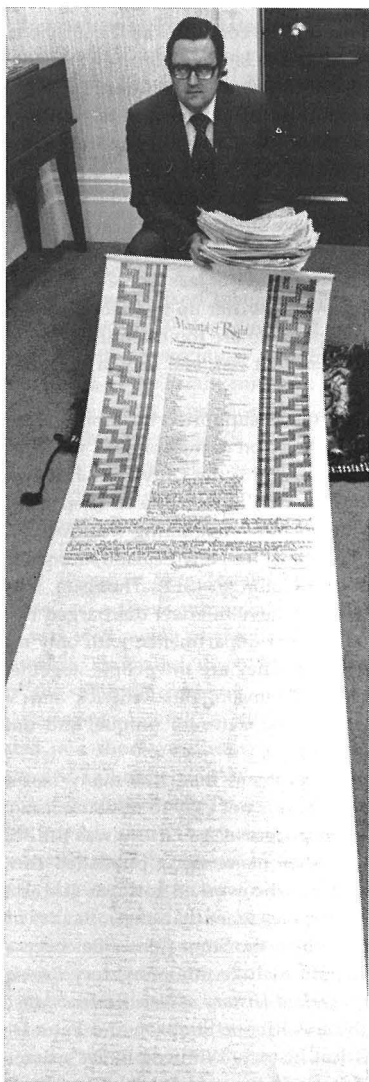


NEW ZEALAND Studies

A PUBLICATION OF THE STOUT RESEARCH CENTRE



NEW ZEALAND STUDIES

Formerly the Stout Centre Review

MARCH 1996: VOLUME SIX – NUMBER ONE

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COVER: *An image from Bridget Sutherland's film, Divided Attention, 1990-93.*

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Editorial

A hallmark of the work at the Stout is that its researchers are unrestricted by disciplinary theory. In this issue of *New Zealand Studies* Brad Patterson reinterprets pastoral history through the actions of a Wairarapa politician. Was Isaac Earle Featherston a people's champion? Or a midnight thief? Jane Melser adds a reflection on a current dilemma of small Wairarapa farmers. Social issues are addressed by G.V. Butterworth in an analysis of iwi funding - machiavellian and niggardly? Harriet Margolis draws attention to cross-currents in New Zealand film making and painting. Could Sutherland's films be a walk on the schizophrenic side? Paul Morris contests Beaglehole and Levine's secular view of Jewish lives in New Zealand, *Far from the Promised Land?*

Book publication by Stout researchers continues apace. At the launching of Geoff Park's *Ngā Uruora/ Groves of Life* in December 1995 the historian W.H. Oliver assessed the Stout Centre's contribution:

"Geoff Park was emphatic that the critical period in the writing of the book was the time he had spent there, in an ambiance entirely supportive of the kind of work he was trying to do, a place where the disciplines - and, I would add, the non-disciplines such as history and literature - were expected to sit down and talk to each other. Only a brave or a reckless person will take the risk of working in a way that crosses the disciplinary boundaries. It requires the writer to achieve at least some competence in a wide range of studies. It thus opens the writer up to attacks from specialists within the various fields, people who are too often unable to see the wider picture. Geoff Park has taken that risk and shown that the enterprise is not a vain one.

"I realise that Victoria University has supported the Stout Centre since its foundation, and that it is likely to go on doing so. But I wonder if that support has ever been quite enough, and if the University has ever fully recognised the sacrifice some of its staff have made to keep the Centre going. I think of the successive Directors - beginning with Jock Phillips, whose vision brought into existence this, for New Zealand, unique institution. He and his successors - Jim Collinge, J.E.P. Thomson, Charlotte Macdonald and now Allan Thomas - have in effect discharged two jobs, one in the Centre and the other in their departments, with only minimal relief from the demands of the latter. They are the people, together with such friends and workers as J.M. Thomson, Bill Renwick and Valerie Jacobs, whose dedication has made the Centre a unique, and uniquely valuable, intellectual force.

"It is the Stout Centre's great problem that, like many institutions devoted to quality and to excellence, it is not easy to measure its achievements annually in terms of specific outputs. *Ngā Uruora* was the best part of ten years in the making. Another major book published this year, *Redemption Songs* by Judith Binney, who worked towards it during her time as Stout Fellow in 1985, took rather more than that.

"A full list of the books with which the Stout Centre has been associated would be a long one. It would include the innovative *Book of New Zealand Women*, J.M. Thomson's *Oxford History of New Zealand Music*, and Jane Tolerton's *Ettie*. Add to those Adrienne Simpson and Peter Downes on opera, Colin James on political history, Winifred Bauer's descriptive grammar of Māori, Alan Bell's work on the media, Nick Boyack and Jane Tolerton on the First World War, and Edmund Bohan's soon to appear life of James FitzGerald. More titles could be added. The Stout Centre has returned a good dividend on the University's investment."