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‘Theatre of Wonders’:

The Emergence of the Southland Museum 1869-1945

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ABSTRACT

During the last two decades of the twentieth century, international scholarship in museology began to focus on the development of museums in the colonial context, with particular emphasis on the nineteenth century. While a tradition of institutional histories has developed in North America and Australia there have been few detailed histories written of New Zealand Museums. Institutional histories provide an insight into the motivations and practice of early museology and the role museums took in the colonisation process and the subsequent development of provincial centres.

This thesis provides the first detailed historical account of the early development of Southland Museum and Art Gallery. Four periods of development have been identified. Andrew McKenzie operated a museum in his commercial premises from 1872 until 1875 when the Invercargill Athenaeum purchased his collection. The Athenaeum maintained a museum collection until the early twentieth century when it was transferred to the Southland Technical College where it was opened to the public in 1912. Intensive political lobbying and fund-raising from 1936 led to the opening of a purpose built public museum in Invercargill in 1942. At a time of adversity, the museum emerged as a public symbol of progress and freedom.

Underpinning the primary chronological narrative of this thesis is the identification of the important individuals whose energy ensured that the museum collection continued to develop as an educational resource for the community. The thesis also documents and analyses the changing focus of the collections from a 'theatre of wonders' to a more systematic natural history collection. While located at the Southland Technical College the focus shifted progressively towards agricultural subjects, though the museum maintained a very broad range of exhibits including an increasing range of cultural material. The final chapters of the thesis broaden to a detailed account of the collecting activities of selected individuals in Southland during the period 1869 to 1945.

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ABBREVIATIONS

EPS	Emergency Precautions Service
ICC	Invercargill City Council
IPL	Invercargill Public Library
<i>JPS</i>	<i>Journal of the Polynesian Society</i>
SC	Southland College (later Southland Technical College)
SCC	Southland County Council
SEB	Southland Education Board
SI	Southland Institute
SMAG	Southland Museum and Art Gallery
SMB	Southland Museum Board
SMTB	Southland Museum Trust Board (Inc.)
STC	Southland Technical College
<i>TPNZI</i>	<i>Transactions and Proceedings of the New Zealand Institute</i> (formerly <i>TPRS – Transactions and Proceedings of the Royal Society</i>)
<i>TSC</i>	<i>The Southern Cross</i>
<i>TSN</i>	<i>The Southland News</i>
<i>TST</i>	<i>The Southland Times</i>
<i>TWN</i>	<i>The Weekly News</i>
UAS	University Association of Southland

SMAG ARCHIVES ABBREVIATIONS KEY:

<i>SIMB</i>	<i>Southland Institute Minute Book</i>
SMA: Misc.	Miscellaneous Southland Museum Archives
SMA: B1-B7	Southland Museum Archives: Boxes 1-7
TD:	Teviotdale Diaries

GLOSSARY

* The Southern Maori dialect is used throughout. For example 'k' replaces 'ng'.

Barnum	Referring to Barnum and Bailey, American showman. 'Barnum-like' was used in a derogatory sense in the mid-1800's. Similar to the use of 'Disneyfication' today
Flax	Plant fibre. Maori name Harakeke (<i>Phormium tenax</i>)
Fossick/Fossicker	To gather. Someone who collects artefacts without regard to stratigraphy or systematic documentation of discoveries
Hei tiki	amulet, neck pendant
Iwi	Maori tribe, people
Koiwi	Human remains
Koiwi *takata	Maori human remains
Maori	Original colonist of New Zealand – of East Polynesian origin
Maripi	Paua levers
Mere	Short flat Maori club
Moa	Large extinct flightless bird of New Zealand
Murihiku	Often used to refer to the southern end of the South Island of New Zealand
Pakeha	Non-Maori New Zealander
Patu	Maori club
Paua	Abalone (<i>Haliotis iris</i>)
Poi	Ball used in action performance
Pounamu	A collective Maori term that includes two minerals, nephrite jade and bowenite
Taiaha	Long Maori club
Takahe	Flightless bird (<i>Notornis mantelli</i>)
Takata whenua	People of the land/people of this place
Taoka	Treasured item
Teko teko	Carved ancestral figure on house
Tuatara	Ancient 'living' reptile (<i>Sphenodon punctatus</i>)
Waka huia	Feather/treasure box
Whakapapa	Maori genealogy
Whare	Maori dwelling

INTRODUCTION

As we enter the twenty-first century the nature of the museum is evolving rapidly. In our search for a way forward it is critical that museum practitioners understand the origins of their collections and the historical development of their institutions.

Southland Museum and Art Gallery is one of a series of regional museums in New Zealand supported by regional government. The transition from private collections to public museum is an important part of the history of each of these museums. The part these collections have played in the lives of individuals, families and communities is an important dimension of the cultural and social history of each region throughout New Zealand.

Research objectives:

The primary objective of this thesis is to provide a detailed historical account of the development of private ‘museums’¹ and the emergence of a public museum in Invercargill, Southland, from 1869 to 1945. In order to account for the development of these ‘museum’ collections it has been necessary to explore the nature of private collecting in Southland and the networks interconnecting private collectors, scientists and museum personnel in New Zealand and beyond.

It is argued that the development of public museums in New Zealand draws on a complex set of interrelated forces. The essential notion of the museum was transplanted from Europe and Great Britain in particular. As was the case in Great Britain, there were a number of public organisations, such as athenaeum, mechanics institutes and the philosophical societies, established in early New Zealand settlements, each with the potential to foster the development of a museum collection for educational purposes. However, the significance of local individuals with their own motivation and vision,

¹ The term private ‘museum’ is used to refer to private collections that are opened to the public in commercial or other premises.

should not be underestimated. Their contributions as collectors and voluntary curators are documented and analysed.

Within the historical account this thesis attempts to provide answers to an inter-related set of questions. For example, what phases of development did the museum go through before it emerged as a publicly funded institution in a purpose built facility and is it possible to document the network of collectors from which museum collections derive? Of equal significance is an exploration of the objectives of the key personnel involved in each phase of museum development. Insights into the museum development process may be gained from a detailed investigation of the political struggle to establish the museum as a community facility and the key factors in being able to complete this transaction will be explored.

The broader and more theoretical objective of this thesis is to explore the complex web of interrelationships that motivate and sustain private collecting and museum development in the colonial context. Contemporary museology is much concerned with understanding the political and social context within which private and public collections were accumulated and interpreted. Knowledge of this historical context is essential to contemporary understanding and management of these collections.

Structure of thesis:

This study presents an essentially chronological account of the transition from private and commercial collections to the establishment of a fully public museum in Invercargill.

Chapter One begins with reference to the development of museums in Europe. In the colonial context, the museum became an agent of imperial appropriation. First, the private collectors and public institutions focused on identifying and naming the newly discovered flora and fauna. By the 1880's, with the indigenous peoples declining in the face of colonial settlement, there was a rush to collect the remaining material evidence of their cultures.

Brief historical outlines are provided for the four major museums in New Zealand. Two smaller regional museums are then examined. Common themes in the development of these institutions are identified. The final section in this chapter provides a brief historical overview of the Southland region as a context for the historical narrative to follow.

Chapters Two, Three and Four provide a case history of the early development of the Southland Museum from 1869 until 1945. Chapter Two documents the development of Andrew McKenzie's commercial 'museum' from 1869 until it was purchased by the Invercargill Athenaeum in 1876. This chapter also documents the development of the Athenaeum museum. Attention focuses on the development of the collection and the way in which the public profile of the 'museum' changes during this period.

Chapter Three traces the relocation of the Athenaeum Museum to the Southland Technical College. Although not opening until 1912, the Southland Technical College museum collection was under the watchful eye of its first museum 'curators' from 1906. The history of this emerging public collection documents a transition from the emphasis on science, particularly natural history, as the prime function of a museum, towards more specific educational objectives, particularly agricultural education. In addition to documenting the growth of the collection, this chapter provides an overview of the management and curatorship of the museum.

Chapter Four explores the establishment of the Southland Centennial Memorial Museum from 1936 until 1941, the opening in 1942 and subsequent developments in the period from 1942 to 1945. This chapter is a purposefully detailed exploration of the complex and difficult process of securing funding and gaining public support for the museum. During this period, the museum shifted the emphasis from agricultural to ethnographic and historical display, though the natural history collections were retained and exhibited.

Chapters Five and Six place the development of the Southland Museum in a broader context. Chapter Five explores the social and intellectual milieu within which McKenzie and the Invercargill Athenaeum operated in the second half of the nineteenth century. It

explores the 'culture of collecting' that was extant in Southland in this period and documents the extent to which collectors participated in the collection and exchange of natural history specimens. Case studies have been provided to illustrate the range of collections and exhibitions which was characteristic of the period. The first section of Chapter 6 provides biographical detail about those involved in the emergence of the museum. The intention of this section is to explore the origins of the Southland Technical College museum and the impact of the emerging ideas of 'professionalism' in the museum sector. The importance of the role of agricultural research in the development of science in New Zealand and the unique placement of the Southland Museum within the Southland Technical College is also documented. The second section of this chapter relates to Southland Museum during its planning period and beyond. For Southland Museum it was also a period of increasing inter-institutional co-operation and museum development.

Sources and Limitations:

Although there has been some primary research on aspects of the history of some New Zealand museums during the last decade the published literature on this subject is still very limited. Hence, the accounts provided in Chapter One are dependent on a very limited range of sources. However, these sources were useful in identifying themes and patterns to explore in the context of this case study. It was this awareness of the lack of detailed historical accounts of museum development in New Zealand that determined the form of this thesis. Such a detailed account provides the opportunity to balance the general assumptions made about colonial museums in New Zealand against a detailed account of the local context.

There have been significant recent publications in the field of the history of collecting, particularly in the colonial context. In particular, the works of Clifford, Ames, Griffiths and Sheets-Pyenson² provide important insights in understanding and analysing the early history of Southland Museum.

² Michael Ames, *Cannibal Tours and Glass Boxes: the Anthropology of Museums* (Vancouver: UBC Press, c1992), Tom Griffiths, *Hunters and Collectors: the Antiquarian Imagination in Australia*. (Melbourne: University Press, 1996), J. Clifford. *The Predicament of Culture* (Cambridge, Mass.: Harvard University Press, 1988), Susan Sheets-Pyenson, *Cathedrals of Science: the Development of*

The documentation of collectors, collections and early museum activity in Southland depends almost entirely on original archival resources. There are few published references to Andrew McKenzie's 'museum' and those that do exist repeat erroneous facts. Hence, the account of this 'museum' depends almost entirely upon contemporary newspaper reports.

Because the Southland Museum collections moved from the Athenaeum to the Southland Technical College to the Centennial Memorial museum it was necessary to source archives from all three locations. The absence of a central archive in Southland made this difficult but archives do remain for each period and these have been consulted. For the Athenaeum 'museum' period, records relating to the founding of the Athenaeum and the purchase of McKenzie's and other collections were found amongst an incomplete archival record at the Invercargill Public Library. The period between 1880 and 1915 is characterised by scant newspaper reference to the museum collection and an almost non-existent archival record. However, while housed in the Southland Technical College the museum was under the control of the Southland Education Board and their records for this period have been most useful. Many of these records, including minute and newspaper clipping books provided valuable information about the development of the 'museum'. Most were held at the Invercargill Public Library as the nominated repository for Southland Education Board records. Other archives were located at Invercargill's Cargill High School, the successor to the Southland Technical College. In the course of this research these records were united with those at the Invercargill Public Library. The Southland Institute of Technology, which remains on the site of the Southland Technical College, provided records of the building site and plans showing where the museum was located.

For the period 1915 to 1945 there was a contrasting wealth of relevant un-indexed archival material in the Southland Museum and Art Gallery. A comprehensive review of this material provided a clear picture of the development of the collection, funding and staffing levels, exhibition focus and overall functioning of the museum as the collection

Colonial Natural History Museums During the Late Nineteenth Century (Kingston, Ont.: McGill-Queen's University Press, 1988).

moved from the Southland Technical College to the Southland Centennial Memorial Museum.

This thesis traces the history of museum development in Southland from 1869 – 1945; from a collection in a private commercial establishment to a publicly funded institution in a purpose built facility. This pattern of private collecting and museum development in Southland has aspects in common with other regions in New Zealand. This thesis however, presents for the first time a detailed account of the complex network of individuals and institutions that was necessary to sustain such development over a period of 75 years.

CHAPTER 1

The New Zealand Context: Common Themes

This chapter provides a wider historical and museological context for the early history of the Southland Museum and Art Gallery Niho o te Taniwha. Particular attention is given to the development of museums in New Zealand, through to the end of the Second World War.

1.1 The Emergence Of Museums In Europe:

In general terms the history of museums documents the transition from private collections to public museums. The concept of a 'public' museum was a largely European construct. Museums emerged from the private collections of royalty and noblemen and the institutional collections of clerics and scholars.

As the number of private collections began to increase, a body of literature devoted to their management began to evolve. By the early 1700's there was literature available to collectors on classification, collection care and specimen availability.¹ This wealth of literature and scholarship grew out of the need to organise and arrange, to interpret and find meaning in the objects collected. The organising principles of these collections altered through time in response to the changing set of practices for the shaping of knowledge.²

Public collections developed in response to developments in scholarship and in response to the idea that all people had a right to learn freely. The development of museums in the Western world, whether of art, history or science, was part of an overall trend towards increased democratisation.³ Museums were closely associated with the emergence of the democratic nation state. For example, in Paris the Louvre was opened to the public in 1793, four years after the beginning of the French Revolution. One of

¹ Geoffrey Lewis, "Museums and Their Precursors: a Brief World Survey." In *Manual of Curatorship: a Guide to Museum Practice* (edited by John M. A. Thompson. Oxford: Butterworth-Heinemann, 1992), 9.

² Eilian Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992), 191-197.

³ Ames, *Cannibal Tours and Glass Boxes*, 15-16.

the great European museums that influenced the course of museology in the nineteenth century, the Louvre grew from the exclusive collections of a royal dynasty into a public museum that was owned by the state and therefore accessible to its citizens.⁴

The European exploration of Africa, Asia, the Americas and Oceania led to an influx of natural and cultural materials from around the world. Europeans took the roll of organising and naming the natural and cultural world according to their own practices for the shaping of knowledge. Their influence was far reaching. A 'museum mindedness' was carried by the European colonists to many parts of the world.⁵

Associated with the growth of museums and European exploration was the European passion for organised exhibitions. Colonial, national and international exhibitions had a profound and lasting influence on the development of museums.⁶ For example, the Great Exhibition (London) of 1851 encouraged people to see the world in a new way. It provided an opportunity to learn about other cultures.⁷ Differences between cultures were demonstrated. Ideas of progress, civilisation and empire were embodied in the exhibitions. This passion for exhibitions was closely linked to European expansionism. The exhibitions demonstrated progress and oppression as Western governments strove to present economic and imperial messages.⁸ Museums acquired many of the objects collected together for the exhibitions and in their displays continued to convey the same imperial messages.⁹

Museum collections became a means of maintaining intellectual control over the natural and cultural world. The building of museums was in itself a political act.¹⁰ A museum was a place where the rapidly expanding knowledge of the world could be displayed and made accessible to the general public in a form that reinforced ethnocentric prejudices.

⁴ Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (London: Routledge, 1995), 36

⁵ Joanne Black, *Fragments Shored against Their Ruin: Victorian Museum Culture* (Ann Arbor, Mich.: University Microfilms International, {19--} Thesis {Ph.D.} University of Virginia, 1991), 12-13.

⁶ Bennett, *The Birth of the Museum*, 61.

⁷ Black, *Fragments Shored against Their Ruin*, 7.

⁸ Paul Greenhalgh, *Ephemeral Vistas: the Expositions Universelles, Great Exhibitions, and World's Fairs, 1851-1939* (Manchester, UK: Manchester University Press, c1988), 225.

⁹ A. Coombes. *Reinventing Africa: Museums, Material Culture and Popular Imagination*. (New Haven: Yale University Press, 1994).

¹⁰ Black, *Fragments Shored against Their Ruin*, 12-13.

In the nineteenth century the rate of museum establishment increased significantly. Numerous literary, scientific and philosophical societies had been established in an attempt to provide access to learning and forum for scholars. Advances in geology, palaeontology and archaeology, in particular, provided new frameworks for the organisation of collections. These ideas were as influential in the colonial context as they were in Europe.

Objects of natural and human history were collected and returned in large numbers to Europe. European ideas and institutions were transplanted to the colonies. The museum was one European institution which formed part of the colonial infrastructure that enabled settlers to assume control over their new environment.¹¹

1.2 Museums In The Colonial Context:

By the nineteenth century natural history collecting, both private and public, popular and scientific was well advanced.¹² Colonial settlers were also quick to begin private collections of natural and cultural curiosities in their new colonies. During the last century significant progress has been made in the investigation and analysis of museum development in the colonial context.¹³ This has made it possible to identify some common themes in the development of colonial museums.

The early establishment of a range of educational and philosophical societies in colonial settlements led to the early development of collections and eventually public museums.

Together with the unprecedented explosion in the creation and expansion of natural history museums all over the world came the rapid growth of colonial museums.¹⁴ These museums tended to focus initially on natural history collection, particularly exploitable raw materials. This focus was followed by an interest in the material culture

¹¹ Griffiths, *Hunters and Collectors*, 18.

¹² Susan Sheets-Pyenson, *Cathedrals of Science: the Development of Colonial Natural History Museums During the Late Nineteenth Century* (Kingston, Ont.: McGill-Queen's University Press, 1988), 5.

¹³ Griffiths, *Hunters and Collectors*; Moira Simpson, *Making Representations: Museums in the Post-Colonial Era* (New York: Routledge, 1996). Douglas Cole, *Captured Heritage: the Scramble for Northwest Coast Artifacts* (Vancouver: Douglas & McIntyre, c1985).

¹⁴ Sheets-Pyenson, *Cathedrals of Science*, 3.

of indigenous peoples. These interests were generally followed by the establishment of art museums. While collections of items relating to colonial history began in the nineteenth century, particularly relating to the achievements of 'important men', social history collections as we know them today are a relatively recent development.

The general pattern of museum exhibition development began with a random selection of specimens, particularly spectacular and rare items that were intended to 'entertain' the visitor. Later the emphasis was given to systematic exhibitions of natural and cultural specimens with the intention of 'instructing' the visitor. Throughout the nineteenth and early twentieth centuries, colonial museums tried to develop smaller versions of the collections of the large metropolitan institutions. This led to a period of increased exchange of specimens as museums strove to develop national and international collections.

During their development, colonial museums remained dependent upon the museums of Europe as centres of scientific knowledge and museological expertise.¹⁵

1.3 Museums in New Zealand:

Apart from a small number of regional societies there was no national framework for the co-ordination of scientific activities in New Zealand before the establishment of the New Zealand Institute in 1867. Though the collective scientific effort in New Zealand was substantial, the geographic separation of those most capable of initiating a scientific movement prevented any cohesive development. In the context of this study it should be noted that the scientific societies in southern New Zealand were particularly active.¹⁶

The key figures in the development of the New Zealand Institute and the development of colonial science were also key figures in the development of the major museums in New Zealand. The philosophical and scientific incorporated societies of Auckland, Wellington, Canterbury and Otago were associated with museums from their beginnings.

¹⁵ Sheets-Pyenson, *Cathedrals of Science*, 11.

¹⁶ J. R. Andrews, *The Southern Ark: Zoological Discovery in New Zealand, 1769-1900* (London: Century, 1987), 166.

The initial focus in the development of natural history collections, exploitable resources in particular, was followed by a growing interest in collecting Maori material, particularly from the 1880's, as it was realised that significant quantities of material were being exported and it was assumed that Maori culture would be assimilated.

As key figures involved with the various institutes moved from one centre to another around the country, interest was stimulated and societies were created. The New Zealand Institute was established in 1867 two years after the establishment of the Colonial Museum under the Directorship of James Hector. Existing philosophical societies in Nelson, Wellington and Canterbury were joined by like groups from other provincial centres collectively supporting the national body. There followed the addition of a museum in Christchurch and then, in 1869, the founding of the University of Otago (Dunedin), followed by the initiation of the University of New Zealand. Otago University Museum opened to the public in 1877. Other institutions of note that opened in the South Island in the nineteenth century were the North Otago Museum (Oamaru) and Nelson Provincial Museum.

The North Otago museum (which opened to the public in 1883) was formed as a consequence of James Hector's 1863 geological collections that were on show at the 1865 N.Z. Exhibition (Dunedin). The museum was created during a prosperous time for the region but went into decline.

In 1900 there were five public museums in the South Island and this number had only increased to nine by 1950.¹⁷

1.4 Metropolitan Museum Case Studies:

The early histories of the four major New Zealand museums are outlined briefly here, as it was against the backdrop of these larger institutions that the regional museums were established. The regional museums initially aspired to be smaller versions of these metropolitan institutions, even to the encyclopaedic nature of their collections.

Auckland Museum

Auckland Institute and Museum (now known as Auckland Museum Te Papa Whakahiku) began in 1867 based on the collections originally accumulated by John Alexander Smith. He had started collecting in response to a lack of information relative to products of the colony.¹⁸ Smith was also responsible for co-ordinating the Auckland entries sent to London for the 'Great Exhibition of the Works of Industry of All Nations' of 1851.¹⁹

Smith's collections had been opened to the public in 1852. He advocated the need for a permanent building for the growing museum that was housed above his business premises. In 1857 he left for Napier. Administrative oversight for the collection was given to George Elliott but nothing significant was done for at least another decade.²⁰ It is probable however that Ferdinand Hochstetter renovated the collections at some stage. The museum did receive a small annual grant from the Provincial Council and there was a caretaker in residence, but it struggled financially.

In 1866 when F. W. Hutton arrived in Auckland and was employed by the Geological Survey²¹, he arranged the museum specimens and enlarged the collections.²² In 1867 the Auckland Institute was established under his influence and revived an interest in the museum. It was moved into a larger and more centralised building and by 1868 the collections were transferred to the Auckland Institute.

A purpose-built museum building was opened in 1876. The Auckland Institute's early secretaries, Thomas Kirk (1868-1874), Thomas Cheeseman (1874-1924) and Sir Gilbert Archey (1924-1964) also acted as the curator/director of the museum.²³ Cheeseman's period of curatorship saw the collections grow in every department despite his botanical

¹⁷ Art galleries have not been included here. K. W. Thomson, *Art Galleries and Museums of New Zealand* (Wellington: A. H. & A. W. Reed Ltd, 1981), 166-172.

¹⁸ Stuart Park, *John Alexander Smith and the Early History of Auckland Museum, 1852-1867* (Auckland, N.Z.: Auckland Institute and Museum, 1998), 14.

¹⁹ Park, *John Alexander Smith and the Early History of Auckland Museum, 1852-1867*, 18. This was more commonly referred to as the 'Great Exhibition (London)'.

²⁰ Park, *John Alexander Smith and the Early History of Auckland Museum, 1852-1867*, 24.

²¹ In 1874 he became Provincial Geologist in Otago and curator of the then Otago University Museum.

²² Park, *John Alexander Smith and the Early History of Auckland Museum, 1852-1867*, 26.

²³ Park, *John Alexander Smith and the Early History of Auckland Museum, 1852-1867*, 41.

interests.²⁴ The Museum's ethnography collections (particularly in relation to Maori history and art) were expanded during this period with the support of the Town Council, gifts and monetary contributions by the public.²⁵

In 1913 the Institute and Museum Council requested government aid for a new museum building. The advent of World War One slowed progress but by 1920 a significant sum had been raised. It was suggested that a War Memorial Museum be erected and a citizens committee for the promotion of this memorial was formed. This committee operated from 1920 until 1929 when the Auckland War Memorial Museum opened.²⁶

In 1928 the Auckland War Memorial Maintenance Act authorised the City Council and surrounding local authorities to provide the funding needed to maintain the facility and employ the professional staff required to operate a major museum.²⁷ The museum had a wide base of scientific staff allowing for the proper maintenance and servicing of the constantly expanding collections. The staff engaged in numerous scientific research expeditions and published the results of their research.

In the 1920's the Auckland War Memorial Museum had a strong programme of exhibitions and encouraged public participation in its activities. An Auckland Museum School Service commenced in 1929. By 1933 the Auckland War Memorial Museum had a part-time Education Department teacher and in 1938 a Carnegie Corporation grant allowed for the full-time appointment of a teacher as a museum Education Officer.²⁸ While the public displays changed infrequently, curatorial and education activities continued to increase the reputation of New Zealand's major museum. Displays and collections stretched the museum facility but there was no major extension until 10 years after World War Two.

²⁴ *The Centennial history of the Auckland Institute and Museum 1967*, 12.

²⁵ *The Centennial history of the Auckland Institute and Museum 1967*, 14.

²⁶ *The Centennial history of the Auckland Institute and Museum 1967*, 24-25.

²⁷ *The Centennial history of the Auckland Institute and Museum 1967*, 28.

²⁸ *The Centennial history of the Auckland Institute and Museum 1967*, 30.

National Museum

Before the Colonial Museum in Wellington there was a small collection formed by the New Zealand Society. Walter Buller, the New Zealand-born naturalist, was largely responsible for the formation and curation of these collections that were later transferred to the Colonial Museum.²⁹ The Colonial Museum, however, began with the geological collections of James Hector.³⁰ The Otago Provincial Government had engaged Hector for three years during which he carried out a geological survey of the Otago Province.

Following his success with the 1865 New Zealand Industrial Exhibition in Dunedin, Hector was selected to be Director of a National Geological Survey, with headquarters at the Colonial Museum, founded in 1865. The Colonial Museum opened to the public in December 1865 with reliance upon displays of geological specimens. The collections grew quickly from donation and the acquisition of zoological, botanical and ethnographic (especially Maori) material.³¹

Hector laid the foundations for three separate institutions; namely the New Zealand Geological Survey, the Colonial Museum and the Colonial Laboratory. In its formative years the Colonial Museum was closely associated with the functions of its fellow institutions. The most important scientific institution to become associated with the Museum was the New Zealand Institute. Under the *New Zealand Institute Act 1867* the Museum became the property of the New Zealand Institute managed by a Board of Governors. Hector, as director of the Geological Survey, became the Manager.³²

In 1868 a new wing was added to the museum to provide exhibition and office space as well as a library and meeting room. Those associated with the museum produced numerous catalogues and manuals on natural history subjects. It was a period of New Zealand-based scholarly research. The museum building was inadequate. The collections were cramped and could not be properly sorted and catalogued. In 1874 Hector pressed for the completion of the original museum plan. However, his ability to

²⁹ R. A. Galbreath, *Walter Buller: the Reluctant Conservationist*. (Wellington, {N.Z.}: GP Books, c1989).

³⁰ James Hector who was the leading figure in New Zealand science and museology for the entire second half of the nineteenth century in New Zealand.

³¹ Dell, R. K., *Dominion Museum, 1865-1965* (Wellington, N.Z.: Dominion Museum, 1965), 4.

³² Dell, *Dominion Museum, 1865-1965* (1965), 4.

influence government decisions was declining. Financial constraints meant reductions in staff and maintenance.

Augustus Hamilton was appointed Director in 1903. He had been curator of the Hawkes Bay Athenaeum Museum and Registrar of the University of Otago before his appointment.³³ Whilst in Otago he was involved with the Otago Institute³⁴ and had established a wide network of scientific contacts in New Zealand and overseas. He brought to the Colonial Museum a knowledge of museology, natural history and Maori ethnology. There had been considerable discussion regarding the recording of Maori history, art and culture, which culminated in the passing of the *Maori Antiquities Act 1901*. Pishief³⁵ has suggested that Hamilton's appointment to the Colonial Museum was the result of his activities in promoting the establishment of a national Maori museum and his active support of the antiquities legislation.³⁶ During his time at the Colonial Museum from 1903 until his sudden death in 1913, Hamilton was successful in significantly augmenting the national collection. He was responsible for the acquisition of a number of major private collections of taoka Maori.³⁷ Hamilton was continually frustrated by his inability to persuade government to provide the new facility desperately needed to house the museum's rapidly expanding collections.³⁸

J. A. Thomson was the third director of the museum, and the first New Zealand-born director.³⁹ *The Science and Art Act 1913* placed the Museum under the newly formed Board of Science and Art which was to provide governance for the Dominion Museum, Art Gallery and Library. Due to the outbreak of World War I the board did not meet until 1916 but they continued to work towards a new building. During this period museum staff increased and a substantial body of research resulted in scientific publications. The work of Elsdon Best on Maori ethnology was of particular

³³ Natalie Wilson, *The Otago Years of Augustus Hamilton, 1890-1903*. (Thesis {MA Thesis} Otago University, {no date}), 12.

³⁴ Incorporated in 1869. Wilson, *The Otago Years of Augustus Hamilton, 1890-1903*, 13.

³⁵ Elizabeth Pishief, *Augustus Hamilton: Appropriation, Ownership and Authority: a Thesis Presented in Partial Fulfilment of the Requirements for the Degree of Master of Arts in Museum Studies at Massey University*. (Thesis {M. A. Museum Studies} Massey University, 1998), 76-125.

³⁶ This had been previously suggested by Wilson, *The Otago Years of Augustus Hamilton, 1890-1903*, 69.

³⁷ Wilson, *The Otago Years of Augustus Hamilton, 1890-1903*, 73.

³⁸ Best was appointed as 'extra clerk' in 1910. Although he remained on the staff of the Dominion Museum until his death in 1931 and produced several 'classic' ethnographic accounts of Maori life he was to remain as 'temporary clerical assistant' despite Hamilton's efforts.

³⁹ Dell, *Dominion Museum, 1865-1965* (1965), 14.

importance.⁴⁰ At the end of the war the museum entered another expansion phase resulting in further staff increases. In 1924 the Government announced that it would give a subsidy towards the cost of the building if the same amount could be raised locally. Progress was slow until 1928 when the Mayor of Wellington initiated an appeal for funds.⁴¹ The new building opened in 1936⁴² and the National Art Gallery was established.

The museum's name had been changed from Colonial to Dominion museum in 1907.⁴³ Oliver, who had become director in 1925, planned the general overall layout of the galleries. The main plan was to cover the fields of Maori and foreign ethnology, New Zealand plant and animal life, with a large section devoted to insects, and the geology of New Zealand.⁴⁴ Oliver's aim was to provide a new arrangement of the collections that was "...all embracing but thoroughly ordered".⁴⁵

In 1942 the major part of the Museum and Art Gallery was taken over for defence purposes at very short notice. The Art Gallery vacated the building, all the Museum collections, the library, office records and personnel were relocated amongst the display cases. Some of the collection was irreparably damaged.⁴⁶ The museum was closed but curation and research work continued with reduced staff.⁴⁷

At the end of the war staff returned but the museum remained closed to the public. Oliver retired in 1947 and R. A. Falla was appointed. He was a natural historian, who had previously been assistant director of the Auckland Museum and director of the Canterbury Museum.⁴⁸

⁴⁰ Dell, *Dominion Museum, 1865-1965* (1965), 15.

⁴¹ Dell, *Dominion Museum, 1865-1965* (1965), 15.

⁴² Dell, *Dominion Museum, 1865-1965* (1965), 16.

⁴³ Dell, *Dominion Museum, 1865-1965* (1965), 14.

⁴⁴ R. K. Dell, *The First Hundred Years of the Dominion Museum* (196-), 179.

⁴⁵ Dell, *The First Hundred Years of the Dominion Museum* (196-), 179.

⁴⁶ Dell, *The First Hundred Years of the Dominion Museum* (196-), 181.

⁴⁷ Dell, *The First Hundred Years of the Dominion Museum* (196-), 185-186.

⁴⁸ Falla was also involved in wartime subantarctic coast-watching operations on the Auckland and Campbell Islands (Figure 1), p.38, where he was able to carry out extensive fieldwork on subantarctic birds and seals. R. K. Dell, *The First Hundred Years of the Dominion Museum* (196-), 185-186.

By November 1948 renovations and repairs had been carried out and the staff and collections returned to their pre-war locations. The exhibitions were reorganised and opened to the public in 1949.

Canterbury Museum

In Christchurch, Dr. (afterwards Sir Julius von) Haast established Canterbury Museum in 1861 with a small collection of geological specimens gathered during the two previous years whilst travelling through parts of New Zealand.⁴⁹

The early collections were opened to the public in the old Provincial Government Buildings in 1867. The first portion of the present museum building was completed in 1870. This was the first purpose built museum facility in New Zealand. Extensions were added in 1872, 1876 and 1882. Since 1874 the Museum had been administered by the Board of Governors of Canterbury College through a Museum and Library Committee.⁵⁰ This initial period of development appears to have been largely dependent on the energy and leadership of Haast.⁵¹

The Museum grew quickly and established an outstanding reputation for its collections. Haast raised more than a quarter of the funds initially expended on the museum through private subscriptions and supervised the construction. Unfortunately, an absence of long-term planning and stable resources meant that further development was difficult.⁵² It was not until 1868 that a salary was provided for the Curator (Director).⁵³ For 14 years from 1861 to 1875 the Provincial Government actively supported the museum and income was supplemented by public subscriptions.⁵⁴ During this period public subscriptions were an important factor in the finances and acquisitions of the Museum.⁵⁵

⁴⁹ *Guide to the Collections in the Canterbury Museum, Christchurch, New Zealand.* ({3rd ed.} Christchurch: Canterbury Museum, 1906), 1.

⁵⁰ *Directory of museums and art galleries in Australia & New Zealand.* ({Compiled by S. F. Markham and H. C. Richards}, London: The Museums association, 1934), 95.

⁵¹ Sheets-Pyenson, *Cathedrals of Science*, 48.

⁵² Sheets-Pyenson, *Cathedrals of Science*, 49.

⁵³ Jennifer Queree, personal correspondence with Jennifer Queree (Senior Curator, Canterbury Museum) on the history of Canterbury Museum, 28 April 2000.

⁵⁴ Sheets-Pyenson, *Cathedrals of Science*, 49.

⁵⁵ Jennifer Queree, personal correspondence with Jennifer Queree (Senior Curator, Canterbury Museum) on the history of Canterbury Museum, 20 April 2000.

In 1873 the Canterbury College Ordinance was passed which placed the Museum under the control of a Board of Governors. Many of those on the board were members of the Canterbury Philosophical Institute.⁵⁶

For the first 30 years of its existence the Canterbury museum had a substantial national and international reputation. However, because of later financial difficulties its staff was reduced and facilities were less than adequate, especially in the years leading up to World War Two. In 1933 the museum received only £400 from the Christchurch City Council.⁵⁷ This is an indication of the extent to which the museum had declined from its former position.

The *Canterbury Museum Trust Board Act 1947* transferred control of the museum to a Trust Board that succeeded the Canterbury University College Council. At this time the major responsibility for maintaining the Museum was accepted by local bodies between the Rangitata and Conway Rivers of the Canterbury region.⁵⁸

Haast developed Canterbury Museum's collections by exchanging duplicates of moa bones and Maori artefacts with institutions and private collectors in many parts of the world. He also purchased material from dealers in Europe and America. During the early stage of the museum's development in the 1870's Haast gave attention to ethnological materials in particular. The museum opened a complete 'Maori House' as an exhibition room. In ethnology, as in natural history, New Zealand and foreign collections were segregated. By 1873, the museum's holdings had increased to 56,000 specimens, with nearly half of them zoological.⁵⁹ By the early 1880's Haast concentrated on further improvements to the museum's geological, technological and ethnological branches.⁶⁰ In general the Canterbury Museum emphasised general exhibits of foreign materials and segregated local materials into distinct geographical groupings.⁶¹

⁵⁶ Queree, personal correspondence with Jennifer Queree (Senior Curator, Canterbury Museum) on the history of Canterbury Museum, 20 April 2000.

⁵⁷ S. F. Markham, *A Report on the Museums and Art Galleries of Australia and New Zealand* (London: The Museums Association, 1933), 78.

⁵⁸ Queree, 20 April 2000.

⁵⁹ Sheets-Pyenson, *Cathedrals of Science*, 83.

⁶⁰ Sheets-Pyenson, *Cathedrals of Science*, 51.

⁶¹ Sheets-Pyenson, *Cathedrals of Science*, 90.

Otago Museum

Due to the lack of any substantial published history it is not possible to provide an adequate outline of the early development of Otago Museum.

The collection that formed the nucleus of the Otago University Museum (now known as the Otago Museum) was mainly the result of the work of James Hector and his assistants in the early 1860's, and was displayed for the first time in the New Zealand Exhibition in 1865.⁶² The collection of mainly natural history specimens was stored for nearly three years after Hector left for Wellington. It was then moved to the University of Otago where it remained, largely neglected, until a purpose-built museum was opened in 1877. There is a lack of research on the initial impact of this highly influential provincial museum, which grew from and was established in what was essentially the commercial and social capital of colonial New Zealand. This period of economic superiority lasted until at least the turn of the twentieth century for Otago.

At first the Otago Provincial Council voted £200 a year for the maintenance of the Museum. This sum was tripled by 1875 and supplemented by public subscription.⁶³ With the centralisation of government after 1876 the maintenance and management of the museum was provided for under the *Otago Museum Act 1877*. The act transferred the buildings, exhibits and other property of the Museum to the University of Otago.⁶⁴ However despite private bequests, public subscriptions, and the voluntary contributions of Local Bodies, notably the Dunedin City Council, the State made no provision for the financing of the Museum until the passage of the *Otago Museum Trust Board Act 1955*. Over 78 years of control by the University of Otago was ended when responsibility for the museum was handed over to the Otago Museum Trust Board in 1956.⁶⁵

⁶² G. E. Thompson, *A History of the University of Otago (1869-1919): Written under the auspices of the University Council in Connection with the Jubilee Celebrations* (Dunedin: J. Wilkie & Co., Ltd., {1919}), 262.

⁶³ Angus Ross, "The Otago Museum 1868-1955." In *Otago Museum 1868-1955 Report for the Years 1954 and 1955* (Dunedin: Coulls Somerville Wilkie Ltd., March, 1956), 9.

⁶⁴ Ross, "The Otago Museum 1868-1955." (1956), 10.

⁶⁵ Ross, "The Otago Museum 1868-1955." (1956), 9.

McRobie⁶⁶ has observed that Hutton, Parker, Benham and Skinner (all museum directors) were all University teachers and, perhaps inevitably, this meant that the displays created under their direction were developed to suit the requirements of their teaching programmes rather than to appeal to members of the general public. According to McRobie it was not until the late 1930's that there was any real effort to display the Museum's material in a manner calculated to appeal to non-academic visitors. Then as a result of the visit of Frank Tose (preparator at the Museum of the Academy of Sciences, San Francisco), the first dioramas in any New Zealand museum were prepared. The single unifying thread throughout the institution's history was the fact that at no stage was there "...income sufficient for the Museum's every need".⁶⁷

1.5 Regional Museum Case Studies:

The basic pattern of development is outlined in case studies of two regional museums. These two museums emerged in the same period as the collections in Southland that are the subject of the remainder of this thesis.

Hawkes Bay Museum

Two separate societies, the Napier Mechanics Institute and the Hawkes Bay Philosophical Institute contributed to the foundation of the Hawkes Bay Art Gallery and Museum.⁶⁸ In 1859 the establishment of a Mechanics Institute for Napier was discussed, but it was not until 1865 that the first Athenaeum was opened. The Athenaeum received some financial assistance from the Provincial Government. By 1871 literary evenings were being held and lectures given. In 1874 an exhibition was held to raise funds for the purchase of books and the foundation of a museum. This Exhibition featured Maori carvings and artefacts, manufactured goods, 'settlers possessions', 'foreign' exhibits and produce from nature.⁶⁹ The Mechanics Institute was incorporated with the Athenaeum in 1876 and all the real and personal property of the Institute was vested in the Athenaeum.

⁶⁶ A. D. McRobie, *An Administrative History of the Otago Museum* (Thesis, 1966), 218.

⁶⁷ McRobie, *An Administrative History of the Otago Museum*, 218.

⁶⁸ Elizabeth Pishief, *A Provincial Expression of International Ideas: the Development of the Hawkes Bay Art Gallery and Museum, 1859-1940* (Research essay {Museum Studies} Massey University, 198-), 9.

⁶⁹ Pishief, *A Provincial Expression of International Ideas* (198-), 11.

The Hawkes Bay Philosophical Institute was founded in 1874 under the *New Zealand Institute's Act 1867*, for the "...advancement of science, literature, and art, as well as for the development of the resources of the colony".⁷⁰ Included at the first meeting were prominent local professionals and scientists such as William Colenso and John Alexander Smith who had begun the first museum in Auckland. William Colenso, became the honorary secretary and treasurer of the Institute, a position he held until 1884.⁷¹ Membership of the Hawkes Bay Philosophical Institute peaked in 1886 and thereafter declined.⁷²

In 1873 a reading room had been added to the Athenaeum and with the abolition of the provinces in 1876 the site was vested as the 'Athenaeum Reserve' to the Napier Athenaeum and Mechanics' Institute.⁷³ In 1877 the Philosophical Institute housed its books in the Athenaeum signalling the beginning of a long association with the Mechanic's Institute.⁷⁴ Apparently the 'Athenaeum' had a museum collection at this stage which contained 'numerous specimens of zoological, botanical, fossil and palaeontological' material that had been assembled by individuals "...for the education and entertainment of the Mechanics Institute".⁷⁵ The Athenaeum building was enlarged during the mid-1880's.

By 1883 the Philosophical Institute managed the room in which the 'museum' was housed and began organising their own 'museum'. They employed Augustus Hamilton, a local teacher, as honorary curator. He was to become a major influence in the development and direction of the Hawkes Bay Philosophical Institute's Museum.⁷⁶ Colenso's influence was of equal importance at this time especially in relation to the Institute's natural history collections. By the 1870's his achievements in science and scholarship were widely acknowledged. He belonged to the Royal Society and the Linnaean Society in England and was the mainstay of the Philosophical Institute. He

⁷⁰ Pishief, *A Provincial Expression of International Ideas* (198-), 12.

⁷¹ Pishief, *A Provincial Expression of International Ideas* (198-), 12.

⁷² Pishief, *A Provincial Expression of International Ideas* (198-), 14.

⁷³ Roxanne Fea and Elisabeth Pishief. *Culture of Collecting: 60 years of the Hawke's Bay Museum* (Napier: Hawke's Bay Cultural Trust, 1996), 12.

⁷⁴ Pishief, *A Provincial Expression of International Ideas* (198-), 14.

⁷⁵ Fea and Pishief, *Culture of Collecting* (1996), 13.

⁷⁶ Fea and Pishief, *Culture of Collecting* (1996), 13.

had arranged all the meetings, purchased the books and gave lectures. He remained as secretary and treasurer until 1884 when Augustus Hamilton took over.⁷⁷ Colenso had donated numerous specimens to the 'museum' and Philosophical Institute prior to his death in 1899.⁷⁸

Colenso had played an important part in the activities and direction of the Institute but Augustus Hamilton played an even more crucial role in the development of its collections. He donated a significant private collection of New Zealand fauna, fossils, moa bones, taoka Maori including canoes and buildings, adzes, tattooing implements, needles and fishhooks. He also collected koiwi Maori.⁷⁹ As well as increasing their collections from gifts, the Institute acquired specimens through purchase.

During his association with the Hawkes Bay Philosophical Institute Hamilton published a number of scientific papers covering subjects ranging from fossilised shells to moa bones.⁸⁰ He left Hawkes Bay in 1890 to take up a position at Otago University in Dunedin.

In 1885 Henry Hill, an inspector of schools joined the Institute. He was an influential 'educationist'. His personal interests influenced a new direction for the Institute when he became president in 1891.⁸¹ He moved the emphasis away from natural history and ethnology towards questions of national development and current social and political issues.⁸² By 1890 the Institute was in financial difficulties because of a declining membership. In 1892 Hill led a move by the Institute to secure a new building in which to store the collections and base the Institute's activities. However, little progress was made during the 1890's:

"...social changes, coupled with an unmanageable debt and the departure of visionary figures such as Augustus Hamilton and William Colenso, saw the Philosophical Institute's Museum fall into a state of stagnation in the early 1900s.... By this date the educational and literary services of the Institute were no longer compatible with the needs of the community..."⁸³

⁷⁷ Fea and Pishief, *Culture of Collecting* (1996), 14.

⁷⁸ Pishief, *A Provincial Expression of International Ideas* (198-), 17.

⁷⁹ Fea and Pishief, *Culture of Collecting* (1996), 14.

⁸⁰ Fea and Pishief, *Culture of Collecting* (1996), 15.

⁸¹ Fea and Pishief, *Culture of Collecting* (1996), 15.

⁸² Fea and Pishief, *Culture of Collecting* (1996), 16.

⁸³ Fea and Pishief, *Culture of Collecting* (1996), 17.

The remaining members of the Institute agreed that the collections could only be saved through the intervention of the Town Corporation and in 1900 Henry Hill made approaches to the Borough Council.⁸⁴ Support for the Philosophical Institute had declined and very few acquisitions were made to the museum for the next decade. Napier along with the rest of the country was affected by the depressed economic climate and went into a period of stagnation and decline. By 1926 the Philosophical Institute was effectively closed to the public⁸⁵ and the museum collection was deteriorating. The Town Council kept little more than a watching brief over the collection.

The neglected state of the museum collection was not addressed until after the devastating earthquake in 1931. The Athenaeum building was left intact but the collections were damaged. According to Pishief the near destruction of the town of Napier by the earthquake engendered a desire amongst the citizens to protect and preserve their heritage.⁸⁶

In 1924 the Napier Society of Arts and crafts had been founded. The Society's premises were badly damaged in the earthquake and they decided to build new premises. Lady McLean's offer of her collection of ethnographic and historical artefacts to the town of Napier led to the building of a combined facility for art and historical collections. Plans were commissioned in 1933 leading to major fundraising initiatives that attracted government, public and international support through the Carnegie Corporation.⁸⁷ In 1934 the old Athenaeum was dismantled and the museum and library collection vested in the Society of Arts and Crafts. In 1935 the Athenaeum site was officially leased by the Society from the Borough Council for a nominal rental. A new Art Gallery and Museum was opened to the public that same year.⁸⁸

Leonard Bestall was appointed honorary director of the new institution. He influenced the direction and rapid growth of the 'Hawkes Bay Art Gallery and Museum' for the

⁸⁴ Fea and Pishief, *Culture of Collecting* (1996), 17.

⁸⁵ Fea and Pishief, *Culture of Collecting* (1996), 18.

⁸⁶ Fea and Pishief, *Culture of Collecting* (1996), 19.

⁸⁷ Fea and Pishief, *Culture of Collecting* (1996), 19-20.

⁸⁸ Fea and Pishief, *Culture of Collecting* (1996), 23.

next 20 years. It was not until 1937 that the first paid staff member was appointed.⁸⁹ The museum was to be completed in stages as funding became available. This meant an ongoing commitment to fundraising by Museum staff and the Society.

The Napier Society of Arts and Crafts became the Hawkes Bay Art Society Incorporated in 1936 and its main function was to act as a fundraising and governing body. An Art Gallery and Museum Management Committee was established to oversee its various operations. There was no iwi representation. According to Fea and Pishief this was not unusual for the period.⁹⁰ The institution had a high level of community involvement and support and (apart from the curator William Ball) was staffed by volunteers and members of the Art Society.⁹¹ The collections developed rapidly and in 1936 the Carnegie Corporation gifted £2,500 to the institution for building extensions, education and exhibitions allowing for a second stage in the building to be opened in 1937.⁹² The Carnegie Corporation had a significant impact on the development of the institution, giving money, books and then including the museum in the Carnegie Exhibition Exchange circuit from 1936. Bestall was awarded a Carnegie Travelling Grant in 1938 that allowed him to visit American museums with the intention of encouraging exchange amongst museums internationally.⁹³ During this early period the museum exchanged surplus collection items with institutions in America in order to extend its foreign ethnology collections.

Bestall was conscripted in 1940 and did not return until 1944. The museum's activities slowed during the early 1940's as staffing dropped and war conditions had a negative impact on the level of donations.⁹⁴ However when Bestall returned the Hawkes Bay Art Gallery and Museum gained a degree of financial stability and direction. Once again he revived the collecting, exhibition and social activities of the museum with the support of a local group of volunteers.

⁸⁹ Fea and Pishief, *Culture of Collecting* (1996), 23-24.

⁹⁰ Fea and Pishief, *Culture of Collecting* (1996), 25.

⁹¹ Fea and Pishief, *Culture of Collecting* (1996), 25.

⁹² Fea and Pishief, *Culture of Collecting* (1996), 27.

⁹³ Fea and Pishief, *Culture of Collecting* (1996), 30.

⁹⁴ Fea and Pishief, *Culture of Collecting* (1996), 31.

Whanganui Museum

The Whanganui Public Museum opened to the public in 1894. It housed and displayed a mixture of mostly local natural history specimens and taoka Maori. The museum had its origins in the private collection of Wanganui jeweller and amateur naturalist Samuel Henry Drew.⁹⁵ His lifelong passion for collecting brought him into contact with an “...exciting milieu of naturalists, scientists, and other like-minded individuals”.⁹⁶ For example, he corresponded with James Hector, Julius Von Haast, and Frederick Hutton, all notable scientists at this time. Drew carried out excavations of fossil and other sites around Wanganui and endeavoured to supply Hector with any natural history specimens he desired. McKergow notes that little was known of his excavation technique or archaeological knowledge⁹⁷ but he was able to amass quite a collection of specimens and had close contact with other collectors in the region. His collections were also expanded through the gift and purchase from both Maori and pakeha of the Wanganui region. Along with natural history specimens he collected Maori material and by 1885 created a private ‘museum’ in two rooms above his shop.⁹⁸

In his ‘museum’ he displayed New Zealand and foreign specimens of natural history and ‘curios’ as well as twelve live tuatara. His foreign items were mainly from Australia and Oceania.⁹⁹ A variety of eminent naturalists and scientists visited his museum including Andreas Reischek, Thomas Hocken and Walter Buller. Hocken viewed his museum when he came to organise exhibits for the New Zealand and South Seas exhibition to be held in Dunedin in 1889.¹⁰⁰

In 1879 it was proposed that a combined library and museum be built in Wanganui but the museum did not go ahead. In 1889 personal circumstances forced Drew to sell his collection. This prompted the Wanganui Borough Council to consider the establishment of a public museum in Wanganui based upon his private collection. Public subscriptions

⁹⁵ Fiona McKergow, *Nature’s Treasure House: the Founding and Early History of the Wanganui Public Museum, 1870-1901* (Research essay {67.741 History and Philosophy of Museums} Massey University, 1997), 7.

⁹⁶ McKergow, *Nature’s Treasure House*, 8.

⁹⁷ McKergow, *Nature’s Treasure House*, 8.

⁹⁸ McKergow, *Nature’s Treasure House*, 10.

⁹⁹ McKergow, *Nature’s Treasure House*, 10.

¹⁰⁰ McKergow, *Nature’s Treasure House*, 11.

to support the building of a museum were sought in 1890. A major 'Public Library and Museum' fundraising bazaar was held in 1891 and by 1892 it was decided that the project would go ahead. James Hector valued Drew's collection and it was sold to the people of Wanganui at half the estimated worth. The museum was formally constituted and permanent officers were elected to the board of trustees. Samuel Drew became the museum's first curator.¹⁰¹

There followed an intense period of fundraising by the trustees and a failed attempt by Napier and Wanganui to secure an endowment for land from the government.¹⁰² Regional museums were not seen as having the same educational potential as libraries or larger metropolitan museums. One Member of Parliament argued that "...resources should only be given to 'museums of magnitude' in the main centres, not 'miserable little abortions in every outlying town in the country'".¹⁰³

The museum project had community and regional support. By 1893 a purpose built museum was completed. Drew and his sons worked voluntarily on creating the museum displays.¹⁰⁴ He sought international exchanges to enhance his museum and when the museum opened it had numerous specimens of fish in cases, rare birds, bones and skeletons, geological specimens and a large and 'splendid' collection of Maori artefacts.¹⁰⁵ An entrance fee of one shilling was charged and opening hours were restricted but from 1895 (when the Borough Council voted an annual subsidy) the museum had free entry and was supervised by a paid custodian.

Funding remained a problem and throughout its formative years Drew carried out all aspects of collection work on a voluntary basis.¹⁰⁶ The museum's collection of Maori artefacts expanded through donation. Some Maori families loaned items for display purposes only.¹⁰⁷ Drew was unable to compete with the network of organised collectors and dealers in Maori art. He did not approve of the items going out of the country and

¹⁰¹ McKergow, 'Nature's Treasure House', 15.

¹⁰² The Napier and Wanganui Museums Endowment Bill was read in August 1892 whereby each museum asked for an endowment of £5,000 worth of land but the bill was not passed.

¹⁰³ McKergow, 'Nature's Treasure House', 16.

¹⁰⁴ McKergow, 'Nature's Treasure House', 17.

¹⁰⁵ McKergow, 'Nature's Treasure House', 18.

¹⁰⁶ McKergow, 'Nature's Treasure House', 20.

¹⁰⁷ McKergow, 'Nature's Treasure House', 21.

felt that the museum's Maori art collection was of importance to the town as a tourist attraction.¹⁰⁸ Wanganui residents such as Henry Sarjeant, who travelled internationally, provided the museum with its foreign material. McKergow suggests that Drew was aware of the pioneering exhibition work of William Flower, Director of the British Museum. Using a similar rationale in his exhibition arrangement Drew avoided the cramped 'curiosity shop' clutter, characteristic of the period, and strove to maintain public interest while offering visitors a blend of education and amusement.¹⁰⁹

In order to maintain this interest Drew introduced the exhibition of live specimens to the museum. Several Tuatara were set up in an aquarium against some opposition that such a display was out of place in a 'museum'.¹¹⁰ By 1899 the museum had an aviary and a monkey house. It was suggested at the time that Drew's collection might grow into a zoo. The local people even donated live specimens. A formal ceremony was held for the opening of the educational 'live' annex.

Walter Empson, a member of the board of trustees, was vociferous in his support of the notion that museums could make a significant contribution to the education system in New Zealand. At the opening of the annex he stated that the museum curator was pivotal in fashioning an environment which could enable intellectual and moral uplift.¹¹¹ Drew believed that apart from its educational purpose the museum was a means of preserving the material culture of Maori people. McKergow has suggested that Drew, aware of the negative effect of colonisation on Maori, believed that the material manifestations of Maori culture needed to be preserved.¹¹²

By 1900 the Whanganui museum was flourishing. When Drew died suddenly in 1901 his sons continued on the curatorial role. The years from 1902 till 1907 were very lean years. Funds were low, membership had fallen off, and the Honorary Curator pointed out that the specimens required more attention than the time at his disposal would allow. Whanganui Museum lobbied for and received funding from the county councils of

¹⁰⁸ McKergow, *Nature's Treasure House*, 21.

¹⁰⁹ McKergow, *Nature's Treasure House*, 23.

¹¹⁰ McKergow, *Nature's Treasure House*, 24.

¹¹¹ McKergow, *Nature's Treasure House*, 25.

¹¹² McKergow, *Nature's Treasure House*, 25-26.

Waitotara and Wanganui in exchange for seats on the museum trust board.¹¹³ From 1908 the financial position of the museum improved because of various monetary bequests but a lack of public support and interest in the museum almost caused it to close.

Trustees of the Whanganui Public Museum met in 1910 to discuss the advisability of closing the museum. By now the institution was suffering from a lack of funds and support.¹¹⁴ It was suggested in 1914 that the museum, which was now inadequate for the collections, be handed over to the Borough Council to manage and that a new museum, library and art gallery be erected. This suggestion was postponed because of the outbreak of World War One. The Sarjeant Gallery (Wanganui) was built in 1917 and it was suggested that the museum be housed with it. The museum trustees decided however that it was inadvisable. Such a move would not meet the conditions of the will of Miss Alexander who had bequeathed £12,000 to the building and establishment of a library and museum to be called 'The Alexander Library and Museum' in memory of her father. It was also decided that if the museum was transferred to the Borough Council it might not remain under the guidance of 'scientific and experienced' men.¹¹⁵

By 1921 the Trustees were again in financial difficulty. The Wanganui and Waitotara County Councils had discontinued their subsidies and public support had declined once more. The Whanganui Museum was still supported by the Borough Council but an admission charge for adults was introduced.¹¹⁶ From 1922 the museum trustees worked towards the establishment of the Alexander Museum and Library. In 1924, one of the most highly prized exhibits of the museum, the war canoe 'Te Mata o Hoturoa' was gifted. Other bequests allowed for the museum project to go ahead and by 1926 work on the building had commenced. By 1928 a new two-storey concrete building was completed. The ground floor included ethnology and early history exhibits and on the first floor the diverse natural history collections were exhibited. When the museum opened an honorary director was appointed.¹¹⁷

¹¹³ *The Alexander Museum: Wanganui, N.Z. Founded in 1892 by S. H. Drew, F.L.S. Early History and Guide to the Principal Exhibits* (Wanganui: The Alexander Museum, 1933), 13-14.

¹¹⁴ McKergow, 'Nature's Treasure House', 27.

¹¹⁵ *The Alexander Museum*, 14

¹¹⁶ *The Alexander Museum*, 15

¹¹⁷ *The Alexander Museum*, 15

1.6 Common Themes:

Only a small number of public museums had been established in New Zealand by 1900. Metropolitan museums had been established in Auckland, Wellington, Christchurch and Dunedin. Regional museums were operating in Taranaki, Wanganui, Hawkes Bay, Nelson, Oamaru and Invercargill.

From the outlined histories of the four metropolitan museums and two regional museums presented above it is possible to identify a number of common themes and patterns. While these themes and patterns go some way to characterising the nature of museum development in New Zealand through to the 1950s, there remains an urgent need for further substantial institutional studies. While these themes and patterns provide an important insight into the development of museums in New Zealand, they do not deny the significance of the individual institutional histories. Each institution emerges from a unique set of local circumstances and the role of particular individuals in each case determines the character of each institution. While the whole country was affected by the economic depression of the late nineteenth century and the World Wars, only Hawkes Bay was devastated by the 1931 earthquake. Such local events are pivotal in understanding the major phases of development in some institutions. Had there not been an earthquake in Hawkes Bay in 1931 the Athenaeum Museum collection may not have been transferred to a new facility and formed the foundation of what is today a major regional collection.

Several of the museums established in the nineteenth century in New Zealand emerged from the activities of Mechanics Institutes and Philosophical Societies. Men of science, trained in Europe and driven by a desire to establish reputable scientific institutions in the colony, provided the energy and vision required to establish and develop museums. Also important was the network of contacts each of these men had with the scientific community throughout New Zealand and beyond. It is also notable that many of the early museum directors held their tenure for long periods thus giving stability and continuity to the development of these institutions.

Both the metropolitan and regional general museums founded in nineteenth century New Zealand focused primarily on the development of natural history collections. These

collections were an essential part of the collecting, naming, documentation and interpretation of the new environment surrounding the European settlers. Identification of commercial resources was a priority and these items were of particular interest when displayed at international exhibitions and museum exhibits. It is therefore not surprising that a number of notable scientists, such as Haast and Hector, who had been instrumental in the development of geological surveys in various parts of the country, were instrumental in the early development of museums. Many institutions tried to develop international and encyclopaedic natural history collections. While the metropolitan institutions were more successful in this, regional institutions such as Whanganui developed remarkable collections of foreign fauna in particular. In order to develop their collections most institutions engaged in exchange programmes with overseas collectors and public museums.

Most of these early institutions did not turn to the active collection of taoka Maori until later in the nineteenth century when it was generally recognised that significant collections had been taken to Europe and North America. It was generally considered that Maori culture would be assimilated by European 'civilisation' and that there was a need to ensure adequate collections were preserved in New Zealand for future generations. Both metropolitan and regional institutions acquired major private collections during this period. Particularly notable are the collections acquired for the Colonial museum by Augustus Hamilton during the period 1903-6. Significant private collections were still available for acquisition as late as the 1930s when the Hawkes Bay museum acquired the McLean, Black and Waipare collections.

At the metropolitan and regional level there appear to have been two main paths to the establishment of public museums in the nineteenth and early twentieth centuries. One pattern is that of private collections being developed to the point where the collector makes the collection 'public' as a transitional phase towards the establishment of a fully public museum funded at least in part by the community. Recent research has shown that this was the case in Auckland, Canterbury and Whanganui. The other pattern is the emergence of a public museum from a collection developed by a local society. This second pattern has been documented in Hawkes Bay and Nelson. The origins of Otago Museum seem to emerge from the New Zealand Exhibition in Dunedin in 1865.

All of the museums established in the nineteenth century survived on very limited budgets. The metropolitan institutions had professional staff while most of the regional institutions relied on the voluntary assistance of the local scientific community well into the twentieth century. The regional museums seem to have found the period from 1900 – 1920 a very difficult time to survive. Both Whanganui and Hawkes Bay museums almost ceased operation during this period. Further research may show that other institutions also found this period difficult.

By 1945, there were a number of major museum collections in metropolitan and regional centres in purpose built facilities, that provided only basic provision for the natural and cultural heritage collections. Exhibition halls, were usually organised on a systematic basis and changes were infrequent compared with today's exhibitions programmes. Most institutions were seriously understaffed given the size and diversity of collections.

1.7 Southland Historical Context:

The final section of this chapter turns to the specific regional context within which the Southland Museum developed. The history of Southland began with Maori settlement. When European settlers arrived in the nineteenth century some brought with them a desire to make collections of natural and cultural heritage.

Maori Settlement

The first European settlers in Southland found the region inhabited by the indigenous people who had occupied the area for at least 700 years. The first people to settle in the southern region of the South Island (Murihiku)¹¹⁸ of New Zealand had been seafaring explorers from eastern Polynesia. Maori descendants of these early arrivals, living in Southland today, record in their oral traditions the occupation of the region over the centuries by successive peoples including, Waitaha, Kati Mamoe and Kai Tahu.

¹¹⁸ Murihiku (Figure 1), p.38, refers to the southern portion of the South Island, south of the Rangitata River. H. D. Skinner, "Culture Areas in New Zealand." *Journal of the Polynesian Society*, 30 (1921) 70-78.

Although there has been only limited archaeological research in Southland, this region is generally included in discussions of the early history of Murihiku. Anderson has divided the southern South Island into three periods based on a synthesis of all the archaeology undertaken in the region to date.¹¹⁹

The early period (AD900-1350) is characterised as a mixed economy of coastal fishing and the hunting of moa and fur seals. It was not possible to grow the kumara (so far south) that was such an important part of the Maori diet in the North Island. During the Middle Period (AD 1350-1550) there appears to have been a decline in the exploitation of moa and a subsequent increase in dependence on offshore fishing. Anderson suggests that communities would have been more mobile during this period. During the Late Period (AD 1550-1800) coastal settlements continue to develop based on a broad-spectrum marine economy. Exploitation of particular resources, such as the burrowing birds on the off-shore Islands, would have given people on the southern coast of the region particular delicacies for trade with their northern relatives.

Significant changes had occurred with the migration south of Kai Tahu in the eighteenth century. By the time European settlement began in Southland the Maori population was around 2000 and was concentrated in settlements at Pahia (near Riverton), Riverton, Oue (near Invercargill) and Ruapuke Island.

Post-European Development

Captain James Cook's *Endeavour* was the first ship to visit Southern New Zealand in 1770. On a second voyage in 1773 Cook and his men spent some time exploring the Fiordland coast, especially Dusky Sound where they encountered local Maori. In 1792 the first sealing gang arrived and formed the first, albeit temporary, European settlement. Australian, English and American sealers and whalers arrived. It was at this early stage that the subantarctic islands were rediscovered¹²⁰ and exploited.

¹¹⁹ Atholl Anderson, *When all the Moa Ovens Grew Cold*. (Dunedin: Otago Heritage Books, 1983).

¹²⁰ A 1998 excavation of a Maori site on Enderby Island (Auckland Islands) produced reliable radiocarbon dates clustering between 1100 – 1300 AD. *Te Panui Runaka*, (Christchurch: Ngai Tahu Development Corporation. December 1999), 15-16.

In 1829 a shore whaling station was built at Preservation Inlet. Encounters between local Maori and the sealers and whalers were punctuated by incidences of violence from both sides at times but by the 1830's Kai Tahu had built up a thriving industry supplying whaling ships with provisions such as pigs, potatoes and wheat. Shore stations were established from 1835 under the authority of local Kai Tahu chiefs. Many Kai Tahu women married whalers.¹²¹

After a relatively short but intense period the sealers and whalers ceased their operations. When the Treaty of Waitangi was signed in 1840, Southland already had a 70 year old history of navigators, explorers, scientists, sealers, whalers and settlers. This move to shore-based ventures and an increase in trade had necessitated the 'purchase' of land from local Maori and favourable reports of the area brought representatives of the State and the Church south to investigate. The New Zealand Company was interested in establishing a settlement in the south of the South Island. Frederick Tuckett spent three weeks in 1844 investigating a suitable site for the 'New Edinburgh'. Bluff was seriously considered, but bad weather prevented an investigating expedition from landing, and Dunedin was chosen as the first organised settlement.

The agricultural value of Southland¹²² was soon realised and in 1853 the area was purchased from several Kai Tahu¹²³ by the Otago Provincial Committee and became part of the Otago Province.¹²⁴ Mantell had been given the task of acquiring over 7 million acres for £2,600 in the Southland region. As in other purchases he had negotiated, Mantell was given the power to set aside such reserves for Kai Tahu as he thought to be proper, taking into account that these reserves should provide for their present and future needs. Mantell ignored many of the Kai Tahu requests for reserves and would only agree to set aside 4,875 acres, about 17 acres per person. Part of the agreement – and one of the main reasons Murihiku chiefs agreed to Mantell's offer – was that Kai Tahu would be provided with schools and hospitals alongside of each Kai

¹²¹ *Te Karaka Special Edition. The Crown's Settlement Offer: A Consultation Document from the Ngai Tahu Negotiating Group* (Christchurch {N.Z.}: Ngai Tahu Publications Ltd, 1997), 59.

¹²² (Figure 1), p.38.

¹²³ Mantell and 58 members of the Kai Tahu tribe from Otago and Foveaux Straits signed the deed on 17 August 1853 at Dunedin. However according to Hall-Jones it was a Kai Tahu sale. Solomon Pukuheti (Patu), the Riverton 'chief of the Ngatimamoe', did not sign the deed of sale. F. G. Hall-Jones, *Historical Southland*. (Invercargill, N.Z.: Southland Historical Committee, 1945), 89.

¹²⁴ Rakiura (Stewart Island) was not included in the sale and was not visited.

Tahu village. This was never done. As was the case in other purchases, the boundaries of the area to be included in the sale were not made sufficiently clear at the time. Kai Tahu had always maintained that the region known as Fiordland was not to be included in the Murihiku Purchase.¹²⁵

As a result of the 'Murihiku Purchase', land was sold to European settlers and many sealers and whalers also turned to farming. Most of the early settlers were English, but when a land rush started for the interior sheep stations Highland Scots and Irish arrived in force. As Otago Province expanded it was decided that a new town was needed on the southern coast. John Jones who had vested interests in the south became a spokesperson for those settlers who wanted Bluff to be Otago's second port. Around 1856 Jones approached Governor Thomas Gore Browne, who had just arrived in Otago, with a petition. Before a site had been chosen the name of 'Invercargill' was given to the proposed settlement in communication with Captain Cargill, Superintendent of Otago Province. Peter Proudfoot, Provincial Surveyor, and Alexander Garvie went south and chose a site for Invercargill at the junction of the New and the Makarewa Rivers. John Turnbull Thomson succeeded Proudfoot as Chief Surveyor and changed the site to its present location.¹²⁶ Although Invercargill was not the port settlement originally planned, a port was established close by at Bluff and the two settlements developed and complimented each other.

By 1859 Invercargill had over 200 dwellings and a population of around 1,000. Until 1861 the citizens of Invercargill and the settlers of Southland were under the governance of the Provincial Council of Otago. It was a complicated situation. The citizens of Invercargill perceived inequality in the partnership. Southland lobbied and convinced Central Government to create a separate Province.¹²⁷

In 1861 Invercargill was constituted a town district and the first town board was elected. Unfortunately the provincial separation was very badly timed. It proved economically disastrous and was to have a lasting effect on Southland and in particular the

¹²⁵ *Te Karaka Special Edition. The Crown's Settlement Offer*, 64.

¹²⁶ M. H. Holcroft, *Old Invercargill* (Dunedin: John McIndoe, 1976), 21.

¹²⁷ The Southland Province was about a central third of the Southland Land District illustrated in (Figure 1), p.38. On April 1 1861 the Southland Province was formed. It ceased to exist from 6 October 1970 and rejoined with Otago until the official abolition of the Provinces in 1876.

advancement of Invercargill. Around 1865 there were gold discoveries at Maitua, the Lakes, Switzers, and the West Coast¹²⁸ which led to a general exodus from the developing city. But more than this, because of their secession Southland was not entitled to share in the majority of wealth that went to Otago. There was a temporary revival for Invercargill from 1869 when Vogel's Public Works scheme brought huge sums of borrowed money and thousands of hopeful immigrants into the country. Many of the immigrant ships went directly to Bluff and Invercargill shared in the increased activity.

By December 1870 Southland had been 'reabsorbed' back into the Province of Otago but when the provinces were officially abolished in 1876, Southland, through its relative geographic isolation continued to develop its own identity and 'provincial' pride.

In 1871 Invercargill was made a borough and the first town council was elected. It was a period of increasing confidence and settler stability. Along with this confidence came the establishment of numerous institutions. The gold rushes of the 1860's brought an influx of men, many of whom settled in Otago and later in Southland as the search for gold widened. The pioneering energy of the first settlers provided the foundation of future prosperity. From 1871 to 1886, Invercargill was one of the most important centres in the country. Southland was a major source of agricultural and pastoral production.¹²⁹

It was during this period that one of the first private collections of natural history specimens was put on display in an Invercargill pie shop.

At this time a communications network was established. Railways provided the early transport, linking the backcountry of the region with Invercargill and its port, Bluff.¹³⁰ Invercargill was the Southland regional capital and was laid out in accordance with surveyed plans drawn up in Britain. Contemporary town planners, determined to avoid the crowded, unattractive and unhealthy conditions of the towns of the industrial

¹²⁸ Maitua (Southland), the Lakes (Central Otago), Switzers (Southland) and the West Coast.

¹²⁹ Conway Stewart, *Southland* (Wellington {N.Z.}: School Publications Branch, Dept. of Education, 1971), 19.

¹³⁰ Stewart, *Southland*, 19-20.

revolution, and created a design of 'order and spaciousness' with wide streets and centre garden plots, parks and gardens that were geometrically located around the city.¹³¹

Southland's history has been determined largely by its pastoral development. First, there were the large sheep runs on the northern Southland tussock country. By the late nineteenth century dairy farming had become more important. Then the development of refrigeration opened up a new phase because sheep became valuable for their meat as well as for their wool.

Government Departments built their own offices in Invercargill after the abolition of the provinces in 1876. The town began to change from a frontier settlement to a colonial town. The strong commercial sense of the businessmen attracted to the town also helped development. New settlers continued to arrive throughout the 1870's. By 1880 the population had risen to 5,000. From 1879 until 1894 New Zealand was in a long economic depression. In the 1880's and 1890's in Invercargill, large stock and station agencies, banks and retailers continued to develop and serve the people of the town and region. There were factions among the people, for instance, amongst established farmers on large tracts of land, and farmers on smaller blocks of land. Each faction supported different businesses in the town. Darwinian theory was hotly debated and reported in the local papers. While the town was developing its own character it could not remain isolated from the rest of the world.

In the twentieth century, the value of Southland's pastoral production increased rapidly and farming became more intensive. This was achieved despite a movement in population from country to town, which caused a shortage of labour. The production increase was brought about because of mechanisation, the development of fertilisers, and improved grass varieties. Southland developed because of advances in agricultural research and the land's ideal conditions for growth. This encouraged the rapid growth of Southland towns and there was an increase in commerce in the centre of Invercargill.

As it was geographically isolated from the large centres of urban population, Southland was not able to compete in the manufacture of consumer goods for the New Zealand

¹³¹ Stewart, *Southland*, 38-40.

market. All the current towns of Southland had been established by 1900. Because of its planned centrality, Invercargill was able to prosper and act as a service centre for the Southland region, even as other smaller 'service centres' or towns declined. Improved transport and communication allowed for rapid business development. The frozen meat trade grew at a phenomenal rate, giving revenue to farmers and their agents.¹³² As the reliance on wool lessened, the periods of economic downturn became fewer, and the town more substantial. The townspeople of Invercargill spread into surrounding 'suburbs'. During this period the local technical college became the home of the Athenaeum museum collection. Increasingly the museum collection became associated with agricultural education.

The borough council improved amenities. Invercargill reached the minimum city population of 20,000 in 1929 and was declared 'city' in 1930. The depression of the 1930's brought devastating unemployment and family hardship. So did the First and Second World Wars when hundreds of young Southlanders went overseas to fight. Thus making it all the more remarkable that the City should decide to establish its first publicly funded museum facility. The Southland Museum opened in 1942, a symbol of optimism and civic pride.

This brief outline of the history of Southland and the development of Invercargill provides the regional context for the history of the Southland Museum. The concept of the public museum had emerged in Europe in the eighteenth century and had been transferred to the colonies in the nineteenth century. While there are themes common to all nineteenth century museums in New Zealand there are also unique stories that form an important part of the history of each provincial city. The following chapters provide a chronological narrative of the development of private collecting and public collections in Southland, leading to the establishment of Southland Museum.

¹³² Clive Lind, "Invercargill: Losing the innocence of isolation," in *The Cyclopedia of Otago & Southland*. (Volume 2 {Ed. Paul Sorrell} Dunedin {N.Z.}: Dunedin City Council, 1999), 945.

New Zealand and its subantarctic islands

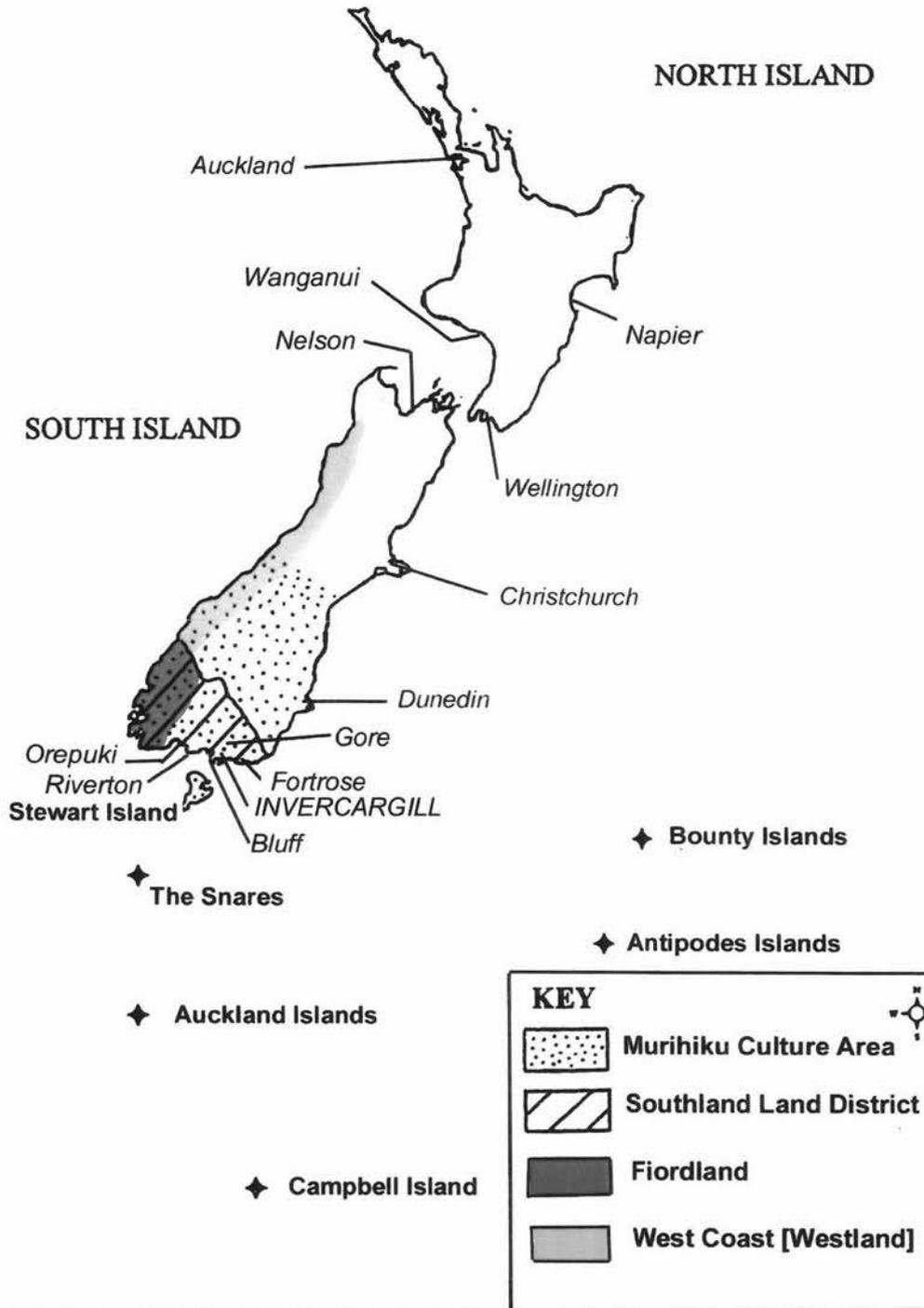


Figure 1: Major New Zealand place names cited in the text.

CHAPTER 2

A Private Affair

2.1 Andrew McKenzie's Museum

On 4 September 1872 an advertisement for the opening of Andrew McKenzie's Scotch Pie shop and 'museum', Dee Street, Invercargill, appeared for the first time in the local newspapers.¹ McKenzie's collection was first mentioned in a January 1871 edition of Invercargill's *The Weekly News* in which it was described as a "choice collection"² of native birds. The birds had been stuffed and arranged by Mr James Morton.³

McKenzie's "MUSEUM of New Zealand and Australian curiosities" opened on Friday, 6 September 1872.⁴ It was billed as containing the largest collection of New Zealand fishes in the Colonies. At this stage the collection also included

"...a Great Tiger Seal (over 9ft), a Pelican, Great Australian Bears⁵, ...over 1,000 varieties of Birds, Beasts, Fishes, Insects..."⁶

...native birds, including one case of greater and lesser kiwis brought over from the West Coast...two water rails and a grebe...and in another case a pair of pure white herons..."⁷

The collection consisted primarily of natural history specimens. While McKenzie actively collected specimens himself he was also given or sold specimens. Some exhibits were mounted and arranged in cases. There does appear to have been some order to the arrangement. A local reporter saw the potential of the collection and expressed the hope

1 (Figure 3), p.63. It was probably the first 'museum' in Invercargill although a Meteorological Director's report on Southland for 1870 stated that in relation to Scientific Institutions, Libraries and Museums "...there are practically none... though several...now defunct" were started. *The Southland News*, 7 December 1870, p.3.

2 *The Weekly News*, 28 January 1871, p.5.

3 (Figure 4), p.64.

4 In an *Invercargill Commercial Directory for the Southland Province, 1867-8* Andrew McKenzie was listed as a 'Confectioner and Baker' in Dee Street and his first museum advertisement suggests that he began accumulating his 'museum' collection in 1869.

5 Probably the Koala. The Southland Museum and Art Gallery still has two that are mentioned in its Athenaeum register of 1912.

6 *The Southland Times*, 4 September 1872, p.1.

7 A Mr Surman brought the herons from the West Coast. *TWN*, 28 January 1871, p.5.

“... that at no distant date Invercargill will be able to boast of a museum, in which the visitor and student may find a classified collection of objects of natural history, together with others illustrative of the mineral and vegetable resources of the district”.⁸

The language used in the advertisements, emphasised the extraordinary rather than the natural aspects of the ‘museum’. They mentioned the ‘great’ tiger seal, or the ‘largest’ collection of New Zealand fishes. All together the collection was ‘a triumph of taxidermic art’.⁹ Andrew McKenzie was an entrepreneur. In addition to the income from his Scotch Pie House¹⁰, he charged an admission of one shilling to the museum.¹¹

By November 1872 McKenzie had “...added to his interesting collection of ‘queer fish and rare birds’, specimens of the kakapo and kiwi taken on the West Coast by the crew of the *Mary Brilliard* – recently returned from a sealing cruise in that quarter”.¹² It is uncertain whether he commissioned the crew to collect for him or if he was proactive in seizing the opportunity to add to his collection. Another interesting aspect of this early ‘museum’ was the keeping of live specimens that were also put on display.¹³ It was noted that the kiwi and kakapo “... which were remarkably social in their habits... (were kept in separate rooms)... for fear they should eat each other”.¹⁴

There was little reference to Andrew McKenzie¹⁵ and no known correspondence remains that would give insight into his knowledge of natural history or his scientific standing in the community. It is not likely that his museum was seen as a creditable scientific collection by those who were trained natural historians or indeed those who were considered to be educated or learned men. He may, however, have had some contact with Dr James Hector. For example, in 1872 a fish like a sole was presented to the Southland News by Theophilus Daniel of Riverton. Daniel suggested

⁸ *TWN*, 28 January 1871, p.5.

⁹ *TWN*, 28 January 1871, p.5.

¹⁰ Although there are numerous modern references to Andrew McKenzie being a barber, there is no evidence of this in the early reports.

¹¹ *TST*, 4 September 1872, p.1. The approximate equivalent in 2000 currency is NZ\$7.00, thereby making it an expensive admission fee.

¹² *TSN*, 20 November 1872, p.2.

¹³ (Figure 5), p.64.

¹⁴ *TSN*, 20 November 1872, p.2.

¹⁵ *TD* K81.77.2. An entry in David Teviotdale’s diary (2 June 1942) makes reference to the “...first museum ... in an eating house kept by Black McKenzie near where Stewart’s Pharmacy is now”.

“...preserving the interesting stranger for the Otago Museum, but solved the difficulty by taking him across to Mr McKenzies Museum, and entering into an agreement whereby that gentleman undertook to embalm the skin for himself¹⁶, reserve a portion of the flesh for us to try the savor, and send a full account of its structural peculiarities to Dr Hector – the recently published work on New Zealand Fishes containing no mention of such a fish”.¹⁷

It is difficult to gauge the economic success or on-going popularity of Andrew McKenzie’s ‘museum’. On 18 December 1872 he advertises the “IMMENSE SUCCESS” of his museum and “...begs to return thanks to the 500 VISITORS who have patronised his MUSEUM since the opening day on 6th September last...”.¹⁸ This would have meant that he had approximately 16 visitors a day to his museum or 83 for the week. At this stage he was charging half price admission for children but he could have made up to 25 pounds for his first six weeks. He was also “...every day adding to his collection of New Zealand and Australian curiosities...an albatross, the owl family, a platypus, native tiger cat¹⁹, a pelican and Australian snakes”.²⁰

Andrew McKenzie appeared to time his ‘great attractions’ with holidays or other special occasions. For example, the turning of the first sod on the Mataura railway in 1872, which had little connection to his museum, was used to advertise his opening. Any public holiday, the visit of Governor Fergusson in 1874 and the laying of the Invercargill Athenaeum foundation stone in 1874, were all seized by McKenzie as marketing opportunities, as well as the introduction of another ‘great’ addition or a ‘new’ attraction in his ‘museum’.

¹⁶ It is probable that James Morton did most of the taxidermy for Andrew McKenzie. However McKenzie may have attempted to preserve fish skins, etc. There is no proven communication between McKenzie and Dr Hector but there is correspondence between Hector and James Morton regarding fish species and bird identifications.

¹⁷ *TSN*, 20 November 1872, p.2.

¹⁸ This would have been 6 September 1872. *TSN*, 18 December 1872, p.1.

¹⁹ It is not certain what was meant by this but it may refer to a weasel-sized Australian mammal, one of which survives in the SMAG’s collection today.

²⁰ *TSN*, 18 December 1872, p.1.

In the early advertisements for McKenzie's museum the exhibits came mainly from New Zealand. Later 'Australian curiosities' were mentioned and then in December 1872 he "...begs to inform the public that in anticipation of the forthcoming Holidays... His agent in Japan... (has just forwarded a native turtle) ...which will be exhibited ALIVE!".²¹

At this stage there may have been some adherence to the laws of natural history in the arrangement of the specimens in McKenzie's museum. For example James Morton, in correspondence with Captain Hutton, mentions perusing a copy of Hutton's catalogue of the *Birds of New Zealand*²², "...in the possession of Mr A McKenzie of this town".²³

However, the emphasis in his advertising was on the strange, the bizarre, and the unnatural to attract a greater number and variety of visitors. In relation to the turtle from Japan, McKenzie intimated that the "...inspection of this curious animal, hitherto unknown in natural history, will astonish and delight all classes".²⁴ Also advertised as recent additions were "...a monster case of Kiwis and Kakapaws [sic]²⁵, the remains of a Moa bird, Reminiscences of the late Eruption of Mount Vesuvius and Relics of Waterloo²⁶ [and] the largest collection of New Zealand Fishes in the Colonies".²⁷

In 1873 Andrew McKenzie advertised that he was selling wines, spirits and ales in addition to selling confectionery, and wedding cakes from his Scotch Pie shop and 'museum'. In 1874 he was granted a general liquor licence for the inn above his shop, known as the City Hotel. It is unknown where the museum was situated within the building, but, from the photographs of his shop²⁸, it appears that this two storied

²¹ *TSN*, 25 December 1872, p.1.

²² F. W. Hutton, *Catalogue of the Birds of New Zealand: with Diagnoses of the Species*. Wellington, N.Z.: James Hughes, Printer, 1871.

²³ Te Papa Archives, MU 94 Box 1. Correspondence from James Morton to Captain Hutton, 20 May 1872.

²⁴ Te Papa Archives, MU 94 Box 1. Correspondence from James Morton to Captain Hutton, 20 May 1872.

²⁵ Probably those brought from the West Coast in November 1872.

²⁶ This is a lead musket ball in a small piece of wood and an 1862 Italian coin embedded in lava from a contemporary eruption. They are still in the Southland Museum and Art Gallery.

²⁷ *TSN*, 25 December 1872, p.1. The claim regarding the fish may be true for this early period. Andrew McKenzie had access to the southern coast and there was even a fish hatchery administered by the Southland Acclimatisation Society.

²⁸ (Figure 2), p.62.

building extended out the back into a long single storied room. In 1873 the museum was still growing. A March advertisement read

“In consequence of the great success of the Japan Turtle, further consignments of Japanese Curiosities are ordered (and) in preparation (and to be) ...shortly exhibited, the Jaw Bone of a Whale, over 18 feet in length”.²⁹

In August 1873, Andrew McKenzie extended his museum building. An article in *The Southland News* noted that

“...the specimens of natural history, curiosities, &c., collected by him (McKenzie), have at length been accommodated with ‘apartments’ more in keeping with their growing pretensions than their former repository”.³⁰

In January 1874 Andrew McKenzie’s museum was located “next to the Scotch Pie Shop, Dee Street”.³¹ The ‘museum’ at this stage also appeared to enjoy greater recognition for its value beyond mere curiosity.

“The museum – for the collection is really worthy of the name – is to be formally opened to day³², the premises next door to the proprietors hotel having been newly fitted up as show rooms”.³³

There was now a redeveloped structure for McKenzie’s collection, and he actively continued to enlarge this private museum. The newspaper reporter continued “Mr McKenzie has been patiently accumulating objects of interest for a long number of years, and his cases now comprise curiosities not to be met with anywhere else in New Zealand”.³⁴ The collection was also recognised as an educational resource

“...well worth a visit by young and old, and, in addition to gratifying curiosity, may easily be made an excellent means of conveying to the former information on a variety of important subjects”.³⁵

²⁹ *TSN*, 8 March 1873, p.1. (This Jaw Bone is now in the Bluff Maritime Museum, Southland).

³⁰ *TSN*, 13 August 1873, p.2.

³¹ *TST*, 1 January 1874, p.4.

³² The year 1873 is quoted, in numerous articles on the origins of the Southland Museum, as the starting date for Andrew McKenzie’s museum.

³³ *TSN*, 13 August 1873, p.2. It is uncertain what is meant by ‘next-door’. The photographs show a paperhanger and decorator, David Webster, adjacent (south side) to McKenzie’s on Dee Street. This would date the photograph to between 1867-1870’s. To the right is an empty section with a small [barbershop?] belonging to J. Evans.

³⁴ *TSN*, 13 August 1873, p.2.

³⁵ *TSN*, 13 August 1873, p.2.

In 1874 references to McKenzie's museum and reports on his 'additions' increased in the local newspapers. He advertised in Invercargill's *Southland Daily News*, *The Southland Times*, *The Weekly News* and Riverton's *Western Star*. It may have been a period of increased activity and economic success for him. For example, in 1874-75 the American Transit of Venus Expedition visited Bluff and Invercargill, Governor Ferguson visited and the Invercargill Athenaeum's foundation stone was laid.

For "HIS EXCELLENCY'S VISIT" [Governor Ferguson], Andrew McKenzie

"...begs to announce that in honour of this occasion, he has added to his collection Three Large Cases of Magnificent Australian Birds. Also, the Black Penguin³⁶ and that rare bird, the CEREOPSIS NOVAE HOLLANDIAE".³⁷

Again living animals were exhibited as "...A LIVE TORTOISE has also been added.... (and) ...The monkey still continues to amuse visitors with his amusing tricks".³⁸

McKenzie's museum could be seen to offer both an educational and entertaining experience and he continued to expand this experience by adding to the collection. An article written in March 1874³⁹ stated

"...there are few ways in which one can spend a spare hour more pleasantly and profitably than in examining a collection of natural curiosities, that is if the objects examined are of a nature to awaken interest and induce reflection. The people of Invercargill have the means of spending the occasional hour in this way in McKenzie's Museum, which is a striking example of what the patience, taste, and thoughtful activity of even one person with a particular object in view, will accomplish".⁴⁰

It had been scarcely six years since Andrew McKenzie began to form his collection of curiosities and creatures, but under his care and guidance it had become an "...institution of which he has much reason to be proud, and an honour to the whole town".⁴¹

³⁶ This is probably a penguin from the subantarctic islands.

³⁷ *TST*, 14 January 1874, p.3.

³⁸ *TST*, 14 January 1874, p.3. There was a monkey skeleton catalogued in the 1915 'Athenaeum' register but it is no longer in the SMAG collection.

³⁹ *TST*, 13 March 1874, p.2.

⁴⁰ *TST*, 13 March 1874, p.2.

⁴¹ *TST*, 13 March 1874, p.2.

There are no reports or references to McKenzie's 'Institution', apart from those in the newspapers, that would support the apparent regard in which it was held during this period but it is continuously referred to as being more than a 'mere curiosity shop'. Indeed it was reported, in March 1874, that the "...Museum...contains objects calculated to interest not only nurse-girls and staring rustics, but antiquarians and naturalists".⁴²

There are no photographs or other visual references to the interior of McKenzie's Museum and little direct reference to the layout of the collection. However, there are some written references. For example Watt wrote that, "...during the Christmas-New Year holidays of 1873-74 the museum was said to be 'so filled with cases of specimens, stuffed animals, birds on stands, articles of natural history and curiosities, that there was little room left for the accommodation of visitors'".⁴³ A newspaper report in March 1874 stated that the collection was "...already tastefully arranged, but Mr McKenzie intends to make many alterations and improvements, and to group all his rarities with a strict and artistic regard to their natural relation and adjacency to each other".⁴⁴ This may suggest the use of some recognised classification system.

In August of 1874 McKenzie was actively importing items from overseas as well as from within New Zealand. The

"...industrious proprietor omits no opportunity of adding to its attractions. Besides specimens of native rarities in the way of 'fish, flesh, or fowl,' the room contains many from European and other distant lands, far away India even contributing a few of its feathered inhabitants".⁴⁵

The same article noted that McKenzie had "...shipped by the *William Davie* three cases of live ferns, a box of bird's skins, and three casks of shells".⁴⁶

⁴² *TST*, 13 March 1874, p.2.

⁴³ J.O.P. Watt, *Centenary of Invercargill Municipality, 1871-1971*, p.120. Watt appears to be quoting but he does not give references.

⁴⁴ *TST*, 13 March 1874, p.2.

⁴⁵ *TSN*, 22 August 1874, p.2.

⁴⁶ *TSN*, 22 August 1874, p.2.

During this month, as an “IMMENSE ATTRACTION”⁴⁷ in honour of the laying of the Athenaeum foundation stone, McKenzie “...respectfully requests the public to come and see the Splendid Musical Box from Paris...celebrated Tui Bird from the North Island...the Laughing Jackass from Victoria...⁴⁸ (and) ...a number of European and Indian Bird Skins”.⁴⁹

McKenzie’s museum displayed an interesting blend of the ordered museum and the ‘curiosity shop’. In October of 1874 the museum exhibited a

“...freak of nature of a wonderful kind, no less than a diminutive specimen of the well know domestic animal scientifically described as *Sus scrofa* [pig]... (this) ...little creature, or creatures, for it is hard to say which, has two perfectly framed bodies, eight legs...and three eyes, one of the latter on the top of its head”. (Not only is this piglet deemed to be a ‘wonderful curiosity’ it warrants the taxidermy skills of Mr Morton. It has) “been beautifully stuffed and mounted by Mr Morton, taxidermist, of this town, and is well worth a visit of inspection”.⁵⁰

There was scant reference to the collection or display of ethnographic material in McKenzie’s museum. The only evidence for this, was a reference to the placement of ‘Maori’ “...relics of the stone age...in the shape of two Maori adzes, a chisel and hammer, together with two pieces of flint” received from Mr Peirson, of the American Transit Expedition.⁵¹

Significantly, the ‘relics’ arrived at McKenzie’s museum via Mr Theophilus Daniel, of Riverton who

“...intimates...that the ultimate destination of the relics is the Invercargill Museum, but that in the meantime they are to remain in the keeping of Mr Andrew McKenzie among the numerous curiosities that indefatigable collector has already succeeded in accumulating”.⁵²

⁴⁷ *TST*, 24 August 1874, p.3.

⁴⁸ This is probably an Australian Kookaburra. There is one in the Southland Museum collection that may date to McKenzie’s museum period.

⁴⁹ *TST*, 24 August 1874, p.2.

⁵⁰ *TST*, 14 October 1874, p.2.

⁵¹ *TSN*, 16 January 1875, p.4.

⁵² *TSN*, 16 January 1875, p.4.

It was apparent that some recognised a distinction between McKenzie's private collection and a public collection owned and operated by the citizens of Invercargill or the whole province of Southland.

Andrew McKenzie married Margaret Scollard on 17 June 1875. The wedding certificate records that Andrew McKenzie, confectioner, aged 30, was married at his house (his pie shop 'museum') in Dee Street.⁵³

Somewhat unexpectedly advertisements for McKenzie's museum stop in the newspapers on 30 July 1875. There were no direct references to his intention to cease trading and close the museum but there were some indications in July of 1875 that his circumstances may have changed. On 3 July 1875 there was a hearing in the resident magistrates court in Invercargill. The plaintiff, a Mr A. Rayside⁵⁴ made a claim against the defendant Andrew McKenzie for the sum of 13 pounds 12 shillings, for wages due. Apparently Andrew McKenzie had to dismiss his employee and owed him for wages due. McKenzie stated that he "...had suffered loss through (the) plaintiff leaving work unfinished..."⁵⁵ but the judgement is given to Rayside for 7 pounds 10 shillings. On 21 July 1875 an advertisement appeared in *The Southland Times* for a small goods baker, preferably "...one who understands the confectionary business.... Apply A. McKenzie, Dee Street".

The Classifieds section of *The Southland News* for 29 July 1875, recorded a call for tenders "... (for) the unexpired term of the lease of McKenzie's Hotel and Pie Shop.... [and a notice that].... all accounts against Mr Andrew McKenzie... must be paid without delay".

It is possible that in July of 1875 McKenzie had already left Invercargill although the letter of sale for his museum is headed "Invercargill 24th August 1875".⁵⁶ There is no

⁵³ Registration No. 1262. Certificate of marriage between Andrew McKenzie and Margaret Scollard obtained from the Registrar of Births, Deaths and Marriages, Lower Hutt.

⁵⁴ A Mr A. Rayside [sic] is mentioned as the owner of a Scotch Pie Shop, Dee Street, Invercargill in 1881. The same Andrew Raeside was elected Mayor in 1893. He was noted as being largely responsible for the beautification scheme in Invercargill's No. 1 gardens.

⁵⁵ *TWN*, 3 July 1875, p.5.

⁵⁶ Letter to the President of the Invercargill Athenaeum from McKenzie's Trustees, dated 24 August 1875. (Invercargill Public Library archives).

evidence of his destination, whether he carried on collecting or if he began another museum elsewhere.

However, although McKenzie appeared to leave Invercargill with little notice, the “...little ‘theatre of wonders’...⁵⁷ (his collection of) ...New Zealand Birds and Fishes; Birds and Animals from the Australian Colonies; and Natural and Historical Curiosities from different parts of the world”⁵⁸, remained in Invercargill and became part of the Athenaeum collection.

James Morton (Andrew McKenzie’s taxidermist) was first recorded in the local newspapers in 1871 as preparing specimens for the Southland Acclimatisation Society, to be sent to the ‘museum at Wellington’.⁵⁹ Morton was an important link between Andrew McKenzie’s Museum, the culture of organised collecting of natural history specimens in Southern New Zealand and the transfer of the collection to the Invercargill Athenaeum. In 1875 a sub-committee of the Athenaeum Committee, delegated the task of purchasing McKenzie’s museum, asked James Morton to provide a valuation for the collection.⁶⁰

2.2 The Invercargill Athenaeum Museum

As early as 1861 a group of Invercargill citizens acknowledged the need for a public library. Public awareness was raised through a course of lectures.⁶¹ The Government had granted an application made by the Athenaeum Committee for a building site in the Government reserve. In 1871, a site at the corner of Dee and Esk Streets was given to the society by the government.⁶² Later that year there was an ordinance to incorporate the Invercargill Athenaeum. Significant for the development of the museum was section 3 covering the ‘Purposes of the Institution’:

⁵⁷ *TST*, 24 March 1874, p.2. The phrase “little ‘theatre of wonders’ is used in numerous articles/references to the SMAG, and hence the thesis title, but this is the first documented use of it.

⁵⁸ *TST*, 18 March 1874, p.2.

⁵⁹ *TWN*, 14 January 1871, p.5.

⁶⁰ *TST*, 18 August 1875, p.2.

⁶¹ *The Southern News and Foveaux Straits Herald*, 15 June 1861, p.2.

⁶² *TWN*, 17 June 1871, p.5.

“3. The purposes for which the said Institution has been established and shall in future be maintained are to form or provide and carry on

1. A Lending and a Reference Library
2. A Reading Room with a supply of newspapers and periodicals
3. Meetings for social and intellectual improvement
4. Educational classes and lectures
5. The collection of scientific apparatus or other things illustrative of science or useful for education
6. The providing of rational amusement and recreation
7. The carrying out of objects connected with the purposes of an Athenaeum”⁶³

At this time the Invercargill Athenaeum had insufficient room to house its collection of books let alone a museum collection.⁶⁴ In 1872, at the second annual meeting of the Invercargill Athenaeum it was reported that the library had just over 200 books. Within a year the number had been doubled, and by 1875 there were nearly 1,000 volumes.⁶⁵

By 1873 plans for the building of the Invercargill Athenaeum were well advanced.⁶⁶ It was not until 1874, however, that plans for an Athenaeum ‘museum’ were discussed.

“MUSEUM. During the year your committee took steps to form the nucleus of a museum in connection with the Athenaeum, and they are indebted to various gentlemen for assistance and contributions, among others Captain Hutton, Messrs Forsyth, Pettigrew, Brunton, Clark, Pearson, and Stuart. When the building is completed the committee anticipate, from the progress already made, that the museum will form a valuable and interesting addition to the resources of the institution”.⁶⁷

It was not the purchase of McKenzie’s museum that prompted the Athenaeum to begin collecting. They had begun their collection approximately 20 months before the sale of his museum.⁶⁸ It is possible the establishment of the Athenaeum and its ‘museum’ had an effect on the closure of McKenzie’s museum. It is equally possible that McKenzie’s ‘museum’ influenced the Invercargill Athenaeum’s decision to establish what they saw as a more creditable ‘museum collection’.

⁶³ *Invercargill Athenaeum Ordinance 1871*, Session XXIX: No.359.

⁶⁴ *Invercargill Athenaeum Ordinance 1871*, Session XXIX: No.359.

⁶⁵ Watt, *Centenary of Invercargill Municipality, 1871-1971*, p.116

⁶⁶ An estimate for the cost of the completion of the Invercargill Athenaeum was given in 1873 at £7,150. *Memorandum, Invercargill Athenaeum 1873*. ((IPL Archives)).

⁶⁷ *TWN*, 13 February 1874, p.2.

⁶⁸ *TST*, 25 May 1874, p.2.

In addition to the formation of a 'museum sub-committee' in June 1874, William Stuart⁶⁹ was appointed as secretary of the Museum. The foundation stone of the new Athenaeum building was laid on 27 August 1874.⁷⁰ It was noted at the public ceremony that the Institution "... was one that was calculated to produce the most beneficial public and private results. It would supply men, especially young men, with intellectual nutriment..."⁷¹

Contributions to the Athenaeum museum increased and were publicly acknowledged by reports in the daily newspapers. There is no complete list of items donated at this stage but newspaper reports mainly relate to items that had been brought with the colonists to Invercargill from their countries of origin⁷² rather than locally collected objects. Some local geological specimens were gifted.⁷³

During 1875 both membership and donations increased significantly.⁷⁴ An apparent enthusiasm for the building of an Athenaeum and for the establishment of an Athenaeum museum was evident in the content and volume of reporting about Invercargill's Athenaeum in the local papers and in the early Athenaeum correspondence that remains.⁷⁵ The highlight of the year was the purchase of 'McKenzie's museum'. Attention was also given to the administration of the 'museum'. At this stage the Invercargill Athenaeum did not provide a public museum or a public library, as these services were only open members of the Athenaeum society upon payment of an annual subscription. A sub-committee had been formed and it was decided that the museum was a community resource and as such should be accessible to members and non-members alike, though it is not clear how non-members were to have access at this stage.⁷⁶

⁶⁹ William Stuart, 1823-13 June 1919. Lawyer, later Magistrate and Judge of the Native Land Court in New Plymouth. He died at Lower Hutt.

⁷⁰ William Craig laid it with full Masonic honours.

⁷¹ *TST*, 28 August 1874, p.2.

⁷² For example "...the receipt of a copy of the Launceston Advertiser of December 7, 1831...". *TST*, 20 November 1874, p.2.

⁷³ *TST*, 12 June 1874, p.2.

⁷⁴ This includes subscription membership, monetary donation, fund-raising bazaars and the donation of books, periodicals and/or objects for the 'museum'.

⁷⁵ There were Athenaeum minute books dating from the beginning of the Institution that were held by the Invercargill Public Library. These were last used for a demolition report in the 1960's but are no longer available.

⁷⁶ *Invercargill Athenaeum Report Year Ending 31 December 1875*, (IPL Archives).

In 1876 the Athenaeum building, beset by delays due mainly to a lack of funds, was finally completed. The unveiling of a statue of Minerva⁷⁷, the ‘goddess of knowledge’,⁷⁸ on top of the Athenaeum building⁷⁹ in July 1876 marked the opening of the building.⁸⁰

Even at this early stage there was evidence of a problem with the placement of a ‘museum’ within the Invercargill Athenaeum. Not everyone on the Athenaeum committee approved of the purchase of McKenzie’s ‘museum’ collection.⁸¹ This negative attitude toward the museum collection was to remain and influence its place in the Athenaeum Institution and the minds of the Athenaeum Committee and subscribers. The Athenaeum was in financial difficulty from the beginning and the museum was perceived as an unnecessary burden by some. It was even suggested that the purchase of McKenzie’s ‘museum’ collection was unethical, if not illegal.⁸² John Kerr questioned whether or not the Committee authorised the purchase or indeed if the sanction of the Athenaeum members/subscribers was obtained. He used such terms as ‘illegal’, ‘injudicious’ and ‘unnecessary’ and called into question the valuation carried out by James Morton.⁸³

In May of 1876 the Museum Committee reported that “...the arrangement of the exhibits was incomplete and unsatisfactory, and recommend that 20 (pounds) should be placed at its disposal for the purpose of remedying this matter”.⁸⁴ The Athenaeum Committee placed this amount at their disposal for the improvement of the museum. Perhaps coincidentally, James Morton’s collection of “...stuffed birds and animals...” was purchased in May by the Museum Committee for £20.⁸⁵

By 1876, despite some dissension, the museum appeared to be actively collecting, had a room in which to house its growing collection and a Museum Committee that initiated definite goals and procedures, including suggesting the keeping of collection records.⁸⁶

⁷⁷ This same statue has stood outside the present Southland Museum and Art Gallery since 1941.

⁷⁸ *TST*, 26 October 1876, p.2.

⁷⁹ (Figure 6), p.65.

⁸⁰ *TWN*, 8 July 1876, p.2.

⁸¹ *TWN*, 4 March 1876, p.2.

⁸² *TWN*, 4 March 1876, p.1.

⁸³ *TWN*, 4 March 1876, p.1.

⁸⁴ *TST*, 3 May 1876, p.6.

⁸⁵ *Report of the Museum Committee, 16 May 1876*, (IPL archives).

⁸⁶ *Report of the Museum Committee, 16 May 1876*, (IPL Archives).

Unfortunately, no evidence remains of such records having been initiated or maintained at this time. The committee wanted the museum to be arranged in a systematic manner under the direction of a professional or experienced individual. It was suggested that this ‘professionalism’ would promote the acceptance of the museum by established institutions and professional practitioners beyond Invercargill.⁸⁷ The overall nature of the museum collection did not seem to change significantly from when it was housed in Andrew McKenzie’s Scotch Pie House. The volume increased and there was evidence of the donation and collection of an increasing number of internationally sourced items.⁸⁸

In a letter to James Hector in June 1876, George Bailey⁸⁹ (who appeared to act as museum secretary) asked that the ‘Southland Museum’ be sent any specimens that they were willing to donate. Bailey wrote that £400 had been spent on this collection, in order to make it a useful educational resource, but that no assistance had been given by the government.⁹⁰ He continued in the letter to ask for help from the colony’s ‘Central Institution’ and asked for a copy of their museum catalogue or any other Government publications that would be useful in the “...classification and arrangement of our museum”.⁹¹

In 1876 Mr C. L. Fredric donated a collection of moa bones and Maori implements he had discovered at Greenhills⁹² ten years earlier.⁹³ This is a prime example of a local discovery carefully retained by a local collector until there was an opportunity to deposit the material in a public institution.

⁸⁷ *Report of the Museum Committee, 16 May 1876*, (IPL Archives).

⁸⁸ Items donated to the Invercargill Athenaeum from 1874 until 1885 are listed in Appendix Two.

⁸⁹ George Bailey (1832-1913) came to Invercargill circa. 1872 and ran a pharmacy in Tay Street.

⁹⁰ Correspondence from George Bailey to James Hector (Colonial Museum, Wellington) 14 June 1876. Te Papa archives.

⁹¹ Correspondence from George Bailey to James Hector (Colonial Museum, Wellington) 14 June 1876. Te Papa archives.

⁹² This is probably Greenhills near Bluff, Southland.

⁹³ *TWN*, 22 April 1876, p.5.

In June of 1876 the Athenaeum Committee reported that

“...considerable progress has been made of late by the Museum Sub-Committee appointed to classify and catalogue the exhibits – Messrs Bailey and Morton having been engaged for some weeks on the work. Judging by the number of rare birds &c. that have yet to be encased, two or more glass-fronted cases will be required”.⁹⁴

It was not specified but it appeared that James Morton may have assisted with the care and arrangement of the Athenaeum museum. There is also clear evidence that the exhibits were arranged in display cases.

The *Athenaeum Annual Report for the Year ending 31/12/1876* stated that

“...the Athenaeum may well be congratulated on having been the means of securing for the town of Invercargill a collection which, in course of time, and with very moderate outlay, will develop into a museum of incalculable value to students in the various branches of scientific research”.⁹⁵

The initial enthusiasm of the Museum Committee remained. It was also noted that although preparations had begun for a catalogue of exhibits, progress had so far been limited, owing to the confined space and lack of resources needed to properly display the exhibits.⁹⁶

It would appear that from this time until 1907, when Joseph Crosby Smith assumed responsibility for the collection, collection growth and exhibition development were very limited. According to a plan for extensions to the Athenaeum in 1897⁹⁷ the museum room was between the ladies room and the chess room on the first [upper] floor. It measured 26' x 22.6' [7.9 x 6.88 m] and it appeared that despite numerous attempts to remove it, this is where the 'museum' remained until 1898.

An analysis of the list of items held in the Athenaeum museum from 1874 onwards (see Appendix Two) suggests that there was a diminishing interest either in giving items to

⁹⁴ *TWN*, 10 June 1876, p.5.

⁹⁵ *Invercargill Athenaeum Annual Report for Year Ending 31/12/1876*. Held, (IPL Archives).

⁹⁶ *Invercargill Athenaeum Annual Report for Year Ending 31/12/1876*. Held, (IPL Archives). Watt, *Centenary of the Invercargill Municipality, 1871-1971*, p.116

⁹⁷ (Figure 7), p.65. *Proposed Extension of Athenaeum, McKenzie & Wilson Architects*, (IPL Archives).

the Athenaeum collection or in the reporting of donations. Newspaper reports for the period regarding the museum and the Athenaeum were usually negative.⁹⁸

In March 1877 the first reference to moving the ‘museum’ out of the Athenaeum building was made. The Athenaeum Committee decided to apply to the Government to use the old Government buildings for the purposes of a museum.⁹⁹ While public interest in the museum was apparently declining there were occasional reports of new donations.¹⁰⁰ However there was continuing dissatisfaction with the general decline of the museum.¹⁰¹ It was suggested that the Counties of Southland and Wallace, and the Municipality of Invercargill might properly be called on to contribute to the support of the Museum.¹⁰²

In May of 1877, W. S. Hamilton gave notice that at the next meeting he would move that the museum be advertised for sale.¹⁰³ It was clear that some members felt that the Athenaeum could no longer afford the £100 per annum it was costing to maintain the museum.¹⁰⁴ After much discussion on the motion to sell the Museum it was decided to form a committee to seek support for the museum from the Council.¹⁰⁵ This was the first attempt to seek Council or other outside funding for the ‘museum’. Unfortunately there was only token support of £25 for the museum from the Town Council.

In 1878 it was reported that the museum was open daily and that “... a large number of visitors have availed themselves of the opportunity of inspecting it”.¹⁰⁶ It appeared also that the Athenaeum Museum Committee had been successful in gaining some funding for the museum as it was reported that the City and County Council voted £25 each to support the museum.¹⁰⁷

⁹⁸ *TST*, 7 February 1877, p.2.

⁹⁹ *TST*, 7 March 1877, p.2.

¹⁰⁰ *TWN*, 7 April 1877, p.2.

¹⁰¹ *TWN*, 14 April 1877, p.9. W. S. Hamilton refers to himself as an honorary curator in May 1878. He advocated the logical separation of a museum from an Athenaeum because of space and collection maintenance difficulties. He was an advocate for athenaeums, museums and associated institutions. *TST*, 31 May 1878, p.2.

¹⁰² *TWN*, 21 April 1877, p.5.

¹⁰³ *TWN*, 19 May 1877, p.5.

¹⁰⁴ *TWN*, 30 June 1877, p.4.

¹⁰⁵ *TWN*, 16 June 1877, p.3.

¹⁰⁶ *TST*, 24 January 1878, p.2.

¹⁰⁷ *TST*, 24 January 1878, p.2.

For the Athenaeum museum, the year 1880 began with another strong suggestion from Hamilton to sell the collection. At the annual meeting of the Athenaeum subscribers he described it as "...useless. It could not be extended for want of room, and for the same reason things could not be classified; consequently very few people took any interest in it".¹⁰⁸ There ensued a discussion on the right of the Committee to dispose of articles presented to the museum. This was significant as possibly the first official discussion on the deaccessioning of items from the Southland Museum and Art Gallery's collection. Ultimately however it was decided that under the Athenaeum Ordinance the Committee "...had no power to dispose of the museum".¹⁰⁹

In the 1880's a lack of direction in the Athenaeum museum was evident. It remained in a state of near neglect until its removal to the Southland Technical College. It did not have enough room for expansion; the exhibits remained uncatalogued, and inevitably began to deteriorate. Little evidence can be found to suggest that the museum sub-committee operated beyond 1880. There were suggestions, at the January 1880 Annual meeting of subscribers, that control of the museum should be handed over to a larger corporation.¹¹⁰ According to Athenaeum Committee member Mr Pratt, they would be merely following the example of several large corporations in the 'old country'.¹¹¹ This meeting was also important for the discussion on the distinction between a museum and a library. Although the Committee had called it an Athenaeum and outlined a wider purpose for it in the Athenaeum Ordinance of 1871, it was apparent that the primary focus was on its function as a library. Accordingly

"Mr Hamilton said he was not advising them to spend anything on it. An Athenaeum and a museum were distinct, although, in a primitive state of society, ...they might be combined. The time had now arrived...when they should be separated in Invercargill. The expenses of keeping the latter up would be considerable, and would go on increasing, since the specimens were getting into a bad state, with an offensive smell. Properly speaking, they should have a curator to look after them".¹¹²

It was even suggested that the museum collection should be gifted to Dunedin.¹¹³

¹⁰⁸ *TST*, 29 January 1880, p.2.

¹⁰⁹ *TST*, 29 January 1880, p.2.

¹¹⁰ *TST*, 29 January 1880, p.2.

¹¹¹ *TST*, 29 January 1880, p.2.

¹¹² *TST*, 29 January 1880, p.2.

¹¹³ *TST*, 29 January 1878, p.2.

The museum sub-committee produced a report regarding the disposal of the museum collection. In their report to the Athenaeum Committee they recommended that it "...be offered to the Borough Council as a gift, on condition of the Council finding a proper room for the reception of the specimens, maintaining them in fair order, and keeping the room open to the public".¹¹⁴ At a meeting of the Invercargill Borough Council on 11 March 1880, the offer was declined despite Councillor Moir's amendment "...that the offer of the Athenaeum to transfer the museum attached to that institution to the Corporation be accepted and that the Athenaeum Committee be requested to take charge of the collection till the Council have made arrangements...".¹¹⁵

In July it was suggested that the collection be moved to the ground floor of a vacant shop. The museum was described as "... now almost unfit to enter on account of the smell...".¹¹⁶ There was a suggestion to place some of the glass exhibition cases in the reading room but the committee decided against this, as it would have cost too much. It appeared that they were not prepared to spend anything on the improvement or even upkeep of the museum.

It was not only the Athenaeum museum that was a cause for dissatisfaction among Committee members or Athenaeum subscribers. There are numerous references to an increasing dissatisfaction with the Athenaeum Committee regarding their election process, opening hours, and subscription rates. The Athenaeum was increasingly perceived as elitist. In 1881 under the newspaper heading "THE ATHENAEUM 'STORM'..."¹¹⁷ the members of the Athenaeum Corporation met to discuss the relationship between the Athenaeum President and his Committee and to "...generally discuss the powers and functions of the President of the Invercargill Athenaeum".¹¹⁸ The Athenaeum Committee had refused to let the Southland Institute, formed in 1876 use the Athenaeum building for their meetings.

In 1882 the idea of a museum in Invercargill seemed to raise even more debate than previously. There was reference to museums in Britain, archaeological discoveries in

¹¹⁴ *TST*, 11 March 1880, p.2.

¹¹⁵ *Borough of Invercargill Minute Book, No. 3*, p.819, (Invercargill City Council archives).

¹¹⁶ *TWN*, 31 July 1880 p.2.

¹¹⁷ *TWN*, 3 September 1881, p.2.

¹¹⁸ *TWN*, 3 September 1881, p.2.

Egypt and other countries as well as museums elsewhere in New Zealand. There were a number of long, descriptive newspaper articles on the Invercargill Athenaeum museum and how it should be improved. For example an article by Henry Lapham, noted:

“In the same line with the ladies’ room is the museum so called, a badly arranged, badly-kept, useless collection of commonplace birds and animals. It would be much better if such small museums were made strictly ‘local collections’. As such they would have real value for the student and the travelling man of science, and if also a small aquarium or two were added, would prove much more instructive and attractive.”¹¹⁹

In March of 1882 W. Green of Clifton (South Invercargill) contributed ‘A Museum for Southland’.¹²⁰ This article focused on geology, but included appropriate display techniques for specimens. It is a valuable insight into colonial museological practice in the 1880’s as influenced by British museum practice. Green also mentioned visiting the Athenaeum museum and described what could be done to improve the displays “...for the purpose of furnishing educational and commercial advantages in a special manner, to all classes of the community...”.¹²¹

He was disappointed that so few additions to the geological and mineralogical collections had been made since his last visit. It is probable that this was in line with an overall decrease in gifts to the museum. Green goes on to point out the lack of classification among the items on display. For example

“Some of the specimens had almost realised the poet’s idea, and gained ‘a local habitation,’ but not ‘a name;’ [provenance] and a few were, for all scientific purposes, unworthy of either. Very few, if any, of the local rocks were represented there. And most of the typical specimens...were without names or connections, leaving the visitor pretty much with his own ideas as to their names and natures...the wonder would be to find this state of things much improved considering the cramped condition of everything in that small room; but to awaken a more general interest on the part of the public in the institution itself”.¹²²

Green also argued that the ‘curiosity shop’ type of ‘museum’ was no longer acceptable in Southland. His ideas appeared to be quite progressive for the period when viewed alongside the Athenaeum ‘clutter’. He observed that

¹¹⁹ “Spare Half-Hours. From Dan to Beersheba-Invercargill.” *Otago Witness* [?], 7 January 1872 [1882], (SMAG archives, K61.212).

¹²⁰ *TST*, 10 March 1882, pp.2-3.

¹²¹ *TST*, 10 March 1882, pp.2-3.

¹²² *TST*, 10 March 1882, pp.2-3.

“To many people a museum is nothing more than a ‘dry’ collection of stones, old bones, relics, and curiosities; and where there is no more instruction associated with the specimens than what the bare objects with their ‘outlandish’ technical names furnish, it is no wonder that people go away with the impression that a museum is an institution to support the peculiar whims and notions of a few scientific men... (to) ...get everybody interested in ‘our’ museum, we must do it by making the specimens speak for themselves. And in order to accomplish this desirable object, the ‘collections should be made and arranged as much as possible, with the idea of exhibiting the practical utility’ of the subjects represented by those, the specimens. In other words, no article which is not fitted to convey instruction in some art or science should have the honour of a place in the museum...”¹²³

Green advocated a local emphasis in the collections but with some attention to objects from foreign countries for those who had not been out of the colony. Generally speaking his observations anticipate developments that were not to become commonplace in museum practice for some time.

Green pointed out that the colony had a variety of natural products and that Southland had a good proportion of these. He urged that Southland’s wealth in natural products be promoted through the museum. He also advocated the use of the museum in the economic development of the province.

“Museums are institutions which serve well to exhibit these sources of wealth, and they should be encouraged and fostered, by all corporate bodies, from the Government to the town councils”.¹²⁴

Finally, Green even suggested gathering revenue for the museum through charges on those exhibiting manufactured wares as well as initiating a ‘small charge’ for school visits arranged on days when the Athenaeum is normally closed. None of his suggestions were adopted.¹²⁵ The collection remained in the Institution and apart from Athenaeum subscription charges, there were no other user charges or even donation boxes. The Athenaeum museum remained shackled by a lack of funding, a lack of room and an apparent lack of interest in the collection.

¹²³ *TST*, 10 March 1882, pp.2-3.

¹²⁴ *TST*, 10 March 1882, pp.2-3.

¹²⁵ *TST*, 13 March 1882, p.3.

In 1882 there was the first mention of the accessioning of human remains into the Invercargill Athenaeum¹²⁶. It is possible that the remains were koiwi takata [maori skeletal remains] and the discussion of them (as quoted below) is perhaps insightful of the attitudes of the Athenaeum members towards the origins of Maori in Southland in the 1880's.

“A RELIC of the forgotten past, in the shape of the upper half of a skull, was laid on our table...by Mr J. McNaughton, who stated that it was found recently in the bush at West Plains by Mr D. McPherson. Judging from the small size of the frontal portion, a phrenologist would say that its owner in life was but little superior in intelligence to the gorilla. What was wanting in capacity was, however, more than made up for by thickness.... Hence it may be inferred that it belonged to one of the traditional aboriginals – the Morioris whom according to ethnologists, inhabited New Zealand before the arrival of the first batches of unassisted immigrants from Hawaii [sic?] and other South Sea Islands. After to day, the relic will be on view at the Athenaeum”.¹²⁷

There was little mention of the Athenaeum in the newspapers from 1883 until 1890. In the absence of the original Athenaeum minute books it is difficult to gauge any progress with regard to the collection. Based on previous references to storage problems it is likely that it remained in this room throughout this period in a state of near neglect. After 1883 it was only mentioned when there was a renewed call to remove or discard it.

The Athenaeum museum was not always mentioned in the few early Annual Reports that still exist. In 1891 however there was a brief mention of it in relation to the large number of visitors to the Institution during the year. The report noted that many had expressed their appreciation of the Athenaeum, and were particularly pleased with the Reading Room and the Museum, which unfortunately still suffered from a lack of room to display the various specimens properly.¹²⁸ In 1892 the ‘museum’ is listed as a £200 asset in the Statement of Receipts and Expenditure for 1892.¹²⁹ In the 1870's it had been listed as a £300 asset. This suggests significant deterioration of the collection.

¹²⁶ There is a reference, in an early museum register (commenced 7 June 1915), to the foot of a mummy, presented by a Mr McNeil. “Collected by Mr N. T. Leighton at Pyramids, Egypt & pres. to McKenzie’s Museum”. McKenzie never referred to it however.

¹²⁷ *TWN*, 21 January 1882, p.7.

¹²⁸ *Annual Report of the Invercargill Athenaeum for the Year Ending 31st December 1891* (IPL Archives).

¹²⁹ *Statement of Receipts and Expenditure for the Year Ending 31st December 1892* (IPL Archives).

It was not until 1897 that the 'museum' appeared to be newsworthy once more. Room within the Athenaeum was badly needed for the expanding library and the museum was seen as a nuisance. It was getting harder to justify its remaining within the Institution. Its possible removal caused quite a debate. It was even proposed that it would be more suitably housed in the Invercargill Water Tower.¹³⁰ However, an alternative resolution to extend the building was adopted¹³¹ and in 1898 after extensions had been carried out the museum collection remained in the Athenaeum building. In July the 'museum' collection was relocated from its original small room into the old library in the Athenaeum. Four years later a suggestion was made again that the water tower should be converted into a museum to house the collection. This did not happen and it was not until 1907 that a serious move to re house the 'museum' was made.

In June 1907 at a meeting of the Southland Board of Education it was resolved that the House Committee "...be authorised to confer with the Athenaeum Committee relative to the matter of taking over the Museum exhibits at present located in the Athenaeum...".¹³² At a monthly meeting of the Invercargill Athenaeum Committee in July 1907, J. Crosby Smith and W. N. Stirling appeared as a deputation from the Education Board. At the meeting they urged "...that the Museum should be handed over to the Board (Education), who would provide accommodation for it, place a caretaker in charge of it, classify the exhibits and utilise the collection for educational purposes in connection with teachers and technical classes".¹³³ After some consideration the Athenaeum Committee agreed to the transfer of the collection to the care of the Southland Education Board.¹³⁴

It was not until 1912 that the museum was officially opened in the Southland Technical College but its future was now assured under the care and management of the Southland Education Board and Joseph Crosby Smith.

¹³⁰ The Invercargill Water Tower, which still stands and is a recognised architectural feature of Invercargill, was built in 1888. It was later used to store part of the SMAG research collection.

¹³¹ *TST*, 7 August 1897, p.4.

¹³² 7 June 1907, *Southland Education Board Minute Book 'I' 1906-1907*, p.168 (IPL Archives).

¹³³ *TST*, 2 July 1907, p.2.

¹³⁴ *TST*, 2 July 1907, p.2.

Between 1869, when McKenzie began accumulating his collection, and 1907 the foundations had been laid for a public museum in Invercargill. The transition from a private collection of natural wonders to a public natural history collection had begun. While there was little ethnographic or historical material these elements of the collection were present in modest form. It was clearly apparent that public funding was essential if the museum was to develop as a scientific institution capable of sustaining the educational mission that had been evolving during its difficult tenure as part of the Athenaeum.

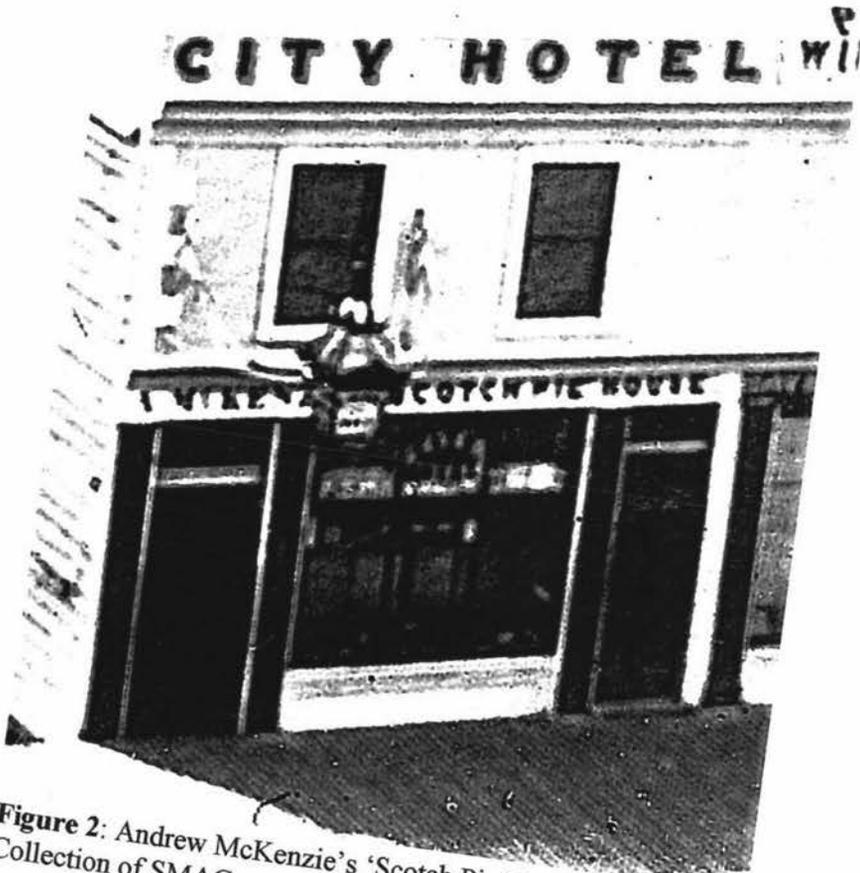


Figure 2: Andrew McKenzie's 'Scotch Pie House', Invercargill 1870's.
Collection of SMAG.

IMPORTANT NOTICE.

**TURNING THE FIRST SOD OF
THE MATAURA RAILWAY.**

ANDREW M'KENZIE, Scotch Pie Shop
Dee street (opposite the Southland Club),
begs to inform the public that he will open his
MUSEUM of New Zealand and Australian
Curiosities, on Friday first, 6th September. This
Museum has now been in course of formation for
over three years, and contains the largest collec-
tion of New Zealand Fishes in the Colonies.

Come and see the Great Tiger Seal (over nine
feet in length), the Pelican, the Great Australian
Bear, and over one thousand varieties of Birds,
Beasts, Fishes, Insects, &c.

Admission—ONE SHILLING.

Figure 3: The first know advertisement for McKenzie's Museum;
SDN, 4 September 1872. Collection of IPL.

JAMES MORTON,
TAXIDERMIST NATURALIST, &c., &c.,
Tay street, (next door to Farmer's Arms
Hotel)

Purchaser of Native Birds, Fish, and other
objects of Natural History, retailer of the
same in skins for shipment, or stuffed
and fitted in cases to order.

COLLECTIONS OF NATIVE TREES, SEEDS, AND
FERNS PACKED IN CASES FOR EXPORT.

Collections of Dried Ferns classified in Books
of all dimensions.

PHOTOGRAPHY.

MESSRS COXHEAD BROTHERS
OF
MORAY PLACE, DUNEDIN

Beg to notify that they have opened a
Branch of their Business in
ESK STREET, INVERCARGILL,
Where they are taking Cartes-de-Visite
and Cabinet Portraits, Stereoscopic, Card,
and Large Views.

CARTES-DE-VISITE 15s PER DOZEN,
UNEQUALLED.

A large stock of Specimens now on view.

PORTRAITS TAKEN in ANY WEATHER
and FINISHED WITHIN ONE WEEK.

NOTE THE ADDRESS—
COXHEAD BROTHERS,
PORTRAIT AND LANDSCAPE PHOTOGRAPHERS
Esk street (Opposite Johnson's Hotel)

THE premises in which my Tobacconist
Business was carried on having been
burnt at the late Fire, the same will be

SOUTHLAND BREWERY.
SURMAN & CO.,

MALTSTERS,

BREWERS, AND BOTTLERS.

Are now prepared to supply their superior
XXXX SPARKLING ALES,
IN BULK OR BOTTLE.

FRUITERER, POULTERER, AND
GENERAL STOREKEEPER.

GREGG'S

COVENT GARDEN MARKET
DEE STREET.

POULTRY ALWAYS ON HAND

McKENZIE'S MUSEUM
DEE STREET (Opposite Southland Club)

VISITORS to Invercargill are respectfully
invited to call and inspect the above col-
lection, which has now been established for up-
wards of six years.

The Collection consists of a large variety of
New Zealand Birds and Fishes, Birds and Ani-
mals from the Australian Colonies; and
Natural and Historical Curiosities from dif-
ferent parts of the world.

Additions of rare Objects in natural history
are constantly being made

ADMISSION—ONE SHILLING.

Figure 4: James Morton (taxidermist) and McKenzie's Museum advertisement;
TST, 21 July 1875. Collection of IPL.

HIS EXCELLENCY'S VISIT.

ANDREW M'KENZIE begs to announce
that in honor of this occasion, he has
added to his collection Three Large Cases of
Magnificent Australian Birds. Also, the
Black Penguin, never before seen in New
Zealand.

That rare bird, the
CEREOPSIS NOVÆ HOLLANDIÆ.
A LIVE TORTOISE has also been added to
his other curiosities.

The monkey still continues to amuse visitors
with his amusing tricks.

M'KENZIE'S MUSEUM, DEE STREET.
Admission, 1s; children half-price.

Figure 5: Advertisement for the exhibition of live animals at McKenzie's;
TST, 14 January 1874. Collection of IPL.



Figure 6: The Invercargill Athenaeum, Dee Street' circa 1880.
Collection of SMAG.

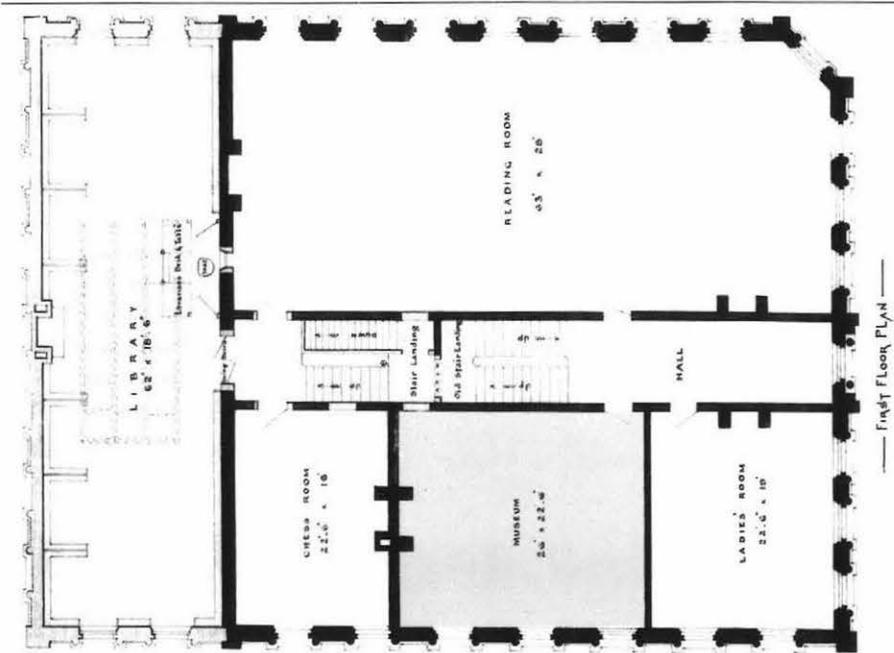


Figure 7: Invercargill Athenaeum floor plan showing museum area; 1897.
Collection of IPL.

CHAPTER 3

An Emerging Public Collection

3.1 The Southland Technical College Museum

Joseph Crosby Smith¹ had been an Invercargill Borough Council member since 1901.² He was a distinguished amateur botanist having been elected as a Fellow of the Linnaean Society in 1907.³ Smith⁴ was the main link between the Invercargill Athenaeum, the Southland Education Board and the eventual housing of the museum collection within the Southland Technical College [hereafter STC]. It is possible that Smith was looking after the exhibits at the Athenaeum during this period. He had lobbied for the relocation of the museum collection to the Technical College when extensions were made to the main buildings in 1910 to accommodate the first daytime classes. Before this the classes had been held during weekends and evenings.⁵

There were exhibits in place at the Technical College before the Athenaeum collection's relocation and 'museum' opening in 1912. In 1911 Robert Gibb⁶ a teacher at Kapuka, Southland, wrote to the Technical Committee⁷ offering to make a collection of the common native plants and shrubs in his district as an exhibit at the annual Exhibition of Technical Work at the Technical College. In the same report the Art Instructor reported

¹ (Figure 10), p.95.

² Mr Smith was born in Keighley (Yorkshire), England on 18 July 1853. He arrived at Port Chalmers, New Zealand by the ship *Calypso* in 1876 and worked for H. E. Shacklock in Dunedin for 25 years. In 1901 he was in partnership with J. M. Laing, 'Smith and Laing' ironmongers, Esk Street, Invercargill. *Cyclopedia of New Zealand: Industrial Descriptive, Historical, Biographical Facts, Figures. Volume 4 – Otago & Southland Provincial Districts* (Christchurch: The Cyclopedia Company, Limited, 1905), 799.

³ 3 December 1907. *S.E.B. Minute Book 'I' 1906-1907*, p.133, (IPL Archives).

⁴ Mr Joseph Crosby Smith is sometimes erroneously referred to as Mr Crosby-Smith but his surname was Smith, Crosby being his mother's maiden name and it is suggested by Brian Patrick (Otago Museum) that he used Crosby Smith to differentiate himself from numerous other J. Smith's.

⁵ The provision for technical education for the youth of Southland had begun as far back as 1895. *TST* 1 May 1937, p.5.

⁶ (Figure 12), p.95.

⁷ 6 July 1911, *Minute Book of Technical Committee 1908-1913*, p.41 (Ex Cargill High School – held IPL Archives). A Technical Schools Committee consisting of Messrs Macalister, Smith (J. C.), Stirling and Raymond were appointed to confer with the Technical Director in all matters relating to the "welfare of Technical Education in the District". 3 May 1907, *S.E.B. Minute Book 'I' 1906-1907*, p.133 (IPL Archives).

that the museum collection would meet all the requirements of the art students for some time to come.⁸

Similarly the three individuals who were to become the 'curators' had been associated with one another and the collections to some extent before the museum opened in the Technical College. Alfred Philpott⁹, whose significant entomological collections and knowledge of natural history were to play such a large part in the STC museum¹⁰, was noted in relation to the museum.¹¹

There was an attempt to provide a dedicated area within the new Technical College building for the appropriate housing of the Athenaeum museum collection. In 1911 a Technical Schools Committee, of which Smith was a member, was "...empowered to have the necessary fittings manufactured for the proper display of the museum exhibits when removed to the Technical School".¹² The Invercargill Athenaeum later wrote to the Secretary of the Education Board asking when the Board would be prepared to take over the housing of the museum exhibits "...belonging to the Athenaeum".¹³ The Athenaeum Committee was "...hampered for want of room in which to accommodate the new books..."¹⁴ It was not until September 1912 that the 'museum' opened at the College but the knowledge that it was to be properly housed appeared to increase the frequency of gifts to the museum. Significant collections were loaned to the museum during this period. For example, in March 1912 James Stewart¹⁵ offered to lend the

⁸ 6 July 1911, *Minute Book of Technical Committee 1908-1913*, p.41 (Ex Cargill High School – held IPL Archives).

⁹ (Figure 11), p.95. Gibb, Smith and Philpott together developed the Athenaeum collections in the STC.

¹⁰ When referring to the museum prior to 1915, when the Southland Museum Board was formed, I will refer to the museum as the STC museum.

¹¹ 'The nature column', *TST*, 4 November 1911, p.10.

¹² 3 August 1911, *Minute Book of Technical Committee 1908-1913*, p.43 (Ex Cargill High School – held IPL Archives).

¹³ Correspondence from the Invercargill Athenaeum to the Secretary, Education Board, 9 November 1911, *Southland Museum Board (hereafter SMB) Minute Book 15 May 1915-02 March 1927*. (Copy held Southland Museum and Art Gallery. The location of the original is unknown).

¹⁴ Correspondence from the Invercargill Athenaeum to the Secretary, Education Board, 9 November 1911, *SMB Minute Book 15 May 1915-02 March 1927*.

¹⁵ James Stewart sent a letter to the Technical Committee of the Education Board saying that as he was going 'to the old country for a trip' he was lending all his curios to them for the museum (SMA: B1). The SMB purchased Mr Stewart's large collection, which consisted of numerous coins, Maori implements and other miscellaneous curios, after his death. Mr Stewart was a janitor at the Technical College museum and a curator for a short period. He has often been confused in Southland museum records with another James Stewart (d.1933) who left the museum an internationally significant key collection.

museum a collection of coins and 'Maori curios'.¹⁶ The offer of this collection and the Massey collection¹⁷, which consisted mainly of Maori and 'foreign' ethnographic items, were the catalysts needed to convince the various boards of the efficacy of a Southland Museum.¹⁸

In March 1912 the Chairman of the Technical Committee and the Director of the Education Board were empowered to secure the services of Robert Gibb to classify and arrange the exhibits when the permanent cases were completed.¹⁹ This suggested that a suitable plan for the museum collection was now in formation. The Director of the Technical College acknowledged all new accessions at this stage.²⁰ A range of objects, in terms of size and type, were received before the museum was officially opened. They were recorded in the Education Board Minutes and there appeared at this stage, to be a mutual respect and appreciation between those with museum and technical education interests.

On Wednesday 4 September 1912 the Mayor, W.B. Scandrett opened 'The Museum'.²¹ In his opening address the mayor noted that the museum would prove to be an 'advantage' to the young people of Southland and would be of interest to 'visitors'. William Macalister acknowledged J. Crosby Smith's role in the relocation of the museum.²² Smith replied that he was pleased that the beginning of a museum had been accomplished and that the thanks of the community were due to the Education Board for such a forward move. He also thought that the [City] Corporation should give financial assistance.²³ Smith was of the view that the museum would prove to be a resource for both natural history and as a technical museum. This represents an interesting shift in the focus of the collections. W.G. Mehaffey observed that the Museum would also be a

¹⁶ 1 March 1912, *Minutes of meeting of the Southland Board of Education*, p.426 (Ex Cargill High School – held IPL Archives).

¹⁷ It is probable that this collection was given in 1912. Mr H. A. Massey sells his house in April 1912 with the intention of going back to England.

¹⁸ Biographical and collection information on the Massey and Stewart collections is given in Appendices Three to Five (pp. 244 – 251).

¹⁹ 1 March 1912, *Minutes of meeting of the Southland Board of Education*, p.454-455 (Ex Cargill High School – held IPL Archives).

²⁰ 9 August 1912, Correspondence from W. A. McCaw [Director of Technical Instruction] to G. O. Hudson, Wellington, *SEB Archives*, 23.1.1904-18.3.1913. 'Technical School' (IPL Archives).

²¹ *TST*, 5 September 1912, p.7.

²² *TST*, 5 September 1912, p.7.

²³ *TST*, 5 September 1912, p.7.

resource for agricultural studies, a programme assuming increasing importance in the curriculum of the college.²⁴

While there are no known photographs of the museum from this period, there are floor plans of the area used by the museum²⁵ and descriptions of how the collection was arranged and displayed. In a 25th anniversary article on the college there was a short description of the 'museum hall' as it was commonly referred to:

"The main hall which is on the ground floor is the height of the first two stories and has a balcony running right round it. On this will be placed the exhibits to be transferred from the Athenaeum as well as other exhibits which may be obtained from time to time so as to make up the museum".²⁶

Although the assembly hall was referred to as the 'museum hall' the exhibits were only housed at the mezzanine level. There was one reference to a request to house a trypot donated by Robert McNab²⁷, on the floor of the museum assembly hall. Such display would have been impractical as the student numbers increased. The hall at this stage was also used for the annual exhibitions held by the students attending the Arts and Crafts classes in the evening school.²⁸

One of the first significant steps towards a museum board was a suggestion, in October 1912, that the Committee appointed to consider Technical College matters report to the next meeting on the museum opening hours, the appointment of a curator, and the general operation of the museum.²⁹ This report was held over until March 1913. There

²⁴ *TST*, 5 September 1912, p.7.

²⁵ (Figure 9), p.94.

²⁶ *TST*, 1 May 1937, p.5. The Southland Education Board plans for the 1912 extensions (Figure 9), p.94, shows the limited space that was available for the museum in the gallery and ground floor plan. The photograph of the Technical College in 1912 (Figure 8), p.94, illustrates the relative position of the building in which the museum was housed to the original STC buildings. The plans of these buildings were part of a demolition report on the STC buildings. They were located [22 April 1998] at the Southland Polytechnic, Tay Street which retains some of the college architecture and is located on the site where the STC once stood.

²⁷ This was Robert McNab (1864-1917) the well-known New Zealand historian born at Knapdale (Southland). He was educated in Invercargill before attending Otago University. He practised law for some time in Invercargill before entering politics from 1893, prior to the publication of his major historical works. Jane Thomson, ed. *Southern People: a Dictionary of Otago Southland Biography* (Dunedin: Longacre Press in association with Dunedin City Council, 1998), 319.

²⁸ 3 October 1912, *Minute Book of Technical Committee 1908-1913*, p.79 (Ex Cargill High School – held IPL Archives).

²⁹ This was suggested at a meeting of the Southland Board of Education in October 1912 held in its Rooms, Tay Street, Invercargill, and refers to the Technical Committee. *Minutes of meeting of the Southland Board of Education*, pp.557-558 (Ex Cargill High School – held IPL Archives).

was a realisation locally that a legitimate museum now existed. There were several gifts of items to the museum, including the large carved figurehead from the ship *Englands Glory*³⁰, a 'Victorian carpet snake' [sic], a case of birds and numerous other items. Lack of room for the increasing number of museum exhibits was evident, even at this early stage in the development of the museum.

On 6 March 1913 at a meeting of the Technical Committee the report of the museum sub-committee was received and adopted. Resolutions of the sub-committee were

"... (a) That the Museum shall be open to the public from 10 a.m. to 4 o'clock p.m. and be placed under the care of the Principal of the Technical College on every day of the week except Saturday, on which day the Janitor shall open and close the Institution. The museum shall be open daily except on Sundays and on such occasions as the Hall [Museum/Assembly] is required for examinations, when a notice 'to that effect shall be posted over the door'.

(b) That Messrs J. Crosby-Smith [sic], Robert Gibb and Alfred Philpot [sic] be appointed honorary curators.

(c) That the Board [Education] contribute the sum of £25- per annum towards the maintenance of the Institution and the furnishings of exhibits; that the Borough Council, the Chamber of Commerce; the A & P Societies of the Counties of Wallace and Southland and the Athenaeum Committee be asked for contributions for this purpose and for the more special development of Agricultural Science and that the Government and Public Works Departments be asked to furnish such exhibits as lie within their special sphere of operations.

(d) That a contribution box be placed inside the museum door in which way be placed cash donations.

(e) That the Exhibits and fittings valued at £1500 – be insured in the government or other Colonial Company for the sum of £1000 –.

(f) That the hours during which the museum shall be open to the public and other particulars be inscribed on the main entrance doorway of the College..."³¹

The museum sub-committee consisted of Smith, Robert Gibb and Alfred Philpott. It is these three men who built up the collections and established the direction of the museum during this phase of its development.

Another important development during this period was the increasing contact with other museums and museum professionals. In July 1913 Dr Benham of the University Museum, Dunedin, wrote to Philpott

³⁰ Given by Mr Tulloch of Bluff, this figurehead is a feature of the SMAG's present History Gallery.

³¹ 6 March 1912, *Minute Book of Technical Committee 1908-1913*, pp.91-92 (Ex Cargill High School – held IPL Archives). This report was confirmed 3 April 1913 by the chairman of the sub-committee, J. Crosby Smith and in March 1913 these resolutions were passed. Correspondence from W. A. McCaw to J. B. Cosgrove and D. E. Hansen, 18 March 1913. *Technical College Letter-book, 23.1.1904 – 18.3.1913* (held IPL Archives).

“...I am glad to see that the museum is now established and that it has the benefit of your service as Joint Honorary Curator.... Possibly a book on taxidermy would be of use to you...I don't know of any which gives hints and processes for all the varied requirements of a small museum: I wish I did, it would be very useful. I shall always be happy to answer any questions or to give you any assistance I can”.³²

In August of 1913 Philpott received a reply from the Manawatu Philosophical Society regarding a cast of moa footprints that Philpott had requested. They stated that they would be happy to supply the casts in return for an ‘exchange’ of any duplicate bird skins that the Southland Museum³³ might have.³⁴ Through this process of networking with other museums the new institution slowly established its credibility and negotiated additions to the collection.

Unfortunately, although the honorary curators were active in their attempts to develop the museum the future of the institution was by no means assured. There was barely enough money to look after the exhibits they had let alone enough for the purchase of any significant items offered to them. For example, in February of 1914, Walter Traill³⁵ of Ulva, Stewart Island, offered the museum a whale skeleton, packed and ready for shipping for £35.0.0. He offered it to the Invercargill museum noting that the Hamburg museum was interested in it and that W. Lillie “...late of [the ship] *Terra Nova* is of the opinion it is worth £75... in England”. Traill wrote that the museum in Wellington might also be interested in it but that he was giving the local museum the first choice.³⁶ It would have been more convenient for Traill to sell his whale to a local institution but this reference illustrates the difficulties faced by a museum in competition with an existing network of established and financially secure institutions.³⁷

³² Correspondence from Benham, University of Otago (University Museum) to Mr Philpot [sic], 27 July 1913, SMA: B4.

³³ The museum, when housed in the STC, was variously referred to as the Invercargill, Southland and STC Museum. At this stage it was the only museum in Invercargill and Southland.

³⁴ Correspondence from K. Wilson, (Hon. Sec.) Manawatu Philosophical Society to A. Philpott (Hon. Curator Museum), 7 August 1913, SMA: B4.

³⁵ This is the brother of Charles Traill discussed in Chapter 5.

³⁶ Correspondence from Walter Traill, Ulva, Paterson Inlet, Stewart Island to Mr Crosby-Smith [sic], 17 February 1914, SMA: B4.

³⁷ The collecting behaviour of Charles Traill (Walter's brother) is discussed in detail in Chapter 6. In the late 1800's Charles did not associate with any Southland Institution but dealt with a national and international network. By the early 1900's, when Walter Traill sought a purchaser for his whale, the museum was recognised as a viable depository of natural history specimens.

A newspaper article, outlining a special report on the museum submitted to the education board in August 1914, noted that

“...the Education Board had hitherto provided the funds for fittings and material. They were now, however, without funds to meet further necessary expenses connected with the institution... The Agricultural Department had promised a great number of exhibits, ...the Chairman [Education Board], stated that he considered it a discredit to Invercargill that they had to depend upon the energies of two or three men for their museum. These men had done a great deal of good work, but they were solely dependent upon one or two local bodies for financial assistance. It appeared that 90 percent of the people living in the country [rural] knew nothing of the museum, and he would not like to say how many town people did not know [sic] about it”.³⁸

There was an apparent public apathy towards the museum at this stage and Archdall of the Education Board commented that “... such a lack of interest was not evident in other towns”.³⁹ The museum sub-committee made a concerted effort at this stage to gain funding. They had determined that they would need about £120 per annum to meet their present requirements⁴⁰ and one or other of Smith, Gibb and Philpott approached a number of local organisations for grants towards the cost of operating the museum.

By May 1915 financial support for the museum had been gained largely through their efforts. The contributing bodies that they had successfully solicited help from were the Athenaeum Committee (£25), Southland Education Board (£25), Borough Council (£20), Southland County Council (£20), High Schools Board (£15), Agricultural and Pastoral Society (£10) and the Teacher’s Institute (£10) making a total of £125.⁴¹ Having made a commitment to support the museum, these grant-making bodies formed the membership of the Southland Museum Board that met for the first time on 15 May 1915.⁴²

³⁸ ‘Invercargill’s Museum: A little known Institution’ *TST*, [1914?]. SMA: Misc.

³⁹ ‘The Invercargill Museum’ *TDN*, [1914?]. SMA: Misc.

⁴⁰ ‘The Invercargill Museum’ *TDN*, [1914?]. SMA: Misc.

⁴¹ 15 May 1915, *SMB Minute Book, 15 May 1915-2 March 1927*, p.1 [This minute book was lodged with the Town Clerk, Invercargill in 1937 after the death of the then curator, George Jaquier. A copy is held in the SMAG archives but the whereabouts of the original is unknown].

⁴² The representatives of the various local bodies were the Southland County Council (Mr Jas. Fleming), Southland Education Board (Mr G. T. Stevens), Southland A. & P. Association (Mr J. Gilkison), Technical College (Mr W. R. Riddell), Invercargill Borough Council (His Worship the Mayor, Mr D. McFarlane), Teachers’ Institute (Miss Perrin), Athenaeum Committee (Mr T. D. Pearce), Southland High School Board (Mr J. T. Carswell), Bluff Harbour Board (No appointment) and the Wool Brokers’ Association (No appointment). The Curators, Messrs J. Crosby Smith, Alfred Philpott, and Robert Gibb were also on the Board. At the same inaugural meeting Smith was elected president, and Philpott was elected Secretary and Treasurer. *SMB Minute Book, 15 May 1915-2 March 1927*, p.2.

In June 1915 the first existing 'Register of Collections' was begun.⁴³ Appendix Six (p.252) outlines the various subject categories used and the number of items held by the Southland Museum three years after its removal to the STC. The most significant feature of the collection at this stage was the relatively small number of donors who made up the bulk of the collections. There was an increasing emphasis on ethnographic collection and the introduction of an 'Economics' and 'War Mementos' [sic] subject category.⁴⁴ James Stewart and Robert Gibb gave significant donations of taoka Maori, while Mrs Massey contributed a major ethnographic collection.

Robert Gibb was employed to mount a number of exhibits, with the voluntary assistance of Alfred Philpott. The museum exhibits were displayed using a variety of methods. Objects were placed in standing cases, wall cases, on shelving above table cases, laid out on tables and mounted on the wall. Space was at a premium. The 1915/16 annual report noted that during the year 397 exhibits had been added, making a total of 3,149. Sometimes they arrived already set up in a suitable display case. For example, the Southland Acclimatisation Society donated a case containing British Game Birds, including a pair of Capercaillie.⁴⁵ But mostly items arrived in need of 'setting up'. For example the whale that Walter Traill had tried to sell the museum in 1914 was bought "...to prevent it being shipped to England".⁴⁶

The focus of the museum had changed. McKenzie's museum had provided an entertaining mix of the bizarre alongside ordered natural history, while the cluttered Athenaeum museum shunned the bizarre, maintained the natural history and exhibited an increasing interest in human history. However, the STC museum, by comparison, focused primarily on the provision of exhibitions suitable for agricultural education. The ethnographic collections (particularly Maori) were continuing to develop.

⁴³ It is recorded on the inside cover of the bound volume held at the SMAG as having commenced on 1 June 1915. This volume has been erroneously referred to as the 'Athenaeum Register' by SMAG staff but it remains the earliest known 'recorded' register of SMAG collections.

⁴⁴ Appendix Six, Table 4 (p.253) illustrates the major donors to the 'Ethnography' section and also the country of origin for the collections.

⁴⁵ *First Annual Report of the SMB, 1915-16*, Craig & Co. Printers, Invercargill 1916. SMA: B5. This case is in collection storage at the SMAG.

⁴⁶ Undated article, *SMB Minute Book, 15 May-2 March 1927*.

The curators wrote to the various local and national agricultural and pastoral organisations looking for specimens to illustrate the importance of agriculture for Southland. A 1915, newspaper article on Technical Education in Southland outlined the type of exhibits thought to be suitable for this purpose:

“...a collection of soils, plants, good and bad, seed and grass, with their histories attached, and the soil in which they were grown etc. Those things, he thought they would agree, would be of great importance to the whole of the farming community in Southland...”.⁴⁷

It appeared that the museum was to act as an educational aid for agricultural training at the STC. The article also noted that although the Education Board was proud to see manufacturing going on, New Zealand was not a manufacturing country. It would, according to the writer “...be more noted as an exporter of agricultural produce, and to that end education in agriculture was given”.⁴⁸ Therefore the ‘Museum’⁴⁹ was intended to reflect the local educational aims for national agricultural production.⁵⁰

In July 1915 Philpott offered to manage the museum for an annual salary of £25.⁵¹ There is little reference to the relationship between the three curators at this stage although Smith would have been the most senior of the three and appeared to be universally respected. Evidence suggests that Gibb and Philpott did not relate to each other quite as well. In August 1915 Philpott resigned his office as Secretary to the museum board citing that his remaining in the position was “...not in the best interests of the museum”.⁵² It was resolved at a meeting of the SMB that his resignation be accepted and that Gibb be appointed Secretary and Curator at a salary of £25 per annum, to include all taxidermical labour.⁵³ Philpott was requested to take charge of the sections not allocated to Gibb.

⁴⁷ Undated article, *SMB Minute Book, 15 May-2 March 1927*.

⁴⁸ Undated article, *SMB Minute Book, 15 May-2 March 1927*.

⁴⁹ It was referred to here as the ‘Invercargill Museum’.

⁵⁰ Appendix Six, Table 13 (p.256) lists the major donors to this section and illustrates that the collection was begun after 1915.

⁵¹ 6 July 1915, *SMB Minute Book, 15 May 1915-2 March 1927*, p.3.

⁵² 3 August 1915, *SMB Minute Book, 15 May 1915-2 March 1927*, p.4.

⁵³ 3 August 1915, *SMB Minute Book, 15 May 1915-2 March 1927*, p.4.

This coincided with Gibb's accusation against Philpott regarding a 'Moriore implement'⁵⁴ that was supposedly deposited in the Technical College museum. In August 1915 Philpott received a reply from J. Allan Thomson, Director of the Dominion Museum, regarding this implement.⁵⁵ Apparently he sent it to Thomson and Elsdon Best examined it. Gibb wrote to Best that it was "...illegally taken from one of the cases in the Southland Museum by Mr Philpott... please return it at once otherwise I will be reluctantly compelled to place it in the hands of the Police".⁵⁶ It appeared however that the item was not part of the Southland Museum's collection. A letter from Thomson to Mr Philpott, dated 12 January 1915 [1916], records that Thomson did not believe Philpott's actions to be dishonest but that he

"...could not overlook a claim made by an official of another Museum even though that claim was made in language not exactly complimentary.... My only other course would have been to interplead, and that would have dragged the whole matter into publicity, which would be unfortunate for a young museum".⁵⁷

It may be that Gibb's action, in sending such an accusatory letter regarding Philpott, was in response to Philpott's apparent usurping of Gibb's authority as the curator of the 'Maori' collection rather than a belief that he ever intended any dishonesty. However it does help to explain the senior role that Gibb played in comparison to Philpott with regard to the Southland Museum collections at this time.

In September 1915 the Museum Board contacted the various donors of exhibits advising them of the formation of the Museum Board and asking their permission to have their exhibits handed over to the board.⁵⁸ The curators then actively sought out new donors for exhibits that would illustrate their new focus for the Southland Museum. For example, a letter was sent to the Wool-brokers Association that stated in part

⁵⁴ This is possibly [James] Stewart's "cleaver shaped chisel" referred to on 5 October 1915, *SMB Minute Book, 15 May 1915-2 March 1927*, p.7. The correspondence surrounding this implement had been removed from Southland Museum archives but was found in the Te Papa's archives, Wellington.

⁵⁵ Correspondence from J. Allan Thomson to Alfred Philpott, 11 August 1915. Te Papa Archives, MU1 Box16 10/1/32.

⁵⁶ Correspondence from Robert Gibb to Elsdon Best, The Museum, Wellington, 13 December 1915. Te Papa Archives, MU1 Box16 10/1/32.

⁵⁷ Correspondence from J. Allan Thomson to A. Philpott, 12 January 1915 [1916]. Te Papa Archives, MU1 Box16 10/1/32.

⁵⁸ 7 September 1915, *SMB Minute Book, 15 May 1915-2 March 1927*, p.5-6.

“It has been decided to make the Institution largely an Agricultural and Economic one. In this connection the aim will be to show exhibits of an educative character pertaining to all branches of agricultural & pastoral pursuits”.⁵⁹

The museum had become badly overcrowded by December 1915. Smith never intended for the museum to remain within the Technical College building but saw its removal there as a way of keeping the collection together until suitable premises could be found or built.⁶⁰

The Museum Board initiated plans for a new museum building in December 1915. The board ascertained that a suitably sized building, two stories high, and built of brick would cost £5000 to build and equip.⁶¹ In February 1916 an approach was made to Andrew Carnegie asking for financial assistance to erect such a building.

“We have now quite outgrown the space allotted to us, having over 500 birds, 6 moa skeletons, and a 45ft skeleton of a whale stored in cases in our workshop.⁶² We have approached the Borough Council and we have every reason to believe that a suitable site can be secured free of cost and the present Museum Board are assured of a fair income for upkeep and exhibits from the various Local Bodies of the district. I might point out that the present building is altogether unsuitable not being fireproof, the room where the exhibits are stored being used as an assembly room for the school & two ranges are regularly in use in the room above. It is proposed to erect a building 80ft long by 40ft wide by 30ft high but owing to the war we are unable to approach the public for financial assistance. At present our income is about £160 per annum...part of our building will be set aside for a ‘Free Public Reference Library’...”.⁶³

Apart from emphasising the unsuitability of the mezzanine floor this letter contains one of the few references to the impact of World War One on the growth of the Southland Museum. Despite the written intention to house a ‘Free Public Reference Library’ within the proposed new museum the application was denied on the grounds that what the Museum Board asked for did not come within the scope of the work of this Corporation.⁶⁴

⁵⁹ Correspondence from Alfred Philpott to the Secretary, Wool-brokers Association, 1915. SMA: B4.

⁶⁰ Curators report for November 1915 (1/12/1915). SMA: B4.

⁶¹ 7 December 1915, *SMB Minute Book, 15 May 1915-2 March 1927*, p.9.

⁶² The STC allowed the museum to use the college workshop but they also had access to the first building used for Technical education in Southland, which was part of the College complex. They stored surplus collection material in this building.

⁶³ Correspondence from Robert Gibb to Andrew Carnegie Esq., Scotland, 16 February 1916. SMA: *Robert Gibb letter-book*.

⁶⁴ Correspondence from Jas. Bertram to Robert Gibb, dated 29 May 1916. SMA: Misc.

In October 1916 it was decided that the museum would be open on Sundays from 2.30 to 4.30 p.m. and to place a donation box in the museum.⁶⁵ Sunday opening proved to be increasingly popular.⁶⁶ From this point on however the museum began to lose the financial support of its contributing members. In 1917 the Invercargill Athenaeum was vested in the City Corporation and was thus unable to continue supporting the museum.⁶⁷ In response to this the Museum Board approached the Invercargill Corporation and requested that they include the Athenaeum subsidy in their annual grant to the museum.⁶⁸ The Invercargill Corporation did compensate for the sum formerly voted by the Athenaeum Committee.⁶⁹

The museum was still receiving numerous gifts. There were 3600 specimens in the museum at this stage. In 1917 S. Percy Seymour left a collection of 3000 eggs, 200 specimens of bird skins and type collections of New Zealand and British shells.⁷⁰ The 1908 Shackelton expedition resulted in a donation of penguins to the museum and the Acclimatisation Society added to their growing collection of imported fishes. Joseph Crosby Smith, who along with the other curators, made large contributions to the collection declared "...we have now the best collection of native grasses on exhibition in the Dominion".⁷¹ However he also emphasised that "...we are sadly in need of a better light. Our workshop too, is sadly congested and we will have to get rid of some of the old glass cases..."⁷²

In September 1917 James Stewart was appointed janitor at two shillings and six pence per Sunday. Stewart's collections remained an important part of the museum in the STC and a characteristic of this museum was the reliance upon a core of individuals who donated their collections, time and energy to the museum. In the same month curatorial duties were reassigned. Gibb was entrusted with the Maori portion of Ethnology,

⁶⁵ 9 October 1916, *SMB Minute Book, 15 May 1915-2 March 1927*, p.14.

⁶⁶ Annual Report of the Committee of the Invercargill Athenaeum for the year ended 31 December 1916, *Athenaeum Minute Book, 7.9.1912-16.12.1916*, (IPL Archives).

⁶⁷ Correspondence from Mr Cutfield, Secretary to the Secretary of the Athenaeum Committee, 8 December 1916. SMA: Misc.

⁶⁸ 10 July 1917, *SMB Minute Book, 15 May 1915-2 March 1927*, p.20.

⁶⁹ Correspondence from the Town Clerk to Mr Cutfield, secretary of the Museum Board, 20 July 1917. SMA: Misc.

⁷⁰ Invercargill Museum. Annual Meeting (Reprinted from *Southland Times*, July 20 1917. Mr Seymour left for Auckland. SMA: B4.

⁷¹ Invercargill Museum. Annual Meeting (Reprinted from *Southland Times*, July 20 1917. SMA: B4.

⁷² Invercargill Museum. Annual Meeting [Reprinted from *Southland Times*, July 20 1917]. SMA: B4.

Mammals, Birds, Birds' Eggs, Reptiles and Amphibia, Fishes, Osteology and Economics. Philpott was assigned Ethnology, except the Maori portion, Insects, Mollusca and all other Invertebrates, Geology and Fossils, Botany and Miscellaneous.⁷³

In November 1917 there was a suggestion that members of the SMB visit the Garrison Hall in Liddell Street, Invercargill with a view to buying it and the Lyceum Buildings for the museum.⁷⁴ The museum board enlisted the help of J. A. Hanan [Minister of Education]. In a letter to him Smith stated that

“As you know, when the present Technical building was erected it was arranged that it be in such a way as to make provision for Museum exhibits which should serve for Educational purposes, not only in Natural History subjects but also in Agriculture. It was on the verbal advice of the Agricultural Department that the Agricultural side was added to the museum, as it was considered that Southland being such a large Agricultural centre and there being no such institution in New Zealand, it would be an excellent object to carry out, especially before it became entirely occupied with Natural History Specimens as is the case with all other Museums in the Dominion”.⁷⁵

Mr Smith also stated that the museum and Technical School were now in each other's way and that the museum board was anxious to secure the Garrison Hall, despite their having no available funds.⁷⁶ Smith travelled to Wellington to interview various Ministers regarding the hall, which was under the jurisdiction of the Defence Department at the time. The hall was also under lease to the Southland News Company for storing paper for two years. The Museum Board did have the support of the Defence Department and the Minister of Education but the hall was never secured by the museum.

In April 1918 the museum turned down an item. An entry in the minute book noted that it should be respectfully declined and cited a lack of room as the reason but as the item was a 'double-headed calf's head'⁷⁷ it may not have met with the objectives of their collection development. Many items offered for sale were turned down because of a lack of funds but this is the first suggestion that they were turning down gifted items. As

⁷³ 14 September 1917, *SMB Minute Book, 15 May 1915-2 March 1927*, p.21.

⁷⁴ 13 November 1917, *SMB Minute Book, 15 May 1915-2 March 1927*, p.22.

⁷⁵ Correspondence from J. Crosby Smith to the Hon. Minister of Education (J.A. Hanan), 25 February 1918. SMA: Misc.

⁷⁶ Correspondence from J. Crosby Smith to the Hon. Minister of Education (J.A. Hanan), 25 February 1918. SMA: Misc.

⁷⁷ 15 April 1918, *SMB Minute Book, 15 May 1915-2 March 1927*, p.24.

the museum became more popular and well known, especially outside the province, advertisements from ‘professional collectors’ become more frequent. L. Simmons, Lapidist, Jeweller and dealer in ‘Native Curios’ of Auckland, for example, sent the Southland Museum a price list for taoka Maori.⁷⁸

The Director of the Technical College [D. Hansen] informed Smith in April 1918 that part of the museum hall would be used for physical drill and callisthenics. He told Smith that this would mean the exclusion of the public from the hall while these classes were in progress and suggested that

“...it would be advisable to have the museum exhibits removed before such classes came into operation, since the vibration would be liable to disarrange and damage some of them”.⁷⁹

Mr Hansen did not mention the dust that would also be produced and the effect of the vibrations on the items on the museum’s main mezzanine level. As early as 1915 when a horizontal bar [for exercise] had been set up on the lower floor of the hall, the curator reported that several of the specimens in the cases on the mezzanine had shifted from their positions and some “...have turned complete somersaults”.⁸⁰ This would have been particularly damaging to the significant and very delicate entomological collections. In December of 1918 the whole of M. O. Pascoe’s⁸¹ entomological collection, which consisted of 3 cabinets and comprised over 4,000 specimens, was deposited in the museum.⁸²

The establishment of an ‘early history section’ in 1918 was a significant addition to the collection strategy. At the third annual meeting of the SMB it was stated that this section formed the “...nucleus of a very interesting and valuable historical collection”.⁸³

⁷⁸ The museum purchased a bone mere and patu for £4-10-0. Correspondence from L. Simmons, Lapidist & Jeweller – Native Curios, to the Curator, 23 August 1918. SMA: B5.

⁷⁹ Correspondence from D. Hansen, STC to Mr J. Crosby Smith, Chairman SMB, 22 April 1918. SMA: Misc.

⁸⁰ Curators report for September 1915. SMA: B4.

⁸¹ Merlin O. Pascoe was killed in WWI while on active duty.

⁸² 9 December 1918, *SMB Minute Book, 15 May 1915-2 March 1927*, p.28.

⁸³ Invercargill Museum, Third Annual Meeting (1918), SMA: B5.

The museum had, since its beginning, collected 'historic' items but this was the first time a special 'historic section' had been proposed. In the report it was noted, despite overcrowding, that "Every donation is welcome, for even if the Museum already has the object offered there is always a likelihood that an advantageous exchange can be carried out with some other Museum".⁸⁴ In March of 1919 Archdeacon Stocker wrote to the board expressing his willingness to have the N.Z. Institute (Southland Branch) Library, which was in the care of the Athenaeum, placed in the custody of the Museum.⁸⁵ The Museum received the collection that amounted to about 250 books and numerous unbound pamphlets.⁸⁶

Although there is no surviving photographic evidence, it is possible to provide a limited account of the arrangement of displays at the time. The Chairman of the Museum Board, Alfred Philpott stated that he had

"...rearranged the window cases on the South side of the gallery, placing them two and two endwise in the recesses. This makes room for four more cases which could easily be filled with exhibits. The frames of economic insects which would be better taken down, as, being unprotected from the light, some of the insects and much of the labelling has faded out of recognition. Some of the material could still be utilized in the table cases".⁸⁷

The museum had a variety of sizes of glassed wooden display cases. They were typical of the style for museums of this period. There is mention of Smith ordering two cases eight feet (2.43 metres) long with turned legs, stained to match the museum fittings.⁸⁸ These were free-standing cases that the visitor could walk around looking down on the exhibits. There were also single sided glass-front wooden display tables, shelving above the tables, and over 40 wall frames in which weeds, ferns and insects were mounted.⁸⁹ The items had typed or hand-written labels with both scientific and common names.⁹⁰

The Museum Board purchased a number of good quality bird specimens mounted by the Dunedin based taxidermist, Mr Smyth. Smyth supplied museums through out New

⁸⁴ Invercargill Museum, Third Annual Meeting (1918), SMA: B5.

⁸⁵ 11 March 1919, *SMB Minute Book, 15 May 1915-2 March 1927*, p.29.

⁸⁶ 6 May 1919, *SMB Minute Book, 15 May 1915-2 March 1927*, p.30. These books are still housed in the SMAG.

⁸⁷ SMA: B1 (Folder 12).

⁸⁸ These cases are now in the Riverton [Southland] Museum.

⁸⁹ Curators report for October 1915 (30/10/1915), SMA: B4. The SMAG still has three of these frames in its collection.

⁹⁰ "Southland Museum." *TST*, 16 May 1922, *SMB Minute Book, 15 May 1915-2 March 1927*, p.39.

Zealand in the late 1800's and early 1900's.⁹¹ From the early 1900's until the 1930's, Southland Museum used E. H. Gibson, Official Taxidermist to the University Museum, Dunedin, for the work that Gibb was unable to carry out. Gibson was supportive of the museum and provided them with the opportunity to acquire many of the specimens they needed. He seemed to specialise in the artistic setting of specimens and often placed them in their supposed 'natural settings'.⁹²

There was an emphasis on the educational role that the exhibits were expected to play at this stage. For example, as well as 38 groups of 'injurious and beneficial insects' which were mounted on cards there was mention of a case of general curios in the 'Maori section' which included a series of adzes in various stages of manufacture.⁹³ Not only is this evidence that they did arrange the material in distinct sections within the museum but also that the curators created displays which demonstrated manufacturing processes.

The survival, let alone the further development, of the museum remained an uncertainty. In December 1919 the Museum lost the financial support of the Education Board⁹⁴ and in March 1920 Philpott handed in his resignation as Secretary and Joint Curator⁹⁵. He had been invited to assist in the establishment of the Cawthron Institute in Nelson. The museum had lost both financial and curatorial support. Along with the loss of Alfred Philpott the museum lost the professional standing he provided in lieu of a trained curator or university graduate among the staff.

In 1921 the Minister of Agriculture informed the museum that a grant they applied for was a matter for the Department of Internal Affairs but that they would be happy to furnish the museum with exhibits. Although they did not always receive the monetary funding they asked for, the museum did receive support in other ways. For example, the Invercargill Borough Council provided lighting for the museum gallery free of charge.⁹⁶

⁹¹ The SMAG has three that are definitely attributable to Smyth.

⁹² Correspondence from Ed. H. Gibson to Philpott, 8 May 1919, SMA: B4.

⁹³ 2 December 1919, *SMB Minute Book, 15 May 1915-2 March 1927*, p.33.

⁹⁴ The Education Board informed the museum that legally it had no power to make grants to museums. Correspondence from the Secretary, Southland Board of Education to Alfred Philpott, 5 December 1919. SMA: Misc.

⁹⁵ Correspondence from the Secretary, Southland Board of Education to Alfred Philpott, 5 December 1919, SMA: Misc.

⁹⁶ 24 May 1921, *SMB Minute Book, 15 May 1915-2 March 1927*, p.36-37.

In the same year the SMB applied to the Technical College Board for permission to extend the museum gallery at the West end by 10 or 12 feet (3.04 or 3.65 metres).⁹⁷ The proposed extension was denied⁹⁸ but they continued actively to collect. An example of the Board's initiative in this regard was the instruction to the secretary to write to John Charles Thomson⁹⁹ asking him to communicate with iwi at Riverton who had unearthed a number of Maori 'curios'.¹⁰⁰ That the Board was aware of this discovery is evidence of an effective network of informants.

In 1922 there was mention of vandalism and theft in connection with the museum. The previous year Mr James Stewart was appointed to assist the Curator in anything that 'needed doing' and to take charge on Sunday afternoons.¹⁰¹ He acted as a custodian for the collections although Smith noted that until they had a regular caretaker they were reliant upon the public to 'keep a keen lookout'.¹⁰² Gibb reported that in May of 1922 he had no sooner placed a new exhibit of an Antarctic seal in position than "... someone forced out of it a canine tooth, and also one out of the sea leopard".¹⁰³ He then noted that since the last meeting the contribution box had been forced open twice and money taken out. In August three pounamu¹⁰⁴ ornaments belonging to Mr Gibb were stolen from a display case.¹⁰⁵

In August of 1922 there was the first reference to the use of 'live' displays in the STC museum.¹⁰⁶ Whereas McKenzie and others of the late 1800's used live displays to

⁹⁷ 24 May 1921, *SMB Minute Book, 15 May 1915-2 March 1927*, p.36-37.

⁹⁸ 24 May 1921, *SMB Minute Book, 15 May 1915-2 March 1927*, p.36-37 and 22 September 1921, *SMB Minute Book, 15 May 1915-2 March 1927*, pp.37-38.

⁹⁹ John Charles Thomson was a Riverton Borough Councillor and Mayor. He was remembered as a lover of literature, science, philosophy, art and music. He was also the author of *The Records of Early Riverton and District*. Alistair McLachlan, "Thomson, John Charles (1866-1934)". *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 510.

¹⁰⁰ 24 May 1921, *SMB Minute Book, 15 May 1915-2 March 1927*, pp.36-37 and 22 September 1921, *SMB Minute Book, 15 May 1915-2 March 1927*, pp.37-38.

¹⁰¹ 24 May 1921, *SMB Minute Book, 15 May 1915-2 March 1927*, pp.36-37. This is the James Stewart who lent his collections of coins and Maori curios. He was paid an honorarium of £20 per annum for his two hours on Sunday afternoons.

¹⁰² *TST*, 3 August 1922, *SMB Minute Book, 15 May 1915-2 March 1927*, p.40.

¹⁰³ "Southland Museum." *TST*, 16 May 1922, *SMB Minute Book, 15 May 1915-2 March 1927*, p.39.

¹⁰⁴ 'Pounamu' is a collective Maori term that includes the two minerals, nephrite jade and bowenite.

¹⁰⁵ 1 August 1922, *SMB Minute Book, 15 May 1915-2 March 1927*, pp.39-40.

¹⁰⁶ There is a tradition [Note: Karl Gillies has sighted the original nineteenth century newspaper clipping about a pet Tuatara in the Athenaeum] that a live Tuatara roamed the shelves of the Athenaeum and it is believed that it is one of the Tuatara now preserved in the SMAG collections. This has not been proven however. The Southland Museum applied to the department of Internal Affairs for a pair of Tuatara but

attract visitors, the Southland Museum in the 1920's used them mainly for educational purposes although it was likely that live exhibits were still very popular, particularly with young people. Smith asserted that the case of live ferns that had been added to the museum was "...serving to show the younger generation the ferns that once grew at the back door of Invercargill".¹⁰⁷ There was a tendency for museums at this stage to advocate the conservation of 'native' species. Government legislation, for example the *Animals Protection and Game Act 1921-22*, had made it illegal for an individual to kill or keep the remains of a protected native species. The museum acquired some of their exhibits from the department of Internal Affairs, which passed such confiscations on to local museums.

There was an increasing reference in Southland Museum minutes to the exploration of archaeological sites during this period. Without further description and field diaries however it would be erroneous to suggest that archaeological method had moved beyond fossicking and surface collecting. The majority of finds may have been the result of accidental excavation during ploughing. For example, in February 1923 Mr J. H. Sorenson [sic]¹⁰⁸ of Orepuki, gifted his collection of moa bones, found one metre below the surface, to the Southland Museum.¹⁰⁹ A comparatively large amount of overseas material was still being collected for and given to the museum. During the same month New Caledonian stone chisels and Malay brasswork were accepted.¹¹⁰

The lack of space and deteriorating condition of the museum exhibits was emphasised again. A newspaper article for 1923 reports that

"...The necessity for a new building for the museum, is becoming more and more insistent. The present building is now taxed for room to its fullest extent...Probably we have as much again of material as what is at present on view. Besides the building's inadequacy to hold the exhibits the present structure is entirely unsuited to the purpose. The lighting is bad, the assembling of the Technical College students in the same room creates an amount of dust and causes a good deal of vibration, causing the exhibits to fall out of place. Again for several weeks in the year the room is occupied for examinations

permission was denied at this stage. Correspondence from Alfred Philpott to Minister for Internal Affairs, 8 July 1915. SMA: B4.

¹⁰⁷ *TST*, 3 August 1922, *SMB Minute Book, 15 May 1915-2 March 1927*, p.39.

¹⁰⁸ This may be the Sorensen who later became Director of the Southland Museum. Both Jack, who would have been eighteen at the time and his father had the initials J. H.

¹⁰⁹ 23 February 1923, *SMB Minute Book, 15 May 1915-2 March 1927*, p.41.

¹¹⁰ 23 February 1923, *SMB Minute Book, 15 May 1915-2 March 1927*, p.41.

by the Education Department, during which the public are barred from entering the Museum".¹¹¹

The most compelling argument for a new building to accommodate the museum was the risk of fire. There were two open fire places on the attic level above the mezzanine where the exhibits were housed.

In June 1923 Joseph Crosby Smith stated that he was leaving the district and would have to resign his various positions on the Museum Board, which were those of President, Secretary, Treasurer and Curator.¹¹² He was instructed by the board to ask George Jaquier¹¹³ if he was willing to take on the honorary position of Curator and Secretary.¹¹⁴ George Jaquier, like Robert Gibb had been one of the first pupils of the Technical College and later taught there.¹¹⁵ Jaquier had a long association with the STC Museum and the established curators would have known of his abilities. It is recorded that from 1918, Jaquier, Philpott and various others¹¹⁶ carried out numerous explorations of the Manapouri and Doubtful Sound areas until approximately 1926/27.¹¹⁷ In October Jaquier was appointed as Honorary Secretary, Treasurer and Curator.¹¹⁸

In 1923 James Stewart, whose large and historically significant collection of coins, curios and 'Maori Curios' had been housed in the STC museum since 1915, decided he wanted to sell the collection.¹¹⁹ He gave the first option to the museum but the museum did not agree to Stewart's estimate of the value of his collections.¹²⁰ They had the collections independently valued and raised the funds necessary to buy the collections partly through council grant and partly through public appeal.¹²¹ It was not until after

¹¹¹ 23 February 1923, *SMB Minute Book, 15 May 1915-2 March 1927*, p.41.

¹¹² Smith left Invercargill and went back to Dunedin. He had been having heart trouble and in 1930 he slipped from the roof of his house and died aged 76.

¹¹³ (Figure 13), p.150.

¹¹⁴ 22 June 1923, *SMB Minute Book, 15 May 1915-2 March 1927*, p.46.

¹¹⁵ There is also a listing for a George Jaquier as a Southland College pupil in 1896. *Southland College Pupil Register 1895*. STC Archives (Ex Cargill High School – held IPL Archives).

¹¹⁶ For example James M. Fowler and Henry Fowler were prominent members of their regular expeditions to the Manapouri and Doubtful Sound areas.

¹¹⁷ Extract of expedition journals by G. Jaquier, incomplete photocopies given by grandson David Jaquier of Wanaka in 1995.

¹¹⁸ 5 October 1923, *SMB Minute Book, 15 May 1915-2 March 1927*, p.43.

¹¹⁹ The first mention of this was in February 1923, when the Museum Board recorded that he was anxious to sell his collection. 23 February 1923, *SMB Minute Book, 15 May 1915-2 March 1927*, p.41.

¹²⁰ 28 January 1924, *SMB Minute Book, 15 May 1915-2 March 1927*, pp.43-44.

¹²¹ Correspondence from James Stewart to SMB, 20 February 1924. SMA: B1.

Stewart's death in 1926 however that a price of £200 was decided upon and this was paid off by instalments over several years.¹²²

In October 1923 a newspaper reporter visited the museum with Jaquier, Smith and Stewart. The result was two full columns of *The Southland Times* devoted to the overcrowded state of the museum. It was basically a plea for public support. According to Smith "...there is very little interest taken in the museum among the local people. There were practically no funds forthcoming. A collection box is kept at the head of the stairs...6/3, the sum having accumulated in a fortnight".¹²³ The Museum Board's concerns were basically the same. They declared that the museum was in a "...grievous state of overcrowding, exhibits being packed so closely together that proper order is impossible. 'Enough to make any good naturalist weep,' said one of the party".¹²⁴

The article also noted that there was doubt as to whether the Museum Board were even entitled to the space they were using. As the director of the Technical College informed the reporter, there was a clause in the original agreement that stipulated that "...the Museum Board should only use the walls for the exhibits, where as, at present, they were also using the floor and ceiling. The main hall of the museum had been built originally as a class room....".¹²⁵

There was no mention of Gibb's involvement with the museum in 1923 and he was seldom mentioned in connection with the museum from 1922 onwards. At a board meeting in January 1924 the board discussed whether or not it was advisable to secure the services of a part-time curator. It was suggested that a 'qualified man' be employed and that in return for increased donations from public bodies, he should undertake research for them.¹²⁶ In March Charles Calvert of Myross Bush (Southland) was appointed assistant curator and John Grant of South Invercargill, keeper of the collections.¹²⁷

¹²² Correspondence from Mr Burwell [City Council] to G. Jaquier, 21 December 1926. SMA: B1.

¹²³ *TST*, 11 October 1923, p.5.

¹²⁴ *TST*, 11 October 1923, p.5.

¹²⁵ *TST*, 11 October 1923, p.5.

¹²⁶ 28 January 1924, *SMB Minute Book, 15 May 1915-2 March 1927*, pp.43-44.

¹²⁷ 14 March 1924, *SMB Minute Book, 15 May 1915-2 March 1927*, p.44.

It is possible to reconstruct the number of display cases and the arrangement of exhibits within the museum from a list that was made of James Stewart's collection in 1924.¹²⁸ There were over 63 'cases' of items. Extrapolating from this list, cases 1-2 contained coins and medals from around the world.¹²⁹ Cases 7-11 were based on taoka Maori and displays which sought to show the stages of adze/tool and/or fishhook manufacture. Cases 13-18 covered mineralogy, with case 17 possibly devoted to fossils. Cases 19-22 may have been a mixture of mineralogy, Aboriginal and other artefacts mixed with taoka Maori. On the window sill there was the stone head of a 'Maori God'. There is no indication of what was in cases 23-32 but they may have contained insects or fish. Cases 33-38 appeared to cover the mollusca category, while 39-44 probably housed the large collection of birds. Case 45, which contained the majority of Stewart's 'curios', was devoted to a mix of 'historical' items. It may have been the 'early history' collection begun in 1918. Cases 49-52 were a mixture of foreign ethnographic items and fossils. Cases 53-55 may have also been a mixture or have covered historic items. Case 56 appeared to be arranged by the type of object, in this instance weaponry from around the world. Case 58 had quite a few Pacific Island weapons but also other Maori items and a 'Chinese Idol'. Case 59 contained shells. It was not specified if these were related to guns or molluscs.¹³⁰ Cases 60-61 were not mentioned but case 62 contained soldiers' mementoes of the War.¹³¹ Finally case 63 had archives and possibly historical documents. The grasses and agricultural displays were not mentioned as Stewart did not contribute to this area of the collection but they were framed and hanging around the walls and may also have been in some of the unmentioned cases.¹³²

The museum was becoming better known outside the province. The curators were corresponding with a range of individuals and professionals connected with museums and the Southland Museum was also mentioned in various tourist/visitor-based guides to Southland. One such guide describes the museum as being

¹²⁸ See Appendix Three (p.245). G. Jaquier was a typing instructor and these lists appear to have been typed by the STC pupil as typing practice in 1924. A list has been compiled from them, which although not accurate in terms of number of items or exact number of cases/exhibits, does give some indication of the groupings of the exhibits within the Southland Museum at this time.

¹²⁹ The coin case is referred to in 1926 as having been a 'flat coin case'. Correspondence from Jaquier to Mr Aldridge, 11 June 1926. SMA: B1.

¹³⁰ At this stage the museum had both, but based on the groupings they were probably related to arms.

¹³¹ Mainly World War One.

¹³² STC Museum (Stewart collection c.1924) compiled from STC evening class typing pupils, 1924. SMA: B1 (Folder 12).

“...rich in native New Zealand birds...It will probably be a surprise to those interested in agricultural pursuits to see on exhibition nearly 100 species and varieties of New Zealand grasses...To those interested in coins, a case containing 1,500 samples...near the head of the stairs... Admission is free, and admittance is made at all times during the day, also on Sundays for two hours in the afternoon”.¹³³

A feature of this period was the increasing correspondence and involvement with museum's and institutions outside of New Zealand. In 1924 Mr Kenyon¹³⁴ of the Victoria State Water commission came to New Zealand to “...attend science congress and to investigate the culture of the Maori”.¹³⁵ Kenyon was interested in exchanging aboriginal material from the Melbourne Museum for Maori material in the Southland Museum.¹³⁶ Kenyon sent several ‘Aboriginal stone implements’ to the Southland Museum in 1926¹³⁷ and received two ‘Maori’ items in exchange.¹³⁸ The museum was now recognised as the repository for Southland's cultural and historical material. In September 1925 the secretary of the Southland Provincial Court of the New Zealand and South Seas Exhibition approached the museum for the “...use of all Southland specimens suitable for exhibition in the Southland Court...”.¹³⁹

In 1926 the Southland Museum lost another of their supporters when Aldridge, the STC representative on the Museum Board left to go to the Dunedin Technical High School. It was also the year that James Stewart died (he had acted as both janitor and curator).¹⁴⁰ Stewart's generous contributions of both collection items and time were typical of the honorary staff of the Southland Museum during this period.

¹³³ *Official Southland Guide* (Southland Progress League: Christchurch, 1924), 136-137.

¹³⁴ Tom Griffiths, *Hunters and Collectors: the Antiquarian Imagination in Australia* (Cambridge; Melbourne: Cambridge University Press, 1996), 69-71. The Australian, Alfred Stephen Kenyon (1867-1943), began his career with the Department of Victorian Water Supply. He was superintendent for irrigation and water supply to farmers and his position gave him ample opportunity for the collection of aboriginal artefacts and remains. He became an established authority on Aboriginal and historical matters, and supplied the Victorian Museum with many of the items he collected. When he retired in 1938 he became Keeper of Antiquities at the National Museum of Victoria.

¹³⁵ 8 June 1924, *SMB Minute Book, 15 May 1915-2 March 1927*, p.45.

¹³⁶ 8 June 1924, *SMB Minute Book, 15 May 1915-2 March 1927*, p.45.

¹³⁷ Correspondence from A. S. Kenyon to Jaquier, 4 May 1926. SMA: B5.

¹³⁸ Correspondence from A. S. Kenyon to Jaquier, 10 September 1926. SMA: B5. In return Jaquier sent two items – one was a small adze with a curved cutting edge.

¹³⁹ Correspondence from Mr J. E. Winsloe, Southland Provincial Court (N.Z. and South Seas Exhibition) to the Curator, 9 September 1925. SMA: Misc. There is no inventory for the material that went from the museum to the exhibition. There was only reference made to a fossil oyster shell that went missing from the exhibition but was later returned to the museum.

¹⁴⁰ 23 February 1923, *SMB Minute Book, 15 May 1915-2 March 1927*, p.41.

In August 1926 Jaquierie received notification from J. Allen Thomson, Director of the Dominion Museum, that a Conference of Museum Representatives in New Zealand was being held to consider the aspects of the *Maori Antiquities Act 1908* and the *Animals Protection Act 1914* as they affected museums.¹⁴¹ The conference was held at the invitation of the Minister of Internal Affairs. The SMB was included in the invitation and asked to forward recommendations regarding museum policy. The Museum Board, represented by Jaquierie, expressed the opinion that "...no foreign museum should be granted a permit to take specimens of our native avi-fauna..."¹⁴² The conference was also concerned with the removal of 'Maori antiquities' from New Zealand.¹⁴³

The conference would have served as an introduction to museum issues at a national level for Jaquierie. Most of the prominent curators and directors of the time were there. W. H. Skinner and his son H. D. Skinner were both at the curators conference. Immediately after the conference W. H. Skinner¹⁴⁴ contacted Jaquierie regarding his contributions to the conference on the protection of birds on Stewart Island.¹⁴⁵ H. D. Skinner, anthropologist and later Director of Otago Museum, was to become a regular correspondent with the various curators and directors of the Southland Museum. He showed an increasing interest in the Southland Museum's growing ethnological collections (particularly Maori) and acquired many unique items from the region. His objective was to create a representative collection of Murihiku Maori material culture at Otago Museum.

The storage situation for the museum had not improved. In 1926 the museum had to resort to off-site storage when the museum received a 45ft partly finished 'canoe' of possible Maori origin.¹⁴⁶ The Borough Council allowed them to store it temporarily in

¹⁴¹ Correspondence from J. Allen Thomson, Director Dominion Museum to the Curator, 13 August 1926. SMA: Misc.

¹⁴² Correspondence from the Curator to the Director (Dominion Museum), 16 October 1926. SMA: Misc.

¹⁴³ Conference of Museum Representatives, held in the Dominion Museum, 2 November 1926. SMA: Misc.

¹⁴⁴ William Henry Skinner was the father of Henry Devenish (H.D.) Skinner. William Henry was "...responsible for the recording and preservation of a number of terraced and fortified pa in Taranaki, and was an avid collector of Maori artefacts". Dimitri Anson, "Skinner, Henry Devenish (1886-1978)." *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 459.

¹⁴⁵ Correspondence from W. H. Skinner to Mr G. Jaquierie, 4 November 1926. SMA: Misc.

¹⁴⁶ There is some doubt as to the origins of this item. It may have been a hollowed out log or trough.

the Invercargill Water Tower.¹⁴⁷ To ease the problem of a lack of storage space Calvert had a 'cleanout' of the storeroom. The situation however was getting desperate. At a June 1924 meeting of the SMB it was stated that they hoped "...eventually [to] secure the Technical College building for the purpose of housing all the exhibits, at a cost of approximately £5000".¹⁴⁸ The museum at this stage was financially insecure. At the same meeting it was stated that at the present time the only local body which was supporting the museum was the 'town council'.¹⁴⁹

From 1926 the museum records became less organised. Entries in the museum minute book became less frequent and stop in 1927. Record keeping seems to have become erratic but it was also the first time that the museum kept accurate visitor attendance records, if only for a short period. J. Silversides (who had been employed as janitor and was on the premises for seven days a week) compiled statistics of the attendance on Sundays. He noted that the museum had fewer visitors during the summer days and on weekdays people from the country with their children were frequent visitors.¹⁵⁰ In 1927 he collated monthly visitor statistics with the amounts in the contribution box. There were a total of about 97 visitors over 4 Sundays (an average of 24 visitors per Sunday).¹⁵¹

In 1928 there were more reports of archaeological excavations. Jaquiery was a field naturalist and in many of the outward letters he recorded his intention to 'go exploring'. He mentioned in a letter to Gibson in 1923 that he and various companions had been exploring "...in this district [Southland and Fiordland] for some thirty years...".¹⁵² In January 1928 there was a 'valuable' find of [moa?] bones near Winton.

"...A little pick and shovel work revealed more bones and the two searchers immediately got in touch with Mr G. F. Jaquiery, of the Southland Museum, and very generously placed the whole of their find at his disposal and left the excavation work in his charge".¹⁵³

¹⁴⁷ Correspondence from Burwell, Town Clerk to Hon. Curator [Jaquiery], 30 May 1924. SMA: Misc.

¹⁴⁸ 8 June 1924, *SMB Minute Book, 15 May 1915-2 March 1927*, p.45.

¹⁴⁹ 8 June 1924, *SMB Minute Book, 15 May 1915-2 March 1927*, p.45. This amounted to £50, 40 of which derived from the council and 10 from donation.

¹⁵⁰ *Curator's Report*, November 1926. SMA: Misc. Silversides recorded that for the four Sundays in November 1926 the attendance rate was 37-7-31-25.

¹⁵¹ Weekend statistics [Mr Silversides, caretaker]. SMA: Misc.

¹⁵² Correspondence from G. Jaquiery to Mr Gibson, 21 December 1923. SMA: B4.

¹⁵³ "Old New Zealand." *TST*, 9 January 1928, p.5.

This and other references suggest there was still an emphasis on the active collecting of natural history specimens, rather than human history, although the collections of individuals like James Stewart, for example, point to the active collection of local Maori material. Maori material that is mentioned in the museum archives was often found accidentally or by farmers ploughing, or was the result of surface fossicking, but the collection was growing and was becoming sought after by individuals and institutions. For example, in April 1929 H. D. Skinner wrote to Jaquier "If you are prepared to exchange the poorer of the two pataka posts, pack it carefully..."¹⁵⁴ He wrote again in December that

"...This is to introduce Mr Teviotdale¹⁵⁵ who is a member of our staff and is collaborating with me in a research on Maori line fishing in Otago and Southland. I would be glad if you could help him to see your museum collections, stored as well as on exhibition, and in any other ways".¹⁵⁶

Jaquier was confined to his house with a serious illness for the greater part of 1928 and part of 1929.¹⁵⁷ The accounts had fallen behind and this may partially account for the gaps in the museum archives for the 1927-37 period. He wrote to Gibson that his illness had affected his memory and that unless he did something at once he was apt to forget about it.¹⁵⁸

In March 1930 the Southland Museum received a request via the Dominion Museum to fill out a questionnaire for S. F. Markham, the Secretary of the Museums Association of Great Britain, for information to be included in a Directory of Museums of the British Empire.¹⁵⁹ The Southland Museum replied and emphasised their 'lepidoptera' collection which, they stated, "...ranks as one of the best in the Dominion..." and the uniqueness of one or two of their 'Maori artefacts'. They also took the opportunity to mention their cramped conditions.¹⁶⁰

¹⁵⁴ Correspondence from H. D. Skinner (University Museum, Dunedin) to Mr Jaquier, 17 April 1929. SMA: Misc.

¹⁵⁵ This is David Teviotdale who is later to become the Director of the Southland Museum after Jack Sorensen.

¹⁵⁶ Correspondence from H. D. Skinner to Jaquier, 4 December 1929. SMA: Misc.

¹⁵⁷ Correspondence from G. Jaquier to E. H. Gibson, Otago Museum, 2 July 1929. SMA: B4.

¹⁵⁸ Correspondence from G. Jaquier to Gibson, 4 November 1929. SMA: B4.

¹⁵⁹ Correspondence from Mr S. F. Markham...Houses of Parliament, London to the Curator, 24 March 1930. SMA: Misc.

¹⁶⁰ Correspondence from Curator to Mr S. F. Markham...Houses of Parliament, London, March 1930. SMA: Misc.

The museum received a major setback in August 1930 when the Secretary of the Southland Education Board informed the SMB that it was necessary for them to resume possession of the storeroom.¹⁶¹ Jaquiery wrote a long letter to the SEB pleading their case to retain the use of the storeroom. In the letter, which noted that the SMB had been using the storeroom for 20 years, was a reference to the conditions under which the staff, who were holding down full-time jobs as well, had been working.

“The honorary staff carry on the work of the Museum without charge and are usually out of pocket to boot, and it is most disheartening to see their work go without recognition, in many cases from those to whom they naturally look for encouragement”.¹⁶²

At a SMB meeting in 1932 Jaquiery stated that the museum would miss out on the donation of a large and valuable collection of birds eggs and skins from the collection of the late Robert Gibb¹⁶³ unless they could properly care for them.¹⁶⁴ This was the same situation that J. Crosby Smith had described when considering the registration of the Stewart and Massey collections in 1912.

At this low point in the history of the museum the city grant was reduced from £50 to £40. The Town Clerk had earlier written that owing to the prevailing economic conditions the Council had to reduce all grants and subsidies to local organisations.¹⁶⁵ Jaquiery pointed out that the City grant worked out to .38d per head of population, which was low in comparison with the financial commitment to other museums in the commonwealth.¹⁶⁶ In his report Jaquiery lamented that the museum was isolated and visits to bigger museums would be an advantage in keeping staff up-to-date. He then mentioned the hope of a grant from the Carnegie Fund. However, he told the Board that “...unless an assured source of income is provided for maintenance the trustees of the Carnegie fund would not look upon an application for a grant with much favour”.¹⁶⁷

¹⁶¹ Correspondence from SEB Secretary to G. Jaquiery, 28 August 1930. SMA: Misc.

¹⁶² Correspondence from Chief Curator to the Secretary SEB, 2 September 1930. SMA: Misc. The only salary paid at this stage was that of the caretaker for £20 per annum.

¹⁶³ Correspondence from Robert Gibb, Menzies Ferry to George [Jaquiery], 17 July 1932. SMA: B4.

¹⁶⁴ *Curator's Report 1932*. SMA: Misc..

¹⁶⁵ Correspondence from Town Clerk to Curator, 10 June 1931. SMA: Misc.

¹⁶⁶ “Australia: 3d, New Zealand: 3½d, Wellington: 6½d, Christchurch: 5.4d and Dunedin: 11d.” *Curator's Report 1932*. SMA: Misc.

¹⁶⁷ *Curator's Report 1932*. SMA: Misc.

Southland Museum was invited by Markham in 1931 to join the Museums Association. At that time the Museums Association was the only representative body for museums and art galleries in the British Empire.¹⁶⁸ Markham continued to provide useful advice for the Southland Museum Board. For example, in 1934 he drew their attention to funding for museum development available from the Carnegie Corporation in New York.¹⁶⁹ By 1934 there appeared to be some enthusiasm and confidence that a museum building would be secured. Markham's entry for the Southland Museum in his 1934 Directory¹⁷⁰ recorded that the "...City Council has reserved a site on which it is proposed to build a Museum and Art Gallery".¹⁷¹ This was the first mention of a site being reserved for a new museum building. The next reference was when Skinner wrote to Jaquier seeking to increase the contact between the two museums.

"This brings up the question of the relationship of our two museums. Our Museum Management Committee has not discussed the matter at all, so what I say is my own personal view, and is not to be regarded as official. – I am sure that this museum [Otago] will be glad to help and strengthen your museum in every way. When you secure a building we will be glad to *lend* [emphasis added] you whatever duplicate material we have that you would like. In fact we would gladly lend any material at all that is of special interest in Southland. If at any time you develop plans for a building campaign, I would be glad to give advice if your committee desired it, or to speak in public on behalf of the project..."¹⁷²

In September 1934 Jaquier responded to Skinner's offer of help and wrote that the museum was grateful for his suggestion of co-operation. Jaquier told Skinner that museum matters were being discussed and that he was hopeful for the future. However he also mentioned that his medical adviser ordered him to considerably curtail his activities.¹⁷³ There was a concerted advertising campaign in 1935 to show the public the need for a museum building. In June there was a screening of pictures in the Technical College in which Councillors A. J. Service and J. B. Thomson sought to draw attention to the fact that what "...should be a splendid asset to Invercargill was neglected".¹⁷⁴ It was shown that in the museum there were various unique specimens which were the "...envy of northern cities yet because of lack of room they could not be adequately

¹⁶⁸ Correspondence from S. Markham to C. [sic] Jaquier, 22 March 1932. SMA: Misc.

¹⁶⁹ Correspondence from S. Markham to Jaquier, 29 January 1934. SMA: Misc.

¹⁷⁰ *Directory of museums and art galleries in Australia & New Zealand*. ({Compiled by S. F. Markham and H. C. Richards}, London: The Museums association, 1934).

¹⁷¹ *Directory of museums and art galleries in Australia & New Zealand*, 101.

¹⁷² Correspondence from H. D. Skinner to G. Jaquier, 25 September 1934. SMA: Misc.

¹⁷³ Correspondence from Jaquier to Skinner, 27 September 1934. SMA: Misc.

¹⁷⁴ *SDN*, 28 June 1935, p.6.

displayed”.¹⁷⁵ The lecture sought to highlight how a good museum would be a ‘decided attraction’ for an expected increase in visitors to the region.¹⁷⁶

The position of the museum was looking decidedly better by 1936. There was a commitment by the city council to support the building of a new museum for Southland. The Mayor for Invercargill, John Miller, had stated that funds accruing from the 1940 New Zealand Centennial Celebrations were to be “...devoted to the purpose of suitably housing and displaying Museum specimens and relics...”.¹⁷⁷ The new museum was not opened until 1942 but the local government politicians had made a commitment to establish Southland’s Centennial Memorial Museum.

¹⁷⁵ *SDN*, 28 June 1935, p.6.

¹⁷⁶ *SDN*, 28 June 1935, p.6. A passenger service from Bluff to Melbourne aboard the *Marama* was expected to bring many over-seas visitors to Invercargill.

¹⁷⁷ Correspondence from J. H. Sorensen to the Manager, *Southland Times*, 18 November 1936. (Sorensen letterbook). SMA: Misc.

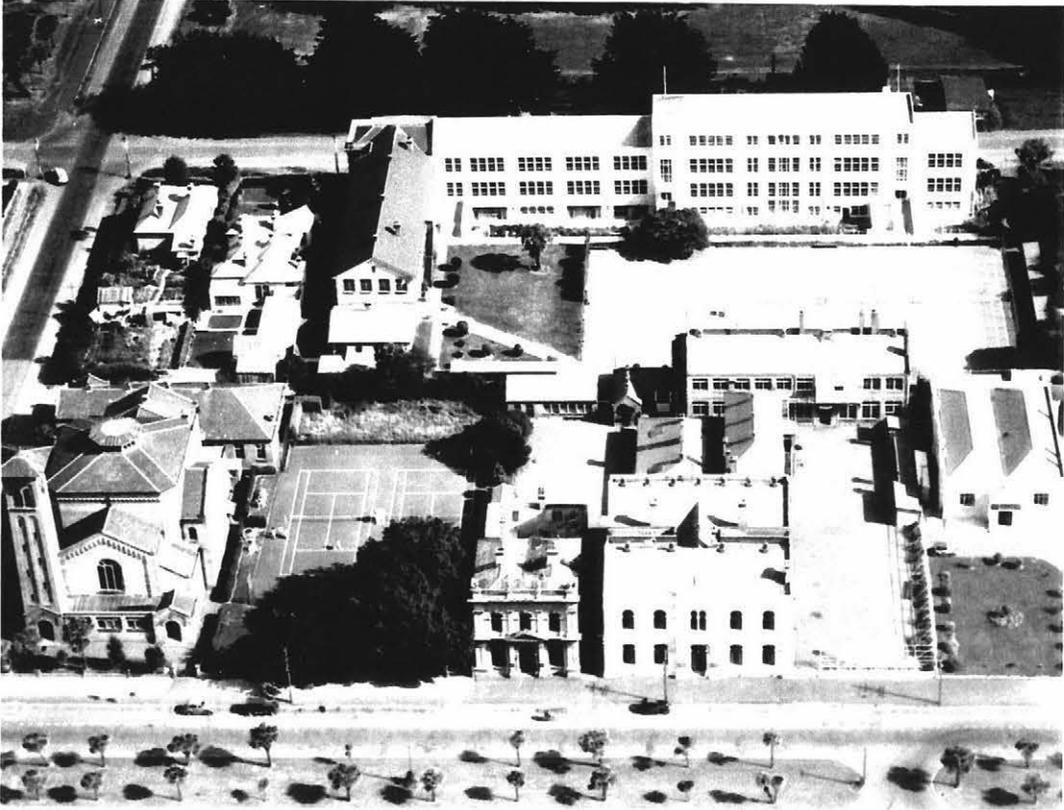


Figure 8: Aerial view of the old STC, Tay Street (museum area marked).
Collection of SMAG.

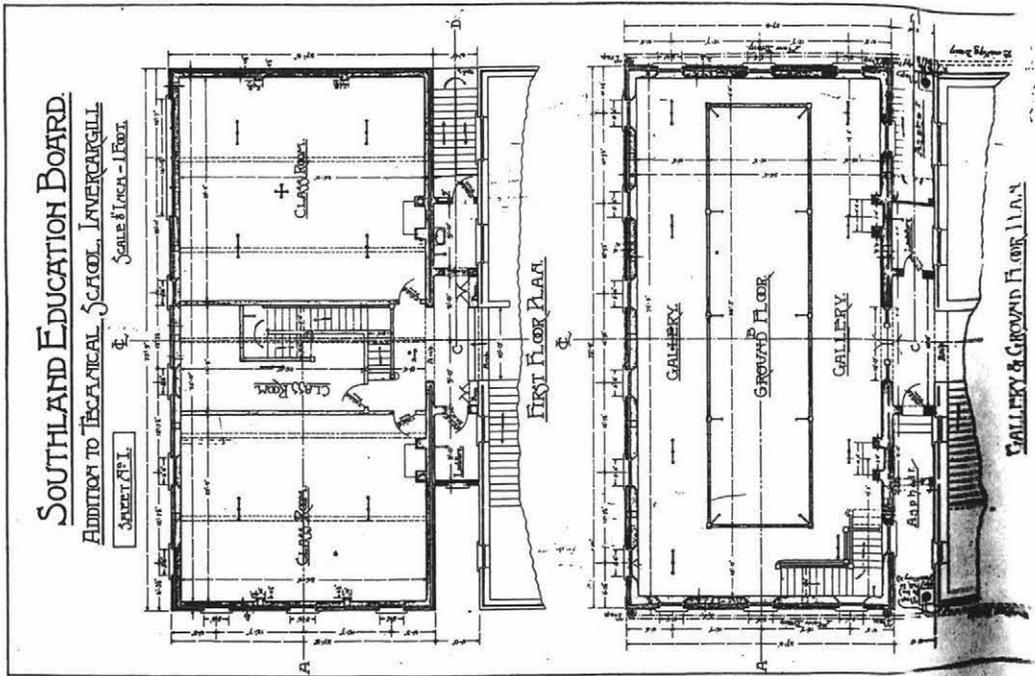


Figure 9: Mezzanine gallery and ground floor plan for the Southland Museum.
Collection of Southland Polytechnic (Southern Institute of Technology).



Figure 10: Joseph Crosby Smith.
Collection of SMAG.



Figure 11: Alfred Philpott.
Collection of SMAG.



Figure 12: Robert Gibb. In Lennon (1948).

CHAPTER 4

Establishing a public institution

The final phase leading to the opening of a purpose built museum facility in Invercargill is documented in this chapter. Between 1936 and 1945 the museum made the final transition from a 'theatre of wonders' to a permanent community-funded professional heritage institution.

4.1 The planning

In November 1936, J. H. Sorensen (Jnr) of Orepuki, (Southland) wrote to Mayor Miller regarding Invercargill's intention to utilise the occasion of the New Zealand Centenary to accumulate funds to "...suitably house and display relics and Museum specimens generally in a manner and building in keeping with Invercargill's city status".¹ Sorensen offered the assistance of himself and his brother. He also stated that they had a large and valuable collection of Maori artefacts and that recently H. D. Skinner² had asked him to house the more valuable portion in the Otago Museum on loan. Sorensen had pointed out to Skinner that a museum was being planned for Invercargill and that he considered his first duty to be to Southland.³

Sorensen was hopeful of a position within the Southland Museum.⁴ He wrote to the 'Southland Times' offering to provide regular articles dealing with Maori lore, relics and place names mainly from his own observations, collection and study.⁵ Sorensen's interest in the Southland Museum was the beginning of an increasing emphasis on Maori ethnography (particularly southern Maori). By November 1936 Sorensen was assisting at the Southland Museum.

¹ Correspondence from J. H. Sorensen to John Millar, 12 November 1936. SMA: Misc. Sorensen letter book.

² H. D. Skinner was acting Curator of the Otago University Museum at this time.

³ Correspondence from J. H. Sorensen to John Millar dated 12 November 1936. SMA: Misc. Sorensen letter book.

⁴ Correspondence from J. H. Sorensen (Jnr) to H. D. Skinner dated 25 November 1936. SMA: Misc. Sorensen letter-book.

⁵ Correspondence from J. H. Sorensen (Jnr) to the Southland Times dated 18 November 1936. SMA: Misc. Sorensen letter book.

He wrote to H. D. Skinner that he would try and raise some semblance of order among the cases of material housed beneath the present 'inadequate' Museum.⁶ He obtained Skinner's help in changing the cataloguing system from the old Athenaeum numbers to a system similar to the one used in the Otago Museum. He asked Skinner to send full details of this alpha-numeric system or the journal from which the records had been made.⁷

In the same month Jaquier presented notes on the Southland Museum to Mayor Miller. He outlined the responsibilities that he felt the Education Board had to the Southland Museum as the body responsible for the museum's present housing. He also pointed out that up to the time J. Crosby Smith left the Board, the museum was supported through the Education Board's whole-hearted assistance⁸, but now they were being asked to vacate the storage room. Jaquier indicated that at the present time he was not fit to undertake the stressful task of shifting the material and that damage would be almost inevitable. He emphasised that they had nowhere to shift to.

In December 1936 this problem was made public:

"...the inadequacy of the present building was realized by delegates from all parts of Southland at a meeting in August to select a suitable provincial memorial to mark the centenary of New Zealand. Their decision was unanimously in favour of a museum and art gallery building. But even if this recommendation is carried out it will be at least four years before work is started on the new building..."⁹

⁶ Correspondence from J. H. Sorensen (Jnr) to the Southland Times dated 25 November 1936. SMA: Misc. Sorensen letter book.

⁷ Correspondence from J. H. Sorensen (Jnr) to The Southland Times, 25 November 1936. SMA: Misc. Sorensen letter book. This alpha-numeric subject system was adopted by the Southland Museum for the cataloguing of items from 1939 until 1982 when the year/item number system was adopted. A=Natural History (1939); B=Geology and Palaeontology (1939); C=Early Settler (1940); D=Maori and other ethnological items (1939). The 'D' ethnography section was separated to a Maori B prefix in 1961 along with other section divisions. This registration system was inaugurated at Otago Museum in 1893 and followed the numbering system used by the British Museum (Natural History). Skinner, "Note on the Collections: Their Growth and Present state," in *Otago Museum 1868-1955 Report for the Years 1954 and 1955* (Dunedin: Coulls Somerville Wilkie Ltd., March, 1956), 14.

⁸ Notes for His Worship the Mayor, 26 November 1936. SMA: Misc.

⁹ *SMAG clipping book, Vol. 2, p.1. TST, 1 December 1936.*

The museum had been mentioned quite often in the daily newspapers but from this point on *The Southland Times*, in particular, was used effectively to add impetus to the drive for a new museum.

Sorensen was quoted as saying he was quite sure the people of Invercargill did not realise the value of the exhibits the museum contained. In relation to the collections which he and his brother had built up Sorensen said

“We realise that it is our duty to Southland to give our collection to the Southland Museum eventually, but until there is a better building, we would not dream of doing this.... I know of at least four other collectors who feel as we do. Until there is a suitable building here many valuable exhibits will go to Otago instead of remaining in Southland”.¹⁰

At a Southland Museum Board (hereafter SMB) meeting the appointment of Sorensen as Honorary Assistant Curator was discussed and he was duly appointed to the position in December 1936.¹¹

In January 1937 the exhibits which had been stored in the building at the back of the Education Board's offices, were shifted to a building on the grounds of the Southland Boy's High School Hostel.¹² Jaquierie had written to the Chairman of the Southland High Schools Board in December 1936 regarding their vacant annex.¹³ It took almost two days and six truckloads to move the items but they had temporary storage at the hostel until the new museum was built.¹⁴ This provided a temporary relief for the Southland Museum. At this stage, the building of a purpose-built public museum was still uncertain.

The original meeting held in August 1936 to discuss Southland's Centennial memorial had given an enthusiastic response to the proposed provincial museum and art gallery. At the meeting it was moved by F. G. Hall-Jones that the meeting favoured the provision of a suitable building in Invercargill for the purpose of a Museum and Art

¹⁰ *SMAG clipping book, Vol. 2, p.1.*

¹¹ Memo from G. Jaquierie re: SMB meeting, 10 December 1936. SMA: Misc.

¹² It was in the gymnasium of the High School rectory in Crinan Street. *SMAG clipping book, Vol. 2, p.6. TST, 20 August 1937.*

¹³ Correspondence from Jaquierie to The Chairman, Southland High Schools Board, 16 December 1936. SMA: Misc.

¹⁴ *SMAG clipping book, Vol. 2, p.2. TST, 7 January 1937.*

Gallery as a Centennial Memorial for the Province of Southland.¹⁵ A second meeting held in April 1937 however was not as encouraging. There was a small attendance at the meeting and support was lacking from some County and Borough Councils. A common theme, among the dissenting councils, was that they could not support a project that may only be of benefit to the people of Invercargill. Mayor Miller emphasised that

“...Invercargill was not seeking anything for itself. It was seeking to commemorate, with something worthy of the occasion, the passing of 100 years in the Dominion’s history. The movement was on behalf of the province as a whole”.¹⁶

A schedule showing the suggested contributions by local bodies, based on an average of capital value and population (Appendix Seven)¹⁷ was also seen as contentious. The amount suggested to the local bodies was to be spread over three years and it would be subsidised by the Government on a basis of £1 for every £3.¹⁸ Miller had stated that he had anticipated raising £20,000 to erect a ‘fitting’ building.¹⁹ The local body and other suggested contributions would raise £7000, with a subsidy of over £2000 from the Government, and the balance of the estimated cost by public subscription.

At this stage the Southland County Council’s (hereafter SCC) ‘unqualified assurance’ that provision would be made in the coming financial years was the only real show of support. A report on the meeting described the difficulty as being one of a ‘Provincial or Parochial’ attitude.²⁰ It stated that the home of Southland’s works of art, historical records and possessions must necessarily be housed in the centre and capital of the province like the Otago and Canterbury museums.²¹ It would belong, not only to the people of Invercargill, but to the people of Southland.²² This was not the general feeling and a week later the SCC changed its assurance of support for the centennial museum project. It changed to a “...blunt refusal to give any help whatever”²³, citing increased

¹⁵ Correspondence from John Miller to the Chairman, SCC, 12 April 1937. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹⁶ *SMAG clipping book, Vol. 2, p.2. TST.*

¹⁷ (Appendix Seven), p.259.

¹⁸ *SMAG clipping book, Vol. 2, p.2. TST.*

¹⁹ *SMAG clipping book, Vol. 2, p.2. TST.*

²⁰ *SMAG clipping book, Vol. 2, p.3. TST, 21 April 1937.*

²¹ *SMAG clipping book, Vol. 2, p.3. TST, 21 April 1937.*

²² *SMAG clipping book, Vol. 2, p.3. TST, 21 April 1937.*

²³ *SMAG clipping book, Vol. 2, p.3. TST, 26 April 1937.*

costs brought about by recent legislation and Government interference with the Council's revenues as the reason.²⁴

Once again an approach was made to the Carnegie Corporation for assistance. The Board was assured that if a museum and art gallery was established then the Carnegie Corporation's advisory group in New Zealand for museums and art galleries would assist the project. Dr C. E. Hercus of Dunedin, chairman of the corporation's advisory group wrote that activity had been limited to institutions that satisfied certain municipal requirements.²⁵

These requirements were that a paid curator would be in charge of the museum and that adequate finance for maintenance expenses would be provided from local funds. Hercus also advised securing the necessary financial support from public and private funds before proceeding any further.²⁶ He pointed out that there was provision in the *Municipal Corporations Act [1940]* for the local authorities of Southland to strike a special rate to secure such finance. Other advice was to concentrate the focus of the museum on certain subjects, for example local natural history, rather than to generalise which would create an inadequate representation of a great number of subjects.²⁷ Finally, Hercus suggested the establishment, or in Southland's case the re-establishment, of a Southland Branch of the Royal Society that would bring interested people in close touch with the institution.²⁸

T. H. Jenkin of the Southland Technical College (hereafter STC) pointed out that they should not rely on official bodies and city councils. It was time for

“...the businessman, the private citizen, to come forward and remove from Invercargill the slur of being the only city in New Zealand which does not possess an art gallery and whose museum is housed under conditions which are deplorable”.²⁹

²⁴ *SMAG clipping book, Vol. 2, p.3. TST, 26 April 1937.*

²⁵ *SMAG clipping book, Vol. 2, p.3. TST, 26 April 1937.*

²⁶ *SMAG clipping book, Vol. 2, p.3. TST, 26 April 1937.*

²⁷ *SMAG clipping book, Vol. 2, p.3. TST, 26 April 1937.*

²⁸ *SMAG clipping book, Vol. 2, p.3. TST, 26 April 1937.*

²⁹ *SMAG clipping book, Vol. 2, p.5. TST, 2 August 1937.*

In relation to the museum collection there were continuous newspaper articles regarding the conditions under which the valuable collections were being kept and the damage that was still occurring. These articles were intended to appeal to local conscience.³⁰

On 10 September 1937 George Jaquier died. His obituary stated that it was largely because of his energy, enthusiasm and the great amount of voluntary work done by him, in his capacity as Museum Board Secretary and Curator, that the nucleus of the present Southland Museum was formed.³¹ This is debatable as the nucleus had been formed in 1869 but it is true that Jaquier's input ensured the survival and growth of the 'museum' during the STC period.³² His death prompted calls from the public for a memorial to him. Charles Longuet, Chairman of the museum committee, and others suggested that the new museum should be known as 'The Jaquier Museum'³³, as he had been instrumental in its planning.³⁴ This idea was not widely accepted because the support of the councils and boroughs surrounding Invercargill was dependent upon the building being seen as a museum for all of Southland.³⁵

In September Mayor Miller announced two offers of £1000 each from Invercargill citizens to the museum fund.³⁶ Miller had devoted a lot of time to making personal appeals for support from private citizens³⁷ and stated that he hoped their generosity would encourage other 'public spirited' individuals to contribute and bring about a revival of interest in the museum project.³⁸

³⁰ *SMAG clipping book, Vol. 2, p.6. TST, 20 August 1937.*

³¹ *SMAG clipping book, Vol. 2, p.3. TST, 11 September 1937.*

³² While carrying out his museum duties Jaquier was Invercargill branch manager of New Zealand Typewriter Supplies Ltd., taught typewriting at the STC and carried out botanical fieldwork.

³³ *SMAG clipping book, Vol. 2, p.8. TST, 13 September 1937.*

³⁴ An alternate suggestion of a 'Jaquier Native Plant Museum' as a tribute to his work on the native flora of Southland was proposed [*SMAG clipping book, Vol. 2, p.8. TST, 14 September 1937*] and established in Queens Park. This tribute to Jaquier however, which consisted of a 'native' garden with a whare-like house complete with carvings, no longer exists.

³⁵ *SMAG clipping book, Vol. 2, p.10. TST, 15 September 1937.*

³⁶ *SMAG clipping book, Vol. 2, p.7. SDN and TST, 15 September 1937.*

³⁷ *SMAG clipping book, Vol. 2, p.10. TST, 15 September 1937.* The donors were to remain officially anonymous but were Robert Anderson and Miss Bellamy.

³⁸ *SMAG clipping book, Vol. 2, p.10. TST, 15 September 1937.*

The September meeting of the Museum Board had on its agenda the gathering of the museum's history to date.³⁹ Mayor Miller noted from past records that there had been very few meetings of the board.⁴⁰ He pointed out that there were evidently more contributing bodies in 1915 and that the fact that the City Council was now the only contributing body (at £40 per annum) would have to be 'gone into'. This is the first time that the museum appeared to have an historical sense of itself, if only for economic reasons.

At a meeting of the Southland Centennial Executive Committee in October of 1937 Miller said that there were now encouraging signs of a growing interest in the project.⁴¹ He noted the dissension of local bodies who felt that his method of assessing the contributions to be made by each local body was unfair and that they "...bore too heavily on outside districts and too lightly on the city...".⁴² Miller pointed out that he intended to ask the City Council to vote considerably more than the minimum sum suggested and that the council would also provide a site and accept responsibility for the maintenance of the building.⁴³

The architects submissions for a suitable Art Gallery and Museum were placed before the Committee. An estimate of £17,000 for the cost of the centennial memorial museum for Southland, prepared by the Southland branch of the New Zealand Institute of Architects was presented. The suggestions for the building were:

- “(a) Entrance (including vestibule, cloak rooms, curator's office and assistant's office) 850 sq. ft.
 - (b) Museum Central Court 2000 sq. ft; rear court 1200 sq. ft.
 - (c) Art Gallery: display galleries which would flank the central court 3500 sq. feet.
 - (d) Service (including work room, storage and heating) 800 sq. feet.
- Total: 8350 ft”.⁴⁴

³⁹ SMB meeting 30 September 1937. Miller recommended that any records should be collected and placed in the custody of the city council. *Southland Museum Board Minute Book from 30 September 1937*.

⁴⁰ The 1915-1927 'original' minute book and other documents were lodged with the Town Clerk in 1937 but are missing at present.

⁴¹ *SMAG clipping book, Vol. 2, p.9. TST, 7 October 1937.*

⁴² *SMAG clipping book, Vol. 2, p.10. TST, 15 September 1937.*

⁴³ *SMAG clipping book, Vol. 2, p.10. TST, 15 September 1937.*

⁴⁴ *SMAG clipping book, Vol. 2, p.11. TST, 8 October 1937.*

On 30 October 1937, at a meeting of the Museum Board, J. H. Sorensen (Jnr) was appointed as honorary curator to the Southland Museum. It was also decided that George Jaquier (Jnr) and Charles Calvert be appointed as assistant curators while Jaquier (Jnr) was also to act as caretaker.⁴⁵

In August of 1937, Sorensen, who appeared to be carrying out most of the museum collection work, had produced a list of specimens for Jaquier. He noted that, in addition to the 4,684 registered articles, the museum store-room held a large quantity of unregistered material. Notable amongst this was M. O. Pascoe's collection of 4,000 insects, James Stewart's numismatics collections of some 2,150 pieces, and the 'Traill' collection of shells. In addition the skeleton of a [sperm] whale and a Maori canoe were temporarily housed in the 'old Water Tower building'.⁴⁶ Sorensen also wrote that several private collections had been promised when suitable housing was found. Notable amongst these were the birds and eggs of the late Robert Gibb, the collection of Maori 'relics' and shells of Alec King⁴⁷ of Orepuki and the collection of over 2,000 pieces comprising Maori relics, minerals, alluvial and reef gold and ambergris⁴⁸ belonging to Sorensen and his brother Eric.

Sorensen was actively gathering potential donors of material for the new museum. The temporary store on the ground of the Boys Hostel was spacious and well lit. The only drawback being its distance from the Museum still housed in the Technical College.⁴⁹ Sorensen mentioned his intention to re-register the contents of the museum and the storeroom, as the present system that was only partly completed, was unwieldy and unsatisfactory. He also noted his intention to make special exhibits of 'fresh material' in the museum to help maintain public interest. He observed that "...in a Museum as in a shop window sameness implies stagnation whilst changes suggest the idea of

⁴⁵ *SMAG clipping book, Vol. 2, p.12. TST, 1 October 1937.*

⁴⁶ Correspondence from J. H. Sorensen to G. Jaquier, 27 August 1937. SMA: Misc. Sorensen letter-book, p.28.

⁴⁷ He was variously referred to as Alec or Alex King.

⁴⁸ Correspondence from J. H. Sorensen to G. Jaquier, 27 August 1937. SMA: Misc. Sorensen letter-book, p.28.

⁴⁹ Report on Museum Work since 17 September 1936. J. H. Sorensen, 19 September 1937. SMA: Misc. Sorensen letter-book, p.31.

progress”.⁵⁰ During this period he continued to receive advice from H. D. Skinner at Otago Museum.

Sorensen was not as positive when he wrote to Skinner regarding the museum project and expressed the difficulties of looking after the collection. He was working 48 hours a week, which left little time for the museum. He noted that Robert Gibb’s bird collection was deteriorating in the unsatisfactory museum conditions. Borer⁵¹ was rife and he felt that the whole collection ‘displayed and stored’ would have to be catalogued. Sorensen told Skinner that some sections of the community were supportive of the museum project while the rest were apathetic. Raising the funds was proving difficult. One particular development was that the University Extension Association had arranged for R. A. Falla, Director of the Canterbury Museum to speak on ‘the Museum and the Community’.⁵²

Falla stated that:

“If Southland is to overcome its geographical handicaps and advance to a better place among the provinces of New Zealand it must give form to cultural as well as to material needs. There is no university in the province; the library is shabbily and inadequately housed; and the already considerable treasures of science and local history which have been accumulated here are stored in cramped quarters, and, in some cases, are away from the public view altogether. A museum would add civic and provincial prestige, and at the same time provide important educational facilities”.⁵³

Towards the end of 1937 the future of the museum project was still uncertain. Those in support of a monetary contribution were the Winton Borough Council, and the Invercargill City Council who had already made provision in their financial estimates.⁵⁴

The Museum Board continued its campaign for a new museum facility. The University Association of Southland (hereafter UAS) was instrumental in arranging a number of

⁵⁰ Report on Museum Work since 17 September 1936. J. H. Sorensen, 19 September 1937. SMA: Misc. Sorensen letter-book, p.31.

⁵¹ Probably the common European furniture beetle (*Anobium punctatum*).

⁵² Correspondence from J. H. Sorensen to H. D. Skinner, 30 October 1937. SMA: B4.

⁵³ *SMAG clipping book*, Vol. 2, p.37. *TST*, 2 November 1937.

⁵⁴ *SMAG clipping book*, Vol. 2, p.39. *TST*, 10 November 1937. Those not in support were: the Southland Hospital Board, Bluff Harbour Board, Gore Borough Council, Maitai Council, Wyndham Town Board, SCC, Wallace County Council and the Stewart Island County Council (although they would authorise the Harbour Board to contribute £25). Riverton, South Invercargill, Nightcaps, Edendale, Lumsden, Otautau

public lectures and speakers with this in mind. In December Frank Tose, head of the Department of Exhibits in the Academy of Science at the University of California, was visiting New Zealand under the auspices of the Carnegie Corporation of New York. The UAS arranged for him to give an illustrated address in Invercargill on 'Preparation and Exhibition in Modern Museums'.⁵⁵ In this address Tose emphasised the need to provide modern displays of animals in their 'habitat groups' as opposed to the old way of stuffing skins and mounting them in glass cases. He also emphasised the importance of proper lighting and advised that the Southland museum committee to visit Auckland Museum when plans for the museum were being considered. He felt it a necessity to consult with other museums.⁵⁶ In November the SMB agreed to support Sorensen's attendance at Tose's course on Museum Preparation, which was to be held in Wellington in December.⁵⁷

This period of the museum's development was marked by an increase in the local Maori material that was collected and deposited in the Southland Museum. Sorensen, a vigorous collector of Maori material himself, actively sought out those whom he knew had collections and suggested that they deposit their private collections in the new Southland Museum. While he was in Wellington on the Museum Preparation course an article in the *Dominion* noted

"...About 4000 Maori relics have been excavated at intervals during the past five years in various parts of the Southland and Canterbury provinces by two brothers, Mr J. H. Sorensen, director of the Southland Museum, Invercargill, and Mr E. A. Sorensen, Christchurch".⁵⁸

This article, which was repeated in *The Southland Times* a few days later, was intended to advertise the centennial museum project to a wider audience and perhaps establish some credibility for the Southland Museum. In the same article Sorensen stated that

Town Board and Bluff Borough Council had not replied to the November request but Otautau and Bluff had advised having made provision on the estimates in April 1937.

⁵⁵ *SMAG clipping book, Vol. 2, p.45. December 1937.*

⁵⁶ *SMAG clipping book, Vol. 2, p.45. December 1937.*

⁵⁷ Correspondence from R. A. Falla to J. H. Sorensen, 8 December 1937. SMA: Misc.

⁵⁸ *SMAG clipping book, Vol. 2, p.50. The Dominion, 5 January 1938.*

“Southland is very rich in early historical material, particularly in Maori relics... and it is hoped that one of the finest collections of Maori relics yet assembled will be displayed in Southland’s Museum and Art Gallery when it is erected”.⁵⁹

Sorensen came back from the course ready to show the people of Southland what they could expect to see in a ‘properly-equipped museum’⁶⁰ in terms of modern display techniques. He stated that he was struck by the remarkable interest shown by the public in the northern museums⁶¹ and that it was due to the more attractive exhibits. His stay in Wellington also resulted in visits from Miss Rutherford, Assistant Ethnologist at Auckland, G. Shepherd, taxidermist at the Alexandra Museum, Wanganui and J. T. Salmon, entomologist at Wellington to Invercargill, so that they could “...go over the southern [museum] material and to work exchange values out. They would also do a certain amount of collecting”.⁶² Thus Sorensen’s visit to Wellington resulted in the development of a professional network he could use to seek advice.

Another important outcome was the possibility of the Southland Museum becoming part of the Carnegie Corporation exhibit exchange programme. At the time Otago, Wellington, Napier, Auckland, New Plymouth, Wanganui, Nelson and Christchurch were part of a rotational exchange of educational exhibits.⁶³ It was resolved at a general meeting of the SMB on 17 February that the secretary write to the New Zealand Representatives of the Carnegie Corporation to ascertain whether Southland could participate in any of their schemes.⁶⁴ Sorensen advised the SMB that the Carnegie Corporation was endeavouring to foster ‘museum-mindedness’ and that its most recent effort was the paying of one-half of the salary of education officers attached to the four main museums.⁶⁵ The SMB was advised that the conditions of participation were that: the museum have separate accommodation, a paid curator in charge, maintenance funds available locally, be open to the public and it must be or become a member of the

⁵⁹ *SMAG clipping book, Vol. 2, p.50. TST, 7 January 1938.*

⁶⁰ *SMAG clipping book, Vol. 2, p.58. TST, 5 February 1938.*

⁶¹ *SMAG clipping book, Vol. 2, p.58. TST, 5 February 1938.*

⁶² *SMAG clipping book, Vol. 2, p.58. TST, 5 February 1938.*

⁶³ *SMAG clipping book, Vol. 2, p.58. TST, 5 February 1938.*

⁶⁴ Minutes of a General Meeting of the SMB, 17 February 1938. *Southland Museum Board Minute Book from 30 September 1937.*

⁶⁵ *SMAG clipping book, Vol. 2, p.60. TST, 18 February 1938.*

Museums Association.⁶⁶ At this stage the Southland Museum only met one of the criteria, i.e. that it was open to the public and this was only when it suited the college.

Sorensen was devoted to the development of a museum for Southland. In February of 1938 he wrote to H. D. Skinner thanking him for an apparent invitation to join the Otago Museum staff for a term. While the experience would have been invaluable he regretfully informed Skinner that he had a full time job in addition to his duties at the museum.

Sorensen did seek Skinner's assistance in setting up a Southland Branch of the Royal Society based upon the constitution of the Otago Branch.⁶⁷ Skinner shared museum-planning advice with Sorensen and told him that it was vitally important to have any plans for the museum building submitted to an expert before the Museum Management Committee adopted them. He also made the comment that Invercargill was famous for its unwillingness to get advice outside its own boundaries.⁶⁸

The SMB decided to adopt a formal constitution and bylaws.⁶⁹ At the Board's annual meeting in May Sorensen raised the issue of appointing a museum 'Director': "...a curator was merely a person in charge of certain material. A person who had to do also the business and research side of the work, should have the title of director".⁷⁰ His title was duly changed from Honorary Curator to Director.⁷¹

In April there had been a meeting between local body representatives and the Centennial Committee to try and advance the Southland Museum and Art Gallery project. Several local body members suggested that although their councils had declined to contribute they might reconsider their decisions if they were approached once more.⁷²

⁶⁶ Annual Report of the Southland Museum for the year ending 31 March 1938. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

⁶⁷ Correspondence from J. H. Sorensen to H. D. Skinner, 10 February 1938. SMA: B5.

⁶⁸ Correspondence from H. D. Skinner to J. H. Sorensen, 2 March 1938. SMA: B5.

⁶⁹ Annual Report of the Southland Museum for the year ending 31 March 1938. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

⁷⁰ *SMAG clipping book, Vol. 2, p.76. TST, 27 May 1938.*

⁷¹ Minutes of the Annual Meeting of the SMB, 26 May 1938. *Southland Museum Board Minute Book from 30 September 1937.*

⁷² *SMAG clipping book, Vol. 2, p.65. TST, 2 April 1938.*

A newspaper report of the meeting mentioned a recent address, to the UAS by Dr C. E. Hercus who said that

“Although there seems to be an impression here that a museum is a mausoleum...it is an active agent at every stage in the educational programme. We are 50 years behind the rest of the world as far as realising what a museum can do.... An art gallery is not a resting-place for pictures...it inevitably becomes a centre of cultural activity...”⁷³

In his December 1937 illustrated talk on ‘preparation and exhibition in modern museums’ Tose, in answering the question ‘how is a museum to be planned and supported?’, stated that in most places that he had visited in Australia and New Zealand, there was a local branch of the Royal Society⁷⁴. Sorensen had been working towards the formation of a Southland Branch and from April 1938 articles promoting the formation of such a society began appearing. One such article read

“What really amounts to a revival of the old Southland Institute, is a proposal to form a branch of the Royal Society in Southland. During the next few weeks circular letters will be sent out, and it is hoped that all those persons who have the cultural welfare of the province in mind will support the project”.⁷⁵

Sorensen and Dr George Uttley signed the circular.⁷⁶ It was stated that one of the important functions of such a society would be to “...guide and develop the Southland Museum...probably in the improvement and extension of the collections; but the society might also set itself out to accumulate funds by gift or bequest...”.⁷⁷ It was clearly a society set up for the support and promotion of the ideals of Southland’s Centennial Memorial Museum project. There was however a major disruption to the project in May when it was reported that the Minister of Internal Affairs, Wellington, had suggested that the Centennial memorials “...be of a comparatively inexpensive nature”.⁷⁸ Apparently this statement had been influenced by the relatively small amount of cash

⁷³ *SMAG clipping book, Vol. 2, p.65. TST, 2 April 1938.*

⁷⁴ Correspondence from H Richards, President of the Art Galleries and Museums Association of Australia and New Zealand to J. H. Sorensen, 13 April 1938. SMA: Misc.

⁷⁵ *SMAG clipping book, Vol. 2, p.69. TST, 29 April 1938.*

⁷⁶ George Uttley (1879-1960) was rector of Southland Boys’ High School from 1930-1945. He was the first president of the re-formed Southland Branch of the Royal Society until 1940. Ron Tyrrell, “Uttley, George (1879-1960).” In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998) 525.

⁷⁷ *SMAG clipping book, Vol. 2, p.71. TST, 17 May 1938.*

⁷⁸ *SMAG clipping book, Vol. 2, p.70. TST, May 1938.*

available (£150,000) to cover the centennial celebrations and the subsidies for memorials.⁷⁹

Sorensen was still actively seeking out collections for the museum, confident that the project would go ahead. An increasing interest in and collection of moa species and ethnographic material [particularly Maori] characterised acquisitions at this time. In May 1938 Sorensen, Calvert and Jaquier (Jnr) looked over the collection of the late Robert Gibb at Menzies Ferry, Southland.⁸⁰ The collection consisted of three chests of 'native and exotic' birds, three chests of bird's eggs, a box of Maori adzes and sundry material.⁸¹ At this time the Southland Museum collection was rich in bird material. The museum had geographical access to unique southern and subantarctic species. The collection was sought after by other institutions and was a means of exchange via duplicates for the Southland Museum. In June 1938 Sorensen wrote to R. A. Falla requesting duplicate 'Mori' material from the Chatham Islands in exchange for birds.⁸²

The museum was not only dealing with institutions however and some 'exchanges' were made with individuals. For example in April 1938 Anthony Carlon of New South Wales, Australia, after reading about the Sorensen's collections, had written requesting the purchase of 'Maori relics', as he was interested in "ancient relics of any kind".⁸³ Carlon in another letter offered Sorensen a "blackfellows stone tomahawk".⁸⁴ Sorensen replied that he would forward some 'relics'⁸⁵ and that he would be pleased to have the tomahawk but was also wanting one or two Australian aboriginal skulls complete with lower jaws for some comparative work.⁸⁶

⁷⁹ *SMAG clipping book, Vol. 2, p.70. TST, May 1938.*

⁸⁰ His son Henry Gibb was holding the remainder of Robert Gibb's collection in trust until suitable accommodation could be afforded for it. Correspondence from Sorensen to H. Gibb, Menzies Ferry, 28 May 1938. SMA: B5.

⁸¹ Southland Museum Progress Report, 22 September 1938. SMA: B5.

⁸² Correspondence from J. H. Sorensen to R. A. Falla, Director, Canterbury Museum, 15 June 1938. SMA: B4.

⁸³ Correspondence from Anthony Carlon to J. H. Sorensen, 9 April 1938. SMA: B5.

⁸⁴ Correspondence from Anthony Carlon to J. H. Sorensen, 5 May 1938. SMA: B5.

⁸⁵ The 'relics' were three adzes, a fishing-line sinker, hammerstone and a small broken chisel of nephrite. All the items were from Southland and two items were noted as being from Sorensen's personal collection.

⁸⁶ Correspondence from J. H. Sorensen to Anthony Carlon, 22 May 1938. SMA: B5. As far as the record shows these skulls were not forwarded to the Southland Museum.

In July there were discussions as to the support that the local bodies should be giving to the proposed Southland court at the New Zealand centennial exhibition as well as the Southland Centennial memorial. Sorensen solicited assistance for both and it was generally decided that it would be disastrous in terms of lost tourism opportunity if Southland was not represented at the centennial exhibition. There was increasing pressure upon the local bodies to support the centenary celebrations. Mayor Miller stated that although it had originally been agreed that Southland's centennial memorial be a museum and art gallery, there was a movement away from the idea and the Government had let them down badly by suggesting that tree planting should be adopted instead.⁸⁷

In August the executive of the centennial Memorial Committee disbanded because of the continuing lack of interest of the local bodies. Miller proposed the formation of a new committee consisting of representatives of local bodies who had either promised their support already or were actively interested in the proposals.⁸⁸ Miller then suggested as an alternative to the museum and art gallery proposal, that Invercargill's memorial be a clock tower and an avenue of native trees. He said that he did not see how they could go on with the meagre support they had been getting to date.⁸⁹ Sorensen stated that the time was approaching when, if the people of Southland were not prepared to go on with the proposal, they would have to hand the valuable collection in their possession to some institution that would provide appropriate care.⁹⁰

It was decided that the replacement executive consist of the Mayor of Invercargill, chairman of the SCC, the Mayors of Matura, Bluff, Winton, Riverton and South Invercargill, the chairman of the Wyndham Town Board, the chairman of the Historical Committee and the curator of the Southland Museum. It was also suggested that the Government be approached for permission to use the Girls' High School building in Invercargill, when it was vacated, for the memorial museum and art gallery.⁹¹ Support for the project once more appeared to increase. The Bluff Harbour Board agreed to give £1000 spread over five years. The agreement by the Southland Centennial Executive to

⁸⁷ *SMAG clipping book, Vol. 2, p.86. TST, 16 July 1938.*

⁸⁸ *SMAG clipping book, Vol. 2, p.92. TST, 2 August 1938.*

⁸⁹ *SMAG clipping book, Vol. 2, p.92. TST, 2 August 1938.*

⁹⁰ *SMAG clipping book, Vol. 2, p.92. TST, 2 August 1938.*

⁹¹ *SMAG clipping book, Vol. 2, p.92. TST, 2 August 1938.*

allow grants to be spread over several years was made to induce other bodies to contribute.⁹²

On 8 September the Southland Branch of the Royal Society was established. There were thirty people at the first meeting at which H. D. Skinner lectured.⁹³ According to its constitution not less than one-third of the society's annual revenue had to be devoted to the maintenance of a public library or museum.⁹⁴ Sorensen had not only managed to engender the support of 'like-minded' individuals but, more importantly for the museum project, had established a Southland branch of a society that would generate monetary support for the museum.

In September Mayor Miller died.⁹⁵ At a general meeting of the SMB⁹⁶ Sorensen stated that Miller had a "...singleness of purpose as far as the museum project was concerned and... No more fitting tribute to his memory could be paid than by carrying the project through".⁹⁷ The provincial committee was then without a chairman until a new Mayor of the city was elected.⁹⁸ On 22 September 1938 there was a meeting at which Sorensen presented a draft constitution for the Board.⁹⁹ The draft constitution set out that the museum board president should be the Mayor of Invercargill, and that the representation be as follows: ICC one member, Bluff Harbour Board one, SCC one, High School's Board one, Technical College one, Royal Society one, Native Society of Southland one, and the director of the museum and two honorary curators.¹⁰⁰ This was a significant step in the development of the Southland Museum and Art Gallery.

⁹² *SMAG clipping book, Vol. 2, p.93. TST, 24 August 1938.*

⁹³ *SMAG clipping book, Vol. 2, p.96. TST, 9 September 1938.*

⁹⁴ *SMAG clipping book, Vol. 2, p.97. SDN, 9 September 1938.*

⁹⁵ Annual Reports of the SMB for the year ending 31 March 1939. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.* Miller who died on 21 September 1938 had been president of the SMB since September 1937.

⁹⁶ Minutes of a General Meeting of the SMB, 22 September 1938. *Southland Museum Board Minute Book from 30 September 1937.*

⁹⁷ *SMAG clipping book, Vol. 2, p.100. TST, 23 September 1938.*

⁹⁸ On 22 December C. S. Longuet was voted to the chair after Mayor Miller's death.

⁹⁹ Minutes of a General Meeting of the SMB, 22 September 1938. *Southland Museum Board Minute Book from 30 September 1937.*

¹⁰⁰ *SMAG clipping book, Vol. 2, p.100. SDN 23 September 1938.*

In December Sorensen again wrote to Hercus regarding assistance for the Museum Project.¹⁰¹ Sorensen mentioned the proposal to house the museum at the Girl's High School building but that it would not be vacated for at least several years. The collection could not wait. He went on to relate how he would soon make a proposal to the Museum Board that they appoint an organiser to canvas all likely contributors, conduct a lecture tour of the whole of the Province and place the matter directly before the people.¹⁰² His reason for contacting Hercus was to suggest that he be appointed as an Educational Officer for at least twelve months to gain financial assistance from the Carnegie Corporation and the Education Board.

When Sorensen put his proposal before the SMB¹⁰³ it was unanimously decided that a new museum be built because there were no buildings that were both suitable and available in the short term. Sorensen said that the new museum building need not be a big one but provision should be made for expansion. This scheme was still dependent upon the approval of the Centennial Council but Sorensen was confident they would lend their support. It was decided to apply to the ICC for a site on one of the reserves and to ask the architects of Invercargill to assist in estimating the cost of the building. There was the sum of £6000 available and a new confidence that a museum could be built in Southland.¹⁰⁴

In February 1939 Sorensen wrote to H. D. Skinner and Dr Oliver of the Dominion Museum that things were going well and it now seemed likely that they would build a 'proper' museum. Sorensen asked Skinner whether they could consult him when the plans were ready.¹⁰⁵

With reference to the Museum Board's application to the city council for reserve land on which to build the museum, the council replied that it was agreeable but that it might want to combine a new library with the proposed building.¹⁰⁶

¹⁰¹ Correspondence from J. H. Sorensen to Dr C. E. Hercus, 5 December 1938. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹⁰² Correspondence from J. H. Sorensen to Dr C. E. Hercus, 5 December 1938. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹⁰³ In December 1938.

¹⁰⁴ *SMAG clipping book, Vol. 2, p.113. TST, 13 December 1938.*

¹⁰⁵ *SMAG clipping book, Vol. 2, p.113. TST, 13 December 1938.*

¹⁰⁶ Correspondence from the Town Clerk to the secretary, Southland Museum Board, 6 February 1939. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

In March 1939 a sub-committee was elected to go into the final drafting of a constitution.¹⁰⁷ It was stated that now the scheme for a centennial memorial museum was definitely going ahead, the board should become incorporated.¹⁰⁸ The public appeal for funds was launched. A subscription list was opened under the guise of a memorial fund to the late John Miller, so that "...citizens who appreciated the many years of public service given by the late Mayor...may subscribe to his memorial fund".¹⁰⁹ It was an open appeal to the emotions of local businessmen and individuals. It was stated that the present object of the committee¹¹⁰, was to raise a substantial sum to perpetuate the memory of Mayor Miller. This commemoration was to be in the naming of a Miller wing at the Centennial Museum "...being a project in which Mr Miller was so keenly interested".¹¹¹

Towards the end of March 1939 the selection of a site on the Town Belt Reserve¹¹², was made by the City Council. The site had been put forward by the Invercargill City Mayor J R. Hanan¹¹³ and was recommended by the Reserves Committee as being suitable for the proposed museum or combined museum and library.¹¹⁴

Sorensen sought the guidance of established museums. He wrote to G. Shepherd, of the Wanganui Museum¹¹⁵ regarding plans of the museum building. Wanganui City was about the same size as Invercargill and it was felt that Wanganui Museum¹¹⁶ was an appropriate museum model. Sorensen stated that, as they were definitely going to build a Southland Centennial Memorial Museum, he was now busy on plans and asked

¹⁰⁷ Southland Museum Board, 16 March 1939. Notice of the meeting of the Sub-Committee appointed at the General Meeting held 12 December 1938. *Southland Museum Board Minute Book from 30 September 1937*.

¹⁰⁸ *SMAG clipping book, Vol. 2*, p.125. *TST*, 17 March 1939.

¹⁰⁹ *SMAG clipping book, Vol. 2*, p.125. *TST*, 17 March 1939.

¹¹⁰ Southland Museum John Miller Memorial Fund, 29 March 1939. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*.

¹¹¹ *SMAG clipping book, Vol. 2*, p.125. *TST*, 17 March 1939.

¹¹² It was the portion of the town belt reserve facing Gala Street between Kelvin Street and the drive to Queen's Park and ultimately where the museum was built.

¹¹³ *SMAG clipping book, Vol. 2*, p.135. *TST*, 4 March 1939.

¹¹⁴ *SMAG clipping book, Vol. 2*, p.12. *TST*, 22 March 1939.

¹¹⁵ Now known as the Whanganui Museum.

¹¹⁶ (Figure 19), p.153.

Shepherd for dimensions of the Wanganui Museum's display rooms, storeroom and workshop.¹¹⁷

In a letter regarding the plans, Sorensen stated that

"...it is not our intention to copy them but to use them for the purpose of obtaining information as to sizes, work and storage space, lighting etc. Our city is about the same size as yours and it is thought that a somewhat similar building would be appropriate. A lecture hall will be part of the building and will be used also for the displaying of pictures etc. It is thought at present that a wing on either side for displaying museum specimens will fill the present needs but provision will be made for reasonable expansion".¹¹⁸

On 5 April there was a full discussion of the Centennial Memorial project at the Invercargill City Council Chambers. A major point of discussion was the possibility, funds permitting, of incorporating an art gallery into the museum.¹¹⁹ There was an Art Society¹²⁰ within the city and a strong following of those who wanted an art gallery.

At the Annual Meeting of the SMB in May 1939 the incorporation and constitution of the institution was again discussed. It was resolved that the trustees of the Southland Museum be authorised to apply for the incorporation of the Museum Board under Part II of the *Religious Charitable and Educational Trusts Act 1908*. The draft constitution, or declaration of trust, as originally submitted, was approved by the May meeting, adopted as the Constitution of the Board and completed and signed by all members.¹²¹ The trustees were Josiah Ralph Hanan (solicitor and the Mayor of Invercargill), John Thomas Carswell (merchant), Charles Stephen Longuet (solicitor), Robert Parker (teacher), Henry Charles James Gimblett (engineer), George Jaquier (Jnr) (farmer), Charles Calvert (farmer), William Armstrong McCaw (architect) and John Herman Sorensen (director). The Board was incorporated under the name of the 'Southland Museum Trust Board' (hereafter SMTB).¹²²

¹¹⁷ Correspondence from J. H. Sorensen to G. Shepherd, 31 March 1939. SMA: B4.

¹¹⁸ Correspondence from R. G. Talboys to J. H. Sorensen, 24 April 1939. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*.

¹¹⁹ *SMAG clipping book, Vol. 2*, p.129. *SDN*, 5 April 1939.

¹²⁰ It is unknown when it began but there was a 'Southland Art Society' in Invercargill by the late 1890's. A new body was formed in 1938 in association with the UAS. It was called the Art Society of Southland and T. H. Jenkin was the first Secretary. *SMAG clipping book, Vol. 2*, p.12. *TST*, 16 April 1938.

¹²¹ Minutes of the Annual meeting of the SMB, 3 May 1939. *Southland Museum Board Minute Book from 30 September 1937*.

¹²² New Constitution - May 1939. SMA: Misc. History of SMAG.

The 1939 constitution laid out the principles by which the organisation would be governed. The board included fourteen members appointed by the twelve participating bodies. Apart from the usual appointees there was mentioned "One member representing the Native Race of Southland".¹²³ This is the first reference to the involvement of local iwi in the organisation and running of the Southland Museum.¹²⁴ However it was a limited representation. It was constituted that the member, representing the 'Native Race', be appointed by the members of the SMTB. The members appointed by the eleven other participating bodies were to be appointed by their respective councils, boards or societies.¹²⁵ On 30 May 1940 Thomas Spencer¹²⁶ was appointed by the SMTB as the representative of the 'Native' Race of Southland.¹²⁷ This inclusion probably reflects the significance of the taoka Maori collection held by the museum rather than any close working relationship with the Maori community.

Sorensen had taken on the roll of organiser for the Southland Museum Project. He applied for and was granted a two-month leave of absence from his full-time job at the Southland Hospital.¹²⁸ From 19 June until 13 August 1939 he carried out an intense organising campaign of interviews with a number of likely business and private contributors.¹²⁹ His lecture method was to explain the past, present and future activities of the museum and show lantern slides of the museums in New Zealand and the phases of the educational work undertaken by them.¹³⁰

¹²³ History of SMAG. New Constitution - May 1939. SMA: Misc.

¹²⁴ There is the possibility that there were earlier board representations of iwi in relation to the Southland Museum. Currently SMAG staff believe there may have been an earlier appointee but no evidence has been found to sustain this view.

¹²⁵ History of SMAG. New Constitution - May 1939. SMA: Misc.

¹²⁶ (Figure 15), p.150. Thomas Stewart Spencer, M.B.E. (1877-1960) was a "...descendant of a long line of notable South Island Maori families, and grandson of James Spencer, the first Pakeha settler in southern New Zealand". He served on the Ngai Tahu Trust Board of the South Island, was for many years chairman for the Awarua tribal executive and represented all local Maori at every Maori Land Court meeting for many years. Georgina Ellis, *Time & Tide: Ramblings, Recollections & Reminiscences of the Spencer family* (Invercargill: Craig Printing Co. Ltd, 1999), 114-117.

¹²⁷ Minutes of the Annual Meeting of the SMTB, 30 May 1940. *Southland Museum Board Minute Book from 30 September 1937*.

¹²⁸ As an [orderly?]. Minutes of a General Meeting of the SMB, 25 May 1939. *Southland Museum Board Minute Book from 30 September 1937*.

¹²⁹ Report of Organising Tour, 19 June to 13 August 1939. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*.

¹³⁰ *SMAG clipping book, Vol. 2, p.145. TST, 23 June 1939*.

In preparation he wrote numerous introductory letters and procured slides from other institutions.¹³¹ Sorensen obtained slides from the Wellington and Auckland Museums and had photographs printed for him in Christchurch.¹³² He carried out an extensive tour of Southland's country districts, visiting schools and giving community lectures.¹³³ Because of limited time not all areas were visited but it was an innovative attempt to take the idea of a museum to the community. He endeavoured to convey to the people of Southland that the museum was important for them in terms of education and culture and that it was not just for the people of Invercargill.

The John Miller Memorial Fund contributed £300 towards the Southland Centennial Museum.¹³⁴ At this stage the objective was to raise £9,000 and with the government subsidy this would amount to £12,000 for the project.¹³⁵ They had the land and more than £6,000 in hand which, with the government subsidy, was already enough to build a small museum. The goal however was to reach £9,000 and the Board only had three months in which to raise it.

In July the ICC held a special meeting on the Gala Street Reserve to decide on the site of the Centennial Museum.¹³⁶ There was some dissension regarding the preferred site¹³⁷ but it was decided that the museum be erected on Queens Park, opposite the northern end of Deveron Street, west of the main entrance to the park.¹³⁸

In September another final appeal was made to the local bodies to contribute to the project. At a meeting of the Southland Provincial Court Committee, Sorensen commented on the intention of smaller places attempting to build their own centennial

¹³¹ Many of these slides (see Figure 45, p.230) and photographs are still held by the Southland Museum and Art Gallery.

¹³² Sorensen wrote to Roger Duff, Acting Director of the Canterbury Museum regarding images. Duff could not supply them directly but advised Sorensen where to obtain them. Correspondence from Roger Duff to J. H. Sorensen, 15 June 1939. SMA: B6.

¹³³ Report of Organising Tour, 19 June to 13 August 1939. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹³⁴ The sum of £449-9-0 was collected for the Fund. £100 went to Mrs Miller and the balance paid for a headstone for Miller's grave and appeal expenses. *SMAG clipping book, Vol. 2*, p.144. *TST*, 21 June 1939.

¹³⁵ *SMAG clipping book, Vol. 2*, p.144. *SDN*, 22 June 1939.

¹³⁶ *SMAG clipping book, Vol. 2*, p.150. *TST*, 5 July 1939.

¹³⁷ Which was now on the Gala Street reserve on the area between Kelvin and Deveron Streets. An alternative site was in the block between Dee and Kelvin Streets and yet another suggestion was that the museum be in Queens Park. *SMAG clipping book, Vol. 2*, p.151. *SDN*, 7 July 1939.

¹³⁸ This was decided at a meeting of the ICC on 25 July 1939. *SMAG clipping book, Vol. 2*, p.153. *TST*, 26 July 1939.

memorial museums rather than throwing in with Southland's Centennial Memorial museum project. The Wallace Early Settlers had decided not to contribute to the fund and had proposed to build a small museum in Riverton. Sorensen stated that

"If small places like Riverton build museums of their own, the buildings will become similar to the old-time museums and be made use of only by the curious-minded.... Public enlightenment was the object of the modern museum and a Wallace early Settlers' bay in the Southland museum...would advertise Riverton as it had never been advertised before".¹³⁹

In addressing the Wallace Early Settlers' Association (Riverton)¹⁴⁰ Sorensen stated that the object of the Council was to build an educational institution for the whole of Southland, not for Invercargill alone. The Association remained unconvinced.¹⁴¹

Despite a continuing lack of financial support, at an October meeting of the SMTB it was decided that the Museum Scheme go ahead with the available funds of approximately £7,000.¹⁴² Also the preliminary plans and sketches made of the new building were exhibited. Display space, storage, the proposed lecture hall, acoustics, roofing, lighting and further additions to the museum were discussed. Different building options owing to the insufficient funds were mentioned and the architects were instructed to prepare sketch plans for submission.¹⁴³

In November 1939 Dr Oliver, Director of the Dominion Museum had advised the Carnegie Corporation representatives in Wellington of Sorensen's desire that the Southland Museum be included in the circulation of 'show-cases'.¹⁴⁴ Sorensen had

¹³⁹ *SMAG clipping book, Vol. 2, p.160. TST, 1 September 1939. The meeting was held on 31 August 1939.*

¹⁴⁰ *SMAG clipping book, Vol. 2, p.160. TST, 4 September 1939. Sorensen spoke to them not only as a member of the Southland Centennial Council and director of the Southland Museum but as a member of the Wallace Early Settlers' Association. Sorensen and his family had had a long association with the area.*

¹⁴¹ *SMAG clipping book, Vol. 2, p.160. TST, 4 September 1939.*

¹⁴² *Minutes of a General Meeting of the SMTB (Inc.), 27 October 1939. Southland Museum Board Minute Book from 30 September 1937. The motion in October was unanimously carried at a General Meeting of the SMTB (Inc.).*

¹⁴³ *Minutes of a General Meeting of the SMTB (Inc.), 27 October 1939. Southland Museum Board Minute Book from 30 September 1937.*

¹⁴⁴ *Correspondence from W. R. B. Oliver, Director, Dominion Museum, Wellington to J. H. Sorensen, 23 November 1939. SMA: Misc.*

wanted the cases to stimulate public interest in the museum project¹⁴⁵ but it was not until 1941 that the museum became part of the Carnegie circuit.¹⁴⁶

Throughout the year Sorensen had been cataloguing the collections that continued to grow. He and the honorary curators had been caring for them while on display at the STC and in the Boys Hostel store in Crinan Street. Sorensen, in reference to his brother's and his own ethnographic collections stated that the 5,000 Maori artefacts gathered by them would definitely be deposited in the Southland Museum. In addition to his full time job, extensive voluntary work at the museum and the museum building project, Sorensen had found the time to collect actively in the field.

The Southland Branch of the Royal Society continued its lectures, which were aimed at engendering interest in the museum. In an address to the Royal Society, Sorensen stated that many [archaeological] sites existed in Southland and as very little work had been done most of them would prove 'productive when exploited'. He suggested that an archaeological section be attached to the Southland Branch of the Royal Society¹⁴⁷ and more importantly advocated the systematic investigation of Maori sites by 'accredited parties' under the control of recognised museums.¹⁴⁸ This proposed institutionalisation of archaeological 'collecting' was a significant step in the development of archaeological activity in Southland.

The museum was continually receiving natural history specimens but now there was a noticeable change in collection emphasis toward ethnography (mainly local Maori). Fewer significant natural history collections were actively sought or received. As the museum became better known in the community via advertising however there was an associated increase in the number of specimens brought in for identification, many of which were absorbed into the collection.

¹⁴⁵ Correspondence from Sorensen to the Director [Oliver], Dominion Museum, 29 November 1939. *SMAG clipping book, Vol.3.*

¹⁴⁶ The Carnegie cases did not travel around because of their size. The objects for the cases were sent to the participating museums in rotation. This Carnegie scheme differed from the school service case scheme whereby small cases travelled around the schools in Southland. Three of these school service cases remain in the Southland Museum.

¹⁴⁷ *SMAG clipping book, Vol. 2, p.168. TST, 24 November 1939.*

¹⁴⁸ *SMAG clipping book, Vol. 2, p.168. TST, 24 November 1939.*

In February 1940 the President of SMTB, Mayor Hanan, gave notice that he was leaving Invercargill on active service.¹⁴⁹ Previously the war was infrequently mentioned in museum minutes and correspondence. There had been references to petrol rationing and the increasing difficulty in acquiring specimens or building materials. Now however, the war was impacting on the promotion of the Southland Museum at a critical stage in its development.

The Invercargill City Council had finally decided upon a site for the museum. The Reserves Department had agreed with their choice, but because it was a Recreation Reserve, permission to build on it had to be obtained from the Department of Internal Affairs. Queens Park was a Recreation Reserve and its purpose could not be changed except by resolution of Parliament.¹⁵⁰ The General Secretary of the Department of Internal Affairs informed the Town Clerk that the Government would be pleased to facilitate the passage of legislation¹⁵¹ that would enable the erection of the museum in the Park area.¹⁵²

Towards the end of February 1940, Sorensen submitted a report on the 'Museum Plans' to the Board. Representatives of the Southland Institute of Architects prepared plans of the proposed Southland Centennial Memorial Museum. The architects generously produced the preliminary drawings without cost.¹⁵³ It was proposed to be a structure that

¹⁴⁹ Minutes of an adjourned meeting of the SMTB, 5 February 1940. *Southland Museum Board Minute Book from 30 September 1937*. J. R. Hanan, who had been elected on 19 October 1938 following Miller's death, was the only Mayor of Invercargill who saw active service while he was Mayor. He remained Mayor until his term expired in 1941 while J. R. Martin performed his duties. Watt, *Centenary of Invercargill Municipality 1871-1971*, 142, 146.

¹⁵⁰ Correspondence from A. W. Mulligan, Department of Internal Affairs to Town Clerk, 13 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*.

¹⁵¹ (The clause in the Local Legislation Bill was introduced in the House of Representatives on 21 August 1940) B Section 14 of the Local Legislation Act, 1940. "Be it therefore enacted as follows:- The Council is hereby empowered to set aside and use as a site for a museum and art gallery all that parcel of land containing one rod thirty-nine and forty-three hundredths of a perch, more or less, being that portion of the said Section 22, Block I, Invercargill hundred: commencing at a point 886 links east and 76.5 links north from the south-western corner of said Section 22; and bounded thence on the south by other part of the said Section 22 in a line running due east for a distance of 252 links; bounded thence on the east by other portion of the said Section in a line running north for a distance of 197 links; thence on the north by other portion of the said Section 22 in a line running west for a distance of 252 links; and thence again on the west by other part of the said Section 22 in a line running due south a distance of 197 links to the point of commencement".

¹⁵² Correspondence from A. W. Mulligan, Department of Internal Affairs to Town Clerk, 13 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*.

¹⁵³ Architects A. C. Ford, A. G. A. Milne and S. A. Miller were involved while E. H. Smith assisted in the estimate of costs. Report on Museum Plans read to the Museum Board on 22 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*.

was earthquake and fireproof, indirectly lit with a southerly aspect and the total area of land to be occupied was 5,000 square feet. The report stated that the plan for the building had to be modified on account of finance but that the board members should think of it as the start of a Museum and not as a completed unit.¹⁵⁴ Figure 20 (p.153) shows the original proposal for the Centennial Memorial Museum. Sorensen said of the plan that

“...it may seem a little barn-like at the present time...(but)...with the addition of the east wing, office, entrance vestibule and cloak-rooms, the whole building will have a very dignified appearance”.¹⁵⁵

The plan illustrated how insufficient funding influenced the museum. The architects kept this in mind and made cost-cutting suggestions. For example they suggested that the basement, originally to have run the length of the building, be built only beneath the wing used for ‘display purposes’.¹⁵⁶

Sorensen and the late John Miller had carried out a lot of promotional work regarding the museum project. Because of their efforts many local organisations such as school committees and Progress Leagues intended organising functions to raise money for the Museum. The war prevented them from carrying out this work however, as their activities were transferred to ‘patriotic’ work.¹⁵⁷

In his report Sorensen argued for a lecture hall which he felt was one of the most important parts of a well-planned museum. He noted that, though there may be some objection to it being included in the plan at the expense of display space, it was vital if the museum was to be the cultural centre for the Province.¹⁵⁸ He suggested that the hall could be used by such bodies as the Royal Society, University Association or any other

¹⁵⁴ Report on Museum Plans read to the Museum Board on 22 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹⁵⁵ Report on Museum Plans read to the Museum Board on 22 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

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¹⁵⁷ Report on Museum Plans read to the Museum Board on 22 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹⁵⁸ Report on Museum Plans read to the Museum Board on 22 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

societies that catered to the public good¹⁵⁹, in return for an annual grant to the Museum. The walls of the lecture hall were to be used for the display of art. This was a way of temporarily satisfying those proponents of an Art Gallery within the museum, which was currently beyond financial reality.¹⁶⁰

In March it was proposed that E. H. Smith be appointed Architect.¹⁶¹ The cost of the upkeep and maintenance of the proposed museum was also discussed. Sorensen thought the museum could be maintained for about £450 – £500 a year. Smith was instructed to incorporate a board room and office in the new building, but not a lecture hall because the money on hand was not enough.¹⁶² Provision was to be made for it at a later date but it was clear that the ‘museum’ was not going to equate to Sorensen’s ‘modern’ museum ideal.

Sorensen was ever conscious of the need to advertise the relevance of the museum to the wider community. He emphasised its potential as an educational resource for Southland. Sorensen outlined a school service case scheme to the museum board.¹⁶³ The scheme was that the Education Board would construct the cases and the Museum Board would outfit them. Each case was to be complete in itself and would show some phase of life or art and be divided into such groups as ethnology, technology and natural history.¹⁶⁴ The purpose of these cases was to take the museum out into the community and explain to schoolchildren the various things they represented.

By May the museum board had £5437 for the erection of the Centennial Memorial Museum. The Chairman of the building committee of the SMTB stated that plans for the building, which were being prepared by E. H. Smith, had been submitted to a

¹⁵⁹ Report on Museum Plans read to the Museum Board on 22 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹⁶⁰ Report on Museum Plans read to the Museum Board on 22 February 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.* When the plan was submitted the SMTB had £5,957 in promised contributions, of which £4,821 had been paid into the Centennial Account.

¹⁶¹ Minutes of a General Meeting of the SMTB (Inc.) 6 March 1940. *Southland Museum Board Minute Book from 30 September 1937.*

¹⁶² *SMAG clipping book, Vol. 2, p.178. TST, 7 March 1940.*

¹⁶³ Minutes of a General Meeting of the SMTB (Inc.) 6 March 1940. *Southland Museum Board Minute Book from 30 September 1937.* Sorensen along with K. I. Robertson, STC agricultural instructor formulated the scheme for Southland’s school service cases.

¹⁶⁴ *SMAG clipping book, Vol. 2, p.179. TST, 7 March 1940.*

builder for an estimate. The figure given was £6800 without floor coverings.¹⁶⁵ The committee was confident that the cost could be reduced but the proposed building was taking shape. It was to be a

“...two story structure which will front Victoria Avenue. It will be built 30 feet from the street and will have a frontage of 100 feet and an average depth of 25 feet. Full provision will be made for future additions to the building. Space for a workshop for the preparation of exhibits will be provided on the ground floor together with a storage room, and on the top floor there will be two wings for the display galleries as well as a small lecture room. The building will be constructed of brick and concrete. Since roof lighting has been found to give the best results in museums, this method of lighting will be adopted”.¹⁶⁶

Because of unusually ‘heavy’ expenditure the Board’s annual accounts for 1940 showed a loss.¹⁶⁷ Sorensen, who was still acting in an honorary capacity as Director of the Southland Museum, had received £48 in expenses for his invaluable lecture tour while the only *paid* member of staff, G. Jaquier (Jnr) received £20 as museum caretaker.¹⁶⁸

In July the Building Committee attached to the SMTB recommended the adoption of the previously submitted plans and specifications for the museum. It was then decided to proceed with the building, accept the plans submitted and call for tenders.¹⁶⁹ E. H. Smith said that the job of building the museum would take approximately nine months to complete. The final design¹⁷⁰ was for a two-storey, earthquake-resistant, concrete building with brick facings. On the ground floor there was to be

“...the entrance hall, office and storage and working space. Two galleries, each 40ft by 25ft, and a board room were to be panelled with curly butt Southland beech, and the walls of the galleries were to be plastered and tinted a light cream. The building was also to be electrically heated...”.¹⁷¹

¹⁶⁵ *SMAG clipping book, Vol. 2, p.188. TST, 31 May 1940.*

¹⁶⁶ *SMAG clipping book, Vol. 2, p.188. TST, 31 May 1940.*

¹⁶⁷ The board’s annual account for the year ending 30 April 1940 showed that a debit of £1-9-11 had been incurred on the year’s working.

¹⁶⁸ Annual Report of the SMTB (Inc.) for the year ending 30 April 1940. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

¹⁶⁹ Minutes of a General Meeting of the SMTB (Inc.), 4 July 1940. *Southland Museum Board Minute Book from 30 September 1937.*

¹⁷⁰ (Figures 21 and 22), pp.154 -155. Drawings of the proposed museum by E. H. Smith of the Southland Centennial Memorial Museum. E p.192. *TST, 8 August 1940.*

¹⁷¹ *SMAG clipping book, Vol. 2, p.190. TST, 5 July 1940.*

In early August¹⁷² the tender of Gray Bros., Invercargill, was accepted for the erection of Southland's Centennial Memorial Museum.¹⁷³ As of 1 August there was £7591 available in the museum building fund. The building was to cost £6302, leaving a balance of £443-6-9 for expenditure on Museum display.¹⁷⁴

A purpose-built 'public' museum was becoming a reality. The museum project may have suffered financially because of the war but the museums evolving role as visual symbol of nationhood during world war may have removed public 'apathy' toward it. The project was seen by some as a symbol of patriotic pride. A headline in the *New Zealand Free Lance*, by 'the Invercargill Correspondent', stated "Hitler or No Hitler! Southland will have new museum".¹⁷⁵

Some major acquisitions were made in 1940. A large and nationally significant collection of coins was gifted to the museum.¹⁷⁶ Moa remains were being actively sought¹⁷⁷ and entire skeletons had been received. Sorensen officially 'loaned' his collection of mainly local Maori material to the Southland Museum. In reference to the collection of ethnographic material in Southland, when W. Templeton wrote to Sorensen, regarding the whereabouts of a pendant he had loaned to George Jaquier (Snr) for H. D. Skinner to look at¹⁷⁸, Sorensen wrote that it was likely that Skinner still had it.¹⁷⁹ Sorensen stated that he had always

"...definitely been against any Southland material going out of the province and the same gentleman [Skinner] promised me that if the Southland Museum went ahead that he would not encroach on this area".¹⁸⁰

¹⁷² *SMAG clipping book, Vol. 2, p.190. 6 August 1940.*

¹⁷³ Gray Bros. tender was originally £6987 and like the other tenders, higher than the amount of money which the Board had available for the new building. The architect revised the specifications and called for fresh prices on an amended specification to be submitted by 12 p.m. on 1 August 1940. Correspondence from the Chairman of the building committee (Museum) to the Chairman of the Museum Board, 2 August 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹⁷⁴ *SMAG clipping book, Vol. 2, p.191. TST, 7 August 1940.*

¹⁷⁵ (Figure 18), p.152. *SMAG clipping book, Vol. 2, p.196 New Zealand Free Lance, 25 September 1940.*

¹⁷⁶ Correspondence from the District Public Trustee to the Director, Southland Museum, 12 September 1940. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.* The collection came from the New Zealand Numismatic Society as a memorial of the original owner, the late Charles Gilbertson, of Invercargill.

¹⁷⁷ Correspondence from Sorensen to [Mr?] Woods, 22 October 1940. SMA: B6.

¹⁷⁸ Correspondence from W. Templeton, Tokanui, 17 September 1940. SMA: B5.

¹⁷⁹ Correspondence from Sorensen to Westy [W.] Templeton, 12 September 1940. SMA: B5.

¹⁸⁰ Correspondence from Sorensen to Westy [W.] Templeton, 12 September 1940. SMA: B5.

A progress report in November 1940 noted the visit of prominent scientists to the Southland Museum: Dr Oliver, Director of the Dominion Museum in pursuit of research data on moa and Dr. Falla, Director of the Canterbury Museum on bird research.¹⁸¹ The Southland Museum was providing specimens to other scientists but did not often engage in its own research. It was on the periphery of a network of museum-based research and publication. Papers were written about moa found in Southland or Maori material but usually by the professionals from other museums. Research was believed to be as important as education within the 'modern' museum during this period and though time was limited Sorensen sought to carry out museum based research. In 1940 he reported research being undertaken on the food and habits of the little owl [*Athene noctua*], archaeological excavations of Maori sites, and investigation and exploitation of moa-sites in the province.¹⁸² Often this 'research' was in aid of a paper being written by others with greater 'professional' standing. However, in 1940 Sorensen had a paper on a rare whale skull¹⁸³ accepted for publication in the *Transactions of the Royal Society of New Zealand*.

Other museums, in particular the Otago Museum, donated exhibits to the Southland Museum.¹⁸⁴ The co-operation of the established institutions, the professional advice given and the gifting or loan of items helped the Southland Museum to keep within its narrow budget.

In October E. H. Smith reported to the SMTB that the building Contractors, Gray Bros., had made steady progress. Work on the building had commenced.¹⁸⁵ The SMTB

¹⁸¹ Progress Report of Museum Work, 20 November 1940. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

¹⁸² Progress Report of Museum Work, 20 November 1940. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

¹⁸³ (*Tasmacetus shepherdi*) – This skull came to the Southland Museum via Walter Traill in [1939?] It was and is one of only three specimens held in museums throughout the world.

¹⁸⁴ Minutes of a General Meeting of the SMTB, 20 November 1940. *Southland Museum Board Minute Book from 30 September 1937*. In 1940 the museum was offered two ship models, and an articulated [but disassembled] sperm whale skeleton. Miscellaneous museum furniture was also offered at a reasonable price.

¹⁸⁵ Correspondence from E. H. Smith to the Secretary, SMB [Sorensen], 20 November 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*. Work commenced on 12 October 1940.

requested and was granted permission by the City Council to have the statue of Minerva, formerly on top of the Athenaeum.¹⁸⁶

By the end of January 1941 almost a third of the proposed building was completed¹⁸⁷ and on 15 February 1941 the foundation stone of Southland's Centennial Memorial Museum was laid.¹⁸⁸ In his ceremonial address Anderson gave a short history of the museum based upon what was known at the time. He stated that it was a pity that the Board had been forced to cut out plans for an art gallery from the original Southland Museum and Art Gallery scheme because one of the larger local bodies declined to contribute anything.¹⁸⁹ Anderson said that he considered an Art Gallery provided

“...something of great Educative value in a different direction from the museum to those desirous of studying the art of the great painters and assisting them to carve out a career if they are gifted. Every town or city in the old lands included in its public institutions both a museum and Art Gallery and I hope to see this City of ours fall into line and before long proceed with the erection of an Art Gallery”¹⁹⁰

He went on to acknowledge the “...great services so ungrudgingly given...”¹⁹¹ by the previous curators and the current honorary ‘Director’ J. H. Sorensen. Anderson referred to the increasing democratisation of museums. He said that the growth and development of the ‘modern’ museum was a feature of the later nineteenth century, the chief aim being to provide education and recreation for the people. At first, Anderson stated “...museums were for the benefit of the so-called upper classes but now they are opened freely to all classes”¹⁹².

In his speech he illustrated the major objectives for the Southland Museum during the period, for example the education of Southland's children through the museum exhibits

¹⁸⁶ Minutes of a General Meeting of the SMTB, 20 November 1940. *Southland Museum Board Minute Book from 30 September 1937*. The statue had been lying on the roof of the Athenaeum because of a concern that it might fall from its position on the roof (see Figure 6), p.65.

¹⁸⁷ *SMAG clipping book, Vol. 2*, p.201. *TST*, 31 January 1941.

¹⁸⁸ The Deputy Mayor (J. R. Martin) presided and the stone was laid by Sir Robert Anderson while W. M. C. Denham was the representative of the Government.

¹⁸⁹ Southland Centennial Memorial Museum. Address at laying of Foundation Stone of Building by Sir Robert Anderson. *Southland Museum Board Minute Book from 30 September 1937*.

¹⁹⁰ Southland Centennial Memorial Museum. Address at laying of Foundation Stone of Building by Sir Robert Anderson. *Southland Museum Board Minute Book from 30 September 1937*.

¹⁹¹ Southland Centennial Memorial Museum. Address at laying of Foundation Stone of Building by Sir Robert Anderson. *Southland Museum Board Minute Book from 30 September 1937*.

¹⁹² *SMAG clipping book, Vol. 2*, p.203. *TST*, 17 February 1941.

and the continuing collection of and research on Southland material. Particularly the study of moa remains and southern Maori material. Anderson noted

“...we are constantly finding Maori tools and implements, which, if not preserved now, would eventually be scattered and probably lost. We have the skeletons of extinct birds, the largest of which is the moa, believed to have been exterminated by Maori hunters. Then there are the objects of Maori art and craftsmanship, which, in the early days, were not valued and were allowed to be distributed to all parts of the world. But sufficient articles remain to provide substantial additions to this museum’s collection, and it is hoped that those citizens who possess articles of interest will hand them over when this building is completed...”¹⁹³

Finally Anderson emphasised the need for financial support if the museum was to function properly and urged those in control to enlist as many people as possible as yearly subscribers. He stated that although admission to the museum ‘must’ always be free, there was no reason why a gift box should not be installed and that he hoped that the people of Southland would rally to the support of ‘our’ museum.¹⁹⁴ The Board’s major concern at this time was the financial provision for the operation of the museum and ongoing maintenance. The ICC had guaranteed a maximum contribution of £200 annually but the Board still had to convince other local bodies to contribute.¹⁹⁵

During the year three new cases had been installed at the museum still housed in the STC building. They illustrated the principles of the changing focus of the museum display from static groupings of numerous items to displays that were intended to be explanatory and educational.¹⁹⁶ In the workshop on museum preparation that Sorensen attended, Tose had advocated that the purpose of display was to convey a message, and to educate through the use of artistic and ‘natural’ display rather than to present a case full of stuffed birds or dozens of adzes. Material was to be displayed ‘in context’. The three new cases illustrated ‘Mere and Patu, the fighting clubs of the ancient Maori’, the ‘Maori use of introduced iron and copper’ and a third, in the form of an instructive board, entitled ‘Do you know your Native Birds’.¹⁹⁷

¹⁹³ *SMAG clipping book, Vol. 2*, p.203. *TST*, 17 February 1941.

¹⁹⁴ *SMAG clipping book, Vol. 2*, p.203. *TST*, 17 February 1941.

¹⁹⁵ Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1941. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

¹⁹⁶ It is possible that such display techniques were being used at an earlier date in the Southland museum, for example James Stewart’s adze manufacturing case, but as no photographs have been located it is not certain.

¹⁹⁷ Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1941. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

In April, museum exhibits housed in the storeroom in Crinan Street were being packed ready for shifting.¹⁹⁸ Sorensen commented in the annual report that "...once again our accession list is high and as the time approached for the opening of the new building more and more material is to be expected".¹⁹⁹ A significant collection of 'Maori relics', and extinct giant native eagle (*Harpagornis moorei*) claws had been promised by Alex King of Orepuki who had been collecting for many years in the area. Other significant collections of local taoka Maori were being promised to or deposited in the museum. This was largely the result of Sorensen's own efforts in securing the material and also because the project was encouraging people to deposit their collections with a recognised institution.

Sorensen became increasingly involved in the preservation of native species affected by introduced species. In May 1941, upon request, he submitted a report on observation trips to Stewart and Titi Islands, Herekopere and Port Craig (Southland) to the Conservator of Forests, Invercargill.²⁰⁰ The role of the museum in species conservation was increasing.

In May 1941 the SMTB once again lobbied for funds for the museum from various local boards. Sorensen, in his capacity as Secretary, stated that presently the board had an income of perhaps £250, while £600 was urgently needed. This would enable them to appoint a Director, assistant, and possibly an office clerk, as well as carrying out maintenance on the building and other museum work.²⁰¹ On 20 May, Sorensen, who had acted as honorary director, secretary and treasurer, was appointed director of the new museum.²⁰² It was still an unpaid position however. The annual appeal to the local bodies for a donation noted that the Museum Board

¹⁹⁸ Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1941. *SMAG archives. Annual Reports 1939*, 49, 61, 60-69.

¹⁹⁹ Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1941. *SMAG archives. Annual Reports 1939*, 49, 61, 60-69.

²⁰⁰ Correspondence from J. H. Sorensen to the Conservator of Forests, 1 May 1941. SMA: B4.

²⁰¹ Correspondence from J. H. Sorensen to The Secretary, SEB, 5 May 1941. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42*.

²⁰² *SMAG clipping book, Vol. 2*, p.206. *TST*, 21 May 1941.

“...confidently looked forward to the day when sufficient annual income will be forthcoming to have full-time paid persons in charge of the institution. Only then will it be possible to carry out the important educational work the Board contemplates”.²⁰³

In 1941 largely because of the impact of the war only £75 had been received as annual income and the only local bodies making donations were the ICC (£40), SCC (£20), Invercargill Savings Bank (£10) and the Ohai Railway Board (£5).²⁰⁴

In April 1941 there was a discussion at the SMTB regarding a suitable ‘coat of arms’ for the museum and whether the inscription should be in Maori or Latin.²⁰⁵ The ensuing debate was evidence of the patriotic feeling that surrounded the museum project and of iwi involvement. Because the museum would have the finest collection of Maori relics of the Murihiku province²⁰⁶ in the world and because this would be a significant feature of the new museum, Sorensen was strongly in favour of a Maori name meaning ‘The house of treasures’.²⁰⁷ An acquaintance of Sorensen’s wrote

“The main reason for this letter is to wish you luck with your Maori Motto for the Museum. Isn’t the Museum for our benefit? How many people in Southland would look twice at, say; a Latin motto, compared with those who would be interested enough to ask the meaning of Maori. Our own soldiers are wearing a Maori motto. Can you imagine them cleaning up Italians and then coming home to read ‘knowledge is power’ in Italian on our Museum door”.²⁰⁸

At the annual meeting in May it was also suggested that the supporters of the museum might be banded together in an Association of Friends, “...such as was working helpfully in other centres”.²⁰⁹ This is the first time an association of ‘friends of the museum’ is mentioned in relation to the Southland Museum. The board realised that such an association could be useful in terms of increasing and maintaining financial support for the museum cause.

²⁰³ Correspondence from Hon. Secretary [Sorensen], SMTB (Inc.) to Local Bodies, 12 May 1941. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

²⁰⁴ Correspondence from Hon. Secretary [Sorensen], SMTB (Inc.) to Local Bodies, 12 May 1941. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

²⁰⁵ Minutes of a General Meeting of the SMTB (Inc.), 2 April 1941. *Southland Museum Board Minute Book from 30 September 1937.*

²⁰⁶ At the SMTB annual meeting. *SMAG clipping book, Vol. 2, p.207. TST, May 1941.* Sorensen was aware of Skinner’s designation of a Murihiku ‘culture area’ because of his close association with Skinner and knowledge of his research. He appears to use the term ‘Murihiku Province’ in a general reference to the Province of Southland.

²⁰⁷ *SMAG clipping book, Vol. 2, p.207. TST, May 1941.*

²⁰⁸ Correspondence from [Don?], Otautau to Jack [Sorensen], 28 May 1941. *SMAG: Misc.*

²⁰⁹ *SMAG clipping book, Vol. 2, p.207. TST, May 1941.*

In relation to 'professionalism' within the Southland Museum, the significant matter of the Director's salary and duties were discussed at a meeting of the Building and Finance Committee in June.²¹⁰ It was decided to write to the Wanganui, Dunedin and Canterbury museums for copies of their schedules of duties for directorships.²¹¹ Although the matter of the Director's salary had been raised there was no decision to pay a salary at this time.

By July 1941 Southland Museum had received its first Carnegie show case²¹² and in August the Southland Museum circulated its first Carnegie contribution to Otago Museum. However, Skinner wrote "...I had not given your exhibit more than a glance, which showed a good colour scheme and a satisfactory balance of exhibits... [when] ...my attention was then drawn to it, rather vehemently, by a visitor".²¹³ Apparently it was a display on the oyster industry in Southland and some locally canned produce was included which were seen as "...straight advertisements of proprietary companies".²¹⁴ Skinner wrote that Dr. Hercus had stated that unless the exhibit was withdrawn he would recommend that the Southland Museum be 'struck off' the list of museums participating in the Carnegie scheme. Dr Oliver was not quite as discouraging. In a letter to Sorensen regarding the case he suggested that the museum alter the labels as "In this museum we are very strict about anyone using the Museum as a means of advertising".²¹⁵

In August it was declared that rapid progress was being made with the new Southland Museum building and it would be ready for occupation in November 1941. Landscaping of the frontage, which the ICC was to provide, was discussed and the first mention of the actual interior plan was made.

²¹⁰ Minutes of a meeting of the Building and Finance Committee of the SMTB (Inc.), 11 June 1941. *Southland Museum Board Minute Book from 30 September 1937*.

²¹¹ Minutes of a meeting of the Building and Finance Committee of the SMTB (Inc.), 3 July 1941 *Southland Museum Board Minute Book from 30 September 1937*.

²¹² Correspondence from New Zealand Council for Educational Research, Wellington to Sorensen, 22 July 1941. SMA: Misc.

²¹³ Correspondence from H. D. Skinner to Sorensen, 4 August 1941. SMA: Misc.

²¹⁴ Correspondence from H. D. Skinner to Sorensen, 4 August 1941. SMA: Misc.

²¹⁵ Correspondence from Oliver, Dominion Museum, Wellington to Sorensen, 6 August 1941. SMA: Misc.

“On the west side of the ground floor there will be a work and storage room, while on the east side there will be an office, a library and a dark room. The west wing on the first floor, which will be devoted mostly to natural history subjects, has had its final coating of plaster, and the ceiling will be placed in position shortly. Exhibits relating to ethnology will be displayed in the east wing. Every precaution against shadows and reflections has been taken, and the lighting will be admitted from the ceiling. Both wings contain a recess bay, while a lecture room is also provided for on the first floor. The building will be electrically heated throughout”.²¹⁶

At a general meeting in September it was decided to open the new building to the public from Tuesday to Saturday from 2 p.m. until 4.30 p.m. and on Sunday from 2.30 p.m. until 4.30 p.m. The museum would be closed on Anzac Day, Easter Friday, Sunday and Christmas Day.²¹⁷ Also the timely sum of £309-4-0 had been received or promised in local body grants.²¹⁸

In October 1941 however, Sorensen was ‘passed fit’ for overseas service and was expecting to go into camp early in the New Year. He wrote to Dr Oliver that he should have time to get everything ready for his successor at the museum and he hoped to leave everything in good shape.²¹⁹ Sorensen was still able to carry out ‘excavations’ of archaeological sites and appeared to be increasing his output of museum exhibit-based research and publication. He wrote to Mrs Turbott of the Auckland Museum that he had had a ‘field day’ at Greenhills, Southland, and had done some excavation and found several artefacts. He was when time permitted, busy on a paper about Southland ‘maripi’ (paua levers).²²⁰ Sorensen also mentioned a fear that he would not finish his research before he left.

Sorensen’s correspondence and reports from this period provide an insight into the rationale behind some of the displays that would be set up in the new museum. In 1939 he had written:

²¹⁶ *SMAG clipping book, Vol. 2*, p.214. *SDN*, 21 August 1941.

²¹⁷ Minutes of a general meeting of the SMTB (Inc.), 11 September 1941. *Southland Museum Board Minute Book from 30 September 1937*.

²¹⁸ ICC £200; SCC £40; Bluff Harbour Board £40; Invercargill Savings Bank, £10; Wallace County Council, SEB and Ohai Railway Board, £5 each; Bluff Borough Council and Winton Borough Council £2-2-0 – each. E p.215. *TST*, 12 August 1941.

²¹⁹ Correspondence from J. H. Sorensen to Dr Falla, Director, Canterbury Museum, 6 October 1941. SMA: B6.

²²⁰ Correspondence from J. H. Sorensen to Mrs Turbott, Auckland, 9 October 1941. SMA: B5.

“...I am at present concentrating on the latest in Natural History and we must definitely plan our museum exhibits on the Evolutionary system giving special prominence in each department to our local material. At the completion of the display will be found our early Southland historical Section and perhaps various technological groups”.²²¹

In October 1941 he had written to Mrs Turbott regarding his display cases for the new museum.

“I have just erected a small moa and am now on small desk cases depicting the phases of Maori life.... I recall seeing in your Maori section casts of the taro...I am showing in three cases the food of the ancient Maori and would be grateful if you could supply me with casts of these vegetables. Another thing I would like is a set of the pictures of the ‘hangi’. I mentioned the matter to Mr Archey [Gilbert?] and he seemed favourable to their being presented to the Southland Museum.... We will have a wonderful exhibit of Maori artefacts from our own Province in our new building and it should be second to none in the world. This may seem rather a tall order but I am convinced that with the Maori material in the museum now, the private collections promised and the material still to be gathered, that it will be so”.²²²

In a talk given to the Invercargill Rotary Club on the Southland Museum in November 1941, Sorensen stressed the need for the fullest public support of the museum. He stated that in January the “...ugly duckling of Invercargill’s civic enterprises would take its rightful place in the community”.²²³ Sorensen pointed out that a lot remained to be done to enable the Museum Trust Board to carry out the vigorous and progressive policy it had planned and that in its museum affairs Southland was at least 50 years behind the times.²²⁴

In the same month the first meeting of the SMTB was held in the new museum building. At a special meeting it was decided to name the ethnology (east) side of the gallery the Anderson Wing, after Sir Robert Anderson and the natural history section (west) the Miller Wing, after the late Mayor Miller.²²⁵ Arrangements were made to shift the exhibits from the STC.²²⁶

²²¹ A report on Southland ‘Museum Work’ [Sorensen 1939-40?]. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

²²² Correspondence from J. H. Sorensen to Mrs Turbott, Auckland, 9 October 1941. SMA: B5.

²²³ *SMAG clipping book, Vol. 2, p.220. TST, 5 November 1941.*

²²⁴ *SMAG clipping book, Vol. 2, p.220. TST, 5 November 1941.*

²²⁵ *SMAG clipping book, Vol. 2, p.221. TST, 19 April 1941.*

²²⁶ *SMAG clipping book, Vol. 2, p.221. TST, 19 April 1941.*

A headline in *The Daily News* ran 'Hall really our own'²²⁷ referring to the removal of the exhibits from the STC. C. A. Stewart, principal of the College said

"...for the first time in our school's history the school hall will be really our own....The removal of the museum from our main Tay Street building will mark the end of a highly anomalous position - the housing of a public museum in a school hall. The arrangement has had some advantage for us, in that classes have been able to make use of the museum under the guidance of teachers of art work, geography and sciences.... The disadvantages, however, have far outweighed the advantages".²²⁸

Although, not at all reluctant to see the 'museum' go, Stewart extended good wishes to those in charge of the museum and said he looked forward to when educational museum work became systematic under a keen full-time curator.²²⁹

Saturday 1 December 1941 was removal day for most of the exhibits. Throughout the morning lorries transferred cases of exhibits from the STC. An article in *The Southland Times* made a humorous account of the proceedings

"Companions of long standing were abruptly separated and placed in uncongenial company awaiting removal to their new abode.... a Cape Barren Goose [McKenzie's?] did not seem at all pleased when it was associated with a venomous-looking snake".²³⁰

However the reporter also stated that several specimens, which had reached the end of their usefulness, were consigned to the refuse tip.²³¹ By 5 December the exhibits were at the new museum and the task began of arranging them before the proposed opening in early February 1942.²³²

As the museum building neared completion several local societies requested permission to hold meetings or exhibits within its walls. In December the Southland Art Society was granted the use of wall space in the board room "...until such time as an Art Gallery is constructed".²³³ This was the beginning of an art gallery. It was also recommended by

²²⁷ *SMAG clipping book, Vol. 2, p.222. SDN, 28 November 1941.*

²²⁸ *SMAG clipping book, Vol. 2, p.222. SDN, 28 November 1941.*

²²⁹ *SMAG clipping book, Vol. 2, p.222. SDN, 28 November 1941.*

²³⁰ *SMAG clipping book, Vol. 2, p.222. TST, 1 December 1941.*

²³¹ *SMAG clipping book, Vol. 2, p.222. TST, 1 December 1941.*

²³² *SMAG clipping book, Vol. 2, p.223. TST, 23 February 1941.*

²³³ Minutes of a general meeting of the SMTB (Inc.), 8 December 1941. *Southland Museum Board Minute Book from 30 September 1937.*

the board that the Art Society should have a small committee to have jurisdiction over the hanging of pictures and their selection within the museum.²³⁴

Towards the end of 1941 the museum effort was receiving increasing financial support although the war was making a direct impact upon the building. War risk insurance was taken out against the building and its contents, and the Emergency Precautions Service [hereafter EPS] was granted space in the museum to set up its headquarters. The EPS arranged for the erection of blackout screens and for the installation of their own telephones within the museum.²³⁵ The most lasting effect the war was to have on the museum however was in the departure of Sorensen. He was granted a leave of absence by the museum board in December for such a period as his services were required with the military but he never returned to the position of Director of the Southland Museum.

4.2 The Opening

It was decided in December 1941 that the museum communicate with David Teviotdale of Dunedin to ascertain whether he was prepared to take over the 'Curatorship' of the Museum during the absence of Sorensen on military service.²³⁶ Sorensen had written to the Museum Board that he was required sooner than expected and that the 'Sorensen' collection built up by him and his brother could be used as required. He extended his thanks to the board for their co-operation in securing the new museum for Southland and expressed his intention to return and continue the work already started.²³⁷

Although Teviotdale had retired and was receiving a government pension he decided to accept the job at the Southland museum. He wrote to Sorensen, that he was not doing the job to make money out of what he considered war work.²³⁸ With reference to a salary, Teviotdale stated that he had given it a good deal of thought and concluded that as he would not be doing the work that Sorensen did he was not entitled to the same

²³⁴ Minutes of a general meeting of the SMTB (Inc.), 8 December 1941. *Southland Museum Board Minute Book from 30 September 1937.*

²³⁵ Minutes of a general meeting of the SMTB (Inc.), 22 December 1941. *Southland Museum Board Minute Book from 30 September 1937.*

²³⁶ Minutes of a general meeting of the SMTB (Inc.), 22 December 1941. *Southland Museum Board Minute Book from 30 September 1937.*

²³⁷ Correspondence from Sorensen to the President and Secretary, SMTB (Inc.), 22 December 1941. SMA: B5.

²³⁸ Correspondence from Teviotdale to Sorensen, 5 January 1942. SMA: Misc.

pay. He was happy to take £150 per year with the other £50 going towards museum finances. Teviotdale made the comment that Sorensen had been inadequately paid for the amount of work he had done. By taking reduced pay this would keep the museum board from making comparisons.²³⁹ Teviotdale suggested that the extra money could be used to have a woman clean out the galleries.²⁴⁰

In February 1942 it appeared certain that Teviotdale would take over from Sorensen. He requested a schedule of duties and an idea of when he would be required to start but expressed his hesitation in accepting the position, even if on a temporary basis. He wrote to Sorensen

“...still I would like some idea of what they expect me to do for as you know I am not a scientist and apart from Maori tools my knowledge is rather sketchy and I have my share of the defects of old age, both mentally and physically”.²⁴¹

Teviotdale was 71 years old when he made this move to Invercargill to help ‘set-up’ and curate the collections within the Southland Museum.

At a special meeting of the SMTB in February it was agreed that Teviotdale would be appointed acting curator on a ‘wartime basis’.²⁴² He had indicated that he did not wish to carry out the secretarial work of the Board but would give what attention he could to the inward correspondence. A cash donation was made to Sorensen in consideration of his services to the museum²⁴³ and on 16 February he left.²⁴⁴ The museum had not yet opened and it was largely up to Teviotdale to set up and arrange the displays for the opening.²⁴⁵

From 16 February 1942 until 1951 Teviotdale kept hand-written diaries of his activities at the museum and in the field. In the lead up to the opening of the museum he would

²³⁹ Correspondence from Teviotdale to Sorensen, 5 January 1942. SMA: Misc.

²⁴⁰ Correspondence from Teviotdale to Sorensen, 5 January 1942. SMA: Misc.

²⁴¹ Correspondence from Teviotdale to Sorensen, 5 January 1942. SMA: Misc.

²⁴² He would receive a salary of £150 per annum payable fortnightly and be required to give up the position when Sorensen returned.

²⁴³ Minutes of a special meeting of the SMTB (Inc.), 15 February 1942. *Southland Museum Board Minute Book from 30 September 1937*.

²⁴⁴ Correspondence from J. H. Sorensen to Jas. Speden, 15 February 1942. SMA: B4.

²⁴⁵ When the third Carnegie loan exhibit arrived at the museum in December 1941 the public was allowed to view it from the entrance hall although the rest of the museum was closed. *SMAG clipping book, Vol. 2*, p.224. *TST*, December 1941.

typically arrive at the museum at around 7.30 a.m., work through to 5.00 p.m. and then return again from 6.00 p.m. to 8.00 p.m. Teviotdale painted and papered cases and set up the exhibits. He did have some assistance from volunteers but the credit for getting the museum ready for the opening was due to Teviotdale's dedication and hard work.²⁴⁶

An insight into the amount of preparation that went into getting the building ready for the opening in May is provided by the diary entries. Teviotdale gave an account of the layout of items within the cases. On Monday 2 March 1942 he

“...commenced putting Maori material on view. Got the greenstone case filled, then the fishhooks, another with methods of manufacture, another with greenstone adzes and two with common adzes and one with rough tools”.²⁴⁷

There were only two exhibition galleries at this stage. Teviotdale described some of the cases in the ethnology gallery:

“I cleaned and set up a case with several old time things in it[.] Arranged the whaling and sealing relics and now have the West side complete. 1st Maori, then Pakeha articles found on Maori camp sites, then sealing and whaling relics, then early Invercargill and the model of the town”.²⁴⁸

It appears that a chronological historical narrative was being applied to this gallery. There were depicted the ancient Maori, European contact, early European industry (Early sealing and whaling in Southland was often a combined Maori/Pakeha endeavour), the early Pakeha ‘history’ of Invercargill and finally the city in 1940.

Teviotdale was being assisted occasionally by Nisbet, Jaquier (Jnr) and other volunteers and he managed to make steady progress. Jenkins the caretaker relieved him of the job of cleaning the museum. He was visited by quite a few of his professional acquaintances. In April Willi Fels²⁴⁹ from Dunedin called in, had a look around and, according to Teviotdale, approved the building.²⁵⁰

²⁴⁶ David Teviotdale diaries, 16 February-13 January 1947 (Cat. no. K81.77-2 to K81.77-5).

²⁴⁷ TD: K81.77-3, 2 March 1942.

²⁴⁸ TD: K81.77-3, Thursday 12 March 1942.

²⁴⁹ Willi Fels had a long association with Otago Museum as benefactor and donor.

²⁵⁰ TD: K81.77-3, Friday 10 April 1942.

The annual report for 1942 noted that the museum board had commenced the year in credit and had ended in credit. Donations for the year totalled £328-6-0 and local body support had increased. The main contributing local bodies were: ICC £200; SCC £40; Bluff Harbour Board £40; SEB; Ohai Railway Board; Wallace County; Winton Borough; Wyndham Town Board; Invercargill Savings Bank; UAS; and the Corinthian Sports Club.²⁵¹

Numerous invitations were sent out for the opening. Those who had been involved with the project were invited along with other museum 'professionals'. J. Grant, Honorary Director of the Wanganui Public Museum, regretfully turned down the invitation but stated that the SMTB had an enthusiastic Director in Teviotdale and congratulated them on the step they were taking in adding a paragraph to New Zealand museum history.²⁵² H. D. Skinner registered regret that war conditions prevented his being present at the opening of the museum but that he assured them of Otago Museum's "...co-operation at all times in all matters affecting the advancement of the museum movement".²⁵³

On 9 May 1942 Southland's, Centennial Memorial Museum was opened by the Deputy Mayor Abraham Wachner. An article in the Southland Times newspaper gave a brief history of the museum and traced the difficulties that had faced those involved in the project. Of Sorensen's involvement it was stated that his

"...tremendous enthusiasm, his unquenchable optimism and the amount of sheer hard work that he has put in to the project with very little indeed in the way of reward....He was mainly responsible for the drawing up of the constitution of the Museum Trust Board. He has established very fine relations with the directors of museums throughout New Zealand and his work in classifying and mounting exhibits has been really excellent".²⁵⁴

It was mentioned that members of the ICC supported the Centennial Fund by the direct contribution of £1933, partly in money and partly in work carried out.²⁵⁵

²⁵¹ Annual Report of the SMTB (Inc.) for the Year Ending 30 April 1942. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

²⁵² Correspondence from J. Grant, Hon. Director, Wanganui public Museum to the President and Members, SMTB, 6 May 1942. SMA: Misc.

²⁵³ Correspondence from H. D. Skinner to the President, SMTB (Inc.), 11 May 1942. SMA: Misc.

²⁵⁴ *SMAG clipping book, Vol. 2, p.226. TST, 11 May 1942.*

²⁵⁵ *SMAG clipping book, Vol. 2, p.226. TST, 11 May 1942.*

Of the opening, Teviotdale wrote

“...about 2 a reporter asked for me and I showed him around but before we were done we were summoned as the ceremony was about to start. The deputy Mayor Mr Wachner opened the door. Mr Carswell made the main speech...and said of myself, ‘The Board have been very fortunate in securing the services of Mr Teviotdale who at some personal inconvenience and at a purely nominal salary, had consented to hold the fort until Mr Sorensen returns.’.... There were probably about 200 people there. We closed the museum at 4.30 p.m.”²⁵⁶

The following is a full description of the museum on the day of the opening. It has been included in full as it is the first complete reference to the exhibits on display in the museum upon opening.²⁵⁷

“The exhibits have now been installed in their new surroundings and may be inspected during the week, except on Mondays. They are attractively shown and include several unique articles.

The building is being used as the headquarters of the Invercargill E.P.S. and has been blacked out.

On either side of the entrance hall are bird exhibits, samples of wool, various sporting trophies and a model of the Maori eel traps. The main stairway leads out of the hall and on this is the figurehead of the ship England’s Glory.... Three ship models... are shown and also a large Maori carving²⁵⁸ from the Dr Holken [sic Hocken?] collection. On the landing opposite the entrance to the board room are two cases of coral.... The left wing off the landing contains natural history exhibits, New Zealand birds, butterflies, moths and fossils.... Of considerable interest are a number of large photographs depicting the phosphate industry at Nauru Island. Some fine examples of bird life are on display and include a case of humming birds.

The other wing contains the Maori section of the Museum and the case opposite the door shows the earliest living creatures in New Zealand, the moa and the tuatara lizard.²⁵⁹ Shown with the lizard are lizard’s eggs and a set of lizard’s jawbones.

The greenstone case contains a very fine slab of greenstone ka ore ore. Mr Henry Ritter Paiwhenua, formerly of Ruapuke presented this specimen. It had been in the possession of his family for more than 100 years.

²⁵⁶ TD: K81.77-2.

²⁵⁷ Figures 24 and 25 (p.157) are the earliest depictions of the original museum galleries still held by the SMAG and it is believed that they date to the 1940’s.

²⁵⁸ Now identified as part of a nineteenth century meeting house, *Tu Moana*. Presently on long-term loan to Otago Museum. Athenaeum cat. no. 220.

²⁵⁹ (Figure 25), p.157. There was an interesting mix of natural history and ethnography. Major research concerns were centred on the relationship between Maori and Moa. This moa skeleton found by Mr A. King of Orepuki was, at the time, the most complete specimen. *SMAG clipping book, Vol. 2, p.226. TST, 1 May 1942.*

One of the most valuable exhibits is a Maori necklace²⁶⁰, which is shown in a case of Maori fish hooks and bone implements. All of these articles were presented by the late Mr Robert Gibb.... In this section are Maori weapons and garments, relics of the pioneering days, whalers' and sealer' implements, specimens from the South Seas Islands and many other parts of the world, military badges and firearms. One relic of the early days is a notice scratched on a slab of slate by sealers in 1822 or 1823 warning any inhabitants to beware of the natives".²⁶¹

Despite the enthusiasm surrounding the opening, the Museum Board did not expect the museum to go forward in Sorensen's absence. Teviotdale was employed literally to 'hold the fort'. Carswell's notes for the opening speech recorded that

"...until such time as Mr Sorenson [sic] returns from his war service and no doubt an effort will then be made to interest the general public as well as local bodies in raising the necessary revenue to enable the Museum to take its rightful place amongst the amenities of Southland".²⁶²

After the opening, a typical day for Teviotdale was to arrive at the museum around 8.00 a.m. He would clean glass, register items, dust the exhibits and cases until opening around 1.15-1.40 p.m. Upon opening he would continue working on exhibit preparation or other museum work until closing around 4.30 p.m. On his one day off each week (Monday) Teviotdale usually took the train down to Bluff, walked approximately 40 minutes to get to Back Beach (Greenhills), 'excavated' all day and then walked back to Bluff and caught the train to Invercargill, usually arriving around 6.00 p.m.²⁶³

In his 'Director's' Report for May 1942, Teviotdale recorded his thanks to Nisbet and Randle for their voluntary assistance with tasks that were too hard for him. He thanked the Board for their 'kindly attitude' towards him in what proved to be a more difficult job than he had anticipated.²⁶⁴

Teviotdale noted that in June the average daily attendance was well over one hundred. This was a comparatively high number as the museum was only open for three hours

²⁶⁰ (Figure 17), p.151.

²⁶¹ *SMAG clipping book*, Vol. 2, p.226. *TST*, 11 May 1942.

²⁶² Typescript for Southland Centennial Memorial Museum opening speech, 9 May 1942. *Southland Museum Board Minute Book from 30 September 1937*.

²⁶³ TD: K81.77-2-5.

²⁶⁴ Director's Report, 28 May 1942. *SMAG archives. Annual Reports 1939, 49, 61, 60-69*.

each day.²⁶⁵ Teviotdale was in sole charge of the museum and, in addition to carrying out collection work, was entrusted with the security of the museum.

It is interesting that in the SMTB minutes Teviotdale is referred to as Acting Curator. It would not have been an interchangeable title and the board would have known, based on Sorensen's recent push for Directorship, that this was a lesser title. In terms of the professional status of the museum this was a backward step.²⁶⁶

Throughout his time at the Southland Museum Teviotdale kept in close touch with his colleagues from Otago Museum. Any unusual items that were found either by him or gifted by others were discussed and quite often posted to Dunedin. He corresponded in particular with his mentor H. D. Skinner on local Maori material.²⁶⁷

Interest in the museum was kept up through the efforts of the Southland Times in particular. Nearly every week some aspect of the new museum or its collections was featured:

“...increasing attendances at the Southland museum already show that this cultural amenity is established as a desirable institution among the people of Southland. The response of citizens to the invitation to contribute exhibits has been encouraging. Almost daily some antique or show-piece is being received by the acting-director...”²⁶⁸

A frequent contributor of museum articles at this stage was Miss E. Bellamy.²⁶⁹ She had made an anonymous donation of half the £2,000 that enabled the museum project to proceed. Her gifts were an eclectic mixture of historical and ‘ethnological’ items.²⁷⁰

The number of visitors to the museum doubled between July and August and continued to rise steadily. Appendix Eight²⁷¹ shows the monthly visitor statistics for 1942, based upon Teviotdale's diary entries. Taken over several years a pattern emerges with seasonal variations being reflected in the attendance figures. April - June/July were the

²⁶⁵ Director's Report, 28 May 1942. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

²⁶⁶ Minutes of the General Meeting of the SMTB (Inc.), 28 May 1942. *Southland Museum Board Minute Book from 30 September 1937.*

²⁶⁷ TD: K81.77-3, Friday July 31, 1942.

²⁶⁸ *SMAG clipping book, Vol. 2, p.225. TST, 17 June 1942.*

²⁶⁹ *SMAG clipping book, Vol. 2, p.225. TST, 17 June 1942.*

²⁷⁰ *SMAG clipping book, Vol. 2, p.225. TST, 17 June 1942.* Including Bantu [Zulu] pottery, Invercargill views and a Viking ring.

quiet winter months, while the visitor numbers rose from August onwards. The museum visitor numbers peaked around December/January and probably reflected family holiday visiting.²⁷²

There were numerous visits by school groups. The museum board secretary in a letter to the past president, J. R. Martin, stated that since opening there had been a good daily attendance by the public but also that more children were visiting. This showed that the Museum had "...created a keen interest and that it had been a long felt want in the amenities of the City".²⁷³

By August 1942 it was stated that more room was needed for the exhibits.

"...two wings of the top floor are fully stocked with a variety of curios, antiques and historic pieces, and there is no surplus room in the vestibule and entrance hall. Two storerooms are rapidly being filled, and it is probable that one of these will have to be cleared and used for exhibition purposes. It is a healthy growing pain, one which has been encouraged to develop by the many public-spirited citizens who have robbed their own little collections to support the museum".²⁷⁴

In a report to the Museum Board, Teviotdale stated that he had arranged part of the storeroom as a temporary gallery, using old cases, which had been stored in the Water Tower. He felt that it had a patchwork appearance but allowed for the display of exhibits that otherwise would be packed away.²⁷⁵

A drive to continue and increase local body funding was kept up by the SMTB. In September 1942 the Gore Borough Council still declined to contribute to the Southland Museum. The acting secretary of the SMTB suggested that they consider making provision for a donation to the Museum funds in the next years estimates as

"The museum is a Southland amenity and no doubt many of your ratepayers and the children will visit the museum when opportunity occurs. The exhibits are of great interest from an historic point of view but particularly so for educational purposes. Practically

²⁷¹ (Appendix Eight), p.260.

²⁷² Monthly visitor statistics compiled from David Teviotdale's diaries from 1942-1947 (TD: K81.77).

²⁷³ Correspondence from the Secretary, SMB to J. R. Martin, 14 August 1942. SMA: Misc.

²⁷⁴ *SMAG clipping book, Vol. 2*, p.233. *TST*, 5 August 1942.

²⁷⁵ Southland Museum Report, 4 August - 24 October 1942. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

every Southland Public Body is making some contribution and we feel that your Borough should also be interested in the maintenance costs".²⁷⁶

The momentum for increasing and supporting the Southland Museum created largely through the efforts of Sorensen was continued via Teviotdale's organisation and display of the museum material. At a general meeting of the museum board in August, Teviotdale's salary was increased by £25 to £175 per annum²⁷⁷ in appreciation and recognition of his work. Teviotdale related that "...the Board recognised that without my help they would have had to close the museum and also that my wage was a merely nominal one..."²⁷⁸

In October 1942, Robert Anderson, one of the museum's great benefactors and supporters, died. The museum Secretary wrote to his widow that through her husband's generosity and keen interest in the museum it was possible for the Board to complete the new building free of debt. She was informed that the 'Anderson' wing would serve to perpetuate his memory.²⁷⁹

It was also decided to erect a photographic 'honours' board to commemorate the 'pioneers' of the Southland Museum movement. Significantly there was now a sense of history surrounding the Southland Museum.²⁸⁰

In November, the Southland Museum had received advice from the New Zealand Council for Educational Research that, due to difficulties in preparing the Sixth Exchange Display under the Carnegie Museum Trust, the scheme would be terminated at the end of 1942.²⁸¹ The war was putting pressure upon resources throughout the country.

²⁷⁶ Correspondence from Acting Secretary, SMTB (Inc.) to the Town Clerk, Gore, 17 September 1942. SMA: Misc.

²⁷⁷ Minutes of General Meeting of the SMTB (Inc.), 13 August 1942. *Southland Museum Board Minute Book from 30 September 1937*.

²⁷⁸ TD: K81.77-3 Thursday 13 August 1942.

²⁷⁹ Correspondence from the Secretary to Lady Anderson, Victoria Park [later Anderson Park Art Gallery], Waikiwi, 15 October 1942. SMA: Misc.

²⁸⁰ Minutes of a General Meeting of the SMTB (Inc.), 29 October 1942. *Southland Museum Board Minute Book from 30 September 1937*.

²⁸¹ Correspondence from the Secretary, SMTB (Inc.) to H. C. McQueen, N.Z. Council for Educational Research, Wellington, 25 November 1942. SMA: Misc.

By the end of 1942 Southland had a museum that was open to the public with a salaried full-time staff member in attendance. Visitor numbers and donations of exhibits were increasing. Already there was an emerging pressure on the museum in terms of storage and exhibition space but Southland's Centennial Memorial Museum was a reality. Upon sending a donation to the museum, a visitor from Drummond, Southland, wrote that

“A museum is certainly a great asset to a city - also an Art Gallery & Early Settlers Hall. I hope some day we will have them all in Invercargill. Was agreeably surprised such a good collection in the...Museum and I hope to return some day...”²⁸²

4.3 A Public Museum

The Director's report of March 1943 recorded that apart from ordinary routine work there was little to report. The attendance figures were increasing, peaking at 3222 visitors for the month of January 1943. Teviotdale complained of romping children and whistling youths making a great deal of unnecessary noise to the annoyance of others.²⁸³ The museum was a success in that the children, whom Sorensen had targeted in his building campaign, were attending. Teviotdale did not however appear to enjoy this. The Annual Report for 1943 noted that a large proportion of the nearly 18,000 visitors for the year were children. The Museum Board felt that this was very gratifying as it suggested the Museum to be of great educational value. It was hoped that “...as the years go on, the various schools [would] pay periodical visits when our Director would be only too pleased to talk to the children on the various exhibits”.²⁸⁴ Several instances of theft and attempted theft were reported.²⁸⁵

In the five months since November 1942 the Southland Museum received accessions from about 45 individuals.²⁸⁶ The museum was well supported with regard to visitor numbers and gifts. There were a variety of accessions but history and ethnology dominated. It was apparent that the new museum would not be big enough to house the

²⁸² Correspondence from Mary McLeish to C. B. Tapley, 21 February 1942. SMA: Misc.

²⁸³ Southland Museum. Director's Report to March 4, 1943. SMA: Misc.

²⁸⁴ Annual Report of the SMTB (Inc.) for the Year ending 30th April 1943. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

²⁸⁵ Southland Museum. Acting Director's Report 25 November 1943. SMA: Misc.

²⁸⁶ Southland Museum. Director's Report to March 4, 1943. SMA: Misc.

rapidly growing collections. The space available for display purposes was heavily taxed and it was obvious that there was the necessity for an extension of the building.²⁸⁷

The Carnegie Case scheme had been concluded and the Southland Education Board was now in control of the circulating school cases. It was recorded that A. J. Thompson of the SEB had taken away eight cases containing: Maori adzes²⁸⁸, stick insects, snails, little owl, calcium carbonate, shells, rocks and fossils. The cases were to be sent round the local schools and returned to the museum in due course.

Teviotdale's monthly reports were often very short, providing attendance figures and numbers of gifts or just the number of donors. Sorensen kept in touch with the museum and at this point was still considered to be Director.²⁸⁹ But the Honorary Secretary, Mr Tapley continued Sorensen's roll in requesting continued funding from local and other organisations.

Skinner visited Invercargill as a lecturer for the Southland Branch of the Royal Society in October 1943²⁹⁰ and Teviotdale kept in close contact with him. In February 1944 Skinner wrote that he was looking out pieces from the Egyptian collection given to Otago Museum by Lieutenant-Colonel Waite to send to the Southland Museum. This was in exchange for Maori woodworking tools that Teviotdale had sent to Skinner.²⁹¹ These exchanges continued until Skinner retired from Otago Museum.

With Teviotdale's installation at the Southland museum exchanges of Maori artefacts between Otago and Southland had increased. Sorensen had been against local (Maori) material going out of the area and a confusing climate of co-operation and collection poaching existed between museums. Canterbury felt the same way about Eric Sorensen's collecting in Canterbury and passing on Maori items to Southland.

²⁸⁷ *SMAG clipping book, Vol. 2, p. 250. TST, 3 June 1943.*

²⁸⁸ This case is still held by the Southland Museum and Art Gallery.

²⁸⁹ SMTB (Inc.) Minutes of General Meeting of the Board 25 November 1943. *Southland Museum Board Minute Book from 30 September 1937.*

²⁹⁰ TD: K81.77-4 Thursday 28 October 1943.

²⁹¹ Correspondence from H. D. Skinner to Teviotdale, 17 February 1944. SMA: B1.

Skinner always made exchanges for the items that he desired, trusting that a certain article met with Teviotdale's approval. The exchanges were not of equal value. However, because Skinner had been Teviotdale's mentor he probably felt an obligation to continue sending him material.

Items that were received in exchange were often relevant to the Southland Museum in that they had been taken from the area and given to Otago before the establishment of the Southland Museum. Skinner did however give a lot of support to the Southland Museum in its formative years. Provincial rivalry appears to have diminished after the Second World War with the establishment of a publicly funded museum for Southland.

W. R. B. Oliver, Director of the Dominion Museum wrote in 1944 that

"Invercargill's new museum, the Southland Museum, opened in 1942, consists of two stories. Originally, it was intended that the lower one should be for working space and reference collections while the upper one was for exhibition galleries; but the building is so overcrowded as to necessitate the use of a large storeroom for exhibits. A large collection is being held in store in various parts of the city awaiting transference to the museum. The present urgent requirements are two additional wings with accompanying storerooms beneath, and a lecture hall".²⁹²

There was little sign of Sorensen coming back to the museum. In March 1944 he gave a talk on his activities while on service overseas and mentioned he was collecting material and exhibits which would be of value to the Museum when he was able to release them. He then indicated that it would be some time before he could take up his duties as Director as he had been posted for further service in the Pacific.²⁹³

Sorensen wrote to the Museum Board that he was being sent to the Kermadec Islands. He also mentioned that Dr Oliver was honouring his work in natural history by naming a moa skeleton²⁹⁴ after him. Sorensen stated that it was an honour that he did not deserve but that he was grateful his work had already met with recognition.²⁹⁵ It appeared that Sorensen was moving his focus towards natural history.

²⁹² W. R. B. Oliver, *New Zealand Museums: Present Establishment and Future Policy* (Wellington: Dominion Museum, 1944), 31.

²⁹³ SMTB Minutes of General Meeting of the SMB, 8 March 1944. *Southland Museum Board Minute Book from 30 September 1937*.

²⁹⁴ This moa skeleton (*Pachyornis sorensii*) was found at Greenhills, Southland.

²⁹⁵ Correspondence from J. H. Sorensen to Mr Tapley, Secretary, 23 March 1944. SMA: Misc.

He was still concerned about the Southland Museum. He wrote to the SMTB

“I have given much thought to our future activities and had discussions with museum officers, educational officers and scientific men and women generally in my travels. A recent talk with Dr Oliver was most enlightening and he is at present drawing up a scheme, in collaboration with all museum officers, for a post-war scheme to re-build and enlarge existing museums and create new ones as well as art galleries in all principal centres. He agrees with me, as indeed do all scientists with whom I have come in contact, that it is most desirable that a museum must be a separate institution from an art gallery. The presence of two often opposing points of view on the one Board is undesirable and certainly does not work harmoniously in practise. Then, too museums must be run as such and we must think carefully about incorporating war memorials or similar things. I would therefore ask the Board not to commit themselves in any way in the meantime”.²⁹⁶

Sorensen also suggested that the museum make a framed display board showing the proposed gallery extensions to the public. He proposed displaying it on the storeroom door with an appeal for subscriptions towards the new wings.²⁹⁷ He noted that the strides made in school use of museums in the North Island had been most noticeable to him. He was gathering useful information from the Education Officer at Christchurch about the school educational service and adult education. He anticipated significant developments in these areas after the war.²⁹⁸ At this point Sorensen fully intended coming back to the Southland Museum and planned to improve it through the expansion of facilities and increased educational programmes.

In April 1944 Sorensen wrote to Teviotdale that he was just about to head away on service and that he expected to do a good bit of ethnological²⁹⁹ work and if anything is to be found “...I shall dig and dig”.³⁰⁰

Sorensen wrote to the SMTB

“I feel sure that we shall have to aim at having a staff of not less than three at Invercargill before very long.... Unless the war ends sooner than seems likely at the moment I shall be on service at least 18 months yet. I know the wonderful field of work awaiting me in Invercargill but both the museum and I are fortunate that my lot has fallen in such unique

²⁹⁶ Correspondence from J. H. Sorensen to Mr Tapley, Secretary, 23 March 1944. SMA: Misc.

²⁹⁷ Correspondence from J. H. Sorensen to Mr Tapley, Secretary, 23 March 1944. SMA: Misc.

²⁹⁸ Correspondence from J. H. Sorensen to Mr Tapley, Secretary, 23 March 1944. SMA: Misc.

²⁹⁹ Sorensen used ‘ethnological’ in reference to archaeological excavation.

³⁰⁰ Correspondence from J. H. Sorensen to Mr Teviotdale, 7 April 1944. SMA: Misc.

fields [subantarctic and Kermadec Islands] for the furthering of knowledge and collecting”.³⁰¹

In the Annual Report for 1944 it was stated that the financial position of the museum was satisfactory. The Museum Board was encouraged in the belief that the people of Southland would give their ‘whole-hearted’ financial support to the Museum. In response to the annual appeal for donations it was reported that all Local Bodies in Southland had responded and made a financial contribution to the museum funds. Public donations had also shown an increase.³⁰² The Board advertised its intention to establish a Building Fund in order that additional wings could be built. It was noted that expansion was of paramount importance.³⁰³

In 1944 it was recorded that 153 articles from 70 donors had been registered during the year. It was expected that the museum’s natural history collections would be significantly increased upon the return of Sorensen. Public interest had been maintained with the number of visitors for the year being around 14,801 and there had been five visits from classes from Southland schools.³⁰⁴ According to Teviotdale this augured well for the future of the Museum as “...interest developed in youth will be maintained in later life and will help in the Museum becoming in the future a widely used cultural amenity of the city and province”.³⁰⁵

In June the first oil painting was donated to the Southland Museum. It was recorded that a Mr Jenkins [sic?]³⁰⁶ came to the museum with an oil painting. Teviotdale wrote in his diary that the picture was a start for the Art Gallery collection.³⁰⁷

³⁰¹ Correspondence from J. H. Sorensen to Mr Teviotdale, 7 April 1944. SMA: Misc.

³⁰² Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1944. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

³⁰³ Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1944. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

³⁰⁴ *SMAG clipping book, Vol. 2, p.264. SDN, 9 June 1944.*

³⁰⁵ . Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1944. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

³⁰⁶ It is uncertain if this was Jenkins the Southland Museum caretaker or T. H. Jenkin of the STC art department. It was most probably T. H. Jenkin.

³⁰⁷ TD: K81.77-4 Tuesday 20 June 1944.

Education was the major topic of concern for museums throughout the country in the 1940's. Towards the end of June 1944 R. A. Falla wrote to Teviotdale asking him of any concerns regarding education in museums that he would like discussed at a Conference on Education. Falla had been invited to attend as the museum representative by the Minister of Education. The main topics to be discussed at the conference with regard to museum education were the further development of pre-school facilities, government assistance for increased facilities for the cultural and leisure-time activities of youth and community facilities for adult education.³⁰⁸ Teviotdale replied that he had nothing to add beyond the suggestion that museum authorities concentrate on getting the children interested in museum matters while still at school. He stated that owing to his temporary position he had done little beyond inviting teachers to bring pupils to the museum. He preferred that they came in small groups to study some particular subject.³⁰⁹ In reality Teviotdale's diary entries suggested that he did not enjoy these visits at all.

In February 1945 J. H. Sorensen tendered his resignation as Director of the Southland Museum. He wrote that he regretted taking the step but would always have the welfare of the Southland Museum at heart. He also promised to continue sending his collections made in the subantarctic islands to the Southland Museum.³¹⁰ In June Dr C. C. Anderson of the SMTB wrote to Falla about Sorensen's resignation. It was stated that

"Mr Teviotdale is very kindly postponing his retirement until the end of the present calendar year, when we shall require a new Director for the Museum. We would prefer a youngish chap with some museum experience.... Do you know of any prospective candidate for the post of Director?"³¹¹

Falla was surprised and concerned to hear of Sorensen's resignation and promised to make a few enquiries regarding a suitable replacement.³¹²

At this stage the Carnegie Museums Trust was being wound up. The Southland Museum received a quarter of a reserve fund of £400. This was to be shared equally

³⁰⁸ Correspondence from R. A. Falla, Canterbury Museum to Teviotdale, 29 June 1944. SMA: Misc. The Conference was held in August 1944 in Wellington.

³⁰⁹ Correspondence from Teviotdale to Falla, 11 July 1944. SMA: Misc.

³¹⁰ Correspondence from J. H. Sorensen to the SMB, 2 February 1945. SMA: Misc.

³¹¹ Correspondence from C. B. Tapley to Dr Falla, 3 June 1945. SMA: Misc.

³¹² Correspondence from Falla to Dr Anderson, 7 June 1945. SMA: Misc.

among the four smaller museums in New Zealand (Southland, Nelson, Wanganui and Napier).³¹³ The Southland Museum was badly in need of a heating system but they were also desperately short of museum cases to display additional material. Ultimately this grant was used for display cases. Acting Secretary Tapley wrote in appreciation

“Donations of specimens, relics and other gifts are coming in freely and we anticipate that this helpful support will continue. The additional show cases would enable us to set out these exhibits and add greater interest to our Museum. During the past year we have had visits by parties of children from various Southland schools both Town and Country and it is the intention of the Board to encourage these visits as they must be of educational value in fostering an interest in natural history and relics of the past”.³¹⁴

The Annual Report for 1945 noted that the financial position was satisfactory and that the support given by the Southland Local Bodies was appreciated. There was an increase in individual bequests. For example, in April a bequest for circa £250 was recorded.³¹⁵ The museum was being increasingly recognised as a community asset. At the annual meeting however, the board also noted that they would later have to face up to increased expenditure on necessities such as additional heating which was urgently required.³¹⁶

In April 1945 the Nelson Institute wrote to the Southland Museum inquiring about the cost of the Southland Museum building and the funding strategy used to raise money for the building and maintenance costs. As the Southland Museum had inquired of the Wanganui Museum during their planning stage, now the Nelson Institute was seeking Southland Museum's assistance.³¹⁷

The EPS, which had been with the museum since 1942, gave notice in March 1945 that as it was now on a peace-time basis the Central Control Room was being transferred from the Museum to the Invercargill Town Hall.³¹⁸

³¹³ Correspondence from H. McQueen to the Director, 14 March 1945. SMA: Misc.

³¹⁴ Correspondence from Acting-Secretary Tapley to H. C. McQueen, N. Z. Council for Educational Research, 6 June 1945. SMA: Misc.

³¹⁵ Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1945. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

³¹⁶ Annual Report of the SMTB (Inc.) for the Year Ended 30 April 1945. *SMAG archives. Annual Reports 1939, 49, 61, 60-69.*

³¹⁷ Correspondence from C. B. Brereton to the Director, Southland Museum, 30 April 1945. SMA: Misc.

³¹⁸ Memo from W. F. Sturman, Town Clark to EPS Controllers and Deputy Controllers, 28 March 1945. SMA: B1.

Little else was mentioned of the war in records relating to the museum. Teviotdale recorded in his diary that on 15 August 1945 about 11 a.m. the whistles sounded and he went downtown and found a jamboree in full swing. He wrote "Peace at last. Opened museum at 1.30 p.m. but closed at 3.30 only 3 visitors..."³¹⁹

From 1936 until the opening of Southland Museum in 1942 a small group of dedicated Invercargill citizens had worked tirelessly to convince their local government of the value of the museum as a civic facility. That this project was successful during a time when the nation was at war is evidence of their tenacity. It was also evident that the establishment of a permanent museum facility at that time was a symbol of the determination of the people of Southland to anticipate life after the war. The museum was a symbol of progress and freedom.

³¹⁹ TD: K 81.77.5 Wednesday 15 August 1945.



Figure 13: George Jaquery (senior).
Collection of SMAG.



Figure 14: J. H. (Jack) Sorensen.
Collection of SMAG.



Figure 15: Thomas Spencer. Collection of Rakiura Museum.



Figure 16: David Teviotdale. Collection of SMAG.

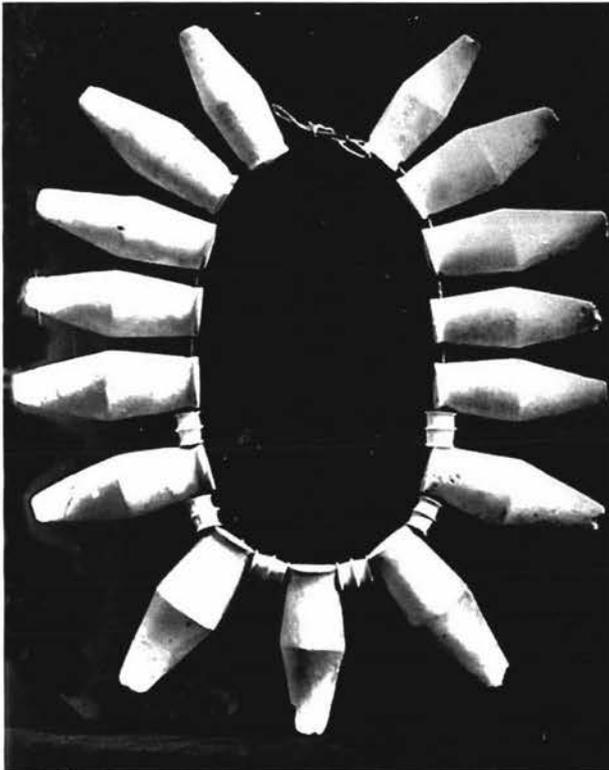


Figure 17: The 'Fortrose' necklace; imitation sperm whale teeth fabricated from moa bone. Collection of SMAG.

Hitler or No Hitler!

SOUTHLAND WILL HAVE NEW MUSEUM

*By the Invercargill Correspondent of the
"New Zealand Free Lance."*

FOR a long time Southland's new museum seemed but a distant goal which became even more remote with the outbreak of war. However, the Southland enthusiasts dug their heels in and said: "Southland shall have its museum, Hitler or no Hitler." Now the first practical step has been taken.

A site at the city end of Invercargill's famous Queen's Park has been cleared. The work of clearing the ground was in itself sufficient indication that the job was being taken seriously and that the £6,000-odd which had been raised was not going to lie idle in a bank.

It was necessary to uproot a number of huge pinus insignis trees which flank the park. The trees were felled by expert bushmen and the roots were hauled out by means of a steam-winch traction-engine which attracted a number of interested spectators each morning the work was in progress. It was found that all the pinus trees had reached their maximum growth and were beginning to die off. That fact opens up a new line of thought for those who wish to preserve Invercargill's belt of pinus, all of which was planted at the same time, about 57 years ago.

Figure 18: 'Hitler or no Hitler'! NZ Freelance, 25 September 1940.

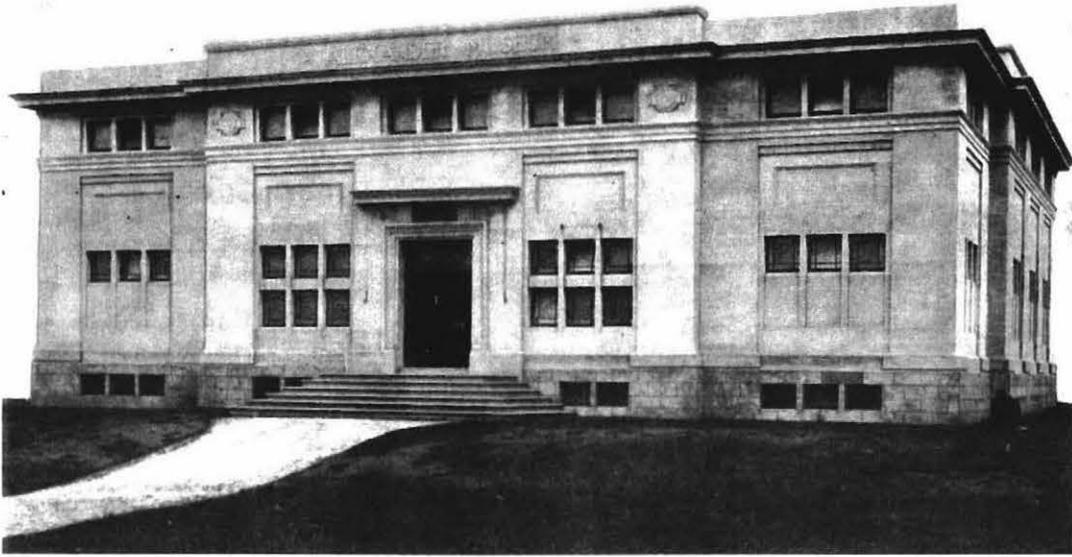


Figure 19: Wanganui Museum (The Alexander Museum, Wanganui, NZ). Collection of Tesla Studios, 1933.

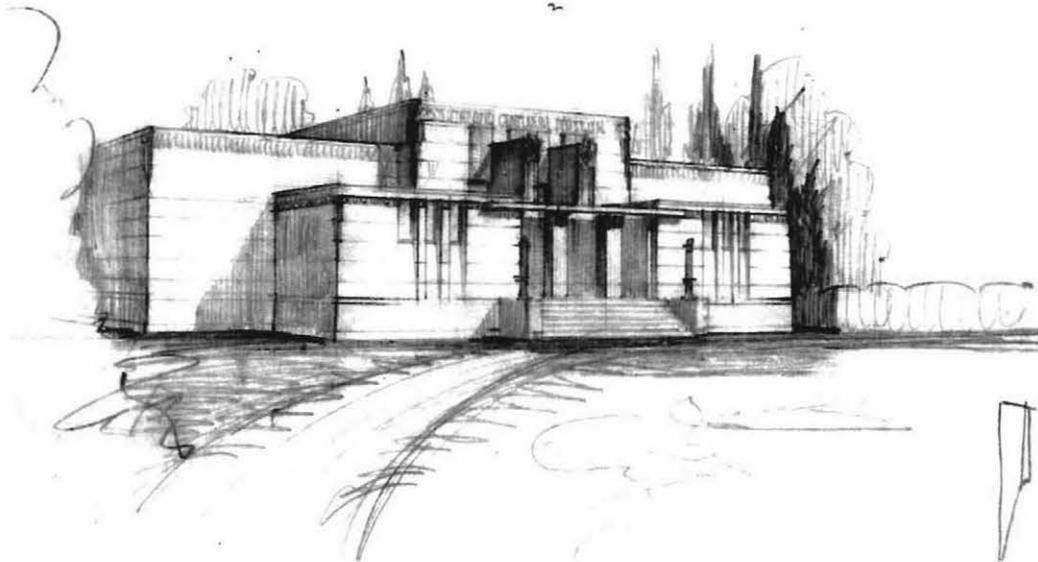
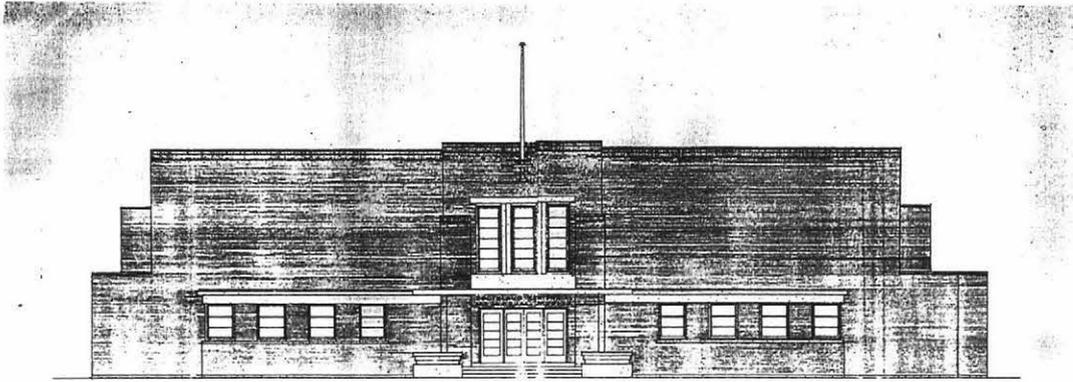
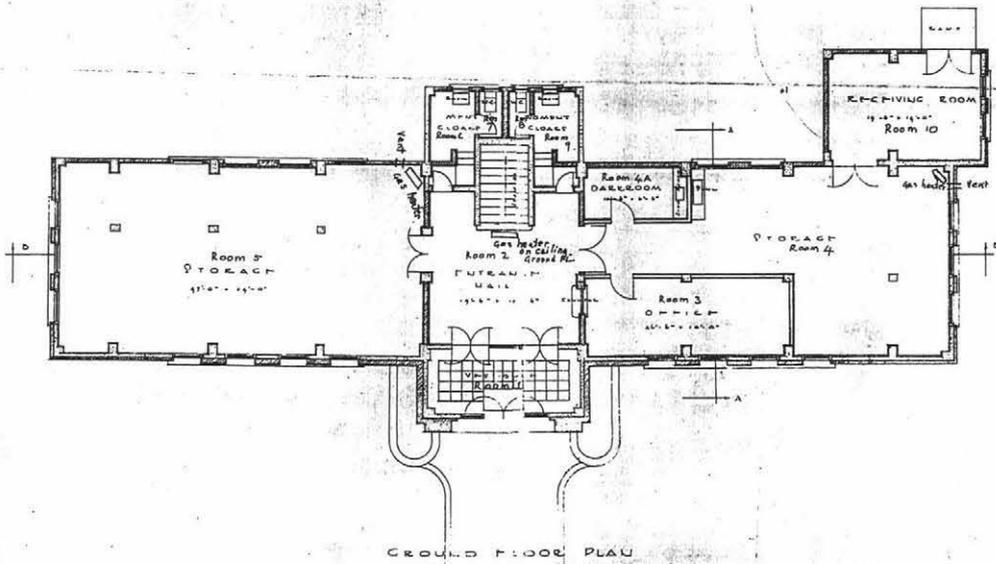


Figure 20: 'The dream' (sketch of proposed Southland Centennial Museum). Collection of SMAG.



FRONT ELEVATION



GROUND FLOOR PLAN

Figure 21: 'The reality'. Ground floor plan of the Southland Centennial Memorial Museum, 19 June 1941, architect E. H. Smith. Collection of SMAG.

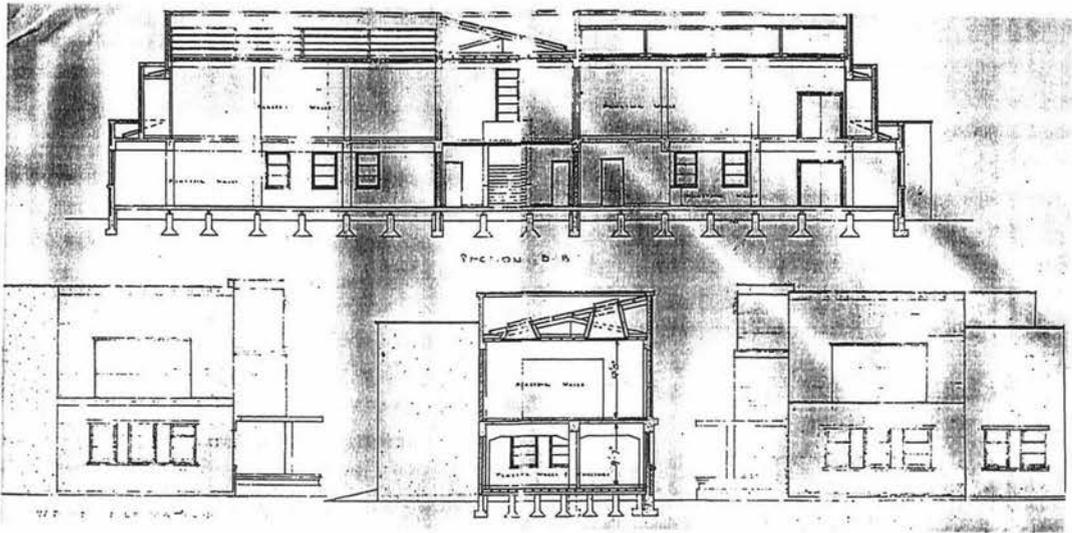


Figure 22: 'The reality'. First floor plan of the Southland Centennial Memorial Museum, 19 June 1941, architect E. H. Smith. Collection of SMAG.



Figure 23: The Southland Centennial Memorial Museum, 1942. Collection of SMAG.

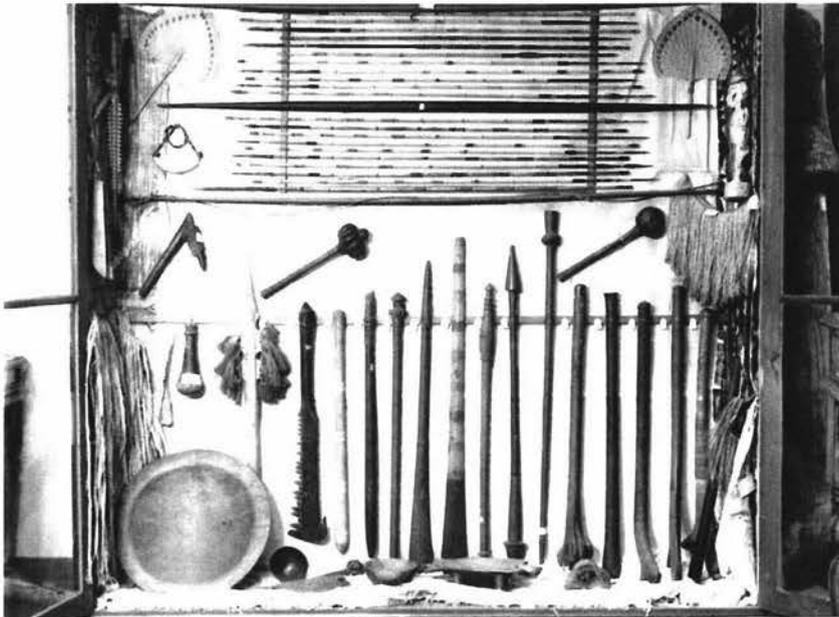


Figure 24: Southland Museum interior; Oceanic weapons case (1942).
Collection of SMAG.

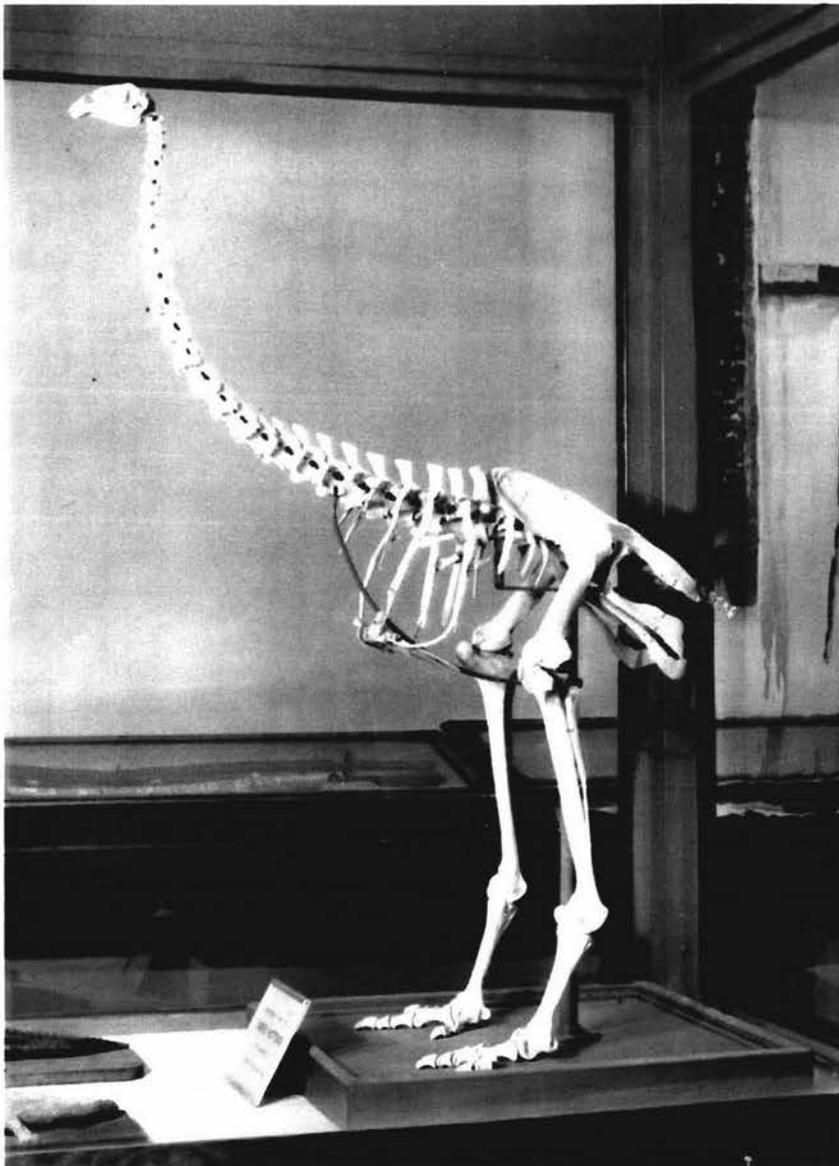


Figure 25: Southland Museum interior; Ethnology Gallery (1942).
Collection of SMAG.

CHAPTER 5

The Culture of Collecting: 1860-1890

The previous three chapters have traced the chronological development of the Southland Museum. The following two chapters examine the wider network of collectors, collections and institutions within which Southland Museum developed. This chapter documents this network during the period of McKenzie's Museum and the Invercargill Athenaeum. The network extends from Invercargill and province of Southland, throughout New Zealand and to collectors and museums in Europe and the United States of America.

5.1 Hitherto Unknown to Natural History:

Von Hammer's Display

McKenzie's museum was not unique. Neither was it the first nor only collection of 'curiosities' drawn together and exhibited in Invercargill. It was characteristic of the 'exhibitionism' that was extant in Invercargill and other towns and cities in New Zealand throughout the second half of the nineteenth century. A characteristic of this period, during which Andrew McKenzie promoted his 'private' museum collection, was the multi-purpose nature of such establishments. Many businesses used 'bizarre' or 'hitherto unknown to natural history' specimens to draw people to their particular establishment. For example "...there is now on view at Messrs Jacobs and Moir's a curious specimen of lizard, alleged to have been found in the heart of a thick pine tree".¹

It was the time of Barnum and Bailey and everything was advertised as being the largest or rarest in an attempt to induce people to enter a shop or attend a show. An atmosphere of entertainment and wonder was a feature of local advertising during this period.

¹ *TST*, 25 March 1878, p.2.

It was the permanent and long-term housing of a substantial collection and the value attributed to it by others that was ultimately to define McKenzie's establishment. He was also the first to advertise his collection as a 'museum' in Southland.

There was an earlier reference to a 'curiosity shop' in Invercargill. In March 1868 an advertisement for F. A. Von Hammer's 'Scandinavian hotel', on the corner of Kelvin and Tay streets (Figure 26)², stated that in addition to being a restaurant, concert hall and providing numerous other services the hotel boasted a "...monster map of the world, curiosity shop... (and) ...a live sea lion from the Aucklands [subantarctic islands] on exhibition every day and night".³ It is not certain how extensive the collection was or its exact nature, however, like McKenzie, Von Hammer sought to provide a variety of entertainments and range of services to attract business. He also charged admission.⁴

Another feature of this period (with an emphasis on entertainment) was the display of 'bizarre' or 'freak' specimens of natural and sometimes human history. An advertisement for an exhibition at the Invercargill Exchange Hall in 1875⁵ announced among other curiosities the "...spotted boy! From the Wilds of Africa...Matilda Sanville...The smallest woman in the World... (and)Mr C. E. Moulton, The lightning Calculator! Formerly of Barnum's Museum, New York".⁶

'Live' exhibition appears to have been a drawcard during a period of intense competition between local businesses. When a travelling circus came to Invercargill it was usually advertised as the 'largest and best' ever in New Zealand. An advertisement for Cole's circus in 1880⁷ boasts a "...circus, menagerie, and congress of living wonders".⁸ Apart from McKenzie and Von Hammer's display of live animals there is further evidence for an organised 'zoo' in Invercargill in the second half of the nineteenth century. H. R. Wilson in his memoirs relating to this period stated that McFarlane & Sons, Invercargill bakers

² (Figure 26), p.190.

³ *The Times (Illustrated Times)*, 23 March 1868, p.14.

⁴ Von Hammer's Scandinavian Hotel appeared to open in 1866. It was advertised as a facsimile of the famous and popular hotel in Dunedin of the same name. *The Southland Times*, 20 December 1866, p.1.

⁵ (Figure 27), p.190.

⁶ *SDN*, 4 December 1875, p.3.

⁷ (Figure 28), p.191.

⁸ *TWN*, 18 December 1880, p.12.

“...kept a zoo & Central School boys used to have a lot of fun with the monkeys lifting cups and carrying them to tops of trees and there hunting for and eating lice & fleas. They had a secretary bird walking about. White with a long bill the bird about 3 feet high pecked a girls eye & nearly blinded her”.⁹

A specimen did not have to remain alive to attract attention and revenue for its possessor. In 1881 Kohler’s Travelling Waxworks, which was exhibiting at Sloan’s Theatre in Invercargill, acquired a seal that was caught at Bluff (Southland). A special tank was built for it and it was advertised as a great attraction. Unfortunately, according to the local paper

“...his sealship died before he could be brought to town.... Messrs Kohler, determined to make the most of their venture, had the carcass conveyed to town, and duly placed in a tank.... It will be on display for a day or two longer, and will then be handed over to a taxidermist”.¹⁰

James Morton

McKenzie’s ‘museum’ was given some validity, in terms of display in its association with James Morton, a local gardener and natural history enthusiast. The museum was lifted from the status of mere ‘curiosity shop’ by this relationship.

James Morton, Andrew McKenzie’s taxidermist was noted for his significant contributions and prize-winning entries in the Horticultural Society’s annual show.¹¹ He emigrated to Southland aboard the *Sir William Eyre* in April 1863.¹² During the 1870’s he was often mentioned for his horticultural accomplishments and his taxidermic abilities. He was also associated with those considered to be leaders in the field of natural history in New Zealand during this period. For example, in May of 1872 he

⁹ H. R. Wilson, 1955 memoirs. SMAG archives K81.39-1.

¹⁰ *TWN*, 20 August 1881, p.7.

¹¹ *TWN*, 11 March 1871, p.1.

¹² According to the passenger list of the *Sir William Eyre*, as recorded in the ‘Southland Immigrants Vertical File’ (Held IPL), he arrived with his wife Isabella in April 1863. It is uncertain what he did when he first arrived but he was recorded in the Invercargill electoral rolls from 1869-70. ‘Morton, James, Yarrow Street, Invercargill. Lease hold. Part of sections 15, block 57 with the dwelling house thereon’. *Electoral rolls (microfiche), Invercargill 1869/70*. (Held IPL Archives).

corresponded with Captain Hutton regarding new fish and bird species.¹³ James Morton not only sought advice from Hutton and Hector; he engaged in discussion on species identification and did not hesitate to disagree with them.

“I have also had a perusal of a copy of your catalogue of the *Birds of New Zealand*, in the possession of Mr A McKenzie of this town and in reading the description of some of the species it did not quite agree with my own opinion but what few remarks I may put forth will be with a view that I may assist in the great object to be obtained namely the truth as it is in nature”.¹⁴

James Morton appeared to have been held in some regard. In a letter from Walter Pearson, Commissioner of Crown Lands and Chief Surveyor in Southland¹⁵ to James Hector, Pearson wrote

“My Dear Dr Hector...I find that Capt Hutton has been in correspondence with Morton the gardener and taxidermist here re a bird for the museum. Morton...is the same man I wrote to you about some time ago, as one who would be of use to you in the museum if you could find a place for him. He is...a first rate taxidermist...studies natural history, is a thorough florist & understands botany pretty well...offering plants their scientific names and if you could find room for him in the museum you would I think find him very useful & hard working”.¹⁶

Morton was able to correspond with fellow natural historians in a scientific manner. A life-size drawing of a snipe fish thrown up on Riverton Beach¹⁷ sent with correspondence to The Director of the Geological Survey showed that Morton was familiar with Hector’s standard notation for fish.¹⁸ Captain Hutton read a paper by Morton entitled ‘Notes on some of the New Zealand Birds’ before the Wellington Philosophical Society in July 1872.¹⁹ Morton was a practical natural historian. He carried out long-term experiments and made detailed observations of local species. He

¹³ Correspondence from James Morton to Captain Hutton, 20 May 1872. MU 94 Box [1?], (Te Papa Archives).

¹⁴ Correspondence from James Morton to Captain Hutton, 20 May 1872. . MU 94 Box [1], (Te Papa Archives).

¹⁵ “Old Time Echoes: the late Mr Pearson and Early Southland.” *TSC*, 2 September 1911, p.6.

¹⁶ Correspondence from Walter Pearson to Dr Hector, 11 July 1872. . MU 94 Box 1 (721), (Te Papa Archives).

¹⁷ Correspondence from James Morton to the Director of Geological Survey, Wellington, 20 August 1873. [MU], (Te Papa Archives).

¹⁸ This notation is explained in F. W. Hutton, *Fishes of New Zealand: Catalogue with Diagnoses of the Species. Notes on the Edible Fishes by James Hector* (Wellington, N.Z.: James Hughes, Printer, 1872), 2.

¹⁹ James Morton. “XXIV. Notes on some of the New Zealand Birds (communicated by Captain Hutton).” *TPNZI* 5 (1872): 225-226.

collected specimens for others and sent them his observations. There is evidence he was contracted to go on collecting expeditions for James Hector.²⁰

James Morton was an important link between Andrew McKenzie's museum, organised collecting of natural history specimens in Southern New Zealand and the transfer of the collection to the Invercargill Athenaeum. An 1875 newspaper report stated

“With regard to the design to purchase McKenzie's Museum, the President [of the Athenaeum] reported that the sub-committee had sent for Mr James Morton to value it – his valuation to be adopted by the Committee”.²¹

As he appeared to be doing well, in terms of employment and commissions for taxidermy, Morton's apparent financial difficulties in May 1876 caused surprise in the community. A newspaper article noted that an

“...important auction sale...of assets in the estate of Mr James Morton, of Invercargill. Mr Morton has long been known here as a most skilful taxidermist, and as about as good a practical botanist as can be met with anywhere in Southland. His collection of ferns at the last horticultural show was admitted to be the most beautiful ever shown here. In addition to the stuffed birds, New Zealand fish, &c., to be offered to-day, a number of very choice shrubs, trees, &c., will be sold without reserve, and also some household furniture. We regret greatly that Mr Morton is compelled to part with these household gods [sic], and we have reason to believe that his pines, firs, and fruit trees are very valuable specimens of the respective species”.²²

It is possible that the sale and closure of McKenzie's museum in August 1875 and Morton's auction sale of specimens in May 1876 are related; either to some economic disruption of the period or a dependency by Morton on taxidermy for McKenzie.

As with McKenzie's museum, the Athenaeum purchased Morton's collection of stuffed birds and animals.²³ The Museum Committee reported that they might have exceeded their powers in purchasing the collection without the prior consent of the Athenaeum Committee but they felt that they could not resist the bargain.²⁴

²⁰ Correspondence from James Morton to James Hector, 24 March 1873. MU 94 Box 2 (1132), (Te Papa Archives).

²¹ *TST*, 18 August 1875, p.2.

²² *TST*, 4 May 1876, p.2.

²³ A report notes the “Purchase of James Morton's ‘stuffed birds and animals’ for £20. *Report of the Museum Committee, 16 May 1876*, (IPL Archives).

²⁴ A report notes the “Purchase of James Morton's ‘stuffed birds and animals’ for £20. *Report of the Museum Committee, 16 May 1876*, (IPL Archives).

Unlike Andrew McKenzie, James Morton did not leave Invercargill after the sale of his collection. In June 1876 a memo from the Athenaeum Committee to 'James Morton, Naturalist' for the "...preserving and setting up of a Fallow Deer"²⁵ for 6 (pounds) 10 (shillings), showed that they were still utilising his services and expertise. He appears to have established a taxidermy business.²⁶

James Morton was not the only person engaged in taxidermy in Invercargill at this time²⁷ but he does appear to have been the most well known and recognised for the quality of his work. He was mentioned in 1881 as an exhibitor in Invercargill's 'Art and Industrial Exhibition'.²⁸

The last newspaper reference found mentioning taxidermy by James Morton's taxidermy²⁹ refers to

"a case of birds stuffed by Mr Morton, which we think fairly eclipses all his previous efforts. The case contained 13 birds and several insects, all most artistically and effectively arranged...The curious will have an opportunity of seeing the case to-day in the shop of Mr D. Ross, Tay Street".³⁰

Morton was thus an important link between Andrew McKenzie and a wider circle of collectors that existed in the southern region of New Zealand at this time. He was also connected to the Athenaeum, as previously mentioned, and was an enthusiastic member of local horticultural and agricultural societies.

Another characteristic of this period in Invercargill was the establishment of a number of societies and institutions. In addition to McKenzie's museum and the Athenaeum in the 1860's and 1870's, Invercargill had a Homeopathic Institute (established 1863³¹), an

²⁵ Collection correspondence from the Athenaeum Committee to James Morton, 12 June 1876. (SMAG Archives – Collection correspondence).

²⁶ *TWN*, 14 October 1876, p.5.

²⁷ A Mr R. Pilgrim and Mr H. Bentley were also mentioned. *TWN*, 17 September 1881, p.4

²⁸ *TWN*, 17 September 1881, p.4.

²⁹ Morton died in Invercargill in September 1882. "Death of James Morton, Naturalist" *The Southlander*, 9 September 1882, p.6.

³⁰ *TST*, 1 June 1882, p.2. Mr D. Ross was a photographer and explorer/guide. He had exhibitions of photographs/art works on his premises and there are references to items such as moa bones being left at his shop.

³¹ *TST*, 7 November 1864, p.1.

'Old Colonists' Association,³² a Horticultural Society (established 1864³³) and an Agricultural and Pastoral Association (established 1868³⁴). The Southland Agricultural & Pastoral Association had

“...taken up the position of the most important and valuable institution in the Province. A few months since, when the establishment of this Association was first projected, there were not a few, but many, who predicted failure, and others who affirmed that after the first show the Society would collapse, as most of Southland's Societies had done before”.³⁵

The above mentioned societies have been singled out because their members and interests were inter-connected. Collectively they suggest an active climate of display in Invercargill during this period and perhaps a growing interest in the educational potential of such societies beyond mere entertainment. These exhibitions served as an expression of the prosperity of the region and an emerging confidence in Southland's potential for growth and production. James Morton was a frequent exhibitor and prize-winner in A & P and Horticultural Society shows.³⁶

In addition to local agricultural exhibitions and competitions, there were numerous international exhibitions and expositions that may have influenced the climate of display that was a feature in Invercargill during this early period. The most obvious influence would have been the Dunedin International Exhibition of 1865. It was the first of five international exhibitions held in New Zealand and resulted from the extraordinary impetus given to the development of Dunedin by the Central Otago gold rush of 1861-1863. The exhibition was a truly international exhibition and would have had a major influence on Invercargill.

Andrew McKenzie may have seen the 1865 Dunedin exhibition. At the very least he would have experienced the enthusiasm and excitement that surrounded such spectacular exhibitions. The idea of a permanent collection that individuals would pay to see may have been the stimulus for the beginning of his collection.

³² *TST*, 19 December 1874, p.2.

³³ *Southland Horticultural Society, Schedule and Prize List*, 1910-1911.

³⁴ *TST*, 23 March 1868, p.9.

³⁵ *TST*, 25 March 1868, p.9.

³⁶ 'Autumn Exhibition of the Southland Agricultural and Horticultural Society'. *The Times (Illustrated Times)*, 23 March, 1868 p.10.

In Invercargill where the population was relatively small and competition rife, diversification was a necessity. McKenzie's 'Scotch Pie House', like Von Hammer's 'Scandinavian Hotel' was thus, not just a bakery, but also a hotel and a private museum.

James Morton, as McKenzie's taxidermist, had also been exposed to this period of prosperity and exhibition. As previously mentioned his collecting behaviour has been linked to James Hector and F. W. Hutton. James Hector and his assistants were responsible for the mainly natural history collection that formed the nucleus of the Otago Museum. This collection consisted of rocks, minerals, fossils, birds, fishes, timbers, dried plants, maps and drawings that had been exhibited in the Dunedin International Exhibition in 1865. Morton may have contributed some of these items.

Exhibitionism

In light of this culture of collecting and exhibitionism it is instructive to look at the exhibitions that were held in Invercargill and the accompanying interest in exhibitions elsewhere. It is argued that all of these exhibitions, from the local church bazaar to the international exhibition, reflect contemporary notions of taste, knowledge, progress and prosperity.

As early as 1861 extensive coverage was given to international exhibitions. There was widespread recognition of the importance of exhibiting the wealth and potential of the region to the 'empire' as a whole. In September 1861 a request was made for the inhabitants of Southland to provide "...Natural Productions of the Province, Manufacturers, Models, or Works of Art executed therein...".³⁷ Items were to be sent to the Southland Commissioners, John Blacklock, Thomas John White and John Topi Patuki for approval and transmission to the International Exhibition of 1862 to be held in London. By way of explanation for such a request an article in the paper of the same month stated

"It may to some seem strange that we who make our appearance in the youngest and as yet, perhaps, least known of the Provinces of New Zealand, should seize upon the forthcoming Exhibition in London as a topic to bring under the serious consideration of the scattered settlers of this very young Province.... Now it is because ours is the

³⁷ *TSN*, 7 September 1861, p.7.

youngest New Zealand Province that she should do her utmost to make fitting response to the invitation addressed by Great Britain to her children in every and the most distant part of the globe, to show of what 'good serviceable stuff' those children are made. The practical should with us have the preference over the merely ornamental arts - but while we are not forgetful of the importance and necessity of combining the two".³⁸

In May 1876 a bazaar in aid of the funds of the Presbyterian Church was held. The contents of the stalls, were principally 'fancy goods' but there were also paintings, "...worked mantlepiece screens, work-boxes, scent bottles, worsted work, leather work, work in fir cones, smoking caps, and, as the auctioneers would say, millions of other articles too numerous to mention".³⁹ Such events are important in the context of this study because they provided opportunities for the first art exhibitions in the region.

On 23 May 1878 a Benevolent Institute Exhibition was held in Invercargill. The exhibition was an interesting mix of local commercial product, fine-art and 'curiosities' loaned for the exhibition by the citizens of Invercargill. A newspaper report noted

"The idea of holding a loan exhibition of works of art, and curiosities generally... has so far been given practical effect so that the Committee now advertise... to receive contributions. These exhibitions have invariably proved highly successful in the Mother Country and the older colonies, and there is no reason to fear it being otherwise here.... No doubt in Britain, Canada, or Victoria there is a much larger field to draw material from, but still, if everyone, even though it were in Southland alone who is in possession of some artistic beauty, rarity or curiosity, was to forward it to the Committee, the whole would form a collection worth looking at".⁴⁰

The exhibition organising committee apparently intended to receive contributions from Melbourne, Dunedin and Christchurch but upon opening there only appear to have been locally submitted items. Many were trade exhibits that suggested local progress.⁴¹

The exhibition included an

"...immense number of articles of vertu, curiosities, &c., &c. There was a large collection of shell work and artificial flowers... a beautiful specimen of coral sent in by Mr Dalgliesh, Indian curiosities obtained during the memorable mutiny by Mr L. E. Reade... Mr Sugar exhibited a section of the original Atlantic electric cable, and a dagger picked up on the field of Inkerman.... The design of a Maori Pah, very quaint and clever, was

³⁸ *TSN*, 14 September 1862, p.2.

³⁹ *TST*, 24 May 1876, p.2.

⁴⁰ *TWN*, 4 May 1878, p.9.

⁴¹ *TWN*, 4 May 1878, p.9.

lent by Mr Wade.... Several scenes in water colors by Mr Burwell, architect.... We can assure our readers that a very pleasant hour may be spent there".⁴²

In 1880 an Invercargill Exhibition Committee had decided that local 'fine arts' should be demonstrated at the 1880 Melbourne World Exhibition.⁴³ The Athenaeum ladies room was used to exhibit a collection of local works of art⁴⁴ intended for the Melbourne exhibition. Contributions were invited from Southland artists, "...in which term modern custom includes the photographer".⁴⁵ Artists such as C. Aubrey, S. H. Moreton, and J. T. Thomson were represented along with others and some of their works are still part of the Southland Museum and Art Gallery collection today.

Organisations in Invercargill and other centres in Southland participated in local, national and even international exhibitions from an early period. There was no formal art gallery for the province. Exhibitions were held in photographers' rooms, at local bazaars or in artists' studios. For example S. H. Moreton, an explorer and artist, who travelled extensively throughout Southland, Fiordland and the West Coast, allowed individuals to view his paintings in his studio. It was stated by a local reporter that

"We trust that Mr Morton [sic] may see his way to extend a favor [sic] to the general public when his gallery is complete.... We should be glad if a room in the Athenaeum could be afforded to allow of the exhibition of the paintings, as it is quite within the scope of the institution, and will be in the desire of the committee to foster the efforts of native genius. A small admission would be of some assistance to Mr Morton...".⁴⁶

The Athenaeum did not become an art gallery but Moreton did present the Athenaeum with one of his paintings that had been exhibited at the 1880 Melbourne Exhibition.⁴⁷ There was reference to an Art Society in Invercargill in 1897⁴⁸ but it was not until Anderson Park Art Gallery opened in 1953, that an Art Gallery, dedicated to the permanent display and acquisition of art, existed in Southland.

A large 'Industrial Exhibition' was held in Invercargill in 1881. It was important in that it brought together all the components that were characteristic of local museum

⁴² *TWN*, 4 May 1878, p.9.

⁴³ *TWN*, 17 July 1880, p.8.

⁴⁴ *TWN*, 17 July 1880, p.13.

⁴⁵ *TWN*, 24 July 1880, p.3.

⁴⁶ "The Fine Arts." *TST*, 20 April 1882, p.2.

⁴⁷ "Precipice Gorge, Manapouri." *TWN*, 24 July 1880, p.3.

⁴⁸ *The Southlander*, 5 March 1897, p.4.

collections. It was held over a fortnight and included exhibits from the Southland region. There was dissension surrounding the organisation of the Industrial Exhibition as some Southland exhibitors felt that they had not been given sufficient time to get their exhibits ready. There was also a concern that having the exhibition in Dunedin would absorb all of the local interest and money anyway and that people were getting tired of this type of exhibition.⁴⁹ There was an initial apathy but eventually it became a major exhibition for Southland providing extensive exposure for local industries. There were so many items that selection became necessary and this was deemed to have enhanced the value of the exhibition.⁵⁰

The 1881 'Industrial and Art Exhibition' was conceived by the Invercargill Benevolent Association. It was held on three floors of Thomson and Beattie's warehouse in Invercargill. The exhibition lasted for two weeks and admission was charged.⁵¹ It not only had manufactured articles and an extensive collection of 'fine art' but items of natural history and 'exotic' objects from distant lands. James Morton, Andrew McKenzie's associate, exhibited along with other taxidermists.

"To say that Mr James Morton, the well known artist in that line, comes to the front is no more than may be expected. His exhibits include a monster conger eel, a large penguin, and a real curiosity, 'the united twins'..."⁵²

There are no known photographs of the displays from this exhibition in Southland archives. There are no photographs of the interiors of Von Hammer's 'curiosity shop' or Andrew McKenzie's 'museum'. However, contemporary descriptions suggest areas crammed full of items. Figure 29⁵³ gives some indication of the arrangement of such seemingly discordant and multifarious collections in Invercargill in the later half of the nineteenth century. Although museums as depicted in nineteenth century photographs now appear cluttered, they were relatively selective and ordered when compared with the type of exhibitions discussed in this section.

⁴⁹ *TWN*, 27 August 1881, p.16.

⁵⁰ *TWN*, 3 September 1881, p.9.

⁵¹ The exhibition was opened on 3 September 1881 and closed 17 September 1881. *TWN*, 3 September 1881, p.9 and *TWN*, 17 September 1881, p.11.

⁵² *TWN*, 17 September 1881, p.4.

⁵³ (Figure 29), p.192. Thomson and Beattie's 'Exhibition' store, Tay Street, Invercargill.

From Riverton To Washington

McKenzie's museum (1869-1875) began during a period of active collecting within New Zealand. Numerous collectors contributed to the growth and development of his collection. Some even had international connections. One such collector, typical of this period, was Theophilus Daniel. He has been mentioned previously in relation to the Maori adzes gathered by the 1874-75 Transit of Venus expedition. These adzes were deposited in the Smithsonian Institution, Washington DC. Daniel's direct link to McKenzie's museum may have been slight but it illustrates the collecting behaviour that was going on around Andrew McKenzie during the second half of the nineteenth century.

Theophilus Alfred James Daniel (1817-1893) was a Riverton (Southland) pioneer.⁵⁴ His relevance to a study of collecting behaviour in Southland is not only in the gifting of adzes to Andrew McKenzie's museum but in his practice of collecting and gifting items of human and natural history to various institutions. He does not appear to have been a major collector but is typical of the acquisitive behaviour of the period.

This behaviour is illustrated with reference to the 1874-75 American Transit of Venus Expedition. An expedition vessel, the *Swatara*⁵⁵ arrived at Bluff on 15 October 1874. On board were the members of the American scientific expedition for the observation of the transit of Venus at Queenstown. The Invercargill Athenaeum Committee made arrangements for their visit and in December a series of Athenaeum lectures on 'popular astronomy' were given in connection with the coming 'Transit of Venus'.⁵⁶

⁵⁴ Theophilus Daniel was born 30 June 1817 in Hastings, Sussex. On 27 January 1835, he arrived in Sydney on the *Hercules* commanded by his brother Thomas. Theophilus Daniel was engaged in 'pastoral pursuits' in Australia but in 1836 began his involvement with whaling in New Zealand. He moved to Stewart Island about 1839. In the late 1840's, he returned to Australia but in 1851 after stranding in Cook Strait he settled at Jacob's River (Riverton). Daniel set up a store (for the whalers) and his wife Elizabeth, who was fluent in Maori, was able to speak to their many Maori customers. "In Riverton, Theophilus developed a passionate interest in his community. He was a member of the Southland Provincial Council from 1862, and later of the Otago Provincial Council. He served two terms in the General Assembly as Member for Wallace 1876-79 and 1882-84; was mayor of Riverton 1879 and 1880-81.... He advocated...the advancement of education". Pamela Robins, "Daniel, Theophilus Alfred James (1817-1893)." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 118-119.

⁵⁵ The U.S. corvette *Swatara*.

⁵⁶ *TST*, 2 December 1874, p.2.

The Transit of Venus Expedition comprised one of the largest American governmental scientific undertakings at that time. The expedition also played an important secondary role in the field of natural history.⁵⁷ Keyes described the unpublished ethnological and archaeological specimens collected by the expedition from the Chatham Islands and New Zealand. The items were retained in the ethnological collections of the Smithsonian Institution, U.S. National Museum, Washington, D.C.⁵⁸ Seven of the artefacts mentioned were associated with or deposited by T Daniel's of Riverton from his 'private collection'.⁵⁹

A newspaper article in January 1875 under the headline 'Relics of the Stone Age' relates that Mr Russell, a member of the Transit Expedition visited Riverton and was introduced to Theophilus Daniel. The article notes

"The later gentleman on learning that his visitor was anxious to obtain some of the stone implements formerly used by the Maoris - for presentation to the museum of the Smithsonian Institute - at once placed at his disposal a collection formed during twenty-two years residence in the South, comprising many rare and valuable implements, weapons, &c."⁶⁰

Daniel was able to provide them with an exact location for the artefacts that were 'accidentally' unearthed. He related that three years before, the Maori, under the direction of Pitau⁶¹, were digging a very large matai stump that was about 200 years old, out of his garden when they

"...turned up a lot of charcoal, and with it some old stone axes This led to a further search, which resulted in the unearthing of 32 finished stone implements of all kinds, and about 50 others in a rough state...together with several stone hammers used in their manufacture"⁶²

⁵⁷ Ian Keyes, *New Zealand Artifacts from the United States 'Transit of Venus Expedition' 1874-75* (Smithsonian Contributions to Anthropology, Vol. 2, No. 2. Washington: Smithsonian Press, 1967), 22

⁵⁸ Keyes, *New Zealand Artifacts from the United States 'Transit of Venus Expedition' 1874-75*, 22

⁵⁹ Smithsonian No's 21247 - Decorative bone comb; No. 21228Am 21235A - 3 Wooden adze hafts (associated with three adzes from Wakatipu Lake) and No. 36946 - Partially flaked core of brown chert (3 specimens). Keyes, *New Zealand Artifacts from the United States 'Transit of Venus Expedition' 1874-75*, 25.

⁶⁰ *TWN*, 9 January 1875, p.9.

⁶¹ Pitau is referred to as a local chief. *TWN*, 9 January 1875, p.9.

⁶² *TWN*, 9 January 1875, p.9. Several small stone chisels, a foot long drill and several pieces of flint were also found.

Daniel believed that they might have been the oldest implements on record as having been found in New Zealand at that time.⁶³ Such conclusions were based on discussions with local Maori and his general knowledge of New Zealand ethnology.

Daniel had handles made for about 20 of his adzes by an old Maori. He noted

“...I intend to give four to the Otago Museum, and two, with one of the hammers, to your Invercargill institution [Athenaeum?], placing them in the meantime in the keeping of Mr McKenzie at his private museum. This will complete the distribution of the collection, as I some time ago gave Capt. Chapman, of the *Dido*, steam frigate, half a dozen of the largest adzes (handled), the drill...and a most beautiful transparent greenstone adze, receiving from him a promise to place some of them in the British Museum. Some again I gave to Mr Macandrew, who came with him, and to other gentlemen”.⁶⁴

This apparent ‘gifting’ of ethnographic items to international institutions is something Theophilus Daniel seems to have done over many years. He did not seek monetary gain, nor was he a member of the existing so-called ‘learned’ institutions or societies of the day. His motive for this acquisition and distribution behaviour does not seem to have been status. He appears to have been an individual who took an interest in antiquity and who liked to share such knowledge. This however, is only conjecture. All we do know is that he collected items and distributed them for no apparent monetary gain. He was perhaps a conduit rather than a collector.

In 1875 upon hearing of the impending arrival of the collections of the Transit of Venus Expedition in America, Joseph Henry, of the Smithsonian Institute, wrote to Daniel thanking him and stating that

“We are devoting special attention to Ethnology in the National Museum in our charge, and are particularly interested in everything relating to the Stone Age of Australia and New Zealand. We would therefore beg to be allowed to ask that you will bear this fact in mind, and that you will do what you can to furnish us with additional specimens. Stone implements of every kind, and any remains of pre-historic man or animals, as well as illustrations of the handiwork of modern tribes will be acceptable. In return, we shall take great pleasure in doing what we can for the favors that you may bestow upon us, and shall forward to you a package of such of the Smithsonian publications as we may think will interest you”.⁶⁵

⁶³ *TWN*, 9 January 1875, p.9.

⁶⁴ *TWN*, 9 January 1875, p.9.

⁶⁵ *TWN*, 31 July 1875, p.8.

The Transit of Venus Expedition and the interest in the 'relics' gathered by the expedition members or gifted by locals excited interest in Invercargill. Unique specimens of natural history, visiting lecturers, topical scientific debate or current ethnographic opinion were all excitedly reported in the daily newspapers during this period. The editor of *The Southland News* also commented on the wisdom of gifting 'curiosities' to museums and foreign institutions. He suggested that this was preferable to keeping them "...hoarded up in private collections rarely looked at, and still less frequently studied scientifically".⁶⁶

Theophilus Daniel continued his collecting and distribution behaviour and his association with the Smithsonian Institution, independent of the Athenaeum museum.⁶⁷ He may not have had any further involvement with Andrew McKenzie other than placing the previously mentioned adzes in his museum.

Daniel's letters to the Smithsonian provide insight into his collection and distribution of local 'relics' and his interests in ethnography and local history in general. In July 1879 he wrote to Spencer Baird

"I have collected a few choice green stone ornaments of great antiquity from some of the old Maori chiefs and their [wives?] – [...] in their ears. I have unearthed three stone adzes.... I am trying to get them handled before I send them to you in the manner they were used..."⁶⁸

Daniel must have been actively seeking items to send to various institutions at this stage. It is uncertain whether he deliberately excavated sites or accidentally unearthed items but he actively acquired them for individuals and institutions. Correspondence to Spencer Baird in 1879 confirms his commitment to supplying material to the

⁶⁶ *SDN*, 10 August 1975, p.3.

⁶⁷ He did gift a lithograph facsimile of the Declaration of Independence and the Treaty of Waitangi 1840, together with a map of the North Island to the Invercargill Athenaeum in 1878 (IPL Archives). Also, various papers that were sent to him from the Smithsonian were placed on the table of the Athenaeum for six months reading to the public before he sent them on to Dunedin. Correspondence to the Smithsonian Institution from Theophilus Daniel, 14 July 1879. Smithsonian Institution Archives, Record Unit 28. Office of the Secretary, 1879-1882 (Spencer F. Baird) Incoming Correspondence #4928.

⁶⁸ Correspondence from Theophilus Daniel to the Smithsonian Institution, 14 July 1879. Smithsonian Institution Archives, Record Unit 28, Office of the Secretary, 1879-1882 (Spencer F. Baird) Incoming Correspondence #4928.

Smithsonian.⁶⁹ He also records that he has supplied material to people and institutions in Canada and England.⁷⁰

Daniel had travelled extensively, living for significant periods in some countries and had acquired and passed on 'relics' from various cultures to numerous individuals and institutions. His motive appeared to be a genuine interest in disseminating knowledge, not in monetary gain or entertainment. He was intimately involved in 'native affairs' and saw a close relationship between the 'relics' and the local Maori with whom he associated.⁷¹

James Hanan And The Temple Of Science

James Albert Hanan (1820 - 1885)⁷² was born in Ireland at Castle Martyr, County Cork and trained in coach building and painting. In 1852 he emigrated to Melbourne and in 1863 crossed to Southland in the *Maria Gamble* and settled in Invercargill where he built coaches for Cobb and Co.⁷³ Hanan was a 'votary' of science. He was a keen member of the Southland Institute, with a particular interest in astronomy and geology. Such was his interest that he developed a programme of 16 lectures on astronomy and geology.⁷⁴

⁶⁹ Correspondence from Spencer Baird to Theophilus Daniel 24 October 1879. Office of the Secretary (Joseph Henry, Spencer F. Baird, Samuel P. Langley), 1865-1891. Outgoing Correspondence vol. 88, pg. 4.

⁷⁰ Correspondence from Theophilus Daniel to the Smithsonian Institution, 14 July 1879. Smithsonian Institution Archives, Record Unit 28, Office of the Secretary, 1879-1882 (Spencer F. Baird) Incoming Correspondence #4928. Letter from Theophilus Daniel to the Smithsonian (Around June 1878). Smithsonian Institution Archives.

⁷¹ Correspondence from Theophilus Daniel to the Smithsonian Institution, 14 July 1879. Smithsonian Institution Archives, Record Unit 28, Office of the Secretary, 1879-1882 (Spencer F. Baird) Incoming Correspondence #4928.

⁷² James Albert Hanan had two sons: James A Hanan became a draper and one of his sons Ralph was a solicitor and the mayor 1938-41 who was involved in the building of the Southland Museum opened in 1942. Hanan (Snr's) other son, the Hon. J. A. [Josiah?] was a barrister and was elected as Mayor in 1896 at the age of 28. In 1899 he became member for Invercargill, a seat which he retained for over 25 years. He became Minister of Education in 1912 (the first member for Invercargill to hold ministerial office) and Minister of Education and Justice for 1915-1919. It was he that J. Crosby Smith appealed to for assistance with the museum. F. G Hall-Jones, *Invercargill Pioneers* (Invercargill: Southland Historical Committee, 1946), 145.

⁷³ Hall-Jones, *Invercargill Pioneers*, 144.

⁷⁴ Hanan's lectures from the collection of Hanan family papers. (Hocken Library Archives 94-103-1).

In 1877 Hanan designed and built what he called a 'Temple of Science' (Figure 30)⁷⁵:

"A 'Temple of Science, and School of Arts' (such is the title duly bestowed on the building in embryo) is usually only to be met with in large cities, but with commendable public spirit Mr Hanan is determined that the town of which he is citizen, shall not wait so long as others for an academic retreat of this description".⁷⁶

In August 1878 the 'Concert Hall and Lecture Rooms' of James Hanan were advertised as being officially opened. Although the opening night programme was well received⁷⁷, it would appear that public support was not sustained. Hanan was of the view that his lectures contained too much information to be popular.⁷⁸ On 23 August 1881 the first newspaper advertisements were published for an 'opening' of the 'Hall of Science', with an admittance charge. Hanan was 60 years old, possibly retired and thus more able to devote time to his 'temple'. The advertisement⁷⁹ stated that the 'Hall of Science' was for "...self instruction and lecturing on the most valuable branches of knowledge - geology, mineralogy, anatomy, and astronomy, illustrated by newly invented orrery diagrams, original paintings and specimens".⁸⁰ Admittance was one shilling in order to defray expenses.⁸¹ There was also a quarterly subscription to members of 10 shillings, while 'gentlemen' intending to give readings and lectures paid one guinea per year. It was advertised that

"The Planets, with their Moons when visible, will be pointed out, the motions of the Earth, polar inclination, what produces it...rules to ascertain the age of the crust of the earth for 20 miles deep, and its weight, will be thoroughly explained, the date of the next Transit of Venus for the first time here will be announced, and instructions in portrait and heraldic painting will be given by the proprietor. Questions on all kinds of general knowledge will be asked and answered so as to ensure a cultivated mind".⁸²

⁷⁵ (Figure 30), p.192. This photograph must be post 1878 as in a letter to his brother Hanan related that he had let the bottom floor of his building to the Working Men's Club and the drapers shop. Typescript copy of correspondence from James Hanan to his brother, 25 December 1878. (Hocken Library Archives 94-103-1). The Club and drapers shop, only appear in local business directories after 1878.

⁷⁶ *SDN*, 22 February 1877, p.2.

⁷⁷ *TST*, 15 August 1878, p.2.

⁷⁸ Typescript copy of correspondence from James Hanan to his brother, 25 December 1878. (Hocken Library Archives 94-103-1).

⁷⁹ (Figure 32), p.193.

⁸⁰ "Public Notices." *TST*, 23 August 1881, p.3.

⁸¹ *TWN*, 27 August 1881, p.3.

⁸² "Public Notices." *TST*, 23 August 1881, p.3.

By the end of August 1881, the price of admission to Hanan's 'temple' was down to sixpence and those intending to lecture were to be admitted free of charge. Chess, draughts, and bagatelle were also now provided.⁸³ Hanan's 'Hall of Science' did not appear to be as popular as initially hoped.

In early September, probably in an effort to increase attendance, James Hanan once more adjusted the focus of his 'temple'. It was now called the 'Hall of Art and Science'.⁸⁴ The advertisements appeared in the 'amusements' column in the local papers and vividly described the 'temple' in an effort to induce people to attend:

"With over 600 representations of Animals, Birds, Fishes, and varieties of mankind⁸⁵, colored portraits of some of the greatest men the world has produced, and Imperial crowned heads, large oil painting showing the earth's centre (as if cut in two like an apple), with sea envelope and the fire of burning mountains, four cases of stones, cions [sic?], &c., named; and for the first time here the fire-proof asbestos, electric machine, and a machine showing how the world goes around the sun [orrery], two very large original oil paintings valued at 150 guineas, showing the strata of the crust of the earth, the bones of monsters found (before man appeared), all restored, four cases of the best class of books, three glass globes of artificial flowers and fruits of six months' work of a lady in the town; paintings of great battles, execution of Kings and Queens, with copies of the warrants, and piano, &c., for practice".⁸⁶

Admittance for the whole day was one shilling and half-price for ladies and boys. Despite the 'Barnum-like' advertising, it did not have the number of specimens or the variety of specimens McKenzie's museum had nor did it have the variety of book titles of the Athenaeum. Yet Hanan sought to provide an alternative to both. His 'temple' was a strange mix of object and illustration. It was neither art gallery nor museum but an illustrated lecture hall. What was interesting was his perception of the need to provide such a service for the citizens of Invercargill.

Hanan's 'Temple' was built after McKenzie had sold his collection to the Invercargill Athenaeum and left town. It was James Hanan who complained, when the 'Transit of Venus Expedition' party were given a celebratory ball that they should be honoured in a manner more befitting such learned scientists. It also appears that it was built in competition to or in reaction against the establishment of the Athenaeum. According to

⁸³ "Amusements." *TST*, 31 August 1881, p.3.

⁸⁴ *TWN*, 3 September 1881, p.23.

⁸⁵ (Figure 33), p.194.

⁸⁶ *TST*, 5 September 1881, p.3.

many contemporary articles in the daily papers the Athenaeum was seen as elitist. Entry was by subscription and appeared to go against a growing movement for the democratic right to education. However, Hanan's motives were not egalitarian. He did not believe that the Athenaeum was representative of 'higher learning'. He believed that it was run by ignorant 'business men' not scientists or learned men whom Hanan admired. This view helps to explain the tensions between the Athenaeum and the Southland Institute of which he was an active member.

Unfortunately in January 1882 the 'temple' and most of the contents were destroyed in an extensive fire along the West Side of Dee Street. A newspaper report stated that the greatest loss would undoubtedly fall on Mr Hanan as "...those who have visited the Hall of Science must be aware that it contained many rare and curious things, the accumulations of a lifetime, which no money can replace".⁸⁷ Hanan rebuilt the 'temple', but died in May 1885. His obituary in the Southland Times read

"If we were to name two or three of the citizens that were most identified with the place and whose idiosyncrasies had fixed themselves most firmly in the mind of the community, Mr Hanan would be one of them. He was indeed a remarkable man. Not highly educated, he was yet an enthusiastic and well-instructed votary of Science... Many will recollect his appearances at the meetings of the Southland Institute, of which he was an ardent member, and the racy and original remarks he was in the habit of making on every subject".⁸⁸

The Southland Institute

The Southland Institute, which emerged briefly in the late 1870's, was one of a cluster of institutions and societies that were based upon or influenced by similar interests. Some began in reaction to outside influences, particularly the growth of colonial science. Others may have been influenced by or have been a reaction to other local institutions. In May 1876 it was reported that

"...a better opportunity than has hitherto been furnished for the higher culture of the mind will be soon afforded in Invercargill, and those gentlemen who have made literature, art, philosophy and science, matters of study, will be able to meet together and compare notes".⁸⁹

⁸⁷ *TWN*, 7 January 1882, p.11.

⁸⁸ *TST*, 6 May 1885, p.3.

⁸⁹ *TST*, 3 May 1876, p.2.

Its purpose was to engage in free discussions and to promote general study of the various branches of the arts and sciences with a view to being affiliated to the New Zealand Institute.⁹⁰

Initially the new society sought to meet in the Athenaeum. Joseph Hatch, who was on the Athenaeum Committee, expressed surprise that

“...gentlemen comprising so many literary men should apply for anything to the Athenaeum Committee, who according to certain would-be authorities had no literary men amongst them, but were all humbugs.... They should pay for a meeting-room for themselves, but his experience of literary men was that they never cared about paying for things out of their own pockets”.⁹¹

Permission to use the rooms was not granted. This was the beginning of a round of bickering between the two institutions and was an indication of the division between various personalities and their respective institutions within the relatively young borough. The Athenaeum was criticised for being ‘elitist’ and controlled by a select group of businessmen whereas the Southland Philosophical Society was to allow a “...pure republic of intellect... (where) ...the most perfect freedom of thought and expression should always be allowed...”⁹²

The inaugural meeting of the Southland Institute was held on 15 May 1876 with Sir John Richardson in the chair. W Stuart⁹³ explained the aims of the society and George Bailey⁹⁴ spoke at length on the practical uses of such a society.⁹⁵

It was not however until April 1880 that the Southland Institute was officially formed. On 28 August an entry in a *Southland Institute Minute Book* (hereafter *SIMB*)⁹⁶ records that it was moved that it was advisable to form a Scientific and Literary Society to

⁹⁰ *TST*, 3 May 1876. J. H. Baker, G. S. Searle, W. H. Hamilton, T. Perkins and W. Stuart were appointed to a temporary committee and the first meeting was held 15 May 1876.

⁹¹ *TST*, 3 May 1876, p.2.

⁹² *TST*, 4 May 1876, p.2.

⁹³ This is probably the William Stuart who was appointed as the first Invercargill Athenaeum museum secretary in 1874.

⁹⁴ This is George Bailey of the Invercargill Athenaeum museum. At this meeting he was elected on to the Committee.

⁹⁵ *TWN*, 20 May 1876, p.3.

⁹⁶ (Held SMAG Archives).

ultimately affiliate with the New Zealand Institute.⁹⁷ The focus and purpose of the society remained the same but John Turnbull Thomson⁹⁸ (1821-1884) was now in the chair.⁹⁹

The institute corresponded with the Otago Institute and was supplied with copies of the *Transactions and Proceedings of the Royal Society* (hereafter *TPRS*).¹⁰⁰ At this stage G. M. Thomson¹⁰¹ was the Honorary Secretary of the Otago Institute and he generously offered them support. In 1880 the Southland Institute was notified as a branch of the Royal Society in the *TPRS*.¹⁰² It was noted that the society began with 18 members and as of the first ordinary meeting on 5 July 1880 there were 66.¹⁰³

In his inaugural address as President, J. T. Thomson traced the rapid and successful progress of similar Institutions in New Zealand and noted that

“...we (Southland) have a large field before us in the extensive and fertile district to which we geographically belong. Nor need our members’ range of investigation be confined to the land, our extensive sea-board, and outlying islands, yet but little explored, abound with interest for the several branches of scientific enquiry, and if we look beyond this, seeing that we are the nearest city to the Antarctic Continent, it may yet be our fortune to assist in the unravelling of the mysteries of that unknown land; a glimpse of which was given us by Sir James Ross, over thirty years ago”.¹⁰⁴

⁹⁷ *SIMB*, 28 April 1880, p.1, (Held SMAG archives).

⁹⁸ Hereafter referred to as J. T. Thomson.

⁹⁹ John Turnbull Thomson (1821-1884) made the first survey of Otago and Southland. He emigrated to New Zealand becoming chief surveyor in Otago in 1856. Thomson laid out the towns of Bluff, Invercargill, and Oamaru. He reported on the farming and mining potential of the land and in 1876 was invited to Wellington to become the first Surveyor-General of New Zealand and toured the other provinces, to establish a national survey system. He retired in 1879 and built a large home (Lennel) near Invercargill, but lived there only three years before his death. Liddell, Carol. ‘Thomson, John Turnbull (1821-1884).’ In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 510-511.

¹⁰⁰ *SIMB* p.14. 25 May [1880?], (Held SMAG Archives).

¹⁰¹ George Malcolm Thomson (1848-1933), the respected naturalist was a devoted member of the Otago Institute and a major figure in establishing the Australasian Association for the Advancement of Science. He played a significant role in developing the New Zealand Institute and in establishing the Department of Scientific and Industrial Research. Parsonson, G. S. ‘Thomson, George Malcolm (1848-1933).’ In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998) 508-9.

¹⁰² J. T. Thomson, “Address by President, J. T. Thomson, F.R.G.S.” *TPNZI* 13 (1880): 458.

¹⁰³ Thomson, “Address by President, J. T. Thomson, F.R.G.S.,” 462.

¹⁰⁴ Thomson, “Address by President, J. T. Thomson, F.R.G.S.,” 458.

Thomson referenced his early observations with regard to moa remains and theories as to their possible contemporaneous occurrence with Maori occupation. In his inaugural address he reviewed at some length the "...question of the 'Whence' of the Maori race".¹⁰⁵ Thomson's papers and lectures covered a variety of topics from gravitation, 'mind stuff'¹⁰⁶ and Improvements in the New River to Self-Registering Windmills and Buddhistic philosophy.¹⁰⁷ Another regular contributor was W. S. Hamilton¹⁰⁸ (vice-president) on Orepuki black sand¹⁰⁹ and the formation of quartz pebbles of the Southland Plains.¹¹⁰

In 1880 the Otago Institute sent an address of greeting to the ageing Charles Darwin.¹¹¹ It was scathingly reported in the daily papers that the 'notion' of the New Zealand Institute in sending a congratulatory note on the 'coming of age' of Darwin's *On the Origin of Species*¹¹² was an attempt to "...shine by reflected light - to have a connection with the great naturalist in some way or other".¹¹³ However the Southland Institute's reaction to the proposal was seen as 'highly comical'. It was recorded that

"...the strictly orthodox members saw in it an insidious attempt to extract from them an endorsement of the 'dangerous' theory Mr Darwin has given his life-long labours to elucidate.... They have achieved greatness at a cheap rate, and, it is to be hoped, will enjoy alone the proud distinction of having refused to join in according to the most distinguished savant of his time an appreciative tribute to his work and genius".¹¹⁴

Despite the sometimes negative reporting in the local papers there did appear to be an interest in the business of the 'Southland Institute' and 'science' in general. The 1880's, described as the most gloomy decade the colony had yet experienced, were dominated by "...economic depression and by political argument...which was not a favourable

¹⁰⁵ Thomson, "Address by President, J. T. Thomson, F.R.G.S.," 462.

¹⁰⁶ Thomson, "Address by President, J. T. Thomson, F.R.G.S.," 462.

¹⁰⁷ J. T. Thomson, "On Recent Advances in Science." *TPNZI* 14 (1881): 569.

¹⁰⁸ This was the same W. S. Hamilton who referred to himself as an honorary curator of the Athenaeum museum in 1878.

¹⁰⁹ Thomson, "Address by President, J. T. Thomson, F.R.G.S.," 462.

¹¹⁰ J. T. Thomson, "Address by President." *TPNZI* 15 (1882): 545.

¹¹¹ C. A. Fleming, *Science, Settlers and Scholars: the Centennial History of the Royal Society of New Zealand* (Bulletin 25. Wellington: The Royal Society of New Zealand, 1987), 265.

¹¹² *The origin of species by means of natural selection; or, The preservation of favoured races in the struggle for life, (by) Charles Darwin.*

¹¹³ *TWN*, 2 October 1880, p.2.

¹¹⁴ *TWN*, 2 October 1880, p.2.

climate for the progress of science”.¹¹⁵ The Southland Institute, for all of its initial enthusiasm, could not remain unaffected by these outside influences.

In July 1882 the Southland Institute (hereafter SI) applied to the Government¹¹⁶ for a piece of land in Invercargill for a site for a museum and art gallery.¹¹⁷ The Institute was seemingly encroaching upon Athenaeum territory. In the letter to the Minister of Lands it was stated that the SI also needed a small laboratory and classroom for technological instruction in chemistry, mineralogy and physics as “...the town is so rapidly growing, and will, at no distant day, require these institutions as a necessity of civilisation”.¹¹⁸

In October, the Southland Law Society offered the SI the use of the shelves of the Law Library for their growing collection. It was suggested that the SI contribute towards the salary of a shared librarian.¹¹⁹ In the Annual Report for 1882 it was recorded that a number of valuable books had been added to the library. A case containing a large number of mineralogical and geological specimens, purchased in England¹²⁰, had also been received and would be placed in the room offered by the Law Society.

In November 1883 the SI Secretary, W. S. Hamilton wrote to James Hector with the Institute’s report and only one paper for the 1884 volume of the *TPRS*. He explained that the reason that there were so few was “...partly owing to three of the meetings being devoted to lectures to [incite?] local interest in our society which...has been showing symptoms of decay, and partly to the fact that there are but few workers in science here”.¹²¹

¹¹⁵ Fleming, *Science, Settlers and Scholars: the Centennial History of the Royal Society of New Zealand*, 27.

¹¹⁶ Correspondence from the Southland Institute to the Minister of Lands, 20 July 1882. *SI Letterbook*, p.22, (Held SMAG Archives).

¹¹⁷ *SIMB*, 9 May 1882, p.23.

¹¹⁸ Correspondence from the Southland Institute to the Minister of Lands, 20 July 1882. *SI Letterbook*, p.22, (Held SMAG Archives).

¹¹⁹ Minutes of Meeting held at the Resident Magistrates Court, 10 October 1882. *SIMB*, p.30. (Held SMAG Archives).

¹²⁰ *SIMB*, p.35.

¹²¹ Correspondence from W. S. Hamilton to J. Hector, 4 November 1883. *SI Letterbook*. (Held SMAG Archives).

To add to this 'decay', in July 1883, it was minuted that through illness J. T. Thomson could not give his plan and lamp exhibition of the original survey of New Zealand, nor his paper on 'Moa bones and Maori Remains'.¹²²

The SI communicated with the Smithsonian with regard to obtaining their publications.¹²³ The Smithsonian complied with their request for publications and in return asked for details of the Southland Institute. The reply sent to the Smithsonian is useful in gauging how the SI rated against similar national and international institutions in the later half of the nineteenth century. The SI communicated that they were established in 1880, and had 200 volumes in their library. However the institute had not produced any publications, had no miscellaneous collections to speak of and no printed annual report. With reference to the 'Principal Scientific men connected with the establishment' the secretary W. S. Hamilton replied

"We have no scientific names in the understood sense of the term to fill in this blank with but we hope in time to produce them. We have however quiet workers in the field of knowledge, and it should be remembered that the services that such individuals render to Science are often quite as valuable as those of men of greater celebrity. We can however claim one distinction – we are the most Antarctic Scientific Society in the world, and should be entitled to some consideration on that score not only on account of the honour of the thing, but from the fact that we might with a little encouragement be able in such a position to render Science some service".¹²⁴

The Southland Institute did not have the level of 'professional' membership that was evident in the other branches. They did have the clergymen and doctors and architects that constituted the membership of many of the national branches of the institute but they had no 'significant' leader apart from J. T. Thomson. Thomson gave them some legitimacy by association and provided a connection to other national institutions on a personal and professional level. Thomson was a past president of the Otago Institute founded in 1869.¹²⁵ His was an office shared with respected names such as Thomas Morland Hocken (1836-1910), Frederick Wollaston Hutton (1836-1905) and Augustus Hamilton (1854-1913).¹²⁶

¹²² Minutes of Meetings held 8 July 1884. *SIMB* p.50. (Held SMAG Archives).

¹²³ *SIMB* p.53. (Held SMAG Archives).

¹²⁴ Correspondence from W. S. Hamilton to the Smithsonian Institute, 13 September 1884. *SI Letterbook*, p.31. (Held SMAG Archives).

¹²⁵ It was called the 'Otago Institute of Science, Philosophy & Literature'. (Hocken Archives MS-128-D).

¹²⁶ From a note in the back of this archive. (Hocken Library Archives, MS-128-D).

After Thomson's retirement from presidency and his death in 1884, the Southland Institute failed to report regularly. Its affairs were put in the hands of trustees in 1891 and finally, on 29 January 1913, the SI ceased to be an incorporated society, by a decision of the Board of Governors.¹²⁷

However the Institute did continue in its efforts until 1888. In 1885 it was decided that a programme of 'popular' lectures would be given. It was suggested that three be given by the 'medical' profession, three by the 'scholastic' profession and that the programme be varied with literary and scientific discussions.¹²⁸ Attempts to engender further support ultimately failed. In 1886 with the view of encouraging a taste for science, the SI council arranged for a course of popular lectures on chemistry¹²⁹ and purchased further volumes and a cabinet for their growing geology collections. Outside lecturers (most notably from Dunedin) were brought in but the economic depression that was affecting the country at large meant that they were losing membership. In 1886 their long serving secretary W. S. Hamilton left the district.¹³⁰ This may also have impacted on the care of the museum as Hamilton had been involved in the curation of the collection housed in the Athenaeum.¹³¹

In May 1888 it was proposed that "...it having been found impossible to carry on the business of the Institute from lack of public support the Institute lie in abeyance until it can be revived under more favourable auspices".¹³²

The proceeds that were gathered from the course of lectures were handed over to the Invercargill Athenaeum with a request that it be spent on literature of a 'high class'. It was also requested that the Athenaeum should take charge of the books of the Institute,

¹²⁷ "Proceedings of the New Zealand Institute. 1912." *TPNZI* 45 (1913):413. Referred to in Fleming, *Science, Settlers and Scholars: the Centennial History of the Royal Society of New Zealand*, 76.

¹²⁸ Minutes of Southland Institute meeting held 23 February 1885. *SIMB* p.58. (Held SMAG Archives).

¹²⁹ Copy of Report to Annual Meeting held January 26 1886. *SIMB* p.70. (Held SMAG Archives).

¹³⁰ Copy of Report to Annual Meeting held January 26 1886. *SIMB* p.71. (Held SMAG Archives).

¹³¹ W. S. Hamilton was possibly still involved in the Athenaeum Museum. In 1878, he referred to himself as Hon. Curator. *TST*, 31 May 1878, p.2.

¹³² Minutes of Meeting held 1 May 1888. *SIMB* p.82. (Held SMAG Archives).

that they be used as books of reference and that they be held as the property of the trustees of the Southland Institute.¹³³

Charles Traill

Charles Traill (1826-1891) of Ulva, Stewart Island (Southland), came from a family of Scottish naturalists brought up on the Orkney Island of Rousay. Traill's eldest brother, William, was a medical graduate of the University of Edinburgh who published many papers on conchology, botany, archaeology and palaeontology. Another brother, George William, was a noted algologist.¹³⁴ A third brother, Walter (1850-1924) became based at Ulva and after Charles' death he settled there, "... making scientific studies of whales, beetles, harvestmen [spiders], as well as rocks and minerals, and collecting material of all sizes for museums".¹³⁵ Walter did correspond and provide specimens for the Southland Technical College Museum.

Charles Traill (see figure 34)¹³⁶ is another example of a private collector who provided specimens for foreign museums. His education in Scotland included two years at Edinburgh University. By 1849 he had left for the sheep stations of Australia and then went on to the California gold-diggings¹³⁷, following a pattern similar to many others who settled in Otago and Southland. He set up the mercantile firm of Traill, Roxby & Co. in Oamaru (North Otago) around 1856.

Charles Traill is referenced in the early history of the North Otago (Oamaru) Museum.¹³⁸ He is listed as being on the committee of the 'Great Colonial Exhibition' held in Dunedin in 1865 from which the early North Otago museum collections were

¹³³ The trustees were Dr Galbraith Reverend H. Stocker. Minutes of Meeting held 1 May 1888. *SIMB* p.82. (Held SMAG Archives). The Athenaeum declined to house the SI collection. The SI geological specimens and the books are presently housed in the SMAG.

¹³⁴ Notes regarding some recently acquired letters of Charles Traill of Ulva, Stewart Island from Sheila Natusch.

¹³⁵ Sheila Natusch, "Traill Family." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 518.

¹³⁶ (Figure 34), p.195.

¹³⁷ Sheila Natusch, *The Natural World of the Traills: an Investigation into Some of the Nineteenth Century Naturalists of a Particular Family in Scotland and the Colonies* (Wellington {N.Z.} : Nestegg Books, c1996).

¹³⁸ Thomas Heyes, *Diatoms to Database: a History of the North Otago Museum: Chronicles, 1863 to 1994* (Oamaru (N.Z.): North Otago Museum, Waitaki District Council, 1995), 5-6.

derived. In a published account of the reports and awards for the 1865 exhibition it is noted that under Class XXIX - Specimens of Natural History, entry '982' is a

“...most interesting collection of specimens of the Fossil and Recent Shells of Otago and Southland, principally by Charles Traill of Oamaru. It comprises 85 genera, represented by 195 species, and 846 specimens. It is rendered more complete by the shells obtained by Dr. Hector on the West Coast”.¹³⁹

Traill was also awarded a medal at the exhibition for “...zealous services in connection with the Conchology of New Zealand”.¹⁴⁰

While in the far south Charles had been greatly taken with the ‘beauties and possibilities of Stewart Island’. He eventually settled there, engaging in scientific oyster dredging and fish curing that he hoped would benefit the local population. He also ran a store and attended the post office. Traill collected shells and plants in his spare time. He had acquired land on Coupar’s Island (now Ulva) Stewart Island. In time his knowledge of the flora and fauna of the area was to be recognised by New Zealand’s leading scientists.

Contrary to modern conservation practice, Traill introduced some English songbirds to the island. He also grew plants from all over New Zealand as well as other parts of the world and had a good knowledge of the Maori lore with regard to the natural world.¹⁴¹ He was a respected natural historian and is noted in R. Desmond’s *Dictionary of British and Irish Botanists and Horticulturists*. Traill provided several of the world’s major museums with southern New Zealand natural history specimens. He gave specimens generously but also, when necessary, sold them to various institutions. According to Natusch¹⁴², there still stands at Ulva a little cottage known as ‘the museum’ in which Traill had intended arranging his shell collection.¹⁴³ Traill was an avid collector and amateur natural historian who corresponded with eminent local and international scientists. It is therefore surprising that he appears to have had no connection with the

¹³⁹ *New Zealand Exhibition, 1865: Reports and Awards of the Jurors and Appendix*, (Dunedin: Mills, Dick & Co., 1866), 280.

¹⁴⁰ *New Zealand Exhibition, 1865*, 516

¹⁴¹ Natusch, *The Natural World of the Traills*, 63-65.

¹⁴² Natusch, *The Natural World of the Traills*, 63-65.

¹⁴³ The Traill ‘museum’ did not become a reality and part of the shell collection was eventually given to the Southland Museum and Art Gallery. Many of the specimens however went to the ‘Colonial Museum’ (Wellington) in 1905 under the direction of Augustus Hamilton.

local museums housed in McKenzie's Scotch Pie House and subsequently the Invercargill Athenaeum. Geographical distance may have discouraged contact but would not have precluded it altogether. His reasons for collecting seem to have been a genuine passion for natural history and his location in a geographically isolated area may have suited these interests.

In 1879 Charles Traill wrote to the Secretary, Spencer F. Baird, of the Smithsonian Institute asking if they wished to procure a complete skeleton of a rare whale *Neobalaena marginata* (pygmy right whale).

“In Vol. VII of the Transactions of the N. Zealand Inst. You will find the description and drawings of one that I procured here some six years [1873?] ago and sent to Dr Hector. Dr Filhol of the French ‘Transit of Venus’ expedition to N.Z. pressed me urgently to get another specimen for the Paris Museum.... I have since been in correspondence with Mr [?F]errais of the Paris Museum on the same subject. Only now I have been enabled to redeem my promise of getting one if possible for the Paris Museum. An incomplete skeleton having been discovered in this [Stewart] Island – not very far from here”.¹⁴⁴

The fact that he sought to supply his specimens out of Southland may indicate that he felt not only a geographic but an intellectual distance from those ‘learned men’ who were operating in Southland in the same period. Alternatively he may have been seeking a better price.

In his letter to Baird he continued

“I managed however to secure it [*Neobalaena marginata*] and have just had it all packed and despatched to Paris via London by the ship ‘Waimate’ from Lyttelton. Just as I was about packing it I heard of *another* whale of the same kind having been stranded at some little distance from this place. I secured that also by purchase.... It is undoubtedly the same species and I have just written of it as follows to M. [?Ferrais] ‘It is very similar to the first specimen I got – It seems singular that I should have got all of the only three specimens of this Cetaceau yet known! This last is the most perfect of the three – some ribs are broken but I have all the parts and they can be easily united.... I must add in explanation of the last paragraph that I had asked M. Ferrais to value the skeleton on its arrival and to send me a bank draft for something approaching that amount. In disposing of such an object of scientific value I should feel very loth [sic] to ‘hawk it about’ or to offer it to one and another in order to get the very highest price. It would be more in accordance with my feelings to present it where likely to be of most use. Unfortunately my position does not allow of my doing this I must endeavour to obtain something like a

¹⁴⁴ Correspondence from Charles Traill to Spencer F. Baird, 5 August 1879. Smithsonian Institution Archives, Record Unit 28, Office of the Secretary, 1879-1882 (Spencer F. Baird) Incoming Correspondence.

fair value.... I have no intention of offering this one elsewhere until I have your reply. Others may hear of it (indeed I thought it my duty to inform M. Ferrais – and my intimacy with Dr Hector... forbids my letting him remain in ignorance)...”¹⁴⁵

In May 1880 Traill again wrote to Baird stating that he had heard from Dr Hector and he had indicated his desire to acquire another skeleton. Traill sent another specimen to Hector and recorded that Dr Hector got himself another “...small specimen (No.4) stranded near Wellington”.¹⁴⁶ Traill also expressed the concern that the specimen that he sent to Paris may have been lost as he did not hear of Ferrais’ death until after he had sent the whale skeleton. So Charles Traill had sent his first specimen of (*Neobalaena marginata*), the first ‘known to natural history’ to James Hector around 1873 (see figure 35).¹⁴⁷ The second specimen was sent to Paris and the third to Hector.

A substantial amount of correspondence surrounding the sale of whale skeletons followed. The correspondence is quite revealing in terms of the international networking of collectors and the difficulties of getting specimens firstly into the market and then from point A to B in the latter half of the nineteenth century.

One of Traill’s pygmy right whales, was taken to England by Hector and deposited with the British Museum.¹⁴⁸ In June 1878 Hector wrote to Traill enclosing a balance of £15 for the skeleton given in 1873. He had paid a total of £25 for the specimen.¹⁴⁹ In May 1882 Dr W. A. Gunther¹⁵⁰, wrote from Germany¹⁵¹ to thank Traill for the offer of

¹⁴⁵ Correspondence from Charles Traill to Spencer F. Baird, 5 August 1879. Smithsonian Institution Archives, Record Unit 28, Office of the Secretary, 1879-1882 (Spencer F. Baird) Incoming Correspondence.

¹⁴⁶ Correspondence from Charles Traill to Spencer F. Baird, 11 May 1880. Smithsonian Institution, Record Unit 28, Office of the Secretary 1879-1882 (Spencer F. Baird). Incoming Correspondence #9983.

¹⁴⁷ (Figure 35), p.196 shows a skeleton of the Pygmy Right Whale. [Now known as (*Caperea marginata*)]. surrounded by Dr Hector, with two associates and staff at the Colonial Museum. The photograph was taken in 1874 by W. T. L. Travers. The whale shown in this photograph has been confirmed by Anton Van Helden, (Curator of marine mammals – Te Papa) as being the one given by Traill in 1873. It is still at Te Papa but no longer fully articulated (Te Papa Reg. NMNZ MM000036).

¹⁴⁸ Correspondence gathered by Sheila Natusch from the British Museum records no details for a whale skull/skeleton being presented to the British Museum (Natural History) by Charles Traill in the mid-late 1870’s. There are records of New Zealand bats which were presented to the BM(NH) by Charles Traill much later than 1875. Memorandum from Richard C. Sabin, Curator, Mammal Group to Zara Frenkiel on 28 February 1997.

¹⁴⁹ Correspondence from James Hector, Colonial Museum of New Zealand to Charles Traill, 5 June 1878. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵⁰ “Dr. Gunther (an authority on fishes)...”. Correspondence from Charles Traill to Henry Traill, 8 July 1889. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵¹ It is probable that this is Albert Gunther (1830-1914) Keeper of Zoology at the British Museum. Gunther may have been corresponding with Traill from the Berlin Museum but his interests were with the British Museum.

another pygmy whale skeleton.¹⁵² Gunther was unwilling to pay the £150 asked by Traill for the latest specimen unless it was larger than the one deposited in the British Museum.¹⁵³

Traill wrote to his brother Henry¹⁵⁴, in London, enclosing tracings of some of the bones with measurements, as his latest specimen was indeed larger. He also notified other institutions before sending the whale overseas. Henry Traill, who acted as his unofficial agent, went to some difficulty to find a buyer, even travelling to Paris to offer the specimen to the La Musee d'Histoire Naturelle. The offer was declined.¹⁵⁵

Spencer Baird of the Smithsonian Institution offered US\$75.¹⁵⁶ Charles hoped for a better price, however, and left it in Henry's hands. He wrote that if Henry were sure of getting £40 for the skeleton delivered in London then he would send it. If not then he would try and do better in New Zealand.¹⁵⁷ In the same letter Charles wrote that "I must try [and] sell some shells, moa bones & stone axes but I think I shall send them to Damon of Weymouth".¹⁵⁸ Mr Damon is mentioned several times in Charles' correspondence. He appeared to act as Charles' main intermediary with regard to the selling of natural history specimens overseas. In August 1889 Charles wrote

"I am sorry [W.?] Damon of Weymouth is dead - I have heard a lot here about him. I believe he was a most estimable old gentleman & that you might have entrusted to him the sale of the new skeleton with safety.... I have a note from his son W. R. [J.?] Damon who carries on the business now..."¹⁵⁹

¹⁵² Correspondence from Charles Traill to Henry [Walter Henry] Traill, London 13 April 1883. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵³ Correspondence from Charles Traill to Henry [Walter Henry] Traill, London 13 April 1883. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵⁴ R. H. (Henry) Traill. According to Sheila Natusch, Henry (R. H.) Traill was like Walter another 'half-brother' to Charles. Natusch, *The Natural World of the Traills*, 73.

¹⁵⁵ Correspondence from Charles Traill to Henry (R. H.) Traill, London 13 April 1883. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵⁶ Correspondence from Charles Traill to Henry (R. H.) Traill, London 13 April 1883. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵⁷ Correspondence from Charles Traill to Henry (R. H.) Traill, London 13 April 1883. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵⁸ Correspondence from Charles Traill to Henry (R. H.) Traill, London, 13 April 1883. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁵⁹ Correspondence from Charles Traill to Henry (R. H.) Traill, 3 August 1889. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

There were conventions in the natural history trade. But by 1883 Traill may have become frustrated with the relatively low prices offered. Consequently, he sought to deal directly with the larger overseas museums. There were indications that this direct route was not the usual or acceptable path. In April 1883 he wrote

“Dr Hector & Dr Haast both seem a little annoyed at my sending specimens to Europe direct - they like to get hold of everything themselves but I am not well enough off to send more to them if I can do better elsewhere. Formerly I sent lots to Hector without charge”.¹⁶⁰

Similarly, when Charles Traill wrote in 1880 to Spencer Baird asking him if he wanted various specimens, Baird replied “...thank you for your offer of services to the Smithsonian Institution... I presume that Dr Hector would readily act as the medium of an interchange with you”.¹⁶¹

Apart from his deposit of significant natural history specimens of southern New Zealand in both national and international museums, Charles Traill was an active and respected amateur natural historian. His specimens and observations came into the hands of the notable ‘professional’ scientists of the period. For example, in 1883 Traill sent freshly-gathered seeds of Stewart Island shrubs to Spencer Baird at the Smithsonian Institution, Washington.¹⁶² Baird then sent the seeds to Asa Gray, the famous American Botanist at Harvard University.¹⁶³

Charles Traill’s studies resulted in the naming of several shell type specimens. When health and finances permitted, he generously gifted specimens and readily shared his knowledge. Elements of the Traill collection can be identified in a number of public museums to this day.¹⁶⁴

¹⁶⁰ Correspondence from Charles Traill to Henry (R.H) Traill, 13 April 1883. (Correspondence gathered by Sheila Natusch, copies held by SMAG).

¹⁶¹ Correspondence from Spencer Baird to Charles Traill, 24 June 1880. Record Unit 33, Office of the Secretary (Joseph Henry, Spencer F. Baird, Samuel P. Langley), 1865-1891. Outgoing correspondence, Vol. 97, p.363. (Held Smithsonian Institute).

¹⁶² Correspondence from Charles Traill to Spencer Baird, 22 May 1883. Record Unit 305, Office of the Registrar, 1834-1958 (accretions to 1976), Accession Records, File #13341. (Held Smithsonian Institute).

¹⁶³ Correspondence from Spencer Baird to Charles Traill, (1880?) Record Unit 53, Office of the Secretary (Joseph Henry, Spencer F. Baird, Samuel P. Langley) 1865-1891, Outgoing correspondence, Vol. 146, pg.172. (Held Smithsonian Institute).

¹⁶⁴ Sheila Natusch, *The Natural World of the Traills*, 76.

Charles Traill died on Stewart Island in November 1891.

It was recorded in the first bulletin of the 'Colonial Museum' (Wellington), in 1905 that the Director (Augustus Hamilton) was fortunate in obtaining permission from the trustees of the late Charles Traill to examine a large collection made in various parts of New Zealand many years ago. The collection was sent to the museum with a view that it be offered for sale but the 'Colonial Museum' had permission to take any specimens that were required for the extension of the museum collections. According to Hamilton the collection was of special value and interest, because Traill had probably done more dredging on the coast than any one else.¹⁶⁵ The collection comprised about 10,500 specimens, of which 155 were taken.

Conclusion

A 'museum' was not the only way in which the desire to collect and exhibit could be given expression. As this chapter has documented, there were those individuals who created private collections and through the gifting of specimens and artefacts formed relationships with major institutions in Europe and North America. In part, these relationships can be seen as giving credibility to the scientific endeavours of these colonial amateurs. These metropolitan institutions were recognised as authorities in natural history and ethnology.

However, much energy was also given to the establishment of local institutions. Although these institutions may not have survived for long they are evidence of a commitment to the provision of community facilities for the pursuit of learning.

¹⁶⁵ *New Zealand Colonial Museum. A. Hamilton, Director. Bulletin No. 1, 1905* (Wellington: John Mackay, Government Printer, 1906).

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Figure 26: Von Hammer's Scandinavian Hotel;
The Times (Illustrated Times), 23 March 1868.
 Collection of SMAG.

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 WONDERFUL MAN OF FIGURES!

THE WONDERFUL DOG "CHIP,"
 This curious specimen of the canine
 family illustrates to what perfection the brute
 creation can be educated, having actually been
 taught to read, spell, calculate, play cards,
 and finally tell correctly the age of any per-
 son in the audience, &c.

Doors open from 2 to 5 in the Afternoon,
 and from 7 to 10 in the evening.
 Admission — Two shillings; Afternoons,
 One Shilling; Children, Half-price.

Figure 27: Barnum-like 'freak' show;
TST, 8 December 1875,
 Collection of SMAG.



Figure 29: The 'Exhibition'; Thomson & Beattie, post-1881, Tay Street. Collection of SMAG.

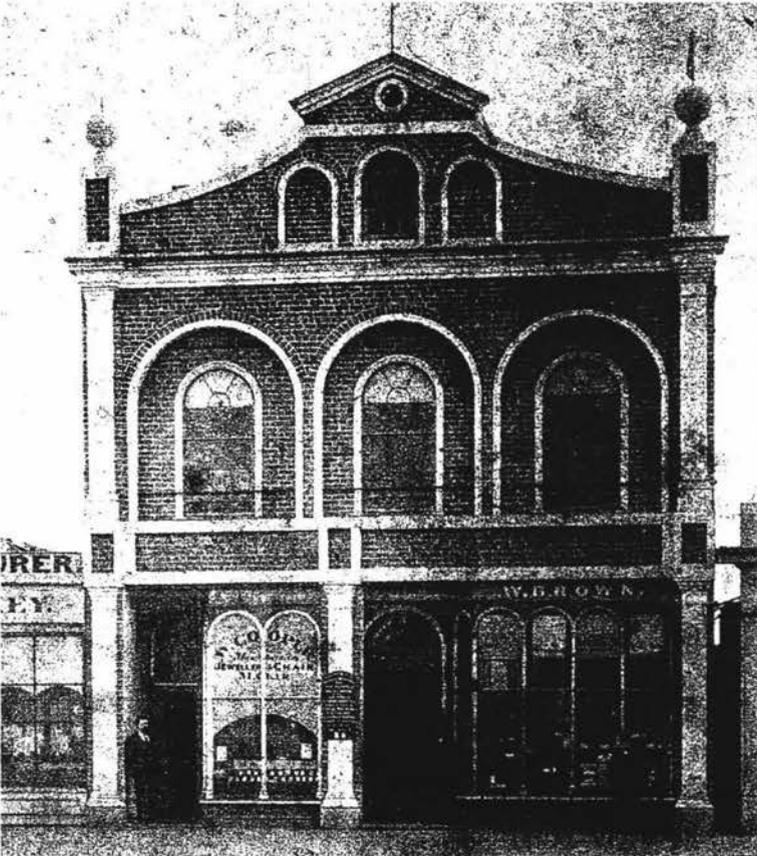


Figure 30: Hanan's Temple Of Science, post-1877, Dee Street. Note the sign, lower centre (reproduced in Figure 31). Collection of SMAG.

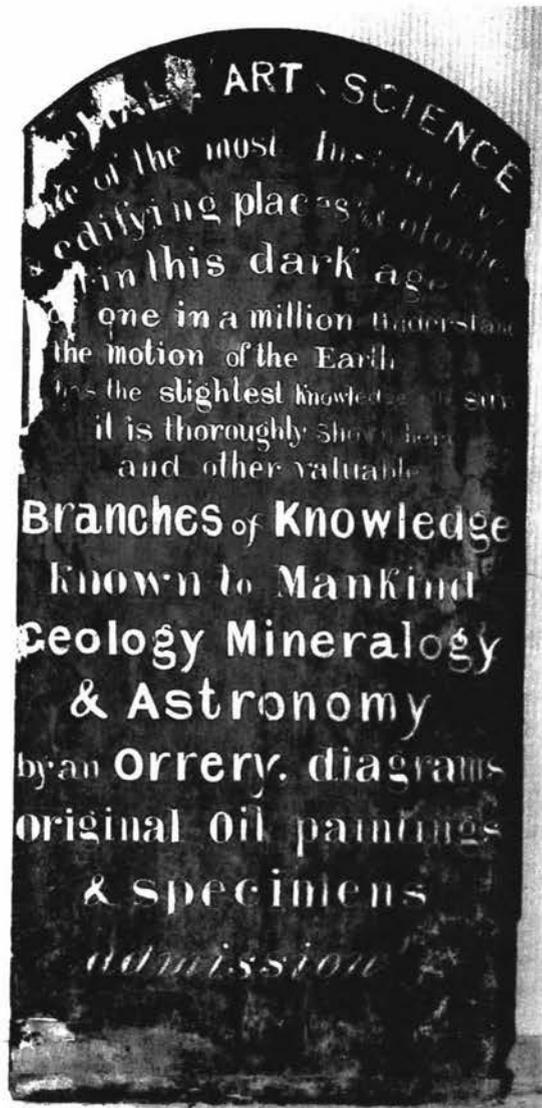


Figure 31: Hanan's street advertisement.
Collection of SMAG.

OPENING OF THE HALL OF SCIENCE.

FOR self instruction and lecturing on the most valuable branches of knowledge—geology, mineralogy, anatomy, and astronomy, illustrated by newly invented orrery diagrams, original oil paintings and specimens.

ADMITTANCE ONE SHILLING.

In order to defray expenses of attendance and lighting quarterly subscription to members, 10s; gentlemen intending to give readings and lectures, one guinea per year.

The Planets, with their Moons when visible will be pointed out, the motions of the Earth, polar inclination, what produces it, the several glacial epoch; in high latitudes, earthquakes, volcanic fires, solar heat, gravitation or attomagnetics, rules to ascertain the age of the Crust of the Earth for 20 miles deep, and its weight will be thoroughly explained, the date of the next Transit of Venus for the first time here will be announced, and instructions in portrait and heraldic painting will be given by the proprietor.

au22

Figure 32: Hanan's newspaper advertisement;
TWN, 27 August 1881.



Figure 33: Hanan's 18th century interior display boards; natural history and people of the world. Collection of SMAG.



Figure 34: Charles Traill. Collection of Sheila Natusch.

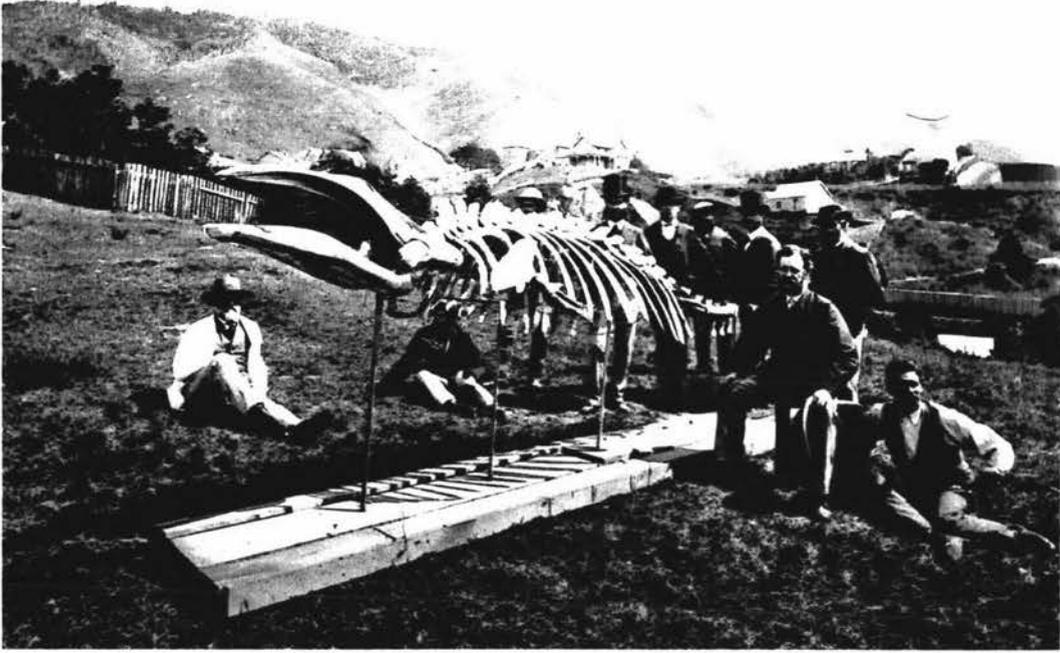


Figure 35: Colonial Museum staff surrounding the skeleton of *Neobalaena*.
Collection of Te Papa Tongarewa, negative number B.5117.

From left to right; W. B. D. Mantell (seated on left, wearing hat), W. Skey (Chemist, sitting on grass), A. T. Bothamley (temporary assistant to R. B. Gore, standing), R. B. Gore (Curator/Meteorologist, standing), T. W. Kirk (Zoologist, standing), A. McKay (assistant Geologist, standing), S. H. Cox (Geologist, standing), J. Buchanan (standing), James Hector (sitting on box), and Burton (taxidermist, sitting on grass).

The information from Te Papa attributes this photograph to W. R. B. Oliver, May 1932. However, Fleming (1987) attributes it to W. T. L. Travers, 1874; which would fit with the gifting of the pygmy right whale by Charles Traill in 1873 to the Colonial Museum.

**(1) Southland Societies
and Individuals**

**(2) New Zealand
Connections**

(3) Overseas Institutions and Individuals

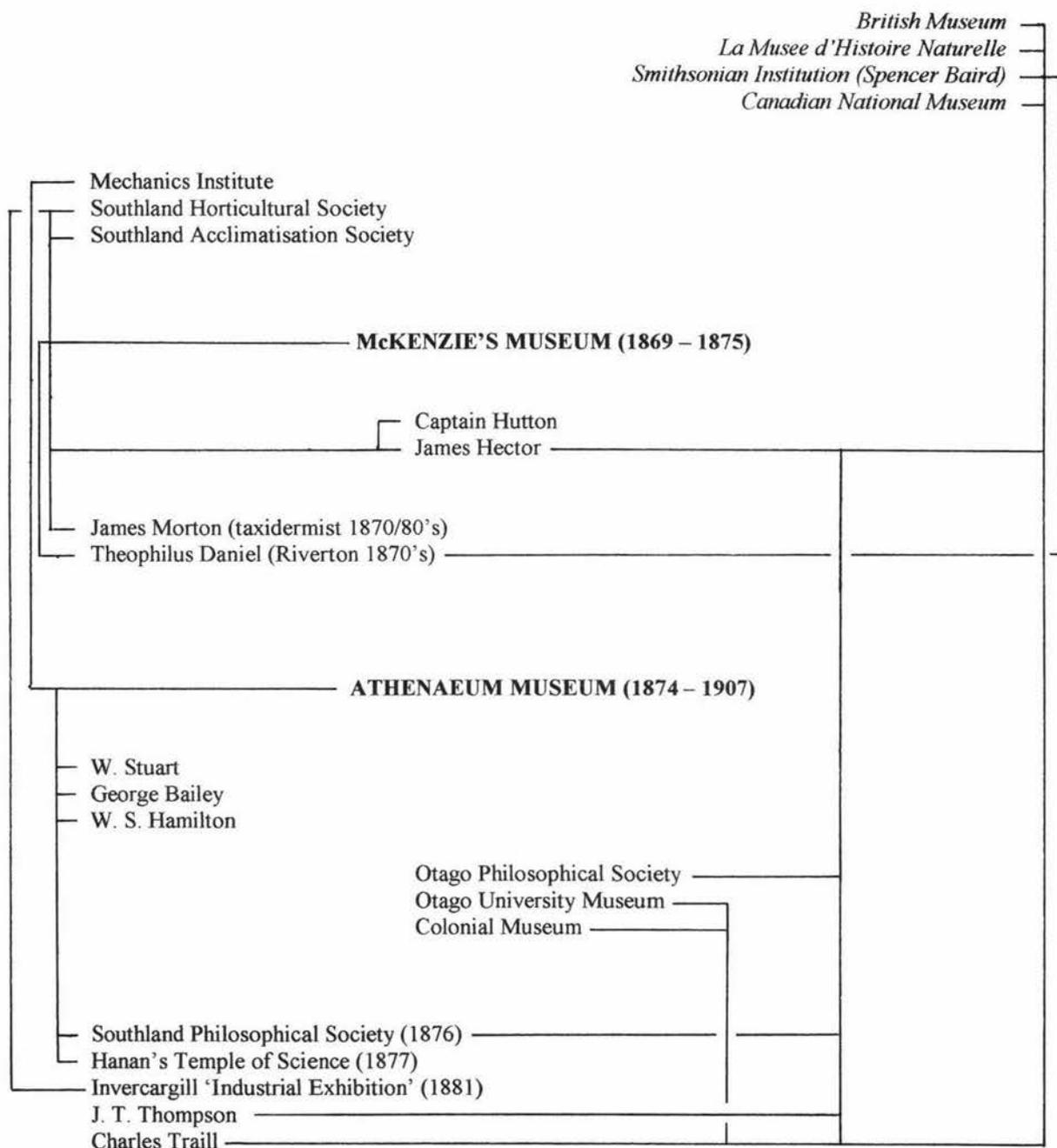


Figure 36: The network of local, national and international institutes/individuals connected with the formation of the Southland Museum 1862 – 1890.

CHAPTER 6

Honorary Curators: 1890-1945

Chapter Five illustrated the variety of ways in which colonial science and collecting were expressed locally and the place of this behaviour in a wider national and international network. This chapter will expand on those relationships from within the museum context. The backgrounds of individual curators will be provided in order to illustrate the increasing professionalism of the Honorary Curators/Directors and their relationships with a wider network of museum professionals and other scientists.

6.1 'Eminent Professor' Or 'Enthusiastic Amateur'?

Joseph Crosby Smith

Joseph Crosby Smith (1853-1930), the Southland Technical College (hereafter referred to as STC) Museum's first¹ 'curator' made a significant contribution to scientific activities in New Zealand in the late nineteenth and early twentieth century. Smith² was born 18 July 1853 at Keighley, Yorkshire. He was introduced to natural science by Edward Crowley in the mill where he worked as a boy. Crowley had a private astronomical observatory.³ On 18 July 1853, at the age of 23, Smith and his wife immigrated to New Zealand. They settled in Dunedin, where for 25 years he worked as a bookkeeper for the foundry of H. E. Shacklock. Smith belonged to both the Otago Institute and Otago Field Naturalists' Club and was chiefly interested in seaweed, ferns and the local flora.⁴

¹ Although W. S. Hamilton referred to himself as 'curator' when the collection was housed in the Invercargill Athenaeum (p.54), Smith was the first to curate the collections.

² According to E. J. Godley (Research Associate, Landcare Research) "From time to time, however, Leonard Cockayne called him Crosby-Smith, particularly in the 1931 obituary; and this error has been repeated by several authors since then...". E. J. Godley, "Biographical Notes (30): Joseph Crosby Smith (1853-1930)," *New Zealand Botanical Society Newsletter*, No. 52, (June 1998): 19.

³ Leonard Cockayne, "Joseph Crosby-Smith [sic], 1853-1930." *TPNZI* Vol. 62 {1931}: 174-176.

⁴ Brian Patrick, "Crosby-Smith, Joseph (1853-1930)." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 110.

Smith was elected as a member of the Institute in June 1896.⁵ He taught shorthand at the evening classes of the Caledonian Society, Dunedin and for three years he was member of the Caversham Borough Council.⁶ In 1899 he was elected Honorary Treasurer of the Otago Institute. His contemporaries were such notables as Prof. W. Benham, G. M. Thomson, Alexander Bathgate, Augustus Hamilton and Dr Hocken.⁷ He was an active participant in the Society and active in local politics. At an Otago Institute meeting in November 1900 Smith announced his impending departure from Dunedin⁸ and in 1901 he moved to Invercargill.⁹ He entered into business as an ironmonger in Invercargill, in partnership with J. M. Laing. In the same year he became a member of the Invercargill Borough Council. It does appear however that Smith maintained his contacts with his learned 'circle of friends'. Several of them were working in or were associated with museums throughout the country. Thus Smith was able to keep in touch with current museum theory and practice despite his geographic isolation.

Figure 37¹⁰ shows 'J. Crosby Smith' at the 10th Annual Session of the Australasian Association for the Advancement of Science held in Dunedin in 1904. It was a gathering of notable 'local' officers and visiting scientists. Prominent science and museum attendees included: T. D. Pearce, W. H. Skinner, R. Speight, Dr L. Cockayne, A. Hamilton, Professor Benham and G. M. Thomson. These were Smith's peers.¹¹

By the first decade of the twentieth century in New Zealand, agriculture, science and education were closely linked. Placing the Athenaeum museum collection within the Southland Technical College (hereafter STC) and tailoring it towards agriculture, Smith was a deliberate attempt to gain support from the education authorities. There is evidence the 'agricultural department' suggested that this course be taken. The collection was to be given a new relevance for the local people. It had struggled at the

⁵ MS 128:B *Minute Book of the Otago Institute 1887-1898*, p.227. 9 June 1896. (Held Hocken Library Archives).

⁶ Godley, 19.

⁷ MS 128:C *Minute Book of the Otago Institute 1898-1910*, p.31 (Held Hocken Library Archives).

⁸ MS 128:C *Minute Book of the Otago Institute 1898-1910*, p.52 (Held Hocken Library Archives).

⁹ Brian Patrick noted that in 1902 Crosby Smith [sic] resigned his Dunedin position, moving to Invercargill. Brian Patrick, "Crosby-Smith, Joseph (1853-1930)." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 110.

¹⁰ (Figure 37), p.225.

¹¹ 'Group of Local Officers & Visiting Scientists'. *Otago Witness*, 13 January 1904, p.37. (C/n E6367/32 Hocken Library Archives).

Athenaeum, where it had become irrelevant and forgotten. Smith was conscious that nature study teaching was causing teachers to undertake their own research.¹² There was an increasing emphasis on the study of local natural history in primary schools and agricultural production in the colleges. From 1903, Smith was on the Technical Committee of the Southland Education Board¹³ and in 1912 was a member of the controlling authority of the Southland Technical College.¹⁴ As previously noted, he was instrumental in the transfer of the museum collection from the Athenaeum to the STC, a process that was begun around 1907.

Smith is listed on the Southland Committee for the New Zealand International Exhibition of Arts and Industries held in Christchurch in 1906-7.¹⁵ Such exhibitions provide a way of reading national moods at particular times.¹⁶ The exhibition's emphasis was on New Zealand's agricultural rather than industrial progress. New Zealand presented itself to overseas visitors as a supplier of agricultural goods. The image was repeated in the various provincial courts.¹⁷ The Southland Court (Figure 40)¹⁸

“...displayed its wealth in a good-sized court.... Painted signs conspicuously advertised the names of the chief centres of industry in Southland, and within the various articles raised from the soil on which the province depends for its prosperity were well set out”.¹⁹

This agricultural emphasis was echoed in the Southland Technical College pupils' exhibitions (Figure 41)²⁰ and in the museum displays.²¹ When the day school of the

¹² Correspondence from J Crosby Smith to Augustus Hamilton 26 June 1906. MU 152 Box 1, (Te Papa Archives). Hamilton was now Director of the Colonial Museum, Wellington.

¹³ Meeting of the Technical Committee, 4 March 1903. *Minute (Note) Book 4/3/1903-1/5/1913 (agenda)*. (Ex. Cargill – Held IPL Archives).

¹⁴ *Southland Technical College: Prospectus of the Day Classes, for the year 1912*. (Ex. Cargill – Held IPL Archives).

¹⁵ Under Southland there is listed a J. Crosbie [sic?] Smith and J. C. Smith. This may be an incorrect recording of Smith's name but he did participate in the gathering and arrangement of the exhibits for the Southland Court. J. Cowan, *Official Record of the New Zealand International Exhibition of Arts and Industries, Held at Christchurch, 1906-7. A Descriptive and Historical Account* (Wellington: John Mackay, Government Printer, 1910), 71.

¹⁶ Jock Phillips, “Exhibiting Ourselves: The exhibition and National Identity.” In *Farewell Colonialism: The New Zealand International Exhibition, 1906-07* (ed. John Mansfield Thomson) (Wellington: The Dunmore Press, 1998), 17.

¹⁷ Phillips, “Exhibiting Ourselves: The exhibition and National Identity,” 19-20.

¹⁸ (Figure 40), p.227.

¹⁹ Cowan, *Official Record of the New Zealand International Exhibition of Arts and Industries, Held at Christchurch, 1906-7*, 222.

²⁰ (Figure 41), p.228.

²¹ Joseph Crosby Smith was involved in the organisation of the Southland Court.

STC opened in 1912 the curriculum included trades, agricultural, commercial and domestic courses.²² At the formal opening of the College in 1912 G. J. Anderson (MP), proposed a toast to the 'Agricultural, Industrial, and Commercial Interests' of Southland. He congratulated the people of Southland on the establishment of the new college, stated that Southland was really an agricultural community with very few industries outside agriculture and said that in this regard no other province in the Dominion was equal to Southland.²³ It was claimed that the

“...founding of day technical colleges may be looked upon as the beginning of a great national work whose ultimate aim should be to equip the youth of the nation so thoroughly that New Zealand will hold her own in the Industrial arena”.²⁴

The 'museum', which was housed in the college, was part of this process and therefore was to reflect and encourage the wealth of this agricultural province. It was noted that 'From the Premier down' everyone was satisfied that education in agriculture should be the aim and object of the college classes and that the museum, rather than being a storage area for dead things, would house

“...a valuable number of technological exhibits. They expected to have in time within those walls a collection of soils, plants, good and bad, seed and grass, with their histories attached, and the soil in which they were grown...”.²⁵

At the official opening of the 'museum' in September 1912, W. G. Mehaffey said that it would prove advantageous to the teachers and scholars of Southland. He noted the museum would be of particular assistance to agricultural studies, which was assuming an importance previously lacking in the curriculum of the college.²⁶

Joseph Crosby Smith was instrumental in rescuing the Athenaeum museum collection and placing it in the Southland Technical College. He had connections with leading scientists and museum curators, was engaged in local body politics and was on the education board. The evolution of the museum from a private collection to a public

²² Cowan, *Official Record of the New Zealand International Exhibition of Arts and Industries, Held at Christchurch, 1906-7*, 3-4.

²³ "The Southland Technical College." *TST*, 7 February 1912, p.6.

²⁴ "Day Technical College." *SDN*, 8 February 1912, p.6.

²⁵ Undated article [1915?], *SMB Minute Book 15 May 1915-02 March 1927*.

²⁶ *TST*, 5 September 1912, p.7.

museum was the result of Crosby's deliberate and concerted effort to legitimise the collection.

During his years as curator of the museum, when it was housed at the Southland Technical College, Smith carried out extensive botanical fieldwork. Though not mentioning Smith's involvement with the museum, Cockayne wrote that during his period in Invercargill (1902-1925) he

“...greatly broadened the scheme of his botanical fieldwork, especially in the direction of botanising unknown areas, of botanical photography, and eventually of publishing original papers”.²⁷

Smith's most important botanical excursions were to the Princess Ranges; the Takitimu Mountains (with D. Petrie); the Longwood Range (with Cockayne); Mount Anglem, Stewart Island (with F. G. Gibbs, R. M. Laing, and Cockayne); the Clinton Valley and McKinnon's Pass (with Cockayne); and the Campbell Islands (as a member of the subantarctic Islands Expedition of 1927).²⁸ He was elected a Fellow of the Linnaean Society of London on 5 December 1907.²⁹

Smith continued his involvement with the Otago Institute being mentioned in 1908 minutes as a 'new' member.³⁰ He was active in the Otago Institute in an early effort to make Adams Island (Auckland Islands, subantarctic group) a reserve for fauna and flora via the Southland Land Board.³¹ Smith also presented lectures and papers on his botanical discoveries in Southland. Joseph Crosby Smith eventually returned to Dunedin in 1925, becoming President of the Otago Institute in 1927³². He died in Dunedin 18 April 1930.

²⁷ Cockayne, 175.

²⁸ Cockayne, 176.

²⁹ Godley, "Biographical Notes (30): Joseph Crosby Smith (1853-1930)", 20.

³⁰ *Minutes of the Otago Institute*, 12 May 1908, p.261. MS 128: C 1898-1910. (Held Hocken Library Archives).

³¹ *Minutes of the Otago Institute*, 1 September 1908, p.269. MS 128: C 1898-1910. (Held Hocken Library Archives).

³² *Minutes of the Royal Society of New Zealand - Otago Branch*. MS-128-E1. 14 December 1926, p.35. (Held Hocken Library Archives).

Alfred Philpott

Alfred Philpott (1870-1930) assisted in the establishment of the Cawthron Institute in Nelson. He was prominent for having extended the frontiers of applied and pure entomology, both in New Zealand and internationally.³³ He was also one of STC Museum's first curators.³⁴

Philpott was born in Tysoe, Warwickshire in 1870.³⁵ Around 1874³⁶ he arrived with his family in Invercargill. Eventually the family settled on a 25 acre Education Reserve at Waikiwi, Invercargill.³⁷ Philpott was educated at Waikiwi School and then attended night school for a short time. The family finally settled on a small farm in the West Plains near Invercargill. It was on this bush-covered section of the Southland district that he made his first entomological collections. Apparently, he was inspired in this desire to collect after listening to a lecture delivered by one of his school masters.³⁸

Unable to afford tertiary education, Philpott had to seek employment. He worked as a farm labourer, wool classer, and musterer, eventually working for Mr Blair, a pioneer of the condensed milk industry³⁹ in Southland.⁴⁰

Like Joseph Crosby Smith, Philpott was an active field collector. From the mid-1890's, Philpott, George Jaquier (Snr) and J. Fowler explored remote areas of Southland building up a comprehensive moth collection and describing new species. Philpott sent many invertebrates to specialists in New Zealand and overseas for study, resulting in a significant number of genera and species being named in his honour.⁴¹

³³ Brian Patrick, "Alfred Philpott (1870-1930)." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 387.

³⁴ Alfred Philpott was a curator at the STC Museum from 1915 – 1920.

³⁵ Philpott was born on 15 December 1870. Patrick, "Alfred Philpott (1870-1930)," 387.

³⁶ According to Joy Tangney, a Philpott descendent, the family arrived at Port Chalmers in the *S. S. Scimitar* on 5 March 1874. They were on Quarantine Island (Dunedin Harbour) before leaving for Invercargill. Personal correspondence from Joy Tangney to Karl Gillies, Southland Museum and Art Gallery, 26 November 1998.

³⁷ Approximately five kilometres north of Invercargill.

³⁸ From an account of Philpott's career as supplied by George Jaquier (Snr) to Leonard Cockayne[?]. (Copy held in SMAG archives).

³⁹ This was at the Highlander Milk factory at Underwood, Southland.

⁴⁰ From an account of Philpott's career as supplied by George Jaquier (Snr) to Leonard Cockayne[?]. (Copy held in SMAG archives).

⁴¹ Patrick, "Alfred Philpott (1870-1930)," 387.

Philpott retired from the condensed milk industry in 1910 with the intention of devoting all his time to science. He became a joint curator (and later treasurer and secretary) of the STC⁴² Museum.⁴³ One of the many entomological papers he worked on, while curator, listed the moths of Otago.⁴⁴ It was the culmination of many years observation and collecting. He also published four papers on the birds of southern New Zealand, and spoke out against the acclimatisation of foreign animals and plants.⁴⁵

Smith, Philpott, Gibb and Jaquiere (Snr) were the main organisers and contributors to the Southland Naturalists Society formed on 2 July 1912.⁴⁶ It was a society dedicated to natural history field activities in Southland. Figure 43⁴⁷ illustrates a typical programme for the society. Lectures and field days were a regular feature of these programmes. By 1913 there were over 50 members. Many of the members of this society also contributed in various ways to the development of Southland Museum.⁴⁸

Philpott's role in the development of the Southland Museum has not been explored in other accounts of his life and work. Appropriately, these concentrate on his significant contributions to entomology. However, his vast entomological collections when housed at the college and knowledge of natural history also played a large part in the development of the museum.

Philpott's association with the museum began in 1911 but he was not appointed as joint curator until 1915. His particular areas of responsibility were: Ethnology (excluding the Maori section), Insects, Molluscs and all other Invertebrates, Geology and Fossils, Botany and Miscellaneous.⁴⁹ Philpott was also active in gathering agricultural exhibits. Figure 42⁵⁰ shows the listing in the first annual report of 'proposed agricultural

⁴² The museum was variously referred to as the STC, Invercargill and Southland Museum. In this chapter it will be referred to as the STC Museum during its period at the college.

⁴³ From an account of Philpott's career as supplied by George Jaquiere (Snr) to Leonard Cockayne(?). (Copy held in SMAG archives).

⁴⁴ Alfred Philpott, "A List of the Lepidoptera of Otago" in *TPNZI*, Vol. XLIX (1917): 195-238.

⁴⁵ Patrick, "Alfred Philpott (1870-1930)," 388.

⁴⁶ *Southland Naturalists Society, Report for the year ending 31 July 1913*. (Held SMAG archives).

⁴⁷ (Figure 43), p.228.

⁴⁸ *Southland Naturalists Society 'syllabus', 1914 - 1916*. (Held SMAG archives).

⁴⁹ *SMB Minute Book*, 15 May 1915 - 2 March 1927, 14 September 1917, p.21.

⁵⁰ (Figure 42), p.228.

additions' that were to be acquired for the museum.⁵¹ It was Philpott who wrote to prospective donors "...the aim will be to show exhibits of an educative character pertaining to all branches of agricultural & pastoral pursuits".⁵²

Philpott made a series of 'beneficial' and 'injurious' insect cards in collaboration with the Department of Agriculture. He regularly corresponded with and approached the Department of Agriculture in Wellington for various samples and exhibits. He wrote

"It is thought that there may be many exhibits – such as duplicates of sets prepared for agricultural shows etc – which you might be willing to donate to the museum. But of still greater assistance would be the supplying by your department of authoritative information for labels, analysis of soils, prevention & (...) of disease both animal & vegetable, identification of weeds etc. Any exhibits in the museum would always be at the service of the department if wanted in connection with the Invercargill Winter Show or other local fixtures. I might also point out that in the event of the establishment of an Agricultural College or an Experimental Farm in Southland, the museum & such institutions would be mutually beneficial".⁵³

In 1914, at the request of Augustus Hamilton, Philpott spent several days looking over the Lepidoptera collection in the Dominion Museum, identifying a number of species and making corrections.⁵⁴ Such was his interest and dedication to his field that he wrote to the Dominion Museum after Hamilton died, asking that they temporarily send him the collection to make corrections.⁵⁵

The apparent conflict between Philpott and Robert Gibb with regard to areas of collection responsibility has already been discussed (pp. 74 - 75). Philpott however was a 'scientist' who had outgrown the facilities and intellectual climate available to him at the 'STC Museum' and in Southland in general. It was no surprise that, in 1917, he wrote to J. Allan Thomson that

"I have almost decided to leave Invercargill & take up my residence in Wellington or one of the other larger cities. In Invercargill I find myself dreadfully handicapped in the matter of scientific literature. We have no reference library worthy of the name & the prospects of our getting an adequate one seem remote; neither can I see any hope of the

⁵¹ Correspondence from Alfred Philpott to the Secretary, Wool-brokers Association, 1915. SMA: B7.

⁵² Correspondence from Alfred Philpott to the Secretary, Wool-brokers Association, 1915. SMA: B7.

⁵³ Correspondence from Alfred Philpott to the Secretary, Department of Agriculture, Wellington, 25 May 1915. (SMA: Misc.).

⁵⁴ Correspondence from Alfred Philpott to the Director, Dominion Museum, 18 May 1914. (*Te Papa Archives*. MU1 24/4/9 Box 29).

⁵⁵ Correspondence from J. Allan Thomson to Alfred Philpott, 22 May 1914. (*Te Papa Archives*. MU1 24/4/9 Box 29).

Southland Institute being resuscitated. Under these discouraging circumstances I have come to the conclusion that my last course is to look out for a position on the staff of one of our large museums".⁵⁶

In March 1920, Philpott handed in his resignation as Secretary and Joint Curator in order to move to Nelson to assist in the establishment of the Cawthron Institute.⁵⁷ As an assistant entomologist at the Cawthron Institute, he became a world pioneer in the study of moth genitalia. He also did painstaking work with parasitic wasps to control woolly aphid on apple trees.⁵⁸

In 1925 Philpott resigned from the Cawthron Institute to devote his time to the systematic study of lepidoptera and in 1929 moved to Auckland. He became an honorary entomologist to the Auckland Institute and Museum, continuing to describe unnamed species. He published 78 scientific papers, most of them in the *TPNZI*, but a significant number overseas, and described 317 New Zealand moths, for which 253 of his names are accepted today. Philpott was a fellow of the Entomological Society of London and of the New Zealand Institute.⁵⁹

Alfred Philpott died 24 July 1930. His extensive moth collection was given to the Cawthron Institute⁶⁰ and stored in the New Zealand Arthropod Collection at Mt Albert, Auckland.⁶¹ Philpott's obituary appears in the same edition of *TPNZI*⁶² following Joseph Crosby Smith's. Though no longer directly associated with the Southland Museum at the time of their deaths, and each taking quite separate paths, they were joined in their early and significant influence on the formation of the Southland Museum.

⁵⁶ Correspondence from Alfred Philpott to Mr Thomson, 19 February 1917. (*Te Papa Archives*. MU1 24/4/9 Box 29).

⁵⁷ Correspondence from The Secretary, Southland Board of Education to Alfred Philpott, 5 December, 1919. (SMA: Misc.).

⁵⁸ David Miller, *Thomas Cawthron and the Cawthron Institute* (Nelson, N.Z.: Cawthron Institute Trust Board, 1963), 95-100.

⁵⁹ Patrick, "Alfred Philpott (1870-1930)," 388.

⁶⁰ Some Lepidoptera type specimens remained in the SMAG but were later sent to DSIR, Wellington.

⁶¹ Personal Communication, Brian Patrick (Research and Archives Manager Otago Museum, Dunedin 1999).

⁶² R. J. Tillyard, "A. Philpott, F.E.S. (with portrait)." *TPNZI* 62 {1931-32}: 172-174.

Robert Gibb⁶³ (1876-1932), was one of the three original curators of the STC Museum. Gibb was born in Scotland in 1876.⁶⁴ His family came to New Zealand approximately three years later, settling in Dunedin and then north Invercargill. The family later moved to a farm at Clifton (Southland).⁶⁵ According to his obituary Gibb did not take any particular interest in farming in his early years but was "...an enthusiastic naturalist and early amassed a fine collection of Maori weapons, moths, butterflies and bird's eggs".⁶⁶

Gibb taught at several Southland schools from the 1890's⁶⁷ and was a first day pupil at the Southland College in 1895.⁶⁸ Gibb's main interests in life were teaching, farming and beekeeping.⁶⁹ He was appointed agricultural instructor to the Southland Education District from 1916 until 1920, when he retired to take up farming.⁷⁰ Gibb was the first secretary of a beekeepers association in New Zealand, acting as President of the Southland Association for several terms and was president of the national beekeepers association when he died at Menzies Ferry (Southland) in 1932.⁷¹

Robert Gibb was first mentioned in museum records in 1912. His services were engaged to classify and arrange the museum exhibits.⁷² The most interesting aspect of Gibb's collection with reference to the development of the STC Museum was his 'ethnographic' collection. His private collection, given to the museum after his death, was described as a 'box of Maori adzes'.⁷³ Throughout his involvement with the museum however Gibb was responsible for the acquisition of many significant taoka

⁶³ (Figure 12) p. 95.

⁶⁴ He was born in the parish of New Monkland, County of Lanark, Scotland. *TST*, 12 September 1932, p.4.

⁶⁵ *TST*, 12 September 1932, p.4.

⁶⁶ *TST*, 12 September 1932, p.4.

⁶⁷ *TST*, 12 September 1932, p.4.

⁶⁸ *Southland College Pupil Register 1895*. (Ex Cargill - Held IPL Archives). There is also a listing for a George Jaquiere as a Southland College pupil in 1896.

⁶⁹ W. J. Lennon, *Bees in Their Bonnets: Being an Account of Some of the Personalities & Something of the Growth of Early Beekeeping (in the) Farthest South*. (Invercargill: {1948?}), 8-9.

⁷⁰ *TST*, 12 September 1932, p.4.

⁷¹ Robert Gibb died 10 September 1932 at Menzies Ferry aged 56 years. He is buried at the Wyndham Cemetery. *Wyndham Cemetery Transcripts*, Section A2. Entry 139. (Held IPL Archives).

⁷² *Minute Book of the Technical Committee 1908-1913*, 6 July 1911, p.454-455. (Ex. Cargill - held IPL Archives).

⁷³ Southland Museum Progress Report, 22 September 1938. SMA: B1.

Maori. Gibb, for example, deposited the 'Fortrose necklace' (Figure 17)⁷⁴ in the STC Museum in 1915. This imitation whale tooth necklace was found by C. Humphries around 1908 at Fortrose (Southland) in association with koiwi and given to Gibb.⁷⁵

There is little reference to the method by which Gibb acquired Maori 'curios' but it may have been a combination of surface collecting (fossicking), discovery via ploughing and, as with the 'Fortrose Necklace', gift or purchase from a third party. Gibb was the first curator involved with the STC Museum who had a specific interest in and perhaps knowledge of Southern 'Maori' ethnography.⁷⁶ His involvement signalled an increasing emphasis on organised 'Maori' ethnographic collecting and exhibitions by the museum.

Gibb's assigned collection areas were "...the Maori portion of Ethnology, Mammals, Birds, Birds' Eggs, Reptiles and Amphibia, Fishes, Osteology and Economics".⁷⁷ Gibb's interest and expertise with beekeeping meant that he had an interest in insects as well. Gibb had amassed a private collection of native and overseas birds and had an interest in bird observation and specimen collection. He also carried out basic taxidermy for the museum.⁷⁸

When lecturing with Smith, Philpott and Jaquier at the Southland Naturalists Society meetings, Gibb's topics were usually on natural history subjects. He gave lectures on 'Practical Taxidermy', 'The Natural History of the Honey Bee', 'New River Heads' (Southland) and 'Insects, Pests and Fungus Diseases'.⁷⁹

There is no mention of Gibb's involvement with the museum after 1922. This coincides with his retiring from the Education Board around 1920 and his move to farming, when he was in his mid-forties.

⁷⁴ (Figure 17), p. 151.

⁷⁵ Athenaeum Register no. 315. Entry dated 30 September 1915 in Museum letter book. The 'Fortrose Necklace', now catalogued as B81.161, was one of the 'Te Maori' exhibition artefacts.

⁷⁶ Gibb did not contribute to either the *TPNZI* or the *JPS*.

⁷⁷ *SMB Minute Book*, 15 May 1915 – 2 March 1927, 6 March 1917, p.18.

⁷⁸ Correspondence from Robert Gibb (Menzies Ferry) 28 September 1925 to Mr Moncrieff [?] re: Bush hawks/Quail hawks. (Correspondence relating to ornithology, Moncrieff, Perrine 1893-1979. MS-Papers-5642-08. National Library Archives).

⁷⁹ *Southland Naturalists Society 'syllabus'*, 1914 - 1917. (Held SMAG Archives).

5.3 Conferences, Carnegie and Co-operation:

George Jaquier

When Smith left the museum there was an ongoing change in the direction of museum collection development. The agricultural emphasis of the museum was diminishing. The Southland Technical College curriculum had broadened. For the museum there was an increasing need to re-house the collection. It was also a period of escalating contact with museum professionals and a greater interest in emerging museological issues.

George Jaquier (1887-1937) had an association with the Southland Museum before his invitation to become honorary curator and secretary in 1923. He was a participating member of the Southland Naturalists Society. As a pupil and later as a teacher at Southland Technical College⁸⁰ Jaquier would have been exposed to the museum collections and the enthusiasm of the three original curators. They in turn would have recognised his abilities with regard to natural history. From 1918 Jaquier, Philpott and others had carried out numerous explorations of the Manapouri and Doubtful Sound areas. Jaquier had a talent for and active interest in local natural history.

According to one of Jaquier's grandsons, George was remembered as an explorer, botanist, teacher, businessman and a founder of the Southland Museum.⁸¹ He noted that Jaquier's contribution to the Southland museum was such that it was only called the Southland Museum instead of the Jaquier Museum for fundraising reasons.⁸²

Born in Wellington on 12 April 1887, Jaquier came with his family to Invercargill as a boy. He first attended Middle School (Invercargill) and then took evening classes while working as a clerk.⁸³ Jaquier later became local manager of the New Zealand

⁸⁰ Like Gibb, Jaquier had been one of the original pupils at the Southland College. Jaquier is listed as a pupil in 1896.

⁸¹ David G. Jaquier, "Jaquier, George Frederick (1887-1937)." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 252.

⁸² *GFJ* - Notes compiled on George Frederick Jaquier by David G. Jaquier, Wanaka, February 1995. (Copy held in the SMAG archives).

⁸³ Records suggest he was at the Southland College (later STC) from [1896?].

Typewriter Supplies Co., Invercargill, and taught typing three evenings a week at the STC, eventually becoming the longest serving teacher.⁸⁴

Jaquiere was a member of the Alpine Club, the Forest and Bird Protection Society, and the Acclimatisation Society. He was also a long-serving executive member of the Southland District Council of the New Zealand Institute of Horticulture of which he became an Honorary Fellow in 1937.⁸⁵ It is also recorded that his knowledge of plants, minerals, birds and animals was renowned, and he frequently gave lectures to schools and clubs.⁸⁶

George Jaquiere was responsible for sorting and cataloguing, and attempting to preserve an increasingly unpopular museum collection. It was in a grievous state of overcrowding⁸⁷ and its care took an early toll on Jaquiere's health. By 1926 the museum records were becoming less organised. Entries in the museum minute book stop in 1927 and in 1929 Jaquiere wrote to E. H. Gibson, Dunedin, that he had been confined to his house with a serious illness.⁸⁸ However during this period of ill health and up until his premature death on 10 September 1937 Jaquiere managed to set in motion the drive for a museum for Southland. An obituary acknowledged him as a 'scientist and teacher' and it was noted that "...Mr Jaquiere had carried practically the whole responsibility of the museum on his shoulders".⁸⁹

A characteristic of the period in which Jaquiere was involved with the collection was an increasing correspondence and involvement with museums and other institutions outside New Zealand. The collections were now recognised at a national level and the museum became known outside Southland. Opening hours were advertised in the newspapers, significant finds were reported to the public and the Southland Museum was mentioned in various tourist/visitor guides on Southland. Tourism was a growing industry. Southland's tourism opportunities were advertised throughout New Zealand and overseas.

⁸⁴ Jaquiere, "Jaquiere, George Frederick (1887-1937)," 252.

⁸⁵ Jaquiere, "Jaquiere, George Frederick (1887-1937)," 252.

⁸⁶ Jaquiere, "Jaquiere, George Frederick (1887-1937)," 252.

⁸⁷ *TST*, 11 October 1923, p.5.

⁸⁸ Correspondence from G. Jaquiere to E. H. Gibson, Otago Museum, 2 July 1929. SMA: B4.

⁸⁹ "New Curator of Museum." *TST*, 1 October 1937, p.4.

The museum continued to contribute to major exhibitions. In 1925 it was asked to provide Southland specimens suitable for exhibition in the Southland Court (Figure 44)⁹⁰. The Southland Court still had the exhibits of industrial products and agricultural produce but the overall theme was of Southland's (including Fiordland) scenic glories.⁹¹

In 1926 Jaquier attended the first Conference of Museum Representatives held in New Zealand to consider aspects of the *Maori Antiquities Act 1908* and the *Animals Protection Act 1914*. In August 1926 he had been notified by J. A. Thomson (Director of the Dominion Museum), that the Southland Museum Board was included in the invitation to forward recommendations to the Minister of Internal Affairs regarding a national museum policy. It was an important invitation for the Southland Museum, signifying that Jaquier was well known in the New Zealand museum community. Also at the conference were Gilbert Archey, William Henry and Henry Devenish Skinner, James Allan Thomson, Robert Speight, and William Blaxland Benham (Figure 38)⁹². W. C. Davies represented the Cawthron Institute after Alfred Philpott declined the original invitation.⁹³

At the opening of the conference the Minister of Internal Affairs⁹⁴ stated that most New Zealanders took "...a keen interest in the bird and animal life of their country and its antiquities, with which the Dominion has been splendidly endowed...".⁹⁵ He added that he was as zealous as any of his contemporaries in seeing our antiquities and fauna preserved for our own people. He lamented "...if we had acted sooner some of the bird life that has been lost might have been preserved. I also think that we have allowed too much to go out of New Zealand".⁹⁶

⁹⁰ (Figure 44), p.229.

⁹¹ G. E. Thompson, *Official Record of the New Zealand and South Seas International Exhibition, Dunedin - 1925-1926* (Dunedin: Coulls Somerville Wilkie Limited, {192?}), 98.

⁹² (Figure 38), p.226.

⁹³ Correspondence from A. Philpott Cawthron Institute to Director, Dominion Museum 30 October 1926. (MU1 Box 27 18/2/1 Te Papa Archives).

⁹⁴ The Honourable R. F. Bollard.

⁹⁵ *The Dominion*, 3 November 1926, p.6.

⁹⁶ *The Dominion*, 3 November 1926, p.6.

The conference first devoted attention to the *Maori Antiquities Act 1908*. The question arose of exchanges of specimens between museums within New Zealand. It was suggested that if each museum had a

“...list of its possessions, duplicates, and wants, and this list was circulated amongst the other museums, a system of exchange on a large scale might be augured. With regard to the export of Maori antiquities at present prohibited under the Maori Antiquities Act, it was suggested that export should be allowed under supervision partly to facilitate exchange with foreign museums and partly to encourage the Maoris in the pursuit of their old-time crafts”.⁹⁷

There was little Maori involvement in the conference. Sir Maui Pomare was noted as a Wellington representative of the Board of Maori Ethnological Research⁹⁸ along with H. R. H. Balneavis and H. Hamilton as secretary of the Maori Arts and Crafts Board.⁹⁹ Those present were not so much concerned with Maori rights in relation to taoka; rather they were concerned about the exchange of taoka between museums.

Although Jaquierie did speak at the conference on the *Maori Antiquities Act 1908* his concerns were with diminishing bird-life. He wrote to Thomson that

“The members of the honorary staff and chairman of the Board are of opinion that no foreign museum should be granted a permit to take specimens of our native avi-fauna until it be ascertained whether any of the desired specimens can be obtained by exchange with New Zealand museums. And further that the Government should refuse to grant permits for the use of small bore rifles on Stewart Island”.¹⁰⁰

The 1926 conference was an important point of professional contact for Jaquierie. Immediately after the conference W. H. Skinner contacted Jaquierie regarding his contributions to the conference on Stewart Island bird protection. Jaquierie also came in to contact with the staff of Otago Museum, namely Benham and H. D. Skinner. This initial interaction was important in the history of the Southland Museum because it signalled inter-provincial co-operation for the two museums.

⁹⁷ *The Dominion*, 3 November 1926, p.6.

⁹⁸ Museum Conference 1926 ‘Representatives Appointed’ (MU1 Box 27 18/2/1 Te Papa Archives).

⁹⁹ Conference of Museum Representatives (MU1 Box 27 18/2/1 Te Papa Archives).

¹⁰⁰ Correspondence from G. Jaquierie to the Director [J. A. Thomson], Dominion Museum 16 October 1926 (MU1 Box 27 18/2/1 Te Papa Archives).

After Jaquier's death J. H. Sorensen was to be the major force behind the Southland Museum's future development.

J. H. Sorensen

John Herman (Jack) Sorensen¹⁰¹ (Jnr) was born in Christchurch in 1905 and taken by his mother to Orepuki, as his father was a gold-miner there. The headmaster of Orepuki School, a natural historian named H. P. Young had encouraged Jack's "...interest in wildlife, in the early Maori history of the district, the various strata found in the mining of oil shade [sic, shale?] and gold-mining".¹⁰² Sorensen started school in 1911 and after completing his primary schooling at Orepuki studied engineering at the Southland Technical College.¹⁰³ Like Gibb and Jaquier, he would have been exposed to the museum collections and the curators of the Southland Museum.

After college Sorensen took up an apprenticeship at Johnson and Sons Engineering (Invercargill) and then joined his father in gold-mining at Orepuki. When he was 16 he left for the North Auckland kauri gum fields. By 1925 he was working at the Nightcaps (Southland) coalfield driving the winches and hauling up coal. When the 1926-27 recession led to a closure of the mine he returned once more to Orepuki and gold-mining. Sorensen then worked as a boiler operator at Kew Hospital (Invercargill). It was while in this position that he assisted George Jaquier with the museum collections until taking over from him after his death. When asked what he saw as the museum Director's job he replied it was to

"Learn all about the exhibits, and how they affect the province and its people. To educate the public in natural history, geology and other scientific and historic aspects of the province, and the relationship of the world in general. Raising money was another important aspect..."¹⁰⁴

¹⁰¹ His surname is variously and incorrectly spelled Sorenson. His obituary even was headed Mr J. H. Sorenson. *TST*, 31 November 1982.

¹⁰² *TST*, 23 January 1982, p.8.

¹⁰³ *TST*, 23 January 1982, p.8.

¹⁰⁴ *TST*, 23 January 1982, p.8.

Sorensen's relatively short time at the museum was characterised by intense campaigning for a 'modern' public museum for Southland. Also characteristic of this period was an emphasis on the educational potential of museums through the latest methods of display. Sorensen's arrival heralded a significant change in Southland Museum collection emphasis. The collection shifted from one that illustrated agricultural production (through natural history) to one that emphasised ethnology, primarily through local Maori material. Concurrent with this was an increasing climate of institutional co-operation. For example, although past curators had established a close relationship with the Otago Museum it was one of inequality. Southland had been a rich field from which material was taken. Once the Southland Museum became established and the significance of its collections was recognised, contact with the Otago Museum was at a more professional level.

The various Southland Museum curators and those involved in the establishment of its collections had attempted to engender support from the Carnegie Corporation in previous years but had failed. This was mainly due to an inability to meet certain criteria. With the assistance of Dr C. E. Hercus (Dunedin, chairman of the Corporation's advisory group), Sorensen worked to ensure Carnegie support. In general the Carnegie Corporation was known to help those who helped themselves. Chapter 4.1 outlines Sorensen's efforts to gain support.

Previously the museum had been housed within an educational facility aimed at technical education. The exhibits were originally tailored toward the curriculum, firstly to gain approval for the museum and secondly to reflect the agricultural concerns of the early 1900's. As the college moved more towards trades related education, the collection would have become largely redundant. Very few of the framed grass and weed displays or the insect cards remain in the collection today.

By the late 1930's the museum itself was seen as an institution that was obliged by its very nature to provide an educational experience. To gain approval and funding a museum needed to show that it was able to do this. There was an increasing expectation that museums should provide more than a pleasant hour of entertainment.

An article in the *Southland Daily News* in 1946 recorded that

“The growth and development of museums synchronised with the advancement of education. The modern museum differs essentially from its earlier prototypes; the aimless collection of curiosities and bric-a-brac of bygone days was a miscellany without didactic value; the modern museum is organised for the public good, and is a fruitful source of amusement and instruction to the community, or should be. The first aim of public collections should be education, and their second recreation. Since the new museum was opened in Invercargill school children and adults alike have had every opportunity to make the most of the lessons that are inherent in any collection that is redolent of the history of a town, province or country”.¹⁰⁵

Another feature of Sorensen’s time at the museum was an increase in the number of societies he encouraged to support the museum. Many of these societies gave not only intellectual but also monetary support for the museum. For example, it was not coincidence that there was a resurgence of the Southland Branch of the Royal Society of New Zealand. Sorensen had actively sought to re-establish the Southland Branch since 1938.¹⁰⁶ Hercus had suggested to him in 1937 that its re-establishment would bring interested people in close touch with the museum.¹⁰⁷ Sorensen wrote that one of the important functions of such a society would be to guide and develop the Southland Museum, “...probably in the improvement and extension of the collections; but the society might also set itself out to accumulate funds by gift or bequest...”.¹⁰⁸ In September 1938 the Southland Branch of the Royal Society¹⁰⁹ was officially created and H. D. Skinner was the first guest lecturer on the topic of Tahitian customs.

In August 1940 the Southland Amateur Photographers Society later known as the Southland Photographic Society was formed.¹¹⁰ J. H. Sorensen was president of the Society in 1941.¹¹¹ When the museum was being planned a photographic dark room was

¹⁰⁵ *SMAG clipping book, Vol.3*, p.319. Dakin, A. E. “Yes – Invercargill Has A Museum.” *SDN*, 18 May 1946.

¹⁰⁶ Correspondence from J. H. Sorensen to H. D. Skinner, 10 February 1938. SMA: B5.

¹⁰⁷ *SMAG clipping book, Vol.2*, p.3. *TST*, 26 April 1937.

¹⁰⁸ *SMAG clipping book, Vol.2*, p.71. *TST*, 17 May 1938.

¹⁰⁹ The new branch was admitted on 31 October 1939. According to Fleming “Like other learned societies in centres lacking scientific institutions, the Southland Branch at times had difficulty in functioning and fulfilling the Rules and is no longer functioning at the time of writing [1987].” Fleming, *Science, Settlers and Scholars*, 79.

¹¹⁰ *SMAG clipping book, Vol.2*, p.192. *TST*, 16 August 1940.

¹¹¹ *SMAG clipping book, Vol.2*, p.214 *TST*, 21 August 1941.

included¹¹² and the Society made an annual grant to the museum for the use of this facility after it was opened.

The Southland Technical College had a strong emphasis on art in its curriculum. In 1938 T. H. Jenkin¹¹³, who had been vociferous regarding the establishment of a Southland Museum, was advocating the setting up of an Art Society of Southland. A Society was formed at a meeting held under the auspices of the University Association of Southland. At the meeting Jenkins stated that “Invercargill was ‘starving for works of art’ and the society would endeavour to satisfy that want”.¹¹⁴

In 1937 Jenkin had emphasised the role of the private citizen and benefactor in the development of a museum or art gallery. He compared the situation in Invercargill with that of other centres such as Dunedin, Christchurch, Nelson and Wanganui which all possessed art gallery buildings. Jenkin felt that their success had not been achieved through the action of “... official bodies, city councils etc., or through outside assistance from Carnegie Corporations, etc. - but through private enterprise and the generosity of private citizens”.¹¹⁵

It was intended that an art gallery be part of the new Southland Museum opened in 1942. Indeed it was to be the Southland Museum and Art Gallery. Insufficient funds meant that the Art Gallery building was deferred until 1961. Paintings were hung in the Southland Museum boardroom in the interim period.

The museum was at the centre of a cultural revival in Invercargill. It both stimulated and benefited from the establishment of such ‘like-minded’ societies. Another important society that was extant at this time was the Southland Historical Society. The society was begun in 1938 and the chairman of its committee was local historian F. G. Hall-Jones. Two of Southland’s most notable historians Robert McNab (1864-1917) and James Herries Beattie¹¹⁶ (1881-1972) contributed historical items to the Southland

¹¹² Correspondence from Edward H. Smith [Architect] to The Secretary, Southland Museum Board, 5 December 1940. *SMTB (Inc.) Museum Building (Centennial Project) opened 9.5.42.*

¹¹³ Jenkin was Art master at the Southland Technical College.

¹¹⁴ *SMAG clipping book, Vol.2.* May 1938.

¹¹⁵ *TST*, 2 August 1937.

¹¹⁶ *SMAG clipping book, Vol.2*, p.225. Beattie’s first history notebooks were dated 1892. *TST* 1 July 1942.

Museum and wrote about various items of historical significance in the museum collections.

Beattie was a contributor to the *Journal of the Polynesian Society* from approximately 1915. At an address given in Invercargill in 1942 Beattie described why he had taken up the study of South Island history

“The native birds are gone, the old settlers are gone, many of the old Maoris are gone, and I collect the material I do because I don’t want knowledge of these things to pass away also.... Mr F. G. Hall Jones, chairman of the Southland Historical Committee...said that Mr Beattie was doing a wonderful job in preserving records of early history”.¹¹⁷

It is possible that the war would have impacted on the general public’s desire to ‘preserve’ the history of Southland. In the late 1930’s in Southland, as elsewhere in New Zealand, there was an uneasy mix of economic depression, world war and centennial celebration. Economically it appeared a disastrous time to attempt a museum project but psychologically it made sense. From adversity arose the desire to preserve heritage collections for future generations.

In his role as Honorary Secretary of the Southland Branch of the Royal Society, Sorensen was heavily involved in the conservation of Southland’s natural fauna. He was following on from previous curators such as Smith and Jaquier who recognised the destruction wrought by introduced species and the illegal trafficking in native birds. There was a growing realisation of the role of museums in species conservation. In 1941 Sorensen wrote that the Southland Museum had never applied for a permit to obtain any native birds¹¹⁸ and did not intend doing so, “...it being the studied opinion of those directing the institution that all should be protected strictly”.¹¹⁹ Acclimatisation societies were being increasingly criticised for their role in the destruction of rare native species.¹²⁰

¹¹⁷ *SMAG clipping book, Vol.2, p. 225. TST, 1 July 1942.*

¹¹⁸ There were applications by those connected with the museum around the turn of the century.

¹¹⁹ Correspondence from J. H. Sorensen to Inspector Gibson, Police Department, Invercargill 9 July 1941. SMA: B4.

¹²⁰ *SMAG clipping book, Vol.2, p.189. TST, 14 June 1940.*

The lead-up to the 1940 centennial celebrations engendered a revival in heritage preservation. Whereas previous exhibitions had focused on the development of industry and agriculture this exhibition was also to include a celebration of nationhood.¹²¹

There was a display of Maori 'arts and crafts' at the Southland Women's club in 1940. It may have been influenced by the Centennial exhibition that had closed in May. It was a display of Maori 'arts and crafts' which had "many historic relics... on view as well as modern specimens giving evidence of the recent revival of Maori crafts".¹²² Local Maori families lent items including belts, poi, teko teko and a lifelike carved Maori head. Robert Anderson's collection of mere, hei tiki, chisels and axes and a modern example of a waka huia were displayed.¹²³ Sorensen sent a group of fishhooks of copper and iron, along with mere and patu. Alexander King, the 'Maori curio' collector from Orepuki contributed a nose flute made from human bone while pupils of the Presbyterian Mission sent some of their own work.

Sorensen's collection of local Maori material was the result of less than ten years excavation work. Little is known of his archaeological method as no fieldwork journals or diaries remain. He may have been what is today described as a 'fossicker'. As Figure 48 illustrates the Oreti/Riverton area was subject to 'fossicking' from an early period.¹²⁴ Little appeared to have changed in terms of methodology. There is evidence however that Sorensen had an interest in site excavation other than discovering Maori curios.

Sorensen's registers for both his own and his brother Eric Sorensen's local Maori collection of over 2,000 pieces reveal that the brothers obtained their collection through a variety of means. Typically, material was collected from a third party who had often accidentally dug it up. Items were given/exchanged by local (Riverton) Maori, but the majority appeared to have been purchased. For example, a typical entry would read

¹²¹ N. B. Palethorpe, *Official History of the New Zealand Centennial Exhibition, Wellington 1939/1940* (Wellington {N.Z.}: New Centennial Exhibition Co., {1940}), 28.

¹²² *SMAG clipping book, Vol.2*, p. 195. *TST*, 20 September 1940.

¹²³ Many of Robert Anderson's collection pieces were gifted to the Southland Museum and Art Gallery.

¹²⁴ (Figure 48), p.231 shows the excavation of a complete moa skeleton (*Dinornis giganteus*) found in March 1895 and sent to the 'South Kensington' Museum (The Natural History Museum, London). A paper on the discovery by C. A. Ewen and communicated by Hutton appeared in the *TPNZI*

“A.1 [Sorensen’s catalogue number] This large adze was purchased by myself from Mr Thos. Rae for 5/-. Mr Rae was given the adze to sell for Church funds by Mr Robt. Parsons who found it when digging for road purposes at the mouth of the Okui stream near Pahia. 1932”.¹²⁵

Sorensen recorded detailed provenance information when it was available. Items that he personally acquired appear to have been ‘surface’ collected. There is little record of organised archaeological excavation, although there are references to ‘digging’ in midden at Matariki, Pahia.

Sorensen would have known of contemporary archaeological methodology. He was corresponding with Skinner regarding his discoveries in March 1933.¹²⁶ Sorensen continuously recorded and associated finds with moa remains. From his catalogue, he appeared to have collected items from Wakapatu (Riverton), Birdlings Flat (Canterbury), Kaiapohia Pa (north Canterbury), Peni Rock (Pahia), Matariki (Pahia), and the North Island as well. During his time associated with the Southland Museum he gathered and deposited approximately 2,178 local Maori items. The total number of Maori items deposited by Sorensen and his brother would be circa 4,000. Most of the material was from the Orepuki/Riverton area. From 1933 until 1938, he recorded collecting, on average, 200 items a year peaking in 1939 at 549 items. From 1939, this activity diminishes and by 1942, the record of such finds had ceased.

Maori involvement in museological issues appeared to be increasing with the first ‘Maori’ representative on the Southland Museum Trust Board (Inc.) elected in 1940. It was not on an equal footing however. Maori remained a subject of study. Sorensen who was a product of his times had no qualms about removing taoka from burial sites. In 1938 he had written to Skinner about finding a damaged comb with the remains of a child. He wrote, “Four burials were uncovered but the only one that had anything associated with it was that of a very young child...”.¹²⁷ There was no mention of this ‘excavation’ being carried out with iwi approval. Research ethics did not include such considerations at that time.

¹²⁵ SMA: Misc. Sorensen’s catalogue.

¹²⁶ Sorensen collection catalogue. (Held SMAG Archives).

¹²⁷ Correspondence from J. H. Sorensen to H. D. Skinner, 10 February 1938. SMA: B5.

The most revealing piece of evidence concerning Sorensen's archaeological method is a newspaper report of his lecture to the Southland Branch of the Royal Society in November 1939 on 'Archaeology in Southland'. Sorensen said that archaeology was at the same time a science and an art. He emphasised the need for excavation by experts rather than "...untrained seekers of antiquities".¹²⁸ Sorensen stated that little had been done in the way of organised archaeological excavation in New Zealand between the signing of the Treaty of Waitangi and the end of the Great War. This statement is taken directly from Skinner's paper on 'Archaeology in New Zealand'.¹²⁹

Since then, continued Sorensen, a certain number of archaeological papers had appeared and much important work had been carried out by the archaeological section of the Otago Branch of the Royal Society.¹³⁰

Sorensen then discussed the special nature of archaeology within Southland as the greater number of Southland sites were situated in sandy areas near the coast. He felt that many sites existed in Southland and as very little work had been done most of them would prove productive when 'exploited'. Sorensen suggested the formation of an archaeological section attached to the Southland Branch of the Royal Society. He stated

"In the South there is an excellent field for archaeological research and it would be difficult to find many places around our coast-line where evidences of former Maori occupation are not still to be found.... So far the majority of these sites have not been systematically dug and quite apart from the relics this exploitation would yield, many other interesting features would be found. For instance, one sphere of scientific work awaiting some person is the collecting and naming of the different kinds of shell-fish used by the early Maori in certain sites".¹³¹

Sorensen could see beyond the 'relics'. He was advocating the analysis of midden, as a means of learning about the early inhabitants of Murihiku. He expressed regret that more early historical material about traditions and place names was not collected from 'Murihiku natives' in the past and feared it was now too late.

¹²⁸ *SMAG clipping book, Vol.2*, p. 168. *TST*, 24 November, 1939.

¹²⁹ H. D. Skinner, "Archaeology in New Zealand," *JPS* 42, no. 2 (1933): 102.

¹³⁰ *SMAG clipping book, Vol.2*, p. 168. *TST*, 24 November, 1939.

¹³¹ *SMAG clipping book, Vol.2*, p. 168. *TST*, 24 November, 1939.

This lecture by Sorensen was heavily influenced by Skinner's ideas on the place of archaeology within the museum. Skinner had lamented the backward state of archaeology. He also stated that archaeology in New Zealand was expected to show whether there had been a culture different from the Maori in New Zealand, a contemporary view with which Skinner disagreed. Skinner promoted the systematic investigation of sites by parties under trained direction and advocated legislation to enforce this. Sorensen reiterated this in his lecture to the Royal Society.

In December 1941 Sorensen left his position at the Southland Museum for military service. He was granted a leave of absence by the museum board for as long as he was required for military service but he never returned to the museum and his interests appeared to shift towards natural history.

During the war Sorensen was asked to join the Cape Expedition to Campbell Island (subantarctic islands) where he spent almost five years (1941-45) studying wildlife and performing meteorological and coastwatching duties, eventually being made team leader. Specialising in whales, seals and seabirds of the subantarctic, he published scientific papers, and made extensive written, photographic and filmed records of the area, resulting in three books and at least seven journal articles. After the war Sorensen completed an MSc while working as a scientist for the Marine Department in Wellington and was also involved in the 1948 rediscovery of the takahe in Fiordland. Sorensen had several species named after him, based on his contributions to entomology.¹³² Upon retirement in 1970, Sorensen settled in Winton (Southland) which was close to his old 'hunting grounds'.¹³³ J. H. (Jack) Sorensen died at Riverton on 27 October 1982.

¹³² Johannah Massey, "Sorensen, John Herman (1905-1982)." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998) 472.

¹³³ *TST*, 23 January 1982, p.8.

When Sorensen left in 1941 David Teviotdale (1870-1958) took over the 'curatorship' of the Southland Museum, having been approached by the museum board. It was not stated who put Teviotdale forward as a replacement but given the Southland Museum's relatively close association with the Otago Museum it may have been H. D. Skinner. The relationship between the two museums had been one of co-operation although the Southland Museum was not at the same institutional level as Otago. In February 1938 H. D. Skinner had invited Sorensen to join the Otago Museum team for a term so that he might gain some experience in the running of a museum.¹³⁴

Teviotdale had been in contact with the Southland Museum as far back as 1929. Skinner had written to Jaquier that he wanted him to help Teviotdale to 'see' the Southland Museum collections as Skinner and Teviotdale were collaborating on research on Maori line fishing in Otago and Southland.¹³⁵ Teviotdale would thus have been familiar with the museum's Maori collections.

Teviotdale has been described as an

"...industrious fossicker of prehistoric sites... [although] ...he was not just a curio-hunter but motivated by an interest in Moa-hunter and Maori culture. His regular contributions to the *Journal of the Polynesian Society* 1924-39 and his fieldwork diaries 1915-52, which document sites that have long since disappeared... (made) ...him an outstanding figure in New Zealand archaeology".¹³⁶

Teviotdale was born at Hyde (New Zealand) 17 June 1870. He married in 1901 and was in Palmerston in 1912. It was here that he became a bookseller and stationer, and his interest in collecting 'curios' developed. Teviotdale prospected places that might give rich rewards rather than small steady returns. He became especially interested in moa-hunter sites, and from 1915 often visited Shag River mouth (Otago). By 1919, he was recording up to eight visits a month.¹³⁷

¹³⁴ Correspondence from J. H. Sorensen to H. D. Skinner, 10 February 1938. SMA: B5.

¹³⁵ Correspondence from H. D. Skinner to Jaquier, 4 December 1929. SMA: Misc.

¹³⁶ Helen Leach, "Teviotdale, David (1870-1958)." In *Southern People: a Dictionary of Otago Southland Biography* (edited by Jane Thomson. Dunedin: Longacre Press in association with Dunedin City Council, 1998), 503.

¹³⁷ Leach, "Teviotdale, David (1870-1958)," 504.

In 1920 Teviotdale had approached H. D. Skinner and was advised about keeping a journal, cataloguing finds, and in particular about recording associations with moa bones.¹³⁸ He began to recover a greater range of artefacts and specimens from midden. These he deposited in Otago Museum. Teviotdale joined the Polynesian Society in 1923. In 1929, he was awarded the Percy Smith medal for his published work and joined the staff of Otago Museum as Assistant to the Keeper of Anthropology.¹³⁹

It was at this stage that Teviotdale travelled around the South Island, digging, inspecting private and museum collections and purchasing artefacts. His synthesis *The Material Culture of the Moa-hunters in Murihiku*¹⁴⁰, raised considerable debate.¹⁴¹ This paper was written in close association with Skinner and was published after the death of Elsdon Best. Skinner did not agree with the Smith/Best orthodoxy on the early settlement of New Zealand and Teviotdale's paper was the "...most substantial attack yet offered to the Journal..." on the subject.¹⁴²

Teviotdale's archaeological method whilst in Southland (Figure 46)¹⁴³ and recorded in his diary was not in accord with Skinner's instructions. His provenancing of items was less detailed than Sorensen's and the purpose of his 'fossicking' trips was plainly to turn up Maori 'curios'. His diaries are full of references to accidentally putting his spade through various items. For example he mentions "...getting three one-piece hooks but unfortunately I put the spade through them all".¹⁴⁴ When they were home on leave the Sorensen brothers (Figure 47)¹⁴⁵ went with Teviotdale on his digs.

It was in the field that Teviotdale was happiest. His diary entries while looking after the museum often included the phrase 'a dull day' while those of excavations were more enthusiastic. A short poem written by Teviotdale in the back of his *Diary of Curio hunting trips...* suggested his reason for curio hunting:

¹³⁸ David Teviotdale's retirement as recorded in *JPS* 61, No. 3 & 4 (September & December, 1952).

¹³⁹ Leach, "Teviotdale, David (1870-1958)," 504.

¹⁴⁰ David Teviotdale, 'The Material Culture of the Moa-hunters in Murihiku,' *JPS* 41 {1932}: 81-120.

¹⁴¹ Leach, "Teviotdale, David (1870-1958)," 504.

¹⁴² M. P. K. Sorrenson, *Manifest Duty: The Polynesian Society over 100 Years* (Edited by Richard M. Moyle. Auckland: The Polynesian Society, 1992), 76.

¹⁴³ (Figure 46), p.230.

¹⁴⁴ TD: K 81.77-8, *Diary of Curio hunting trips made by D. Teviotdale while in charge of the Southland Museum May 16 1942 to [10 March 1951]*. Dig 69, 14 October 1946. (Held SMAG archives).

¹⁴⁵ (Figure 47), p.231.

“For me the life had ended
That curios had for theme
The glamour of the digging
Is now a distant dream
With *many a bright remembrance*
Of camp and beach and plain
And mates who toiled beside me
Before the parting came”.¹⁴⁶

Teviotdale remained at the museum until his retirement in 1953 and died five years later in Invercargill on 28 December 1958.¹⁴⁷

Conclusion

From the late 1890's, there was an increasing democratisation of Invercargill's learned institutions. This correlated with greater attention being paid to the educative potential of the Southland Museum collection.

Having been influenced by similar learned organisations in Otago, Joseph Crosby Smith brought his experience and more significantly for the development of Southland Museum, his network of professional associations to Southland. Though initially largely agricultural in emphasis, the museum collection was greatly expanded under the guidance of early honorary curators. As museum curatorship changed, so did collection emphasis and museum direction.

Though geographically isolated, Southland Museum was influenced via the complex network of national and international museum professionals. The survival, professional direction and ultimately the successful establishment of Southland Museum was due to the energy, vision and professional associations of individual curators.

¹⁴⁶ TD: K 81.77-8, *Diary of Curio hunting trips made by D. Teviotdale while in charge of the Southland Museum May 16 1942 to [10 March 1951]*. (Held SMAG archives). The italicised words of Teviotdale's poem were underlined by him in his diary entry.

¹⁴⁷ Leach, "Teviotdale, David (1870-1958)," 504.



Figure 37: Local officers and visiting scientists at the 10th Annual Session of the Australasian Association for the advancement of Science, Dunedin 1904. Collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin; c/nE6367/32.

Top row (from left); C. Hedley, D. G. Morgan, Robert Ewing, C. R. Richardson, W. Gray, J. Crosby Smith, T. D. Pearce, W. H. Skinner.

Second row; F. W. Hilgendorf, C. W. Adams, Henry Deane, O. V. Vonwiller, O. G. Adams, Dr L. Cockayne, Colonel Legge.

Fourth Row; H. J. Mathews, A. Hamilton, G. M. Barr, Professor Mica-Smith, A. E. Kitson, W. H. Twelvetrees, Dr C. C. Farr, Dr Jennings, E. Treagar, John Shirley.

Fifth row; Professor Benham, Professor Bragg, G. M. Thomson, Professor David, Professor W. Baldwin Spencer, Alex Morton.

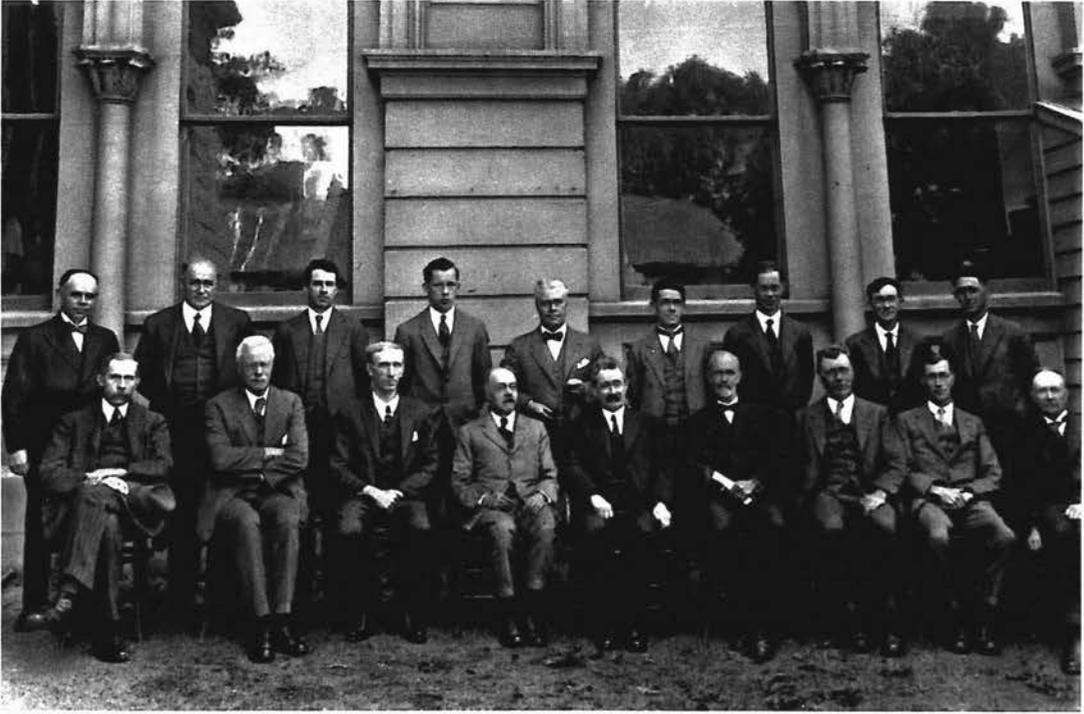


Figure 38: First Museum Curator's Conference, 2 November 1926, Wellington. Collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin; c/nE4460/30.

Top row (from left); ?, James Ingram McDonald, Wellington; John Marwick, Geological Survey; B. Lindsay; George P. Newton, Department of Internal Affairs; H. D. Skinner, Dunedin; H. Hamilton, Rotorua; G. Jaquiery, Invercargill; ?.

Bottom row; ?; A. H. Burnett, Wanganui; Dr James Allen Thomson, Wellington; Dr Benham; R. F. Bollard, Minister of Internal Affairs; W. H. Skinner, New Plymouth; Robert Speight, Canterbury Museum; G. Archey, Auckland; W. C. Davies, Cawthron Institute.



Figure 39: Southland Acclimatisation Society's display at the front of Fisheries Court, Christchurch Exhibition, 1906-1907 (Cowan 1910).



Figure 40: Southland Exhibition Court, Christchurch Exhibition, 1906-1907. (Cowan 1910).



Figure 41: STC pupils with produce at a Department of Agriculture and Industries Exhibition, Southland, circa 1910. Collection of SMAG.

PROPOSED AGRICULTURAL ADDITIONS.

WEEDS.

- (a). Collections of all Weeds occurring in New Zealand.
- (b). Prominent Weeds from other countries, particularly those countries from which we draw supplies of grain, grass seed, &c., and from which there is therefore a danger of the introduction of new weeds.
- (c). The Seeds of Weeds (as above) mounted under magnification where necessary.
- (d). Native Grasses and their properties.

SOILS.

- (a). Samples of soil from all parts of Southland (including Fiord, Wallace and Lake Countries), where any difference in the nature of soil occurs.
- (b). Analyses of such soils, with notes as to the kind of fertilisers required, and relative suitability for certain crops.

INSECTS.

(Injurious forms, including metamorphic stages.

- (a). Those at present in New Zealand.
- (b). Prominent Pests from other countries.
- (c). Samples of injury done with methods of prevention, etc. Beneficial insects treated in same manner.

PLANT DISEASES.

Fungoid attacks, &c. Examples of injury and curative methods.

ANIMAL DISEASES.

- (a). Preparation of diseased tissues, etc.
- (b). Model showing age of animals by condition of teeth.

CEREALS AND GRASSES.

- (a). Examples of different varieties showing ear and seed.
- (b). Impurities commonly present.

AGRICULTURE.

- (a). Exhibit showing growth of the Bee day by day from egg to perfect insect.
- (b). Bee diseases and enemies. Examples or photos with notes as to value.

Figure 42: Proposed agricultural additions; first Annual Report of the Southland Museum Board 1915-16. Collection of SMAG.

Southland Naturalists' Society.

SYLLABUS.

For Year ending July 31, 1917.

1916.

Sept. 29th—"The Physical Features and Natural Resources of Southland." Dr Marshall (Southland League Lecture).

Oct. 6th—"The Moa." Mr J. Crosby Smith Leaders

Oct.—Labour Day—Otatara Mr J. Crosby Smith

Nov. 25th—Bluff Mr Henry Warden

1917.

Feb. 14th—Victoria Park.

Mar. 17th—New River Heads. Mr R. Gibb

—Evening Meetings.—

April 27th—"Old New Zealand." Mr A. Philippott

May 27th—"Insects, Pests and Fungus Diseases" Mr R. Gibb

June 29th—"Scenes in the Routeburn Valley " Mr Jas. Fowler

July 27th—Annual Meeting—President's Address.

Meetings are held in the Technical School.

Annual Subscription : Seniors, 2/6; Juniors, 1/-.

Figure 43: Southland Naturalists Society's syllabus, 1917. Collection of SMAG.



Figure 44: Southland Court at the 'New Zealand And South Seas International Exhibition', Dunedin 1925-1926. (Thompson 192?).

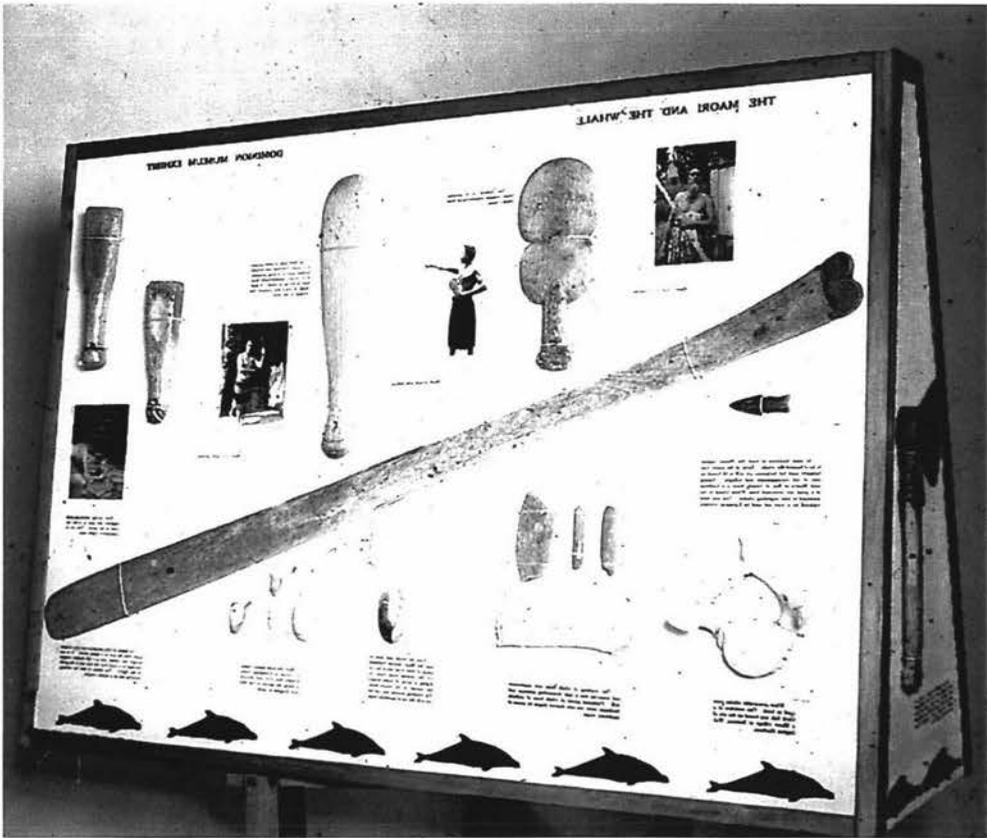


Figure 45: A Carnegie circulating loan case, ?Dominion Museum display. Collection of SMAG.



Figure 46: David Teviotdale 'excavating' an archaeological site (Southland or Otago), circa 1940's. Collection of SMAG.



Figure 47: Eric (middle) and Jack Sorensen (left) fossicking at Orepuki (Southland), 1940's. Collection of SMAG.



Figure 48: Moa bone hunters, Riverton 1895. Collection of Canterbury Museum (3047).

Information recently received by SMAG identifies those in the photograph as, left to right: Mrs Clara Jane Bricknell [nee Thomson], Mrs Jemima Williamson (Nonnie) Brodrick [nee Thomson], _____ [?] and R[?] Brodrick. Clara and Jemima were both daughters of J. T. Thomson (Chapter 5, p.178 ff.). The moa skeleton (*Dinornis giganteus*) found in 1895, eight miles from Invercargill, was sent to the 'South Kensington' Museum (The Natural History Museum, London. BM [NH] A 608).

(1) Southland Societies and Individuals

(2) New Zealand Connections

(3) Overseas Institutions and Individuals

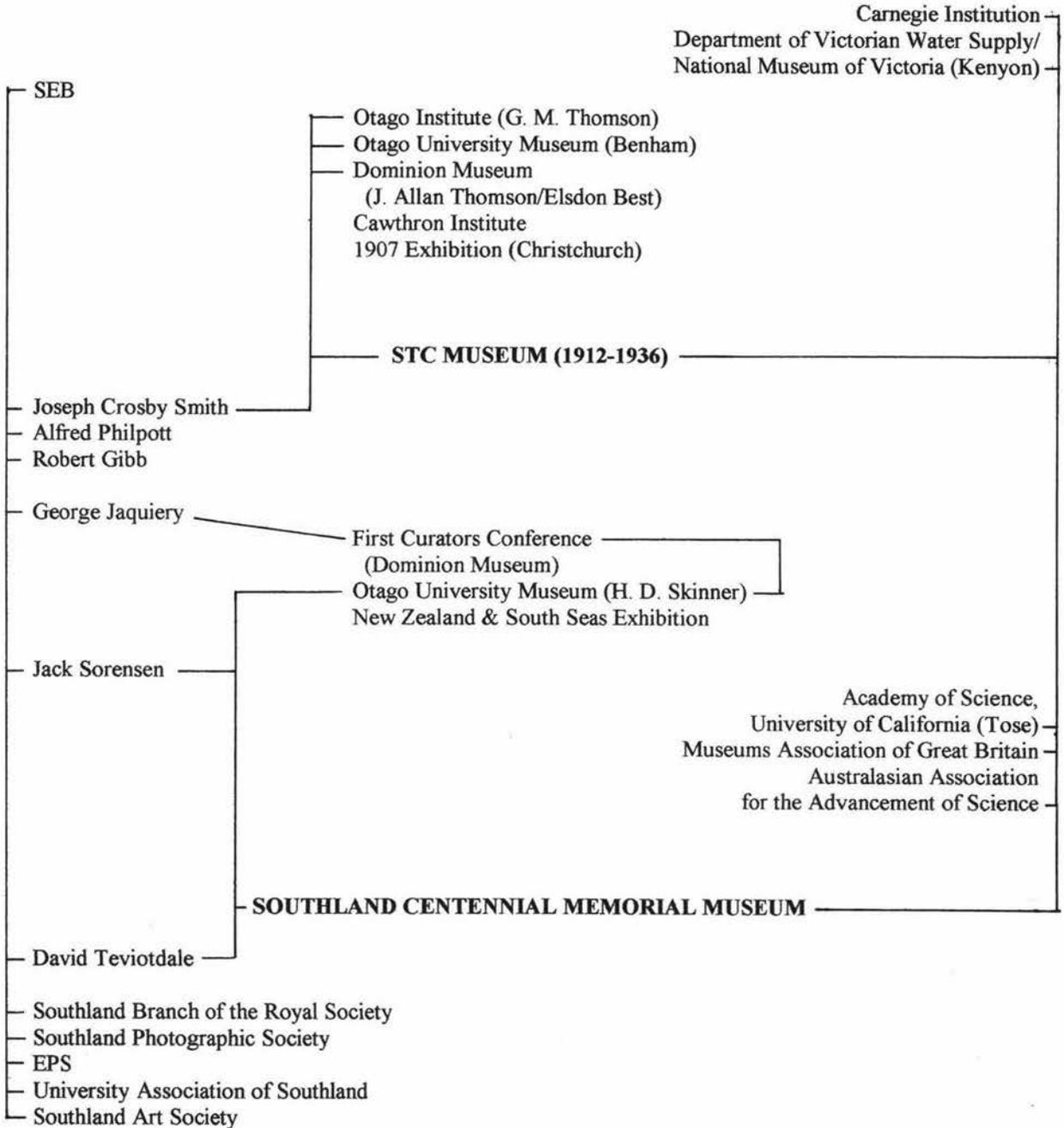


Figure 49: The network of local, national and international institutes/individuals connected with the formation of the Southland Museum 1890's – 1945.

THESIS TIMELINE 1869 – 1945

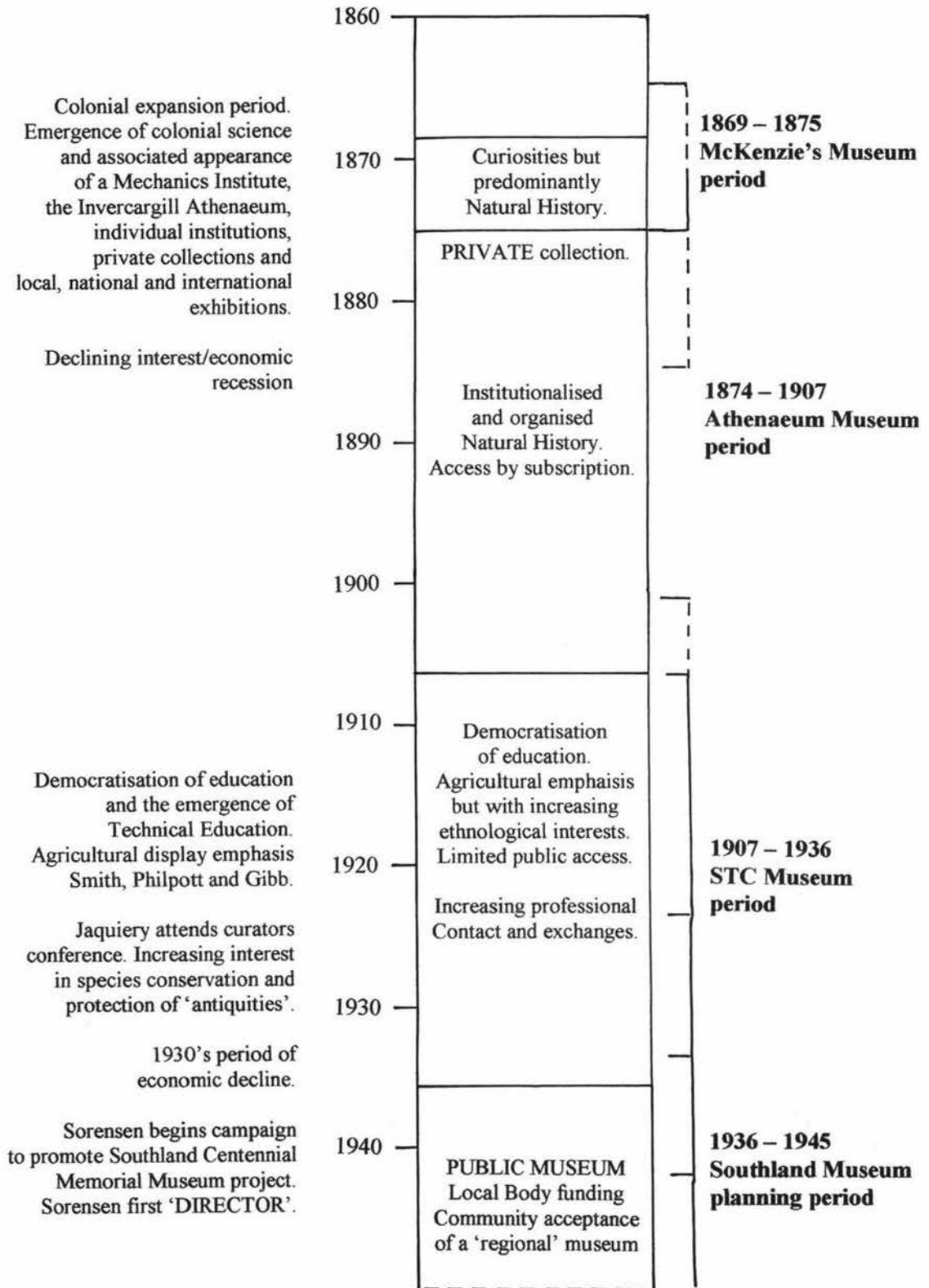


Figure 50: Timeline of development for Southland Museum 1869 – 1945.

CONCLUSION

There has been an increasing international interest in the development of museums in the colonial context. The nature of the museum is evolving rapidly and in an attempt to find a way forward museum practitioners have been exploring the origins and development of their collections. This thesis has documented and analysed the history of Southland Museum from 1869 to 1945. The development of the museum has been placed in the regional context with a particular focus on local collections, and cultural and scientific institutions.

Although there has been a very limited amount of historical research on the development of museums in New Zealand, it is possible to identify a number of common themes and patterns. While these themes and patterns go some way to characterising the nature of museum development in New Zealand through to the 1950s, there remains an urgent need for further substantial institutional case studies.

In order to extend our understanding of the transition from private collection to public museum there is a need to compare and contrast particular case studies with the general patterns of museum development already identified in overviews of the development of museums in the colonial context.

Only a small number of public museums had been established in New Zealand by 1900. Each institution emerged from a unique set of local circumstances and the role of particular individuals in each case determined the character of each institution. Several of the museums established in nineteenth century New Zealand emerged from the activities of Mechanics Institutes and Philosophical Societies. Men of science, trained in Europe and driven by a desire to establish reputable scientific institutions in the colony, provided the energy and vision required to establish and develop museums. Also important was the network of contacts each of these men had with the scientific community throughout New Zealand and beyond.

Both the metropolitan and regional general museums founded in nineteenth century New Zealand focused primarily on the development of natural history collections. These collections were an essential part of the collecting, identification and documenting of the new environment surrounding the European settlers. Identification of commercial resources was a priority and these items were of particular interest when displayed at international and New Zealand exhibitions. Most institutions tried to develop international and encyclopaedic natural history collections. While the metropolitan institutions were more successful in this endeavour, some regional institutions, such as Whanganui Museum, developed remarkable collections of foreign fauna. In order to develop their collections most institutions engaged in exchange programmes with overseas collectors and public museums.

Most of these early institutions did not turn to the active collection of taoka Maori until later in the nineteenth century when it was generally recognised that significant collections had been removed to Europe and North America. Both metropolitan and regional institutions acquired major private collections during this period.

At the metropolitan and regional level, there appear to have been two main routes to the establishment of public museums in the nineteenth and early twentieth centuries. One pattern was that of private collections being developed to the point where the collector made the collection 'public' as a transitional phase towards the establishment of a fully public museum funded at least in part by the community. Recent research has shown that this was the case in Auckland, Canterbury, Whanganui and Southland. The other pattern was the emergence of a public museum from a collection developed by a local society. This second pattern has been documented in Hawkes Bay, Nelson and New Plymouth. The origins of Otago Museum seem to emerge from the 1865 New Zealand Exhibition in Dunedin.

All of the museums established in the nineteenth century survived on meagre budgets. The metropolitan institutions had professional staff while most of the regional institutions relied on the voluntary assistance of the local scientific community well into the twentieth century. The regional museums seem to have found the period from 1900 to 1920 a very difficult time to survive. In the period 1930 to 1950 most of the general

museums established in the nineteenth century occupied new purpose-built facilities and assumed a significant role as publicly-funded heritage institutions.

This research has identified and analysed four periods of development in the history of Southland Museum: Andrew McKenzie's 'museum' 1869 to 1875; Athenaeum museum 1874 to circa 1907; Southland Technical College museum 1912 to circa 1936; and Southland Museum establishment period, 1936 to 1945.

McKenzie's Museum was a private collection exhibited within a commercial enterprise. Characteristic of the period in which McKenzie's Museum evolved was the use of curiosity to attract patronage. However, his museum was a complex mixture of curiosities and ordered natural history collection.

The 'theatre of wonders' was a source of entertainment for the public and generated income for McKenzie. Although the 'museum' had an active acquisition strategy, consisting mainly of the deposit of natural history specimens and benefited from the involvement of the naturalist, James Morton, it still had very limited scientific credibility.

McKenzie's collection was accumulated primarily as a commercial initiative, and in this respect was successful. However, his museum wavered between popular entertainment and scientifically based exhibition. McKenzie's museum was not the only expression of the individual or collective desire to accumulate and exhibit in Southland at this time. Nor was it inevitable that the community would value his collection as a heritage or educational resource. McKenzie's museum survived because of the interest of a few individuals who recognised its potential. These individuals recognised its potential because they were participants in a 'culture of collecting' extant in Southland that was transplanted with colonists from Europe and Great Britain in particular.

When the Invercargill Athenaeum initially acquired McKenzie's collection, those who managed it saw the museum as an educational resource, complimenting the Athenaeum library and other educational programmes. The primary motivation was to provide access to educational resources for the membership and the wider Southland population.

The Invercargill Athenaeum acquired major collections rather than initiating collecting and built up substantial collections before it was clear that they had members with the knowledge and motivation needed to sustain and maintain the 'museum' collection. The idea of a museum though appealing to some of the Athenaeum membership at the beginning waned as the motivation to sustain it was lost. Those in control of the Athenaeum ultimately limited the resources available for the maintenance and development of the museum.

Although the collection was in a state of comparative neglect while housed in the Athenaeum, it provided a necessary safeguard for the collection in the interim until a highly motivated group did form. It was not until after the turn of the twentieth century that the museum moved out of its long period of stagnation in the Invercargill Athenaeum. It took the sustained energy and motivation of a small group of interested amateurs to ensure not only the survival of the collection but also the evolution of the 'collection' into an ordered and professionally curated 'museum'. These individuals had not only the knowledge and motivation to ensure the survival of the 'museum' but also the necessary connections to a wider scientific community.

Individuals like Joseph Crosby Smith took the initiative to relocate the collection because they realised the value of the collection and its potential as an educational and heritage resource. The honorary curators Smith, Philpott and Gibb provided a vision of what a museum could be and the notion of a public museum began to emerge. It was the first time it had been open freely to the people of Southland. Individuals with substantial scientific knowledge and an educational vision sustained the Southland Technical College museum. The motivation for the largely voluntary dedication to the idea of a 'public' museum may relate to the contemporaneous notion of a democratic right to education.

The museum collection was no longer just an interesting assortment of natural and human curiosities and increasingly, concern was shown for the building of a systematic natural history collection.

Those involved in the relocation of the museum to the Southland Technical College realised the value of an alignment between the mission of the college and the museum.

Initially this was to be agricultural education but when the mission of the college moved towards trade-training the mission of the museum seems to have begun to shift towards human history, while retaining a strong natural history component. In part, the changing interests of the honorary curators explain this shift in museum collection emphasis. This change in emphasis may also have been a response to the different types of collections being acquired by the museum.

As the collection continued to grow within the college there was increasing recognition of the need to create a purpose-built and publicly-funded museum. While housed at the college the museum had gained public recognition. It was appealing to a public more receptive to the idea of a 'museum' than in earlier times.

Significant stages in the development of Southland Museum were punctuated by periods of crisis and growth. As the missions of the 'museum' and the Southland Technical College continued to diverge and the honorary curators had gone as far as they could within the limits of the facilities and resources they had at hand, the new generation of curators, Jaquiery and Sorensen, were able to communicate a vision of a public museum. They were thus able to form a group that was prepared to engage in political advocacy and fund-raising for a new facility.

As well, Jaquiery and Sorensen were active participants in the emerging professionalisation of the museums in New Zealand. Despite geographic isolation, they participated in the wider museum community and contributed to the debate about national issues. Sorensen in particular was able to embrace contemporary museological thought. He sought the advice of other museum professionals in established institutions. It was the combination of credible scientific curator and local politician that enabled the museum project to go ahead during the late 1930's and early 1940's, a period of local, national and international upheaval. Tremendous effort was required to convert the vision for the Southland (1940) Centennial Memorial Museum to reality, but the completion of the museum was seen as a response to the adversity of depression and war. More than a local or regional museum, it became a symbol of regional maturity and social and economic progress.

However once it was created the Southland Museum again entered a period of limited activity as the curator (Teviotdale) lacked the vision necessary to continue the development of the institution. Unlike Sorensen, he did not understand the new directions in which museums were developing.

This thesis documents how difficult it was for a small group of dedicated people to take the museum through the transition from a voluntary, partially publicly-funded institution to a professional, fully publicly-funded municipal institution. The transition did not happen as a matter of course but was part of a continuum of concerted individual and collective effort. Fortunately, this effort, however variable, could be maintained even when key individuals decided to pursue other career options elsewhere or the war required their services in a different capacity.

Traditional museum histories have tended to portray museum development as a narrowly defined chronological narrative. This thesis has provided that basic narrative but linked it to a much broader background that elucidates the network of collectors, scientists and public institutions of which the museum is but one component. We must be careful not to assume that the museum was the central focus of this network for everyone involved. Too many museum histories assume the inevitable development of the museum being studied. This study demonstrates that such developments are not inevitable.

The network of collectors within the Southland region was sustained by connections with people throughout New Zealand and overseas. With further research, it may be possible to develop additional local, regional and national links. Thus, the boundaries of this network may be extended.

This thesis is the first attempt to place the early historical development of a regional museum in New Zealand in the context of a complex network of local, national and international collectors, scientists and cultural institutions. It also highlights the limitations of previous New Zealand museum histories that do not look beyond the primary chronological narrative of the museums' development. By providing a detailed account of the local context within which the museum developed it is clear that the

museum was just one element of a complex network of scientists, educators and other citizens involved in the development of a wide range of community organisations.

This is the first major regional museum history to draw extensively on newspaper archives, though Park's work on the beginnings of Auckland Museum¹ indicated that such archives are potentially a very rich source for such research. Newspapers provide a very useful perspective on museum development even when institutional archives are available. When such records are not available, they are essential.

As well as giving a detailed account of the early history of Southland Museum, this thesis provides another case study for scholars attempting to develop an overview of the history of museums in New Zealand and the wider colonial context. This thesis challenges the notion that museum history should be limited to what happens inside the museum building. There is an extensive network of people and related cultural institutions that are an essential part of the story. To discuss the museum in isolation is to tell only a small part of the story. As a repository for the care and interpretation of natural and human history collections, a museum reflects the society in which it has evolved.

As with the early development of museums such as Southland Museum, future museum development depends on the energy and vision of local people who have a knowledge of what is happening in the wider world but whose primary motivation is to preserve and understand the natural and cultural heritage of the region.

¹ Stuart Park. *John Alexander Smith and the Early History of Auckland Museum, 1852-1867* (Auckland, {N.Z.}: Auckland Institute and Museum, 1998).

APPENDIX ONE

Andrew McKenzie's Museum (collection 1869-1875)

****Denotes identified in present SMAG collection as being from McKenzie's museum**

*** Denotes may be in present SMAG collection from McKenzie's museum**

- Adzes (two Maori via Transit of Venus)
Albatross 1872
Animals (New Zealand and Australian colonies)
*Bear (Great Australian) 1872
Bears
Bell-birds 1871
Bird skins 1874
Birds (New Zealand and Australian colonies)
Birds (rare Colonial, Indian and American birds) 1874
Birds, Beasts, Fishes, Insects (over one thousand varieties) 1872
***Cereopsis Novae Hollandae* 1874
Chisel (Maori via Transit of Venus)
Cuckoo (native) 1871
Fish (sole?) 1872
Fish, flesh or fowl (from India) 1874
Fishes (Largest collection of New Zealand Fishes in the Colonies) 1872
*Fishes (New Zealand and Australian colonies)
Flint (2 pieces, Maori via Transit of Venus)
Grebe 1871
Hammer (Maori via Transit of Venus)
Hérons (pure white) 1871
Historical Curiosities (from different parts of the world)
Japanese Curiosities 1873
Jaw bone of a whale 18ft long (now in Bluff Maritime Museum)
Kakapo 1872
Kangaroo (female)
Kingfisher 1871
Kiwi (greater and lesser brought from W. Coast by Mr Surman) 1871
Kiwi 1872
*Laughing Jackass (from Victoria, [Australia]) (Kookaburra?) 1874
Live ferns 1874 (framed and mounted by Morton)
Mineral resources of the district 1871
Moa (complete leg and foot) 1874
Moa bird (remains) 1872
Monkey (live)
**Mummified Egyptian foot [not mentioned by McKenzie]
*Musical Box (splendid musical box from Paris) 1874
Natural Curiosities (different parts of the world)
Opossums
Owl family 1872
Paroquet (long-billed) 1874
Paroquet 1873
Parrot (scarlet-headed) 1871
*Pelican 1872
Photographs (negatives, slides [?] enlarged by magic lantern) 1871
*Platypus 1872
Rails (water) 1871
**Reminiscences of the late Eruption of Mount Vesuvius (coin in lava?) 1872
Robin (sober-looking) 1871
Shells (three cases) 1874
*Snakes (Australian) 1872
Sod from Mataura railway (first sod turned) 1874
Sus Scrofa (lusus naturae – eight legs) 1874
*Tiger cat (native) 1872
Tiger cats (case of)
Tiger Seal (great – over nine feet in length) 1872
Tui bird (from North Island) 1874
Turtle (native from Japan, exhibited live) 1872
Vegetable resources of the district (plants) 1871
**Waterloo relics (shot in wood?) 1872
Yellow-hammers 1871

APPENDIX TWO

A list of items held in the Athenaeum 1874 onwards (as reported in the local newspapers)

1874

Geological specimens (Capt. Hutton)
Trysting Tree (Mr Pettigrew)
Letters, misc. historical etc. (Mr Pettigrew)
Copy of *Launceston Advertiser* 1831 (Mr James Clark)

1875

McKenzie's museum collection (as per Appendices I)

1876

Coins, 20 Russian (Mr Wm. Daley)
Ferns, NZ 60 species (Mr James Morton)
Maori stone implement (Mr Whiteford)
Coin, Two-penny piece 1797 (Mr Thomas Martin)
Moa, skull and bones (Mr C. L. Fredric, Greenshills)
Maori implements (Mr C. L. Fredric, Greenhills)
Copy of *Invercargill Times* (Mr J. H. Kerr)
James Morton collection:
 Fish, native
 Insects, native
 Ferns, native
 Plants, flowering
 Insects, preserved 'indigenous to the colonies'
 Elephant-fish, full grown (Capt. Clare)
 Deer, White Fallow
 Bunny, Woolly coated 'one of nature's fanciful freaks', Colyers Is.
 Numerous and valuable specimens illustrative of various sciences viz. Zoology, Botany, Geology,
 Ethnology, Numismatics &c.
Rock, small piece of common hard rock
Periwinkle, large-sized (fossil) (Mr Brown Tois Tois)
Medal, Bronze, Cezar Germanicus (James McNaughton, Tay Bank, Waikiwi)

1877

Fossils, 'beautiful' (Sir J. Richardson and Mr Pearson)
Bows and poisoned arrows from Fiji (Mrs Stobo)
 Mats
 Clothing
 Hair-combs from the New Hebrides
Deer (Mr McKellar)
Parroquet, stuffed New Zealand (Mr Bonthron)
Tartan, ('piece worn by the Pretender, Charles Edward')

1878

Quartz specimens – all containing gold (Mr Finn, Macetown)
Maori carvings, 'some very quaint Maori Carvings' (Mr Donald Hankinson)

1882

Skull, 'Upper half of a skull', Maori? – 'A relic of the forgotten past' (Mr J. McNaughton donor, found by Mr D. McPherson, West Plains)

Birds and animals, ('Badly arranged, badly kept, Useless collection of commonplace birds and animals'.)
Paper, made in England from NZ flax

1885

Geological Specimens (T. H. Hale, Land and Mining Brokers, Sydney)

There appear to be no further reports of gifts to the Athenaeum Museum from 1886 onwards.

APPENDIX THREE

Private Collections

The Massey and Stewart collections 'loaned'¹ to the STC Museum in 1912 were to act as catalysts for the survival and placement of the museum within the Southland Technical College building. The multifarious nature of the collections was typical of those gathered in the late 1800's and reminiscent of the collections brought together in Invercargill for the 'Benevolent Institute Exhibition' of 1878. They were composed of strange and wonderful 'foreign' objects.

James Stewart

James Stewart (1854-1926)² was at one time caretaker/curator of the museum and the difficulty surrounding the 'purchase' of his collection in the mid 1920's has already been discussed (pp. 84 - 85). Originally Stewart generously 'loaned' his entire collection to bolster the STC Museum during its transition from the Athenaeum to the college. In 1912 he wrote to the Education Board Committee that he was "...going to the old-country for a trip [and] I am lending you all my curios for your museum".³

Tables 3, 11 and 15 of Appendix Six⁴ illustrate Stewart's major contributions to the Ethnography, Mollusca and Geology sections of the Athenaeum Register. It was significant to the growing interest in local 'Maori' material that under 'Ethnography' Stewart and Gibb provided the largest donations of 'Maori' items. Stewart's collection of largely local [Orepuki?] 'Maori' items and his deposit of them in the museum are suggestive of a growing interest in the development of an ethnology collection.

Little is known about James Stewart. He was described in his obituary as an old and esteemed resident of Georgetown (Invercargill). He apparently came to New Zealand

¹ Various descriptors such as 'pres' [presented], 'given' and 'lent' are used to describe the donor status of the collections.

² James Stewart died at his residence, 49 Fox Street, Avenal, Invercargill on 18 May 1926 at the age of 72.

³ Correspondence from James Stewart to The Committee, Education Board, 27 February 1912. SMA: B1.

⁴ (Appendix Six), pp. 253, 256-257.

“...in the early days, and followed the trade of an ironmoulder, from which occupation he retired some years ago. He was well-known to Invercargill citizens as a possessor of a unique collection of coins and curios. These played a prominent part in the establishing of the Southland Museum, Mr Stewart’s generosity in allowing his collection to be placed on exhibition actually being responsible for giving the institution its start. Being of a retiring disposition, Mr Stewart at no period associated himself with any of the local public bodies, but at all times was ready to give assistance to any laudable object”.⁵

Southland Technical College Museum (Stewart collection c.1924)

Compiled from Southland Technical College evening class typing class pupils⁶, 1924

Case	Item
1-2	1106 coins and medals (in Joss house)
7	One case Maori adzes etc. (40 finished, 2 cases of tikis), 14 [?] finished chisels, two casts of tikis
9	Collection from Maori workshops Orepuki, (rough) and 10 exhibits of stone and shell
10	Nineteen exhibits Maori tools
11	Two exhibits shark’s tooth and 3 bone fish hooks
13	One exhibit Aeolian stone
14	Minerals. One exhibit Carbonate of Copper
15	Four exhibits. Native copper and graphite (2). Sulphide of iron and copper ore
17	Twelve exhibits. Fossil ferns
18	Minerals. Silica 3 exhibits. Anhydrous silicate 4 exhibits. Minerals 11 exhibits
22	1 boomerang, 1 stone head of Maori God?
Windowsill	Maori Stone with hole in it
33	1 crab
34	Sea urchin and 14 shells
35	3 [33?] shells, 1 large
36	50 small shells
37	28 shells mollusca
38	Shells 12. 2 specimens of coral, 2 Portuguese man-of-war
42	Ostrich and black swan eggs. Moss grown quartz stone representing landscape scene
43	1 mutton bird and 7 penguin eggs
45	Old brass candle snuffers. 1 Old Scotch piping iron. Scotch drusie. Key of Drummond Castle, Old verge watch with shell case, bronze figure on stand, Miner’s lamp, Scotch pipe head, snuff-box, tobacco box, bronze arrow head (Greek marathon), Coronation mug, 2 steels and flint, Glass tumbler and bottles, 1 maul timber over 600 years old, tern [?] from Stewarts Island, 1 miniature train, bottle of coloured sand, Eskimo carving from Greenland.
49	4 Chinese chopsticks. One backscratcher. 1 Fijian spear. 1 block crystal alum
52	94 Fossils. 4 sharks teeth, 19 small fossils
56	Old sword 15 th. century, Highland short sword found Balmoral, Scotland. 1 old pistol inlaid handle, 1 old pistol with ramrod. 1 brass pistol barrel and bullets.
58	1 bow and 15 arrows, Solomon Islands. Maori carved spear long. 1 carved Tiaha, Manuka. 1 Fijian carved club. 1 wooden Mere (carved), 1 Maori calabash. 1 Canoe. 5 swords. 1 Chinese idol. 1 Fijian idol. 1 Maori poi.
59	Shells. 11 large, 11 small Flint lock gun
62	Soldiers mementoes of the War
63	1 Book, one paper.

⁵ *TST*, 19 May 1926, p.6.

⁶ Many of the spelling errors have been corrected from the original lists but where identification of an object is doubtful the spelling was ignored.

APPENDIX FOUR

Stewart's 'First Class' collection of Maori Specimens⁷

132	Chisels and Adzes
100	Flakin [sic] hammers, Flaking Knives and Bone Tools
3	Large Hammers
13	Sinkers
2	Grind Stones
1	Stone Head (Maori God)
5	Stones (Holes in them)
14	Small Carving Tools
1	Bone Knife
3	Bone Spear Points
5	Shell scrapers
1	Shark tooth (ear drop)
1	Maori Fish Hook
1	Cast of Greenstone Eardrop
2	Casts of Tikis
1	Old Maori Pipe (carved)
1	Spear (carved)
1	Taikai [sic? Taiaha] Best in New Zealand
2	Maori or Mororia [sic] Axes, said to be the rarest in New Zealand ⁸
1	Rare Axe with groove around it similar to a sinker (it belongs to North America)
1	Model Canoe (carved)
1	Calabash or Water Bottle
1	Poi Ball
1	Kilt (made of Flax)
1	Wooden Mari [sic? Muri] (carved)

⁷ This is the description given to the collection by Mr Grant (with Stewart's assistance) when compiling a list in preparation for sale of the Stewart collection around 1923.

⁸ One of these was probably the source of controversy between Gibb and Philpott. The 'Moriore implement' discussed in Chapter 3 was loaned by James Stewart.

APPENDIX FIVE

The Massey Collection

A study of the 'Athenaeum' register (Appendix Six, Table 3)⁹, begun in 1915, shows 'Mrs Massey' as the largest contributor to the Ethnography Section with around 146 items.¹⁰ Within this category 44% of the items were provenanced as being from the South Sea Islands, 35% are from 'other' lands, 18% are 'Maori' and around 3% are Australian 'Aboriginal' in origin. Of the 51 items from 'other' lands, there were objects from all continents, that encompassed a variety of time-periods and functions (Appendix Six, Table 4)¹¹. The Massey collection contained many examples of ethnographic objects, including clothing and accessories as well as many weapons. Unfortunately, there is little provenance for the pieces except country of origin.

Ethnographic item 188, a bone knife from New Guinea, was described as being given to Dr Hocken by Dr Chalmers. Ethnographic items 189 a 'lime gourd' and 190 a 'bracelet from New Guinea' were obtained from the same Dr Chalmers. The Massey's connection with Dr Chalmers [Nathanael Chalmers? (1830-1910)]¹² is unknown. Dr Hocken [probably Thomas Morland Hocken (1836-1910)] was mentioned twice in the register in relation to the 'Massey' collection. Ethnographic item 220, a 'carved Maori plank' is also assigned to Dr Hocken¹³. The Masseys must have had some connection with him, if only as fellow collectors. Further research may discover an informal 'network' of collectors of ethnographic material in southern New Zealand during this period.

According to his obituary in 1924, Horatio Arthur Massey (1850-1924) was one of the most prominent figures in the history of the Southland saw-milling industry.¹⁴ It was

⁹ (Appendix Six), p. 252.

¹⁰ The number of items is not certain because of an inconsistent attribution to donor in the Athenaeum register.

¹¹ (Appendix Six), p.252.

¹² Nathanael Chalmers was a 'roaming run-holder of Southland'. About 1868 he left Southland for Fiji where he was involved in cotton and sugar growing and public affairs. He died in Suva 'an irascible lonely old man' on 2 December 1910. Jane Thomson, ed. *Southern People: a Dictionary of Otago Southland Biography* (Dunedin: Longacre Press in association with Dunedin City Council, 1998), 89.

¹³ This is the 'Tu Moana' carving referred to on pp. 137, 250.

¹⁴ *TST*, 17 December 1924, p.6.

noted that he made regular trips to and from England after his departure in 1912. He was born in Yorkshire, spent some time in Canada and arrived in New Zealand in 1879. He lived in Dunedin for a period and in 1884 moved to Southland. From this time until his departure in 1912 his life was entirely devoted to the sawmilling industry.¹⁵

Horatio Massey and his family sailed for England in 1912 for a visit¹⁶ leaving their collection 'on loan' at Southland Museum.¹⁷ The Massey family must have kept in touch with the museum. In 1921 a letter was received from Mrs H. L. Massey thanking the (Invercargill Borough?) Council for the care being taken of the exhibits loaned by her.¹⁸ In 1921, Mrs Massey sent a number of 'war mementos (sic)' to Joseph Crosby Smith.¹⁹

The origin of Mrs Massey's multifarious collection is unknown. It has been suggested²⁰ that she may have been a missionary. She and her husband may have travelled extensively throughout their lives before his saw-milling success. It appears to have been Mrs Massey's 'collection' and may have been amassed entirely by her. No deposits, even the one of 'war mementos (sic)' in 1921, are attributed to H. A. Massey.

Massey Collection (as loaned to the Invercargill Museum in 1912)

Reg. No. ²¹	Item	Provenance
Ethnography		
1-5	Fish Hook	Maori
18	Needle (boar's tusk)	NZ?
61	Adze & haft	Maori?
108 (B78.34)	Maori mat (small)	Maori?
109	Kauri gum carving of Maori	NZ
117	Greenstone Mere	Maori
123	Stone Carving (pendant?)	?
128	Carved head of Tawhia	NZ?
129	Model of womans foot	China?
130	Womans shoe	China?
131	Pair shoes	China?
132	Childs Mocassin [sic]	N. America?

¹⁵ *TST*, 17 December 1924, p.6.

¹⁶ *TSC*, 27 April 1912, p.8.

¹⁷ Correspondence from Chas. (R.) Richardson (Manager New Zealand Pine Coy) to the Invercargill Museum, 22 November 1937. SMA: B1.

¹⁸ Copy from 1915-1926 Southland Museum Minute Book. SMA: B1.

¹⁹ Correspondence from [M?] Massey, Wellington, to Mr Crosby-Smith, 25 March 1921. SMA: B1.

²⁰ Personal Communication, Russell Beck (Director SMAG 1976-1999).

²¹ Athenaeum [STC] register begun in 1915.

133	Model Cumberland clogs	?
134	Pair boys shoes	China?
135	Chinese clogs	China?
136	Pair Japanese slippers	Japan?
137	Pair Malay slippers	Malaya?
138	Pair Maori slippers	Modern (Maori?)
139	Pair Lancashire child's clogs	England?
140	Pair Hungarian shoes	Hungaria?
141	Pair Belgian child's sabots	Belgium?
142	Pair Indian shoes	India?
143	Float for Chinese River baby	China?
144	Model of Chinese Coffin	China?
145	Model of 'Crown of Thorns'	Palestine
149	Chinese Gourd	China
152	N. American Indian arrowhead	America
155	Ant Necklace	Africa
156	Feather flower-work (2)	?
157	Shell Bracelet	Niue
158	Shell Chisel	New Hebrides
160	Tongue Scraper	?
161	Nose Bar	Solomon Ids.
162	Scales	China
163	Inkstand & Pen Case	India?
164	Mariners Compass	China
167	Pottery	China
168	Pottery	Fiji
169	Venetian Glass (4)	?
170	Finger nail protector	China
171	Betel Nut Clipper	India
172	Pottery	Roman – from under Chester Cathedral
173	Lamp	Pompeii Ruins
174	Carved Box	?
175	Toy	Ancient Egyptian
177	Bronze Arrowhead	Marathon (Greece)
179	Toy	Ancient Egyptian
180	Papyrus Leaves	?
182	Mummified Hawk	Egypt?
183	Whale Tooth Necklace	NZ?
184	Hair Combs (3)	South Sea Ids.
185	Towel (Towel?) for hair	New Guinea
186	Shell Ear Ornament	?
187	Head Ornament	Fiji
188	Bone Knife	New Guinea. Given to Dr Hocken by Dr Chalmers
189	Lime Gourd	New Guinea. Dr Chalmers (Nathanael?)
190	Bracelet	New Guinea. Dr Chalmers
191-192	Necklace	New Hebrides
194	Shell spoon	Santa Cruz
196-197	Kava Bowl	Fiji
198	Ceremonial Dagger	Arabia
199	Pair Flint and (Steel?) pistols and Holster	Arabia
200 (A81.13)	Kava Bowl	Fiji
201	Chinese Luck-sticks (2)	China?
202	Pair of Canadian Snowshoes	Canada?
203	Arabian Ceremonial Dagger	Arabia?
204	Arabian Tortoise-shell Shield	Arabia?
205	Arabian Battleaxe	Arabia?
206	Indian Dagger	India?
207	Pair Fans?	?

211	Pair Fans	Polynesian?
212	Sharkstooth dagger	?
213	Club	Turkey
214	Skin Fan	?
215-216	Maori Skirt (piupiu)	Maori
217	Fan	Ceylon
219	Model of Canoe outrigger	Niue Id.
220	Carved Maori Plank ²²	From Dr. Hocken
221	Japanese Candlestick	Japan?
222	Waist-band	?
223	Maori head in Kauri gum	NZ?
227	Wooden Pillow	Fiji
230	Model of Birch-bark Canoe	?
240-241	Pair Poi Balls	Maori?
242?	South Sea Island Club	South Sea Islands
245	Wooden Mere	Maori?
250	Japanese Inlaid Panel	Japan?
251	Maori Paddle	Maori?
252?	Taiaha	Maori?
253	Australian Spear Thrower	Australia?
254	Whatawhata [tewhatewha?]	NZ?
255	Australian Boomerang	Albert River, Australia
256	Tiaha	Maori?
257	Maori Paddle	Maori
258	Australian Boomerang	Australia
259	Australian Boomerang	Darling? Downs, Australia?
260-262	South Sea Island Club	South Sea Islands?
263	South Sea Island Club	New Hebrides
264	South Sea Island Spear	South Sea Islands?
265	South Sea Island(?) Club	Australia?
266	Australian Nulla Nulla	Australia?
267	South Sea Island Club	Santa Cruz Id. ?New Hebrides
268	South Sea Island Bow	South Sea Islands?
269-270	South Sea Island Spear	South Sea Islands?
271	South Sea Island Bow and Arrows (11)	South Sea Islands
272	South Sea Islands Club	South Sea Islands
273	Malaita Club	?
274	Stone-headed Club	New Britain
275 (A81.16)	South Sea Island Spear	South Sea Islands?
276	D'entrecasteaux Id. Club	D'entrecasteaux
277	Yam Pounder	New Hebrides
278	Club	New Hebrides
279-280	Japanese Spear	Japan?
281	Japanese bow & arrows (9)	Japan?
282	Japanese Swords (2)	Japan?
283	South Sea Island Spear	South Sea Islands?
285 (A81.20)	South Sea Island Spear	South Sea Islands?
286	South Sea Island Spear	South Sea Islands?
287	South Sea Island Arrows (2)	South Sea Islands?
288	South Sea Island Fish Spear	South Sea Islands?
289-290	South Sea Island Bow	South Sea Islands?
299	Tapa Cloth (roll) plain	?
305	Woman's Dress	Santa Cruz
306?	Man's Dress	Santa Cruz

²² This plank is currently on loan to Otago Museum. Cliff Whiting 12 March 1989 "Probably Ngati Porou, Iwi Rakau school of carving, carvers Hone Tahu or Hone Ngatoto, 2 meeting houses at Ruatoria and Mongahanea are related to this style". Also identified as part of the Tu Moana meeting house.

307?	Tapa Cloth (patterned and Fringed)	?	
308?	Tapa Cloth (patterned)	?	
309?	Tapa (bride's)	?	
310	Pair Japanese Clogs	Japan	
312	Eyebrow Brush	China	
313	Fan	Samoa	
316	Dervish Sword	Suakim?	
351	Chinese Book	China?	
352	Model of Mandarins ?	China	
353	Model of Lady's Dress Shoes	China	
354	Receptacle for finger dye	China	
357	Small Straw Basket	South America	
362	Saddlebag	Arabia	
363	Steel mirror	Japan	
364	Small Woven Kete	?	
365	Paddle (Wooden)	Samoa	
366	'Blackthorn' (?)	?	
367	Model of Outrigger Canoe	?	
374	Necklace (Shells & (?))	Queensland?	
375	Bracelet (Coconut Shell?)	New Hebrides	
376	Bracelet (Tortoise Shell)	New Hebrides	
377	Bracelet (Cane or Wood)	New Hebrides	
378	Comb (Wood)	New Hebrides	
Mammalia			
23	Porcupine Quills	?	
Mollusca			
5	Edible Snail Shells	?	
109	<i>Heliotis</i> [sic] <i>virginea</i>		?
113	? <i>Dosinia australis</i>		?
140	? <i>Poammobia otangeri</i> ? (2)	?	
161	? <i>Lotorium rubicundum</i> ?	?	
166	?Pearly nautilus?	?	
174	Pearl Oyster	?	
194	Organ Pipe Coral	?	
Osteology			
16-17	Lower Mandible of Moa	NZ	
28	Trachial Rings of Moa	NZ	
29?	Rabbit Skull showing abnormal growth of teeth	?	
30?	Maori Skull	Maori?	
39	Section of Elephants Tooth	?	
40?	Skull of ? Beak Whale	?	
War Mementos			
18	Piece of Airship Cover	Taken from Silver King Airship	
19	German Spoon and Fork	From German 'dug-out' in France	
20	Number of Jersey Coins	?	
21	Newspapers, German	Found 12 Months after War in German 'dug-out'	
22	Threads [?]	From the Aisne Free from [Line?]	
27 ²³	Ration Tickets	?	
28	Nose of Shell	?	

²³ The 'source' of the item is recorded as Mrs H. L. Massey.

APPENDIX SIX

Athenaeum²⁴ Register commenced June 1915.

Table 1: Athenaeum Register General Summary

Subject categories	Cat. ²⁵ 1915	Post 1915	TOTAL
Ethnography			
Ethnology	318	161	479
Mammalia (Mammals)	31	1	32
Aves (Birds)	253	1	254
Birds Eggs	186	2	188
Reptilia (Reptiles)			
Amphibia	14	3	17
Pisces (Fish)	57	2	59
Arthropoda (Arthropods)	1763	641	2404
Mollusca (Molluscs)	220	139	359
Echinodermata			
Molluscoidea			
Vermes			
Coelenterata			
Porifera			
Protozoa			
Osteology (Bones)	49	0	49
Geology	268	228	496
Palaeontology (Fossils)			
Botany	21	5	26
Miscellaneous	33	90	123
Economics	10	152	162
War Mementos [sic]	0	28	28
TOTAL number²⁶ of items	3223	1453	4676

Table 2: Athenaeum Register Ethnography section:

Ethnography section		Maori	South S. I. ²⁷	Aboriginal	Other
Cat. 1915	(318)	155	65	5	94
Post 1915	(161)	94	11	5	51
TOTAL (479)²⁸		249	76	10	144²⁹

²⁴ This register has been known as the 'Athenaeum' register for many years. However it dates from 1915. A note on the inside cover says 'Register commenced June 7 (?1st) 1915'.

²⁵ Cat. refers to Catalogued in 1915. Post 1915 refers to items catalogued after 1915.

²⁶ This is not an accurate count of items as some items were catalogued in bulk under one number, e.g. coin collections.

²⁷ This category appears to include Micronesia, Melanesia and Polynesia. There are also direct references to Fiji, New Hebrides etc. Because of the inconsistent recording of items in terms of provenance, and for the purposes of this collection analysis, the term South Sea Island is kept to include the above areas, except for New Zealand.

²⁸ The overall number of items will be inaccurate as more than one item may be catalogued under an entry number. These tables give an idea of proportion rather than an accurate count of the collection in and after 1915.

²⁹ This includes, in a descending order in terms of quantity, items from Africa, China, Japan, North America mainly and then miscellaneous Middle-Eastern and Mediterranean countries.

Table 3: Athenaeum Register items from the Ethnography section by major donor:

Donor	Cat. 1915	Post 1915 ³⁰
Mrs Massey	136	10
J. Stewart	81	2
R. Gibb	54	0
Mrs Burns	32	0
Others	15	55
<i>(J. Kingsland³¹)</i>	0	94 {1931}
TOTAL	318	161

Table 4: Athenaeum Register Major Donors to the Ethnography section – countries of origin for items.

Donor	No.	Maori	South S. I.	Aboriginal	Other
Mrs Massey	146	26	65	4	51 ³²
J. Stewart ³³	83	56	6	1	20
R. Gibb ³⁴	54	54	0	0	0
Mrs Burns	32	0	0	0	32 ³⁵
Other donors	70	57	3	0	10
<i>(J. Kingsland</i>	<i>94</i>	<i>56³⁶</i>	<i>2</i>	<i>5</i>	<i>31)</i>
TOTAL	479	249	76	10	144

³⁰ This category is not indicative of the number of items given by; for example, Robert Gibb as the catalogue mainly covers 1915-1920's with some isolated entries for the 1930's. The many items collected after this period are recorded elsewhere.

³¹ This is a collection given in 1931 and therefore irrelevant in terms of analysing the original Athenaeum (STC) catalogue.

³² Mrs Massey collection includes a large amount of material from China, and Japan in particular. She may have been a missionary. Other countries' items originated from were N. America, Arabia, Egypt, India and Africa. It appears to be the most eclectic 'single' collection attached to the early museum. There is a concentration on articles of clothing, accessories and a collection of shoes from many countries. Weapons also feature in the collection.

³³ James Stewart and Mrs Massey were both significant contributors to the collection during the early 1900's. James Stewart later sold his significant collection of keys, coins etc. to the Southland Museum.

³⁴ Robert Gibb was one of the first curators during this period and prepared the catalogue. His interest appears to have been in ethnography.

³⁵ This is a single collection from Rhodesia given in 1917.

³⁶ This is a collection of 94 Maori items given to the museum by James Kingsland in 1931.

Table 5: Athenaeum Register Mammalia section:

Donor	Cat. 1915	Post 1915
R. Gibb	5	0
J. D. Mitchell	1	0
J. Smyth	2	0
James Strang	0	1
Mrs Massey	1	0
Mr McKellar	2	0
Athenaeum	15	0
Other	5	0
TOTAL	31	1

Table 6: Athenaeum Register items from the Aves section by major donor:

Donor	Cat. 1915	Post 1915
R. Gibb	26	0
A. Philpott	3	0
Mr Forsyth	3	0
J. Smyth	3	0
Miss Hatch	1	0
W. Smythe	5	0
T. Double	3	0
Kingsland collection	0	1
Athenaeum ³⁷	174	0
Others	35	0
TOTAL	253	1

Table 7: Athenaeum Register items from the Birds Eggs section by major donor:

Donor	Cat. 1915	Post 1915
Jules Tapper	67	0
A. Lyall	21	0
J. Stewart	6	0
L. Murray	76	0
R. Gibb	4	0
Dr Benham	1	0
Others	9	2
TOTAL	186	2

³⁷ A large proportion of the pre-1915 birds would have been from McKenzie's Museum and James Morton's collection.

Table 8: Athenaeum Register items from the Reptilia and Amphibia section by major donor:

Donor	Cat. 1915	Post 1915
Hindey	2	0
Howes	1	0
McNaughton	1	0
Athenaeum	2	0
Hyde	1	0
J. Stewart	2	0
Gaistang	1	0
A. Philpott	1	0
Mus. [Museum?]	1	0
R. Gibb	1	0
A. Lyell	1	0
J. Crosby-Smith	0	2 ³⁸
T.D.A. Moffett	0	1
TOTAL	14	3

Table 9: Athenaeum Register items from the Pisces section by major donor:

Donor	Cat. 1915	Post 1915
Athenaeum	53 ³⁹	0
Capt. Bollons	0	1
James Kingsland	0	1
Others	4	0
TOTAL	57	2

Table 10: Athenaeum Register items from the Arthropoda section by major donor:

Donor	Cat. 1915	Post 1915
A. Philpott	1094	129
R. Gibb	18	58
L. Murray	232	0
J. Crosby-Smith	58	0
Mr Jennings	0	49
Dr McDonald	0	65
Pascoe	0	296
Athenaeum	66	0
Other	295	44
TOTAL	1763	641

³⁸ These Iguana were presented by Joseph Crosby Smith to the museum in 1920. They were bought from Australia by an unknown "Showman" and died in Invercargill.

³⁹ Many of these may have been from Andrew McKenzie's large fish collection.

TABLE 11: Athenaeum Register items from the Mollusca⁴⁰ section by major donor:

Donor	Cat. 1915	Post 1915
Mr Gibb	27	2
Mrs Massey	7	0
Jas. Stewart	112	11
Smyths sale	2	0
Philpott	0	39
Miss Mestayer	0	6
Bought at Rialto	0	7
Hillards sale	0	13
Others	72	61
TOTAL	220	139

TABLE 12: Athenaeum Register items from the Osteology⁴¹ section by major donor:

Donor	Cat. 1915	Post 1915
Mrs Massey	4	0
R. Gibb	15	0
J. Stewart	1	0
Athenaeum	4	0
Other	25	0
TOTAL	49	0

TABLE 13: Athenaeum Register items from the Botany section by major donor:

Donor	Cat. 1915	Post 1915
Mr H. Warden	21 ⁴²	0
Mr J. Stewart	0	1
Miss Saunders	0	4
TOTAL	21	5

TABLE 14: Athenaeum Register items from the War Mementos section by major donor:

Donor	Cat. 1915	Post 1915
A. McNie	0	8
Mrs Massey	0	7
Defence Dept.	0	3
Others	0	10
TOTAL	0	28

⁴⁰ A feature of the Mollusca section is that there were no major single donors or collections to the section but great number of individual donors. Also quite a few of the items were purchased at sales.

⁴¹ This section on osteology is mainly animal remains but there are also human remains and koiwi takata. Register numbers 30 and 31 deposited by Robert Gibb are Maori skulls.

⁴² All of these items are frames of ferns.

TABLE 15: Athenaeum Register items from the Geology section by major donor:

Donor	Cat. 1915	Post 1915
J. Stewart	36	5 ⁴³
A. W. McCaw	9	0
R. Gibb	10	0
A. Philpott	3	4
J. C. Smith	3	3
W. Godlet	0	35
Miss Orr	0	6
Southland Institute	0	113 ⁴⁴
Geological Survey ⁴⁵	0	21
Mr G. Jaquier	0	1
Athenaeum	79	0
Others	128	40
TOTAL	268	228

TABLE 16: Athenaeum Register items from the Miscellaneous⁴⁶ section by major donor:

Donor	Cat. 1915	Post 1915
R. H. Traill	4	0
Mr J. C. Smith	1	1
Mr R. McNab	0	2
Mr D. Ross	0	2 ⁴⁷
Mr C. Sproull	0	4
Mr W. Todd	0	11 ⁴⁸
Mr J. Stewart	0	10 ⁴⁹
Mr H. Beattie	0	1 ⁵⁰
Others ⁵¹	28	59
TOTAL	33	90

⁴³ There is also a single reference to the donation of a large number of specimens in 1920.

⁴⁴ The Southland Institute Collection was accessioned in November 1917. It consisted of specimens from all continents.

⁴⁵ The Geological Survey presented this collection on 20 October 1919.

⁴⁶ There were many individual donors for this section.

⁴⁷ D. Ross was a photographer and explorer.

⁴⁸ One item [mainly photographs] was bought at Todd's, the remainder were presented.

⁴⁹ Most of these items were 'lent' by Mr J. Stewart. They were later purchased by the museum.

⁵⁰ 'Old Spring Balance' presented by H. Beattie 13 January 1920.

⁵¹ Many of the items do not have the donor or date of accession. Some are from McKenzie's museum, e.g. no. 12 'Bullet from Waterloo' while others date from the Athenaeum. The major donors listed would have probably given more of the items in this section but as they are not definitely attached to the items they have been placed in the 'other' section.

TABLE 17: Athenaeum Register items from the Economics section by major donor:

Donor	Cat. 1915	Post 1915
J. E. Watson	0	19
Fleming & Co.	0	4
Mr G. Jaquiere	0	10
Mr Eric McKay	0	1
Mr A. Philpott	0	32
Mr W. A. McCaw	0	1
Dept. of Ag. ⁵²	0	10
Geo. Stevens	0	3
J. Crosby Smith	0	31
Mr Geo. Stevens	4	0
Others	6	4
TOTAL	10	152

⁵² There was a concerted effort at this period of the museum's development to create an 'agricultural museum'. The Southland Technical College appeared to be an ideal place to create this museum.

APPENDIX SEVEN

Schedule of suggested contributions by local bodies to Southland Centennial Museum 1936⁵³

Name of Local Body	Rateable Capital Value	Population	Contribution On Capital Value	Contribution On Population	Suggested Contribution (Average)
	£		£ s d	£ s d	£
Bluff Borough	329,380	2,038	66 16 0	137 4 0	102
Edendale Town Board	72,736	441	14 15 0	34 3 6	25
Gore Borough	1,001,570	4,635	203 1 0	315 10 6	259
Invercargill City	5,490,188	21,504	1,113 3 0	1,474 12 6	1,294
Lumsden Town Board	58,745	543	11 18 0	34 6 0	23
Mataura Borough	302,615	1,500	61 7 0	102 17 6	82
Nightcaps Town Board	74,930	612	15 4 0	41 3 6	28
Otautau Town Board	124,214	592	25 4 0	41 3 0	33
Riverton Borough	165,446	908	33 11 0	61 14 6	48
South In'gill Borough	128,680	990	26 2 0	68 11 0	47
Southland County	12,517,507	27,126	2,537 18 0	1,858 15 0	2,198
Stewart Island County	62,710	617	12 14 0	41 4 0	27
Wallace County	4,043,994	10,034	819 18 0	685 17 6	753
Winton Borough	180,070	877	36 10 0	61 14 6	49
Wyndham Town Board	108,210	574	21 19 0	43 3 0	32
TOTALS	24,660,995	72,991	5,000 0 0	5,000 0 0	5,000

⁵³ E: p.2 TST 21 April 1937.

APPENDIX EIGHT

Monthly visitor statistics⁵⁴ compiled from David Teviotdale's diaries⁵⁵

	1942	1943	1944	1945	1946	1947
JANUARY	-	3222	2078	2101	2120	2962
FEBRUARY	-	1309	997	1212	1264	1449
MARCH	-	1182	873	1128	1341	1428
APRIL	-	887	1111	1044	1461	1527
MAY	498 ⁵⁶	784	993	1000	1847	1537
JUNE	703	516	742	804	881	847
JULY	687	1111	1098	798	575	683
AUGUST	1474	1632	1457	1180	1034	1270
SEPTEMBER	1601	1313	1041	1095	1505	1220
OCTOBER	1747	1200	1136	2081	991	1188
NOVEMBER	1527	1255	1135	1796	1133	1207
DECEMBER	2123	1608	1611	1652	1396	1053
TOTAL	10360	16019	14272	15891	15548	16371

⁵⁴ David Teviotdale kept daily records of visitor numbers. The museum was open from approximately 1.15/1.40 p.m. to 5.00 p.m. for five days a week initially and then for six days from 1943.

⁵⁵ These diaries held by the Southland Museum and Art Gallery (Catalogue numbers K81.77-2 to K81.77-5) cover the period from 16 February 1942 until 13 January 1947.

⁵⁶ The museum opened on 9 May 1942 but visitor statistics were not fully recorded until 28 May.

APPENDIX NINE

Timeline 1861 - 1961

- 15/06/1861 Call to set up a library and reading room
00/00/1861 Request for items to send to 1862 'International Exhibition' in London
00/00/1862 Mechanic's Institute
00/00/1863 Homeopathic Institute in Invercargill
00/00/1864 Andrew McKenzie - pastrycook, Dee Street, Invercargill
00/00/1865 Dunedin International Exhibition. Charles Traill was on exhibition committee in connection with North Otago (Oamaru) specimens of 'Mollusca'. Also associated with James Hector
- 00/00/1866 Von Hammer opens facsimile of Dunedin's Scandinavian hotel
00/00/1868 Agricultural and Pastoral Association
00/03/1868 F. A. Von Hammer's Scandinavian Hotel - 'curiosity shop'
00/00/1869 Andrew McKenzie begins 'museum' collection
07/07/1870 Meeting to establish an Athenaeum
00/00/1871 James Morton noted as Andrew McKenzie's taxidermist
00/00/1872 James Morton corresponds with Hutton
04/09/1872 Andrew McKenzie's Scotch Pie shop and 'museum' opens
14/01/1871 James Morton preparing specimens for the Southland Acclimatisation Society for the museum at Wellington
- 17/06/1871 Site for Athenaeum given by government
00/00/1871 Invercargill Athenaeum Ordinance (INCORPORATION)
25/12/1872 Use of live animals in McKenzie's museum
00/00/1873 Charles Traill corresponding with Dr Filhol of the Paris Museum. First specimen of *Neobalaena marginata* sent to Hector
00/00/1874 Old Colonists association mentioned. (Robert McNab in chair?)
13/02/1874 First record of Athenaeum plans for a museum
00/06/1874 Athenaeum museum 'sub-committee' formed. William Stuart FIRST MUSEUM SECRETARY
- 27/08/1874 Athenaeum foundation stone laid
00/10/1874 U.S. Transit of Venus vessel '*Swatara*' visited Bluff
16/01/1875 Adzes from U.S. 'Transit of Venus' expedition in McKenzie's museum
24/08/1875 McKenzie's museum sold to Athenaeum
00/12/1875 Advertisement for 'Barnum' like freak-show entertainment
00/05/1876 Ladies Benevolent Institute Exhibition
16/05/1876 Morton's natural history collection sold to Athenaeum. Collections register suggested
00/05/1876 'Southland Philosophical Institute' mentioned
15/05/1876 Inaugural meeting of Southland Philosophical Institute renamed 'Southland Institute'.
08/07/1876 Statue of Minerva on top of Athenaeum unveiled. Athenaeum deemed to be completed
00/00/1877 James Hanan builds 'Temple of Science'
00/01/1878 Athenaeum museum open daily (to subscription members). First mention of local body funding for museum.
- 00/00/1879 Traill wrote to Spencer Baird (Smithsonian Institute) regarding whale skeleton - *Neobalaena marginata*
- 00/10/1879 Spencer Baird (Smithsonian) writing to Theophilus Daniel
00/00/1880 Cole's circus/zoo. Live animals major attraction
00/04/1880 Southland Institute officially formed (J. T. Thompson in chair)
00/07/1880 Fine art for 'Melbourne exhibition' shown in Athenaeum
00/00/1881 Kohler's Travelling Waxworks - dead sealion used as attraction
00/00/1881 Major 'Industrial Exhibition' held in Invercargill for 2 weeks in aid of Invercargill's Benevolent Institution. Thomson & Beattie's, Tay Street
- 23/08/1881 Opening of Hanan's 'Hall of Science'
00/09/1881 Hanan's Hall changes name to 'Hall of Art and Science'
00/01/1882 Hanan's Hall destroyed by fire
00/01/1882 First reference to accession of koiwi takata

- 00/07/1882 Southland Institute applied to Government for land for MUSEUM AND ART GALLERY
- 00/00/1883 Traill dealing directly with overseas museums (NOT PROTOCOL)
- 00/10/1884 J. T. Thompson dies (Southland Institute declines)
- 00/00/1885 Southland Institute series of 'popular' lectures (DEMOCRATISATION / POPULARISATION OF SCIENCE)
- 00/05/1885 James Hanan dies
- 00/01/1886 HAMILTON, Secretary of the S.I. and Athenaeum Museum, leaves district
- 00/00/1888 S.I. ceased to function. Dunedin Natural History & Microscopical Society declines. PERIOD OF DECLINE – ECONOMIC DEPRESSION?
- 00/11/1891 Charles Traill dies
- 00/00/1895 Saturday Technical Education classes for youth of Southland
- 00/06/1896 Joseph Crosby Smith recorded as a member of the Otago Institute
- 00/00/1897 Reference to 'Art Society' in Invercargill
- 00/00/1897 Suggestion that Athenaeum museum be moved to water tower
- 00/07/1898 Museum moved to a bigger room within Athenaeum
- 00/00/1899 J. C. Smith honorary treasurer of the Otago Institute
- 00/00/1900 J. C. Smith announced departure from Dunedin at Otago Institute meeting
- 00/00/1901 J. C. Smith moved to Invercargill
- 00/00/1903 Smith on Technical Committee of the Southland Education Board
- 00/01/1904 10th Annual Session of the 'Australasian Association for the Advancement of Science, Otago University Museum – Dunedin. J. C. Smith attended.
- 00/00/1907 J. C. Smith elected F.L.S. – Fellow of the Linnaean Society
- 00/06/1907 Southland Education Board conferred with Athenaeum Committee relative to taking over of museum exhibits
- 00/07/1907 J. C. Smith and W. N. Stirling appear as a deputation to Athenaeum regarding museum
- 00/00/1910 Proposed that 'day' classes begin at Southland College. Smith lobbies for inclusion of Athenaeum museum.
- 00/00/1911 Robert Gibb offers to make local botanical display for the annual exhibition of Technical work at the college
- 00/00/1912 J. C. Smith member of the controlling authority of the STC
- 00/03/1912 James Stewart offers to 'lend' collection of curios etc. to museum. R. Gibb to 'classify and arrange' museum exhibits
- 04/09/1912 Southland College opens
- 00/09/1912 Smith refers to museum as 'technical museum'.
- 00/10/1912 Museum opening hours and curator discussed
- 00/03/1913 Smith, Gibb and Alfred Philpott appointed honorary curators
- 00/07/1913 Dr Benham (Otago University Museum, Dunedin) congratulates Smith on 'establishment' of museum
- 00/08/1913 First reference to inter-museum 'exchange'
- 00/08/1914 Special report of the 'museum committee'
- 00/05/1915 Local body funding by the Athenaeum Committee, SEB, Borough Council, S.C.C., High Schools Board, A & P Society and the Teacher's Institute fund = £125
- 15/05/1915 SOUTHLAND MUSEUM BOARD formed and minute book begun
- 00/05/1915 Smith elected President of the Southland Museum board. Stewart and Massey 'lend' the whole of their collections.
- 00/12/1915 Discussions regarding a 2 storied, brick 'museum' building.
- 00/02/1916 Assistance from the Carnegie Corporation sought
- 00/10/1916 Sunday afternoon opening and donation box installed.
- 00/12/1916 Cutfield appointed Secretary & Treasurer.
- 00/00/1917 FINANCIAL SUPPORT DECLINES
- 00/09/1917 James Stewart appointed janitor at 2/6 per Sunday
- 00/04/1918 M. O. Pascoe's entomological collection deposited. Exhibits deteriorating
- 00/03/1920 Philpott resigns after invitation to Cawthron Institute
- 00/05/1922 Vandalism on museum exhibits and donation box
- 00/06/1923 Smith leaves Southland. Retires from position of museum President, Secretary, Treasurer and curator
- 22/06/1923 George Jaquier invited to honorary position
- 00/00/1923 Gibb disappears from museum archival record.
- 00/01/1924 Charles Calvert and John Grant appointed as assistant curator and keeper of collections

- 00/09/1925 Secretary, Provincial Court of the N.Z. and South Seas Exhibition approached museum for Southland specimens
- 00/00/1926 James Stewart ('curio' collection) died
- 00/00/1926 Record keeping drops off
- 00/06/1926 Off-site storage of museum collection – water tower. LOCAL BODY SUPPORT DECLINES – 'Town Council' only financially contributing local body.
- 00/11/1926 George Jaquier attended FIRST MUSEUM CURATOR'S CONFERENCE held in New Zealand
- 00/12/1929 David Teviotdale introduced by W. H. Skinner to Southland museum to view 'Maori' collections
- 00/03/1930 S. F. Markham (Secretary Museum's Association of Great Britain) questionnaire
- 00/08/1931 Southland Education Board request return of 'storeroom' where some museum collections are housed.
- 00/06/1931 City grant is reduced from £50 to £40
- 00/00/1932 Carnegie funding mentioned
- 00/00/1934 Invercargill City Council reserves a site on which to build a Museum and Art Gallery
- 00/09/1934 Skinner (Otago Museum) corresponds regarding institutional co-operation
- 00/08/1936 F. G. Hall-Jones proposes provincial museum and art gallery. There was an enthusiastic response.
- 00/11/1936 Commitment of the Invercargill City Council to support new museum via accruing funds from the 1940 Centennial Celebrations. Sorensen brothers offer their support to the museum
- 00/12/1936 Sorensen's appointment as honorary curator discussed. Shortly thereafter Sorensen appointed to position
- 00/04/1937 'Parochial' attitude of county and borough councils criticised. Carnegie Corporation funding sought
- 00/08/1937 T. H. Jenkin (STC Art Instructor) calls for individual sponsorship
- 00/09/1937 George Jaquier dies. 2 x £1000 donations to museum fund received
- 00/10/1937 Dissention among local bodies regarding museum 'project'. First estimate of £17,000 for cost of 'Centennial Memorial museum', prepared by the Southland Branch of the New Zealand Institute of Architects
- 30/10/1937 J. H. Sorensen (Jnr) appointed 'honorary curator'.
- 02/11/1937 R. A. Falla (Director of Canterbury Museum) invited by Southland University Association to speak on 'museum and the community'.
- 00/12/1937 Frank Tose, Chief of the Department of Exhibits in the Academy of Science in the University of California visiting N.Z. under auspices of Carnegie Corporation (New York).
- 13/12/1937 to 00/02/1938 Sorensen attends Tose' course on modern museum exhibit preparation in Wellington
- 10/02/1938 Sorensen thanks Skinner for his assistance in setting up a Southland Branch of the Royal Society
- 00/03/1938 Southland Museum ineligible to participate in Carnegie Scheme. Discussion over 'proper constitution and set of By-laws' being drawn up for the Museum Board
- 00/04/1938 Revival of Southland Branch of the Royal Society
- 00/07/1938 Discussion regarding local body support of the Southland Court at the 1940 New Zealand Centennial Exhibition
- 00/08/1938 Executive of the centennial memorial committee disbanded. Increased support under new executive. Gordon Anderson (Dunedin Education Officer formerly of Southland) talked to the S.B.R.S. on the 'Museum and School Education'.
- 08/09/1938 Southland Branch of the Royal Society officially created
- 21/09/1938 Mayor Miller dies
- 22/09/1938 Sorensen presented the draft constitution to the museum board
- 00/03/1939 A sub-committee is elected to draft the constitution
- 05/04/1939 Full discussion of Southland Centennial Memorial Museum project (with plans to incorporate an art gallery into the project)
- 03/05/1939 Incorporation of the Museum Board under Part II of the Religious, Charitable and Educational Trusts Act 1908. Constitution adopted and signed – Incorporated under the name of the 'SOUTHLAND MUSEUMS TRUST BOARD'
- 19/06/1939 to 13/08/1939 Sorensen carried out extensive fundraising campaign
- 00/07/1939 Museum site chosen

00/10/1939 Decision to proceed with museum scheme on £7,000
 27/10/1939 Preliminary plans and sketches outlined
 24/11/1939 Sorensen's address to the S.B.R.S. 'Southland Archaeology'
 00/02/1940 President of the SMTB Inc. Mayor J. R. Hanan leaves for active service. Preliminary plans for museum submitted by architects – art gallery not included. Lecture hall walls to be used for art
 00/03/1940 E. H. Smith appointed architect. School service case scheme outlined by Sorensen
 30/05/1940 Thomas Spencer elected to the SMTB as representative of the 'NATIVE RACE'.
 00/07/1940 Plans accepted. Tenders called
 00/08/1940 Gray Bros. of Invercargill accepted as tender, £6302 (£7591 in museum fund). Museum site cleared
 00/09/1940 'Hitler or no Hitler! Southland will have new museum'. Increased community support
 12/10/1940 Museum building started. Sorensen collection officially loaned. Moa remains coming in
 00/11/1940 Museum based 'RESEARCH'. Assistance from other institutions.
 20/11/1940 Foundations completed. Statue of Minerva rescued from Athenaeum.
 00/12/1940 Minerva secured by museum board
 15/02/1941 Foundation stone laid. Robert Anderson's ceremonial address 'democratisation in museums'.
 00/04/1941 Exhibition/display changes from 'static' items to 'habitat' groups
 00/05/1941 Sorensen involved in 'native' species conservation
 20/05/1941 Sorensen appointed director of new museum (unpaid)
 00/07/1941 Museum received first Carnegie 'show' case
 01/12/1941 Removal day of exhibits from STC to Southland Museum
 00/12/1941 Southland Art Society granted permission to use wall space in museum
 15/12/1941 EPS (Emergency Precautions Service) granted permission to use museum. Sorensen granted leave by SMTB – collection 'gifted' to museum
 06/02/1942 Sorensen leaves and Teviotdale begins as 'acting curator' at museum
 15/02/1942 Teviotdale appointed as 'acting curator'. Nisbet & Jaquier honorary curators
 30/04/1942 Museum 'in credit'. Sponsorship increased. Local body and society funding
 09/05/1942 SOUTHLAND CENTENNIAL MEMORIAL MUSEUM OPENED. Fully public museum with a full time staff member. 100+ visitors
 00/10/1942 Sir Robert Anderson dies
 00/03/1943 Carnegie exchange display scheme officially closed – Southland Museum to keep Carnegie case
 00/10/1943 Skinner visited Invercargill as lecturer to Southland Branch of the Royal Society
 00/11/1943 SEB in control of circulating school cases. 'Hall of Memories' suggested. Tapley secretary. (Secretary does much of Sorensen's work)
 00/00/1944 Overcrowding in museum. Lack of exhibition space
 00/04/1944 First reference to employing female staff member
 00/05/1944 First museum board relinquishes office. Leaks in museum building
 00/06/1944 The first painting arrives. Falla (Dominion museum) gathers museum input for museum participation in education conference
 00/02/1945 Sorensen officially tenders resignation
 00/03/1945 EPS vacates museum building
 06/07/1945 Meeting to discuss raising of funds for an art gallery 'site'. (Link to F. G. Hall-Jones and Rotary)
 00/08/1945 PEACE at last
 00/10/1945 Dr Falla (Dominion museum) suggests establishment of museum association
 END OF THESIS STUDY PERIOD.
 00/07/1946 Art Gallery Trust Board constituted
 00/00/1949? Mrs Olga Sansom is made honorary 'curator' of museum
 00/00/1952 Sansom 'director' of museum
 00/03/1953 David Teviotdale retires from the museum
 00/00/1953 Historical section for museum proposed by Olga Sansom
 00/00/1953 Anderson park (Art Gallery) given to the city

00/06/1955 H. C. Gimblett, (county clerk and the Southland County Council's representative on the board since 1935) produces a tentative plan and outlines the proposed addition of a central educational hall with extended staff and storage space as a Southland Centennial project.

00/00/1955 Consideration of appointment of education officer under Education Department

00/00/1956 A 'Pioneer Cottage' is installed at the Southland Museum.

00/01/1959 Wallace Early Settlers (RIVERTON) museum opened

00/03/1959 Olga Sansom resigns from 'Directorship' of museum

01/05/1959 MUSEUM CLOSED. Southland Museum and Art Gallery Trust Board held £20,000 in trust for ART GALLERY. Museum not funded out of rates at this stage! Olga Sansom working for small remittance. H. T. Thompson (chairman of SMTB)

21/05/1959 Report in paper that A. L. Adamson (Mayor) did not know that he had been chairman of the SMTB for more than six years

00/10/1959 BLICK Hon. Secretary of Southland Museum Trust Board (Inc.)

15/12/1959 Museum RE-OPENED. Mr E. D. Fisher, zoology student from Otago University looked after museum until March 1960.

16/03/1960 Proposal for extensions (Art gallery, office, store {x3}, offices and boardroom).

26/03/1960 Museum decides to open one night a week

00/04/1960 GORDON WHITE new Director of the Southland Museum

19/07/1960 Stewart Island (Rakiura) Museum ready to open

28/10/1961 Official opening of the 'modern' ART GALLERY WING at the Southland Museum. Idea for extension came from Hall-Jones' (Chairman of the Southland Art Gallery Trust Board) visit to Northern centres in 1943.

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