

An irreplaceable source for understanding historical and cultural impact.



Page from the 1853 'Castlepoint - Wairarapa' Deed with detailed map and te reo Māori headings. ABWN 8102 W5279 Box 42/ WGN 188, Archives New Zealand Te Rua Mahara o te Kāwanatanga.

Archive Location



Crown Purchase Deeds

Crown Purchase Deeds document the original alienation of Māori land and customary title by the Crown, which by the mid-1860s included two-thirds of Aotearoa New Zealand and virtually the whole of Te Waipounamu, the South Island.

Filled with te reo Māori, maps and traditional sites of significance, and the names and tohu of ancestors that often spilled across pages

of parchment, those that signed early Deeds often believed they were forging enduring relationships of mutual benefit with the Crown. When promises were not kept, the Deeds became evidence of Crown breaches of the Treaty of Waitangi and a significant source for redress.

Tied as they are to the land and the social and environmental change that followed, Crown

Purchase Deeds are powerful examples of Māori rangatiratanga and subsequent British settlement. They often represent the beginning of a formal Crown-Māori relationship and are an irreplaceable source for understanding the historical and cultural impact of the Crown on Māori iwi and hapū. As such, Crown Purchase Deeds are of unique and irreplaceable local and national local significance.



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A user of words, a maker of words, and above all, a fighter with words.

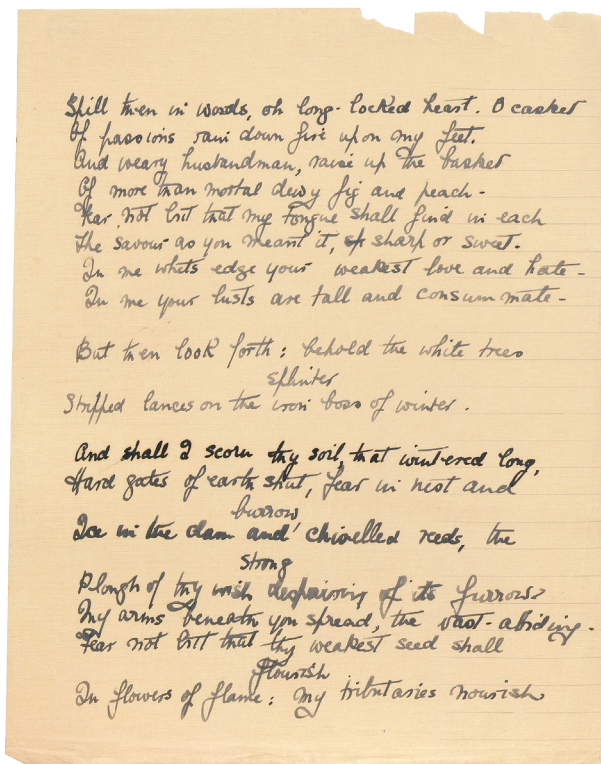
Robin Hyde literary and personal papers

The Robin Hyde literary and personal papers held by the Alexander Turnbull Library and Special Collections at the University of Auckland illustrate many facets of Hyde's short but fierce life, reflected in manuscripts, notebooks, correspondence and photograph albums.

Robin Hyde (born Iris Guiver Wilkinson (1906-1939)) had a great mind which was desperately using words in an attempt to process the chaos unfolding around her throughout her own battle with mental illness, the Great Depression and the lead up to World War Two. In her 33 years Hyde lived consciously as "a user of words, a maker of words, and above all, a fighter with words" (Te Ara). This ethos is omnipresent throughout these collections of Hyde's work, the scope and depth of which is arguably yet to be explored.

Her papers are a rich literary and historical resource for interested academics and students and have been a source of inspiration for contemporary film makers, playwrights and writers.

Archive Location



Robin Hyde. Draft Poem. MSS971 493a.
University of Auckland Library and Learning Services.



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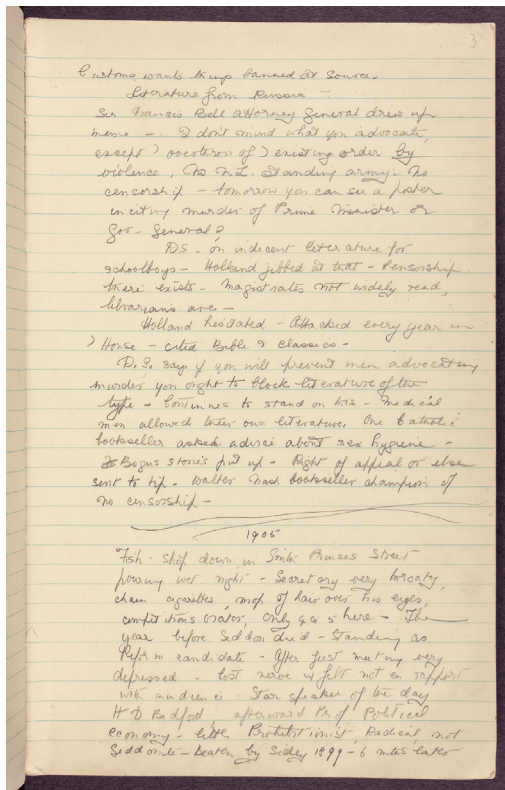
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 ALEXANDER TURNBULL LIBRARY
NATIONAL LIBRARY OF NEW ZEALAND
Te Puna Mātauranga o Aotearoa



Notebook excerpt—from 'The godwits fly' (I) (Exercise book 16).
MSV-6669-003. Alexander Turnbull Library.



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Capturing nature was being in the right place at the right time.

Olaf Petersen Collection

Olaf Petersen (1915-1994) is Aotearoa New Zealand's pre-eminent 20th century nature photographer. Patient and exacting, Petersen said capturing nature was "being in the right place at the right time".

His desire to make pictures began as a young boy on the Swanson farm he grew up on. He photographed the landscape around him for 50 years, from when he got his first camera in 1933 until well into the 1980s, in a career as a freelance photographer and camera artist that yielded over 50,000 images. They evidence the changes that have taken place over the past 70 years and as such are significant historic documentation. The images connect with global concerns around climate change and fragile ecosystems that will register strongly with current and future generations of New Zealanders.

The intensity and duration of his photography of Auckland's west coast beaches and birdlife in particular represents an unprecedented visual record of one of Aotearoa New Zealand's most iconic coastal regions. Petersen's archive demonstrates the vital role that artists can have in bearing witness and supporting the environmental movement.

Archive Location



Olaf Petersen (1915-1994), 'I'm Late' 1952, PH-1988-9, Auckland War Memorial Museum Tamaki Paenga Hira.



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Documenting the lives of two of New Zealand's most important artists.

Colin and Anne McCahon: Papers

Colin and Anne McCahon's papers document their life and work from 1918 until 1987. The papers, and in particular the letters between friends and family, provide a wonderfully clear picture of their lives, the development of their art and their connections with significant figures in the art world.

Colin McCahon is widely recognised as a crucial figure in New Zealand art and art education. His career benefitted from the active and sustained support of his wife Anne McCahon.

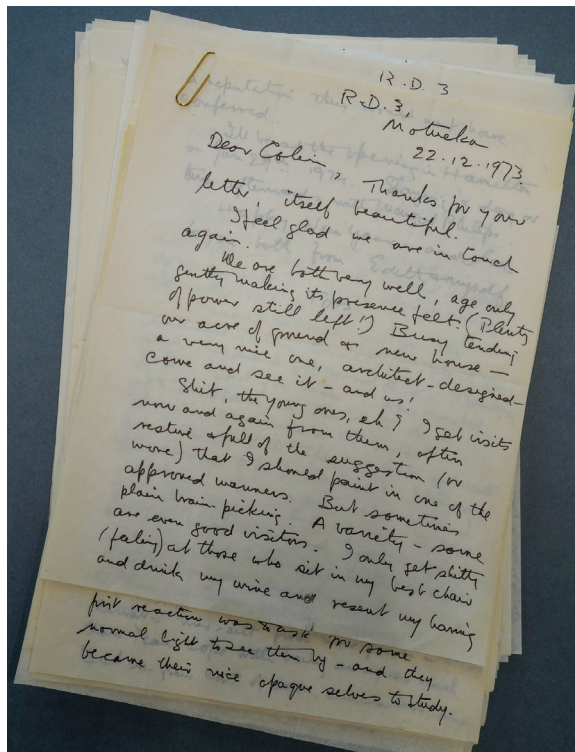
As well as his painting, Colin designed a number of sets for theatre productions, designed stained glass windows, and produced murals for public buildings. Colin worked until the early 1980s, and died in 1987. Anne continued to produce illustrations, paintings and ceramic work until her death in 1993. Her first solo exhibition was staged posthumously in 2016.

These papers are complemented by the archives of other friends, family and colleagues, other collections held at Hocken such as the papers of Charles Brasch, John and Anna Caselberg, Noel Parsloe, papers related to Ralph Hotere, Rodney Kennedy, Patricia France, and James K Baxter, and gallerist Rodney Kirk Smith.

Hocken Collections also holds a significant collection of over 200 Colin McCahon art works including master works, sketches, stage designs and book illustrations.

Archive Location

Hocken Collections
Uare Taoka o Hākena



Letters from Toss and Edith Woollaston to Colin and Anne McCahon. Colin and Anne McCahon Papers, MS-425/045. Hocken Collections Uare Taoka o Hākena.



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Destined to help Europeans and Māori to learn one another's language.

Suzanne Aubert's 'Manuscript of Māori Conversation'

Suzanne Aubert became immersed in the Māori language, culture and customs. In Hawke's Bay in the 1870s she deepened her knowledge of te reo and tikanga. Her considerable scholarship is notable in an impressive surviving manuscript of a projected English-Māori dictionary, with 17,000 English and many well-researched Māori equivalents.

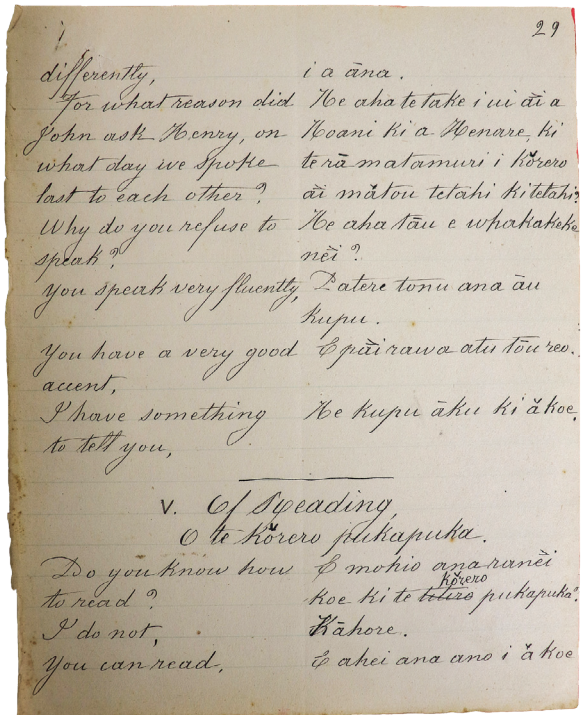
From 1883 Suzanne Aubert completed an English-Māori phrase book, published in 1885. It was destined generally to help Europeans and Māori to learn one another's language. She also acknowledged her awareness of dialectal variation.

Unlike previous short, utilitarian phrase books, Suzanne Aubert's work offers wide-ranging communicative phrases, a grammar summary, a vocabulary section and a lively dramatised English-Māori adaptation of an excerpt from Sir George Grey's 1855 work on Māori mythology and traditions.

Her work was groundbreaking in its scale and aim, evidenced in its ongoing use for generations. Most reprints are based on a 1901 edition prepared by noted scholar Apirana Ngata.

Archive Location

Sisters of Compassion



Page from Suzanne Aubert's 'Manuscript of Māori Conversation', 1969.001.011. Sisters of Compassion Archives.



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