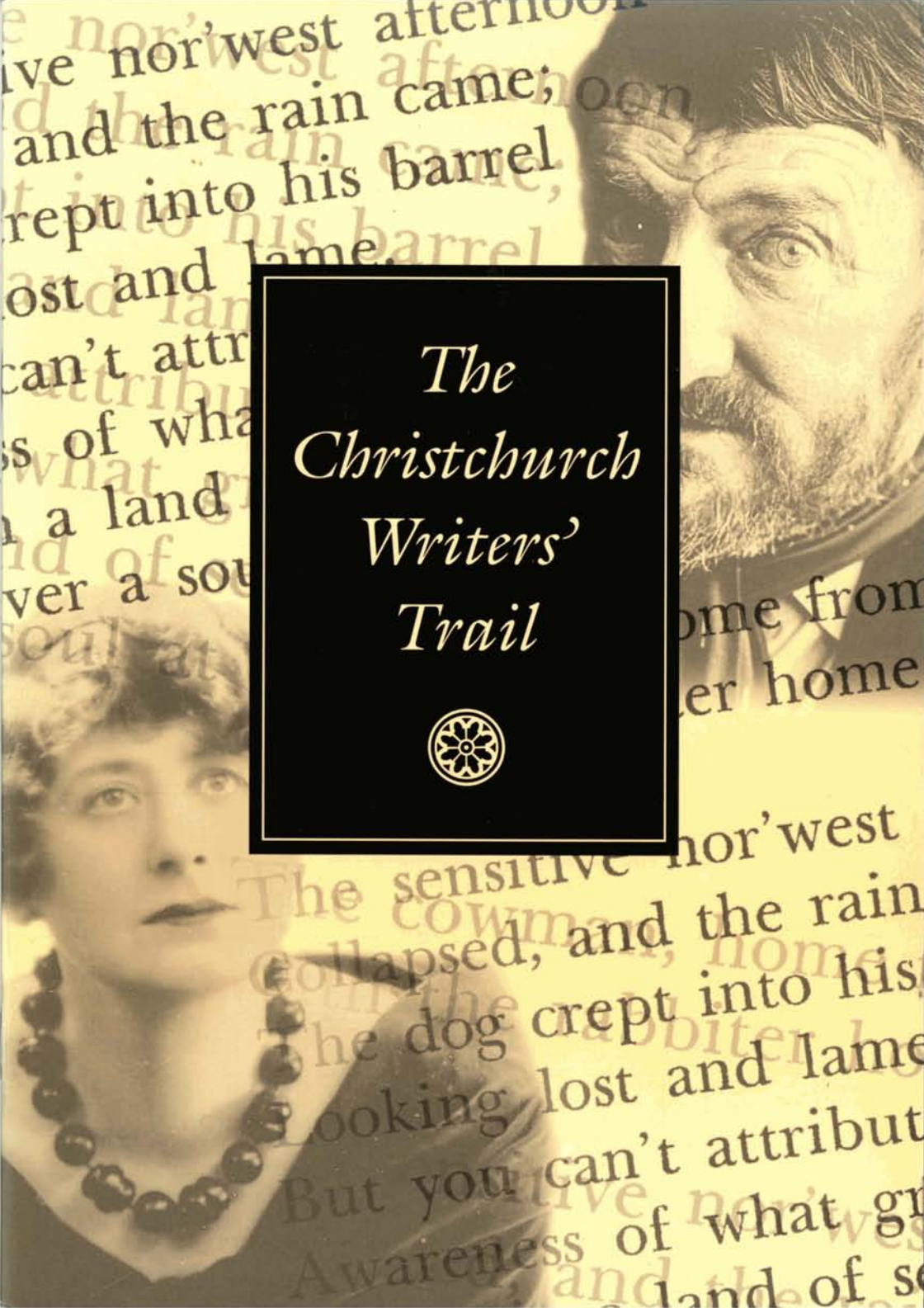


*The
Christchurch
Writers'
Trail*





Contents

Page	1	Introduction
	2	Writers Biographies
		Lady Barker
		Samuel Butler
	3	William Pember Reeves
		Edith Grossmann
	4	Jessie Mackay
		Arnold Wall
	5	Blanche Baughan
		Johannes Andersen
	6	Mary Ursula Bethell
		Alan Mulgan
	7	Esther Glen
		Oliver Duff
	8	Ngaio Marsh
		D'Arcy Cresswell
	9	Monte Holcroft
		James Courage
	10	Allen Curnow
		Essie Summers
	11	Denis Glover
		Dorothy Eden
	12	Elsie Locke
		John Summers
	13	Errol Brathwaite
		Gordon Ogilvie
	14	Mervyn Thompson
		Margaret Mahy
	15	A.K. Grant
		Sue McCauley
	16	Gavin Bishop
		Keri Hulme
	17	Fiona Farrell
		Steven Eldred-Grigg
	18	Other Christchurch-Canterbury Writers
	21	Christchurch Map, Location of Writers' Plaques

Cover illustration: Detail from *Island & Time*, Poems by Allen Curnow, The Caxton Press, 1941; Denis Glover (as for page 11); Ngaio Marsh (as for page 8).

ISBN: 0-473-08462-7



The Christchurch Writers' Trail



The Canterbury Settlement, right from 1850, was notable for its exalted ideals. The settlement's early colonists lugged ashore libraries, musical instruments, paints, easels and plans for a grammar school and university. Within the first decade they started a newspaper, founded choral and orchestral societies, staged plays and started a public library. A surprising number of these pioneers were competent writers. The published memoirs, letters, journals and poetry left by Charlotte Godley, Edward and Crosbie Ward, James FitzGerald, Henry Sewell, Sarah Courage, Laurence Kennaway, Lady Barker, Samuel Butler and other "pilgrims" established a robust literary tradition in Canterbury, particularly in non-fiction and poetry. From the 1930s to the early 1950s, during Denis Glover's association with The Caxton Press, Christchurch was indisputably the focal point of New Zealand's artistic life. The town's cultural and literary importance – about 280 writers are listed in this booklet in a record which is by no means definitive - continues to this day.

The Canterbury Branch of the New Zealand Society of Authors has, with generous assistance from The Community Trust, now laid 32 writers' plaques in various parts of Christchurch. It is hoped that the process begun in 1997 of thus honouring the literary talent of our town and province, will long continue. In the preparation of this new enlarged booklet, I am particularly grateful for help given me by the walkway initiator and first booklet editor, Eric Beardsley, as well as by Margaret Lovell-Smith, James Norcliffe, David Howard, Edmund Bohan, Geoffrey Rice, Stevan Eldred-Grigg, Mike Bradstock and relatives of the writers concerned.

Authors, poets and dramatists have helped to teach us - in Allen Curnow's memorable line - to "learn the trick of standing upright here." Remember, too, Dr Samuel Johnson's remark in the preface to his famous dictionary of 1775 that the chief glory of any nation resides in its literature. It is hoped that these plaques and this explanatory booklet will help perpetuate the work and reputation of at least a few of our city's most notable writers. Those chosen, described here in chronological order, all have a close connection with Christchurch and their plaques have been placed on sites of personal significance. Enjoy your tour!

Gordon Ogilvie (Editor)

March 2002





Writers' Biographies

Canterbury Museum



Lady Barker (1831–1911), born Mary Anne Stewart in Jamaica, received her title through marriage to Sir George Barker, a hero of the Indian Mutiny. Two of the 22 books she published during an adventurous life in several countries became classics of New Zealand literature. *Station Life in New Zealand* (1870) and *Station Amusements in New Zealand* (1873), based on letters she wrote home from Broomielaw in the Malvern Hills, 1865-67, endure as vivid and charming evocations of sheep station life in the early days of this settlement. Resembling comedies of manners rather than documentary accounts, they are nevertheless distinguished by Lady Barker's discerning eye

and deft style. They provide memorable pictures of rural events, personalities, pursuits and problems, none more arresting than her account of the great snowstorm of 1867, a disaster which forced her and her then husband, Frederick Broome to quit Broomielaw and return to Britain. Broome later became governor of Western Australia and was knighted. So Lady Barker became Lady Broome. Her plaque is by the original site of the White Hart Hotel where she stayed while visiting town.

Canterbury Museum



Samuel Butler (1835–1902) arrived at Lyttelton as a 24-year-old in January 1860 and spent over four years in New Zealand, mostly as a resourceful and energetic runholder at Mesopotamia in the Upper Rangitata, before returning to England. His Canterbury experience prompted the beginning of a literary career of great distinction as a novelist, biographer, journalist, translator, art critic, travel writer, poet, philosopher, theological disputant and satirist. His most famous works, *Erewhon* (1872) and *The Way of All Flesh* (1902) made him a cult figure in Britain and a leader in the emancipation from Victorian orthodoxy. From Mesopotamia he wrote home long, entertaining

letters that were compiled as *A First Year in Canterbury Settlement* (1863). He wrote for *The Press* on such far-ranging topics as "Darwin Among the Machines" and a report on the first Canterbury-England cricket match delivered in comic, mock-serious Shakespearian blank verse. A capable artist, composer and pianist, the versatile Butler also explored much of Canterbury's back country, dabbled in archaeology, was a fair cricketer and stayed at the Christchurch Club in Latimer Square.

Canterbury Museum



William Pember Reeves (1857-1932), born in Lyttelton and educated at Christ's College, was poet, historian, journalist, anthologist, politician, representative cricketer and footballer, New Zealand's first High Commissioner in London, Fabian Socialist, imperialist, director of the London School of Economics and director of the National Bank of New Zealand. The Liberal Party's organiser and dynamic intellectual guide, his reforms as our first Minister of Labour earned New Zealand a world reputation as a "social laboratory". As Minister of Education he fostered the study of New Zealand literature in schools. His masterpiece, *The*

Long White Cloud, glowing with Reeves's powerful vision of nationhood, is arguably the most influential book by a New Zealand writer. Although flawed as history, its epigrammatic prose, sparkling with irony and paradox, elevates it to great literature. Reeves was also the best New Zealand poet of his time, famous for "The passing of the forest". His daughter Amber's notorious love affair with H.G. Wells infuriated Reeves, led to permanent rifts inside the Fabian Socialist leadership, and was described by Wells in *Anne Veronica*.

University of Canterbury



Edith Grossmann (1863–1931) came from Australia with her family in 1878 and was educated at Christchurch Girls' High School and Canterbury College, graduating MA (Hons) in 1885. She was a teacher at Wellington Girls' High School when her first novel was published in 1890: *Angela - a Messenger*, a tragic melodrama set in the Wairarapa, Wellington and Sydney. She developed her feminist vision in two further novels: *In Revolt* (1893) and *Hermione, a Knight of the Holy Ghost* (1907). Both dealt with the subjection of women in marriage. Her final book, *The Heart of the Bush* (1909) was a more conventional (and readable)

love story set on a South Island high country farm. For much of her life Grossmann lived in Christchurch. She worked for the cause of women's suffrage and became a leader of the Canterbury Women's Institute. She married a lecturer at Canterbury College, Joseph Grossmann, who was sent to jail for defrauding a professor. The marriage was reputedly unhappy. On her death in Auckland in 1931 her obituary noted the example she had set of "an intellectual life lived long and consistently and of service to shining ideals."





Jessie Mackay (1864-1938), was born at Double Hill Station where her Scots-born father was head shepherd. The family later moved to Raincliff and Jessie was for some years teacher at Kakahu Bush School. As teacher, social activist, pamphleteer, freelance journalist, poet and editor of the Ladies' Page in the *Canterbury Times*, she helped pave the way for a New Zealand poetry audience and create a climate of social concern. She was involved in the Women's Christian Temperance Union, the National Council of Women, the suffrage and prohibition movements. While her poetry reflects vividly New Zealand's landscape and

history, much of it is also tinged with a romantic Celtic yearning and a pseudo-Scots vocabulary often mocked by her critics. Her collections include *The Spirit of the Rangitira and Other Ballads* (1889), *The Sitter on the Rail and Other Poems* (1891), *From the Maori Sea* (1908), *Land of the Morning* (1909), *The Bride of the Rivers & Other Verses* (1926) and *Vigil and Other Poems* (1935). Her long-time home was 'Corrie' in Macmillan Avenue on the Cashmere Hills, and the Jessie Mackay literary award for poetry is in her honour.



Arnold Wall (1869-1966) was born in Ceylon and educated in London and Cambridge. Professor of English at Canterbury College from 1899 until 1932, he was poet, essayist, broadcaster, botanist, mountaineer and trumper, a combative and often controversial academic, and New Zealand's most influential authority on English grammar and pronunciation. As an essayist and a long-standing *Press* columnist, he was notable for his ability to explain specialised subjects for the general reader. His ten published collections of elegant lyric verse reveal technical skill and Edwardian elegance of expression, close observation of both human and natural

phenomena, and wit. His intense love of the outdoors and natural history permeated all his writing. He became especially popular nationally through his radio talks on *The King's English* and his books *Our Mother Tongue* and *New Zealand English*. His two last publications were *The Jeweller's Window* (1964) and the anecdotal memoir, *Long and Happy* (1965). His son, Arnold Wall jnr, became the most influential book editor of his time.



Blanche Baughan (1870-1958), though born in London, developed a close understanding of New Zealand and its people and her "A Bush Section" has been described as our best poem before R. A. K. Mason began writing. After graduating in 1892 Baughan became a social worker and a militant suffragist. Leaving England in 1900 she took a housekeeping job on remote Long Lookout, Banks Peninsula, later living at Clifton and Akaroa. Volumes of verse she published in New Zealand included *Shingle-Short and Other Poems* (1908) and *Poems from the Port Hills* (1923).

The first of these contains her best poetry and underlines her belief (shared by Walt Whitman) in the need for a new poetic for the New World. *Brown Bread from a Colonial Oven* (1912) is a collection of her prose sketches and she also wrote numerous travel booklets including *The Finest Walk in the World* about the Milford Track. From 1912 she felt her poetic muse had deserted her and she devoted the rest of her life to penal reform, establishing the New Zealand branch of the Howard League and winning campaigns for the abolition of capital and corporal punishment.



Johannes Andersen (1873-1962) was dux at Papanui School in both 1885 and 1886. Aged thirteen, he entered the Lands and Survey Department and attended evening classes at Canterbury College where his English professor was John Macmillan Brown under whose influence he translated Scandinavian poetry and then tried writing his own. In 1915, after a stint at Whitcombe & Tombs, he transferred to the parliamentary library in Wellington. When the Alexander Turnbull Library opened in 1920, Andersen was its first librarian. Much the Victorian gentleman of letters, he wrote about anything that interested him. He published

28 books and pamphlets, and numerous articles, songs, and poems, with a surprising variety in the topics he dealt with and the forms in which he wrote. Publications of note included *The Jubilee History of South Canterbury* (1916), *Place Names of Banks Peninsula* (1927), *Maori Place-Names* (1942) and *Old Christchurch in Picture and Story* (1949). His interest in natural history is seen in *Bird-Song and New Zealand Song Birds* (1926). Andersen represented the New Zealand branch of PEN at the Buenos Aires Conference in 1936.





Mary Ursula Bethell (1874–1945) “digging very earnestly” in her Cashmere garden, paused sometimes to look at the majestic Canterbury landscape, changing with the weather and the seasons, and reflected on life and its impermanence. The poems that resulted, some first published in *The Press*, helped us to see ourselves and our country with a clearer vision. “New Zealand wasn’t truly discovered until Ursula Bethell raised her head to look at the mountains,” wrote Cresswell. “Almost everyone had been blind before.” From a well-established Canterbury family, Bethell was educated at Christchurch Girls’ High School and in Europe, undertook

charitable work in London, then returned to Christchurch after World War 1 to live in Rise Cottage at 10 Westenra Terrace. Between her 50th and 60th years she produced numerous beautifully-crafted poems rich in content and austere in form illuminated by her religious outlook, humanity, scholarship and perception. Four collections of her work were published: *From a Garden in the Antipodes* (1929), *Time and Place* (1936), *Day and Night* (1939) and *Collected Poems* (1950), the first three under her pen name Evelyn Hayes.



Alan Mulgan (1881-1962) was journalist, historian, literary critic, poet, novelist, travel writer, essayist, anthologist, playwright, pioneer broadcaster and writer of autobiography - the complete and idealistic “man of letters.” Born in North Auckland, he lived most of his life in either Auckland or Wellington, except between 1904-16 when he was sub-editor on *The Press* in Christchurch. Author of more than twenty books, Mulgan was one of the most influential writers of his literary generation. His determination that New Zealand had to develop its own version of English culture, and his belief that the novelist must entertain and

uplift by stressing what was right and ‘good’ in society, were most successfully set out in *The Making of a New Zealander* (1958) and in his 1934 novel, *Spur of the Morning*, perhaps the most substantial New Zealand novel of its time. *Literature and Authorship in New Zealand* (1943) and *Great Days in New Zealand Writing* (1962) are still useful reference works. Alan Mulgan was father of the writers John Mulgan and Dorothea Turner.



Esther Glen (1881-1940) established her reputation as one of New Zealand’s finest writers for children with her first book *Six Little New Zealanders* (1917) and its sequel *Uncles Three at Kamahi* (1926). Other titles included *Twinkles on the Mountain* (1920) and *Robin of Maoriland* (1929). Free from the didacticism common in children’s books of the time, Glen’s books were both humorous and realistic. Born in Christchurch in 1881, the third in a family of 12 children, Glen ran a kindergarten with her sister Helen on leaving school. In 1925 she was appointed editor of the children’s pages of the *Sun* and later *The Press* newspapers in

Christchurch. As “Lady Gay”, she encouraged children’s artistic and literary talent but also organised her young readers into clubs which, during the Depression, raised money for the needy. Glen’s bubbly personality, coupled with her great kindness, made her a warm favourite with a large following of children. She died in 1940. Since 1945 the Esther Glen Medal, awarded for a “distinguished work of fiction for children”, has commemorated her contribution to children’s literature.



Oliver Duff (1883-1967), editor and essayist, was Otago born, but in literary personality, quintessentially a Canterbury man after becoming a journalist on the Christchurch *Sun* (1916), editor of the *Timaru Herald* (1920) and assistant editor and later editor for *The Press* (1929-32), whose original literary tradition he revived. A burly man with heavy eyebrows and a strong, happy laugh, he built up an enviable reputation as a leader writer. He later developed the *North Canterbury Gazette* and was the first editor of the centennial “Making New Zealand” project. His *New Zealand Now* was one of its most notable publications.

As founder-editor of the New Zealand *Listener* (1939-49) he established its independence from the broadcasting bureaucracy, created an influential weekly review of cultural and literary matters, and gave powerful encouragement to new writing. His authoritative editorials established a continuing tradition. After his retirement to a small farm at Lansdowne Valley, Halswell, he continued to write the popular “Sundowner” column. He was father to anthropologist Roger Duff and sculptress Alison Duff, and grandfather to novelist Alan Duff.





Ngaio Marsh (1895–1982), acclaimed internationally as a detective story writer, was in Christchurch best known for her brilliant Shakespeare productions for the Canterbury University Drama Society. Educated at St Margaret's College and the Canterbury College School of Arts, a career as an artist or actress seemed likely. Instead she devoted her energies to becoming a writer of crime fiction and in the 1930s was rated alongside such "Queens of Crime" as Agatha Christie and Dorothy L. Sayers. She published 32 novels in London, Boston and New York and *Newsweek* defined them as "the best whodunits ever written". They

began with *A Man Lay Dead* in 1934 and finished with *Light Thickens* in 1982. Other notable titles included *Death in Ecstasy* (1936), *Surfeit of Lampreys* (1941), and *Off with His Head* (1957). *Died in the Wool* (1944) had a Canterbury setting. Marsh also wrote essays, plays and an autobiography, *Black Beech and Honeydew* (1966). Charismatic, distinctive and domineering, she made a huge impact on young writers and aspiring actors. She was awarded an honorary LittD and made a Dame Commander. Dame Ngaio's home at 37 Valley Road, Cashmere, has become a museum.



D'Arcy Cresswell (1896-1960), poet, journalist, dramatist and autobiographer, was born in Christchurch, educated at Christ's College and trained as an architect. Wounded in France in 1916 he spent much of his subsequent life in England as an itinerant poet. Generally seen as a figure of fun – erratic, conceited, woman-hating and socially unreliable – he developed a view of himself as a New Zealander called to the vocation of poetry. This induced Curnow and Brasch to name Cresswell as one of those who introduced a new sense of serious intent to New Zealand literature; even though A. R. D. Fairburn likened reading

Cresswell's verse to "sitting on period furniture". Cresswell published two verse collections, *Poems 1921-1927* (1928) and *Poems 1924-1931* (1932), an autobiographical sonnet sequence, *Lyttelton Harbour* (1936), and a long ballad, *The Voyage of the Hurunui* (1956). Other works included pamphlets, a didactic verse play, *The Forest* (1952), and two memoirs, *The Poet's Progress* (1930) and *Present Without Leave* (1939). *The Letters of D'Arcy Cresswell*, edited by Helen Shaw, was published in 1971. In general his prose is preferable to his poetry.



Monte Holcroft (1902-1993), born in Rangiora, was a prose writer of refinement and elegance, a social and literary commentator, essayist, novelist, short story writer, critic and the most magisterial of *Listener* editors (1949-67). Some of his first work was for *The Press*. After early struggles as a freelance novelist, he found his true metier in his reflective essays on literature, history, and philosophy. His epoch making *The Deepening Stream* won the 1940 centennial essay competition and was followed by *The Waiting Hills* and *Encircling Seas*, forming an inspirational trilogy for a generation of New Zealand writers striving for a distinctive

philosophy of national identity. As the *Listener's* most celebrated editor he fostered arts in general and New Zealand literature especially, maintaining a strongly independent and liberal tone. Some of his most memorable editorials were published in *The Eye of the Lizard* (1960) and *Graceless Islanders* (1970). He also wrote a memoir, *Reluctant Editor* (1969) and two volumes of autobiography: *The Way of a Writer* (1984) and *A Sea of Words* (1986). The writer Anthony Holcroft is his son.



James Courage (1905-63), much like Katherine Mansfield and Dan Davin, wrote from a declining store of memories and experience in self-imposed exile in Britain. An Amberley farmer's son, who went to Christ's College then Oxford, he published five semi-autobiographical novels and a number of stories, many of them dealing with childhood and adolescence. These reveal the Puritanism and provincialism of squattocratic Canterbury, and a genteel English way of life that began to change after World War I. But the conflicts he posed had little to do with cultural and social identity: his battlefield was the family, conflicts

between the sexes, father and son, old and new, and the subjectivity of the individual. A collection of his stories is aptly titled *Such Separate Creatures* (1973). Other works are *One House* (1933), *The Fifth Child* (1948), *Desire without Consent* (1950), *Fires in the Distance* (1952) and *A Way of Love* (1959). *The Young Have Secrets* (1954), his best-known novel, deals tellingly with his Sumner and Christchurch childhood. Courage suffered bleak periods of depression resulting from his homosexuality.





Allen Curnow (1911-2001), New Zealand's most honoured and acclaimed poet, was educated at Christchurch Boys' High School and Canterbury and Auckland University Colleges. He worked as a journalist on the Christchurch *Sun* from 1929-30 and was a reporter, sub-editor and reviewer with *The Press*, 1935-48. Curnow established a lifelong friendship with Denis Glover whose press published much of Curnow's verse as well as the *Book of New Zealand Verse 1923-45*. The latter's magisterial introduction was to make Curnow an influential national figure. Before Curnow left Christchurch in 1949 he had written many of

the poems for which he remains most famous, including "Time", "Wild Iron", "House and Land", "The Unhistoric Story" and "Landfall in Unknown Seas". His light satirical verse under the pseudonym "Whim-Wham" also had a large following. Curnow's distinguished 70-year literary career was marked by many awards including the New Zealand Book Award for Poetry six times, a CBE, the Queen's Gold Medal for Poetry in 1989, the Order of New Zealand in 1990 and the A. W. Reed Lifetime Achievement Award in 2000.



Essie Summers (1912-98), the queen of New Zealand romance novelists, was a child of working-class Christchurch. Born in Linwood, she attended Christchurch Technical College and worked in department stores from the age of 15. Subsequently she worked in the fashion industry for Miss Sparkes Ltd until 1939 when she married a Presbyterian minister, the Rev. W. G. Flett. She came from a family that lived in a world of books. "We read all night, every night," she revealed in her autobiography. "No better preparation for a writer could be imagined." From the time her first poem was accepted for publication she determined that

writing was to be her life. Mills and Boon accepted her first manuscript in 1957, one day after her 45th birthday. Essie Summers produced nearly two novels a year for the next 28 years. Many were set in New Zealand and celebrated conservative family values and nostalgia for a world that was rapidly changing. Sex was not mentioned; readers, she insisted, were not permitted beyond the bedroom door. In the end she produced 57 novels for Mills and Boon of which some 17 million copies in a dozen languages were sold. She especially loved the Worcester Street bridge where her plaque lies.



Denis Glover (1912-80) spent his first years in Dunedin, New Plymouth and Auckland. But during his 25 years in Christchurch, 1929-54, he wrote some of New Zealand's best-loved poems (including "Home Thoughts", "The Magpies", "Threnody" and the sequences *Sings Harry* and *Arawata Bill*) and became a living legend for his irreverence, hatred of humbug, robust opinions and remarkably diverse range of talents. These included separate reputations as poet, lecturer, climber, rugby player, boxer, yachtsman, journalist, typographer, printer, publisher, satirist, critic, editor, naval hero, raconteur, wit, lover and alcoholic.

Inevitably, he has been characterised as "The Last Elizabethan". Glover co-founded The Caxton Press in 1936 and this notable printing firm helped launch New Zealand's literary renaissance, the careers of such eminent writers as Sargeson, Curnow, Fairburn, Cresswell, Mason, Brasch, Holcroft, Baxter and Frame, and the literary journal, *Landfall*. Glover wrote two lively memoirs, *Hot Water Sailor* (1962) and *Landlubber Ho!* (1981). He is judged our finest lyric poet, satirist and war poet and the author of many of our most arresting love poems.



Dorothy Eden (1912-82) was born at Ashley, North Canterbury. After attending school at Ashburton and working in an Ashburton law firm she moved to Christchurch in 1938. Here she lived and wrote in apartments at 317 and 315 Montreal Street until moving to London in 1954. Forty novels and uncounted magazine short stories eventually put her into the best-seller class. Her first novel was *The Singing Shadows* (1940); her last, *An Important Family*, was published after her death. Her 19th, *Sleep in the Woods* (1960), an early-settler romance set in the Taranaki bush during the Land Wars, secured her place in the international

market. Eden's early novels were Gothic romances and thrillers, but she later followed more historical themes set in Europe, North America, China and South Africa. She travelled widely, researched her work thoroughly and showed a marked ability to manipulate plot and create moods of suspense, anxiety, uncertainty and menace. Some of her work appeared under the pseudonyms Ena Eden and Mary Paradise. *Crow Hollow* was filmed in 1952 and her work was translated into at least 18 languages.





Elsie Locke (1912-2001) was almost a Christchurch institution whose devotion to peace, social justice, political reform, feminism and preservation of the environment led her inexorably to a career as a writer, especially for children. Doing most of her research at the Canterbury Public Library, she produced 14 historical novels of which *The Runaway Settlers* (1965), with its Governors Bay setting, became something of a classic. *The End of the Harbour* (1968) and *The Boy with the Snowgrass Hair* (1976) also had a wide following. These books gave young readers an appreciation and understanding of their historical, social and natural

environment while confronting past policies, prejudices and injustices with a discerning eye – a specific New Zealand dimension to children's literature. Locke's autobiography, *Student at the Gates* (1981), traced her interest in socialism and social reform. She published several books for adults including *Peace People: Peace Activities in New Zealand* (1992), numerous articles, pamphlets, commentaries, lectures, broadcasts and letters to the editor. She received many awards including an honorary LittD from Canterbury University.



John Summers (1916-1993) was born at Westcliff-on-Sea, England, but grew up in Southland near Te Waewae Bay. His adult years were spent in Christchurch but Te Waewae Bay was his imaginative wellspring and became the fictionalised setting for his prose. Ursula Bethell was an important early mentor and his memoirs, *Dreamscape 1* and *2*, include pen-portraits of Bethell and other writers and artists. His celebrated bookshop, originally situated at 10 Chancery Lane, was run by Summers and his wife Connie from 1958-1983 and was one of the town's cultural focal points. His life was a series of concurrent and long-

lasting love affairs with his wife and family of seven, art, literature, books, poetry (particularly Scottish), and the natural world. A self-proclaimed "Christian sensualist", he was a passionate and exuberant man, especially when discussing ideas or reading poetry. Although a late developer (for which his God "Huey" would have to answer), his work includes eight collections of poetry, a novel *O Darkly Bright* (1987), art criticism, and novellas including *Fernie Brae* (1984) written in lowland Scots.



Errol Brathwaite (1924-), novelist, journalist, travel writer, broadcaster and author of junior adult fiction, spent his early years at Clive and Waipukurau before attending Timaru Boys' High School. War service with the RNZAF in the Pacific provided background for his first novel, *Fear in the Night* (1959). *An Affair of Men* (1962), which won the *Otago Daily Times* Centennial Competition and was translated into five foreign languages, was followed by *Long Way Home* (1964). Brathwaite's New Zealand Wars trilogy, *The Flying Fish* (1964), *The Needle's Eye* (1965) and *The Evil Day* (1967), with their brilliant re-creation of the period,

historical authenticity, vivid battle scenes and boldly drawn characters, added a new and exciting dimension to historical fiction. *We'll be Home for Christmas* (1994) is an anthology of air force stories and *The Flame Box* (1978) is a novel for "kidults". *Sixty Red Nightcaps* (1980) is a collection of his radio talks. He has also written seven travel books and is working on an autobiography. In 2001, Errol Brathwaite was made a Member of the New Zealand Order of Merit for his service to literature.



Gordon Ogilvie (1934-) is a biographer, historian, freelance journalist and occasional poet with a special affection for the Port Hills, Banks Peninsula and early Canterbury history. He grew up at Horotane Valley ("a Huck Finn paradise"), was a graduate of Canterbury and Victoria Universities and spent much of his career as Head of English at St Andrew's College in Christchurch before retiring in 1993 to write full-time. His historical works include *Moonshine Country* (1971), *The Port Hills of Christchurch* (1978), *Banks Peninsula: Cradle of Canterbury* (1990) and *Pioneers of the Plains: The Deans of Canterbury* (1996).

Ogilvie has also written church, school, family and business histories, won the J. M. Sherrard Award for regional history and contributed to the *New Zealand Dictionary of Biography*. His biographies *The Riddle of Richard Pearse* (1973) and *Denis Glover: His Life* (1999) – the latter described by Maurice Shadbolt as "carrying literary biography to a new plane in New Zealand" – were both widely acclaimed and became Book of the Year finalists. In 2000 he was awarded an honorary LittD by Canterbury University.





Mervyn Thompson (1935-92) was among New Zealand's most assiduous, socially-committed and multi-talented theatre practitioners. Founding director of Christchurch's Court Theatre, he moved north to become Artistic Director of Wellington's Downstage Theatre (1974) and head of the Drama Studies programme at the University of Auckland (1977), before returning to spend his last five years writing in Christchurch. Throughout this period he also wrote, directed and performed in a remarkable series of original plays, ranging from *First Return* (1974) to *Passing Through* (1991). Technically, these plays were distinguished by their

use of the "song-play" format, which Thompson himself invented, but their most lasting impact may well be for the way they dramatised his own life experience as West Coast miner turned academic: *Songs to Uncle Scrim* (1976), *Coaltown Blues* (1984). Not to mention his passionately idiosyncratic reading of New Zealand social history: *O! Temperance!* (1973), *Songs to the Judges* (1980), *Jean and Richard* (1992). Thompson had a long association with the University of Canterbury, where he studied, lectured, and rejuvenated the University Drama Society.



Margaret Mahy (1936-), New Zealand's most acclaimed children's writer, was born in Whakatane but graduated from Canterbury University College and since 1965 has been living at Governors Bay. Working as a children's librarian at the old Canterbury Public Library, the mother of two small girls, she found stimulus and an audience for her story-telling talent. Their growth to maturity is reflected in her work. Delightfully imaginative tales for toddlers were succeeded by vivid stories and poems for older children, then arrestingly original novels for mature readers. A full-time writer since 1980, she has now published over 120

titles. Her work has been translated into 15 languages and adapted for television. She has won the Carnegie Medal twice and the Esther Glen Medal five times with *A Lion in the Meadow* (1969), *The First Margaret Mahy Story Book* (1972), *The Haunting* (1982), *The Changeover* (1984), and *Underrunners* (1992). Margaret Mahy has held writing fellowships in New Zealand and Australia, was writer-in-residence at the University of Canterbury in 1984 and in 1993, Women's Suffrage Year, was awarded an honorary LittD and the Order of New Zealand.



A.K. Grant (1941-2000) was a satirist, script writer, lyricist and lawyer. For 15 years he wrote a popular satirical column in the *Listener* and he was one of the writers for the satirical break-through on New Zealand television, *A week of It*, and the subsequent series of *McPhail and Gadsby*. He wrote a number of superb literary parodies and the lyrics for several stage musicals. Alan Grant was born in Wanganui but spent much of his childhood in Mid-Canterbury, Westland and Christchurch. He did a law degree at the University of Canterbury and was in practice for just over a decade before becoming a fulltime writer.

His best-known books are *Land Uprooted High* (1971), *The Paua and the Glory* (1982), *I Rode with the Epigrams* (1979) and *Parodies Regained* (1999). Grant loved Canterbury (and its nor'west wind) and, apart from three years in London, spent his adult life living in Christchurch. He struggled with depression all his life and, to the great sadness of the many who loved him, it was alcoholism that killed him in the end. He was a man who was excellent company, extraordinarily well read, very funny and highly principled.



Sue McCauley (1941-) was born in Dannevirke but has lived in Christchurch 1965-74 and from 1989 to the present. Beginning her career as a journalist, she moved to writing radio and TV drama and short stories in the 1970s. Her first novel, *Other Halves*, based on her marriage to Pat Hammond, won both the Wattie Book of the Year and the New Zealand Book Award for Fiction in 1982, before being turned into a successful film. Other fiction includes three novels, *Then Again* (1986), *Bad Music* (1990), *A Fancy Man* (1996) and a collection of stories, *It Could Be You* (1997). In 1997 McCauley published *Escape from Bosnia:*

Asa's Story, a non-fiction work shortlisted for that year's Montana Award. McCauley has also written two plays that had their premiere at Christchurch's Court Theatre. Her work is characterised by an unflinching directness, a deep empathy with the marginalised and a warm sense of humour. Sue McCauley has also been Writer in Residence at both Auckland and Canterbury Universities, tutored numerous courses for writers of film and fiction, and been an active member of the Canterbury Branch of the New Zealand Society of Authors.





Gavin Bishop (1946-) is a children's writer of international as well as local reputation. As a picture book author and artist he has published some 30 books that have been translated into six languages and won numerous awards. He has also written the libretti for two children's ballets for the Royal New Zealand Ballet. His distinctive ink and watercolour illustrations are a feature of stories that are sometimes traditional, sometimes original. Born in Invercargill, he studied at the Canterbury University School of Fine Arts, later teaching art at Linwood High School and Christ's College. Stories that have an obvious Canterbury

setting include *Mrs McGinty and the Bizarre Plant* (1981), *Bidibidi* (1982) and *The Horror of Hickory Bay* (1984). Others, such as *Katarina* (1990) and *Hinepau* (1993) relate to his bi-cultural heritage. *The House that Jack Built* (1999), which deftly combined traditional words with pictures illustrating the colonisation of New Zealand, was Book of the Year in the 2000 Post Children's Book Awards. Gavin Bishop is widely travelled and been a guest author and speaker, through UNESCO, in Japan, China, Indonesia and the USA.



Keri Hulme (1947 -), poet and fiction writer, won huge acclaim when her novel *The Bone People*, was awarded the prestigious Booker Prize in 1985. She now lives, writes, paints and catches whitebait in the tiny South Westland settlement of Okarito. However, Hulme was born in Christchurch and educated at North Brighton Primary and Aranui High Schools. She relished telling stories and a sunporch in the family home was turned into a study in which, from the age of 12, she wrote poems and stories. *The Bone People*, 17 years gestating, was rewritten numerous times before its publication. It combined reality with dreams,

Maori and European values, simplicity with complexity, realism with the supernatural, mystery and enchantment. This remarkable novel speaks directly to many New Zealanders. Joy Cowley has written: "Keri Hulme sat in our skulls while she wrote this work ... she has given us – us." Hulme's poetry collections include *The Silences Between* (*Moeraki Conversations*) published in 1982, and *Strands* (1992). A short story collection, *Te Kaihau: The Windeater*, appeared in 1986. *Homeplaces* (1989) is her homage to Moeraki, her "turangawaewae".



Fiona Farrell (1947-) was born and raised in Oamaru, graduated from Otago University, worked and studied overseas and became Canterbury University writer-in-residence in 1992. She has since lived at Otanerito on Banks Peninsula. With a special interest in the theatre, she began her writing career in drama, winning the Bruce Mason Playwrights' Award in 1983. Successful stage plays followed and her radio play, *The Perils of Pauline Smith*, won the Mobil Award for best radio drama in 1990. Farrell also published a collection of poems, *Cutting Out*, in 1987. Her short stories have gained numerous awards including

the Katherine Mansfield Memorial Award in 1984. Her first novel, *The Skinny Louie Book* (1992), written in Christchurch, won the 1993 New Zealand Book Award for fiction. In 1995 she was the Mansfield Fellow at Menton. Since living in Canterbury she has since written a further acclaimed novel, *Six Clever Girls Who Became Famous Women* (1996), two collections of poetry, short stories, plays, articles, children's stories and long fiction. Her writing is energetic, original, witty and intelligent, showing compassion for those on the edges of society.



Stevan Eldred-Grigg (1952-) is a social historian, novelist and autobiographer who reworks history to serve the purpose of the storyteller. The social mores of Canterbury, given controversial treatment in *A Southern Gentry* (1980), are an abiding pre-occupation. His best-selling novel, *Oracles & Miracles* (1987), was conceived as an oral history of working-class women and *A New History of Canterbury* (1982) is animated by narrative anecdote. While his focus is local his precursors include Pushkin, Dostoevsky and Solzhenitsyn, who all composed parallel documentary and fictional accounts of historical episodes. He shifts with

equal facility between genres, frequently redrawing their borders. In *The Siren Celia* (1989) his characters are transported from George Chamier's novel *A South-Sea Siren* (1895). *Gardens of Fire* (1993) freeze-frames Christchurch society at the time of Ballantynes' fire in 1947, while *Blue Blood* (1997) does the same for Ngaio Marsh's apprentice year, 1929. *My History, I Think* (1994) explores the tension between history, autobiography and fiction. It is Eldred-Grigg's distinction that his writing is the history of Elsewhere presented as the story of Here.



Other

Christchurch-Canterbury Writers*

L. G. D. Acland (high country historian)
Mavis Airey (cookery writer, journalist)
W. Frederick Alexander (poetry anthologist)
Julia Allen (poet)
Rewi Alley (China scholar, poet)
John Allison (poet)
Antony Alpers (biographer, editor, Maori scholar)
O. T. J. Alpers (journalist, anthologist, autobiography)
Colin Amodeo (historian, editor, journalist, poet)
Mona Anderson (high country writer)
Sandra Arnold (novelist, short story writer, editor)
Caroline Barnes (novelist, dramatist, poet)
Jenny Barrer (poet)
Helen Bascand (poet)
Eric Beardsley (journalist, historian, novelist)
F. O. Bennett (historian, novelist)
Joe Bennett (columnist)
Neville Bennett (historian, journalist, critic)
Leo Bensemann (publisher, editor)
A. W. Bickerton (science writer, astronomy)
Graham Billing (novelist, poet, dramatist)
John Bluck (columnist, popular theologian)
Edmund Bohan (historian, biographer, novelist)
Charles Bowen (poet)
Mike Bradstock (natural historian, editor, biographer)
Shirley Bradstock (cookery writer)
Barry Brailsford (historian, ethnologist)
Rosemary Britten (historian)
Dick Brittenden (sports writer)
Colin Brown (historian)
John Macmillan Brown (anthropologist)
Michael Brown (novelist, scriptwriter, journalist)
Mary Browne (cookery writer, journalist)
Selwyn Bruce (historian)
Alan Bunn (junior fiction writer)
R. M. Burdon (biographer)
J. T. Burrows (autobiography)
Dolce Cabot (journalist, poet)
James Caffin (biographer, journalist)
Ian Campbell (historian, editor)
John Campbell (biographer)
Garth Cant (geographer, writer, editor)
Selwyn Carson (novelist)
George Chamier (novelist)
Neil Cherry (meteorology)
Catherine Chidgey (novelist, short story writer)
Jo-Anne Clark (cookery writer)
Leonard Cockayne (botanical writer)
John Coley (art writer, biographer)
J. B. Condliffe (economist, historian)
John Cookson (historian, editor)
Ken Corliss (short story writer, journalist)
Bob Cotton (editor, journalist)
Sarah Amelia Courage (pioneer reminiscences)
Alfred Cox (pioneer memoirs)
Mike Crean (feature writer, journalist)
Douglas Cresswell (historian, broadcaster)
A. Ernest Currie (poetry anthologist)
Maggi Danby-Belcher (short story writer)
Christine Dann (cookery and garden writer)
Kate De Goldi (short stories and junior fiction)
Michael de Hamel (editor, journalist)
Hugh de Lacy (editor, journalist, sports writer)
Walter de Their (historian)
Jane Deans (pioneer reminiscences)
William and John Deans (letter writers)
Tony Deverson (lexicographer, editor)
Alfred Domett (poet)
Dong-shi [Zemin Zhang] (poet)
Basil Dowling (poet)
Robin Dudding (editor, critic)
Graeme Dunstall (historian, editor)
Brian Easton (economist)
David Elworthy (editor, poet)
Patrick Evans (novelist, dramatist, literary critic)
Harry Evison (historian, biographer)
Rangi Faith (poet, editor)
Kenneth Fea (poet)

Michaelanne Forster (dramatist, fiction author, editor)
Ruth France (novelist, poet, junior fiction)
Ruth Fry (biographer)
Kathleen Gallagher (playwright, poet)
W. J. Gardner (historian, editor)
Jean Garner (biographer, historian)
Helen Garrett (biographer)
David Gee (journalist, biographer, historian)
Phil Gifford (sports writer)
G. R. Gilbert (short story writer, novelist)
Charlotte Godley (pioneer journal and letter writer)
John Robert Godley (orator, journalist)
Bob Gormack (writer, editor, printer, publisher)
Don Grady (historian, journalist)
Richard Greenaway (historian, archivist)
David Gregory (poet, editor)
Julius von Haast (explorer, geologist)
Bernadette Hall (poet, dramatist)
Michael Harlow (poet, editor)
Barbara Harper (historian, biographer)
Martin Hawes (investment, finance)
James Hay (pioneer reminiscences)
Hamish Hay (autobiography)
George Hempelman (whaling log)
Kennaway Henderson (editor, journalist)
J. R. Hervey (poet)
James Hight (historian, editor)
Richard Hill (historian)
Stuart Hoar (dramatist, novelist)
Helen Hogan (Maori history)
Anthony Holcroft (children's fiction, short story writer)
Janet Holm (historian, biographer)
Jeffrey Paparao Holman (poet)
David Howard (poet, editor, anthologist)
Rob Jackaman (poet, editor)
Helen Jacobs [Elaine Jacobson] (poet)
Henry Jacobs (poet)
Ethel Jacobson (editor, historian)
Robyn Jenkin (journalist, historian)
David Johnson (historian)
Mark Johnstone (fiction writer)
Robin Judkins (sport, autobiography)
M. C. Keane (editor, leader writer)
Laurence Kennaway (pioneer reminiscences)
Richard King (sporting history, editor)
Koenraad Kuiper (poet)
Hugh Lauder (poet, editor, educational writer)
R. C. Lamb (historian)
G. B. Lancaster [Edith Lyttelton] (poet, travel writer)
Gary Langford (poet, novelist)
Michael Lee-Richards (food writer)
Owen Leeming (poet)
Graham Lindsay (poet)
Ian Lochhead (art historian)
Alan Loney (poet, editor)
Don Long (poet, editor, children's author)
David Low (cartoonist, autobiography)
Main Royal [Walter Mouldey] (adventure writer)
Margaret Lovell-Smith (biographer, historian)
Jim McAloon (historian)
Rosaleen McCarroll (columnist)
G. R. Macdonald (historian)
L. R. C. Macfarlane (memoirs)
David McIntyre (historian, editor)
Alexander McLeod (editor, journalist)
David McLeod (high country writer, anthologist)
Nellie MacLeod (biographer)
David Macmillan (journalist, historian)
Frankie McMillan (short stories)
David McPhail (scriptwriter, columnist)
Shona McRae (historian)
Peter Maling (historian)
Jonathan Mané-Wheokí (art historian)
Owen Marshall [Owen Jones] (short stories, novelist)
John Martin (historian)
Philip Ross May (historian)
Ross Millichamp (sports writer, journalist)
Mike Minehan (poet)
Brian Molloy (botanist, editor)
Colin Monteath (mountaineering, polar history)
Christopher Moore (feature writer, journalist)
Mike Moore (politics)
Jessie Mould (historian)
Isa Moynihan (novelist, short story writer)
Robin Muir (editor, novelist)
Ann Mulcock, (novelist, short story writer)



Christchurch Map



Location of Writers' Plaques (Plaques are laid on the footpath outside these premises)

1. Caxton Press, Victoria St: *Denis Glover*
2. Christ's College, Rolleston Ave: *James Courage, D'Arcy Cresswell, Gavin Bishop*
3. Arts Centre (Old University), Worcester Boulevard [west to east]: *Sue McCauley, Fiona Farrell, Allen Curnow, Arnold Wall, Keri Hulme, Edith Grossmann, Mervyn Thompson, Ngaio Marsh, Stevan Eldred-Grigg*
4. 315-17 Montreal St: *Dorothy Eden*
5. Old Canterbury Public Library, cnr Cambridge Tce & Hereford St: *Margaret Mahy*
6. Worcester St Bridge: *Essie Summers*
7. RSA, 74 Armagh St: *Errol Braithwaite*
8. Old Magistrate's Court, 85 Armagh St: *Blanche Baughan, A. K. Grant*
9. Canterbury Public Library, cnr Gloucester St & Oxford Tce: *Elsie Locke*
10. Chancery Lane, Gloucester St entrance: *John Summers*
11. 56 Cathedral Square, Lyttelton Times Building: *W. P. Reeves, Jessie Mackay*
12. 22 Cathedral Square, Press Building: *Alan Mulgan, Ursula Bethell, Monte Holcroft, Oliver Duff, Esther Glen*
13. Colombo St & High St intersection: *Gordon Ogilvie*
14. Whitcoulls, Cashel Mall: *Johannes C. Andersen*
15. 233-35 High St, between Cashel & Lichfield Sts: *Lady Barker*
16. Christchurch Club, 154 Worcester St, Latimer Square: *Samuel Butler*

Writers commemorated elsewhere in Christchurch:

- John Robert Godley:** statue in Cathedral Square facing Cathedral (1867)
Alexander Bickerton: plaque and ashes in Great Hall, Arts Centre (1929)
James FitzGerald: statue on Rolleston Avenue facing Cashel St (1934)

John Macmillan Brown: plaque inside the Great Hall, Arts Centre (1935)

Rewi Alley: plaque under tree in front of Great Hall, Arts Centre (1997)

Lord Rutherford: Rutherford's Den, Tower Block, The Arts Centre (2001)

Karl Popper: plaque in Montreal Street north of the Dux De Lux (2002)

Diana Neutze (poet, non-fiction writer)
 Greg Newbold (criminologist)
 John Newton (poet, critic, short story writer)
 Peter Newton (high country writer)
 Carl Nixon (short fiction author, playwright)
 Michael Noonan (novelist, script writer)
 James Norcliffe (poet, novelist, short story writer)
 David Novitz (philosopher)
 John O'Connor (poet, editor)
 Elisabeth Ogilvie (historian)
 Vincent Orange (biographer, historian)
 Margaret Orbell (Maori literature, ethnology)
 Joanna Orwin (children's fiction writer)
 John Pascoe (mountain writing, anthologist, poet)
 Rhys Pasley (poet)
 Bill Pearson (novelist, critic)
 Neville Peat (travel writer)
 Sarah Penney (historian)
 Anne Perry [Juliette Hulme] (crime fiction)
 Jock Phillips (historian)
 Mark Pickering (travel, outdoors)
 Melanie Pflaum (novelist)
 Karl Popper (philosopher)
 Ivy Preston (romance novelist)
 Felicity Price (journalist, novelist)
 Brian Priestley (journalist, novelist)
 Les Quartermain (polar history)
 Margaret Quigley (reviewer, editor)
 Sarah Quigley (poet, fiction writer, biographer)
 Adrienne Rewi (gardening/lifestyle, biographer)
 W. B. Rhodes (whaling log)
 Winston Rhodes (literary critic, editor)
 Geoffrey Rice (historian, biographer, editor)
 Len Richardson (historian, biographer)
 Alan Roddick (literary critic, poet)
 Anna Rogers (editor, historian)
 Lord Rutherford (scientist, atom-splitter)
 Greg Ryan (sports historian)
 J. H. E. Schroder (essayist, literary editor, poet)
 Danny Schuster (wine writer)

Margaret Scott (editor, autobiography)

Rachel Scott (editor, columnist)

W. H. Scotter (historian)

Henry Sewell (pioneer journal & letter writer)
 Kate Sheppard (editor, journalist)
 Ken Sibly & Mark Wilson (4WD writers)
 Roy Sinclair (journalist, historian)
 Frederick Sinclaire (essayist)
 Gordon Slatter (novelist, sports historian)
 Peter Smart (editor, text book author)
 Barry Southam (poet, short story writer)
 Charles Spear (poet)
 J. W. Stack (pioneer memoirs, Maori history)
 Mary Stapylton-Smith (historian)
 Greta Stevenson (botanist, mountaineering historian)
 Mark Stocker (art historian, editor)
 Glyn Strange (editor, historian)
 Carl Straubel (historian, editor)
 Thelma Strongman (garden history)
 W.A. Taylor (Ngai Tahu historian)
 Teone Taare Tikao (Ngai Tahu historian)
 Te Maire Tau (Ngai Tahu historian)
 Steve Thomas (performance poet)
 Nancy & Bryan Tichborne (fishing, calendars, art)
 Charles Torlesse (pioneer journal and letter writer)
 Mona Tracy (children's author, journalist)
 Peter Tremewan (historian)
 Gwenda Turner (writer, illustrator)
 Mary Veel (poet)
 Arnold Wall jnr (editor, critic, broadcaster)
 William Wallace (hymn writer)
 Redmond Wallis (novelist)
 Crosbie Ward (comic poet, parodist)
 Edward Ward (pioneer journal and letter writer)
 Colin Webb (botanist, editor, publisher)
 Tom Weston (poet, critic)
 Henry Wigram (historian)
 Mark Williams (editor, critic)
 Nick Williamson (poet)
 Helen Wilson (novelist, autobiography)
 Hugh Wilson (botanist)
 John Wilson (historian, editor)
 Quentin Wilson (editor)
 A. E. Woodhouse (historian, biographer)
 Frank Worsley (Antarctic and sea adventure)
 David Young (historian, journalist, editor)





- Graphic Design
- Colour Printing
- Books
- Magazines
- Brochures & Leaflets
- Posters
- Stationery
- Cards
- Reports
- Catalogues & Programmes



The Caxton Press • *Printers and Publishers* • *Quality is our Tradition*
113 Victoria Street • Christchurch • Phone (03) 366 8516 • Fax (03) 365 7840



Acknowledgements

The Society of Authors is grateful for financial assistance given by
The Community Trust
The Caxton Press
Decra Art Ltd

It is also grateful to the Christchurch City Council for laying the plaques

For further Information Contact:

New Zealand Society of Authors
c/o Gordon Ogilvie
5 Centaurus Rd
Christchurch 8002

Free copies of this booklet may be obtained from the Visitor Centre, Cathedral Square; Anglican Cathedral, Cathedral Square; Airport Visitor Information Centre; Civic Offices, 163 Tuam Street; Canterbury Public Library, Gloucester Street; Christchurch Arts Centre Bookshop, Worcester Boulevard; Canterbury Museum, Rolleston Avenue.



THE COMMUNITY TRUST
Supporting you supporting the Community



Printed at The Caxton Press