM NEWS

*d*omestic and *t*echnical

WHEN THE WIDOW OF THE LATE RITCHINGS DELWYN MacFarlane Grant presented a set of Thow bagpipes to the Otago Early Settlers Museum on 30 April 1991, the number of sets of pipes in the musical instrument collection swelled to three. As the instrument most strongly identified with the national and cultural heritage of the province, it may appear surprising that more bagpipes are not held in the collection. However, those familiar with the lore of the piping fraternity would find this of little or no surprise at all.

Just as every tune in the bagpipe repertoire enjoys its own "raison d'etre", so too does each set of pipes, and those in this collection are no exception. What is most likely the earliest set were made in Edinburgh by Alexander Glen and offered as the "prize pipe" by the Perth Highland Gathering. They were won by Duncan Campbell and purchased from him by a pupil, Alexander Wood, who arrived in Dunedin in 1858.

Just one year earlier, it is claimed that another set in the collection was played at the Relief of Lucknow during the Indian Mutiny. This is a finely made set of pipes which seems to have survived the rigors of military service, although not without certain traces of their life history. Museum records state that the pipes were brought to Otago by the brother of Mr Alex Sim (one time owner of Kurow Station) and that the brother had been a soldier and a piper. There is no indication of the maker nor is it known when they were brought to this country. These pipes became the property of Alex Sim who later sold them to Mr D M Fea of Dunedin. They were presented to the Museum by Mrs Fea.

The third set, made in Dundee by one David Thow, date from the late nineteenth century. These pipes came into the possession of Mr Delwyn Grant, the grandson of Mr Peter Grant of "Gowrie", Outram, formerly of Blairgowrie, Perthshire. Although there is evidence of piping at "Gowrie" it was not by any family member, but rather by the ploughman employed on the farm.

Delwyn Grant's piping activities more likely stem from his father's association with the Canterbury Caledonian Society. It was Delwyn Grant's specific wish that this particular set of pipes (he owned another two sets besides) be gifted to the Otago Early Settlers Museum. They are of particularly striking appearance, for he carved the ebony of their construction with Runic/Celtic designs. A Gaelic inscription "Creagelachaidh" on the silver sole of the chanter expresses the Grant family slogan, Craigellachie - Stand Fast, and affirms an early Otago family link.

JENNIE COLEMAN.

(The writer of this article is currently engaged in doctoral research on The Highland Bagpipe in New Zealand at the University of Otago's Department of Music. Should any reader have information to do with piping activities or the instrument itself and be willing to share that with Miss Coleman, she would be delighted to hear from you.)

OBITUARY
J WALLACE RAMSAY

ON BEHALF OF THE ASSOCIATION WE ARE SAD TO record the death of Wallace on 13 July, and wish to pay tribute to his long-standing devotion to the affairs of the Association and the Museum. During his amny years as a committee member he remained steadfast in his loyalty to the Association and its aims, particularly those which maintained the links between descendants of the early settler families. Our sympathies go to Margaret his wife, and family members.

HONOUR FOR THE PRESIDENT

MUSEUM STAFF AND ALL OESA MEMBERS WILL BE VERY proud of Dr Somerville who received the meritorious Order of New Zealand award in the recent Queens Birthday honours.

His comment in the Otago Daily Times that he would celebrate with a 'wee dram', will no doubt be as long remembered as his other achievements. The tribute he paid to his pioneer ancestors and the ideals they strove to fulfill and pass to their descendants, are very relevant to the purpose of this Museum, which sees its role as one of maintaining this heritage for everyone. His great-grandparents, John and Janet Somerville, arrived on the Blundell in 1848, and their portrait hangs with many others in one of the galleries. Remarked J O Macpherson, friend and contemporary of Dr Somerville, 'You can tell who wore the trousers in that family'



MUSEUM SHOP

We have a good range of SHIRE PUBLICATIONS at the moment. These little booklets, English in origin, are all well illustrated with photographs and engravings, clear and readable texts.
Titles include:
Occupational Costume, Old Cooking Utensils, Woodworking Tools
Price to Members $5.85
p&p .80

Bricks and Brickmaking, Dairying Bygones, Domestic Bygones, Firegrates and Kitchen Ranges, Harness Horse, Old Garden Tools, Old Lawn Mowers,
Old Stationary Engines, Scottish Knitting, Victorian Sailor, Vintage Tractors
Whales and Whaling, Writing Antiques
Price to Members $6.25
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Bottles and Bottle Collecting, Patchwork, Samplers, Shawls, Spinning and Spinning Wheels, Stationary Steam Engines,Traction Engines
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Price to Members $16.15
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TWO NEW PUBLICATIONS:

Henley Centennial 1891-1991, Incorporating Ferry & Otokia Schools Jubilees.
Lots of photos and anecdotes celebrating one hundred years of schooling in Henley
Price to Members $9.90
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Wanaka and Surrounding Districts, Irvine Roxburgh.
An update to the author's story of 1957, with additional historical background. Discusses the people, the farming, the clubs, the countryside, the tourist facilities, the schools . .etc. Photos, and a comprehensive index.
Price to Members $35.95
p&p $3.00

SOME OLD FAVOURITES FROM OTAGO HERITAGE BOOK PUBLICATIONS:

First Church Of Otago and How It Got There, Arthur L Salmond.
Details the beauties of Robert Lawson's most famous church and some of the problems involved in its construction.
Price to members $13.45
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Otago Boys High and its Historic Neighbourhood, G J Griffiths, Alfred Eccles, E J McCoy.
A photographic essay of another Lawson building together with a fascinating history of the reserves on which the school is situated.
Price to Members $13.45
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A Cornish Goldminer at Hamiltons, Audrey Paterson.
Recalls the community of Cornish miners and their township, marking one of the most hectic of the Otago gold-rushes.
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Scarves
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Fun Button: 2 inch tammy complete with pompon and ribbon