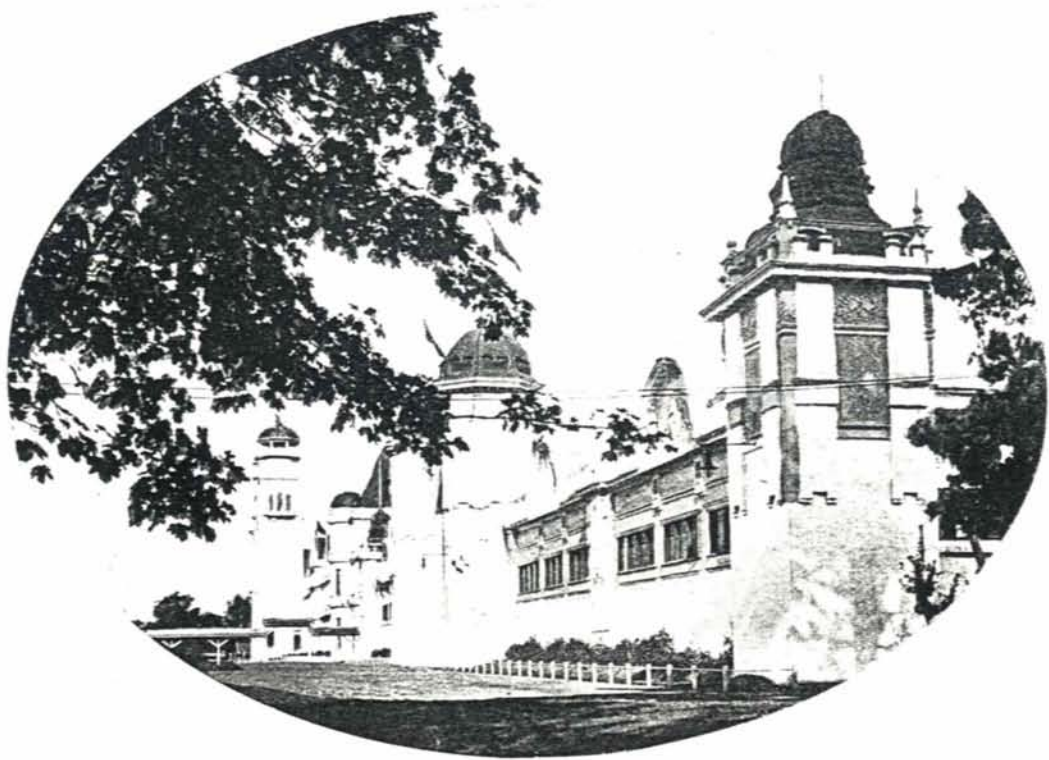


NEW ZEALAND
INTERNATIONAL EXHIBITION,
1906-7.



THE NEW ZEALAND EXHIBITION BUILDINGS, CHRISTCHURCH, 1906-7

OFFICIAL RECORD
OF THE
NEW ZEALAND INTERNATIONAL EXHIBITION
OF ARTS AND INDUSTRIES,

HELD AT CHRISTCHURCH. 1906-7.

A Descriptive and Historical Account.

BY J. COWAN.

Published by Authority of the Right Hon. Sir Joseph G. Ward, P.C., K.C.M.G.,
Prime Minister of New Zealand.



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P R E F A C E .

To the Right Hon. Sir Joseph G. Ward, P.C., K.C.M.G.,
Prime Minister of New Zealand.

SIR,—

I have the honour to submit herewith my report on the New Zealand International Exhibition of 1906-7, for the purpose of an Official Record, in accordance with your instructions communicated to me by Mr. T. E. Donne, General Manager of the Department of Tourist and Health Resorts and Vice-President of the Exhibition.

In the report I have endeavoured to place on record a faithful account of this the most important exposition of arts and industries yet held in New Zealand, and also to present a brief retrospect of New Zealand's national story, and a picture of her commercial, industrial, and social position in the Exhibition year. The descriptions of the buildings and general scheme of the Exhibition, the sectional displays of the various Departments of State, and the provincial courts should be of value as a guide in connection with future Exhibitions in the Dominion.

The Empire's courts in the Exhibition—the fine displays of the British Government, the Dominion of Canada, the several Australian States, and the Fiji Islands—are described with such detail as appears to me to be justified by their importance from the artistic, the educational, and the commercial standpoints. The British sociological and art departments were to many visitors the most interesting and informative sections of the Exhibition. The collection of pictures sent out from the Old Land not only proved a constant source of delight to many thousands, but, further, served a useful purpose as a high school of art to New Zealand artists and students.

The excellence of New Zealand's products and manufactures, as illustrated in the courts of the Exhibition, was a feature that is given prominence throughout the pages of the report. The enormous progress recorded in the agricultural and pastoral industries, and the high quality of the Dominion's manufactures, in the form of food-products, textile fabrics and clothing generally, machinery and mechanical engineering, are dealt with in some detail.

Considerable space is devoted to a description of the ethnological side of the Exhibition—the fine Maori section, and the South Sea Island Native delegations. Apart from its great interest to sightseers, the congress of Maoris and South-Sea-Islanders was of particular scientific value, and stands, it is hoped, as the forerunner of future reunions of long-severed branches of the great Polynesian race, in whose welfare New Zealand has so close and special a concern.

The Record is illustrated with numerous photographs, most of them taken by Mr. J. McDonald, artist and photographer to the Tourist Department, under instructions from Mr. Donne.

I have the honour to be, Sir,

Yours faithfully,

Wellington, N.Z., 6th November, 1907.

J. COWAN.

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The New Zealand International Exhibition, 1906-7.

SECTION I.

INTRODUCTORY.



EXHIBITIONS, the landmarks of industrial progress, are a product of only a little over half a century. A vast advance in human endeavour was made at one stride, a new era in the world's onward march was opened, when the first International Exposition of Arts and Industries was conceived and carried out. It was the first attempt to epitomize the triumphs of peaceful arts, to present in microcosm the results of civilisation, the sum of modern science and skill as embodied in its manufactures, its machinery by which the utilities of a complex modernity are produced, and its arts and crafts that beautify the public building and the home. An exhibition has been well called an "industrial census." Its international character introduces an element that makes for peaceful intercourse, for mutual knowledge, and for a better understanding amongst nations of each other's peculiar gifts, each other's pitch of refinement and talent of invention. Each country sees the best that its neighbours and its rivals can put forth, the choicest products of its workshops, its factories, its studios. Everything that is won from the earth or manufactured on its surface is brought before the eye—a museum of human skill and energy, the world in little. This has been the guiding scheme of every World's Exposition since the great London Exhibition of 1851, and its apotheosis was the St. Louis Exposition of 1904. Ex-President McKinley, of the United States, in one of his last public addresses, pithily summarised the scope and results of exhibitions. "Expositions," he said, "record the world's advancement. They stimulate the energy, enterprise, and intellect of the people, and quicken human genius. They go into the home. They broaden and brighten the daily life of the people. They open mighty storehouses of information for the student. Every Exposition, great or small, has helped to some onward step. Comparison of ideas is always educational, and as such instructs the brain and hand of man. Friendly rivalry follows, which is the spur to industrial improvement, the inspiration to useful invention and to high endeavour in all departments of human activity."

These words may be applied in all their exactness to our New Zealand International Exhibition of 1906-7. For, though it failed in large measure of being international in scope, it focused for us the enterprise, the education, and technical advancement of our

own English-speaking peoples; it broadened the views of colonists; it helped to a better understanding of our fellow-States of the Empire. In every sense it "broadened and brightened" the people's life. It is well for us occasionally to take stock of ourselves and learn a lesson from the big outside world that can teach us so much. The value of such an exposition as that held in Christchurch in the summer of 1906-7 cannot be gauged in figures. Its mere financial success or failure is not of prime importance. We have to regard not only its high educational value to ourselves, but its undoubtedly great use as a solid advertisement for New Zealand products and manufactures, as a trade-bringer and a means for fixing, if only for a brief period, the attention of the outside world upon the individuality, the *ego* of this new country, the special trend of the genius that animates its people, and the expression in concrete form of its progress in useful industries and in the arts and the amenities that soften life and sweeten man's feelings towards man.

As a waymark on the short pilgrimage of human endeavour in this part of the Empire, the Exhibition of last summer served us well. It summed up for our own people, as well as for those from over the seas, the results of sixty-six years of colonisation, the country's natural wealth and capacity of output, the range and quality of its manufactures, and the advances made in applied arts, in education, and in matters of social betterment. By it we were enabled to take measure of ourselves, and gauge our powers and possibilities for the coming years. By consent of the visiting world, of official delegates from overseas, and of colonists who have travelled and seen something of Expositions and World's Fairs, it was an Exhibition that gave New Zealand reasonable ground for satisfaction. As a compendium of the colony's achievements in the solid world of work, it was complete and creditable. Regarded in the mass, it was a wonderful record of progress for a land that only three generations ago lay in the hands of the cannibal savage. Taken in detail, it was encyclopædic of the raw material and the manufactured products that constitute New Zealand's wealth; it showed how a new wild country was made fit for civilised man; it epitomized the story of our nation-making. And on its æsthetic side, the collection of pictures and of other gems of art brought from the Old Country opened up to many a New-Zealander a new and delightful world in painting and in the finer and more delicate handicrafts.

Being particularly an epitome of the industries and arts of the British-peopled countries, the Exposition might have been styled an "Empire" Exhibition with more justification than an International one. It contained a magnificent art collection from England, a great variety of British trade exhibits, and a valuable and educative British Governmental display illustrative of sociological science, specialised instruction and technical training, geography and exploration, meteorological science, photographic art, and the Imperial army and navy. From Canada came a splendid exhibit representative of the natural wealth and the industries and manufactures of the great Dominion displayed in the largest and most decorative Court in the Exhibition. The Australian States sent State exhibits, and the South Sea Island groups under the British flag gave of their tropic riches. The only important parts of the British dominion unrepresented by official exhibits were India and South Africa. Business firms from many parts of the European world were represented either directly or through their New Zealand agents; and the general result of the efforts made to secure a wide representation in arts and industries was that there was housed, in the largest building yet erected in New Zealand, an aggregation of products and manufactures worth approximately half a million sterling, besides an art collection worth some £150,000 more. The buildings that contained these examples of the world's work, the highest products of her technical science and her artists' inspirations, were not only of great size, but were of much architectural grace—a palace in white and gold, as one saw it from its tree-bordered front—and the site was probably the most beautiful that could have been obtained for an

Exhibition in any part of Australasia. Set down in surroundings that were of singular sylvan charm, yet very near to the heart of a large city, in one of the most beautiful and fertile provinces of the land, and favoured by a climate that breathed health and pleasantness, the Exhibition of the summer of 1906-7 was attended by all the circumstance that wrought success. It was open for five and a half months, opening on the 1st November, 1906, and closing on the 15th April, 1907, and the registered



A VIEW OF THE EXHIBITION BUILDINGS AND GROUNDS, FROM THE NORTH.

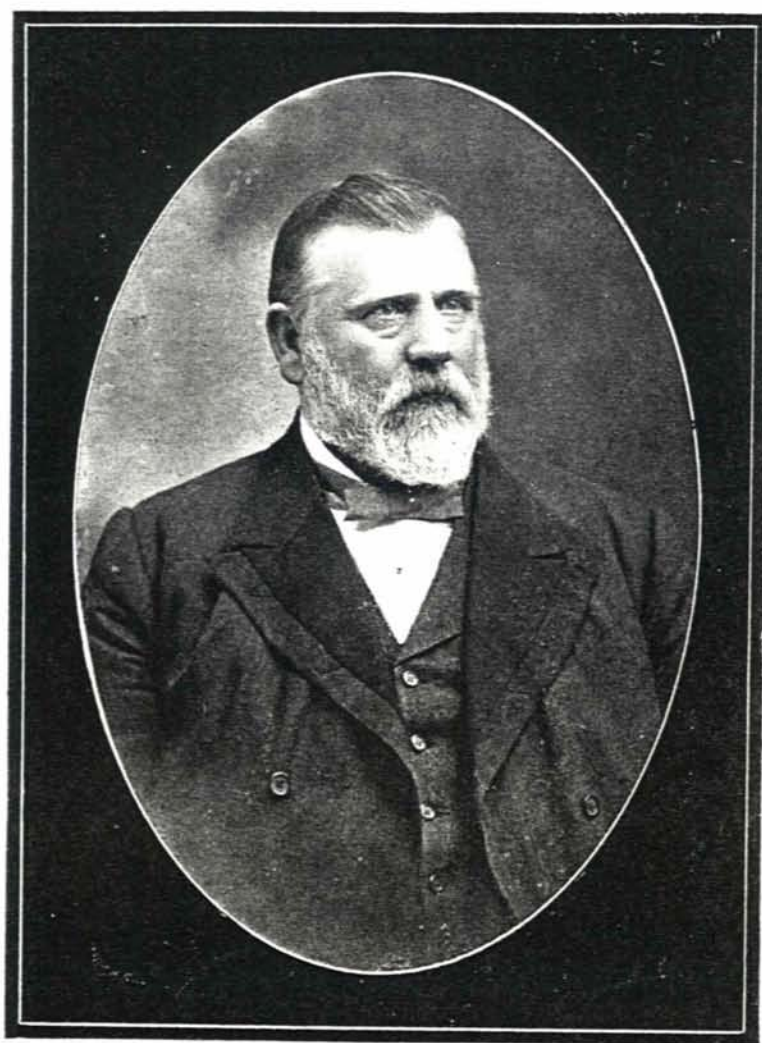
admissions totalled close on two millions. Government and people co-operated in the common endeavour to make it a credit to their country, and a practical demonstration of national well-being and successful enterprise in all the peaceful arts. The actual financial loss on the Exhibition, guaranteed by the Government, was considerable, as was expected; but it was, after all, a loss that was really a gain to the State, for the deficit was far more than counterbalanced by the benefit to the revenue in the form of increased railway receipts, in Customs duties and other returns, besides the direct general gain to the community due to the arrival of large numbers of visitors.

The Exhibition had its faults and shortcomings, but it marked a distinct advance in our national life; it denoted the development of a broader note in our national character; and, alike in our outlook upon the world and in our standard of importance in the eyes of the rest of the Empire, it came as a distinct impetus to virile nationhood, and helped to a rather more exact realisation of our value as a civilised State than New-Zealanders had heretofore grasped.

In the light of after-events too, it has its historical significance as a not unfitting prelude to the change of our national denomination from "Colony" to "Dominion," a titular elevation that may not increase our yield of wool or butter, but one that will at least give this new land added dignity and mana in the old lands of the North.

The prime credit for the inception of the Exhibition belongs to one who is now no more with us, and whose untimely removal by death was the one fact that brought up regretful recollections on the day of the opening of the Exhibition—the late Richard John Seddon. During the three or four years before his death Mr. Seddon many times pointed out that the time was opportune for the holding of such an exposition of arts and industries as would fittingly mark New Zealand's progress as a producing and manufacturing country, and win for her some measure of international notice; and it was his enthusiasm and optimistic advocacy of the project that set the Exhibition fairly on its way. At the opening ceremony the one feature needful that the assembled multitude missed was the bluff, cheery presence of the masterful Premier, whose vigorous personality had animated every important gathering in the colony for more than a decade past. But Mr. Seddon left a worthy successor, and to the statesman who followed him as Premier, the Right Hon. Sir Joseph Ward, there fell the duty of seeing the arrangements for the Exhibition through the final stages and safely launching it on its brief period of life.

Exhibitions of an international character have their drawbacks as well as their benefits, from an industrial standpoint. In a young country like New Zealand, whose recently established manufactures are steadily working their way up from humble beginnings, it is of supreme importance that such goods as can be advantageously made within the country should have a reasonable degree of protection from competition with imported articles made in lands where labour is cheaper and where the cost of production is less. The exploiting of such a country with foreign manufactures that can well be done without is often disastrous to struggling local industries. But, apart from common necessities, there are a great many lines which local enterprise in a new land is obviously unable to supply, and these, it was seen, were very well represented in the outside exhibits in the big Exposition. In those classes in which New Zealand manufactures were largely represented, there was abundant proof that the people of the colony would be none the worse for patronising the locally made article to the complete exclusion of the foreign goods. New Zealand's woollen manufactures, boots and shoes, foodstuffs, tinned goods of every kind, and many other articles of common requirement, are of the first quality, admirable in every respect, and are deserving of the support of New-Zealanders not merely from patriotic considerations, but also on the even more practical ground that they are good, that, in fact, they are better than the imported article. Good honest material, good workmanship, and attractive finish are the three chief requirements of a manufactured article, and a careful inspection of the New-Zealand-made goods of all kinds assured one that they were in every way quite up to the mark. The buyer of a New Zealand article, too, has the satisfaction of knowing that his purchase is not the result of sweated labour—that it comes from a factory or a workshop where there is no inducement to "scamp" work, and where the sanitary conditions of labour are immeasurably superior to those in foreign lands; in short, he knows what he is getting and he is willing to pay a fair price for it. The very excellent show of New Zealand manufactures was therefore a most gratifying feature of the Exhibition, and, in comparison with previous exhibitions of industries and arts in the colony, it was a practical demonstration of remarkable progress. In more complicated manufactures, such as mechanical appliances of various kinds necessary in the work of the farm and the bush, there was abundant evidence that New Zealand is advancing rapidly towards the stage when she will be able to supply her own wants. Of the splendid workmanship of the New Zealand engineering workshops, both State and private, there was convincing demonstration. The locomotives exhibited as turned out in the establishments of the New Zealand Government Railways were a revelation, in solid quality of work and finish, to many who had imagined that New Zealand was still dependent on foreign artisans for her railway-engines. The magnificent models of the huge engineering works



THE LATE RIGHT HON. R. J. SEDDON, P.C., PRIME MINISTER.
Founder of the New Zealand International
Exhibition, 1906-7.

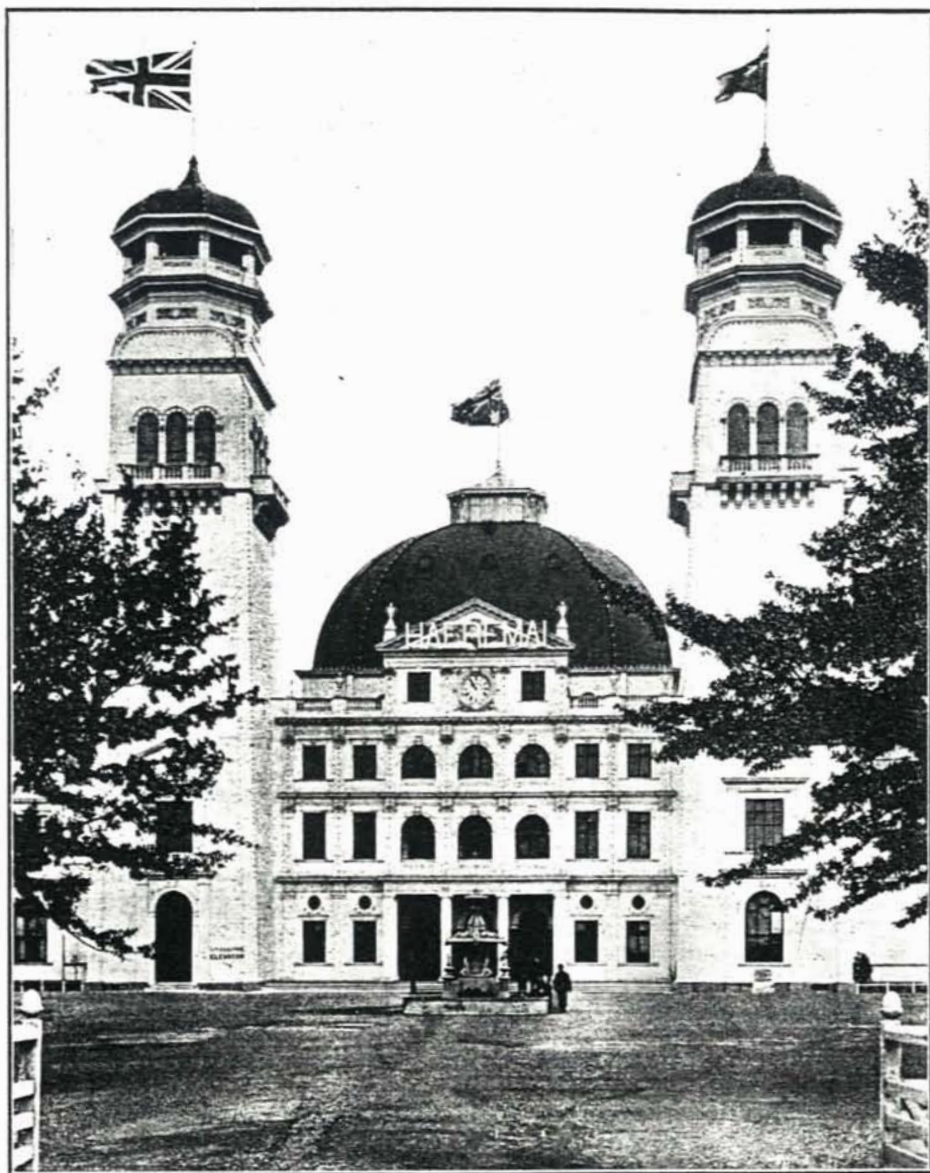
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carried out by the Government in railway-building in this wild new land showed, too, that in skilfulness of design and excellence of construction New Zealand is in no way inferior to America or to any other great engineering country. The necessary material in the form of iron and steel has to be imported at present, but New Zealand, as was abundantly demonstrated in the Mines Court at the Exhibition, has her own immense stores of raw material; and when the iron-ores come to be worked, and her never-failing supply of water-power is utilised for the generation of electricity, the colony will begin to take rank as a great manufacturing country, perhaps the greatest in the Southern Hemisphere. New-Zealanders may well be pardoned for these proud anticipations; there is no reason at all why they should not be realised to the full.

One of the most creditable aspects of the Exhibition was the useful and informative character of the Government Departmental Courts. This was particularly true of the Department of Agriculture, which had organized a Court that was not only attractive to the eye and interesting to the casual visitor, but had its solid uses for the farmer. As a medium of practical education, of object-lessons in economy and improved quality of production, this Department of State has been of immense value to the man on the land, and its services have done much to overcome the handicap of our distance from the English markets for our produce and the heavy cost of the conveyance of our goods thereto. To those engaged in the butter and cheese industry, to the flax-miller, the meat-raiser, the orchardist, the Agricultural Department has been of immense service, and the Court devoted to an exposition of its methods was a model of what such an organization should be. Other Departments, such as those of the Public Works, the Railways, Tourist and Health Resorts, and Labour, made displays that were each and all educative in their way, and all did useful work in the direction of focusing in their particular spheres the practical advancement and the natural wealth and attractiveness of the country. Another feature of special value was the excellent character of the exhibits made by the various provincial districts in special courts, organized by committees of citizens in the various centres.

To supplement the practical solid side of the Exhibition, there were its decorative and artistic values, its statuary and its fine arts and crafts of every class. Nothing had ever been previously seen in Britain's overseas dominions to equal this magnificent collection, the work of the best English and Scottish painters and other fine-art masters of the day. It was a high education in matters artistic, these rooms filled with oils and water-colours and black-and-white drawings and objects in the arts and crafts class—seventeen hundred of them in all. Day after day one could have spent in these delightful galleries; and no art-loving New-Zealander but felt profoundly grateful for the inspiration that prompted the gathering-together in the Old Land of these works of art for a far-off country. It is pleasant to think, too, that so many of these fine works—oils, water-colours, sketches, miniatures, statuettes, and delicate silver and other metal work—have remained in New Zealand and Australia. More than £17,000 worth of the art exhibits were sold during the Exhibition season, and many of the best pictures have found a permanent resting-place either on the walls of our New Zealand galleries or in the homes of fortunate art-lovers. Then there was the music, "the soul of all things beautiful"—magnificent music of a class that was as fine an education in divine harmonies as the picture-galleries were in the sister-art of painting. There was the singularly picturesque Native section, where Maoris and South-Sea-Islanders lived side by side in a palisaded village, all of the olden times; danced their ancient festive and war dances, and sang their old, old songs—a display that was equally the delight of the ethnologist and the folk-loreist and of the ordinary pleasurer. And there were the amusements in the Exhibition "Wonderland," where sundry shows, some of them heretofore quite new to this country, hugely diverted the sightseers in their

thousands, and furnished a happy foil of easy merriment to the solid uses of the Exposition by Avon-side.



FRONT OF THE EXHIBITION BUILDINGS.

Sufficient this by way of introductory summary to indicate the general scope and lessons of the Exhibition. In the chapters which follow, prefaced as seems fitting by a brief sketch of New Zealand's rise from the day of small things, details are furnished

of the inception and history of the Exhibition, of the site of the buildings, of the inaugural ceremonies, the nature of the exhibits, of Governmental and private, home, and foreign representation, and such other information as seems worthy of record. In compiling this Record of the Exhibition an endeavour has been made to not only present a faithful account of one of the most important events in the latter-day history of New Zealand, but also to preserve an accurate picture of the colony as it was in the Exhibition year 1906-7. The descriptions and illustrations, together with the comments on sundry shortcomings of the provincial and other Courts, will, it is trusted, be found of service to the organizers of future Exhibitions in this the youngest Dominion of the Imperial confederation.

NEW ZEALAND'S STORY.

THE PIONEERS: THEIR DAY AND THEIR REWARD.

Not so very long ago New Zealand was a very wild country, the most inhospitable and dangerous land that any unfortunate sailor could be cast away upon. Its soil was fertile and its shore-aspect pleasant, its forests harboured no beasts of prey; but it was peopled by the most desperately savage of brown-skinned races, the Maoris, who ate human flesh, and cut off many an unwary ship's crew. Eighty or ninety years ago every vessel from New South Wales or further afield that ventured to the New Zealand coasts to trade with the cannibal inhabitants carried guns and small-arms as for a voyage through pirate seas, and lay at anchor with boarding-nettings up. No law but Maori law—the law of tomahawk and musket—ruled in the Islands of New Zealand until sixty-seven years ago, when the mana of the wild new country passed to the British Crown, under the Treaty of Waitangi, signed by most of the great Maori chiefs. Yet for many years after this the white man really only lived in New Zealand on sufferance, the uncertain toleration of his Maori neighbours, who could have swept him from the Islands had a few tribes combined. To-day behold what a few short decades have wrought! Not only have the brown and white races changed places in the domination of Maori Land, but the white has succeeded in hewing and building the one-time cannibal islands into a peaceful, happy, prosperous State, from which the first newness of pioneering has passed.

In other countries these changes have been the slow and gradual accretion of century upon century of a steadily growing civilisation: here the pioneers builded quickly. Men still living saw New Zealand when not a European town or village stood upon its shores, except one or two rowdy bay-townships, where whaling crews came for the three main "supplies" of the rough old whaling-days—wood, water, and temporary Maori wives. Many of the earliest settlers were indeed not a very reputable lot, and if they sometimes lost the numbers of their mess and made a meal for some tattooed Maori, it was perhaps a fate that fitted their deserving. Amongst them were some good stock, the traders for Sydney firms and leaders of the whaling parties, whose names to-day are borne by well-respected half-caste descendants. But they were merely coast-squatters; their concern was with the sea. The men who were to develop the great waste country that lay behind the coast ranges did not come till 1840 and later. English, Scottish, and Irish, they were the best of their breed. It has been said that a nation's best sons are those who leave her to go across the seas for their fortunes; at any rate young New Zealand got the pick of the Anglo-Saxon-Celtic stock in her early settlers, who from 1840 to 1870 sailed half the circumference of the globe in search of a freer and bolder life than the Old Land afforded. And it took a stout heart to seek New Zealand in those days, when the passage from London, or Liverpool, or the Clyde meant a three or four months' voyage in a crowded "wind-jammer," with none of the luxuries of modern ocean travel. But there lay the land of promise that from so far away seemed so fair.

Even from Nova Scotia some of them came, the founders of the Scottish Highland settlements of Omaha and Waipu in North Auckland. These sturdy Gaelic people, whose fathers had left the old land for the new across the Atlantic singing their lament, "Lochaber no more, We'll maybe return to Lochaber no more!" and who left Nova Scotia again to brave the perils of long voyages in their little sailing-craft, found here a happier land, where they could preserve the best traditions of their ancient depopulated homes. They were a tribe of Mr. Frank Bullen's dour "amphibious sailor-farmers" of the wild Nova-Scotian coast, transplanted to a more genial climate, and "thawed" by its very geniality. For the Irishman, too, New Zealand offered a less circumscribed and less distressful home. Lady Dufferin's beautiful old song voiced equally the hope of the emigrant crossing the Atlantic and the man who sailed for far-away Maori Land:—

They say there's bread and work for all,
And the sun shines always there.

Then, besides the Anglo-Saxon-Celtic immigrants, there was a sprinkling of Germans and Scandinavians, who made good settlers and splendid bushmen. But the new land held for the colonist of the first three decades not only hard, hard work, but the perils of war with a savage race. The Maori—seventy thousand of him—was no degraded blackfellow or "mild Hindoo." He was clever enough to adopt all the practices of civilisation that seemed to him to advance him in his world, but he was fiercely tenacious of his ancestral rights and distrustful of the land-seeking white man. Partially civilised, he relapsed into barbarism, and many times fought the settlers and the Queen's troops. It was not until 1871 that the colonist saw the close of the campaigns that had lasted with little intermission for ten years, and in which ten thousand British troops were for some time employed. That period from 1860 to 1871 was in many ways the darkest and at the same time the most adventurous and romantic in New Zealand's history. Life in many parts of the North Island bore some resemblance to the condition that existed in the New England States in the old Puritan times, when Indian raids and Indian wars perilled the very existence of the white communities. There were alarms and murders, forays and forest-battles, assaults on stockades and redoubts, war surprises and ambushes without end. Farms were abandoned even in the vicinity of the towns, or, if worked, the hand that guided the plough or milked the cow was ready at a moment's notice to use the rifle. Redoubts and chains of blockhouses guarded the frontiers of the Waikato and other districts bordering the rebel country, and were garrisoned by the colonial forces until well on into the "seventies." It was a rough and history-making epoch; a phase of New Zealand's existence that developed all that was resourceful and self-reliant in her people.

The South Island, where the Maoris are few in numbers, was free from Native wars. Here the pioneering perils were those of the explorer and land-seeker on the lonely tussock plains and uplands where snowy rivers swept furiously down from the white wall of the Alps, the fossicker-out of the lands "behind the ranges," and the gold-hunter who searched the alluvial drifts of Otago and the Wild West Coast. The great gold "rushes" of the early and middle "sixties" had much to do with the opening-up and settling of the South. The Central Otago "rush" came first; then thousands and thousands of adventurous fellows, the pick of young manhood—many from the Victorian and Californian diggings—swarmed to the wonderfully rich alluvial gold-diggings along the long surf-bound littoral of Westland. Some came by sea; many came overland, trudging over the Canterbury plains and climbing to the high passes that here and there cut through the Alps, the glacier-clad roof of the Island, then down by dangerous ways through the immense dark forests and across the roaring icy mountain-torrents that swept many a digger to his death. They were stout-hearted men, these pioneers, who broke into this wild country, and whose little canvas towns whitened many a hitherto-unpeopled

solitude. Like the men of "Forty-nine," whose heroic traverse of America's "Wild West" Joaquin Miller has sung in "The Ship in the Desert,"—

They saw the snowy mountains roll'd
And heaved along the nameless lands
Like mighty billows, saw the gold
Of awful sunsets, saw the blush
Of sudden dawn, and felt the hush
Of heaven, when the day sat down
And hid his face in dusky hands;
Then pitch'd the tent where rivers run
As if to drown the fallen sun.

The era of great gold rushes is over in New Zealand; the industry of gold-mining is carried on in a more soberly scientific manner. But the blue-shirted men of pick and cradle did the country great service in their day. They gave the work of nation-building an impetus that no other body of adventurers could have done, and they left their mark on the story of New Zealand. To-day the settlers of Westland, for example, are a splendid self-reliant set of men, exhibiting to the stranger who travels their rough ravines and forests and grassy river-straths sturdy physical and moral characteristics that are in part perhaps a natural reflex of their grand surroundings, and for the rest good grafting of that fine old stock the miner-pioneers.

Those were the days when canvas still ruled the seas. The immigrant who arrived here after a three- or four-months voyage in a ship or a barque from the Old Land had something of the making of a sailor in him when he landed. He knew all about reefing and setting sail, beating to windward, and "running down the easting"; and knew the intolerable heat and tedium of lying becalmed when the equatorial sun melted the pitch in the deck-seams. Such ships as the "Jane Gifford" and the "Philip Laing" of the Scottish settlers, and the "Charlotte Jane" of the Canterbury Pilgrims were but small craft of the old whole-topsail era; but in later years came fleets of fine clippers, the class of beautiful composite-built stuns'l-boom ships that so often raced from China to London with their cargoes of tea. The names of the "Blue Jacket," the "Red Jacket," the "Avalanche," the "Mermaid," the "Cashmere," the "Devonshire," the "Morning Light," the famous Black Ball ships "Lightning" and "Commodore Perry," bring up to many an old colonist memories of the passage of the "Roaring Forties." Later still there came the splendid sailing-ships of the Shaw-Savill and New Zealand Shipping Company's fleets, some of which sailed these seas—but no longer with passengers—up to a year or two ago. The Shaw-Savill sailers brought many passengers out in the "sixties," but it was just after the end of the Maori wars in 1870-71 that Sir Julius Vogel's public works and immigration scheme gave New Zealand its great onward movement, and peopled many a new farming district. Such fine ships as the "Lady Jocelyn"—which more than once made the voyage between London and New Zealand in from seventy-five to eighty days, and which brought out the North of Ireland settlers for Katikati, Bay of Plenty—the "Hydaspes," the "Dunedin," the "Marlborough," the "Blenheim," the "Halcione," and "Euterpe," the lofty-sparred and fast "Crusader," the "Auckland," the "Zealandia," and others flying the Shaw-Savill house-flag; and the handsome painted-port clipper ships of the New Zealand Shipping Company's line of iron fliers—the "Waikato," the "Piako," the "Orari," the "Otaki," the "Hurunui," the fast and lofty main-skysail-yarders "Waitangi" and "Waimate," that powerful sailer the "Turakina"—these and many other sailing-ships brought their thousands of souls out to the new land, through such weather-stress and sea-adventures as seldom fall to the experience of the modern ocean-steamer passenger.

THE NATION'S DEVELOPMENT AND WEALTH.

Those strenuous times of the pioneer seem very remote, so rapidly does life move in a new country. Life in New Zealand is more settled, more pleasant. Indeed, the transformation of the colony from a war-ravaged wilderness into a strong, happy, confident, young civilised State has been nothing short of marvellous in its speed. Peace, a fertile soil, a good climate, and regular seasons of plenty have all contributed to the general prosperity; and it must not be forgotten that New Zealand enjoys another blessing that is an important factor in the satisfactory condition of the colony to-day, a good stable democratic Government, which makes the welfare of the farmer, the worker, and producer its particular concern. The Government recognises that the town could not exist without the country at its back; therefore it does all it can to encourage men and women to go "in back" and grow something, by building railways and bridges and cutting roads for them, by giving them land on the easiest terms possible next to giving it for nothing, by lending money to them on low rates of interest for the purpose of developing and improving their farms; by giving them free advice on farming matters and providing free the services and guidance of specially engaged experts, and by giving them the cheapest of railway freight-rates. Compared with the conditions that surround the calling of the agriculturist in many other countries, the farmer's lot in New Zealand is cast in fortunate places. The producer in the back country knows that he is a powerful unit in the land.

Consider the output of this remote little colony. Little, for its white population is less than a million; but then in a land where the immigrant population has been subject more or less to a process of careful selection nearly every man is of account, an effective contributor to the common wealth. Seventy years ago or so New Zealand exported nothing beyond trifles like the dressed flax-fibre from the *Phormium tenax* (the native hemp), and the pigs that the trading-schooners from Sydney obtained by barter from the Maoris in exchange for muskets and powder, blankets and rum; kauri spars; oil and bone from the whales that abounded around the coasts, and sealskins from the far South. There was just about one other item of account in the "good old days" of the "twenties" and "thirties," and that was "heads." Many a white trader from across the Tasman Sea did business with the canny cannibals for dried tattooed human heads, a curio that found a good market in Sydney. The "head" industry enabled many a brown warrior to earn an honest musket or two or a keg of powder or a bright new steel tomahawk.

But for the Exhibition year, 1906-7, New Zealand exported produce to the value of close on twenty millions sterling. The farms of the colony produced wealth to the estimated value of £20,000,000, of which amount some £15,000,000 worth was shipped to foreign countries, chiefly to England, in the form of wool, frozen meat (mutton and beef), butter, and cheese. Of gold, over £2,000,000 was mined and exported; up to date the colony has produced more than £70,000,000 worth of gold. The country is by no means dependent upon one or two staples. The sheep-runs, the dairy-farms, the grain districts, the forest, the mine, the fisheries, all send their quota. Less than thirty years ago New Zealand relied first on its wool and next on its gold-mines for its commercial well-being. Up to 1880 a slight rise or fall in the price of wool on the London market made all the difference in the world to the struggling little colony. But the refrigerator revolutionised things. Twenty-five years ago some enterprising Otago meat-men, with many doubts and fears, sent the first shipment of frozen mutton to England by one of the sailing-ships of the Shaw-Savill line (the "Dunedin"), fitted with a freezing-chamber. That ship was the pioneer of a great industry. To-day there are more than forty ocean-steamers, ranging from 5,000 to 12,000 tons register, engaged, in part, in carrying frozen mutton, lamb, and beef, besides dairy-produce, to the United

Kingdom. The export trade in meat—the best mutton and lamb in the world—is worth, say, £3,000,000 a year to the colony. The wool that the colony's twenty million sheep carry on their backs is still, as it always was, the commodity of most value—last season's clip was worth more than seven and a half millions sterling—but it is no longer the one big item. Since the old "Dunedin" spread her topsails for the Horn run with that little cargo of frozen carcasses a short quarter of a century ago the meat-freezing industry has returned something like £37,000,000 to the New Zealand producers. Then there are the smaller items, such as timber and kauri-gum; the latter, a special product of North New Zealand, and worth a good half-million or more a year, is shipped to America for use in varnish-making. The flax-hemp, another product peculiar to the colony, ranked next to the "heads" in the olden days when the Maori slaves scraped and dressed it with pipi-shells and their masters bartered it to the Sydney trading brigs and schooners; now it stands fifth on the list of the colony's exports. The scream of the flax-scutter is heard in hundreds of places in the back country, where tons upon tons of the long shining sword-leaves of the *Phormium tenax* are daily put through the stripping-machine of the hemp-mills. The development of the colony's immense mineral wealth has hitherto been chiefly confined to gold and coal. But it has practically every known mineral hidden away in its mountains, only waiting for men and money to work them. Most valuable of all will be its enormous deposits of iron-ores in the South Island, and its titaniferous sands that blacken the ocean-beaches along the west coast of the North Island; when the modes of treatment of these ores are perfected and foundries established, New Zealand ought to be able to produce easily all the iron and steel that it requires.

CONSTRUCTIVE ENTERPRISE.—OPENING UP THE COUNTRY.

The people's big task of breaking in the new wild country, of clearing away the immense jungly forest and filling its place with pastures for sheep and cattle and with homesteads and dairy factories, is well supplemented by the Government with its great public-works policy. Never was State money better laid out than in the opening-up for settlement of the back country of New Zealand. Just at present the biggest public work under construction is the building of the Main Trunk Railway, which will shortly connect the two largest cities and seaports of the colony, Auckland and Wellington, about 420 miles apart. This line, penetrating the heart of the North Island, where the magnificent volcanic mountains of the Tongariro National Park swell up into snowy altitudes from the high tussocky plateau, will be a triumph of engineering. Nothing, perhaps, indicates the energy and resourcefulness of the colonist more than the manner in which some of these great public works of necessity have been coped with. Such tremendous undertakings as the tunnelling of the Port Hills between Lyttelton and Christchurch, and the erection of the Makohine and Staircase Gully viaducts—models of which were shown in the Exhibition by the Public Works Department—are monuments of perseverance and technical skill. And a yet more colossal colonial work has just been begun, the piercing of the crown of the Southern Alps by a tunnel more than five miles long, the final link in the trans-insular railway from Canterbury to Westland. This enormous work, which will take five years and cost £600,000, will be the greatest national engineering work ever undertaken in Australasia. It will open to railway traffic a comparatively little-known district, at present only reached by stage-coach or by steamer, which, as visitors to the Westland Court and the Mines Court at the Exhibition were able to see for themselves, contains a greater variety of mineral wealth than any other part of the colony. The working railways of the colony—so well illustrated by examples of locomotives and cars and every detail of railway plant and apparatus in the great Machinery Hall of the Exhibition—are a magnificent example of the benefits of State-owned railways and their service to the country com-

munities. The colony's Government railways covered at the Exhibition season nearly 2,500 miles, and the money expended on them up to the end of the 1906-7 financial year totalled £23,504,272. They earned during the year a gross revenue of £3,642,600, and the net profit on the year's working totalled £812,118.

THE CITIES AND TOWNS.

A distinctive and fortunate feature of the colony that the traveller remarks upon is the great number of flourishing small towns, both coastal and inland. Unlike so many older lands, New Zealand's population does not crowd into the large cities to the detriment of the country and country industries. This is, of course, in great part due to the irregular and sea-broken character of the colony. The chief cities—Auckland, Wellington, Christchurch, and Dunedin—have populations ranging from 80,000 down to 58,000; while they are increasing in size their growth is in proportion to the natural growth of the colony, and New Zealand is not likely to see two or three large cities absorbing, say, a third or a fourth of its whole population. Out of a total white population of a little over 900,000, the largest city, Auckland, contains about 9 per cent. Indeed there is no inducement to crowd into the cities and large seaports while life in the country is agreeable in so many ways. And the people find time and inclination also, in the big work of making the wild new country a wealth-producing one, to cultivate the arts and graces, to beautify their villages, and towns, and cities, and make the land a pleasant one to travel through. In environment and in general character each city is a type to itself. Each of the four large centres has an individuality born of the variant conditions under which the several settlements were founded by the pioneers, and which were fostered for many years by the old-time system of separate Governments for each province. The vastly improved means of intercommunication has in these later years tended towards the demolition of parochial jealousy and insular barriers and prejudices, but many of the olden characteristics that marked Christchurch and Dunedin, for example, still remain. Auckland and Wellington are more cosmopolitan than the South Island towns, and their interests are more varied. In the essentials of modern progress the four cities are well advanced. Each city has good electric-car services, for example; in all but Auckland these services are owned and managed by the municipalities.

NEW ZEALAND IN THE EXHIBITION YEAR, 1906-7.

A COMMERCIAL AND INDUSTRIAL SUMMARY.

Population, 31st December, 1906 (European)	908,726
Maoris (Census, 1906)	47,731
Cook and other Pacific Islands (Census, 1906)	12,340
Arrivals in colony	39,233
Increase in population for year 1906	28,761
Imports, 1906	£15,253,268
Exports, 1906	£18,128,917
Value of principal exports—	
Wool	£6,765,657
Frozen meat	£2,877,073
Butter	£1,562,610
Phormium	£776,106
Kauri-gum	£522,485
Cheese	£342,073

Number of live-stock—							
Sheep	..	..	..	..	..	..	20,108,471
Cattle	..	..	..	..	..	..	1,810,936
Horses	..	..	..	..	..	..	326,537
Output of coal (tons)	..	..	..	..	..	..	1,764,000
Value of output of certain principal factories and works—							
Sawmills	..	..	..	..	..	..	£2,128,766
Grain-mills	..	..	..	..	..	..	£1,058,686
Breweries	..	..	..	..	..	..	£572,579
Bacon-curing factories	..	..	..	..	..	..	£253,937
Grass-seed dressing	..	..	..	..	..	..	£270,028
Gasworks	..	..	..	..	..	..	£386,920
Brick, tile, and pottery works	..	..	..	..	..	..	£216,550
Iron and brass foundries, boiler-making, &c.	..	..	..	..	..	..	£376,527
Engineering-works	..	..	..	..	..	..	£437,036
Printing and bookbinding	..	..	..	..	..	..	£1,067,827
Agricultural-implement factories	..	..	..	..	..	..	£199,741
Coach building and painting works	..	..	..	..	..	..	£294,818
Tanning, fellmongering, and wool-scouring establishments	..	..	..	..	..	..	£1,836,310
Furniture and cabinetmaking	..	..	..	..	..	..	£328,185
Woollen-mills	..	..	..	..	..	..	£397,348
Clothing and waterproof factories	..	..	..	..	..	..	£308,943
Boot and shoe factories	..	..	..	..	..	..	£501,065

PREVIOUS EXHIBITIONS IN NEW ZEALAND.

New Zealand, despite its youth, has held several exhibitions, which, though provincial in character, were excellent in their way as a means of measuring industrial and commercial progress. All the chief cities have at one time or another organized expositions of industries, some of which attracted exhibitors from Australia and other parts of the world.

The first Exhibition held in New Zealand was one at Dunedin in 1865, and was organized by the late Sir James Hector. Even at that early date the Australian Colonies were well represented; the United States sent a display, chiefly of machinery and agricultural implements, and there was an excellent Indian exhibit. In addition there was representation on the part of France, Germany, Austria, Holland, and Canada; altogether about four thousand contributors were represented. The Exhibition was exceedingly well arranged, and was well attended by colonists.

Canterbury's first attempt at an Exhibition was made in 1872. This was when the Canterbury Province had decided to send an exhibit to the Vienna Exhibition. There was an excellent response from the settlers of the province, and the organizers were so well satisfied with the result that the display was placed on view in Christchurch for several days before being despatched to Europe. This little Exhibition was opened by Sir George Bowen, the then Governor of the colony. Eight years later the Canterbury Industrial Association promoted an exhibition of the colony's industries, which, though not a very large display and restricted absolutely to New Zealand goods, was visited by about twenty-four thousand persons during the week it remained open. So good was the display of local manufactures that a Royal Commission appointed by the Government visited the Exhibition and published a very complimentary report.

In 1882 the first International Exhibition of a comprehensive character was held in Christchurch. This was the Exhibition promoted by Messrs. Joubert and Twopeny; and it, like the recent International Exhibition, had its site in Hagley Park. It was

purely a private enterprise, but New Zealand local bodies gave every assistance to the enterprising promoters, and the Exhibition was opened by Sir Arthur Gordon, the then Governor, on the 10th April, 1882. The Exhibition lasted for fourteen weeks, and was attended by 226,300 visitors. Amongst its attractions was a three-days flower-show.

In 1883 the Canterbury Industrial Association organized another all-colonial Exhibition, which had a successful season of six weeks in the old Christchurch Drill-shed.

Two years later, in 1885, the capital of the colony held its first Exhibition. This Exposition of New Zealand Products, Manufactures, and Industries owed its origin chiefly to Sir Julius Vogel, then Colonial Treasurer, who was always keenly alive to the value of an Exhibition as a gauge of a country's advancement and possibilities. This Exhibition, which was intended to be the first of a series of great Industrial Exhibitions, was opened in Wellington on the 1st August, 1885, and remained open for three months. It was the first Exhibition in New Zealand under State control. It was visited by nearly 133,000 people, and as a purely colonial Exposition was a remarkably successful advertisement for New Zealand's products and manufactures. The buildings of the Industrial Exhibition covered an area of about 83,000 superficial feet, fronting Stout Street and Whitmore Street. There was no attempt made at any display of architecture; the building was constructed principally of galvanised iron, relieved by wooden pilasters, cornices, &c. The Industrial Exhibition was divided into five different departments. The first was textile fabrics, &c., such as (a) thread fabrics, (b) woollen goods, (c) silk fabrics, (d) lace embroidery and trimming, (e) hosiery, (f) clothing, and (g) jewellery. The second department embraced raw and manufactured products, forest products, furniture, &c., fisheries, &c., agricultural products (not for food), chemicals, leather, &c. The third department comprised machinery, tools, implements, agricultural apparatus, machines in general, papermaking-machines, carriages, harness, railway apparatus, telegraph apparatus, &c. The fourth department embraced alimentary products, farinaceous products, seeds, bread, fatty substances, meat and vegetables, condiments, fermented drinks, &c. The fifth department consisted of mining apparatus and methods, mining products, metallurgical works, chemical works in connection with mining, &c.

Next came the New Zealand and South Seas Exhibition, held in Dunedin in 1889-90, the largest Exhibition held in the colony prior to the International Exhibition of 1906-7. The object of the Exposition in Dunedin was to mark the jubilee of the proclamation of British Sovereignty over New Zealand, which took place in January, 1840. A number of Dunedin citizens formed a Guarantee Committee, with a capital of £10,000, in shares of £1 each, for the purpose of securing the success of the proposed Exhibition. This fund was subsequently increased to over £15,000. The Exhibition was officially recognised by the Government as the colony's jubilee celebration, and a subsidy of £10,000 was granted by the Treasury. The Government also largely assisted by endowing the Mineral Court, furnishing an excellent Armament Court, and by defraying the cost of bringing out a large number of pictures from England. The Exhibition occupied 12½ acres of ground, the buildings alone extending over 10 acres. The most prominent architectural feature of the main building was a dome 80 ft. high, with a diameter of 50 ft. Amongst the countries contributing exhibits were the United Kingdom, United States, France, Germany, Austria, Italy, Belgium, Japan, Australia, Fiji, Samoa, Tonga, and other Pacific Islands. The opening ceremony, which took place on the 6th November, 1889, was presided over by Lord Onslow, then Governor. Amongst the congratulatory messages which the Commissioners received from all parts of the world was one from the late Queen Victoria, as follows:—

"The Queen heartily congratulates New Zealand on the marvellous progress made during the last fifty years, and on the signs of recovery from the recent temporary depression. She highly values the continued expressions of the loyalty of the people of New Zealand, and hopes that the attachment to the Mother-country, which has been unim-

paired since the proclamation of her sovereignty on the 29th January, 1840, may long continue unimpaired."

There was an excellent and very comprehensive display of the colony's chief sources of wealth and its staple manufactures. From every province good displays were sent, covering every local industry. The Exhibition remained open for 125 days, and was attended by 618,062 people. The receipts were £55,249 and the expenditure £54,670, leaving the Committee with a profit balance of £579 when the Exhibition closed.

In 1895 the Canterbury Industrial Association held an Art and Industrial Exhibition in the Christchurch Drill-shed grounds, where special buildings were erected. This show returned a profit of £2,500.

In 1896-97 an Industrial Exhibition was held in Wellington, lasting two months and yielding a net profit of £1,700.

In 1898 the Province of Otago celebrated its jubilee with an Industrial Exhibition in the Agricultural Hall in Dunedin.

In 1901 Canterbury held its jubilee celebrations, and a Jubilee Industrial Exhibition was arranged by the Canterbury Industrial Association, the purpose of which was to illustrate to the people of New Zealand and to visitors New Zealand's progress, and Canterbury's progress in particular, in arts and manufactures and industries. The Exhibition was held in the new Canterbury Hall, now His Majesty's Theatre, and was opened by His Excellency the Governor, Lord Ranfurly, in the presence of a very large gathering, which included the late Right Hon. R. J. Seddon, Premier of the colony, and Sir Joseph Ward. Nearly all the articles shown in this Exhibition were of New Zealand manufacture. The Government subsidised the Exhibition to the extent of £1,000. The Exhibition receipts totalled £13,700, and the expenditure £10,700. The profit to the Association was £3,000.

In 1898-99 the City of Auckland held an Industrial and Mining Exhibition, which received a Government grant. The Exhibition building was erected in the Metropolitan Ground, a prettily situated green expanse at the rear of Government House, Princes Street. All parts of the colony contributed good industrial exhibits, but the chief feature of the Exhibition was the excellent display of the Auckland Province's great sources of wealth, particularly the gold-mining industry.



SECTION II.

THE SITE OF THE EXHIBITION; PRELIMINARY HISTORY; THE EXHIBITION BUILDINGS.

PROBABLY no Australasian city could have provided such a beautiful site for an Exhibition as that which was selected in Hagley Park, alongside the willow-shaded waters of the Avon, almost in the heart of the City of Christchurch. Certainly no other New Zealand city possessed such an area of level land in surroundings so sylvan, yet in immediate proximity to the busy town. Five minutes' walk from Cathedral Square, the



VIEW OF CHRISTCHURCH CITY, LOOKING TOWARDS THE EXHIBITION BUILDINGS, FROM NEAR CATHEDRAL SQUARE.

geographical and business centre of Christchurch, took one into the cool green park-lands where the snowy towers, and glowing dome, and long facade of the great Exhibition Building rose like a palace of white and gold above the oak-trees, and flower-gardens, and fresh emerald lawns; where, through weeping-willow arches and past tall sentry-rows of whispering poplars,

Avon's stream, with many a twist and twine,
Steals softly on in tracings serpentine.

The delightful leafy domain of Hagley Park—one longs to revive in place of this uncomely English name either of the olden Maori place-names of the Avon and the land on which Christchurch City stands, Otakaro or Otautahi—a magnificent heritage of the Christchurch people from their thoughtful progenitors the "Canterbury Pilgrims" of 1850, covers an area of 480 acres. Of this space the portion set apart for the purpose of the Exhibition was about a hundred acres; a spacious and lovely tract of park-land, grassy and tree-adorned, gemmed with a little lake that lent itself admirably to water-sports and pleasantly diversified the ground-contour with its glancing waters; and all looped in by a sweeping bend of the little silver river. All around stretched the City of the

Plains; the city with its tall spires and its red slate-roofed houses and gleaming white walls and stately public buildings of stone, rising through the soft green groves and the rose-gardens; here and there a glimpse of the winding Avon, with its one or two little islands, brimming with beautiful shrubs and flowers, dividing its course; the suburbs that shaded off into pretty English-like country lanes and rich green fields, dotted with homesteads half-buried in their orchards and sheltering plantations; out and far the great Canterbury Plains, and in the western distances the snow-freaked mountains that led back to the Southern Alps. A grand free spread of fair country-levels this, in nowise cramped by enclosing hills. Room to see and breathe; a fresh health-bringing joy-inspiring summer air—a climate that was always of the pleasantest except when an occasional nor'-wester happened to sweep with its dust-clouds across the plains; peeps of cool water-ways and a very Eden of shade and flowers. Indeed, it was a beauty-spot; even New-Zealanders from other parts, very jealous of the attractions and natural advantages of their several provinces, united in praise of the judgment that fixed on sedate, roomy, leafy Christchurch, with its suggestion of a placid Old-World atmosphere, and its plenteous pleasures and open spaces, as the properest of sites for the colony's Exposition.



THE "CITY OF THE PLAINS."

A vital consideration was that of convenience of access. Christchurch City lies inland seven miles from its port, Lyttelton. This distance from the port of disembarkation was, however, a matter of little inconvenience, for the railway arrangements were excellent, and passengers, landing from their steamers at the wharf, stepped straight into their railway-carriage and were in the city in half an hour. Lyttelton, always a busy port, gained added importance as a shipping-place during the Exhibition season.

2—Exhibition.

The daily ferry service from Wellington, carried on by the Union Steamship Company, engaged some of the company's finest steamers; in the height of the season, at excursion-times, three or four steamers left Wellington daily for Lyttelton, a matter of a twelve-hours run. This ferry service carried all the traffic from the North Island and many of the overseas visitors. The southern part of the South Island was served by the Bluff-Hurunui Railway section, which carried all the South Canterbury, the Otago, and Southland visitors, and large numbers of Australians who came across to the Bluff from Melbourne. From Sydney several steamers, such as the new turbine liner "Maheno," ran frequent services direct to Lyttelton, landing their passengers there in about four days from the time of leaving Australian waters.

Historically and topographically there was much to interest the visitor in the beautiful and fertile province of which the Exhibition City was the metropolis. An account of the Exposition that found this district its most fitting home would be incomplete without a note or two explanatory of some of the salient features of the Prairie Province, and in brief measure informative as to its pioneering story.

THE CANTERBURY PROVINCIAL DISTRICT AND THE CITY OF CHRISTCHURCH.

Canterbury, although the youngest of the several provincial settlements of New Zealand, is the most advanced of any in some important respects. It surpasses its sister provinces in the thoroughness and magnitude of its agricultural operations, in the number of its sheep-flocks—the colony's greatest source of wealth—and in the excellence of its means of access and communication. Unlike the densely wooded North Island, the Canterbury Province was chiefly open tussock land when first settled by white men, and this fact not only minimised the labour of the pioneer settlers, but also enabled the district to be quickly and easily roaded.

The Canterbury Provincial District is about 220 miles in length, north-east and south-west, and averages seventy miles in width; it comprises the central portion of the South Island of New Zealand. Its western boundary is the huge ice-clad chain of the Southern Alps, its eastern the Pacific; its seaboard is about three hundred miles in length. A great portion of the province is flat and gently undulating land—the famous Canterbury Plains. These plains are about two and a half million acres in extent; westward and northward are downs and hills, swelling away in range after range until at last they merge into the glittering barrier of the Alps. The total area of the province is 9,604,045 acres, of which only about half a million acres are forest land.

The Canterbury Plains are the land of grain, and wool, and meat. From Christchurch to the southern boundary of the province at the Waitaki River one passes through a very beautiful country, with many a wayside picture of quiet charm—leafy hedgerows, pleasant tree-groves, with sometimes a church-spire rising behind them, quite after the heart of the artist; gardens a mass of glowing colour, orchards rich with bending clusters of fruit, haystacks and corn-ricks; homesteads embowered in ever-green shelter-trees; fields ripe for harvest or stretching far and fallow to the sun; now and again the whirring windmills of artesian wells; trucks upon trucks loaded with wheat at the station-sidings in transit to the hold of some great London-bound tramp. Everywhere there are evidences that the land is a fertile, kindly one—a grand home for the agriculturist and the flockowner. It is the great granary of New Zealand: of the 206,185 acres in wheat for threshing in the colony at the beginning of 1907, no less than 152,453 acres were in Canterbury; out of 351,929 acres in oats in the colony, Canterbury had 153,462 acres. It also has the largest wool-clip and the largest output of frozen mutton of any district in the colony. At the end of April, 1907, there were 5,126,400 sheep in the Canterbury Province.

Canterbury as a whole enjoys a splendid climate—healthy and invigorating in the

extreme. A summer in some of the more favoured spots of the province is a delightful experience. Observations taken at Lincoln (fourteen miles from Christchurch City) for a period of twenty-one years ending December, 1903, gave the following results: Mean maximum daily temperature, 61.8° ; mean minimum daily temperature, 43.1° ; mean average temperature, 52.4° Fahr. The extremes of temperature were 98.4° and 19.9° Fahr. The rainfall for the same period averaged $24\frac{1}{2}$ in. per annum.

Most of the provincial towns are on the line of the Main Trunk Railway, which runs south from Christchurch City to Dunedin; the provincial centres in geographical order north to south are Ashburton, Geraldine, Temuka, Timaru, and Waimate. Timaru is the port of South Canterbury, and is the outlet for a highly productive agricultural and pastoral country. The total length of railways in Canterbury is about five hundred miles. There is a great network of good vehicle-roads serving all parts of the province; the total length of the vehicle-roads in Canterbury probably exceeds ten thousand miles.

The Province of Canterbury was established in 1850 by English settlers sent out by the Canterbury Association, founded in England in 1848 by a number of prominent men, of whom Mr. John Robert Godley was one of the chief moving spirits. A large tract of country inland from Port Cooper was taken over from the New Zealand Company. It was intended by the founders that Canterbury should be a purely Church of England settlement, and the first body of emigrants were all members of that Church, and were persons approved of by the Association, but this exclusive policy was at an early date very considerably modified. The settlement remained under the control of the Association, as directed by a committee of management (of which the Archbishop of Canterbury was president) in England, until 1853, when the whole of Canterbury became a province of New Zealand under the provisions of the Constitution granted to the colony.

Prior to the official settlement of Canterbury, however, a European settlement was established at Akaroa, Banks Peninsula; this was a French settlement, founded in 1840 by the Nanto-Bordelaise Company. The first white settlers on the present site of Christchurch were two Scotsmen, brothers, named Deans, from Riccarton, in Ayrshire; they took up their residence on the Plains in 1843.

The memory of "the first four ships" is cherished by Canterbury people, and with the lapse of the years a halo of adventure and romance is cast around the Mayflowers of

The Pilgrim Ships.

1850. The pictures of those old ships and barques, with their whole topsails and their stuns'ls, and other old-fashioned details of rig and build, present a remarkable contrast to the splendid liners which nowadays steam in and out through Lyttelton Heads daily. The pioneer ships were the "Charlotte Jane," 720 tons, Captain Lawrence, bringing 154 passengers; the "Randolph," 761 tons, Captain Dale, 210 passengers; "Sir George Seymour," 850 tons, Captain Goodson, 227 passengers; "Cressy" (barque), 720 tons, Captain Bell, 155 passengers. The first three sailed from Plymouth early in September, 1850, and dropped anchor in Lyttelton Harbour within a few hours of each other on 16th and 17th December; the "Cressy," from London, arrived on the 27th December. Very interesting in these days of record-breaking steam fliers are the logs of the crowded immigrant-ships, telling of furious storms and monotonous calm, of running down the easting in the "roaring forties," of reefing to a rag of sail, of spreading all "kites" aloft until the old hookers looked like mountains of canvas, and of the joy and exultation which possessed all hands when they sailed in through the rocky gates of the long-looked-for haven in the bosom of the hills. The sentiments of those stout-hearted nation-builders were well voiced in a song written by Mr. J. E. FitzGerald (afterwards one of the most brilliant of the colony's public men), a passenger on the first ship. It was called the "Night-watch Song of the 'Charlotte Jane.'" The first verse ran,—

'Tis the first watch of the night, brothers,
And the strong wind rides the deep,
And the cold stars, shining bright, brothers,
Their mystic courses keep.
Whilst our ship her path is cleaving
The flashing waters through,
Here's a health to the land we're leaving
And the land we're going to.

And well the Canterbury pilgrim fathers fulfilled their chorused vow,—

We'll stand by one another
In the land we're going to.

Through those rough old days they sturdily pioneered their way, opening up the great back country for their sheep-flocks and their cattle, and raising in the wilderness a city of uncommon beauty. Tom Bracken's lines on the "Canterbury Pilgrims" come to one's mind as a poetic tribute to the memory of the men and women of the "first ships":—

Though old Albion was dear,
They saw a fairer England here
Awaiting them, the dauntless few,
'Neath speckless skies of sunny blue.

Behold their work! Revere their names!
Green pictures set in golden frames
Around the City of the Stream,
Fulfil the Pilgrims' brightest dream;
With them a fairer England grew
'Neath speckless skies of sunny blue.



BY THE WILLOWED AVON.

THE CITY OF CHRISTCHURCH.

Christchurch City is reached from the busy port of Lyttelton by a short railway-line. *En route* the line pierces the Port Hills—a precipitous range of hard volcanic rock—by a tunnel 2,866 yards in length, the longest in the colony. This line, opened in 1867, was the first piece of railway constructed in the colony. Some remarkably picturesque outcrops of rhyolite rock crown the heights around Lyttelton Harbour, which is really the basin of a series of ancient volcanic craters. One notable craggy rock, seen high on the left as the train emerges from the tunnel bound to Christchurch, is a sharp peak called by the Maoris *Te Tihi-o-Kahukura*, meaning “The Pinnacle of Kahukura”—the chief tutelary deity and war-god of the South Island tribes. The pretty suburbs of Heathcote, Woolston, and Opawa are traversed on the rail-run from the tunnel to Christchurch.

Christchurch (population about 68,000) lies on an open plain, and the dead level of its situation renders it difficult to gain a comprehensive view of the city. The look-out gallery at the top of the Exhibition tower, 120 ft., afforded visitors a unique panorama of the city and the plains during the season of the Exposition. The original portion of the city was laid out in rectangular form, two miles by a mile and a quarter. The principal streets are 66 ft. wide, and there are numerous open spaces and parks, the largest of which is Hagley Park. Architecturally, Christchurch is a very sightly city. It has numerous fine churches and public buildings, and well-built business quarters, and many of the private residences in the city and suburbs are very handsome structures, with beautiful grounds.

Right in the heart of the city the Anglican Cathedral, like a sharp taper finger, stands high and central, as if to remind the busy townsmen of its claims upon them and of the ecclesiastical aspirations of the “Pilgrim Fathers” who pitched their tents here amongst the tussocks by the banks of the Otakaro fifty-seven years ago.

The Christchurch streets are mostly named after the bishoprics of the English Church—Worcester Street, Armagh Street, Tuam Street, and so on—and the open spaces, such as Latimer Square, &c., after famous Bishops. Christchurch, too, possesses an aristocratic tone; the culture, high character, and social position of the early settlers have descended to the present generation, who treasure with pride the old traditions, and the wealth of the wool-kings and the big grain-men and merchants has accentuated the old-time refinement of the Church’s bantling.

Churches and bicycles struck many Exhibition visitors as two of the most noticeable features of the city. Nearly every one seems to “bike,” big and little, greybeard and schoolgirl; the dead flat of the place lends itself particularly to this means of locomotion and recreation.

The Anglican Cathedral, standing in the heart of the city, is a beautiful church, in the Early English style, from designs by Sir Gilbert Scott, R.A. The foundation-stone was laid in 1864 by Bishop Harper. The height of the tower and spire is 210 ft. The tower, steeple, and peal of bells were presented by the Rhodes family; the font was the gift of the late Dean Stanley, of Westminster Abbey, in memory of his brother, Captain Owen Stanley, of H.M.S. “Britomart,” who hoisted the British flag at Akaroa Harbour in 1840. The pulpit, in marble and alabaster, is a memorial to the first Bishop Selwyn. The cathedral contains several beautiful memorial windows.

Forty years ago the Rev. Richard Taylor wrote, in “New Zealand Past and Present,” “The well-built City of Christchurch has more the look of an old Gothic town than any place in the Southern Hemisphere. This taste is carried out even in the warehouses and private buildings as well as in the public ones; nor is it confined to one section of the community. It seems to be generally agreed that it should be so. Thus the Town Hall, Provincial and other buildings are in unison.”

Many Exhibition visitors found their way out to Riccarton, the most interesting historical spot in the immediate neighbourhood of the city, and the cradle of settlement on the Canterbury Plains. Here is the beautiful home of the Deans's, the "First Family" of Canterbury. Through a beautiful avenue of lime-trees and a little forest of oaks the sedate upper waters of the Avon are reached, where flower-beds, and lawns, and shrubberies, and flax-clumps border the quiet stream. Across the river are rich pasture-lands level as a table, bordered by hawthorn hedges. The soft lawns are shaded by majestic trees, venerable in the half-century chronology of Christchurch—great gums with monstrous boles (one is said to be the first eucalyptus planted on the Canterbury Plains), and spreading oaks sprung from acorns brought from Cape Colony some fifty years ago by Sir George Grey. A stone on the lawn marks the historic site of John Deans' house—the first European dwelling on the Plains. The brothers Deans (John and William) settled here in April, 1843—seven years before the "Pilgrims" came—and named the little Otakaro Stream the Avon, after the river that bounded their grandfather's home in Lanarkshire, Scotland—not, as some have supposed, after Shakespeare's Avon. Riccarton was named after their native parish in Ayrshire. The pioneers, after pulling up the river to the present site of Christchurch, navigated the upper part of the Otakaro in a Maori canoe—a task of great difficulty because of the thick growth of flax, "niggerhead," and raupo which then choked the slow-running creek. They built their house here, using "tree-nails," or wooden pins, to fasten it in lieu of iron nails. Between them they had 400 acres of freehold land, and in a few years there was a flourishing little farm in the heart of the wilderness, the butter and cheese from which found a sale as far away as Sydney.

THE PLANNING OF THE EXHIBITION.

The first intimation given to the colony of the proposal to hold this International Exhibition of 1906-7 was contained in the Governor's Speech delivered on the occasion of the opening of the New Zealand Parliament in Wellington in 1903. In this speech from the Throne the Governor said,—

"Next year there is to be a great Exposition at St. Louis, and New Zealand has been cordially invited by the United States to exhibit its products thereat. My Ministers consider that good will result therefrom: and, further, that an Exhibition at no distant date on an extensive scale in New Zealand would be to the advantage of agriculture, commerce, and the industries of the colony."

Several months later, when bringing down the Financial Statement for the year, the late Mr. Seddon, then Premier, gave some details of the proposal. "It is now," he said, "some years since the colony promoted an International Exhibition. In several of the large centres industrial exhibitions have been successfully held, and this is a good augury for holding a fair on a scale unprecedented south of the Line. This is requisite if full justice is to be done to the settlement and development of the colony, its resources, and manufactures, its commerce, its grand, unique, and beautiful scenery, and its arts and products. Next year the St. Louis Exposition, to which we propose this colony shall send exhibits, takes place. An Exhibition is also to be held at Cape Town, and an Industrial Exhibition in Wellington: and to hold an Intercolonial Fair in New Zealand in 1905 would be most opportune. It is to be hoped that by that time railway connection between Auckland and Wellington may be effected, and that Christchurch may have complete connection by rail with Cheviot. The selection of the place in which the Exhibition shall be held has given the Government much concern. Finally, we came to the conclusion that Hagley Park, Christchurch, is the most fitting place. There, space is available, the lake and the River Avon lend themselves to gondola, water-chute, and switchback, and, with the electric installation of the city and the electric city trams,

the means of transport are provided. It is now about twenty years since the last Colonial Exhibition was held in the City of the Plains, and, under all the circumstances, I refer the suggestion herein contained to the favourable consideration of honourable members, feeling sure that they will not, through local consideration, object to that which will prove to be of immense value to the colony. The necessity for giving timely notice, and for obtaining shortly the opinion of the House on the matter, arises from the fact that it will be necessary to communicate with the Imperial Government, the Governments of other countries—India, China, South Africa, the Commonwealth, and the State Governments of Australia—and inform them of the time fixed for holding a grand Intercolonial New Zealand Fair."

The Premier's suggestion at that time was not discussed at any length, and it was not received with very great warmth, although it was not opposed, but the following year Mr. Seddon once more advocated the holding of the Exhibition. In his Financial Statement he urged the desirability of holding the Exhibition immediately, as it would follow close upon the St. Louis Exposition and precede the Empire Exhibition in the Mother-country. In his opinion the most fitting place for the Exhibition was Hagley Park in Christchurch.

The project now began to take definite shape; the House voted a sum of £1,000 to meet preliminary expenses, and the Premier, going down to Christchurch immediately after the prorogation of Parliament in 1904, met a large gathering of representative citizens in the Provincial Council Chambers and detailed the proposals of the Government in regard to the Exhibition. He stated that the Exhibition would be upon a scale not previously attempted in the colony, and, after explaining the liability the Government intended to undertake, he appealed for the hearty co-operation and assistance of the people in the colony in general and those of Canterbury in particular in making the Exhibition a success. Upon Mr. Seddon's motion a resolution was carried. "That this assembly desires that the Mayor shall call a meeting at an early date to appoint a committee to deal with the question of the proposed Exhibition."

At this time Mr. T. E. Donne, General Manager of the Government Department of Tourist and Health Resorts, was in America as Commissioner from New Zealand to the World's Fair at St. Louis. At the instance of Mr. Seddon, Sir Joseph Ward communicated with Mr. Donne, requesting him to visit various centres in the United States, also to proceed to London and Europe in order to arouse interest amongst manufacturers and others in the colony's forthcoming Exhibition. Mr. Donne spent some time in London, where he interested a large number of manufacturers and others in the coming Exhibition, and also visited other large British centres on a similar mission. Subsequently he visited the Liège International Exhibition and various European cities in pursuance of his mission. As the result of his visit to the Old World a large number of leading British firms, and also some on the Continent, made arrangements for representation at New Zealand's Exhibition.

The people of Christchurch did not lose much time in setting to work after Mr. Seddon had paid them his preliminary visit. On the invitation of the Mayor, Mr. C. M. Gray, a large meeting, attended by prominent citizens and delegates from local bodies, was held on the 17th November, 1904. After the Mayor, Mr. W. Reece, and the Hon. C. Louison, and other speakers had expressed their approval of the project, it was resolved, "That this meeting hails with the greatest satisfaction the proposal of the Government to hold an Industrial Exhibition in this city within the next two years; and, whilst assuring the Premier of its enthusiastic support and hearty co-operation in carrying the proposal to a successful issue, respectfully requests the Government to furnish the meeting with an indication of the probable scope of the Exhibition, and also a definite statement as to the functions of the Government and the local committee in carrying out the undertaking."

The Government furnished the Christchurch citizens with the desired information, and the Exhibition was soon fairly set on foot, and a large committee was appointed to inaugurate the great undertaking. It had been at first intended that the Exhibition, under subsidy from the Government, should be controlled by the people of Christchurch; but it was ultimately decided that the State should control the finances entirely, and guarantee any loss that might be made. Mr. G. S. Munro (formerly of the Department of Commerce and Industries), at first appointed Commissioner representing the Government, was subsequently appointed Executive Commissioner, and eventually Chairman of Commissioners and General Manager. Mr. E. J. Righton, of Christchurch, was selected from a large number of other gentlemen as Secretary of the Exhibition.

The required legislative authority was given in the New Zealand International Exhibition Empowering Act, providing for the appointment of the Executive Commissioner to take the head of affairs under the Minister, for the admission of exhibits free of duty, and other necessary arrangements. Local authorities were permitted out of their ordinary revenue to defray the costs of collecting and preparing exhibits of the resources of their districts, and the Commissioner was appointed to make regulations for the management of the undertaking. The Christchurch citizens set up over a score of sub-committees to deal with the special features of the Exposition; many of these committees comprised men of high special and expert knowledge of the various departments intrusted to them, and their zeal, energy, and skill were well attested to by the general attractiveness of the big show and the thorough success of the multifarious matters of detail that enjoyed their attention.

After much discussion and several visits of inspection to the proposed sites, the beautiful position in Hagley Park on the Avon's banks was at last decided upon, and thereafter matters went rapidly on. Tenders were let for the erection of the buildings. Messrs. J. and W. Jamieson secured the contract for the main building, and Mr. W. W. Smith that for the Machinery Hall. The architect for the main building was Mr. J. C. Maddison, and for the Machinery Hall Mr. F. J. Barlow.

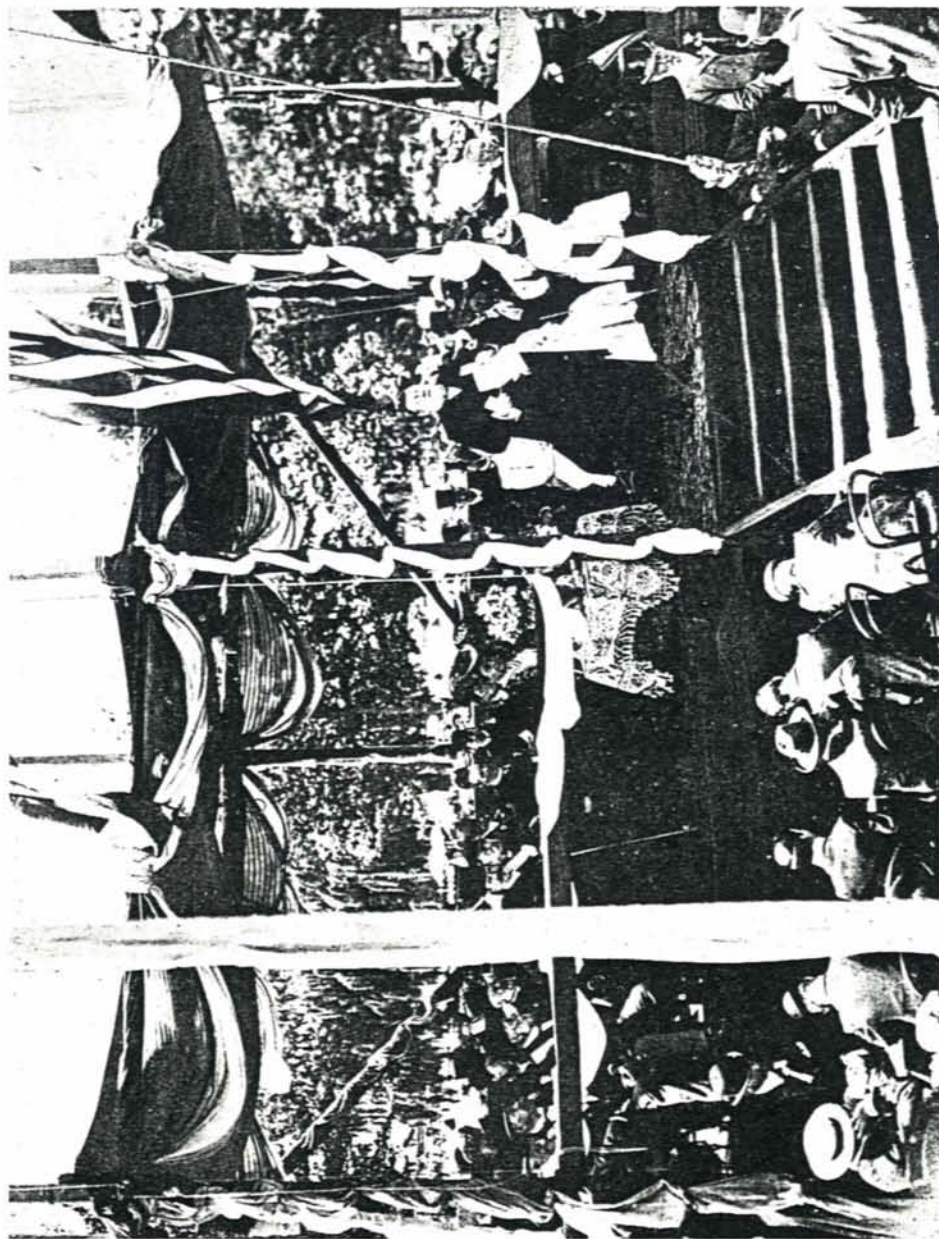
LAYING THE FOUNDATION-STONE.

The ceremony of laying the foundation-stone of the Exhibition was performed by the late Premier, the Right Hon. R. J. Seddon, as President of the Exhibition, on Monday the 18th December, 1905—a day that was also observed as the anniversary of the Province of Canterbury (16th December, 1850). A very large gathering assembled in Hagley Park, on a brilliantly sunny day that seemed to augur well for the ambitious undertaking. The meeting was first addressed by the Mayor, Mr. Gray, who sketched the history of the Exhibition movement, and then by the Premier. The foundation-stone, laid by Mr. Seddon, bore the following inscription:—

"This stone was laid by the Right Hon. R. J. Seddon, P.C., LL.D., President of the New Zealand International Exhibition, December 18, 1905. J. & W. Jamieson (Limited), Contractors for the Main Building. J. C. Maddison, F.R.I.B.A., Architect."

The Premier, in his address, said they were that day fittingly commemorating a great event in the history of Canterbury and the colony—the arrival of the first four ships. Not far from the place where they were assembled was a spot known as Pilgrims' Corner, and they might take it that it was so named because the "Pilgrim Fathers" had camped there in the early days. In their highest flights of imagination and fancy those "Pilgrims" could never have realised that such an occasion would be taking place that day—that the event they were there to celebrate could possibly have taken place. One and all must feel deeply grateful to those pioneers who had endured great hardships with true British pluck, and to them they would be ever thankful, and posterity would

ever gratefully remember their efforts. The forest, the plain, and the swamp had been subdued, industry and thrift had prevailed. He referred to exhibitions which had been



THE LATE RIGHT HON. R. J. SEDDON, PREMIER, SPEAKING AT THE LAYING OF THE FOUNDATION-STONE, 1905.

held in the past, beyond and within the colony, and said the New Zealand International Exhibition would be an outward and visible sign to the world of the colony's progress

in fifty years. It would mark its advancement in science, art, industries, education, and an improved and higher civilisation. By the Exhibition an impetus would be given to higher education, secondary education, technical and primary education. Comparisons would be made respecting work done in the universities, secondary schools, and technical and primary schools, and the work of the colony would be compared with that of other countries. The advantages from an educational standpoint could not be over-estimated, and in that respect alone the Exhibition would fully warrant their best efforts. He took the opportunity of thanking the Commissioners and the gentlemen composing the various committees who had devoted their time and energy to the work. The Government felt sure that those gentlemen would continue their labours, and that when it came to opening the Exhibition there would be another gathering unsurpassed in the colony. The Exhibition would, he hoped, illustrate to the consuming nations of the world what New Zealand was as a food-producing country, especially in regard to the frozen-meat and dairy industries, and as an importer of goods. Finally, there was something unique in respect of the Exhibition: there was no proprietary interest;



AT THE LAYING OF THE FOUNDATION-STONE.

there was no one to make money out of it. It was an example of further State development; the State was being assisted by the people, and the result would prove beneficial. He commended the Exhibition to the favourable consideration of those present, and hoped they would all do their best in aid of it by working energetically and harmoniously together, so as to insure that it should be truly representative of New Zealand and of its prosperity and wealth.

Sir Joseph Ward, in a brief speech, prophesied that the gate admissions during the Exhibition season would be fully a million and a half—a prediction that, as it turned out, was more than realised.

The work of erecting the large buildings was carried on with expedition and energy. The Exhibition structure was not, however, erected without some mishaps. A sudden whirlwind on the 20th January, 1906, and a heavy gale in March, demolished large portions of the unfinished building, but in spite of this no serious delay was occasioned in the completion of the work. Considerable differences of opinion arose from time to time between the Executive Commissioners and the committees and Mr. Munro, but all the time the huge structure that was to hold the world's work by Avon's side rose stage by stage until it stood supreme in all its towered majesty of white and gold: and then as the time for opening approached, shipments of merchandise, pictures, and

exhibits of all descriptions began to arrive in the Exhibition City from all parts of Australasia and from the distant Northern lands. Mr. R. Allen, of Christchurch, who had been President of the Canterbury Jubilee Exhibition in 1900, and who was in November, 1905, appointed an Executive Commissioner in association with Mr. Munro, resigned his position in August, 1906, owing to ill health and other reasons, much to the regret of the Christchurch public. Messrs. W. Reece and G. T. Booth, of Christchurch, were then appointed co-executive Commissioners with Mr. Munro, who was appointed Chairman of Commissioners; but during the progress of the Exhibition Mr. Reece resigned. The Mayor of Christchurch, the late Sir John Hall, had been appointed an Executive Commissioner chiefly by virtue of his office, but owing to his advanced age it was not desired to let a large share of the work fall upon him; nevertheless he did much to influence popular sympathy and interest in the national undertaking.

It was early recognised that good music would be a desirable, in fact an indispensable, feature of the Exhibition. Mr. Alfred Hill, the talented young musician and composer, was appointed by the Government leader of the Government Exhibition Orchestra, and accompanied Mr. T. E. Donne, one of the Vice-Presidents, to Australia, and there selected a large number of the members of this orchestra, which so successfully set a new standard of music to New-Zealanders during the season of the Exposition.

Mr. Donne visited New South Wales and Victoria, and his energy and enthusiasm in the interests of the New Zealand Exhibition largely influenced the excellent arrangements made in those States for displays at Christchurch.

Mr. George S. Munro, to whom the Government had entrusted the general management of the Exhibition, was formerly engaged in mercantile pursuits in various parts of New Zealand, and immediately prior to his appointment was Chief Clerk of the Government Department of Industries and Commerce. He brought a useful practical business knowledge to bear on his difficult and responsible task, and did a vast amount of work in a position that presented exceptional difficulties.



OFFICIAL LIST. EXHIBITION OFFICERS AND COMMITTEES.

The following is the Official List of the New Zealand Exhibition, as appointed prior to the opening in 1906:—

PATRON:

His Excellency the Governor,
The Right Hon. William Lee, Baron Plunket, Knight Commander of the Royal Victorian Order.

PRESIDENT:

The Hon. the Premier, Sir J. G. Ward, K.C.M.G.

VICE-PRESIDENTS:

Hon. W. Hall-Jones	Hon. J. McGowan.	Hon. J. A. Millar.
Hon. J. Carroll.	Hon. A. Pitt.	Hon. R. McNab.
Hon. George Fowlds.	Hon. T. Y. Duncan.	Hon. C. H. Mills.

Hon. W. Pember Reeves, High Commissioner for New Zealand, London.

His Worship the Mayor of Christchurch

His Worship the Mayor of Wellington.

His Worship the Mayor of Dunedin.

His Worship the Mayor of Auckland.

T. E. Donne, Esq., General Manager, Department of Tourist and Health Resorts.

LIST OF EXECUTIVE COMMISSIONERS

Appointed under Clause 2 of "The New Zealand International Exhibition Empowering Act, 1905."

The Right Hon. the Earl of Ranfurly, G.C.M.G.	H. J. Scott, Esq., Adelaide.
The Right Hon. the Earl of Onslow, G.C.M.G.	R. K. Thomas, Esq., Adelaide.
The Hon. W. P. Reeves, London.	J. H. Reid, Esq., Adelaide.
Sir Edward M. Nelson, K.C.M.G., London.	H. M. Martin, Esq., Adelaide.
Sir Charles Matson, London.	A. J. Murray, Esq., Adelaide.
Sir Isidore Spielmann, Kt., London.	G. F. Cleland, Esq., Adelaide.
Sir Sandford Fleming, K.C.M.G., Canada.	C. H. Rason, Esq., Perth.
R. J. Young, Esq.	Hon. N. J. Moore, Perth.
Louis P. Ezekiel, Esq., Cincinnati, U.S.A.	Sydney Stubbs, Esq., Mayor, Perth.
The Hon. J. H. Carruthers, Sydney.	Hon. W. Kidston, Brisbane.
F. W. Jackson, Esq., Sydney.	John Crase, Esq., Mayor, Brisbane.
E. Owen Cox, Esq., Sydney.	Hon. J. W. Evans, Hobart.
The Right Hon. Allen Taylor, Lord Mayor, Sydney.	Alfred Crisp, Esq., Mayor, Hobart.
The Hon. Alfred Deakin, Melbourne.	Henry Brett, Esq., Auckland.
The Hon. Thomas Bent, Melbourne.	A. M. Myers, Esq., Mayor, Auckland.
The Hon. William Knox, Melbourne.	Hon. T. W. Hislop, Mayor, Wellington.
A. B. Robinson, Esq., Melbourne.	T. E. Donne, Esq., Wellington.
John H. Joshua, Esq., Melbourne.	T. H. Hamer, Esq., Wellington.
Henry Butler, Esq., Melbourne.	Hon. Sir John Hall, K.C.M.G., Mayor, Christchurch.
Hon. Thomas Skene, M.H.R., Melbourne.	G. J. Roberts, Esq., Hokitika.
W. H. Croker, Esq., Melbourne.	John Roberts, Esq., C.M.G., Dunedin.
Thomas Weedon, Esq., Lord Mayor, Melbourne.	James Mills, Esq., Dunedin.
Hon. Thomas Price, Adelaide.	George Lawrence, Esq., Mayor, Dunedin.
Theodore Bruce, Esq., Lord Mayor, Adelaide.	William Reece, Esq., Christchurch.
A. S. Champan, Esq., Adelaide.	G. T. Booth, Esq., Christchurch.

CHAIRMAN: G. S. Munro, Esq.

SECRETARY:

E. J. Righton.

ACCOUNTANT:

D. G. Clark.

ARCHITECTS.

J. C. Maddison, F.R.I.B.A.

F. J. Barlow, A.R.V.I.A.

SOLICITOR:

J. A. Cassidy.

CONSULTING ELECTRICAL ENGINEER:

F. H. Chamberlain.



HIS EXCELLENCY THE GOVERNOR, THE RIGHT HON. LORD PLUNKET, K.C.V.O.,
PATRON OF THE NEW ZEALAND EXHIBITION, 1906-7.



RIGHT HON. SIR JOSEPH G. WARD, P.C., K.C.M.G., PRIME MINISTER,
AND PRESIDENT OF THE NEW ZEALAND EXHIBITION.



HON. WM. HALL-JONES, EX-MINISTER FOR RAILWAYS
AND PUBLIC WORKS, NEW ZEALAND.
(Now High Commissioner for New Zealand in London.)



HON. J. CARROLL, MINISTER FOR NATIVE AFFAIRS
NEW ZEALAND.



HON. JAMES MCGOWAN. EX-MINISTER OF JUSTICE, MINES,
INDUSTRIES AND COMMERCE, AND IMMIGRATION,
NEW ZEALAND.

3—Exhibition.

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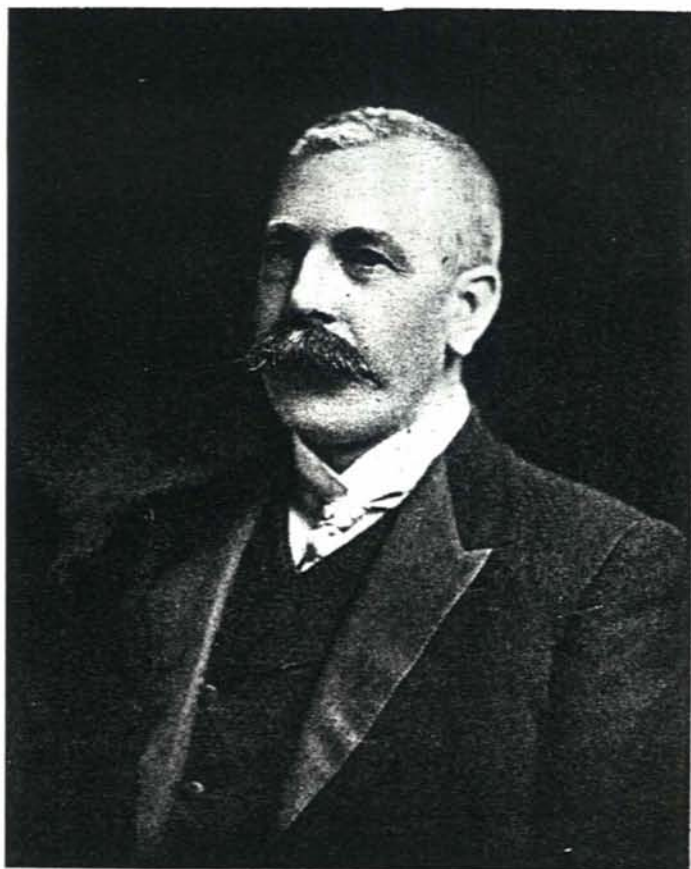
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HON. J. A. MILLAR, MINISTER OF RAILWAYS, NEW ZEALAND.



HON. ROBERT McNAB. EX-MINISTER OF LANDS AND MINISTER
OF AGRICULTURE, NEW ZEALAND.



HON. GEO. FOWLDS, MINISTER OF EDUCATION, AND MINISTER OF
PUBLIC HEALTH, NEW ZEALAND.



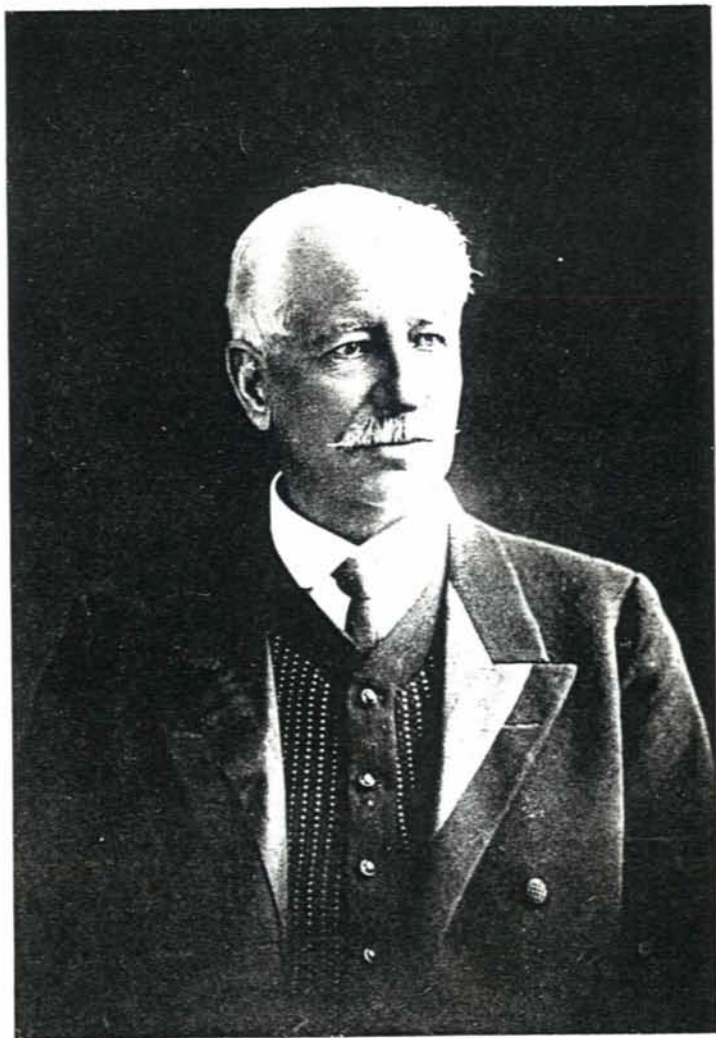
HON. J. G. FINDLAY, LL.D., ATTORNEY-GENERAL AND MINISTER
OF JUSTICE, NEW ZEALAND.



HON. C. H. MILLS, EX-MINISTER OF CUSTOMS,
NEW ZEALAND.



HON. T. Y. DUNCAN. EX-MINISTER OF LANDS AND
AGRICULTURE, NEW ZEALAND.



THE LATE HON. COLONEL ALBERT PITT, M.L.C.,
ATTORNEY-GENERAL, NEW ZEALAND.



THE LATE SIR JOHN HALL, MAYOR OF CHRISTCHURCH, 1906-7.



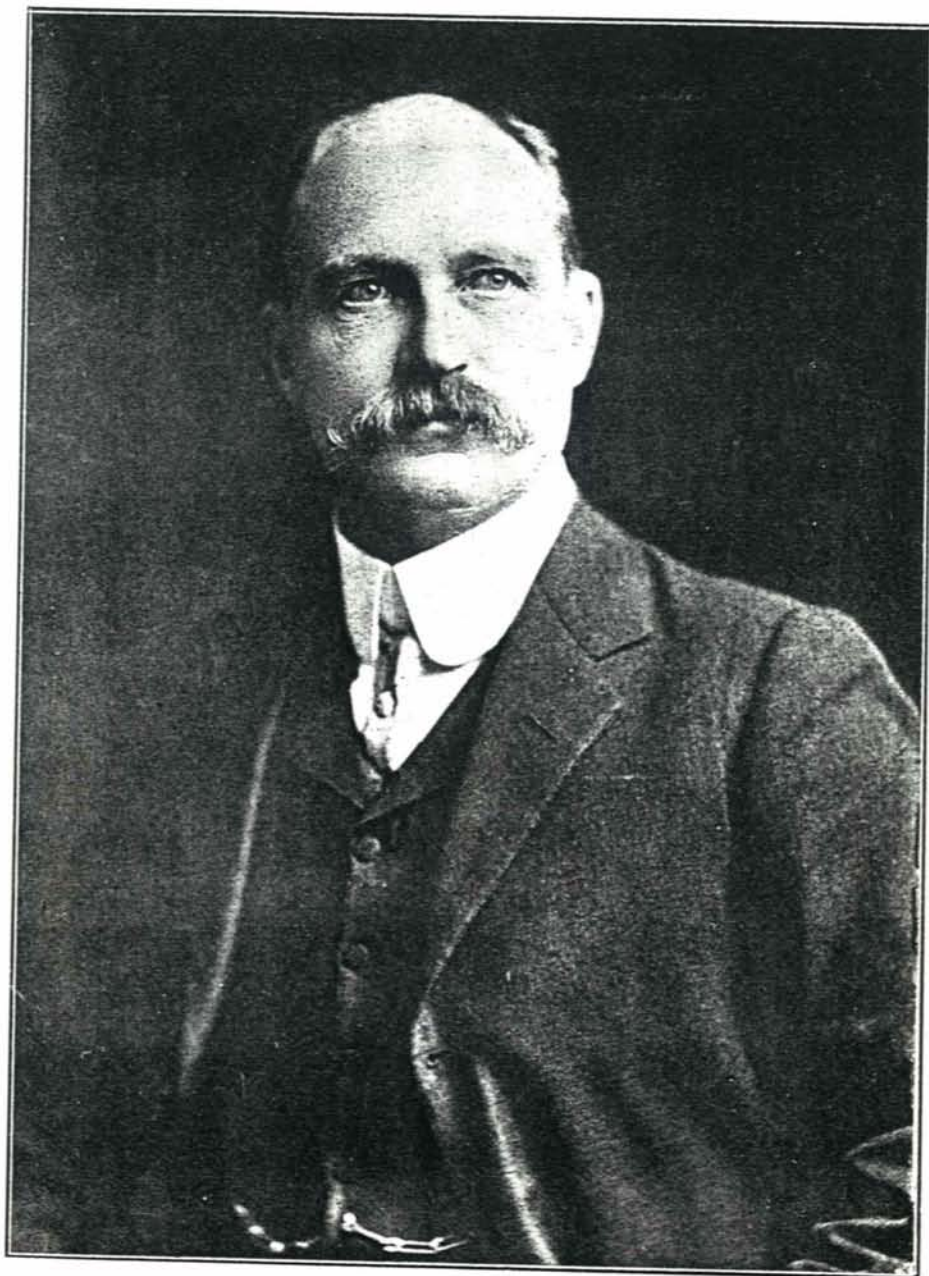
GEORGE LAWRENCE, ESQ., MAYOR OF DUNEDIN, 1906-7.



HON. T. W. HISLOP, MAYOR OF WELLINGTON, 1906-7.



ARTHUR M. MYERS, ESQ., MAYOR OF AUCKLAND, 1906-7.



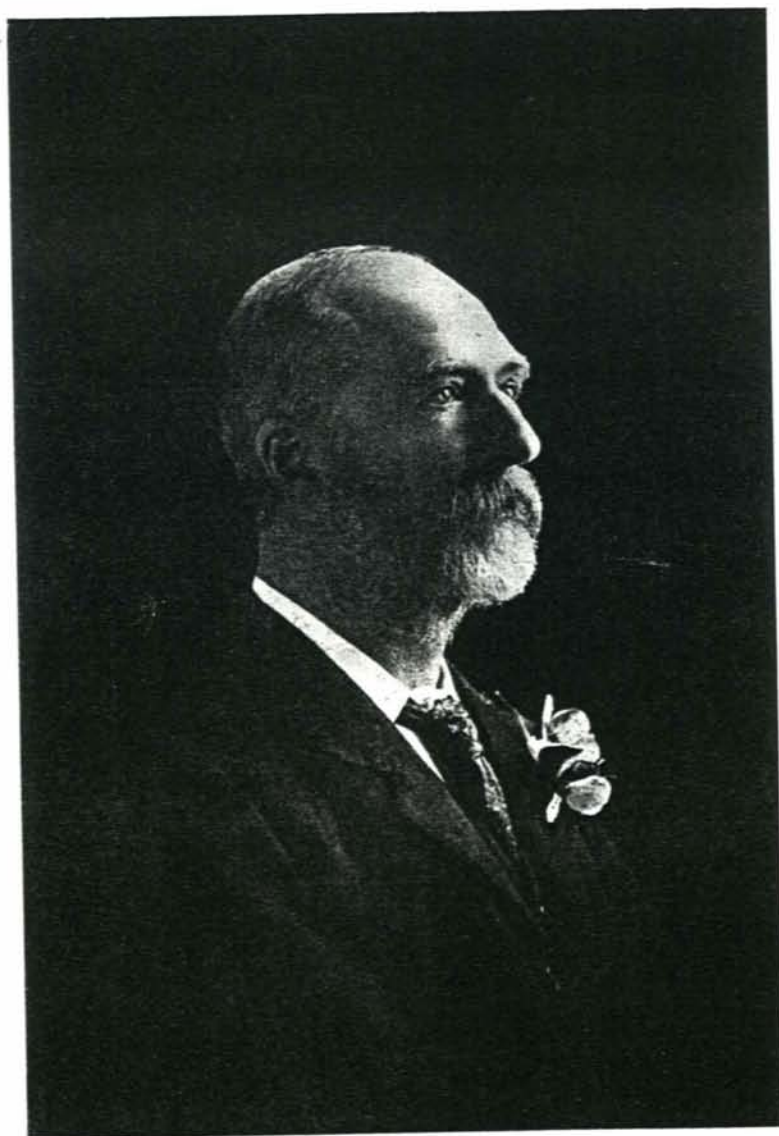
T. E. DONNE, ESQ., EXHIBITION VICE-PRESIDENT AND EXECUTIVE COMMISSIONER.



GEO. J. ROBERTS, ESQ. (WESTLAND), EXHIBITION COMMISSIONER.



T. H. HAMER, ESQ., EXHIBITION COMMISSIONER.



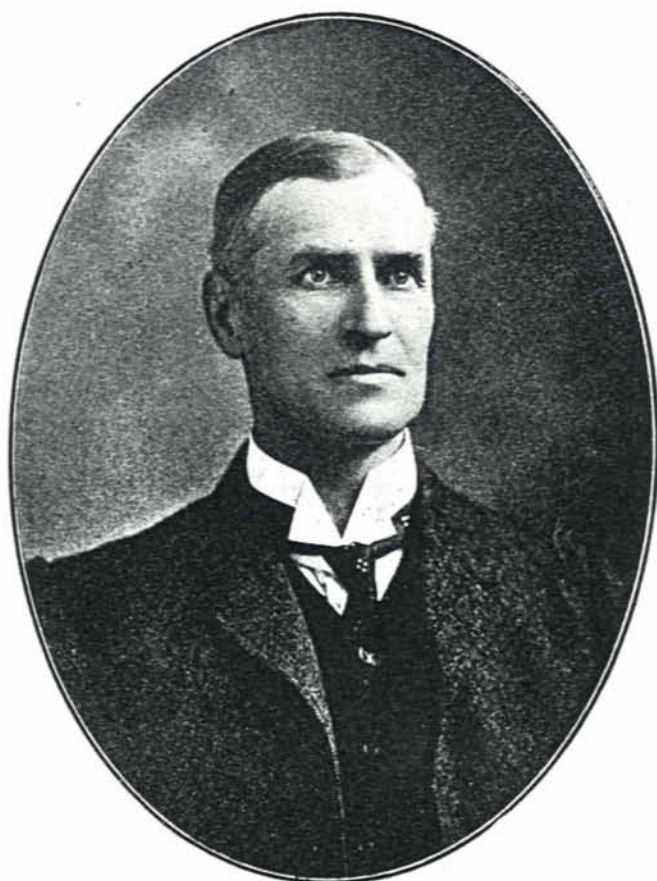
HENRY BRETT, ESQ. (AUCKLAND), EXHIBITION COMMISSIONER.



SIR JAMES MILLS (DUNEDIN), EXECUTIVE COMMISSIONER.



JOHN ROBERTS, ESQ., C.M.G. (DUNEDIN), EXECUTIVE COMMISSIONER.



G. T. BOOTH, ESQ. (CHRISTCHURCH), EXECUTIVE COMMISSIONER.



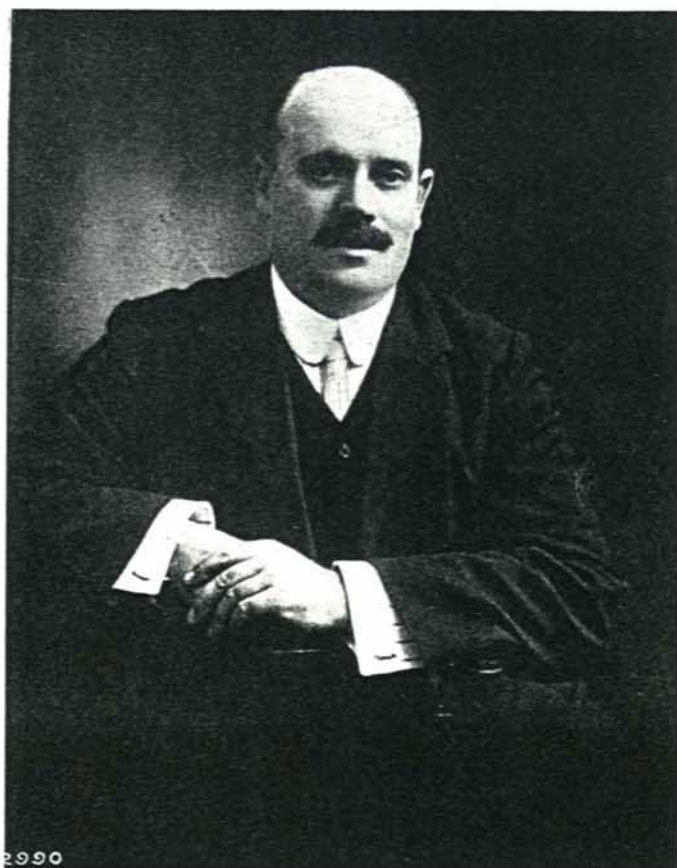
W. REECE, ESQ. (CHRISTCHURCH), EXECUTIVE COMMISSIONER.



H. J. SCOTT, Esq., SOUTH AUSTRALIAN REPRESENTATIVE
AND EXHIBITION COMMISSIONER.



HON. C. H. LOUISSOU, M.L.C., CHAIRMAN OF FINANCE COMMITTEE.



GEO. S. MUNRO, ESQ., GENERAL MANAGER, AND CHAIRMAN OF
EXHIBITION COMMISSIONERS.



D. G. CLARK, ESQ., DIRECTOR OF FINANCE
FOR THE EXHIBITION.



E. J. RIGHTON, ESQ., SECRETARY.



J. A. CASSIDY, ESQ., SOLICITOR FOR THE EXHIBITION.



CHAS. ROBINSON, ESQ., IN CHARGE OF ENTERTAINMENT FOR OFFICIAL VISITORS.

THE EXHIBITION COMMITTEES.



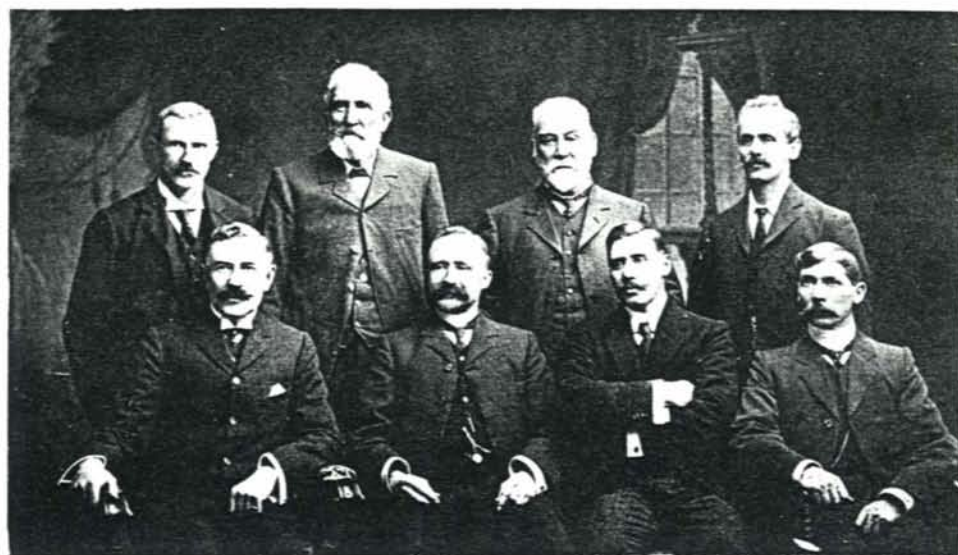
THE EXECUTIVE COMMITTEE.

Back Row: J. L. Scott, Professor Scott, Dr. Levinge, A. W. Beaven, R. Buchanan, T. J. McBride, J. F. Grierson, H. Quane, H. J. Marriner, J. Jamieson, W. W. Charters, Hon. H. F. Wigram, M.L.C.

Middle Row: R. E. McDougall, J. G. Moore, Dr. Chilton, Lieut.-Colonel Hawkins, G. Scott, E. J. Righton (Secretary of Exhibition), H. R. Rusbridge

Front Row: A. Kaye, W. Minson, J. A. Frostick, C. M. Gray, M.P. (Chairman), W. Reece, G. T. Booth, H. W. Bishop, S.M.

Absent: G. R. Hart, Dr. Jennings, Hon. C. Louisson, M.L.C., H. Overton, A. E. G. Rhodes, G. G. Stead, J. C. Wilkin.

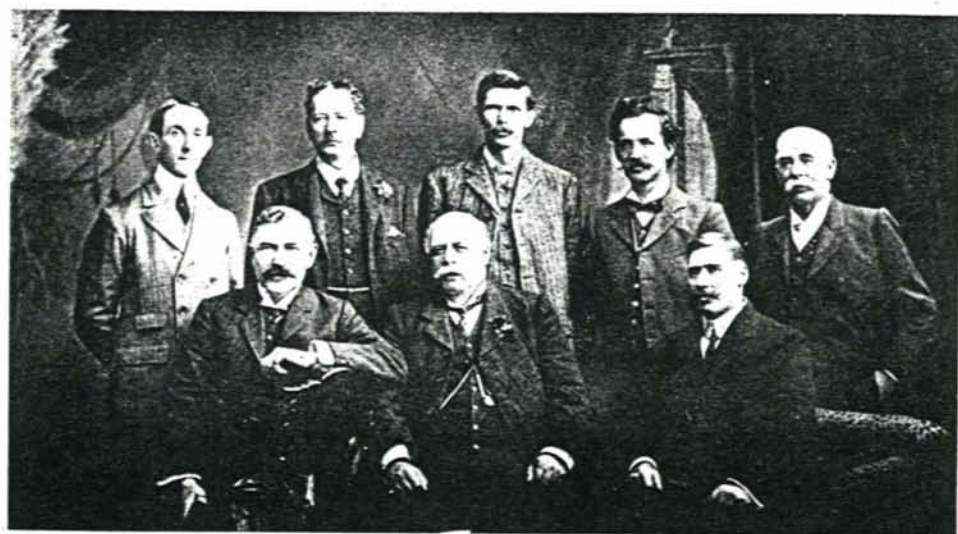


BUILDING COMMITTEE

Standing: F. J. Nott, T. H. Ker, R. W. England, H. R. Rusbridge.

Sitting: W. Reece, G. Scott (Chairman), E. J. Righton (Secretary of Exhibition), T. Wallace.

Absent: T. N. Horsley, A. D. Dobson.

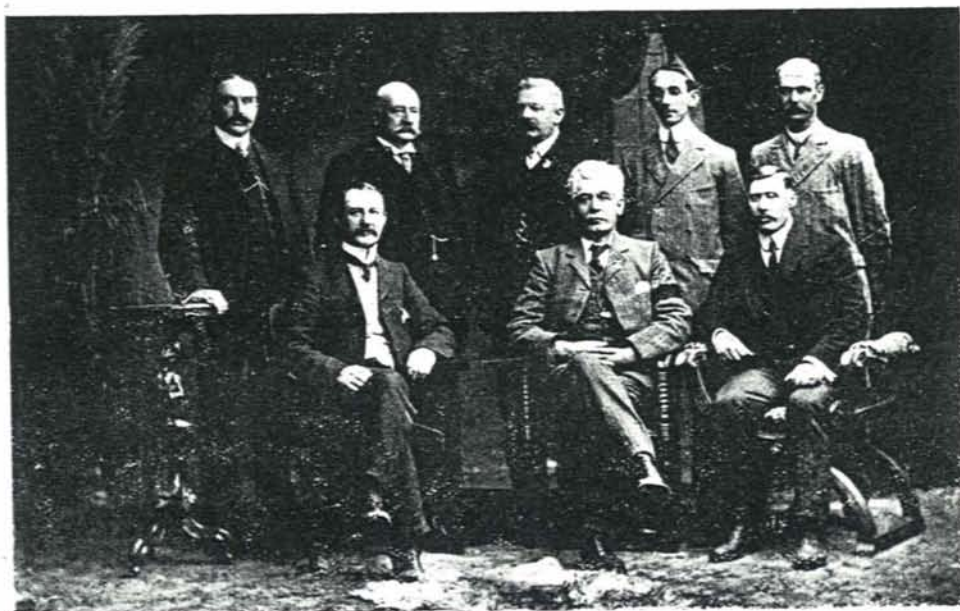


DECORATIVE COMMITTEE.

Standing: P. L. Hallenstein, W. Sey, P. Presants, G. W. Bradley, Thomas Gapes.

Sitting: W. Reece, G. R. Hart (Chairman), E. G. Righton (Secretary of Exhibition).

Absent: W. Ballantyne, P. Hercus.



LIGHTING COMMITTEE.

Standing: F. H. Chamberlain (Consulting Lighting Engineer), E. C. Ashby, G. Payling, P. L. Hallenstein, H. Pearce.

Sitting: A. L. Parsonz, A. W. Beaven (Chairman), E. J. Righton (Secretary).

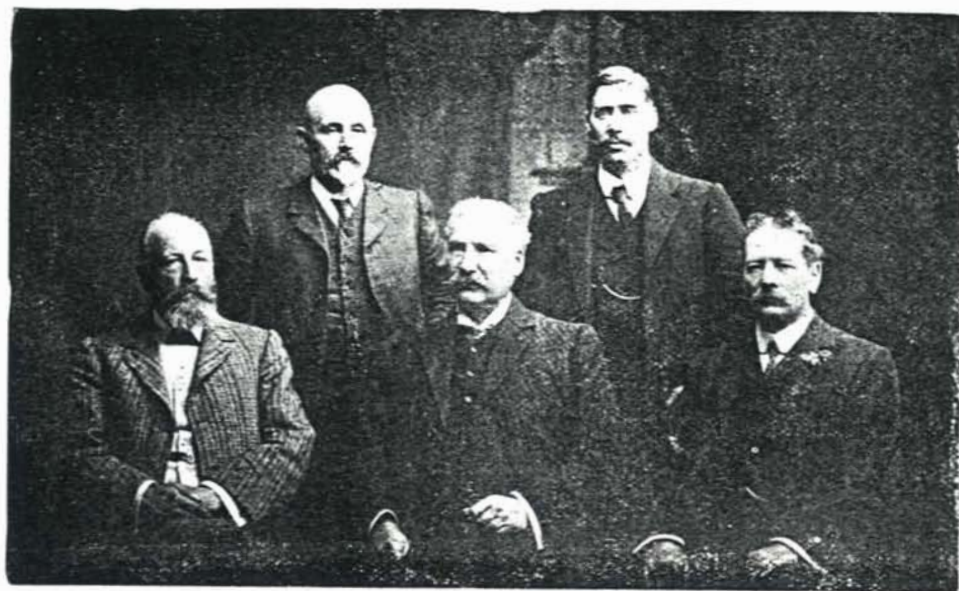


SANITARY AND HYGIENIC COMMITTEE.

Standing: T. C. Hement, W. Neate, T. Danks, E. Cuthbert, J. Falkinder

Sitting: Dr. Goulburn Gibson, Dr. Jennings (Chairman), E. J. Righton (Secretary of Exhibition).

Absent: C. B. Chick, A. D. Dobson, Dr. Finch.



SPACE COMMITTEE.

Standing: J. L. Scott, E. J. Righton (Secretary of Exhibition).

Sitting: J. Coles, T. J. McBride (Chairman), W. Sey.

Absent: R. E. McDougall, J. G. Moore, E. C. Brown, A. G. Howland.

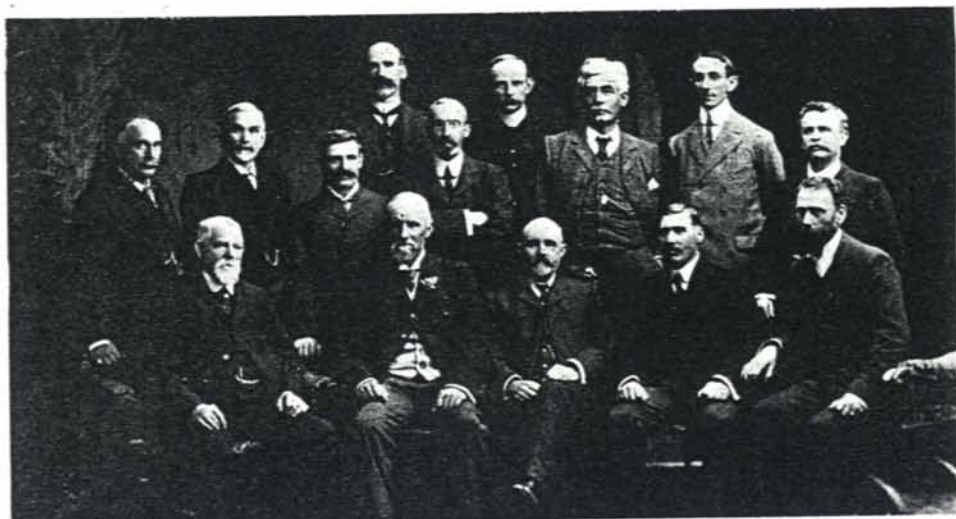


TRANSPORT AND HOUSING COMMITTEE.

Standing: T. Clarkson, J. O. Jameson, B. P. Manhire, C. E. Cross, E. Jones, W. H. McDougall, C. H. Winny.

Sitting: C. R. Beadel, H. D. Carter, H. J. Marriner (Chairman), E. J. Righton (Secretary of Exhibition), Supt. E. Smith.

Absent: G. Palmer, I. Gibbs, S. K. Sleigh, J. A. Cassidy.

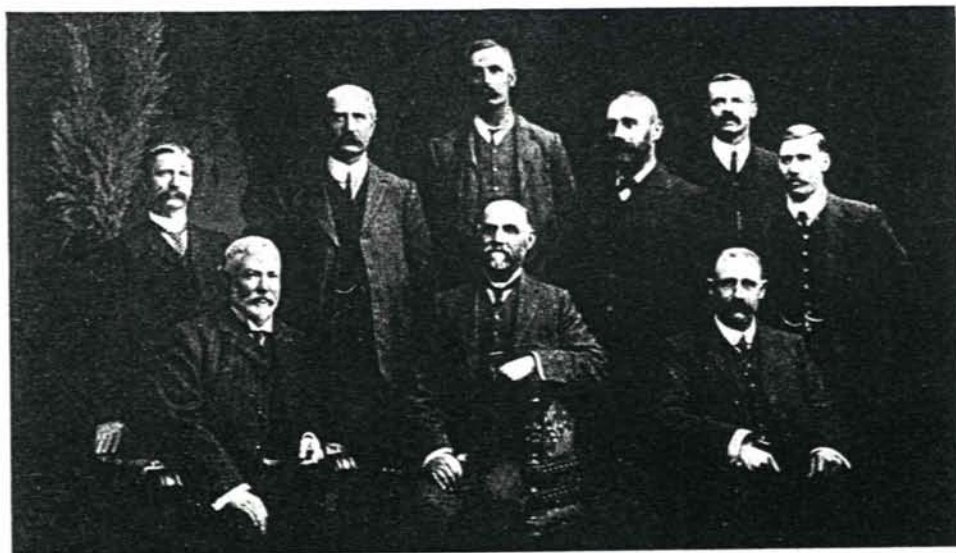


NEW ZEALAND MANUFACTURES COMMITTEE.

Standing: E. H. Hughes, A. Henderson, R. Hayward, W. Moor jun., W. F. Hilson, J. Mitchell, A. W. Beaven, P. L. Hallenstein, R. O'Brien

Sitting: A. G. Howland, G. H. Blackwell, J. L. Scott (Chairman), E. J. Righton (Secretary of Exhibition), H. D. Pine.

Absent: P. Hercus, J. C. Wilkin, R. E. McDougall, J. Ccles, J. Moir

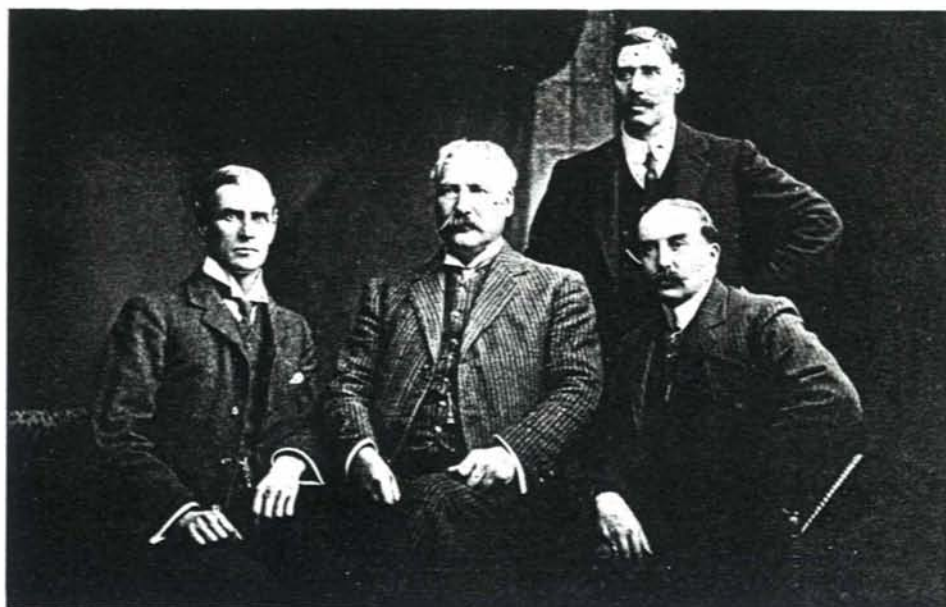


AGRICULTURAL AND PASTORAL COMMITTEE.

Standing: G. W. Thomas, R. Reid, F. Archer, A. H. Turnbull, James Henderson, E. J. Righton (Secretary of Exhibition).

Sitting: D. D. Macfarlane, H. Overton (Chairman), E. G. Staveley.

Absent: Dr. Levinge, W. Reece.

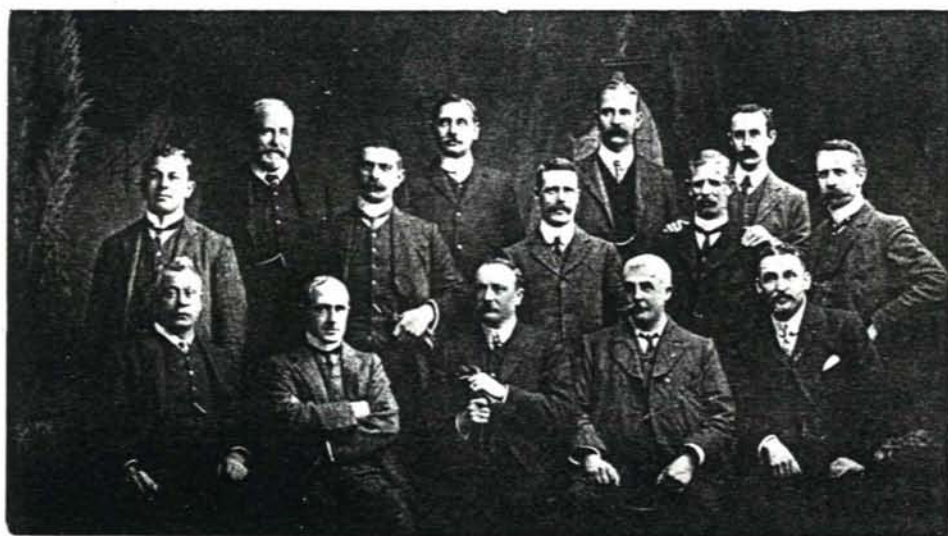


MACHINERY COMMITTEE.

Standing: E. J. Righton (Secretary of Exhibition).

Sitting: G. T. Booth, T. J. McBride (Chairman), F. H. Chamberlain.

Absent: John Anderson, Professor Scott, T. R. Wright, G. Croll, J. Duncan, A. W. Beaven.

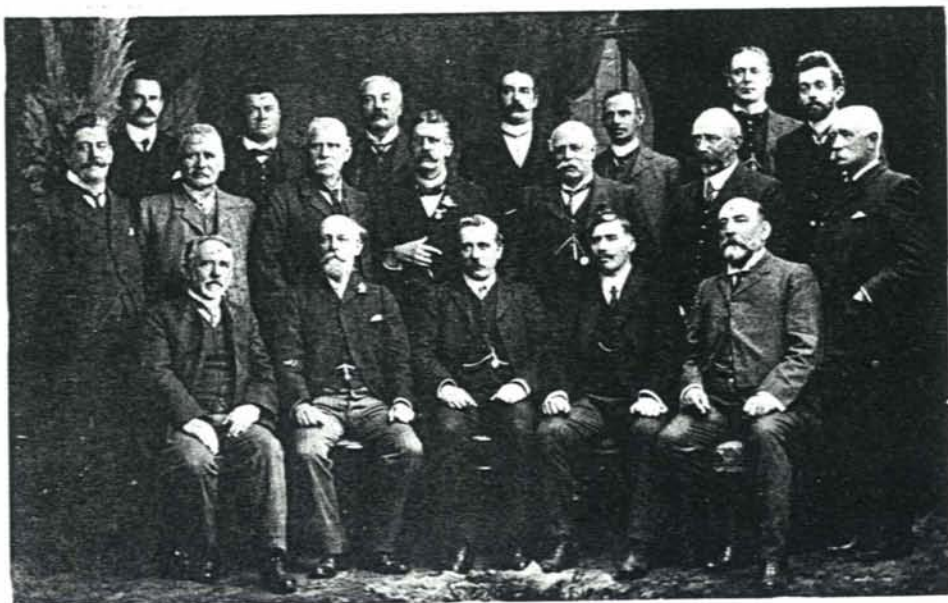


MILITARY AFFAIRS COMMITTEE.

Standing: Captain F. H. Salter, Captain E. Richardson, Captain C. J. Treleaven, Captain H. S. Batchelor, Captain W. H. Meddings, Lieut.-Colonel W. A. Day, V.D., Captain C. G. Foster, Lieutenant S. A. Edinger, Captain W. C. Finnis.

Sitting: Major F. B. Cresswell, Lieut.-Colonel Cooper, Lieut.-Colonel Hawkins, C.M.G. (Chairman), Captain S. M. McGee (Secretary), Lieut.-Colonel C. T. Smith, M.L.C.

Absent: Lieut.-Colonel Jowsey, C.M.G., Major H. S. Hobday, Captain A. W. Jones, Lieut.-Colonel R. H. Rhodes, M.P., Lieutenant G. E. Rhodes, A. Gundersen.

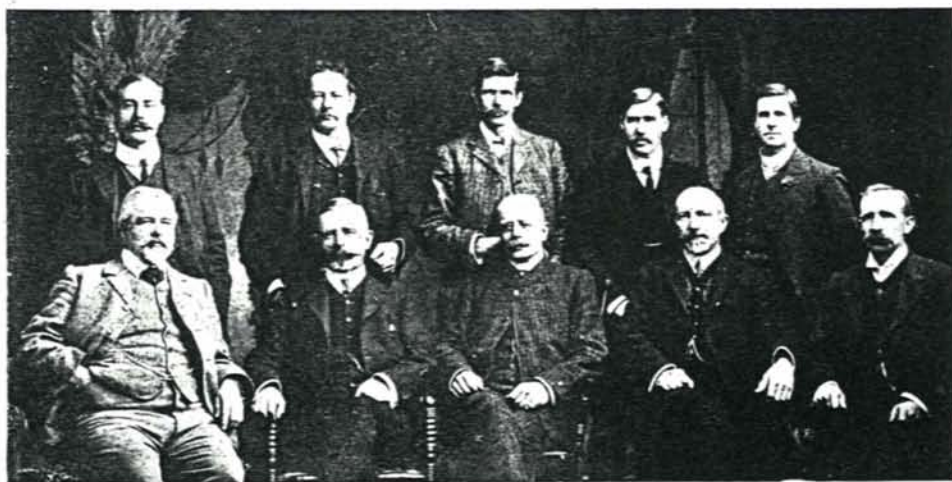


CEREMONIAL AND ENTERTAINMENT COMMITTEE.

Standing: F. C. B. Bishop, R. T. Bailey, G. Horsley, E. Edgar, E. W. Seager, J. A. Cassidy, G. Capper, W. S. King, G. R. Hart, W. V. Siddall, Lieutenant Merton, G. M. Hall, Dr. Bradshaw, Supt. E. Smith.

Sitting: F. C. Gerard, A. Kaye, J. A. Frostick (Chairman), E. J. Righton (Secretary of Exhibition), F. Graham.

Absent: W. Devenish Meares, R. C. Bishop, R. A. Horne, J. J. Dougall, F. C. Raphael.

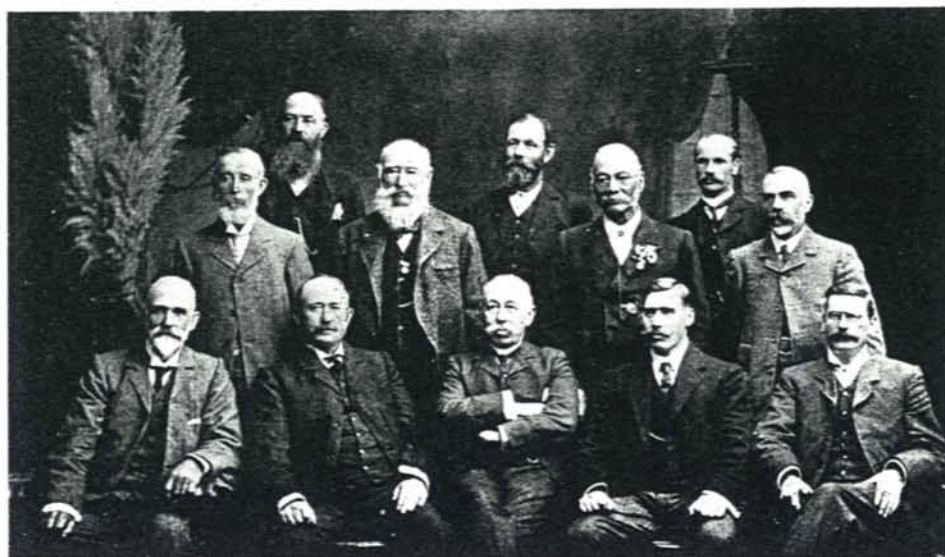


FINE ARTS COMMITTEE.

Standing: N. L. McBeth, W. Sey, P. Presants, E. J. Righton (Secretary of Exhibition), L. Balfour.

Sitting: A. Evans, W. M. Gibb, J. Jamieson (Chairman), H. R. Smith, McGregor Wright.

Absent: J. Horsley, S. L. Thompson.

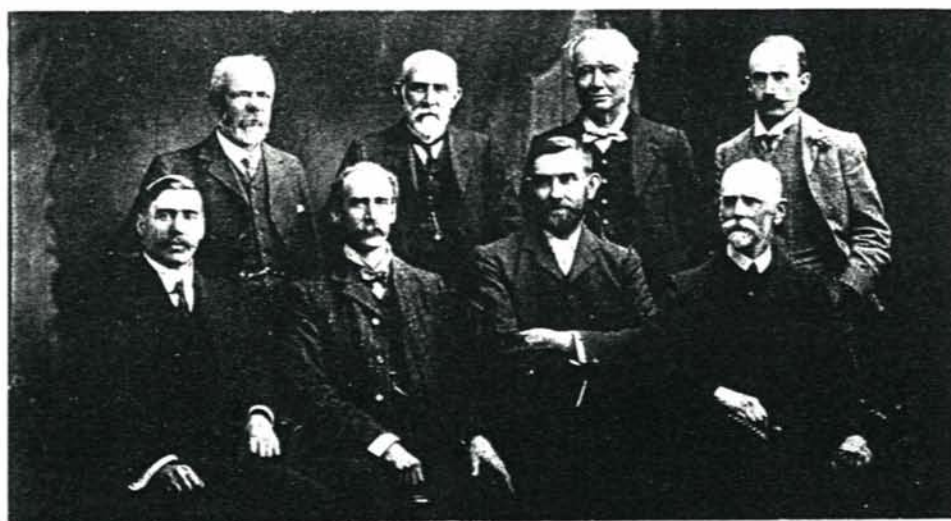


HORTICULTURAL AND LANDSCAPE GARDENING COMMITTEE.

Standing: J. G. Davis, J. B. Armstrong, H. P. Murray-Aynsley, W. Lawrence, Dr. C. J. Russell, A. W. Buxton, H. Cotterill.

Sitting: A. E. Lowe, W. Jones, Dr. Levinge (Chairman), E. J. Righton (Secretary of Exhibition), A. R. Ragg.

Absent: H. J. Beswick, H. J. Jekyll, H. G. Ell, M.P.



NATURAL HISTORY COMMITTEE.

Standing: F. Waymouth, A. R. Bloxam, Hon. C. C. Bowen, M.L.C., J. Drummond.

Sitting: E. J. Righton (Secretary of Exhibition), E. R. Waite, F.L.S., Dr. Chilton, M.A., D.Sc., F.L.S. (Chairman), Dr. Cockayne, Ph.D., Cor. F. Bot. Soc. Edin.

Absent: J. J. Kinsey, E. F. Stead.

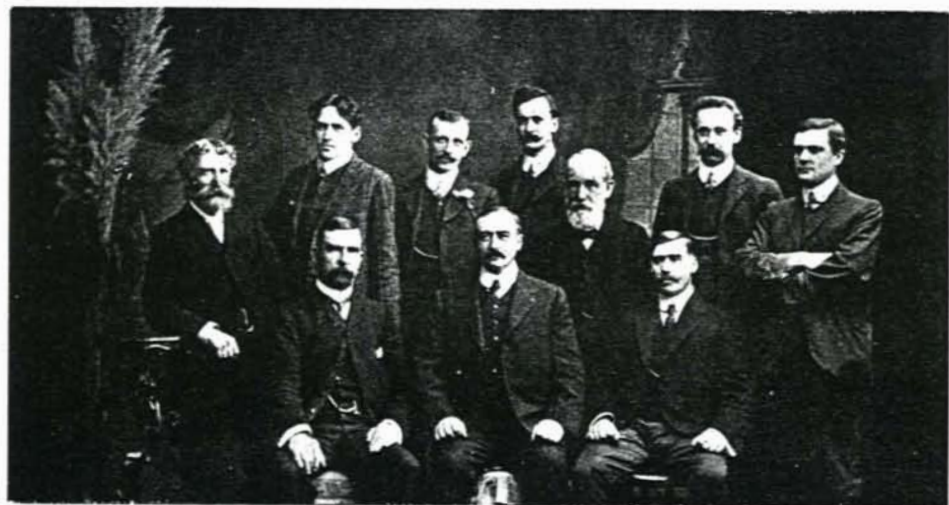


WORKING EXHIBITS COMMITTEE.

Standing: J. Maddren, W. Darlow, T. R. Wright, W. Congreve, A. J. Black, T. Clarkson, O. Von Sierakowski, G. W. Bradley.

Sitting: C. B. Cogan, R. Buchanan (Chairman), E. J. Righton (Secretary of Exhibition).

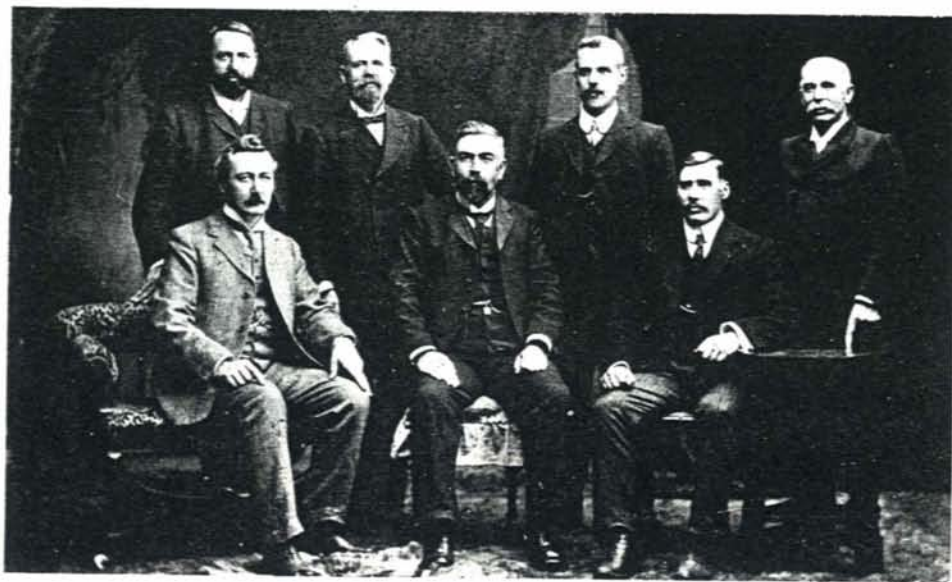
Absent: A. Pepler, C. A. Seager.



PHOTOGRAPHY COMMITTEE

Standing: T. G. Strange, A. C. McIntyre, A. Wilkin, G. Bünz, T. Crook, E. Bartley, S. Webb.

Sitting: A. W. Fielder, G. W. Bennett (Chairman), E. J. Righton (Secretary).



PRINTING AND ADVERTISING COMMITTEE.

Standing: F. A. Cook, H. B. Sorensen, W. Fenner, Thomas Gapes.

Sitting: A. M. Owen, W. W. Charters (Chairman), E. J. Righton (Secretary of Exhibition).

Absent: J. C. Mitchinson, W. Minson, C. D. Morris.



HOME INDUSTRIES COMMITTEE.

Standing: C. D. Morris, E. Meikleham, H. D. Pine, Miss Gibson, M.D., J. Mitchell, Miss Colborne-Veel, J. Jamieson, E. J. Righton (Secretary of Exhibition).

Sitting: J. C. Adams, Mrs. C. H. Croxton, W. Minson (Chairman), Mrs. Gardner, E. Hardcastle.

Absent: T. Kincaid, G. W. Russell, E. C. Brown, W. H. Cooper.

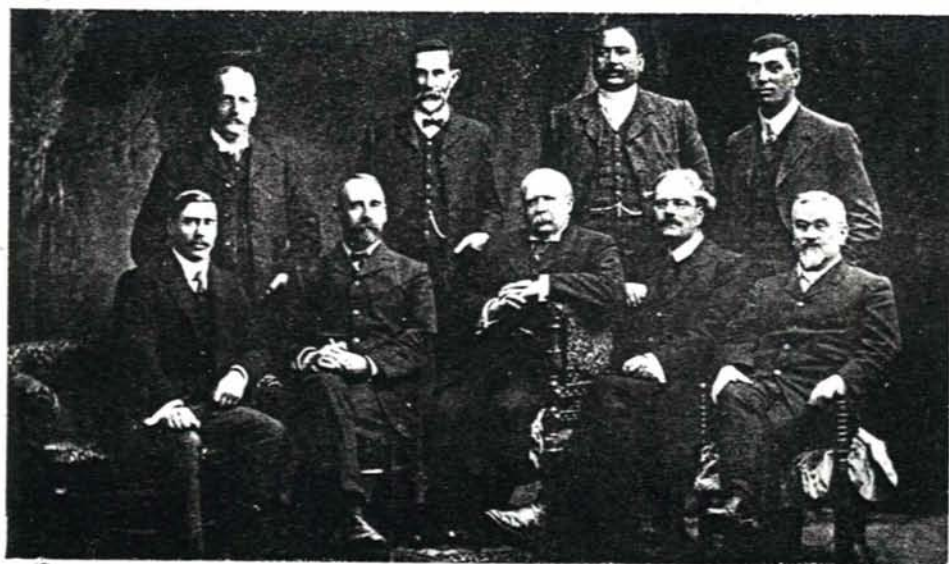


TECHNICAL SCIENCE COMMITTEE

Standing: J. L. Scott, W. Minson, R. English.

Sitting: Dr. S. C. Farr, Professor R. J. Scott (Chairman), E. J. Righton (Secretary of Exhibition).

Absent: Professor Bickerton, Dr. Chilton, H. R. Rushbridge, Dr. Evans



MAORI COMMITTEE.

Standing: T. Maude, G. McGregor (Superintendent), W. Uru, Dr. P. Buck (Te Rangihiroa).

Sitting: E. J. Righton (Secretary of Exhibition), A. H. Turnbull, H. W. Bishop, S.M. (Chairman of Committee), A. Hamilton, Professor Macmillan Brown.

Absent: J. F. Wachsmann.



SPORTS COMMITTEE EXECUTIVE.

Standing: G. H. Mason, W. H. Attack, E. Nordon.

Sitting: C. T. Aschman, J. F. Grierson (Chairman), E. J. Righton (Secretary of Exhibition).



A GROUP OF COMMISSIONERS

Standing: T. Knowlton (Canadian Commission), R. Broadbent (Canadian Commission), E. Nicholls (Victorian Representative), A. W. Despard (Canadian Commission), A. A. Longden (Art Representative, British Commission), E. J. Righton (Secretary of Exhibition), H. Durie (New South Wales Representative).

Sitting: W. A. Burns (Executive Commissioner for Canada), G. T. Booth (Executive Commissioner of Exhibition), Captain Percy Atkin (British Commissioner), W. Reece (Executive Commissioner of Exhibition), H. J. Scott (South Australian Commissioner).

FINANCE COMMITTEE.

(Of which photograph was not obtainable.)

Louisson. Hon. C., M.L.C. (Chairman).	Kaye. A.	Humphreys, George.
Rhodes, A. E. G.	Quane, H.	Wigram, Hon. H. F., M.L.C.
Allan, R.	Stead, G. G.	Charters, W. W.

PROVINCIAL COMMITTEES.

Auckland.

H. Brett, Commissioner, North Island.	Ivor Evans.	S. C. Brown.
A. M. Myers, Chairman Advisory Committee.	M. McCallum.	J. H. Harrison.
J. B. Macfarlane (Chairman).	R. Dick.	C. Rhodes.
A. B. Robertson.	E. W. Payton.	H. H. Adams.
John Court.	F. Wright.	G. Fraser.
B. Kent.	C. Bagley.	L. J. Bagnall.
	Murdoch McLean.	O. Nicholson.
	D. Goldie.	W. R. Holmes (Secretary).

Waikato.

J. S. Bond (Chairman).	W. F. Buckland.	C. Boyce.
F. J. Brooks.	F. J. Brooks.	T. B. Insall.
R. T. Tudhope.	John Fisher.	W. F. Mason.
W. F. Mason.	Joseph Barugh.	— Valder.
George Edgecumbe.	E. Horneman.	E. Neale.
J. W. Ellis.	J. T. Horne.	Allen Bell (Secretary).

Napier.

F. W. Williams (Chairman).	J. V. Brown.	J. H. Coleman.
T. J. Thompson.	G. S. V. Wenley.	C. Ellison.
W. J. McGrath.	C. H. Cranby.	John Parker (Secretary).

Taranaki.

W. G. Malone (Chairman).	G. W. Tayler.	Thomas Drynan.
W. A. Collis.	H. P. Graves.	W. E. Percival.
N. J. King.	W. Swadling.	F. T. Bellringer (Hon. Secretary).
F. W. Wilkie.		

Wanganui.

A. G. Bignell (Chairman).	G. Calman.	F. J. Denton.
C. E. Mackay.	C. M. Cresswell.	G. Boyd.
James T. Hogan, M.H.R.	W. G. Bassett.	A. Varney.
J. B. Murray.	F. M. Spurdle.	J. T. Muir (Secretary).
— Neilson.		

Marlborough.

T. Horton (President).	A. Wiffin.	W. Cate.
S. M. Neville.	Dr. M. E. Redman.	C. White.
G. Houldsworth.	J. Riddell.	D. Smart.
C. M. Jackson.	T. Philpotts.	J. Brown.
R. F. Goulter.	E. Mead.	S. Tapp.
James Bell.	J. Reid.	R. McCallum.
J. H. Redwood.	A. McCallum.	S. M. Neville.
J. Gane.	F. Redwood.	W. Pollard.
D'Arcy Chaytor.	J. J. Corry.	H. D. Vavasour.
G. McNabb.	D. Bishell.	F. Paine.
E. H. Penny.	R. H. Smale.	T. W. Orr (Secretary).
J. J. White.	W. Adams.	

Nelson.

C. T. Fell.	F. W. Hamilton.	H. R. Duncan.
T. H. Bannehr.	I. H. Cock.	J. Porter Harris (Hon. Secretary).
C. King.		

West Coast.

G. H. Gothard.	R. A. Young.	E. Hill.
E. D. Mosley.	J. Bradley.	G. Lawn.
T. Corby.	A. Bell.	W. H. Bowater.
F. Neve.	G. Gothard.	J. Hargreaves.
J. Colvin, M.H.R.	— Henderson.	D. Baybutt.
— Morris.	Hon. J. Marshall.	Robert Burnett.
L. J. Carmine.	A. J. Wickes.	J. Petrie.
H. Neilson.	Hon. A. R. Guinness.	Hon. J. Holmes.
R. Taylor.	F. McCarthy.	H. Michel.
E. I. Lord.	J. Mandl.	J. Murdoch.
T. Y. E. Seddon, M.H.R.	A. Benjamin.	J. Grimmond.
D. J. Evans.	T. W. Bruce.	J. Thompson.
J. S. Benyon.	E. Gibbs.	G. J. Roberts (Commissioner).
W. J. Caulfield.	A. J. Saville.	Frank J. Munson (Branch Secretary).
W. H. Harris.	J. L. Munson.	
C. N. Greenland.	F. F. Munro.	

South Canterbury.

The Mayor of Timaru.	Chairman, Geraldine County Council.	The President, Mackenzie A. and P. Association.
The Mayor of Waimate.	Chairman, Waimate County Council.	The President, South Canterbury Chamber of Commerce.
The Mayor of Temuka.		The Committee South Canterbury Chamber of Commerce.
The Chairman, Levels County Council.	The President, Timaru A. and P. Association.	R. Leslie Orbell, Secretary.
The Chairman, Mackenzie County Council.	The President, Waimate A. and P. Association.	

Dunedin.

His Worship the Mayor of Dunedin (Commissioner).	James Mills, Esq. (Commissioner).	John Roberts, Esq. (Commissioner).
James Hazlett.	H. F. Nees.	W. O. Bridgeman.
William Fels.	W. Davidson.	R. Fergusson.
Jesse Haymes.	Dr. T. M. Hocken.	James Allen, M.H.R.
D. McPherson.	T. W. Whitson.	D. Tannock.
L. W. Harris.	James Walker.	R. Findlay.
A. Moritzson.	P. Pattullo.	G. McDonald.
J. Brinsley.	Jesse Timson.	R. Langlands.
Jos. Braithwaite.	P. C. Corless.	

Southland.

W. B. Scandrett (President).	A. F. Hawke.	R. A. Anderson.
J. A. Hanan, M.H.R. (Vice-President).	A. Sinclair.	G. W. Nichol.
W. B. Hunt.	Hon. H. Feldwick, M.L.C.	J. C. Smith.
J. E. Watson.	J. Callender.	James Milne.
C. S. Longuet.	J. C. Thomson, M.H.R.	R. Allen.
J. Crosbie Smith.	H. A. Massey.	H. Seifert.
I. W. Raymond.	R. McNab, M.H.R.	W. G. McHaffey.
	M. Thompson.	W. Handyside.

EXHIBITION OFFICIALS.

The following were the principal Exhibition officials besides Mr. G. S. Munro, General Manager:—

Director of Finance, Mr. D. G. Clark.	Director of Art Unions, Mr. Alfred Evans.
Secretary, Mr. E. J. Righton.	Director of School Excursions, Mr. C. J. Adams.
Director of Entertainments, Mr. Tom Pollard.	Inspector of Selling Concessions, Mr. G. A. Crouch.
Director of Admissions, Mr. J. U. Collins.	Registrar of Awards, Mr. J. W. Perry.
Cashier, Mr. William Stephens.	

THE EXHIBITION BUILDINGS AND GROUNDS.

A GENERAL VIEW.

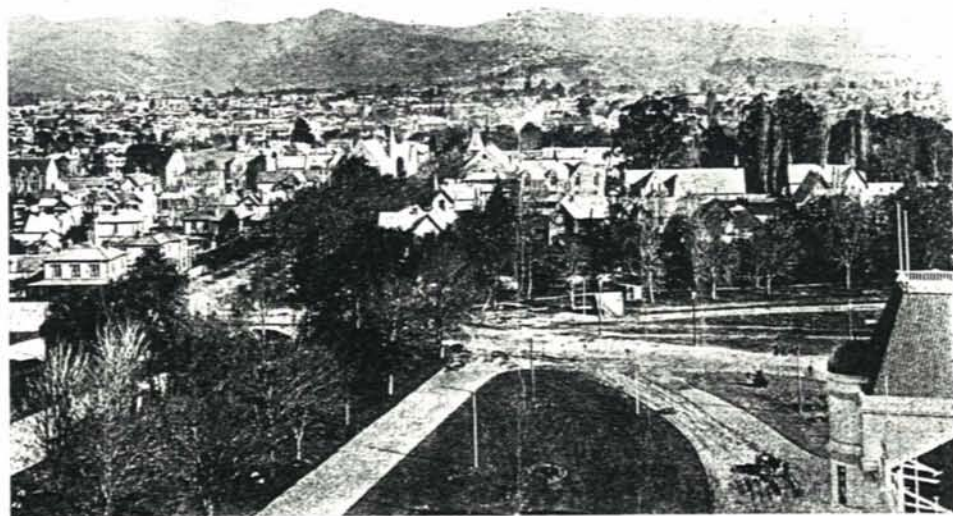
DIMENSIONS AND COST OF THE BUILDINGS.

"HAERE-MAI!" in letters of fire that blazed out afar by night and shone in a glitter of gold by day welcomed one to the big Fair. The Maori's cry of greeting has long ago been adopted into the white New-Zealander's tongue, and it came as a pleasant poetic invitation—one that savoured of the soil—to see the words blazoned on high over the great main entrance-way of the Exhibition. "Haere-mai" shone out by night long before one reached the Avon bridge that admitted to the park grounds, and it met the eye again painted above the turnstile entrances at the bridgeway. Perhaps the best impression of the great size and the general architectural grace of the buildings was that to be gained from some distance outside the main entrance—at any rate at night. Though the belt of trees along the Avon's banks concealed the lower part of the buildings from view, the towers glittered aloft in a glory of golden light; the greeting-words were clearly outlined in electric lights, and the curve of the dome became more beautiful even than by day in its line of fiery radiance standing out against the blue-blackness of the night sky. At the summit of each tower an electric star glittered in more than starry brilliance. Below, the trees in leafy thickness of shadow, and between their trunks and branches twinkled the thousand lights of the Palace of Arts and Industries. The gorgeous blaze of the frontal towers found reflex on the quiet waters of the Avon, where hardly a ripple rose to break the picture of gold and fire that painted its placid mirror-face. Within the grounds, where scents of unseen flowers rose from the park beds and where a cool fountain splashed and tinkled, the full blaze of the facade made the entrance-way and the flanking lawns nearly as light as day.

Enchanting as the picture was by night, broad daylight, while revealing prosaic details that the darkness and the electric light etherealised, enabled one to more fully appreciate the extreme beauty of the Exhibition-site. The centre of the Exhibition Buildings was a bare half-mile to the north-west from the heart of the city—Cathedral Square—yet the general surroundings were country-like and altogether delightful in the days of the brilliant Canterbury summer. The front of the Exhibition Buildings—a quarter of a mile of front—ran parallel with the long tree-shaded thoroughfare, Park Terrace, and with the course of the Avon that ran between. On one side of Park Terrace pretty dwellings and twining rose-gardens; on the other the little river, hardly moving, under its swaying willows. The main entrance, opposite Kilmore Street, was through a decorative gateway, where turnstiles clicked and registered the number as one passed in, then over the river by a bridge that was in itself a piece of ornamental architecture. The river-course here was just due north and south. The southern end of the grounds—that way lay "Wonderland"—was reached by another gateway. At the northern end, fronting the Machinery Hall, a narrower entrance-way—for foot-passengers only—gave access from the tram terminus to the grounds; this way was covered in right up to the Exhibition Buildings.

The main-entrance bridge crossed, the visitor found himself in a beautiful park, with the great white front of the buildings lifting in snowy walls and towers from cool lengths of green turf and brilliant flower-plots. The Avon brimmed to the feet of the overarching willows, and by the waterside grew ferns and clumps of New Zealand flax, ti-palms or cabbage-trees, swishing bamboos, and arum lilies gleaming white amidst their great cup leaves. Inside the belt of willows grew groves of fine English oaks and elms, planes, chestnut, and sycamore, in full leaf during the Exhibition season, and casting a delightful shade over the gently sloping riverside and the smooth grassy lawns. It

was a pleasant little woodland scene, made more pleasant still by many a bright group of femininity in all their glory of summer-time attire. Then the flowers and the flower-beds—masterpieces of harmonious colour. It was from the Exhibition tower that the garden-scheme was seen at its best. The lawns were dotted with about forty flower-beds of various decorative shapes, containing geraniums of the prettiest varieties, pansies, asters, petunias, lobelias, white and yellow violas, marguerites, and heliotropes. Then along the immediate front of the main building, running its whole length, there was a beautiful fringing flower-bed, relieving the bareness of the foundations, and containing some of the finest varieties of geraniums and dahlias and many ornamental shrubs and conifers. An enormous number of plants had been set out by the gardeners, totalling somewhere near a hundred thousand. The flower-garden scheme was seen at its glory



CHRISTCHURCH CITY. FROM THE EXHIBITION TOWER.

in February and March, when the general effect of the landscape gardens was the admiration of visitors from all parts, and, in particular, of some of the best-known Australian horticulturists. Some of the most beautiful of these lawn-gardens were the beds of scarlet geraniums, the yellow calceolarias, the violas, much used as edging as well as bed-plants, the pansies and phlox, the ivy-geraniums, and the rich crimson nasturtiums, which made an eye-delighting ornament on the south side of the Canadian Court and in other parts of the grounds.

A large fountain stood in the centre of the grounds, opposite the main entrance, and dividing the wide pathway in its course. Looking right and left from here the eye took in the whole grand sweep of the buildings, from the Machinery Hall on the right with its noble arched roof, to the handsome white pavilion of the Canadian Court near the extreme left end of the main building. The great dimensions of the building and the

commanding height of the towers and central dome now began to be grasped. The whole length of the front, including the Machinery Hall, was 1,310 ft., or almost exactly a quarter of a mile. Two lofty towers rose in graceful columns on either side of the main entrance; these were each 160 ft. high. Between them rose the burnished curve of the great dome, and below the dome lay the main entrance, approached by a wide and stately row of steps; on either flank were lofty fluted columns. The French Renaissance style had been adopted for the architecture of the front elevation, and in its snowy coat of stuccoline the building seemed, when first its gleaming front met the eye through the half-concealing trees, some palace of white marble all too fine for such an ephemeral purpose as that of a five-months exhibition.

The trees that so beautified the Exhibition grounds also from many points of view served another useful purpose: they mercifully concealed, or only half revealed, as one entered by the main avenue, the ugly huge tank-like structure of the Cyclorama, which by some inexplicable error of judgment had been permitted to stand nearly on an alignment with the front of the buildings, instead of being relegated to a position somewhere in the rear. This was the one bad blot on a scheme of design and architecture that was generally in fine harmony with the natural surroundings.

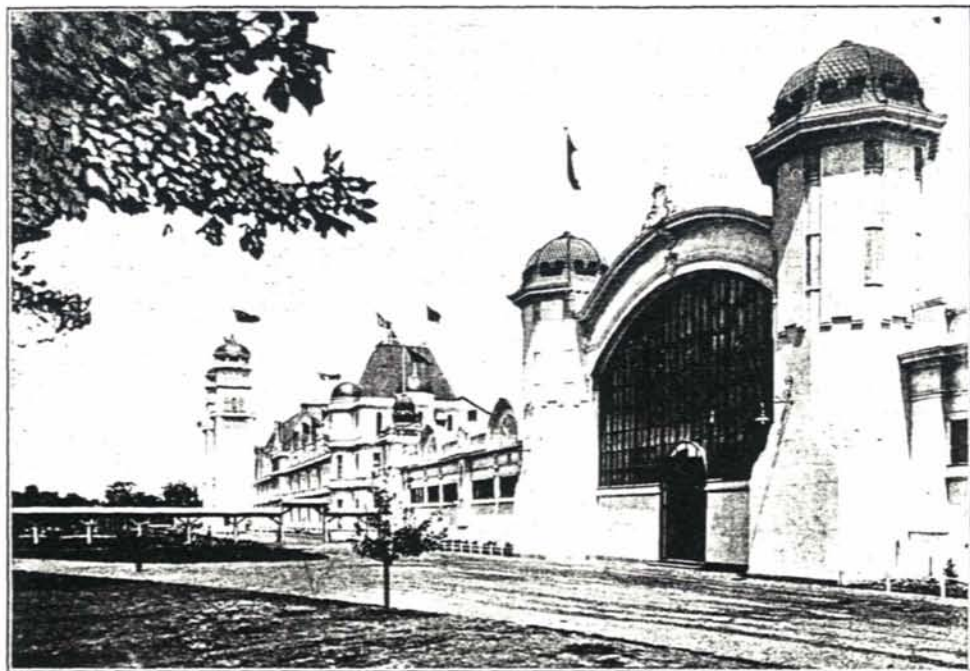
Before entering upon a detailed description of the interior of the buildings, particulars as to the dimensions of the Exhibition structures generally can best be given here. This data includes the cost of the various buildings and annexes, as well as measurements and quantities of the principal materials used.

The Exhibition was housed in the largest building that has ever been erected in New Zealand. There was under cover about 14 acres, including the Main Building,

**The
Main
Buildings.**

the Machinery Hall, the Concert Hall, Art Gallery, and Fernery. The Main Building, commenced in December, 1905, and finished in September, 1906, absorbed over 2,000,000 ft. of timber for its framework alone; the timber used was rimu (red-pine) from a Westland mill, specially cut for the Exhibition. It rested upon wooden piles 8 in. square; about 25,000 of these piles were used. The roofing of the Main Building took 225 tons of galvanised iron. The skylight of the roof covered about 100,000 square feet, consisting of 11,000 squares each containing 10 ft. The glass used was rough plate about $\frac{1}{4}$ in. thick, from the glass-works at St. Helen's, Lancashire. In addition to this the side lights occupied 15,000 square feet. The guttering round the building and between the annexes covered two miles, and 12,500 ft. of ridging were used. Between 40 and 50 tons of nails were used in fastening the timber together, and 70 tons of paint were used on the outside of the building. Over 500,000 ft. of piping (mostly for storm-water purposes) were used, and between 5,000 ft. and 6,000 ft. of high-pressure water-pipes. 17,000 square feet of ruberoid were used in covering the large dome and the two lofty front towers. Each tower was 160 ft. high and 28 ft. square at the base. The southern tower was fitted with an electric lift, conveying people to the top of the tower from which there was a magnificent view extending over the whole of Christchurch and the plains—from the Alps on one side to the ocean on the other. The strikingly white and bright appearance of the buildings was due to the use of stuccoline, with which the whole of the outside was covered. The stuccoline was placed on in plates, each modelled, and cast to the shape required, on the grounds; they absorbed about 200,000 casks of plaster, 40 bales of hemp, and 50 casks of stuccoline. The cornices, parapets, and pediments were constructed of stamped steel, with a total length of 12,000 ft. The safe anchorage of the large frontal towers was given special attention to by the Public Works Department, as, when in course of construction, the building had been struck by a gale and partly demolished. Thirty tons of railway metal, about 5,000 ft. of Australian ironbark timber, $2\frac{1}{2}$ tons of wire rope, and 300 tons of shingle and soil for filling up, were used in anchoring the towers.

Within, there was the Main Hall, 71 ft. square, surmounted by a very beautiful dome, the summit of which was 90 ft. from the floor. On the north of the hall there was in one corner the entrance to the offices occupied by the Chairman of the Executive of Commissioners and his staff; further on, a passage led to the rooms set apart for the Minister in Charge of the Exhibition. On the south side was the entrance to a suite of furnished rooms occupied by His Excellency the Governor. North and south of the hall again were the main avenues, each 90 ft. wide, with a gallery above, 20 ft. in width, running all round them. Passing into the Main Building, westward from the entrance hall, was the Main Corridor, 200 ft. in length and 52 ft. wide. On each side of the corridor were offices for the Telegraph Department, Post Office, Police, Customs, and other Departments, and archways gave access to other parts of the Main



THE EXHIBITION BUILDINGS : MACHINERY HALL ON THE RIGHT.

Building. At the far (western) end of the corridor was the large glass front of the section devoted to the Fernery. Along the western side of the Main Building ran a great corridor, 1,000 ft. in length, traversing the whole of the building from north to south. Westward of this corridor again were various annexes, running 280 ft. back from the Main Building.

North of the Main Building, and making a continuous frontage with it, was the Machinery Hall, a large and handsome structure. In style it was distinct from the Main Building. The facade stretched for over 300 ft. parallel with the river front, and consisted of a fine arched central entrance, with a well-proportioned tower on each side; connected with this by bays of plainer work were four semicircular pediments surmounted by finials and graceful corner towers. The deep frieze was ornamented with decorative modelling repre-

The Machinery Hall.

senting the rose, the thistle, and the shamrock, and New Zealand's badge, the fern-leaf. An immense semicircular roof spanned the centre bay. The roof-beams were semicircular, and the clear span of 80 ft. is said to have been the widest yet spanned by a round wooden roof. Each roof-beam weighed nearly 5 tons, and took about 2,000 ft. of timber. Lighting was obtained by long rows of windows, 7 ft. high, extending along the whole length of the building. On each side of the north bay there were four small bays with 55 ft. clear span and with a height of 17 ft., lighted by continuous rows of skylights 7 ft. long. These bays gave a clear space of 316 ft. by 305 ft. Ventilation was obtained by means of ventilating-ridging along each ridge and a semicircular louver running along the crown of the central roof.

An important annexe was the Art Gallery of brick, specially designed to give the maximum protection from fire to the valuable contents, which consisted chiefly of the splendid art collection from England. It stood at the rear of the Main Building. The walls, built of solid brick, were strengthened at intervals by buttresses on the outside, and asbestos slabs were used in the ceiling. Externally the design of red brick was relieved by mouldings of white stuccoline; four towers supported the corners. The gallery was entered from the western corridor of the Main Building. Passing under an entrance archway, visitors gained the large gallery, and thence had access through the connecting archways to the series of twelve separate galleries devoted to the collection of oil-paintings, water-colours, portraits, landscapes, black-and-white drawings, sculpture, and other departments of the British Government's Arts and Crafts Exhibit. The central galleries were 65 ft. long, 40 ft. wide, and 20 ft. high, and the ten smaller ones, five on each side, were 35 ft. long, 25 ft. wide, and 17 ft. high. Light was obtained by means of continuous rows of ceiling-lights 20 ft. wide.

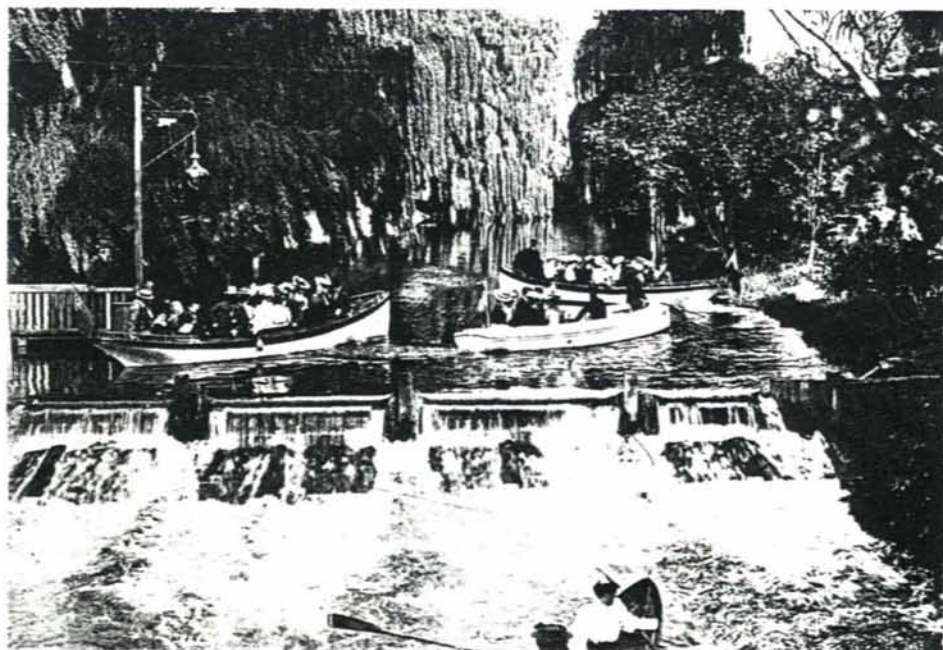
The Concert Hall was erected at the rear of the Main Building, and was connected with it by a short corridor. The hall measured 150 ft. in length by 52 ft. in width; the auditorium was 150 ft. by 52 ft., the dress circle 50 ft. by 50 ft., and the stage 52 ft. by 40 ft. The dress circle accommodated 350 and the auditorium downstairs about 1,100. The hall was fitted with electric lights, was lined with stuccoline, and was furnished with a full suite of dressing-rooms; the front of the dress circle was handsomely flowered. In the Concert Hall was erected the Exhibition organ, which cost £3,235, and which has now become the property of the citizens of Christchurch. In the colonies there is only one larger—the great organ that stands in the Melbourne Town Hall. The organ is a splendid instrument of the latest design and the highest efficiency. The initial movement is electric. When the key is depressed by the player the circuit is completed, and a series of pneumatic movements is set in motion at the other end of the cable, which eventually causes the pipes to speak. The capacity of manipulation is 66 revolutions per second, a rate, of course, which no human being could achieve. Another remarkable fact is that the organ need not be in the room in which it is played, and need not even be in the same street. In fact, it could be played from a distance miles away if necessary. This is explained by the fact that there is electric connection between the console or keyboard and the organ, and the console is detached and can be moved at will. The electric current is taken by cable from the console to the organ, and distance is immaterial. The blowing is done electrically by means of a motor, a belt, and a fan making about 5,000 revolutions per minute. The keyboard contains four rows of keys and sixty-three stop-keys, and is provided with several appliances that assist correct and rapid manipulation by the player.

Amongst the other structures of importance were the specially constructed Fernery, the pavilions at the main entrance (Kilmore Street) and the Arniagh Street (southern)

entrance, the covered way to the Machinery Hall from the Avon Bridge, and the temporary bridge over the river at Kilmore Street.

Outside, in the rear of the Main Building, was the Aquarium, a handsome little white building fronting the Victoria Lakelet, and devoted to the Marine Department's exhibit of living fish in glass-fronted tanks.

The Main Building, the Concert Hall, and the Fernery were designed by Mr. J. C. Maddison. Messrs. J. and W. Jamieson were the contractors for the Main Building and for the three extensions made to it when it was found that the first dimensions would have to be exceeded. Mr. F. J. Barlow was the architect for the Machinery Hall and the Art Gallery. Mr. W. W. Smith was the contractor for the Machinery Hall, and Messrs. Moore Bros. constructed the Art Gallery.



AT THE DAM ON THE AVON.

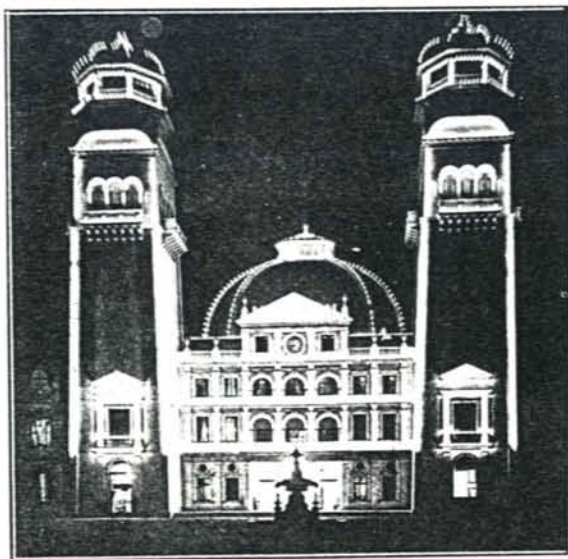
The buildings, including the galleries, gave a total floor-space of 476,500 square feet. Of this area the corridors, avenues, and offices absorbed a large proportion, leaving about 300,000 square feet available for exhibitors. The British Government took up 23,760 square feet, Canada 21,000, New South Wales 10,000, and Victoria about 6,800 feet. The prices for space ranged from 2s. to 2s. 6d. per square foot, and a sum of £20,000 was realised by the sale of space to exhibitors.

THE LIGHTING OF THE EXHIBITION.

The lighting of the Exhibition was on a scale of fitting proportion to the size of the buildings. The central towers at night shone out far away across the plains and out at sea like a great lighthouse. The outside of the building was completely outlined with a chain of electric lights, and high over the main entrance the Maori welcome, "Haere-mai," blazed out in letters 5 ft. long. Approximately sixty miles of electric-

light wires and more than twelve miles of gas mains and connections were used in illuminating the building, which was said to be lighted better than any preceding Exhibition held in the Southern Hemisphere. In the grounds every opportunity was taken of making a display of ornamental lighting. The shores of Victoria Lakelet and the precincts of Wonderland, when fully illuminated on a calm summer night, were a fairyland of lights.

The electric lighting was supplied by Messrs. Scott Bros., of Christchurch. Including the requirements of side-shows and private exhibitors, the lighting furnished by the firm ran into nearly 300,000-candle power. Outside the building, covering the dome and outlining the entrance, were 1,700 8-candle-power frosted globes. Five arc lamps, each of 1,000 c.p., were hung along the main front, and four more of these blazing lights illuminated the front of the Machinery Hall. The grand entrance hall was illuminated with two rows of 55-c.p. frosted meridian lamps round the cornices under



THE EXHIBITION BUILDINGS BY NIGHT.

the dome, and at the top of the dome hung a ring of twenty 55-c.p. meridian lamps. Round the walls there were eight two-light brackets and four three-light brackets of oxidized copper. To light the annexes there were sixty-eight 1,000-c.p. arc lamps, and for the Agricultural Hall eight lamps of similar power. In the Art Gallery there were twenty-eight arc lamps fitted with concentric diffusers, the effect of which was to enable the shades of colour to be seen almost as clearly and as naturally as in daylight. In the Fernery there were thirteen 55-c.p. meridian lamps, similar to those hanging in the dome of the entrance hall, and in addition 250 miniature coloured lamps. The grounds were lit up by means of seventy arc lamps, totalling 70,000-c.p. The lights used in lighting the Art Gallery, annexes, grounds, and outside illuminations comprised 1,500 8-c.p. incandescent lamps, 165 16-c.p. incandescent lamps, 196 50-c.p. meridian lamps, and 160 1,000-c.p. arc lamps. To light the side-shows 3,000 8-c.p. lamps and thirty 1,000-c.p. arc lamps were used. The steam-power required to generate the supply was 650-horse power.

Gas furnished about half the illumination at the Exhibition. The Christchurch Gas Company supplied altogether about 300,000 c.p. distributed over the Grand Hall, Machinery Hall, and annexes. A brilliant and well-diffused light was maintained. The gas lighting was particularly effective and brilliant in the Machinery Hall, where 84,000 c. p. was furnished by clusters of lamps, totalling eighty-four. In the Concert Hall there was the largest concentrated light in the Exhibition—a great 1,600-c.p. sun light, which was supplemented by three Humphrey lamps each of 500 c.p. and seven Welsbach lights each of 70 c.p. The stage was lit up by white, red, and blue lights of 4,000 c.p. A total of nearly four hundred lamps were used by the Gas Company to illuminate the building—this in addition to the great number of lights supplied to private exhibitors.

The designs of the lighting of the Exhibition were prepared by Mr. F. H. Chamberlain, engineer to the Christchurch Tramway Board.

The contract prices for the different buildings were as follows :—

					£
Main building—					
Principal contract	..	..	..	..	25,453
First extension	..	..	..	..	8,517
Second extension	..	..	..	..	18,032
Third extension	..	..	..	..	1,260
Machinery Hall	..	..	..	..	9,570
Concert Hall	..	..	..	..	5,297
Art Gallery	..	..	..	..	4,998
Fernery	..	..	..	..	1,089
Lavatories	..	..	..	..	2,889
Kilmore Street bridge				..	448
Sewer-connections	..	..	..	..	157
Water-supply	..	..	..	..	729
Lighting contract, gas	..	..	..	..	3,385
Electric light and power—					
No. 1 contract	..	..	..	..	4,608
No. 2 contract	..	..	..	..	1,300
Total	..	..	..	..	£87,732

Landscape gardeners did a great deal to enhance the natural beauties of the Exhibition-site. It was in the beginning of August, 1905, that the work of transforming the grounds along the frontage of the buildings commenced. This area was about 10 acres in extent. After Mr. Pearson, the Tourist Department's landscape gardener at Rotorua, had laid out the general garden-scheme, the bedding-out of the flowers in the gardens in front of the buildings and along the river-bank was successfully carried out under the superintendence of Mr. William Campbell and Mr. W. Jones, of Christchurch. As Mr. Campbell's time was much taken up with the laying-down of the sports ground and other work, the superintending of the planting devolved chiefly on Mr. Jones, who fulfilled his mission exceedingly well.



SECTION III.

THE OPENING CEREMONY.

VERY seldom has this young Dominion seen a State ceremony which equalled in brilliance and dignity the official opening of the New Zealand Exhibition on Thursday, the 1st November, 1906. The beauty of the site and the buildings, the glittering naval and military parade, the immense gathering in the Exhibition Hall, and the magnificence of the musical portion of the pageant unitedly gave colonists good cause for satisfaction and pride, and impressed overseas visitors very pleasantly with New Zea-



ON OPENING DAY.

land's sense of fitness in things ceremonial. It was something more than a mere inauguration of an Exhibition show season. It gave definite expression to a deep-felt sense of nationhood achieved, of national independence and self-reliance, of a patriotism and a love of country that at the same time were compatible with a high loyalty to the Old Land. The addresses of the Governor and the Premier, and the finely phrased Exhibition Ode, gave eloquent voice to these sentiments. The music, a triumph of

the composer's genius and of orchestral and choral art, breathed a dramatic spirit of difficulties overcome, of joyous optimism, of thanksgiving, and of pride in the consummation of a cherished ideal. To a visiting New Zealand writer the ceremonial was "one long crashing paean of peace—the war-song of victorious industry." And there was no untoward happening, even of the smallest—no *tohu aitua*, as the omen-respecting Maori would say—to augur ill for the big Fair.

The hour fixed for the official opening was 11.30 a.m. Long before that time thousands of people were gathered in the Exhibition grounds and on the long tree-bordered roadway outside, with one collective eye on the capricious weather and the other on the way by which the vice-regal procession was to arrive—for His Excellency the Governor, Lord Plunket, had come down from Wellington to open the Exhibition. The northern steamers arriving at Port Lyttelton and the trains from the south had poured their thousands of visitors into the city, and Christchurch kept close holiday. The city was bright with flags, and the many flagpoles on the big white Exhibition palace carried their banners mast-headed in a ball, presently to be broken out when the gunfire announced the formal opening. The morning threatened rain, but long before noon it was a day of beautiful sunshine, with a fresh breeze that kept the city flags flapping and cracking, and the poplars rustling and the willows swishing by Avon-side. At 10 o'clock the Exhibition gates were opened, and soon thereafter the citizens and visitors invited to the inaugural gathering began to take their seats. The long main corridor had been arranged as a concert-hall; at the far end (western) a large stage, sloping up and backwards, was erected for the great orchestra and choir, numbering nearly three hundred, that were to take a very important part in the ceremonial. Police and Permanent Artillery-men guarded the precincts, and presently bodies of scarlet-uniformed volunteers and straw-hatted bluejackets from the British warships "Pioneer" and "Challenger"—lying in Lyttelton Harbour—marched in and lined either side of the corridor and the entrance vestibule and hall. Nearly an hour before the time appointed for the Governor's arrival the meeting-hall was filled with a well-dressed gathering of two thousand guests, the more distinguished occupying seats near the break of the stage, where pot-plants and ferns beautified the platform-front. Aloft sat the makers of music—Mr. Alfred Hill's grand orchestra of over fifty performers, the pick of Australasia, and the members of the Christchurch Musical Union, with the Woolston Brass Band. The arrangement of the choir added to the fine colour-effect; the men occupied the centre block and the ladies were on either flank—blue sashes on one side and red sashes on the other. About 11 o'clock some of the notable visitors took their seats near the stage-front—Sir Joseph Ward, Premier, and President of the Exhibition, who was to deliver the second speech of the day; Lady Ward; Ministers of the Crown (the Hon. A. Pitt, Hon. J. McGowan, Hon. George Fowlds, and Hon. J. A. Millar) and the Hon. T. Y. Duncan, Vice-Presidents; Sir John Gorst, Special Commissioner for Great Britain; Captain Percy Atkin, British Commissioner; and other visiting Government representatives. A number of the Executive Commissioners assembled at the main entrance at 11.20 to receive His Excellency the Governor.

The military display contributed largely to the brightness and picturesqueness of the inaugural ceremony. The city and country Volunteer corps were called out for the parade at the Exhibition-opening, and this force was augmented by a contingent of bluejackets from the British war-ships in Port Lyttelton. Altogether there were between eight and nine hundred officers and men of all branches of the service on parade, horse, foot, and artillery. The officers present at the opening ceremony as guests included Lieut.-Colonel Robin, C. B. (now Inspector-General of the New Zealand Forces); Lieut.-Colonel Bauchop, C.M.G.; Lieut.-Colonel Moore, V.D.; Major Andrew, Indian Army; Major Wolfe, V.D.; Major Hobday, who was chief Staff Officer; Major Cooper, Commander of the Artillery (First Division). The infantry units on parade

included the First and Second North Canterbury Infantry Battalions, and the South Canterbury Infantry Battalion. The Artillery Volunteers of the city mustered in full strength under Lieut.-Colonel Smith, and took up a position along the banks of the Avon, while the infantry lined the bridge and the approaches to the main entrance of the building. The Highland Rifles lined the entrance itself as a guard of honour to the Governor, and the North Canterbury Mounted Rifles under Captain Uru provided the escort for His Excellency.

The Governor on arrival at 11.30 a.m. was received with the Royal salute, and then entered the building to conduct the opening ceremony. The first notes of the



IN THE ENTRANCE HALL.

National Anthem brought the great audience to its feet, as the Governor's party walked up the long aisle to the stage-front and took seats just below the platform, facing the orchestra and choir. His Excellency Lord Plunket, wearing his official uniform and orders, was accompanied by Lady Plunket and by Captain Braithwaite, A.D.C., and escorted by Mr. C. M. Gray, M.H.R., Chairman of the General Committee, and by the following Exhibition Commissioners: Messrs. T. E. Donne (Vice-President), G. T. Booth, W. Reece, G. S. Munro (Chairman of Commissioners), George J. Roberts, H. J. Scott (South Australia), and H. C. L. Anderson (New South Wales); and Mr. E. J. Righton, Secretary of the Exhibition. Other Exhibition Commissioners present were Messrs. Arthur M. Myers (Mayor of Auckland), Hon. T. W. Hislop (Mayor of Wellington), George Lawrence (Mayor of Dunedin), John Roberts (Dunedin), A. B. Robinson, J. W. Joshua, and Dr. L. L. Smith (Victoria). Other invited guests included members of both Houses of the New Zealand Parliament, members of the Judicial Bench, officers of the army and navy, clergymen, representatives of educational bodies, chairmen and

members of the Exhibition Committees, visiting journalists, and a large number of prominent New Zealand citizens.

When the Governor and his party were seated, Mr. Hill and his orchestra and chorus burst into the grand music of the Exhibition Ode. The ode was a prize composition written by Mr. Johannes C. Andersen, of Christchurch. It was set to music by Mr. Hill, R.C.M.L., who conducted his own fine composition

THE EXHIBITION ODE.

1.

Hail ! hail ! from isles of the uttermost sea !
 Coming from continents hoary,
 Grey with the passing of years,
 History giving a glory,
 A glamour made tender with tears.—
 Hail ! hail ! the land with its future to be,
 New Zealand, cries " Welcome ! "

Ah ! 'mid our joy, the Pilgrims are passing away,
 We from their labour find leisure,
 We from their hands have our home ;
 Mingled is sorrow and pleasure.
 See ! 'mid the perilous foam
 A bountiful wilderness lay
 Where Pilgrims found welcome.

Hail ! hail ! from isles of the uttermost sea !
 The land with its future to be,
 New Zealand, cries " Welcome ! "

2.

Long, long she lay, in isolated splendour,
 Seas her defences, distances her shield ;
 Morn glorious rose, and eve closed peaceful, tender ;
 Lorn lay this Eden fair, once lost, again revealed.

See ! timorous ships, the white-winged ships of ocean,
 Venture from northward, through unfurrowed seas ;
 Eyes eager gaze, hearts thrill with deep emotion,
 As the vast sea lays bare, gives up, its mysteries.

Now, wonder now ! the life of one man passing
 Might see the changes, gold, grain, snowy fleece ;
 See wealth on wealth within her, shores amassing,
 Health, wealth, prosperity, and glad unthreatened peace !

Lands hoar with eld, once half a world asunder,
 Once girt by oceans, dark to human ken,
 Near now have drawn these Isles of endless wonder.
 Hail ! fruitful Fortunate Isles ! Peace ! bold seafaring men !

3.

Not unsought the Isles were found,
 Not unfought the Isles were won ;
 Ere the head with peace is crowned
 Strife must end and war be done.
 In their southern solitude,
 Nature's children dwelt in feud.

Pioneers found the land,
 Torn by battle-loving band ;
 Pioneers have but done
 What by Nature was begun.
 Brothers, less by this our shame :
 Ye were dying when we came !

4.

Tillage and shepherding gave us their guerdon,
 Bridged is the distance of severing sea ;
 Past is the heat of the day with its burden,
 Fruitful with purpose our leisure shall be.
 Haven of beauty ! from arduous duty
 Gladly we turn for our solace to thee.

Ere a short century lies on man's labour,
 See what his hands have accomplished and done ;
 Welcome the leisure for viol and tabor ;
 Welcome the leisure that labour has won ;
 Now may we nourish the arts till they flourish—
 Something of beauty shall gladden the sun !

5.

The lakes ! the trees ! the everlasting hills !
 The fiery regions of the earthquake god !
 The fastnesses, where no man shears or tills !
 The virgin depths of age-unriven sod !
 A young land, new land ! virgin from whose eyes
 Are caught fleet glimpses of a Paradise !
 A Land whose loveliness renews the breath,
 And stays the hand, the ruthless hand of death !
 The pastured hills ! the broad and fertile plains,
 Whose produce in the world finds welcome sure !
 The Land that in the world's wide market gains
 A place that older lands cannot secure !
 The mines ! the meads ! they rival England's own !
 Behold ! behold ! to all the world is shewn
 Utility and beauty may be one ;
 That here the gold is gathered from the sun !

6.

Open stands New Zealand's gate,
 Hither throng the Nations ;
 In these halls they joyous wait
 With a world's creations.
 Far the clarion notes are blown,
 She is famed who was unknown.
 Here is shewn what she has done,
 Needs of men supplying ;
 Here is shewn what may be won,
 Dearth and death defying ;
 Through colonial rigour bred,
 They shall lead who once were led.
 Wide and wider fling the gate,
 Who will aid may enter ;
 Teacher, artist, man of state,
 Artisan, inventor ;
 Here a sturdy people heeds
 Social laws and labour's needs.
 Wider fling the gate, more wide,
 See ! the nations olden,
 Breasting through a silver tide
 Seek our borders golden !
 Hither comes the fleet that plies
 With a wide world's merchandise.

7.

Joyously, joyously, sing triumphal strains of toil victorious ;
 Joyously—a colony begun is waxed to Nation glorious.
 World-renowned, world-renowned, she serene shall sit in her security ;
 Praise to God for aid in younger days, and pray for aid through glad maturity.

The Ode was a magnificent piece of orchestral and choral work, and the vast audience, at first silent and closely critical, gave expression to loud and delighted approval at the end of each of the principal phrases, approval which became more and more



THE AUDIENCE AT THE OPENING CEREMONY.

enthusiastic as the work went on, and culminated in a storm of applause at the close of the performance. From the opening chorus, "Hail! hail! from Isles of the Uttermost Sea," to the final grand crash of harmony from orchestra, chorus, pipe organ, and brass band, the work was a masterpiece of the composer's art. Mr. Hill has written a great deal of fine music, but this was his best, and it stamped him as a composer of genius. First there was the trumpet-fanfare and the rich full chorus from nearly two hundred voices, and the last broad chord "New Zealand cries 'Welcome!'" cut off short with a brazen clash of cymbals; then a sweet, soft recitative opening the delightful tranquil descriptive passage "Long, long She lay in Isolated Splendour"; the welcome to the Pilgrim ships; the pæan of safe arrival in the desired haven; the bold, barbaric Maori rhythmic movement of the number in which the battle-loving brown men of old New Zealand were described, a number characteristic of the savage spirit of the *haka*; then in high contrast the pleasant peaceful pastoral melody of the passage, "Tillage and Shepherding gave Us their Guerdon"; the thrill and dramatic fire of the passage descriptive of the grand, often terribly grand, scenery of the Dominion; and finally the grand chorale, with its pæan of joy-bells, its indescribably fine organ harmonies, and its mighty combination of the whole great vocal and instrumental force in the splendid closing hymn of praise. The solos were taken in a manner befitting the work. Miss Amy Murphy sang the dainty, sweet, half-plaintive number, "Long, long She lay"; Mr. A. Ballance, baritone, took the third number, "Not unsought the Isles were found," with the fine vigour and force that the solo required; Mr. E. Crabtree sang the tenor solo beginning "Tillage and Shepherding," and there was a vocal quartette of much beauty by Miss Murphy, Mrs. Wilson, Mr. Crabtree, and Mr. A. Millar (bass).

When the music ceased the great hall rang with applause for several minutes. Probably no musical composition ever had such a reception of delighted enthusiasm before in New Zealand. Mr. Hill bowed his thanks, and the Governor rose and shook him by the hand, and congratulated him on his splendid achievement. Mr. Andersen, the author of the ode, was introduced to His Excellency, who congratulated him also.

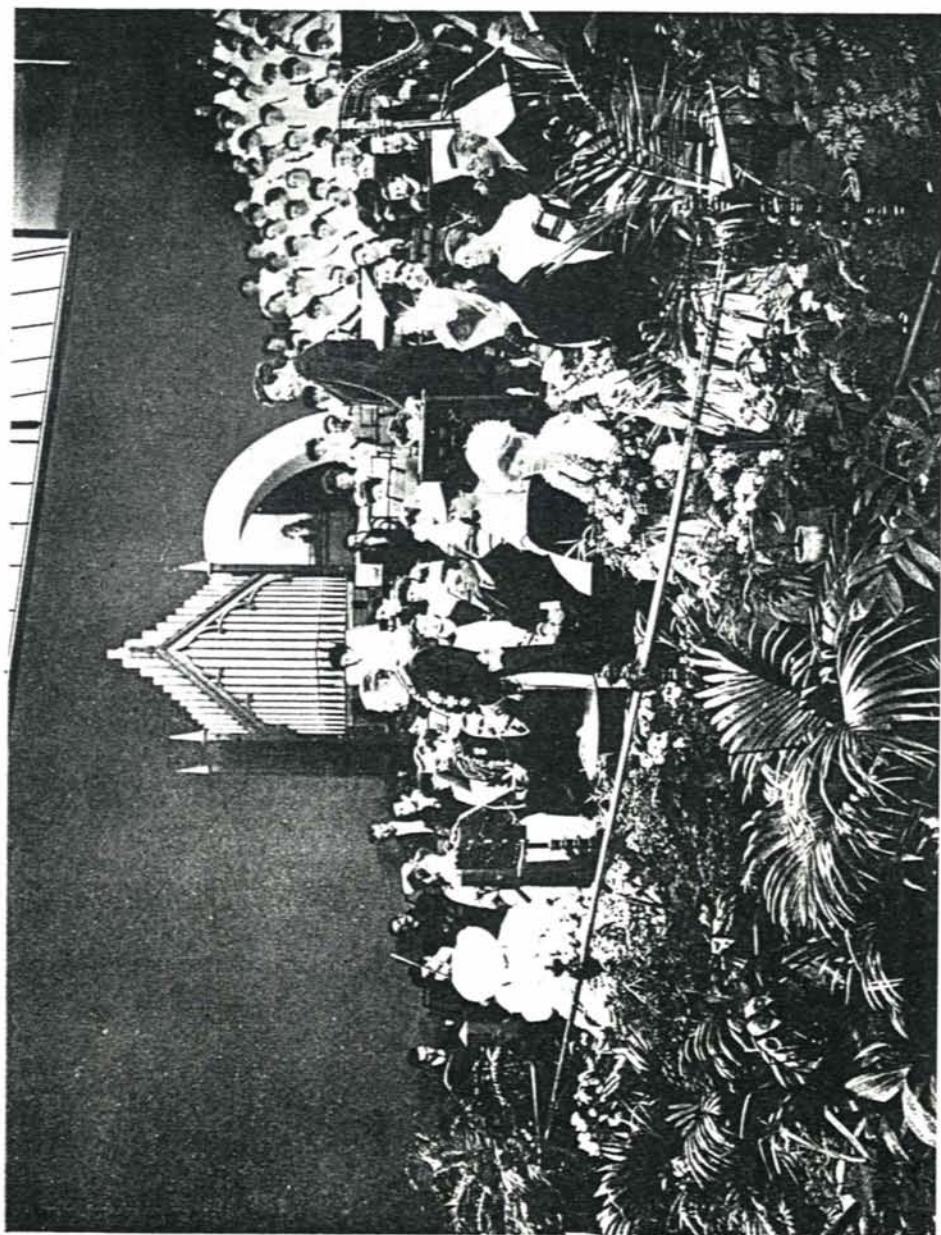
The musical portion of the ceremonial ended, the Governor, and the Premier and party, took their seats on the dais, and the speeches began.

THE GOVERNOR'S SPEECH.

NEW ZEALAND'S FUTURE.

His Excellency Lord Plunket delivered the following opening address:—

Sir Joseph Ward, ladies, and gentlemen.—It is, I can assure you, with feelings of the deepest pride and satisfaction that I rise to carry out the honourable duty which has been conferred upon me. That satisfaction is, however, tempered with sorrow that the New Zealand statesman and British Imperialist who laid the foundation-stone figuratively and actually of this undertaking is not here to see completed the largest Exhibition ever held beneath the Southern Cross, and to witness the response which the Mother-country and her children have made to New Zealand's invitation.—(Applause.)—We call this the "New Zealand International Exhibition," and the number of foreign firms which are exhibiting entitles us to use that name. But when you have viewed the Canadian section—an object-lesson in the art of national advertisement—the representative exhibits which the Australian States and Fiji have placed before us, the list of private exhibitors from nearly all our colonies, and last, but not least, the carefully prepared English section, and the magnificent gallery of British art, I venture to say that an equally honourable and possibly more appropriate title would be "New Zealand's Empire Exhibition." Proud as I am to be associated with so important an undertaking, I am even more interested in the object underlying its conception. That object, if I



HIS EXCELLENCY THE GOVERNOR, LORD PLUNKET, DELIVERING THE OPENING SPEECH.

interpret it rightly, was to show to their fellow-citizens of the Empire what New Zealand, with a history of but a man's lifetime, has accomplished. It was also to demonstrate to the world that there is rising here a young nation which, though furthest from the Mother-country and nine hundred miles from her nearest neighbour, is British in thought and blood, happy and prosperous, standing only on the threshold of her splendid future. It may be thought by some that it is presumptuous, if not ridiculous, for less than a million of people, living on a mere speck on the Pacific Ocean, to anticipate becoming the New Zealand of the Southern Seas, or for a land of but yesterday to expect to compare with the greatest manufacturing and seafaring nation in the Old World. But it is in no such doubting spirit that the New-Zealander regards the future. He points to the thirty-seven millions of Great Britain, and proudly tells you that his own country is as large, as healthy, and as fertile. Indeed, nothing has impressed me more during my visits to different parts of the colony than the fact that, beneath the surface of their general content, the pioneer and the farmer, the merchant and the artisan, are looking forward confidently to their children's splendid heritage.—(Applause.)—"There's a divinity that shapes our ends, rough-hew them how we will." Mutton, wool, and flax are not to be our "Ultima Thule," for Providence has not merely blessed New Zealand with those fertile valleys and fruitful plains which are at present her main asset. Not only is she yielding us gold in ever-increasing quantities, and hinting that in the oil-fields of the North we have another valuable product, but, as a promise of our future greatness upon the seas, Nature has given us splendid harbours, inexhaustible beds of coal, and iron in a condition which needs but the magician's wand of the modern chemist to become the finest steel. And if this country has the material to build her ships, she has also the sailors to man them, for the New-Zealander has eminently the seafaring nature of the Englishman. Small as the colony is, the house-flag of the Union Company flies in the principal ports of Australia, waves throughout the islands of the Pacific, and salutes the great Dominion at Vancouver. Leaving her maritime future, New Zealand, with her enormous and constant water-power waiting only to be harnessed, has hopeful prospects as a manufacturing country. Is it difficult to believe that, with humanitarian legislation for the workers and wise treatment of capital, there will arise before long manufacturing towns differing only from those at Home in that grinding poverty, overcrowding, and dirt, smoke, and fog will be absent? I do not think, ladies and gentlemen, that the people of New Zealand will consider that I have overestimated the probable future of this land in which they take so much pride; and it seemed to me that, at an epoch of her history such as this Exhibition I am sure will prove, it was a fitting occasion to dwell upon her future—upon the coming day when this beautiful country will not only be happy and prosperous, but happy, prosperous, and great. Ladies and gentlemen, I have finished. I have but to welcome our visitors in the name of His Majesty the King, and to repeat to the people of New Zealand how fully I appreciate the respect and honour they invariably pay to the representative of their Sovereign, and how deeply sensible I am of their generous goodwill towards myself.—(Loud applause.)

THE PRESIDENT'S ADDRESS.—SPEECH BY SIR JOSEPH WARD.

A SKETCH OF THE EXHIBITION.

Sir Joseph Ward, Premier of New Zealand and President of the Exhibition, in his address welcomed the distinguished visitors and gave a running general sketch of the chief attractions of the Exhibition. He said,—

Your Excellency, ladies, and gentlemen,—I desire in the first place to express the deep regret I feel upon this occasion at the absence of the man who started the International Exhibition of New Zealand. In December last, when he laid the foundation-stone of this great building, he was full of hope, and he gave all the force and weight

of his powerful influence both in and beyond New Zealand. He looked forward to the time when he would have performed the ceremony that I am now endeavouring to undertake, and which he would have done so much better than it is possible for me to do. He was one who had reigned for fifteen years in New Zealand, was the author of the International Exhibition, and up to the last did all in his power to insure its success. There is to-day no man or woman in New Zealand who would not rejoice had he been here to assist us in this important ceremony, ornamented by the presence of His Excellency the Governor. May I be permitted to read the following telegram which I received an hour ago from Mrs. Seddon: "To-day our thoughts turn towards Christchurch, and we sincerely hope everything will pass off satisfactorily, and that the Exhibition will be the success that Mr. Seddon would have wished it.—JANIE SEDDON."—(Applause.)—May I also say how sorry we are that the distinguished gentleman at present Mayor of Christchurch—Sir John Hall—is unable to be here to take part in this ceremony. We regret the cause, but we know that though he is absent in person he is with us in spirit, and I sincerely hope—and I am expressing the feeling of this great assemblage—that he will be as well as ever in the course of a short time. I have to welcome the visitors to New Zealand, and among them I name first the distinguished gentleman who represents the British Government, Sir John Gorst.—(Applause.)—His character is well known; his name is known all over the British Empire. The fact that he has been sent out here is a considerable compliment from the British Government, and will make the people at Home, I trust, think more seriously of New Zealand, and, at all events, of its Exhibition. He, with the late Lord Randolph Churchill, Mr. Arthur Balfour, and Sir Drummond Wolfe, formed the party known for all time in the history of politics in England as the "Fourth Party," a party that, for a time, attracted so much attention in the British Parliament. The British Government has also shown its practical interest by placing on the estimates a sum of £10,000 for representation in the British Court. I have also to welcome the Canadian Commissioners, Messrs. Race and Burns.—(Applause.)—The Canadians, ladies and gentlemen, have shown us how well they know how to do things by sending a political representative and a commercial representative to New Zealand. I desire to welcome the representative of the Commonwealth, Sir Richard Baker, Speaker of the Senate.—(Applause.)—I welcome also the delegates from the States of Australia. You join with me, I know, in extending to them a very hearty welcome.—(Applause.)—Later I will read you a few apologies. In the meantime let me say a word or two in connection with the Exhibition. In 1904 the Parliament of the country authorised the commencement of an International Exhibition. The late Premier intimated in Christchurch that this great undertaking was to be gone on with, and later on Mr. Munro, the Chairman of the Exhibition Commissioners, was appointed by the Government to initiate the work, and on him the organization at its inception was cast. It is due to him to say that he has carried out the enormous mass of work done—work which reflects the highest credit upon him.—(Applause.)—I desire to say, ladies and gentlemen, that it is known only to those who are actively engaged in connection with this Exhibition the mass of work that has been done by the Chairman of Commissioners, Mr. Munro, and I take this opportunity—the first time since the Exhibition has been inaugurated—of saying that the Government recognise that he had a most difficult task to discharge—put between the people and the Government as a buffer, and he has carried out the work, so far, exceedingly well. I also wish to thank Mr. Allan—(loud applause and cheers)—who also did his work well, and I sincerely hope he may soon be restored to that health which you all are anxious to see.—(Applause.)—I have also to thank the Executive Commissioners, who have co-operated and given the benefit of their advice and assistance to help the work forward. I cannot do more in referring to the local committees than to say that they have done really hard and practical work, for which they are entitled to warm acknowledgment.—(Ap-



THE AUDIENCE AT THE OPENING CEREMONY.

plause.)—In such a great undertaking as this Exhibition, naturally there must be difficulties. Difficulties are made to be overcome, and all that have so far presented themselves have been overcome by those who are responsible for assisting to bring about success, and I desire to acknowledge what good work the various committees have done in this respect.

Now it is my duty to refer for a moment or two to the architects and the builders, and I want to say that Mr. Maddison, the designer of the Main Building, the Fernery, and the Concert Hall, has carried out his work to the entire satisfaction of the Government of the country, and his work must speak for itself; and I invite those who are here to critically examine it during their stay in Christchurch. I also wish to thank Mr. Barlow, the designer of the Machinery Hall and the Art Gallery, both of which have been excellently done, and to thank Messrs. Jamieson Bros., the builders of the Main Building, who had very great difficulties to contend with at the inception, owing to a small tornado for a change visiting Christchurch and blowing down a building and tower. With indomitable courage they went on, and no one can tell that there has been even as much as a breeze of wind around this territory. Mr. Smith, the builder of the Machinery Hall, and Messrs. Hall Bros., the contractors for the Art Gallery, and the Inspector of Works—on behalf of the colony I thank them. The first contract for the Main Building was £28,000, the second and third amounted to £23,000—a total of £51,000. In consequence of Victoria applying a little later than was anticipated there has been a necessary addition of £4,000 incurred in that respect, and the architects and Messrs. Jamieson Bros. have done excellent work here. And I would not like, ladies and gentlemen, to go away from the acknowledgments I am now making without thanking Mr. Pearson, the gardener from the Government grounds at Rotorua—(applause)—for the excellent way in which he has carried out the work in connection with the Fernery.

There are seven hundred exhibitors already within the walls of the Exhibition. The floor space is about 500,000 square feet, of which about five-twelfths is taken up by corridors and avenues. The value of the exhibits, independently of the pictures, is in round figures half a million sterling—(loud applause)—and the pictures are valued at at least a quarter of a million. I wish to thank the British Government and friends of the colony in England for having sent out pictures to the gallery.—(Applause.)—It will do an immense amount of good not only to the people of New Zealand, but to those who came here to visit the Exhibition, because I am informed that there has never been within the walls of any picture-gallery such a magnificent display of art as is to be found within the walls of that gallery. There are here already people who have come for the special purpose of making a selection of these pictures with a view to purchasing. New Zealanders ought to toe the mark and not allow these pictures to be sold and leave our shores.—(Hear, hear, and applause.)—I also desire to thank the exhibitors and concessionaries for their faith in the undertaking.

This is the largest Exhibition that has been held south of the Line, and I am informed by those who were qualified to judge by having been present at the opening of the St. Louis Exposition, the Paris Exhibition, and the Victorian Exhibition at Melbourne, that there has never been an Exhibition which was so far advanced on the day of opening as the International Exhibition of New Zealand is.—(Loud applause.)—I desire to thank particularly Canada and Australia for what they have done. The Canadians set a good example. They were the first in the field, and to their credit be it said that the flag was hoisted over the Canadian Court, finally finished, this morning at 6 o'clock. It was the first flag to fly in token that the Exhibition was completed.—(Loud applause.)—New South Wales and Victoria have also done well, and I have to thank them on behalf of the colony for the splendid way in which they have exhibited, and for the energy they have put into their work. The Cook-Islanders and the Fijians, and the representatives of the original Maoris also deserve to be mentioned on this occasion,

and I wish to say how much we are indebted to Mr. Hamilton, of the Colonial Museum, for the work he has taken in hand and has carried out.—(Applause.)

It is possible now, in the course of a few weeks' peregrinations in these buildings, to find what it might, in all probability, take three or four years to find in journeying round the world—such a magnificent and varied collection is presented to the people of this country. From both an educational and an economic point of view, the Exhibition will pay New Zealand handsomely. There are thousands of people who would never be able to go to distant parts and see what is now brought here within their reach; and I sincerely hope that the splendid facilities which are being offered to the children of New Zealand to be brought to the Exhibition, and kept, at the sum of 2s. a day, in a building that will accommodate five hundred of them, will not be lost sight of by their teachers and parents, to enable them to have the benefits of the magnificent education this Exhibition will present.—(Applause.)—It is also my business to refer to the transparent insulated chambers, representing the frozen meat and dairy industry, which have been erected by agreement with the Canterbury Frozen Meat Company and Messrs. J. J. Niven and Co., of Napier. This is a good opportunity for visitors to our shores and others to show what this colony is able to produce in connection with frozen supplies, and the benefits of this from a commercial point of view must be of considerable advantage to our colony. Then, again, there is every opportunity in the shape of sports. There will be military sports, international games, axemen's carnival, Scottish sports, and there will be an exhibition of fire-walking by Fijians; and, ladies and gentlemen, let me say that this is the first opportunity outside of the Fijian Islands that this has been possible; and those who have travelled at a very great expense to Fiji have had to go on to the Island of Benga before they were able to see this unique fire-walking, which will be one of the attractions in connection with this Exhibition. Then there are amusements of all kinds provided for the public, and I want here to say this lest there should be any misconception in the minds of people who are not here: There has been an effort made to have everything of a new character in this respect, not to have the old kinds of amusement, so that those who visit the side-shows, which must of necessity be a great attraction to this Exhibition, will find that they can travel on the helter-skelter and on the Rocky Road to Dublin. They will find they can get upon a toboggan slide, and they can have a water-chute, or they can shoot rapids if they wish. And to the mothers who are anxious to come here, and who may by this adventure lose their little ones, let me say they have been thought about. We have provided an emporium for the babies, and that emporium is under the charge of a lady, Mrs. Cole. There will be attendants there, all of whom are paid for by the Government. These babies will be numbered most carefully, so that there will be no chance whatever of mixing the babies up.—(Laughter.)—But it is just possible, ladies and gentlemen, that one or two of them may be lost. Well, if they are, the Exhibition authorities will take the greatest care of them, and they will be exhibited to ensure that they will be known by their mothers when they come along to find them later on. Now I want to say a word in connection with the Besses-o'-th'-Barn Band. This is a band that has been honoured by various countries and idolised in France, and it has just had a triumphant tour of America and Canada. Under an arrangement, and on the suggestion of the late Premier, the Besses-o'-th'-Barn Band was engaged. It stands out as one of the finest in the world. A postage-stamp is now ready to commemorate the Exhibition. Nobody will be allowed to buy more than five shillings' worth, so as to prevent large quantities getting into the hands of collectors. It will now give you some idea of what has been done when I tell you that three million "stickers" have been issued, and have been sent forth to all parts of the world. They have been a splendid advertisement for the colony. They contain representations of the kiwi, huia, Maori art, and so on. The last "stickers" will have a representation of the late Mr. Seddon, in honour of his connec-

tion with the Exhibition.—(Applause.)—Let me say also that, in order to mark the inception of this undertaking, to-day for the first time you can send a letter to America for one penny.—(Cheers.)—To-day for the first time you can send a letter four ounces in weight throughout New Zealand for one penny.—(Applause.)—To-day for the first time you can send telegrams from end to end of the colony without any restriction for one halfpenny a word.—(Applause.)—I am sorry to say that there are two provinces in New Zealand that have not made a distinctive representation at the Exhibition. These provinces are Otago and Wellington. There are many people in those provinces who are represented individually, but there are no provincial exhibits from those parts of the colony. I am sorry for this, and I sincerely hope that it is not too late for them to have special exhibits erected.—(Hear, hear.)

I want to say a word by way of contrast. When the previous International Exhibition was held in Dunedin, the exports from this colony amounted to £9,400,000. Last year they were £15,500,000. The imports on the previous occasion were £6,200,000; last year they were £12,800,000. In short, they have more than doubled. I may add that the people of this little New Zealand have £30,316,954 of their own in the shape of deposits in the Savings-Bank and other banks.

As to the Exhibition, the position of the colony is that it has paid £73,000, and it should be reassuring to my fellow members of Parliament who voted £64,000 last session when I state, on the authority of the Chairman of the Executive Commissioners, that not nearly all that amount will be required. There is every prospect of this great undertaking turning out more favourably than was originally anticipated. I am sure that all sincerely hope it will be so. If the Pilgrim Fathers of Canterbury could see what we are seeing to-day, what would they think of the progress of this colony during the past twenty-five years! This Exhibition is situated in one of the most beautiful spots in the colony. We are a happy people in a happy country, and, although we may have complaints to make about different matters affecting the well-being of our own country, upon the whole, if we scan across the oceans to other lands, we are bound to conclude that, after all, we are living under happy auspices, under a free flag, under the sovereign grace. I can only say that it affords me the greatest possible pleasure to ask His Excellency the Governor to accept this beautiful key as a memento of an event which in future years, I am sure, will be remembered by him with pleasure and with happiness in connection with the distinguished position he occupies. I can only now wish the International Exhibition of New Zealand every possible success, and I hope at the end that instead of a deficit we shall find a profit, as a result of the people patronising it to the fullest possible extent.—(Loud applause.)

THE EXHIBITION DECLARED OPEN.

At the conclusion of Sir Joseph Ward's speech the "Old Hundredth" Psalm was sung: such a splendid volume of stately song had probably never before been heard in New Zealand. Sir Joseph handed His Excellency a gold key with the request that he should declare the Exhibition open. At the same time he presented Lady Plunket with a gold Exhibition pass, and the Hon. Kathleen Plunket with a gold pass.

His Excellency said he thanked those in charge for the beautiful key, which would be a souvenir to him for the rest of his life of the most important undertaking with which he had been directly connected. He read the following telegram that he had just despatched to His Majesty the King:—

"The Secretary of State for the Colonies, London.—Am desired by my Government to convey to His Majesty the King the pleasing intelligence that the New Zealand International Exhibition was duly opened by me to-day in the presence of a large and representative gathering, including the representative of His Majesty's Government, the Right

Hon. Sir John Gorst, and other representatives from overseas dominions; that my Prime Minister has every confidence that the undertaking will be a great success, tend to further strengthen the good feeling which has always existed between the colonies and the Mother-country, afford to the people of Great Britain and other countries a broader knowledge of the resources and products of New Zealand, and be to the mutual advantage of the various countries exhibiting, and to the dominions beyond the seas in particular."

His Excellency then said, "I now declare the New Zealand International Exhibition open."

The National Anthem followed, performed by the orchestra and chorus inside and the massed bands outside.

Outside the building a very large gathering of spectators had assembled to watch the ceremonial proceedings, and waited patiently for the conclusion of the business within. Just before 1 p.m. the ringing of a bell announced that the Exhibition had been declared open. The battery of artillery on the river-bank immediately began the Royal salute of twenty one guns. At the sound of the first gun the whole front of the great building burst into a gay flutter of bunting as the British flags were run up on the tower flagstaffs, and all the national flags which had been rolled up and hoisted were broken out. Between each seven rounds of battery-fire the South Canterbury Infantry Battalion fired the *feu de joie*, the Timaru Brass Band playing the National Anthem. Then the people streamed into the Exhibition, and soon the corridors were crowded, and the numerous shops and side-shows commenced the brisk business that was to last for nearly six months to come.

After the official ceremony, the Governor, accompanied by his party and by the Premier, made a brief general inspection of the Exhibition. At the gallery-stall devoted to souvenirs of Nelson and the "Victory," the Rev. Mr. Matthews welcomed the party, and asked the Governor to present to Sir Joseph Ward, as representing the Parliament of New Zealand, a small bust of Lord Nelson in copper, mounted upon a block of oak taken from Nelson's famous flagship, the "Victory." Sir Joseph Ward, in acknowledging the gift, said that the Parliament of New Zealand would highly appreciate the bust, and treasure it for all time. (This bust is now in the Parliament Buildings in Wellington.)

The troops remained on parade until His Excellency reappeared from the building and with his escort left the grounds, and then marched back to barracks for lunch.

In the afternoon the sports ground was the scene of that beautiful and impressively symbolical military ceremonial, "trooping the colours." The ceremony consisted in taking the King's and regimental colours under a guard through the ranks on parade so that every soldier and sailor present might do them honour. About nine hundred officers and men were on parade, and the review-ground was gay with the red full-dress uniforms of the infantry. His Excellency the Governor with his staff took up a position at the saluting-base. Besides the Volunteers on the ground, several companies of blue-jackets from H.M. ships "Challenger," "Pioneer," and "Pyramus" paraded, and took part in the march past with one of their field-guns, the "Challenger's" band playing. The regimental colours that were the central object of interest were forty-six years old; they had been presented by the ladies of the Canterbury Province to the Christchurch Volunteers. The flags were handed over by a small armed escort to a guard of eighty men selected from the North Canterbury Battalion under the command of Captain Mathias. This colour-escort, accompanied by a band, marched

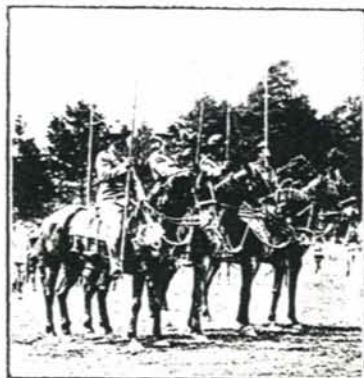




HIS EXCELLENCY THE GOVERNOR INSPECTING THE TROOPS, OPENING DAY.

at the regulation "slow" pace through the ranks on parade, each corps saluting as the colours passed. The compliments to the colours over, the various corps marched past the saluting-base in review order, the colour-escort marching at the head. The last battalion consisted of six companies of school cadets. After the march past, the whole parade advanced in line in review order and gave the Royal salute, which ended the review.

His Excellency took the opportunity of presenting medals to the following: Lieut.-Colonel Chaffey and Major Cosgrove, Volunteer Decoration; Captain McNab and Corporal Page, the New Zealand Volunteer Long-and-efficient-service Medal; and Sergeant Cox, the Colonial Auxiliary Forces Long-service Medal.



A MESSAGE FROM THE KING.

In reply to the cable message sent by His Excellency the Governor at the request of the Premier to His Majesty the King, the Governor received the following from the Secretary of State for the Colonies:—

"Your telegram of November 1. His Majesty commands me to thank your Government for their information, and to express his satisfaction that the Exhibition has opened under such favourable auspices, his cordial wishes for its success, and his belief that it will conduce to the good relations and the prosperity of the whole Empire. —(Signed) ELGIN."

THE GOVERNOR'S BANQUET.

In the evening an inaugural banquet in honour of the opening of the Exhibition was given by His Excellency the Governor. Among the guests were the Premier, Sir Joseph Ward; the Hon. J. McGowan, Hon. A. Pitt, Hon. J. A. Millar, and the Hon. G. Fowlds, members of the Ministry; the Right Hon. Sir John Gorst, Special Com-

missioner from Great Britain; Captain Percy Atkin, British Government Commissioner; Sir Richard Baker, representative of the Australian Commonwealth; Messrs. T. H. Race and W. A. Burns, representatives of the Dominion of Canada; H. C. Anderson, New South Wales; E. Nicholls, Victoria; H. J. Scott, South Australia; L. E. Brown, Fiji; the Exhibition Executive Vice-Presidents, Commissioners, and other guests.

Sir Joseph Ward, in proposing "Success to the New Zealand International Exhibition," said that, if they might judge by the day's proceedings, the inauguration of the Exhibition augured well for its success.—(Applause.)—They could feel that also when they realised that the Governments of two or three countries had sent exhibits, exporters of other countries had spent a great deal in placing on view the products that they desired to send into New Zealand, and New Zealand had endeavoured to show what it was desirous of sending elsewhere. It was an especial pleasure to welcome to the Exhibition the representatives of Canada.—(Applause.)—He had been exceedingly sorry, on returning to his rooms after the opening ceremony, to find that a cable message from the distinguished Prime Minister of Canada had not been sent on to him in time to be read at the ceremony. It had given expression to the goodwill of the Canadians towards the Exhibition, and he had replied, conveying the thanks of the colony to Canada. He had also received a cablegram from the Acting Prime Minister of Cape Colony, expressing his regret at his inability to be present at the opening, and stating that he would visit the Exhibition later on. People in New Zealand were very anxious that the Exhibition should lead to trade with Canada, South Australia, and the Commonwealth, and if they could induce their Australian friends to give them something in the shape of an equitable reciprocity treaty, New Zealanders would be glad to trade. He hoped that Sir Richard Baker and his colleagues would be able to impress on the Commonwealth Government that New Zealand was most willing to reciprocate with them, if they would give a reasonable tariff. He believed that the Exhibition would serve to show the visitors what New Zealand could produce in the way of live-stock, grain, and minerals; and also that it produced first-class boys and girls, who were no inconsiderable portion of the asset it possessed. He hoped that Sir John Gorst would be able to tell his Government that the people of New Zealand were chips of the old block, and to induce some of the best of English people to come to the colony. The success of the Exhibition would be a means of inducing them to leave their homes for a new country, and in view of the splendid way in which His Excellency had put his *imprimatur* upon it, it should be a success.—(Applause.)

Sir John Gorst, referring to the British Government's contribution to the Exhibition, said that the motives which had actuated the British Government in sending its contribution had been strong sympathy with the aspirations of New Zealand, and a sincere desire to promote the success of the undertaking upon which the colony had embarked. In the first place, the British Government had sent illustrations of the progress of art in the Mother-country, and of the application that was now being made of that art to the processes of manufacture. He did not know of anything that could be more useful to study in a young country like New Zealand, because the progress of art and the promotion of beauty were not a specialty of nations that were very numerous and had acquired a great deal of wealth. The examples of the world showed that some of the greatest art nations of antiquity had been agricultural countries, and comparatively small countries. Egypt was one example of that. She was the first art country in the world; and in her early days, when she had a pastoral and peaceful people, her art was much greater than in later days, when she became the great conqueror and subdued many nations of the world. Another country of antiquity which illustrated the point was Greece. The people of New Zealand might aspire to set an example to other nations in the production of art and beauty in manufactures and industrial works.

He confessed that he was astonished at the opening ceremony that day to note the wonderful ability with which, apparently, the science of music had been cultivated in the Antipodes. The opening ode, which was rendered by an Antipodean choir and an Antipodean band, and which was composed, he understood, by a native of New Zealand, would have been received with admiration and applause in any of the old cities of Europe. The British Government had given New Zealand an illustration of what the Mother-country was doing in regard to the education of the children of the poor not only in book-learning, but also in technical instruction and in the application of learning to industrial pursuits. They might depend upon it that in the days to come that nation would be the greatest, and would lead the other nations of the world, which succeeded in producing the healthiest and most intelligent population.—(Hear, hear.)—Those who were behindhand in the arts would have to take the humble position of hewers of wood and drawers of water. The people of New Zealand had rare advantages. He had been in the colony for three days on his present visit, and he had seen many things that astonished him, but nothing astonished him more than the fact, referred to by the Premier, of the extraordinarily healthy race of boys and girls which the colony was bringing up. He had been accustomed to visit great schools not only in the United Kingdom, but also in many parts of Europe, and he had never seen a more healthy set of boys and girls than those in New Zealand. They were far in advance of any children produced in London or in any of the great cities of the United Kingdom. If those children were trained not only to be healthy, but also to be wise, they would produce a future race of New-Zealanders which might challenge comparison with any race in the world. There was another point to which he would like to call attention. He could not give a lecture on the British Court, but he could call the attention of those who visited the Exhibition to a series of photographs contributed by Sir Benjamin Stone. They illustrated the customs—the quaint, original customs—of every part of the old Mother-country, and they would give the people of New Zealand some idea of the variety of qualifications which went to form the nation of the United Kingdom. New-Zealanders inherited all those qualifications. They had the enterprise and the versatility of the Englishman; they had the dogged perseverance of the Scotchman; they had the generous and genial humour of the Irishman; they had the poetry and the song of Wales; and, with those qualifications amongst them, they might develop a New Zealand with an originality of its own, not a slavish imitation of anything in the Mother-country, but a race that would contribute to the greatness of the world, and would have qualifications of value to mankind. The British Government had furnished a catalogue which explained the photographs contributed by Sir Benjamin Stone, and without that explanation they would be comparatively unintelligible to many people, but with it in their hands the people could read the history of the places from which they had come. There was one more point in regard to the British Court which he would refer to. It was rather a sad one. It dealt with the tables furnished by the Board of Trade. They showed the present social conditions of the British people. They contained warnings of what New-Zealanders must avoid, in regard to the diseases and disadvantages which were imposed upon the population of the Old Country, but which it would be their business to prevent in New Zealand. Although it was not an attractive part of the Exhibition, it was one which New-Zealanders ought to study. During his visit to this country he had been greatly pleased with the progress and happiness which its people enjoyed. Very few people had the pleasure of seeing in their old age the progress of a country with which many of the ambitions and desires of their youth were associated. He had at one time almost become a New Zealand colonist. Circumstances, however, had taken the speaker back to the Old Country, and he had spent a long life in an almost fruitless struggle against those social evils with which the Old Country abounded. He sometimes thought that if it had been his lot to remain in

New Zealand he might have had the pleasure of having his name connected with this young and vigorous nation, for which he predicted a successful and glorious future.—(Applause.)

His Excellency the Governor proposed "Our Guests from Overseas," saying that he was very happy to think that so many had come from other colonies to visit New Zealand on a great occasion. The object of the Exhibition was not only to educate the people of the colony, but also to attract and interest fellow-members of the Empire and well-wishers of New Zealand.—(Applause.)—He coupled with the toast the names of Sir Richard Baker and Mr. T. H. Race.

Sir Richard Baker said that many of the visitors to the Exhibition had travelled long distances, but they had travelled to see a great Exhibition. In the name of the visitors he thanked the Ministers and people of New Zealand for the hospitality they had given. A wise man had once said that the more things changed the more they remained the same, and that was true of exhibitions. When the first British Exhibition was held the principles of free-trade were thought to be unanswerable, and Great Britain invited the nations to show one another what they possessed. Now, however, the practice was to put a fiscal wall round each particular State, and all nations except Great Britain had taken up that position. There were signs of it, indeed, even in Great Britain. So exhibitions had changed, but their essence would remain ever the same. They would always be the means of giving fresh experience, and visitors to an exhibition in a strange land might always obtain knowledge that would be beneficial to their own countries. He was much afraid that no treaty between the Commonwealth and New Zealand could have any great effect. He found that New Zealand and Australia were almost identical in wealth per head of population, and almost equal in the distribution of that wealth, and very similar in their exports, and he could not see that a treaty could help them much. A treaty had recently been arranged, but it had been repudiated by the Parliament of New Zealand, and his opinion was that the Parliament of New Zealand had done rightly.—(Applause.)—Though they could not arrange for an extension of commerce, New Zealand and Australia should be twin stars in the great British constellation to which they were proud to belong. He believed that Australia was as loyal as New Zealand, and he hoped that they would continue in loyalty. He wished the Exhibition the success that was already assured to it, and he hoped for the continued prosperity of the colony.

Mr. Race said that he had been pleased to hear a reference to New Zealand's loyalty. There were some loyalists in the great country that he represented, and his people was a people that never wished to see Canada separated from the Empire. They knew that New Zealand and Australia were loyal, but Canada yielded to none in loyalty. He and his colleague Mr. Burns had known that they would get a cordial reception in New Zealand, for they had met New-Zealanders before. Canadians were sometimes taunted with the statement that their loyalty was commercial, and New Zealand, no doubt, was similarly taunted. But when a test of loyalty was required, Canada entered into her homes, took the flower of her manhood, and sent it in regiments to South Africa, as New Zealand did.—(Applause.)—Did they not prove themselves worthy, as New-Zealanders did, of the traditions of a common stock? He and his colleague would bear back with them the manifestation of the kind feeling that was expressed to them. There were five thousand miles of ocean between their countries, but they could be brothers "for a' that." Their mission was not to induce any of the people of New Zealand to leave their beautiful country, they could not be so heartless. They congratulated New Zealand on their splendid country, on their prosperity, and especially on the magnitude of their Exhibition. The Canadian visitors were rather out of order in New Zealand, for their Exhibition Department was in connection with their great scheme of immigration; but they were come to tighten the bond of Empire, to meet New-Zea-

landers, to let them feel the brotherhood of their two countries, and, if possible, to capture the trade that was held by the very enterprising people south of Canada. The Canadians loved their neighbours, and loved to beat them at their own game, and were trying to induce the people of that great neighbouring country to come to their own greater country. In all America he had seen no district to compare with New Zealand for its dairying and sheep-raising, yet they did not envy New Zealanders their frozen mutton, but rather gloried in their enterprise. A great deal of credit was due to the Exhibition. The opening ceremonies had impressed his colleague and himself more than any they had been at in many years. Their own wishes and those of Canada were for the success of the Exhibition and the colony. They hoped that the Exhibition would be the means of gaining something for the Empire in the Pacific Ocean. Why should not the British flag be mistress of the Southern as well as the Northern Pacific? He hoped the Exhibition would be a great success, and would help to strengthen the bond between his country and New Zealand.—(Applause.)

INAUGURAL MAYORAL BANQUET.

The inaugural Mayoral banquet in connection with the Exhibition, mainly intended to entertain the distinguished visitors from other exhibiting countries, was held in Christchurch on the evening of the 6th November. The Mayor, Sir John Hall, was unable to be present owing to his continued ill health, and in his absence the Deputy-Mayor, Councillor G. Payling, presided. Amongst the guests were His Excellency the Governor, Lord Plunket; the Right Hon. Sir John Gorst, Special Representative of Great Britain; Sir Richard Baker, Representative of the Commonwealth of Australia; Mr. T. H. Race, Commissioner for Canada; Sir Joseph Ward, Premier; and the Hon. Colonel Pitt, New Zealand Minister of Defence. A letter was read from Sir John Hall, expressing his great disappointment at being unable to personally attend the welcome to the visitors, and remarking that it might have been interesting for him, had he been present, to make some comparison between this New Zealand enterprise and the first English Exhibition in 1851, at the opening of which he was present. Of course that was a more worldwide gathering, but, considering that the present Exhibition represented colonial and British enterprise only, it did not suffer by comparison.

The speakers at the banquet included the Governor, the Hon. C. Louison, Captain Bridson (Royal Navy), the Hon. Colonel Pitt, Bishop Julius, Sir Joseph Ward, Sir John Gorst, Mr. John Roberts, C.M.G., Mr. G. T. Booth, and Mr. T. H. Race.

The principal speech of the evening was that delivered by Sir John Gorst, who proposed "The Exhibition." He had been, he said, a whole week in the colony, and was now recovering from the stupefying sight of its great prosperity. He was not so foolish as to suppose that a week would suffice to form an opinion of the country's condition, but they would like to hear how the sight of the colony's greatness had impressed a sympathetic beholder like himself. To make a comparison between the colony of to-day and the colony of forty-three years ago, when he left it, was as impossible as to compare the man with the child, but the advancement could be briefly referred to. The population had increased seven times. The colony was, like most other countries, suffering from the phenomenon of a diminishing birth-rate, and the subject deserved the attention of every statesman in every country. But against this was the fact that New Zealand was singular in the extraordinary diminution of the death-rate amongst its infants, whose death-rate was unexampled in any country in the world. As for the colony's wealth, it had increased not seven but ten times since he had last been in New Zealand. At that time the trades in frozen meat, flax, kauri-gum, and timber were not thought of, and the replacement of natural forests would save the colony from a calamity that had overtaken many other countries. He was glad to see the care and attention paid to the education and welfare of the young. It was a safeguard to the

State, for nothing was more dangerous than bad education. It was economical, for the cost of education was returned a hundredfold. The most astonishing and pleasing thing was the extraordinary well-being of the Native race. When he left he thought it was "all up" with the Maori race. The wars and ill feeling of the time when he left had ceased, and now the Maoris were regarded with a brotherly feeling to which the New Zealand of those days was an entire stranger. In those days there was no certainty whether the New Zealand or the Imperial Government was responsible for Native affairs. New Zealand was entitled to claim a unique success in the world in living in harmony with a formerly uncivilised Native race. The great distance of New Zealand from the centres of the world was an advantage to the colony, giving it the opportunity for originality. Everywhere he found the faith that the colony would become a great country, and the present Exhibition was an outward and visible sign of the prosperity of the colony, and he proposed not only the Exhibition of to-day, but also that much greater Exhibition the colony would make of the advancement and virtue of the future.

Mr. John Roberts, C.M.G., in responding, said he was President of the New Zealand and South Seas Exhibition of 1889-90, which had been compared with that of to-day. He, with his experience of both, admitted that this one was far ahead of the Dunedin one. The difference was but proper, owing to the advancement and prosperous growth of the colony in the meantime. There had been every opportunity for a great Exhibition. Canada and Australia had given valuable aid, and the art gallery and musical section were a great source of popular education. The Executive Commissioners tendered to the Government their hearty thanks for its support of the undertakings. The Government had never refused any reasonable request. It was well for the ultimate success of the undertaking that no cheeseparing methods had been resorted to. If there were a small financial loss, it would not compare with the benefits resulting from the thousands of people visiting the colony.

Mr. G. T. Booth proposed the toast of "The Visitors." It was rare, he said that there were so many distinguished visitors at such a gathering as this. There were visitors from the Mother-country, from Canada, from Australia, and all these were very welcome.

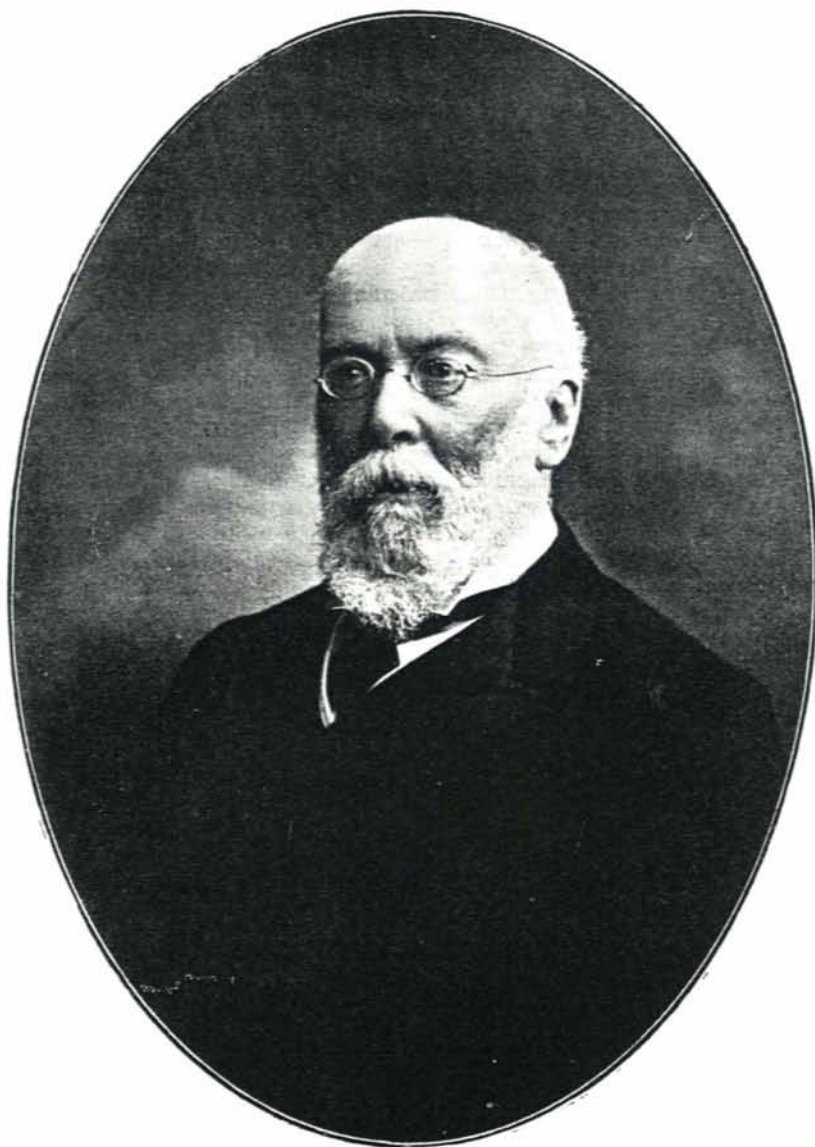
The toast was responded to by Mr. T. H. Race, Canadian Commissioner to the Exhibition.

THE BRITISH COMMISSIONERS

SIR JOHN GORST.

There was something peculiarly appropriate in the visit of the Right Hon. Sir John E. Gorst, K.C., one of England's most distinguished public men, to the Exhibition as Special Commissioner from the British Government. Sir John, landing at Auckland from an ocean liner shortly before the opening of the Exhibition, once more set foot on the soil which he had left forty-three years previously, after a short but history-making experience of life amongst the Maoris. In the interval, what changes time had wrought!

Sir John was born in the late "thirties" at Preston, and was educated in Preston Grammar School and at St. John's College, Cambridge. After graduating at Cambridge, he came out to New Zealand. During his life here, 1860-63, he made the acquaintance of Sir George Grey, Bishop Selwyn, Sir William Martin, and other men of mark of those stirring days. Sir John (then Mr.) Gorst saw much of Bishop Selwyn, and had at first some thoughts of entering upon missionary life, but Sir George Grey enlisted his services in the work of establishing civilising and educative institutions amongst the Maoris of the Upper Waikato. The young Cambridge graduate soon, therefore, found himself set down as Civil Commissioner and Magistrate at Te Awamutu, a hundred miles south of Auckland, in the midst of a purely Maori district, and there under Grey's directions he established a school in which various useful industries were taught to the Maori youths,



RIGHT HON. SIR JOHN E. GORST, P.C., SPECIAL BRITISH COMMISSIONER
TO THE NEW ZEALAND EXHIBITION.

besides instruction in the rudiments of English education. As the Kingite and anti-European agitation became strong amongst the Waikato Natives, Gorst printed and issued a little newspaper called *Te Pihoihoi Mokemoke i runga i te Tuanui* ("The Lonely Sparrow on the House-top"), in an effort to combat the arguments of the *Hokioi*, a printed sheet issued by the Kingites at Ngaruawahia from a press which had been presented to some of the Maori chiefs by the Archduke Maximilian of Austria. Mr. E

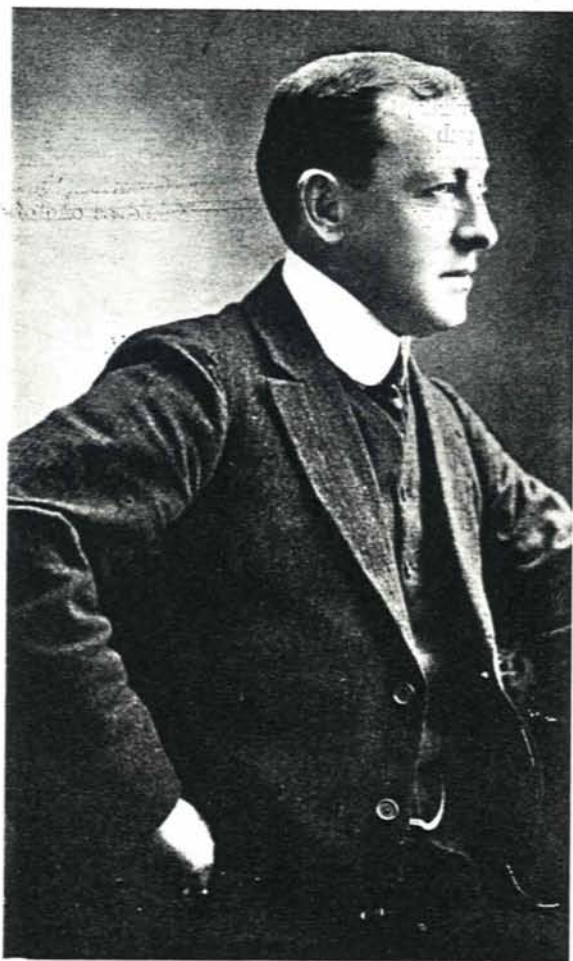
J. von Dadelszen, now Registrar-General for New Zealand, was then the printer in Mr. Gorst's establishment. The anti-Government feeling amongst the Kingites became very acute, particularly so after a speech made by Sir George Grey in the Waikato, when, as reported amongst the Maoris, he said, "I will not fight against your King with the sword, but will dig around him with spades until he falls of his own accord." The Maoris, turning over this speech in meeting after meeting, began to look around for the "spades," and speedily concluded that Gorst was one of them, sent to Waikato to to endeavour destroy the Maori "kingdom" under Tawhiao. The intelligent and benevolent Ngati-haua chief Wiremu Tamihana te Waharoa (William Thompson)—best type of his race—was a firm friend of Gorst's, and, while a patriotic upholder of Maori nationality—in fact he was the "King-maker" of Maori Land—he made earnest endeavours to prevent the races drifting into war.

However, the Maori distrust increased, accentuated by the news that Sir George Grey was sending British troops to make roads into Waikato from Auckland, an evident prelude to hostilities. In March, 1863, Rewi Maniapoto, the celebrated fighting-chief, came down from the Upper Waipa with a war-party of eighty Ngatimaniapoto men, invaded the mission-station and school at Te Awamutu, seized the obnoxious printing-press of the "Lonely Sparrow," and broke up the establishment. Rewi told Gorst that he must leave the Waikato or be put to death. Gorst refused to stir without orders from the Governor, Sir George Grey, and argued the point with Rewi, who was, however, bent on clearing every pakeha institution out of his country. Mr. Gorst, writing from Te Awamutu to Sir George Grey on the 25th March, 1863, communicated this news, concluding by saying, "Rewi allows three weeks in which to receive your answer, but he says if you leave me you leave me to death." Rewi himself wrote to Grey to the same effect. William Thompson sorrowfully informed the young Commissioner that he was no longer able to protect him, and that at any time some young Kingite warrior might shoot him. Sir George Grey wrote instructing Mr. Gorst to leave Te Awamutu, and he returned to Auckland.

Soon afterwards the unfortunate Waikato War began. Mr. Gorst left the colony and returned to England, where he was called to the Bar, and entered Parliament. It is interesting to speculate on his possible career had he remained in the colony and taken an active share in its politics. However, his destiny was cast in a much wider sphere, for he filled an important part in the political history of England during the past forty years. He was one of the famous Fourth Party, of which Lord Randolph Churchill was the leader, which in the early "eighties" played a brilliant part in the British House of Commons. It was in 1869 that he was intrusted with the reorganization of the Conservative party machinery, a work which he carried out with the greatest success. Subsequently, when his party came into power he held the offices of Solicitor-General, Under-Secretary for India, Financial Secretary to the Treasury, and Vice-President of Committee of Council on Education. Sir John Gorst, ever since his romantic educational mission in the land of the Maoris, has always taken the deepest interest in matters of education, and this was particularly remarked upon when he revisited New Zealand, for, when travelling through the country, he frequently took the opportunity of visiting the public schools and addressing the children.

The Maoris received their old friend "Te Kohi" with great warmth of feeling on his return to their country, and when, in December, 1906, he revisited his old station, Te Awamutu, where he had laboured amongst the Maoris as an enthusiastic young man of twenty-four, the veteran statesman was greeted with extreme delight by the assembled Maoris of the Ngatimaniapoto Tribe from the King Country, and there was a rare and peculiar interest in the gathering of the remnant of this once powerful warrior clan to welcome back the man whom they had driven away from their country more than forty years before in the midst of his benevolent work.

Sir John Gorst left the colony for England a few days after his meeting with the Waikato Maoris in December. He was accompanied on his visit to New Zealand by his daughter, Miss Gorst. In another member of the Gorst family, also, New-Zealanders



CAPTAIN PERCY ATKIN, BRITISH COMMISSIONER
TO THE NEW ZEALAND EXHIBITION.

have a friendly concern, for Sir Eldon Gorst, Sir John's distinguished son, recently appointed to the supreme position in the Government of Egypt vice Lord Cromer, is a New-Zealander himself. He was born in Parnell, Auckland, during Sir John's first sojourn in this country.

CAPTAIN ATKIN, BRITISH COMMISSIONER.

Captain Percy H. Atkin, the British Commissioner to the Exhibition (Sir John Gorst was the special envoy), whose marked aptitude for his important position and keen

interest displayed in colonial life gained for him high popularity during the currency of the Exhibition, is a gentleman with a varied and creditable record. Born in 1865, he was called to the Bar at the Middle Temple, and is a member of the Oxford Circuit and the Old Bailey Sessions. He held the position of secretary to various Commissions of Inquiry into educational administration in Great Britain. Then, taking up the profession of arms, he was gazetted to the 3rd Royal Irish Fusiliers and served with that regiment till 1899, when he was transferred to the Lancashire Fusiliers, and served throughout the Boer War in South Africa, 1899-1902. He was military commandant and Press censor at Zoutpansdrift, Orange Free State, and of Hope Town district, Cape Colony. He commanded a subcolumn taking part in operations to quell the rebellion in Western Cape Colony, terminating in the capture of Commandant Scheepers. He afterwards commanded British posts at Towns River, Grootfontein, and Blood River. After his return to England, Captain Atkin was despatched as one of the British staff of representatives to the St. Louis Exposition, U.S.A., 1904. He was representative for Education and Social Economy, and a British member of the Superior International Jury. In 1906 he was sent to the New Zealand International Exhibition as British Commissioner, and remained till the close of the Exhibition in April, 1907.



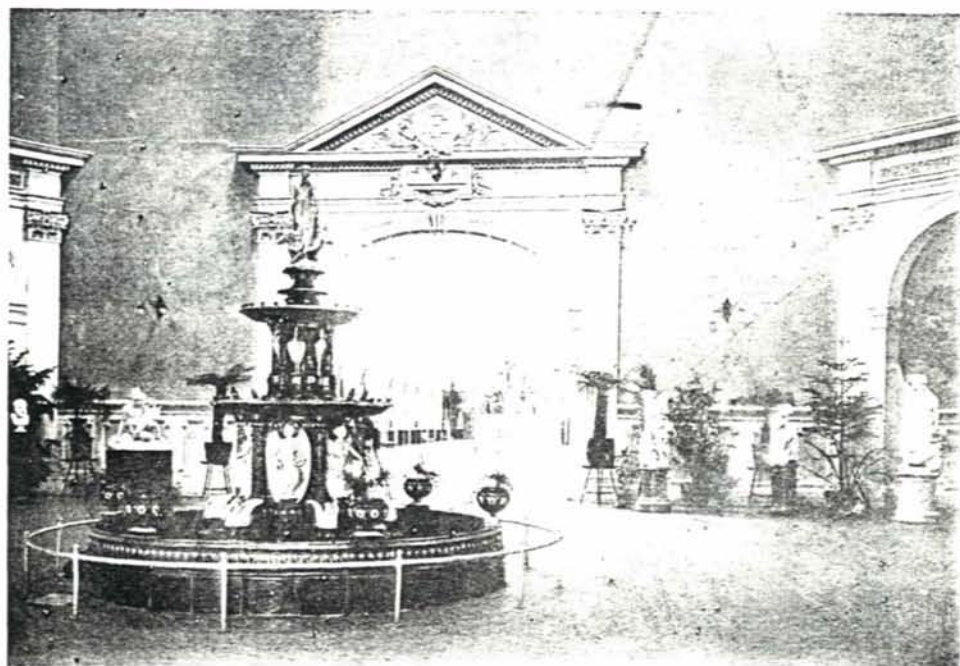
SECTION IV.

THE EXHIBITION AND THE EXHIBITS.

A GENERAL DESCRIPTION—AROUND THE COURTS AND AVENUES.

STRAIGHTWAY as one entered the Exhibition building through the main doorway and stepped along the vestibule into the Main Hall, the decorative scheme of the interior struck a note of admiration. This fine square hall-room, 70 ft. across, with its great dome curving in delicate golden beauty 90 ft. above one's head, came as a noble and fitting anteroom to the finer sights of the big show-halls. It was graceful with marble statuary, cool and musical with the tinkling of the central fountain, and beautified with palms and ferns. The walls and ceilings of the main entrance and the hall were poems of deli-

The
Hall of
Statuary.



IN THE ENTRANCE HALL.

cately harmonizing colour: golden and lemon-colour high above, then a lightly tinted salmon-colour, friezes of light violet with white relief, and lavender-tinted walls. Glancing into the Main Corridor there was a vista of a long avenue in terra-cotta, with cream-coloured arches, relieved by grey, and white, and gold. The pieces of statuary that adorned the hall had been chosen with taste and skill. There were thirteen of them,

the work of Mr. C. F. Summers, the Melbourne sculptor, modelled by him in Rome. The finest probably was "Eve," a beautiful figure slightly larger than life-size, standing



"EVE."

on a revolving grey-marble pedestal bearing four carved bas-reliefs—Eve with the forbidden fruit in her hand and the serpent coiling at her feet. Another and in some respects more exquisitely delicate piece of work was "Modesty," a veiled bust, in which the lace veil that draped the features was so skilfully treated as to seem half-transparent. It was a triumph of the marble-worker's art. Two other particularly fine pieces were "Susannah surprised by the Elders," a beautiful study in the nude, and "Deborah the Prophetess," commanding in pose and draped with the skill of the perfect artist. Amongst the other pieces of statuary that stood around the hall, amidst the broad-leaved palms, were "The First Whisper of Love," a replica of the original by G. M. Lombardi; "Flora"; "Zephyr and Cupid"; "Two Friends," a work designed by Mr. Summers' father, and representing a boy and his dog; "Bacchante and the Infant Bacchus," a richly beautiful classical work, the original of which, designed by G. M. Benzone, stands on the grand staircase of the Royal Palace



"BACCHANTE AND THE INFANT BACCHUS."

in Rome; "The Chariot of Love"; and "St. Cecilia," a replica of the famous work in the Church of St. Cecilia in Rome. And two grave busts, Socrates and Demosthenes, looked out with wise old faces upon the gay Bacchantes and Floras. The whole collection of statuary was purchased by the Government, at the

instance of Sir Joseph Ward, for £2,200; it gave an artistic stamp to the Exhibition from the very entrance. In the Main Corridor also some pieces of statuary, replicas of familiar classic figures, were here and there disposed. On either hand of the Main Hall the long north and south avenues opened out, and straight ahead the Main Corridor, 800 ft. long and 52 ft. wide—an immense streetway under the lofty arched roof of corrugated iron and glass—ran the whole depth of the building, down to the cool and dripping shades of the Fernery at the southern end. This was the main promenade—a bright and busy scene day and night, and nightly resounding with the strains of bands of music.



"DEBORAH THE PROPHETESS."

It took the visitor some time to find his way around in the maze of avenues and side avenues, and courts and stalls. There were miles of walking to be done before one began to gather a good working-idea of the whereabouts and character of each important court,

to say nothing of the multitude of general commercial exhibits. The best plan was, starting north or south from the Grand Hall, to work right along the principal avenues until the building was compassed, and then to take the intersecting avenues and passages and the upstairs galleries. The overseas and New Zealand Government and provincial courts naturally attracted first attention, but after they had been inspected there were a thousand things to interest one in the business exhibits—the highest products of the world's workers in the utilitarian and the beautiful.

First, it was as well to make a tour of the Main Corridor, glancing at the departments that opened out on right and left, down to the Fernery; and then return to the

The Main Corridor.

Main Hall and from there explore the long avenues leading north and south. The post and telegraph offices, the police room, the Customs and other business offices opened off the Main Corridor. The bareness of the great corridor was broken by a boldly designed group of symbolic Maori figures, a little more than life-size, modelled by Mr. J. McDonald, of Wellington, and cast in Carrara plaster and bronzed. The group had been originally designed to stand in the Grand Hall, and it somewhat suffered by the change to the Main Corridor. The two principal figures were a Maori man and woman, standing, the *wahine* finely draped in a long *korowai* mat and carrying a baby *pikau*-fashion on her shoulders. Seated were a youth, playing a *putorino* or flute, a carver at work, a beautiful girl (modelled from a young Canterbury half-caste girl) making a *poi*-ball, and on the western side an old warrior, *mere* in hand, gazing with introspective eyes far into the past. On each face of the pedestal was a panel, two of which represented the ancient art of cutting green-stone, the other two the olden practice of *hika-ahi*, or procuring fire from wood by friction. A heroic emblematic Maori group of this kind, based on Mr. McDonald's ideas, would be a remarkably appropriate sculpture set at any future New Zealand Exhibition.

On the left, nearly half-way down, was the Government Life Insurance exposition, then the fine room of the Tourist Department with its picture-gallery, its sport trophies, and its inviting air of coolness and rest. Next a glimpse of the tropics—the snowy cotton, the gorgeous-coloured shells, and the gaily patterned *tapa*-cloth of the Fiji Islands. On the opposite (north) side of the corridor, some attractive maritime displays—steamship-models all a-glitter in brass-work and bright gold paint, and replicas of luxurious state-cabins; beyond, a peep of the bays of the big British Court; opening off the corridor again, the Cherry Tea-rooms—all in warm cherry-colour, even to the aprons of the smart girl attendants. In this northern half of the Main Building lay, amongst other exhibits, the court in which the military and naval models, the medals, the pictures, the scientific instruments, and the large sociological exposition of the British Government were set out; the Victorian State Court; the Canterbury and Hawke's Bay Provincial Courts, and beyond again the great Machinery Hall. On the southern



THE MAORI STATUARY GROUP, MAIN AVENUE.

side, in addition to the various Government departments and most of the provincial courts, were the fine Court of the Dominion of Canada, the excellent official displays from New South Wales and South Australia, and a small but noticeable exhibit from the Cook Islands, in the vicinity of that from Fiji.

Steering entrancewards again, it was as well to begin one's tour of the courts by making northwards along the long flag-canopied avenue that led in the direction of

The Northern Section.

the Machinery Hall. On either side, as one left the domed hall of statues and palms, there was much to take the eye. Hardly was one in the avenue than a delightful room in the pure cool white of Carrara plaster enticed one within—walls, mouldings, and beautiful ceiling in relief-work, all of plaster, no cleaner and no neater material for stall-fronts and kiosks; it was pleasant to see that it was a material largely used in the big building. Then some handsome steamship-models; a fascinating little art-stall wherein one could buy anything from pretty mosaic-work to penknives embossed with fern-leaves, and Maoris, and moas, and heads of Seddon and Ward; an Auckland studio of beautiful art in photographic portraiture; a Dutch-like little kiosk, always crowded, where a famous cocoa was dispensed. These on the right hand. On the left the long rows of military models and the mountain-guns and battleship-models, bays of pictures, maps, and charts of the British Court. With "eyes right," one was speedily brought to a halt by a really beautiful art-stall, a bower of delightful work in pottery, Doulton vases of seductive patterns, glorious colouring, and rich encrusted work—how one envied the lucky mortals who could pay the £500 apiece demanded for a pair of these vases—Worcester ware, and delicate Copeland tea-sets. An admiring round of the art-pottery; another tea-room, then on again to a very different scene, the great Machinery Hall, with side glimpses into the Government Courts devoted to Mines and Minerals, Armament, and Prisons. The mining section was a particularly fine collection of specimens of the underground wealth in which New Zealand is surpassingly rich, and its value was practically doubled by the display of minerals, maps, and specimens contributed by the Department of the Geological Survey, recently handed over to the direction of an enthusiastic and clever young Canadian, Dr. Mackintosh Bell. The Armament Court, bristling with big guns, with submarine-mining gear, and with trophies of small-arms, from the historic flint-lock to the modern Mauser and Lee-Enfield, was a practical reminder that back of all these riches of Nature's giving and all these products of skill and industry and art there must be the strong arm and the iron hand, to ward and to keep, and to fight if need be. The Prisons Court was a curious little medley of examples of handicrafts and deftness in modelling, an illustration of the unexpected versatility and skill in useful trades often exhibited by men who find themselves locked behind the gaol-gates for a season.

Now we are well in the Machinery Hall—a bright and amazing world of mechanical engineering, the most intricate, most wonderful products of man's brain and hands.

The Machinery Hall.

It is a hall of whirr and wheels, of shining ironwork and polished steel—steam-engines and oil-engines, electric gear and the most modern farm machinery, ploughs and chaff-cutters, locomotives and motor-cars. Much of this good work in iron and steel and brass is from within New Zealand: in the Railway Department's great section, with its trains and huge locomotives, there is one particularly powerful engine made in the New Zealand workshops. Amongst the vehicles there is one worth special mention, because it is a Maori's patent—a farm-wagon with an ingenious contrivance for taking the weight of the pole off the horses in going down hill; and another simple yet clever patent for facilitating the speedy and easy greasing of the axles. This exhibit was the work of a well-known Waikato Native, Te Rawhiti, of Tamahere, the big and jovial ex-secretary to the Maori "King." In contrast to this solid and homely vehicle were the flyers of the high roads,

the array of beautiful motor-cars, smart and bright and spotless; motor-cars of all sorts and sizes, up to the splendid big touring-cars with their massively strong gear, their awnings, and their glitter of polished metal. Then there were bicycles and there were motor-cycles—those plagues to quiet pedestrians! In one corner a big electric-light plant was working, with its humming dynamos; in another there was a refrigerating plant, and frozen mutton and frozen poultry hung in view, a reminder of one of New Zealand's most solidly established industries. Models of railway bridges and viaducts, of proportions colossal yet of slender grace, showed how the Public Works Department is spanning the huge gorges of the back country with its steel-and-concrete structures that compare well with even big American engineering works, and is building the way for the great Main Trunk and Midland Railways.

Turning south again, sundry shows, big and little, were succeeded by the fine Court of Victoria, which ran east and west along the long bay intersecting the building at right angles. The most striking feature in Victoria's Court was the huge gilt trophy representing the enormous amount of gold that the mines of "Australia Felix" have yielded since the roaring days when Ballarat and Bendigo first drew their tens of thousands of diggers from all parts of the globe.

Traversing the western avenue, the Agricultural Department's fine Court was seen on the right, a court right worthy of the great Department of State whose functions it illustrated. Its roof-beams bore legends telling of the colony's wealth of agricultural products and exports, its floors were heaped with splendid samples of dressed flax and flax rope, trophies of honey and of New Zealand wines, and its tables with grain, and potatoes, and big blue grapes, and all the fruits of the soil. In one side of the court, often a group of attentive people, most of them women and children, sat watching the demonstrations of the fruit preserving and canning given by the Department's expert. Here a side-way gave egress to the open air and the Government grass-gardens and bee-farm.

Continuing south along the great avenue, the busiest scene of the busy fair opened out—a huge roofed-in street a thousand feet long, with its hundred shops and stalls—book-stalls, post-card-stalls, trinket-shops, lolly-stalls, nooks devoted to the sale of all kinds of pretty gimcracks, from greenstone ornaments to name engraved glass and jewellery. The stalls where greenstone and Maori ornaments and carvings were sold were perhaps the most interesting of these. Some of the greenstone was beautiful translucent *tangiwai* or bowenite from Milford Sound; other kinds were darker green and harder, wrought by foreign lapidaries into replicas of the old Maori patterns in ear-drops and grotesque little *tikis*, with their three-fingered hands and their heads cocked on one side. Gramophones bleated plaintively or roared raucously; and close by cunning-handed girls rolled gold-tipped cigarettes. Most of these stalls of business, with their attendant crowds of lookers-on or purchasers, were on the right-hand (eastern) side of the long avenue; some were on the right, grouped between the entrances to the Concert Hall, the Art Gallery, and the Fernery. Some provincial courts were passed on the way. These huge blocks of coal came from the famous Coalbrookdale mines near Westport—the coal that H.M.S. "Euryalus" on her recent trials found to be superior as a steam-raising fuel to even the best Welsh. That rustic little porch-like structure, built of fern-tree trunks, was part of Southland's Court. To the left, too, was the sightly, white pavilion of South Australia, with the legend that blazoned its fruitfulness, "Corn Wine, and Oil"; and there was the fine Court of New South Wales, where minerals and timber were two of the prominent features. At the extreme southern end of the avenue there was a little bay containing a collection of exhibits from New South Wales Technical Schools.

Now, turning at right angles and working east along the southern end of the Main

Building, Canada's beautiful court was entered, a model of artistic arrangement and effective advertising—machinery, ironware, woodware, tinned goods, bicycles, rubber goods, furniture, pianos, Peterborough cedar canoes—all "made in Canada"—grain samples, mineral samples, all clearly classified, and displayed to look their best. Everywhere the golden legend "Canada," and everywhere the maple-leaf and ears of golden corn. Canada's great court occupied over one-fifteenth of the whole floor-space available for exhibitors, and it was the one court in the Exhibition that had a special front entrance from the grounds.

**The
Southern
Section.
Canada's
Court.**

Passing the handsome offices of the Canadian Commissioners, the miscellaneous arrays of trade exhibits from various countries were seen. Two particularly fine classes of New Zealand manufacture stood out above all the rest in attractiveness and excellence of workmanship—the displays of woollen goods, rugs, shawls, and clothing-tweeds from the great woollen-mills at Petone and Kaiapoi, and the beautiful suites of furniture, shown in perfectly appointed rooms, fitted up by a large Christchurch firm. These dainty apartments, with their handsome contents, were models of good and tasteful house-furnishing, and the New Zealand-made articles, in the way of tables, chairs, &c., were proofs of the high adaptability of our native timbers to the purposes of the richest and most decorative of furniture. Still wandering northward, a variety of small business stalls were passed: a tiny bay where a girl artist deftly lightning-sketched you behind a sheltering screen; a most enticing counterful of Queensland gems, a corner of rare delight for the jewel-lover with well-filled pockets; a stamping-machine from Australia busily cutting out and stamping Exhibition tokens and medals bearing devices, such as views of the Exhibition buildings and tattooed Maori heads—one head could be recognised as that of an old Rotorua identity, now dead, the venerable ex-cannibal warrior Patara te Ngungukai. Then on, past a great revolving globe at the corner, and into the main entrance hall again.

This completed a flying circuit of the main Exhibition Buildings. But the numerous transverse avenues and passages, running across the building from east to west, still awaited inspection. On the northern side of the main corridor these cross-avenues opened up the various sections of the British Court; the North and South Canterbury Courts, with their varied collections of products of the soil and historical mementos; the Victorian Court, and the various sections of the Machinery Hall already mentioned; besides leading one past a multitude of trade exhibits, most from New Zealand, some from Australia, many from Great Britain, and a number from France, Germany, and America. In the southern half of the building was a display of general manufactured goods almost as large, besides the brightly designed Court of the Auckland Province, the Hawke's Bay Court with its fruits and wines, the little Court of Marlborough with its excellent show of wool, the alpine pictures and glorious lake scenes and mineral specimens and coal-blocks of Westland, the Land of Gold and Greenstone, and the coloured maps and the pictures and model oil-plant of Egmont-crowned Taranaki, the Garden-province. In this section of the Exhibition, too, was the Labour Department's Court, a museum of attractively presented data relating to the life industrial. Some beautiful exhibits of furniture, of exquisitely finished pianos, of billiard-tables in New Zealand and Tasmanian woods, were amongst the hundreds of miscellaneous articles that held the eye for a moment as one passed onward to the last cross-avenue and brought up once more at the spacious passages and glittering merchandise of the Land of the Maple-leaf.

**Through
the
Cross-
Avenues.**

The superficial tour of the ground floor completed, the galleries remained. These galleries, running the length of the Main Building, above the frontal north-and-south avenue, were reached by staircases on either side of the main entrance. Here one was

in a quieter world. No hum of trade resounded in these long-drawn galleries, no gramophones brayed, no bands of music essayed sweet harmonies. At the northern end

**The
Galleries.**

was the natural-history collection, one on which an immense amount of pains had been bestowed, and deserving a better destiny than that which was its lot in this half-forgotten corner of the big Fair. Probably quite half of the merry crowds who thronged "Wonderland" or "shot the chute" into the waters of Victoria Lake never saw the galleries at all; perhaps least of all took the trouble to walk round this informative museum of fauna and flora, where a realistically reconstructed moa mounted guard—a gigantic bird sentinel of prehistoric days—over the minor curiosities of the animal kingdom. Next came photographic bays, with some beautiful sea-pieces, sunset studies, scow-races, and yachts lying over to a good whole-sail breeze (the work of an Auckland gentleman, doyen of marine photographic artists), and a handsome bevy of plump Maori girls in flax-and-feather mantles. More camera studies, then, heading southward along the roomy echoing gallery, the great two-thirds-size replica of the stern of Nelson's flagship, the "Victory," with a multitude of Nelson mementos in copper and oak from the remains of another of the naval hero's flagships, the hardly less famous "Foudroyant." Round a corner there opened up the mazy museum of the Technical Schools and the Home Industries Gallery, a collection of bewilderingly heterogeneous character, embracing practically everything that could be made in the home, from toys and models to lace and needlework, and house-furnishings artistic or utilitarian, or both combined. What a curiosity-shop it was! and how many a young mechanical genius it brought to light! There were model pianos, model boats and canoes, painted-glass panels, carved tables, and chairs, and stools, and trays; carved cabinets and sideboards; inlaid work, railway models, and so on without number. One really fine and noteworthy thing was a specimen of lace made out of the dressed fibre of the New Zealand flax, *Phormium tenax*; another was a beautiful model of a Maori war-canoe, the long viking-ship of old New Zealand, exact in every detail of line and build and sea-going furniture, with a crew of Lilliputian Maoris launching it. The technical schools of the colony were represented by a large collection of students' work, much of it of a high class of draughtsmanship and art workmanship. There were drawings in black-and-white in great number, also paintings in oils and in water-colours of varying merits, casts in plaster, models of churches and buildings of sundry kinds, and iron and brass work. In juvenile industry there was a large display, in plasticine and wood, needlework, and brush work. Some very creditable examples of technical work came from Maori schools. Beyond these, again, was a display of needlework and laces, and embroideries, and kindred triumphs of womanly deftness and industry.

This about completed the galleries tour. At the southern end was a dainty looking tea-room, opening on to a breezy balcony, where, high above the flower-beds and the lawns, one could watch the passing show from a table of tea and cakes, and at night survey a fairyland of lights.

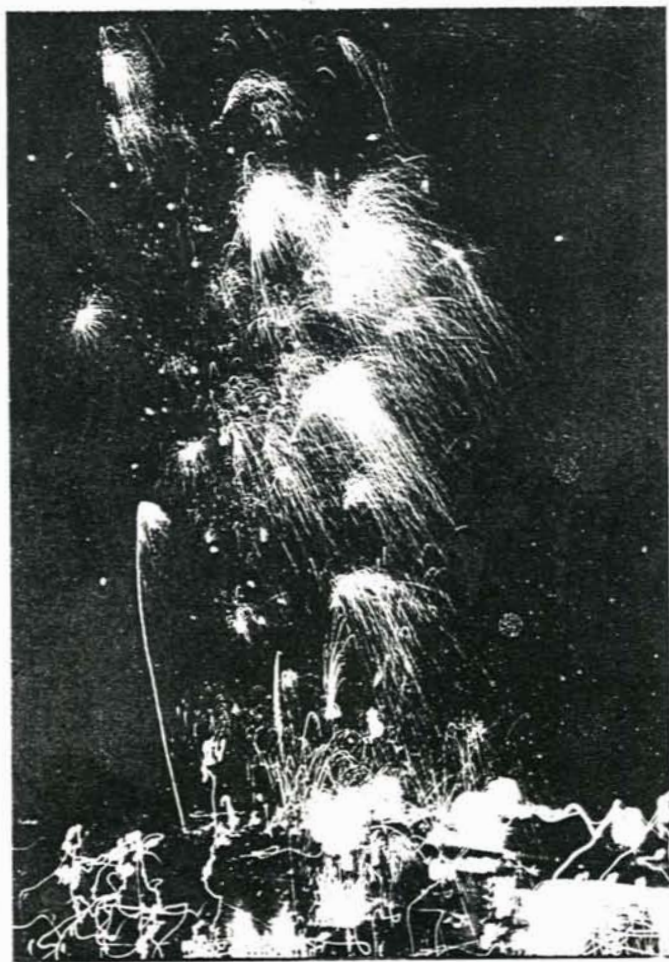
A finer picture remained—the panorama from the top of the southern tower. An electric elevator lifted one easily and noiselessly to the little balcony, far above the crowds and the heat and dust of the lower world, in the tonic windy air. Here one overlooked the beautiful tree-bowered city, stretching out into the plains, and from here one realised the magnitude of the Exhibition buildings with their fourteen miles of roofing. From the mountains to the sea the vision ran—an eye-picture of uncommon range and rare beauty. But night was the time of all times to mount the tower. The city glimmered in its thousand lights; but more brilliantly far blazed the Exhibition Palace, and the fete-places of "Wonderland," garish and prosaic by daylight but softened by night and glorified by the glow of electricity and coloured lights, that found dazzling reflex

**From the
Tower.**

on the gently swaying surface of the little lake. Here, too, one could admire the magnificence of the fireworks, when

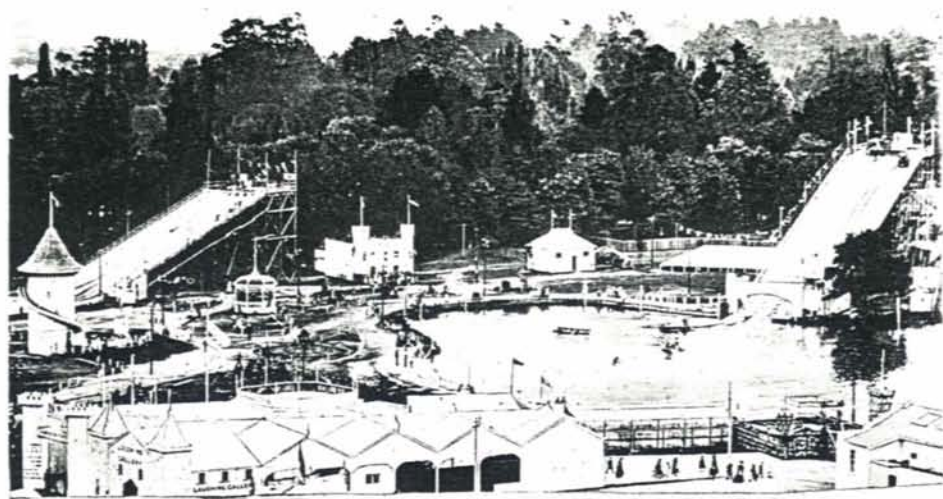
The upper air burst into life
And a hundred fire-flags sheen,

and the lake, responsive, became a lake of fire. One saw Wonderland outlined from ground to top in coloured lights, listened to the crash of the mimic cannon in the huge



A FIREWORKS DISPLAY.

Cyclorama as the tremendous three-days battle of Gettysburg was fought again between blue coat and grey ; listened to the voices of the merry-makers who shot the water-chute with shouts of laughter ; or heard, perhaps, in an infrequent lull, from the distant dimness of the Maori pa a high thin quavering *waiata*, a chant that seemed an echo of the far-away streams that rolled and forests that complained in olden Maori Land, the voice of the Spirit of the Night.



"WONDERLAND," WITH THE TOBOGGAN, THE WATER-CHUTE, &c.

NUMBER OF EXHIBITORS.

The total number of exhibitors at the Exhibition was 1,321. Of these 937 were New Zealand exhibitors, and 384 were from without the colony.

INTERNATIONAL CHARACTER OF THE EXHIBITS.

CUSTOMS RETURNS.

The following return, compiled by the Customs Department, of the total values of exhibits under bond, according to the countries of their actual origin, sets forth the exact extent of the international aspect of the Exhibition :—

	£		£
United Kingdom	178,107	Italy	673
Australia—Victoria, £6,601; New		Switzerland	196
South Wales, £10,408; Queens-		Austria	757
land, £2,128; South Australia,		Germany	3,853
£1,381; Western Australia,		Sweden	4
£310; Tasmania, £4.. ..	20,832	Norway	15
Fiji	444	Holland	1,748
Canada	3,766	Belgium	671
United States of America	7,106	Syria	182
Transvaal	26	Trinidad	2
India	263	Cuba	82
Ceylon	204	Philippines	154
Burmah	9	China	10
France	2,924		
Spain	16	Total	£222,044

8—Exhibition.

PRINCIPAL EXHIBITS AND THEIR ORIGIN.

The following is a list of values of some of the principal items of exhibits under bond, with their countries of origin :—

	£
Arms, ammunition, accoutrements, firearms, &c.—United Kingdom	1,923
Bicycles—United Kingdom, £1,732; Canada, £33; France, £64	1,829
Books and papers not otherwise enumerated, printed—United Kingdom, £901; New South Wales, £147; Canada, £303; others, £44	1,395
Cash-registers—United States	1,635
China and earthenware—United Kingdom, £3,290; others, £125	3,415
Fancy goods and toys—United Kingdom, £1,724; Victoria, £581; New South Wales, £218; Queensland, £79; South Australia, £46; Fiji, £260; India, £138; Ceylon, £60; United States, £645; France, £650; Germany, £272; Holland, £40; Syria, £85	4,798
Fishing-tackle, flies, hooks, &c.—United Kingdom	2,395
Furniture and cabinetware, including show-cases—United Kingdom, £6,733; Victoria, £251; New South Wales, £374; Queensland, £66; South Aus- tralia, £20; Tasmania, £4; Fiji, £15; India, £45; Canada, £479; United States, £71; Germany, £24; Belgium, £205; Holland, £550; Cuba, £10 ..	8,847
Gas and oil engines—United Kingdom, £2,497; United States, £112; France, £13; Belgium, £240	2,862
Glassware, including mirrors and bottles—United Kingdom, £481; New South Wales, £156; Canada, £89; United States, £268; Austria, £632; Germany, £130; others, £11	1,767
Hardware—United Kingdom, £1,432; Australia, £212; Canada, £152; United States, £457; Germany, £497; India, £5	2,755
Jewellery—United Kingdom, £2,383; Queensland, £1,491; Germany, £78; others, £38	3,990
Precious stones—Queensland, £320; Ceylon, £70	390
Machinery—United Kingdom, £5,082; Victoria, £138; New South Wales, £234; Canada, £59; United States, £1,549; France, £95; Germany, £1,521 ..	8,678
Metal manufactures not otherwise enumerated—United Kingdom, £500; Victoria, £139; New South Wales, £120; Canada, £77; United States, £522 ..	1,358

PRINCIPAL IMPORTS.

The following list gives the values of some of the principal imports :—

	£
Motor-cars—United Kingdom, £5,352; Canada, £241; France, £1,485; Belgium, £206; United States, £308	7,592
Motor-lorries—United Kingdom	1,006
Musical instruments—pianos—United Kingdom, £2,009; New South Wales, £161; Canada, £104; Germany, £968; France, £450; United States, £74 ..	3,766
Musical instruments—organs—United Kingdom, £166; Canada, £237; United States, £171	574
Musical instruments not otherwise enumerated—United Kingdom, £3,115; Canada, £29; United States, £119	3,263
Pictures, sculptures, and works of art—United Kingdom, £119,788; New South Wales, £1,552; Victoria, £4,202; South Australia, £833; Queens- land, £172; Ceylon, £5; Canada, £287; United States, £45; Italy, £650; Austria, £108; Syria, £3	127,645
Plated ware—United Kingdom, £2,462; Victoria, £38; Germany, £21 ..	2,521
Ships' models—United Kingdom	5,910
Woodware not otherwise enumerated—United Kingdom, £422; New South Wales, £430; Victoria, £108; South Australia, £30; West Australia, £120; Canada, £25; Germany, £57; Sweden, £4	1,196
Theatrical and side-show equipments—New South Wales, £3,700; Victoria, £200 ..	3,900

SECTION V.

NEW ZEALAND GOVERNMENT DEPARTMENTAL COURTS.

THE AGRICULTURAL COURT.

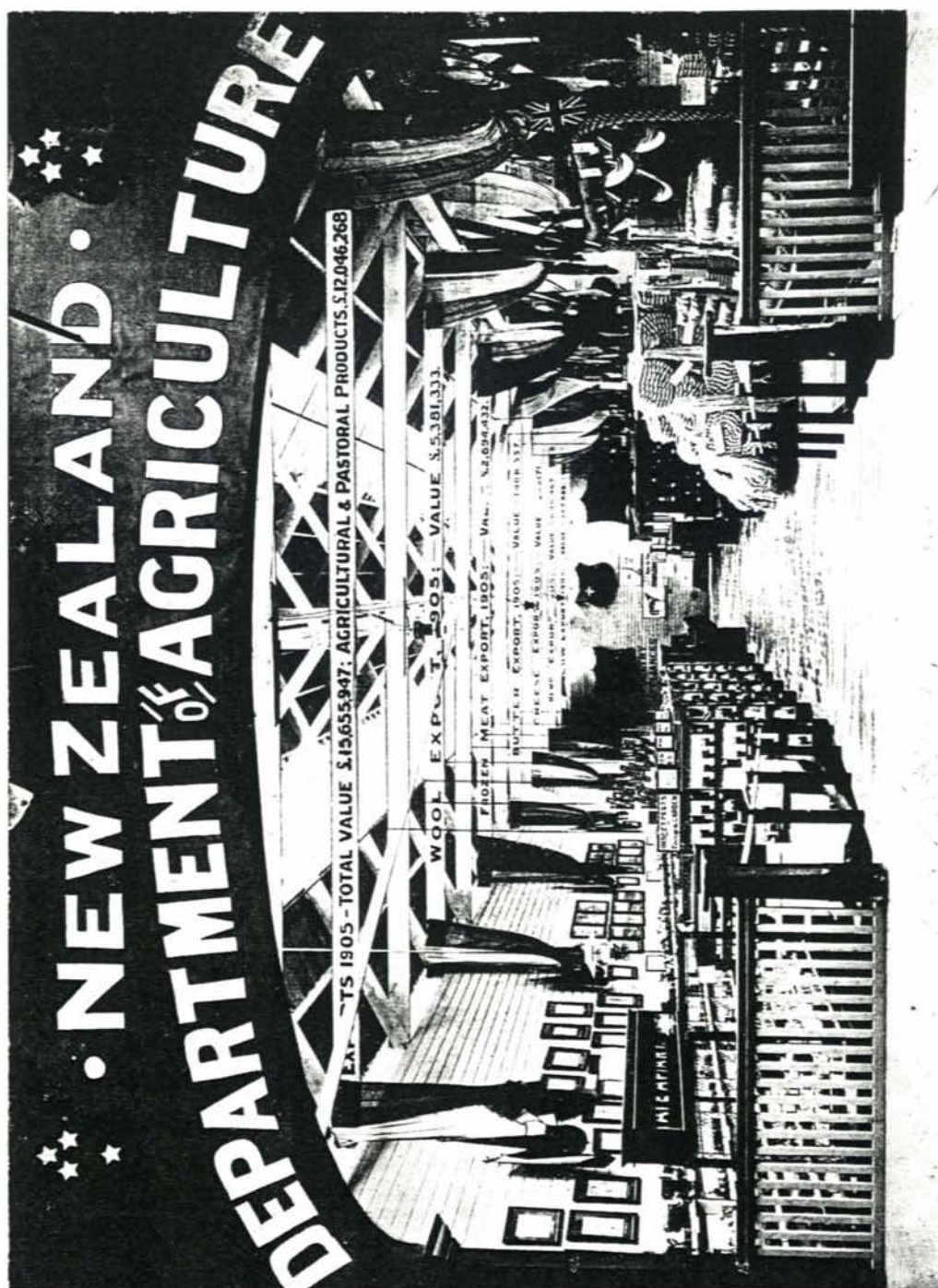
PRODUCTS OF THE SOIL.

It may be, as is often predicted, that New Zealand will eventually become the great manufacturing country of the southern world, but for the present and for many years to come she will depend for her solid prosperity on her agricultural and pastoral industries. It is the farmer that keeps the nation, the man who wins his way with the plough and the axe and the sheep-shears, the man of the dairy-farm and the cattle-run. Of close on £20,000,000 worth of exports sent from New Zealand during the Exhibition year, 1906-7, very nearly £16,000,000 represented the products of the soil, in the form of wool, frozen meat, butter and cheese, hemp, and grain. The history of the agricultural and grazing businesses, particularly during the last decade, is one of wonderful expansion, and the quantity of farm-produce of first-class quality shipped away from our shores to the world's great market-ports is annually largely increasing. In a very appreciable degree this satisfactory condition of the produce-export trade is to be credited to the efforts made by the Government of the colony, through the Agricultural Department, to disseminate principles of scientific farming amongst country producers, to improve the quality of all classes of farm-products, and by raising the grades to secure a high reputation and good prices for the colony's produce in the outside world.

The Department of Agriculture occupied, as was fitting, the premier place amongst the Government departmental courts at the Exhibition. Upon it devolved the duty of displaying the choicest samples of the wealth of New Zealand's cornfields, and sheep-runs, and cattle-farms, and orchards, of organizing a complete farmers' museum embracing a variety of educative exhibits, from orchard-pests to agricultural seeds and grasses and fodder-plants; and of giving ocular demonstrations of the most modern methods in such important branches of country life as poultry-raising, fruit-preserving and canning, and bee-keeping. In sound educative utility, it was the most serviceable of any section of the Exhibition. Farmers have come to regard the Agricultural Department as a real help to them in their battle with the soil—as, in fact, a great college of experts to which they can turn when in difficulties of a scientific and technical character. It was natural therefore to thousands of those who visited the Exhibition that the Department's court should have been the section of most particular interest, affecting so closely and usefully as it did the development of the great primary industries which bring New-Zealanders more than three-fourths of their income.

The Department of Agriculture's Court occupied an annex of the main building on the western side, fronting on the long western corridor and adjoining the rear of the Machinery Hall. The space enclosed was 150 ft. long by 80 ft. wide, giving 12,000 square feet of floor-room. This was devoted to an exposition of the Department's methods, to an agricultural museum, and to displays of various kinds of New Zealand produce, such as flax in sundry stages of manufacture. Outside, in the rear of the Exhibition buildings, there were the Department's gardens of various grasses and fodder-plants, and a model apiary. It was intended, in addition, to have a model dairy working in the grounds, but this idea was abandoned, unfortunately, on account of the expense.

Seventeen years ago the Department of Agriculture had no separate existence



It was a division of the Department of Lands and Survey. Since then it has developed into a very large and responsible Department of the State with a staff of about three hundred officers. In 1891 the Department's work was concerned chiefly with the inspection of stock and the destruction of rabbits; it had a dairy expert and a fruit expert. Now it has ten important divisions covering every branch of agricultural and pastoral industry in the colony. The most important section of the Department's work is probably the Dairy Division. This includes the work of inspecting and grading all dairy-produce prior to its shipment abroad; all sales of New Zealand butter and cheese are based upon the Government grade, which has an excellent effect in raising the standard of the colony's produce. In addition to the grading staff, experts are constantly employed in making visits of instruction to those engaged in the manufacture of butter and cheese, both in the co-operative factories, now so numerous throughout the colony, and at the private dairy farms. The inspection of dairies supplying milk for human consumption also devolves on the Department.

In the Veterinary Division much good work is done in the way of preventing the spread of contagious diseases amongst stock and in the inspection of all meat for export and meat killed at the public abattoirs for local consumption. Every animal killed at the abattoirs and every carcase and every tin of meat prepared for export is subject to a careful inspection. The Chief Veterinarian at the head of this division has a staff of about sixty qualified veterinary surgeons and other officers.

The Divisions of Horticulture and Biology are particularly concerned with the fostering of the fruit industry. Orchards throughout the colony are inspected by qualified instructors, and fruit-growers have the practical assistance of the division in dealing with orchard and garden pests. Settlers are given useful information concerning grasses, weeds, insects, &c., and the best methods necessary for combating diseases affecting crops. The fruit-canning industry is assisted by the services of a fruit-preserving expert, and there are bee-keeping experts for the instruction of all those interested in the production of honey. The staff engaged in these two divisions is under the charge of Mr. Kirk, Biologist, who also from the initiation of the Department till recently edited and superintended the distribution of literature dealing with matters that particularly interest the farmer and the fruit-grower.

The wine-making industry has the attention of the Government Viticulturist, who superintends the Government vineries in the Auckland and Hawke's Bay Districts and makes visits of inspection to the vineyards throughout the colony. Large quantities of phylloxera-resistant vines are supplied to growers.

The Poultry Division is now becoming an important branch of the Department. There are poultry-breeding stations at Ruakura, North Auckland, Moumahaki in the Wanganui district, Burnham near Christchurch, and Milton in Otago; and at the four chief ports of the colony there are depots for the dressing and grading of poultry for export. Many thousands of birds are now sent away annually from these stores in the freezing-chambers of the large ocean steamers.

The hemp-milling industry engages the attention of a special division consisting of a Chief Fibre Expert and a number of Graders and Instructors and other officers. Since the passing of "The Flax Grading and Export Act, 1901," all *Phormium tenax* fibre for export has been graded at the principal ports, and as a result there has been a great improvement in the quality of the fibre.

The Chemical Division, under the charge of an agricultural chemist and botanist, attends to the analysis of soils, farm-products, &c., for farmers, free of charge, and advises generally on matters of agricultural chemistry.

In the Stock-inspection Division a great deal of useful work is done in inspecting all cattle in the colony and in preventing the spread of stock-diseases, in dealing with the rabbit pest, in inspecting dairies, and in eradicating noxious weeds.

The broad aim of the Department, as set out by its head, Mr. Ritchie, the Secretary for Agriculture, is to secure the adoption of the most approved methods of farming, to improve generally the conditions under which crops are produced and stock reared, and to safeguard the reputation of the colony's produce by raising the grade of the articles exported.

These, then, were some of the uses of this most useful of public Departments, which were sought to be illustrated and elucidated in the Exhibition court.

Utility was the main effect aimed at in planning the court, but at the same time there was much to attract the general visitor. As the court was approached, the eye was caught by the boldly lettered facts painted on the roof-beams in terse advertisement of the nation's agricultural riches. The beams bore statements of the colony's total exports and the proportion furnished by products of the farm, and details were given of the several values of the great staple articles on which the country depends. Entering the court one of the first things that took the eye was a splendid exhibit of dressed hemp; then came the interesting little museum arranged by the biological section of the Department. There were many other features of high value to the farmer and the orchardist. These will be referred to in some detail in their several sections. The attendance at the court throughout the season of the Exhibition was large; often there were crowds of visitors, particularly when the demonstrations and addresses were being given by the Government experts. Outside the building practical demonstrations connected with the model apiary were given, and large numbers of visitors sought information in bee-culture and honey-making. The grass and forage-plants plots were a never-failing source of interest to visitors not only from country districts, but also from the cities.

The staff of the Department associated with the Exhibition court were the following:—

Officer in Charge	..	..	Mr. T. W. Kirk, F.L.S., Chief of Divisions of Biology, Horticulture, and Publications.
Deputy Officer in Charge	..	..	Mr. George Bisset, Editor of Publications.
Fruit-canning Expert	..	..	Mr. W. Jacques.
Apiarian	..	..	Mr. I. Hopkins; and assistant, Miss Livesay.
Officer in charge of Grass-garden			Mr. A. Macpherson.
Poultry Expert	..	..	Mr. D. D. Hyde; and assistant, Mr. F. C. Brown.
Fibre Expert	..	..	Mr. C. J. Fulton.
Wine Expert	..	..	Mr. R. Bragato.

The divisions of the Department under Mr. Kirk's control exhibited collections in the court illustrating diseases of crops, orchards, and gardens, and how to treat them; insects attacking crops and fruit; grain both in sheaf and threshed; commodities made from each kind of grain; grasses, forage-plants, and weeds; farm seeds; canned, preserved, and fresh fruit; working machinery for fruit-canning; wattle-barks for tanning; apiary appliances; packages for produce; fruit-models; useful and injurious birds; spraying machinery and pumps; and publications and illustrations dealing with agricultural matters.

Of these, a particularly valuable object-lesson to the farmer and the fruit-grower was the large collection of specimens of grain, seeds, weeds, and diseases and pests of vegetation, the result of years of work, which had been housed in the Agricultural Museum in the Customs Buildings, Wellington. The specimens, including many from

Mr. Kirk's private collection, numbered four thousand. Each was plainly labelled with the name and all necessary particulars. There were some seven hundred specimens in bottles, from all parts of the world, illustrating the various diseases of crops and fruits in blight and insect form; there were six hundred specimens of grasses and weeds, and there were over two hundred varieties of potatoes preserved in a solution of formalin. The collection of insect pests was one of particular interest to the agriculturist and horticulturist, and information as to the best means of coping with these enemies of the man on the land was continually being sought by visitors

**The
Farmers'
Museum.**



THE AGRICULTURAL DEPARTMENT'S COURT.

to the court. Amongst the specimens of orchard-pests shown were phylloxera, so much dreaded by the vine-grower. There was a collection of woods showing the damage done by timber-boring insects, including pieces of kauri-pine eaten through by the termite ant, and American axe-handles and various articles of white-pine attacked by boring-beetles. A number of destructive fruit-flies were exhibited, including one which in the Hawaiian Islands seems to make a speciality of attacking fruits like the water-melon. Amongst the destructive scale insects shown were those which affect the various citrus fruits, and also the blue-gum scale, from Australia, which since its accidental introduction into New Zealand has wrought considerable damage amongst the eucalyptus plantations in South Canterbury. This pest is preyed

upon by the ladybirds, specimens of which were on exhibition. There was a very complete collection of farm seeds: this exhibit included samples of seeds of the principal grasses and fodder-crops sent by Messrs. Williams and Kettle, of Napier, and Waters, Ritchie, and Co., Dunedin. There were good specimens of the cereals grown on the Government experimental farms. In grain, samples were shown in the ear, on the walls, and below there were bags containing samples of threshed grain of practically every kind grown in New Zealand. The sheaves and grain-samples shown were in many cases discoloured by the very wet harvest season of 1906, but the display as a whole was, despite this, of excellent quality. The collection was arranged to show the relative growth of each variety under varying conditions of soil and climate. The grain-exhibit proved to be one of particular interest to farmers, and there were many requests—which were as far as possible complied with—from settlers, schools, and technical classes for small quantities of seeds for experimental purposes. Enlarged photos of prize stock, large orchards, and farm scenes illustrated the varying nature of the work that falls to the farmer's lot. For the fruit-grower there were some particularly interesting exhibits in the form of coloured models of good specimens of fruit. There was also a collection of birds useful and injurious to the orchardist. The stages of dentition of farm animals at various ages was illustrated by a collection of skulls specially prepared for the Exhibition by Mr. W. C. Quinnell, M.R.C.V.S.

In the fruit section, good displays of apples, pears, and quinces were made by the horticultural section of the Moumahaki Experimental Station (Mr. W. J. Palmer, horticulturist). These comprised about two hundred varieties. From South Island orchards about ninety varieties were sent, collected by Mr. J. C. Blackmore, Pomologist. All these were splendid specimens of the products of New Zealand orchards, well grown and of excellent quality in every respect. An exceedingly interesting

**Fruit
and
Fruit-
preserving.**

and informative feature of the court was the series of practical demonstrations of fruit canning and preserving and vegetable-canning given by Mr. W. Jaques, Canning Expert. A complete plant for this purpose was fitted up, and at frequent intervals practical lessons in the art of putting up fruit in glass and in tins were given. These demonstrations were always well attended, and on several occasions parties of schoolgirls were taken to gain some practical hints in this useful art. The articles preserved in this way were peaches, pears, apples, plums, apricots, quinces, gooseberries, tomatoes, and green-peas. The can-making plant, an excellent one of the latest class, was lent to the Department by Messrs. Bradley and Burch, London. A collection was shown of the products of fruit-preserving works in various parts of the colony, most of them very attractively prepared for sale, and of the best quality. These tinned fruits, &c., were sent from the factories of the following companies and firms: The Frimley Canning Factory, Hastings (Hawke's Bay); S. Kirkpatrick and Co., Nelson; Clark Bros., Whangarei; Teviot Fruit-preserving Company (Limited), Roxburgh; Hokianga Co-operative Preserving, Canning, and Packing Company; Peter Becroft, Port Albert, Auckland; J. H. Hinton and Co., Dunedin; F. G. Parsonson and Sons, Christchurch; and J. and A. W. Munnings, Christchurch.

Amongst the various horticultural and other appliances in the court were a number of machines and pumps for spraying orchard-trees, and potatoes, and other crops. A practical trial of these machines, which were lent by various makers and agents for exhibition and testing, was conducted by Mr. G. Quinn, Horticulturist of the South Australian Department of Agriculture, and Mr. Kirk. The trial was not competitive. There were fourteen or fifteen pumps of various classes, varying from the useful small garden bucket-pumps to the knapsack-pump and a horse-power pump for spraying large orchards. The exhibiting firms were Messrs. E. Reece and Son, Christchurch; A. Billens, Christchurch; A. Yates and Co., Auckland; and E. W. Mills and Co., Wellington.

In the centre of the court there was a large stand of New Zealand wines, the produce of the Government vineries, which produce grapes that make excellent

**Grapes
and
Wines.**

light wines. The wines were made under the supervision of Mr. R. Bragato, Government Viticulturist. Several private vigneroni in various parts of the colony also contributed to the exhibit of wines. During the latter part of the Exhibition season, two large consignments of Auckland-grown grapes, which arrived at the Exhibition, demonstrated the exceeding suitability of some parts of the North for the culture of the best kinds of grapes in the open air. About two tons of grapes were sent down by private growers; other consignments were sent from the Government vineyards at Wairunga on the Lower Waikato. Samples of the grapes were displayed in the Agricultural Department's Court, and the rest were quickly sold in the Exhibition at 6d. per pound. The Government consignment included the following varieties, all of excellent quality: Table-grapes—Muscat Hamburg, Temporano, Black Alicante, Trebiano Bianca, Vantage or Flame Tokay, Royal Ascot, Doradilla, and Ulliade; wine-grapes—Pedro Ximenes, Hermitage, La Folle, Cabernet, Sauvignon, Riesling, Marsanne, Mataro, and Malbec. The Viticultural section of the Department of Agriculture grows about 120 varieties of grapes at its stations—Wairunga in South Auckland, and Arataki in Hawke's Bay. The Department has been for some years experimenting in the direction of ascertaining which are the most suitable kinds of wine-making and table grapes for cultivation in New Zealand. It was explained to inquirers at the Agricultural Department's Court that for white wine La Folle, Pedro Ximenes, Riesling, and Marsanne are preferred, and for red wine Cabernet Sauvignon, Hermitage, Pineau Meunier, and Malbec.

Wool, which last year brought New Zealand in seven and a half millions sterling—the cash return for the 426,582 bales exported—was represented in the court by a splendid

collection of samples, the most attractive and comprehensive yet made in the colony. There were nearly two hundred samples, covering almost every breed and cross in the two Islands. There were a number of fine fleeces from stud sheep; and general-flock wools were also represented. Each sample was given its respective Bradford spinning quality by Mr. B. J. Marquet, Instructor in Wool-classing at the Seddon Technical College, Christchurch; this provided wool-growers with a most useful object-lesson in the several values of the respective breeds and crosses. At the close of the Exhibition a number of the samples were given by the growers and the Department to the museum of the Seddon Technical College as the nucleus of a collection of New Zealand wools.

A few years ago the Government Agricultural Department began an experiment in the direction of breeding Angora goats by importing several from Victoria and South Australia. The Government's chief breeding-place for Angoras is Motuara Island, near the entrance to Queen Charlotte Sound, Marlborough. The flock at this place now numbers over a hundred pure-bred and half-bred Angoras. Flocks of cross-bred Angoras are now being reared in Nelson, Marlborough, and Westland. The flocks are useful in the first place for keeping down weeds, and eventually their production of mohair will be of commercial quality. The Government's lead is being followed by private individuals in several parts of the Dominion. About a hundred Angora goats were imported during 1905-6 by farmers in the Marlborough and other districts. Experts have given very favourable opinions of mohair from Angoras in New Zealand. These small flocks, which are probably the beginning of a big industry, were illustrated in the Department's court by a painting by Miss Flora Scales of a flock of Angora goats, and a number of photographs. In glass cases were shown samples of Angora fleeces and the mohair used in manufactures. Alongside the New Zealand samples were shown some from Turkey and Cape Colony. An exhibit from an English manufacturing firm comprised specimens of the combed hair in various stages up to the

finished fabrics, amongst which were figured plushes suitable for upholstery. An example shown in the Exhibition of one of the uses to which the article may be put was a pair of socks, hand-spun and knitted by a Scandinavian woman in Hawke's Bay, from mohair grown in that district.

The remarkably beautiful quality of the strong fibre produced from New Zealand's own peculiar plant, the *Phormium tenax*—the Maori *haraheke*, called by the white settler "flax"—was exceedingly well exemplified by a fine exhibit of the colony's hemp-manufactures. Common everywhere throughout the colony, swishing its long handsome sword-leaves in every swamp and by many thousands of streams, the native flax now ranks as one of our most valued staples of manufacture and export. Yielding a strong elastic fibre

**New Zealand
Hemp.**

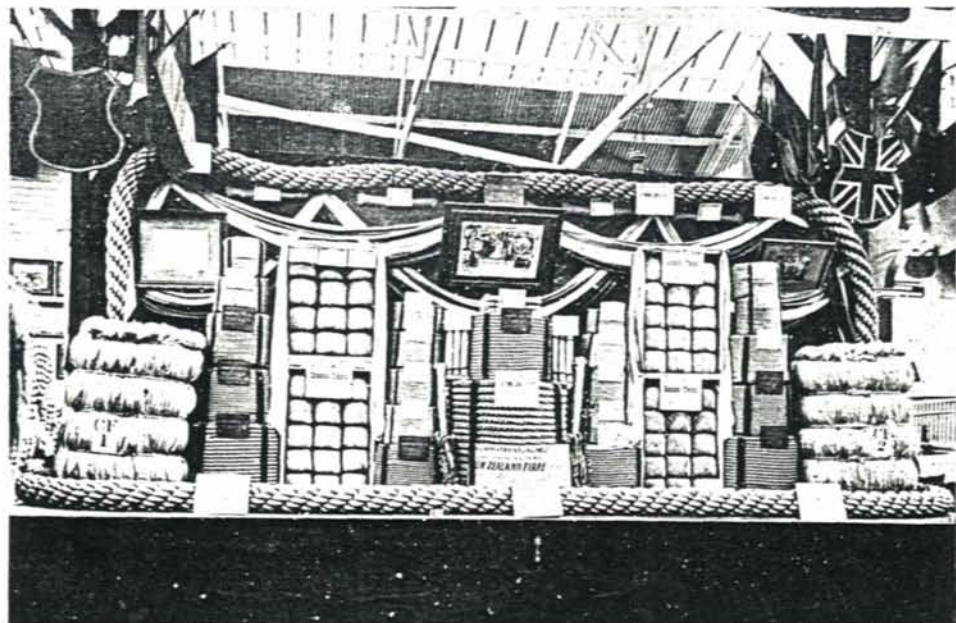


BALES OF DRESSED FLAX, AGRICULTURAL DEPARTMENT'S COURT.

quite equal to the best Manila hemp, it makes cordage of the highest strength and durability; it is largely used in America for making binder-twine; it has been converted by the Japanese into imitation silk; it has been made into paper; and it is now beginning to be used for canvas. In fact, its possible uses are multitudinous, and very wisely the Government and the millers of New Zealand are entering in earnest into the systematic cultivation of flax. Heretofore millers have confined themselves to cutting out the natural growth of the plant in the swamps, and on the plain, and alongside the lowland waterways; in future it will be cultivated on a large scale. The Maoris, indeed, set the pakehas a lesson in this respect, for in many a Native village, such as those along the banks of the Wanganui River, large clumps of the best kinds of flax may be seen, planted there for use in the making of kits and the soft woven mats which the women manufacture. And, with all his modern

appliances, the white hemp-miller has never yet been able to dress the fibre so beautifully as the old *wahine Maori* did with her little pipi-shell.

The exhibit of this valuable native product of ours—the Maori called it *muka* when dressed ready for the market; we call it commercially “hemp,” though it is commonly spoken of as “flax”—consisted of fifty-four bales of dressed fibre and tow built up in a large trophy in the court, two collections of the manufactured article, a number of native woven mats made from the best varieties of flax, and some growing *Phormium tenax* plants. The hemp came from milling establishments in the Auckland, Manawatu, Nelson, Marlborough, Canterbury, and Southland Districts, and represented the several grades from “superior” to “common.” Each bale was graded by the Government Chief Fibre Expert, and bore the necessary “tag” indicating the grade. The tow comprised samples of the various qualities packed for export. The high quality and the



ROPE AND DRESSED FIBRE FROM NEW ZEALAND FLAX, AGRICULTURAL DEPARTMENT'S COURT.

immense possibilities of this fine fibre were emphasized by the exhibit of cable, rope, and cordage and twine of various sorts and sizes, manufactured at the request of the Agricultural Department by Messrs. Donaghy and Co. (Limited), of Dunedin, and lent for exhibition by this firm. The material was all the best grade of flax, and the large ropes and other cordage made from it were remarkably good specimens of factory-work, and excited the admiration of many visitors with expert knowledge, including some business men from the United States. Nothing could have been better devised to advertise the excellent quality of the once-despised common flax-plant as a material for the best of cordage-work. Another good collection of hemp-manufactures, smaller in size but of excellent quality, was sent by Messrs. James Maddren and Sons, of Christchurch. In addition there were long hanks of soft silky fibre and specimens of Native dyed mat and cloak work in the Maori-dressed material. To complete this fine section—the best exhibit of the products of the flax-mill yet made in the colony—there was a

collection of the various machines and appliances used in flax-works, sent by Messrs. Booth, Macdonald, and Co., and Anderson's (Limited), of Christchurch; A. and T. Burt, of Dunedin; W. Fairweather, of Blenheim; and J. Barry, of Renwicktown, Marlborough. In a glass case containing Mr. Kirk's private collection of works dealing with New Zealand flax, there was a rare little book, printed seventy years ago on paper made from New Zealand *muka*. Its title-page bore the following words: "An Account of the *Phormium tenax* or New Zealand Flax, printed on Paper made from the Leaves; with a Postscript on Paper. By John Murray, F.S.A., F.L.S. London: Henry Renshaw, 356 Strand, 1836."

The absence of a working flax-mill was commented on by some visitors. Had a model State flax-mill been set up in the grounds and kept working at intervals throughout the Exhibition, not only would it have been a great source of interest to visitors—despite the screeching of the stripper—but millers themselves, especially beginners, would have benefited considerably from the practical instruction that could thus have been afforded, particularly as to the proper choice of leaves used and the finishing-off of the fibre.

The wattle grown in large quantities on the Government experimental station at Waerenga, South Auckland, is of considerable marketable value on account of the suitability of its bark for leather-tanning purposes. Specimens of this wattle-bark, whole and ground, together with the timber, in the form of poles and posts, were on exhibition.

Outside, at the rear of the Department's court, was a space of a little over an acre, enclosed for the purpose of cultivation as a garden of grasses and forage-plants. There were 120 plots each 12 ft. by 8 ft., some of them planted with the agricultural and forage plants generally cultivated in New Zealand, together with a number of those regarded as useful in other countries including various kinds of sorghum and saltbush. By midsummer all the plants had made excellent growth, and some of the sorghums and millets eventually attained a height of 10 ft. These Exhibition plots were of intense interest to farmers; many of the plants were quite new to the agriculturists of New Zealand, and in consequence many applications were received for plants for experimental purposes. Mr. Kirk delivered several addresses to farmers during the season, dealing with some of the more interesting plots in the agricultural garden. It was explained that the plots were not exactly experimental, but had been prepared in order to show visitors as many kinds as possible of grasses and forage-plants grown in New Zealand, Australia, and elsewhere, so that their characteristics might be popularly known. Many of those hitherto little known in this country seemed well fitted from their luxuriant growth for cultivation here, but for some others the soil did not seem suitable. Amongst the grasses grown in the plots were the following:

Grasses and Forage-plants.
 Fiorin (*Agrostis stolonifera*), fodder-grass for reclaimed swamp lands and wet meadows, but of little or no use on lands where other grasses will flourish; meadow foxtail, an excellent permanent pasture-grass; crested dogtail, cocksfoot, timothy, perennial rye-grass, Italian rye-grass, New Zealand rice-grass, Golden Crown grass (*Paspalum dilatatum*), and other well-known grasses; various Australian grasses, such as native paddock-grass (not hitherto tested in New Zealand); the New South Wales bay-grass; New South Wales native love-grass (a good coarse-growing tussocky grass excellent for forage); Guinea-grass; two South African grasses—the Natal red-top and Rhodes grass; Red canary-seed from North America; and seven different kinds of fescues, valuable constituents of sheep-pasturage, including the well-known Cheving's fescue, so useful as a sheep-food in high-lying and poor country (this grass is peculiar to New Zealand), and described as a sport from one of the forms of our native festuca (*Duriuscula*, Hook.); several different kinds of oat-grass, including New

Zealand oat-grass, prairie-grass, largely grown in the southern parts of the United States, and buffalo-grass from America—a grass which, in the opinion of the Agricultural Department, should command more attention from New Zealand farmers than it does, especially in the warmer districts, as a succulent and highly nutritious stock-food; Canadian blue-grass; Texas blue-grass, and several other kinds of poas. The useless and even noxious sweet vernal (*Anthoxanthum odoratum*) was included as a specimen of a grass that should be discouraged by farmers as much as possible, as it is immensely damaging to pastures in New Zealand by crowding out useful grasses. Two useful sand-binding grasses, the sea lyme-grass and the sea-tussock, were also amongst the collection. Of leguminous forage-plants there was a highly useful red clover, a white clover, and a number of other trefoils, including two hitherto unknown in New Zealand, such as the Egyptian clover (*Trifolium alexandrinum*), the principal green forage and hay crop grown in Egypt. A good plot of lucerne of excellent growth was shown. Amongst the legumes an interesting plant was the Florida velvet bean, a trailing plant with long vines, a native of India and of great value as a forage; and serradella (*Orifopus sativus*), an annual from 12 in. to 18 in. high, cultivated in many parts of Europe on high sandy ground. Of sorghums eleven kinds were shown. Sorghums, it was explained, are divided into two groups—those which contain little or no sugar and those which have from 10 to 20 per cent. of saccharine material. To the former belong dura, Kaffir-corn, and chicken-corn, and of the latter the best-known variety is the Early Amber sugar-cane. None of these sorghums are much cultivated in New Zealand, as maize, which closely resembles sorghum, is much preferred by agriculturists. The sorghum shown included the sweet sorghum, growing 8 ft. high; the Early Amber cane of equally luxuriant growth; Egyptian corn, an abundant fodder-plant 2 ft. to 3 ft. high; the Hungarian, African, and Japanese millet, and evergreen broom-corn and golden broom-corn millet. Amongst the various other plants shown as useful for stock-foods were rape, thousand-headed kale, Jersey kale, kohlrabi, drumhead cabbage, turnips, and white mustard. Several kinds of saltbush, valuable only on poor arid land, were shown in the plots. One of these, the creeping saltbush, has been the one most grown in various parts of the world, particularly in the United States, where it grows well on lands containing large percentages of salt; all the most useful kinds are natives of Australia. Of miscellaneous plants included in the garden there were specimens of Cape barley, rye-corn, chicory, linseed, buckwheat—regarded as a very useful plant to grow on poor lands—and esparto grass, grown chiefly for paper-making.

Another interesting and educative feature of the Agricultural Department's exposition was the working apiary, occupying a site of a quarter of an acre adjoining the grass-garden. This model bee-garden was designed, laid out, and equipped by

**Among
the
Bees.**

Mr. I. Hopkins, Government Apiarian, and stocked with twenty colonies of bees presented by Mr. E. Richards, of Waiheke Downs, South Canterbury. In the garden was a heat building containing an up-to-date extracting-room and a tinning and storing workshop, with fumigating-chamber attached. To beekeepers, this model apiary, and the practical exhibitions given of bee-hiving and honey-making were of exceeding utility. The honey business is of great value to the colony, more valuable than most New-Zealanders are perhaps aware. It is estimated that during the Exhibition year 1906-7 over 2,000,000 lb. of honey were produced in New Zealand. The output was approximately 850 tons of honey and 25 tons of wax, which, at 4d. and 1s. 3d. per pound respectively, would be of a total value of something over £35,000. Mr. Hopkins, in his report to the Department for 1907, says that at the present rate of progress he expects to see the output trebled in three or four seasons. The largest New Zealand bee-farm is one at Masterton, which last season yielded 32 tons of honey from 750 colonies of bees. The bees in the Department's garden were housed

in hives of an up-to-date type, one with glass to show the bees at work, and by way of contrast some of the old-fashioned straw hives were exhibited close by. During the Exhibition season practical demonstrations covering all operations of beekeeping were given by Mr. Hopkins or by his assistant, Miss Livesay. These were watched with great interest by beekeepers, some of whom took a systematic course of instruction; four ladies passed the prescribed examination entitling them to a certificate of proficiency.

In the Department's court in the Exhibition there was a comprehensive exhibit connected with the beekeeping industry. It included honey from all parts of the world, all kinds of beekeeping appliances, literature relating to bees, and a set of charts of the anatomy of the honey-bee. The principal feature of this exhibit was a stand of honey and wax produced at the Exhibition apiary, both of good quality. Some of the honey was put up in 2 lb. tins labelled with a view of the apiary. The sign "State Apiary," surmounting the stand, was worked in honeycomb by the bees in the apiary.

The efforts which the Government Agricultural Department is making to further the poultry industry in the colony were illustrated by a very complete display of requisites in connection with the breeding of birds. The exhibit was under the charge of Mr. F. Brown, Assistant Poultry Expert, and the great number of inquiries he received from poultry-raisers concerning the scientific methods of breeding was a proof of the educational value of the Department's show.

The Poultry Industry.

The Poultry Division of the Agricultural Department does a great deal in the way of lectures and demonstrations by experts and the circulation of pamphlets and handbooks to assist growers in specialising and in raising the most profitable strains of poultry. The Government has model poultry-farms at Ruakura, Moumahaki, Burnham, and Milton. The Poultry Division display at the Exhibition included hot-air and hot-water brooders shown in full work, and hot-air and hot-water incubators, models of standard poultry-houses and brooders, trap-nests, force-feeding machines, bone and grit mills, drinking-fountains, &c. The majority of these appliances, representing the most up-to-date requisites in connection with this industry, were lent by local agents for the manufacturers. An exhibit of frozen poultry packed for export was shown in a glass-framed refrigerated chamber during the course of the Exhibition. In the Exhibition grounds there was a model poultry-yard, with incubators, breeders, and all kinds of poultry appliances and foods. In a hall inside the main building patent egg-carriers were shown. The private exhibitors in the poultry section were Messrs. Wickes (Limited), Greymouth, and the Dawson Patent Egg-carrier Company.

During the Exhibition season the Agricultural Department distributed many thousands of pamphlets, leaflets, and handbooks on various agricultural subjects; and there was a great demand on the part of the visiting public for information on the scientific methods of fruit-growing and poultry-keeping, beekeeping, flax-cultivation, and grape-growing. An illustrated pamphlet entitled "Agriculture in New Zealand" was specially prepared by Mr. Bisset for distribution at the Exhibition.

In connection with agriculture, the Canterbury Agricultural and Pastoral Association conducted interesting shows and experiments during the currency of the Exhibition. There were monthly shows of fat sheep and fat lambs, prizes for which were given respectively by the Christchurch Meat Company and the Canterbury Frozen Meat Company. The prize lambs were exhibited in the frozen state in a glass-walled refrigerator, which formed part of the display made by the latter company. A series of interesting experiments in potato-growing with various kinds of fertilisers were held in a portion of the grounds at the rear of the Exhibition Buildings. These experiments were of considerable value to agriculturists.

THE MINES COURT.

NEW ZEALAND'S MINERAL WEALTH.

New Zealand possesses nearly every mineral known to science. It is particularly rich in such valuable minerals as gold and coal, and the fact that only a small portion of the known auriferous areas and other mineralised belts have yet been developed justifies the belief that the mining industry is capable of enormous expansion. Already, however, it possesses the most productive gold-mine and the third most productive colliery in Australasia. The gross value of all minerals produced in the colony during the year 1906 amounted to £3,871,811, which was very nearly a quarter of a million in excess of the output of 1905. Of this total the gold-mines contributed £2,270,904 in gold, and £169,484 in silver.



THE MINES COURT.

The immense variety of the metals and minerals that lie beneath the surface of these Islands was exemplified in the large court of the New Zealand Mines Department, which was located at the northern end of the Exhibition Buildings, and directly opposite the New Zealand Railways exhibit. Though not quite a complete collection of the known minerals of the country, it was an attractive display of the treasures of the rocks, and the excellent methods adopted in its arrangement added greatly to its educative value. The collection of minerals in the court would have been more than doubled had the various provincial specimens been concentrated here, but each province showed its mineral productions in its own section; Westland in particular provided a splendid museum of its mineral riches that almost equalled that of the Mines Department. Accordingly, the description of the Mines Court which follows should

be read with those of Westland and other courts in order to gather a really comprehensive idea of the present economic importance and future possibilities of the New Zealand mineral belts.

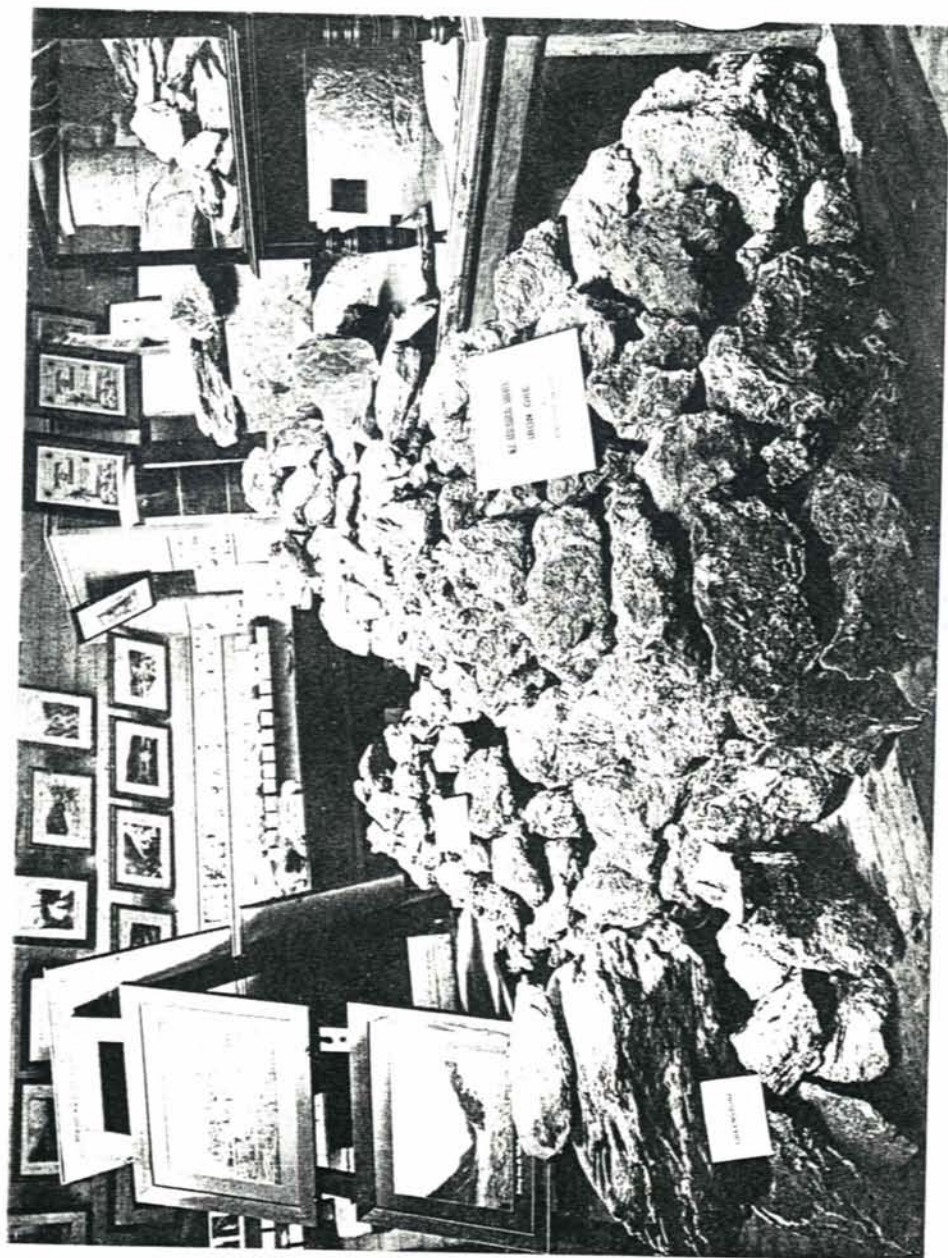
Very fittingly the enormous wealth won from the goldfields of New Zealand was the first thing emphasized in the arrangement of the Court. The visitor, turning to enter the court, saw before him a great gilt monolithic structure covering

Gold. ing the frontage of the court, pierced by three doorways, and bearing the inscription in bold lettering: "This trophy represents the gold and silver exported from New Zealand during period 1857-1906. Ounces, 25,147,175. Value, £69,782,924." Within the court there were cases and stands full of all kinds of mineral specimens, and geological maps and mining photographs adorned the walls. Gold-quartz specimens bulked very largely, and very completely epitomized the great auriferous fields of the colony. Naturally, prominence was given to a large collection of gold-bearing ores from the famous Waihi Mine, Ohinemuri, the premier gold-mine in Australasia, which has (up to the time of writing) produced nearly £6,000,000, and is



ENTRANCE TO THE MINES COURT: THE GOLD TROPHY.

winning gold at the rate of over £60,000 per month. The low-grade ores, which the Waihi Company has treated with such great success, were exhibited in considerable bulk. An exhibit of particular interest from this mine was one showing the peculiarities that are distinctive of thermal siliceous deposits, and demonstrating the method by which the Martha Reef and other master lodes in the Waihi Company's ground had been formed. Other quartz masses that exhibited the characteristics of thermal quartz were several auriferous and argentiferous specimens from the Komata Reefs—a mine that has produced over a quarter of a million's worth of gold. There were good collections from various other important quartz-mines on the Hauraki goldfields, including rich displays of ore from those great mines in the Karangahake Gorge, the New Zealand Crown Mines and the Talisman. The stone from the Talisman Reefs gave 50 oz. of gold and 63 oz. of silver to the ton. The Waihi Grand Junction, which promises to be a rich gold-producer, was represented by a fine display of specimen ores. Amongst the other samples from various parts of the Auckland Province were specimens of the rich but refractory ores from Waiomo Creek, on the Coromandel Peninsula, and Te Aroha.



SPECIMENS OF IRON-ORE, FROM PARAPARA, NELSON : MINES COURT.

In a recess on the right were a number of very rich specimens of quartz from the Waio-tahi Mine, at the Thames, which has produced over £600,000 worth of gold. In the recess on the left were specimens from two other Thames mines, the Omahu and Occidental.

On the north side of the court there were table-cases filled with hand-specimens of the rocks of the gold-bearing Moehau (Cape Colville) Peninsula and the Hauraki Mining District. These were representative of nearly all the various kinds of rock on the Peninsula, of different ages from Devonian to Pliocene. The oldest rocks in this collection were those of the Tokatea Range, Coromandel, on which are situated the Royal Oak and Tokatea Mines. The rocks shown were duplicates of those described by Professor Sollas, of Oxford University, in the work "Rocks of Cape Colville Peninsula." The remainder of the collection was exhibited in cases on the southern wall of the court, and on a shelf were also shown samples of the different forms of ordinary auriferous quartz, siliceous sinter, &c., in the Hauraki goldfields. These it was at first thought would have been shown in contrast with the different samples of quartz from the Westland mines and other parts of the South Island, but the materials not being available the idea was not carried out. However, the visitor interested in gold-mining was able to study the West Coast ores in the excellent mineral section of the Westland Court in the Exhibition. On the walls of the court there were shown a series of photo-micrographs illustrative of the rocks of Cape Colville Peninsula and the Hauraki goldfields that were displayed in the glass cases. These photo-micrographs, which were originally taken by Mr. Alexander McKay, Government Geologist, to illustrate the work on the rocks of Cape Colville Peninsula by Professor Sollas, were directly from the rock-slice without after-enlargement. Amongst other goldfields exhibits there were shown under glass valuable samples of alluvial and reef gold from all parts of New Zealand. A special exhibit of this nature represented the product of the Golden Point Gold and Tungsten Mine at Macrae's Flat, Otago, which had up to the date of the Exhibition yielded gold and scheelite to the value of £44,000.

Amongst the New Zealand gold-mining companies which contributed exhibits of quartz, &c., there are some wealthy dividend-payers, led by the great Waihi, which had up to the end of 1906 paid dividends of very nearly two millions and a quarter sterling, and which spends about £1,000 a day in the Dominion in wages and other ways. In 1905 the Waio-tahi Mine, Thames, struck a patch of very rich stone, and paid about £51,000 in dividends. In the same year four companies in the Hauraki Mining District paid over £400,000 in dividends. In the Inangahua District, adjoining Westland, the dividends paid by quartz-reefing companies between 1881 and 1905 inclusive totalled £734,200, as against £486,220 paid-up capital. The group of Reefton mines worked under the management of the Consolidated Goldfields of New Zealand had up to the beginning of 1906 distributed £125,487 in dividends, and its offshoot, the Progress Mines, had paid £226,875 in dividends. Another dividend-payer is the Keep-it-Dark Mine, Reefton, which had paid up to the end of 1905 £145,666. Some of the numerous dredging companies working the golden-sanded rivers of Otago have also returned their investors a rich harvest. In 1905 those listed on the Dunedin Stock Exchange paid £102,446 to their holders. The Electric Dredging Company, for the period it had been working, returned up to the end of 1905 £116,350 on a paid-up capital of £26,000; the Hartley and Riley, over £79,625, as against £6,300 capital; the Manuherika, £26,700, as against £6,000; the Golden Gate, £23,250, as against £2,500; the Moa, £22,700, as against £6,000; the Pactolus, £20,937, as against £8,125; the Matau, £15,225, as against £6,200; the Perseverance, £13,500, as against £1,500, and the Otago, £11,875, as against £2,000. These, however, are cited as exceptional examples of successful dredges.

Next to gold in importance came the coalfields. During the year 1906 New Zealand's collieries had an aggregate output of over a million and a half tons of coal. There were exhibits of excellent coal from the State mines on the west coast of the

South Island—Seddonville, near Westport, and Point Elizabeth, near Greymouth. In the exhibit from Seddonville the nuts and slack, the results of screening, were

**Coal
and
other
Minerals.**

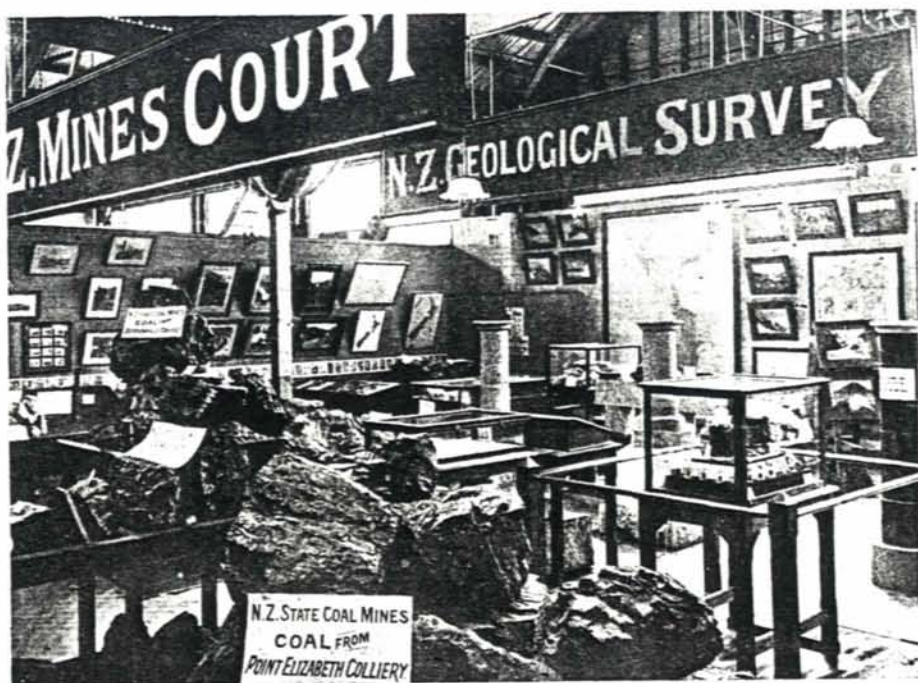
also shown. Between the two main exhibits were several samples of coal from the Point Elizabeth field, from recently discovered seams of a highly bituminous nature. Near the east wall of the court there was a collection of coal from the Pakawau Mines, Collingwood, in the Nelson Provincial District. Near the entrance was shown on a table an exhibit of magnetic ironsand from the Taranaki beaches. Iron is one of the colony's most valuable mineral possessions, and it is probable that great foundries will be at work in the near future converting into steel the immense quantities of ore at Parapara, in Nelson, and the heavy black sand that covers the west coast beaches for scores of miles. Copper, in which New Zealand abounds, was represented on benches on the southern side of the court by samples of copper-ores and native copper from the Champion and United Mines, Nelson; from Moke Creek, near Lake Wakatipu, Otago; from Maharahara, Hawke's Bay; and from Whangaroa, North Auckland. Other valuable minerals of which specimens were shown were antimony-ore (stibnite) from the Golden Treasure Mine at Reefton and elsewhere; chromate of iron from Nelson; oil-bearing shales from Orepuki in Southland and Cambrians in Central Otago; galena from Te Aroha; a slab of jasper from Ohinemuri County, South Auckland; a block of chalk from the Eyre River, Oxford, Canterbury; lithographic stone of good quality from the Chatham Islands and from Mangonui, North Auckland. An exhibit characteristic of the volcanic districts of the North was some obsidian or volcanic glass from Mayor Island, in the Bay of Plenty. This island contains huge masses of obsidian, called by the Natives *tuhua* or *mata-tuhua*, and so celebrated was it on this account amongst the Maoris, who used volcanic glass for a variety of cutting purposes, that it was given the name Tuhua. There was an exhibit under glass of diatomaceous earth from Banks Peninsula, Canterbury. This earth is found in many parts of both Islands of New Zealand, and will no doubt be largely used in the future for the manufacture of dynamite, polishing-powders, &c. The sea-beaches of some parts of North New Zealand are very rich in glass-making sands of the finest quality. There was an exhibit of these sands from Parengarenga, near the North Cape. These sands are obtained from decomposition of quartz diorites, which are abundant over a great part of the Mangonui and Hokianga Counties.

In building-stones, the Department showed a fine block of the hard and very beautiful stone known as Coromandel granite, which occurs in massive dykes on the Moehau Range, Cape Colville Peninsula. A fine example of this building-stone was also to be seen in the Auckland Court. A somewhat similar stone came from Ruapuke Island, in Foveaux Strait. The various kinds of building-stone which are to be found in the neighbourhood of Pencarrow Heads and round the coast of Palliser Bay were illustrated by a sample collection. There were several large pieces of rough unhewn granite from the Hokitika district. A remarkable exhibit, reminding one of the remote days when the whole of the Auckland isthmus was in a state of volcanic activity and when scores of fire-cones threw out their streams of lava on the Tamaki Plain, was a volcanic bomb found near Mount Eden, the crater-topped green hill that rises immediately in the rear of Auckland City.

On the walls of the court there were maps and photographs illustrative of the progress of mining in the colony. Enlarged photographs showed various phases of mining, coal-mines and coal-hewing, gold-mines and gold-winning machinery, &c. The geological map of the colony on two sheets, one for the North Island and the other for the South Island and Stewart Island, by Sir James Hector, late Government Geologist, showed the distribution of the various rock-formations and also the location of the known minerals, each indicated on the map by an appropriate symbol. Various geological

sedimentary formations were distinguished by colour, as cenozoic, mesozoic, palaeozoic, azoic, and the igneous rocks, as volcanic and plutonic, acidic, and basic. The sheet of sections accompanying the map showed the position of the different formations in vertical relationship. On the northern wall of the court there was a large scale plan of the Waihi and adjacent gold-mines.

The New Zealand Geological Survey, of which Dr. J. Mackintosh Bell is Director, had an exhibit in this court, but distinctive from that of the Mines Department generally and from the Geological Survey prior to 1904. This exhibit was an epitome of Dr. Bell's geological explorations in the new Dominion since his arrival here from Canada; most of these explorations have been carried on in the Westland District. Most of the rock-specimens and minerals shown came from the West Coast. In front of the exhibit, to the right and left, there were columns of polished granite



IN THE MINES COURT.

from the country which Dr. Bell includes in the Hokitika Sheet of his Westland survey. On a table-stand were shown quartz from the Taipo River and a polished lintel of granite on two short rough-hewn columns of the same material; surmounting this lintel were slabs of polished serpentine, a mass of nephrite (greenstone), and two slabs of polished limestone from Koiterangi, between Hokitika and the Southern Alps. In two show-cases under glass there were samples of the rocks of the Westland District, including schist, talc, serpentine, garnet schist, serpentine schist, actinolite rock, serpentine-quartz schist, and greenstone. The valuable iron-ore of Parapara, Nelson, was shown in bulk in the form of two pyramids piled on the floor, and a pile of the crystalline limestone suitable for fluxing this iron-ore was also shown.

On the back wall of the court were two large scale-maps showing the various quadrangles into which Dr. Bell has divided the country for the purposes of his geological survey; between these was the Hokitika Sheet of the North Westland Quadrangle, on which the work already done was indicated by a dark tint. Dr. Bell also showed a large number of enlarged photographs of Westland's mountain, forest, and lake scenery, showing the kind of country encountered in the course of his geological work.

The Mines Department exhibit had been displayed by Mr. C. H. Pierard, draftsman, Mines Department, and was in charge of Mr. Alexander McKay, F.G.S., Government Geologist.

At the back of the Main Exhibition Building the Analyst of the Mines Department, Dr. Maclaurin, had a small detached building in which he conducted during the course of the Exhibition a number of the ordinary mining assays and analyses necessary in gold-mining and other branches of the mining industry. There were three rooms in the building—a furnace-room for the ordinary assays of gold and silver, a coal-assaying room, and a balance-room for the weighing of samples. Amongst other apparatus provided was that used in testing the calorific value of the different kinds of coal.

Outside and in rear of the Main Building the State Coal-mines Department had a large replica of a subterranean coal-working, in which every detail as closely

A
Model
Coal-mine.

as possible resembled the actual appearance and actual working-conditions of a coal-mine. This structure covered an area of nearly an acre; the drive was 130 ft. long. In the drive rails were laid down with trucks thereon, and all the details, even to the coaldust and the dimly lighted drive and face of the workings, were such as to give the visitor a thoroughly good idea of the kind of place in the underworld that his steam-fuel and his household coal come from. All the roadways in the model coal-mine were over 6 ft. in height, and could therefore be readily traversed. As the system of work known as the "bord-and-pillar" is general in New Zealand collieries, this method was chosen for illustration in the model mine. On the right-hand side of the main haulage-road, which the visitor entered from the road immediately in rear of the Exhibition Buildings, there was a parallel road known as the "return airway," from which working-places or "bords" were shown as driven in the solid coal. The first "bord" showed the method of "holing" or undercutting at the working-face, with the overhanging coal supported by sprags for the miners' safety. Another "bord" showed preparations for blasting in the form of a side-cut. An illustration of the manner in which the coal forming the "pillars" supporting the roof of a coal strata is worked out was given on the opposite side of the main haulage-road. The safety of the miners as the coal "pillars" are extracted is provided for by the use of rows of props, sometimes by "chocks" or "crib-logs," and also by "pack-walls," built with the *débris* from the roof of the workings in conjunction with the use of "props" or "chocks," or "props" alone. Another interesting feature of the model colliery showed how ventilation was provided for in mines. The air-current, coming through the main haulage-road to the inner branch roadways, was then divided, a portion flowing in each direction. The current which ventilated the right-hand-side workings was directed by means of brattice-work, and travelled out by the first door to the ventilating-fans. The current through the left-hand section had to cross the main air-current at right angles on its way to the fan. This was effected by an air-bridge, known as an "air-crossing" or "overcast." The fan used for ventilating was of a type specially designed to suit the requirements of New Zealand mines. Haulage arrangements were shown by a representation of an endless rope, to which the trucks were attached by means of lashing-chains. Outside the mine there was a working-model, one-fourth actual size, of an up-to-date coal-screening plant, which separated the coal into four distinct classes—lumps, nuts, peas, and dust slack—at one operation.

MACHINERY HALL.

(WITH PUBLIC WORKS AND RAILWAY COURTS.)

The great Machinery Hall at the north end of the building was a complete museum of modern means of locomotion, of mechanical appliances, and general machinery of an up-to-date character, all triumphs of scientific engineering, and of the methods of dealing with some of New Zealand's staple products. The largest exhibit was that of the Railways Department, whose locomotives and trains and other exhibits filled nearly the whole of the two northernmost bays. Then there were the Courts of the Mines, Defence, and Prisons Departments on the east side; the model viaducts and other exhibits of the Public Works Department, and a very large display of machinery of a most varied character.

A space of 75 ft. by 20 ft. was occupied by the Government frozen-produce room and refrigerating machinery. This interesting exhibit included four refrigerating-machines and a gas-engine, an ice-tank capable of making half a ton of ice per day, and a produce-room, in which samples of the frozen produce exported from New Zealand, such as butter, meat, poultry, &c., were shown in such a manner as to be readily inspected by passers-by.

In the south-west corner of the hall was the electric-lighting-plant installation of the Exhibition. The machinery consisted of two compound engines, one of 120 indicated horse-power and the other about 175 i.h.p., the larger one running a 110-kilowatt generator and the other a 75-kilowatt generator; a self-contained electrical generating set comprising a Bellis engine and a Thomson-Houston generator of 75 kilowatts; a 35-kilowatt balancing-set, and a switchboard 19 ft. long by 18 ft. high, with all necessary instruments. Then there was a maze of machinery all polished and glittering, wonderful to look upon. Near the Mines Department Court there was a good display of machinery and appliances used in the manufacture of butter and cheese. There were oil-engines, gas-engines, traction-engines, woodworking-machines, electrical exhibits of all kinds, wool-scouring apparatus, a display of printing machinery and lithographic work; incubators, bicycles and motor-cycles, and a splendid parade of motor-cars, a delight to the eye in their beauty of finish and their luxury of furnishings.

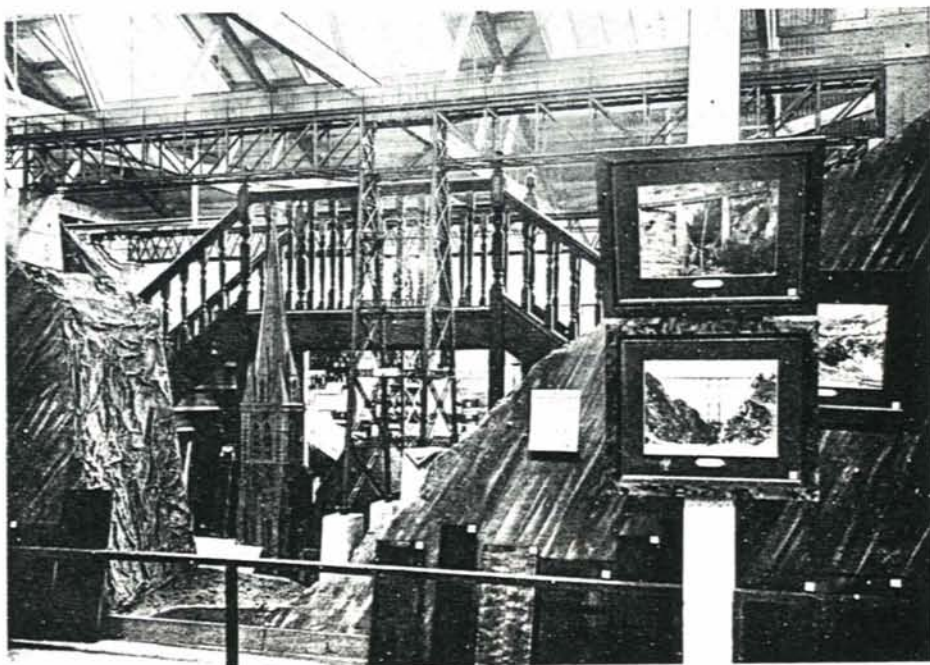
PUBLIC WORKS DEPARTMENT.

No section of the Exhibition told a more eloquent story of industrial and engineering progress and triumph over great natural difficulties than the fine exhibit of models shown by the Public Works Department. The Department's most important work is the building of the Dominion's railroads, and in its display in the Machinery Court a special feature was made of excellent models of the great engineering-works in the form of viaducts constructed either under its supervision or by its own workmen on some of the principal railway-lines in both Islands.

The principal engineering exhibits shown were the models of the great Makohine Viaduct on the North Island Main Trunk Railway, and the Staircase Gully Viaduct on the Canterbury - West Coast Railway. The models were exact to the smallest detail. The scale on which they were constructed was half an inch to the foot. The Makohine Viaduct, over which railway-trains run on the southern portion of the Main Trunk line, is 237 ft. above the bed of the Makohine Creek, occupying a very deep and narrow gorge, similar to the many other river-gorges on this line, which are mainly responsible for the delay in its completion. The viaduct consists of five spans; the outside spans are each 40 ft., the centre span 176 ft., and the other two 247 ft. each, making a total length of 750 ft. The Staircase Viaduct is 237 ft. above the water-level, and consists of four spans, two of 192 ft., one of 60 ft., and two of 36 ft. Alongside the model of the

Staircase Viaduct was a model of the Christchurch Cathedral, done on the same scale as the viaduct; this gave an excellent idea of the great dimensions of the railway engineering-work. The top of the cross on the Cathedral is 215 ft. above ground-level.

Another interesting railway exhibit, illustrating the engineering difficulties which are being so skilfully overcome on the North Island Main Trunk line, was an excellent relief map of the Raurimu Loop, 109 miles north of Marton. The configuration of this rugged country in the Waimarino forests necessitates the railway-line doubling right round, tunnelling under itself, and forming a complete circle in ascending from Raurimu to the plateau above. From Raurimu Station to Waimarino, seven miles, the height ascended is 714 ft. (Waimarino Station is 2,636 ft. above sea-level). At this ingenious railway spiral it takes four miles and a third of rail-line to advance in a straight line



THE PUBLIC WORKS DEPARTMENT'S EXHIBIT: MODELS OF VIADUCTS, &c.

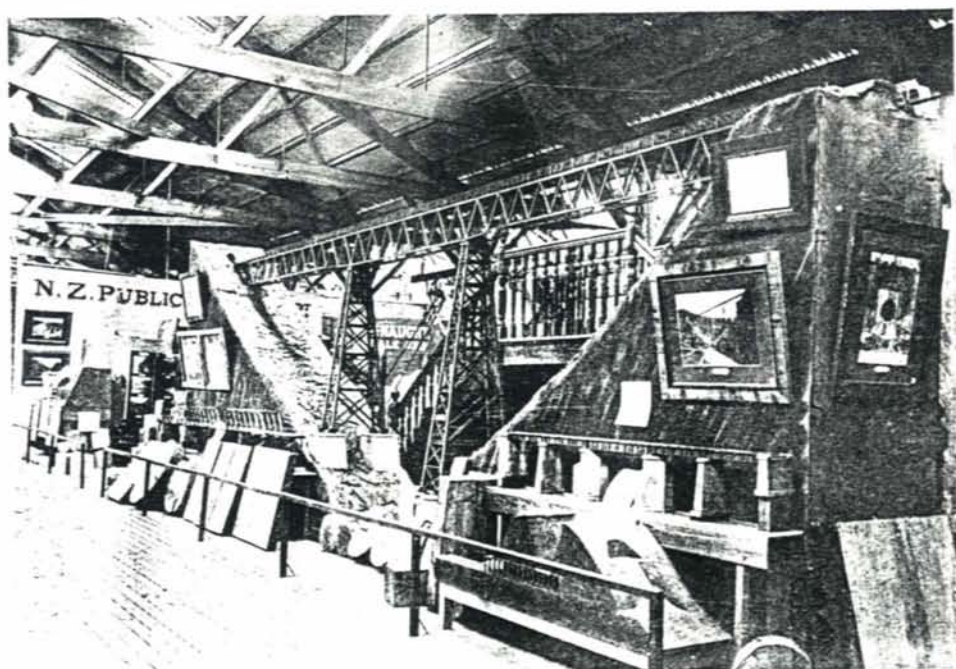
a mile and a quarter; the ruling grade of 1 in 50 is preserved. Another striking feature of this great engineering-work is the huge earthworks. One of the embankments on the spiral is 110 ft. high, another is 90 ft., and there are two tunnels.

The method of tunnelling adopted by the Public Works Department in building this railway-line was illustrated by a model tunnel under construction, showing timbering, bricking, and concreting in progress.

Some fine specimens of various New Zealand timbers were shown. These comprised about forty different woods, some in the rough and some sawn and polished. A great kauri-pine trunk was 7 ft. clear through the bole; a totara plank measured 3 ft. across. Some beautiful figured kauri, rimu, and puriri were used in a small staircase and platform, which had been constructed in order to enable visitors to easily view the models of the Railway Viaducts.

Specimens of all the good building-stones which the Dominion produces were also shown. These included such splendid granites as those of Tonga Bay, Nelson (the stone which is being largely used in the new building of the Public Trust Department in Wellington City), some hard shell marbles, the celebrated Oamaru building-stone, and the hard blue volcanic stone which is plentiful in and around Auckland. There were all colours in these stones, from cream and grey to red and green and a slaty blue.

A model septic tank was shown ready for use, fitted up by the Department according to the most modern designs of sanitary engineering.



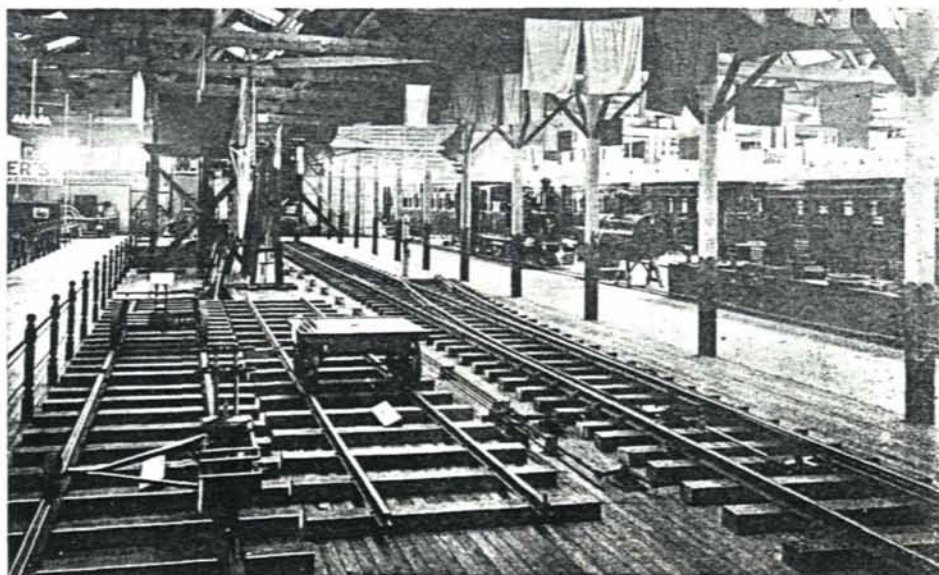
A RAILWAY VIADUCT MODEL, PUBLIC WORKS DEPARTMENT'S COURT.

THE RAILWAY DEPARTMENT.

The display of railway plant of all descriptions made by the New Zealand Government Railways was the dominant feature of the Machinery Hall. It was a magnificent demonstration of New Zealand's self-reliance and progressiveness in the world of mechanical engineering, a practical proof of the excellence of colonial work in locomotive-building and in every other branch of railroad-work. State control of the railways has been a sound success in New Zealand, and the policy of the Department is in the direction of doing as much of the mechanical work as possible in its own workshops in preference to importing. For many years past there have been large workshops at Newmarket (Auckland), Petone (Wellington), Addington (Christchurch), Hillside (Dunedin), and elsewhere, and here a great deal of excellent work in the form of not only railway-carriages but locomotives is annually turned out by the expert workmen of the Department. There are nearly 2,500 miles of State railways open in the Dominion, and over ten thousand men are employed by the Department on the various lines and

in the big workshops. While primarily serving the purpose of opening up the country and of providing indispensable means of intercommunication, and while affording the public moderate passenger and freight rates and making liberal concessions to the farming population, the railways bring a substantial sum into the Treasury every year. For the Exhibition year, 1906-7, the gross revenue of the Department amounted to £2,624,600, and the net revenue to £812,118—equal to 3·45 per cent. on the capital cost of the railways.

The exhibits of rolling-stock, permanent-way, and railway appliances occupied a fourth of the whole area of the Machinery Hall, and were situated in a block near the northern end of the hall, extending from the rear almost to the front wall. Almost



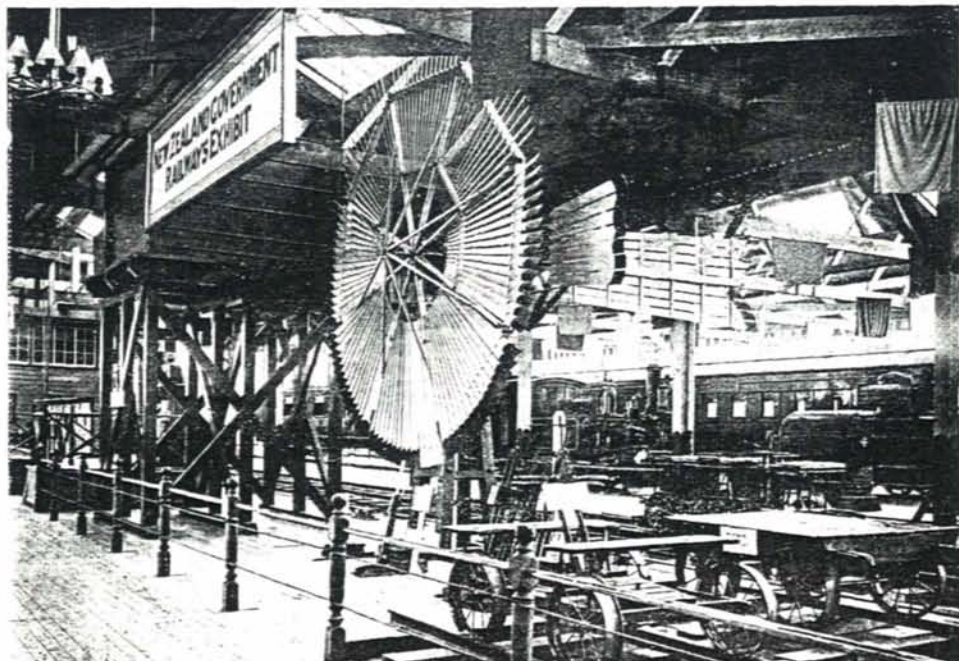
GOVERNMENT RAILWAYS SECTION : IN THE MACHINERY HALL.

every item and article shown, even to the huge locomotive and beautifully finished passenger-cars were manufactured in the railway workshops of the Dominion.

A fine locomotive turned out by the Addington Railway Workshops and shown at the eastern end of the section was the third of that class built in the Government railway workshops, and of that type the largest yet built south of the Line. This locomotive was a four-cylinder balanced-compound 4-6-2 type, adapted to New Zealand's narrow gauge. Its dimensions were as follows : Diameter of coupled wheels, 4 ft. 6 in. ; cylinders, diameter, high-pressure 12 in., low-pressure 19 in. ; stroke, 22 in. ; working steam-pressure, 225 lb. per square inch ; weight in working-trim, 72 tons ; tractive power, calculated at 80 per cent. of boiler-pressure, equalled 17,440 lb.

Near by this engine were displayed materials used by the Railway Department in various stages of conversion into finished parts ; and amongst them were a sample of riveted boiler-plate showing how the rivets bound these plates together ; a crank-axle for large engines—a forging weighing 12 cwt.—shown in a semi-finished state, also a forging for one of the coupled axles ; iron forgings and castings of various kinds in steel, iron, and brass from high-pressure cylinders down to window-fastenings for railway-cars.

The various stages of wheel-making were well illustrated by good examples from the railway workshops. A boiler for a Single-Fairlie locomotive, made in the railway workshops, was also shown, and close by stood a great block of faggoted scrap-iron partly welded up, showing what a forging looks like in its earlier stages. Types of each kind of rolling-stock used on the Government railways were shown. There were passenger-cars, first and second class, of the most careful make and finish. The first-class car was fitted with "walk-over" seats and panelled within with puriri timber. Each car was 50 ft. long over all. A bogie brake-van of the same length was shown with an area for luggage-storage of 225 square feet. A bogie horse-box, capable of carrying four horses, was shown; also a specimen of a frozen-meat bogie-van capable of carrying 350 carcasses



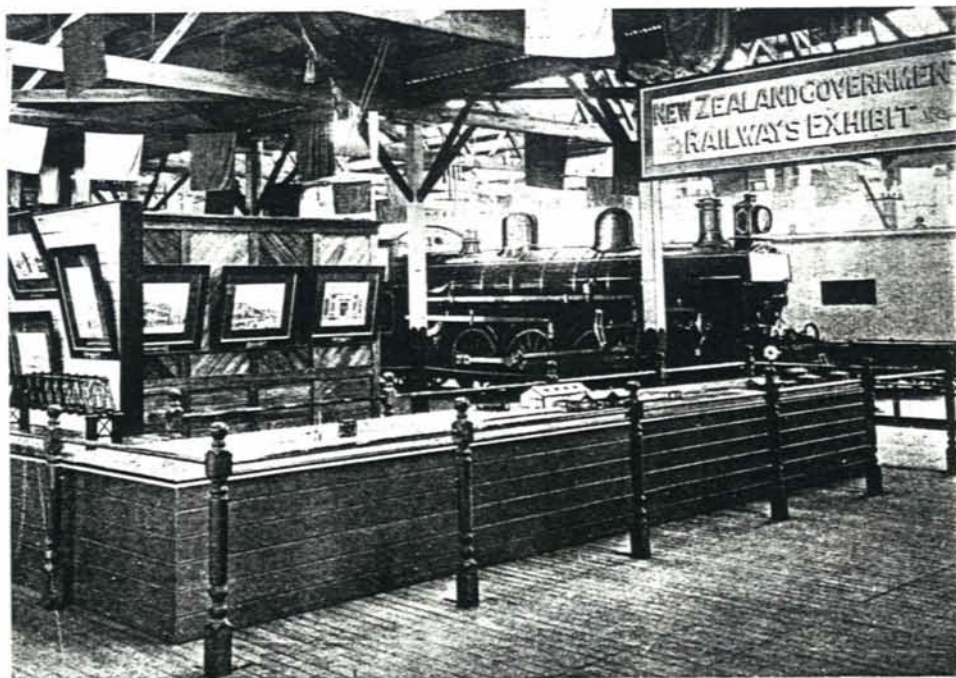
THE GOVERNMENT RAILWAYS EXHIBIT.

of frozen mutton. An opening in the wall of this wagon illustrated the method of insulation: the wall had three skins; between the inner pair of walls was an insulation composed of heat-resisting paper, felt, and slag wool, an air-space being provided between the outer and middle walls. Other types of rolling-stock shown were the large wagons used for carrying sheep, cattle, timber, coal, and merchandise. Everything gave evidence of good and careful workmanship, and every part was well and neatly finished.

A motor-train was exhibited; this consisted of a large 60 ft. bogie-car attached to a small type of locomotive. This one-carriage train, giving seating-accommodation for seventy-two passengers, was shown as a sample of those intended to be used on suburban lines where the traffic is too light to warrant the running of a full train. The car contained smoking and non-smoking compartments as well as a guard's compartment. A special feature of the car was that it is lighted with Stones's axle-driven electric light.

All the locomotives, cars, vans, and wagons exhibited were equipped with the Westinghouse automatic quick-acting air-brake.

Various branches of the Maintenance Department of the Railways were illustrated by examples of working-apparatus and by models. In bridgework an excellent model of the new Ormondville Viaduct attracted attention and gave a good indication of the type of structures adopted when renewing older types of bridges. Other models showed different types of bridges in use on the New Zealand Railways. Photographs of some bridges were also shown. At the west end of the court stood a model of a typical wayside station, with the station-building and the general arrangement of the station-yard shown in detail. The principal railway stations and offices in New Zealand were illus-



GOVERNMENT RAILWAYS EXHIBITS.

trated by photographs. Among general appliances was an example of the windmills used for lifting water at wayside stations and of a 2,000-gallon tank on elevated stand. Other exhibits in this section were a motor inspection-trolley driven by a petrol motor, which was frequently run up and down a length of track in the hall, and various other trollies and velocipedes in use on the railways.

A very complete set of railway signalling apparatus, past and present, was shown. A completely equipped signal-box was a noticeable exhibit, with all its signal and switch levers and the interlocking devices as used at all the principal stations, the box operating a set of points just as on a railway-line, with the corresponding signals and standard semaphores on the main and loop lines. The rails on which this operated were part of the District Engineer's display of rails and track. It included rails of different weights

varying from 30 lb. to 70 lb. per yard and fastened to sleepers of various timbers, each of which was labelled with its name.

Other signalling appliances shown were the following: A set of Dr. Lemon's block instruments, the earliest system used on the New Zealand railways. A set of Winter block instruments, which succeeded the Lemon block. A set of ordinary visual signal tablet instruments, which succeeded the Winter block, and is now the standard block instrument for single-line working on the New Zealand Government railways. A set of special tablet instruments for branch lines, which can be operated by guard or engine-driver. A set of electrical lock and block instruments for double-line working, with model lines and signals for illustrating the working. A set of Wynne's automatic tablet-exchanging apparatus, for the exchanging of the tablets at stations by express trains while passing at full speed. A portable telephone, as used by guards for obtaining communication with a station in case of accident or breakdown of train.

POST AND TELEGRAPH DEPARTMENT.

In the Court of the New Zealand Post and Telegraph Department, just to the south of the Machinery Hall, visitors had an opportunity of seeing a comprehensive collection



EXHIBITS OF TELEGRAPHIC APPARATUS.

of the telegraphic and telephonic apparatus used in the colony, all clearly labelled. There were relics of the early days of telegraphy in New Zealand in the form of telegraphic apparatus invented by Varley and used by the old Provincial Government of Canterbury; old double-needle and single-needle telegraphic instruments; two old-fashioned magnetic alphabetical instruments, the predecessor of the telephone; and an early Edison-Bell telephone. The modern apparatus was most complete, and included every up-

to-date instrument in the science of electric telegraphy. Postage-stamps of all kinds were shown in frames on the walls, and there were photographs of New Zealand post-offices of various grades.

Some of the marvels of wireless telegraphy were made clear to the visitor by the small installation of Marconi plant which was included in the Court. This was erected by arrangement with Captain L. E. Walker, the Australasian representative of the Marconi Wireless Telegraphic Company, and was operated and explained by Mr. H. N. Dowsett, one of the company's engineers. The instruments were connected with a mast outside the building. A similar installation was erected at Islington, seven miles away, and messages were exchanged between the two during the Exhibition, and also with some of the British warships outside Port Lyttelton. Behind the apparatus in the court were hung photographs dealing with the Marconi system.

The Court was under the general supervision of Mr. J. W. Gannaway, Inspector of Electric Lines in Christchurch District.

DEPARTMENT OF TOURIST AND HEALTH RESORTS.

Suave and eye-resting hues, a pleasantly softened light, a delicately harmonious taste in furnishing and papering, beautiful pictures in oils and water-colours and in the



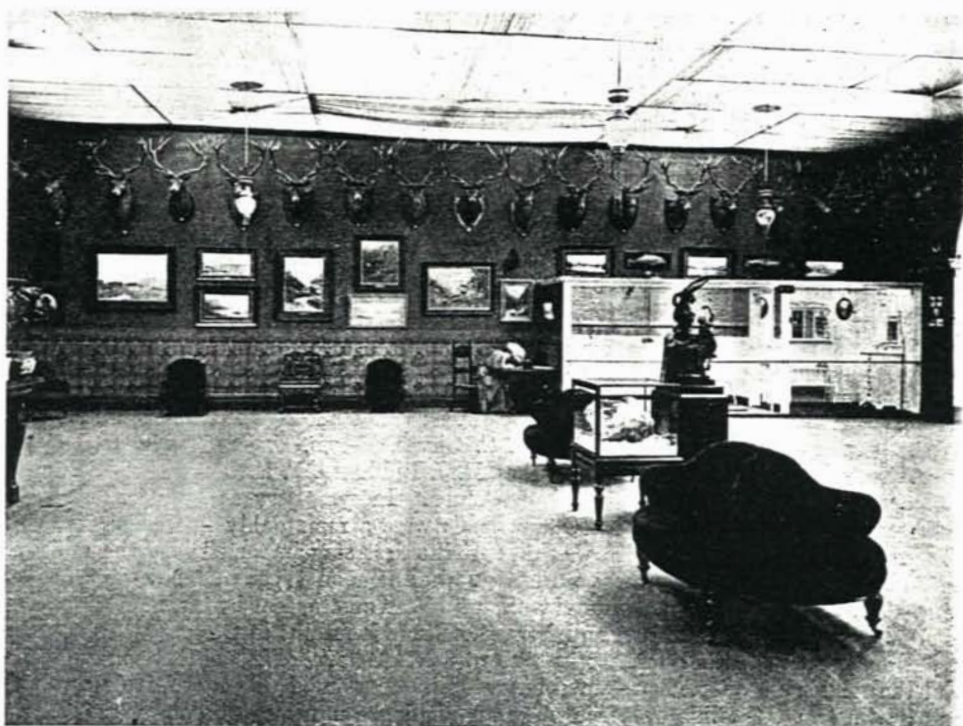
THE GOVERNMENT TOURIST DEPARTMENT'S ROOM.

black-and-white of artistic photography, and a lordly array of stags' heads were the characteristics of the fine Court of the New Zealand Government Department of Tourist and Health Resorts, situated alongside the Main Corridor, southern side. The court occupied a floor-space of 3,240 square feet, a roomy well-ordered apartment, where many a weary visitor sought the comfortable lounge-seats, glad to escape for a while

from the hot and crowded avenues into this cool reposeful corner with its soothing tints of green. The Tourist Department certainly effected its purpose of advertisement by the judicious location and arrangement of the court, for it was situated in the most conveniently reached part of the Exhibition, and its interior was attractive enough to compel thitherward the feet of probably every visitor that paraded the long main thoroughfare of the big building. Mr. T. E. Donne, the General Manager of the Department, brought his experience of foreign Exhibitions to bear on the designing of the Exhibition court with admirable results, and he succeeded in not only presenting to visitors' eyes in microcosm the singularly beautiful and wonderful scenery of these Islands and the excellent sport in the form of trout-fishing and deer-stalking, but in contriving a court that was in its general scheme a model of artistic taste. The floor-covering was dark green, the walls were in soft shades of green, and the ceiling was of squares and lengths of coloured muslin, agreeably tempering the strong light that streamed through the skylights. Invitingly soft chairs and settees, a long and decorative office counter of dark polished wood, Maori wood-carvings, and beautiful wall-panels of various kinds of New Zealand timbers handsomely completed the attractive impression created, even before one entered the court, by the pictures and the sport trophies.

The well-filled walls of the court were a picture-gallery of wild nature, and held several canvases that might with credit have been hung in the Exhibition Art Rooms. There were a number of fine oils and water-colours depicting some of the most famous scenes in this land of geyser, and lake, and alp, and fiord. There were some of Perrett's serenely smooth pastels of lake, and river, and sound scenery, and a beautiful painting of the great ice-peak of Aorangi, by Howarth; there were scenes of dainty beauty such as the woody shores of Lake Waikaremoana, and of boldly magnificent rock-architecture like the cliffs of Milford Sound; there were spouting geysers, glistening glaciers and ice-falls, and glimpses of some of the loveliest forest, and fern, and waterfall scenery that this land of greenwood and glancing waters has to show. The photographic enlargements, taken by the Department's own photographers, were illustrative not only of New Zealand scenery, but also of Maori life, of Maori villages and carved houses, of the strange life in the Geyserland districts, and of the spas and pleasure-resorts maintained by the Department. Three historical pictures took the memory back to the old fighting-days when Maori and pakeha met each other in fierce border warfare. These pictures were associated with the name of one of the most picturesque figures in our military story, Major Von Tempsky, of the Forest Rangers. Von Tempsky was a clever artist as well as a dashing soldier: two of the pictures—one a water-colour and the other a pen-and-ink sketch—were his work. The water-colour showed General Chute's column setting out in 1865 on its famous march through the Taranaki forest at the back of Mount Egmont; the black-and-white sketch depicted a lively bush-skirmish at Okotuku, in Taranaki, with the Hauhau rebels. The first picture was lent by Mr. A. Hamilton, of the Colonial Museum, Wellington; the other by Dr. Hocken, of Dunedin. Then there was a reproduction of an oil-painting, interesting because it represented that disastrous forest-battle in 1868 at Te Ngutu-o-te-Manu, in which Von Tempsky was killed. The pictures of scenery and life in New Zealand even overflowed the court: the outer rear and side walls were hung with some excellent works in oils and in photographic enlargements. There were a number of paintings by E. W. Christmas, forming a series of farming views, from the bush-clearing and "burning-off" stages to the comfortable day of the prosperous farmstead and the "cattle on a thousand hills." From Mr. Christmas's brush also came a good painting of Mount Egmont.

Then there were the trophies that illustrated the grand sport that New Zealand holds for the deer-stalker and the angler. Around the walls above the pictures many a good red deer "uplifted high his cabarfeidh"—magnificently antlered kings of hill and forest that brought a thrill of delight to the heart of many an old stalker. There



TWO VIEWS OF THE GOVERNMENT TOURIST DEPARTMENT'S ROOM.

were a full hundred of these stately heads, some from the Wairarapa forests, some from the mountain country of south Nelson, some from the Morven Hills and the wild highlands around Lake Hawea, in the South Island. One sportsman who inspected them said he doubted whether a similarly fine collection of stags' heads had ever been got together in the world. Certainly the heads were well worthy the rifle of any British stalker who cares to desert his Highland glens to explore the deer-country of New Zealand. It has long been agreed that the red deer introduced into this country have developed a massiveness and size of horn unapproached in either the Scottish or the European herds. The heads, collected from all parts of New Zealand, had all been carefully measured under Mr. Donne's supervision, and these measurements were given in an illustrated booklet issued by the Department to visiting sportsmen. The Wairarapa heads, the Nelson collection, and those from north Otago (Lake Hawea district, Ahuriri Gorge, &c.) were in each case grouped together, and were numbered so that by reference to the Department's pamphlet the visitor could easily tell the place of origin of each trophy. The Wairarapa heads numbered thirty-five, those from Nelson sixteen, and the north Otago heads thirty-three; the stalkers whose rifles contributed to the great collection were the Rev. W. C. Oliver, Messrs. E. Hardcastle, H. E. and C. D. Hodgkinson, R. H. Rhodes, J. Forbes, E. J. Riddiford, T. E. Donne, E. W. Bunny, and a number of other New Zealand sportsmen. In symmetry and perfection of development of the tines the North Otago heads were a remarkably fine collection. In the group of Nelson heads there was that of the first stag imported into the district. In addition to the red-deer there were a number of good types of fallow-deer heads, from Motutapu Island, in the Hauraki Gulf, and the Waikato, sent by Mr. F. H. Coombes of Auckland; also from Nelson and from the Blue Mountains in Otago.

New Zealand's other great sport, trout-fishing—open alike to the working-man and the millionaire sportsman—was illustrated by a splendid collection of big rainbow and brown trout, the like of which no other angling country can boast. The Tourist Department has a very close concern in the fishing of the colony, for not only are its trout-stocked waters a fine source of recreation to its own people, but they are a powerful factor in attracting visitors from abroad. It is pretty certain that no other fishing-region could offer the angling enthusiast such splendid trout as the specimens mounted in this court—an eighteen-pounder from the swift snow-fed Waitaki, another from one of the shingly streams of the Temuka district, a 19½ lb. fish from Ashburton—all three brown trout; an 18½ lb. rainbow trout from Rotorua; and—monarch of all the finny beauties—a great rainbow, also from Rotorua, scaling 21½ lb. Giants indeed of the trout race these, typifying in their way the wonderfully favourable conditions of these new lands for the fullest development of not only man but the useful animals and fishes and plants that are introduced from the older, colder countries of the north.

Other branches of sport were represented by stuffed specimens of game, such as pheasants, wild duck, &c. In addition, some of New Zealand's curiously interesting avifauna, now under the protective mana of the Government, were shown—the flightless kiwi and kakapo, lovers of the forest gloom, and the kea parrot, notorious because of its fondness for living mutton. There was a painting by Miss Mabel Hill of another remarkable South Island bird, the very rare, wingless, blue-plumaged takahea, or *Notornis hochstetteri*, which has by this time probably followed its huge cousin the moa to the Reinga of birdland; if one does still haunt the great dripping forests of western Otago, it will be in very truth a *rara avis*.

The famous hot-spring spas under the control of the Tourist Department were brought to mind by an attractive replica of a bath and dressing-room at the Rotorua Government Baths, consisting of a white and inviting-looking bath, sunk below the floor-level, with its bright tiled walls and floors, its hot and cold shower arrangements, and its comfortable furnishings.

Other features that enhanced the interest and beauty of the court were a unique series of ornamental specimens of New Zealand timbers, each bearing on the lower part of the panel a picture of the tree: a large glass case filled with a splendid collection of specimens of kauri-gum of all kinds, from pieces of a rich-brown colour to those of a clear amber-like pellucid beauty; and some fine examples of Maori art in wood-carving, of which the best was a handsome *pare*, the work of an Arawa artist with chisel and mallet, surmounting the rear door of the court, with its necessary complements in the form of *waewae* or "legs," beautifully carved, on either side of the doorway. Then, set about the room were writing-tables with supplies of stationery, directories, guide-books, itineraries, and photo-albums for the use and information of visitors. At the Inquiry Office, information on all sorts of topics was furnished by the officials of the Department, and many thousands of travellers were supplied during the exhibition season with answers to all the multifarious questions that they asked, from directions as to how to find various other sections of the Exposition to the particulars as to accommodation and cost of travel, spas, sport, and so on, that come within the special sphere of the Department. A large quantity of literature dealing with the pleasure-places and health-resorts of the colony was distributed to visitors.



A MAORI DOORWAY, TOURIST DEPARTMENT'S COURT.

The Tourist Court was constructed and arranged under the personal supervision of Mr. Donne, who was assisted by Messrs. F. Moorhouse and J. W. Hill, of his Head-office staff. Mr. Hill and other officers were in attendance in the Inquiry Office during the season, and were kept busy night and day. The visitors' book in the court contained about twelve thousand signatures by closing-day, but many thousands of those who visited the court did not trouble to enter their names.

GEYSERLAND IN MINIATURE.

Some of New Zealand's most characteristic wonders of wild Nature were cleverly illustrated in replica form in the Tourist Department's miniature "Geyserland," a little slice of Rotorua, all in its manuka-fenced reserve, at the rear of the main Exhibition Building. Here Dr. A. S. Wohlmann, Government Balneologist in charge of the famous Rotorua Spa, had constructed a marvellously exact copy of some of the more remarkable features of the thermal regions, such as may be seen within small compass at the Whakarewarewa Geyser-valley. A square enclosure open to the sky was surrounded by a high thick brushwood fence of the manuka that is the universal shrubbery of the geyser regions. Entering a gateway surmounted by Maori carved figures, the visitor found himself all at once transplanted to the land of sulphur and *wai-arikis*, geysers and steam-holes. The scene was in every detail a bit of Geyserland, even to the background, for above the manuka fence ran a canvas (130 ft. in length) that was an excellent piece of scene-painting: it pictured the great broken sombre volcanic hills forming the background of the Rotorua thermal plain looking east and south—a typical Geysersland landscape. Everything within was in harmony with the wonders of Hot-Spring-Land, even to the stunted manuka that grew in clumps and tufts in the clefts of the siliceous rocks and alongside the sulphurous springs. Just inside the gate, too, stood a rush-built thatched Maori whare of the old type, with its door on one side and its single little

window like the square port-window of some old-fashioned ship; just such a hut as one may see to-day at the Tikitere thermal valley of horrors, where the modern ugly iron-



THE GEYSERLAND REPLICA.

roofed weatherboard cottage has not yet replaced the raupo whare. Beyond the whare jets of steam issued from the rocky earth, and in the centre of the enclosure rose the geyser-cone, a replica to a large extent of the mound of the beautiful Waikite Geyser at



IN THE MODEL GEYSERLAND.

Whakarewarewa. Vapour came in soft white clouds from the geyser-well, and every now and then the *puia* burst forth (regulated in some occult fashion behind the scenes

by the guardian white *tohunga*, Mr. Turner, from Whakarewarewa), and hurled its glittering columns of water and spray into the air with all the fuss and commotion of "the real thing." The fact that the thin spray when it fell on one was cold in no way detracted from the general effectiveness of the imitation *puia*. In constructing this rocky cone of the imitation Waikite, with its smoothly polished geyser-lips, its silica incrustations, steps, and terraces, and miniature pools, Dr. Wohlmann made considerable use of plaster casts obtained from the actual geyser-mound at Whakarewarewa, so that it was to the smallest detail a faithful reproduction of the finest of Geyserland's great *puia*s. To the left of the geyser was a solfatara, an exact imitation of one of the steaming sulphur-holes which are to be seen in their thousands at and around Rotorua: the escaping steam, mixed with sulphurous-acid gas, deposited crystals of sulphur on the surrounding rocks. There were a number of fumaroles sending out here and there gently sighing steam-jets. Half concealed by a clump of low manuka scrub was a grey-hued mud-volcano, an exact replica of one of those in the thermal area at Arikipakapa, between Rotorua and Whakarewarewa. The cone was about 6 ft. high, and in its little crater-top hot mud bubbled and plashed just as in its Nature-built prototype. Near by was a typical "porridge-pot" or spring of unctuously boiling grey mud, containing volcanic mud specially brought from Rotorua for the purpose. In front of the Maori whare was a steam cooking-hole, similar to the natural steam-ovens at Whakarewarewa and Ohinemutu, in which the Native women cook their food. This fumarole often came in useful for cooking not only the Maori kumara and potatoes, but also hams and puddings and other pakeha eatables for the Exhibition restaurants.



COOKING AT THE HOT SPRING, IN THE
MODEL GEYSERLAND

Next to the geyser the great attraction of the model Geyserland was the warm bathing-pool, surrounded by the same silica rocks that one sees in the hot-springs districts; this pleasantly hot *wai-arihi* was generally occupied by a party of lively Maori children from the pa, splashing about and diving with a liberal display of brown nature unadorned for the pennies and coins of greater worth that visitors were never tired of throwing them.

"Geyserland in Miniature" was an ingeniously contrived and exceedingly faithful presentment of some of the features of our northern Wonderland, and no visitors were more pleased with Dr. Wohlmann's clever work in building an "Exhibition Whakarewarewa" than the Hot Lakes Maoris themselves.

The ceremony of formally "starting" the geyser was performed on the afternoon of the 1st November, the opening-day, by Lady Ward, in the presence of a large gathering of visitors. The geyser had been christened the "Awarua," after the southern constituency of which Sir Joseph Ward is the parliamentary representative. Lady Ward, in the course of her pleasant little address, congratulated Dr. Wohlmann on the excellent taste and the scientific skill displayed in producing such a good representation of what was to be seen in the thermal districts of New Zealand. After the "Awarua" had been "turned on" and had demonstrated its working capabilities by spouting to a good height, cheers were given for Lady Ward and for Sir Joseph Ward, and on the Premier's call a similar compliment was paid to Dr. Wohlmann.

GOVERNMENT DEPARTMENT OF LABOUR.

The court devoted to the exposition of the functions of the New Zealand Government Department of Labour was situated in the southern portion of the Main Building near the northern side of the Canadian Court. The Department's work is to a large extent supervisory and statistical, and so does not lend itself particularly to a picturesque display; but the court proved in many ways a source of more than casual interest to Exhibition visitors. The front of the court consisted of three wide white arches, with the name of the Department in bold gold lettering over the entrance. Inside, the walls were painted in a light-straw colour, with a handsome frieze, a portion of which was painted by the Wellington Painters' Industrial Union of Workers. The union also sent samples of decorative panel-work, which were used in the adornment of the Court.



COURT OF THE NEW ZEALAND DEPARTMENT OF LABOUR.

It was under instructions given early in 1906 by the late Right Hon. R. J. Seddon, Minister of Labour, that the Labour Department made preparations for its exhibit. The scheme outlined by the Minister was that the Department should illustrate its functions and work by means of photographs, statistical charts, special publications, and models.

Since its establishment in 1891 the Department has steadily grown in importance and in its solid advantages to the workers of the colony, and the Exhibition Court focused in an exceedingly skilful manner its wide range of uses, and made a special feature of information dealing with the growth of the colony's manufactures and the numbers of workers employed in the various factories and workrooms that came within Governmental supervision. The special publications shown included a handbook of the

labour laws, compiled by Mr. Edward Tregear, Secretary to the Department; a work entitled "The Department of Labour, its Organization and Work"; an illustrated pamphlet explanatory of the growth of the Department since its establishment in 1891; and various annual reports of the Department, also awards, recommendations, &c., made under the Industrial Conciliation and Arbitration Act; decisions under the Workmen's Compensation for Accidents Act, and the New Zealand labour laws, bound in six volumes.

The statistical charts exhibited included those showing the numbers of workers in factories, male and female, and annual increases in the number of employees from 1895 to 1906 inclusive; the number of registered factories in New Zealand, 1895-1906 (these increases were shown in a fashion that compelled attention by a drawing to scale of a factory building, each year's increase being shown by an addition to the main building); two coloured charts showing the number of employees in some of the principal trades in New Zealand, from 1895 to 1906; charts showing the number of men and their dependants assisted to employment by the Department for the same period of years; a chart showing the conditions of labour in New Zealand in regard to the wages paid per hour and the number of hours worked per week, as compared with labour in Great Britain, the United States, France, Germany, and Belgium; two charts showing (1) the number of industrial unions of employers and unions of workers registered under the Industrial Conciliation and Arbitration Act; and (2) the membership thereof.

Some of the facts brought out in these charts are worthy of record here. In 1899-1900 only 152 new factories were registered in the colony, whilst in the last three years shown (1903-6) the number of new factories opened were 698, 750, and 758 respectively. The coloured charts illustrated the fluctuations in the principal trades in New Zealand since 1895, and revealed some interesting facts. One line showed the growth of the flax trade and its remarkable fluctuations up to the Exhibition year. In 1895-96 there were 350 hands employed in the flax-mills of the colony; in 1904-5 the total hands employed numbered 3,300. A significant difference was shown in the line illustrating the condition of the bootmaking trade. In 1895-96 there were 3,000 hands employed in the boot-factories of the colony; in 1898-99 there were 3,250; but since then there has been a steady though small decline until in 1905-6 the number of hands employed were 3,050. The employment chart brought prominently before one the excellent work done by the Department in finding employment for people out of work and in doing away with the "unemployed" difficulty. In 1905-6 it was shown that not only had a large number of immigrants in want of work been dealt with by the Department, but that departmental aid had also been exceedingly useful to employers who required labour. The industrial charts showed that in 1905-6 there were 261 unions of workers with 29,869 members, and that the unions of employers at the same date totalled a membership of 3,276. In addition to these charts, returns were shown giving the prices of commodities, &c., in various centres of New Zealand and also in the principal centres of Australasia. Through the courtesy of the British Commissioner, Captain Atkin, the Department also exhibited duplicates of the charts, somewhat reduced in size, shown in the British Court (exhibited by the English Labour Department and Board of Trade) illustrating the statistics of trade employment and conditions of labour in the United Kingdom.

To overseas visitors the co-operative system of carrying out railway and road works has always been a matter of great interest. The Department showed a very fine group of enlarged photographs depicting the class of work upon which co-operative workers were engaged, and also showed the class of houses, whares, and tents in which they lived.

In connection with the Workers' Dwellings Act, there was an interesting exhibit consisting of a number of specially drawn sketches and plans of workmen's model houses contributed by the architects who were successful in the competition promoted by the

Government for the best designs for this class of building. The Department also showed photos of cottages already erected, besides small models of these dwellings. In the Exhibition grounds a house on the lines of one of these model dwellings was specially built and furnished from the plans of Messrs. Hurst, Seager, and Wood, and was inspected by a large number of those who visited the Exhibition. This model cottage stood on the south side of the Victoria Lakelet, between "Wonderland" and the tree-groves of the park. It was a two-story building, furnished and fitted completely, fenced in, and with garden attached. It contained four rooms, scullery, bath-room, &c.

A model of an interesting character included in the exhibits was that of a shearing-shed, the original of which stands on a sheep-station near Masterton: it was an excellent example of the improved class of shearing-establishment, with spacious and comfortable sleeping and dining quarters for the men employed. A large number of photographs were also exhibited in illustration of the class of accommodation provided for shearers in various parts of the colony, and which by virtue of the Shearers' Accommodation Act, is under the supervisory care of the Labour Department. Other large photographic views, showing various phases of the wool industry, were those presented to the Department by the Canterbury Sheepowners' Industrial Union of Employers, through Mr. F. H. Labatt, Secretary, and Mr. Rutherford, of Glen Wye. A series of views showed shearers at work with the machine as well as with the old hand-shears.

Amongst the exhibits sent by industrial unions of employers and workers was a good collection of kauri-gum, comprising samples taken from every important gumfield in the Auckland Province, by the members of the Auckland Gum-diggers' Industrial Union of Workers. A fine piece of balm timber measuring 14 ft. 6 in. in length by 4 ft. in width was contributed by the Wairarapa Sawmillers' Industrial Association of Employers. There were some exhibits of interest connected with the printing trade, including an old printing-press of primitive character; photographs illustrative of machines used in the early days in New Zealand, and of "old hands" in the printing trade, sent by the Christchurch Typographical Union; and an album from the Wellington Typographical Union of Workers containing samples of letterpress printing done by members of the Union. On the walls of the Court, both inside and out, were displayed a large number of photographic views, including pictures contributed by various factory-owners in the colony, showing the hands at work. There were also portraits of the successive Ministerial heads of the Department since its establishment, from the Hon. W. P. Reeves, the first Minister of Labour, to the present head of the Department, the Hon. J. A. Millar.

The Court was designed and arranged by Mr. J. W. Collins, of the Head Office of the Department, under instructions from Mr. E. Tregear, Secretary for Labour. During the Exhibition it was under the charge of Mr. W. H. Hagger, of the Christchurch office.

ENGLISH "SWEATED" INDUSTRIES EXHIBIT.

In sad and unpleasant contrast to the exposition of the methods which this great and benevolent Department of State has adopted in the interests of our workers, was an exhibit of articles made by "sweated" labour in Great Britain. This was a large collection of garments and goods of all kinds, from nails to children's toys, gathered for the purpose of showing the miserably paid condition of thousands upon thousands of workers in Great Britain. They were collected at the request of the Hon. J. A. Millar, Minister of Labour, by the New Zealand High Commissioner in London, the Hon. W. P. Reeves. At first it was hoped to borrow the exhibit shown in London by the proprietors of the *Daily Mail*, but as this exhibit was still on show throughout the British provinces the idea was abandoned, and the High Commissioner was asked to purchase similar goods

and send them to the Labour Department as soon as possible. To emphasize the fact that the goods were actually made at the prices quoted, the names of the contributors to the Department's collection, together with the organization they belonged to, were given in the catalogue prepared by the Labour Department.

They were a great and significant object-lesson, these products of the poor sweated people of the great cities. Mr. Edward Tregear, the Secretary of the New Zealand Department of Labour, in his introduction to the descriptive catalogue, forcefully indicated the reasons which actuated the Department in making the display, and the evils not only to workers but to society in general which were the result of such a debasing system as was here illustrated. "These materials shown," he said, "are exhibited as a warning against that which will happen if strenuous and sustained efforts are not made to bar the entrance of the system through which such results become possible, and to strengthen the present determination of the colonist that no such modes of working or such payments for work shall flourish, or shall even begin their evil influence, in this colony. New Zealand for some years has, by means of a stringent Factories Act and by awards of the Arbitration Court, &c., endeavoured to control not only the wages paid and the earnings of workers in local industries, but also the health conditions under which industries are carried on. These controlling powers have two distinct directions, one of an economic and the other of a hygienic character."

The economic evils of the English sweated industries were brought vividly home to New-Zealanders by the labels on the goods, representing almost inconceivably low payment for hard, exhausting, unremitting toil; and the hygienic dangers were only too apparent when one reflected on the awful conditions of dirt, disease, and misery generally which exist in the homes of the British workers in which these trades are carried on. New Zealand, as Mr. Tregear remarked, saw that there was a hygienic side to the question of "sweating" and "home-work." "It was recognised that people starved, badly clothed, and badly housed would probably be diseased and spread disease. It was therefore enacted in this colony that on every garment intended for sale and made outside a registered factory a large label should be placed, such label stating that the garments had not been made in a registered factory. Severe fines were to be inflicted if this label were removed or concealed before the article was publicly sold. Fortunately no such labels were ever needed. Textile work (tailoring, dressmaking, shirtmaking, &c.) is now usually executed only in registered factories, whose spotless cleanliness and healthful surroundings are fully open to inspection. Moreover, if among the workers in any factory dealing with textiles or with food-preparation any person is considered by the Inspector as in a state whereby contagion or infection could be conveyed to others, such worker is at once suspended from work until the Public Health officer gives him or her a clean certificate. With such precautions the citizens of the colony have nothing to fear either that English rates of pay in the sweated industries will induce our people to compete in such trades or that the goods locally made are vehicles of virulent diseases."

The following articles were amongst the most glaring examples of "sweated" industries in the collection:—

- Box-making*.—Rate paid, 2d. to 2½d. per gross; average working-day, sixteen hours; average earnings of worker, 1s. 3d. per day. (New Zealand rates paid to women and girls range from 7s. 6d. to £1 10s. per week of forty-five hours; men are paid from £1 5s. to £2 10s. per week.)
- Hooks and Eyes, Carding* (Birmingham).—Rate paid, 4½d. for 72 cards; workers find their own cotton and needles, amounting to about 4d. in every 3s. earned; average earnings, 3s. 3d. weekly.
- Carding Buttons* (Birmingham).—Rate paid, 3s. per 100 gross of buttons; worker's outlay for thread, &c., 2d. in every 3s. earned; average earnings, 3s. 6d. per week.
- Paper-bag Making*.—Rate paid, 6d. per thousand; average working day, twelve hours; average earnings, 4s. 6d. per week. (In New Zealand this work is done by machinery, and the average wages paid to women over twenty years of age range from 13s. 6d. to £1 per week of forty-five hours.)

Ladies' Shoes.—3d. per dozen pairs; average earnings, 6s. per week.

Uniform Buttons.—From 2s. to 8s. per gross; workers can earn from 1½d. to 2d. per hour.

Uniform Buttons.—6d. per dozen; weekly earnings average 6s. 9d.

Peaks for Soldiers' Caps.—1s. per gross; worker provides own glue.

Boys' Knickers.—1½d. each; worker finds machine and thread, and can make one garment per hour.

Sailor Suits.—3s. 2d. per dozen suits complete.

Hair-brushes.—1d. each. The brush exhibited was made by a woman who has been at the trade for fifty-seven years. She began work when six years old. She can neither read nor write. Each brush takes forty minutes to complete, and the average earnings average 5s. 6d. per week.

Slippers (sold at 2s. 3d. a pair).—2s. 6d. per dozen.

Children's Shoes.—8d. to 2s. 6d. per dozen.

Babies' Shoes.—1s. 6d. per dozen pairs; wholesale price, 7½d. each; retail, 10½d.

Knickers.—1s. 3d. per dozen.

Waistcoats.—1d. each; worker finds own cotton.

Trousers (Men's).—5d. per pair; by working sixteen hours a day worker earns 7s. 6d. per week. (In New Zealand the minimum rates paid to clothing-factory-workers are fixed by an award of the Arbitration Court, as follows: Coat, vest, and trousers makers and machinists, female, £1 5s. per week; improvers, first-class coat and vest hands, £1 0s. 6d. per week; second-class, 17s. 6d. Apprentices are paid—First six months, 5s.; second, six months 7s.; third, 10s.; and so on in all branches of the trade. The hours are fixed at forty-five per week.)

Shirts (Men's).—From 9½d. to 1s. 9½d. per dozen; average earnings at 1s. 6d. per dozen, 9s. 6d. per week, at twelve hours a day. (In New Zealand women over twenty years of age earn from 15s. to £2 per week of forty-five hours, and men from £1 15s. to £4 per week.)

Twice jackets. 7d. each. *Coats.* 7d. each. *Skirts.* 3½d. to 1s. 5d. each. *Ladies' blouses.* from 1½d. to 4½d. each. *Babies' pelisses.* 8½d. each. *Ladies' Belts.* 1½d. each. *Babies' bonnets* (fur-trimmed, 2d. each (similar-class bonnets are retailed in New Zealand from 7s. 6d. to 8s. 11d. each). *Babies' pinafores.* 6d. per dozen. *Costumes.* 10d. to 1s. 1d.; worker finds machine and thread. *Chemises.* 2s. 6d. per dozen. *Skirts.* from 6d. down to 2½d. each; earnings for average working-day of ten hours, 5s. 6d. per week.

The exhibit of "sweated" industries was on view in the Labour Department's Court for three months, and was during that time visited by, it is estimated, 160,000 people. After the close of the Exhibition, it was placed on view for public inspection in the chief centres of the colony.

GOVERNMENT LIFE INSURANCE

A short distance inside the Main Corridor, as one entered from the main vestibule, was the court of the Government Life Insurance Department. The front was a handsomely designed one, consisting of three arches separated by fluted columns having carved capitals and surmounted by a decorative pediment. The exhibits were concrete objects and diagrams illustrating the progress of life insurance generally in the colony, and the scope and progress of the Department in particular. On one side there was a pile of cubes of various sizes representing blocks of gold, denoting the accumulated funds of the Department at various periods from 1875 to 1905. Other designs showed in a form that readily caught the eye the sums assured at risk and the bonuses declared at various periods of the Department's existence. Wall-diagrams showed the progress made in life insurance in New Zealand as compared with other countries, the building-up of the accumulated funds of the Department, the sources of income and the manner in which it had been expended and invested, and comparisons between the business done by the Department and that done by other offices transacting life insurance in the colony. A panel depicting a lighthouse symbolized the State guarantee given with the Department's policies. Three of the calculating-machines used in the Head Office for the purpose of reducing labour in actuarial work were also shown.

Some of the salient facts among the information furnished to visitors by the Department included the following interesting items: During the thirty-six years of the Department's existence premiums were received for upwards of six and a half millions sterling. Considerably over four millions were returned to policyholders or

their representatives, and the existing funds of the Department amounted to nearly four millions sterling. There were at present upwards of 45,000 policies of all classes in force, assuring a total of nearly eleven millions and three-quarters, including bonuses. The accumulated funds increased from £5,113 in 1871 to £3,822,577 in 1905. All profits are divided amongst the policyholders. Assets are held in trust for the policyholders by an independent Board, being specially "earmarked" by statute, and the financial position of the Department is actuarially of the soundest character, and has been vouched for time after time by eminent English actuaries. The guarantee of the State goes with every policy issued by the Department. A liberal system of non-forfeiture protects every insurance policy, and the policies issued contain no unreasonable restrictions. The business of the Department is confined to New Zealand, the healthiest country in the world, and all money received is invested in the colony. For every £100 collected in premiums the Department has returned to its policyholders or their representatives, or holds in trust for them, £117. At the 31st December, 1905, £179,000 in cash was distributed amongst the policyholders in bonuses.

The Department issued a special Exhibition number of its periodical, the *Recorder*, containing plans of the City of Christchurch and of the Exhibition Building, together with other illustrations. These were distributed by thousands to visitors at the Exhibition.

Mr. D. F. Dennehy was in charge of the Life Insurance Court during the Exhibition. In the visitors' book kept at the court over thirteen thousand names were inscribed during the seven months. Opportunity was taken of recording the age, height, weight,



A CORNER OF THE GOVERNMENT LIFE INSURANCE DEPARTMENT'S COURT.

and nationality, and the opinions of each visitor; and at the close of the Exhibition the book was sent to the Head Office, in Wellington, to be kept as a statistical record.

Mr. John T. Donovan, an Irish Nationalist delegate visiting the colony, expressed his opinion of the Government Life Insurance Office by writing in the visitors' book, "Unique as a national institution; progress marvellous; enterprise magnificent."

LANDS AND SURVEY DEPARTMENT.

At the western end of the West Coast Court, and directly opposite on the western avenue, the New Zealand Lands and Survey Department had some excellent examples of mapping and other work on view. There was a fine collection of maps of New Zealand and the various districts of the colony, prepared by the staff of the Survey Department; besides a series of photographs, including good views of alpine scenery. The principal exhibit was a large original pictorial map of New Zealand, shown in a glass case. This map, measuring 8 ft. in length by 4 ft. 6 in. in width, was the work of Mr. W. Deverell, Chief Draughtsman in the Department's office at Invercargill. It was a triumph of the draughtsman's art as a topographical picture-map. The mountain features were shown in pictorial relief, and all the rivers, lakes, glaciers, and other prominent features of the country were clearly and prominently indicated, besides railway, coach, and other routes, and steamer distances along the coast. The making of the map occupied Mr. Deverell for nearly three years, and it cost over £1,200. A large number of reduced copies of this very complete map were distributed to visitors to the court. Another large map shown was one of Dunedin City and suburbs, the first of a series of city maps to be issued by the Survey Department.

The exhibits were arranged by Mr. H. McCardell, of the Department's Head Office, Wellington, and Mr. Goldsmith, the Chief Surveyor for Canterbury.

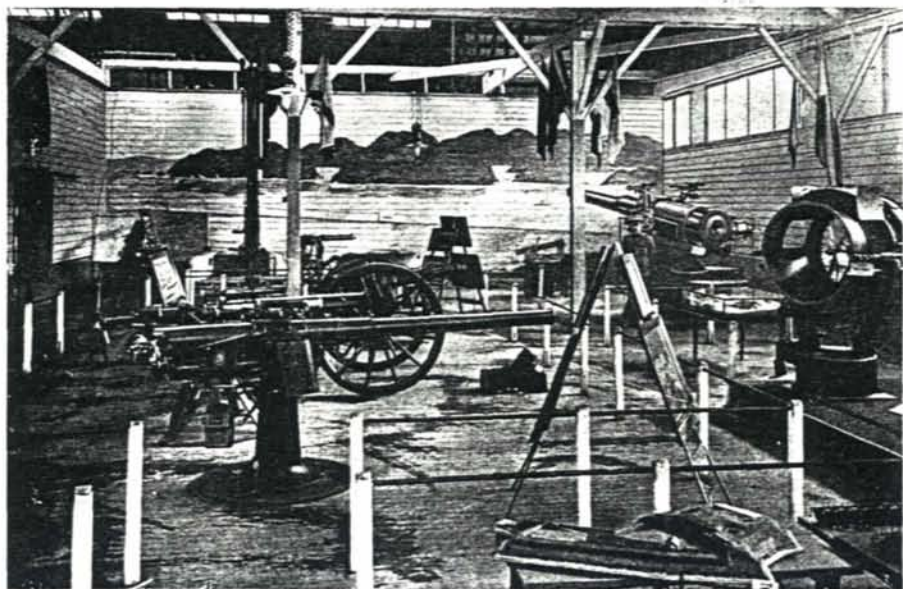
GOVERNMENT PRINTING DEPARTMENT.

In a small court near the southern side of the Main Corridor the Government Printing and Stationery Department made a display of its printing, lithographing, process-engraving, and bookbinding work. The Department, employing over four hundred and fifty hands, undertakes the whole of the printing required by the Government, and covers a great variety of important work, from postage-stamps to railway-tickets and survey maps, besides a multitude of books, including illustrated books and pamphlets of high artistic quality, as, for example, those printed for the Tourist Department. Specimens of the various important books and Government reports which form part of the immense volume of work passing through the Printing Office were shown. Conspicuous amongst these were the six handsome red-bound volumes of John White's classic work "The Ancient History of the Maori." Then there were specimens of stereo plates and electrotyping work; the lithographic work so largely required in map-printing; exhibits illustrating the various stages of process-engraving work; an unusually large photographic negative measuring 30 in. by 30 in.; lantern-slides, and other specimens of high-class artistic work. Various classes of bookbinding work were shown, demonstrating that in this as in other divisions of the Department work could be produced quite equal to that turned out by the best private printing firms in Australasia. Mr. John Mackay is the Government Printer, with Mr. B. B. Allen as Chief Clerk.

THE DEFENCE COURT.

The methods adopted for the defence of the country were well illustrated in the Government Defence Court, which occupied a position off the Main Avenue near the general machinery exhibit. The Court was erected by the members of the Permanent Force in Lyttelton, under the direction of Captain W. P. Wall, the local officer com-

manding the R.N.Z.A. All classes of ordnance and small-arms in use in New Zealand were shown, together with ammunition manufactured in the colony, and submarine-mine fields. The exhibit that first caught the eye on entering the court was the great 6-in. breech-loading gun, garrison mounting, such as is used in the forts at the chief ports of the colony. With this gun it is possible to throw six 100 lb. lyddite shells per minute a distance of 10,000 yards with a 20 lb. charge of cordite, or an 11½ lb. charge of modified cordite. This great projectile leaves the muzzle of the gun with a velocity of half a mile per second, and its penetrative power at 100 yards is through 15 in. of wrought iron. The gun was fitted with automatic and rocking-bar sights. The gun with its pedestal weighed 16 tons. Several other pieces of artillery were shown. One was a particularly useful and beautiful weapon, a 12-pounder quick-firing gun on a pedestal mounting. This gun can fire fifteen 12 lb. shells per minute; its range is 8,800 yards; it is fitted



THE NEW ZEALAND ARMAMENT AND DEFENCE COURT.

with electric firing-gear and with similar sights to the big 6-in. gun. The special work of the 12-pounder in case of war would be the repelling of torpedo craft. Another gun was a 6-pounder Nordenfeldt, Mark VII, mounted on a garrison central pivot mounting. This gun was fitted with an aiming-rifle, and at its muzzle was affixed a "dotter," somewhat similar to those used in England, but of local manufacture and design. The artillery "dotter" was invented by Captain (now Admiral) Percy Scott, of H.M.S. "Powerful," who assisted in the defence of Ladysmith at the Boer War, and its use is considered to have been mainly responsible for the great improvement in gunnery practice in the British navy, for it greatly simplifies and assists the aiming of the gun. Other guns on exhibition were an infantry Maxim, with carriage ready for field-work; a 15-pounder breech-loading field-gun, such as is used by New Zealand's Field Artillery Volunteers; a 3-pounder Hotchkiss, mark I, mounted on an elevated stand, and capable of firing fifteen shells per minute; a parapet Maxim; and a field Maxim on a Dundonald galloping-carriage, a most useful weapon in rough country, and one that would probably

be excellently adapted to the defence of New Zealand. Along the sides of the court were exhibited projectiles for use in various guns, shown in sections.

The northern wall of the court, behind the guns, was covered by a painting of Lyttelton Harbour, showing the Banks Peninsula side. This was the work of assistant-artificer S. E. Wright, who also painted the coats-of-arms and other decorations which adorned the court. The harbour picture formed the background for a running target in the form of a cruiser, which was manipulated by a string passing from east to west of the wall. This target illustrated the manner in which a gun would need to be laid on a moving vessel from the forts. The methods of training the guns were shown by members of the Royal New Zealand Artillery.

Attached to the electrical section of the Court was a signalling plant comprising heliographs, lamps, and a semaphore. An excellent raised contour model of a piece of country constructed by Lieutenant O. Luttrell, assisted by Mr. T. Andrews, was shown, and was highly commended by many military experts who visited the court.

In small-arms, racks of rifles round the walls showed a century's progress in the manufacture of infantry weapons, from the old flint gun and "Brown Bess" up to the modern Lee-Enfield and Lee-Enfield rifles. A number of revolvers and pistols of various makes and dates were also exhibited.

A particularly interesting section of the court, to both Volunteers and civilians, was the exhibit of the Colonial Ammunition Company of Auckland. This company makes all the small-arms and ammunition used by the Defence Forces of the colony. A case was shown illustrating every stage of the manufacture of a .303 cartridge, from its initial stage right up to the finished article. At the back of the case was a rope of the crodite used in loading the cartridges. Pictures of the company's works at Mount Eden, Auckland, and of the company's founder and managing director, Major A. Whitney, were shown.

In a corner of the court a number of models made by the Dunedin Engineer Volunteers were exhibited, including a model blockhouse and a good model of Fort Jervois. The Submarine Mining Corps of Wellington exhibited the apparatus used in its mine-laying and other work. A Mark III projector of the latest pattern was shown, containing a horizontal lamp, an electric dial for direction and an electric motor for elevating and depressing the projector. The power of this light is from 45,000- to 60,000-candle power.

The walls of the court were fittingly decorated with trophies of rifles, revolvers, swords, and bayonets. There was also on view a handsome case containing the badges of every regiment, British and colonial, which took part in the late Boer War in South Africa. This collection was presented in South Africa to Mr. T. Pollard, who lent it for exhibition.

PRISONS DEPARTMENT.

Even the Prisons Department of New Zealand had its exhibit—one that opened the eyes of visitors to the skill and ingenuity often possessed by inmates of the gaols. This display was located in a corner of the Machinery Hall, and was under the charge of Acting Principal Warder J. Down, of New Plymouth, assisted by Warder Spier, of Lyttelton; the former officer was responsible for the arrangement of the court. A large collection of work of a miscellaneous character, done in the Lyttelton and other prisons, was on view. In the Lyttelton Gaol many prisoners are taught carpentry and joinery, and a number of excellent specimens of useful work were the result. One of the prison-made pieces of furniture was a well-constructed wardrobe; another, a wooden mantel and overmantel: the basis of the mantel-design was marble picked out with gold; the overmantel, of American ash and New Zealand rimu, had some clever carving done with a penknife only. Another product of Lyttelton prison industry was a model of a

Whitechapel cart, built of mottled kauri and walnut, neatly lined and painted, and mounted in silver. There were photographs and a pen-and-ink sketch of the gaol buildings. Other branches of industry illustrated by exhibits were sign-writing, and illuminating, and metal-work. From Wellington Gaol came a large number of coir-fibre mats, worked in colours and carrying a variety of designs; also flower-pots, tobacco-jars, model clay figures, and a quantity of bricks. From Mount Eden, Auckland, came specimens of the volcanic stone quarried for the construction of the new gaol. Some of the prisoners in the New Zealand gaols are drafted to tree-plantation camps at Waioapu in the Rotorua district and in other parts of New Zealand, for the useful work of afforesting the treeless parts of the country. Some of these "outdoor" prisoners contributed specimens of the work of their leisure hours. The Waioapu camp sent a wax model of the Christchurch Roman Catholic Cathedral; the Dumgree tree-planters sent a collection of well-made flax baskets. A stone-arched window was sent from the Napier Prison. Warder Down, of New Plymouth, showed a very clever model of the New Plymouth Gaol, made of plaster-of-paris, on a scale of $\frac{1}{2}$ in. to 1 ft., with every detail of the building complete. This model was the result of several months' diligent and ingenious work. Another excellent exhibit, also the work of Mr. Down, was a model of St. Mary's Church, New Plymouth, of the same material as the gaol model, and lit by electricity. By means of a phonograph inside the model building the church chimes and a musical service were cleverly reproduced.

THE FISHERIES.

Cool-looking and white without, and cooler still within, and soothing to the senses with the rippling flowing of waters and the crystal clearness of the glass-cased tanks in which beautiful fishes swam to and fro, the Aquarium of the Government Fisheries Department was a delightful little retreat in the hot days and warm nights of summer. This home of Pisces stood in the rear of the main Exhibition Buildings, and faced the Victoria Lake. It was erected under the direction of the Chief Inspector of Fisheries, Mr. L. F. Ayson. It was but a small building, but in the opinion of many visitors it came next to the Fernery as the prettiest court in the Exhibition. Both by day and by night it drew its crowds of visitors all through the Exhibition season.

The front of the Aquarium above the entrance bore a relief moulding that appropriately indicated its character, the familiar conventional representation of old Poseidon's ocean-monster, open-mouthed, half-dolphin half dragon, a sea-freak that to many Maori visitors—for the Maoris took a particularly great interest in the Aquarium—suggested the dreaded *taniwha* of their own ancient mythology. Within the building were sixteen glass wall-tanks devoted to various kinds of fish, and a large square pool containing monster trout. The tanks were constructed after the designs of the latest American aquaria, as seen by Mr. Ayson on his visits to the United States. They rested on a platform running round the outside of the building, where they were open to the air: the tops were open except for a gauze cover that would be represented in a permanent aquarium by a glass sky-lit roof. The glass fronts of the tanks were from 5 ft. by 2½ ft. to 3½ ft. by 2 ft. in size, with the backs sloping inwards to the bottom. Into each tank a supply of fresh water continually flowed from an artesian well which had been specially sunk. This well went down 422 ft., and the water, rising 20 ft. above the ground, gave a flow of 3,500 gallons per hour, nearly all of which was used in the tanks. The supply was quite free of minute life, so that the fish were altogether dependent upon artificial feeding, but its clear and sparkling translucency was a great advantage from the spectator's viewpoint. There, only a few inches between his eye and the fish, he could literally watch them breathing, as they swam slowly round and round, with soft tail-fannings and little rudder-twists, now to port, now to starboard, that reminded one

at once of the steering of a ship; or lay at their ease on their silver sands and amidst their miniature rocks, opening and closing their mouths as they peered at their strange visitors through the front windows of their glassy homes.

The wall-tanks contained specimens of all the species of imported trout naturalised in New Zealand, and four varieties of salmon from the hatcheries at Hakataramea. In the tanks the visitor as he walked around also saw tench and perch, American catfish, goldfish, silver carp, quinnat salmon, young landlocked salmon, American brook-trout, Californian rainbow trout, English brown trout, zebra trout, eels, and some very beautiful little Japanese double-tailed goldfish. The large floor-pool, 2 ft. 6 in. in depth, contained the largest trout that Mr. Ayson had been able to procure in New Zealand. The hatching and care of fish-fry were illustrated by the exhibition of hatching-boxes filled



IN THE FISHERIES COURT.

with young fish. An interesting exhibit was McDonald's automatic type of box, largely used for the hatching of cod in America. By means of a siphon arrangement the rise and fall of the tide was simulated in the hatching-boxes. This ingenious arrangement and the Downing white fish jar were illustrations of the great care given nowadays to the propagation of fish.

There was also an excellent display of mounted specimens of trout taken from New Zealand waters, contributed largely by the Canterbury and North Otago Acclimatisation Societies. An interesting fish shown was a mature quinnat salmon, caught at Hakataramea when a large run of salmon came up from the sea into the Waitaki River and some of its tributaries. Other mounted fish were salmon of various kinds, and fine specimens of English cod, turbot, and lobster.

The walls of the building above the tanks were covered with coloured pictures of various fishes of the world, including a particularly good display of Japanese fish.

The sea-fishing industry was represented by a model steam-trawler towing a net.

In the way of fish-products, Mr. Ayson showed a novel article in the form of a quantity of shark-oil; a powerful shark fertiliser was also exhibited.

The Marine Department made a display of various articles connected with the equipment of vessels, including port lights, side-lights, and masthead-lights. Another item of interest to sailormen was a portrait of the "sailors' friend," Samuel Plimsoll.

In addition to the other ornaments in the Aquarium, Mr. Ayson had two large mounted albatrosses of the royal and sooty varieties.



SECTION VI.

NEW ZEALAND'S NATURAL HISTORY.

FAUNA AND FLORA.

OUR NATIVE BIRDS.

HALF hidden away in the northern end of the gallery of the Main Building was the Natural History Court, where a large display was made of stuffed specimens of New Zealand native birds, together with illustrations of some of the most interesting indigenous vegetation. The natural-history collection here was confined to inanimate specimens, but outside the Exhibition Buildings, in a little aviary under the pine-trees in the park, the Natural History Committee had collected a number of live New Zealand birds—some of them the most curious specimens of the animal kingdom known to scientists—besides a number of examples of that strange survival of pre-historic creatures, the tuatara lizard. In addition, a number of inhabitants of New Zealand's offshore islands—seals, sea-lions, and penguins—were on exhibition in a fenced-off pond of the Victoria Lake.

The display of birds included all the most distinctive birds of these Islands, one of which—the moa—had disappeared before the days of European settlement and European-introduced birds and animals. Conspicuous above all other exhibits rose the reconstructed moa, the huge bird twice the height of a man, that once stalked through the forests and over the plains of New Zealand, perhaps the most singular feathered creature that ever the prehistoric natural world gazed upon. This moa reconstruction was the clever work of Mr.

**The
vanished
Moa.**



A. Hamilton (Director of the Colonial Museum at Wellington, and formerly of the Otago Museum), who made casts of the legs and claws from the bones of the moa, and used emu-feathers for the plumage. A monster bird indeed, but one that fell an easy victim to primitive man.

Close by was the kiwi or apteryx, that singular flightless, tailless bird, with the long sharp beak and soft furry plumage, which more than any other living feathered denizen of New Zealand has come to be considered typically representative of this country. It was the kiwi of which Mr. Charles Hursthouse, one of the early writers on New Zealand, gave an apt and witty description when he wrote, "If the reader will only picture a hairy hedgehog on stilts, with a long beak much too heavy for him, moping in a corner and kicking viciously when excited, he will have a rough idea of what the kiwi is like." Specimens of the kiwi were shown in the aviary.

THE MOA, AS RECONSTRUCTED BY
MR. A. HAMILTON.

An oil-painting by Mrs. Hocken, of Dunedin, depicted that most remarkable of living New Zealand birds (if indeed there should still be one in existence in its ancient habitat, the Southern Fiordland), the takahea (*Notornis hochstetteri* or *mantelli*). It was rather a pity that the fine specimen of this strange flightless bird now in the Dunedin Museum was not sent up to supplement the collection; but it is a treasure that is probably too precious to be allowed out of that institution, considering that it is the only one in a New Zealand museum. The takahea, as represented in the painting, is not unlike a pukeko or swamp-hen in general appearance; its plumage is of a bluish tinge, it has a very strong and peculiarly arched red bill; its wings are so rudimentary that they are useless for purposes of flight, but are armed below the carpal joint with a sharp spur or claw. Mrs. Hocken's painting was done from a specimen in Dunedin, which was captured on the shores of Lake Te Anau in 1898—the last occasion on which this vanishing representative of bird-life was seen. The southern Maoris say that the takahea was in former days often obtained around the mountainous wooded shores of Lakes Manapouri and Te Anau. The bird was hunted for food by the Natives, who used dogs in the chase; when attacked it showed fight, striking out with its feet, and biting with its strong short beak, and hissing like a bittern.

There were specimens of the two sweetest singers of the New Zealand forest, the korimako or bell-bird, and the tui or parson-bird. The korimako or bell-bird (also known in various Maori districts as the makomako, and in the extreme South as the koparapara) is now exceedingly rare in the northern part of the colony, at any rate on the mainland: it is only to be heard in numbers on the Government avifauna sanctuary islands, the Little Barrier Island, in the Hauraki Gulf, and Kapiti Island, off the Wellington coast, where its delightful early-morning concerts are to be heard as they were in the days of Maoridom. In the South Island the bell-bird is more plentiful, and it is particularly numerous in the wooded parts of Otago, Southland, and Stewart Island. In at least one locality it holds its own surprisingly right in the midst of pakeha civilisation: this is the Township of Akaroa (Banks Peninsula), where it breeds in a little wood quite close to the town, and feeds on the plums, pears, and peaches in the townspeople's orchards: in the same place it has developed a taste for the flowers of the acacia. An eloquent speaker was likened by the old Maoris to the sweet-tongued korimako. In ancient days when a chief's son was born, a korimako was sometimes killed and cooked in a sacred oven for the ceremonial feast of the *tuatanga* or "naming," and was eaten in order that the child might have a sweet voice and become an orator. Students of the classics will remember the Greek story of the swarm of bees that left honey on the lips of the poet Pindar in his youth.

Another beautiful bird shown was the huia, the aristocrat of the North Island forests. There were two specimens shown, male and female. Nowadays these birds are exceedingly rare, and are found only in the most remote parts of the Tararua and Ruahine Ranges, Wellington Province. A remarkable distinction between the male and female huia is in the bill: the male bird's bill is straight while the female's is markedly curved, and is considerably longer. Most naturalists who have observed the huia account for this unique divergence in the shape of the bills by the theory that it is to enable the birds to perform different offices in securing their food, which consists chiefly of grubs and insects found in the bark of trees and in decayed logs. The beautiful white-tipped black tail-feathers of the huia are highly valued by the Maoris as head and hat ornaments; the huia-feather head-dress is, in fact, the old Maori badge of a chief.

There were two New Zealand crows or kokako, one with blue wattles from the North Island, and the other with orange wattles from the South Island; the former is quickly disappearing before the advance of the white man and the destructive animals that come in his train.

Amongst the wading-birds, shown in contemplative attitude was the graceful white heron or crane, the kotuku, so famous in Maori poetry and proverb—"Te kotukurerenga-tahi," the rare bird whose flight is seen but once in a lifetime. It is now found in just one or two parts of the South Island. There are also some stray kotuku occasionally to be seen in the southern bays of Stewart Island. One of the very few places where the heron still exists is in the Okarito Lagoon, a labyrinth of tidal creeks and sandbanks and small islands down on the West Coast, about ninety miles south of Hokitika. This lagoon swarms with all kinds of water-birds and waders, and amongst them are some white herons. One of these birds is frequently seen, and ventures right into the quiet little Okarito Township. He is often observed fishing in stately solitude in a pond just at the back of the local hotel, and he seems to know he is safe—no gun is ever raised against the white spirit-like bird of the lagoon. The Maoris say that the kotuku is an inhabitant of the nether world, the spirit-land of the Reinga. An old funeral lament ends with these words, in apostrophe to the departed: "Ko te kotuku to tapui, e tama—e!" ("The white heron is now thy sole companion, O my son!"). A high chief or other distinguished visitor is often likened to the rarely-seen kotuku. The snowy feathers of this bird were the most highly prized head-ornaments of the olden Maoris.

**The
rare
White
Heron.**

Other interesting wading-birds shown were the pukeko, the long-red-legged, blue-plumaged bird of the swamps, whose progenitors, according to Maori tradition, were brought to New Zealand by the early Polynesian immigrants in their canoes; specimens of the New Zealand bittern, the matuku—type of all that is lonely and desolate—whose nightly booming "Hu-hu" in the marshes disquieted the first Maori explorers; and a beautiful white-fronted heron in the act of flying.

New Zealand's three large parrots, the kaka, the kakapo, and the kea, were represented by excellent specimens mounted in appropriate surroundings. Of these, the kaka, the large brown parrot, is numerous all over New Zealand. In some native districts it still forms an item of food. The Urewera and other mountain tribes until quite lately used to catch large numbers of kaka by means of noosed carved snares or perches called *mutu-kaka*. This ingenious art of woodcraft is still to be seen practised in such remote localities as the shores of Lake Waikaremoana and near Mataatua and other villages in the Urewera country. The kaka is the noisiest bird in the New Zealand forests, and its intense curiosity and inquisitiveness assist in its capture by means of decoy birds and by snares. The kakapo is a curious big brown parrot without means of flight; it inhabits the dense mossy forests of the south-western segment of the South Island, the great Fiordland National Park, and it is amongst the peculiar birds of that part of New Zealand that are being preserved in the southern bird-sanctuary, Resolution Island, in Dusky Sound.

**The
Kea
Parrot.**

Then there was the kea, the sharp-beaked alpine parrot (*Nestor notabilis*), notorious because of its sheep-killing habits. The kea, a vegetarian before the white man came, acquired carnivorous tastes when the southern runholders began to depasture their sheep around the foothills of the Southern Alps. A price is on its head in several parts of the South Island, where the County Councils pay a reward on every kea killed; so the sheep-killing parrot's numbers are being lessened on the sheep-runs, where the shepherds and runholders agree that the only good kea is a dead kea. But far away up in the mountains, in the wastes of rock and ice, is the kea's true home. Here his frequent plaintive scream will be heard as he circles round the climber on the cliffs or hops across the surface of the glacier after him—for he is as inquisitive and impudent as the weka—yelling "Kay-ah! kay-ah!" at the top of his voice.

The kea is a fun-loving bird too. When the alpine huts were first erected in the

Tasman Valley near Mount Cook, flocks of keas used to divert themselves in the early morning by noisily sliding down the iron roofs, with a tremendous amount of unmusical bird-laughter. They would keep up the game for hours, and evidently looked upon the huts with their shining roofs as a new kind of amusement specially provided for the kea tribe, and loud and shrill were their expressions of pained disappointment and surprise when the inmates of the huts emerged in hot anger to heave boots and rocks and pannikins at them. Not, however, that it is safe to pelt a kea with anything you want back again. He will deftly dodge the projectile and make off with it into the scrub, especially if it happens to be something bright and glittering. The kea is utterly destitute of principle, and, with the weka, his copartner in bird-iniquity, is an inveterate pilferer.

In the high sheep-country on the eastern side of the Southern Alps the carnivorous kea has his best hunting-ground. A little flock of sheep, or a solitary straggler lost in the snow, is his favourite spoil. The silly sheep, frightened by the mountain-parrot's sharp scream, runs round and round in the snow, weakening all the time, but still urged on to vain activity by its relentless enemy wheeling about its head. Then the kea pounces with a devilish swoop on to its back, and sinks its talons firmly into the wool. With its powerful curved beak it digs down through wool and skin and flesh into the poor animal's body, and literally devours its palpitating vitals while it is still alive. So the kea is an Ishmaelite of the mountains, and a price is on its outlawed head. The exact degree of the mountain-parrot's destructiveness is a moot point; perhaps he, like many another sinner, is sometimes blamed more than he deserves. But his reputation is bad amongst the sheepowners of the Waipounamu, and his discovery of the sweets of living mutton is bringing about his decimation and extinction. One method of capturing the kea on some stations on the eastern side of the Otira Gorge is an ingenious idea borrowed from the bird-snaring Maoris. A decoy kea is tied up near a trap in which food is placed. The fettered bird, with its shrill cries, soon brings its free-winged kindred around it, and they race greedily for the shepherd's bait. When a bird is in the net the concealed watcher twitches his string, the kea is caught wildly fluttering, swearing in bird-language in the meshed snare of the fowler, and soon thereafter his head is borne on a charger to the County Herodias.

New Zealand's most remarkable migrant, the godwit or kuaka, was amongst the other bird-specimens exhibited. The godwit is probably the most wonderful migratory bird known to naturalists. It is said to breed in eastern Siberia from June to the end of July, and then to take its long, long flight for New Zealand, passing on its way many countries and many seas. In November and December it arrives in New Zealand. At about the end of April the godwits assemble in vast numbers in the vicinity of Te Reinga, the rocky cape at the northern extremity of New Zealand, whence the spirits of the dead, say the Maoris, take their last leap into oblivion; and from this point the adventurous birds sail off again for their distant northern homes. The birds' departure from New Zealand takes place about the same time, in fact almost the same day, every year; the regularity of their movements, year after year, is one of the most wonderful facts in natural history.

The two migrant cuckoos were shown—the long-tailed cuckoo, koekoea or koheperoa, whose glossy barred tail-feathers are valued as head-dress ornaments by the Maoris; and the pretty pipiwharauroa, or shining cuckoo. These little ocean-fliers come to New Zealand for the summer, arriving about October, and breed here. The koekoea returns to the South Sea islands about the end of February; the pipiwharauroa takes its flight for its winter quarters in northern Australia and New Guinea. Like the English cuckoo, the pipiwharauroa is regarded as the harbinger of spring. The Southland Natives call it "Te Manu-a-Maui" ("Maui's Bird"), because its notes when heard in the

Maui's Bird.

spring are a signal to begin the planting, Maui being the tutelary deity of the food-gardens and cultivations. Its sweet and frequently repeated whistling notes, heard oftenest round the sea-shore and in the coppices which compose the outer fringes of the forest, are interpreted by the Maoris as "Ku-i, ku-i! whiti-whiti-ora!" concluding with a long "Tio-o!"

Of New Zealand's water-birds, the various ducks shown included the now protected paradise duck or putangitangi, and the little blue mountain-duck or whio, so called by the Maoris because of its whistling cry. There were sea-birds of many kinds, from petrels to albatrosses.

All the specimens of birds exhibited came from the Otago Museum, of which Professor Benham is Director.

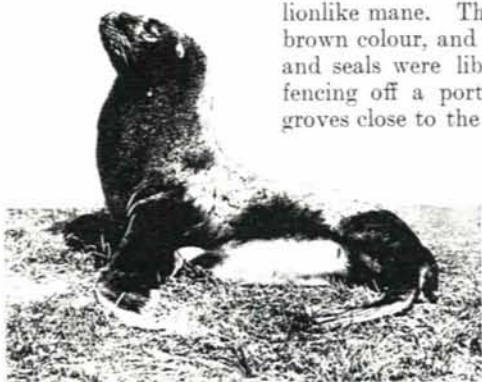
Of other living creatures, the tuatara lizard is probably the most strange that New Zealand has to show a visitor. The tuatara inhabits only a few of the small uninhabited off-shore islands, such as the Chicken Islands, off Whangarei Heads; Karewa Island, in the Bay of Plenty; East Cape Island; and Stephen Island, in Cook Strait. A singular fact about the tuatara is that on the Chicken Islands and elsewhere this curious harmless saurian shares the cliffy burrows of the mutton-bird or titi, and is also believed to share the fishy food brought home daily by that petrel.

New Zealand vegetation was illustrated by a large number of excellent photographs displayed on the walls of the court and at the back of the showcases. These pictures were taken by Dr. Cockayne, of Christchurch, who has made extensive use of the camera for plant geographical research. The pictures were systematized so as to illustrate the manner in which plants grow in the forest, the coastal and the alpine regions. Of particular interest were the pictures showing that most curious of New Zealand plants, the "vegetable sheep" (*Raoulia mammillaris*), so called because of its resemblance, seen from a short distance, to the wool of a sheep. This peculiar plant is seen in many places on the eastern slopes of the southern Alps and the upper parts of the Canterbury river-beds. Stephen Island, the home of the tuatara lizard in Cook Strait, has a very singular forest, which was illustrated by two good photographs. Of particular value were the pictures of the characteristic vegetation in the sub-Antarctic islands away to the south and south-east of New Zealand. The rare and beautiful native forest of the Chatham Islands was pictured, and there was also an illustration of the great Chatham Islands blue forget-me-not with its large leaves, which at one time formed a belt almost round the shores of the Islands.

Mr. E. R. Waite, F.L.S., Curator of the Canterbury Museum, exhibited several fresh-water aquaria containing fish and plant life. Amongst the fishes shown were New Zealand whitebait and kokopu, Australian carp, Japanese goldfish, and Chinese paradise fishes. Mr. Waite also exhibited in cases a collection of articles for catching snakes and extracting their poison, besides casts of Australian snakes and specimens of other animals belonging to various orders.

New Zealand's mammals were represented only by two species of bat, for this country was almost entirely devoid of mammals before Europeans settled here. The Maoris, when they reached New Zealand in their canoes from the Polynesian Islands, brought their dogs with them. Before this the small native rat was probably the solitary quadruped that lived on New Zealand soil.

In order to provide an exhibition of some of New Zealand's little-known animals, the Government had brought up from that most remote of its outlying islands, Macquarie Island, a number of seals, penguins, mollymawks, and petrels. These sub-Antarctic creatures were collected by Captain Bollons of the "Hinemoa" at Macquarie, a storm-bound, lonely spot, belonging politically to Tasmania, and visited only occasionally by a Government steamer or by a penguin-oil-hunting schooner from Dunedin or the Bluff. The seals included a great sea-lion, a rather savage animal with quite a



ONE OF THE INHABITANTS OF THE SEAL-POND.

lionlike mane. There were two black seals, and one of a light-brown colour, and a good specimen of a fur-seal. These birds and seals were liberated in a pond and enclosure made by fencing off a portion of the Victoria Lakelet near the tree-groves close to the Maori pa. The penguins, always interesting and amusing creatures to watch, were of the varieties known as crested and tufted: both kinds were much alike, with white breasts and black oily-looking backs. The mollymawks, too, were interesting birds—great petrels, with head and beak like the albatross and a huge spread of wing. There was also a pair of "Nellies," a species of brown petrel. At the close of the Exhibition the seals were liberated in the sea near the mouth of the Waimakariri River.

The flightless—or, perhaps more correctly speaking, short-flighted—duck of the Auckland Islands was shown in the aviary outside the Exhibition Buildings.

THE FERNERY.

Cool, fresh, and fragrant of the forest, the glass-fronted green Fernery that opened its doors just opposite the west end of the Main Avenue was a spot of delightful sylvan restfulness after the bustle and noise of the outer Exhibition world. Within those quiet mossy walls, where the subdued light came soft and pleasant to the eyes at night in refreshing contrast to the blazing radiance outside, it was a fairy dell in Fern Land.

A great glass-roofed building a hundred feet in diameter had been transformed into a true bush gully, where ferns by the hundred and masses of lycopods had been gathered from all parts of the land to make a woodland nook convincing to all who entered its shady portals that New Zealand well deserved her title of the "Land of Ferns." No section of the Exhibition was more typical of these beautiful Islands than



THE FERNERY.

the Fernery, with its little forests of rich frondage, deliciously soothing to the senses with its suggestion of some far-away valley in the heart of the mountains where the forest-roof made perpetual twilight; one almost expected to hear "the whirr of wings in the drowsy air and the cooing of pigeons." Of the 140-odd species of ferns that the New Zealand forests hold, there were about eighty species represented in this museum of plant-life; all kinds one saw, from the tall tree-fern that spreads its great languorous

crown of soft fans overhead, to the daintiest, tiniest filmy fernlets that matted the trunks of their big cousins or trembled in humble beauty on the dewy ground. Paths and walks led through the Fernland park, which sloped down to the centre, where a boulder-strewn pond held trout in its clear cold waters, and where fountains cast their cooling sprays in air. All around grew those sweetest of Tane's children, all plumed and feathery-fronded—offspring the most dear, most delicate of Maoriland's God of the Woods—

The solemn and beauteous Tane, who gathers his stateliest, green-ever,
tress-waving daughters
Into forests, the sunny, the songste,—bethridded.

A true bush-bridge made of the springy trunks of tree-ferns spanned the pond. From the rocky moss-crusts of the miniature gully gushed little waterfalls, and little streams came, tinkle, splash, and tinkle, down to the pond, just like any little bush-creek

That to the sleeping woods all night
Singeth a quiet tune.

A Maori would have called it the *wawara-wai*, the babble of the waters, that often carried in it to the brown forest-man's fancy the human-like voices of the spirit-world. The slopes on either side of the pathways were built of great blocks of stone (brought from the Port Hills) and specially prepared soil. On the eastern side there was a little rocky grotto; all that it needed by night was the glimmering of glow-worms to remind one of some hollowed bank on a South Westland forest road when the tiny worm nightly lights up her fairy lamp. The walls were everywhere concealed under a green garment of bog-moss, sphagnum, out of which grew little curling ferns. Mosses and creeping lycopodium filled the rocky crevices of the gully-slopes, and tree-bark so covered the pillars and posts that in the half-light they seemed veritable growing trees. The woodwork overhead in places had been so cleverly masked that it resembled tree-branches, and there were little "pockets" here and there from which sprays and festoons of the drooping spleenwort (*Asplenium flaccidum*) hung as in a natural bit of woodland; it is this pretty clinging plant that is poetically called by the Waikaremoana and Urewera Maoris "the Tresses of Raukatauri" ("Nga Makawe a Raukatauri").

And everywhere the ferns. Hundreds of them, of all sizes and graces, every one of them beautiful, diffusing in the humid air a scent of lush leaf and aromatic frond. There was the stately mamaku, the black-stemmed tree-fern *Cyathea medullaris*, the king of our ferns, a splendid plant 20 ft. high. Just such trees, but often twice the height, one sees everywhere in the North Island forests, or leaning out over the water on such a wood-belted river as the Mokau, where the canoe swings past beneath their spreading fronds. In the Taranaki forests the mamaku grows in particular abundance and to a great size. It provided the Maori with one of his bush-foods; the pith of the mamaku was often cut out and cooked in the steam ovens or *hangi*, then dried. During the last Maori wars the hunted Hauhaus, when driven into the forests far from their homes and cultivations, were often reduced to eating the mamaku; the Natives say it is a nourishing food, but that much of it induces heavy drowsiness. Maori songs make reference to the mamaku. There is one beautiful lament that compares a weeping mourner to this great fern:—

Ah, me, my children! I bow my head
As droops the mamaku fern-tree.

There were other arborescent ferns, of the kind called ponga; one of these was the beautiful silver fern-tree (*Cyathea dealbata*), with its great handsome fronds silvery-white on their under-sides. There was the *Dicksonia squarrosa*, smaller than the mamaku

but equally beautiful; the *Hemitelia smithii*, which is said to extend further southwards than any other tree-fern, and other tall ferns. Then came the smaller ferns that everywhere feathered the ground and filled the spaces between their tall relatives. The most plentiful one, planted like the other ferns in natural-looking groups, was the *Lomaria discolor*. But loveliest of all was that princess of Fern Land, the very beautiful feather-fronded *Todea superba*, lover of the damp cool bush shades where only the dimmest, softest of light can come. The rich clusters of this grand fern took one back in imagination to some of the innermost sanctuaries of the "Wao-nui-a-Tane," the "Depths of Tane's Woods"—away to the shadowy cañons and cloudy ranges of the Huiarau, in the Urewera forests, where the narrow old Maori war-tracks wind in places through whole acres of the *Todea superba*, everywhere concealing from view the ground and the lower part of the tree-trunks. Nowhere does it grow to greater perfection, this soft



IN THE FERNERY.

forest fairy, than in the very ancient bush-lands of the Urewera and the valleys around Lake Waikaremoana. An uncommon and beautiful fern was the *Todea barbara*, or royal fern; the specimen grown came from the Waikato district; it is only found in the north of New Zealand. An interesting plant was the para fern, *Marattia fraxinea*, sometimes called the horse-shoe fern. The root of this large fern, as well as that of the common bracken fern or rarahe, was used as food by the olden Maoris; hence the Northern place-name Kai-para. And underneath these ferns again, and in and around the boulders and climbing the pillars and the fern-tree stems, there grew in great abundance the little thin filmy ferns of the genera known to botanists as *Hymenophyllum* and *Trichomanes*, including the tender maidenhair and the shapely kidney fern.

There were other plants that grew amid the ferns and on the borders of the pathways and the fountain-pool, and heightened the forest-like atmosphere. There were some nikau palms (*Areca sapida*), the heart of which is a bush-food in the northern Maori

districts, while the leaves make a splendid thatch for whares: some bushes of flax or harakeke (*Phormium tenax*); astelias, with heads of sword-like leaves, usually seen growing in great tufts in the forks of forest-trees; the straight and slender lancewood, with its sharp-pointed leaves; the familiar cabbage-tree or ti-palm (*Cordyline australis*); and, handsomest of all, the toi, or mountain-palm (*Cordyline indivisa*), with its great broad flax-like leaves, from which the Maoris in such mountain-districts as the Urewera country used to make their garments. The toi seldom grows away from the mountains, it is seen in its glory in the great hill-forests of the North Island: around the mountainous shores of Lake Waikaremoana its leaves, tougher and stronger than flax, measure eight or nine inches in width. Some of these plants, such as the nikau-palm, together with the immense variety of ferns, suggest the thought that New Zealand's unique and very ancient flora was originally a true tropical one.

The members of the Exhibition Horticultural Committee, with whom the idea of the Fernery originated, certainly succeeded remarkably well in their endeavour to present to visitors' eyes something of the charm and glory of New Zealand fern-forests. The ferns had to be brought from Westland and from the North Island, lifted and transplanted with great care, and carefully cherished in their new home. Mr. A. Pearson, the landscape gardener under the Tourist Department at Rotorua, was chiefly responsible for the excellent designing and laying-out of the Fernery, and it was constructed under his supervision. Mr. G. B. Armstrong, of Christchurch, gave advice and much assistance, and took charge of the Fernery when Mr. Pearson left for the North, after the work of erection was complete. The naming and labelling of the ferns and other plants, which helped to make a daylight visit to the Fernery an object-lesson in botany, was carried out by Mr. Armstrong.

The one fault that could be found with the Fernery was the colour of the glass used in the roof. The glass was of a light-green tint that gave the ferns a hue of an unnatural and sickly kind in the daytime. At night, however, the ferny bower was perfect.



SECTION VII.

HOME INDUSTRIES AND TECHNICAL SCHOOLS EXHIBITS.

THE Home Industries Section, containing an exceedingly diversified collection of practically everything that it is possible for adults as well as children to manufacture in their own homes, and also a great deal of work done by the pupils of the technical schools of the colony, was situated on the large gallery to the south side of the dome. It was reached by staircases leading off either side of the grand vestibule. The gallery contained an immense variety of work in wood, plasticine, metal, and other materials, and an especially large and beautiful subsection was the display of fancy needlework; and there were a large number of exhibits in brushwork, mapping, &c., from the primary schools.

The nature and scope of the Home Industries Committee's work is set out in the following introductory note to the schedules of competitions sent out by the Committee:—

The definition of the term "home industries," as adopted by the Committee, is the work of the individual, as distinct from the work of firms and factories.

In compiling these schedules the Home Industries Committee have been largely influenced by the desire that, through the medium of these competitions, a love for emulation may be created or fostered that will result in a permanent educational advantage to the community.

The aim has been to provide special facilities for all to display their ability, in whatever direction it lies; but it was soon found, as the work proceeded, that many branches of industry and commerce do not lend themselves to competitions coming within the scope of a Home Industries Section.

The broad and liberal lines upon which these schedules have been prepared inspire the Committee with the hope that the Home Industries Section will be among the most attractive at the Exhibition, and there can be but little doubt that the success of this section must prove one of the greatest advertisements that the colony can have, as it will show that the individual worker has an energy and ability that must of necessity promote the growth and consequent prosperity of the commerce and industries of the colony.

The Committee, therefore, earnestly appeals to all employers to assist this movement by using their best endeavours to encourage their employees to take their part in proving that the hope of present and future success is not based on false grounds.

A perusal of the accompanying schedules will show that the commercial and industrial classes, whilst open to all, afford special opportunities to students at technical schools of all grades to practically demonstrate the value of the theory that is therein taught, and for that purpose such students can enter not only in any of the sections throughout the schedules, but can enter in the sections specially set apart for them.

With a view of increasing the interest taken in technical education, it was thought that complete sets of exhibits, showing the methods adopted in some of the best technical schools in the world, would be most interesting to the public and students, and of special use to many of the teachers engaged in the various schools.

As the best means of accomplishing this object the Home Industries Committee asked the assistance of the Minister of Education, which was readily granted. Letters have been sent to some of the leading technical schools in England, Germany, America, France, and Australia, and it is hoped that a most interesting and instructive display will be made of modern educational methods and appliances.

WILLIAM MINSON,
Chairman.

How far the hopes and aspirations of the Committee were satisfied by the number of entries received and quality of the exhibits will be gathered from the following remarks which have, at the request of the compiler, been furnished by the Committee:—



IN THE HOME INDUSTRIES SECTION.

Many of the features in the Home Industries Section were entirely novel in connection with industrial exhibitions, consequently the Committee was in a great measure breaking new ground unaided by past experiences.

A review of the results gives the organizers the impression that with the experience now gained a second effort would probably secure much better results.

As regards the number of exhibits received, the Committee had ample cause for satisfaction. A study of the schedules issued naturally created the feeling that such competitions would be mainly supported by local industries and commerce, and that, therefore, the educational advantage to be gained by the circulation of new and original ideas from a wider centre would be minimised; but an examination of the prize-lists shows that very many of the best displays of skill and originality came from the greater distances, a fact which tends to show that the results of the Committee's efforts must have a much wider sphere of stimulating influence than was at first expected.



IN THE TECHNICAL SCHOOLS SECTION, HOME INDUSTRIES GALLERY.

The quality of the exhibits also calls for a word of praise, for while, of course, in such a large number of entries coming from all sources, from schoolchildren and apprentices up to master workers, and amateurs who had followed their business or their hobbies for a long time, some were not up to the standard of exhibition display; yet a very large number of the successful exhibits called forth most eulogistic comments from those experts who consented to judge, and the general expression of opinion, both in the Home Industries Court and amongst the outside public, agreed that the display proved that home industry is still an important factor in the home-life of the Dominion.

The Committee feels that the excellent examples of work sent in by the various schools of art, technical classes, and other educational organizations, demand special acknowledgment, and ventures the belief that both the institutions and the community will derive considerable benefit from those displays.

The exhibits occupied over a score of bays in the long gallery. Perhaps the best branches of work shown were the wood-carving, copper and brass repoussé work, brush-

work, and needlework. In the wood-carving there was an excellent display—plain and ornamental carving, high and low relief, chip and incised, and carving after the fine patterns of the Maori. New Zealand woods were chiefly used, with the best results. There were two handsome collections of native timbers on view. Particularly good were some of the examples of artistic woodworking as applied to household furniture. One exhibit that attracted much attention was a clock, with female figures and decorative foliage, carved from the solid piece. Another fine example of art design applied to common objects was a writing-table with incised panels carved in representation of oak-foliage. There were model carved houses, wall-cabinets, Maori canoes and walking-sticks, side-boards, settees, desks, chairs, picture-frames, mirrors, and so on in seemingly endless variety. There was an inlaid casket skilfully made of New Zealand woods. There were some good examples of fretwork, and several accurately built and rigged models of ships were shown. Other notable exhibits were a model of a cottage piano, a quarter the size of the original, and complete in every detail; several locally made violins, a banjo, and a set of bagpipes.

In needlework there was a very large collection, ranging from plain sewing—some of the best of this came from the girls in the Maori schools—to beautifully embroidered work such as ecclesiastical vestments and altar-cloths.

In the beautiful collection of hand-made lace there was one very fine and quite unique exhibit, a large collar of the Maltese-lace pattern and a length of lace, about 2 in. wide, made out of the fibre of our New Zealand flax, the *Phormium tenax*, by Mrs. Williams. The material, it was stated, was prepared by scraping with an ordinary pocket-knife. The fibre was left in its original unbleached condition. It was a surprising and beautiful example of one more of the many uses to which our familiar harakeke plant may be turned.

The technical schools' class-work shown included the subjects of plumbing, metal-work, carpentry and joinery, building-construction, coachbuilding, cabinetmaking, &c. The entries made by the various schools and the individual students attending the classes showed that these institutions are already proving of great value to the industrial section of the community.

The Wellington Technical School exhibited a considerable number of articles of first-class workmanship. The most interesting exhibit of this school was a model cathedral made from original designs and working-plans supplied by the students under the direction of Mr. A. R. Fraser. Every detail of church-building was shown with exactitude, even to the carving of the small doors into the vestry, and the tiny cross surmounting the rood were shown on a larger scale in detached parts. The cross, for instance, was full-sized, of beaten-lead work; the altar-rail, with a design based on the wild rose, was shown in coloured plaster. This school also showed some fine beaten-copper work, burnished for a wall-panel and used as a frame for a mirror. Some good stencil designs for frieze and other decorative work were shown. There was a model circular staircase on exhibition, designed and made by the students of the Wellington School evening classes, faithfully and well finished. A number of paintings, both oil and water colours, were shown, and several good carvings.

The Auckland Technical School sent as its quota an excellent collection of work in plumbing, carpentering, and cabinetmaking, which did high credit to both instructors and pupils. Another exhibit sent by this school, and an excellent one too, was a display of dressmaking and millinery, done entirely by the pupils of the school. There were dresses, coats, tea-gowns, and hats which rivalled any display made in the showcases of the millinery firms downstairs.

Other technical schools showed some capital work in oil paintings, black-and-white drawings, and designing with pen and pencil, carved furniture, and plumbing.

One bay in the Home Industry Section was devoted entirely to sign-writing.

marbling, and decorative work generally. The plumbing exhibits from the various schools were considered by expert judges to be capital work, faithfully and neatly done in every particular.

The Canterbury College School of Art had a bay fitted up as a hall and corner. The walls were battened and decorated with stencil designs and with a deep frieze in harmony. In the corner was a fine settee, well carved and panelled with good examples of repoussé work. This school is doing excellent work under the guiding hand of Mr. R. Herdman Smith, formerly of the Wellington Technical School. In this cosy corner of the Canterbury School the most remarkable feature was a large corner seat in brown oiled wood, decorated with carved panels, and with beautifully designed beaten-copper panels let in around the top of the woodwork. The carving was based on an oak-tree *motif*; the beaten-copper panels had designs of wide-winged ships sailing over highly decorative seas. This seat was considered by the judges to be a most excellent example of skill and taste in applying decoration to the treatment of household furniture so that it becomes a thing of beauty without losing its practical utility. Another article worth mentioning was a hall-stand in the form of a pillar decorated with clinging vine-leaves and bunches of grapes. The wall-decoration of this corner was a tasteful study in pale greens with wild-rose painted embellishments, panelled in dark-brown oiled wood.

Amongst the art designs in the Home Industry Section were a number sent out from the South Kensington School of Art, illustrative of the manner in which flower-designs are evolved from the original sketches of flowers. At the close of the Exhibition these designs were distributed amongst the different technical schools of the colony.

New South Wales made an excellent display, illustrating the advance of the home-industry idea, from paper-folding in the infant classes to cardboard and plasticene-modelling in the intermediate grades and elaborate and artistic woodwork and modelling in the upper classes. From South Parramatta School came some water-colours done from life. An excellent show of woodwork, from the rough timber to the complete article, was sent by the Newtown Public School, Sydney. This New South Wales exhibit was housed separately from the other home-industry exhibits in a little bay near the southern entrance of the Exhibition.

MODERN CHEMISTRY.

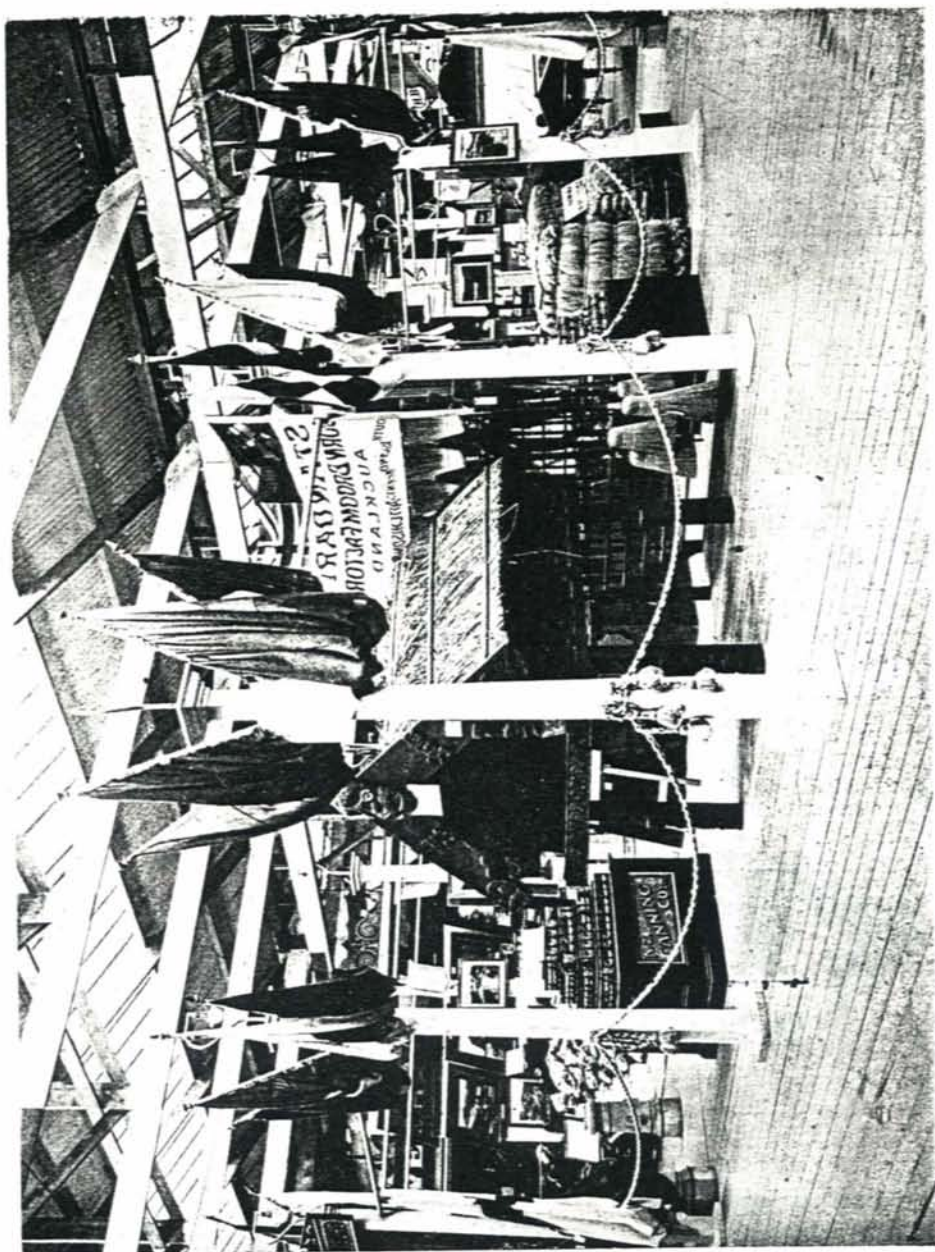
An exhibit in the northern gallery that illustrated modern methods in scientific instruction was that of the Canterbury College Chemical Laboratory, shown by Dr. Evans, Professor of Chemistry in that institution. In the centre of the bay there was an experiment table for students, with a collection of some of the mechanical apparatus used in chemical research and work, including an electrically driven ball mill (a modern successor of the pestle and mortar); a hot-air motor driving a shaking-machine for fluids; an apparatus showing the process used in driving turpentine out of fossil kauri-gum. A special feature of the exhibit was a large diagram drawn by Dr. Evans, occupying the wall behind the other exhibits, showing readily the composition and the heating-powers of seventeen typical samples of New Zealand coals, varying in size according to the constituents they represented. Coloured rectangles showed the proportions of coal, sulphur, and water present in each coal, and a red flag showed the heating-value of the different coals. On the northern wall there was a large diagram showing the effect of volcanic action on coal, and illustrating an example from the Malvern Hills, in Canterbury. A variety of other exhibits made this little bay of particular interest and service to students of chemistry.

SECTION VIII.

NEW ZEALAND PROVINCIAL COURTS.

Most of the provincial districts of New Zealand grouped their staple exhibits in special courts, which were in several cases highly decorative, and invariably with the exhibits conveniently classified, well labelled, and displayed with a good eye to artistic effect. Unfortunately two of the most important provinces, Wellington and Otago, were not represented by special courts; and the laxity of the business men of Wellington and Dunedin Cities in this respect was in remarkable contrast to the public-spirited energy of, for instance, the Westland people, whose display of their products and resources was probably the most complete in the Exhibition. Dunedin and Wellington lost a splendid opportunity for advertisement; many of the productions and manufactures of their provinces were, it is true, on view, but scattered and dispersed amongst the thousands of private exhibits in the big building. Westland and the two Canterbury Courts combined the utilitarian and the ornamental very happily; the solidness of the displays of minerals, and timber, and cereals, and flax, and wool were skilfully redeemed from the prosaic by the introduction of suggestions of nature in ferns and flowers and corn-sheaves, and by galleries of beautiful pictures. Auckland's Court was picturesque and bright, but here one could not help feeling that an even more expansive and attractive display might easily have been made. It was, after all, inadequate when one mentally reviewed the singularly varied character of the largest and richest province of the colony and the multitude and magnitude of its resources and its industrial interests. Industrially and spectacularly such a province as Auckland could have done much more on lines which will be indicated in the description of that court, and which might with benefit be followed in future exhibitions. Broadly speaking, most of the courts might have done more in providing industrial object-lessons that would have drawn the eyes of visitors, in the form of models and working models illustrating some of the most interesting of phases in New Zealand's nation-making and wealth-winning pursuits; and Auckland could have done most as being pre-eminently the pioneering province.

In these provincial exhibits the eye-value of contrasts, of past and present side by side, was singularly ignored. No more striking and unforgettable illustration, for instance, of the enormous advances in the science of gold-mining could have been shown than a model of a digger with his "cradle" alongside models of a great hydraulic sluicing claim or a great battery like that of the Waihi Company at Waikino. Similarly, in the frozen-meat trade, a model of one of the first sailing-ships fitted with refrigerators that carried carcasses of mutton to London in the early days of the freezing business could have been shown alongside a model of a modern steam leviathan that transports with ease its 100,000 carcasses for the English market. A model of one of the pioneer sailing-ships of the "forties," such as the "Tory," or the "Duchess of Argyll," or the "Charlotte Jane," together with a model of a magnificent ocean steam-liner of to-day such as might have been seen in one or two of the shipping companies' exhibits, would have driven home as no amount of written descriptions could the enormous difference that the passing years have wrought in the speed and comfort of sea-travel between the Old Land and the New.



THE AUCKLAND COURT.

The provincial districts and subdistricts represented by courts in the Exhibition Building were—Auckland (with Waikato), Taranaki, Hawke's Bay, Manawatu (in Wellington Provincial District), Nelson, Marlborough, Westland, North Canterbury, South Canterbury (including Ashburton and Timaru), and Southland. There were also New Zealand's oceanic possessions, the Cook and other Islands. Each court was arranged by a local committee, who devoted much labour and trouble to the obtaining of exhibits, on loan and otherwise, and whose efforts went a long way towards making the Exhibition an attractive as well as an educational exposition of the Dominion's raw material and its manufactured goods. In spite of sundry shortcomings such as have been and will be indicated, the provincial courts were in the mass well representative of New Zealand's present sources of wealth and its obvious capacity for enormously increasing that wealth in the quickly coming years.

AUCKLAND PROVINCIAL COURT.

The Auckland Provincial District, with its area of nearly 14,000,000 acres, its total length of 365 miles from the North Cape to the 39th parallel, south of Lake Taupo, and its extreme width of about 180 miles, afforded opportunity for an exceedingly varied exhibition of raw materials, products, and manufactures. Naturally, the first thing the visitor acquainted with Auckland expected to see exemplified was the picturesque



THE MAIZE TROPHY, AUCKLAND COURT.

aspect of this northern province, so full of glowing warmth and colour and strange sights. In this particular there was a good deal to hold the eye, but one looked for more from this favoured part of Maori Land, so well endowed by nature over all its length. A beautiful and wonderful land, from its surf-beaten Land's End where the Maori "Spirits' Leap," Te Rerenga-Wairua, dips into the kelp-strewn sea, down through the delightful North Auckland Peninsula of balmy airs and subtropical fruits, of orange-groves and vineries; land of a thousand white-beached bays, and bays within bays, rocky coasts where whales are chased by the half-caste boat-crews; of long tidal rivers, mangrove-fringed, flecked with the sails of the timber-scows and alive with the hum of great saw-mills; the land of the kauri; down to the Hauraki's many-islanded seas and the jumbled and scarred golden hills of the Coromandel, and Thames, and Ohinemuri: southwards through the farms of the Waikato and the once "tapu" Rohepotae, where the hero of the New Romance, the pioneer with his axe and his plough, is breaking in the land; down through the fuming Geyserland and on to Taupo's blue inland sea, that lies in the Island-heart like a huge tank of sapphire, with the Olympic mountain-trio of the Tongariro National Park mounting guard over its southern shores. Such infinite variety, topographic, mineral, vegetable, Auckland Province has to show; but one,

unfortunately, looked in vain in the provincial court for some large-scale and pictorial map that would focus for the visitor the remarkable characteristics of the province, such as the Taranaki Committee, for example, had provided in their little court.

The Auckland Court, with its subcourt of the Waikato (Auckland's principal farming district), was situated to the left of the Main Corridor at the rear of the Tourist Department's Court and the Fiji Section. The Auckland Court proper had a floor-space of 3,000 square feet, and the Waikato subcourt 1,500 ft.

A trophy which caught the eye immediately one reached the court was a gilded obelisk representing the total output of gold for the Auckland Provincial District up to the 30th April, 1906—a value of £14,000,000 sterling. There were ores from the different levels of the great Waihi Gold-mine, which ranks second amongst the world's gold-mines, and a collection of specimens from the other leading quartz-mines of Coromandel, Thames, and Ohinemuri goldfields. Other minerals yielded by the Auckland Province made a comprehensive display, ranging from coal to granite. There was a fine exhibit of Coromandel granite in the form of an obelisk weighing nearly 3 tons; this was exhibited by J. Bouskill. The Hikurangi Coal Company showed samples of coal and building-stone from North Auckland. From the Drury Coal Company came samples of coal, and firebricks and pottery made from clay in the Drury district, south Auckland. The New Zealand Portland Cement Company made a display of specimens of cement in blocks, and cement and lime in powder, besides photographs illustrative of this important Auckland industry.

A unique display, one that only Auckland can furnish, was the splendid exhibit of kauri-gum. This exhibit and the famous fossil resin of the kauri—of which over

Kauri-gum. £12,000,000 worth has been exported from the colony up to date—was the entire collection of the Hon. E. Mitchelson, of Auckland.

who has been collecting for the past thirty years. It included every kind of kauri-gum, from lumps and rough pieces, just as they were taken from the ground, to various kinds of gum as graded in the stores ready for export, and beautifully polished specimens, some containing various curious objects. The kauri-gum fields are the gold-mines of the North. From south of Auckland City to the North Cape the vanished kauri forests have left in the ground their legacies to man, the deposits which have come into such request for varnish-making in Europe and America. About three thousand people in the North gain their living from kauri-gum. Usually it is dug from the ground, often it is obtained from the forks of living trees by climbing for it. An interesting experiment was recently tried in the Hokianga district—the tapping of standing trees for the gum. The method of climbing these bush monarchs for lumps of gum is worth remarking on. A light line is thrown across one of the lower branches, and a strong greased rope attached and hauled over. Then one of the gum-hunters hauls the other up, the climber helping by nicking his tomahawk in the thick bark as he ascends, and sticking his toes into the rough crevices and uneven surface of the great tree's outer skin. The tomahawk is used to detach the brittle solidified sap from the tree. The swamps and the sombre manuka-clad hills and flats are, however, the chief fields of the gum-digger's trade. Armed with a spade and a long spade-handled spear for probing in softer ground, he wanders over the Northland, pitching his primitive camp under the lee side of a clump of the taller manuka in convenient proximity to a water-spring or a creek. In some swampy tracts deep drains are cut through the gum-country—a laborious undertaking, but one generally yielding a rich return. The gum is prepared for market by being scraped: it is then sold to the storekeepers, and by them to the Auckland gum-merchants, who sort and grade it for export. The output of kauri-gum for 1906 was 9,154 tons, of a total value of £522,486.

In the fossil state kauri-resin occurs in lumps from the size of a walnut to that of a man's head or larger. Pieces have been found weighing upwards of 100 lb. When

scraped, some of the best specimens are of a rich-brown colour. Sometimes translucent or even transparent specimens are found, such as were exhibited in Mr. Mitchelson's collection; occasionally these have leaves or small insects enclosed. When obtained from swamps the resin is very dark-coloured, or even almost black, and fetches a low price. Transparent or semi-transparent specimens fetch high prices; they are useful substitutes for amber in the manufacture of mouth-pieces for cigar-holders, pipes, &c. The great bulk is used in the manufacture of oil varnishes, and in all countries where much varnish is made it holds the chief place in the market.

The trade in kauri-gum began about 1847, but its price then and for some years onwards was only about £5 per ton. Now the best kinds are worth about £100 per ton. There are other competitors with kauri-gum in the market; some of these are from Zanzibar and other parts of Africa, but are not produced in sufficient quantity to offer effective rivalry. An important competitor with kauri-gum, however, has now been found in China.

Besides the kauri-gum collection shown by Mr. Mitchelson, Mr. Bennett sent a good exhibit of gum-specimens. Another and very beautiful collection of choice and polished pieces of gum—that of G. W. S. Patterson and Co., of Auckland—though not in the Auckland Court, was to be seen a few yards away, in the large public room of the Tourist Department.

Auckland, with its vast extent of good pastoral country, will before long be the greatest wool-growing and dairying province in the colony. At present some millions of acres of excellent land—some in forest, some open fern and tutu-shrub country—are lying untouched and idle; when they are opened up and settled, and made to contribute to the wealth of the nation, Auckland will probably do as much trade as the two big seaports of the South Island combined. Already wool is a large item. Some excellent samples of graded wool, embracing comprehensive specimens of fleeces from the 1906-7 season's shearing, were shown by the Auckland Woolbrokers' Association. The dairying business was not represented by a general provincial exhibit, but the Waikato subcourt contained a graphic and eye-arresting statement of that district's wealth in butter and cheese. The Auckland Province during the Exhibition season contained 130 creameries and dairy factories, and had during the previous year exported to Great Britain just over £300,000 worth of butter and cheese.

Agriculture was represented by a large maize trophy standing in the centre of the court, a pyramid-like corn-crib of the golden cobs, sent by the Agricultural Society of Opotiki, Bay of Plenty. Opotiki and the neighbouring district of Whakatane and the coastal valleys extending from there to the East Cape are the principal maize-growing districts in the colony; rich, warm, sheltered river-flats and slopes lying well to the sun, where the yellow maize-fields—one of the most beautiful sights in Nature when the tasselled corn-sheaths begin to unfold—sometimes yield as much as a hundred bushels to the acre.

The flax-milling business, one of Auckland's many sources of wealth, was illustrated by some samples of dressed *Phormium tenax* fibre and a case containing samples of manufactured rope and twine from the Grey Lynn Rope Manufacturing Company. J. Burns and Co., of Auckland, had a comprehensive exhibit under this head.

The great timber-milling business, so pre-eminently Auckland's own, and its earliest industry, was not nearly well enough represented. There were some good exhibits of worked and dressed ornamental timbers; A. J. Osborne showed some beautifully inlaid table-tops and violins manufactured from Auckland native timbers; G. B. Beere, a handsome inlaid secretaire, and some carved and inlaid work in various woods; and J. Bartlett sent some fine photographic enlargements of bush scenery and phases of the timber industry. Two

**Auckland's
Timber
Industry.**

timber-milling firms—Parker, Lamb, and Co., of Auckland, and the Taupo Totara Timber Company—contributed good examples of furniture and fancy-timber specimens, and polished veneers of ornamental timbers. But the timber exhibit, considered as a whole, failed to convey an adequate idea of the immense importance of the woodsman's industry to the Auckland Province. The unique kauri-pine, so quickly becoming a timber of the past, could have been made a leading feature of the court. What could have been more strikingly effective and eye-arresting than a trophy of great kauri logs arranged as an entrance to the Court? Three big logs would have done, and could easily have been got from amongst the fine trunks six or seven feet in diameter frequently cut by the Northern mills. Set up in the form of a huge timber arch, two on end and the third across on top, trilithon-fashion, the grand kauri logs would have given an individuality and a distinctive character to the court that it entirely lacked. For that matter the court could have been literally fenced with kauri logs. It would have had the merit of a rugged and noble simplicity. And there was an excellent opportunity for a display of interesting models illustrating the timber business of the North, for example a model of a timber-dam and of a typical kauri-timber sawmill, such as the splendid milling establishments at Aoroa, Aratapu, Te Kopuru, Mangawhare, and elsewhere on the Northern Wairoa River, the great highway of the kauri trade. Alongside a model of a sawmill could have been shown in contrast a primitive bush saw-pit. There was nothing to remind one either of the immense rafts of kauri logs that trail into Auckland Harbour astern of towing steamers from the coastal creeks, or of the log-laden scows, or the great timber-booms of the Auckland and east coast mills. These are all special features of Auckland industrial life that would have made the court ten times more instructive as well as superficially attractive.

The maritime business which is of such important dimensions on Auckland's great coast-line of many bays and harbours was represented by an excellent collection of models of the Northern Steamship Company's fleet. But the very large sailing-fleet of the Port of Auckland, and in particular that class of craft evolved by shipbuilders for the special exigencies of the coastal trade—the schooner-scow, carrying big deck-cargoes on a very small draught of water—was not represented at all. It is this busy small sailing-craft life that gives Auckland Harbour and its neighbouring island-dotted waters their own peculiar character and colour. The distinctive feature of the Waitemata's shipping is the numerous coasting fleet, both sail and steam, schooners, scows, ketches, cutters, auxiliary oil-hookers, and what not, continually passing in and out, poking into every little bay and estuary, droghing timber from the long estuaries that tap the kauri forests, and maintaining communication with many a remote settlement right up to the North Cape. The schooner-scow is peculiar to Auckland; it gives it a ship-character that another class of sea-craft did in former years—the South Sea Island trading-schooner. There are whole fleets of scows to be seen in Auckland Harbour, lying off the timber-booms, often beating up the harbour against a stiff westerly, or sailing free merrily with everything set, and making enough white water for a man-of-war, their decks piled high with great logs for the city mills. Many of the modern scows are large and handsome vessels; some of these centre-board craft are rigged as three-masted topsail schooners, and are engaged in the timber trade between Auckland ports and Australia. Out of Auckland's coastal fleet of steamers and sailing-vessels, quite sixty are of the centreboard-scow build. It was a pity that some models of this type of vessel, and also of the smart schooners such as those of the "Countess of Ranfurly" class, periodically turned off the stocks at Whangaroa Harbour, were not placed in the maritime section of the Auckland Court. Models of the beautiful yachts for which Auckland builders are famous might also have been procured to complete a peculiarly interesting and picturesque northern industry. The only model shown

**Auckland's
Coasting
Craft.**

besides those of the Northern Company's steamers was a handsome model of a ship's dinghy, shown by Mr. C. C. Dacre; it was stated that this little dinghy was built by a seventeen-year-old boy.

Another Auckland industry of special character was also lost sight of—shore-whaling. The unique method of whale-catching pursued at Whangamumu, near Cape Brett, by setting long lines of strong nets in the inshore track of the humpback whales when they are moving tropic-wards in June and July, and then lancing them when they are entangled in the great nets, has been frequently described. Something might have been done to illustrate this singular device for conquering Leviathan, which has particularly interested such an experienced whaler as Mr. Frank Bullen.

Auckland's fishing industry was represented by samples of canned mullet and shell-fish. A novelty in this section was the exhibit of canned toheroa, a large kind of clam, cockle-shaped, found on the west coast beaches near Kaipara Heads.

Amongst the miscellaneous exhibits sent from Auckland were plans and photographs of the Waitemata Harbour, and of the wharf and dock works, sent by the Auckland Harbour Board.

Included in the Northern Company's attractive exhibit were a number of excellent photographic enlargements of scenery on the North Auckland coast. Other beautiful photographic pictures gave the visitor a good general idea of the beauties by land and sea throughout the Auckland Province. Some good pictures of yachting scenes in the Hauraki Gulf impressed one with the beauty and shapeliness of the sailing-craft belonging to the Royal New Zealand Yacht Squadron, which has its headquarters at Auckland, and with the splendid opportunities which these sheltered island-studded seas afford for pleasuring on the water.

A novel Auckland industry, and a particularly interesting one, represented in the court was ostrich-farming. It is no doubt news to many New-Zealanders to learn that on an ostrich-farm near Auckland there are now some eight hundred birds, and that the raising of ostriches is being carried out on a very complete and successful scale. This farm is the property of the Helvetia Ostrich-farming Company, represented by Messrs. L. D. Nathan and Co., of Auckland, who sent an excellent exhibit of ostrich-feathers, plumes, tips, feather boas, and eggs. There were also some stuffed ostrich chicks and a number of photos of the farm.

Auckland being by far the richest of New Zealand provinces in historic interest and in Maori antiquities and war-relics and romance, the historical side of this court naturally was expected to be of some magnitude. It was confined chiefly to Maori weapons and other handiwork, and in this respect made a really fine show, due to the fact that the splendid collection of greenstone weapons and ornaments and various Maori implements gifted many years ago to the City of Auckland by the late Sir George Grey was loaned by the city authorities for the Exhibition. This collection is housed in the Auckland Art Gallery; it was shown in the Exhibition in large glass cases. Particularly fine were the greenstone weapons and ornaments, probably the most handsome specimens of Maori-wrought *pounamu* in European hands. One beautiful greenstone *mere*, or sharp-edged war club, was once the property of the celebrated Southern chief Tuhawaiki, whose stronghold was Ruapuke Island, in Foveaux Strait. Another, a splendid polished weapon 16 in. in length, carries a story of Auckland's early life, when the embryo City of the North was threatened by warlike Native tribes. It was laid at Sir George Grey's feet (Grey was then the Governor of New Zealand) at Constitution Hill, Auckland, in 1851, by the head chief of the Ngatipaoa Tribe, of the Hauraki Gulf, in token of submission; the Ngatipaoa and allied tribes had invaded the town in their war-canoes, but prudently "backed down" before the guns of a British frigate in the harbour and the muskets of the militia. Probably the most interesting of all the antiquities in the

**Relics
of the
Maori.**

collection was the sacred *atua-kumara*, or sweet-potato guardian-god, called "Matua-tonga," given to Sir George over half a century ago by the priests of the Arawa Tribe, Rotorua. The *atua* is a small carved image of a dark-reddish stone; it is said to have been brought to New Zealand six centuries ago in the Arawa canoe from the South Sea Islands. "Matua-tonga" was kept on Mokoia Island, the Olympus of the Arawas, in Lake Rotorua, and for generation after generation it was revered as a symbol of the powers of nature which insured the fertility of the kumara-cultivations, for which that beautiful little island was famous. Other treasures of the ancient race—all of them bestowed upon "Good Governor Grey" at one time or another by his chieftain friends of the Maori tribes—included a very rare *rakau-whakapaparanga*, or notched wooden genealogical stick; a *tetere*, or shell-trumpet; some splendid *tikis*, or carved neck-pendants of greenstone; carved *kumetes*, or wooden bowls; carved canoe-bailers; beautifully carved *papa*, or wooden boxes in which chiefs kept the head-dress feathers with which they adorned themselves on important occasions; black basalt-stone *patus*, or *meres*; bone flutes; bone and wooden fish-hooks, and many another weapon and utensil of olden Maoridom.

In the section of Maori art there was also a carved *pataka* or storehouse, fronted with some rare realistic carved figures, the work of old-time Native artists in the Bay of Plenty district. This was exhibited by J. Larsen, of Auckland.

Many other aspects of Auckland's early history could, however, have been illustrated, pictorially and by models and otherwise, as, for example, a model to scale of Mount Eden (the ancient Maungawhau Pa), or other hill-fort, showing the wonderful industry, perseverance, and military skill with which the ancient Maori inhabitants of the site of Auckland scarped and terraced every one of the many round volcanic cones that stud the beautiful isthmus of Tamaki-makau-rau. No one has yet attempted a model pa of this sort, but it has been more than once suggested in Auckland. Another and much more recent phase of Auckland's history could have been exemplified most picturesquely by a model of one of the numerous blockhouses and redoubts that were erected along the frontier in Waikato after the war of 1863-64, for the defence of the infant European settlements against the hostile Kingite Maoris who lived beyond the pale of the *aukati*-line. These blockhouses, with loopholed walls and overhanging upper story, were commanding landmarks for many years after the wars, perched on hilltops along the borders, but not one now remains; and a replica of one such as that which stood till recent years on the famous battlefield of Orakau would have memorised for New-Zealanders those anxious days when the furthest-out farmers of the Waikato stood their ground in spite of many an alarm of murder and war. In these days of prosperity and peace, when the Maori's war-tomahawk is a museum curio, we should gratefully remember the pioneers who made this land fit to live in.

WAIKATO.

From the Waikato—a beautiful stretch of valley-and-plain country extending southwards from within forty miles of Auckland City, and covering the watershed of the finest and most historic of New Zealand rivers—came a splendid display of agricultural and pastoral products, very comprehensively illustrating the wealth-producing capacities of this one-time garden of the Kingite Maoris. In wool there were numerous fine fleeces from Leicester, Romney Marsh, and Lincoln sheep; in grains there were wheat and oats of good quality, and Cape barley; and excellent samples of butter and cheese turned out for export by the Waikato factories represented a great staple of south Auckland's industry. Other articles of produce were some good dressed flax-fibre; various Waikato timbers; honey in the comb and in bottles; coal, stone, flax, timber, and maize from the Raglan County (which lies between the Waikato River and the west

coast); wines and wattle-bark from the Government vineyards and tree-plantations at Waerenga, south Auckland; and from Te Aroha two such diverse exhibits as cured bacon and mineral waters from the hot springs. There were exhibits of sand-soap, fire bricks and clay, pumice, concrete, and many another article, each representing an industry of solid value to the province.

Of the exhibits from Waikato worth special mention, the chief was the excellent exposition by means of a statistical statement of progress during the past six years, and by a substantial trophy of the great dairying industry that brings the Waikato most of its hard cash. The output of butter from the dairy factories of the district since 1900 was set out as follows: 1901, £170,000; 1902, £211,000; 1903, £239,000; 1904, £270,000; 1905, £307,000. (These figures represent the total output including that of butter sold for local consumption.) The dairy trophy consisted of a structure of butter-boxes of kahikatea or white-pine, representing twenty-six factories in the districts of which Hamilton, Cambridge, and Te Awamutu are the chief business centres. But south Auckland's butter-and-cheese production, and also its available grazing-acreage for sheep, are at present only a fraction of what they will be when the great back country of the Rohepotae is made fully available for settlement, and when from Te Awamutu right down to the Mokau, the whole of that district, served by the Main Trunk Railway and its feeding-roads, will be one great pasture for cattle and sheep. The greater part of this beautiful volcanic and limestone country is still unsettled and waste, much of it in Maori hands.

There were samples of good wines made from the excellent grapes grown at Waerenga, the Government's experimental nursery and vineyard near the banks of the lower Waikato River, and two tons of splendid eating-grapes of various kinds from this vineyard were brought to Christchurch towards the end of the Exhibition season by the Viticultural Division of the Agricultural Department; those for sale were disposed of as soon as the cases were opened. This Waerenga was "poor" kauri-gum clay land, bought by the Government at 10s. per acre; but it yields four tons of Golden Chasselas grapes to the acre.

Three good heads of fallow deer from the Maungakawa Ranges, near Cambridge, which were exhibited at the St. Louis Exposition in 1904, adorned the walls of the court and typified the sport of the district. In Maori handicraft there were some well-woven flax mats of the soft silky fibre, hand-dressed, which the white miller with all his appliances cannot rival. There was besides a novel little exhibit of Maori pattern but white man's make, a beautiful model of a war-canoe, such as were seen in former days on the Waikato River, with spiralled figure-head, carved sternpost, paddles, and all complete: this was the workmanship of H. Wright - St. Clair, of Ngauruawahia. To cap Waikato's excellent show there were good photographic enlargements picturing the industries of the district and some of its best farms and farm-stock.

TARANAKI.

Pictorially and textually the beauty and fertility of the Taranaki Provincial District were well advertised in a slightly little court, or, rather, corner, whose neat arrangement and attractiveness made one wish for more of Taranaki. There was no room in the tiny court for the display of huge trophies of butter and cheese, piled sacks of iron-sand, and other samples of the particular riches of Taranaki; the New Plymouth committee had instead devised an effective method of publicity which consisted chiefly of large picture-maps, photographs, and sketches, and booklets and leaflets setting forth the advantages of this province of nearly two million and a half acres for the traveller and the settler. Historically and topographically Taranaki holds an interest unique. It has been the theatre of more warfare than perhaps any other district in these Islands;

and the stout-hearted settlers from Devon and Cornwall who first set up their homes here and hewed the dense bush away had to fight their way through a terrible period of murder and foray—the Maori wars of 1860 to 1869. Everywhere there are old redoubts, sites of bush-forts, and battle-grounds. Every mile almost has its sacred memory of the wars. To-day the lovely peaceful province contributes very largely to the nation's wealth. Its great dairying business brings it in annually from overseas something like three-quarters of a million sterling; then it has its large businesses of wool-growing, meat-freezing, timber and flax milling, and so on. Its white population, once almost swept into the sea by the Maori warrior-bands, now numbers about 44,000.



MOUNT EGMONT, TARARAKI.

[From the Painting by E. W. Christmas.]

Taranaki's highly picturesque outline of coast and mountain was well indicated in the excellent large coloured wall-maps which at once attracted the eye as the court was approached; the two largest of these each measured 8 ft. 6 in. square. The maps illustrated the physiography, geology, resources, industries, and even the history of the province. The large pictorial map showed the fine pastures that encompass the grand mountain, and red and blue streaks stretching away inland indicated the roads and the main rivers. The large district map showed the nature of the country, the uses to which it is being put, the chief cattle and sheep districts, the mineral zones, and the lands that have yet to be brought under settlement. An industrial map indicated in colours the location of the various dairy factories, freezing-works, bacon-factories, sawmills, and other

works; and other maps showed the boundaries of local governmental bodies' districts and the schools and post-offices. A historical map showed the sites of the various fortified pas and villages, past and present, of the Maori tribes in Taranaki. On either side of the rear wall were two large panels lettered with the values of different Taranaki industries for the past twenty-five years, and the values of the various qualities of land in the province. On the side walls were photographic enlargements illustrative of the tourist resources and scenic beauties of the province from the Mount Egmont National Park to the Mokau River.

Taranaki's physical character combines charm of landscape with fruitfulness of soil in a high degree; the two, in fact, almost seem interdependent, for the very feature of the province that gives it its chiefest quality of scenic grandeur is also the great source of its productiveness—the splendid mountain-peak of Egmont. Lifting away up to the clouds in a gracefully-tapering white spear-head, its gentler slopes covered with blue forests, its massive base falling gently away into the well-wooded and richly grassed pastoral lands, Egmont is indeed, as it looks, the Mountain Father of the province. Far removed from other high mountains, it stands alone, commanding and enriching all that goodly region that curves in a sweeping half-moon of coast-line round from Waitara in the north to Patea in the south, a snowy landmark for the sailor a hundred miles out in the Tasman Sea. As shapely a volcanic cone as Teneriffe or Japan's sacred mountain, its 8,260 ft. of height seems even more, so much does its remoteness from other peaks appear to magnify its altitude as well as its majesty of form. It was rather a pity, perhaps, that the court did not contain, in addition to its photographic pictures, some work in colours that would have given the stranger an adequate idea of the majesty of form and beauty of hue of the ancient Puke-haupapa. However, not very far away, on the outer wall of the Tourist Department's Court, there hung a painting by Mr. E. W. Christmas, which showed Taranaki's peak just as one often sees it, with the wispy clouds floating about its snow-tipped summit and hazy blues etherealising its gentle base where the timber-lands and pastures meet.

Many things symbolized Taranaki's solid prosperity to-day, from panels lettered with the aggregate values of different industries of the province for the past twenty-five years to various articles of ironware manufactured from the black titaniferous sand that covers the Taranaki beaches from the Mokau River mouth down to Patea. These vast deposits of ironsand now lie waste and unutilised, but this at present refractory mineral is the prophesied source of enormous future wealth; and the day is very possibly close at hand when on Taranaki's shores will be seen large iron-foundries, and when these black sea-sands and the great iron-ores of Parapara in Nelson will furnish New Zealand with all the pig-iron and the steel which she has to-day to import from the other end of the world. Another source of possible great wealth in the future is Taranaki's petroleum; a six-foot-high model of the petroleum bore and derrick at Moturoa near New Plymouth was placed on view in the court.

Trout-fishing, to be enjoyed in the numerous clear streams that flow from Mount Egmont, is one of Taranaki's special attractions, and two fine specimens of rainbow and brown trout caught in the district were shown.

An interesting framed picture, a copy of an old engraving, carried one back to the wild early days of Taranaki. It represented the landing from the schooner "Triton" of one of the pioneer missionaries, the Rev. C. Creed, with his wife, on the Taranaki beach, near where the town of New Plymouth now stands, in 1841. In the picture, Mrs. Creed is being carried ashore through the surf from the schooner's boat by a band of seven Maori girls, all naked to the waist, and on the beach a crowd of mat-garbed Natives are waiting to welcome the "mihinare" and his lady.

The decorative effect of this little court was largely due to the handsome front,

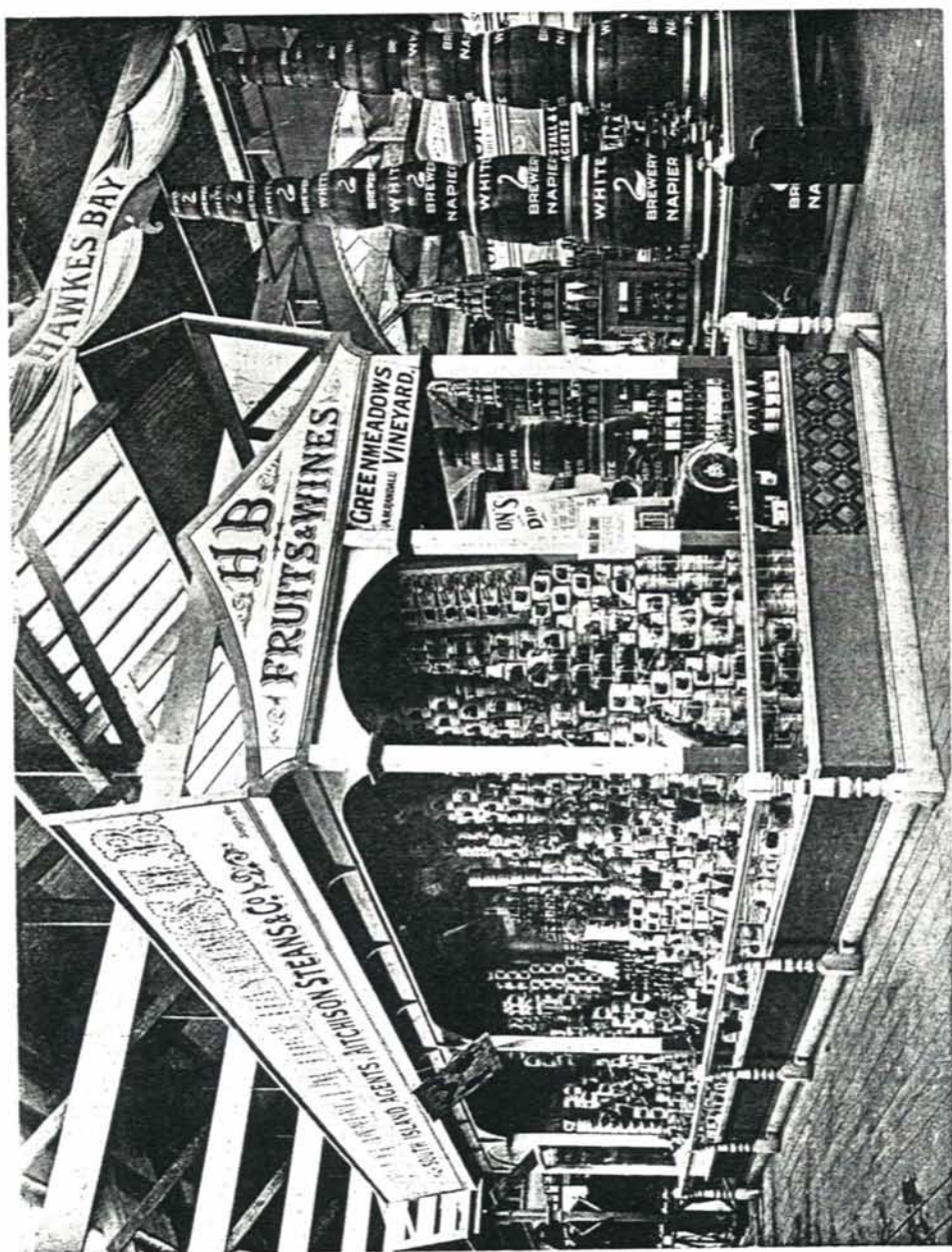
a masterpiece of rimu-pine joinery manufactured at the New Plymouth Sash and Door Factory; it formed part of this factory's exhibit at the recent Taranaki Industrial Exhibition. The colours in which the court was finished were in fine harmony, and palms and pot-plants were set on a white-enamelled strip of flooring.

Visitors to the court were presented with an attractive illustrated booklet entitled "Taranaki, the Garden of New Zealand," containing a short history and general description of the province, by Mr. S. Percy Smith, F.R.G.S., with a little tourist-guide to Taranaki as an appendix, by Mr. W. J. Penn. Leaflets were also distributed setting forth the physical advantages, climatic and other, which Taranaki possesses. Amongst the facts set out in this way it was mentioned that Taranaki's chief industries were dairy, cattle, sheep, and general farming; butter and cheese manufacture, meat-freezing, tanning, wool-scouring, brickmaking, and timber-working. Taranaki's annual exports total £1,000,000, of which butter yields £650,000; the province contains over 120,000 dairy cows and nearly half a million sheep; its grain-crops give the following yields per acre—wheat 36 bushels, oats 48 bushels, barley 66 bushels, and maize 50 bushels. The province has total area of 2,430,000 acres, of which only a little more than half is at present occupied; there is an area of something over a million acres of good land still waiting for settlement. In 1906 there were in the province eighty-nine butter-factories and eleven cheese-factories, with eighty-one skimming-stations, nearly all of them owned and run on co-operative lines by the farmers who supply the milk. The output for the 1905-6 season was 7,250 tons of butter and 413 tons of cheese; the butter-output was about one-third that of the whole colony. At New Plymouth, Patea, and Waitara there are freezing-works and cold-storage for dairy producers. Side by side with dairying a large bacon industry is carried on.

HAWKE'S BAY.

The Hawke's Bay provincial exhibit consisted very largely of an excellent display of the great fruit-growing and wine-producing capabilities of this well-favoured district; but, while much prominence was given to these two important branches of industry, the great wool-growing business that is the mainstay of Hawke's Bay was also well represented. No part of New Zealand is so well fitted by nature for human occupation as this large province, with its wide open plains free of all bush, its rich soil, and its gentle slope towards the sun. No part of New Zealand is better suited for dairy-farming and fruit-growing, and its rich flats near the sea and hilly country as one travels westward give unequalled pasture for sheep and cattle. The total area of the province is about three million acres, extending from the east coast back to the mountains of the Ruahine and Kaimanawa Ranges. There are something over three million sheep in the province.

In the construction of this court no elaborate decorative scheme was followed, but the exhibit won many praises for its skilful and eye-pleasing arrangement. The wine-and-fruit section occupied a long frontage; a great deal of this was devoted to a display of fruits of all kinds produced in the celebrated Frimley Orchards, near Hastings, which among other fruit-areas contains 150 acres of peach-trees alone. There were canned fruits of every kind arranged in tiers, and the general attractiveness of the display and the well-known excellent qualities of the contents of the tins made one wonder why New-Zealanders ever buy imported American canned fruits. Various kinds of pure fruit-jams were shown besides fruit-pulps, tomato-sauce, canned tomatoes and green peas, all from Frimley. The wines from the vineyards of this land of sunshine made a pretty display in the western end of the northern frontage and on the southern side. These wines came from the vineyards at Greenmeadows, Te Mata (near Hawke's Bay), and the Meeanee Mission Station. Pure grape-wines of various kinds were



THE HAWKE'S BAY COURT.



ANOTHER VIEW, HAWKE'S BAY COURT.

included; amongst those from the Roman Catholic Mission Station at Meeanee were special altar wines; the Mission also made a display of honey produced on its farm. The wine industry of the province was further illustrated by means of photos of the vineyards and the processes adopted in the manufacture of these pure-quality wines. The exhibits of wines from Greenmeadows were from B. Steinmetz and Mrs. Randell, and those of Te Mata were from B. Chambers; J. N. Williams, of Hastings, also made a good exhibit of pure grape-wines.

A pretty display of another kind was J. Horton's exhibit from his nursery-gardens in Hastings, consisting of evergreen and native trees and shrubs in pots, and flowers and fruit, besides native tree and fern seeds. Close by, two cases contained some beautiful examples of the Maori weaving art, mats—or, rather, cloaks—of the finest dressed and coloured flax, and others covered with feathers of native birds, chiefly the kiwi and the pigeon. These splendid native garments were lent by several Maoris of the province. The dairy industry of Hawke's Bay was represented by exhibits of butter from the following dairy factories: Crown Dairy Factory, Woodville; Beattie, Laing, and Co., Dannevirke; Dannevirke Co-operative Dairy Company (Limited); Norsewood Co-operative Dairy Company; N. Nikolison (Alpha Dairy Factory); Weber Waione Dairy Company (Limited), Weber; Excelsior Dairy Company, Napier; and the Heretaunga Dairy Factory, Hastings. A number of merino fleeces of the best quality and samples of other wools were shown. Tinned meats and casks of tallow illustrated the meat-raising industries of the province. Grains of various sorts, with some good samples of grass-seeds, and hops grown at the Riverslea hop-gardens, near Hastings, completed the agricultural section. Of miscellaneous exhibits, one that attracted the eye was a display of furniture made from Hawke's Bay rimu-pine by S. E. Ashton, of Napier. The White Swan Brewery Company of Napier made a good exhibit in the form of columns of beer-kegs.

Various parts of the Hawke's Bay Court contained large photographs that gave the visitor an excellent idea of the natural beauties as well as the solid productiveness of the province.

DANNEVIRKE.

A sectional industrial exhibit of some merit came from Dannevirke, the important town and farming district of southern Hawke's Bay, which, as its name indicates, was founded by Danish settlers. Danes and Scandinavians were the men who conquered the "Seventy-mile Bush," and planted a number of settlements in that great wilderness of forest where to-day rich dairy farms cover much of the land. One day thirty-five years ago—the exact date was the 16th September, 1872—two sailing-ships bringing Scandinavian immigrants dropped anchor at Napier within a few hours of each other; neither had sighted the other during the long voyage from North Europe. One, the "Hövding," was from Norway and Denmark; the other, the "Ballarat," brought mostly Danish families. Their arrival was the response to efforts made by the New Zealand Government to induce Scandinavian and Danish agriculturists to settle in the colony. The newcomers took up land in the dense bush districts now known as Dannevirke, Norsewood, Makotuku, and Ormondville. Dannevirke itself was founded by twenty-two pioneers, of whom fourteen were Danes, six Norwegians, and two Swedes. The appropriate name—"Danes'-Work"—given to the little settlement which they stout-heartedly hewed out of the immense forests commemorated an incident in ancient Danish history, the erection of a frontier line of forts by King Gottrick in the ninth century as a protection against foreign invasion; it was to that chain of fortresses (in Schleswig, lost to Germany in 1864) that the name "Dannevirke" was originally given.

Dannevirke's exhibit contained chiefly articles which appealed specially to the

farmer and the bushman. One item was a recently patented haystack-cover made of metal, designed for handy and speedy use in an unexpected rainstorm. This was shown by Morgan and Company (Limited), of Dannevirke; a model haystack was shown alongside the full-sized article, with a model cover on it showing the method of fastening. Collett and Son made a display of sawmilling plant of all kinds. Saddlery and harness were shown by E. A. Ransom and A. Johnston, of Dannevirke. The Dannevirke Co-operative Association and Gordon, Channon, and Co. showed some massive and beautifully finished furniture in figured rimu and other New Zealand woods. The Co-operative Association's exhibit was a wardrobe of Louis XIV style, in rimu and mottled kauri; the other furniture exhibit comprised a handsome sideboard of puriri and rimu and a hall-stand of the same timbers. J. C. Davidson showed a patent double-hinge snatch-block, specially made for hauling-purposes. Other Dannevirke inventions on exhibition included a folding delivery-box and a handy cheese-cutter, sent by S. T. Smith.

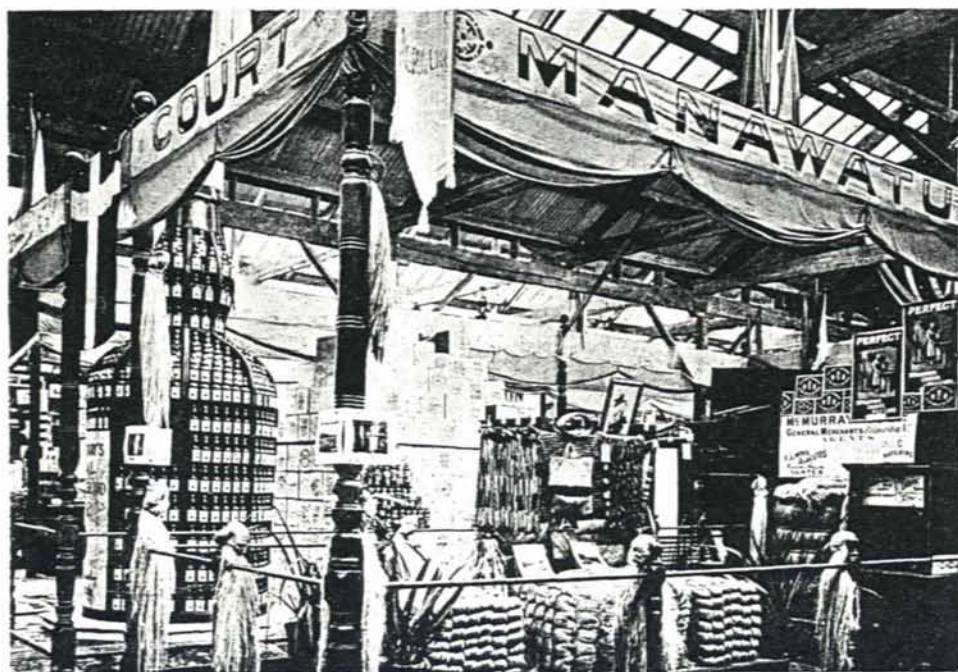
WANGANUI.

The name of Wanganui has pleasant associations for the traveller who has steamed or canoed along New Zealand's most beautiful river. It brings up mind-pictures of huge cañon-waterways where the strong deep stream of the Wanganui rolls down between papa cliffs of singular straightness, smooth-shaven at the base and feathered higher with the most delightful mingling of ferns and dewy mosses and shrubs, and topped by the grand forest; where the launches and steamers shoot a hundred rapids in their voyaging between Taumarunui and Wanganui towns; where Maori canoes swing merrily down with the quick current, or pole up the rapids and swift reaches; and little Maori church-spires rise from villages that are half-buried in tree-groves. This grand river, with its 140 miles of navigable course, is Wanganui's great scenic glory, and the river-fleet that uses this fine inland waterway (made navigable to its present head of traffic at the expenditure of many thousands of pounds of Government money) brings much advertisement and profit to the pretty town that stands near the river-mouth. But, apart from its river, Wanganui is a district of many solid qualities. It is a prosperous agricultural and pastoral country, well served by the Wellington-New Plymouth Railway that traverses it, and it contributes a good deal to the colony's wealth and the list of products exported.

The court in which Wanganui's products and manufactures as well as its charms of scenery were set out covered a space of about 1,300 square feet. Many of Denton's artistic portraits and other photographs adorned the walls of the court. Another set of photographs was of a more prosaically commercial character, picturing the Wanganui Meat-freezing Company's works and the lighters used to convey the meat, &c., to the big English steamers that anchor outside in the roadstead. This company also showed specimens of its canned preserved meats and meat-extract, and fertilisers and other by-products from its works, together with photographs demonstrating the results of the use of the fertilisers. The Mephan Ferguson Steel Pipe Company showed samples of the patent locking-bar steel pipes now being largely used in municipal works in New Zealand. The Southern Cross Biscuit Company, of Wanganui, made an inviting show of its manufactures, exhibiting every stage in the process of biscuit-making, from the wheat and the flour to the finished dainties of various kinds. Joseph Soler sent samples of wines made from Wanganui-grown grapes. A. C. Robertson, of Castlecliff, contributed a mantelpiece carved in wood after the art-patterns of the Maori. Of other Wanganui products and manufactures, J. G. Swan and Co., brewers, exhibited their bottled stout; Whitlock and Sons, sauces, pickles, cordials, &c.; D. Murray and Son, a wool-press; and H. J. Jones and Son, books and stationery of various kinds.

MANAWATU.

The only exhibit representative of the Wellington Provincial District was the little court of the Manawatu district, on the west coast of the province. The district whose products were here set out has an area of about a million and three-quarters acres, stretching from the sea to the Tararua and Ruahine Ranges. Once it was nearly everywhere covered with dense forest which has now in most parts given place to well-grassed dairy farms and sheep and cattle runs. Through the district run the Manawatu, Rangitikei, and Otaki Rivers and their tributaries. Over a million and a quarter sheep and about two hundred thousand cattle are depastured in this country, and the output of butter from the dairy factories is worth half a million sterling. The popula-



THE MANAWATU COURT.

tion of the district is about fifty thousand. The principal town, Palmerston North, which has a population of over ten thousand, is the largest country town in New Zealand, is a great market centre for live-stock of all kinds, and holds the largest agricultural and pastoral shows in the North Island.

The exhibits of the court covered every branch of industry of this progressive district. The dairying business was naturally well in front with exhibits of well-known brands of butter sent by the New Zealand Farmers' Dairy Union and others. The flax-milling industry, which is of particularly large dimensions in this district on account of the extensive areas of splendid flax on the low-lying lands near the coast, was illustrated by specimens of dressed hemp from Foxton, one of the most important flax-milling centres in New Zealand. Of miscellaneous exhibits there were a violin and case made from New Zealand woods by a Feilding resident; butter-boxes, tallow and

beer casks from Palmerston North; cream-separators; sauces and pickles; furniture inlaid in New Zealand woods; and specimens of the output of the Palmerston North timber-factories.

Some of the articles shown were the inventions of the exhibitors; amongst them was a wool-press which it was claimed would enable one man to do the work of ten. The court was illuminated with gas produced from volatile oil, by a plant which was the invention of a Palmerston North resident.

The Manawatu Court occupied 1,000 square feet, and was under the charge of Mr. D. Macpherson.

MARLBOROUGH.

The court devoted to the exhibits from the Marlborough Provincial District was situated at the corner of the western avenue, just opposite the Concert Hall. Though



GRAIN EXHIBITS, MARLBOROUGH COURT.

small in space and without any pretentious decorations, the province's exhibit was neat and displayed with some taste. A heavy balustrade surrounded the court; above there were decorations of grain on drapings of blue and white. An excellent display of wool illustrated one of Marlborough's staple industries. Then came a comprehensive exhibit of grains and seeds of all kinds shown in bushel samples interspersed with sheaves of wind-resisting barley; butter and cheese, root-crops, timber, hemp, and wine.

In wool a particularly fine display was made, for Marlborough flocks are noted for their remarkably fine qualities of fleece. The annual export of wool from the province totals about 13,000 bales. Amongst the fleeces exhibited was one which obtained a first prize at the St. Louis World's Fair. Mr. C. Goulter, of Hawkesbury, Blenheim,

who has been for many years a very successful exhibitor of wool, showed a glass case containing two gold medals and thirty-six silver medals, silver cups, and diplomas, gained by him for his wool displays at various competitions.

In a collection of goat-skins prepared for mats was a fine soft silky-haired Angora skin, showing the suitability of these skins for rug-making. Two half-bred-kid skins alongside it showed the intermediate quality. Angoras thrive on mountainous country, and those who have had anything to do with these animals say that they are exceedingly useful for stations where there is much rough country.

Marlborough is famous for its splendid barley—none better in the world. The principal exhibits of barley were made by Messrs. H. D. Vavasour, of Ugbrooke; D. Bishell, of Blenheim; McCallum Bros., of Blenheim; and the New Zealand Loan and



HEMP AND OTHER EXHIBITS, MARLBOROUGH COURT.

Mercantile Agency Company (Limited), on account of clients. Oats and peas of fine quality were shown by Messrs. Bishell; James Gane, of Spring Creek; A. W. Jackson, of Blenheim; McCallum Bros.; J. Rose, of Kegworth; and T. Tapp, of Blenheim. Some first-class cheese was shown by the Waitohi Co-operative Dairy Company (Limited), Tuamarina. Messrs. Brownlee and Co., of the Pelorus Sounds Sawmills, Havelock, sent some large planks of sawn rimu (red-pine), matai (black-pine), and kahikatea (white-pine). In flax-hemp, three bales of beautiful fibre made at Langley Dale, Marlborough, were sent by W. Adams, flax-miller. Two excellent bales of fibre made from the native flax were shown as examples of the output from the Hillersden mill.

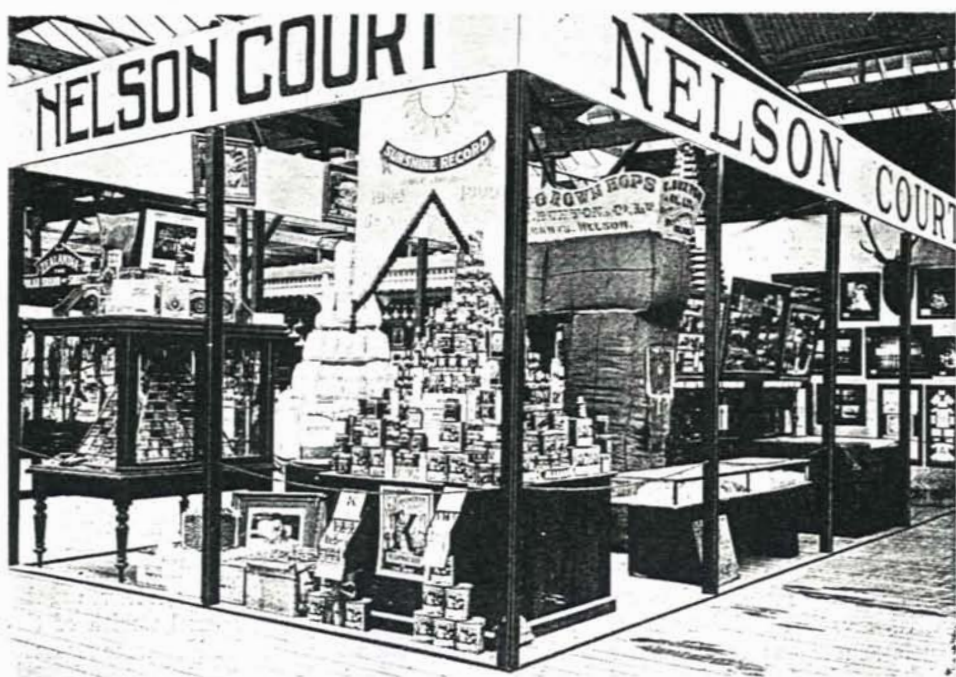
There were some well-woven Maori mats and cloaks, made of flax-fibre, coloured with dyes made from the bark of trees, by the Natives of Spring Creek, Wairau; and a

novel exhibit in the form of a pair of paraerae or sandals, such as were worn by the Maoris in former times, made of unbleached flax-leaves, with plaited flax tie-strings.

Amongst the miscellaneous exhibits were various kinds of locally made wines. A curious and valuable historic relic was a Captain Cook bronze medal, picked up in East Bay, Queen Charlotte Sound.

NELSON.

"Sunny Nelson," the land of fruit-orchards and hop-gardens, was represented in the northern section of the Main Building. The province's exhibit occupied but a small space—31 ft. by 16 ft.—but it covered pretty well the main resources and industries of the district. The mineral wealth of the province—a district soon probably to



THE NELSON PROVINCIAL COURT.

be the scene of a great iron industry—was represented by an excellent collection of ore-specimens. Photographs of the City of Nelson and various parts of the beautiful province, with its mountains and its forests and its pleasant bays, made adornment in the court; views calculated to make many a traveller pay a visit to Nelson, if only to see the pretty town set betwixt the mountains and the ocean, the town of sunshine, fruit, and flowers, with its half-sylvan, half-seaside charms,—

Blue foamy sea, high circling hills
With dreaming garden-squares between.
An old-world fragrance breathing soft
Amid the waving green.

Nelson literally hung its banner on the outward wall, for a flag with the words "Sunny Nelson"—a title which the little city well deserves—was displayed, bearing also the sum of the daily sunshine records for 1905 and 1906.

In the mineral section there were specimens of coal from the Murchison, Puponga, and Westport mines, and specimens of various native ores, including native copper, oxides, carbonates, and sulphides. From Parapara, Golden Bay, now becoming famous for its immense iron-ore deposits, there were samples of hæmatite iron-ore, and two natural "pots" of pure iron. Granite, asbestos, and greenstone, collected from various portions of the province, formed a portion of the exhibit. The output of gold won in the province up to June, 1906, was represented by a number of gilded wooden blocks. The district's excellent building and ornamental native timbers were represented by samples. An interesting collection of Maori implements and ornaments, discovered in the Takaka district, was lent by the owner for inclusion in the provincial exhibit. A map of the Takaka district, famous for its minerals, was displayed.

Hop-growing, a leading industry in Nelson, particularly on the fertile Waimea Plains, was represented by several bales of hops and a number of growing hop-plants.

Manufactures were represented by samples of the fine jams and sauces for which Nelson has won celebrity; by spices, biscuits, confectionery, flour, wheatmeal, cordials, aerated waters, hop-beer, and porter.

At the end of the court was a pedestal bearing a bust of Lord Nelson, which was presented to the local branch of the Navy League by the Rev. E. W. Matthews, Secretary of the British and Foreign Sailors' Society.

The fine deer-stalking which the back country affords was illustrated by two red-deer heads, royals, mounted at one end of the court.

The business firms who exhibited in the court included—Kirkpatrick and Co., jams, &c.; Griffin and Sons, biscuits and confectionery; E. Buxton and Co., hops; J. R. Dodson, cordials, &c.; the Nelson *Colonist* office, printing; G. Prapnell, flour and other milling products.

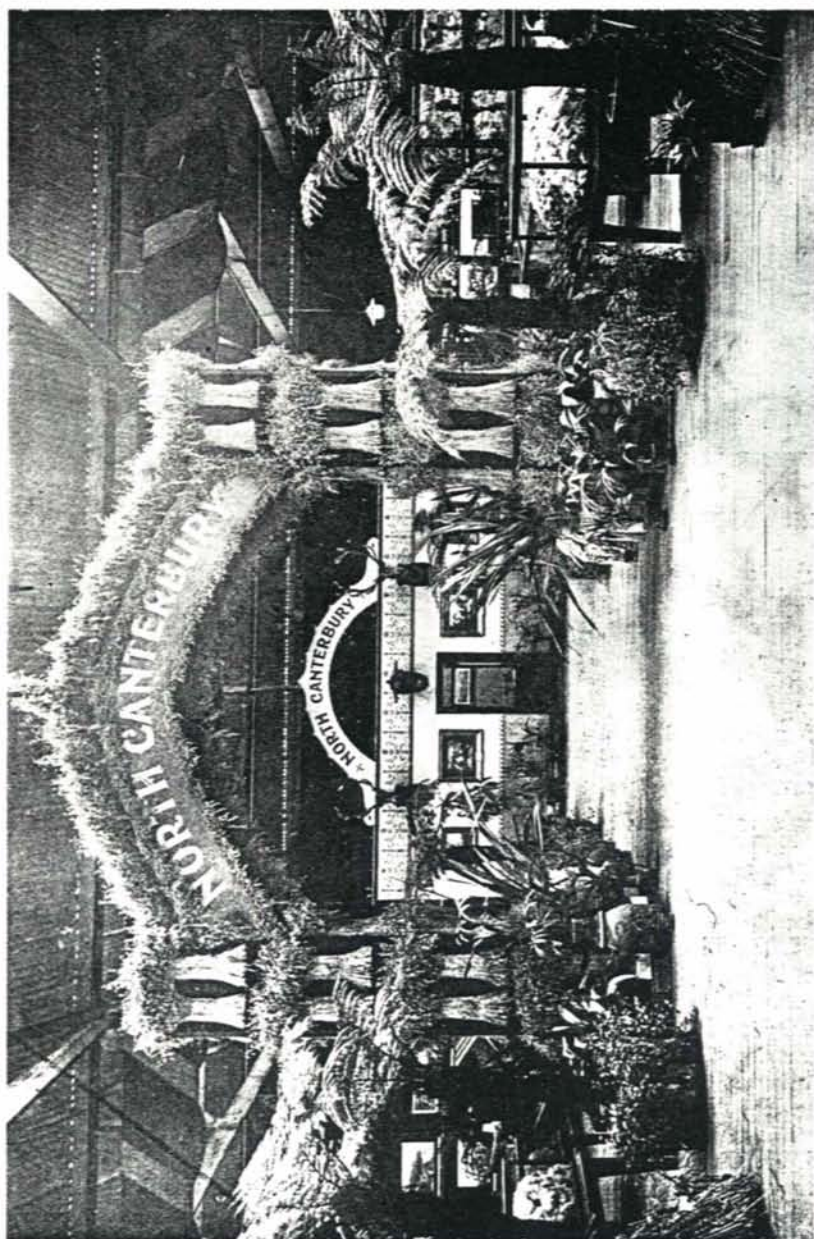
NORTH CANTERBURY.

A display of a highly picturesque and in some respects unique character was that made by the North Canterbury district committee, embracing in its scope all that grand stretch of agricultural and pastoral country extending from the southern boundary of Marlborough Province right down to the Ashburton. The court occupied a space 105 ft. in length by 64 ft. in depth, in the northern division of the Main Building. Its decorative scheme included beautiful ferns set about the court, and pillars and arches composed of sheaves of wheat and oats, varied by bundles of the long green leaves of the native flax. In addition to a comprehensive exhibition of the natural wealth of the district, there was a particularly interesting early-history section, besides some remarkable natural-history specimens and a number of relief models.

Of wool, dairy-produce, and grain there were displays befitting the rich district that centres in Christchurch City. There was a splendid collection of samples of wool, totalling 258 fleeces and seven bales, the product of some of the best-known South Island sheep-runs. This wool-display was possibly the finest in the Exhibition, and in the judges' awards received the highest possible number of marks. The wool consisted of representative fleeces, comprising ram, ewe, and hogget wool of various ages and the following classes: Fine-combing merino, strong-combing merino, Lincoln, English Leicester, Border Leicester, Romney Marsh, Shropshire, Southdown, Ryeland, Half-bred (first cross), Corriedale, crossbred (three-quarter-bred), crossbred (seven-eighths-bred).

The dairy industry was represented by a gigantic cheese weighing half a ton from Banks Peninsula, and by exhibits of butter and cheese from other parts of the province.

Canterbury has very little native timber, but some specimens of introduced trees showed what the fertile plains are capable of in the way of timber-growing. A 15½-in.-wide plank from an oak-tree and a sawn plank from a blue-gum 27 in. wide and 9 in. thick were shown, besides some large blocks of pine.



THE NORTH CANTERBURY COURT.

As for the agricultural resources of North Canterbury, they were everywhere the great distinguishing feature of the court. There were arches of corn-sheaves; there



MR. F. NOTLEY MEADOWS, SECRETARY TO
THE NORTH CANTERBURY COMMITTEE.

were sacks in profusion of all kinds of grains which grow to perfection on the Canterbury Plains; wheats of various kinds, oats and barley, grass and clover seeds of all kinds; peas, beans, and potatoes. Excellent photographic enlargements of sheep, cattle, and horses illustrated the fine class of stock bred in the province. Locally grown ostrich-feathers were shown: the live birds were on view in an enclosure at the back of the Exhibition. Townsmen and farmers alike were interested in two "vegetable sheep" (*Raoulia mamillaris*) or cushion plants, from the rocky sheep-runs of the interior, alongside a stuffed specimen of the kea or sheep-eating parrot, once a vegetarian, now a carnivorous bird. On the walls there were game trophies, antlered heads of deer shot in the North Canterbury Province, and splendid specimens of the great brown trout for which the rivers of the province are famous.

The following were the principal exhibitors in the various classes of farm-products which bulked so largely in this court:—

In butter the exhibitors were four large dairying companies of the Plains—the Canterbury Central Co-operative, the Taitapu, Sefton, and Canterbury Dairy Companies. In cheese, besides the monster half-ton cheese made by the Barry's Bay Dairy-factory Company for the Banks Peninsula Associated Factories, there were exhibits from various factories in the fine dairying district of Akaroa and surrounding Peninsula country. Large, medium, and loaf cheeses of excellent quality were sent by the dairy-factories at Okain's Bay, Wainui, Little Akaroa, German Bay, and Barry's Bay.

In grain and seeds there were about a hundred exhibits, all well classified and neatly arranged.

The wheat-samples shown by farmers were: Purple-straw Tuscan wheat—grown and exhibited by Inwood Bros., Southbridge; R. Evans, Clifton, Waikari. White-straw Tuscan—James Gough, Greendale. Hunter's White—George Judd, Waddington; Gillander Bros., Waddington; D. Humm, Waddington; R. Evans, Clifton, Waikari; H. Archer, Southbrook; Mrs. Green, Darfield. Golden Drop Pearl—J. Isles, Yaldhurst; J. T. Blackmore, Springston. Pearl wheat—H. Archer, Southbrook; J. Osborne, Doyleston; Inwood Bros., Southbridge; R. Evans, Kaiapoi. Velvet chaff—J. Stevenson, Flaxton; A. McPherson, Southbridge; P. Chamberlain, Leeston. Solid-straw Tuscan—R. Evans, Kaiapoi. Essex—A. McPherson, jun., Lakeside. Good-grade samples of Champion and Webb's Challenge wheat grown on the farm-lands of the Lincoln Agricultural College, near Christchurch, were also shown.

Excellent samples of oats of various kinds were contributed by the following exhibitors: David McGovern, Hororata; S. Gilbert, Dunsandel; J. Osborne, Doyleston; G. Judd, Waddington; H. H. Hudson, Rangiora; F. Benham, Kowai Bush; A. Tutton; Rangiora; R. Evans, Kaiapoi; R. Evans, Clifton, Waikari; Sir John Hall, Hororata; J. Cunningham, Sheffield; and G. Storey, Southbridge. Oats in the sheaf were shown by some of the above and also by John Boag, Brookside; W. Lockhead, Southbridge; J. Myers, Cooper's Creek; W. Withell, Brookside; F. A. Courage, Amberley; F. Bond, Cairnbrae; and W. Bradshaw, Sheffield.

In barley, the growers who sent exhibits were: H. H. Hudson, Rangiora; M. F.

Ryan, Springston; W. Thompson, Gebbie's Valley; W. F. Parkinson, Kaituna; J. O. Coop, Little River, Banks Peninsula; and W. Watson, Brookside. Beans were shown by R. Evans, R. Withell, and the North Canterbury Committee; clover by Levi Lowe (Rolleston), J. O. Coop, W. F. and J. Parkinson, and J. C. Gebbie; cocksfoot—the great crop of Banks Peninsula—by J. O. Coop, S. B. Harris, and W. H. Montgomery, of Little River, and the Akaroa Committee; peas by W. Scott (Southbridge), F. Becker, G. Judd, R. Evans, W. McMeekin, George Rhodes, and others. In addition, there were samples of linseed, millet, rye-corn, rye-grass, turnip, and carrot seed.

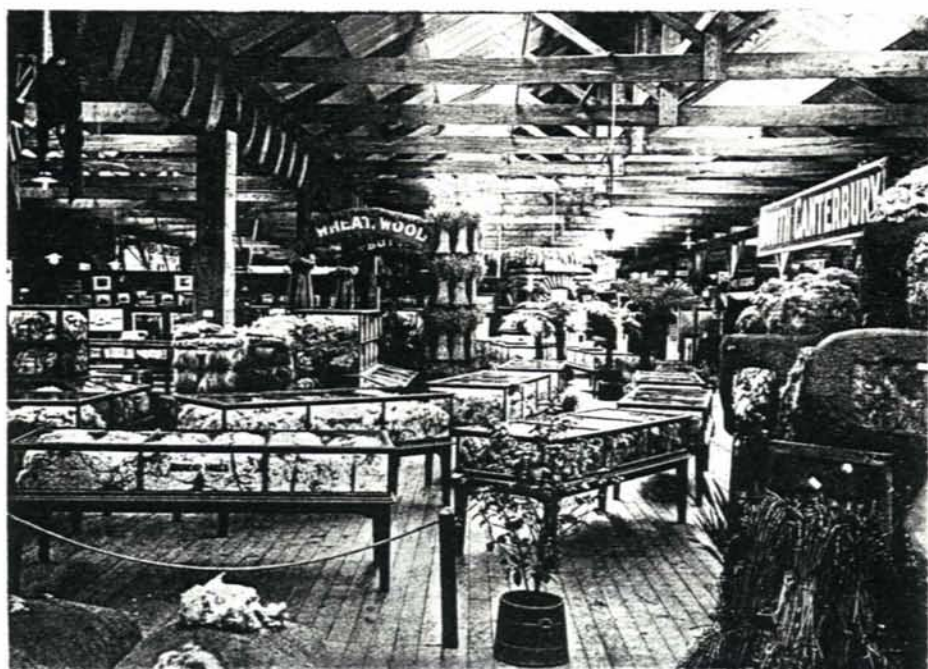
Root-crops of good quality were shown by farmers in many parts of the province. A fine collection of potatoes shown was gathered by the committee from various farms. Others shown outside this collection were potatoes grown by G. Rhodes, Meadowbank;



ANOTHER VIEW OF THE NORTH CANTERBURY COURT.

S. Gibbs, Woodend; J. Tollerton, Killinchy; F. Broughton and A. Gorman, Southbridge; M. F. Ryan, Springston; W. F. Parkinson, Kaituna; J. O. Coop, Little River; and R. Withell, Kaiapoi. Mangolds of large size were shown by J. Lambie, of Lakeside; J. Chambers, Leeston; J. Harris, jun., Rolleston; W. F. Parkinson, Kaituna; J. Johns, Belfast; H. Weston, Fendalton; W. B. Andrews, Southbridge. The swede turnips exhibited were from the farms of F. Bull, Waddington; W. B. Andrews, Southbridge; Thomas Davidson, Rolleston; H. Watson, Fendalton; S. Gibbs, Woodend; A. Tollerton, Killinchy; and F. Becker, Flaxton.

In the mineral section the specimens exhibited demonstrated the possession by North Canterbury of such varied treasures of the earth as anthracite, gold-bearing quartz, alluvial gold, black sand, ironstone, amethysts, agates, garnets, quartz porphyry, copper-sulphides, syenite. The hard basaltic and trachyte rocks from the Port Hills make



THE PASTORAL AND AGRICULTURAL SECTIONS OF THE NORTH CANTERBURY COURT.



A FINE DISPLAY OF APPLES, NORTH CANTERBURY COURT

excellent building materials; specimens of these building-stones were exhibited by Pitcaithly and Co. and W. Radcliffe. Blocks of Waipara stone and Castle Hill limestone were also shown, the former by the North Canterbury Committee, the latter by W. Cloudesley. In coal there were samples from Homebush, exhibited by John Deans; from Springfield and Broken River, on the line of the transalpine railway, by W. Cloudesley; and from Snowdon, sent by G. G. Gerrard. From Oxford came specimens of chalk and flint, exhibited by R. Ingram. L. Adams, of Sydenham, showed a sample of Canterbury marble. Clays suitable for brick-making and fireclay were shown by John Deans (Homebush), W. Cloudesley (from Springfield), and the Glenmore Brick Company. In fossil riches there were specimens of bones of the moa, found in large quantities in former years at Glenmark and in other parts of the province. The mineral and geological specimens were lent from the collections of Messrs. W. Izard, John Deans, J. Ancel, W. Cloudesley, T. Philips, F. N. Meadows, G. Gerrard, D. W. McLean, and Dr. B. Moorhouse.



A BUTTER EXHIBIT, NORTH CANTERBURY COURT.

The pictures that brightened the court, chiefly good photographic enlargements, were illustrative of Lyttelton Harbour and the environs of Christchurch City; the natural beauties of such pleasant Canterbury corners as Banks Peninsula and Akaroa Harbour; Kaikoura-by-the-sea; Cheviot, with its homesteads and farm-life; Sumner, one of the city's seaside resorts; champion stock on North Canterbury farms; rural industries such as grass-seeding on Banks Peninsula; harvesting and sheep-station scenes; and pictures along the course of the Midland Railway now slowly making its way from the Canterbury Plains into the Southern Alps.

Amongst the models that formed an interesting feature of the court was one of Lyttelton Harbour, with the railway-line to Christchurch, showing possible extensions in Port Lyttelton, and also the suggested ship-canal from Sumner to Christchurch City, with tidal docks at Linwood and in Heathcote Estuary, in illustration of the Harbour Board Engineer's report of the 25th November, 1905. The scale was about one mile to the foot. The model was prepared by Mr. C. E. Warden, under the direction of the Board's Engineer, Mr. Cyrus Williams.

The court contained the most interesting collection in the Exhibition relating to the early days of European settlement in this country. This section was largely pictorial and documentary. Pregnant with many memories of other days were the old posters and pictures of the early immigrant ships, the "sea-wagons" of the times when to



HISTORICAL EXHIBITS IN THE NORTH CANTERBURY COURT.

PORT LYTTLETON
CANTERBURY SETTLEMENT,
And other Ports in
NEW ZEALAND.




STEADFAST
All-Time Register. Long in the EAST INDIA DOCK.
THOMAS SPENCER, Commander.
On Tuesday, 25th February.

Each Person 14 Years old and upwards £42 £25 £10

FILBY & Co., 157, Fenchurch Street
J. STAYNER, 110, Fenchurch Street
FREDERICK YOUNG,

EMIGRATION
WORKING CLASSES.



The Canterbury Association, Incorporated by Royal Charter, 13th November, 1849.
THE ARCHBISHOP OF CANTERBURY,
PRESIDENT.

MEMBERS OF THE SOCIETY OF MARAHERO.

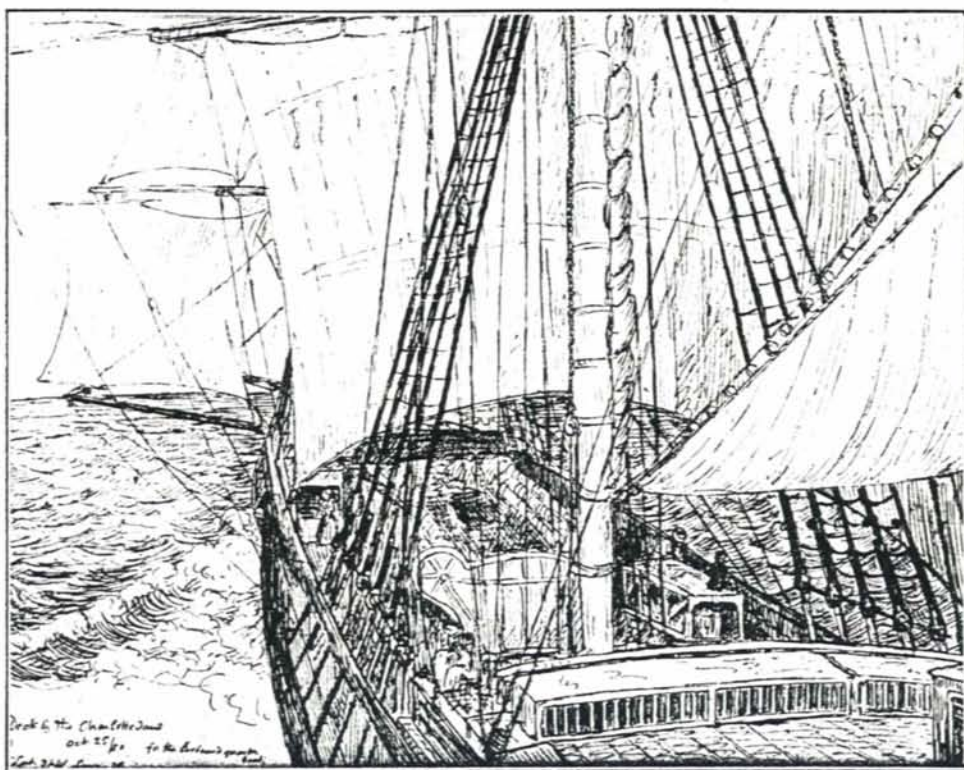
The Association will grant Assisted Passage to the PORT LYTTLETON, in the Canterbury Settlement, in the Ships to sail during February and March, to a limited number of the Working Classes, being Gardeners, Shepherds, Farm Servants, Labourers, and Country Mechanics. The Emigrants must be of the highest Character for Industry, Steadiness, & respectability, as certified by the Clergymen of their Parish.

Apply to Messrs. **FILBY & Co.,** 157, Fenchurch Street, London.
H. F. ALSTON, Secretary.

OLD SHIPPING POSTERS SHOWN IN THE NORTH CANTERBURY COURT.

reach New Zealand from London often meant a voyage of four or five months. There was a large time-stained poster, undated, announcing the projected sailing from London for Lyttelton of the "first-class passenger-ship 'Steadfast,' 535 tons register, chartered by the Canterbury Association"; the poster was adorned with a woodcut of a clipper ship of the whole-topsail and stuns'l-boom era. Another poster announced the early sailing for Lyttelton of the "magnificent well-known full-poop ship 'Oriental,' Captain Macey," and gave a scale of the passengers' dietary for the voyage—a menu that would certainly be regarded as Spartan by the luxury-loving sea-traveller of to-day.

**Historic
Pictures
and
Documents.**



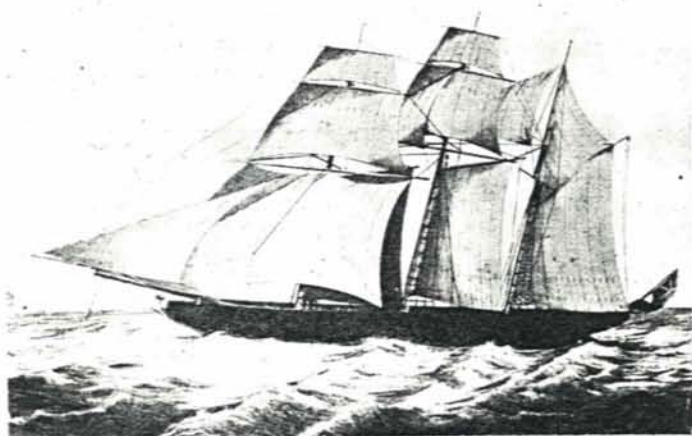
THE "CHARLOTTE JANE," CANTERBURY'S PILGRIM SHIP.

[From a sketch by Dr. Barker, 1850, shown in the North Canterbury Court.]

Four sketches by Dr. A. C. Barker were shown. The most interesting was a pen-and-ink drawing, a deck view of the pioneer ship, the famous little "Charlotte Jane," which brought the headquarters of the Canterbury Association to the then unpeopled province of the Plains. The sketch was one made at sea in 1850, from the port quarter of the ship, showing the "Charlotte Jane" going along right before the wind, with studding-sails set.

Another interesting reminder of Canterbury's "day of small things" was an engraving (lent by Mr. E. W. Seager) of the first merchant steamer that entered Lyttelton Harbour, date 1854. The vessel was the "Ann," commanded by Captain F. F. Gibbs.

The picture showed the "Ann" under sail and steam off Cape Farewell: she was a handsomely modelled steam-craft, rigged as a barque, and setting the old-fashioned whole-topsails; in those days steam was really only an auxiliary to sail-power, for canvas still ruled the seas.



THE "ANN," THE FIRST STEAMER TO ENTER PORT LYTTELTON.

[From a picture in the North Canterbury Court.]

An exhibit of artistic as well as historic and topographic interest was a series of eight large framed sections of a chart of the west coast of the South Island, bearing the date 1867; in those days Westland formed part of the Canterbury Province. These charts showed the whole of the western coast down to Milford Sound, and were adorned with excellent little vignettes in water-colour illustrative of coastal scenes—the Southern Alps, the old digging-towns, the mouths of the Okarito,

Haast, and other rivers. In all there were about seventy sketches in colour. Several of these carefully drawn marginal pictures showed Mount Cook and other giants of the great white Alpine chain. One sketch from the sea near Okarito—in 1867 a wonderfully rich alluvial goldfield—showed in the foreground a brig beating up the coast, then in the middle distance the surf-beaten beach and the green forests of the Waiau, and beyond the milky ice-flow of the Franz Josef Glacier descending from the Alpine Range into the arms of the bush.

Included in the court and shown in cases was a valuable collection of books and documents of the Canterbury Association and the Provincial Council, going back to the foundation of the Canterbury Province and the City of Christchurch. Amongst these was a printed prospectus, setting forth for the information of likely colonists amongst the English public the terms and conditions on which the land obtained in the then infant Colony of New Zealand was to be disposed of. This document, bearing date the 1st January, 1850, stated that the Canterbury Association was incorporated by Royal charter on the 13th November, 1849, and had secured a block of 2,400,000 acres of land in the South Island of New Zealand. Alongside this was an original list of the intending colonists who gave in their names to the association in 1850. Other documents dealt with the methods of disposing of the land by means of sale and ballot, which settled the question of priority of choice amongst the applicants, the first "landlookers"; the agreement under which the Canterbury Association acquired this great area of country from the New Zealand Company; the proclamation (on parchment) of Governor Grey constituting the Province of Canterbury under date February 28, 1853, and the proclamation of the following month, containing directions for the election and procedure of the Canterbury Provincial Council; the first number of the *Government Gazette*, printed at Lyttelton; a large number of documents relating to the pastoral runs and other lands granted to the early settlers; a manuscript of Commissioner James Camp-

bell's report to the Governor on the Banks Peninsula land claims, and many another memorial of the past, either in manuscript or in printed form, all exceedingly valuable material for the future historian of the Canterbury Settlement. All these documents had been stored, half forgotten, in a room of the old Provincial Council Chambers, now the Government Departmental Buildings. Mr. Johannes C. Andersen, of the Crown Lands Department in Christchurch, had diligently sorted them out from amongst much worthless material, with the result that many valuable documents were lodged in the Christchurch Public Library, while some of the most important were shown in these cases at the Exhibition, prior to being given a permanent resting-place where they will be preserved from neglect and decay.

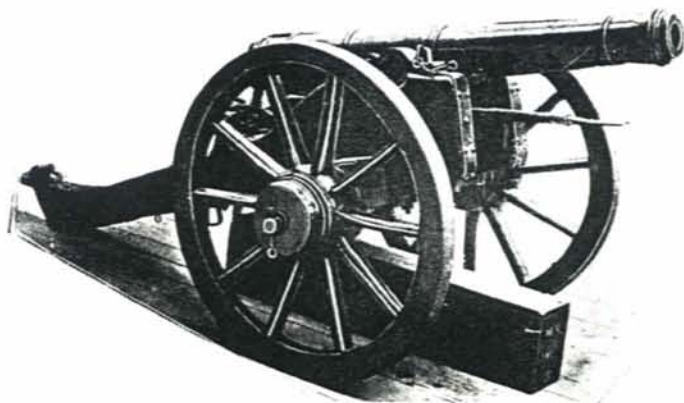
Other exhibits of historical interest included the first Speaker's chair used in the old Canterbury Provincial Council, and the first copy of the *Lyttelton Times*, published on the 11th January, 1851.

AKAROA, BANKS PENINSULA.

Of particular value, both from a picturesque viewpoint and historically, was the section of the North Canterbury Court devoted to products, pictures, models, and historic relics associated with Akaroa and Banks Peninsula generally. Besides the samples of the Peninsula's solid dairying and agricultural wealth in the form of prime butter and big cheeses, and the cocksfoot-grass-seed crop that brings its settlers in hundreds of thousands of pounds annually—for Akaroa supplies a large proportion of the world's supply of cocksfoot-seed—there were a number of exhibits that reminded one of the important place the Peninsula occupied in the early history of New Zealand.

First of all, to give a good idea of the shape and situation of this remarkably interesting section of the Canterbury Province, there was a relief model of the Peninsula, with its many peaks and many bays; and the walls were hung with photographs of Akaroa and surrounding parts. Banks Peninsula is the lofty and broken island-like volcanic knob that projects seawards many miles from the Canterbury Plains; a land of lovely and varied scenery, beautifully green, diversified with cascading mountain-streams, woody valleys, singularly shaped rhyolitic peaks, and quiet sheltered bays. Akaroa, the metropolis of the Peninsula, is a very pretty town on the shores of a splendid harbour, the best on the east coast of the South Island. A beautiful little town it is, and historic; few places in New Zealand are so redolent of the antique.

Through the efforts of Mr. Etienne Le Lievre, Mayor of Akaroa—a son of one of the pioneer French settlers—and other residents patriotically concerned with the romantic past of their beautiful town, an exhibit of particular interest was sent out by the British Admiralty, from the Royal Arsenal at Woolwich, for display in the New Zealand Exhibition. This consisted of an old-fashioned ship's cannon—a smooth-bore



THE NAVAL SIX-POUNDER GUN (SIMILAR TO THE BRITOMART'S ARMAMENT).

six-pounder bronze gun, mounted on a naval travelling-carriage—such as formed part of the armament of the British warship despatched to annex Akaroa to the British crown in 1840; together with a smooth-bore musket of those days, with bayonet; and a boarding-pike and a cutlass of the old style. These warlike relics embodied a fine story in our Dominion history. They were representative of H.M.S. "Britomart"—a ten-gun brig of war, built at Portsmouth in 1819, carrying an armament of eight 18-pounder carronades and two 6-pounder S.B. guns (similar to the one shown)—which Governor Hobson sent from the Bay of Islands in 1840 for the purpose of securing to the Empire the South Island of New Zealand. A French company—the Nanto-Bordelaise—had previously projected a settlement at Akaroa, and had despatched thither a party of immigrants in the "Comte de Paris," which vessel was supported by the French Government with the frigate "L'Aube," under Commodore Lavaud. "L'Aube" called in at the Bay of Islands, and Captain Hobson despatched the "Britomart" ahead of her to Akaroa, and sent Messrs. Murphy and Robinson, Police Magistrates, with her commander, Captain Stanley. The "Britomart" arrived in Akaroa first,

**The
Hoisting
of
the Flag.**

and Captain Stanley, on the 11th August, 1840, hoisted the flag and proclaimed British sovereignty over the South Island. The British flag had already been hoisted at Cloudy Bay, Marlborough, but the Akaroa ceremony made things doubly safe for the British. The French frigate arrived on the 15th August, and the "Comte de Paris" on the following day with fifty-seven French immigrants, who found to their surprise that they were in a British colony. The disappointed immigrants were offered by their Government free passages to the Island of Tahiti and the Marquesas, then lately taken possession of by the French nation. Many of them preferred however, to remain at Akaroa, and both French and English have ever lived together on the best of terms as fellow-colonists.



MODEL OF THE OLD BLOCKHOUSE, AKAROA.

An object of unique interest was a large model of one of the blockhouses erected by the early French and English settlers at Akaroa in 1846 during a period of alarms of Maori raids, and on several occasions occupied, but fortunately never required in earnest. This replica of the old-fashioned little forts had the upper story projecting beyond the walls of the lower one, just as in the military blockhouses erected in much later times on the Waikato frontier. It was loopholed in both stories for rifle-fire. The model did not show any door in the lower story; a ladder gave access to the door on the upper floor.

Another Akaroa model of historic interest was one in relief of Onawe Peninsula, the picturesque high point jutting out into the upper part of Akaroa Harbour. On this green hill are to be seen the parapeted remains of the fighting-pa of the Akaroa Maoris, which was stormed and captured in 1830 by the raiding northern cannibals under Te Rauparaha, who killed and ate many of the unfortunate defenders.

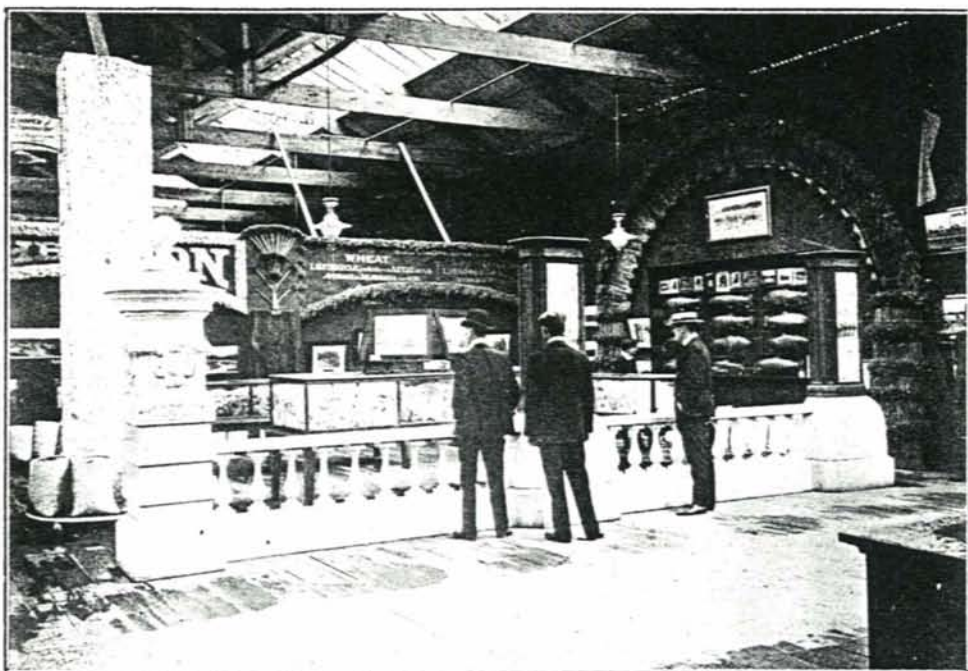
ASHBURTON.

A small well-arranged Court represented the prosperous Canterbury County of Ashburton. The Ashburton County, one of the richest grain-growing and wool-producing districts in New Zealand, has an area of 2,542 square miles, extending from the ocean inland to the Southern Alps, and from the Rakaia to the Rangitata Rivers, being thus the central county of the Canterbury Province. It has over a million sheep in its flocks, and for the season 1906-7 its wheat-fields totalled 39,500 acres, yielding 1,027,000 bushels of wheat; of oats its 40,473 acres yielded 1,295,136 bushels. A special feature of this county is the large amount of water-race construction, done by the Ashburton County Council, for the purpose of irrigating farm-lands between the Rakaia and Rangi-

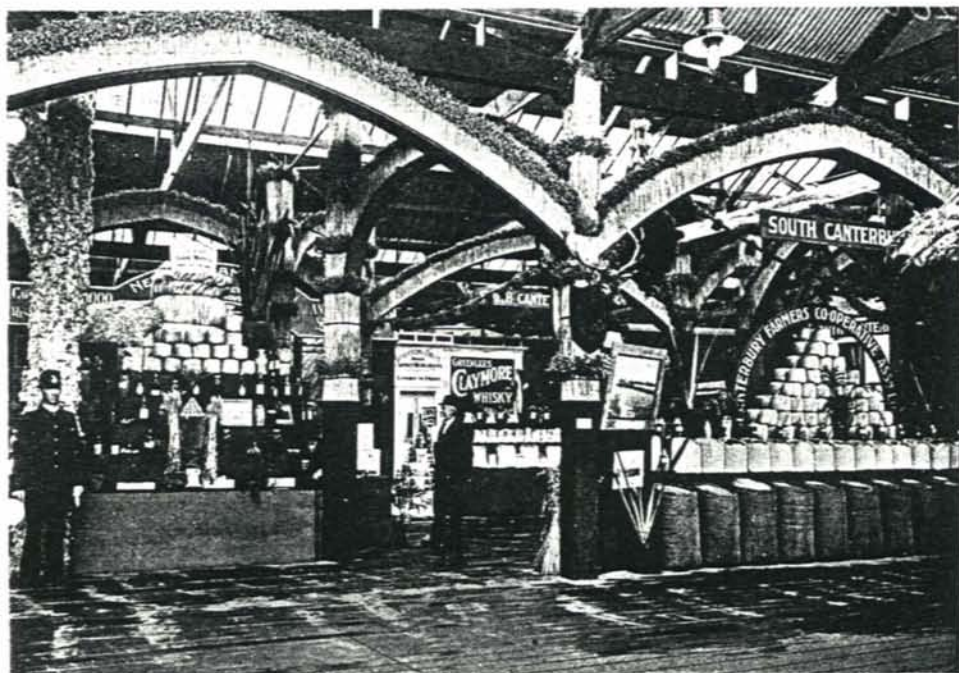


ENTRANCE TO THE ASHBURTON COURT.

tata Rivers. The county's water-race totals a distance of 1,552 miles, and waters an area of 586,000 acres. The chief town, Ashburton, has a population of 2,563. The principal exports are wool, frozen meat, wheat, flour, oats, and an excellent white limestone quarried at Mount Somers, and largely used as a building-stone. The principal exhibitors in the Ashburton section were the Ashburton Agricultural and Pastoral Association, which made an excellent display of the county's wool, wheat, oats, and barley; the Canterbury Frozen Meat and Dairy-produce Export Company (Limited), which owns the Fairfield Freezing-works at Ashburton, frozen mutton, and other chilled products; T. L. Cooper, Mount Somers, building-limestone; Wood Bros., flour-millers, Ashburton, flour manufactured at the Canterbury Mills; and the Mount Somers Coal Company, specimens of lignite coal mined near Mount Somers.



THE ASHBURTON COURT.



THE SOUTH CANTERBURY COURT.

SOUTH CANTERBURY.

The South Canterbury Court occupied a floor-space of 3,000 square feet, devoted to an exposition of the products of that rich district which extends from the Rangitata River down to the Waitaki, the boundary-line of Canterbury, and from the sea westward to the Southern Alps. All the local bodies of South Canterbury had combined for the purpose of the exhibit, bearing shares proportionate to their rateable values in the necessary expense of preparing and arranging the display. Mr. James Craigie, Mayor of Timaru, was president, and Mr. R. Leslie Orbell, of the same town, secretary to the committee and manager of the court.



The area of South Canterbury is about 5,100 square miles, one-twentieth of the area of the colony. Of this area about one-fifth is under cultivation, and is one of the largest wheat- and oat-growing districts of the colony. The remainder is hilly and mountainous country, held in large pastoral and small grazing runs. First settled in 1862 by sheep-farmers, flock-raising had up to the present time been the principal industry; at first for wool only, and during the last quarter of a century for freezing purposes as well. Down on the lower lands the sheep-farmers raise several kinds of longwools and crossbreds; up in the mountain country are the merinos. The principal town of South Canterbury, Timaru, has two large freezing-works, exporting many hundred thousands

of carcasses of mutton and lamb yearly. Timaru also has a woollen-factory, and there are three large roller flour-mills in the town, besides mills at Waimate, Temuka, and Winchester. Timaru, with a population of about eight thousand, has an excellent artificial harbour, formed by large concrete breakwaters enclosing a basin of 150 acres, which is entered by the largest steamers trading to the colony. Besides being a shipping port and industrial centre, it is of interest to the traveller because of the fact that it is the eastern gateway to the central portion of the great Alpine regions of New Zealand. Rail and motor-car bring the glaciers and ice-clad peaks of the Mount Cook region within a day and a half of Timaru.

The Court was well arranged and decorated, and very completely epitomized the varied products of this pleasant and fertile part of the colony. Very appropriately, the corn which South Canterbury plains grow so well had a large part in the scheme of adornment. The pillars and rails of the court were covered with wheat and oats in the ear; clover-seeds of two colours decorated the lower parts of the pillars in ornamental panels, and some of the dividing partitions between the posts were adorned with similar panels covered with seeds of various kinds. Grass-seed heads bunched together were also used. Above each partition of the court stood a big Highland bull's head. The crowning feature was a little octagonal summer-house; its walls were panelled with grains and seeds and its Gothic-shaped windows had fringing of ears of corn. The upper panels of the walls were filled alternately with straw and with mangel-wurzel seeds; the lower panels were maize and peas. The great agricultural wealth of South Canterbury was well emphasized by the whole tone of the golden-corn decorations.

In the produce section every kind of cereal yielded in the province was illustrated by samples of the best. Seeds were well displayed in bags with circular glass tops. Flour and other milling products represented one of the great industries of the province; root-crops of every kind were shown, and there were fine samples of butter from the dairy-factories, hams and bacons, and home-made wines and preserves. Specimens of flax and twine reminded one that the native *Phormium tenax* grows well on the low-lying lands of Canterbury.

Other sections of the court interested the visitor because of their pictorial and educational character. There were a number of oil paintings and photographs, and some excellent work from the Timaru Technical School students, mostly needlework and drawing.

On the mineral side there were specimens of cut building-stone and the lignite used for local requirements at Albury; pottery made of a fine white clay found at Kakahu, and an arch of bricks and tiles made from South Canterbury clay.

Amongst the principal exhibitors of produce and manufactured articles were the Atlas and Bedford Flour-mills, Timaru; Canterbury Frozen Meat Company, Timaru, tinned meats, wool, &c.; Christchurch Meat Company, tinned meats, &c.; Canterbury F.C.A. (Limited), Timaru, grains, seeds, and an exhibit of farm-produce; South Canterbury Dairy-factory, butter, cheese, and cream; Timaru Woollen-mills, blankets and tweeds made in the factory; J. Brown (Temuka), A. Shaw (Winchester), J. Wright (Temuka), and others, exhibits of oats, wheat, mangolds, and other farm-produce; McAllum Bros. (Temuka), bacon, &c.; Mrs. Durand (Timaru), Mrs. Parr, jun., and Mrs. B. Hibbard, home-made wines; Mrs. J. Wright (Temuka), jams and preserved fruits; S. McBride, an exhibit of building-stone; H. B. Kirk (Timaru), drainpipes, bricks, and other articles manufactured from clay.

An interesting exhibit of another class was a large model in relief of Timaru Harbour, made by Mr. Crowe, showing as complete all the authorised works in connection with that fine artificial harbour, and a good plan on the same scale outlining the extensive scheme which it is proposed to carry out at the harbour.

The sporting bay was to many the most attractive section of South Canterbury's display. Of the splendid brown trout that abound in the great snow-fed rivers of the province, some very large stuffed specimens were shown on the walls, and there were some of the wild ducks, geese, wild pig, and other game that the back country holds for the sportsman. This part of the court was exceedingly well arranged, with an eye to artistic effect.



THE SPORTING EXHIBITS SECTION, SOUTH CANTERBURY COURT.

For the general design and decorative scheme of the court, Messrs. R. Leslie Orbell and C. E. Bremner were responsible, and they were exceedingly successful in their efforts to construct a display that would not only please the passing eye, but instruct the visitor who entered.

The South Canterbury Court was awarded first prize in the competition for "Best District Court."

THE WEST COAST, SOUTH ISLAND.

The provincial division in which the wealth and products of the West Coast of the South Island were set out was in many respects a model court. In comprehensive display of the raw material and the finished article produced by the districts it represented, in breadth and thoroughness of scope, in the careful systematizing, arrangement, and labelling of the multitudinous exhibits, and in artistic presentment of characteristic life and scenery within the borders of the province, it was all that a provincial court should be. It was a complete museum of the West Coast.

Covering a floor-space of 5,260 square feet in the southern half of the Exhibition Buildings, and divided into a number of bays each devoted to some special class of exhibits, the court was crammed with specimens that demonstrated the mineral riches

that lay beneath the soil of the Land of Gold and Greenstone, and with examples of the wealth that its surface yielded, as well as with manufactured goods of all kinds that its inhabitants consumed or exported, and with beautiful paintings and large photographs that brought its strange and lovely scenery and the life and industries of its people vividly before the eye. For the immense number and variety of the exhibits the Exposition had to thank the committees who worked in each of the chief centres of the West Coast districts—Westport, Reefton, Greymouth, and Hokitika, and the people of Westland generally, who assisted by sending samples of their best of every kind. But chiefly it is to one man that the credit is due—Mr. George J. Roberts, the Chief Surveyor and Commissioner of Crown Lands for Westland. Mr. Roberts is one of Westland's pioneer surveyors and explorers, and well knows his rugged district in every part, from the coal-mines of the north to the forests of Jackson's Bay in the remote south. With its mineral resources in particular he is thoroughly acquainted, and the splendid collection of minerals of almost every kind known to mineralogists was the result of his efforts, in ransacking every corner of the Coast for specimens, from gold to platinum and coal to *tangicai*. Mr. Roberts was Executive Commissioner for the Coast Exhibit, and not only did he spend the best part of a year in what time he could snatch from his usual official duties in gathering together articles for the court and in working up interest in the Exhibition in town and country, but he spent many weeks in Christchurch arranging and classifying the exhibits, and in beautifying the court with the scores of pictures in oils and water-colour that gave it quite the air and atmosphere of a creditable art gallery. To the late Mr. Seddon, also, was in considerable measure due the initiation of the arrangements for the Westland exhibit, and, had he lived, no man would have been prouder of the excellent display and the publicity gained thereby for his well-loved West Coast.

Here, over the range by wonderfully engineered coach-roads snaking through the gorges and passes of the snowy mountains, you are in the "Golden Coast"—the Land of Gold and Greenstone. It is a land of singular beauty, the land of greater glories. On one hand the huge barrier of the Southern Alps, a colossal snowy cordillera stretching like a great white saw-edge north-east and south-west for over three hundred miles, and lifting in many places into superb ice-peaks more than 10,000 ft. in height. Lower, the immense matted forest that for hundreds of miles covers the great western littoral with an endless garment of never-fading green, and whose borders are touched by huge ice-flows from the lofty divide; then the clear cold lakes of the woods; the good pastures cleared from the dense bush; and away beyond the scope of eye to north and south the long wavy surf-lines of the harbourless ocean that makes the western fence of the Golden Coast. Westland Provincial District proper is a long narrow strip about two hundred and fifty miles in length, extending from the Grey River down to the Haast; its average width is only twenty-seven miles, so closely does the great alpine backbone of the Island lean to the Tasman Sea. But the court was not confined to these boundaries: its scope embraced practically the whole of the West Coast from the Karamea and Westport districts, which are officially in the Nelson Province, right down to Big Bay and Milford Sound. Practically the whole of this region is auriferous; it was the scene of some of the greatest rushes in the history of New Zealand gold-getting, and at the present day both alluvial and quartz mining are successfully carried on in various localities. The numerous rapid rivers which gush from the glacier-faces and snowy heights of the Southern Alps bear down with them to the level lands the gold, sometimes in nuggets, more often in fine grains which find a lodgment in the gravel and shingle of the widespread river-beds and in the frequent sand-bars. When the Coast "broke out," over forty years ago, the adventurous diggers swarmed all over the land, from the rich sands of the ocean-beaches up the roaring discoloured rivers to the very feet of the glaciers and ice-falls, working the alluvial deposits. More than £25,000,000 worth of gold was taken out of the ground during the fat years of Westland.

**Pictures
down
the Golden
Coast.**

First came the pictures. The walls glowed with colours that brought before one some of the most remarkable and wild scenery of this tenuous province jammed betwixt Alp and ocean. It was a fairy region of forest and fern, of blue-hazed mountain and calm wood-belted lake, of Himalayan ice-falls and snowfields that the picture-crammed walls held for the visitor. To begin with, a general idea of the enormous size and extent of the great Southern Alps and the endless sierra of ice-peaks was contained in a long panoramic picture painted by Mr. W. Deverell, of the New Zealand Lands Department, showing the whole central stretch of the dividing range, with glaciers gleaming in the deep valleys, and sublime Aorangi's tented crest rising white and supreme more than 12,000 ft. above the artist's viewpoint on the sea-front. Then came picture after picture of alpine gloom and alpine glory. There was C. N. Worsley's "Mount Cook from Hokitika," a distant view of Aorangi shining aloft seventy miles due south from Westland's capital. There were E. W. Christmas's large canvases of those singularly beautiful ice-flows of the western Alp-slope, the Franz Josef and Fox Glaciers, both of which approach to within 700 ft. of the sea-level. There were eight of this artist's paintings, each depicting some aspect of the great ice-cataracts plunging down between the wooded mountains, or some wild river-gorge or other scene on the way from Hokitika southwards to the glaciers.

Other pictures of the glaciers were two fine little water-colours by the late Sir William Fox, lent by Mr. Gerhard Mueller, of Auckland, at one time Chief Surveyor for Westland. One was of the Franz Josef from the terminal face—a beautiful bit of ice-painting showing the sharp pinnacles of the ice-fall near the face of the great frozen river, the green foliage of the precipitous mountains on either side, and the Waiau River issuing from a deep blue ice-cave on the right-hand side of the glacier. The other picture was one of the Fox Glacier—an even more beautiful ice-flow than the Franz Josef, and about seventeen miles further south. Sir William Fox's sketch was made from the terminal face of the glacier, with the lofty wooded rock known as the "Cone" on the right. This glacier, at first known as the Prince Alfred Glacier, was renamed after Sir William, who visited it over thirty years ago, when he was Premier of the colony, in company with Mr. Mueller. Fox's sketches of the glaciers were amongst the first made of these wonderful sights of wild Westland.

Ice is a most difficult subject for the artist's brush. There is a danger of getting it chalky, or pasty and dull-looking; and a clear glacier-field such as the Franz Josef on a bright day is a blaze of white fire. Then the camera is as a rule powerless to convey anything beyond an impression of dead-black rock and dead-white ice. But amongst the many fine photographic enlargements of alpine scenes sent by Dr. Teichmann, of Hokitika, and the Rev. H. E. Newton, of Ross—two climbing enthusiasts and "old hands" with ice-axe and rope as well as with camera—there were some superb effects, particularly Mr. Newton's ice arches, in which he had exactly caught the glint of sunshine on a glacier. Some of these pictures, as well as Mr. Christmas's paintings, vividly showed the wonderful manner in which the huge rocks had been cut and planed by the enormous force of the glacier. These planings are the work of ages of ice-pressure; the chisel-marks of the Ancient of Days.

Other artists whose pictures swelled the alpine gallery were J. E. Moultray, J. D. Perrett, C. Blomfield, and Walsh. There were a great number of large photographs embracing every scenic aspect of Westland. The photographic artists included Mrs. George J. Roberts, Dr. Teichmann, Messrs. J. Park, W. Wilson, and W. F. Robinson, of Hokitika; J. Ring and A. P. Harper, Greymouth; Miss Marris, of Westport; and Mr. Newton, of Ross.

The lakes of Westland provided the most delightful section of the little gallery. Standing before those paintings of Mapourika, Ianthe, Kanieri, and Mahinapua, so



THE PICTURES, WEST COAST COURT.

sweet and heaven-hued, so lonely in the wilds of forest and fern-tree, one thought of Henry Thoreau's wise picture-words in "Walden," "Nothing so fair, so pure, and at the same time so large, as a lake perchance lies on the surface of the earth. Sky-water. It needs no fence. Nations come and go without defiling it. It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding nature continually repairs; no storms, no dust, can dim its surface ever fresh; a mirror in which all impurity presented to it sinks, swept and dusted by the sun's hazy brush." There was L. Wilson's painting of Lake Mapourika, a very beautiful impression of this calm, grave, almost sombre lake, with its tall dark wall of pines, looking up to the glaciated vale of the Waiau and the snowy divide. Lake Ianthe, one of the loveliest of all West Coast lakes, so dreamy-still, unfretted, and translucently bright, and everywhere wood-fringed, was the subject of several artists, amongst them J. D. Perrett, the masterly handler of pastel, and E. W. Christmas. C. N. Worsley had a delicately reposeful water-colour of the kahikatea-fringed Mahinapua Creek, famous for its shadow-effects. C. Blomfield's pictures included two of Lake Mahinapua and one of Mapourika. Kanieri, that crystal water-sheet of wooded islet and many bays, where the great rimu and rata trees bend over the voyager's launch as he skims the shores, was the subject of one of J. E. Moultray's four pictures. The Otira Gorge, through which the grandly engineered trans-alpine coach-road runs, is always a favourite subject with artists, and Otiras of various sorts and qualities figured amongst the oils and water-colours on the court walls. Of the seven or eight views of this fine winding hill-cañon, with its draping of rich foliage, C. N. Worsley's large water-colour was the one that took one's fancy most. Mr. Worsley also showed a particularly fine and vigorous seascape, a wild coastal picture at Cape Foulwind—rugged ocean-worn rock-fangs up-jutting, and a swirling fury of breaking surf surging in from the stormy Tasman Sea. Other paintings of scenery from the north of Westland right down to Milford Sound included Okarito Lagoon, Mount Cook, and Harrison Cove (Milford), by Perrett; Mount Cook from the Cook River below the Fox Glacier; Arthur's Pass, by Peel; Mount Cook and Tasman from the Cook Valley, by C. Blomfield. Of the beautiful Buller River scenery there were numerous paintings and photographs, including a work in oils by C. Blomfield, and another by Perrett of the Buller Gorge, where the huge timbered bluffs rise steeply from the strong headlong current of the brown Kawatiri. There were three large paintings of scenes on the mountains where the Buller coalfields lie, two by the late John Gully and one by Richmond. W. H. Vinsen, of Westport, showed a large collection of photographic enlargements, depicting the Buller Gorge and River, and of coal-mining and other works in the Westport district. H. T. Lock and various amateur photographers sent a number of views of mining studies and of scenery; so that the beauties of the great river of the West Coast and the industrial importance of the district around its mouth were very copiously illustrated on the wall of the court.

In variety of mineral wealth the west coast of the South Island is more highly endowed than any other part of New Zealand. Specimens of practically every known economic mineral can be found in the district, and samples of most of these were shown in the Westland Mineral Court. A large wall-map in the court showed the localities where the various minerals occur. A particularly rare and beautiful specimen shown was amazonite, a stone of a remarkable deep sea-green from Jacob's River, in South Westland; another was goodleytite, or ruby in the matrix, from Rimu, near Hokitika. Then there were iron-ores and copper-ores, some of the sources of wealth as yet untouched in Westland. There, too, were great boulders of *pounamu* or greenstone, found only on the western side of the Southern Alps. The immense quantity of gold yielded up by the sea-sands, river-beds, alluvial gravels, and the

**The
Lakes
of
the Woods.**

**A
Museum
of
Minerals.**

quartz reefs of the West Coast were typified by a gilt arch that spanned one of the entrances to the court. This arch was designed by Mr. R. A. Young, Engineer to the Westport Harbour Board, and represented the output of Westland and adjoining districts for forty years ending the 31st December, 1905, a value of £26,063,813 (6,552,555 oz.). Of this amount the Buller-Inangahua district yielded about half. This sum, however, did not include the total output, because in the early days of gold-mining on the Coast, when thousands of Australian and Californian diggers worked the alluvial fields from Hokitika down to Okarito, much of the gold was taken away in bulk by lucky diggers, and not sold on the Coast. At the present day gold-mining is carried on at various places on and near the Coast from the Buller River away down to the Okarito



MINERAL EXHIBITS, WEST COAST COURT.

beaches and the Waiau gravels, close to where the Franz Josef Glacier plunges down from the Southern Alps. Quartz-seeking is carried on chiefly at Reefton; hydraulic sluicing for gold on the Buller, at Taitapu, Addison, Charlestown, Barrytown, Ahaura, Kumara, Ross, and Waiau; and river-bed dredging at several places along the coast.

The Westland Court was divided into two equal parts by an avenue; one side representing the Counties of Buller and Inangahua, and the other the Counties of Grey and Westland.

In the Buller-Inangahua section gold and coal naturally bulked largely. In gold there were masses of quartz from the Reefton mines; a pillar composed of 200 gilt bricks, each representing a bulk of 500 oz., the gold won to date from the famous Keep-it-Dark Mine at Reefton; the Progress and Consolidated Goldfields Mines also sent exhibits consisting of specimens of rich quartz, samples of ore in various stages of

treatment, and refined gold. Several other mines and mining parties in the Inangahua County sent specimens of quartz from river-workings and wash-dirt from dredges. The Inangahua County also sent various samples of ores and rocks, including 60 samples of gold-ores, 50 samples of other minerals, 50 samples of various rocks, and 20 samples of fossils. In clays and other products some good-class specimens of fireclay from the Reefton Gold-mining Company, from Lanky's Creek, and Littleberg's Creek, and Waitahu River, and kaolin and pottery-clay obtained in various parts of the Inangahua County were shown; from Mount Allen came samples of lead-silver ore and from Murray Creek antimony-ore. Samples of auriferous sands, gravels, and granites obtained from various parts of the district from the mouth of the Buller down to the Grey; there were



COAL EXHIBITS, WEST COAST COURT.

gold nuggets from the well-named Rough and Tumble district between Mokihinui and Karamea in the north; alluvial gold from the rugged country in the upper Buller; quartz from the Golden Blocks at Taitapu; gold-bearing cement from Cape Foulwind; sacks of gold-bearing black sand from near Charleston, and also refined gold from the same district; gold and quartz from Waimangaroa, near the mouth of the Buller. Some excellent building-stones were shown, particularly the freestone from Brighton. Other samples were marble from the Maruia district, back of Reefton, where the hot springs are, and granite from Mount Gore.

The coal for which the West Coast is famous was represented in the Buller section by samples from about sixteen great seams now being worked in various parts of the district. The fame of the Westport coal has spread far beyond New Zealand, and ever since the day when it helped H.M.S. "Calliope" to struggle out to the open sea from Apia Harbour,

Samoa, in the face of a hurricane which destroyed several less fortunate warships, it has been largely used in the vessels of the British navy stationed in the Pacific. The Westport Coal Company, with its great mines at Coalbrookdale and Granity, exports the largest proportion of the coal that goes out from the Buller-mouth. Then, there are the two State coal-mines, one at Seddonville and the other at Point Elizabeth (near Grey-mouth), which between them have an output of about 200,000 tons per annum. On the Grey are the Brunner, Tyneside, and Blackball Mines; then there are smaller mines producing good qualities of coal, both for local consumption and for export. The Westport (Coalbrookdale) Company contributed an excellent exhibit illustrative of



COAL FROM GOVERNMENT AND OTHER MINES, WEST COAST COURT.

the interior working of the product of this famous mountain mine, which has an annual output of over half a million tons. There was a full-sized model of the working-face on a coal-seam, with props, trucks, and other plant complete; also a model of a bridge on the company's main haulage-road, with rails and trucks, and large blocks of the Coalbrookdale fuel, together with coke and other products derived from coal. The by-products of the coal were exhibited in a series of jars. A slow-combustion grate, specially designed for burning this coal, and a model of the company's steam-collier "Canopus" were also shown. The Westport Stockton Coal Company (Limited) showed an electric locomotive and a car containing coal from this mine; also a relief model of the company's coal-bearing area, showing the topographical features

and modes of occurrence of the coal. The Seddonville State Colliery was represented by samples of lump coal, slack, &c. From the Fox's River district, Charleston, came a quantity of high-class anthracite and lignite coals. The Buller-Inangahua division was rich, too, in specimens illustrating the immense undeveloped wealth of the district in addition to its gold-reefs and coal-seams. There were pieces of copper-sulphide and molybdenite from Mount Radiant, Karamea; tin and zinc blende from the Buller district; marble from Nelson and Milford Sound; polished jasperoid from Kumara; and alum shale from Denniston, near the Coalbrookdale coal-workings.

The Grey and Westland mineral section made an even larger display of minerals of all kinds from gold and coal downwards, representing the highly mineralised country that stretches down the West Coast from the mouth of the Grey River to Milford Sound. In gold there were quartz-specimens from Taitapu, Paparoa Range, Mount Rangitoto, Moonlight, Boucher's Gully, and elsewhere; and alluvial gold and sands from many places. (A splendid collection of samples of alluvial gold, collected through Mr. G. J. Roberts's endeavours from all the principal river-deposits in Westland, and illustrating the different qualities and values of the gold found in each locality, was shown by arrangement in the Government Mines Court.) A "cradle" from Cobden showed one of the primitive methods of gold-saving. From Ross Township, noted for its rich gold-gravels, there was a model of a shaft showing the various strata of auriferous drift.

In this section a slender gilt pyramid representing a gold-mining output attracted attention. It showed the yield to date of the Mont d'Or Hydraulic Sluicing Company

**The
"Mount
of
Gold."**

of Ross. At Ross the Mont d'Or Company has carried out a colossal work. It has sluiced away the whole inside of a mountain, probably the most remarkable hydraulic gold-mining enterprise in the Dominion. The company's output, as represented in the pyramid, was 41,468 oz., valued at £162,762. The well-named Mont d'Or has been worked for some twenty years. A great sluicing claim like this is a fascinating sight. Within the hollow Mount of Gold—a huge artificial crater, where the dark-grey cliff-face overhangs in places—two white jets of water, curved rainbow-like, are forced from long iron-mouthed hoze-nozzles fed by the head-race, a black iron pipe-line snaking down from the ranges of Mount Greenland. Each of the miners controlling the hoze-nozzles, from which the sluice-torrents issue with tremendous force, wears high gum-boots and oilskins. The arched stream strikes the precipice with the thundering roar of a mountain cataract. The cannon-like hoze-nozzle used has a diameter of 22 in. and the water, given its great impetus by a fall of 250 ft. in its course from the mountain dams eight miles back, punches the cliffs and gravel-faces with a force equal to a blow of 180 lb. to the square inch. At its impact the cliff-face shatters and dissolves, and the stones and gravel come tumbling down in muddy yellow avalanches. In the gullies of the gutted hill are wooden tail-races, into which the *débris* is washed and conducted down the ravine. At regular intervals in the bottom of these wooden channels are blocks to catch the gold, which sinks through the mud and gravel very soon after it enters the foaming race. The stones crack and grind against each other as they go rolling along at a furious rate in the flood that fills and overflows the tail-races to be cast out on the sludge-levels below. The Mont d'Or sluices are kept going night and day. Once every two months they are stopped, and the sluice-boxes "cleaned up" for the gold.

Silver-ores from Mount Rangitoto, and the Mikonui, Paringa, and Jackson Rivers were shown. Other ore-specimens were displayed as types of the many minerals produced by the two counties, including molybdenum from the Balfour Glacier and Cook Valley, South Westland; antimony from the Paparoa Ranges; graphite from the Otira Valley; stream-tin from Blackball, and stream-nickel from South Westland; galena and pottery-clay from Mikonui; copper from the back of Lake Kanieri, and from Paringa, the Matakaitaki Ranges, and Gorge River; steatite from Kokatahi and Mount

Alexander; lithographic stone from Pawareka; specimens of iron and platinum ore from Arahura; cinnabar from the Taipo Valley; and an immense variety of minerals of various sorts collected by Mr. G. J. Roberts, Mr. Charles E. Douglas, the veteran pioneer prospector and explorer of South Westland, and other mineralogists and surveyors. All the way from Big Bay, in the extreme southern part of the wild West Coast, came specimens, ranging from alluvial gold to asbestos. Westland's latent wealth in the form of oil was represented by good samples of crude petroleum from the Kotuku Oil-springs, near Lake Brunner; the samples were stated to contain about 50 per cent. of lubricating-oils. Mr. Taylor, of Cobden, exhibited in glass jars all the extracts from this petroleum, in the form of benzine, kerosene, paraffin, &c.; these products were of the highest commercial quality. Of Grey coal there was a good display, comprising samples from the Blackball Company, Brunner, Tyneside Company, and also the State Colliery Department's mine, near Point Elizabeth. These coals included some splendid specimens of steam and household fuel, and some of the coal-blocks shown came from very remote places, where promising coal-seams crop up in the midst of the forests. Besides the State coal shown there were samples of fireclay and oil-shale and cores from prospecting-bores. The Greymouth and Point Elizabeth Railway and Coal Company (Limited) made a good display of fireclay goods of all kinds.

The possible great future importance of Point Elizabeth, seven miles north of the Grey River, as a naval coaling-station was brought under the notice of visitors by exhibits of excellent anthracite coal from the great seams near that locality, and by a good relief map of the place, the work of Mr. E. J. Lord, engineer. Point Elizabeth is a limestone promontory jutting out into the Tasman Sea; from its extremity a chain of rocks extends seawards nearly two miles; these rocks it is proposed to utilise as portion of one of the breakwater lines necessary to form the harbour. The State coal-mine known as Point Elizabeth Colliery is within two miles of the bay, and the anthracite seams of the Paparoa Coal Company are in the vicinity. The Westland-Grey coalfield, of which the Point is the western terminal, has a coal-bearing area of about 40,000 acres, and the coal *in situ* was recently estimated to exceed 150,000,000 tons. The anthracite coals found near the Point are practically smokeless, and therefore very valuable for consumption in the ships of the Royal Navy. The advantages of Point Elizabeth as a site for a coaling-station for ships of war have been placed before the British Admiralty by the Premier, Sir Joseph Ward, and it is possible that before long this quiet corner of New Zealand may suddenly find itself a spot of great importance.

Specimens of mineral waters from eighteen hot springs in various parts of Westland were shown.

The *pounamu* or greenstone (nephrite), the West Coast's own peculiar product, and New Zealand's national jewel-stone, was represented not only by some large and

Greenstone. valuable blocks and boulders, weighing about 2 tons in all, but also by specimens of greenstone dressed in the form of Maori-made chisels and axes; some of the best of these were shown by Dr. E. Teichelmann, of Hokitika, and by Mr. A. Hamilton, Director of the Colonial Museum. Some specimens of greenstone from Milford Sound, noted for its beautifully clear amber-like *tangiwai* or "tear-drop-water" stone, were shown by Mr. P. Wilson, of Cobden. There was also a fine display of beautiful European-manufactured articles in greenstone sent by Messrs. Littlejohn and Son, of Wellington. For centuries the *pounamu* has been the most highly prized article of wealth among the Maoris; to obtain the precious greenstone in the rough and in the form of the beautiful weapons and ear and neck pendants they made long expeditions and waged fierce wars. The symmetrically shaped and finely polished *mere* or *patu* of this imperishable greenstone was a chief's weapon, and was handed down in a family or a tribe for generations. There are several kinds of greenstone, varying from the rich green *kahurangi* and *rau-karaka* found in the

Westland streams to the translucent *tangiwai* (bowenite) that occurs in reefs on a spur of Mitre Peak, near the entrance to Milford Sound. Most valued of all by the Maoris was the *kahurangi*, very hard, and making a splendid hand-weapon. Sometimes the greenstone had belts or streaks of the creamy wavy *inanga* running through it; clubs exhibiting this *inanga* ("whitebait") tinting in the midst of the dark-green *pounamu* were greatly valued; perhaps the finest specimen is the celebrated ancestral *mere* called "Pahikaure," which is in the possession of Te Heuheu Tukino, the hereditary head chief of the Taupo Maoris. This weapon has many singular traditional associations, and its talismanic attributes remind one of the legends of King Arthur's sword "Excalibur."

Greenstone is exceedingly hard to cut, and many months, sometimes even years, were required by the olden Maoris to shape and polish a *mere* or a *tiki* (the carved neck-pendant shaped in the fashion of a grotesque little human figure). For some years past most of the marketable *pounamu* has been exported to the Continent of Europe to be cut—chiefly to Belgium and Germany—and is there worked by the lapidaries into a variety of ornaments after the patterns of the Maori. Trinkets of greenstone are regarded by many Europeans with something of the olden Maori superstitious veneration for the *tiki* amulets and talismanic *mere* and *whakakai* that acquired strange virtues or *mana-tapu* in the course of time as they passed from father to son, often buried with chiefs' bodies, and often taken from warriors slain in battle.

The Westland greenstone specimens shown included blocks and pieces from the following localities: Pororari Creek (between Greymouth and Westport); Kotorepi (the Nine-mile, north of Greymouth); Greenstone (Pounamu) River, near Kumara; Kumara; the Arahura River bed; Rimu (near Hokitika); and Milford Sound. Probably the most celebrated greenstone-bearing river in Westland is the Arahura, a large snow-fed stream which discharges into the Tasman Sea a few miles to the north of Hokitika. This river and its greenstone treasures were first discovered, say the local Maoris, by the Polynesian sailor-chiefs Ngahue and Tama-ki-te-Rangi (or Tama-ahua), who, many centuries ago, voyaged to these Islands from the eastern Pacific. The name Arahura, it is interesting to note, is identical with Ara'ura, the ancient name of Aitutaki, one of the Cook Islands, from which group Ngahue came. High up the Arahura, at the foot of the mountains, is a deep pool called Kaikanohi, in which lies the fabled *pounamu* canoe, called by some tribes "Te Ika-a-Poutini" (Poutini's Fish), and by others the "Tairea" (Tama-ki-te-Rangi's canoe), stretching its gleaming translucent length across the river-bed, with upstanding knobs which are the petrified wives of Tama—Hine-Kahurangi, Hine-Kawakawa, and their companions—turned into greenstone. So says the imaginative Maori; and singular, symbolical legends—too long to narrate here—are told of the metamorphosis into *pounamu* of Tama's canoe and crew. As a matter of fact there is a large ledge of greenstone in this upper part of the Arahura, and it is from this that the fragments and blocks found lower down the river have come.

Another famous greenstone-bearing locality in Westland is Kotorepi, a little bay north of Greymouth. Here there is a deposit of very hard greenstone, regarded as sacred by the olden Maoris, and the weapons and ornaments made from it were *tapu*. In Maori legend the *pounamu* found here is said to have been formed from the water baled out of the Tairea canoe, which was hauled ashore at this spot for baling and repairs on Tama's voyage down the coast.*

* The Maori tradition of the first introduction of greenstone to the tribes of the eastern coast of the South Island is an interesting story. It was Rau-reka ("Sweet Leaf"), a woman of rank in the Ngatiwairangi Tribe of Arahura and Hokitika and the vicinity, who first gave the precious *pounamu* to the Ngaitahu Tribe, who in those ancient days occupied what is now the Canterbury Province. Raureka's tribe lived secluded from the rest of the Maori world, and their existence was barely known to the eastern tribes until Raureka crossed the Southern Alps. Between two hundred and fifty and

The
Timber
of
the Coast.

Westland is still to a considerable extent a great forest, and the timber exhibits displayed in the court made the best show of useful and ornamental woods in the Exhibition. The timber mostly cut in the Westland mills is the useful rimu (red-pine), which composes the greater part of the available forests in the West Coast Province; next to rimu in the output of the mills are the silver and black pine, the kahikatea, or white-pine, and the valuable totara-pine. At present, perhaps, not more than one-third of Westland has been touched as regards its timber; but the sawmilling business is increasing, and before very long, as forests in other parts of the colony become depleted, Westland will contribute a very large proportion of the building-timber used in New Zealand. The abundance of water-power in every part of the Coast makes it certain that electricity will be largely used in the mills of the future instead of steam. The timber exhibits shown covered the West Coast from the Westport district down to Jackson Bay, South Westland. From Malfroy's Hoho Mills, near Hokitika, came the whole of the red-pine used in the erection of the Exhibition building. This timber was also used for panelling the walls in the Buller Court. Some handsome pieces of figured rimu came from Cape Foulwind, near Westport. H. W. Hagedorn and Son, of Westport, showed a sideboard which exemplified the uses of ornamental rimu and other West Coast timbers, including totara-knot and mottled yellow-pine (manoa). Specimens of the kahikatea, the best wood in the world for making butter-boxes, were shown from various mills

three hundred years ago, as the result of intertribal fighting at Arahura. Raureka left her home, accompanied only by a man named Kapakeha (said to have been a slave), and wandered far into the mountains beyond Lake Kanieri. Discovering a pass between the snowy mountains that overlooked the headwaters of the Arahura, they crossed the dividing range, and, descending the valley of the Rakaia River, they made for the east coast. Striking out seawards to the Rangitata district, near the site of the present town of Geraldine, they were found by a party of Ngaitahu men, who were out on the war-path. The wanderers were in sore straits for food. They were fed and kindly treated, and the woman talked of her home on the wild west coast. At the camp-fire she told of the greenstone which was abundant at the Arahura, and showed the Ngaitahu a little *pounamu* axe she had carried with her across the ranges. And she softly chanted a rhythmic song to herself as she chipped away with her little axe at a piece of *kaunu*, the saccharine root of the ti-palm, which she was scraping preparatory to cooking it—a *karakia* or incantation used by her people when felling forest-trees, and supposed to give additional efficacy to the workman's tool and "more power to his elbow." While Raureka was telling her strange story, one Puhou, a warrior of the Ngaitahu, lay quietly taking in every word, but pretending to be asleep. As he lay there snoring ostentatiously, he secretly determined to steal away next day and exploit this rich *pounamu* land. In the morning the expedition resumed the march northwards to Taumutu and Kaiapoi. The scheming warrior contrived to secure charge of Raureka, and as he had to all appearances been asleep when the woman displayed her greenstone treasure, no one suspected him when he announced that he and several of his companions intended to make a scouting *detour* and would rejoin the main body further north. Once out of sight, the Ngaitahu "scouts" struck inland, and induced Raureka to pilot them across to Westland by the pass she had discovered, now known as Browning's Pass. She gave Puhou her little axe, and taught him the "chipping song," and, moreover, became his wife. The party made sandals or *paratara* of flax-leaves for the rough passage over the trackless heights of rock and snow. By devious and perilous ways they reached the Arahura, and there made friends with the Ngatiwairangi, and became possessed of much *pounamu* in the rough and also in the form of weapons and ornaments. At last, loading themselves with greenstone, they travelled back over Raureka's Pass to the eastern plains. They had been absent from the Canterbury side several months, and it was summer when they emerged from the Rakaia Valley and kindled a great fire on a hill overlooking the homes of their tribe. When the Ngaitahu saw the bonfire they at once divined that it was that of the missing scouts who had disappeared with Raureka. "Aue!" exclaimed they, "the cunning of that sleeper! He has outwitted us all." And in triumph the wanderers returned and exhibited their spoils of *pounamu*. Henceforward annual expeditions were made across the mountains to the Greenstone-land, the Ngaitahu bearing loads of food-delicacies, preserved in bark and kelp baskets, to barter for the *pounamu*. Later they saved themselves the trouble of swagging their *pikau*s over the Alps, and secured the greenstone by the simple process of killing the owners, whom, in the beautifully simple economy of the Maoris, they also ate. Raureka was indirectly the means of bringing about the downfall of her tribe. In the early years of last century Tuhuru and other Kaiapoi chiefs ravaged the Poutini, or Westland, coast with war-parties, practically exterminating the luckless Ngatiwairangi, and carrying off their stores of the Maori jewel-stone.

in the province. Of silver-pine, a splendid durable wood, there was a large display in the forestry section. This pine is practically invulnerable to decay and to boring-insects: it is therefore of great value for railway-sleepers and telegraph-posts. Black-pine, of which numerous samples were shown, is an excellent furniture-making and building timber. Amongst the half-rounds of logs shown was one of New Zealand cedar (kawaka) from Granity and Mokihinui, near Westport. The uses of this timber are open to great expansion: some timber experts consider it excellent for the manufacture of lead pencils. An English firm is already using several New Zealand woods, including the top branches of the totara, for pencil-manufacture, as a substitute for the northern cedar. J. Park, of Hokitika, exhibited a rowing-boat, handsomely finished and built entirely of kawaka. One splendid slab of totara-pine shown measured 4 ft. 4 in. across, and was a fair sample of the timber in the great totara forests of South Westland, which cannot be used at present on account of the inaccessibility of the district. There were also examples of the beautiful mottled totara; much of this valuable timber, like many other useful and beautiful woods in South Westland, is being wasted every year by being burned in bush fires simply because the land has to be cleared and there is no available market for the timber. There was some fine panelling in mottled silver-pine, totara, and rimu, shown in the form of an ornamental doorway and a mantelpiece. Beautiful pine and beech knots of various colours were shown; these knots when polished make exceedingly handsome table-tops, but few millers at present trouble to make use of these "rejects" from the saw. The possibilities of the use of a lot of these woods for artistic furniture are very great indeed; knots of cedar, totara, broadleaf, silver-pine, &c., all regarded as worthless at present by the millers, will come into great use in the furniture-factories when our forests become smaller and the timbers consequently more valuable. Miro and hinau, two other useful Westland timbers, were shown by the Lake Brunner Sawmilling Company. Mr. A. Cumming, of Lake Kanieri, sent some excellent specimens of mottled totara; other samples of this very durable timber included a couple of pieces from the Charleston district, which had been buried in the earth for probably several centuries. Some fine wide slabs of totara shown came from as far south as Bruce Bay; they were contributed by Mr. John Ritchie. A number of paving-blocks made from brown-birch were shown; this wood has proved very useful for blocking purposes in gold-slucing claims. Other timbers shown were rata—a good useful hardwood—and mountain-pine.

Of miscellaneous specimens of natural products and of local industries there was a very large variety. Dressed flax was shown by millers at Kongahu, Karamea, Rotomana, Cobden, Barrytown, and Okarito; and from Okuru in the extreme south of Westland, near the Haast River, came other specimens of the uses of *Phormium tenax* in the form of flax baskets. Canned and frozen whitebait from the Buller, Grey, and Hokitika Rivers exemplified the commercial value of the little inanga which swarms in these rivers at certain seasons of the year. The inanga was one of the favourite articles of food of the olden Maori inhabitants of the Coast—in fact, it is from it that the Inangahua district derives its name; Inanga-hua means "preserved whitebait." Wool, potatoes, honey, bricks, cordials, sauces, and ale and stout from Reefton were amongst the other products shown. The sporting possibilities of Westland and South Nelson were brought before one by two fine heads of red-deer stags shot on the upper Buller, and stuffed trout and game birds of various kinds. Two excellent stuffed specimens of the kea parrot and the bittern were exhibited by Mr. Telford, of Ross. The Maori residents of Westland, now very few in number, were represented by some exhibits of native handicraft from a little Maori hapu called Ngatimahaki, a section of the Ngaitahu Tribe, living far down the coast at the Makawhio, or Jacob's River, about 130 miles south of Hokitika, the most remote and isolated Maori community in New Zealand. Katau te Nahi, of this hapu, showed some specimens of worked greenstone, and his wife and relatives some flax kits.

Amongst miscellaneous exhibits in the Westport section was a good model of a

French warship of a past era (such a craft as the training steam-frigates which cruised as far as New Zealand up to ten or fifteen years ago), a full-rigged ship, carrying the old-style stuns'l-booms, and with auxiliary steam-power as indicated by her two funnels and her screw.

SOUTHLAND.

Southland, the Murihiku of the Maoris—"The Tail of the Land"—the land of great oatfields and rich dairy pastures—displayed its wealth in a good-sized court reached by way of the Western Avenue, not far from the southern entrance of the Main Building. The eye was first attracted by the little porch-like structures, made of the trunks of fern-trees, that stood at the corners of the 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. Here the interested visitor learned much concerning the character and capabilities of New Zealand's Far South.



THE SOUTHLAND COURT.

More than a million of acres in Southland are under cultivation, and it is the principal oat-growing section of the colony. Of other products, it grows wheat of splendid quality, barley, linseed, &c., and its dairies turn out large quantities of the best of cheese and butter. In the back country, after one passes through the level agricultural plains, are the great runs of the wool-growers and meat-raisers. Other industries are flax-milling, timber-growing, gold-dredging, coal-mining, deep-sea fishing, and oystering. The chief town, Invercargill, with a population of between twelve and thirteen thousand, has an excellent, safe, deep-water port at the Bluff, seventeen miles away by rail.

The exhibits of agricultural and pastoral products made up the greater part of the court's contents. Near the centre stood a large arch that typified the great dairying

business; it was constructed of boxes of cheese surmounting stacks of tins of condensed milk, which is one of Invercargill's specialities; this cheese trophy represented twenty-two dairy-factories of Southland. Near by stood a table of bulk and jar samples of Saxelby's Stilton cheese, interesting as being the product of the only factory in New Zealand making this cheese. Fleeces of wool of good length and fine lustre, sent by various farmers and fellmongers, were grouped in a large showcase. Oats, of which Southland exports several million bushels a year, and samples of wheat, rye, linseed, and barley, and also some barley from the Lakes district, reminded the visitor of the solid grain-growing capacity of Southland. A particularly comprehensive display of grain and grass-seeds of all kinds was made by the Gore district, which contributed a special section to the Southland Court. Gore also showed specimens of oat-products, timber, lignite, and a trophy showing gold obtained in the district, and photographs of the principal dredges working in that district.

In the mineral section a conspicuous exhibit was made up of three great blocks of coal from the Nightcaps Coal Company's mines, one block weighing 9 tons. From the Nightcaps Company also came specimens of fireclay, together with articles manufactured therefrom. From Stewart Island and the West Coast Sounds came a collection of mineral specimens collected by J. R. Thomson and Walter Traill. From Stewart Island also came some Maori implements and flax mats, exhibited by W. Traill and W. D. Joss, residents of that Island. Other minerals included freestone from the Castle Rock quarries, Dipton; a block of porphyry from the same quarries, and a block of similar stone from Waikawa. Samples of the Orepuki oil-shale were exhibited by the New Zealand Coal and Oil Company. A good sample of dressed granite from Ocean Beach quarries was exhibited by J. G. Ward and Co. (Limited). Beautifully figured planks of rimu or red-pine from Orepuki, and specimens of red-birch, made up in furniture, turnery, and also in the rough, typified the valuable timbers of the great forests in the vicinity of the western part of Southland. The flax-milling industry was represented by an exhibit from W. Cruikshank's Rosedale factory, covering the various stages of hemp-manufacture, from the leaves of the *Phormium tenax* to the soft silky dressed fibre, and rope, twine, &c., made therefrom. Various local manufactures from Invercargill were exhibited; some of these, agricultural machinery—including Storrie's patent turnip drill and ridger—vehicles, &c., were of special interest to the farmer. Noticeable exhibits were the stands of R. Wilson and Son, of Winton, and George Ramage, of Centre Bush, of horse-shoes in great variety of form and shape, made specially to suit defects in horses' legs and feet; the former firm also exhibited their patent drain plough, which has proved of such value in draining the low-lying and swampy lands of the South. A design in sand bricks came from the newly erected works at Grasmere. For bushmen there was an exhibit of interest from P. A. Blyth, of Winton: a brake for sawmill trollies, by a method of gripping the wooden rails of the tramway. The Bluff Harbour Board sent models of its steamers, the "Awarua" and "Theresa Ward," and photos of the Bluff Harbour and shipping, and of the Board's new dredge, "Murihiku." The Southland Frozen Meat Company made a display of its products, and the Belfast factory had a good show of hams and bacon. The large mills of the New Zealand Paper Company at Mātaura contributed excellent specimens of the output in the form of paper and paper bags. A fitting finish was given to this attractive court by the collection of photos illustrating Southland's beauty-spots, its fine cattle and sheep, and its agricultural operations.

THE COOK ISLANDS COURT.

Adjoining the Auckland Provincial Court was an exhibit of South-Sea-Island origin, of particular interest to New-Zealanders, the court, or rather stall, devoted to the Cook Group and other islands in the South Pacific under New Zealand's jurisdiction. It was just a little court, too small indeed for the number of curios and beautiful articles of

South-Sea-Island manufacture that were crammed into it. It had the real South Sea atmosphere, with its strange weapons and its outrigger canoes glittering with pearl-shell inlaying, and its hanging ornaments of native cloth made from the bark of trees. It was to many, perhaps, the first intimation that New Zealand herself had a slice of territory—mostly ocean, as a matter of fact—in the tropic regions of the Pacific. The islands which it represented have been under this country's control since seven years ago, when the colony's boundaries were extended to include the Cook Group and a number of outlying islands; and in these South Sea isles and atolls, inhabited by Polynesians very nigh akin to our Maoris, an interesting experiment is being made in the government of Island peoples. These tropic map-dots under New Zealand's rule number sixteen, and are scattered over the Pacific within a space bounded by the meridians of 170° and 156° west longitude, and the parallels of 23° and 8° south latitude. Their



EXHIBITS FROM THE COOK GROUP AND OTHER PACIFIC ISLANDS.

total trade inwards and outwards is worth about £90,000 per annum, and they already yield a yearly revenue for governmental purposes of nearly £12,000. The largest and most populous island is Niue or Savage Island, lying about 1,400 miles north-east of Auckland; but from a commercial point of view the nine islands of the Cook Group are the most important. These islands are Rarotonga, Mangaia, Aitutaki, Atiu, Mitiaro, Takutea, and the Hervey Islets (Manuae and Te Au-o-tu). Then, up north, nearer the Equator, are the pearl-shell-producing atolls or lagoon-islands of Manihiki, Rakahanga, and Penrhyn. For the last forty years and more New Zealand has been interested in the trade of these islands. Not so many years ago fleets of handsome yacht-like schooners traded to Rarotonga, and Aitutaki, and Niue, and the other islands, out of Auckland, which has always been the great centre of the South Sea business. Nowadays steamers take very nearly all the trade of the Cook Islands and their atoll and island neighbours, but occasionally a white-painted schooner—a ghost of the olden canvas argosy—sails into Auckland from the Islands and brings with it a breath of the tropic lands. The

red-funnel steamers that rattle out their hundreds of cases of bananas and thousands of boxes of oranges for New Zealand's consumption, their tons of copra and pearl-shell for the European market, are busy and useful links with "the gateways of the day," but it is the sailer that one associates more with the Isles of Romance—the handily-rigged fast white schooners, hanging off and on outside the fringing reefs of Aitutaki, or Niue, or Penrhyn and its pearl-lagoon, boating cargo through perilous surfs, booming along wing-and-wing before the fragrant trades that blow over many a palm-clothed island, with the flying-fish leaping in silvery showers before their bows, or furling to a rag of sail before the gales of the "Great Ocean of Kiwa."

The weapons, utensils, &c., shown in the Cook Islands Court numbered over a hundred items. The most valuable of these were the canoes, of which there were four large specimens, representative not only of the canoe-building art of the Cook Group, but also of the outlying northern atolls Rakahanga and Manihiki. The Natives of these remote pearl-fishing islets are exceedingly deft and artistic decorators in mother-of-pearl, and their canoes were beautifully inlaid with the iridescent shell. The Rakahanga-Islanders' canoe bore the famous Polynesian name "Maui" in pearl-shell letters on the bow, and the name "Rakahanga" was similarly lettered on the stern. The sides of the canoe were inlaid from stem to stern with pearl-shell stars and other devices, and even the curving thwarts were brilliant and glittering with the shell-made adornments. At the close of the Exhibition this pretty *vaka* was purchased for the British Museum by Captain Atkin, the British Commissioner.

The Manihiki outrigger canoe, about 30 ft. long, bore the name "Tauhunu," and was inlaid from end to end with pearl-shell. From Mangaia Island came an outrigger canoe, with painted sides, and carved topsides and thwarts; right in the bows was a peculiar styler, with lines attached leading aft; these lines were said to have been used by the ancient mariners as guides in steering a course. This canoe is now in the Colonial Museum, Wellington. Niue Island also sent a canoe—one of the ordinary small outrigger craft, with remarkably broad-bladed paddles.

These primitive sea-craft of the Polynesian island-dwellers were the most conspicuous exhibits in the court, but there were many other curious and beautiful articles displayed. There were cleverly woven mats of leaf and fibre; beautifully plaited hats from Niue Island; ancient wooden drums from the Cook Group; an Ariki's or high-chief's throne from Rarotonga; the Mangaia-Islanders' ceremonial axes of stone (*toki-tikitiki*), mounted on peculiarly carved wooden blocks; a *kumete* or wooden trough or bowl, of immense size; *tapa* or native cloth, made from the bark of a tree and coloured and decorated in various patterns, and with the wooden beaters and the blocks used for beating out the cloth; pearl-inlaid fish-hooks, *inaki* or eel-catching baskets, long barbed fighting-spears and fish-spears, a *taka* or war-helmet, ancient swords and daggers of hardwood, and clubs of various strange and formidable shapes. A "peace-drum" shown in the collection came from Mangaia, where it had been used for about a hundred years on the occasions of peacemaking after war, when it was beaten from village to village—a signal that strife was ended and that refugees in hiding could venture abroad in safety again. A remarkable spear shown was nearly 30 ft. in length, and had to be used by two men in battle. Besides, there were some beautiful specimens of a valuable gold-edged pearl-shell, so much sought after by the divers of the northern atolls; banana and taro plants growing; and a gallery of excellent photographic enlargements illustrative of Island scenery and Island Native life.

The exhibits in the court were mostly sent through the instrumentality of Colonel W. E. Gudgeon, C.M.G., the New Zealand Government Commissioner for the Islands, whose headquarters are at Avarua, Rarotonga. The Hon. C. H. Mills, ex Minister in Charge of Island Affairs, also assisted by sending some interesting exhibits of Native workmanship.

SECTION IX.

THE EMPIRE'S COURTS.

BRITISH GOVERNMENT'S SECTION.—AN IMPERIAL DISPLAY.

To the art-loving and the thoughtful New-Zealander the exhibits sent out by the Imperial Government, and so well and systematically displayed and arranged, were in many respects the most valuable and informing section of the Exhibition. The British Government had entered with considerable interest and energy into the work of organizing a suitable exhibit for this distant land's ambitious exposition of arts and industries, and devoted the sum of £10,000 to this purpose. The exhibit as arranged was designed to reflect to a large extent the artistic, social, educational, scientific, and naval and military life of the British Isles, and in this mission it succeeded admirably. The magnificent picture-collection was in itself an education in art—oils, water-colours, and black-and-white; it summarised the best traditions and the best products of British art; it was a delight to every visitor, an eye-feast of form and colour. The exquisite examples of kindred arts and crafts were equally comprehensive and wisely selected—all the best of their kind. Then there was the sociological, educational, and scientific collection, full of information in diagram, pictorial and other forms. To the section of Social Economy in the British Court, Sir John Gorst, the special envoy of the British Government to the Exhibition, drew particular attention in one of his speeches. It deserved, he said, the careful study of colonial statesmen, throwing as it did a flood of light on the social conditions, good and evil, under which people lived in the Old Country. Certainly the sociological side of the exhibit was full of meat for thought, especially for those earnest-minded New-Zealanders who are anxious above all things to keep this land free from the social iniquities, inequalities, and grievous wrongs so deeply rooted in Old World communities. Educationally there was much to interest enthusiasts in advanced and practical and technical instruction; and the proofs of progress made by the Mother-country in specialised education during late years came as a surprise to those New-Zealanders disposed to regard "Old England" as being behind the times in this respect. The superbly finished maps, the delightfully artistic specimens of pictorial photography, the delicate scientific instruments of meticulous and exquisite precision, were all triumphs of their kind. And side by side with the triumphs of the arts of peace were the reminders of Britain's glorious feats of arms by land and by sea, the weapons with which she holds the land and wards the five oceans, from the Indian mountain-gun whose epic Kipling has sung to the monster 12-in. shells which her battle-ships send screaming through five or six miles of air, and the glittering array of medals that epitomized her brave centuries of battle-story. It typified all the virility, the fighting qualities of the Briton; it brought a thrill of pride to the son of this most distant outpost of the Empire. Not an exhibit, a picture, a book, weapon, or medal was there without good use and reason; every one had its silent mission to these Islanders remote from the heart of the old Empire, and told its story well.

The British Government exhibit was under the charge of the British Commissioner, Captain Percy Atkin, a gentleman who had had considerable experience of exhibitions, and who had brought skill and taste to bear in his arrangement of the court. Captain

Atkin remained in the colony during the whole period of the Exhibition, and he and his courteous assistants delighted in showing visitors round the court and in furnishing information about the exhibits.

The British Government exhibit was arranged in two sections, of which Section No. 1 (Art) was installed in the Art Gallery, and Section No. 2 (General) in the Main Building of the Exhibition, near the northern side of the Main Avenue; this general section occupied an area of 23,760 square feet. The Art Section—which is described elsewhere (see Section X) under its class heading—was under the immediate supervision of Mr. A. A. Longden, himself an artist of repute, who came out from England as special art representative in charge of the pictures.

Section No. 2 included these departments, of which summarised accounts follow:—

Education;	Medals, Coins, and Seals;
Social Economy;	Geographical and Exploration;
Naval Exhibits;	Meteorology;
Military Exhibits;	Photography.

In addition to these a space in the general building was allotted to applied art and architecture.

A remarkably large number of sales of pictures and other works in the British sections during the Exhibition. The total sales amounted to a value of £17,458 9s. 4d. Details of the works of art sold are given in the account of the Art Gallery. In addition pictorial photographs were sold to the value of over £103, and meteorological instruments to the value of £245.

EDUCATION.

The whole scheme of the British educational system was illustrated by the numerous exhibits in the Department of Education, emphasizing the resources, varieties, and traditions of education in the British Islands. Every stage of education was represented by pictures and in other ways, from primary schools to special technical schools and the universities. Elementary schools and continuation classes were represented by pictures and plans of school buildings, photographs of classes at work, a series of time-tables, class-programmes, courses of instruction, examination-papers, and worked exercises. The English public schools, including Eton, Winchester, Rugby, Marlborough, and numerous secondary schools of varied types, were represented by photographs of buildings, of classes at work, and of games, together with brief accounts of school life and organization. Various schools of art, music, mining, nautical training, and agriculture sent pictures of their buildings and appliances, details of methods of instruction, and examples of work done by students. In the case of agricultural schools, charts of farms and plots under experimental cultivation were shown. English, Scottish, and Irish universities were represented by photographs of buildings, recreation-grounds, university life, and also by calendars and other publications. There were maps showing the distribution of educational facilities in Great Britain; charts illustrating physical exercises, sets of prospectuses from secondary schools and technical institutions; reports of education authorities. Specimen copies of journals and periodicals touching on educational topics, together with some useful reference-books, were available for consultation by visitors to the court.

In the primary-education section the exhibitors were the Aberdeen School Board; the Board of Education for England and Wales; the Burslem Education Committee; the Commissioners of National Education, Ireland; Church of England Training College, Dublin; Dublin Church of Ireland Directing Schools; the Duke of York's Royal Military School, Chelsea; the Glasgow School Board; Leeds Education Committee; Liverpool Education Committee; London County Council; National Union of Teachers; Scotch Education Department; the Stornoway-Nicolson Institute, Lewis, Scotland; and the

"Warspite" Marine Society, London. Amongst the most interesting of these were the Leeds and Liverpool pictures showing classes of girls and boys engaged in various lessons, including work in modelling, &c., by young children, nature lessons in the infants' department in Liverpool schools, and blind children at work at various occupations. The training-ship "Warspite" pictures showed this school-vessel moored off Greenhithe, Kent, and there were photographs of the boys at various drills and exercises, including sail-drill, and pictures of seamanship-instruction models on board the "Warspite"; there was also a pamphlet describing the Marine Society's scheme of an ocean training-ship, the large four-masted ship "Port Jackson," which trades to Australia and carries a large number of boys who are being trained in seamanship and navigation. In connection with the education of physically and mentally defective children, there were



APPLIED ARTS SECTION IN THE BRITISH COURT.

a number of photographs showing these children in Bristol schools, engaged in various useful occupations such as wood-carving, modelling, basket-making, straw-weaving, &c. The British and Foreign Blind Association sent appliances and books, including various styles for writing Braille. Gardner's Trust for the Blind, London, contributed exhibits including numerous photographs of the classes at work at the Royal Normal College and Academy of Music for the Blind, Upper Norwood.

In secondary education there were some interesting photographs showing classes at work in nature-study at the Aberdeen Grammar School, which makes a specialty of botanizing and school-garden work. The great English schools were represented by photographs and books, and included Rugby; Eton; Fettes College, Edinburgh; Dulwich College; George Heriot's College, Edinburgh; Hailebury College, Hertfordshire; Marlborough College, Wiltshire; and Winchester College (which was founded in A.D.

1382). An exhibit of interest in the Rugby collection consisted of portfolios of drawings, paintings, and designs showing the excellent art system practised in this college. The venerable Winchester College buildings and college life were illustrated by over thirty photographs.

A very large collection of photographs, and calendars and other publications furnished the New-Zealander with some idea of the picturesque buildings as well as the educational scope of the great universities. The University of Aberdeen was represented by a number of volumes of records printed for the New Spalding Club of Aberdeen, containing numerous illustrations of the college buildings and portraits of eminent benefactors, teachers, and alumni, and various class records and calendars. Cambridge University was represented by photographic views of a number of books and pamphlets, including an architectural history of Cambridge in four volumes. The historic buildings of Oxford University were illustrated by a number of fine photographs showing the various colleges and many places sanctified by historical reminiscences. One of these was the celebrated Merton Library, which dates back to about A.D. 1376. There were various reports of the Oxford University institutions, examination-papers, and official publications. Another of Britain's ancient universities represented was St. Andrew's, Dundee, of which numerous good photographic views were shown; one of these was of the foreign and the historic theological school known as St. Mary's College, founded in 1537; another was of St. Salvatore's Church, the Church of the University, erected in A.D. 1450. There were pictures of University Hall, which was founded a few years ago as a residence for women students. A touch of modernity was furnished by the pictures of the engineering and chemical laboratories in the University College, Dundee, which was founded by Dr. Baxter, a Dundee manufacturer, in 1880, and made part of St. Andrew's University in 1897. There were also views of the new School of Medicine erected in 1903, and of the Gatty Marine Laboratory, founded by Charles Gatty, F.R.S.E., and presented to St. Andrew's University in 1896. Other universities represented by picture and book were those of Birmingham, Durham, Trinity College (Dublin), the Royal University of Ireland (Dublin), Edinburgh, Glasgow, Girton College (Cambridge), Leeds, Liverpool, London, Newnham College (Cambridge), Sheffield (particularly interesting because of its useful courses in mining, chemistry, and engineering), the Victoria University of Manchester, and the University of Wales.

SPECIALISED INSTRUCTION.

In the subsection of Specialised Instruction the most interesting item was an exhibit dealing with art instruction in various British schools. The Board of Education of South Kensington sent a comprehensive exhibit illustrative of work in every branch of industrial art and design. There was a case of reproductions of art objects from South Kensington in metal, coloured plaster, plain plaster, coloured drawings, and photographs; the electrotype reproductions were exact copies of the best silversmiths' work, and the other work of which replicas were shown comprised art work in porcelain, ivory-carving, wood-carving, jewellery, metal-work, and glass. These reproductions exemplified the useful practice of the South Kensington Board in circulating artistic designs and specimens of work calculated to inspire the art student with worthy ideas of beauty of form and decoration. In 1905 the Board lent reproductions and photographs of art exhibits in the Victoria and Albert Museum to various schools of art throughout the kingdom, to the number of more than twenty thousand.

The following is a list of the branches of art work embraced in the collection sent to the Exhibition: Enamels and glass, pottery, lead-work, iron-work, silver-work, jewellery, medals, furniture, carved and inlaid wood, inlaid stone, plaster-ceiling work, woven and printed textiles, carpets, embroidery, lace, bookbinding, leather-work,

carvings in ivory, and lettering and figuring decoration. In addition there were drawings and photographs and portfolios containing some beautiful chromolithographs and autotypes.

From the Belfast Municipal Technical Institute came a number of photographs illustrating the various classes in industrial art. The Crawford Municipal Technical Institute of Cork, which makes a specialty of instruction in lace-manufacture, sent a number of lace-designs as examples of students' work. The Dublin Museum (Department of Agricultural and Technical Instruction for Ireland) sent examples of observation-work, and descriptions of photographs showing the forms of various trees in summer and winter. The Glasgow School of Art sent a number of examples of students' work in the form of life-drawing, painting, &c.

Up-to-date agricultural education in Great Britain was illustrated by photographs and diagrams of scientific agricultural research from Cambridge University (Department of Agriculture), covering amongst other things experiments in pasture-values, analyses of milk, and the composition of root-crops; photographs, diagrams, and various publications from the University of Durham, and Armstrong College, Newcastle-upon-Tyne; diagrams, photographs, charts, and calendars from the West of Scotland Agricultural College, Glasgow; and a number of official publications from the Department of Agriculture and Technical Instruction for Ireland. In the horticultural branch the Essex Education Committee (Biological Department, including the county School of Horticulture) sent maps showing the centres in the county in which instruction in nature-study and in horticulture had been given during the past four years; a plan of the Committee's Horticultural School-garden at Chelmsford, with its various experimental plots, orchard, vinery, &c., and sets of useful publications issued by the Department.

In the mining branch there were shown a number of interesting photographs taken underground by means of magnesium flashlight in the King Edward Mine, the property of the Camborne Mining School in Cornwall, illustrating the facilities provided there for students desiring to acquire practical mining experience and knowledge.

In music there were exhibits from the Royal Academy of Music, London, and the Royal Military School of Music, Hounslow; the former included specimen copies of the diplomas granted by the academy, the Charles Lucas Medal competed for annually by composers, and the students' magazine; the latter school's exhibit contained photographs of the buildings and the students, and outlined the course of study in military music.

Instruction in the science of navigation was illustrated by an exhibit from the Leith Nautical College, Edinburgh, comprising photographs of the college, workshops, and students at work, drawings of students, ship-building designs, and specimens of class-work in mathematics, navigation, and nautical astronomy. There were also photographs illustrating life on board the nautical training-ship H.M.S. "Worcester," off Greenhithe, Kent, which trains boys to become officers in the mercantile marine.

In technology there was a large and carefully classified exhibit that deserved careful study from students in technical art. The Halifax Technical School sent a number of cards and diagrams descriptive of the organization and work of the evening classes of the Halifax schools. A special feature of these schools is the useful course of instruction given in worsted-spinning, weaving, and engineering. There were examples of students' weaving-work in the form of tartans, worsteds of various classes, dress fabrics, silk tapestries, decorative fabrics, heavy tapestries, and carpets. The London Borough Polytechnic had specimens of students' work in the form of book-covers, a book on printing, and various other specimens of industrial skill. A particularly fine exhibit was that sent by the Crafts School in Bethnal Green, London, comprising students' craft-work in the original, and a number of cards containing photographs of students' work. The originals sent included such varied articles as carved mouldings, glazed

tiles, keyhole-shields in copper and brass, and a reflector for electric light. These were the work of students whose ages ranged from fourteen to twenty-one years. The photographs showed all kinds of work illustrating the successful application of art designs to industry, including cornice-mouldings, panels for plaster decoration, wood-carving, matchboard for dado; copper, lead, and brass plaques; picture-frames, brass candle-secones, and a variety of other work in metal and wood. In addition there were a large number of drawings and decorative designs, including some for printed fabrics and colours. The Northampton Institute, London, sent a number of articles illustrative of work in the mechanical engineering, electrical engineering, and artistic crafts departments of the school. These included some beautifully finished artistic work in the form of chased panels in steel and copper, a carved oak-panel with heraldic designs, and a chased yachting-shield in copper and steel. The Manchester Municipal School of Technology contributed a number of photographs showing its engineering workshops, chemical laboratories, and cotton spinning and weaving works. The Northamptonshire County Council sent photographs and other data showing the scope of the classes held in boot and shoe manufacture in the county. In addition, a number of other universities, colleges, and technical institutions sent calendars, prospectuses, reports, &c., and a number of scientific societies and associations contributed copies of their reports, journals, proceedings, &c., to the section.

SOCIAL ECONOMY.

The Social Economy exhibit in the British Section was of particular interest to many a thoughtful New-Zealander, and was one that deserved careful study on the part of the colony's legislators and public men. The collection illustrated by diagrams and otherwise the various social and economical conditions in Great Britain. The subjects included economic resources and organization of industrial workers, industrial remuneration, co-operative institutions, provident institutions, housing of the working-classes, the liquor question, general betterment movement, reformatory schools, public health, and municipal improvements. Particularly prominent were the diagrams contributed by the British Board of Trade, the Post-Office Savings-Bank, the London County Council, and the Metropolitan Asylums Board. The Board of Trade diagrams and the Post-Office Savings-Bank diagrams were both reproduced in handy form for gratuitous distribution to visitors. The Right Hon. Charles Booth, celebrated for his investigations dealing with the life and labour of the people in London, lent his 400 ft. map of London and a complete set of his works. Several of the leading English municipalities contributed statements and reports covering their spheres of work in the direction of public health, the housing problem, police regulations, pauperism, the unemployed, markets and prices, locomotion, &c.

First in importance came the large charts prepared by the Commercial Labour and Statistical Department of the British Board of Trade. These charts were twenty-eight in number and were based on statistics found for the most part in the annual and other reports of the various departments of the Board of Trade, supplemented by reports issued by the Home Office, the Local Government Board, the Department of Agriculture, and Fisheries and other Departments. The first two charts gave the estimated number of persons occupied in various manual-labour groups of trade in the United Kingdom. These showed that the leading industries for men were agriculture, the transport trades, the metal trades, building, mining, and quarrying; and for women domestic service and the clothing and textile industries. The fluctuations in the various numbers in each trade from 1861 to 1901 were also shown. Next there were the charts dealing with employment and the rates of wages, showing fluctuations in employment and the changes in wages in various groups of trades spread over a long period of years. Variations of wholesale prices during the period 1871-1905 for the forty-five staple articles entering

into the national consumption were illustrated by another chart; these articles were arranged in four groups—namely, coal and metals, raw materials of textiles, articles of food and drink, and other raw materials, &c. The fluctuations in the prices for each group were shown. A general fall in prices was shown by the first of these charts to have taken place since 1873; in the second chart a fall was shown to have been common to the four groups of articles included, although not so marked in the case of coal and metal as in the other groups. Other interesting charts showed the prices of wheat and bread in Great Britain for over a hundred years (1800–1905); the fluctuations in the period 1877–1905 in the general level of retail prices of the principal articles of food consumed by the working-classes in London; consumption per head of population of various dutiable articles of food and drink; the percentage cost of eight different groups of articles of food consumed by (a) urban workmen's families, (b) agricultural labourers and families in London and Wales, Scotland, and Ireland respectively; the number of paupers per 1,000 of population in the British Islands for the period 1856–1905; the total value of Britain's foreign trade; British shipping and railway traffic; production and home consumption of coal and iron, and the home consumption of raw cotton and raw wool; British mercantile shipbuilding; the numbers of workpeople affected by strikes and other trade disputes causing stoppage of work; figures relating to trade-unionism in the United Kingdom, workmen's co-operative societies, and the relative risk of death from accident in certain occupations, besides the fluctuations from year to year, and the total number of deaths from industrial accidents in the principal occupations covered by legislation. In these last two charts a noticeable feature was the high death-rate from accidents amongst seamen, covering a period of the last twenty years. The least dangerous occupation was shown to be that of textile operatives, in which the death-rate from accident per 10,000 employed was shown to be only 0·7, as compared with 58·1 per 10,000 in the case of seamen.

The Right Hon. Charles Booth's social map of London indicated by means of a series of colours the social condition of the inhabitants of the various parts of London. Seven grades of social life were depicted as follows: (1.) The vicious, semi-criminal, loafing, &c. (2.) Very poor class—casual labour, chronic want. (3.) Poor—18s. to £1 1s. a week for a moderate family. (4.) Mixed class—an approximately equal proportion of persons in poverty and in comfort. (5.) Fairly comfortable working-class and others on the same social level. (6.) Well-to-do ordinary middle class. (7.) Upper middle and wealthy classes. Each of these grades was given a distinctive colour. Mr. Booth's first map of this kind was prepared in the years 1887–89, and was the outcome of a desire to portray graphically a great mass of information gathered for the opening volumes of his work "Life and Labour of the People in London." The present map was prepared ten years later (1899–1900), and the particulars as to social condition were the results of visits made by the author or his secretaries in company with police officers to every street, court, and alley in London. In addition there was a large statistical sheet containing the facts graphically presented in the map. There was also a map showing the positions of all the churches, schools, and publichouses in London. This was to accompany the concluding volumes of Mr. Booth's work, in which an attempt is made to gauge and describe the part played by each of these influences on the "Life and Labour of the People." The exhibit also included the seventeen volumes which comprised Mr. Booth's complete work.

The Garden City Association of London contributed several publications and a large number of plans and pictures illustrative of its benevolent objects and work. The aim of the Garden City Association is to promote the relief of overcrowded areas, and to secure a wider distribution of the population over the land—primarily, by advocating and assisting in the establishment of "garden cities" on a predetermined plan, designed to secure healthful and adequate housing, in which the inhabitants shall become in a

collective capacity the owners of the sites; secondly, by encouraging the removal of manufactures from congested centres to the country, and by improving the conditions of existing towns. The principal publications sent were Mr. Howard's book "Garden Cities of To-morrow," which was the genesis of the movement, and "The Garden City Movement," the official handbook of the association. Existing developments on garden-city lines in London were illustrated by books of views and plans of Port Sunlight, the well-planned model village of about six hundred houses inhabited by Messrs. Lever Bros.' employees; the Bournville village near Birmingham, which was largely subsidised by Messrs. Cadbury; and the First Garden City, an estate of about 4,000 acres near Hitchin, Hertfordshire, which is being developed on the principles of the Garden City Association. In connection with First Garden City a block-plan was shown illustrating the general scheme of arrangement of houses on a large portion of the estate, which is to group the cottages around a green in preference to building them facing the ordinary road. Much of the building of these houses is being done by the Garden City Tenants (Limited). This society is a copartnership undertaking, the profit on the tenant's rent, after repayment of principal and interest, being returned to the tenant in the form of share capital.

The British Home Office sent from Whitehall some valuable reports dealing with the regulation of industry and labour, the suppression of crime, and the liquor question, and reports and photographs in great variety illustrating the reformatory and industrial-school system of Great Britain. It was explained that the aim of the Industrial Schools Department has been to effect a compromise between the literary and the practical sides of education, and so far as possible to dovetail the one into the other. The industrial training in these British schools has greatly improved of recent years, and must continue to improve as the principles of technical education are better understood. Not only is an effort made to occupy children at agricultural work, tailoring, shoemaking, carpentry, blacksmith's work, plumbing, &c., in order to inculcate habits of industry, but the theory of what they are practising is explained to them so as to develop the intellect. Above all, the value of drawing as the basis of technical education is now generally recognised. In many of the girls' schools not only do the girls assist in the school kitchen, but the older ones attend definite courses of cookery lessons, and, besides, make and mend their own garments, and receive lessons in dressmaking. The children entering these reformatory and industrial schools are said to be physically the most poorly developed in the country, consequently physical training is an important feature. Small though the boys are, however, the success of the physical-culture course is attested by the large proportion of the boys who find their way into the army and the navy, and by the fact that in open competitions with boys attending ordinary schools they more than hold their own. Over a hundred photographs arranged by the Chief Inspector of Reformatory and Industrial Schools, Old Scotland Yard, London, were shown in illustration of the various phases of the system: these included views of schools, of boys and girls at work, of physical training, of summer camps, and of various training-ships and the boys' life afloat. There were also examples of boys' and girls' work from the Home Office Schools Exhibition at Liverpool, July, 1906. The London County Council sent a large number of diagrams which showed amongst other facts of interest the density of population of the City of London for the past century; pauperism in London and in England and Wales, 1862-1905; percentage of general employment among members of various trades in London and the United Kingdom since 1894; London markets and prices of the necessities of life; locomotion in London; and diagrams relating to the public health, including one showing the proportion of the London population overcrowded. The Post-Office Savings-Bank of Great Britain and Ireland showed in a large oak frame tables of statistics and diagrams illustrating in a popular manner the growth and development of Post-Office Savings-Bank business since

its inception in 1861. It was shown that, in 1905, 10,000,000 depositors in the bank had £152,000,000 to their credit.

Amongst other exhibits in the Department of Social Economy were handbooks, reports, diagrams, &c., from the Corporations of London, Edinburgh, Dublin, Birmingham, Bradford, Glasgow, Liverpool, Leeds, and Sheffield; the Guinness Trust; Iveagh Trust, London; Metropolitan Asylums Board; and the Scottish Home Industries Association.

NAVAL AND MILITARY.

The principal exhibits in the Naval Section of the British Court were two large and beautiful models of the latest British types of floating fortresses: one was a model of H.M. first-class battleship "Swiftsure," built by Armstrong, Whitworth, and Co., at

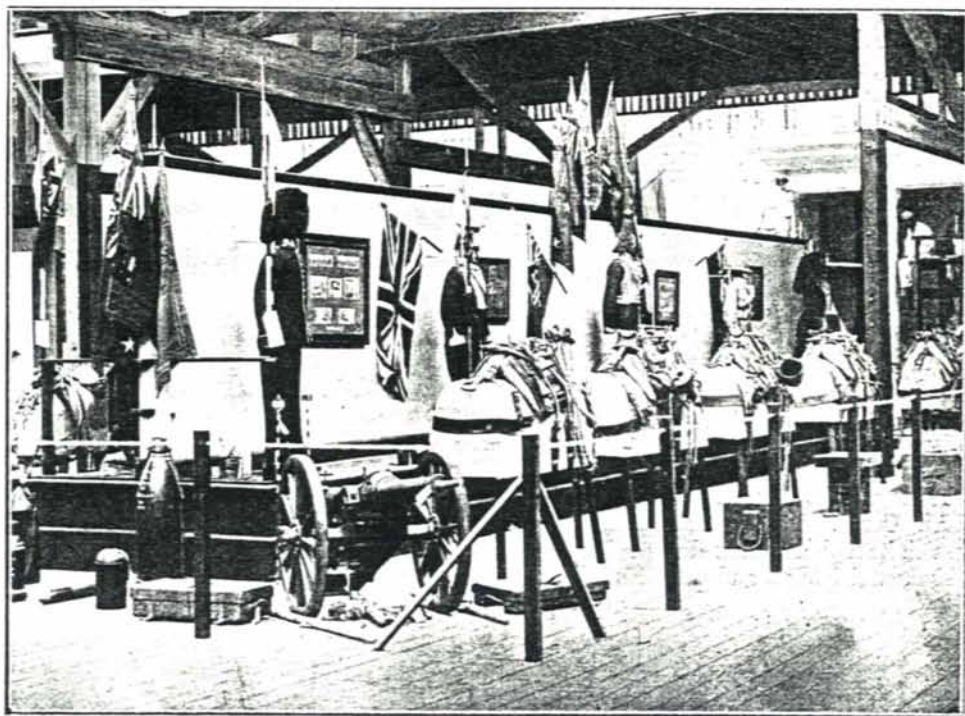


A BATTLESHIP MODEL IN THE BRITISH COURT.

Elswick, for the Chilean Government, and purchased by the British Government in 1903. This great war-vessel has a displacement of 11,800 tons, and the horse-power of her engines is 12,500; her heavy armament includes four 10-in. guns. The other model was of H.M. first-class battleship "Albion," launched at the works of the Thames Ironworks and Shipbuilding Company in 1898; she has a displacement of nearly 13,000 tons; indicated horse-power, 13,500; and included in her thirty-two heavy guns there are four huge 12-in. (46-ton) guns. These models were completely finished in every detail, down to the big guns and every particular of deck furniture. Of considerable interest to New Zealanders was another exhibit, the detailed drawings of H.M. first-class battleship "New Zealand," which was launched by Lady Onslow at Portsmouth Dockyard in

1904. The "New Zealand" is one of the eight battleships known as the "King Edward VII" class; she is an immense ship, of 16,350 tons displacement, and engines of 18,000-horse power, giving a speed of nineteen knots; armour belting 9 in. thick, and an armament of forty-eight guns, including four 12-in. guns.

The walls of the four bays in the court were hung with photographs of British warships of all classes, including battleships, cruisers, torpedo-boats, destroyers, scouts, sloops, &c. Here one saw every grade of vessel in the great fleet with which Britain keeps the seas, from the huge first-class battleships of the "New Zealand" type down to the little scout "Pathfinder." In all there were about forty fine naval photographs. Some of these pictures were of historic interest, particularly those of the older ships. Most interesting of all, perhaps, was that of H.M.S. "Calliope," built in 1885, and now



THE MILITARY SECTION, BRITISH COURT.

a training-ship on the Tyne. The "Calliope," a handsome square-rigged cruiser, was one of the masted vessels which patrolled the South Pacific towards the end of the "eighties," when most of the British ships on the Australasian Station still used sails as an auxiliary to steam-power. The "Calliope's" wonderful escape from destruction in the hurricane at Apia, Samoa, in 1889, when Captain Kane successfully worked the ship out to the open sea in the face of a gale which wrecked several other warships, will ever be memorable in the naval history of the Pacific.

The British War Office exhibit formed a military museum covering a large area of the court. Every New-Zealander, civilian as well as Volunteer, who visited the court could not but have been interested in the variety of *matériel* for the purposes of

war. Amongst the artillery shown, the exhibit that drew most attention was that of mountain artillery, such as is used in the frequent wars on the hilly frontiers of northern India. The complete 10-pounder B.L. jointed gun, with its carriage, used in these campaigns (each mountain battery has six guns) is so designed as to be separable into the following "loads," each carried by a mule on a specially shaped pack-saddle: (1) Breech end of gun; (2) muzzle end of gun; (3) wheels; (4) axle and small stores; (5) carriage; while the ammunition-mules each carried two filled boxes of shells, fuses, and cartridges. Captain Atkin, the Commissioner, had dummy mules set up in the court, each with its load, to show at a glance this mode of transporting mountain-guns. Other guns mounted in the court were the Maxim and Gardner automatic guns, with which streams of bullets can be fired at the rate of 600 per minute. Of artillery-ammunition every kind was shown, from the huge armour-piercing shell for 12-in. gun down to projectiles for small quick-firers. There were cases, also, showing various stages of the manufacture of ammunition, and friction, percussion, and electric tubes used for firing modern guns. Specimens of harness and saddlery as used by cavalry, artillery, mounted infantry, Royal Engineers, and Army Service Corps were shown, and there were photographs of artillery material of various kinds. A historical collection of shot and shell was included in the exhibit; amongst these relics of past days of warfare were specimens of chain-shot, invented by Admiral De Witt (1666), and formerly much employed for carrying away the rigging of vessels in naval warfare; bar-shot, used for the same purpose; grape-shot; various kinds of projectiles for the old-fashioned muzzle-loading guns; and a hand-grenade, such as were frequently used by the British troops when attacking Maori pas in the New Zealand wars of the "sixties."

The Royal Small Arms Factory sent a collection of rifles, carbines, bayonets, pistols, cavalry swords, and lances, showing various types of weapons which had been in use in the British army. In firearms there was every kind, from the old "Brown Bess" used a hundred years ago to the Lee-Enfield magazine rifle of the latest pattern. The Royal Army Clothing Department sent full sets of uniforms belonging to some of the most famous British regiments—the Royal Horse Guards, 11th Hussars, 21st Lancers, Royal Horse Artillery, Grenadier Guards, the Queen's Royal West Surrey Regiment, the Royal Fusiliers, the Royal Irish Regiment, the Black Watch, and the King's Royal Rifle Corps. These uniforms Captain Atkin had cleverly fitted up on "dummies" which he had constructed at the Exhibition. There were also shown specimens of British regimental badges and war-medal ribbons.

MEDALS, COINS, AND SEALS.

Adjoining the Military Section was a splendid collection of medals, coins, and seals sent from the Royal Mint, London. The total number of naval and military medals shown was about 230; in most cases two specimens of each medal were shown. They covered every British campaign during the past century, from Waterloo up to the South African War and the Tibet Expedition, 1903-4. The triumphs of peaceful exploration were memorised by several Arctic and Antarctic medals. In addition there was a collection of English coronation medals, from that of King Edward VI (1546) up to King Edward VII (1902). Of coins, there was a specimen of every current coin of the British Empire. There were photographic representations of British seals and seals of all the British possessions. A particularly valuable and historic collection shown in glass cases was that of the great seals of England from the time of Offa, King of the Mercians, A.D. 790, down to the time of Queen Victoria. Another case contained specimens of the twenty-six gold, silver, and bronze medals of H.M. Board of Trade, for gallantry in saving life at sea, and for assisting British vessels in distress.

At the close of the Exhibition the British Government presented the whole of the military, naval, and coronation medals shown in the court to the Canterbury Museum.

GEOGRAPHICAL EXPLORATION AND INSTRUMENTS.

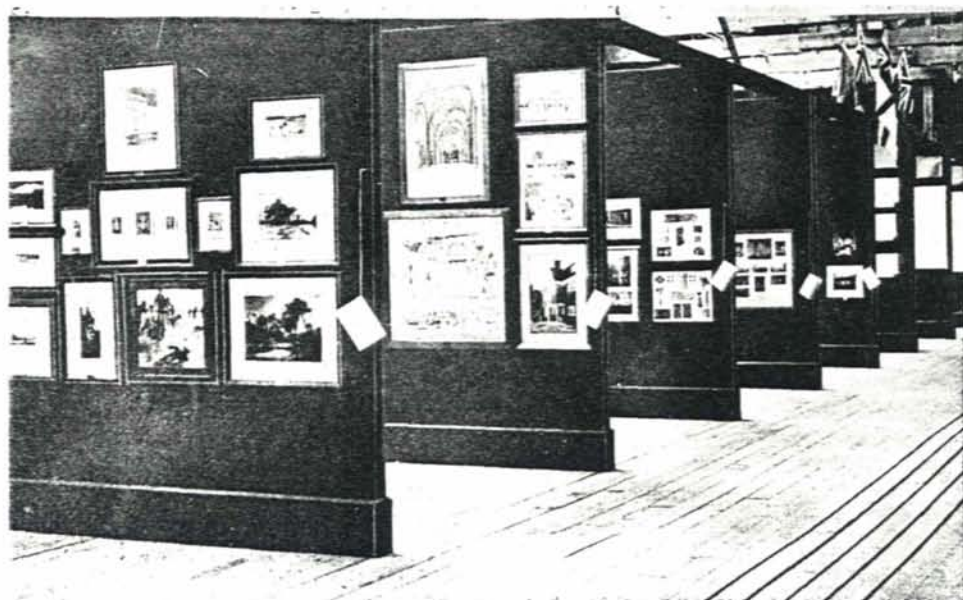
Of particular interest to New-Zealanders and Australians, who have so much to do with pioneer surveying and exploring work, was the exhibit of the Royal Geographical Society, London. This collection included a fine selection of maps published by the society, covering Europe, Asia, Africa, Australasia, America, and the polar regions. One of the New Zealand maps was that showing Mr. J. H. Kerry-Nicholls's travels in 1883 in the King-country, then a purely Maori district. There were a number of excellent photographs taken in the Far South regions of eternal ice by the members of the British Antarctic Expedition, 1902-4; and there was a selection of works published by the Royal Geographical Society in recent years. Specimens of the following instruments as recommended by the society for explorers and geographical surveyors were shown: A 4 in. transit theodolite; Casella's traveller's transit alpine theodolite; pillar sextant, 8 in.; sextant, bridge-handle pattern, 7 in. radius; box sextant, with telescope, &c.; Casella's portable circular artificial horizon; 4 in. prismatic compass; Casella's altazimuth, 4½ in., best cylindrical aneroid; pocket aneroid; watch aneroid; a set of alpine maximum and minimum thermometers; hydrometer; Livingstone's portable rain-gauge; Casella's anemometer; best standard maximum thermometer; best standard minimum thermometer; best standard hygrometer; self-recording barometer or barograph (Richard system); self-recording thermometer or thermograph (Richard system); silver watertight keyless fusee half-chronometer watch, London-made.

Other geographical exhibits were a number of excellent Ordnance Survey maps of Great Britain and Ireland, some of them printed in colours; and a number of large-scale geographical maps illustrating some of the types of maps prepared by the Geological Survey of Great Britain. The Palestine Exploration Fund, which has for its object the accurate and systematic investigation of the archaeology, topography, the geological and physical geography, and the manners and customs of the Holy Land, sent a number of beautiful maps of Palestine, including a large photographic relief map, besides a considerable number of the Fund's books published, dealing with surveys, excavations, and researches in that country.

METEOROLOGY.

The British Meteorological Office sent a valuable group of exhibits in illustration of the methods of organization adopted by the Meteorological Office and the institutions associated with it, and of the results obtained from the official weather stations and by co-operation with volunteer observers on land and on sea throughout the world. A selection of charts, diagrams, &c., from those published by the office was on exhibition, together with specimens of the various instruments used and the working-forms adopted. The instruments shown, some of them of the most delicate and exact character, included the various barometers, thermometers, and hydrometers and other instruments used in the ships of the British Government and the mercantile marine; the instruments used in telegraphic reporting stations, including a sunshine-recorder and barograph; and the usual equipment of instruments for a normal climatological station. Some of the most interesting of these instruments were the automatic recording apparatus used at the official observatories (stations of the first order), which included various kinds of barographs and thermographs, and anemometers of different classes, and self-recording rain-gauges. With these instruments were shown specimens of autographic traces from the official observatories, including barograms (records of pressure); thermograms (records of temperature); and anemograms (records of velocity and direction of wind); hyetograms (records of rain) from various rain-gauges; hygrograms (records of the humidity of the air) from Richard's type of instrument; specimens of sunshine-records

from Falmouth, summer and winter, and specimens of sunshine-records for the same dates from the Falkland Islands in the South Atlantic. The self-recording rain-gauges were especially interesting, and included specimens of various kinds from the leading British manufacturers of meteorological instruments. Some recorded by traces the gradual fall of the rain, others at intervals by small tipping-buckets making either a direct record on a drum driven by a clock or else forming an electrical connection by means of which the record was made in a distant office and automatically inscribed at the proper time. There were various charts, reports, &c., showing the latest methods adopted in telegraphic reporting, forecasts and storm-warnings, in preparing meteorological ocean-charts and the various weather reports issued by the Meteorological Office Kingdom, the warmth of spring and summer, the rainfall; and a great variety of other charts, maps, and diagrams.



IN THE DRAWINGS, ETCHINGS, &C., SECTION. BRITISH COURT.

In the division of this section dealing with experimental investigations there were a number of instruments used by meteorological observers in the investigation of the upper-air conditions: one of these was a half-sized model of the kites used for raising the meteorograph high into the air for recording the barometric pressure, temperature, and humidity. There were meteorographs consisting of clockwork which turns the paper sheets for receiving the records, and pens actuated by apparatus which is affected by pressure, temperature, &c. There were two new meteorographs for balloons, weighing $3\frac{1}{2}$ oz. and 1 oz. respectively; a photograph of a winch for winding in kite-wire, and specimens of records obtained. Another exceedingly sensitive instrument shown was a micro-barograph for recording the minor fluctuations of atmospheric pressure.

The various instruments in this section, many of them requiring the greatest skill in handling, were carefully set up in position by the Rev. D. C. Bates, of the New Zealand Government Meteorological Office, Wellington.

PHOTOGRAPHY.

"One of the most notable features in modern life," said the informative introductory note to the list of the exhibits organized by the Royal Photographic Society of Great Britain, "is the widely extended use of photography, not only as a pictorial art for producing pictures from nature in monochrome or colour, which in point of æsthetic merit may well rank as works of fine art, but as a graphic art of universal application for the illustration of books, newspapers, administrative reports, and public documents of all kinds, as well as for reproductions of works of art by photo-mechanical processes akin to wood or copper-plate engravings and lithography. It has become absolutely indispensable in all branches of scientific investigation as a means of truthfully and automatically recording observations of phenomena or delicate details of structure, which would be quite beyond the power of the skilled draughtsman to portray. It may fairly be said that few of the applied sciences enter so largely into our daily life as photography."

The two branches of photography referred to—the pictorial, and scientific and technical photography—were illustrated by a large collection of pictures numbering 270, shown on the walls of the various bays in the British Court.

In purely pictorial work there were many exceedingly beautiful triumphs of the camera, many of them showing that subordination of detail and broadness and suggestiveness of effect that almost persuaded one they were the productions of a brush or crayon artist instead of the work of a mechanical photographer. The examples shown were representative of the best modern English pictorial photography, the encouragement and advancement of which is one of the principal objects of the Royal Photographic Society. The artistic photographs shown included all sorts of subjects, from landscapes and seascapes to portraits, and numbered 132. Some particularly beautiful photographic effects were those in some of the pictures of twilight, evening, and sunrise.

In the scientific and technical photography subdivision there were numerous examples illustrating the marvellous manner in which photography has been applied to observation and recording of astronomical phenomena. The Royal Observatory, Greenwich, and other British observatories' exhibits showed daily records made of the sun's disc, and various records of the starry world. In connection with astronomy there were two particularly interesting views sent by the Solar Physics Observatory, South Kensington, illustrating researches made by Sir Norman Lockyer into the religious-astronomical monuments erected in Europe, Egypt, and elsewhere thousands of years ago. There were views of the Stone Circle at Boscawen-Un in Cornwall, which is believed to have been built and used for astronomical observations by the ancient inhabitants of Britain about 2000 B.C. From a careful survey of a number of British stone circles, including this one, Sir Norman has arrived at the conclusion that these monuments and the outlying monoliths near them were erected for religious-astronomical purposes during the period 2300-1200 B.C. A stone circle was erected on a plain having a clear horizon, and outlying stones and barrows were set up in such positions that the rising of the sun on one of the festival days would take place at that point on the horizon tipped by the apex of the stone or barrow. At certain seasons—*e.g.*, the May festival (our modern May Day)—it was necessary for the astronomer-priests to prepare a sacrifice by the time the sun rose, and in those cases outlying stones were erected to mark the rising-point of a bright star which appeared on the horizon about an hour before the festival sunrise, thereby giving warning of the coming of the principal luminary.

There were several curious shadow-pictures produced by the action of the X-rays, particularly Dr. Rodman's radiographs of mollusca and Dr. Holland's surgical radiographs.

Moonlight photography was represented by two photographs taken by Sir W. Abney, which were of interest as showing that satisfactory pictures might thus be made.

Dr. Vaughan Cornish, who has made a close study of wave-motions, sand, snow, and water, sent several illustrations of water-waves, ships' waves, roll waves, and stationary waves, which were particularly instructive as exemplifying the value and capabilities of the modern methods of photographing objects in rapid motion. Another remarkable example of this was seen in the photographs of flying bullets by Professor Boys, lent by Messrs. Newton and Co. Photo-micrography, another important development of scientific photography which is applied to all branches of science, was represented by numerous exhibits, some of which illustrated the structure of nickel, steel, iron, and other metals, and some of the subtle changes that take place in metals under variations of physical conditions.

In meteorological photography there were some excellent photographs of cloud-types by Captain Wilson-Barker, R.N.R. Some good examples of work with the tele-photographic lens were exhibited by Mr. Bagot Molesworth, one of them being a view of Mount Vesuvius from eight miles off, and another a peak of the Pyrenees, photographed at a distance of thirty-two miles. This method of photography, by which an enlarged image of distant objects is obtained on a lens, has great possibilities for military purposes.

In vulcanology, Dr. Tempest Anderson showed a number of good photographs illustrating the recent eruptions of Vesuvius and Stromboli.

The London County Council School of Photo-engraving and Lithography contributed a number of illustrations of spectrum tests of various autochromatic photographic plates, together with results of experiments made to ascertain the absorption of various dyes, &c., used in making colour-filters for three-colour-printing work. These results were of considerable interest to colour-printers.

Among other technical applications of photography illustrated were specimens of photogravure-process blocks and reproductions in black and white and in two colours by the Swan Electric Engraving Company, of London.

The Autotype Company, of London, exhibited some excellent reproductions by the photo-collotype process, and an illustration of the process showing the gelatine film on glass before inking, the plate inked ready for printing, and the finished print. The Autotype Company also sent a copper plate of medals produced by their photogravure process, steel-faced in order to harden the surface, and ready for printing, with a print from the same.

Photographing in colours has always been an interesting problem to photographers, but it is only recently that any successful practical results have been obtained—these by an indirect method, in which the rays forming white light are separated into three groups, corresponding to the three primary colour-sensations, red, green, and blue-violet. Two good specimens of prints photographed in colour from nature were sent by the Rotary Photographic Company, of London, one of still life and the other a village scene.

Some clever and curious pictures of animal-life were included in the collection—among them Mr. Martin Duncan's "Octopus attacking a Crab," Mr. Oliver G. Pike's studies of birds, and W. Farren's photos of birds and bird home-life.

BRITISH HISTORY CEREMONIES AND OLD CUSTOMS.

A collection of ninety-two excellent history photographs taken and exhibited by Sir Benjamin Stone, M.P., of Birmingham, illustrated in a manner that particularly interested New-Zealanders some of the immeasurably ancient festivals, ceremonies, and customs that are preserved to this day in the British Isles. The object of Sir Benjamin Stone's work is to preserve a permanent pictorial record of current national life and

history, and the collection shown was a carefully selected series chosen for the purpose of illustrating the peculiar educational value of such pictures. To dwellers in this new country there was much food for thought in these illustrations of quaint old customs, all of which dated back for many centuries, and some of them for thousands of years. Amongst them were pictures of the May Day Festival at Knutsford, with the May Queen and the morris-dancers and the picturesque processions. How many know that the origin of May and the May Queen can be traced back to Maia, the mother of Mercury, to whom the Romans offered sacrifice? May Day ceremonies are said to be an intermixture of the observations in the ancient homage paid to Maia and to Flora, the goddess of flowers. Another ancient custom illustrated, the origin of which is lost in the mists of remote antiquity, was the Baal fires, kindled at Whalton and elsewhere in Northumberland on St. John's Eve and Midsummer Eve. There were pictures of the villagers bringing in and building up the piles of faggots, and the Whalton bonfire prepared for lighting. These midsummer fires are said to be a survival of an exceedingly ancient pagan rite—the fires which the Phenicians used to kindle in honour of the god Baal. The Great Pole Fair held at Corby once every twenty years, which commemorates the charter granted by Queen Elizabeth in 1585, and confirmed by Charles II in 1682, freeing the men of the parish from town and bridge toll throughout the kingdom, and from serving in the militia and on juries, was illustrated by three pictures taken on the 19th May, 1902. These pictures showed the Chairman of the District Council reading the charter in public, and the custom of "poling" and "chairing" strangers entering the village, and the placing of officials and visitors in the village stocks until they have paid some small toll. The celebrated Welsh Eisteddfod or gathering of the national bards of Wales was illustrated by three pictures, showing the opening of the bardic meetings (the survival of the ancient Druidic meetings) at Bangor, and the installation of a chaired Bard at Bangor in 1902.

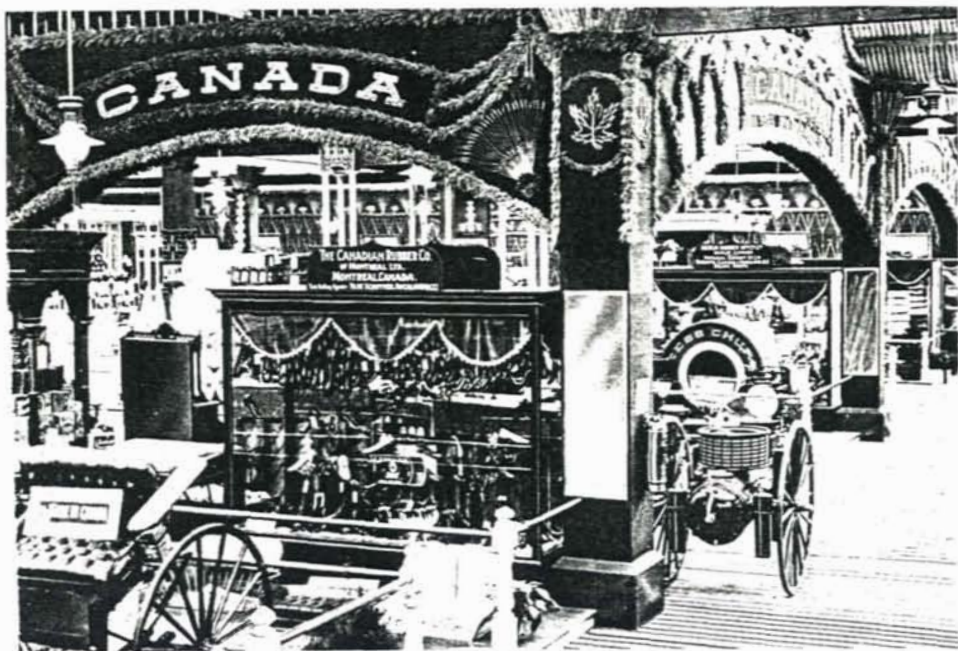
Five photographs illustrated the ancient custom of "Tynwald Day" in the Isle of Man, when, according to immemorial usage, the laws of the island are read publicly on the Tynwald Hill—an annual ceremony—in Manx and English. This ceremony dates back to the days of the sagas and the sea-kings. The photographs were taken on the occasion of the Tynwald gathering on the 5th July, 1900. Other photographs illustrated the Guy Fawkes search, which has been kept up from the time of the Gunpowder Plot to the present day, when the vaults of the Houses of Parliament are diligently searched early on the first morning of the session. There were pictures of the Green-hill Bower Day or Court of Arroye, including a display of the town's arms, which has been kept up in Lichfield since the days of Queen Mary; views of the historic Tower of London; that singular survival of primitive nature festivals, the Cornish Flower Dance or "Furry," which is kept up with great merriment at Helston in Cornwall on the 8th May, called "Furry Day"—really Flora Day; the Hocktide festival observances in the old-fashioned town of Hungerford; the "Horn Dance," an ancient custom at Abbott-Bromley, Staffordshire; the collection of "wroth money," a relic of the ancient feudal days, at Knightlow Hill in Warwickshire, by the Duke of Buccleuch; "Garland Day" at Abbotsbury, Dorset—a survival of the ancient festival of Neptune; the ancient ceremony of dressing the wells with flowers at Tissington in Derbyshire; Highland sports and pipers' competitions, and the Harvest Home at Whalton, Northumberland, a survival of the ancient festival of Ceres.

Besides these there were a great number of pictures of places and objects of historic interest in Great Britain, to annotate which would be to write a book of history. A fine series of pictures illustrated Westminster Abbey. Then there were pictures of Windsor Castle; many fully illustrating the gorgeous scenes at the coronation of King Edward VII, and a number of the British Houses of Parliament. Other historic pictures showed some of the most venerable baronial halls and ancient castles and manor-houses, and

a variety of other memory-haunted spots, from the immeasurably ancient monoliths and trilithons of Stonehenge, set up by the labour of a long-vanished race, to the great Roman wall across Northumberland, and various places at Stratford-on-Avon associated with the memory of Shakespeare.

THE CANADIAN COURT.

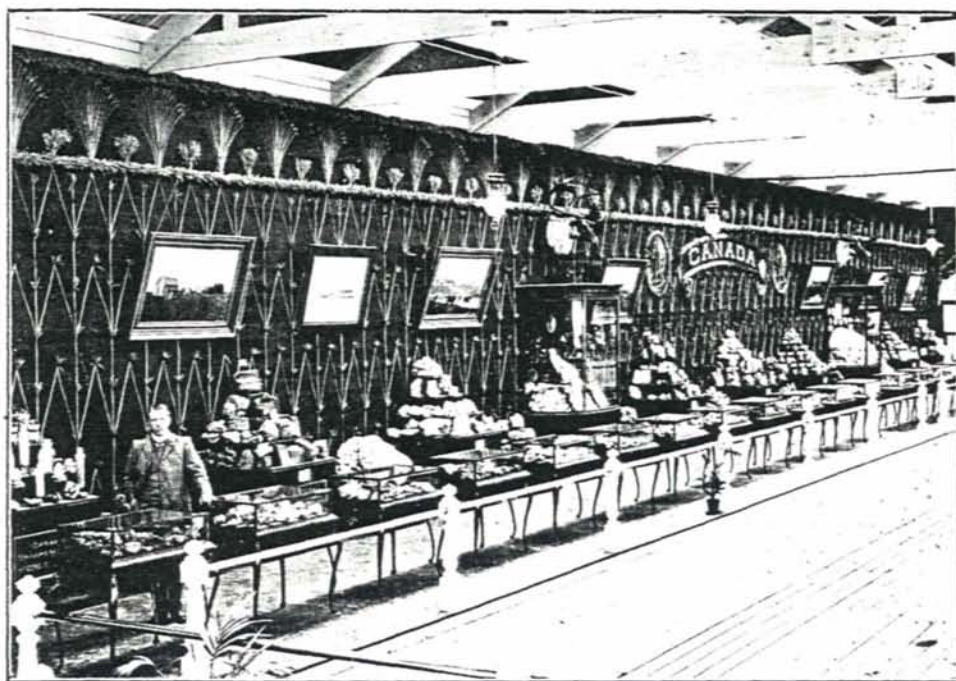
Incomparably the finest commercial and industrial display from outside the boundaries of New Zealand was that furnished by the Dominion of Canada. In beauty of general arrangement and in the skilful exhibition of its immense variety of contents, it was a model court. New-Zealanders were not unfamiliar with the enormous range of natural resources and wealth that the great Dominion possesses, but the extraordinarily varied



IN THE CANADIAN COURT.

character of her products and the excellence of quality of the article manufactured from the raw material was an eye-opener equally to the business man and the manufacturer and to the ordinary sight-seeing visitor. Canada well recognises the solid advantages of advertisement to be gained from international exhibitions, and no great fair is held in any part of the world that does not include an attractive Canadian Court in which the products of the Dominion are set out. The Dominion spends about £50,000 annually in this way, and considers the money expended a good investment. Canada, it was made clear by her Commissioners at the Exhibition, does not seek to draw settlers from New Zealand, well knowing the climatic and other advantages of this country; but she desires to promote trade relations between the two countries, to induce New-Zealanders to take the Canadian route on their travels to the Old Country, and generally to foster a feeling of close friendship.

The Canadian Court was located in the south-eastern portion of the Exhibition Building, near the Armagh Street entrance. It had a pavilion-front of its own, with a special entrance. The design of the pavilion corresponded with that of the Main Building; the pediment over the entrance bore ornamental designs of corn-sheaves, symbolizing Canada's great agricultural industry. The frontage of the court was 152 ft. The total space occupied was 21,900 square feet; the floor and wall-space devoted to exhibits was 18,000 square feet. The entire court was surrounded by a series of graceful and decorative arches which plainly defined the bounds of the display. The scheme of decoration was exceedingly handsome, with a simplicity that made it doubly effective in an artistic sense. The wall-space was covered with red art muslin, which was panelled with wheat sheaves and ears and stalks arranged in a variety of beautiful designs, some

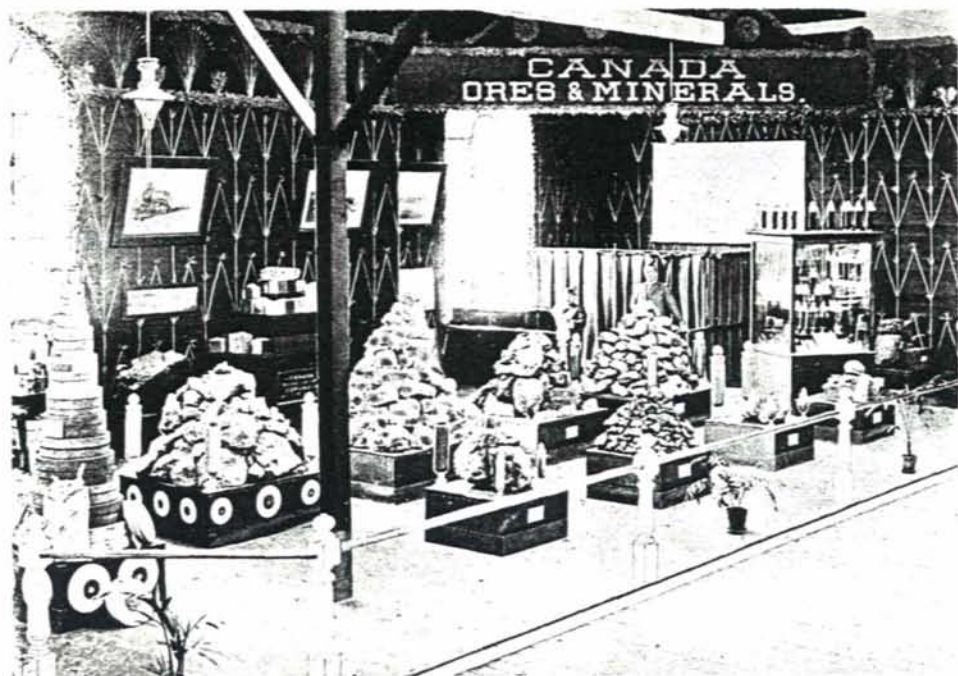


THE MINERALS SECTION. CANADIAN COURT.

forming interwoven arches, others fan-like sprays and chevron-shaped patterns. On every arch the name "Canada" stood out prominently, surrounded by a border of corn-sheaves, and everywhere was the maple-leaf, Canada's national "totem." The tasteful and handsome adornment of the walls of the suite of rooms occupied by the Commissioners was especially admired; it set a fine example of art decoration to the other courts in the Exhibition.

To the New-Zealander and the visiting Australian the court was indeed an education in matters Canadian: the careful arrangement and classification and adequate labelling of the exhibits enabled one to readily gather a good idea of the scope and quality of the whole display. To further insure that the visitor should learn something definite about the great Dominion, he was presented with books and booklets dealing with the country.

its industries and its progress, from the copious Government handbook, similar to our New Zealand Year-book, down to a dainty little pamphlet containing "One Thousand Facts about Canada." Most people knew in a general way that Canada was the great granary of the world, and there was a vague impression that her chief products were wheat and snow, but the publications issued in the court furnished in convenient tabular form an immense amount of useful information about the Dominion, and assuredly no one who walked through the aisles of Canada's glittering court, even if he only glanced at the pyramids and cases and piles of raw material and the array of manufactured goods on either hand, could fail to come away vividly impressed with the present vast importance and incalculably enormous possibilities of Canada's great industries.



SOME CANADIAN MINERAL EXHIBITS.

The exhibits to which the court was devoted consisted of minerals, agricultural products, fruits, machinery, and general manufactured articles in great numbers and variety. The mineral section was probably the one that most impressed the visitor with the Dominion's wealth-producing capacity. In this division no opportunity was lost of impressing the visitor with the immensity of the treasure that lies beneath Canada's soil. Placards announced that "Canada produces a greater variety of economic minerals than any other country in the world"; that "Canada has 100,000 square miles of coal-bearing area"; "Canada has the largest asbestos-deposits in the world"; "Canada has the largest cobalt-deposits in the world"; "Canada produces more than half the world's supply of nickel"; and "Canada produces the highest quantity of mica for electrical purposes in the world." The metals and their ores shown included gold, silver, iron, zinc, copper, lead, mercury, antimony, nickel, arsenides and silver.

magnetite, manganese, chromite, tungsten, and molybdenite. Alluvial gold and auriferous ores were shown in great variety from different parts of the Dominion. Since 1862 Canada has produced over £40,000,000 sterling in gold, and in the year prior to the Exhibition the total gold-yield was close upon £3,000,000 sterling. More valuable, however, than the gold are Canada's great coal-seams, from which her miners hewed in 1905 anthracite coal, bituminous coal, and lignite to the value of over three and a half millions sterling. The iron-deposits of Canada, too, are of immense value; there are about a dozen iron-smelting works in active operation in the Dominion. Of other minerals there was a good display of asbestos, of which Canada supplies the best kind. The Dominion produces about 90 per cent. of the world's supply of this valuable material, the demand for which is continually increasing. The exhibit showed every form of this



CANADIAN VEHICLES AND OTHER MANUFACTURES.

product and its uses, from the raw rock to asbestos rope and cloth. Another mineral exhibit carrying special interest consisted of specimens of mica, which comes from Canadian mines in thick slabs several feet in superficial area. In addition, there was a display of the various articles of manufacture in which it is used in Canada. Calcium-carbide, from which acetylene gas is developed, was also shown. Corundum, a valuable substitute for emery, used for grinding and polishing purposes, was another useful mineral of which samples were shown. In building-stones, marble, granite, and syenite of beautiful grain were exhibited, and samples of other building-materials brought out from Canada were sandstone, limestone, lime and cement, gypsum, brick and terra-cotta work, and roofing-slabs.

The fact that Canada, with her immense area of arable land and her bounteous fertility, is one of the greatest grain-producing countries in the world, was brought to

mind by a large stand of splendid samples of wheat and other cereals, produced on the great plains of the central portion of the Dominion. Canada produces annually nearly 300,000,000 bushels of grain of all kinds, and in 1906 the estimated yield of her wheat-crops was 90,250,000 bushels. From Montreal and Toronto, and also from Victoria and British Columbia, came excellent samples of flour, oatmeal, rolled oats, flake oatmeal, self-rising pancake-flour, and other milled grain-products. From a large meat-packing company in Ontario there was a first-class display of bacon of all kinds and potted meats. The dairying business, which is attaining such large dimensions in Canada, and which is being conducted on scientific lines much as in New Zealand, was illustrated by excellent samples of cheese of various kinds from Toronto, besides some condensed milk. Fruit-growing, which has become within the last few years one of Canada's most



CANADIAN FRUIT EXHIBITS.

important industries, was represented in the court by some excellent samples of the products of the orchard. There was a beautifully arranged display of bottled fruits of the most inviting character in a central position in the court, besides some splendid fresh apples, the principal fruit grown. In a recent season Canada's total production of apples was considerably over 40,000,000 bushels. Most of the apples shown in the court came from the great fruit-orchard known as Coldstream Ranch, the property of Lord Aberdeen, in the Okanagan Valley. The chief bottled fruits shown were peaches, pears, and plums.

Canada's immense forests are one of her main sources of wealth; the total exports of the products of the lumberman's business during a recent season reached the value of over £7,000,000. The manufacture of wood-pulp is one of her great industries; scores of pulp-mills are working, and there are many paper-mills. In the enormous pine forests

of the Dominion there is an inexhaustible source of the raw material for paper-making : New Zealand already imports a good deal of this from the Dominion. Every stage of the manufacture of paper was illustrated in the Court, from stacks of spruce and other timbers to the pulp and the finished article, ranging from the finest note-paper to all kinds of machine-printed wall-paper and the great rolls on which the daily newspapers are printed. Besides the manufacture of paper, Canada uses wood-pulp for making a great many articles, from cotton-wool to carpets and boots, car-wheels and steampipes. Samples of these were shown, and also examples of the way in which the pulp is being turned to account for such useful indurated-fibre ware as buckets and pans. It was wonderful to think that all these different articles were made from the same raw material as the daily newspaper.

That famous product of the great Canadian woods, the sugar yielded by the maple tree, was one of the many interesting features of Canada's Court. A large supply of maple-syrup, which had been brought to Christchurch by the Canadian Commissioners, was converted into thousands of cakes of sugar each weighing 2 oz., and these cakes were all distributed to the young people visiting the Exhibition. This sugar, it was explained to visitors, is made from the pure sap of the maple-tree, which runs very freely in the spring-time, when the trees are tapped by boring auger-holes. Under favourable conditions an average sugar-maple-tree runs from eight to twelve quarts of sap per day. This sap is boiled down into sugar ; it takes about ten quarts of sap to make a pound of sugar. This sugar is not the only thing for which the maple-tree is useful, for it is a valuable timber-tree, and it does not seem to be injured by the sugar-tapping. Not only is it a useful tree, but it is one of the most beautiful in the American forests, and its handsome red and golden leaf is Canada's national emblem.

Another interesting and attractive exhibit, the product of the forests, was a collection of the beautiful canoes for which Canada is famous, built on the shapely model of the Indian canoes, but of thin cedar-planking instead of the olden birch-bark. Light and graceful craft, that brought up a mind-picture of the canoe that came to Hiawatha as he stood on the shores of " Big-Sea-Water "—

A birch canoe with paddles
Rising, sinking on the water,
Dripping, flashing in the sunshine.

These canoes (made at Peterborough, Ontario) are beginning to come into use in New Zealand, and indeed they would be exceedingly well suited for many of our inland waterways, and provide a delightful means of exploring shallow rivers and creeks and for enjoying the thrilling sport of running the rapids of the Wanganui and similar streams. The Maori dug-out canoe, being so thick and solid, is safer in navigating snaggy rivers ; the advantages of the Canadian canoe, on the other hand, are its extreme lightness and handiness, and its good carrying-capacity on a draught of a few inches.

The manufactured articles in the court numbered many hundreds, and it is hardly possible to enumerate them all here. Some of the most eye-pleasing were the products of the woodwork factories, in the way of beautifully finished furniture made from Canadian oak and other ornamental woods. The bentwood chairs for which Canadian factories have such a fine name were shown in various styles ; these came from a large furniture-factory at Owen Sound, Ontario. The tables, chairs, and desks exhibited were all highly finished, and combined exceedingly well utility with artistic design. Then there were beautiful pianos and organs, splendidly finished and of the highest quality and tone ; wheel vehicles of good useful patterns and the best workmanship ; harvesting-implements, cultivators, seeders, lawn-mowers, and general agricultural implements of all kinds ; cheese-factory, creamery, and dairy machinery ; windmills and pumps, hose-towers, signal-towers, steel structures, hydraulic rams and general water-supply appliances—all from great manufacturing establishments in the Province

of Ontario. Amongst the miscellaneous items were a pyramid of bottles of Canadian whisky; a display of bicycles, automobiles (gasoline and electric); railway motor-cars, and gasoline and oil engines of various kinds; boots and shoes of all kinds, and a varied collection of the rubber footwear so largely made in Canada; sewing-machines, musical instruments, children's toys; typewriters; a display of woollen fabrics from Nova Scotia; ladders of all kinds of the latest and most useful patterns, and a great variety of other products of Canadian manufacture.

The offices comprised two Commissioners' rooms, a general office and a reception-room, decorated with the same taste and skill as shown in the court outside, and fitted with Canadian oak furniture specially brought out from the Dominion for the purpose. On the outer walls were mounted some exceptionally fine specimens of heads of moose and caribou, Canada's big game; and there were many large pictures illustrative of Canada's agricultural districts and its general scenery. The Canadian Pacific and the Grand Trunk Railways, the two transcontinental railways, also had excellent views on exhibition, illustrating particularly the grand mountain scenery traversed by their lines.

Mr. T. H. Race and Mr. W. A. Burns, the Canadian Commissioners, were accompanied to the colony by three experts—Mr. R. L. Broadbent, mineralogist; Mr. A. W. Despard, in charge of the decorations; and Mr. H. C. Knowlton, in charge of the fruit and other food exhibits: and to the experience and skill of these gentlemen the excellent arrangement and general attractiveness of the court were very largely due.

The Premier, Sir Joseph Ward, received the following message from the Premier of Canada on the opening-day: "Canada sends greetings to the sister colony on the opening of the Exhibition to-morrow, and best wishes for success. Much gratified to participate, and trust that Canada's exhibits will add interest.—LAURIER."

Replying to Sir Wilfrid Laurier's message, New Zealand's Premier sent the following: "Premier Laurier, Ottawa.—New Zealand heartily reciprocates and appreciates Canada's good wishes. Exhibition magnificent success. Canada's display a credit to your country, and hope the forerunner of increased commercial relations.—WARD, Premier."

THE CANADIAN COMMISSIONERS.

The Canadian Commissioners were Mr. T. H. Race, representing the Government of Canada, and Mr. William A. Burns, commercial representative of the Dominion.

Mr. Race, a tall courtly gentleman of the old school, won high popularity during his stay in New Zealand. Canada could have sent no more fitting representative to uphold her dignity and traditions in her far-removed sister Dominion. He never wearied of receiving visitors in his court, of furnishing information to inquirers regarding his country and the splendid specimens of its industry on exhibition; and, as an after-dinner speaker at the numerous official and social gatherings held in Christchurch during the Exhibition season, he was extremely felicitous, and lost no opportunity of making manifest his admiration for these lands of the Far South. Mr. Race, although an American for so many years, was born in the north of England. He went to Canada in the early "fifties" with his parents, who settled near the town of Port Hope. When the American Civil War was raging in 1863, young Race left school and went south, bent on seeing something of soldiering life. He served for some time in the Confederate forces, "but before long," he says, "I discovered that the great cause of justice and right was really with the North, and I left my Southern corps as soon as I could." Joining the Federal army, he witnessed some of the most famous events in that great struggle, and at the end of the war returned to his home, and for several years worked as a farmer. Subsequently, after some experience of business pursuits, Mr. Race became a journalist, and for nearly thirty years he has been a prominent Canadian newspaper-

writer. He has always been closely in touch with agriculture in its various branches, and is particularly interested in fruit-culture. During his life in Canada he has held many positions of honour and influence, and has had considerable experience of international-exhibition work.

Mr. William A. Burns, Canada's commercial representative, is a Canadian by birth. He was some years ago appointed with Colonel William Hutchison to the Exhibition Branch of the Dominion Government. For many years he was a commercial traveller in Canada, and during the last six or seven years has been representing his Government at Exhibitions in different parts of the world. His special mission is to promote trade and to disseminate information regarding the scope and possibilities of the Dominion's immense natural resources and the high quality of her manufactures.

AUSTRALIAN COURTS.

NEW SOUTH WALES.

New South Wales, New Zealand's mother-colony, the nearest of the Australias and the one which has from the earliest times held the closest commercial relations with this country, was represented at the Exhibition by a court of proportions and wealth of contents befitting the senior State of the Commonwealth. This court occupied an area of 10,000 square feet in the southern section of the Main Building, and in decorative art had considerable claims to admiration. A conspicuous feature was a handsome State arch, upheld by three massive columns and flanked by a Corinthian colonnade, in fibrous plaster, surrounding the court. A fine wool arch, emblematic of the State's greatest source of wealth, stood near the principal entrance. Within the court were



THE FRONT OF THE NEW SOUTH WALES COURT.

the offices of the State official representatives—Mr. H. C. L. Anderson, Executive Commissioner for New South Wales; Mr. W. G. Durie, Executive Secretary; and Mr. Larcombe, Mineralogist.

The exhibits in the New South Wales Court were classified in a number of well-defined sections. The Lands Department of New South Wales made a large display of maps and diagrams. The recently established Intelligence Department and Tourist Bureau showed a collection of photographic enlargements illustrating the industrial, pastoral, and agricultural resources and the attractive tourist resorts of New South Wales. The Lands Department Forestry Branch sent a collection of representative samples of the commercial timbers of New South Wales, dressed, undressed, and in the rough, together with manufactured articles in the rough, and specimens illustrating



NEW SOUTH WALES AGRICULTURAL EXHIBITS.

the durability and life of the timbers. The Agricultural Department of the State made a fine display of orchard-products, grains, grasses, &c., including every kind of article raised from the soil, from apricots to cider and olive-oil, and wheat, barley, oats, fodder-grass, peas, and other legumes. The New South Wales Department of Public Instruction sent exhibits of students' work from the Sydney Technical College (these were placed on view in a separate bay near the southern entrance of the Exhibition). The Department of Public Instruction also sent exhibits from the Technological Museum, Sydney. These consisted of manufactured articles made from New South Wales timbers, and samples illustrating the special qualities of the hardwood timbers; specimens, both rough and polished, of trachyte, granite, and Pyrmont sandstone; models of the edible fishes of New South Wales; samples of different kinds of New South Wales wools,

illustrating their manufacturing properties, and an exhibit of specimens of essential oils, illustrating the result of years of research by the Museum in connection with the essential oils of the State, and demonstrating the commercial possibilities of these oils, especially those of the eucalypt. The Mines Department and other exhibitors sent a great collection of exhibits illustrating the State's mineral resources. Then came exhibits from private firms throughout the State illustrative of nearly every important industry and manufacture in New South Wales. These exhibits included such diverse



MR. H. C. L. ANDERSON, EXECUTIVE COMMISSIONER
FOR NEW SOUTH WALES.

articles as specimen fleeces of wool, specimens of wines made in the State, soaps of all kinds, foods manufactured from New South Wales cereals, biscuits, pianos, billiard-tables; tweeds, &c., made from New South Wales wool; manufactures from white-marble quarries; bars of pig lead and other mineral products from Broken Hill; agricultural implements; a pyramidal trophy of bottle-manufacture; potash minerals and products of various kinds; coachbuilders' and wheelwrights' materials and parts; collections of furs from New South Wales animals, and skins of native birds; paintings in oils of Australian flowers; boots and shoes; stained-glass windows; grass-seed; and a model of an up-to-date wool-shed.

A collection of representative samples of the State's commercial timbers included some beautiful specimens, particularly those of the celebrated Australian hardwoods.

Australian Timbers. There was the ironbark, dark red in colour and tough and durable, so much used for railway sleepers, piles, bridge-construction, and beams in large buildings; there was the red-cedar, a very valuable timber, dark red and beautifully marked; there were specimens of the Australian rose-wood (so called because of its scent), of much value in furniture-making, shipbuilding,



MR. W. G. DURIE, EXECUTIVE SECRETARY,
NEW SOUTH WALES COURT.

&c.; the white beech, one of the most useful of indigenous timbers; the durable and elastic silky oak, fine-grained and prettily marked; the tough and useful red mahogany; the Sydney blue-gum, light red in colour, strong and lasting; the spotted gum, used for shipbuilding, wheelmaking, &c.; specimens of the lofty blackbutt eucalypt, so highly prized for house carpentry, shipbuilding, bridge-planking, and street-paving blocks, and about equal in strength to the tough ironbark; the grey-gum, and other hard, heavy, tough, and useful timbers; the woolly-butt, a eucalypt that has been known to keep sound for more than fifty years; the stringy bark, the bark of which is used for roofing

sheds and country dwellings in Australia, much as the Maoris in New Zealand use the *tangai*, the thick bark of the totara-pine; the close-grained grey boxwood, used for a great variety of purposes; the turpentine-tree, used for piles and posts, and as such said to be almost imperishable; the white mahogany, a good railway-sleeper timber. Samples of paving-blocks were shown in tallow-wood, blackbutt, grey-gum, Sydney blue-gum, red mahogany, and brush-box. Railway-sleepers were shown cut from the two iron-barks, the red and white mahogany, tallow-wood, blackbutt, grey-gum, and grey-box.

The great wool industry of New South Wales was illustrated by some splendid samples of the staple commodity of the State, from the finest merino clothing-wool to the many excellent grades of crossbreds. New South Wales at the time of the Exhibition season had about 44,000,000 sheep to shear. The specimens of wool shown were suitable for the manufacture of any and all kinds of fabrics, from the finest merino dress goods down to horse-rugs. The breeds represented in the collection were merinos, crossbreds, pure Shropshire Downs, and Lincolns. There were also shown wools in the greasy, scoured, and dyed states to illustrate the different stages of manufacture; specimens of cards for carding-machine used in the process of converting wool into yarn or thread; unfinished and finished cloth, &c.

One of the most interesting of mineral displays in the Exhibition was that made in the New South Wales section, arranged by Mr. C. O. G. Lacombe, of the New South Wales Geological Survey, acting under the direction of Mr. E. F. Pittman, A.R.S.M. The immense mineral resources of the State were illustrated by specimens of almost every known mineral, not jumbled together in an unattractive mass, as is too often the case with exhibits of this class, but arranged with considerable taste, and altogether making an exhibit that invited the eye of the visitor.

The Mines of New South Wales.

A trophy of great interest was that illustrative of the mineral wealth of the celebrated Broken Hill group of mines and the Cobar districts. The Broken Hill exhibit contained typical ores mined in that rich district, and the products from their treatment at the mills. The Broken Hill fields, it was stated, had yielded up to date minerals valued at over £43,500,000; in dividends and bonuses a sum of £12,835,000 had been paid. In addition to this the great heaps of tailings from earlier operations are considered to be mines of wealth in themselves. The value of the metals hidden in these tailings is estimated at £20,000,000. The Cobar mineral-specimens included typical sulphide and carbonate ore and the different resultant products. During the period 1894-1906 the Cobar mines yielded copper valued at £3,400,000, besides large quantities of gold and silver.

Tin, of which £7,436,000 worth has been produced in New South Wales, was represented by ores and concentrates obtained from different parts of the State. Specimens of ore from the Mount Boppy gold-mines were shown, flanked by actual-size pyramids representing the production of gold (6,086 oz.) for the first year's operations, and the total production (133,977 oz.) from 1901 to 1906. This mine affords a good example, as our own Waihi does, of the success which attends the working of low-grade ores on a large and scientific scale. The mine, it was stated, had up to date paid dividends equal to 133½ per cent. Close by this trophy was another containing copper-ores from the Burrage district, showing the typical sulphide ore and concentrates, together with metallurgical products up to the refined metal. Some 150 ingots of metallic copper crowned the exhibit. The mine from which these specimens were obtained has an output of 150 tons of copper per month.

The beautiful marble which abounds in New South Wales made a handsome display. Upon a flooring of marble tiles stood an attractive superstructure, the principal feature of which was a fine marble mantelpiece. Close by was a great block of concrete of local manufacture, weighing 1½ tons, illustrative of the material now being used in the con-

struction of the great Cataract Dam which is to augment Sydney's water-supply. In another part of the court was a conspicuous exhibit of eighty polished slabs of marble obtained in different parts of the State, and exhibited by the Government. These beautiful marbles are now coming into considerable use in the construction of different public buildings in Sydney and elsewhere in the State.

Other minerals shown included zinc and lead concentrates from the Central Mine at Broken Hill, also metallic zinc and bullion and the fluxes and coke used in smelting. There were specimens of the iron-ores which will in time to come make New South Wales a great ironworking country; some of these ores are to be used by the company which lately obtained the contract for the manufacture of steel and iron required by the New South Wales Government. The company which has been formed to work the kerosene-shale deposits of the State made an excellent display of the various products of the shale, including wax and candles, which made an attractive trophy, and jars containing crude oils—naphtha, &c.—distilled from the shale.

Two ornamental pillars of Wunderlich steel, each 12 ft. in height, representing the gold and silver output of New South Wales, were shown, and bore statistics concerning these items of the State's mineral wealth.

Coal, the mineral of most value to New South Wales, was represented by large blocks from the northern, and southern, and western districts of the State, and also a specimen mined from underneath the City of Sydney. Newcastle's famous coal was naturally the most important of these specimens—the coal that brings "wind-jammers" from all parts of the world to load at the great Australian coal-port. The enormous value of this mineral to New South Wales was made manifest to inquirers in the Mining Handbook prepared by Mr. Larcombe. The quantity of coal mined in New South Wales up to the end of 1905 was estimated at a total of 122,393,863 tons, valued at £48,000,000. Mining engineers calculate that there are still remaining and available for use in the coal-bearing areas of the State some 115,300,000,000 tons, representing a money value of £38,500,000,000.

On the eastern and southern sides of the court benches were covered with a great variety of specimens that gave some idea of the great diversity of the State's mineral resources. This collection included samples of gold-ore, silver, lead, tin, zinc, antimony, bismuth, wolfram, &c.

The value of the minerals raised in New South Wales during the last half-century was set forth as follows in the interesting little handbook prepared by Mr. Larcombe:—

	£
" 1856 to 1865	16,049,515
1866 to 1875	17,769,684
1876 to 1885	21,565,857
1886 to 1895	45,006,328
1896 to 1905	56,989,837

"The value of the output from the mineral-fields of the State to the end of 1905 is estimated at £164,322,805. The production for 1905 is valued at £7,017,940, and exceeds that for the previous year by £626,175. The production for 1905 thus constituted a record, being considerably the largest in the history of the State."

During the half-century terminating in 1906 the amount of gold won in New South Wales was estimated at 12,532,651 oz., valued at £53,235,286. The total area under mining occupation in New South Wales at the beginning of 1906 was approximately 268,628 acres, a very tiny area when compared with the size of the State—namely, 310,700 square miles. That such an enormous amount of wealth should have been won from this small area augurs well for the great mineral possibilities of the State as a whole.

VICTORIA.

The natural products and manufactured goods that the wealthy State of Victoria—the real “Australia Felix”—sends out to the world found fitting representation in a court covering a floor-space of 6,800 square feet in the northern section of the Main Building, not far from the southern wall of the Machinery Hall. Mr. Edward Nicholls, the Victorian Government's representative, had arranged his exhibits on either side



MR. EDWARD NICHOLLS, THE VICTORIAN GOVERNMENT'S
REPRESENTATIVE.

of a long avenue, one of the cross-passages running westward from the main north-and-south avenue. The artistic and the utilitarian were blended well, and there was much to fix for a space the interest of the Exhibition sightseer.

Very fittingly the gold trophy was a distinctive feature of the Victoria Court—an enormous gilt obelisk representing a quarter of the solid gold won in the Victorian

"diggings" and mines during the past fifty-five years. Mr. Nicholls had intended to erect an obelisk representing the entire bulk of gold won, but it would have been too high for the building. Since 1851, when the Victorian goldfields were discovered, the State's gold-yield up to 1906 totalled the enormous quantity of 68,367,403 oz., valued at £273,236,500, an average yield per year of close on £5,000,000. The quarter-sized obelisk equalled £68,301,625, and was 11 ft. 6 in. square at the base. Behind the obelisk was a collection of models of the largest gold nuggets discovered in Victoria; these also were the largest in the world. The Bendigo School of Mines sent models illustrating the primitive rough-and-ready modes of winning gold in the old digging days—those days described in Charles Reade's novel "Never Too Late to Mend," when tens of thousands of adventurous diggers rushed the great alluvial fields of Bendigo and Ballarat. Alongside these historic relics were models of the latest improved principles of gold-winning machinery.



IN THE VICTORIAN COURT.

Victoria's great agricultural and pastoral resources had their due place in the court in the form of fleeces of wool from several large sheep-stations, supplied by the Sheep-breeders' Association, and fine samples of prize wheat, oats, and barley sent by the Royal Agricultural Society. There were also exhibits of compressed fodder: Victoria supplied a good deal of this to the Japanese Government during the recent war with Russia. Victoria's valuable timbers were not forgotten; a great block of red-gum, measuring 10 ft. by 4 ft. 10 in., came from the banks of the Murray River. Amongst the commercial exhibits that took the eye there were some beautiful furs of various kinds of Victorian animals, sent by Mr. N. Nettleberg; footwear sent by Whybrow and Co.; an attractive exhibit of Victorian wines shown in a handsome kiosk by Messrs. Irvine and Co., of the Great Western Vineyard; a large stand of "Boomerang"-brandy bottles formed into a huge bottle-shaped trophy; dried fruits of all kinds from the celebrated Mildura Settle-

ment; and a specimen of the four-oared clinker outrigger racing-boats built by Messrs. Greenland and Son, of Princes Bridge, Melbourne: these beautiful boats are built to specifications for the New Zealand Amateur Rowing Association. A great many other industrial and trade exhibits had their places in the court; they comprised agricultural implements of every sort made in Victoria, spring rabbit-traps and rabbit-destroyers of various kinds, patent sheep-dip, knife cleaners and sharpeners, and other patent articles; dress stands, and dressed figures in cases, showing paper patterns.

The great Australian bush and the tribes of blacks who once had the bush to themselves were brought to mind by an exhibit of Australasian Native weapons. A case of snakes preserved in spirits reminded New-Zealanders, too, of the deadly pests of the Australian bush, from which, fortunately, New Zealand is entirely free. Of historic relics there were several that brought up memories of the old bushranging days: the primitive armour and nail-can helmet worn by Ned Kelly and his comrades, and their firearms, drew more attention than most of the other articles shown in the court.

The court was beautified by some fine pieces of statuary from the Melbourne Exhibition Trustees. Dr. L. L. Smith, Chairman of Trustees for the Exhibition Buildings, lent a number of valuable paintings, which were hung on the walls of the court; these included subjects such as "Faust and Marguerite," "The Nativity," and "Cupid's Dart." There was also a good portrait in oils of the Hon. Thomas Bent, as Speaker of the Legislative Assembly of Victoria.

The great natural wealth and potentialities of "Australia Felix" were very readably set out in a booklet distributed to visitors and containing a multitude of facts concerning the State and the development of its resources, and practical information for intending settlers. For example, the following salient facts caught the eye: Victoria's area is just about equal to the combined area of England, Scotland, and Wales; its acreage is 56,245,760, and its population over 1,200,000; it has about 12,000,000 acres of land still available for selection by farmers. Roughly speaking, there is room for 200,000 more farms, promising a productiveness as great as the 53,000 farms in the State which produced in 1906 wealth to the amount of over £20,000,000 sterling, an average of £383 per farm. The private wealth per head of the people of Victoria is £261, the third highest in the world (New Zealand comes first).

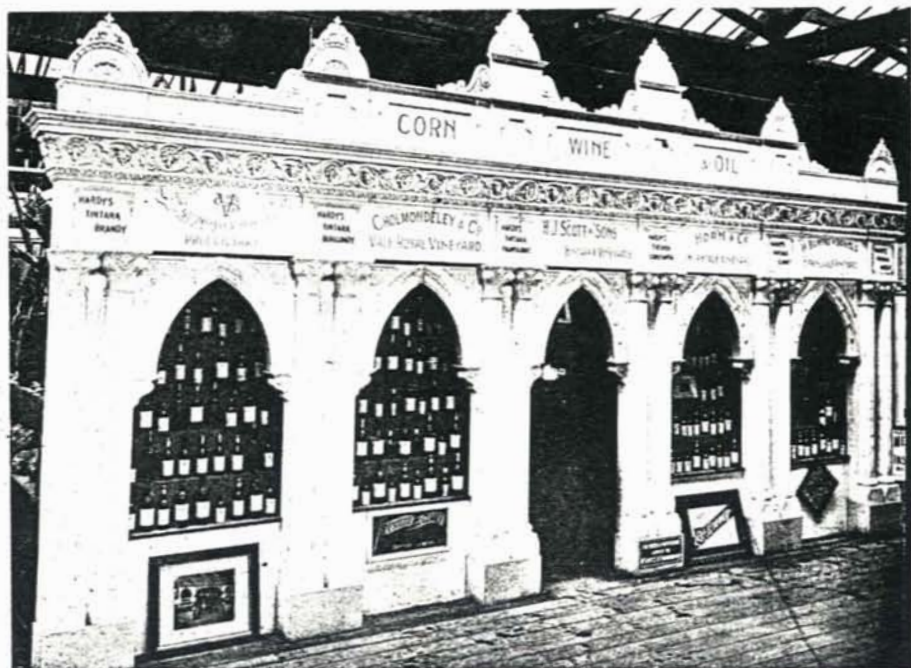
In a corner of the Victorian Court there was a private display of some splendid specimens of timber from Western Australia, including the famous jarrah hardwood of that State. The exhibit demonstrated the excellence of these timbers for general building and cabinetmaking work, and particularly for those purposes in which durability and strength are the prime requirements. Mr. George A. Julius, the West Australian representative, gave several lectures on the hardwoods of Australasia generally.

During the Exhibition season, Mr. T. E. Donne, General Manager of the Department of Tourist and Health Resorts, was the subject of the following resolution passed by the Victorian Commissioners, presided over by Mr. E. Nicholls, the Victorian Government representative:—

"That the Victorian Commissioners for the New Zealand International Exhibition held at Christchurch desire to place on record their appreciation of the uniform kindness, attention, and assistance received from Mr. T. E. Donne, Superintendent of the Tourist Department. His valuable services given in Melbourne, and later in Christchurch, tended to overcome many difficulties, whilst the attention on all occasions shown to the Commissioners and their representatives' requirements in connection with Exhibition matters claims their most cordial recognition and thanks."

SOUTH AUSTRALIA.

"Corn, Wine, and Oil" was the legend on the front of the handsome little court devoted to South Australia that indicated some of the chief natural products of this fruitful State. The South Australian Government exhibit occupied a space of about 1,000 square feet in the southern section of the Main Building. On the front a series of Moorish arches in fibrous plaster, and ornamental columns decorated with designs of the product of the vine, enclosed spaces within which wines and other vineyard products made under the supervision of the South Australian Government were exhibited. These wines and the excellent specimens of the various fruits which the State produces formed the predominating feature of the exhibit. The Government of South Australia, in arranging for representation at the Exhibition, decided that it would not be advisable to forward a display of their manufactures, as there was no great prospect of business resulting on general lines. It was, however, resolved to invite the wine-makers and

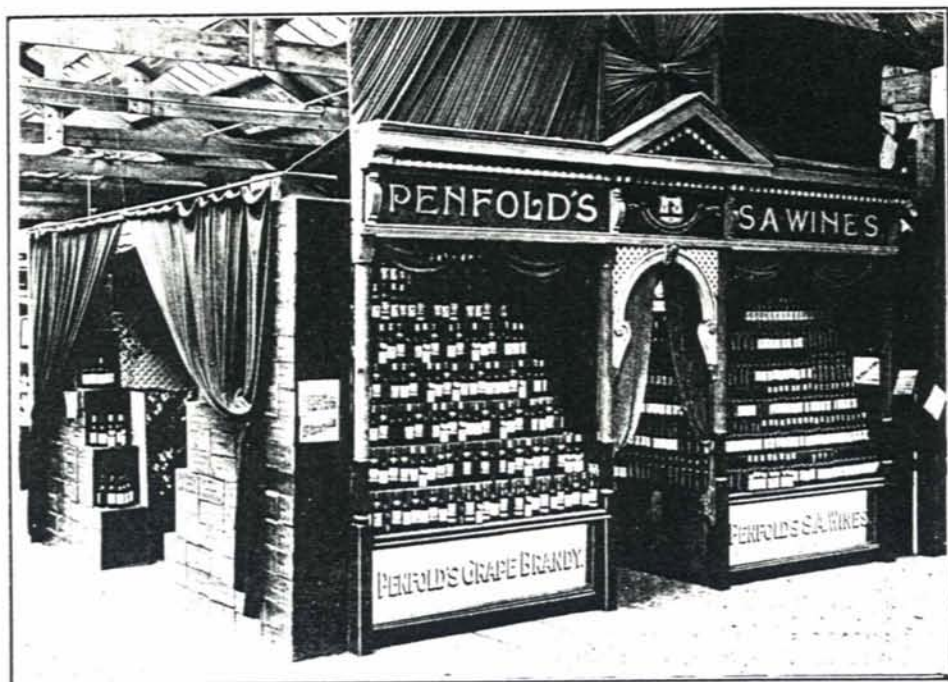


THE SOUTH AUSTRALIAN COURT.

fruit-preservers to make an exhibit commensurate with the importance of those great products of South Australia, forming as they do two of the principal items which the State exports to New Zealand.

The wines which the numerous great vineyards of South Australia place on the market made a large and attractively arranged display. The names of the vineyards were painted in blue on the polished white surface of the structure devoted to the exhibition of wines and brandy. The vineyards represented by samples of bottled wines and brandy, and grapes, were those of Bindarra, Yalumba, Renmark, Stonyfell, Horndale, Tintara, Beaumont, Vale Royal, Spring Vale, and the vineyards of Auldana Limited. The wines shown included samples of port, sherry, muscatel, claret, Bur-

gundy, Chablis, Constantia, Madeira, Frontignae, and hock. The wines made in the vineyards named are manufactured under the supervision of the South Australian Government, a fact that is a guarantee of their purity. A collection of wines was also sent from Roseworthy College by the Viticultural Expert of South Australia. Nature has specially favoured South Australia as a wine-growing country, and her vineyards have long held the premier position in Australasia. In the warmer portions of the State the richest and most generous kinds, such as Frontignae, Constantia, and port, are produced, but of recent years the growth of the vine has also been highly successful in the hilly country; and the more delicate clarets, hocks, and rich Burgundys produced have taken all the first honours wherever exhibited in other countries. This, it was explained by Mr. Scott, the Executive Commissioner for South Australia, himself a wine-grower of long experience, is due to the fact that a more scientific method of fermentation is now adopted, producing wine of a uniform quality year by year.



A SOUTH AUSTRALIAN WINE EXHIBIT.

Dried and preserved fruits made another fine display. There were raisins, currants, dried apples and pears, prunes, peaches, and apricots, figs, &c., enclosed in glass cases tier upon tier. Close by was a splendid collection of olive-oils, preserves, jams, and almonds from various firms throughout the State, and from the irrigation colony of Renmark. The manufacture of preserved fruits and jams has now become one of the stable industries of the State. Olive-oils and salad-oils are also produced in large quantities, and command a ready sale to the trade at 10s. per gallon.

Samples of wool and some fine prize specimens of grain, shown at the last Adelaide Agricultural Show, were also exhibited.

Upon the side facing Canada were arranged some natural products of the great Northern Territory of South Australia, including specimens of the mineral resources of that country, and cotton, arrowroot, various fibres, tropical food-products, and medicinal products. The Government Resident, Mr. Justice Herbert, sent some fine natural-history specimens, including a great pair of buffalo-horns, a shield of the shell of the North Australian turtle, and some alligator-heads. The immense tract of country comprised in the Northern Territory is particularly rich in minerals. The samples of ores shown included gold, silver, tin, copper, wolfram, galena, malachite, copper-sulphide ore, and amblygonite, which produces the lithia used in medicine.

Through the enterprise of Mr. H. J. Scott, Commissioner in charge of the court, several shipments of excellent table-grapes were sent over from Adelaide during the Exhibition season, and sold immediately at good prices. This has resulted in the establishment of a regular import trade in Australian grapes.



THE FIJI ISLANDS COURT.

THE FIJI ISLANDS.

The attractively displayed exhibit from the British Crown Colony of Fiji had a novelty that took the eyes of passing visitors at once, and prompted all sorts of curious questions. The court it occupied, just off the Main Avenue and alongside the Tourist Department's room, was but a small one, but every inch of space was profitably occupied with articles of produce that typified the wonderful resources of these beautiful islands—the isles of the banana and the sugar-cane; with barbaric implements and weapons, and picturesque examples of handcraft from the Fiji Native villages, handsome drapings

of the bark-cloth *tapa*, growing canes and South Sea plants, and an immense variety of objects that suggested the soft warm tropics and all the strange life and charm of Coral Lands. It was a complete epitome of the richest of South Sea Island groups.

Geographically the Fijis are our neighbours, and commercially they have many ties with our Islands. The trade between New Zealand and this Group is older than that with any other part of the South Pacific. Fiji has been compared by travellers to the British West Indies, but it is of larger area, and holds more possibilities of industrial development. It is a wonderful archipelago. There are about two hundred islands, of which about eighty are inhabited. The total area of the colony (including the little dependency of Rotuma, fourteen square miles) is 7,435 square miles or 4,953,920 acres. The two largest islands, Viti Levu and Vanua Levu, are mountainous, and of grand and picturesque volcanic contour; in some places they rise 4,000 and 4,500 ft. above the sea. There are several rivers of great size in comparison with the area of the islands through



IN THE FIJI COURT.

which they run; and the Group is rich in harbours and sheltered lagoons protected by nature's breakwaters, the coral reefs. Fiji's white population in 1905 numbered 2,675; half-castes, 1,649; native Fijians, 86,816; and Indians, 25,952. The large introduced population of Indian coolies provides the labour for the great sugar-plantations. Already Fiji's little white population does a big business. In 1906 the Group's total trade was £1,212,906, of which the imports were £609,496, and exports £603,410. During that year New Zealand exported to Fiji over £100,000 worth of goods, largely foodstuffs such as butter and meat; and during the same period Fiji sent us produce (chiefly raw sugar and fruit) to the value of £370,182. New Zealand is more favourably situated

than any other country for trade with Fiji. The distance from Auckland to Suva, the capital of the group, is 1,140 miles; from Sydney it is 1,743 miles. The total area of the lands under cultivation by Europeans and Indians is not much over 70,000 acres, so that there is room for great expansion in the agricultural and other industries in the Group. It is rather surprising for New-Zealanders to learn that in this little tropic group, according to the figures given in the official publication at the Exhibition Court, there were at last returns 28,635 cattle and 3,758 horses. Fiji is an excellent country for grazing, and cattle of all kinds and sheep do well.

Fiji's main products are sugar, copra, and bananas. Samples of these were set out in the court, but the exhibit that gave the distinctive tropic air to the colony's handsome display was the cotton—the famous Sea Island cotton which gave Fiji its industrial start over forty years ago, soon after the American Civil War commenced, when cotton rose to high prices in the world's markets because of the blockade of the Southern States ports. Cotton, though very little grown in Fiji now, was at one time the staple export of the Group; all the drier areas are exceedingly well adapted for the production of the better classes of cotton. The cotton-trees, with their white masses of snowy cotton, that stood along the front of the little court were an amusing source of wonderment to many visitors. "Oh! look at the wool," said one, on a first view of the tropic court. At Christmas-time, too, the children looked for Santa Claus, and asked their mothers when the dolls and balls and other toys were going to be tied on the branches. The cotton was sent by Mr. T. F. Burness, a pioneer planter of Caboni and a veteran of the Maori wars in New Zealand.

The great sugar industry was represented by an interesting exhibit sent by the Colonial Sugar Refining Company, consisting of a mound of the raw material obtained from the crushed sugar-cane, brown sugar, molasses, and refined sugar, besides some specimens of growing canes. Fiji has been growing sugar on a large scale for more than a quarter of a century. The Colonial Sugar Company has large mills at Nausori, on the Rewa River, Lautoka and Ba, on Viti Levu Island, and at Labasa, on Vanua Levu. Other companies are established on Viti Levu—the Vancouver-Fiji Company at Navua (Rewa River), and the Penang Sugar Company on the northern coast. The Colonial Sugar Company sends the raw product up to Auckland to be refined at the large sugar-works at Chelsea, on the Waitemata. The sugar exported from Fiji in 1905 totalled 52,138 tons, valued at £539,594.

Of other commercial products of Fiji shown in the court, there were samples of copra, the dried kernel of the cocoanut, which fetches some £15 per ton; bananas, which the Group grows to perfection and in immense quantities; tobacco, rice, vanilla, arrow-root, ginger, peanuts, pimento, cocoa, coffee, turmeric, cotton-oil, *bêche-de-mer*, pearl-shell, and gum. There were piles of large cocoanuts clothed in the rough outer husk, besides some beautifully polished nuts of large size. The samples of copra shown were from the plantations of Lever Bros., Rabi Island; the Hon. A. A. Coubrough and Mr. J. V. Tarte, of Taviuni Island; Mr. C. O. Eyre, of Malau; and Mr. McPherson, of Cicia. The bananas came from Mr. E. Gaspard, of the Rewa River, an exceedingly rich fruit- and cane-growing district; this exhibitor also sent some growing banana-plants. The various other tropic products mentioned above, besides a number of other articles of commercial value, were sent by Fiji planters and merchants, including Messrs. Brodziak and Co., Suva (pearl-shell and vanilla); Burness, of Caboni (tobacco and locally made cigars and cigarettes); J. T. Cronin, Tailevu (cassava-starch); Mr. W. T. Ewins, Ba (native-grown coffee); C. D. Eyre, Malau (growing palms, cocoanuts, *bêche-de-mer*, and rubber); Humphrey and Inchboard (coffee and rubber); W. H. Johnson, Tavua (castor-oil beans, peanuts, cotton, fibre, maize); McPherson, Cicia (exhibit showing the various uses of the cocoanut-tree and its produce); Powell Bros., Lami (cocoa, ginger, turmeric, vanilla, pimento, and various growing plants of economic value); Ragg and



SUGAR AND OTHER FIJI ISLANDS EXHIBITS.

Co., Nadi (vanilla-beans and extract); Hon. W. Robbie, Wainunu (tea and cocoa); L. Smith, Samabula (arrowroot, prepared by hand); S. J. Taylor (rice); H. A. Treacy, Nasinu (vongona, the Fijian kava plant, the root of which is chewed or grated to make a beverage); Hon. J. B. Turner, Suva (castor-oil beans).

Amongst these items of Fijian produce were some of particular economic importance. Fiji promises to be a land as rich in spices as Ceylon; cloves, vanilla, pimento, cinnamon, do exceedingly well. Another growing industry is tea-planting. On the Wainunu River, a beautiful broad stream that flows from the mountains of Vanua Levu Island, Captain Robbie has a large plantation, with about 200 acres under tea, which produces a leaf of excellent and delicate flavour. The yield is said to be 500 lb. per acre. Cocoa grows well, and is already being exported to New Zealand and elsewhere; the industry promises to be a large and remunerative one. The rubber-tree is being planted, and it is predicted that the rubber industry will be one of high value to Fiji in the future, for the colony has just the climate and soil suitable for this business, besides the requisite cheap labour—the Hindoo coolies. The *bêche-de-mer* trade is one of the oldest South Sea industries; it succeeded the sandal-wooding that took the first adventurous trading-craft to the cannibal isles of Old Fiji. *Bêche-de-mer* is a sea-slug found on coral reefs all over the Pacific; it is dried and smoked, and in the leathery-looking form in which it was exhibited it is sent away to China, where it is a great food delicacy, used chiefly for making soup; for the best kinds the Chinese merchants pay up to £200 per ton. Fiji's timber resources were illustrated by a large collection of various indigenous woods, sent by the Public Works Department of the colony. Amongst them were some woods of great utility and some of much beauty, well adapted for the manufacture of fine artistic furniture. There was the *dakua*, a mountain timber very closely resembling the New Zealand kauri—in fact it is called the "Fijian kauri"—and it exudes a resin like kauri-gum. Some *dakua*-trees are of large size, running up to 6 ft. or 7 ft. in diameter. *Yaka* is a handsome furniture-wood; *damanu* is a good durable tough timber; *yasi* is a useful hardwood much used for bridges, sleepers, and house-building.

The Native industries and handicrafts of Fiji were responsible for much of the picturesque decorative effect of the court. On the walls hung great tapestries of fine *tapa*-cloth made from the well-bleached and beaten bark of the paper-mulberry tree (called the *malo* in these islands), stencilled in a variety of handsome patterns, some of them geometrical designs, some copies of native foliage and other familiar objects. There was a huge roll of *magimagi* (pronounced "mangimangi") or sinnet, used for a variety of tying purposes, chiefly in the fastening-together of houses; cocoanut-fibre sinnet and forest-creepers are the Fijian house-builders' substitutes for nails and bolts. The roll of *magimagi* exhibited was sent by His Excellency Sir Everard F. im Thurn, Governor of Fiji and High Commissioner of the Western Pacific, who also lent for exhibition a fine old polished *tanoa* or bowl for the *yangona* drink. On the walls there were trophies of all kinds of Fijian weapons of war and implements used in various native industries. The natives of Kandavu, that long snake-shaped island in the south of the Group, sent through Mr. A. B. Edwards, the local Stipendiary Magistrate, a large number of these articles, including barbed spears and heavy polished clubs, a Fijian bow and arrow, a *yangona*-bowl; *tapa*-cloth, with the various stages of preparation and the beating-mallet used in making it; *magimagi*, and finished fishing-net; a *lali* or wooden drum, a model canoe, stone axes; mats, and the material and implements used in making them; fans and fly-whisks, some samples of Native pottery, &c. The Natives of Lau Island showed, through their Magistrate, Mr. J. Hill, specimens of *bêche-de-mer*, turtle-shell, pottery, mats and *tapa*, and some beautiful sea-shells. From Lomaiviti, Nadroga, Ba, Ra, and Colo North also came Native weapons, utensils, mats, *fete*-dresses of fibre, rubber, *bêche-de-mer*, arrowroot, and native salt. Ratu Joni Madraiwiwi, a Fijian chief, who is a member of the Legislative Council, sent samples of native-

grown tobacco. The Methodist Mission at Navuloa contributed, through the Rev. W. Heighway, a number of articles representative of Native industry. Then, from far-away Rotuma, a little Polynesian island lying all by itself some hundreds of miles to the north of Fiji, came a collection of well-plaited Native mats, sent by Dr. H. McDonald, the Governor's Commissioner. The Roman Catholic mission and Mr. C. Kaad,



MR. LESLIE E. BROWN, COMMISSIONER FOR FIJI.

of Levuka, also sent Rotuma mats and produce. In the court there were two pretty models of Fijian canoes, one an old-time war-canoe, and the other an outrigger sailing-canoe—probably the fastest and most beautiful sailing-machines to be seen in the Pacific.

Perhaps the most beautiful exhibit in the court was the splendid set of sea-shells loaned by Messrs. Brown and Joske, of Suva. These shells, showing all colours and all

of nature's strange and vivid tropic designs, filled three large glass cases, and were the delight and the envy of many a visiting shell-collector. It was a museum of South Sea conchology. Then there were paintings of some of the large wondrously hued butterflies of Fiji, and various Island scenes; these were the work of several Suva residents—Mrs. Land, Miss N. Walker, Miss Winning, and Mr. L. Walker. Mr. Le Faivre, of Suva, sent some good photographs of Fiji life and scenery.

The Fiji Committee who promoted the exhibits and the Executive Commissioners who arranged it so well deserve commendation for their excellent and comprehensive trade museum, which helped to dispel a good deal of popular vague misconceptions as to Fiji's industrial progress and capabilities. The great variety of tropic products which the colony is able to grow was something of which most visitors to the court had previously no idea. Small though the court was, it was educative in a high degree. The Fiji Committee for the Exhibition consisted of the Hon. W. McRae (Chairman), Hon. T. R. Ward, Mr. A. M. T. Duncan, Mr. E. F. Powell, and Mr. C. H. Knowles (Secretary). The colony's Executive Commissioner to the Exhibition was Mr. Leslie E. Brown, of Suva, with Mr. S. K. Sleight as co-Commissioner.

The Commissioners issued to visitors to the court a well-compiled little "Handbook of Fiji," giving an account of the resources, natural features, and industries and trade of the Group.

HAWAIIAN ISLANDS.

A small exhibit in the Fijian Court was representative of the Islands of Hawaii, first known to fame as the Sandwich Islands. A fine set of photographs illustrated some of the beautiful scenery of the Group, particularly that of localities near Honolulu, and scenes of Native life. The industries of the Islands were represented by a number of good samples of products such as sugar, coffee, rice, taro, sisal, rubber, and tobacco. There was a collection of Native curios, including several very rare feather *leis* or head-wreaths made from the brilliant plumage of certain Hawaiian birds.



SECTION X.

ART IN THE EXHIBITION.

BRITISH AND COLONIAL PICTURES.



"CLARISSA."

TWELVE rooms filled with beautiful works of art, some of them the work of some of the most famous modern British artists, formed the art section of the Exhibition, a display that in some important respects was by far the finest collection of paintings and of other works of art yet collected under one roof in Australasia. It was an art museum that for five and a half months drew thousands of admiring New-Zealanders, for the British Government picture-exhibit, which comprised the greater part of the large art show, was claimed to be one of the best, largest, and most comprehensive that has ever been sent away from English shores. Certainly no part of the British Empire had yet received so complete and representative a display of the British art school as that sent out to Christchurch. It was an education in matters artistic to walk through those gallery-rooms crowded with delightful oils and water-colours, fine etchings, and black-and-white drawings, dainty miniatures, and statuettes in marble and in bronze; and that New-Zealanders and Australians well appreciated those art treasures from far over the seas was given practical demonstration by the fact that over £17,000 worth of pictures and other objects was sold during the Exhibition season, and remained to adorn many a gallery and many a home in these southern lands. New-Zealanders can fairly claim to be regarded as art-lovers, for the sales—a matter of supreme importance to exhibiting artists—were the largest recorded at any recent international exhibition to which British artists have sent pictures. They were more than twice the amount realised at the British Art Exhibition at the World's Fair in St. Louis. The broad result of the British artists' show is already appreciable. The gallery-display has taught many New-Zealanders the value of a good picture; it has raised the whole tone of art in the colony.

The Art Gallery specially constructed for the reception of the pictures, a substantial brick building in the rear of the main Exhibition structure, contained two large rooms, each 60 ft. long and 40 ft. wide, and ten smaller rooms, each about 35 ft. by 28 ft. The first large room entered and two other smaller ones adjoining it on the right were devoted to New Zealand and Australian pictures. The remaining nine contained the British art collection; of these the large room and four smaller apartments were filled with oil paintings, two were hung with water-colours, one held a multitude of etchings and black-and-white drawings, and one the articles in the Arts and Crafts division. These rooms were, however, insufficient to house all the objects sent out for exhibition; the architectural drawings and a large number of the beautiful Arts and Crafts articles were therefore shown in the British Government section in the Main Building.

The total number of pictures and other art exhibits displayed, British and Australasian, was about 2,200. Of this number Great Britain contributed 1,826.

NEW ZEALAND AND AUSTRALIAN PICTURES.

The three rooms devoted to New Zealand and Australian pictures were the first that claimed attention as one entered the gallery. The Commonwealth's and the new Dominion's contributions to the art collection numbered 355 works, chiefly oil paintings. There was a collection of about thirty articles in the subdivision of Arts and Crafts. Over a hundred artists were represented.

Several works in the gallery which took the eye by reason of their prominence were part of the British collection, notably Sir W. B. Richmond's large cartoon "Melchizedek blessing Abraham," which stood just within the entrance-way. It came from the South Kensington Museum. Holman Hunt's "Light of the World" occupied a commanding position at the western end of the large room.

The New Zealand pictures occupied the first room. Nearly all the leading artists of the two Islands were represented by one or more works, but one regretted the absence of such fine things as C. F. Goldie's Maori studies. There was a great deal of honest artistic work throughout the rooms, and some exceedingly beautiful work, but inevitably the lustre of the New Zealand artists was dimmed by the glory of form and colour that filled the adjoining British gallery. Yet such gems as C. N. Worsley's water-colours of New Zealand alpine and river scenery, or Louis Steele's tragic Australian desert picture might well have stood alongside works of some of the most famous Englishmen and not have suffered by comparison.

In portraiture there were one or two good canvases, the best a fine picture by W. A. Bowring of the late Mr. Seddon, the big man who has gone, in the pose so familiar to New-Zealanders, standing as if about to begin one of his rugged magnetic speeches. Another of Bowring's works was a portrait of the Hon. W. P. Reeves, New Zealand's High Commissioner in London. James F. Scott had a full-length picture in oils of the Mayor of Wellington, the Hon. T. W. Hislop, in his robes of office. A picture of special interest to New-Zealanders was a painting by Morris Orr, a Queensland artist, of Mr. Matthew Fowlds, father of the present Minister of Education in the New Zealand Cabinet, at work as a weaver in his hundredth year. Old Mr. Fowlds (who died at Kilmarnock, Scotland, during the currency of the Exhibition) had been a weaver for the best part of his century of life, and the picture showed him working on a blanket at his loom.

A story-picture that easily took the eye was Kenneth Watkins' large painting representing the departure of the last Polynesian fleet of canoes from the South Pacific Islands for New Zealand about six centuries ago. It was a subject full of fine possibilities for an artist with imagination and with some technical knowledge of the subject born of considerable research and Mr. Watkins succeeded in producing a tropic-breathing picture which pleased the Maori expert as well as the ordinary man. Six large canoes, double and decked across, with their lofty mat-sails hoisted, are putting off from the shining shores of a palm-clad island into the blue waters of the Pacific, bound for this strange new land of Aotearoa, already visited and peopled by prior migrations of Polynesian peoples, and known to lie many days' sail to the south-west. The canoes are crowded with island men, brown Argonauts of the South Seas, and on the beach their friends are waving a final "Haere ra! Haere ra!" to the adventurers whose little pilgrim ships will presently be flying bravely along before the brisk trade-wind over the "Whare-Hukahuka-a-Tangaroa," "the Sea-god's Foamy Dwelling." Another painting of historic import was Captain M. T. Clayton's sea-piece showing one of Cook's exploring-ships off the New Zealand coast.

C. N. Worsley's water-colours were in many points the best landscapes of the collection. Softly delicate and altogether enchanting in colour and in form was his "Mount Sefton," the white Alp looming dimly through the mist that looked like mist indeed, and a flock of sheep in the foreground plodding along the road through the yellow tussocks. Worsley had seven other works, all excellent, of which the most attractive were



NEW ZEALAND PICTURES, ART GALLERY.

a beautiful Wanganui River scene, to which the brilliantly hued "roundabout" of the Maori dame on the bank gave a note of brightest colour; a wild scene of mountain and torrent in the Otira Gorge; and a Maori home on historic Mokoia Island, in Lake Rotorua—a whare with carved front, in the rear the green-looming hill of woods and ferns, in the foreground the pretty little canoe-landing-place, where weeping-willows shade the tiny silver beach.

E. W. Christmas, whose farm pictures and glacier studies were conspicuous in the Courts of the Tourist Department and the West Coast, had several large canvases in the gallery; one a grandly sombre Bettws-y-Coed, with the cloudy Welsh mountains lowering over all; another a typical backblocks scene, the smoking logs that told of the settler's summer "burning-off."

Sydney L. Thompson, pleasant figure-painter and *genre* artist, had a number of oils of high merit: a classic-like "Spring," a beautiful study in young womanhood; a delightful "old-crony" subject entitled "Yer 'ealth"; and a fine picture with a title that told its own tale, "The Pioneer's Story."

John Gibb, whose fine seascapes have for many years adorned New Zealand art exhibitions, sent a picture of those bold volcanic harbour-gates Akaroa Heads, lit by a sunshine glint; and W. M. Gibb showed some coastal studies and an Avonside view.

Louis J. Steele, of Auckland, doyen of New Zealand horse-painters, exhibited a large picture of famous old "Musket," and a powerful Australian desert scene, "The Explorer's Message"—a sky that burned and a land that baked, an outstretched skeleton of poor humanity, and two explorers seeking to decipher the message traced by the pioneer who had preceded them and perished.

E. W. Payton, of Auckland, had a classic bit in the Hot Lakes country, the storied warm bath Wai-kimihia, in which Hinemoa rested after her great swim across Rotorua to her lover Tutanekai on Mokoia Island. Another of Payton's landscapes of the Thermal Land was a distant view of the volcanoes Tongariro, Ngauruhoe, and Ruapehu, from the northern end of Lake Taupo; another was a geyser "in spout," famed Wairoa, of the Whakarewarewa Valley.

T. L. Drummond, who loves the warm landscapes of North Auckland, had a pleasant summer-time picture of beautiful Whangarei Harbour, and a north coast scene of wilder character, sunrise after a stormy night.

Some particularly good studies of New Zealand native plants, flowers, and fruits were from the brush of Nina Jones—the white flags of the waving toetoe, the golden blooms of the kowhai, earliest of our bush flowers, and the bright-hued drupes of the karaka-tree, as gathered by the Maoris for food—for the karaka-berry was a favourite article of *kai* amongst the Native people until quite recent times. C. E. Butler, a young New Zealand artist now in London, showed several works in oils, including one of a dim old cloistered cathedral interior. Miss Richmond, of Wellington, had a pretty bit of Maori child-life, "Brown Babies." W. A. Bollard showed a number of Otago landscapes and Waikato scenes. Miss M. O. Stoddart, who has been painting in Europe for some years, had a brightly attractive street-scene in classic Capri, besides a view on a canal in Venice, and some English landscapes. Miss Ella Adams, of Wellington, sent several Italian sketches. J. N. Madder, of Christchurch, in his "Lake Manapouri" had fixed with clever brush much of the grandeur and soft beauty that commingle on that glorious Alp-girt water-sheet, most beautiful of our lakes; and F. M. Duncan, who has spent almost a lifetime in contemplation of the moods of mountain and lake at Te Anau, sent two pictures of scenes in the great wilds of the south-west Lakeland and Fiordland.

Other exhibits worthy of particular mention were a number of beautiful works in the Arts and Crafts division by Miss Alice B. Waymouth, of Christchurch, comprising over a score of articles such as belt-buckles, a coat-clasp in silver and enamel, an enamel silver and turquoise necklace, another in greenstone and silver, a set of enamel and silver

"kowhai" buttons, photo-frames in copper and silver, a hand-beaten silver cream-jug set with greenstone, a beaten-silver sugar-bowl and silver mug, and boxes and a rose-bowl in beaten copper—all excellent specimens of deft workmanship, and well worthy of comparison with some of the beautiful articles of this class in the British gallery.

Nelson Illingworth, the Australian sculptor, who has come to New Zealand to make a study of Maori subjects, showed two of his busts, one a beautiful little work titled "Dawn," modelled from a young half-caste girl of the Canterbury district.

Australian artists were well represented. There were pictures from all the States, many of them of a very excellent standard of art. The subjects treated, as in the case of New Zealand artists, were chiefly landscapes, and the rich tones and bright lights and the vegetation that give Australian scenery its own peculiar character found faithful reproduction. There was W. Lister Lister's fine picture "The End of the Day," from New South Wales; then there were Aird's "Queensland Bush Home," J. M. Tait's "The Rain is on the River," Hans Heysen's New South Wales pastorals, and divers other typical nature-pieces. The gorgeous Australian bush flowers found a capable brush to portray them, that of F. S. Fuller, who had a large painting of the flowers of Western Australia. "Autumn Roses," by Amy Bosworth, of Sydney, was a delightful flower-study. Australian artists abroad sent examples of some of their best work; prominent amongst these was Will Ashton, of South Australia, whose English and Continental pieces were amongst the fine things of the colonial gallery. A powerful bit of symbolism was embodied in picture by a Sydney artist, J. S. Watkins—the old mythological subject "Circe and Her Victims." Mrs. Muntz Adams, of Victoria, had a fine portrait of a lady, a truly excellent piece of work in flesh-tint and in gown-texture painting. S. Dattelo Rubbo, the Italian artist who has done such good service to art in Australia, was represented by a clever work titled "A Time to Laugh." There were some very beautiful and dainty miniatures on ivory, painted by Mrs. Ada Whiting, of Victoria—work that was quite as good as many of the exquisite miniature paintings in the British art collection.

THE BRITISH PICTURES.

Then the British Gallery was entered, the rooms that held more than £100,000 worth of pictures, and arts-and-crafts gems, the highest products of the artistic genius of the Old Land—a genius that is the heritage of long centuries of stress and story. The nine rooms of the Art Gallery and the sections of the Imperial Court devoted to the British exhibits contained oil paintings, water-colour drawings, miniatures, sculpture in marble and bronze, black-and-white drawings, etchings and engravings, architectural drawings, and a representative arts-and-crafts exhibit. The contributors included a large number of members and associates of the Royal Academy, the Royal Scottish Academy, Royal Hibernian Academy, Royal Water-colour Society, Royal Institute of Painters in Water-colours, Royal Society of British Artists, Royal Society of Painter-etchers, New English Art Club, Royal Scottish Water-colour Society, Royal Institute of British Artists, Society of British Sculptors, Royal Society of Miniature Painters, and the Society of Miniaturists. In addition to these a number of eminent artists were also represented who were not identified with any society or institution.

While it was deemed advisable to devote the space available mainly to the work of living artists, examples by Millais, Leighton, Watts, Burne-Jones, Henry Moore, and other brilliant exponents of the British School were included. It also contained a few pictures of historic as well as artistic interest, notably those relating to the jubilee of Her late Majesty Queen Victoria, the funeral of Queen Victoria, and the coronation of His Majesty King Edward. Examples of the work of the late Queen Victoria and the late Prince Consort were shown in the Black-and-White Room.

Owing to the distance, and difficulties of transport, it was found necessary to restrict the sculpture-exhibits to busts, statuettes, and ideal figures of moderate size, but a

sufficient number of these were included to show the great progress made in recent years in this important branch of British art.

The following table shows the number of British works of art at recent International Exhibitions:—

International Exhibition of—	Oils.	Water-colours.	Pieces of Sculpture.	Black-and-white Drawings.	Architectural Drawings.	Total.	Artists represented.
Paris, 1889 ...	172	124	40	123	93	552	300
Chicago, 1893 ...	461	204	53	266	146	1,130	515
Brussels, 1897 ...	205	109	24	222	54	614	259
Paris, 1900 ...	166	89	54	114	47	470	282
St. Louis, 1904 ...	293	158	90	294	190	1,025	554
New Zealand, 1906-7	233	209	83	309	160	994	567



MR. A. A. LONGDEN, IN CHARGE OF BRITISH ART EXHIBITS.

The New Zealand list in this table does not include the 142 miniatures and the 560 objects in the Arts and Crafts division. These bring the total number up to 1,696. The total number of British artists represented was 567, comprising 198 painters in oils (233 pictures), 124 water-colour artists (209 pictures), 59 miniature artists, 91 black-and-white artists (309 drawings), 39 sculptors (83 works), and 58 architects (160 drawings). In the Arts and Crafts section there were 170 exhibitors (690 works). There were in all 737 exhibitors.

It was in a great measure due to the tact and energy of Sir Isidore Spielman, Director for Art in connection with the British Government exhibit, that this collection was brought together. Sir Isidore was assisted in the work of selection by Sir Edward Poynter, P.R.A., and Mr. E. J. Gregory, R.A. Mr. Alfred A. Longden, Assistant Director for Art, himself an artist of repute, was the expert representative in charge of the art exhibit; he came out from England to superintend the arrangement of the gallery, and remained until the close of the Exhibition.

A fine decorative effect was given to the British art rooms by a handsome frieze, which was designed

and for the most part painted by Mr. Walter Crane, President of the Arts and Crafts Exhibition Society. The scheme consisted of a series of shields connected by scrolls of foliage. The Royal Shield and the Prince of Wales's Shield formed repeated centres, and were flanked each side, the Royal Shield by the Prince's Feathers and the Three Leopards of England, while the crosses saltire of St. Andrew and of St. Patrick appeared at each end; bay branches completed the decorations. A similar arrangement included the Shields of St. George, St. Edward, and St. Edmund; the connecting foliage design was the rose. Occasionally the frieze was broken into smaller panels, the Red Lion of Scotland and the Irish Harp being placed at either end with the thistle and the shamrock. A centre panel showed the Royal and English Shields, with the rose, shamrock, and thistle combined, and those of St. Edward and St. Edmund filled intermediate panels designed with branches of the oak and the rose. Oak, rose, and bay recurred as the decorative foliage in the other panels, and the shields already mentioned were varied by the Union Flag, the Red Ensign, the Blue Ensign, and the White Ensign. In all, fifteen different shields were introduced, and arranged throughout the various rooms. The same general scheme, varied in detail, especially in the designs of the foliage, was continued in the frieze throughout the galleries. It was partly stencilled and partly painted. Mr. Cleobury assisted Mr. Walter Crane in the work.

OIL PAINTINGS.

First of the pictures, the oil paintings. These are a bewildering collection to describe, however briefly—such a feast of colour; so many masterpieces that take the heart as well as the eye.

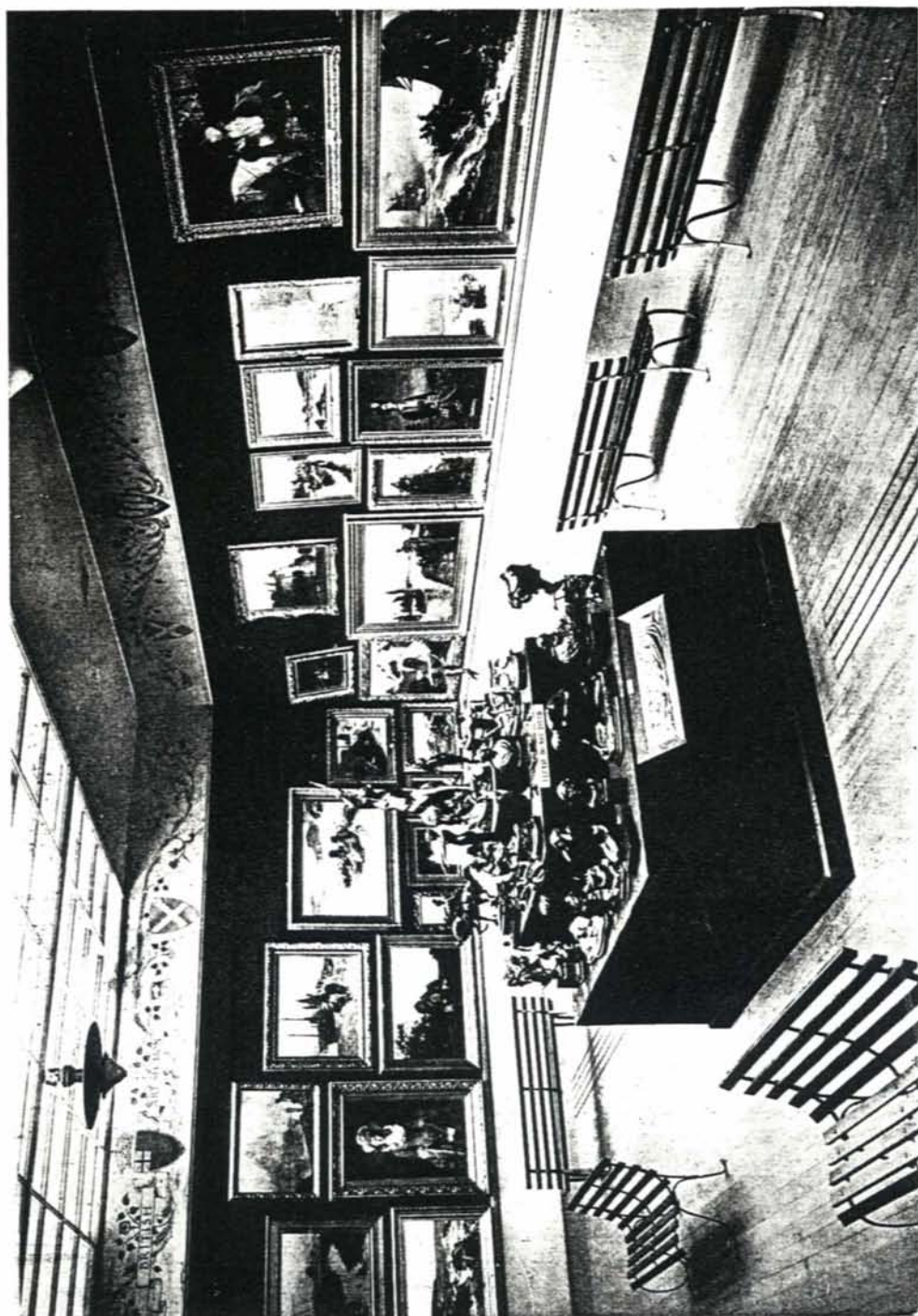
Many regarded the pictures of Sir John Millais, Lord Leighton, and one or two other famous painters as the gems of the collection. In point of intrinsic value no doubt they were in the first rank; but the things that really captured one's fancy were as often as not some little oil or water-colour from a lesser-known brush, some one or other of the many enchanting pieces of portraiture or land- or sea-scape scattered over these crowded walls. Millais' two canvases were, however, magnificent works—one "*Diana Vernon*," the proud Scottish beauty in her Highland bonnet and riding-gear, a painting of wondrous velvety-smooth texture; the other lovely "*Clarissa*," passing fair but haughty, with an air that might well have licensed the artist to title her "*Lady Disdain*," and draped with a skill marvellous to see. The first picture was lent by Mr. C. Sebag-Montefiore, "*Clarissa*" by the executors of the late Mr. J. Statts Forbes.

The late Lord Leighton was represented by three oil paintings—"Teresina," a portrait of an Italian girl, a triumph in flesh tints; "*The Bather*"; and the original study painted in 1886 for his celebrated "*Perseus and Andromeda*." From Lord Leighton's pencil there were six drawings and studies full of fine detail. "*Teresina*" was purchased by the Canterbury Society of Arts for the Christchurch gallery.

Sir Edward Poynter's beautiful portrait "*Asterie*," in the long gallery at the opposite end to Millais' "*Clarissa*," was an eye-delighting specimen of the Royal Academy President's work.

Sir Laurence Alma-Tadema—another great name on the Royal Academy list—lent a fine work in portraiture, a picture of Mrs. Rowland Hill and her children; and another of his paintings, a Roman interior, was lent by the executors of the late J. Statts Forbes. Lady Alma-Tadema also sent an oil painting, "*The First Ear-rings*."

Scottish Highland landscapes were some of the most vigorously treated subjects in the collection—Peter Graham's changeful skies and dun herds of Highland cattle; Joseph Farquharson's "*Evening on Loch Duich*"; David Farquharson's "*Sunrise on the Perthshire Moors*"; and, most superb of all, Macwhirter's grand study in bold



ONE OF THE ROOMS OF OIL PAINTINGS, BRITISH SECTION, ART GALLERY.

purples and black-blues, "The Rugged Hills of Skye." This was one of the fine things of the gallery—a glorious mountain scene, with the lofty hills towering in deep purple gloom against the setting sun, and, below, the rolling white mists of the blue-shadowed glens; such a scene as only mountain-lovers can appreciate at its fullest—such a scene as a thousand glens in our own wild southern mountains have to show. It held the true Highland atmosphere, the mountain gloom and mountain glory of Ossian's songs. As one gazed and let the wild spirit of the dour hills and the mists enter his soul, it was easy to fancy it some scene of heroic Fingal's times, when the warriors of the North "lay in the heath of the deer and slept beneath the dusky wind"—aye, and "the ghosts of the lately dead were near, and swam on the gloomy clouds."

Another subject from Caledonia's glens was Sir James Guthrie's sombre-toned "Highland Funeral," with its stern sorrowing men and sad-faced womenfolk—a fine example of an engrossing theme treated with intense power.

Some dramatic historical subjects showed out conspicuously on the walls. Strongest in interest and of a melancholy value was John Charlton's large and careful work, "The End of a Glorious Reign," depicting the funeral procession of Queen Victoria passing St. James's Palace on the 2nd February, 1901. Another, with a gayer note of colour, was "Queen Victoria's Diamond Jubilee Procession," by George Haite; and yet another, J. H. Bacon's painting of the "Homage-giving in Westminster Abbey at the Coronation of King Edward VII." Haite's picture was purchased during the Exhibition season for the New South Wales National Gallery in Sydney.

Spenser's lines from "The Faerie Queene,"

Then doth the dædale earth throw forth to thee
Out of her fruitfull lap abundant flowres,

might with appropriate descriptiveness have been inscribed beneath the title-words on Robert Christie's large painting "Flora and Zephyr"—the white-limbed flower-goddess, with her lush wealth of blossoms scattered all about her. Another piece of classic imagery was Ernest Normand's fine painting of "Pandora"—Pandora with her fatal casket, whence issued all human ills. Finer still was Solomon J. Solomon's "Psyche," an outstanding example of beautiful pose, accurate drawing, and perfection of flesh-tones. This work was purchased by the Canterbury Society of Arts for £440.

"Serena, Found of Savages"—a subject from Spenser's "Faerie Queene"—was a fine theme powerfully handled by T. B. Kennington—Serena in her slumberous naked loveliness, gazed upon by the silent company of wild men of the woods, Spenserian Pans and satyrs. This picture was purchased by the Auckland municipality for the local Art Gallery.

Now one of Thomas Somerscales's glorious ultramarines filled the eye, a scene "Off Teneriffe"—the ivory sugarloaf peak rising through its haze, a grand heaving sea, the real "deep blue sea," that so few marine artists can paint, dappled by a brisk breeze, and a little topsail schooner lifting bravely along before it. Somerscales's bold ocean-blue was a refreshing change from many a weaker-tinted seascape. It had all the vigour and freshness of the deep waters on which the ships pass to and fro. Had it been for sale it would no doubt have remained in New Zealand.

Not far away a smaller daintier sea-piece, with something of the same vigorous dash of true sea-blue, drew one's admiration, "The Foam-Sprite," by Herbert Draper—a laughing elf of a girl mounted on a dolphin plunging through the white-topped blue surges—a picture full of audacity and the wild joy of life and motion. It was an art gem fully worth the 250 guineas paid for it during the Exhibition season by the Adelaide Art Society.

But there on the opposite wall hung the most famous sea-piece of them all, Napier Hemy's great picture "The Smugglers"—a contraband craft with a crew of daring-

looking fellows flying along before a fresh breeze, pursued by a revenue cutter which has just plumped a ball from her bow-chaser through the smugglers' sail. A grand vigorous work, that brought a glow to the eye and a snap of action and adventure to one's nerves. It brought the top price of the season in the Exhibition sales—900 guineas—and now hangs in the New South Wales National Gallery in Sydney.



"THE SMUGGLERS."

Here was a sea-piece of different character, "A Blue Day off the Isle of Wight," a pleasant sketch by Julius Olsson. There was J. C. Hook's bold coastal scene, "The Seamew's Nest," with its rocky cliffs and beating waves; and there was R. W. Allan's large

nautical piece "The Return of the Herring-fleet." A particularly fine impression of sea and cliffy coast was the late Henry Moore's "Devonshire Coast" scene, with Lundy Island in the distance.

The placidly beautiful scenery of Old England, with its leafy lanes, its woods, its gentle hills, its church-spires rising like heaven-pointing fingers behind their ancient groves, its palace-homes and its old-fashioned villages, found reflex in many a beautiful canvas. Probably the landscape of this type that most delighted the eye of the New-Zealander was W. B. Leader's great picture "Southward from Surrey's Pleasant Hills," an eye-enchancing panorama, ranging in its scope over hill and dale, and wood and plain, from a viewpoint on the high ground near the artist's home. Ethel Walker's "Sussex Farm" was a quiet green rural bit that gave colour to Kipling's lines about the choice that sent him to live "strong unhampered days"—

In a fair ground—in a fair ground—
Yea, Sussex by the sea!

Edward Davies's "Summer-time" was a warm restful scene in the Aylestone Meadows, Leicestershire. Alfred East's "The Miller's Meadow" was another eye-soothing altogether pleasant country piece. David Murray's "River Meadow"; J. L. Pickering's "Abbey Farm, Bedford"; Alfred Parsons' "In the West Country: Cottages by the Exe"; H. Rooke's "End of the Day"; and Frank Walton's "Holmbury Hill—Sunshine in a Shady Place," were amongst the many landscapes skilfully treated as to drawing and colouring. Several of these found purchasers. Leader's was bought by Mrs. W. B. Rhodes, of Wellington.

The solitary alpine piece of any importance in the collection, Ralph Peacock's "Sunrise on the Cambrena Glacier, Switzerland"—the ruddy light tingeing with unearthly glow a huge ice-slope—was acquired by the Adelaide Art Society for its Gallery; the price was £500.

Here, again, was a clever piece of work, a simple theme treated with perfection of brushwork. "Sunlight through the Leaves," by Lucy Kemp Walsh. Another fine woodland subject was Sir E. A. Waterlow's "Through the Wood (near Barbizon)."

"The Prodigal Daughter," the Hon. John Collier's well-known painting, with its powerful lights and shadows, was one of those pictures that were doubly entralling because of the story that they silently told. George Harcourt's "Wanderer," of bold colour-glows, was somewhat similar in type; it is now in Wellington's little Art Gallery. Another story-picture, a large canvas, was Glazebrook's "C'est l'Empereur!"—a painting of the oft-told incident of the sentinel in Napoleon's army, who, having fallen asleep at his post, awoke to find to his dismay the great soldier-Emperor with his musket mounting guard in his place.

Full of the dazzling sunshine of the East was a rather striking picture by T. F. M. Sheard. "And behold Two Blind Men sitting by the Wayside"—an embodiment of the heat and white light of the sun-baked Holy Land.

From the studio of the late G. F. Watts came three paintings, of which the one that most impressed one was the wondrously coloured "Brynhildr," the battle-maid of far Northland mythology, lying amidst the flames, condemned to remain there in a trance-like sleep until awakened by a hero who will brave the flames to secure her.

Of paintings of the highly decorative class were Walter Crane's splendid symbolic work, "The Conquerors," and G. D. Leslie's brilliant "Wizard's Garden."

Amongst the portraits commanding special attention by reason of the subject as much as the treatment was Tennyson Cole's portrait of the Right Hon. R. J. Seddon, painted from sittings given in London during the late Premier's last visit to England.

These were some of the pictures that lingered well before the mind's eye after one had inspected the gallery. It is not possible to separately note all the fine pieces of the oils section. Enough to say that, besides the artists named, there were works from the easels of painters of such standing as Nisbet Pollok, Sir Philip Burne-Jones, Frank Bramley, W. H. Byles, Frank Dicksee, Stanhope Forbes, Wolfram Ford, W. P. Frith, E. J. Gregory, C. E. Hallé, Von Herkomer, W. A. Ingram, John Lochhead, J. Seymour Lucas, Mortimer Menpes, Charles M. Orchardson and W. Q. Orchardson, C. E. Perugini, Sir H. B. Richmond, Marcus Stone, G. A. Storey, A. Chevallier Taylor, and W. L. Wyllie, and other artists of high repute.

WATER-COLOURS.

In the water-colour rooms, hung with over two hundred works, it was another bewildering array of delightful art, a perpetual feast of colour. British water-colour artists are regarded as the best in the world, and the collection housed in this gallery was thoroughly well representative of the school.

Perhaps the most valuable work in the Water-colour Rooms was the late Sir Edward Burne-Jones's soft and graceful "Sleeping Beauty," of style mediæval, with a decorative architectural setting and a background of roses. His other water-colour was the "Chess-players"; in addition some of his studies in black-and-white for pictures were shown, including a head for the painting "The Golden Stairs."

Another celebrated water-colour artist, Sir Edward Poynter, showed two attractive works, "A Surrey Chalk-pit," and "Hardrow Scar, Yorkshire."

A picture of excellent detail and gorgeous colour was T. M. Rooke's "Herod's Feast," in which the daughter of Herodias is dancing before Herod. A painting full of high dramatic effect and brilliant, even dazzling, effects in rainbow hues, full of the palpitating sensuous life and colour of the old, old East.

Here, in one corner, is a marvellous and mystic sea-piece—"The Silent Sea," by George Cockram. A motionless, weird spread of ocean, without beginning and without end; an atmosphere that breathes of awe and mystery—the spirits of air and ocean brooding upon the great deep. Some altogether intangible air of enchantment over it all—an effect simple yet so profound—drew many again and again to "The Silent Sea," in an attempt to solve the riddle of its strange charm. A Wellington lady became the possessor of this work at the close of the Exhibition.

"Lorna Doone," a splendid canvas ablaze with colour, by Joseph Finnemore, brought crowding memories of the most charming of English romances. There stood the lovely Lorna in her dark slender grace, with her strong-handed stout-hearted farmer-lover John Ridd, confronting the wizard-like old patriarch of the Doones, the "bad men" of the Doone Valley, that Blackmore drew in language so full of skill and yet so finely simple.

Of Sir Ernest A. Waterlow's famous water-colour work there were two fine examples, one the eye-delighting "Mill Pool," which went to the New South Wales National Gallery for £250; the other was "A Pool among the Hills."

Frank Dadd had three pictures, "The Captain of the Troop"—a sorrowful story-

picture showing a Puritan leader dying in a farmhouse in the midst of his stern but loving-hearted men; "Small Fish are better than no Fish," and "First Aid." H. von Herkomer had two equally fine water-colours; one a splendid study of a chuckling shrewd-eyed old boatman.

Walter Crane's "Britomart" was of another type, a brilliant piece of classic and symbolic painting: Britomart, the warrior-maid in the "Faerie Queene"—in whom Spenser is believed to typify Britannia—all in her gold and scarlet.



IN THE BRITISH SECTION, ART GALLERY.

George C. Haite's "Venetian Fruit-stall" was a charming bit of bright colour, of golden fruit and dark-eyed girls. Another of Haite's, of a different class, was a fine English landscape, a view from Richmond Hill, Surrey. W. Lee Hankey's "We've been in the Meadows all Day" was a pleasant piece of work that the trustees of the Canterbury Society of Arts picked up for their Christchurch gallery.

E. J. Gregory's "The Castellan," a work much praised for its admirable handling of textures, black velvet and red silk, went to the New South Wales National Gallery at 250 guineas.

"On the Canal, Dordrecht," by R. N. Coventry, won the admiration of the Selection Committee of the New Zealand Academy of Fine Arts, and was purchased by them for the Wellington Gallery.

Of the legion of other water-colours those which drew one's particular attention were such fine sketches as John M. Swan's "Tigress watching Python"; W. Eyre

Walker's Devonshire scene "The Valley of the Dart," and a Scottish moorland view; "On the Hill-top" by Alfred Parsons; "The Houses of Parliament, Westminster," by W. M. Hale; "From the Depths of the Sea," by J. R. Reid; "Amiens Cathedral, from the Choir," by the late Sir Wyke Bayliss; "A Roman Garden," by A. C. Gow; "The Sword-cutler's Daughter," by Edgar Bunby; a hill scene in North Wales, by Edward Davies; two landscapes by Claude Hays; and "Far from Court and Free from Care," by G. Sheridan Knowles. A number of these are now in the New Zealand art galleries. Mr. Longden, the British art representative, had two of his own water-colours in the collection, an autumn scene near the Mississippi, and "The Moat of an Ancient Suffolk Farm."

MINIATURES.

Many daintily delightful gems of English art were included in the collection of 144 miniatures, contributed for the most part by the Royal Society of Miniature Painters and the Society of Miniaturists. Amongst the most admirable of good drawing and exquisite colouring were a "Bacchante" by Mr. Alfred Praga (President of the Society of Miniaturists); some beautiful bits of portraiture by Mr. Lionel Heath; "The Sea-King's Daughter," by Mr. Hal Hurst; several works by Miss E. Haig; five excellent miniatures by Cecil W. Quinell; several by Alyn Williams, including a picture of Queen Alexandra; "Summer Days," by Mrs. Lee Hankey; "Portrait of a Child," by Helen Conder; "A Type of English Beauty," by Mrs. Chamberlain; "Hope," by Chris. Adams; "Motherhood," by Hannah Myers; and "Reverie" and others, by Aimée Muspratt.

BLACK-AND-WHITE WORK.

The section of the gallery allotted to the many works in black-and-white—drawings, etchings, engravings, &c.—deserved long and careful inspection. Every one of the scores of exhibits in this class was an example of excellent work by an artist of repute in the Old Land. Of special interest because of their royal authorship were a number of etchings by the late Queen Victoria and the Prince Consort, signed and dated. Many a famous artist's name was included in the list of those represented by pen-and-ink and pencil drawings, etchings, and mezzotint engravings. There were the late Sir E. Burne-Jones's studies of heads and figures for his paintings "Laus Veneris," "The Golden Stairs," and "Cupid's Hunting-ground," and drapery studies for his unfinished picture "Avalon." There were Frank Craig's powerful drawings "Varsity Life at Oxford—the Uninvited Guest," and "Between the Races at Henley Regatta"; and a set of Walter Crane's original line drawings for Spenser's "Faerie Queene," for "Flora's Feast," and his fine piece "Chants of Labour." Then there were two of Aubrey Beardsley's typical drawings; two of Leslie Brooke's original pen drawings for "Punch"; pencil and chalk drawings by Lord Leighton; three chalks by Seymour Lucas; chalk and charcoal studies by Briton Rivière. The subject of one of Alfred Pearce's black-and-white drawings was the memorial service held at St. Paul's Cathedral for the late Mr. Seddon. On every hand were fine etchings; some of those of highest excellence were contributions by Frank Short, Alfred East, W. Barnett, Fred Burridge, Sir Francis Seymour Haden, Colonel R. Goff, Sir Charles Holroyd, William Strang, and W. L. Wyllie. Robert Spence had a powerful etching, "Vanderdecken." From H. Scott Bridgwater's studio came an exquisite set of mezzotint engravings of beautiful women, after Romney and Sir Joshua Reynolds.

In this class there was a large "overflow" collection in the British Court in the Main Building, comprising 290 works—black-and-white drawings, etchings, and engravings. Amongst these were drawings by Phil May, Du Maurier, Tom Browne, Henry M. Brock, Fred Townsend, Bernard Partridge, and Fred Pegram—many of these were drawings for *Punch*. A set of four *Punch* pencil drawings by Sir John Tenniel

were also shown. There were a large number of eye-delighting etchings and exquisite engravings; amongst the principal artists in these departments were R. E. Bush, George Gascoyne, Margaret Kemp-Walch, Axel Haig, Constance Pott, Joseph Pratt, F. Slocombe, and Daniel Wehrschmidt.

Over a hundred and fifty architectural drawings were also included in the art sections accommodated in the Main Building. These drawings covered a very wide field in modern British architecture. Amongst them were Mr. Bentley's designs for Westminster Cathedral, and drawings for two other English cathedrals and an abbey, designs for numerous other ecclesiastical buildings, several museums, colleges, banks, and libraries, offices and factories, and dwellinghouses. Amongst the most interesting to architects were Sir Aston Webb's designs for the Royal College of Science at South Kensington; Sir T. Newenham Deane's and Thomas M. Deane's studies for the Industrial Institute, London, and the Science and Art Museum and National Library Buildings, Dublin; Messrs. E. George and A. B. Yates's drawing of Welbeck Abbey; Mr. Gerald Moira's decorations for the new City Sessions House, London; and Sir C. K. Nicholson's design for a national memorial.

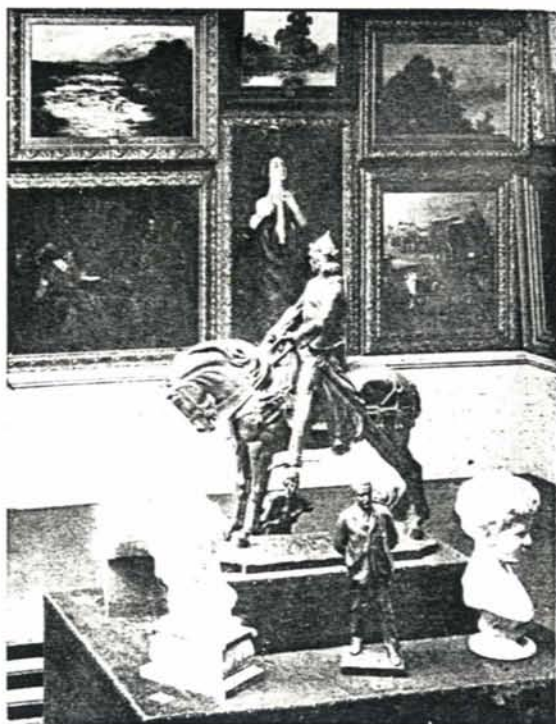


SOME OF THE STATUETTES, BRITISH ART GALLERY.

SCULPTURE.

The eighty-three pieces of sculpture that adorned the British gallery consisted chiefly of bronze statuettes, with a few heads and busts in marble. The collection of

bronzes was a splendid one, embracing examples of work from some of the most famous English studios. Thomas Brock, President of the Society of British Sculptors, was represented by three works, one an exquisite bronze statuette, "Eve," another a marble study of a head for the Leighton tomb. The work of the late Onslow Ford was represented by a head in marble. A particularly beautiful piece of work was W. Reynolds-Stephens's bas-relief "Youth." Probably the finest of the bronzes were Alfred Drury's "Age of Innocence," and a head, "Griselda." Conrad Dressler sent a classic "Bacchante." Of the late Lord Leighton's work there was the famous figure "The Sluggard," a bronze reduction. A wonderfully skilful work in bronze was Lucchesi's old hooded "Hermit"; almost as fine was his statuette "Destiny." Bertram McKennal contributed three fine pieces, two of which were in bronze and the other a marble relief. Of H. Thornycroft's genius there were four fine examples in bronze, an equestrian statuette, "Edward the First"; "The Mower," "The Bather," and



IN THE BRITISH SECTION, ART GALLERY.

"Teucer, the Homeric Bowman." J. S. Sargent showed a study in bronze for the large decoration of Boston Cathedral, U.S.A. Other beautiful works were P. Montford's bronze "Mother and Child"; H. Bertram Pegram's marble bust "A Merry Babe"; Charles Hartwell's bronze statuette "The Lass of Dee"; J. W. Goscombe's "Elf"; and "A Greek Dancer," by G. Bayes. A number of these bronzes and marbles found purchasers in New Zealand; W. Reynolds-Stephens's "Youth" was sold for £125; Pegram's "A Merry Babe" for £65; and the Thornycroft and Drury statuettes, "The Mower" and "The Age of Innocence," for £50 apiece.

ARTS AND CRAFTS.

The section of the gallery occupied by the arts-and-crafts exhibits was a delightful museum of the applied arts—book-illustration, book binding and printing, illumination, calligraphy, metal-work, jewellery, enamel, glass and pottery, wood-carving, furniture, gilding, mosaic, stained glass, wall-decoration, needlework, tapestry, lace, and hand-weaving. The display of beautiful work in beaten silver was a leading feature of the

splendid collection, and many of the gems of art shown were excellent examples of mediæval designs applied to modern articles of use and adornment.

Prominent on the north and south walls of the principal room devoted to arts and crafts were examples of the famous designs by Walter Crane and the late William Morris, leaders in the movement for the revival of English arts and handicrafts. William Morris's work included some beautiful designs in wall-papers, hand-blocked printed cottons, wool tapestry hangings, silk and wool damask, and embossed Utrecht velvet. May Morris showed some very beautiful work in the form of panels, and jewellery of excellent design. Walter Crane's fine frieze around the walls of the Art Gallery has been already described. His other work shown included a set of original drawings in line and colour for his book "A Flower Wedding"; original drawings for Nathaniel Hawthorne's "Wonder Book"; original coloured sketches for "Ali Baba"; and screen and frieze and book-cover designs, all perfect in drawing and colouring, and forming a collection of uncommon charm to art-lovers.

In pictorial work there were many scores of other beautiful objects, most of them by members of the Art and Crafts Exhibition Society. Noticeable amongst these were J. D. Batten's water-colour prints; T. T. Blaylock's stencilled prints; H. A. and Margaret Bone's frieze painted on linen, "The Ox-wain"; a wood-engraving and several woodcuts in colour by Sydney Lee; an original design for decoration, "Autumn," painted on the wall of the Royal Academy, London, by Harold Speed. In illuminating, there were many dainty examples of the ancient and beautiful art. Particularly fine were Florence Kingford's illuminated page of Keats' "Ode on Indolence"; a miniature illumination "King Cophetua," by Jessie Bayes; a written and illuminated copy of "The Beatitudes," on lambskin, and several other illuminated writings by Percy J. Smith. In artistic calligraphy, too, there were several delicately beautiful pen-and-brush writings by Graily Hewitt. Of more than ordinary beauty were the illuminations of flowers in two books, one Francis Bacon's book on the pleasure of a garden, and the other a lecture on "Art and its Producers" delivered by William Morris at Liverpool.

In art book printing and binding numerous fine examples were shown, lying open in the gallery (as well as three cases of books in the main British section). They were of great value to New-Zealanders as models of beauty in the making of a book, both in clearness and boldness of type and in rich and decorative binding. Of special beauty was a Life of William Blake, bound in red morocco, with oak-leaf design by Katherine Adams; an illustrated Life of Rembrandt, bound in coloured vellum; "The Knight and the Dragon" in similar binding; and a copy of the "Canterbury Tales" in Niger morocco—all three designed and executed by Irma J. Rowntree; a Bible of dignity and beauty in its type-design of black and scarlet, and two Psalms, by T. J. Cobden-Sanderson and E. Walker; "The Christmas Carol," bound in brown sealskin; "Modern Love and other Poems," bound in white sealskin inlaid and tooled; and "Memorials of Edward Burne-Jones," bound in Levant morocco—all three designed by Douglas B. Cockerell and executed by E. March and W. Callaghan.

Of very beautiful design and workmanship, too, was a fine book lent by His Majesty the King, "The Nearest Guard"—a history of "His Majesty's Body-guard, of the Honorable Corps of Gentlemen-at-arms." It was bound in red Niger morocco, tooled in gold, and was designed and executed by Nelly G. Woolrich.

Of tapestries and art screens, decorative panels, embroidery-work, plaques, banners, worked coverlets, &c., there was a bewildering variety, of surpassing beauty of design and richness of colouring. It is impossible to list or describe them all. A few of those of more than ordinary excellence were Amelia M. Bauerte's decorative panels, "The Sleeping Beauty" and "Orphans"; an enamelled plaque figuring a kneeling angel, designed by Conrad Dressler; tapestries and oak carvings by G. Jack; a screen-panel and cushion-cover by May Morris; a splendid painted screen "The Revenge," by R.

Morton Nance; porcelain panels by Leon V. Solon; a needlework panel, "Sweet Thames," designed by Walter Crane and executed by Violet Turner; designs for stained-glass panels by Leonard Walker; designs in various fabrics by Cecil Millar; a decorative panel, "Fair Rosamund," and two panels in inlaid and incised wood, by Bernard Sleight; pieces of beautiful hand-woven fabric by E. Hunter, including a fine tapestry, "The Forest"; designs in silk brocade and various fabrics by Cecil Millar; "peasant" tapestry and curtain, designed by Godfrey Blount and executed and exhibited by members of the Peasant Arts Society. There were copper repoussé plaques; vases of great beauty bearing designs by Walter Crane and other artists; lustre vases and



IN THE ARTS AND CRAFTS SECTION.

specimens of Lancastrian pottery in opalescent, crystalline, and flambe glazes, with designs by Crane; mantelpiece-panels; hand-painted tiles; and a host of other pretty things for the home beautiful.

The silver beaten work and the jewellery were to many the most enticing exhibits in this section. It was indeed a display that represented the highest level of the silver-smith's art. Everything was made by hand, and there were no duplicates of any articles. There were silver buckles, belt-clasps, brooches, buttons, necklets, bowls, tankards, caskets, jugs, spoons, and a multitude of other beautiful objects, designed by artists and executed by clever art workers. In jewellery there were many exquisite articles: gold pendants and charms; gold pendant necklaces set with pearls, turquoises, rubies,

and other gems; silver and turquoise necklaces; silver and enamelled pendants; silver crosses set with precious stones; wrought gold and silver brooches; bracelets in silver and mother-of-pearl; a gold filigree pendant set with moonstones—but they were beyond enumeration, all of graceful design and meticulous care in workmanship. Some of the enamel-work in the jewellery was particularly beautiful; it was often used with great taste in the adornment of belt-buckles, and in pendants, &c. A notably decorative example of the use of enamel was a representation of the combat of St. George and the Dragon, in enamel, framed in dull beaten steel, with an encircling briar-rose design.

In one of the cases of silver-work there lay a remarkably beautiful example of decorative silver handwork, the mace of the City of Sheffield, lent by the Victoria and Albert Museum. It bore an elaborate detail of the English wild rose, the acorn, and the oak-leaf, alternate with the shield of the city, and with rich pomegranate patterns down the handle.

In copper-work there were numerous examples of high-art workmanship, amongst them a silvered-copper relief, "The Storm Ride," and a relief "Jason ploughing the Acre of Mars," by Gilbert Bayes; a copper loving-cup; some beautiful chased copper bowls exhibited by the Birmingham Municipal School for Jewellers and Silversmiths; hammered copper palm-bowls, plaques, candlesticks, and a Zodiac Belt, cloisonné enamel on copper. Just a few, these, of the hundreds of richly beautiful articles in the collection—examples of the excellent use of art designs in common things as well as in jewellery and in articles for house-decoration.

Another class of art handicraft in which beautiful work was shown was the lace. Irish and English lace-work was illustrated by numerous fine specimens of feminine skill in the form of collars and scarves from Limerick and from Buckinghamshire.

In addition to the collections in the Arts and Crafts Gallery, a large number of objects of art workmanship were shown in the British Court in the Main Building. These articles, of great variety and of high artistic value, included examples of work in gold, silver, and enamel jewellery; chased silver and copper work; high-class book binding and printing; friezes, drawings, woodcuts, and photo-engravings; carvings in English oak, vases, painted bowls, wall-paper designs, cartoons for stained-glass windows, and designs for many kinds of art-work by eminent artists. An exhibit of quaint interest, of rural Old-England associations, was a collection of rustic smocks from six counties—Bucks, Dorset, Essex, Gloucestershire, Sussex, and Kent.

SALES OF PICTURES.

New-Zealanders and Australians gave practical expression to their admiration of the British Art Gallery by making large purchases of pictures and other works of art. The sales of pictures, pieces of sculpture, &c., during the season totalled a sum of £17,017 7s. 8d. Of this amount the sums spent in the gallery by Art Societies were as follows:—

							£
Sydney	..	..	..	..	..	..	3,339
Canterbury	..	..	..	..	..	..	2,442
Adelaide	..	..	..	..	..	..	1,947
Wellington	..	..	..	..	..	..	1,168
Auckland	..	..	..	..	..	..	642
Dunedin (including Dunedin University)	..	..	..	..	..	..	147

The oil paintings sold numbered 52, and the water-colours 90; pieces of sculpture 11, and miniatures 15; besides some 100 black-and-white drawings, and 321 articles in the Arts and Crafts Section. The Presidents of the Royal Academy (Sir Edward J. Poynter), the Royal Institute of Painters in Water-colours (Mr. E. J.

Gregory), the Royal Water-colours Society (Sir A. E. Waterlow), the Royal Society of British Artists (Mr. Alfred East), and the Arts and Crafts Exhibition Society (Mr. Alfred Crane) all sold some of their work. The total sales of British pictures at the St. Louis World's Fair amounted to only £7,444, or less than half the amount realised at the New Zealand Exhibition.

Besides these purchases by New Zealand and Australian Art Societies private purchases were made to the amount of £7,420. New Zealand bought to the value of £11,821 1s. 8d., and Australia to the value of £5,286 6s. The number of exhibitors in the British Art Section who sold works was 255; of these 183 were in the Fine Arts and seventy-two in the Arts and Crafts Section. The average price realised by oil paintings was £186, and by the water-colours £55.

Mr. Alfred A. Longden, the representative of Fine Art for Great Britain, was more than satisfied with the success of the gallery. The attendance, he said, compared very well with that at the St. Louis Exhibition, and the colonial public expressed its admiration for the gallery's treasures in a most practical manner. Mr. Longden felt that much of the success achieved was due to the fact that the various schools of English painting were represented in the gallery. This had been brought about by the presidents of the societies taking an active part in the project, and by the members of societies giving material assistance. The administration was indebted to Sir Isidore Spielmann, Director of Fine Art for Great Britain, without whose tact and energy this collection could never have been brought together. Mr. Longden believes that the exhibition of samples of British arts and crafts will have a lasting effect, in the homes of the people of Canterbury at any rate. This was only the second time that arts and crafts had been included in the British Fine Arts Section at an International Exhibition, and it has been shown in Christchurch that the idea could be very successfully carried out.

In yet another direction the gallery was educational—visitors learned the advantage of framing pictures suitably and of hanging them properly.

As to the sales, Mr. Longden congratulated the Canterbury Art Society on its choice of pictures. It was second, in regard to the sum of money spent, to only the National Art Gallery of Sydney. After it came the Adelaide Art Gallery, and then Wellington, Auckland, and Dunedin.



SECTION XI.

GENERAL SUMMARY OF BUSINESS EXHIBITS.

COMMERCIAL AND INDUSTRIAL.

As a great many of the commercial and industrial exhibits were shown in the district courts, and are referred to in the descriptions of those courts, the following summary of the more noticeable trade exhibit deals chiefly with those that were displayed individually. They were scattered throughout the Exhibition buildings; it would no doubt



MR. ARTHUR J. DAY, REPRESENTATIVE OF
ENGLISH EXHIBITORS.

have been better had some definite system of grouping been adopted. A large number of British firms exhibited their manufactures; many of them were represented by Mr. Arthur J. Day, who came out from England in their interests; others were represented by their local agents.

TEXTILES.

WOOL AND WOOLLEN-MANUFACTURES.

Had the promoters of the Exhibition wished to conspicuously symbolize, in totem form after the ancient way, the riches of the country, they could fittingly have set on high as an emblem of the land not the time-sanctified moa, or the familiar long-billed kiwi, or any other indigenous thing, animate or inanimate, not a golden pyramid or a gargantuan cheese, but a colossal Sheep. The humble sheep it is that we have to thank for quite half our wealth. It brings New Zealand more than ten millions sterling a year, in wool and frozen meat, exported from the Dominion, and the value is increasing annually. Several of the provincial and district courts in the Exhibition, as well as the Agricultural Department, made a special feature of the wool exhibits, all samples of the best that the sheep-runs of each district produced. No part of the world is better suited to the breeding of sheep, either for wool or for mutton or for both, than those regions in New Zealand now devoted chiefly to this purpose. During the Exhibition year the exports of wool alone totalled some seven and a half millions sterling. Besides this immense amount, there was probably three quarters of a million sterling worth of wool used in the ten woollen-mills of the Dominion in the manufacture of clothing-fabrics, blankets, rugs, and other goods, which not only furnish New-Zealanders with their best articles of daily wear, but have earned a high reputation outside this country for purity and reliability of material and excellence of finish. New Zealand rugs and New Zealand tweeds have become known in England and America for their design and quality, and a high compliment was paid to this country when a New Zealand woollen-mill was awarded the Grand Prix at the St. Louis Exposition in 1904 for rugs, blankets, and wool.

Most of the wool exhibits were included in the various provincial courts, and are referred to in the descriptions of those sections of the Exhibition. Amongst the sheep-breeders and others who contributed good exhibits of wool were the following: Bealey Bros., of Haldon, Hororata, Canterbury, who sent good examples of scoured and unscoured wool, also photographs of their Romney Marsh sheep; the Canterbury Frozen Meat and Dairy-produce Export Company, of Christchurch, which showed various grades of wool and dyed and cured sheep-skins; the Gear Meat Preserving and Freezing Company, of Wellington, pelts, wool, &c.; H. Matson and Co., Christchurch, samples of English Leicester wool, grown by Joseph Heydon, Esq.; W. Nicholls, of Belfast, Canterbury, scoured wool, prepared wool, greasy wool, and dressed sheep-skins; New Zealand Loan and Mercantile Agency Company (Limited), samples of wool from various growers in the colony; R. and J. Reid, of Riversleigh, Darfield, Canterbury, samples of wool and photographs of English Leicester sheep; A. W. Rutherford, of Waiau, North Canterbury, samples of wool from sheep on Mendip Hills Run; A. D. Sutherland, of Omarama, Otago, a bale of scoured merino wool. The following exhibitors received awards for their collective exhibits of wool: P. C. Threlkeld, G. D. Greenwood, James Little, James Stringfellow, and Ensor Bros., of Canterbury; Douglas McLean, of Hawke's Bay; and Watson Shennan, of Otago.

The high class of work turned out by the woollen-works of New Zealand was well exemplified in the large special exhibits of two big woollen companies—the Wellington Woollen-manufacturing Company (Limited), and the Kaiapoi Woollen-manufacturing Company, of Christchurch. These companies had elaborate displays in close proximity to each other, near the eastern side of the main entrance. Large glass cases were filled with groups of figures showing to the best and fullest advantage the articles of apparel of all kinds that these factories turn out, from ladies' costumes to military uniforms and all the other multitudinous fabrics that issue from the looms of these great industrial establishments.

The Wellington Woollen Company, which has its mill at Petone, made a particularly

bright and attractive display of all its woollen, worsted, and knitted goods. This mill has been in existence for twenty-one years; the number of hands employed in the mill and in the clothing-factory in the City of Wellington totals five hundred. Prominent amongst the goods shown were rugs in pure merino of unsurpassed quality and design; blankets of the finest quality; dressed tweeds of all textures of wool for ladies' dresses and costumes; tweeds, woollen, and worsted for men; fancy vestings in pure wool and silk; men's apparel of all kinds, including military uniforms and band uniforms; knitted work in great variety, from the heavy class to the finest worsted and silk, and every kind of garbing for a lady, from a ball-dress to a motor-costume.

The Kaiapoi Woollen Company's business, one of the largest textile industries in Australasia, made a comprehensive display of its high-class manufactures—rugs, blankets, flannels, shirtings, tweeds, hosiery, &c. Kaiapoi rugs have won celebrity in many places far remote from the colony, and of these there was an exceedingly fine display. The ladies' costumes, skirts, coats, and mantles, girls' jackets, and dresses and similar articles of clothing manufactured from the product of these mills were shown in large cases, attractively, and with considerable taste in arrangement. There was a large and excellent exhibit of men and boys' clothing, including an extensive display of shirts and pyjamas. On the right and left of the showcases there were models dressed in uniforms representing a Royal Horse Artilleryman and a trooper of the North Canterbury Mounted Rifles; these uniforms were made from the Kaiapoi Company's cloth. The great manufactory from which all these articles of wear issued lies about twelve miles from Christchurch City, on the banks of the River Cam, and has come to be looked upon as one of the "sights" of Christchurch district.

The South Canterbury Woollen-mills also sent a creditable display of woollen goods.

An exhibit of unique interest in one of the Kaiapoi Woollen Company's cases was a blanket sent out from Scotland, shown because of the fact that it had been woven by a veteran craftsman in his hundredth year, the late Mr. Matthew Fowlds, of Greystone Knowe, Kilmarnock, father of the Hon. George Fowlds, M.H.R., of Auckland, Minister of Education in the New Zealand Cabinet. This exhibit was awarded a gold medal.

CLOTHING, ETC.

Under the heading "Clothing," besides the exhibits of woollen and worsted goods and clothing of various kinds made by the large woollen-manufacturing firms of New Zealand, the exhibitors included the Colonial Manufacturing Company, of Christchurch, which made a display of its specialties in the form of oilskins, cloaks, cycle-capes, motor-coats, &c.; A. Cook and Son, of Auckland, seamless coats; J. Cummings, of Ashburton, ladies' tailoring; the London American Tailoring Company, of Auckland, Parisian costumes.

General exhibits in ladies' costumes, millinery, &c., were made by the Direct Importing Company of New Zealand, Christchurch; Strange and Co., of the same city; C. Adams, of Wellington; the New Zealand Farmers' Co-operative Association of Canterbury; Brodrick and Kinvig, of Wellington; Macky, Logan, and Co., of Auckland; Sargood, Son, and Ewen, of Christchurch; the Langer School of Dress-cutting, Christchurch; and specimen work of pupils from the Imperial School of Dress-cutting. Locally made clothing also came from the large factories of A. Clark and Sons, Auckland; Macky, Logan, Caldwell, and Co., Auckland; and W. A. Tribe and Co., of Christchurch. Two large English firms also exhibited in this class: one, the Midland Shawl and Hosiery Company, of Beeston, Notts, sent samples of their shawls and hosiery, and the other, Ferguson and Co. (Limited), of Carlisle, exhibited cotton piece-goods, striped goods, woven silk, &c.

Exhibits of embroidery, needlework, &c., were made by M. Eldred, of Christchurch, and Misses Ogle and Leach, of Christchurch; and Peach and Sons showed lace curtains

from Nottingham, the seat of the English industry. Linen goods of all kinds, from tablecloths to embroidered handkerchiefs, were shown by John S. Brown and Sons.

Other exhibits of excellent quality under this class were naval and military accoutrements, helmets, caps, belts, buttons, &c., by J. R. Gaunt and Sons, England; some first-rate work in Masonic and friendly societies' regalia and military and other badges, by P. Robert, of Palmerston North; friendly societies' regalia, by David Jones, Limited, Sydney; parasols and umbrellas, by G. C. Vear and Sons, of Christchurch; ostrich-feathers (made up), by the Helvetia Ostrich Company, Auckland; and dressed ostrich-feathers by George King, of Christchurch. Aiasene and fine silk-work, mantel-drapes, &c., were shown by Robert Elston.

BOOTS AND SHOES, AND OTHER LEATHER-WORK.

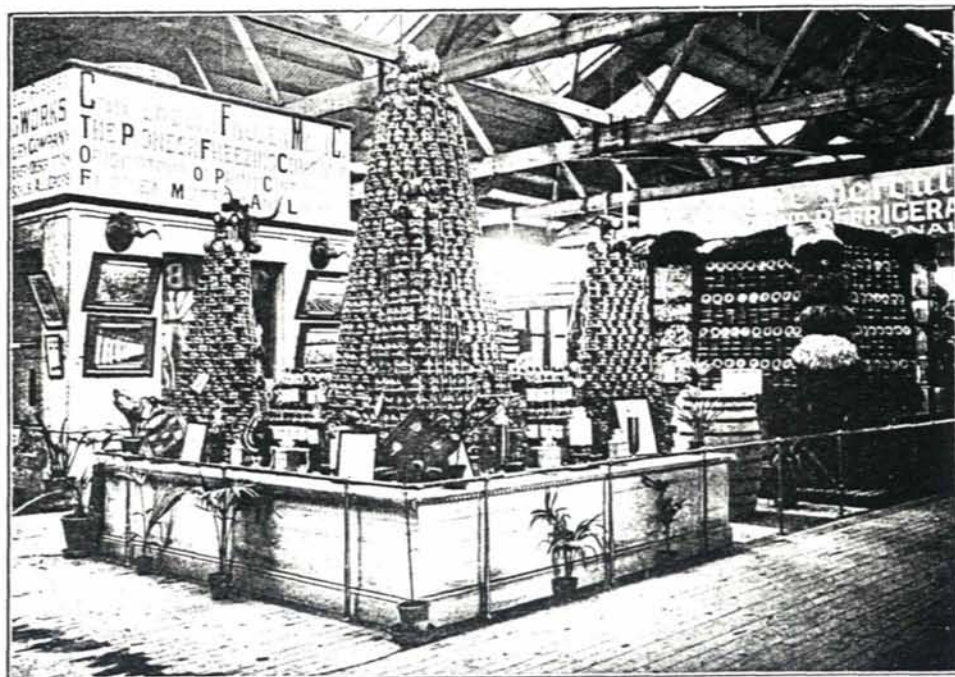
Boot and shoes, both New-Zealand-made and imported, were represented by several large exhibits in different parts of the Main Building. The New-Zealand-made article was of particularly good quality, a quality that supplied an excellent reason for a high tariff-wall against imported boots and shoes. The boot business is one of very considerable value to the colony from an industrial viewpoint. The latest returns show the number of boot-factories in the colony to be 72, employing some 2,200 hands, and having an output totalling half a million sterling. Amongst the exhibitors of the New-Zealand-made article were the firms of Skelton, Frostick, and Co., of Christchurch (who also showed American, English, and French boots); Smith and Sons, of Christchurch; W. Henderson, of Dunedin, who showed good hand-sewn boots and shoes; P. J. De La Cœur, of Christchurch, who had an exhibit of boots, shoes, and slippers of local make; and the New Zealand Farmers' Co-operative Association of Canterbury, which sent an exhibit representing its stock of boots and shoes. An Australian boot company represented was Perry, and Co., of Richmond, Melbourne, and another was J. Hunter and Son, of Sydney. During 1905, boots and shoes to the value of £282,211 were imported into the colony.

In the saddlery and harness-making class, the firms exhibiting in addition to those mentioned in the descriptions of the various provincial courts were: The New Zealand Farmers' Co-operative Association, harness, saddles, &c.; Lane and Co., of Woolston, who showed samples of their harness-leather; W. Wade, South Canterbury, set of dog-cart harness and a saddle; Triggs and Denton, of Christchurch, who had on view a working exhibit of harness and bag making, besides specimens of their saddlery, harness, and trotting-gear; Trist and Small, of the same city, who made a general display of saddlery and harness; W. Patchem, Ashburton, Scotch-cart harness and set of gig harness; and B. W. Bird, of Lower Hutt, Wellington, who sent specimens of his hand work in the shape of whips and whip-thongs, plaited bridles, &c. A Sydney tradesman, R. Millar of Petersham, sent an exhibit consisting of three pairs of sulky winkers marked as being colonial hand-made. Triggs and Denton, of Christchurch, showed trunks, portmanteaux, and travelling-bags of various kinds, and P. W. Lambert and Co., various articles in leather. From the Southland Farmers' Co-operative Stores came some well-made horse-covers.

FOOD AND FOOD-PRODUCTS.

In the important class "Food-products," the exhibits covered a wide range, from frozen and canned meats and other products of the great meat companies to canned fruits of every kind, jams, butter and cheese, sugar and biscuits, besides a considerable variety of imported food delicacies. All the large frozen-meat companies had exhibits in some part or other of the building. Some of these exhibits, as well as those in fruit, jams, &c., are referred to in the descriptions of the various provincial courts. It will be sufficient here to enumerate the principal exhibitors.

The Christchurch Meat Company and Canterbury Frozen Meat and Dairy Produce Export Company showed canned and frozen meats and various other products of the meat industry; the Gear Meat Company, of Wellington, a display of canned meats; McCallum, of Temuka, preserved meats; Moritzson and Co., of Dunedin, an excellent collection of frozen poultry and rabbits; Nelson Bros. (Limited), Tomoana, Hawke's Bay, Wanganui Freezing Company, Tait and Co. (Westland), and Cheviot Canning Company, preserved meats. Particularly attractive were the three fine stands of tinned meats from Wellington, Hawke's Bay, and Wanganui, covering almost everything that can be profitably and palatably put up in tins, from good solid pork and beef, prepared for sea use and for export, to savoury meats and meat-extracts of the daintiest kinds. From Southland and Central Otago there were exhibits of tinned rabbits, &c.



A CANTERBURY FREEZING COMPANY'S TROPHY.

The canned-fish industry—a business capable of great expansion in New Zealand—was represented only by some tinned mullet and tinned toheroa (a large clam found on the West Coast beaches near Kaipara), the former from the New Zealand Canning Company, and the latter from the Toheroa Canning Company, both of Auckland; and tinned whitebait from G. Woods, of Westport and Hokitika.

In the dairy-produce section the principal exhibitors were:—Cheese: The Waitohi Co-operative Dairy Factory (Limited); J. K. Saxelby (stilton cheese); Okain's Bay Dairy Factory Company, Banks Peninsula; Wainui Dairy Factory Company, Akaroa; Little Akaloa Dairy Factory Company; Barry's Bay Dairy Factory Company, Akaroa; German Bay Dairy Factory Company, Akaroa; South Canterbury Dairy Company; and the Rongokokako Co-operative Cheese Factory of Eketahuna. Butter: Tai Tapu

Dairy Company (Limited); Sefton Dairy Company (Limited); Canterbury Dairy Company; and the Canterbury Central Co-operative Dairy Company (Limited). Most of these exhibits were shown in the Canterbury provincial sections.

Other exhibits of food-products included those of the Gerstena Foods Manufacturing Company of Woolston, porridge-meal, infants' and invalids' food, &c.; the Christchurch Sanitorium, of Papanui, health foods of various kinds; D. T. McIlray, of Gore, Southland, Garton oats; the New Zealand Provision and Produce Company, of Christchurch, a general food-display; J. Nathan and Co., of Wellington, potted meats, "Defiance" dried milks, and various table delicacies; the Colonial Sugar Refining Company, of Auckland, samples of refined sugar, golden syrup, treacle, white spirit, and rum made from the raw sugar imported from Fiji; J. S. Levesque, of Birkdale, Auckland, canned fruits; Kirkpatrick and Co., of Nelson, jams, preserves, bottled fruits, pickles, jellies, &c.; J. H. Hinton and Co., of South Dunedin, jams and preserved fruits; A. Ward, Kohukohu, Hokianga, evaporated apples. A South Australian exhibit, in addition to those included in the South Australian Government Court, was that of Hardy and Sons, of Adelaide, who sent a fine collection of their dried fruits, almonds, raisins, currants, and olive-oil. The other exhibitors of South Australian olive-oil were W. P. Auld and Son, F. W. Giles, and G. F. Cleland.

Exhibits of milling products of various kinds were shown by a number of firms apart from the displays made in the provincial courts. Flour, oatmeal, and other manufactures were sent in by D. H. Brown and Sons, of Christchurch; Wood Bros., of Christchurch; Ireland and Co., of Oamaru; the Timaru Milling Company; Fleming and Co., of Invercargill; Geo. Trapnell, of Nelson; J. Moir and Co.; and the Southern Cross Biscuit Company, Wanganui. Milling-products other than flour were shown by Langdown and Son, of Christchurch; self-raising flour, baking-powder, &c., by T. G. Edmonds, of Christchurch.

Biscuits and confectionery, cocoa and chocolate, were largely represented both by locally manufactured exhibits and by imported goods. The New-Zealand-made biscuits formed almost the whole of the lines of biscuits exhibited, and were of particularly good quality in the opinion of the judges, and also of the members of the committee of the Canterbury Industrial Association, who made a general tour of the New Zealand exhibits in pursuance of the association's determination to educate public opinion in the direction of purchasing local manufactures in preference to imported. The principal New Zealand firms which showed exhibits of biscuits and confectionery for competition were Aulsebrook and Co., of Christchurch, and the Southern Cross Biscuit and Confectionery Company of Wanganui. Both these firms made attractive and comprehensive displays of the goods turned out from their factories, and so largely used throughout New Zealand. The biscuit- and confectionery-making business in New Zealand is of considerable importance, for at last returns there were 587 hands employed in the biscuit-factories of the colony, and the total output from these establishments was valued at £225,476. The imported goods exhibited in this class included Cailler's milk-chocolate, Bahia cocoa, Bensdorp's cocoa and chocolate confectionery; biscuits, chocolates, &c., from the Mellin's Food Company, London; Van Houten's celebrated cocoa and chocolate; Carson's chocolate and confectionery; Nestle's milks, cocoas, and chocolates; and lollies from Barker and Dobson, Mowatt and Muir, and others.

Several firms sent samples of their condiments, sauces, &c. The New Zealand exhibitors were the Frimley Canning Company, Hawke's Bay; Chrystall and Co., of Christchurch; Gregg and Co., of Dunedin; Hayward Bros. and Co., of Christchurch; Hamilton and Guy, of Palmerston North; Whitlock and Sons, Wanganui; and S. Kirkpatrick and Co., Nelson. These firms sent in excellent specimens of their manufactures in the form of pickles, sauces, vinegar, baking-powder, &c. Amongst the English exhibitors were Mellor and Co., manufacturers of "Mellor's Sauce," and Brand

and Co. Two of the exhibiting firms in this class were from India—Chetty and Sons, of Madras, and C. K. Turner and Co., of Bombay.

Honey, of excellent quality, put up in tins and in glass, besides comb-honey in sections, was exhibited by Chrystall and Co. and the New Zealand Farmers' Stores, Christchurch; Colonel C. S. Bailey, Timaru; C. Shearer and C. E. Savage, Auckland; L. Hutchinson, Waikato; the Meeanee Mission, Hawke's Bay; W. O. Taylor, Hastings, Hawke's Bay; and Mrs. Darand, South Canterbury.

A dozen New Zealand and foreign firms had exhibits of tea and coffee. The Eastern Tea Company, through their Christchurch agents, Fletcher, Humphreys, and Co., displayed samples of their Indian, China, and Ceylon teas. Lipton's celebrated Ceylon teas were shown by W. H. Simms and Sons, of Christchurch. Another Ceylon firm, Carson and Co., of Colombo, was represented by samples of tea exhibited by A. E. Fleming. Nelson, Moate, and Co., of Wellington, had a display of their blended Ceylon and Indian teas; and Maling and Co., of Christchurch, sent samples of their stocks of teas. An interesting exhibit in this class was made by Ridley and Son, of Christchurch, who showed samples of two hundred varieties of tea, including New-Zealand-grown teas. From the establishment of the Salvation Army, Burke Street, Melbourne, came samples of teas, blended and sold by the Army. Captain Robbie, of Fiji, showed tea grown on his estate.

In coffees and chicory the exhibiting firms were W. Gregg and Co., of Dunedin; Kirkpatrick and Co., of Nelson; Fletcher, Humphreys, and Co., of Christchurch; D. Strang and Co., Invercargill; T. J. Gurr and Co., Wanganui; Ridley and Son. W. J. Evens, and Humphrey and Inchboard, of Fiji, sent samples of Fiji-grown coffee-beans.

Several of the above-mentioned firms also exhibited spices, pepper, and mustard.

BEER, WINES, AND SPIRITS.

Sixteen large brewing firms, New Zealand and foreign, sent samples of their beers, ales, and stouts, &c. Most of these were New Zealand firms, some of which showed that they highly appreciated the great value of the Exhibition as an advertising medium; their huge trophies of bottled beers and ales were tantalising to many a passing thirsty soul. Speight and Co., of Dunedin, had perhaps the most conspicuous exhibit of any—a replica of a huge barrel-like brewery-vat furnished with a door, through which favoured visitors now and then disappeared on some mysterious mission. Hancock and Co., of Auckland, made a fine display of their beers in bulk and bottle; Manning and Co., of Christchurch, showed ales and stouts in bulk and bottle; Staples and Co., of Wellington, exhibited samples of their ales, stout, and malt; Ward and Co., of Christchurch; Strachan and Co., of Dunedin; R. Shand and Co., of Oamaru; and S. Monteith, displayed in bottle-form their ales and stouts; and a West Coast brewer, J. Davies, of Hokitika, sent a bulk sample of his ales. Another prominent exhibitor was J. Mandl. Of imported liquors shown there were Bass's ale and Guinness's stout, and various other English bottled ales and stouts; and from Germany came samples of Beck and Co.'s pilsener and lager-beer.

Wines and spirits formed an important feature in the Exhibition. In addition to the exhibits of New Zealand wines made in the various provincial courts there were twenty-seven exhibiting firms from different parts of the world, representing manufacturers in Australia, Canada, United States, Great Britain and Ireland, France, and Holland. The principal Commonwealth exhibits were from South Australia; these are referred to elsewhere, in the description of the South Australian Court. The Auldana Company (Limited) made a separate display of wines. New Zealand importers of Australian wines who made separate exhibits were Fletcher, Humphreys, and Co., of Christchurch; and Grierson and Davis, of Christchurch. There was also an exhibit of Australian-made brandy from Joshua Brothers' distillery at Port Melbourne, the

"Boomerang" brand. The principal French firms exhibiting were Bouteilleau and Co., who showed brandy in bulk and case; Schroder, Schyler, and Co., of Bordeaux, who showed samples of their wines, clarets, &c.; and Marie, Brizard and Roger, brandies, liqueurs, and bordeaux. From the Netherlands Distillery Company came samples of Geneva, pure hollands, and old Geneva gin. Oronoz, Borbolla, and Co., a Spanish firm, sent an exhibit of wines and brandy; and from the West Indies there was J. M. Ferriera's rum, bitters, &c. In whisky, the Scottish firms exhibiting were John Begg (Limited); the Craigellachie Glenlivet Distillery Company, Glasgow; the Distillers Company of Edinburgh; Greenlees Bros., Glasgow; A. and B. Mackay (Limited), of Glasgow; Whyte, Mackay (Limited), of Glasgow; Mitchell Bros., Glasgow; Teacher and Sons, Glasgow; Peter Dawson, of Dufftown, Glasgow; and R. H. Thomson and Co., Leith. J. Jamieson and Son, of Dublin, were represented by a case of Irish whisky. Lyons and Co., of London, exhibited Throgmorton whisky in bulk and case, and J. Walker and Sons, London, showed Kilmarnock whisky.

The New Zealand firms who showed exhibits of the above and other imported wines and spirits were Hancock and Co., Auckland; F. Cross and Sons, J. Shand and Co., and Grierson and Davis, of Christchurch; and Powley and Keast, Dunedin.

In the subclass cordials, aerated waters, &c., over twenty New Zealand manufacturers and several foreign firms exhibited. The exhibitors of locally made aerated waters and cordials included Chrystal and Co.; Hamilton and Guy, Palmerston North; Whitlock and Sons, Wanganui; Ballin Bros., Hayward Bros., M. O'Rourke, Sharpe Bros., and H. Mace and Co., of Christchurch; Lane and Co., of Dunedin; Thomson and Co., Dunedin; Phoenix Aerated Waters Company, Wellington; Mrs. Dawson; R. Williams and Co.; and A. E. Kemp, of Gore. A. P. Tennant, Auckland, sent an exhibit of Te Aroha mineral waters. New-Zealand-made cider, a summer beverage growing in favour, was exhibited by Fletcher, Humphreys, and Co., of Christchurch, and Robert Cleave, of Invercargill. A Newcomb and Co., of Auckland, showed general sundries for mineral-water trades, and Mrs. G. Ward, of Christchurch, sent samples of sarsaparilla. The outside exhibitors included the Apollinaris Company, of London, and Ross and Sons, manufacturers of ginger-ale, &c., Belfast. Mrs. W. Warr, Mrs. Hibbard, and Mrs. Darand and others sent samples of home-made wines.

TOBACCO.

In tobacco, cigars, and cigarettes there were attractive exhibits from various parts of the world, including some from the best of Havana and Manila firms. H. E. Partridge and Co., of Auckland, representatives of Cifuentes, Fernandez, and Co., had an exhibit of Havana and Manila cigars; Manning and Co., of Christchurch, exhibited cigarettes of various kinds, and Shand and Co., of Christchurch, cigars, &c. From the Ardath Tobacco Company, of London, came samples of tobacco, &c. Other overseas firms represented were La Yebana Cigar Company; Gallaher and Co., London; Taddy and Co., London; Abdulla and Co.; L. Wolff, of Hamburg; and H. Upmann and Co., Havana. Sigall and Co., of Wellington, had an interesting business exhibit of hand-made-cigarette manufacturing. Gurr and Co., of Wanganui, showed New-Zealand-made cigars. Samples of Transvaal Boer tobacco were sent by a South African firm, H. Hartley and Sons, of Krugersdorp.

AGRICULTURAL MACHINERY.

Agricultural implements formed an important class in the Machinery Section of the Exhibition and in other parts of the Main Building, and the locally manufactured article compared exceedingly well with the imported machinery for solid workmanship and attractive finish. The collection of agricultural implements of New Zealand make, though small, was an excellent one in point of quality. The ordinary ploughs and

disc ploughs, drills, cultivators, chaff-cutters and seed-cleaners shown were of splendid make, and in these lines it was evident that New Zealand can turn out the best of work, and work that her farmers ought to patronise wherever possible in preference to the imported article. The ploughs in particular bore the closest inspection; they were made to work and to last.

A spring-tooth cultivator made by a Christchurch firm (P. and D. Duncan) was declared by an overseas visitor well versed in agricultural matters to be a magnificent implement. This firm showed various kinds of agricultural implements and farm machinery. Reid and Gray, of Dunedin, one of the oldest farm and agricultural implement makers in New Zealand, sent specimens of the fine work in general farm machinery turned out by them, including a plough and harrow, double ridger, cultivator, and grain drill. Andrews and Beaven, of Christchurch, sent chaff-cutters, a corn-crusher, and seed and grain cleaners and other farm requisites. T. H. Caverhill, of Christchurch, showed exhibits of shearing-machinery. Alex. Storrie (Limited), of Invercargill, sent a patent double-breast ridger, a patent disc double-ridger, and a model windmill. Pomeroy and Sons, of Invercargill, showed a sheep-shearing patent, to regulate the cut and prevent crossing of blades; this firm also showed a branding-machine for cattle and sheep. Guinness and Le Cren, of Waimate, South Canterbury, sent samples of Aspinwall potato-machinery, including a potato-sprayer and a sorter and cutter. Another patent of value to potato-growers was a recently invented potato-digger, by Jcs. Vorbach, of Renwicktown, Marlborough; for this digger it was claimed that it did not cut or bruise the tubers. The same exhibitor showed a patent of his own in the form of an improved attachment for duplex stocks and dies, which prevented the dies slipping when screwing bolts or pipes. Wickes Limited, of Greymouth, and L. O. Hooker, of Hawera, contributed exhibits of incubators, brooders, and other poultry-raising requisites. The Hydraulic Hand-milker Company, of Wellington, showed a non-suction milking-machine. Another dairyman's patent was a patent milk-aerator and cream-cooler, shown by R. Stevens, of Christchurch. Albert Newcomb and Co., of Auckland and Christchurch, made a miscellaneous display of farmers' and poultry-breeders' requisites, including household churns, incubators, and poultry appliances, and sheep-dip. F. Butterick, of Ashburton, sent an exhibit showing certain improvements in the cutting mechanism of reapers-and-binders. Mason, Struthers, and Co., of Christchurch, showed both locally made and imported machinery, of which a special feature was a display of separators, dairy engines and boilers, pumps, pasteurisers, coolers, milk-testers, churns, and other creamery and dairy apparatus. Booth, McDonald, and Co., of Christchurch, showed general agricultural machinery; and E. Reece and Sons, orchard spray-pumps and lawn-mowers.

An interesting feature to wool-growers was the working exhibit of the Wolseley sheep-shearing machine, sent by Levin and Co., of Wellington. Donald and Sons, of Masterton, showed a wool-press. W. Cable and Co., of Wellington, exhibited a flax-stripper made in their works.

In imported machinery for the use of the farmer, the orchardist, and others who gain their living from the land, spray pumps for use in orchards were shown by the D. Bean Spray Pump Company, of San José, California; chaff-cutters, corn-crushers, &c., by Bentall and Co., an English firm; horticultural requisites by Sutton and Co., England; cream-separators and churns by the Crown Separator Company, of Stockholm, Sweden; poultry incubators and brooders by Patterson, Slack, and Co., of Christchurch, as agents for a Sydney firm; a model patent grubbing-machine and stump-puller by J. R. Robertson, of Sydney; a stump-jump plough by the Meadowbank Company, New South Wales; American harvesting machinery—reapers-and-binders, mowers, &c.—by the W. A. Wood Company, of Hoosick Falls, New York, and other American firms.

ENGINEERING, IRONFOUNDING, ETC.

Under the heading "Engineers and Ironfounders" there were exhibits by over thirty firms. Some of these have already been referred to in the section dealing with the agricultural machinery. Most of the large New Zealand engineering firms showed specimens of machinery and engineering-work that attested to their up-to-date character, and to the general excellence of their workshop appliances. Andersons Limited, the large Christchurch engineering firm (which has been intrusted by the Government with such important work as the construction of the great viaduct over the Makatote, on the North Island Main Trunk Railway line), fitted up a large exhibit of machinery manufactured in their works, including some engines, boilers, shafting, &c., for power-transmission, oil-engines, and other machinery. W. Cable and Co., of Wellington, another large engineering firm, made an exhibit of machinery and of various castings, &c., turned out from their works. Allan and McCullough, of the Thames, New Zealand, showed a patent gold-saving machine manufactured in their works. Scott Bros. (Limited), of Christchurch, sent an exhibit of locally made ranges, machinery, and electrical appliances of various kinds. A very important display in engineering and iron-foundry work was that made by the Government Railway Department; this has been described elsewhere in this book. Lucas and Richards, of St. Albans, Christchurch, made an exhibit of general engineering-work; Lucas Bros. and Co., of Christchurch, showed a complete butchers' plant, a hand brick-and-tile-making machine, builders' fittings, ornamental fittings, castings, and brasswork, &c. Another important engineering exhibit was that made by J. J. Niven and Co., who have large workshops at Napier, and who exhibited steam, gas, and oil engines, pumps and fans, refrigerating machinery, and engineers' supplies. Amongst the importing firms exhibiting machinery and engineering-work of various kinds were Norman Heath and Co., of Wellington, who showed septic-tank fittings and a steel self-contained septic tank, a steam motor-wagon, and "Airex" motor-car, &c.; Chambers and Son, of Auckland, "Tange's" general machinery, dynamos, &c.; E. W. Mills and Co., of Wellington, gas-producer plant, gas and oil engines, and woodworking machinery; D. Nield, of Wellington, patent pulsating steam pumps, &c.; E. Reece and Sons, Christchurch, engineering tools and requisites of many kinds; Richardson and Blair, of Wellington, general machinery and Kitson lighting apparatus (this firm also had an oil-launch on view on the Victoria Lakelet). Ryan and Co., Auckland, showed oil-engines and other machinery; W. Wood and Co., of Christchurch, large traction-engine and other machinery; Booth, McDonald, and Co., of Christchurch, oil-engines and chemical fire-engines; L. C. Knight and Co., of Christchurch, patent kerosene-oil engines. Amongst the various English firms represented were Bamford and Son, Exeter, who showed grinding-mills and combined grinding and crushing machines; Blackstone and Co., of Stamford, England, kerosene-oil engines, and portable, fixed, and pumping engines; the Campbell Gas Engine Company, of Halifax, gas-engine and plant, and planing, sawing, and other machinery; the Cleveland Bridge Engineering Company, of Darlington, England, which has been engaged in important bridge-construction work in Staircase Gully, on the Midland Railway, New Zealand, and which exhibited pictures of the various great bridges which its engineers have constructed, including an oil painting of the colossal Victoria Falls Bridge over the Zambesi River, in Rhodesia; Crossley Bros., Manchester, gas-engines, gas-producer plant, and oil-engines; Kirchner and Co., of London, sawmilling and general woodworking machinery; McLaren, of Leeds, traction-engine and steam traction-pump; T. Robinson and Co., of Rochdale, flour-milling and woodworking machinery. Of the American exhibits in this class, one was hot-air pumping-engines, with attached deep-well pumps in motion, and a sectional engine-model from the Rider Ericsson Engine Company of New York. There were also a French exhibitor, F. Arnodin, of Loyret, who sent a hand-pressure

riveter; and a Danish firm, Levin, Axel, and Co., of Copenhagen, whose specialty was shoe-machinery.

Machine-belt and sundry other requisites in connection with power-transmission in workshops and factories were shown by Booth and Budd, of Wellington; D. Nield, of Wellington; and also by several outside firms.

Printing-machines were shown by the Christchurch Press Company and Gordon and Gotch. Hall and Co. showed freezing-machinery.

Mr. John Hayes exhibited a ventilating-fan for coal-mines.

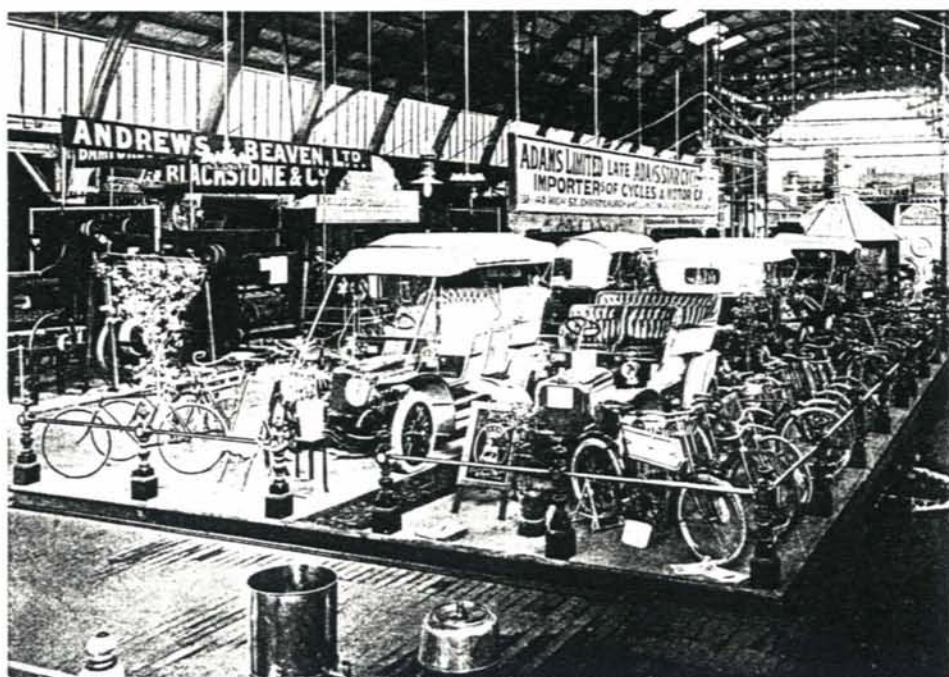
In the important department of electrical engineering, now of immense value to the industrial world, there were a considerable number of exhibits of an interesting character. Scott Bros. (Limited), the Christchurch engineering firm, made a good display of the electrical appliances used in their works. It was this firm that furnished the Exhibition buildings with electric light. Turnbull and Jones (Limited), another New Zealand firm, showed electrical-machinery appliances and accessories of various kinds; L. C. Knight also showed electrical-engineering accessories; A. R. Craddock, of Christchurch, had an electric-light plant on view, besides general exhibits of electrical material; and H. J. Cunningham, of the same city, had fitted up an electric-light plant driven by petrol; a Sydney exhibitor, J. R. Robertson, sent a number of electrical novelties, automatic switches and flashes for illuminated signs. Two English firms were represented—Bullers Limited, of Tipton, Staffordshire, who showed telephone-fittings, insulators of all kinds, and electric-light fittings; and the Electric and Ordnance Accessories Company (Limited), of Birmingham, whose specialties were short-distance telephones, besides electrical requisites of various kinds.

In this motoring and cycling age the display of motor-cars, motor-cycles, and other means of rapid locomotion, as would naturally be expected, was large and of wide range, and included specimens of all the best modern makes. The exhibitors of motor-cars were: Dexter and Crozier, of Auckland; the Ranger Motor and Cycle Company, of Auckland and Christchurch; the Adams Star Cycle Company, of Christchurch and Wellington; Humber (Limited); Swift Company (Limited); Clement Talbot (Limited); Minerva Motors (Limited); J. Lucas (Limited); Cycle and Motors Supplies (Limited); and Jones and Sons, Hastings; the Scott Motor and Cycle Company, of Wellington; Turnbull and Jones, of Wellington, Christchurch, and Dunedin; Alldays and Onions's Pneumatic Engineering Company, of Birmingham; and the Airex Motor-manufacturing Company. Bicycles, motor-cycles, motor-tires, and various accessories for these machines were shown by some of these firms, and also by Reynolds and Co., of Wellington and Christchurch; Mayes and Langdown, of Christchurch; H. A. Smith, of Wellington; and the Birmingham Small-arms Company.

In sewing-machines the principal display was an excellent working exhibit fitted up by the Singers Manufacturing Company, showing a great variety of machines. Sewing-machines of various kinds were also shown by Donald and Sons, of Masterton; Lochhead (Limited), of Christchurch; and Minson and Co., of Christchurch. Perambulators and go-carts were exhibited by J. Clegg, of Christchurch, and by Lochhead (Limited).

Numerous New Zealand and foreign firms were represented in the general and light machinery and ironmongery section. The New Zealand firms exhibiting included Donald and Sons, of Masterton, who showed lifting-jacks, wire-strainers, and a variety of other appliances required in the work of the farm and bush; Craddock, Orr, and Co., Christchurch, who showed labour-saving machines and machine tools of various kinds; B. H. Brown, New Plymouth, reversible valve gear; Brinsley and Co., Dunedin; S. Luke and Co., Wellington; and H. E. Shacklock, Dunedin, cooking-ranges; Ellis and Co., of Auckland, soda-water machinery, &c.; Knewstubb Bros., of Port Chalmers, 2-h.p. Mitchan engine and motor pleasure-boat; the New Zealand Farmers' Co-operative Association of Canterbury, a display of general hardware and furnishing ironmongery;

E. H. Smith, Otawha, Hawke's Bay, a patent wire-strainer known as "King Dick," and patent tools, spanners, braces, and gooseberry-pickers; Ashby Bergh and Co., of Christchurch, general hardware; Mason, Struthers, and Co., of Christchurch, hardware, tools, plated ware, grates and tiles, bicycles, garden-tools, and a variety of other English and American goods; E. Reece and Son, of Christchurch, refrigerators, engineers' tools; H. H. Seaton, Polar water-motors; H. J. Weeks (Limited), light machinery for office use; Bradley Bros., "Little Wonder" pumping plant; F. Lucas, machine for making paper tubes for cigarettes from a coil of paper; G. T. Smith, Dannevirke, cheese-cutters and delivery boxes; Morgan and Co., of Dannevirke, milk-cans; J. Nathan and Co., patent filling machine; Priest and Holdgate, South Canterbury, tinware; Taylor and Oakley, Christchurch, galvanised steel hollow-ware; Collett and Son,



MOTOR-CARS AND BICYCLES IN THE MACHINERY HALL.

Dannevirke, ornamental ceilings; Blockley and Lessington, Palmerston North, improved ventilator and chimney-pot; Ballinger Bros., patent skylights; W. Cook and Co. (Limited), and Penders, horse-shoes. Typewriters and accessories were shown by a number of firms, including the New Zealand Typewriters Supplies Company; Yerec, Barker, and Finlay (Limited); and Donald and Sons. Various English firms (of Sheffield, Birmingham, and elsewhere) sent samples of their anvils and vises, brass and iron bedsteads, patent locks for doors and safes, artisans' and engineers' tools, cutlery, &c.

FURNITURE, ETC.

The exhibits of New-Zealand-made furniture—tables, chairs, couches, sideboards, and a great variety of other indoor furnishings—were considered by expert judges highly creditable to the woodworkers of the colony, and fully equal to the best that

could be imported from other countries. The judge of furniture at the Exhibition made the remark that he had had considerable experience with various kinds of furniture in the Old Country, and he said without hesitation that the furniture of the winner of the highest awards, Messrs. Strange and Co., of Christchurch, could hold its own with the best class of work produced in England. "The locally made furniture," he said, "is excellent; for workmanship, design, finish, and general arrangement the local makers deserve the highest credit." Indeed, the beautiful display of drawing-room, dining-room, and bedroom furniture in oak, mahogany, and other styles, made by Strange and Co., extending along a good portion of the long avenue on the left-hand side of the main entrance, attracted much more than passing interest. It showed high possibilities in artistic-furniture making and artistic furnishing. These and other displays in the same class must have done something, one imagines, to encourage the use of better and more beautiful furniture in every part of the house. The Direct Importing Company made a display which was considered by the judge very tasteful; it was largely composed of imported goods. A. J. White also made a good display of furniture, part locally manufactured and part imported. H. Atkinson, of Christchurch, sent an exhibit of well-finished furniture constructed from New Zealand woods; every stage was shown, from the tree to the finished article. The Auckland Veneer and Timber Company, of Onehunga, showed exceedingly beautiful furniture-panels, fancy timbers, besides doors, &c. Other exhibitors of furniture made in New Zealand were A. Goslett and Co.; Charles Johnson, of Hawera; C. and R. Light, Shapland and Petter, and S. Nathan, of Christchurch; and many others. The whole display of locally made furniture certainly went to show that New Zealand has not only the best of material for good solid as well as ornamental furniture making, but also has the workers who can turn that material to the best account. As the judge of this class of exhibit put it, "people who want better furniture than is shown here or indicated there must be very hard to please."

Billiard-tables and accessories were shown by several firms, including the celebrated manufacturers, Alcock and Co., and also Heiron and Smith, of Sydney; Wright, Ranish and Co., of Wellington; and Lutjohann and Co., of Christchurch. The last-named firm showed several tables; one of these, full size, was most beautifully inlaid with marquetry of ornamental New Zealand woods, and was an excellent example of the successful use of New Zealand's richly decorative native timbers; two of Lutjohann's tables were exceedingly handsome specimens of handiwork, made of Tasmanian blackwood.

In decorating and stained-glass work there were about a score of exhibiting firms, covering every department of house-decoration, ornamental ceilings and windows, ornamental roofing designs, and the general beautifying of buildings, from dwelling-houses to halls and churches and other structures in which decorative art is of the first importance. One of the finest exhibits in this class was that of the Carrara Ceiling Company (Limited), which had a beautiful little room near the eastern side of the main entrance done in pure white stucco, the material used on the front of the Exhibition Building. The ceiling was an eye-delighting piece of work in plastic art. Ceiling-designs of another kind were shown by the Wunderlich Patent Ceiling and Roofing Company, of Sydney, which showed examples of stamped-steel ceilings, besides cornices, friezes, dados, panelling, and a variety of ornamental roofing-designs. Bradley Bros., of Christchurch, showed some artistic work in the form of interior decorating and stained glass; Smith and Smith (Limited), of Christchurch, Wellington, and Dunedin, exhibited handsome patterns of stained-glass windows, an ecclesiastical design, and one suitable for use in a dwellinghouse; Kayll and Co., of Leeds, England, sent a beautiful stained-glass window. Other exhibitors in this class included Duggan and Sons, of Christchurch, house-decorations; William Harland and Sons, panels showing var-

nishes and colours for house-decorating and carriage-painting; Impey and Wilson, of Auckland, embossed glass plate; Needham and Ross, New Zealand Asbestos, Rubber, and Oil Company, of Wellington, roofing-felts, insulating-paper, and general building-material, steel ceilings, stove-polish, asbestos and rubber goods; the Paraffine Paint Company of San Francisco, gravel roofing, building-paper, preservative paints, maltoid roofing, &c.; the Standard Paint Company of New York, ruberoid roofing, paints &c.; H. H. Seaton, of Wellington, a collection of glass and electro-plate ware, glass and metal engravings, &c., and A. J. Zech and Co., of Sydney, and Carl Schappel, of Hungary, beautiful collections of decorative Bohemian glass and figures.

Carpets and linoleums of a variety of makes and patterns, attractive to the house-furnisher's eye, were exhibited by W. Strange and Co., A. J. White, of Christchurch; Norton and Sons; Thomas Bond; Worth and Co.; Barry, Ostere, and Shepherd; and the Paraffine Paint Company.

A variety of household requisites was shown by several colonial and English firms, including a patent plate-powder by Newcomb and Co., of Auckland; tiled ware by G. W. Bennett, of Christchurch, and Bidwell and Co., of Axminster; brooms and brushware by Bunting and Co., of Christchurch; the Kapai Corn-broom Company; a patent floor-cleaner by C. Whitfield, of Christchurch.

General exhibits of plumbing-work and plumbers' fittings were made by Bradley Bros., Taylor and Oakley, of Christchurch; Ballinger Bros., of Wellington; Crane and Sons, and others.

ART POTTERY, ETC.

In art pottery, china, and earthenware there were some particularly beautiful displays, setting quite a new standard to New Zealand people in high-class art pottery. Finest of all was the splendid collection of Doulton ware, including many vases and bowls of beautiful pattern; some of these, masterpieces of the designer's and potter's arts, were priced as high as £500 each. J. Bates and Co., of Christchurch, who exhibited these beautiful importations, also sent a wide range of ornamental and useful china and earthenware from other English works, including a dainty collection of Royal Worcester china, ornamental objects, and specimens of dinner, tea, and dessert services. Then there were exhibits by Wardle and Co. of art pottery from Staffordshire, comprising vases, palm-bowls, &c.; "Bretby" ware from Tooth and Co., of Woodville, England; a collection of "Spode" and "Copeland" non-grazing china and earthenware; a display of "Coulton" ware in great variety, both decorative and useful, from the Middleport Pottery, Burslem, England. A very beautiful collection of Wedgwood china shown was imported by A. J. White, of Christchurch. Edward Reece and Sons, of Christchurch, sent a collection of art statuary from the works of F. Goldscheider, of Vienna. Some Barnstaple ware was sent by W. L. Baron, and art pottery by William Ault.

FIRECLAY GOODS, ETC.

In pottery and clay-work manufactures, including drainpipes, bricks, tiles, cement, and general pottery-work, the New Zealand exhibitors included the large firms of J. J. Craig (Limited), of Auckland; R. O. Clark, of Auckland; the Drury Coal Company (Limited), of Auckland; the Glenmore Brick and Tile Company; J. Deans, of Glentunnel; the Southland Brick Company, and the Milburn Lime and Cement Company (Limited), of Dunedin; the last-named firm showed amongst other goods some phosphate building-blocks from Milburn, Otago. Riley and Holmes, of Wellington, sent exhibits of patent cement, plaster, &c. Amongst the exhibits of English pottery was one from Burgess and Leigh, a Staffordshire firm. Doulton and Co. (Limited), sent a general display of stoneware and terra-cotta.

Under the heading "Laboratory Accessories," the Auckland Gas Company exhibited fireclay goods of all kinds, and August Gundlach and Co., Germany, plumbago crucibles for smelting metals, and fireproof glasshouse clay, burnt and raw.

JEWELLERY, GEMS, ETC.

In the jewellery and watch and clock department, valuable displays of jewellery, silverware, timepieces, &c., were made by Stewart Dawson and Co., Jones and Sons, Christchurch (who also showed examples of modelling in silver and bronze, and an exhibit of greenstone), Samuel Smith and Sons, of Auckland, and Flavelle, Roberts, and Sankey, of Brisbane. Dennes Bros., of Auckland, had an exhibit of gold-wire work and jewellery novelties that attracted considerable attention from visitors, and a trade display of a similar kind was made by the Chicago Jewellery Company, of Sydney. Other prominent exhibitors were M. Salie, gems and jewellery; J. Round and Son, electro-plated knives, spoons, &c.; Ogle and Leach, silver and art metalware; and Erwin and Co., of Birmingham, electro-plated goods.

A beautiful display of the native gems in which Queensland is particularly rich was sent by the Queensland Government, and shown in a small bay near the left of the main entrance. Mr. Moody, of Brisbane, was intrusted by the Government of his State with the custody and sale of these gems. Queensland, it is said, possesses a greater variety of gems than any other country in the world, and she is becoming particularly famous for her opals, some of which are the finest gems of that kind obtained in any part of the globe. The stones sent to the Exhibition included opals of various kinds, sapphires, topaz, olivine, tourmaline, amethysts, rubies, garnets, and other stones, besides the pearls for which the warm seas around the North Queensland coast are famous. The opals were specially selected by the Queensland Government Geologist from the Geological Museum in Brisbane, and were truly magnificent stones. One packet consisted of three beautiful blue pin-fire opals, averaging at least seven carats each; in another there were three blue-flash opals of wonderful brilliancy; others included blue and rich harlequin opals of large size and exceptional fire and iridescence. Of unique interest were the black opals, something entirely new to New-Zealanders; they varied in size from fifteen carats to half a carat. Of these gems it was written that "they combine the iridescence of the dewdrop with the colours of the rainbow set in the blackness of night; they are a smothered mass of hidden fire." Of other remarkable Queensland brilliants shown there was an enormous yellow topaz, and there was an exceedingly brilliant pin-fire opal scaling thirty-seven carats. Rough specimens of sapphires, rubies, garnets, pearls, and topazes were shown in contrast to the polished specimens of the same gems. Of the lesser stones there was every variety and every colour, that made one imagine Queensland must be for the geologist one great jeweller's shop.

MARITIME.

Here and there throughout the Exhibition there were scattered handsome little maritime exhibits, consisting chiefly of models of steamships, made by the various shipping companies engaged in the New Zealand trade. There was, too, the splendid naval display in the British Government Section, but that is referred to specially in the description of the British Court. The companies exhibiting in various parts of the Main Building were the New Zealand Shipping Company, the Federal-Houlder-Shire Line, the Oceanic Steamship Company of San Francisco, the Union Steamship Company of New Zealand, the Huddart-Parker Company, the Northern Steamship Company of Auckland, and the North German Lloyd.

The New Zealand Shipping Company had fitted up a full-sized model of a first saloon cabin on one of its fine passenger-steamers with inviting-looking bunks, soft

carpets, curtains, lockers, and all the appurtenances of a luxurious state-cabin. This company also exemplified its methods of dealing with the immense quantities of frozen meat and other New Zealand produce carried in the refrigerating-chambers by means of a working model showing the way in which carcasses of mutton, &c., were discharged from the vessels.

The Federal-Houlder-Shire Line of steamships engaged in the trade between New Zealand and the United Kingdom had an exhibit of particularly effective design, and one that attracted a good deal of attention, adjoining as it did the Main Avenue near the eastern end. Besides a number of handsome models of various steamers of the amalgamated corporations' fleet, including the "Ayrshire," "Dorset," "Drayton Grange,"

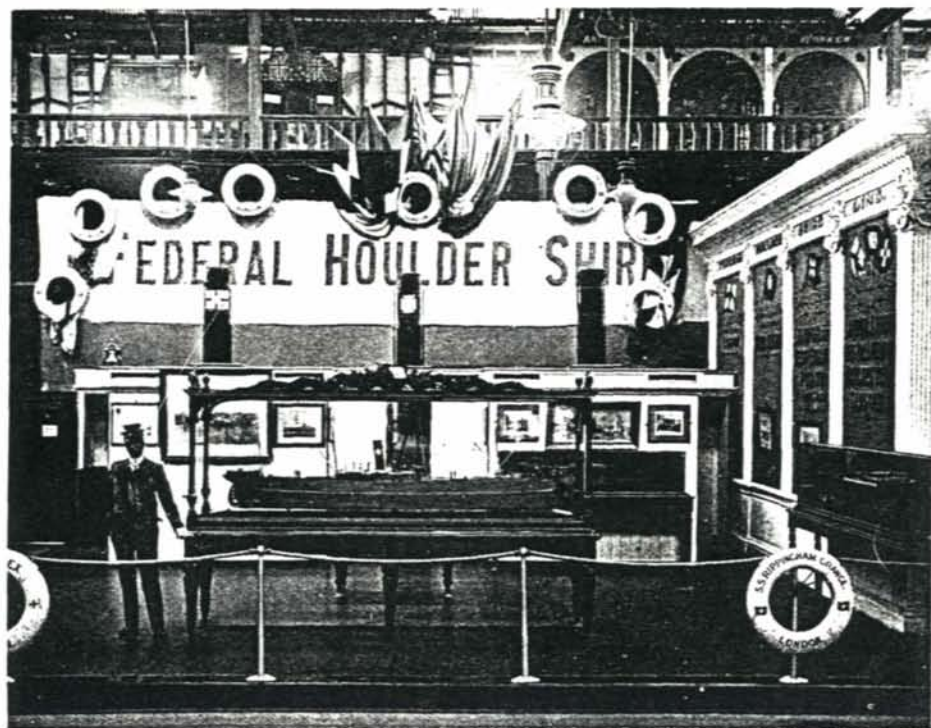


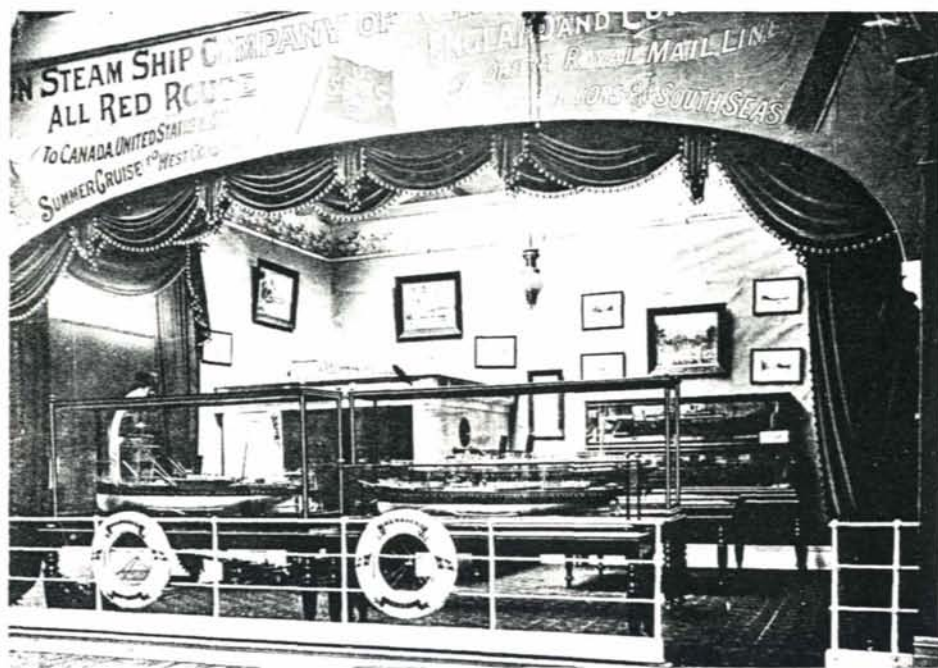
EXHIBIT OF THE FEDERAL-HOULDER-SHIRE LINE OF STEAMERS.

and "Elderslie," there were full-sized models of first- and third-class passenger-cabins fitted up exactly like those on the steamships. The floor-space devoted to the models and other exhibits was enclosed to represent the promenade-deck of a steamer, and life-buoys, and paintings and photographs of steamships of the fleet decorated an exceedingly well-arranged little court.

The Union Steamship Company of New Zealand, the premier shipping concern in the Southern Hemisphere, showed a beautiful collection of models of the finest steamers in its fleet, now more than sixty strong. The company also had fitted up a model state-room, an exact replica of one of the s.s. "Manuka's" first-class cabins, and it was not unusual to see some tired Exhibition-tourist resting a while in this cool curtain-shaded

retreat with its suggestions of comfortable sea-travel. The feature of the exhibit that attracted most attention, however, was the large table-chart, on which were shown by means of movable models the actual positions from day to day of the steamers of the company's fleet, in whatever part of the Pacific they happened to be. The company's little court was well adorned with paintings and photographs of its steamers and of various interesting places to which they trade.

The Huddart-Parker Proprietary's exhibit was another eye-pleasing marine display, consisting of beautifully finished models of the company's steamers "Wimmera," "Riverina," and "Hygeia," besides a collection of shipping photographs. The Oceanic Steamship Company, which until lately ran the mail-steamers between San Francisco and Auckland, made an appeal to visitors with its information bureau, a cosy apartment



THE UNION STEAMSHIP COMPANY'S EXHIBIT OF MODELS.

off the Main Corridor, furnished with steamer-lounges and deck-chairs, and beautified with pictures. Besides these there were steamer-pictures sent by the North German Lloyd Company, and a model of the Orient Company's Royal Mail steamer "Omrah."

In some of the provincial courts there were shipping exhibits, which are referred to in the descriptions of the various courts. The principal of these was the exhibit of models sent by the Northern Steamship Company, whose fine fleet of steamers serves the Auckland coast from the North Cape to the Bay of Plenty on the east and as far as Taranaki on the west coast. There were several relief models of New Zealand harbour-works. One, in the South Canterbury Court, showed the Timaru Harbour and fore-shore; another, in North Canterbury, depicted the Lyttelton Harbour works and the possible extensions, and also the suggested ship-canal to Christchurch City.

MUSICAL INSTRUMENTS.

A very noticeable feature of the general display in the Exhibition was the large show of musical instruments of every kind, from pianos and organs to brass-band instruments and wood wind-instruments of the latest and most beautifully finished kinds. Three large English firms exhibited in this department, besides Canadian and New Zealand firms. Popular interest in music and musical instruments was given a great stimulus by the visit of the Besses o' th' Barn Band to the Exhibition, for, as it was pointed out at the time, the quality of the instruments used was to a very large extent responsible for the beauty of the music with which that famous band delighted its listeners. Boosey and Co., the great London firm of band-instrument manufacturers, sent out a handsome case of brass and other band instruments, which were given a place in the central promenade leading to the Machinery Hall. The brass instruments shown, all exceedingly handsome, ranged from the soprano cornet to the BB flat immense bass. In cornets there were some unique designs; some were handsomely engraved in gold and silver, and others were silver and gold plated in beautiful patterns. All styles of instruments were shown, from the plain brass to the elaborately plated and gilded; some of the most beautifully finished of these instruments were heavily gilt-plated all over and studded with pearls. The Besses o' th' Barn Band used a complete set of instruments made by this firm. Boosey and Co. were the only British makers of saxophones, and some of these were shown, also two fine specimens of Highland bagpipes, besides drums of various kinds. Besson and Co., of London, sent a number of brass and wood wind-instruments, and Hawkes and Son, of London, made a similar display through their Christchurch agents. From the English firm of Brinsmead and Sons came beautifully made pianos, ranging from horizontal and upright grands to cottage pianos. The New Zealand exhibitors of musical instruments were Cameron and Sons, of Linwood, Christchurch, who showed six instruments, violins, 'cellos, and bass, manufactured in Christchurch from imported timbers; W. J. Edwards, colonial-made violins; the Direct Importing Company, Christchurch, pianos, organs, and other instruments; the Dresden Piano Company, of Christchurch, pianos, organs, brass instruments, and musical sundries; J. Williamson, Feilding, a violin and case; Milner and Thompson, Christchurch, pianos, organs, and other musical instruments; W. F. Parsons, Lower Hutt, Wellington, violins and bows; Begg and Co., Dunedin, a large exhibit of all musical instruments. From the Salvation Army, Melbourne, there was a collection of brass instruments, folding organs, pianos, and other instruments. Of phonographs and gramophones there was no lack throughout the Exhibition, and one could not go far without hearing some automatic reproduction of a song or a band-performance. A local exhibitor of gramophones, records, and talking machines was F. C. Smith, Christchurch.

PHOTOGRAPHY.

Photography has attained a high level of excellence in New Zealand, and some exceedingly fine specimens of portraiture, landscape studies, and sea-pieces were exhibited by many of the principal New Zealand photographers. W. H. Bartlett had a gallery filled with beautiful examples of portraiture from his Auckland studio, and H. C. Schmidt, of the Hemus Studio, Auckland, showed a similarly attractive display of pictures. From R. Love's studio, Auckland, came a clever piece of work in the form of a shield containing pictures of 257 children, photographed in one day. Amongst other Auckland photographers exhibiting were Miss C. R. Brown, of Dunedin, who sent a number of photo enlargements, and G. F. Jenkinson, whose exhibit was a three-fold screen of photographs. Winkelmann, of Auckland, who has won fame for his splendid yachting photographs and other sea-pieces, sent a large number of beautiful

framed enlargements depicting Auckland yachts racing and cruising in the Hauraki Gulf, scow-races, and other scenes of maritime life. A. J. Iles, of Rotorua, sent a number of his excellent Maori studies. From the studio of Muir and Moodie, of Dunedin, there were some of the firm's well-known views of New Zealand and South Sea Islands scenery. Wheeler and Dutch, of Christchurch, were also represented by photographs; and the New Zealand Fine Art Studio, of the same city, exhibited some paintings from photographs. Cameras and other photographic apparatus were exhibited by G. W. Bennett and Co., W. Suckling, and G. Wilson, of Christchurch.

PRINTING AND PROCESS-ENGRAVING.

An excellent display of general printing-work scattered throughout the Exhibition demonstrated New Zealand's capacity for turning out high-class printing, process-engraving, lithographing, and bookbinding. Thirteen New Zealand printing and stationery firms exhibited in this section. The Christchurch Press Company showed specimens of beautiful photo-engraving, lithographing, and general printing-work. The Lyttelton Times Company, which furnished examples of its general printing-work also maintained a room alongside the Main Avenue, in which papers were filed for the use of visitors. Whitcombe and Tombs (Limited), of Christchurch, a firm which is doing most useful work in publishing books specially devoted to New Zealand subjects, showed beautiful specimens of printing and engraving work and bookbinding, besides general stationery. The Art Publishing Company of Christchurch showed an art advertising album. General stationery exhibits were made by Cockburn and Liddel, D. Craig and Co., H. M. Douglas, Foster and Co. (Limited), of Christchurch, and printing-work of various kinds by the last-named firm and H. J. Weeks (Limited), of the same city. Gordon and Gotch (Limited), publishers and distributors, sent from their Wellington office a large collection of books, magazines, post-cards, &c., which filled a large and attractively arranged shop in the Exhibition. Stone, Son, and Co., of Dunedin, exhibited copies of their directories and A B C codes. From Raphael Tuck and Co., of London, came a number of the fine-art publications and the beautiful post-cards for which that firm is famous. The New Zealand Government Printing Department, of Wellington, had a special exhibit of its printing and stationery work, which is referred to elsewhere. John Sands sent from Australia some excellent tin and metal printing.

MISCELLANEOUS EXHIBITS.

In addition to the large exhibits of New Zealand and other timbers comprised in the various provincial and Australian courts, there was an exhibit that deserves mention, consisting of samples of jarrah, the celebrated and very durable West Australian timber, shown in the rough, and also dressed, polished, and varnished. These samples of woods were shown by Millar's West Australian Hardwoods Company, Christchurch.

Under the class "Seedsmen, Nurserymen, &c." the New Zealand exhibitors included A. W. Buxton (Limited), of the Opawa Nurseries, Christchurch, who showed examples of nursery stock, beautiful pot-plants, water-lilies, fern and floral designs, and agricultural and garden seeds of all kinds, also garden-tools; G. G. Stead and Co., of Christchurch, who had an exhibit of agricultural, garden, and flower and tree seeds, and orchard requisites; the Canterbury Seed Company; Kave and Carter, of Christchurch; Moore and Co., of Christchurch; the New Zealand Loan and Mercantile Agency Company; G. D. Smith, who showed a protector against potato-blight; the English firm of seed-dealers, Sutton and Sons, of Reading, who exhibited farm, vegetable, and flower seeds specially adapted for New Zealand, and bunches of grass suitable for various climates; and a German dealer, Conrad Appel, of Darmstadt, who had a showcase of grass, clover, and other seeds.

Perfumery, soaps, disinfectants, &c., was a class that brought a considerable number of exhibits from various firms, including some of the most celebrated European perfumery-manufacturers. Amongst the New Zealand exhibitors were J. Newton and Son, of the Caledonian Soapworks, Wellington, who sent samples of their soaps, soft and hard, packet-soaps and soap-powders. The overseas firms exhibiting included Rimels, of Paris and London; J. C. and J. Field, of London; J. M. Farina, of Cologne (manufacturers of eau-de-Cologne); F. S. Cleveland and Sons; Piver et Cie, of Paris; and Price's Candle Company, of London. Disinfectants, sheep-dips, &c., were included in exhibits representative of the Jeyes Sanitary Compound Company, of London; the Kelvindale Chemical Company, of Glasgow, and McDougall Bros., of Manchester.

Patent medicinal preparations in great variety occupied conspicuous places in various business exhibits. Many of these were New-Zealand-made remedies. The principal exhibitors were R. E. Dutton, Auckland; S. G. Evans, of Dunedin; Kempthorne, Prosser, and Co., Christchurch; J. Neil, of Dunedin; Paterson, Slack, and Co.; and several English firms.

Veterinary requisites in considerable variety were shown by several firms. J. Burkitt, of New Plymouth, amongst other veterinary preparations exhibited, sent samples of a patent cattle-branding composition, white oil for rheumatism, and other oils and ointments; Gollin and Co. exhibited samples of oils and oilcake from the Gourepoure Company (Limited), Calcutta; A. Newcomb and Co., of Auckland, animal medicines of various kinds; Parkin, Ness, and Co., of Darlington, England, and Quibell Bros., of Newark, England, sheep and cattle dips and disinfectants.

A number of large British and American firms of manufacturers were represented in the trade exhibits of paints, varnishes, oil-stores and similar articles. A New Zealand firm, the Gear Meat Preserving and Freezing Company, of Wellington, showed some raw products in the form of tallow, oils, &c. The exhibiting firms from the United Kingdom were Farquhar and Gill, of Aberdeen; Harland and Sons, of Murton, Surrey; Jenson and Nicholson, of Stratford; Locke, Lancaster, and W. W. and R. Johnson and Son (Limited), and Hamilton and Co., of London; the Burmah Oil Company (lubricating-oils, candles, &c.); Suter, Hartman and Rahtjen's Composition Company, J. C. and J. Field (Limited), Pulver Paint and Silicate Company, of London. The American exhibitors were the Atlantic Refining Company, of Cleveland, U.S.A., the Standard Paint Company, of New York, and Biturine Manufacturing Co. (Limited), (Biturine Solution for Ships).

Boot and harness polishes were shown by several New Zealand and English firms; the locally manufactured article came from A. Morris, of Green Island, Otago; Newcomb and Co., of Auckland and Christchurch; and Walker and Son, of Woolston, Christchurch; and the imported article from Carr and Son, of London; the Kelvindale Chemical Company, of Glasgow; and the Nugget Polish Company, of London.

Under the heading "Fertiliser-manufacturers," exhibits of animal products were made by the Gear Meat Company, of Wellington, and the Canterbury Frozen Meat and Produce Company. An exhibit of the valuable phosphate rock from Clarendon, Otago, was shown by the Ewing Phosphate Company, of Dunedin. The Anglo-Continental Guano-works, of London, sent in glass bottles samples of guano and other fertilisers.

Besides the exhibits of New-Zealand-made ropes and twines manufactured from our *Phormium tenax*, there were several exhibits of hemp and wire rope from overseas. J. Maddren, of Christchurch, in addition to an exhibit of New-Zealand-made rope, binder-twine, &c., showed some manila-hemp manufactures. The Edinburgh Roperie Company (Limited), of London and Leith, sent an exhibit of all kinds of ropes, twines, cords, and canvas. J. Shaw (Limited), a Sheffield firm, had a display of wire rope for use in mines and on board ship, together with various other appliances and fittings, such as copper lightning-conductors and wire screenwork for mining.

Under "Sporting Requisites," consisting of guns, rifles, ammunition, and fishing-tackle, there were exhibits by some of the best British firms. From the works of William Cashmore, of Birmingham, there were a number of sporting-guns; Eley Bros., the celebrated ammunition-manufacturers, had a large assortment of sporting and military ammunition on view. In fishing-tackle the exhibitors were Hardy Bros., of Alnwick, North Britain, who showed fishing rods and reels of various kinds; and Maling and Co., of Christchurch, who had a good display of fishing-rods and all other requisites for the sport of angling, besides sporting-guns of various kinds.

The firms of opticians exhibiting were E. M. Sandstein, of Christchurch; A. E. Green, of Christchurch; Flavelle, Roberts, and Sankey, of Brisbane; Ross Limited, of London; Erwin and Co., of Birmingham; W. Watson and Sons, of London; G. H. Zeal, of London; and A. Abelson, of New York. Every kind of optical goods, from spectacles to microscopes and surveying-instruments of the latest patterns, were included in the exhibits of these firms; also photographic apparatus, kinematographs, and X-ray apparatus.

Under the class-heading of "Models" there were a number of locally made and imported exhibits, some of which were steamship-models, already referred to. Baldwin and Ravward, of Wellington, and H. Hughes, of Christchurch, patent agents, exhibited various models of New Zealand patented articles. H. L. Mainland, of Burke's, near Dunedin, exhibited a model of a machine for taking gold out of crevices and rocky bottoms. A model that attracted considerable attention, standing near the clothing exhibits close to the southern side of the main entrance, was a full-size figure of a Highland pipe-major, fully equipped and uniformed, the work of H. Starch, of London.

A number of educational requisites of many kinds were shown by several local and foreign firms. E. J. Forbes, of Wellington, made an exhibit of locally-made and of imported school-desks and other schoolroom requirements; C. H. Gilby, of Christchurch, showed useful school appliances, and also specimens of commercial students' work. The International Correspondence School, of Scranton, Pennsylvania, U.S.A., sent a collection of lesson-papers, text-books, and exhibits connected with courses in drawing, electricity, photography, &c.; and the Chicago School of Advertising (Page, Davies) showed instruction books and papers, text-books, photographs, literature, &c., used in its courses.

Wax-vesta manufacturers were represented by the firm of Bryant and May, who sent from their Fairfield Works a showcase containing wax vestas, safety and other matches.

Window blinds and shutters were shown by J. Andrews and Son, of Wellington, and automatic window-sashes and self-locking sash-fasteners by Baxter, of Opoho, Dunedin; a patent sash-fastener by C. Bergerson, of Palmerston North; and Lorie's patent window-fastener by Sargood, Son, and Ewen; a patent window-fastener, claimed to be burglar-proof, self-adjusting and anti-rattling, by the Howland Window-Fastening Company, of Christchurch; and a patent window by A. E. Dewar, of Auckland.

Artificial limbs and surgical appliances were shown by J. Johnson, of Dunedin, and J. A. Packer and Son, of Newtown, Wellington. There was a display in the same class from a New York firm.

Under the catalogue heading of "Specialities, Novelties, &c." there was a very numerous collection of articles of a miscellaneous character that could not be included in any particular class. A number of these were patent contrivances of various kinds, most of them the inventions of New-Zealanders. Amongst the general array of articles under this heading some of the most noticeable were a number of designs and photos of yachts and launches by an Auckland boatbuilding firm, Clare and Collings, of Ponsonby; decorated draught and chess boards made by J. Collins, of Ferguson Street, Wellington;

the exhibit of J. R. Gaunt and Sons (Limited), who showed badges, medals, buttons, and swords used in various regiments of the British army; that of W. Jupp and Son, of Willis Street, Wellington—wood, ivory, bone, and horn turning, inlaid walking-sticks, &c.; the Kapai Corn-broom Company's specimens of broomware; J. B. Mansfield, of Christchurch, and Parkinson and Co., of Auckland, monumental mason-work. Stokes and Sons, of Melbourne, had an interesting working exhibit of medal-striking, and carried on a large business in the manufacture and sale of medals and tokens commemorative of the Exhibition. Von Gottfried, of Christchurch, exhibited a map of New Zealand in relief on a scale of twenty-five miles to the inch, and also electrical recording-instruments, and a tele-thermograph, for the purpose of showing variations of temperature in distant places simultaneously. W. D. Whitaker, of Dipton, Southland, showed blocks of building-stone, including samples of Oreti bluestone. Amongst the patents shown by New Zealand inventors, J. Holmes, of Waimahaka, Southland, had a patent interlocking coupling to take the place of the old "S" hook for swingletrees, also a patent clasp for attaching the chains on the ends of spreaders; P. Blythe, of Winton, a brake for sawmill-trolleys, and H. J. Gardiner, of Christchurch, a patent cycle-seat for children.

Fancy goods predominated in those sections of the Exhibition devoted to the business of the concessionaires. All kinds of pretty gimcracks were on sale in these stalls, from gold-wire work, artistic metal-work, mother-of-pearl work, glasswork, and so on, to New Zealand greenstone curios (most of them cut and worked in Europe) and Maori woven-work, carving, and war weapons made by Maori hands after the patterns of old. Twenty-four firms had stalls of this class. A considerable number of these were New Zealand firms; the others were chiefly from Australia; one, dealing in amber jewellery, leather, and artistic metal-ware, came from Copenhagen. A stall that did particularly good business was the one which carried on as specialties glass and electrical engraving, gold-wire work, and handkerchief embroidery. Four or five stalls were devoted to the sale of greenstone and various articles of Maori make; one of these made a feature of the beautiful *tangiwai* greenstone obtained near Mitre Peak, on the shores of Milford Sound; these were worked into grotesque little *tikis* and other ornaments after the ancient Maori patterns. Two stalls were managed by Maoris; one was that of Patuaka Tauehe, of Awahuri, Palmerston North, who sold good specimens of his carving-work and replicas of old Maori weapons; and the other was that of Uru and Morehu, descendants of the ancient lords of the soil in Canterbury, who showed excellent specimens of Maori mats, Maori-made *taiahas* and other weapons, and wood-carvings.

THE "VICTORY" STALL.

A prominent exhibit in the upstairs portion of the Exhibition was the "Victory" stall, standing at the southern end of the northern gallery. Here there had been constructed a two-thirds-size exact model of the stern of Nelson's famous flagship, the "Victory." Below was a stall conducted by the British and Foreign Sailors' Society for the sale of Nelson relics, and also for the sale of various small articles made chiefly from the copper and oak of another famous ship of the old wooden-walls era, the "Foudroyant," another of Nelson's flagships. These articles included charms, medals, brooches, sleeve-links, &c., all of which had their sentimental value as coming from the bones of great fighting-ships whose names will for ever live in history. Amongst the Nelson mementos exhibited was a heavy beam from the "Victory's" cockpit, where Nelson died. The exhibit was under the charge of the Rev. Mr. Mathews, assisted by Mr. J. W. Arthur, who was intrusted some time ago with the breaking-up of the "Foudroyant."

SECTION XII.

THE ETHNOLOGICAL SECTION.

MAORIS AND SOUTH-SEA-ISLANDERS.—A POLYNESIAN REUNION.

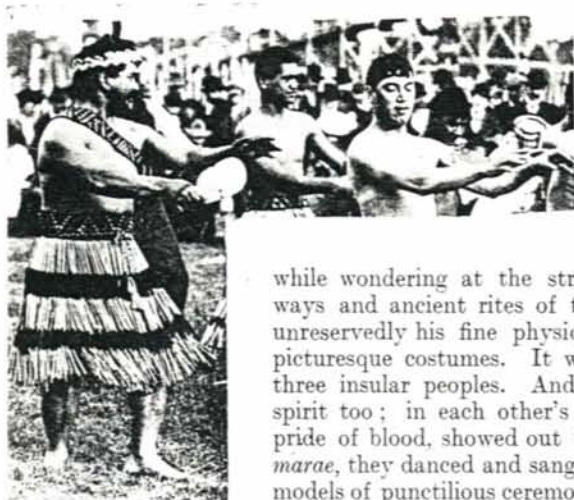


WHILE primarily illustrating the material progress of New Zealand since it was first redeemed from barbarism by the white man, the Exhibition scheme also made provision for a section without which no exposition of human endeavour, arts, and education is complete—the ethnological side. An attempt was made to emulate what America did so well at the St. Louis Exposition in 1904, to organize a gathering of aboriginal peoples living in the country and those having racial affinities with them and who lived under the same flag; to show them, moreover, in surroundings approximating to their olden conditions of life, and to revive something of their ancient social customs, their handicrafts, and their amusements. It was recognised that not only would this from a mere business point of view prove a desirable adjunct to the Exhibition and provide a source of novel entertainment to visitors, but it would also have its scientific aspect, and its value for those whose interest lies in the observation and recording of linguistics, primitive cus-

toms, and folk-lore. It was a seasonable reminder that "the proper study of mankind is man."

This sectional division of the Exposition consisted in a congress of the great Native races of the South Pacific, the Maoris of New Zealand, their kinsmen the Polynesian-Islanders who inhabit the Cook Group and a thousand other islands and atolls in the great South Seas, and the people of Fiji, who form the connecting link between the brown-skinned, straight-haired Polynesians in the East and the woolly-headed negroid Melanesians in the Western Pacific. Physically and mentally, no finer savage race existed than the Maoris who peopled this country when the white man found it; and from the wonderful times of the Spanish navigators, Mendana and Fernando Quiros, down to the day Robert Louis Stevenson made his first landfall in his little white schooner in the charmed palm-lands of the Pacific, explorers and writers beyond number have been captivated by the handsome brown-skinned, dark-eyed, song-loving men and women of the Polynesian Islands. The Fijians, too, have fame and many chroniclers; they were once the most ferocious type of the anthropophagi in the Pacific; to-day they are a dwindling race despite their olden warlike virility, and the imported Hindoo coolie is usurping their place in their beautiful mountain-islands.

It was a unique congress of the dark-skinned tribes. From the Maori's Hawaiki of tradition, the South Sea Fatherland, his long-severed "elder brothers," as he calls them, were brought to greet him face to face; they chanted their poetic *mihī* of greeting to each other, and they fraternised as long-lost but reunited members of the same great family.



The Maori had less in common with the Fijian than with the Rarotongan; few Maoris had ever seen a Fiji-Islander before, but many a Cook-Islander had visited Auckland and other northern parts of the colony in days past, and there was a knowledge of kinship born of a common lineage and a common root-tongue. But,

while wondering at the strange appearance and singular folk-ways and ancient rites of the Fijians, the Maori also admired unreservedly his fine physique, his agility, and his remarkably picturesque costumes. It was a mind-broadener indeed for all three insular peoples. And it aroused all their high national spirit too; in each other's presence their racial dignity, their pride of blood, showed out to the full. Gathered on a common *marae*, they danced and sang their best, and their speeches were models of punctilious ceremony and grave courtesy. There were some difficulties in the way of carrying on direct conversations,

for the Maoris and Fijians in their mutual speech-making required two white interpreters; and even the Maoris and Rarotongans, closely allied as their languages are, required the assistance of interpreters in the delivery of formal addresses, though they soon mastered dialectical differences sufficiently to be able to roughly compare notes as to ancestral traditions. For the dignified Fijian leaders the Maoris had a curious respect; they looked on them as *rangatiras* from one of the remote *Hawaikis* of the ocean-roving Polynesian; the place-name of Viti, or Whiti, or Hiti, which in some cases refers to Tahiti, but in others most probably to Fiji, occurs in many a Maori and Rarotongan song. Then there was the little band of men and women from isolated Niue, or Savage Island (so called by Captain Cook because of the fierce and threatening demeanour of its wild inhabitants), an islet of upheaved coral far out in the great blue spaces of the Pacific, delegates from an interesting and now civilised people who number more than the population of any other island in the roll of New Zealand's South Sea possessions, and who form a racial connecting-link between the Cook-Islanders and Tahitians on the one hand and the Tongans on the other. They were from the three "*Hawaikis*" under the British flag in the Pacific, these Cook Islands and Niue and Fiji men; and the magnitude and the marvels of the Exhibition impressed them beyond words with the strength and godlike knowledge of the white race.

Spectacularly, the Maori element was the one of predominating interest not only because of the superior numbers of this race, but also because of the highly picturesque stockaded village in which its members had their temporary homes.

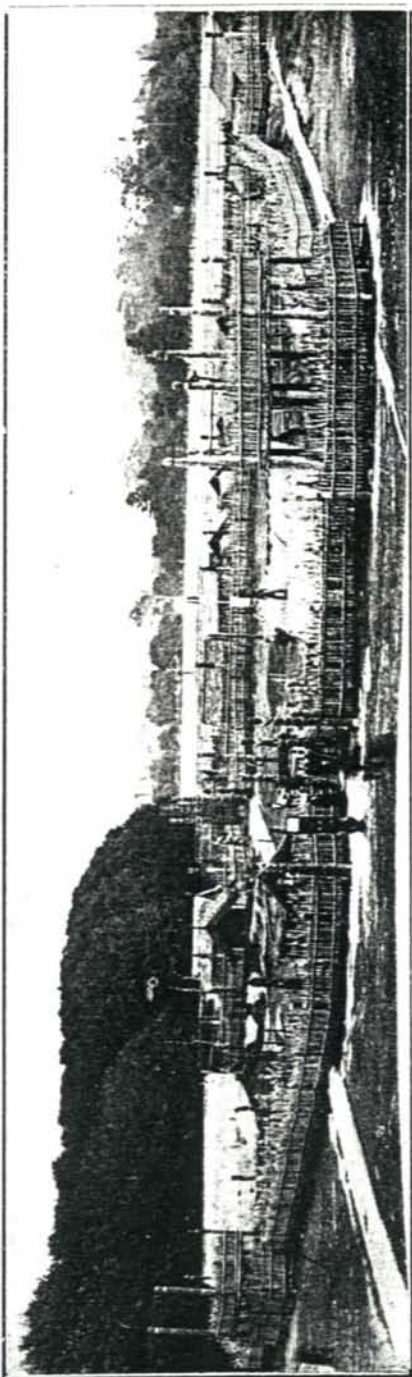
Numerous tribes of Maoris sent their delegates to the Exhibition; in all, some five hundred Natives spent periods of varying duration in the camp. The visiting South-Sea-Islanders totalled over eighty, of whom fifty-two were Fijians. These Fijian Natives included a party of the fire-walkers from the island of Benga, celebrated from very remote times for the singular proficiency of one of its tribes in the ancient semi-religious rite of the *vilavila-i-revo*, or, as it is called in the Polynesian Islands to the eastward, *umu-ti*. A description of these interesting Natives and their strange ceremony of the "hot-stone walk"—now for the first time performed out of their own little island—is given in succeeding pages. The Natives from the South Pacific islands under New Zealand jurisdiction—the Cook Group and Niue—numbered about thirty; their visits had been arranged by the Government Commissioners in those islands.

who also arranged for excellent displays of Native antiquities, utensils, and articles of manufacture shown in a special court. "The Cook Islands," in the Exhibition Building. The far-northern coral islands under the Dominion's rule, the atolls or "ring-islands" Manihiki, Penrhyn, and Rakahanga — celebrated for their pearl-fisheries — were not able to send representatives, but beautiful specimens of their canoes and other examples of their arts and productions were shown in the court.

THE MAORI PA.

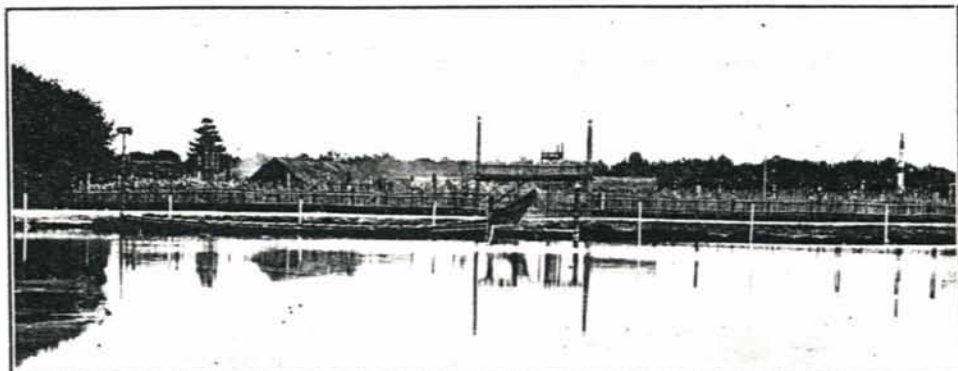
A STOCKADED VILLAGE OF THE OLDEN TIME. — SCENES OF ANCIENT MAORIDOM REVIVED.

Bristling with palisades, with strange carved figures perched like sentries on its walls, with watch-towers and all the other appurtenances of a fortified hold, and presenting within its gates bright and pretty scenes of semi-primitive Maori life, the "Arai-te-uru" Pa in the Exhibition grounds attracted a great amount of attention during the currency of the Exhibition. It was a happy idea that gave birth to this reproduction on a scale of some magnitude of a complete Maori village, such as those which existed in this land when Captain Cook first sailed past our unknown shores. Very many New-Zealanders even have but a vague idea of the Maori as he was, and to those, as well as to visitors from overseas, the replica of an old New Zealand village was distinctly educative, and served to emphasize the fact that the brave race whom the white man has supplanted were no mere forest-roving savages, but had attained a high degree of skill in many handicrafts, and in decorative art certainly had evolved some most beautiful designs which even the cultured pakeha cannot but regard with admiration. Hardly a detail of life, of buildings, of ornamentation in the Maori pa and kainga of the past had been overlooked by the designers of the present pa, and the result was distinctly creditable to Mr. H. W. Bishop and his Maori committee, to Mr A. Hamilton (the author of the monograph "Maori Art," and Director of the Colonial Museum in Wellington), who was entrusted by the Govern-



THE MAORI PA IN THE EXHIBITION GROUNDS.

ment with the construction of the pa, and to Mr. Gregor McGregor (second in command, a gentleman well acquainted with the Maoris and their language and customs), and his company of Maori carvers and pa-builders. The name "Arai-te-uru," bestowed upon the pa by the Hon. J. Carroll, Native Minister, appropriately memorised



THE MAORI STOCKADED VILLAGE. FROM THE VICTORIA LAKE.

a famous Polynesian sailing-canoe, in which some of the ancestors of the southern Maori tribes arrived on these shores from the tropic isles of Hawaiki. The Arai-te-uru canoe, according to tradition, was wrecked near Moeraki, on the North Otago coast—where she may still be seen, with the eye of faith, in the form of a submerged canoe, turned to stone, close by Matakaea Point. Another name, however, which might very fittingly have been given to the model pa was "Maahunui," that of the canoe in which the immortal Maui—the discoverer or "fisher-up" of the North Island—voyaged to these shores from the South Seas; a name revered by the present-day Ngaitahu chiefs, who can trace their genealogies back to Maui through a thousand years of time. Yet another name which suggested itself as an exceedingly appropriate one is "Otakaro," the original Native name of the Lower Avon and the site of the City of Christchurch. Otakaro—the "Place of Takaro"—was named so after an old-time Ngaitahu chief (as was Otautahi, the old Maori ford near where the Victoria Bridge crosses the Avon); but it also by a noteworthy coincidence means, literally interpreted, "The Place of Games," or "The Home of Amusement." This suggests itself as a distinct improvement on the by no means euphonious "Hagley Park." Why not "Otakaro Park"?



The Maori pa with its circumvallation of palisading and trenching covered an area of about 3 acres, stretching back from the western end of the Victoria Lakelet, in the left rear of the Exhibition Buildings, to the burgeoning oak-groves. The visitor approaching from the main Exhibition Building saw before him, stretching up along a very gentle rise from the glancing waters of the lakelet, a double war-fence, enclosing a roughly rectangular space of ground, and topped every few yards by knobby-headed



posts and huge carved effigies grinning defiance at him with their great saucer eyes and lolling tongues. At the angles of the fence and projecting over them were tower-like structures, guarding the approaches; within the fence here and there were tall posts on which singular little storehouses like dovecots were perched; an upended canoe, brightly painted and carved, its lower part sunk in the ground, stood high above the stockade. Within there were glimpses of reed-thatched houses and red-painted carvings and wooden effigies, some grasping weapons of the Maori, all with their shell-made eyes glaring fiercely outwards over the walls—a “gorgon-eyed and grinning demonry.” Smoke curled up in the inner pa from the women’s cooking-ovens—the stone-heated *hangi*. The sound of song and dance was in the air, the chatter of a little Maori community, the lilt of the *poi*-girls at their rehearsals, the men at their *haka*; a scene instinct with challenge to the imagination of the stranger. And, passing the scornful visage of the carven Janus who kept guard over the bridged trench and the gateway of the pa, one was introduced to a little Maori town, a scene full of semi-barbaric life and colour, all of the olden time. The pa consisted of two sections or divisions—the outer and the inner pa—defended by successive lines of entrenchment. The outer or lower division fronted the lake, where the



canoes lay at their moorings. Here, too, was one of the grounds for the performance of the poetic *poi* and the martial *haka* and *peruperu*—the leaping parades. The ground rose slightly as the inner village was approached, and formed a natural grassy stage for the dancing-parties.

Unfortunately the configuration of the ground did not lend itself well to the laying-out of the best and most striking type of the Maori pa—the hill-fort. With the ground almost level, it was, of course, impossible to construct a bold scarped and terraced fort, of which such splendid examples are to be seen by the thousand in the North Island—the ancient *pa-maoro* of the Maori. The engineers and architects of the pa were therefore forced, as an ancient Maori pa-builder would have been under similar circumstances, to adapt the pattern of village to the lay of the country. Accordingly it was modelled much on the lines of a waterside pa, such as—to instance a celebrated prototype—the great pa Waitahanui, once occupied by Te Heuheu and his tribe, on the shores of Lake Taupo, which was sketched by Angas in 1844. With the ground and the material at their disposal, Mr. Hamilton and Mr. McGregor did their best to reproduce the old Maori pa, a combination of fishing-village, waterside stockade, and trenched residential town, with its living-houses of various types, its carved and decorated houses for ceremonial purposes, its storehouses and platforms for food, its canoe fleet, and all the furniture of the true Maori kainga.

The defences of the outer village consisted of a strong double fence and a ditch. The outer, technically known as the *pekerangi*, was the *chevaux-de-frise* of the pa, a line of sharp stakes—sharp at both ends, with stout posts at intervals of every three or four yards. The posts were sunk in the ground, but the stakes, connected and held in position by cross-rails, only reached to within a foot or so of the earth. Their pointed tops were some 7 ft. from the ground. The *wawa* or *tuwatawata* was the second and stouter stockade. This was about 8 ft. high, and all its timbers were sunk in the ground. There were interstices in the fence for the defending spearmen. In ancient days the defenders of a village, standing in the trench, thrust their long sharp wooden spears (*tao*) through the interstices and through or underneath the outer hanging fence at the attacking warriors. When the Maoris obtained firearms and constructed their pas to

suit the altered conditions of warfare, they retained this feature of their olden forts ; standing or crouching in the trench they thrust the muzzles of their guns through the spaces in the main fence and fired beneath the *pekerangi*, being thus able to sweep the *glacis* of the pa with their fire in perfect safety to themselves. The trench was about 4 ft. deep and 3 ft. wide. Every few yards there was a larger post than the saplings and rickers that chiefly composed the main fence ; these posts were the *tumu* or *kahia* ; their tops, 8 ft. or 9 ft. above the ground, were roughly notched and rounded, in imita-



MR. H. W. BISHOP, S.M., OF CHRISTCHURCH. CHAIRMAN OF THE COMMITTEE IN CHARGE OF THE MAORI SECTION.

tion of human heads impaled on the spiked palisade—a gentle custom alike of the Maori and our own Anglo-Saxon-Celtic forefathers. Every 12 ft. or so around the stockade the *wawa* was adorned with sculptured wooden figures, mounting guard round the fortress-walls like a company of savage *toas*. These figures were elaborately carved and often tattooed—in fact, the profuse and splendid carving was the great feature of the pa. All varieties of effigies were there ; some lolling their huge heads on one side, with

an exaggerated expression of pain that was most laughable, as if they were regretting overindulgence in some feast of "long-pig"; others rigid and upright, glaring balefully outwards, their faces scroled with lines of *moko*, their lower parts blue-chased with the *rape* and *tiki-hope* patterns of tattoo; their hands gripping tongue-pointed *taiaha* or battle-axe-like *tewhatewha*.



MR. A. HAMILTON (DIRECTOR OF THE DOMINION MUSEUM),
IN CHARGE OF THE MAORI PA.

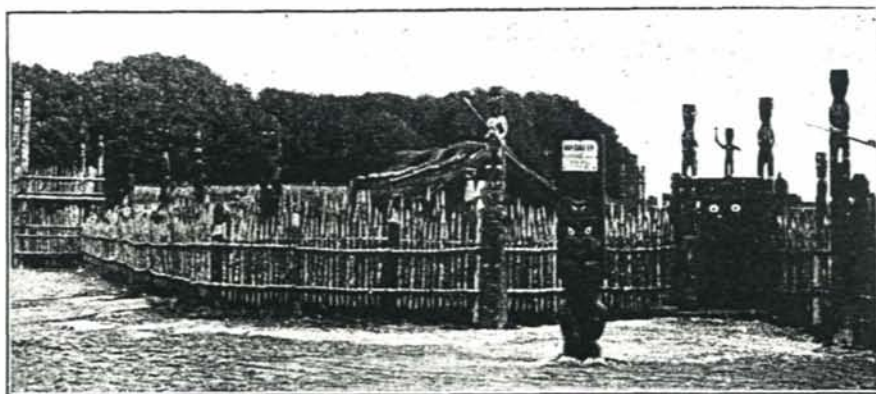
Criticizing the construction of the pa from a technical viewpoint, its chief defects, as compared with fortified towns of olden days, were that the stockade timbers were not massive enough or high enough, and were not close-enough together. The palisading consisted almost entirely of tawai, or beech timber, obtained from the Oxford bush, and in this respect the pa-builders worked at a disadvantage. Properly, the main palisades should have been of totara or tawa timber, of much larger size than the

rickers which had to be used in the "Arai-te-uru" defences. In the protected villages of ancient Maoridom and in the forest-stockades built for defence against the white troops by the Maoris (the Ngapuhi and the Taranaki Tribes in particular) in the wars from 1845 up to 1869, the palisades were of great strength. Good-sized totara or tawa trees, the bigger ones split in two or three, would wherever possible be used for the stockade; also, the war-fences often stood more than twice the height of a tall man above the ground. So that visitors to "Arai-te-uru," by imagining a huge stockade double the height of the outer fence, would have been able to form a good idea of the towering palisade-lines which the Maori communes of other days erected with such enormous toil and incredible energy around their hill-top or water-side hamlets.

In some respects there was a certain unavoidable suggestion of modernity, but, taken all in all, the pa was a faithful attempt at the revival of villages of other days. The main entrance was a fine bit of carving and primitive fort-building work. It was constructed by Hori Pukehika and his Wanganui men, after ancient patterns of *kauaha* or "mouths" of stockaded villages. It was flanked and surmounted by large figures in human presentment, and by solid carved posts. The ditch was crossed by a drawbridge—a solid grooved and carved slab which worked on a pivot:



MR. G. MCGREGOR, OF WANGANUI, MR. HAMILTON'S SECOND IN COMMAND IN THE MAORI PA.

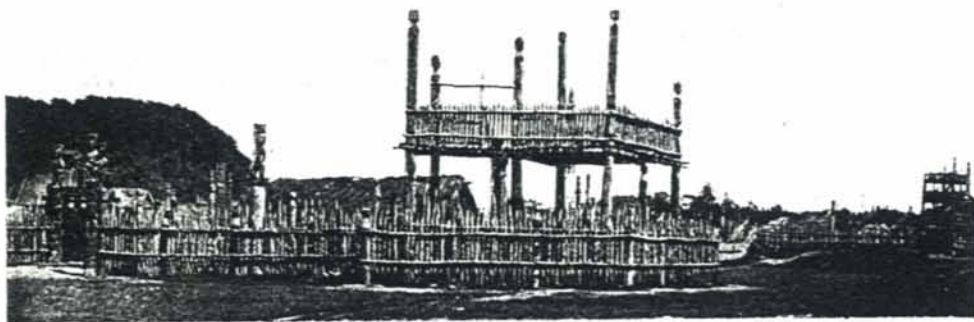


AT THE MAIN ENTRANCE TO THE PA.

when drawn up it formed the gate; when lowered by its ropes across the ditch it was the road of entrance. Entering the lower village-green, the visitor noticed on his right the wide angle-tower—*puhara* or *taumaihi*—with its breastwork and flooring of saplings, like a balcony, commanding the north-east corner of the pa and projecting outwards over the stockade. This *puhara* was probably somewhat wider in proportion than those erected on old-time pas, but in its general mode of construction and in its means of access—an inclined massive pine log (*rimu*), with deeply notched steps—it followed the customary lines. On these lookout places the sentries of old were posted, and spears were cast, and the enemy annoyed in a variety of other ways such as the heart of the Maori devised. This tower was about 20 ft. above the ground. Above the canoe-gate, on the lake side of the pa, there was another protective work of a similar character. The north-west angle of the pa, on the higher ground at the other end of the village, was surmounted by a *puhara* of different and more striking character. It was a taller and narrower structure, with three stories or successive platforms, and rose about 30 ft. above the ground. This watch-tower, built of rough timbers with head-notched posts, and of tawai saplings and rickers, was constructed much on the lines of a *puhara* sketched by the late Charles Heaphy when at the Chatham Islands over sixty years ago, constructed by the Ngatimutunga Tribe (a section of the Ngatiawa of Taranaki), who literally "ate out" the peaceful Moriori, the aborigines of the Chathams. Here, on the topmost stage of the ancient Maori watchtower, hung the war-gong, the *pahu*—carved in inverted-canoe shape out of a block of matai wood. In the model pa, too, as in other days, the loud cry of the *whakaaraara-pa*—the "fort-awakening" call—was on occasions raised, when mimic fights engaged the Maori occupants.



A MAORI
MEMORIAL IN
THE PA.*

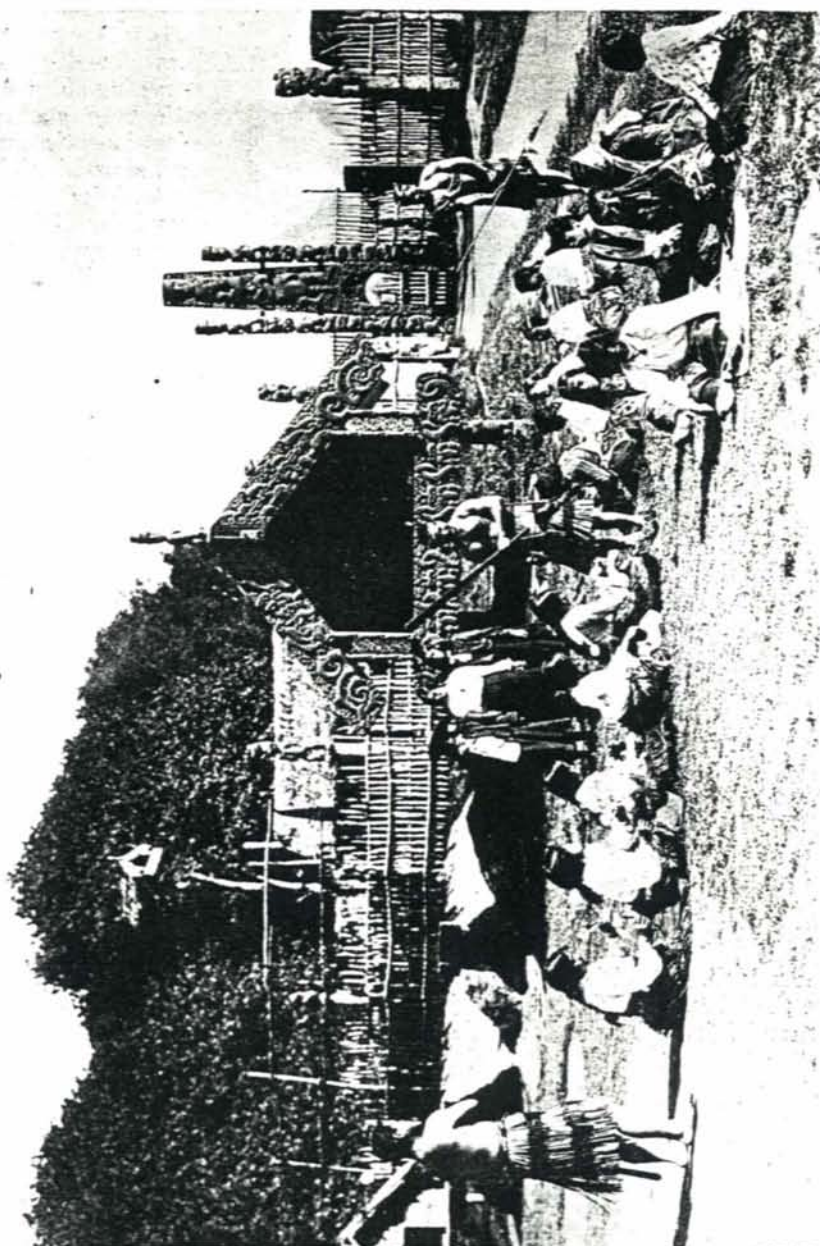


THE PUHARA, OR ANGLE TOWER

THE ART OF THE WOOD-CARVERS.

Facing the village-green in the lower pa stood a good example of the Maori *whare-whakairo* or carved house. This building was the largest structure in the little lakeside village, which its Arawa inhabitants christened "Ohinemutu," after their home amongst the spurting geysers and warm simmering *wai-ariiki* in their far-off Rotorua homeland.

* A canoe was often set up on end and decorated as this one is in memory of a dead chief.



A GROUP ON THE CENTRAL MAHAE.



Most of its carved timbers and slabs came from the Rotorua district. Two great side-slabs (*pou*) in the porch, carved in unusually high relief, and measuring about 8 ft. by 3 ft., with huge staring eyes and colossal mouths, formerly stood on a sacred burial-ground at Ruato, Lake Rotoiti; they were carved by Neke Kapua, the chief carver in Arai-te-uru Pa. The house itself measured 40 ft. in length by 20 ft. in width;

its finest features were its deep and decorated porch and its richly carved side-slabs. The figure at the foot of the *pou-toko-manawa*, or central house-pillar—before which burns the house-fire—was the presentment of a deified ancestor. It was obtained in the



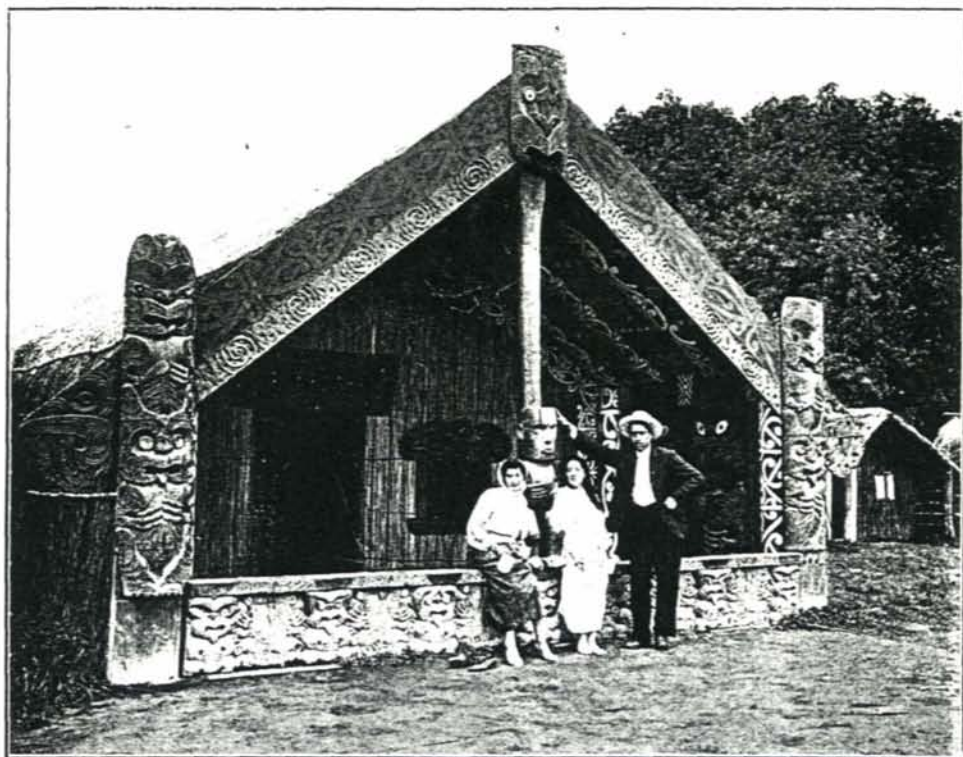
AN ARAWA WAR PARTY.

Taranaki district. The principal carved pieces in a decorated Maori whare such as this are the *tekoteko* (the figure-head which adorns the front of the house above the porch), the *maihi* (front barge-boards), the *pare* (richly carved ornament above the doorway).



the *waewae* ("legs" on each side of the door), and the *pou-toko-manawa*. Besides these slabs and posts the whole of this house-interior was walled with alternate carved figures and neatly worked lattice-patterns in laced laths and reeds. The massive ridge-pole (*tauhu*) was gaily painted in arabesque patterns, and the rafters were similarly decorated; the colour-effect was bright and eye-pleasing. The figure at the foot of the house-pillar was beautifully carved in relief, with carefully tattooed features.

The Maori artist went to natural objects for most of his intricate patterns. The graceful volutes and double spirals termed *pitau*, like elaborated rope-coils, which ordinarily ornament the ends of barge-boards, the prows of war-canoes, and the doorway-*pares*, have their origin, some Natives say, in the tender, just-unfolding bud-fronds



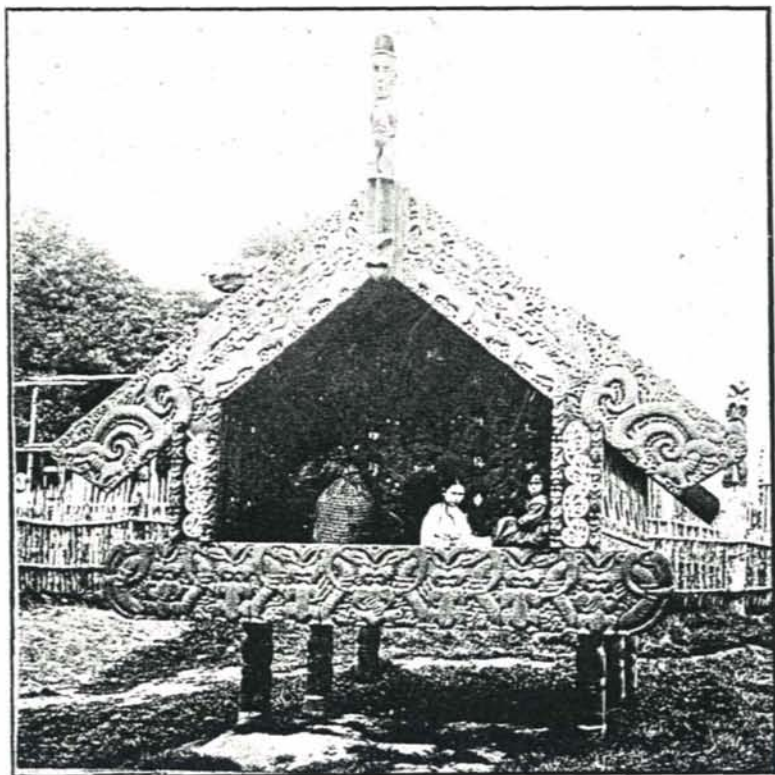
THE LARGE CARVED HOUSE IN THE OUTER PA.

(*pitau*) of the arborescent fern (*korau*); others see in them a copy of the daintily curled clouds which we call cirrus. The curious flutings and wave-like markings on many New Zealand cliffs—for instance the great white nature-carved cliffs at Kaokaoroa, Bay of Plenty—are pointed to by some of the Arawa Maoris as the source and inspiration of the *pitau* and other carving patterns. And an Arawa carver in the camp upturns his hand and says, "Look at the lines on my thumb, observe their curves and circles—from them my ancestors perchance took their scrolled carvings. Yet again, behold the web of the spider (*whare-pungawerewere*), how it resembles the *pitau*." The *pitau*, however, may be a mystic symbol of origin far remote and significance long forgotten. We

have, perhaps, to go to Egypt, to India, to the birthplace of the nations, for the source of some of these remarkable concepts of the Native race. In far-severed countries there are suggestions of these same designs and decorative emblems, notably the snake-rings of the *pitau*.

On Aztec ruins grey and lone
The circling serpent coils in stone.
Type of the endless and unknown.

The Indians of Alaska carve their totem-poles in striking likeness to the Maoris' tall *tiki*-posts. The wide gaze into space of some of the Maori carved figures on the pa-



THE CARVED PATAKA, OR VILLAGE STOREHOUSE.

stockade was quite Egyptian and Sphinx-like in its fixed impassiveness. Even in tattooing we find the chins of the Arab and Nubian women decorated somewhat after the fashion of the Maori women. The *rape* spiral tattooing on the body of the New-Zealander, as depicted on some of the carved posts—the warrior's special adornment—has its counterpart, according to an African traveller's sketch, amongst a people on the waters of the Upper Nile.

The rafter-paintings in the large whare were characterized by much artistic grace. The *mango-pare* (hammer-headed shark) was a favourite pattern; another conventional device was inspired by the beautiful drooping flowers of the golden kowhai. The wall-

plates were painted in other tasteful patterns, chiefly the *taniko*, the pretty geometrical designs used in the borders of the best Maori flax cloaks.

Another splendid specimen of the carver's art in the outer kainga was the large *pataka* or food-store, a structure raised on wooden legs or pillars several feet above the ground. It was most completely and richly worked and represented probably the highest development of the Maori wood-carver's art. In a *pataka* such as this, in the olden times, were kept the more valuable food-supplies, such as potted birds (*manu-huahu*)—pigeons, tui, &c.—preserved in their own fat and sealed up in calabashes and bark baskets. The *pataka* was often the best-carved and most highly prized building in the settlement. This particular storehouse was carved by Neke Kapua and his sons, from Lake Rotoiti: they



A REAR VIEW OF THE PATAKA.

took as their pattern the ornamentation on some very fine old stone-axe-carved slabs which were found buried in a cave on the east coast of the North Island some years ago. The most remarkable feature of the decorative scheme of this *pataka* was the constantly recurring figure of that strange fabulous creature the *manaia*, which combines the complicated coils and curves of a saurian or seahorse-like being with the head and beak of a monstrous uncanny bird. The idea reproduced here was from beyond the seas—its origin is lost in the gloom of the untold centuries which have passed since the Maori's forefathers set sail from Asiatic shores into the unknown Rawhiti—the Place of the Sun-rising.



A CARVER AT WORK.

A singular little whare in the far corner of the outer *marae* aroused some curiosity among the visitors. This was intended to represent the *tohunga's* whare—the hut of the tribal priest and "medicine-man." Being *tapu*, the *tohunga* was supposed to live by himself in this semi-subterranean dwelling, its front adorned with carved side-slabs and grinning *tekoteko*, its roof covered with totara-bark, its sides heaped up with earth after the fashion of the old-type Urewera village homes. The real *tohunga* of the pa, however, preferred a more comfortable dwelling. The medicine-man of "Arai-te-uru" was a clever young doctor of Maori birth but pakeha education—Dr. Peter Buck, whose hereditary Maori name is Te Rangihiroa. Te Rangihiroa, who is one of the New Zealand Government medical officers in charge of Native districts, resided in the pa during the whole term of the Exhibition, not

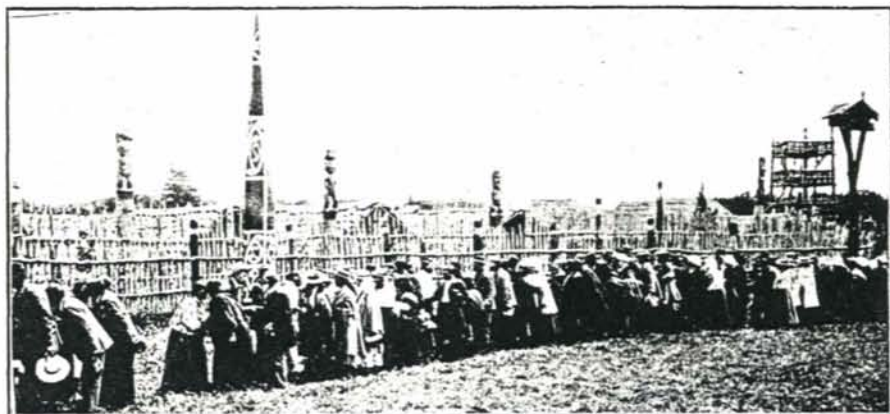


21—Exhibition.

only supervising its sanitation and attending to its sick, but also taking an energetic share in the picturesque dances of the visiting tribes, and stripping to a waist-mat for the exciting *haka* and the thrilling *peruperu*.

THE HEART OF THE KAINGA.

Now the inner pa, the chief residential section of the village, was entered. It was defended by a double palisade, similar to the main line of the outer fence, with its tall carved figures or *kahia* and its knobby *tumu* posts. Between the two tawai-sapling fences was a trench for the spearsmen defending this citadel of the pa. The gate was a particularly massive and beautiful piece of carving, the triumph of the woodworker's art. It was cut out of a huge solid slab of totara timber, brought from the centre of the North Island—a magnificent slab 22 ft. long, over 4 ft. wide and 6 in. thick. Neke Kapua and his sons carved it in Wellington, taking as their *tauira* or pattern to a large extent a great *waharoa*, or fort-gate, which formed one of the entrances to the Maketu Pa, Bay of Plenty, forty years ago, and which is the subject of a water-colour sketch



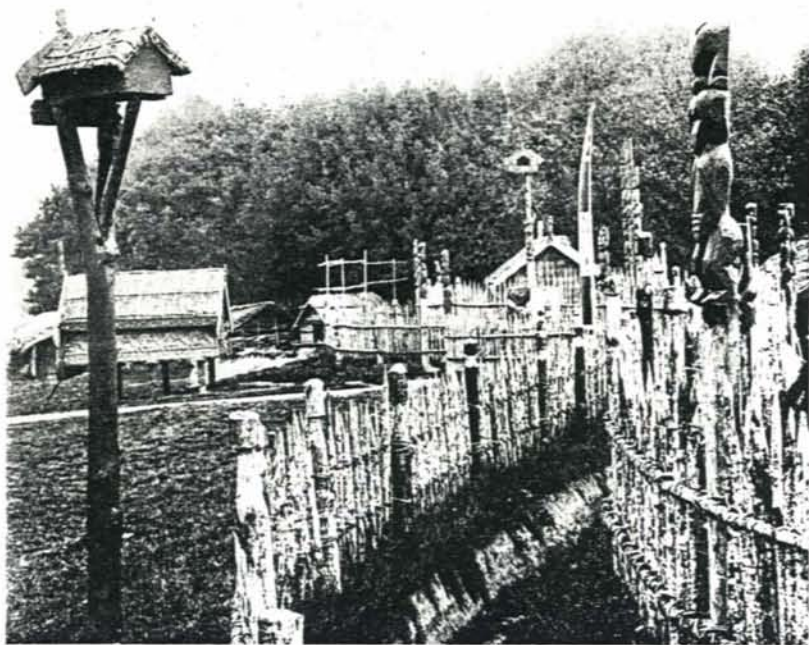
THE "HONGI": GREETING A VISITING TRIBE.

by Major-General Robley now in the Colonial Museum. The arched gateway was flanked by tall side-posts, each more than twice the height of a man, with rich relief carvings of the mysterious *manaia*, to which reference has already been made.

The entrance to the pa, the gateway passed, was "blinded" by a protective parapet or *parepare*, which compelled the enemy or the visitor to diverge to right or left. Then the whares were seen, more than a score of them, illustrative of all the different kinds of dwellings constructed by the Maori, grouped neatly round the central *marae* or square. Just on the left stood a tall tawai-tree trunk with its branches lopped off, and a little red-painted carved *pataka* perched on its top, 25 ft. above the ground. A quaint touch of modernity amidst the surrounding images and habitations of olden Maoridom was the telephone-wire attached to this *whata*, in appearance like a dovecot. This *whata* was supposed to be the primitive "safe" in which the chief of the pa, dwelling in the adjacent carved house, kept his choicest food-stores; and an ugly little carved red-painted demon kept guard at the tree-butt. Aloft the insulators of the electric line glittered against the hæmatite coat of the tiny *whata*, and in front of the *whata*-tree

was the business office of the pa, a whare built in Maori style, and decorated with gay gable-paintings after the Native artists' rafter-patterns; Maori *tekoteko* without, and pakeha telephone within.

Hard by, under the shade of the beautiful spreading oaks, stood a small carved house, which was given the name of "Te Wharepuni-a-Maui"—Maui's Dwelling. Although smaller than the *whare-whakairo* in the outer pa, it was a more perfect specimen of the Maori house. This carved *wharepuni*—quite a pretty little Maori dwelling,

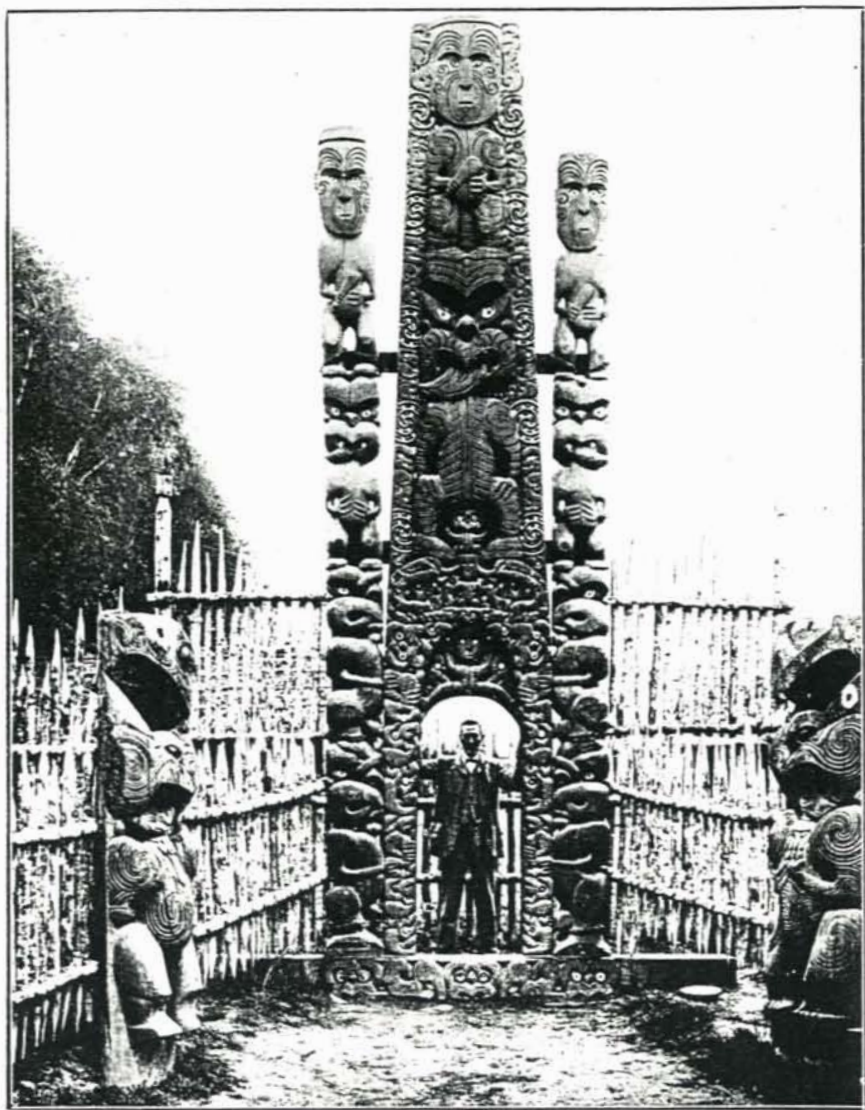


DOUBLE STOCKADE AND DITCH ENCLOSING THE INNER PA.

all under its shady trees—is the property of Mr. T. E. Donne General Manager of the Government Tourist Department, and was lent by him for exhibition in the pa. It was about 20 ft. in length by 12 ft. in width. The side-slabs or *amo-maihi*, were particularly well-carved figures, one representing an ancestral chief, the other a chieftainess with the ancient patterns of tattoo and feather-decked head. The *paepaepoto* or threshold was a massive slab richly carved; above was the usual carved *tekoteko*, a finial face or mask, tattooed in exactest imitation of a chief's *moko*. Within, the house was bright with painted rafters and carved and shell-inlaid figures. The carved slabs represented historic ancestors and mythic heroes of the race. Here was figured Maui, the Wizard Fisher-



man, hauling up his great Land-Fish—the North Island of New Zealand; Tama-te-Kapua, ancestral chief of the Arawas, with his stilts (*poutoti*), with which he walked to disguise his tracks when robbing old Uenuku the priest's breadfruit-tree in Hawaiki.



THE CARVED GATEWAY OF THE INNER PA.

Maui, again, slain by the Great Goddess of Night (*i.e.*, Death), Hine-nui-te-Po, just as he was in the act of entering her to snatch the secret of eternal life—painted lively as the deed was done. Whakaotirangi, too, the chieftainess who brought the kumara,

the sweet potato, to these shores from the isles of Polynesia, her little kumara-basket in her hand. Most curious of all the carvings in this whare was that on the sliding window. It represented, after the concept of the Maori artist, the famous beauty Hinemoa swimming across Lake Rotorua to her lover on Mokoia Island. There she was with her two *taha* or calabash floats before her; behind her, on what you must understand was the rocky shore at Owkata Village, from which she set out on her love-led swim, was spread her square woven mat—there was no possible doubt about it; and quite fittingly, there in front of her, on the sliding door of the house, stood Tutanekai, her lover, tattooed and beautified in the best Maori style, and playing on the flute on which he breathed his serenade to the Maid of Owkata.



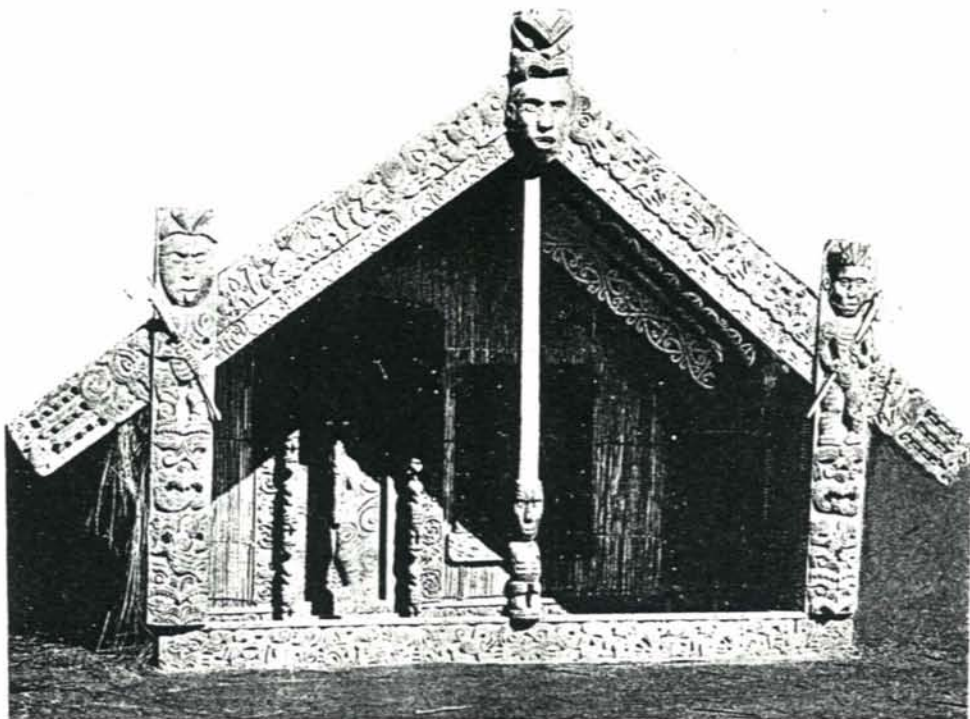
THE BUSINESS OFFICE IN THE INNER PA.

The ordinary residential houses and huts facing inwards on the village square included the long *wharau* of the Wanganui, with its verandah or *mahau*, and other types of dwellings, built of sapling frames and covered with wiwi (rushes) in lieu of the usual raupo for walls and roof-thatch—raupo is very scarce in this part of the country. The two large cook-houses were of interest, as having been brought almost complete from villages on the banks of the Wanganui River. A very curious little whare was one circular in shape, strange to the eyes of even New-Zealanders. It is called a *purangi*, and was built by the Wanganui men, who



say their people frequently constructed cook-houses and sleeping-huts of this round pattern in former times. To those who had visited the South Sea islands this little *purangi* was reminiscent of the circular and oval houses of the Samoans, with the difference that the sides of the Samoan houses are usually open. This fact was mentioned to one of the Wanganui house-builders, an old carver, and he said at once, "I know that is probably so; the people on some of the islands of Hawaiki must have houses like these, for it was our ancestor Turi who brought the knowledge of this kind of house-building with him when he came to this country in his canoe 'Aotea' from the isle of Rangiatea, where the cocoanut grows and the kumara needs no care."

In rear of the *marae* were the cooking-quarters. Some of these were primitive Maori earth-ovens or *hangi*, with their heaps of cooking-stones; dried fish and eels



MR. DONNE'S CARVED WHAREPUNI IN THE INNER PA.

were hung upon poles; on the *marae* at times heaps of the edible seaweed called *karengo* were spread out to dry in the sun. Loose-gowned women with tattooed chins, the dames of the Wanganui and the Arawa, gossiped with each other, plaited flax baskets, or tended their cooking and their babies.

SOME NOTABLE MAORIS IN CAMP.

The fine old tattooed warriors of the Maori will soon be as extinct as the moa. There were just one or two of these old-time *oas* in the Arai-te-uru stockade. The most notable of these was the well-moko'd Waikato veteran Mahutu te Toko, a cousin of the late Maori King Tawhiao. Sitting with a caulking-mallet in his hand—he was assisting

in the repairing and fitting-out of his great tribal canoe, the "Taheretikitik," in the waterside division of the pa—the old Waikato chieftain recounted some of the episodes of his fighting youth to his Maori-speaking interviewer. He is not a big man; he is spare, and of once very active frame; his forehead is high, his face blue-chiselled with the spirals and other conventional devices of the tattooing artist. In facial lines Mahutu bears a rather remarkable resemblance to his cousin, the old Maori King. He wore an old slouch hat, with a white feather, cocked over his *moko'd* brow; his clothes were pakeha store clothes, and round his shoulders he wore a bright-coloured shawl, for the winds of the "Wai-pounamu," he complained, "ate into his bones," and he made jocular lament for the warm airs of his home-land, Waikato.

Old Mahutu, led to tales of other days, was drawn back to the war-path again. His old slouch-hat took a fighting tilt; the pakeha caulking-mallet became a tomahawk.

"*E tama!* my first war-trail! It was in Taranaki, when the Waitara war began. I marched down through the forests of the Rohepotae, with a hundred other young men of Waikato and Ngatimaniapoto, to shoot pakehas. Rewi Maniapoto led us. I was then untattooed; I was perhaps twenty-four years old. My double-barrelled gun and my tomahawk—those were my weapons. We fought the Queen's soldiers at Waitara, at Kairau. Then the Wai-kotero fight; there I killed a white soldier with a blow of a long-handled tomahawk—so! E-e! His neck was cut through—he fell—he died!—in the swamp at Wai-kotero he died!



CARVED WINDOW OF THE
WHAREPUNI: A MAORI ARTIST'S
CONCEPTION OF HINEMOA.

the war—that I was tattooed, after the *moko* fashion of my fathers. Tawhiao desired his young warriors should have their faces tattooed, and revert to the customs of their

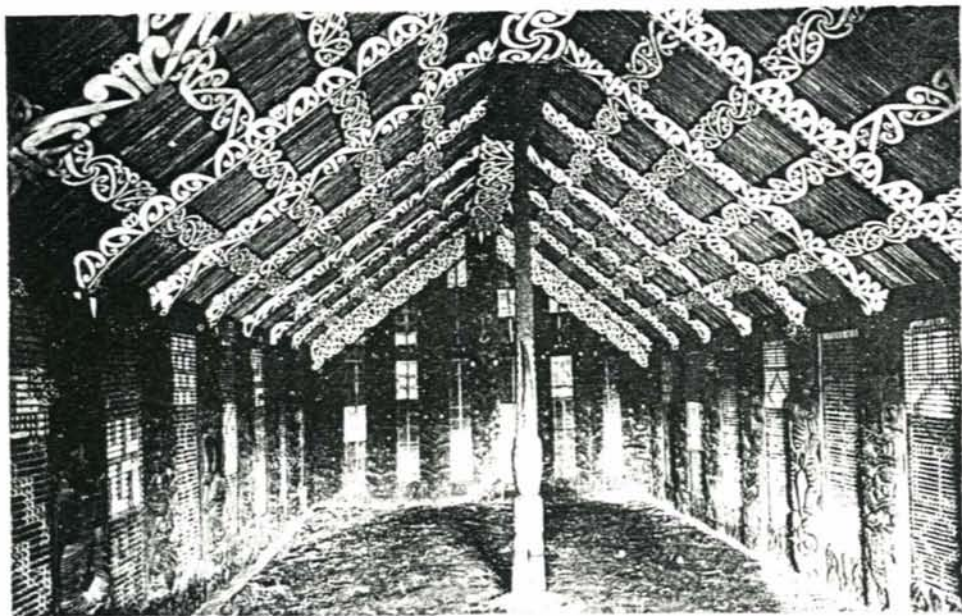


TUTANEKEI: THE CARVED DOORWAY
OF THE WHAREPUNI IN THE
INNER PA.

"Then there came the Waikato war, when we were forced back and back from Papakura and Tuakau and Mercer and Rangiriri, until all the valley of the Waikato was in pakeha hands, and the gunboats of the Queen floated on the waters of the Horotiu. At the beginning of that war (in 1863) I led a war-party of Waikato and Ngatimaniapoto against the pakeha soldiers and settlers at Patumahoe. We fought in the bush; it was quite a fine little battle. We skirmished through the forest, and jumped from tree to tree, firing, and reloading and firing again at our enemies; the pakehas came out to meet us, but we had the best of it, for we fought nearly naked, and we were off like eels through the swamp. Then Rangiriri—Paterangi—Rangiawhia—Orakau; the Maori fell: his lands went to the strong hand, and he took to the shelter of the Rohepotae, the King Country.

"There I lived for years after the war; there I became a Hauhau, when the prophets came from Taranaki with the new *Pai-marire* religion of Te Ua. And it was then—after

ancestors. He told me that I must be *moko'd*; so when a *tohunga-ta-moko*—a tattooing artist—named Te Huki arrived in our village at Tokangamutu from Kawhia, I went to him and was adorned as you see. *E tama!* It is the sign and token of the Maori of



THE INTERIOR OF THE CARVED WHAREPUNI.

other days. But the time of the *tohunga-ta-moko* has passed. The young men of my race no longer desire the *moko*, and there is not one *tohunga-ta-moko* alive in the Waikato who could tattoo them if they did. The dark-tattooed

face of war will not long be seen amongst us; all that will be seen will be the blue-chiselled chins of the women." And the old fellow stooped again over the caulking of his big canoe, and puffed away at his old black pipe.



THE FLAX-KIT MAKERS.

Near by there was another grey-haired Waikato hard at work, lashing the long top-sides of the "*Taheretikitiki*" to the dovetailed hull. He was a big, stout, large-limbed man, girt with a shawl, for he despises the trousers of the paleface—Ahuriri, the canoe-captain, a one-time skilful *kai-hautu*, or time-giver—the fogleman who balances him-

self amidsthips in the long, narrow *waka-tau*, and yells himself hoarse in his calls to his crew and chants his staccato canoe-songs. Ahuriri hailed from Waahi, "King" Mahuta's village on the banks of the Waikato, near the Huntly coal-town. One of his war-time memories is the fight at Rangiawhia, in the Waikato campaign, when the Forest Rangers and Nixon's cavalry raided a pretty little village in the Waipa basin early one morning, and made short work of some of Ahuriri's relatives. Like old Mahutu, he spent many years in the rebels' Alsatia, the King Country, at Te Kuiti and Hikurangi.



MAHUTU TE TOKO.

Neke Kapua, the principal wood-carver amongst the Arawa Maoris in the pa, was another man with a story to tell. Neke, a tall, straight-limbed veteran, a cunning workman with the mallet and chisel, has been on the war-path himself, and has used his rifle and tomahawk on half a dozen battlefields and many a dim forest trail. As a youth of sixteen or seventeen he joined the loyal column of Arawa soldiers led by the

celebrated Pokiha Taranui (the late Major Fox), about the year 1865, and from that time until 1871 served on the Government side against the Hauhaus. With his chief Te Matangi he took the field in the Rotoiti district against the Ngatiporou rebels who invaded the Arawa country, and shared in a lively little skirmish at Tapuaeharuru, the "Sounding Sands," at the eastern end of Lake Rotoiti. He was one of the young Arawa warriors under Major Mair, who invested the strong Hauhau pa at Te Teko, and leaped with his comrades in the great war-dance performed as the Hauhau prisoners, including some of the murderers of the missionary Volkner, were marched out of the pa. Then came the sea-coast fights with the Ngatiporou Hauhaus, who were defeated by the Arawas (led by white and Maori officers), in a series of running fights along the Bay of Plenty coast, at Waihi and Kaokaoroa. In 1869 Neke marched with his kinsmen of Ngatipikiao, led by Pokiha, in Colonel Whitmore's column, the first Government force that ventured into the wild country of the Urewera mountaineers, rushed the Harema Pa, and fought at Ruatahuna and elsewhere, often ambuscaded in the dense forests by the savage Ureweras. Some of Neke's shawl-kilted comrades-in-arms were, however, just as savage in their methods of warfare. Neke relates how Matene te Huaki, an Arawa chief, decapitated with his tomahawk three Urewera men who were shot on the



THE WAR-CANOE "TAHERETIKITIKI," ON THE VICTORIA LAKELET.

hills above the Ruatahuna Valley, and carried their heads with him all the way back to Rotorua as trophies of the forest campaign. Another war experience of Neke's was his service in the company of Arawa scouts, under Captain Gundry, a plucky half-caste officer, in the bush fighting against Titokowaru's cannibal Hauhaus in Taranaki, after the fall of Tauranga-ika Pa. Neke's home is on the shores of the beautiful little bay of Ruato, on Lake Rotoiti. His hapu, Ngatitarawhai, has for generations been celebrated for its clever wood workers and carvers; Neke's father and his grandfather before him were notable *kai-whakairo*, artists of the carving-chisel. His sons are also deft and industrious wood-carvers; in the Ngatitarawhai, at any rate, there is little fear of the fine old *whakairo* becoming a lost art.

Then there were George Pukehika, the Wanganui wood-carver, and his canoemen from Ranana, and Karatia, and Putiki, on the lower Wanganui River. There was Tuta Nihoniho, the Ngatiporou chief, hero of a score of fights in the Hauhau days on the East Coast, and Major Ropata's old lieutenant. Tuta is an old hand with gun and tomahawk. He was skirmishing and taking palisaded pas about the East Cape, and Poverty Bay, and in the Urewera country from 1865 to 1871, and he can spin many a

wild tale of the Hauhau hunting expeditions round about the rocky shores of Lake Waikaremoana and the gorges and forested peaks of Tuhoe Land, when he and his fellows of Ngatiporou were frequently reduced to living on tawa-berries and fern-root and the heart of the mamaku fern-tree.

Another visiting chief, probably the highest in rank of all living Maori *rangatiras*, was Te Heuheu Tukino, the head-man of the Taupo tribes and the hereditary Ariki of the Ngatituwharetoa Tribe. Te Heuheu and the big jovial Te Rawhiti, of Waikato, joined with spirit in the *hakas* of the combined tribes in the earlier stage of the pa season; their tribespeople were unable to attend as a body.

All good types of the Maori people, these tribal representatives in the Arai-te-uru Pa—men and women with pedigrees that stretch back into the remote ages when their Polynesian ancestors dwelt in the palm-clad islands of the traditional Hawaiki.

THE CANOES.

The proximity of the little Victoria Lake to the pa afforded an excellent chance for the display of some fine specimens of the Maori canoe, from the stately decorated *waka-taua* to the little *kopapa* or *mokihi*. Half a dozen good specimens of the *waka Maori* were brought down from the North Island for the Exhibition.

First of all came the "Taheretikitiki," the pride of the Waikato River, lent for the Exhibition by her principal owner, Mahuta, whose two relatives, old Mahutu and Ahuriri, came down in charge of her. "Taheretikitiki"—meaning the "Warrior's Crest," in allusion to the olden custom of hair-dressing by tying it up in a knot high on the head—is a beautifully modelled craft, and of great size. She is 84 ft. in length over all, with a beam of 5 ft. amidships; her hull is different from those of other canoes now in existence, in that it consists of three sections which cunningly dovetail into one another; the middle section is 50 ft. in length. The big canoe has topsides lashed on on either side, and is finished off bow and stern with the lofty ornaments without which no war-canoe is complete, the stern-post with its flaunting feathers, and a carved figurehead with two long *hihi*—wands decked with white tufts of albatross-feathers—projecting from its head like great feelers. "Taheretikitiki" has a rather notable history, although her triumphs have been those of the regatta-course



GREETING THE COMING GUESTS.

rather than of war. She was built about twenty-four years ago on the Kaipara, cut out of a kauri-tree by the Ngatiwhataua Tribe for their fine old chief, the late Paul Tuhaere, of Orakei, Auckland Harbour, who before his death presented the canoe to King Tawhiao, and shipped her up to the Waikato River. On the Waikato the big *waka* was often manned to convey Governors, Ministers of the Crown, and other notable visitors across the river from Huntly to Mahuta's village at Waahi. On several occasions she competed in most exciting races in Auckland Harbour, two of which were against man-of-war cutters. She was brought down to Auckland on one occasion about seven years ago, and, manned by more than fifty paddlers, made a splendid fight over a two-mile course with two of H.M.S. "Tauranga's" twelve-oared cutters, beating them both. A day or two later her crew of barebacked Waikatots paddled her to victory in a race with two large canoes, "Omapere" and "Tawatawa," from the Bay of Islands. A really good canoe-race was, unfortunately, a sight that Exhibition visitors could not see in Christchurch, but the "Taheretikitiki" was manned occasionally and got under way on the lakelet, in order to give some idea of what a fully manned and equipped war-canoe looked like in the olden days.



THE "HONGI."

river fleet. The Maoris at Putiki Settlement were accustomed to paddle out in her beyond the bar of the mouth of the Wanganui on fishing expeditions.

So it was quite a complete little Maori town—this Arai-te-uru, with its carved houses and its mat-garbed people, its defence-works, and its fleet of canoes, sitting on its water-front; and for months it was a source of interest and amusement to thousands of visitors.

EVENTS IN THE PA.

When the Exhibition opened the village was occupied by nearly sixty Natives from Wanganui and Rotorua, including the artificers who had carved and constructed the pa. These people, assisted by a few belonging to other tribes, danced *hakas* and performed *pois* daily for several weeks, and welcomed His Excellency the Governor (Lord Plunket), Sir John Gorst (Special Commissioner from the British Government), the Cabinet Minister, the Exhibition Commissioners, and other distinguished visitors, and also warmly greeted in Maori fashion the visiting Natives from the Cook Group, Niue, and the Fiji Islands.

Towards Christmas of 1906, Captain Gilbert Mair arrived with a large party of Arawa Natives from the Rotorua and surrounding districts, the pick of the *haka*-dancers

The Wanganui canoes included four good-sized craft, fitted with topsides and ornamented with *tete* and other kinds of carved figure-heads, and with gracefully carved sternposts. These canoes were—"Te Uru," about 40 ft. long; "Muritai," 50 ft. long; "Whatawhata," 50 ft. long; and "Waiapu," about 42 ft. in length and 4 ft. beam. The "Whatawhata" was brought down from Koriniti (Corinth), one of the Wanganui riverside settlements; the "Waiapu" came from Ranana (London), Major Kemp's old home. This "Waiapu" was the beamiest and most seaworthy-looking of the

and *poi*-girls of that celebrated tribe. The party numbered fifty-six men and twenty-two young women. The men included several chiefs, such as Mita Taupopoki, of the Whakarewarewa geyser-valley, Taranaki, and the *tohunga* Tutanekai, a descendant of the famous Tutanekai of Mokoia Island, the lover of Hine-moa. The girls were led by Bella Reretupou and Maggie Papakura, the well-known half-caste guides at Whakarewarewa. These people provided some splendid dance-and-song entertainments in the village-green. Particularly interesting was the quaint "*canoe-poi*" as sung and acted by Maggie's well-trained troupe.

At the end of January thirty Natives from Putiki and other lower Wanganui settlements arrived under Wikitoria Kepa (Victoria Kemp), the daughter of the late Major Kepa te Rangihiwini, and Takarangi Mete Kingi. The girls of this party gave *pois* and sang beautiful part-songs: they were led by their teachers from Putiki Mission School, Miss Hera Sterling and Miss Mangu Tahana.

A party of young girls, mostly of the Wanganui tribes, from the Presbyterian Maori Girls' College at Turakina, paid the pa two visits under their principal, Mr. Hamilton, and contributed their quota of pretty action-songs, *pois*, and part-songs.

In February and March two large parties of the Ngati-kahungunu Tribe, of Hawke's Bay, numbering nearly two hundred, occupied the pa in turn. These tribesmen were of particularly fine physique, and trod the dancing-ground like warriors of old in their martial *haka* and *tutu-wae-wae*. Their

principal chiefs were Mohi te Ata-hikoia and Pene te Ua-mai-rangi. During their residence in the pa they engaged in a mock battle by night with the white Volunteers, and defended an entrenchment; and on another occasion a mimic attack was made by canoe-crews approaching across the lake and vigorously assailing the spearsmen in the waterside stockade.

While the Arawa Maoris were engaged in erecting the pa in October, Raiha, the wife of one of the carvers, Rangawhenua, gave birth to a child. This little girl was a source of great interest to both Maoris and pakehas, and a sum of money was raised for her benefit. On the 14th December, just before these carvers departed for their northern homes, the baby was christened on the village *marae* by Bishop Julius, assisted by Hemana Taranui, chief of the Ngatipikiao at Maketu, Bay of Plenty, who is a Native lay-reader. She was very fittingly baptized with the name of Arai-



A MIMIC DUEL WITH TAIHAAS.

Te Rangihiroa (Dr. Peter Buck) is the figure on the left of the picture.

te-uru, the name of the pa. This little ceremony, in its unique surroundings, was witnessed by a large number of Maoris and Europeans.

The Hon. James Carroll, Native Minister, who had been delayed by serious illness



TUTANEKAI, OF ROTORUA.

in Wellington, paid his first visit to the pa on the 14th April, and was warmly received with dances and songs of greeting, and speeches by the *rangatiras* Potango, Tuta Niho-niho, Taranaki, Te Rangihiroa (Dr. Buck), and Hone Maaka. Addressing the Natives, Mr. Carroll complimented them on their pa: "We, the Maoris, have little left," he said, "but it is much to have a fortified pa. Remember the proverb of your ancestors, 'The house built out in the open is food for the flames, but the carved house in a fortified pa is the sign of a chief.'"

Amongst the handicrafts in which the Maoris employed themselves in the pa was the ancient art of weaving flax and feather mats or cloaks. One particularly fine specimen of a *kahu-kiwi*, or mat of kiwi (*apteryx*) feathers—the feathers are woven or stitched on the outside of a soft flax fabric—was made by Tiria Hori, a young woman of the



A POI DANCE.

Ngatituera Tribe, from Pukerimu, on the Wanganui River. This beautiful cloak was ornamented with a handsome border of the pattern known as *taniko*; the dyes used were made from the bark of native trees—the *toatoa* for the red colouring, and the *raurekau* for the black.

Perhaps more could have been done in the way of practical illustrations of ancient Maori handicrafts. An interesting primitive industry, for instance, would have been that of the Maori greenstone workers. The shaping and grinding of weapons and ornaments from blocks of *pounamu* was probably the most difficult art mastered by the New Zealand Natives of former days. The various stages of greenstone-working could have been shown, from the commencement on the rough slab or block to the polishing and finishing of the beautiful *mere*, *tiki*, and *whakakai*, that are the Maori's most valued



treasures and tribal heirlooms. The use of the *pirori* or flint-pointed rotary drill, with which holes were bored in the hand-*mere* and neck and ear ornaments, would, had it been shown, have been particularly interesting to visitors. The art of making and

manipulating the *pirori* has not yet been quite forgotten by the older generation of Maoris.

For the visiting Maoris the pa had its educational advantages. Not only did the different tribes benefit by witnessing each other's competitions and ceremonies, and by the interchanging of ideas and information, but they were also given an excellent lesson in hygiene. They learned the necessity for ventilation in houses and for cleanliness in all respects. For this the credit is due to Dr. Te Rangihiroa, the young Maori *tohunga* of the pa.

The turnstile at the entrance of the pa recorded a total attendance of over sixty thousand people.

THE POI-DANCERS AND THEIR SONGS.

Sometimes the *pois* of the visiting tribes were danced to the music of an accordion or a mouth-organ somewhere in the rear, playing a plaintive little air, haunting in its frequent repetitions, and often to the accompaniment of a song only, chanted by the



A PARTY OF NGATI-KAHUNGUNU POI-DANCERS.

leader. The dancers delighted in dresses of bright colours, and in their hair they wore white feathers, sometimes albatross-feathers in bunches of three, after the olden head-dress fashion of Maori chieftainesses.

Perhaps the most remarkable of the *poi*-dances were those given by the Ngatikahungunu girls from the Hawke's Bay District. These dances were led by a woman of the Ngarauru Tribe, South Taranaki, who had married into Ngatikahungunu, and she introduced as an accompaniment to the movements of the *poi* the ringing rhythmic incantations of her people, the old, old *karakia*, handed down through many centuries. These ancient pagan charm-songs are sung to this day by the *poi*-dancers in the historic town of Parihaka; they are wild and high, and give a barbaric touch to the poetic *poi*. The most interesting of these Ngarauru chants to which the Kahungunu girls twirled their *poi*-balls was the following; it is the canoe-song of Turi, the great ancestor of the Taranaki tribes, who arrived on these shores six centuries ago in his viking-canoe the "Aotea," after a perilous voyage across the Great-Ocean-of-Kiwa from the South Sea isle of Raiatea, in the Society Group.

So chanted Turi's descendant-chieftainess the Epic of the Paddle, with which "Aotea's" captain animated his crew of adventurous brown sailormen :—

THE SONG OF THE AOTEA CANOE.

Ko Aotea te waka,
Ko Turi tangata ki runga,
Ko te Roku-o-whiti te hoe.
Piri papa te hoe!
Awhi papa te hoe!
Toitu te hoe!
Toirere te hoe!
Toi mahuta te hoe!
Toi kapakapa te hoe
Kai runga te rangi.
Ko te hoe nawai?
Ko te hoe na te Kahu-nunui;
Ko te hoe nawai?
Te hoe na te Kahu-roroa.
Ko te hoe nawai?
Ko te hoe no Rangi-nui-e-tu-nui.
Tena te waka.
Ka tau ki Tipua-o-te-Rangi.
Ki Tawhito-o-te-Rangi.
Nga turanga whatu o Rehua.
Hapai ake au
I te kakau o taku hoe.
I te Roku-o-whiti.
Whiti patato, rere patato,
Mama patato.
Te riakanga, te hapainga,
Te komotanga, te kumianga,
Te riponga, te awenga
A te puehutanga

O te wai o taku hoe nei.
Kei te rangi, hikitia!
Kei te rangi, hapainga,
Kei te aweawe nui no Tu.
Tena te ara ka totohe nui.
Ko te ara o tenei Ariki.
Ko te ara o tenei matua iwi.
Ko te ara o Rangi-nui-e-tu-nui.
Nguaha te kakau o taku hoe nei.
Ko Kautu-ki-te-Rangi.
Ki te rangi, hikitia;
Ki te rangi, hapainga;
Ki te rangi tutorona atu,
Ki te rangi tutorona mai.
Ki te rangi tu te ihi.
Ki te rangi tu te koko,
Tu te mana, tu te tapu,
E tapu tena te ara.
Ka totohe te ara
O Tane-matohe-nuku.
Te ara o Tane-matohe rangi.
Ko te ara o te Kahu-nunui.
Ko te ara o te Kahu-roroa.
Ko te ara o tenei Ariki.
Ko te ara o tenei taurua.
Tawhi kia Rehua.
Ki uta mai, te ao marama;
E Rongo-ma-Tane!
Whakairihia!

(TRANSLATION.)

Aotea is the Canoe,
And Turi is the Chief.
The Roku-o-whiti is the Paddle.
Behold my paddle!
It is laid by the canoe-side,
Held close to the canoe-side.
Now 'tis raised on high—the paddle!
Poised for the plunge—the paddle!
Now we spring forward!
Now, it leaps and flashes—the paddle!
It quivers like a bird's wing
This paddle of mine!
This paddle—whence came it?
It came from the Kahu-nunui,
From the Kahu-roroa.
It came from the Great-Sky-above-us.
Now the course of the canoe rests
On the Sacred Place of Heaven,
The dwelling of the Ancient Ones.
Beneath the star god Rehua's eye.
See! I raise on high
The handle of my paddle,
The Roku-o-whiti.
I raise it—how it flies and flashes!
Ha! the outward lift and the dashing.
The quick thrust in and the backward sweep!

The swishing, the swirling eddies,
The boiling white wake
And the spray that flies from my paddle!
Lift up the paddle to the sky above,
To the great expanse of Tu.
There before us lies our ocean-path,
The path of strife and tumult.
The pathway of this chief,
The danger-roadway of this crew;
'Tis the road of the Great-Sky-above-us.
Here is my paddle,
Kautu-ki-te-rangi;
To the heavens raise it;
To the heavens lift it;
To the sky far drawn out,
To the horizon that lies before us.
To the heavens, sacred and mighty,
Before us lies our ocean-way.
The path of this sacred canoe, the child
Of Tane, who severed Earth from Sky.
The path of the Kahu-nunui, the Kahu-roroa,
The pathway of this chief, this priest.
In Rehua is our trust,
Through him we'll reach the Land of Light.
O Rongo-and-Tane!
We raise our offerings!

At the final word "Whakairihia!" the dancers raised their twirling *poi*-balls above their heads at arm's length; this was in imitation of the olden custom of the priests in lifting up their first-fruits offering of a kumara (sweet potato) to Rongo, the god of cultivated foods. Rongo-ma-Tane, sometimes spoken of as one deity but really two individuals, ranked high in the Polynesian pantheon. Rehua, the god mentioned in the chant, dwelt, according to mythology, in the tenth or highest heaven: he was a beneficent deity. Rehua is also the name of the star Sirius.



A POI PERFORMANCE BY ROTORUA WOMEN.

LOVE-SONGS OF THE MAORI.

In the pretty *poi* and part songs of the Turakina and Wanganui girls there was a softer touch. Some were plaintive little love-ditties and laments, such as are to be heard in any Maori village, and which by frequent repetition are known to old and young alike. One which is chanted and crooned from end to end of Maoriland, with some slight local variations, is this, as sung by the Turakina schoolmaids:—

Hokihoki tonu mai te wairua o te tau
Ki te awahi-Reinga ki tenei kiri—ō!
I tawhiti te aroha e pai ana e te tau.
Te paanga ki te uma mamae ana, e te tau!

He moenga hurihuri te moenga i wharepuni.
Huri atu, huri mai, ko au anake, e te tau.
He pikinga tutonu te pikinga Hukarere:
Na te aroha ka eke ki runga—ō!

Aikiha ma e mau mai to uma.
Maku i here ka tino pai rawa—ō!
Ka *pine* koe e au ki te *pine* o te aroha,
Ki te *pine* e kore nei e waikura—ō!

(TRANSLATION.)

Oft the spirit of my love
Returns to me
To embrace in Reinga-land*
This form of mine.
Though far away, I ever fondly dream
Of thee,
And a sweet pain is ever in
My bosom, O, my Love!

* "Reinga"—the Maori land of departed spirits. In the poem it means the "Land of Dreams." During sleep the soul or spirit (*wairua*) is supposed to leave the body and flit to the underworld of the Reinga; visions in dreams are the spirits of one's friends seen in the Reinga.

Restless my couch within the *wharepuni*;
 I this way, that way, turn, I lonely lie,
 My Love.
 Far, far above me are the
 Mountain-heights of Hukarere,
 Yet will the power of love
 Uplift me there.
 For there art thou.

Ah! I see again the kerchief white
 Upon thy breast.
 'Twas I that tied it there,
 To make thee look so fine.
 I'll pin thee to me
 With the pin of love, the pin
 That never rusts.



A PARTY OF POI-DANCERS MARCHING INTO THE MARAE.

Another love-chant, rich in the touching imagery in which the soul of the Maori delighted, was the following *pao* or *waiata-aroha* of the Turakina schoolgirls, led by Miss Sterling:—

Whakepukēpukē ai au—ē!
 Te roimata i aku kamo.
 He rite ki te ngaru
 Whati mai waho—ē!

Taku turanga ake
 I te taha o te whiro,
 Ka titiro atu
 Ki te akauroa—ē!

Ko te rite i aku kamo
 Ki te pua korari:
 Ka pupuhi te hau.
 Ka maringi te wai—ē!

Ko te rite i ahau
 Ki te rau o te wiwi
 E wiwiri nei
 He nui no te aroha—ē!

He aroha taku hoa
 I huri ai ki te mōe,
 Hei hari atu
 Ki raro Reinga e te tau—ē.

(TRANSLATION.)

Like a flood, ah me!
 The tears flow from mine eyes;
 They burst like the ocean-waves
 Breaking yonder on the shore.
 Ah me!

Loneiy I stand
 By the side of the willows,
 Gazing, ever gazing
 Upon the long sea-strand.
 Ah me!

My weeping eyes
Are like the drooping flax-flowers;
When the wind rustles them,
Down fall the honey-showers.
Ah me!

I am like unto
The leaves of the wiwi-reed—
Quivering, shaking, trembling
With the strength of my love.
Ah me!

Ah! Once love was my companion
When I turned me to slumber;
It was the spirit of my love
That joined me in the Land of Dreams.



POTANGO AND HIS WANGANUI POI-DANCERS.

And yet another, sung by the Turakina girls to a sweet and plaintive air, was the following *pao* :—

Tangi tikapa,
A tangi kupapa,
A tangi hurihuri
Te moenga ra—ē!

Hua au, e hīne,
He pine mau to pine.
Koia-a nei-i
Ko taku te mau roa—ē!

Ko te paru i repo
Ko te ma i te wai.
Ko te paru o te aroha
Ka mau roa e—i!



THE TURAKINA SCHOOLGIRLS' POI.

(TRANSLATION.)

With quivering stretched arms
And bowed head I weep,
And restlessly turn on
My lone sleeping-mat.

Once I hoped, O maiden!
Your love ne'er would wane.
Ah me! it has vanished.
But mine ceaselessly burns.

Swamp-stains on the feet
Are washed clean in the stream.
But the heart-stains of love
For ever remain.

HAKAS AND WAR-SONGS.

Of a sterner sort were the war-dances and *hakas* of the men. Sharp, wild staccato chants gave time and spirit to the quick stamping of the feet, and the thrusting this



A PARTY OF NORTH ISLAND POI-DANCERS.

way and that of wooden spears and *taiahas*, the strange quivering of outstretched hands, and the grimacing and tongue-lolling of the warriors. Some songs were specially composed, but most were old war-chants, interspersed with songs of greeting. The great war-song of the Taupo tribes, beginning "U-u-uhi mai te waero!" was often raised: again the familiar "Ka mate, ka mate, ka ora, ka ora"—chant of peacemaking and welcome. Another rousing dance-chant, in which the veteran Ngatiporou chief Tuta Nihoniho was fond of joining, was the historic and savage *ngeri*, with its barking chorus:—

Kia kutia!
Au-au!
Kia wherahia!
Au-au!
Kia rere atu te kohuru
Ki tawhiti
Titiro mai ai.
Ae, ae. Aue!

Squeeze close!
Au-au!
Spread out!
Au-au!
Ah! let the treacherous one
Flee away into the distance,
And turn and fearfully gaze at me,
Yes, yes. Aue!

Tuta might well be familiar with that song, or, rather, war-yell, for he and his kilted comrades of Ngatiporou chanted it in earnest all together on one memorable occasion in 1871, on their last warpath in the wild Urewera country, when they surprised and captured the rebel Kereopa, the arch-murderer of the missionary Volkner.

Some stirring old sentinel-songs of barbaric days were revived on occasions. One still night when there was an unusually large gathering of tribespeople in the village the Wanganui hapus, the Ngatikahungunu from Hawke's Bay, and members of other clans, Wanganui's active little captain, Potango, and the grey-haired chief Te Ua-mairangi ("The Rain-from-Heaven"), of the Kahungunu, each mounted a watch-tower, one in the inner and one in the outer pa, and with stentorian voices that carried far beyond the precincts of the pa shouted defiance at each other as their fathers did in the olden days, and chanted the ancient watch-songs which the sentries on guard in the *puhara* used to roll out into the listening darkness on nights of danger, and particularly



A PARTY OF NGAITAHU POI-GIRLS, SOUTH ISLAND.

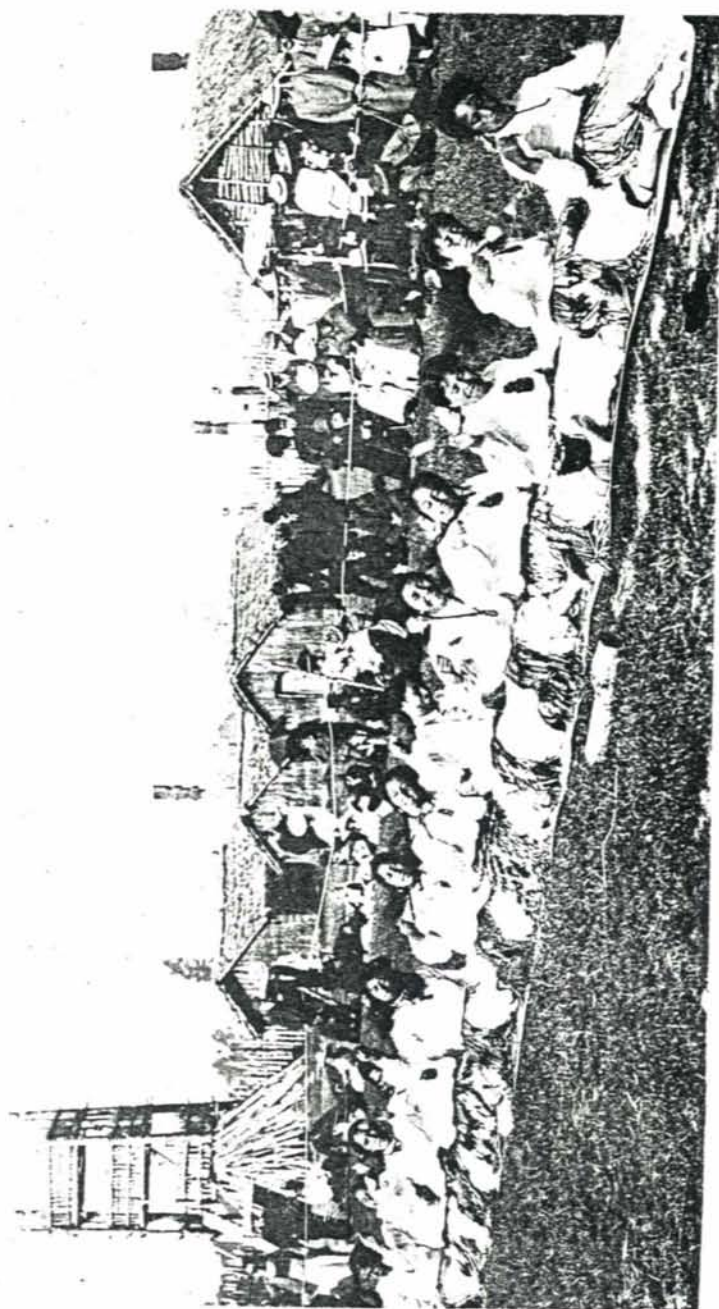
just in the dark shivery hour that precedes the dawn—the hour when the enemy's attack was most to be feared. Potango, *taiaha* in hand, took post on the high inner *puhara* overlooking the assemblage squatting round the *marae*, and cried his sentinel chant:—

Tenei te pa!
A—tenei te pa!
Tenei te piwatawata.
Te aka te whauwhia nei.
Ko roto ko au.
E-e!

Tena te parera maunu.
Tetere mai nei.
Ko roto ko au.
E-e!

This is the fort.
Yes, this is the fort!
These the high palisades,
Bound with the forest vines.
And here within am I.
Aha!

See, yonder comes the moulting duck
(Crouching in the fern);
It is running towards me
('Tis the stealthy foe);
But here within am I.
Aha!



THE ABAWA POI-GIRLS PERFORMING THE "CANOE POI."

And from the angle-tower of the lakeside stockade came "The Rain-from-Heaven's" answering song, the old, old *whakaara-pa* chant of the famous Rauparaha's Ngatitoa warriors, a song composed on the far-away west coast of the North Island, and bearing in its great ringing words memories of the surf-beaten coasts of Mokau and the lofty cliffs of South Kawhia:—

Whakaarahia!
Whakaarahia!
E tenei pa!
E tera pa!
Kei apitia koe ki te toto.
Whakapuru tonu.
Whakapuru tonu
Te tai ki Harihari.
Ka tangi tiere
Te tai ki Mokau.
Kaore ko au
E kimi ana,
E hahau ana,
I nga pari ra
Piri nga hakoakoa,
Ka ao mai te ra
Ki tua.
E-i-a ha-ha!

Arise, arise,
O soldiers of the fort!
Lest ye go down to death.
High up, high up, the thundering surf
On Harihari's cliffs resounds,
And loud the wailing sea
Beats on the Mokau coast.
And here am I, on guard,
Seeking, searching, peering,
As on those rocky crags
The sea-hawk sits
And watches for his prey.
Soon will the sun
Rise flaming o'er the world!



A "CANOE POI."

The Wanganui Natives who visited the pa from Putiki, Pipiriki, Parinui, and other river villages numbered about seventy. Potango Waiata, of the Atihau Tribe, Pipiriki, was one of the most energetic of the Wanganui Natives in the pa. Bare-footed and bare-legged, garmented in a fine kiwi-feather cloak, a flax waist-*piupiu*, his head decked with a broad plaited and coloured flax *tipare*, and a feathered and carved *taiaha* in his hand, he was truly and picturesquely Maori as he ran along his lines of dancers, and led them in the *haka* or the war-dance.

This was one of Potango's favourite war-songs, an old chant shouted by the spearsmen of Wanganui as they leaped this way and that, and thrust with their long sharp *koikoi* :—



Tau ka tau	Here we are
Ki roto ki taku pa	Waiting within the fort.
Whangaia mai ra	Come, here's food for you
We-we! Hara tu!	(The point of the spear)!
Hara te!	Ha! That's it!
Hara ta!	Thrust them through!
A tau!	And through again!

Here is another lively song, accompanying a *haka* of welcome danced by the Wanganui people to parties of visitors from other tribes arriving in the village :—

Hara mai ra	Oh! welcome, welcome,
E nga iwi nei!	All ye tribes!
Kia kite koe	Come and behold my faults:
I oku he	Come and see the burdens
Kia kite koe	We have carried hither
I taku pahiuitanga	From the Sacred Island of
I te Motu-tapu	the North.
Ki uta ra.	Behold all the evils of our
A ha-ha!	race
Ko nga makutu	Are trodden 'neath our feet
A te iwi nei	Like this!
Takahia!	



A HAKA DANCE BY THE NGATI-KAHUNGUNU MEN, FROM HAWKE'S BAY.

A VICE-REGAL VISIT.

One of the most picturesque events in the early history of the pa was the visit paid to the Maoris on Friday, the 2nd November, by His Excellency the Governor, Lord Plunket, accompanied by Lady Plunket. The Governor was met at the outer gate by the chief Tame Parata, M.H.R. for the South Island Maori District, Neke Kapua (Te Arawa Tribe), Hori Pukehika (Wanganui), and Tuta Nihoniho (Ngatiporou). Within the gates the body of the people were on parade, the men with bare bodies and limbs, armed with spears and *taiahas*, and with their faces black-pencilled in spirals and other patterns in imitation of warriors' tattoo; the women and girls behind them. As the King's representative entered the gate the Maoris, waving weapons and green branches, burst into that fine old chant of welcome which likens a party of guests arriving to a canoe approaching the shore:—



SOME ATHLETIC HAKA-DANCERS.

Kumea mai te waka!
A toia mai te waka!
Ki te urunga, te waka!
Ki te moenga, te waka!
Ki te takotoranga
I takoto ai te waka.
Haere-mai! Haere-mai!
Toia te waka ki te urunga.

O haul up the canoe!
Draw hitherwards the canoe!
To the home-pillow—that canoe!
To its sleeping-place—that canoe!
To the resting-place
Where shall abide the canoe.
O welcome! welcome!
Pull the canoe to the shore.



THE WARRIORS OF NGATI-KAHUNGUNU.

The Governor advanced slowly, the Maoris retreating before him until the gate of the inner pa was neared. Here they halted and danced an excited *haka*, yelling as they did so the old war-song, "Kia kutia, au-au!" The Cook Islands' Natives now joined in the welcome in front of the carved meeting-house, and greeted the vice-royal

visitors with one of their melodious chants and a dance. This over, the Maori women and girls advanced to the front, and gave a *poi*-dance, and speeches of welcome were made by the chiefs.

The tattooed veteran Mahutu te Toko first greeted the "Kawana"; Neke and Pukehika followed; then Mahutu recited in a high quick tone two ancient *karakia*



A HAKA BY THE NGATI-KAHUNGUNU TRIBE.

or incantations, used in former days by his people at the launching of a new war-canoe or the opening of a new house or pa, or similar important ceremony. There is a legend that the first was recited over the sacred stone axe with which the tree for the "Tainui" canoe was felled in far Hawaiki, the Maori's South Sea Fatherland, six hundred years ago. The second was, according to tradition, used when the "Tainui" was hauled to the beach and launched for the voyage to New Zealand. The chant began,—

Toia Tainui, Te Arawa,
Tapotu ki te moana.
Ma wai e to ?
Ma Whakatau e to —

Haul away the canoes Tainui and Te Arawa
To float upon the ocean.
Who will drag them to the shore ?
Whakatau will haul them, &c.



POTANGO WAIATA, OF WANGANUI.

And the oft-sung chant of peace and pleasure, "Ka mate, ka mate, ka ora, ka ora," concluded a cheerily vociferous welcome.

The Governor, addressing the Natives in reply (Dr. Te Rangihiroa interpreted), said, "I welcome you, the Maori people assembled here. Welcome from the King; the King that you all love. When the King sent me forth from England, he asked me to watch over and help in any way possible the ancient race of the Maoris. It is pleasing to see here the Maori and the white man standing together on this great occasion in the history of Maoriland. The sad, bad old days are gone, and we are now assembled together for happier purposes. I am glad to think that what has often been said—that the Maori race is fading away—is not true. It is the hope of every one in the great Empire to which you belong that the Maori race will increase. I wish you well. I hope that you may have happy days here. I will come from time to time and see how you are progressing. I thank you for your welcome in my own name and in the name of His Majesty the King, whom I represent. I wish you all good things. *Kia ora!* (May you live!)"



ANOTHER MOVEMENT IN THE NGATI-KAHUNGUNU HAKA.



A DANCE OF WELCOME TO VISITORS.

On a subsequent occasion the Governor and party were taken for a paddle round the Victoria Lakelet in the large Waikato canoe "Taheretikitiki," manned by a Maori crew.



NGATI-KAHUNGUNU MEN, ARMED WITH GREENSTONE MERE AND TAIAHA.

Potango and Turei, of Wanganui River, were the *kai-hau-tu* or captains and time-givers of the "Taheretikitiki." Potango, waving his paddle, stood in the forepart of the canoe, chanting a jocular improvised ditty to give time to the paddle-strokes. A gaily attired pakeha lady on the bank seemed to have caught the aboriginal fancy, for this is what Potango the *hau-tu* sang as he thrust his blade to one side and the other:—

Now, bow paddles,
All together.
Midships there, keep time.
Stern paddles, all together.
Now we're going along.

A, ha-ha!

There's a pretty girl yonder
Sitting on the bank.
Ha-ha! She's smoothing
down her gown.

(What a handsome gown!)
What a splendid hat!
See, she's waving her handkerchief.
Ha, ha! What a small waist she has!
A waist locked in so tightly!
Te hope rakatia!

SIR JOHN GORST AND THE MAORIS.

A particularly interesting incident was the visit to the pa of the Right Hon. Sir John E. Gorst, K.C., the British Government's special envoy to the Exhibition. Sir John's name was well known to the older generation of Maoris in the Waikato, for in 1861-63 "Te Kohi," as he was called by the Natives, was Government Commissioner in the Waikato district in the days when Sir George Grey governed the colony. Under Sir George Grey's instructions, Sir John (then Mr.) Gorst established an industrial and technical school for the Maoris at Te Awamutu, and issued a little newspaper printed



in Maori, called "Te Pihoihei Mokemoke i te Tuanui" ("The Lonely Sparrow on the Housetop"), as a counterblast to the Maori King's paper "Te Hokioi," conducted by Patara te Tuhi, who is still in the land of the living. Sir John was now revisiting the colony after an absence of forty-three years: but, though absent so long and far advanced in years, he retained a vivid recollection of, and great affection for, the Maori people, and he was genuinely delighted to find that he in turn was not forgotten by them.

Sir John Gorst, on his visit to the pa, was accompanied by Miss Gorst, Captain Atkin (British Commissioner to the Exhibition), and Mr. and Mrs. Ramsay Macdonald. Songs, war-dances, *hakas*, *pois*, made up a true Maori welcome.

"Haere mai! Haere mai!" chanted the people of the pa all together as their guests entered; it was the olden greeting sung to visitors from distant lands,—

Haere mai! Haere mai!
E te manuhiri tuarangi!
Na taku potiki koe
I tiki atu
I te taha atu
O te rangi
Kukume mai ai.
Haere mai! Haere mai!

Welcome! Welcome!
Strangers from the far horizon!
'Twas our dearest child that brought thee,
Drew thee from the distant places,
Where the earth and heaven meet.
Welcome! welcome!

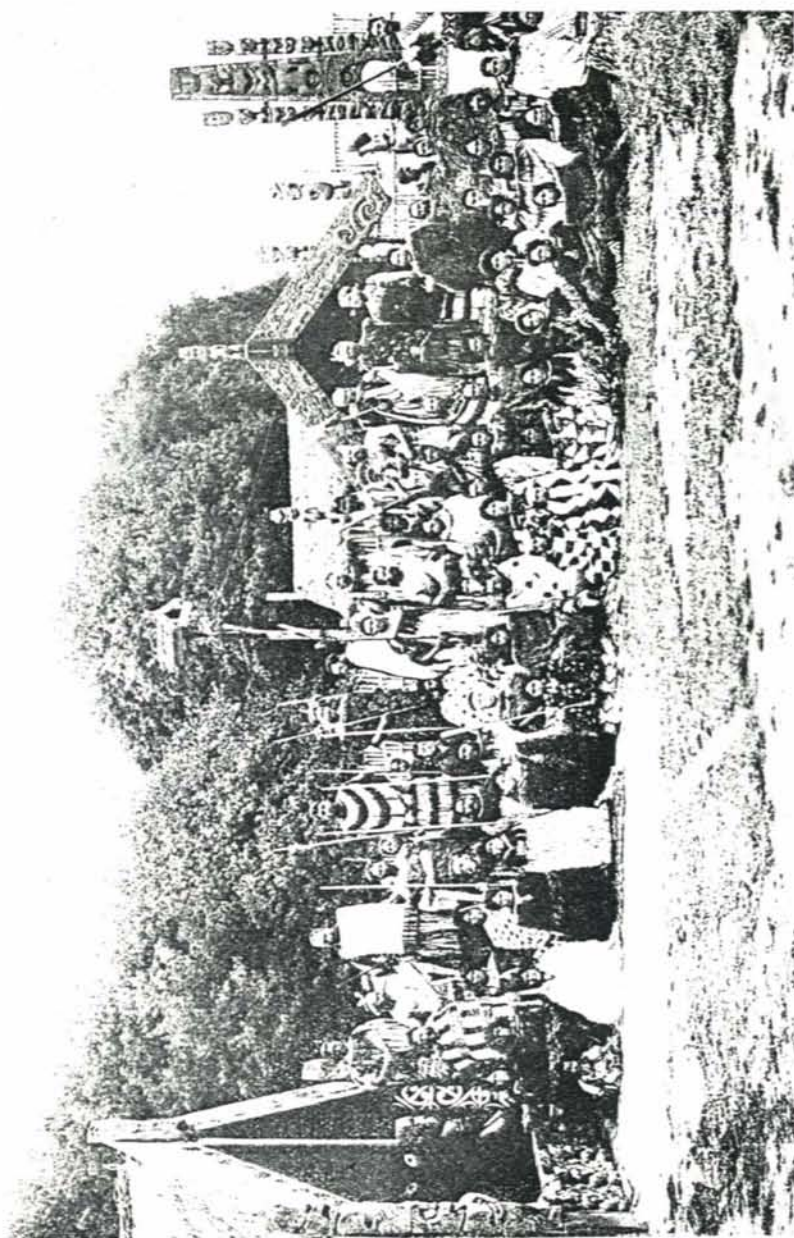


LISTENING TO MAORI VISITORS' SPEECHES AND TANGI-CHANTS.

Other loud-voiced and warm-hearted greetings followed. The old Waikato warrior Mahutu te Toko, previously referred to, was particularly pleased to greet "Te Kohi" ("The Gorst") again in the flesh, and sang songs of the lively old days when Sir John's Government school-station was the solitary European foothold in the territory of the great Waikato tribes. One of the chants, too, that the old fellow recited in his crooning sing-song was a "Queenite" song, as opposed to the "Kingites." It was composed in 1863, with special reference to "Te Kohi" and the Mangatawhiri River (a tributary of the lower Waikato), the frontier-line of those days. Thus sang old Mahutu:—

Koia, e Te Kohi,
Purua i Mangatawhiri.
Kia puta i ana pokohiwi,
Kia whato-tou.
E hi nawa—i—ē!

This song-fragment was first sung, it is said, by the sister of Major Wiremu te Wheoro, the friendly Waikato chief. It enjoined "Te Kohi" to "block up" the Mangatawhiri—that is to say, to make it a barrier-line or pale against the Kingites, to prevent



A GATHERING OF THE CLANS.

them from going down to Auckland Town for the purpose of buying clothes and other European commodities, so that their naked bodies might soon be seen protruding from their scanty Native garments.

Sir John, in thanking the people for their greetings, contrasted the present position of the Maori race with their unhappy conditions when he was last in New Zealand, when the white colonists and Natives were fast drifting into a long and disastrous war.

On another occasion Sir John and Miss Gorst were amongst the occupants of the large Waikato canoe "Taheretikitiki," when it was paddled round the Victoria Lakelet by a crew from the pa, to the lively chanting of canoe-songs by the kilted captains.

On the 13th November, Sir John Gorst, in his turn (being about to leave the Exhibition City) entertained the Maoris and Cook-Islanders at a luncheon in the Alexandra Hall, at which about forty Natives were present. After lunch, Sir John, in proposing the toast of "The King," addressed the Maoris in their own tongue. "I welcome the Maoris to the feast of the Government of Great Britain," he said. "Little is my recollection of the Maori language which I spoke in my youth. But listen to my imperfect words, perhaps my meaning will be clear. I left New Zealand a young man. I have been forty-three years in England, and come back an old man. My old friends are nearly all dead—Tawhiao, Wiremu Tamihana, Wiremu te Wheoro, and Rewi Maniapoto, who drove me from Te Awamutu. Only Patara te Tuhi, who was once the editor of the 'Hokioi,' came to greet me in Auckland. The reason of my coming is the Exhibition, to express here in New Zealand the thoughts of the British Government. Their words to the Maori people are that their love is great, and they will rejoice to learn that you are happy and prosperous. Their words are like those of the Government of New Zealand, of the Governor, and of King Edward. They are not new words; they are the words of my old paper the 'Pihiohi Mokemoke.' The Governor greatly regrets that he could not himself be present at this feast. But the word of all of us to you is this: 'Long life to the Maori people! May the pakeha and the Maori live together in this land in friendship and peace for ever!' Let us all join together in wishing health to our King Edward. God save the King!"

The King was cheered loyally by the Maoris and the Islanders, and after the toast a number of chiefs spoke words of greeting to Sir John, welcoming him and Miss Gorst to the Land of Greenstone. Te Heuheu Tukino, the head chief of Taupo; Te Rawhiti, of Waikato; Neke and Taranaki, of Rotorua; and Hori Pukehika, of Wanganui, were the speechmakers. Te Heuheu in his address made reference to the dominant thought in the minds of the Maoris—that Te Kōhī's white head reminded them of their fathers who had gone to the Reinga-land. "Salutations," he said, "to you who were the friend of my father and my people. You were their friend and you knew their minds. But now they have all gone. These Maoris before you are strangers. They belong to a younger generation. You will not know them or have any recollection of them. The only means you will have of knowing us will be when it is pointed out to you that this man or that man is the son of some chief or of some friend of yours in your younger days. Those of our chiefs who are left do not follow in the ways of their forefathers."



The Cook-Islanders, with their chief Makea Daniela, sang melodiously one of their South Sea chants. At the end of the speechmaking and the singing, Sir John and Miss Gorst presented each man present with a tobacco-pipe, each woman with a workbox, and each child with a box of sweets—a thoughtful finale to a reunion that gave the invited Natives exceeding pleasure and food for kindly memories.*

* The following remarks made by Sir John Gorst a few weeks later, at Auckland, following on a tour through the Waikato and a visit to the Ngatihaua, Ngatimaniapoto, and Waikato Tribes, are worthy of record as a thoughtful estimate of the Maori race and its present treatment and status:—

"New Zealand has the advantage, the peculiar advantage, of the presence of the Maori race. When I left New Zealand I left it in despair, the war was just breaking out, and I thought the Maoris, to whom I was greatly attached, were doomed to extermination; but I have come back after forty years and find the most generous spirit of sympathy on the part of the pakeha population for the Maoris. There is not a trace of the ill feeling which prevailed in my time and culminated in the great war. I have spoken to people of all classes of society in New Zealand, and find no trace whatever of that feeling. On the other hand, amongst the Maoris themselves there is much more confidence in the goodwill and justice and good feeling of their white neighbours than there was in my time. With the most benevolent intentions we could never get into the feelings of the Maoris, or get them to believe in the genuineness of what we were doing on their behalf—and you know a technical school was designed at Te Awamutu by Sir George Grey for the Maoris, and it was suppressed by violence by Rewi Maniapoto's people—and yet the very same people received me with most extraordinary enthusiasm a few days ago. In that Maori question you have a question which is not completely solved yet, but it is one in which you and your Government have a great opportunity. It is a very distinctive and very remarkable feature in your civilisation; there is nothing like it in any other country in the world. There are places where less civilised races have been reduced to a kind of servitude, but there is no country in the world where the uncivilised race is treated on equal terms, and where more justice and more consideration are shown to them. It is very greatly to the credit of the colony and very greatly to the credit of the people of New Zealand that they became a nation and set an example to the world—which no people yet has imitated—of the unique position of an uncivilised race living in perfect amity and equality with the civilised race, and enjoying all the advantages of civilisation."



THE COOK-ISLANDERS.

MAORIS OF POLYNESIA.

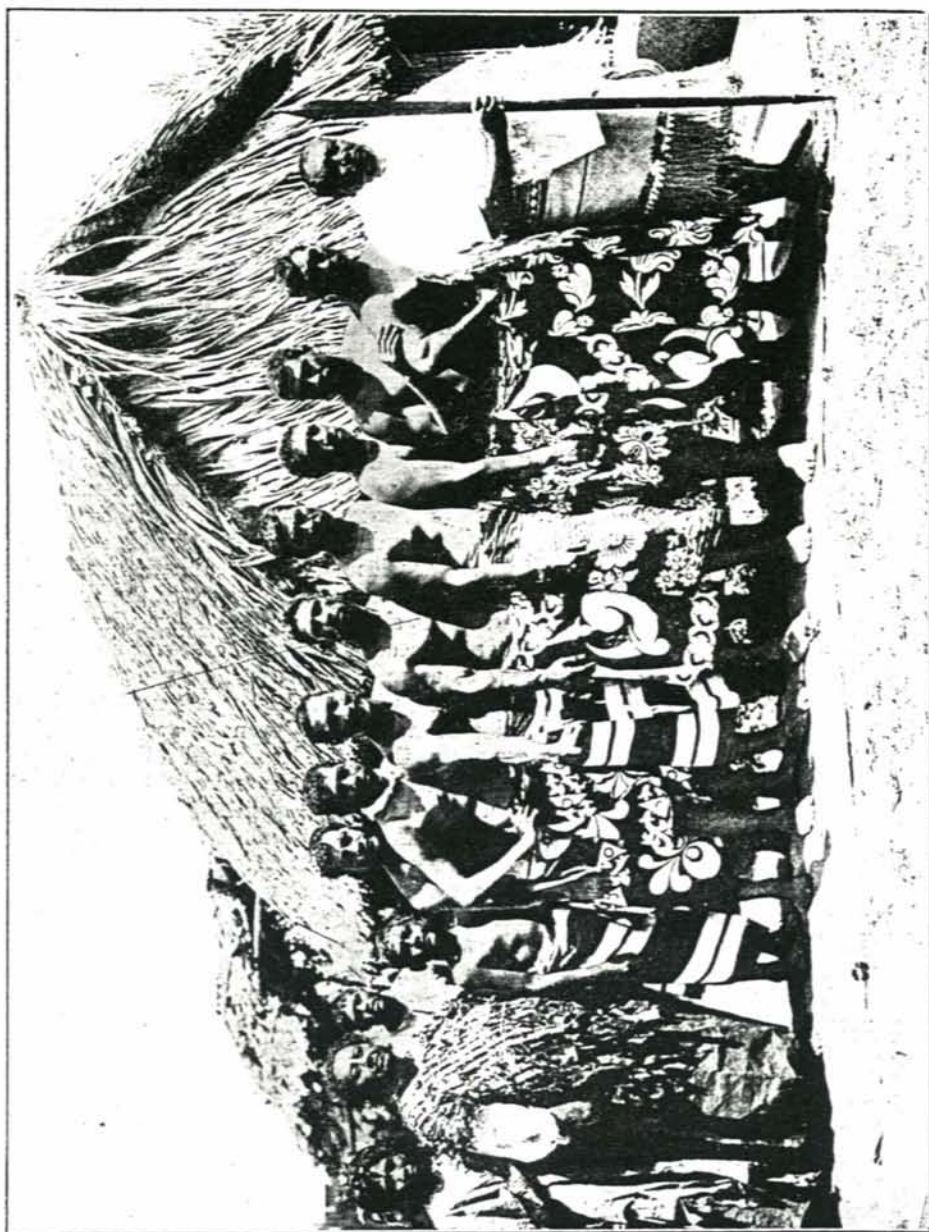
Lapped in perpetual summer lies a second Maoriland,
Where the ripples of the blue lagoon cream soft on silver strand.

—F. W. CHRISTIAN.

Chanting their ear-haunting tuneful *himenas*, and clattering away with a strange barbaric rhythm on their wooden drums, the brown Islanders from the Cook Group were day after day the centre of intensely interested groups, Maoris as well as whites. One never tired of listening to the delightful part-singing harmonies of these South Sea people, so different to the monotonous chant of the Maori. They were so very earnest too, these men and women of palm-clad Rarotonga, and Mangaia, and Aitutaki, the men in a half-sailor kind of dress, with broad plaited Panama-like hats, and the women in the long gowns, falling straight from neck to foot, that all Polynesian *wahines* wear in public. There was never a smile on their brown faces as they danced their *tarekareka* dances to the drumming of the *pa'u*, and sang now like flutes, now like the notes of a guitar, and again "boomed" out the final chorus like a sweet and deep-toned bell. Singing and beating the drum of hollow wood, and dancing the ancient and not always graceful Island variety of the "cakewalk" might be their most serious occupation in life, so absorbed were they in the *himene* and its quaint accompaniments.

They brought with them an atmosphere of flowery tropic lands, did these dancing, singing people from New Zealand's South Sea dominions, the remotest outpost of the Empire. They were exotics, plainly, as one saw when sharp winds blew, for then they shivered like tropic birds blown astray on to bleak southern shores; and the Exhibition City, where great white buildings reached to the sky, where people were whirled along the street in lightning-cars, and where grew no cocoanut-palms nor any of the pleasant Island fruits, was very strange and new to them. The frilly, flowery-looking tropic wreaths of soft ribbon-like fibre-shavings, the *lei*, with which they crowned their heads, their gorgeously patterned and flowered print waistcloths worn on special occasions, their soft and snowy *tapa* bark-cloth garments, their primitive wooden drums covered at one end with shark-skin and beaten sometimes with sticks and sometimes with the fingers, their bright-hued fete-costumes, all helped to give their little *marae*, on the occasion of their public performances, something of the South Sea colour. They were but a small party—only twenty-six in all; but their volume of singing was wonderful for such small numbers. Only the people of coral lands can sing as they sang. The men and women of Rarotonga, and Tahiti, and Samoa seem to have caught by generations of life in the tropics all the strange richness of the true voice of Nature. They have even taken the white man's dreary hymns and turned them into half-wild half-dreamy chants of barbaric days, with their high cadences, their sudden rises and falls, and their long drawn-out final "aue"s and "i"s and "e"s. Their songs have all the subtle tropic charm of the crying of the wild birds and the sighing of the wind in the palm-trees, the crashing roll of the surf on the outer reefs, and the soft crooning murmur of the inner waters on the quiet lagoon-shore.

The visiting Natives from the Cook Group arrived in the Maori pa on the day before that on which the Exhibition opened. They had come up to Auckland by steamer from their Islands, thence down to Christchurch under the charge of Mr. H. Dunbar Johnson, one of the Judges of the New Zealand Native Land Court. From their homes they brought their picturesque cloth-bark fete-dresses, native plaited-fibre hats, historic weapons, and the wooden drums and other native instruments of music on which the Polynesian loves to rattle out his Wagnerian harmonies. They came from three islands of the Cook Group—Rarotonga, Mangaia, and Aitutaki. They consisted of the



GROUP OF THE RAROTONGA NATIVES, HEADED BY MAKEA DANIELA.

following individuals: From Rarotonga—Makea Daniela (chief), Tapuae and Tira (women), Arona te Ariki (Makea's brother), Mama (a boy), and Manaia, Aiteina, Iotia, Puka and Tutakiau, Te Ariki, Tauei and Tairo (men); from Mangaia—Tangitoru (chief), Wiremu, Takiora, Te Kaa, Mata, Ruarakau, and Okaoka (two of these were women); from Aitutaki—Kakemaunga, Tiare, Pakii, Maria, Te Mata, and Papa (three men and three women).

On their arrival at the pa, the Islanders were welcomed with the usual *karanga* or welcome-call, the loud greeting-song of the *powhiri*, with its accompaniment of waving of green branches by the Maori women, and the *haka* by the men. Very appropriately the Maoris beckoned in their South Sea cousins with the fine old greeting-song beginning "A-a! Toia mai te waka!" ("Oh! Haul up the canoe!"), likening the arriving strangers to a canoe approaching the long-sought shore. Neke Kapua, the principal man amongst the Arawa tribespeople then resident in the pa, welcomed the Islanders in a speech. "Come! come!" he cried, as he walked to and fro grasping his feathered *maipi* weapon; "Come to us, and welcome! For you have come from distant Hawaiki, the country whence our ancestors came to these shores in the canoes 'Tainui,' 'Te Arawa,' 'Tokomaru,' 'Mataatua.'" Then the Maoris, led by old Neke, leaped into the lively war-dance, and sang the very ancient greeting-song—

Ka mate, ka mate,
Ka ora, ka ora, &c.

(Is it death, is it death?
No, 'tis life! 'tis life!)

The song ends with the joyous declaration that "the sun shines forth"—i.e., the sun of peace. The visitors, led by their stout taciturn-looking chief Makea Daniela, were taken to the large carved house in the outer *marae*, and there, grouped in the porch, they sang their first song, an old and beautiful chant of greeting, a chant that, as was remarked upon at the time, was in rather strong contrast to the fiercely barked dance-songs of the Maoris.

One of the Ministers of the Crown present at the Exhibition, the Hon. J. McGowan (Minister in Charge of Island Affairs), who with Mr. Bishop (Chairman of the Maori Committee) and Mr. A. Hamilton officially welcomed the visiting Islanders, briefly addressed the Maoris, asking them to do all they could for the comfort of the new arrivals. Then came the *hongi*, that greeting-custom of immemorial Polynesian usage. Led by old tattooed Mahutu, of the Waikato, the New Zealand Natives, men and women, advanced to their guests, and one by one they bent their heads and pressed their noses to those of their Island "tuakanas" and hand gripped hand, and the Maori welcome was complete.

These Cook-Islanders are hereditary sailors as well as hereditary minstrels—daring canoe-sailors in the olden days and smart schooner-men to-day. It was from Rarotonga that the historic canoes "Te Arawa," "Tainui," "Takitumu," "Mataatua," "Tokomaru," and others took their departure for this new land; some of them, too, came originally from the Society Group, but called at Rarotonga. The name of the "Takitumu"—the canoe which brought the ancestors of the Ngaitahu, Ngatiporou,



AT THE BIG WHAREPUNI.

and Ngatikahungunu Tribes to New Zealand—is honoured to-day in Rarotonga; it is the ancient designation of a district in that island, and it was also the name given to a 100-ton schooner, built by Native labour on the communal co-operative principle at Ngatangia Harbour, Rarotonga, and owned by the Natives, a "home-made" craft that a few years ago voyaged to Auckland over the self-same ocean track that her famous namesake, with Tamatea's adventurous crew of *tapa*-garbed brown sailormen, had taken six hundred years before. A few years ago, before steam ousted sails, when fleets of yacht-like Island schooners traded to the coral lands out of Auckland, the crews of these little fruit-clippers were often mostly South Sea men from Rarotonga and Aitutaki and Niue; and good sailormen they were. As handlers of boats in surfs and other dangerous sea-ways, no white man can equal these Natives. They are to be found all over the Pacific—born seamen and roving-men. Some of the Cook-Islanders, too, have for many years owned and sailed their own little schooners.



THE AITUTAKI NATIVES.

The islands of these Maoris—for they call themselves by the same race-name as their New Zealand kinsmen—were annexed to New Zealand seven years ago. They lie away up to the north-east; the most important island, Rarotonga, is a little over 1,600 miles from Auckland. The total Native population of New Zealand's little South Sea kingdom (including Niue and the northern islands) is a little over twelve thousand; the resident white people number not more than a hundred and fifty. The Cook Group contains an area of 150 square miles; Niue and the atolls outside the Cooks and under New Zealand's jurisdiction cover 130 square miles. In the Cook Group there are nine islands and islets, all with their immense natural breakwaters, the coral fringing reefs. Rarotonga is the seat of Government of the Cook Archipelago, and the centre of trade—a beautiful volcanic island, with precipitous wooded basaltic peaks

rising nearly 3,000 ft. above the sea. Rarotonga has an area of 16,500 acres, and a population of 2,100 Natives and about a hundred whites. Aitutaki is something under 4,000 acres in area and is inhabited by 900 Maoris and half a dozen Europeans. Mangaia, somewhat larger than Rarotonga, has 1,500 Natives and eight whites.

The most interesting of all the visiting Islanders were probably the seven people from Mangaia. They brought with them, amongst other things, their curious ceremonial axes of stone, mounted on pyramidal pedestals perforated with many *ruas* or holes, as shown in the picture of the group. They are perhaps more conservative than any other Islanders in the Group, these Mangaiaans. Their ancient religion and their history and their clan-songs furnished the major part of the material used in the Rev. Wvatt Gill's two classics of the South Seas, "Myths and Songs of the South Pacific," and "Savage



THE NATIVES FROM MANGAIA ISLAND, COOK GROUP.

Life in Polynesia." Mangaia is a hilly island of upheaved coral, with some very remarkable scenic features—amongst them beautiful stalactite caves and grottoes, sharp rocky pinnacles, and cliffy heights; radiating from the central heights to the sea are the picturesque wooded *taro*-planted valleys watered by little hill-born streams. Mangaia was anciently called Auau (identical with the name of Ahuahu Island, on the east coast of New Zealand); it was not long before Captain James Cook's visit to the island in the "Resolution" in 1777 (the first time that a white man's ship was ever seen by these people) that it obtained its present name, which is in full "Mangaia-Nui-Neneva" ("Mangaia Exceedingly Great")—pretty good for a map-speck only about thirty miles in circumference. Tamaeu, a chief of Aitutaki, who reached the island in a sailing-canoe which had been driven out of its course, is said to have been the first to confer

the name upon it. The ancient and classic name of Aitutaki Island should be of some interest to New Zealand West-Coasters; it is Ara'ura, which is identical with Arahura, the name of the greenstone-bearing river of Westland; this name was in all probability given to the river by a canoe immigrant from Aitutaki, very likely the explorer Ngahue.

Colonel W. E. Gudgeon, C.M.G., a veteran of the Maori wars and an ex-Judge of the Native Land Court, is the New Zealand Government Resident Commissioner in the Cook Islands. His subordinate officers and Magistrates in charge of affairs at Mangaia and Aitutaki are Major J. T. Large and Mr. J. C. Cameron. Colonel Gudgeon visited the Exhibition in January, and was warmly received by the Maoris at the pa, who greeted him as their *kaumatua* or elder, and the old comrade of their departed chiefs.

To the New Zealand Maoris the *tapa*-cloth fete-dresses brought down from the Islands by the South Sea people were of interest, for the *tapa* was the clothing of their ancestors before they discovered the land of the *Phormium tenax*. The Islanders' *tiputas*, the garments covering the upper part of the body, with a slit for the head, were made from the bark of the paper-mulberry tree or *aute* (*hiapo* in Savage Island), which is beaten out by the women with wooden mallets on wooden logs until it is beautifully soft and fine. One of the prettiest of Polynesian folk-stories is the nature-myth of Ina and her *tapa*-making. Ina, according to the Rarotonga legend, is the woman in the moon; she is the wife of Marama, the Moon-god. She is an industrious wife, always beating out *tapa* or hanging it up in celestial regions to bleach. The white clouds of the sky are the bleaching *tapa*; the beautiful bark-cloth garments when finished glisten like the sun. When Ina's *tapa*-beating stones fall they cause thunder, and when mortals see the shining and flashing of her bright new garments as she gathers them up, they call it lightning.

The little song-and-dance dramas, the tuneful part-singing, and the monotonous but wonderfully rhythmic quick drum-drumming of the Islanders had a great fascination for the Maoris, and some of the North Island Natives quickly learned one or two of the Rarotongan songs. "Tino reka, tino ngawari" ("sweet and soft indeed"), said the New-Zealanders of these *himenes*. "They are like the singing of the birds." There was, too, a charm even in the clattering and rattling and throbbing of the rude Native wood instruments.

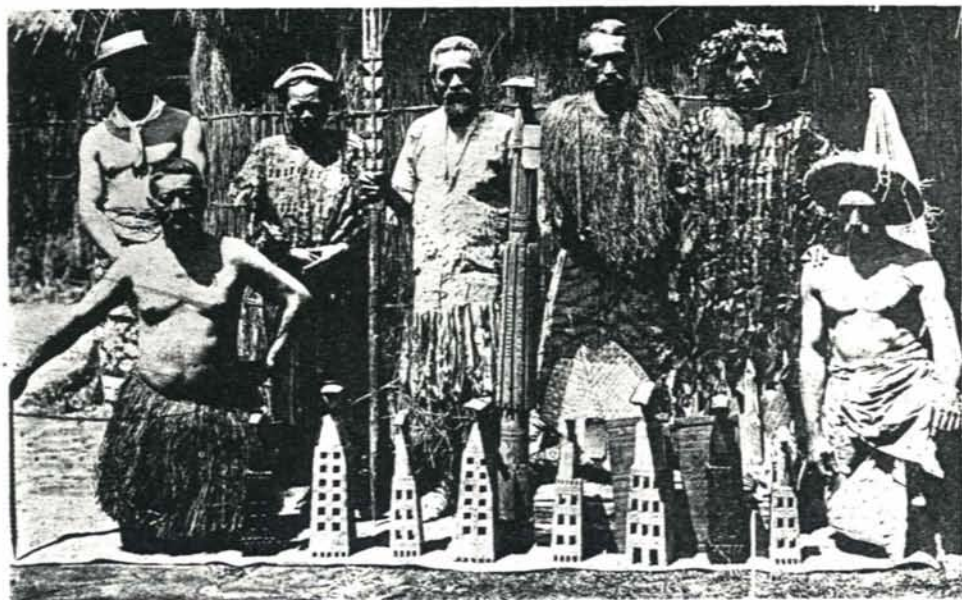


To the Islanders these sounds have their imitative onomatopœics, their regular beating and tapping-out of —

Tingiri-ringiri,
Rangara-rangara,
Anangirira
Tiki-rangi-ti.

To the Polynesian ear it is the "apt alliteration" of the Voice of the Drum.

Amongst the action-songs and posture-dances of the Islanders some were interesting as being based on ancient mythological beliefs. The most remarkable of these was the performance of the "lifting song," for the separation of the Sky-Father and Earth-Mother by their children—a Native legend heard amongst every branch of the Poly-



THE MANGALA ISLANDERS, WITH THEIR CEREMONIAL-AXES.

nesian race, from New Zealand to the Hawaiian Islands. Armed with their long barbed spears of ironwood, the Islanders imitated, with many a heave and thrust, the levering away of Rangi, the Sky, from Enuā, the Earth, on which it once lay close, and the propping of it up aloft so that man might have freedom and light for ever onwards. This was the incantation chorus they sang, to the pantomimic heaving-action and the rattle of the wood-orchestra—the Aitutaki song for the herculean Ru-te-Toko-Rangi (Ru, the Sky-lifter), who was the offspring of Rangi and Tea (Light) :—

Kii ana mai koia ko Ru-taki-nuku.
Koia tokotoko o te Rangi—i-i!
Rarakina te Rangi—e!

Sing we of Ru-taki-nuku,
Whose mighty strength the Heavens raised
And ever fixed on high.

E tau rarakina te Rangi—e !	Hence is he called
Koia Tokotoko a ia i te Rangi—e !	The Propper-of-the-Sky.
Kua peke te Rangi	The heavens are heaved afar aloft
E te tini atua o Iti—e !	By Iti's myriad deities.

"The many gods of Iti" ("Te tini atua o Iti") were called upon by Ru, the Sky-lifter, to aid him in his great task. Iti, or Whiti, refers perhaps to Tahiti, or Fiji, or more probably to a Hawaikian Fatherland far more remote.

This chant appealed with peculiar interest to the New Zealand Maoris, who quickly picked up the words and time-actions, and greatly amused their fellows at night by imitating the capers, the drumming, and the singing of the Island men and women in this and similar performances. The "lifting song" was rehearsed in camp by a party of Ngarauru Natives from Whenuakura and Waitotara, on the west coast of the North Island, who afterwards performed it on the town-*marae* at Parihaka, the home of the Prophet of the Mountain, the venerable Te Whiti, to the diversion and admiration of Taranaki. Another also learned and sung by these Maoris was a pretty Aitutaki poem-fragment, frequently sung by the Islanders, beginning—

Te pua miri,
Te pua mika,
Te viki ua ra i te mataki—e !
Te naupara ra—e—
Te aro motu—e—
Aweawe te pua o te inano—e !

This song was a modern one composed at Aitutaki, likening the gay dresses of an Island lady to the beautiful blossoms of the *pua* (*Fagraea berteriana*), a flowering-tree common in the Cook and Society Islands, and to other Island flowers.

Before leaving the pa on their return trip to the Cook Islands, the chief of the Mangaia party, Tangitoru, formally offered the Maoris of New Zealand, as a token of friendship and kinship between the two peoples, a piece of land of his own on the shores of Mangaia, about two acres in extent. This, if accepted, would always be held by the Maori people as a *tauranga* or landing-place, and any New Zealand Maori visiting the island would have a right to reside on the land. The Islanders were anxious that their New Zealand friends should pay them a return visit. The Maoris in the pa, in an address to their departing friends, accepted the kindly gift of land from Tangitoru, and, being asked to rename the spot, they bestowed upon it the title of "Te Koha-ki-Niu-Tireni" (The Present to New Zealand). A pleasant finale to an interesting and historic racial union.

THE NIUE-ISLANDERS.

The Native visiting party from Niue, or Savage Island, numbered seven : three men, three women, and a child, of whom the principal man was Frank Fataaiki, son of the late King of that island. The Niue people occupied a little kainga of their own in the compound alongside the Maori pa allotted to the Island tribes. Being so few in numbers, they did not give any public performances, but they occupied themselves in building a typical Niue thatched dwelling with material brought from their distant home, and in making various articles representative of the industries of the island. Niue is celebrated throughout the Pacific for its beautiful hats plaited out of the fibre of the fa plant (screw-pine), and for its pretty fans of various designs ; these and model outrigger canoes, &c., were made by the Islanders, and placed for sale in the Cook Islands Court in the Exhibition.

These Niue people came a long way. Their island, lying all by itself, is about 1,400 miles north-east from Auckland in a straight line, but to reach New Zealand they had first to voyage to Tonga (Friendly Islands) in a schooner, and there take passage in the Union Company's steamer "Atua" for Auckland. On their arrival at Port Lyttelton they were met by Mr. Bishop, S.M., the Chairman of the Maori Committee, Mr. McGregor, and several people from the pa, and on their entry into the village *marae* they were welcomed with speech and song by the Maoris and Rarotongans.

Wearing European dress, the Niueans were thoroughly civilised-looking. Indeed, they are a far remove from their fierce ancestors, who attacked all white people attempting to land on their shores. The name of "Savage Island," now a misnomer, was well earned in the past. The Islanders strongly disapproved of the whites or *papa-langi* (literally "breakers-through-the-sky"). Captain Cook, who discovered the island in 1774, in the "Resolution," made friendly overtures to the Natives, who answered with menaces of the utmost ferocity: "all endeavours to bring them to a parley were of no purpose, for they advanced with the ferocity of wild boars, and threw their darts." One of the spears thrown narrowly missed Cook himself. The men were naked save for a waistcloth: they carried spears, and clubs, and slings; many of them had their bodies partly painted black. Little wonder, therefore, that Cook as he sailed away named the place Savage Island. John Williams, the missionary pioneer, had an equally unfriendly reception when he visited the "Isle of Savages" fifty-six years later in the little schooner "Messenger of Peace." It was 1848 before the emissaries of the Christian missions got a footing on Niue.

The island itself is the largest in New Zealand's tropic possessions; a solitary mass of upheaved coral, about 200 ft. in height, and densely wooded. It has an area of about a hundred square miles, and a Native population of 4,300, more nearly allied perhaps to the Tongans and Samoans than to the Cook-Islanders, from whom they are separated by six hundred miles of ocean. It is a fertile, productive island, but its surf-beaten shores are without a harbour, and it is out of the track of the regular Island steamers. On its long, irregular, fringing reefs and on the bold sea-worn cliffs the great inswell of the Pacific, rolling before the strong south-east trades, continually thunders, and flings skywards clouds of spray. Landwards through the sea-born mist the voyager sees forests of tall cocoanuts waving their long feathery fronds in the wind; the white houses of the island people are hidden from view by the tropical vegetation. The Natives live in eleven villages, which are very clannish, like the rival districts of Samoa. In the old days these villages "took it out" of each other with club and spear; now-days, being highly civilised, they make it warm for one another in the way of commercial competition, and in outdoing each other in the annual contributions to the London Missionary Society. There is a New Zealand Government Resident Commissioner (Mr. H. G. Cornwall) on Niue. The principal commercial industries of the Natives are copra-making, cotton and fungus gathering, and hat-making. They make, too, very fine *tapa*-cloth, or *hiapo* as it is called on Niue. The mallets of the cloth-beaters are daily heard on the beach, as the women patiently pound away at the bark of the "cloth-tree"; then, after bleaching, the *hiapo* is taken up on to the shady village-greens, and all sorts of intricate and tasteful designs (many of them pictures of tree-foliage) are traced on its clean white surface with the indelible pigments obtained from the candle-nut. Some good specimens of this Native cloth were shown in the Cook Islands Court.

During the stay of the Niue-Islanders in the Exhibition pa, one of their number, the wife of Frank Fataaiki, gave birth to a son—the second Native child born within the walls of "Arai-te-uru."

THE FIJI-ISLANDERS.—FIRE-WALKERS AND THEIR CEREMONIES.

AN INTERESTING PEOPLE.

For Exhibition visitors the party of Natives of the Fiji Islands who spent a considerable time in camp had an enthralling interest. The very name of Fiji—the “Feejee” of the old South Sea voyagers—had a fascination; it carried a medley of suggestions: visions of coral reefs and palmy isles, shark-haunted surfs and calm blue lagoons, great sugar-cane plantations, Hindoo coolie cane-cutters, bananas and *bêche-de-mer*, canoes and cocoanuts, fuzzy-wuzzy Island men, bronze-skinned beauties, missionaries, and cannibals. For Fiji was once the veritable Cannibal Land, the land of “Hokey-pokey-winky-wum,” where the terrific savage ate “first a finger and then the thumb,” and where old Thakombau was in truth the “King of the Cannibal Islands.” “Long-pig” was eaten in Fiji long after the Maoris of New Zealand discontinued its consumption—in fact, up to within quite recent years.* The Islanders of the Group were the most ferocious in the Pacific, as witness a score of narratives, from the Chevalier Peter Dillon up to the latest Fiji writer, the Rev. Lorimer Fison. Now-

adays they are tame by virtue of British rule, and profess the Christian religion in a variety of forms. They number about 86,000—nearly twice as many as our Maoris—but they are decreasing. One thing they have been suffered to retain, and that is their olden Native costume, airy and picturesque. Contrasted with the Rarotonga Natives, who even in the dances clung with ridiculous persistency to the trousers of the paleface and who wear a half-sailor uniform, the Fijians at the Exhibition were simple, natural, and withal artistic in their bare legs, their white kilts, and their garlands and waist-*liku*. Their great heads of hair, their stern-set faces, their necklaces of boars’ teeth, their knobbed clubs, and their barbed spears gave a barbaric “tang” to their public appearances; and, above all, their strange and ancient semi-religious ceremony, the singular rite of fire-walking, won for them a very high degree of public interest and curiosity. This was the first occasion in which the famous Fire-walkers of Benga had ever ventured outside the bounds of their little South Sea archipelago, and it was not without some misgivings that the simple-hearted Islanders, not yet free from the old heathen superstitions—though good Wesleyans by profession—sailed across the great ocean to a distant and mysterious white man’s land, a far more wonderful land than they ever dreamed to see.



A FIJI CLUB-DANCER.

The Fijian Natives who, at the request of the Exhibition authorities and with the permission of the Governor of Fiji, Sir Everard im Thurn, were permitted to visit New Zealand, numbered fifty-one men—fine stalwart fellows, athletic, agile, and skilled in their ancestral dances, and songs, and ceremonies. They came in two parties. The first numbered twenty-five, from various islands of the Group, under the charge of Mr. W. A. Scott, Assistant Native Commissioner of Fiji; they arrived in Christchurch on the 15th November, built a large Native thatched house in an enclosure in the Exhibi-

* Even as late as 1894 savage practices were revived by a wild mountain tribe in the interior of Vanua Levu, the largest island of the Fiji Group. A Government armed force sent against these rebels found evidence of acts of cannibalism and of human sacrifice to the heathen gods, the *teoro* (devils) as they are called nowadays.

tion grounds, danced their fan, and club, and spear dances, and made the *kava* drink of hospitality for their visitors. Their chief was a handsome and dignified Native officer, Ratu Ifereimi, a fine figure in his white military jacket and his white scalloped waist-to-knee kilt. The other men wore on arrival dark-blue uniforms, with scarlet-cloth kilts, but they stripped to the waist-garment of native fibre for their dances. They carried as weapons long barbed spears and heavy wooden clubs.

The second party, who arrived at Lyttelton *ex* steamer "Hauoro" on the 13th December from Suva, *via* Wellington, consisted of twenty-six fire-walkers of the Sawau Tribe, of Benga, a little island which has from time immemorial been the home of the mystic rites of the *vilavila-i-rero*. These men, numbering all but two of the fire-walking experts of Benga, were under the charge of Mr. A. M. Duncan, of Suva. Their head-man was Kalebi (Caleb), who was the *buli* or chief of the Sawau district. (Benga is spelled "Bega" in Fiji, but as a guide to pronunciation it is preferable to spell it



THE FIJIANS AND THEIR WHITE CHIEF, MR. SCOTT.

"Benga.") It is a small island lying off the south coast of Viti Levu, the largest island of the Group, and is about twenty-four miles from Suva, the capital of Fiji. The oldest and most experienced fire-walker was a man named Titus, about fifty years of age; the youngest was twenty-four or twenty-five. Old Titus had been fire-walking for forty years, and, as Mr. Duncan said to a questioner, "still wears the same pair of feet." They brought with them from Fiji a quantity of stones from the historic fire-walking ground at Benga for the oven or *loro*, a quantity of roots of the masawe or dracena (somewhat similar to our New Zealand ti, or cabbage-tree), the esculent dalo ("taro" in Maori), and cocoanuts; these foods are eaten after the sweet masawe-roots are baked in the sacred oven. Cocoanut-leaves were also brought for kindling the fire, and native poles and forest creepers for use in preparing the glowing oven for the fire-walk act.

Four performances of fire-walking were given by the men of Benga on the Exhibition Sports Ground; the first on the 17th December, before large crowds of intensely

interested spectators. A committee of New Zealand scientists, specially invited to attend, were given opportunities of observing the ceremonies, and of investigating the conditions under which the fire-walking was done. These scientific observers included Professor H. B. Kirk (Professor of Biology at Victoria College, Wellington), Professor Haslam (Christchurch), Drs. Evans and Chilton (Christchurch), and Professor Benham (Dunedin). Keenly and closely as they watched, however, they failed to exactly solve the mystery of the fire-walk, which has puzzled scientists all over the world—the reason of the Natives' immunity from burning when walking on the glowing stones. "Savage magic" it has been called by some; and a variety of hypotheses have been advanced to explain the feat, but none are entirely satisfactory, and the rite of the Oven of Benga still remains to a large extent a mystery.

Though not one of the regular fire-walkers, Ratu Ifereimi, the chief of Mr. Scott's contingent of Fijians, also walked across the hot stones, and received no hurt. The

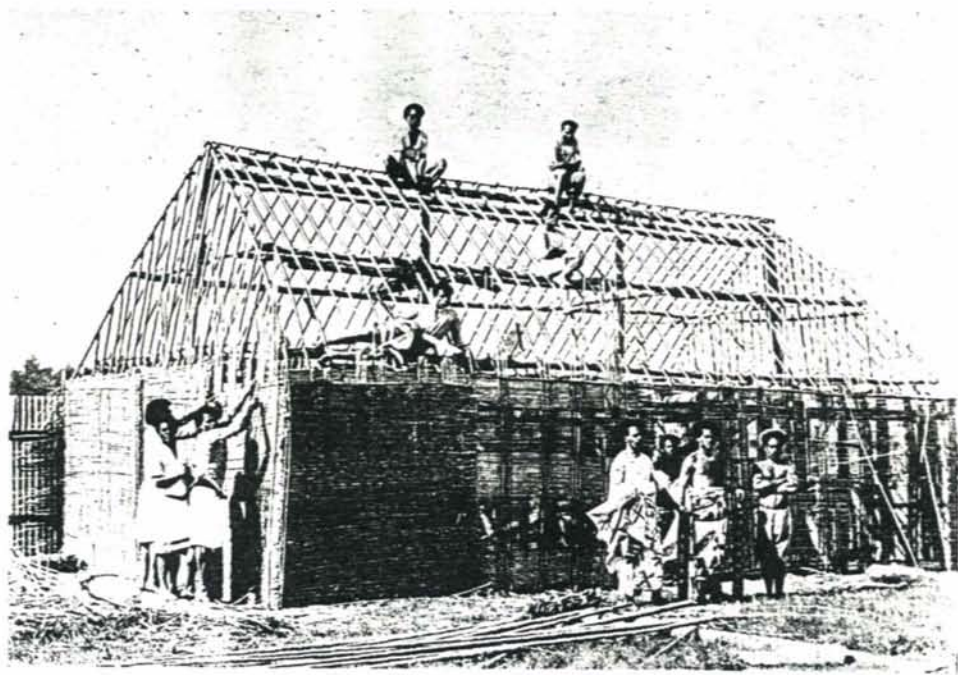
explanation was that Ifereimi was also of the tribe of the fire-walkers, though, owing to his high rank, he does not ordinarily take part in the rite.

The legend of the origin of the fire-walking ceremony, as told by the Fijians, is this: In ancient days there lived in the village of Navakaisese, in the district of the Sawau Tribe, Benga (Beqa) Island, a famous story-teller named Dredre (pronounced "Drendray"), to hear whom the people would assemble night after night in the large *bure* or village-hall. The villagers in turn gave presents to Dredre in return for his thrilling war-epics and fairy-tales. The chief Tui-Ngalita, went out to seek some reward for his court story-teller, and sought to capture an enormous eel whose haunt he alone



knew. But the eel was not there, and Ngalita, probing about in the hole in which the eel was generally to be seen, suddenly to his astonishment grasped a human hand. Hauling away with all his strength, he presently drew out to the light of day a trembling dwarf, who sat down and clapped his hands to show respect to the chief, after the fashion of the Fijian. He implored Ngalita not to kill him. "Spare me," he cried, "I am a god, and will make you so strong in war that none shall withstand you." "Oh! but," replied Ngalita, "I am already stronger in war than anybody else, and I fear no one." "Well, then," said the dwarf, whose name was Tui-Namoliwai, "I will make your canoe the fastest to sail on these seas, and none shall come up with it." "But," replied Ngalita, "as it is, no one can pass my canoe." "Then," rejoined the other, "I will make you a great favourite among women, so that all will fall in love with you." "Not so," said Ngalita, "I have one wife, of whom I am very fond, and I desire no other." Poor Namoliwai then made other offers, which were also rejected. The chief announced that he would club him, and have his body cooked as a feast for Dredre. Namoliwai's chances of life were fast fading when he made a final effort. "Oh chief! if you will

spare me I will so cause it that you and your descendants shall henceforth walk through fiery ovens unharmed. In after-time the people of your village will become famous for their baking of the roots of the masawe [the dracæna, which has a succulent root, sometimes used for food]. I will endow you and your people with power to enter the great oven in which the roots are cooked, and to walk therein without hurt." Tui-Ngalita was impressed by this promise, and, taking Namoliwai to the village, the experiment was made. A great oven was lighted, and when the live logs were removed the stones piled in it were all aglow. The dwarf, before the wondering eyes of the people, stepped into the white-hot oven, and walked nimbly to and fro, and after much persuasion Ngalita joined him, and to his amazement and delight walked upon the heated stones unhurt. Many of the people of Sawau followed him, and learned the mystery of the *vilavila-i-revo*. From that day to this they have baked the masawe-roots in the



THE FIJIAN BUILDING THEIR HOUSE.

oven in the fashion taught by Namoliwai, and Ngalita's descendants to this day practise the wondrous art of the Hot-Stone-Walk on the famous little isle of Benga.

One could not help feeling, when watching the performance of the fire-walkers, or, rather, "hot-stone walkers" that the proper place to witness such a ceremony is in its original home. The fuzzy-headed Islanders were there in gay barbaric dresses, chanting ancient songs and tap-tapping on their ancient wooden drums, and there was the veritable glowing oven of the *vilavila-i-revo*; but the South Sea atmosphere was wanting. To enter into the spirit of the ceremony one should see it under tropic skies and palm shadows away on the little isle of Benga, with the blazing blue sea beyond the fringing white beach. Such a performance is one indeed to stir the imagination in its appropriate environment, with crowds of half-nude children of Nature, dark-browed



HEATING THE OVEN.



LEVELLING THE STONES FOR THE FIRE-WALKERS.

and wondrously war-bedizened, watching the olden rite from the shade of the woods. But transferred to a prosaic sports ground in the white man's city in a far-distant country, what wonder that in some respects it failed to give spectators that "sensational" impression for which many of them looked?

As a spectacle, the hot-stone-walking act of the Benga men was hardly thrilling or exciting. But to those who saw it and who had read anything of the story of the *vila-vila-i-revo* of Fiji and the *umu-ti* of the Polynesians, there was something inexpressibly interesting in the survival to these days of that most ancient of rites and ordeals, the ordeal by fire. Ancient indeed it is, for we read of it in the Book of Daniel: was it not Shadrach, Meshach, and Abed-nego who performed the first fire-walk on record in the midst of the "burning fiery furnace"? A ceremonial which survives to-day, too, in Japan, India, Mauritius, and on at least one Polynesian island—Raiatea, in the Society Group.



RAKING THE HOT STONES, PREPARATORY TO THE FIRE-WALKING.

In the arena of the sports green was the great *umu* or *lovo*, marked by a circular pile of stones, filling a shallow pit, in which a very hot wood fire had been burning for some hours. By the side of the heated pile lay some stout poles, and a long, thick, snaky liana of tree-creeper resembling the aka vines of the New Zealand forest. The use of these timbers was presently to be seen.

A band of about a score of Fiji-Islanders marched on to the ground, two abreast, their bare brown torsos shining with the cocoanut-oil with which they had liberally anointed themselves; round their bodies they wore fantastic kilts, far more brightly coloured than any Highland tartan, made of the leaves of a tree like our ti or cabbage-tree and coloured with Native dyes; and above this, again, they wore yards and yards of *tapa*, or bark cloth, bunched up and frilled in quite feminine fashion. In their huge heads of hair, some coloured a rich red with lime, one or two of the younger men wore red flowers, the geranium for choice—no doubt it reminded them of the beautiful

hibiscus of their far-away home. One of them carried a Native *ali* (drum) cut out of a log of ebony wood. After a march-round, the Islanders squatted down and sang, or, rather, crooned, songs to the accompaniment of swaying bodies, the clapping of hands, and the beating of the drum. Then they jumped to their feet, and proceeded to prepare the oven for their comrades, the walkers on fire.

The spreading-out and levelling of the stones of the oven, in preparation for the great act, occupied a quarter of an hour or a little more. It was a much more dramatic bit of work than the fire-walk itself. Eight or ten men stood round with long poles, most of these provided with loops or nooses at the end, made out of a forest vine. Others took hold of the big tree-creeper previously mentioned, and with the aid of this, the poles, and a long log laid across the pile, the hot stones were gradually worked outwards and levelled down until they covered a circular area probably 20 ft. across. The burning logs which lay on and around the pile were hauled to one side, and the levelling-down process went on to the music of little songs and a vast amount of the Fiji equivalents for the white sailorman's "Yo-ho" and "Heave-away!" The pole-men in their work forced the ends of their poles down between the stones, and that there was

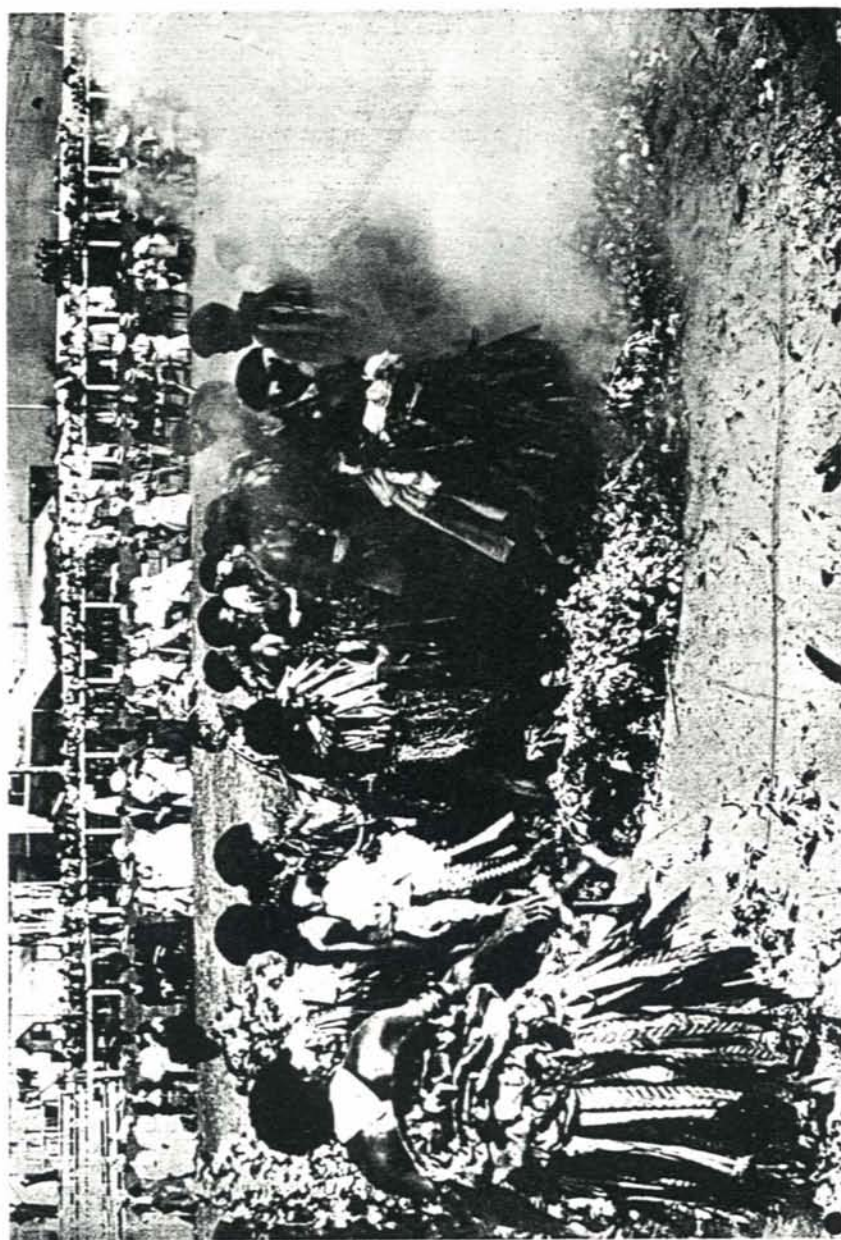


FIRE-WALKERS ENTERING THE OVEN.

fire in the pile was soon proved by the burning tips of the poles and by the flames leaping up amongst the stones from the burning wood underneath.

The stones used in the oven had been brought from Fiji. However, in an exhibition of fire-walking given in Wellington some time afterwards, the Natives used stones procured from a quarry in the neighbourhood of Wellington City; this was the first occasion on which the men of Benga Island had walked in the *vilavila-i-rero* on stones other than those from their South Sea home. As some people had an idea that "the trick" was done with the aid of special stones, the fire-walkers determined that for the Wellington exhibition they would use New Zealand materials. They were at some disadvantage in using these stones, however, for they broke up under intense heat, unlike the volcanic rock which the Islanders prefer to utilise in the ceremony.

Then came the fire-walkers. Loud shouts were given by the fire-levellers that all was ready, and at the signal a body of about a dozen men—the adepts of the Sawau Tribe of Benga—emerged from their waiting-place and came on to the arena at a sharp run. Immediately they reached the oven they stepped on to the heated stones, walked across them twice, each man remaining from fifteen to twenty seconds on the stones. They wore similar attire—leaf girdles and *tapa*—to their companions, the fire-levellers,



THE FIJI FIRE-WALKERS IN THE OVEN.

and, in addition, dry-leaf circlets round their ankles; these anklets, as was apparent on subsequent examination, were not burnt or singed. The fire-walkers were led by their chief Kalebi, a fine-looking athletic man, who will be the head chief of Benga Island on the death of the present head-man of the tribe, old Jonathani Dabea, now aged eighty. Jonathani is the chief instructor of his tribe in the fire-walking ceremony, and is a man exceedingly learned in ancient Fijian lore, but, owing to his advanced age, he could not accompany his people to New Zealand.

The fire-walking was over almost before many of the spectators realised that it was taking place. It did not take long, but even to a fire-walker probably fifteen seconds on a well-heated oven is quite long enough. After the "walk," piles of green leaves and boughs lying near by were thrown on to the hot stones; on these, the fire-walkers, re-entering, sat for a few moments, and were joined by some of the other Natives.

Then, as soon as the *tapa*-girt men of Benga had stepped out of the oven, the customary finale, the cooking of the roots of masawe, brought from Fiji for the purpose, was proceeded with. The roots were placed in the centre of the oven, then piles of green boughs were heaped on top, and over these earth and clay were heaped until all was covered up, and the Oven of the Masawe was closed until its reopening the following morning, when the cooked roots were taken out and eaten.

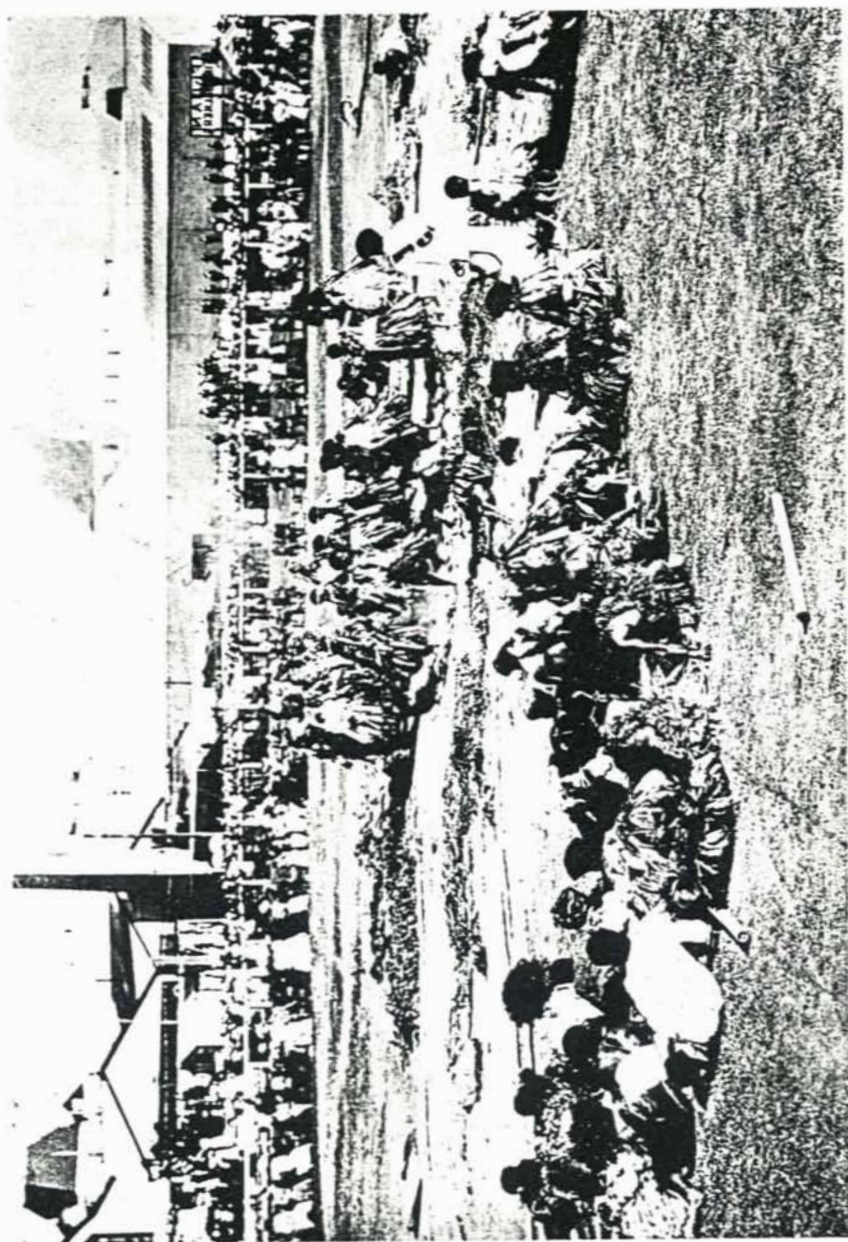
There was no doubt that the heat in the oven was intense, and that any white man would have suffered severely had he rashly attempted to walk on the stones.*

In walking across the oven the men did not hurry, nor did they allow their feet to rest longer than a second on any stone. They planted their bare feet down fairly and squarely, without the least sign of trepidation; they walked as deliberately as if they had been treading a roadway. The first man who entered was probably just under half a minute in the oven. When the act was over, and the roots and pith of the masawe had been placed on the oven to be cooked, many curious spectators took an opportunity of examining the heated stones. Those on the outer rim of the oven were still exceedingly hot—so much so that they could hardly be touched. When the masses of green leaves were heaped upon the stones dense steam and smoke arose. At one of the performances it was noticed that when the *tapa* waistcloth of one of the natives became undone and the end dragged above the stones, it immediately took fire. Stones thrown out of the oven retained their heat for many minutes afterwards.

The *vilavila-i-revo* ceremonial was succeeded by Fijian *meke*s or song-and-dance performances, in which the whole of the Natives took part. The best of the dances was the martial "club-dance," in which the Benga men, armed with long and heavy war-clubs, displayed wonderful agility and activity, to the accompaniment of the quickly drumming wooden *lali*.

The second performance of the fire-walkers was given in the Sports Ground on the 20th December, in the presence of His Excellency the Governor and party, and a large crowd of other spectators. The actual fire-walking occupied about twenty seconds:

* Colonel Gudgeon, the New Zealand Government Resident in the Cook Group, and three other Europeans at Rarotonga, passed unscathed barefooted across a hot *umu-ti*, under the direction of a priest of Raiatea Island, some years ago. Colonel Gudgeon says of the feat, "I can only say that we stepped across boldly. I got across unscathed, and only one of the party was badly burned, and he, it is said, was spoken to, but, like Lot's wife, looked behind him—a thing against all rules. I can hardly give my sensations, but I can say this: that I knew quite well that I was walking on red-hot stones, and could feel the heat, yet I was not burned. I felt something resembling slight electric shocks, both at the time and afterwards, but that is all. I do not know that I should recommend every one to try it. A man must have 'mana' to do it: if he has not it will be too late when he is on the hot stones of Tama-ahi-roa. To show you the heat of the stones, quite half an hour afterwards some one remarked to the priest that the stones would not be hot enough to cook the *ti*. His only answer was to throw his green branch on the oven, and in a quarter of a minute it was blazing. As I have eaten a fair share of *ti* cooked in the oven, I am in a position to say that it was hot enough to cook it well."



THE FIJI FIRE-WALKERS CROSSING THE HOT STONES.

some of the men were so anxious to give a good performance that they walked across the stones twice. Then branches and green leaves were heaped on the stones; the fire-walkers squatted down on top, and the sound of their incantation-song was heard from amid the rising steam and smoke. They remained on the pit for about two minutes.

At the conclusion of the performance, the Governor (Lord Plunket), addressing the fire-walkers grouped about the pit, said that he had been very pleased to see their wonderful performance carried out by such a fine body of men. The chief Kalebi then approached the Governor and presented him with a whale's tooth—the greatest honour that a Fijian can bestow. His Excellency presented each of the fire-walkers with a medal, given by the scientists who had been invited to be present and make investigations at the opening performance.

Of this second fire-walk, Mr. Duncan, in charge of the Natives, said, though he had seen many exhibitions of fire-walking in Benga Island, he had never seen the Natives remain so long on the stones. The stones, moreover, were frightfully hot, and that made the performance all the more creditable.



FII-IsLANDERS AT A KAVA-DRINKING.

The fourth and final performance of fire-walking in Christchurch was given by the Benga men on the 24th December. It was an excellent exhibition, and the stones, as eye-witnesses reported, seemed to be hotter than usual. Amongst the spectators were Sir Joseph Ward (Premier), Lady Ward, and Miss Ward. At the conclusion of the fire-walk the chief Kalebi presented Sir Joseph with some fine Fijian mats and a war-club as souvenirs of the occasion.

MAORIS AND FIJIANs.—A MAORI WELCOME.

A pleasant feature of the Fijians' visit was their fraternising with the Maoris and the Cook-Islanders. They paid each other ceremonial visits and exchanged gifts of whale's teeth, *tapa* (Native cloth), woven-fibre mats, and greenstone. The Fijians entertained their guests at *yangona* (*yagona*), known in other groups as *kava*, the universal Native drink of the South Pacific. The gingery root of the *yangona* is grated and mixed with

water, and makes a not unpleasant cool drink. The Maoris were greatly interested in the *kava* ceremonial, but some of them could not restrain their grimaces at the first taste of the beverage of Hawaiki.

On the 6th December the Maoris and Cook-Islanders in the *pa* welcomed and entertained their darker-skinned cousins from Fiji. This was a unique and intensely interesting and highly spectacular ceremony; it was such a picture as had never before been witnessed in New Zealand, the foregathering in overflowing *aro*ha of the three great tribes of the Pacific. It was a truly international gathering of the dark-skinned races. All bore themselves like chiefs, for national pride and a desire to appear at their best actuated every individual. The Maoris and the Cook-Islanders, the hosts, wore their finest mats and danced their most spirited dances; the Fijians, dignified and wonderfully attired, came loaded with gifts for their entertainers. The poetic chorus of the *pouhiri*, with its accompaniment of beckoning, waving of weapons and green branches, and its rousing dance, greeted the in-marching Fijians, whose faces were blackened in curious patterns, and who were headed by Mr. Scott and Ratu Ifereimi. The women's *pouhiri* was succeeded by a fear-inspiring dance of Maori warriors, spear-armed, leaping, stamping, yelling out their barking battle-chorus, and grimacing like the carved images on their *pa*-walls. The war-dance over, a welcome-poem was chanted, and the Arawa chiefs, stripped to the gaily coloured *taniko* waistbelt and dangling *piu-piu*, and wearing *huia*-feathers in their hair, stepped out in turn and welcomed their guests. Captain Gilbert Mair interpreted the Maori into English, and Mr. Scott the English into Fijian.



KAVA FOR A WHITE CHIEF.

"Greeting, greeting to you," cried Kiharoa, "we bid you welcome. Come to us, come to gaze upon the Island of the Native people of New Zealand. All these tribes, all the canoes that brought our ancestors to New Zealand in ancient days, passed through your Islands. You are the source from which the Maori people came, therefore I look upon you as our older brethren. You have touched our hearts very deeply because you have come to New Zealand, to this Wai-Pounamu, the Land of the Greenstone. We wish you long life and happiness, and a safe return to your native land."

Other chiefs spoke, and an ancient Hawaikian chant, part of the invocation used in felling the tree from which the "Arawa" canoe was built in the South Sea Isles, was

repeated. Ratu Ifereimi replied, thanking the Maoris for their kind speeches, and his people piled their presents before the New-Zealanders, topping them with a great whale's tooth—the supreme gift of a Fijian chief. Then came a delightful interchange



FIJAINS BRINGING THEIR PRESENTS TO THE MAORIS.

of quaint music and dances. The squatting Fijians chanted their songs to the drumming of the *lali*. The Arawa girls, led by Bella Reretupou, acted their rhythmic "canoe-poi,"



in which the *poi*-artistes illustrated in beautiful time the action of paddling a canoe—their ancestral pilgrim-canoe, the "Arawa," on her voyage to New Zealand. Then came the Cook-Islanders, the men and women of Rarotonga and Aitutaki and Mangaia, the men crowned with singular helmets of brown cocoanut-fibre, the women dressed in gorgeously vivid colours and head-decked with green leaves. With their amusing orchestra



THE FIJIAN DELEGATION PRESENTING MATS, ETC., TO THE MAORIS.

of wood instruments, they sang a tuneful song of love and welcome, and gave a mimic war performance that was quite an exciting little drama, in which the women were veritable Amazons, armed with spears, while their assailants, the men, used slings.



A FIJIAN FAN-DANCE.

SECTION XIII.

MUSIC AT THE EXHIBITION.—AMUSEMENTS.

Good music was one of the best features of the Exhibition, a feature that did a great deal to brighten the impressions of the big show carried away by visitors. The music, indeed, was of a class that opened a new world to thousands of New-Zealanders, more particularly the younger generation. It not only entertained, but it educated, and it was the means of arousing a deep and genuine love for the great masters of music amongst a large body of the people.

This was the mission fulfilled by the Exhibition Orchestra, a splendid musical body raised and retained for the Exhibition season by the New Zealand Government. It was early recognised that good music was a necessity if the Exhibition was to be made a success, and arrangements were made for a strong orchestral force to play daily throughout the season. Mr. Alfred Hill, a talented young New Zealand musician and composer—who has made the interpretation of the special spirit and genius of Maori music one of his particular studies—was appointed conductor of the orchestra. The number of the orchestral force was fixed at fifty-three, a force that enabled Mr. Hill to deal adequately with the works of the world's greatest composers. Mr. Hill made a trip to Australia in August, 1906, for the purpose of selecting a number of musicians there, and he succeeded in gathering together the very best talent in the ranks of Australian and New Zealand instrumentalists.

The orchestra was made up of—

Ten first violins.	One harp.	Four horns.
Ten second violins.	Two flutes.	Two trumpets (trumpetinas were used).
Five violas.	Two oboes.	Three trombones.
Six cellos.	Two clarionets.	One drum, &c.
Three double basses.	Two bassoons.	

Of these players, twenty-nine were engaged from Australia and twenty-four from New Zealand. Seven were Italians and three Germans, the rest English. Five ladies were included among the number. The combination was admitted on all sides to have been the finest ever heard in the colony. Mr. Hill was fortunate in securing such a fine musician as Mr. George Weston as leader. It was this gentleman who led Mr. Cowan's orchestra at the Melbourne Exhibition some years ago. The orchestra contained many fine soloists in the persons of Messrs. George Weston and Cyril Monk (violinists); Miss Arline Thackeray and Miss Wells (violinists); Messrs. Gladstone Bell and Johnstone (violin-cello-players); Messrs. Jamieson and Truda (flautists); Messrs. Clive and Ilforte (clarionets); Mr. Kuhr (hornist); and Mr. Oakes (trombonist).

The orchestra played on an average twice a day. The works chosen for performance included symphonies by Beethoven, Haydn, Mozart, Schubert, Schumann, Mendelssohn, Goetz, and Brahms. Most of the standard overtures were played; and suites, ballet music, and miscellaneous items by Wagner, St. Saens, Tschaikowski, Bazzini, Bizet, Massenet, Delibes, Gounod, and Sullivan varied the programmes. Several concertos for pianoforte and orchestra and violin and orchestra gave colonial artists an opportunity of playing for the first time with a first-class orchestra. Chamber-music concerts were also given, at which many works hitherto unheard in New Zealand were brought out. Besides string-music, items for wind instruments alone, and wind in combination with strings proved acceptable numbers. At first, owing no doubt to the great novelty

of the side-shows, the unusually large number of bright sunny days, and the fact that the majority of people visited the Exhibition primarily for easy amusement, the orchestral concerts were poorly attended. By degrees the merit and high standard of the concerts became known, and the attendance increased very largely as the season went on. As showing the educative value of the work of the orchestra, the tastes of the audiences improved so much in the six months that, while the lighter music gave the greatest pleasure at the earlier concerts, it was the works of the classic writers that held their attention and won their applause in the end. During the last month of the Exhibition the Concert Hall was crowded to overflowing, and at the last concert of all the Hon. George Jones made a very flattering speech, eulogizing Mr. Hill and the players under his direction, and remarking that it was a thousand pities that the people or Government of New Zealand could not see its way clear to make the orchestra a permanent institution. The Acting-Premier, the Hon. W. Hall-Jones, in his speech to the Governor on the closing-day, also made reference to the splendid work the orchestra had achieved from an artistic and educative point of view. The Press of the whole colony had nothing but the highest praise for the glorious feast of music that had been provided for New Zealand by Mr. Hill and his band. It was mentioned as an interesting fact that at the ordinary rate of giving orchestral society concerts in cities—namely, four a year—it would take sixty years to give the number of concerts provided by the Exhibition Orchestra in six months.

Sir John Gorst, the British Government's Special Commissioner to the Exhibition, in referring to the music at the Exhibition, said that the Ode as performed on the opening-day of the Exhibition by the orchestra and the large choir would have made a great impression even in the art centres of the Old World.

Of the first orchestral concert (a programme of Beethoven, Massenet, and Wagner) given in the Concert Hall, a critic wrote, "The concert artistically was far and away the finest performance of classical orchestral music that has ever been heard in New Zealand. So magnificent was the executive skill, so fine the attention given to smallest detail and least accent, and so utterly responsive was the band to the slightest direction of the conductor (Mr. Alfred Hill) that the public were almost convinced they were hearing the music called 'popular.' Those who came just to hear the orchestra play a bar or two were held enthralled, and sat the programme out in a sort of ecstatic dream. If the audience was small, it was terrifically enthusiastic."

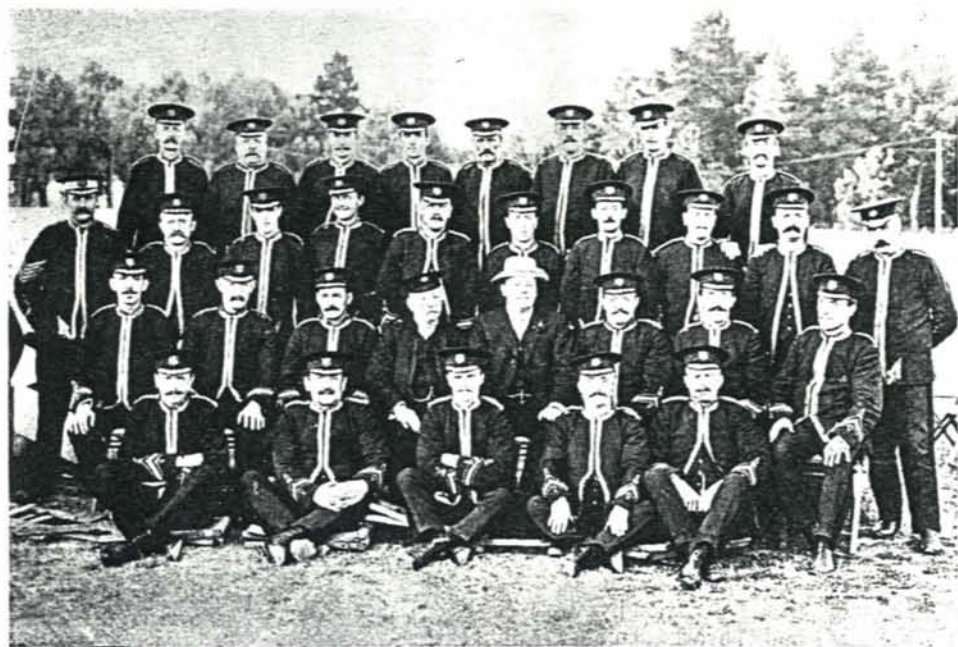
At the close of the Exhibition Mr. Hill and his orchestra toured New Zealand—Mrs. John Prouse, of Wellington, kindly financing the tour, thus making it possible for



MR. ALFRED HILL, CONDUCTOR OF THE ORCHESTRA.

the people of the principal towns of New Zealand who were not able to visit the Exhibition to hear music of a standard never attempted in the colony before.

Another musical feast provided during the Exhibition season was the outcome of a generous and public-spirited inspiration on the part of Mr. Henry Brett, of Auckland, one of the Auckland Commissioners of the Exhibition. Mr. Brett, who is the President of the Auckland Orchestral Society, and vice-president of the Choral Society, and also president of the Auckland Liedertafel, has been closely connected with musical matters in Auckland for the past forty years. He was one of those who strongly supported the Exhibition Executive Committee in their first appeal to the Government for an efficient orchestra, and in the earlier stages of the negotiations, before the Government had decided finally to largely increase the orchestra, Mr. Brett approached his Orchestral Society and offered to take them to Christchurch provided the orchestra contained not



THE "BESSES O' THE BARN" BAND.

less than sixty performers. Mr. Brett's offer was accepted, and the members practised hard for several months. The permanent orchestra had in the meantime been increased to fifty-three, under Mr. A. Hill's control; but Mr. Brett considered that the Auckland society's hard work deserved recognition, and he therefore carried out his original intention. The Auckland orchestra, numbering about seventy, under the conductorship of Herr Wielaert, accordingly visited Christchurch as guests of Mr. Brett, who paid all expenses from the time of leaving Auckland until they returned. The orchestra gave three concerts, which elicited high eulogy. There were two vocalists with the orchestra—Madame Wielaert and Mr. Hamilton Hodges of Auckland.

During January there was a particularly large gathering of musicians connected with the Exhibition. Besides the Exhibition Orchestra with its fifty-three members

all told, there were the Besses o' th' Barn Band, numbering thirty-six, the Auckland Orchestral Society, seventy strong, and the Christchurch Musical Union Orchestra; the total number of instrumentalists was over two hundred.

Organ recitals were another excellent feature of the musical side of the Exhibition. Recitals of an admirable order were given by Dr. Bradshaw and other musicians on the fine organ in the Concert Hall.

Amongst the vocalists who appeared at the Exhibition concerts were some of New Zealand's and Australia's finest singers, and one or two celebrities in the outer world of song, such as Madame Blanche Arral. The New-Zealanders included Miss Amy Murphy, Mrs. Burns, Madame Wielaert, Mr. John Prouse, and Miss Florence Quinn, a young Auckland contralto who had received her training in Bendigo, Victoria.

A great musical event was the visit to the Exhibition of the Besses o' th' Barn Brass Band, the oldest and most celebrated band of music in the world. The "Besses" arrived in New Zealand from England early in January, and played two seasons, each of a fortnight, at the Exhibition, one in January and the other in March. They played every afternoon and evening, often in the Sports Ground as well as indoors. The Band, which came from Whitfield, Manchester, takes its name from an old Lancashire village called the Besses o' th' Barn, and it has been in existence for over a hundred years. As far back as 1821 the Besses were awarded their first prize at musical competitions—that was at the coronation of King George IV. During 1892 the Besses held every brass band challenge cup in Great Britain; and in the year 1903 they gained their crowning victory at the great National Championship Contest, held at the Crystal Palace, London, when they succeeded in carrying off the Thousand Guineas Trophy, and with it, for one year, the Brass Band Championship of Great Britain and the Colonies. The band numbered thirty performers, under the conductorship of Mr. Alex. Owen. Their concerts were magnificent demonstrations of the real beauty of brass-instrument playing. No one who heard the grand "Tannhäuser" overture performed by the Besses will ever forget it. As a Christchurch bandsman remarked the day after the farewell performance of the Besses, "they taught us a new musical language."

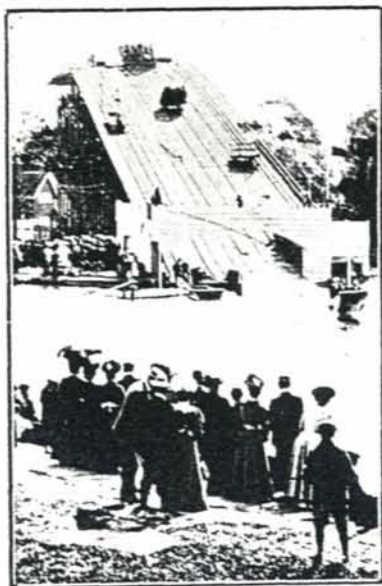
The farewell concert of the Besses o' th' Barn Band, given in the Exhibition Sports Ground on the evening of the 14th March, was attended by a very large audience. At the conclusion of the concert, Mr. Siddall, the conductor of the Woolston Brass Band, on behalf of the members, presented Mr. Owen, the conductor of the Besses o' th' Barn, with a handsome travelling-rug, as a token of the esteem in which he was held by the band. They were very grateful to Mr. Owen. Mr. Siddall said, for his kindness to them before the bands contest, and the band was very proud to have sat at his feet for a while. It was rarely that New Zealand would have the opportunity to hear such a band as he had under his control, and his visit would no doubt be of great value in pointing a way to the players of the colony.

A Christchurch musical critic well summarised the qualities of the great band, and its impression on the music-lover, when he wrote, "A feeling of stupefaction overcomes the listener who fully realises the magnitude of the feat accomplished by the conductor. The beauty of tone, often resembling the mellow effects of the woodwind, the fine smooth legatos, an unfailing precision of attack, and the excellence of individual performers are as nothing compared with the consummate art and restraint displayed in the blending of the instruments, each player conscious of the exact degree of sound necessary for the harmonization of the whole, without blurring the perfection of outline in theme or counter-theme, even at the fullest power. And this alone involves a degree of artistic perception and refinement and a controlling power that stamp Mr. Alexander Owen as the great conductor which undoubtedly he may claim to be."

AMUSEMENTS AND SIDE-SHOWS.

No visitor to the Exhibition could have had reason to complain of the want of amusement. In the grounds a space of 12 acres was devoted to a "Wonderland," in which the great feature was a water-chute. Between this and the Exhibition Buildings there was a miniature "Pike" with its varied diversions, and there were a number of other side-shows, all of which helped towards the gaiety and merriment of the million. Then there were the daily concerts, and such popular entertainments as West's "Living Pictures" and the Brescians, in the Concert Hall; and, by way of contrast, the *poi*-dances and *hakas* in the Maori village; while frequent athletic and military sports and other competitions were held on the Sports Ground.

"Wonderland" was the big show-place for those on amusement bent. It was open every afternoon and evening, and was as a rule the busiest place in the Exhibition.



THE WATER-CHUTE.

Bordering the Victoria Lake, it was pleasantly situated, and was a particularly brilliant picture on fete nights, when countless lights illuminated the grounds and buildings and the little lake. The "Wonderland" diversions included the first water-chute erected in New Zealand; a mirth-provoking "helter-skelter" tower; a toboggan or switch-back; an uncanny-looking monster Chinese dragon, running to and fro on a tram-line and carrying loads of wondering juveniles; a "Katzenjammer Castle," with its darksome interior, its weird noises and alarms; a couple of camels, on whose backs the little folk learned something of the gait and manners of the "ships of the desert"; and some performing dogs and monkeys. The water-chute, a novelty to stay-at-home New Zealanders, was easily the most popular of all these forms of holiday-pleasuring. Its sununit was some 60 ft. above the ground-level, and the boats with their merry freights "shot the chute" in thrilling fashion down into the lake, and, skimming over the water, brought up at the little landing-stage near the "Wonderland" entrance. At night, when a chute-ride gathered an added thrill, crowds would collect on the opposite side of the lake to watch the flying boats, and enjoy

the half-feigned, half-in-earnest shrieks of feminine alarm as the lightning-barges took the water.

"Wonderland" was organized and financed by a New Zealand syndicate, and was under the management of Mr. A. L. Baird. Over 350,000 people purchased tickets of admission, and the concession and complimentary tickets used brought this number up to probably half a million.

The "Pike," with its marionettes, "laughing-gallery," "House of Trouble," "Rocky Road to Dublin," and slot-machines and peep-shows of all kinds, was another popular resort. It was under the management of Mr. Hamilton. The "laughing-gallery" was particularly well patronised. In the vicinity were a riding-gallery, a "jungle" shooting-gallery, and sundry other attractions for juveniles and those of older growth. A camera obscura, and an "air-ship" that worked on wire ropes and took cruises over

the lake waters and back, were to be visited further in the rear, between the pine grove and the Maori pa.

Best of the indoor "side-shows" was the great cyclorama of the Battle of Gettysburg. This huge circular canvas, 375 ft. in length and 45 ft. in height—with every figure life-size—was housed in an immense galvanised-iron structure at the southern end of the Exhibition. The wonderful picture, with its realistic battle-effects and its explanatory lecture, drew large crowds all through the Exhibition season. The record attendance was on Easter Monday, when nearly four thousand people paid for admission. Amongst the visitors were no fewer than twelve veterans of the American Civil War, who had either fought in or been present at the famous three-days battle. Nine of these old soldiers were New Zealand residents. Of the twelve, five had fought on the Northern side and seven in the Confederate ranks.

Another form of diversion was provided by O'Neill's Buckjumpers. The attempts of local equestrians to ride the buckjumpers, in the contests for silver cups and other prizes, were often hugely amusing to the spectators.

A specially attractive feature of the Exhibition by night was the beautiful pyrotechnic displays given by a representative of Pain and Son's London Fireworks, who had come out from England for the express purpose of giving firework-exhibitions during the season. The first splay was given on New Year's Eve, when there was an immense attendance, and aerial and ground fireworks exhibitions in numerous elaborate designs were given once a week thereafter, until Easter Monday. Several exhibitions of day-light fireworks, an innovation from the East, were also given by Pain and Son.

DAILY ATTRACTIONS.

The following is a typical list of the "daily attractions" of various kinds, with the hours at which each was open, as published in the official programmes:—

ART GALLERY.

Monday—6d.	Wednesday—6d.	Friday—1s.
Tuesday—6d.	Thursday—Free.	Saturday—Free.

FERNERY.—10 a.m. to 10.30 p.m.—Free.

AQUARIUM.—10 a.m. to 10.30 p.m.—Free.

MAORI PA.—Open 10.30 a.m. to 7.30 p.m.—*Poi-dances and haka* by Maoris and Rarotongans at 3.30.

GEYSER. "Model Rotorua."—10 a.m. to 10.30 p.m.—Free.

FIJIAN CAMP.

AGRICULTURAL DEPARTMENT'S EXPERIMENTAL GRASSES and BEE APIARY.—10 a.m. to 8 p.m.—Free.

MINES DEPARTMENT.—Coal-mine.

WONDERLAND.

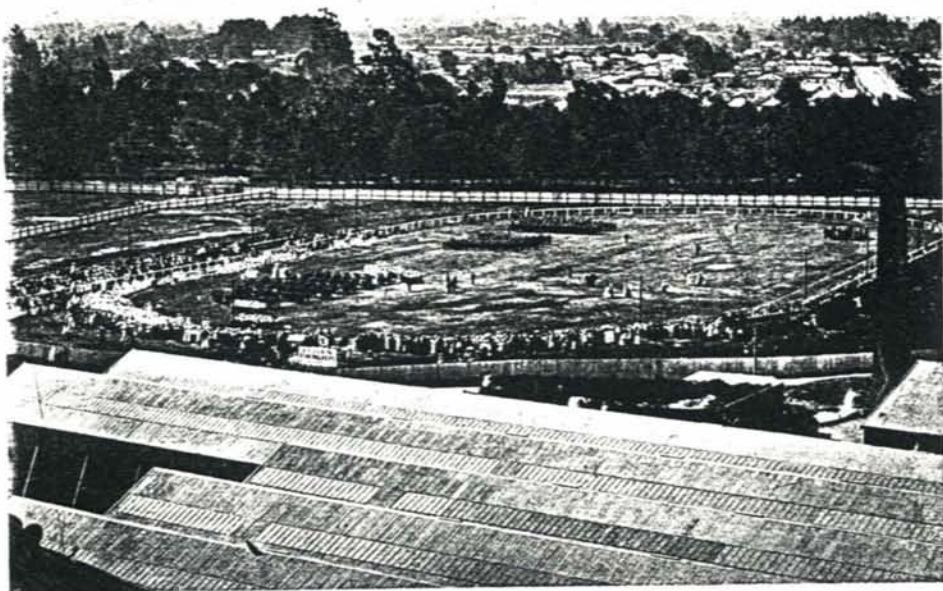
2 p.m. to 5.30 p.m. 7 to 10.30.

Water-chute.	Fancy diving.	Camels.
Helter-skelter.	Toboggan.	Performing dogs and monkeys.
Dragon.	Katzenjammer Castle.	Tea-rooms.

THE PIKE.

Marionettes.	Laughing-gallery.	Slot-machines, &c.
The House of Trouble.	Rocky Road to Dublin.	

ELECTRIC ELEVATOR (South Tower).—10 a.m. to 10.30 p.m.
CYCLORAMA. "The Battle of Gettysburg."—10 a.m. to 10 p.m.
WEST'S PICTURES.—Every half-hour.
EGYPTIAN HALL.—Every half-hour.
WORKING COLLIERY.—10 a.m. to 10.30 p.m.
BUCKJUMPERS.—8 p.m. to 10 p.m.
JUNGLE SHOOTING-GALLERY.—10 a.m. to 10.30 p.m.
BOXBALL RINK.—10 a.m. to 10.30 p.m.
RIDING-GALLERY.—10 a.m. to 10.30 p.m.
AIR-SHIP.—10 a.m. to 10.30 p.m.
MOTOR-LAUNCHES (on river).—10 a.m. to 10.30 p.m.
PHOTOGRAPHIC STUDIO.—10 a.m. to 10.30 p.m.
WORKING MODELS.—10 a.m. to 10.30 p.m.
THE GIANT CHILDREN.—10 a.m. to 10.30 p.m.
CAMERA OBSCURA.—10 a.m. to 8 p.m.
CONEY ISLAND.—10 a.m. to 10.30 p.m.



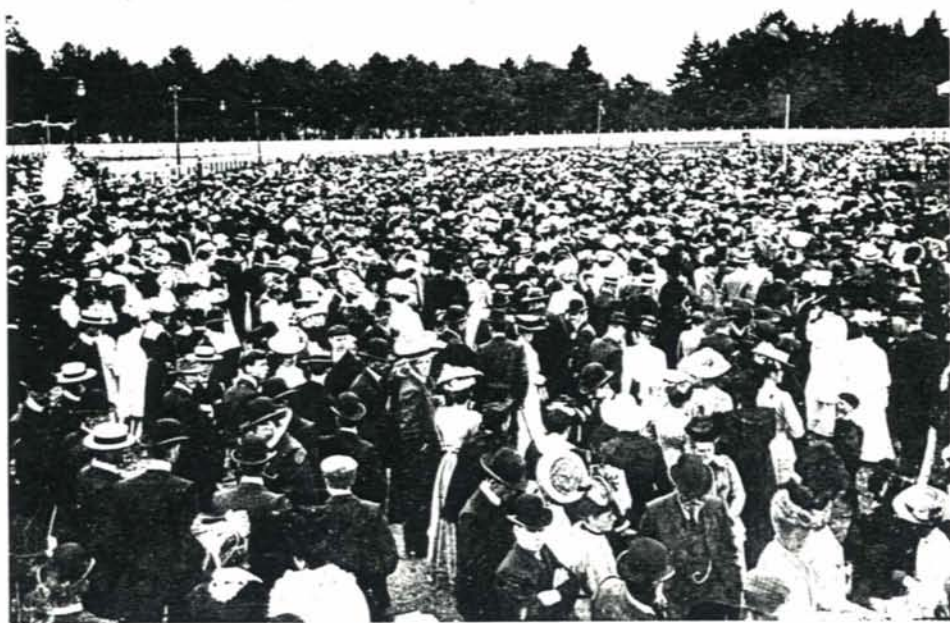
A MILITARY PARADE ON THE SPORTS-GROUND.

SECTION XIV.

EVENTS OF THE EXHIBITION SEASON.—COMPETITIONS AND SHOWS.— THE ATTENDANCE.

THE Fiji fire-walkers from the island of Benga arrived in Christchurch on the 17th December, and gave four performances of their ancient and mysterious rite of the *vila-vila-i-reve*—walking on red-hot stones.

The famous Besses o' th' Barn Brass Band, from England, commenced a fortnight's season at the Exhibition on the 10th January, and played another season in March.



A SPORTS-GROUND CROWD.

An Axemen's Carnival—the first held in Christchurch—took place on the Exhibition Sports Ground on the 17th and 19th January. Champion bushmen from Tasmania and Australia, as well as New Zealand, competed.

An international brass-band contest was held in February, and occupied several days, commencing on the 11th February. A New South Wales musician, Lieut. Bentley, was the principal judge of competitions.

Four very fine flower-shows were held during the season, and were considered to have been the most beautiful and comprehensive yet organized in New Zealand. They

were conducted by the Christchurch United Horticultural Society, and were held in January, February, and March. Christchurch is a city of flowers, and the exhibitions, both in point of number of entries and perfection of bloom, were delightful floral displays. The first display was devoted chiefly to roses, which made an exceedingly beautiful show, occupying the long Main Corridor of the Exhibition. The following shows were mainly carnations, begonias, and dahlias. For the begonia-show on the 6th February there were 265 entries, which was a record for Christchurch. The exhibits covered about 1,000 ft. of tables, and an additional 700 ft. of floor-space. The whole extent of the large Main Corridor was required for the display. There was in addition a large display of fruit and vegetables. The quality in all branches of the exhibits was admirable, and the show was thronged with visitors all day and in the evenings.

In the first flower-show, held during the first week in December, there were two particularly interesting collections of New Zealand native plants. One exhibit was



A FLOWER SHOW IN THE MAIN AVENUE.

shown by a Christchurch resident and the other came from Dunedin. Included in the Dunedin plants were some specimens of Alpine flora, some of the celmisia or mountain-daisies of Central and Western Otago, the flowering *Olearia colensoi* or mutton-bird scrub of Stewart Island, and the beautiful "daisy-tree" of the Chatham Islands, the curious mountain-plant known as the coral broom, a cassinia from Flagstaff Hill near Dunedin, several veronicas, and specimens showing different forms of the New Zealand flax plant. In the collection of Nairn and Sons was another interesting New Zealand plant, the crimson-flowered manuka.

On the 13th and 14th December the Main Corridor was devoted to an exhibition of cookery and laundry-work and dairy-produce in connection with the competitions of the Home Industry Section. During these two days demonstrations in cooking and laundry-work were given. Tables covered with the results of the cooking and other

competitions extended in three lines the whole length of the corridor. Several city and suburban schools grouped their cookery exhibits on a series of tables. The entries in



THE SOUTHLAND PIPE BAND, OF INVERCARGILL.

(This bagpipe band won the quickstep competition held in connection with the New Zealand Athletic Union Sports, 14th February, 1907.)

all classes totalled 850. In the evenings a number of juvenile cooks gave practical demonstration of their skill.

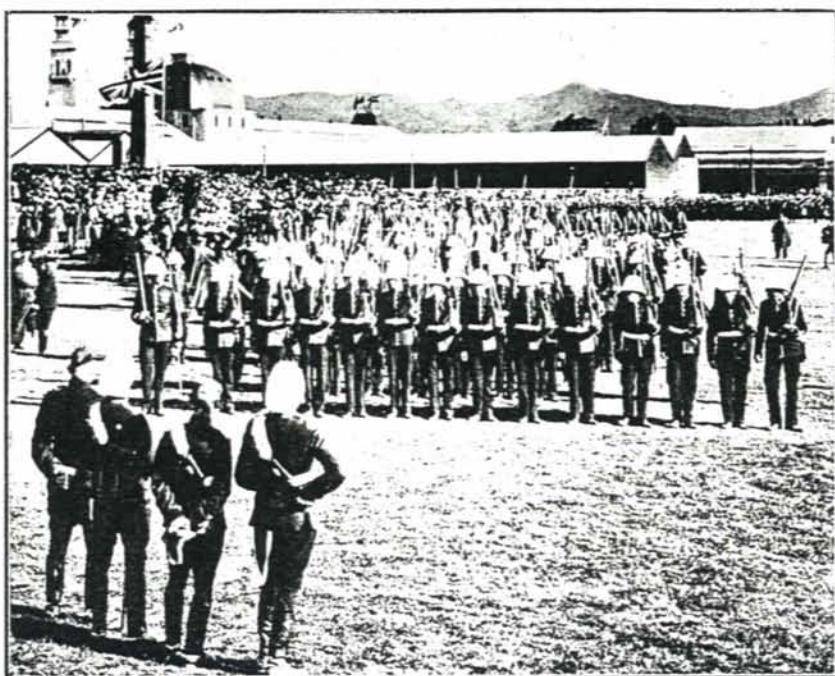
A baby-show, in which over three hundred children were shown, was held in the Main Corridor of the Exhibition.

Under the mana of the Exhibition various other shows and competitions were held. Of particular interest were the splendid live-stock shows of the Canterbury Agricultural and Pastoral Society, held at Addington.

New Year's Eve was a particularly gay and animated night at the Exhibition. There was an exceedingly large attendance, and every part of the buildings as well as "Wonderland" and the promenade in the grounds were crowded with light-hearted sightseers. "Wonderland" was a fairyland of illumination, and an even more dazzling sight was the Sports Ground, where a firework-display of uncommon magnificence was given. The large enclosure at the rear of the ground was packed with spectators. Pain and Son's great pyrotechnical exhibition was favoured with perfect conditions of darkness and unvexed air. Some novel and beautiful set pieces were shown, and there were lights of every colour, huge rockets that broke into the most brilliant of stars, soaring fire-balloons, and a multitude of other fine effects in fireworks.



It was a great night for the sons of Caledonia. There was an especially large gathering of Scottish Highlanders, including several pipe bands—the Dunedin, Waimate, and Ashburton pipers. The skirl of the bag-pipes made sweetest music for the patriotic Scottish ear, and even the poor Sassenach could not but admire the proud and lordly gait of the "Macs" who blew away hour after hour at their beloved march-tunes and strathspeys and Highland reels. About midnight there was a procession of pipers and numbers of the Canterbury Scottish Society and other Celts, from the Scottish Society's rooms to the Exhibition Buildings. The Scotsmen duly "first-footed" Mr. G. S. Munro, the General Manager, at the entrance, Chief Mackintosh producing the orthodox bottle of "Scotch drink," and one of his kilted henchmen a dish of oat-cakes.



A MILITARY PARADE, SPORTS GROUND.

The late Sir John Hall, Mayor of Christchurch, was only able to visit the Exhibition once. His visit was made in his invalid's chair, the day before the closing of the Exhibition, when he spent about three hours in the buildings. He was particularly interested in the British and Canadian Courts.

MILITARY EVENTS.

On the 26th and 27th December a military tournament in connection with the Exhibition was held in the Sports Grounds. For these military sports entries were received from over a thousand men. All parts of the Dominion sent competitors, chiefly Volunteers, and also including members of the Royal New Zealand Artillery and Submarine Mining Engineers (Permanent Force). Australia was represented by a team of artillerymen from the Garrison Artillery, Melbourne, and a Field Hospital Corps from

Ade'aide. All branches of the service were embraced, and every imaginable kind of sport and competition was included that helped to smarten up a soldier, harden his muscles, and make him limber and "springy" in his military duties. On the first morning of the tournament competitions were held in flag-signalling, harnessing military horses, lemon-slicing, tilting at the ring, making fascines and gabions, gun-laying and fuse-setting, and in trumpet-call and bugle-call playing contests. The gunnery and engineering contests were carried out at the southern end of the grounds, where a quick-firing Nordenfeldt gun had been set up on a temporary pedestal mounting. Here also a supply of cut willows for making fascines and gabions was provided. In the harnessing competition twenty-eight artillery drivers entered, and did some smart work. Each man had to harness single-handed two gun-horses with a heavy collar and harness, and then mount. The competition known as "subsection alarm" gave a good opportunity for gun squads to display their alacrity in the field. A 15-pounder field-gun was used; the teams were harnessed, the gun limbered up, taken at a gallop the length of the ground, then unlimbered, prepared for action, and loaded; after inspection the gun was fired and returned to the starting-place. The physical-drill competition brought out a number of squads, all of whom did good work. Another competition worth watching was the handling of the 6-pounder q. f. Nordenfeldt.

In the evening there were tugs-of-war on foot and on horseback (bareback), and other competitions. On the second day the contests included competitions in pitching and striking of tents, semaphore signalling, electric land-mining, section driving competitions for artillery, road-marching contests, displays of sword exercise, ambulance-stretcher drill, big-gun drill, tent-pegging by fours, Maxim-gun drill by squads of infantry, and an excellent exhibition of work with a galloping Maxim, in the course of which two horses galloping tandem took the gun at a jump over a 3-ft. obstruction of brushwood. A test of the activity and promptness of the Engineering Volunteers was the placing of a field observatory by teams of ten men.

Arrangements were made early in the course of the Exhibition to give the public-school boys who are members of the Defence cadet corps an opportunity of visiting the Exhibition, and of at the same time undergoing a short period of training in camp under military conditions. The result was exceedingly beneficial to the boys of the Dominion, New Zealand's future defenders, for some five thousand of these were enabled to see the big fair and to spend a useful week under canvas. Under the arrangements made by the Government the cadets attended the camp at the Exhibition in battalions; these included corps from Invercargill in the south to as far north as New Plymouth and Gisborne. The camp and the arrangements generally were under the control of Colonel Loveday, Inspecting Officer of Cadets for the Dominion. While in camp, the discipline of the cadets was excellent, and they carried out their military duties with obedience and enthusiasm, and greatly pleased their officers by their good behaviour. The work included pitching and striking camp, guard-mounting, and all the usual duties of a soldier in a camp of instruction.



On the 7th February, at an inspection by the Hon. G. Fowlds (Minister of Education) of the Third Wellington Battalion of School Cadets, which was encamped at the Exhibition, the following cable message received by Colonel Loveday from Lord Roberts was read: "As president of the National Service League, I send you greeting and the compliments of the season, and hope that you will personally do your utmost throughout the coming year to promote the movement towards the much-needed national reform for which we are all working.—ROBERTS, F.M."

AXEMEN'S COMPETITION.

A competition that was of special appropriateness in a country that is still largely in its pioneer stage, and where the settlers are still struggling with the great forests of the interior, was the Axemen's Carnival, held on the Exhibition Sports Ground on the 17th and 19th January. It consisted of wood chopping and sawing contests, and brought entries from all over Australasia—the pick of the bushmen of the Southern World. The principal event was the New Zealand International Exhibition Handicap of 150



SCHOOL-GIRLS' EXERCISES AT A GATHERING ON THE SPORTS GROUND.

sovereigns (first prize, £75; second, £25; third, £10; and fourth, £5), in which 18-in. logs, firmly planted upright in the ground, had to be chopped through. This was won by J. Hartnett, of Hawke's Bay, who chopped second for the Axemen's Cup at the last Eltham Carnival. Hartnett's time was 3 minutes 4 $\frac{3}{4}$ seconds.

Some of the competing axemen were young giants, fit pioneers of a new bush country. C. O'Rourke, of Westland, the winner of the Underhand Chopping Championship, aged twenty-four, stood 6 ft. 3 in. high, and weighed 16 st. 4 $\frac{1}{2}$ lb. His brother, P. O'Rourke, who was second in the same event, was nineteen years of age, 6 ft. 0 $\frac{1}{4}$ in. in height, and weighed 13 st. 9 $\frac{1}{2}$ lb. W. Chellis, another prominent axemen, aged thirty-five years, was 6 ft. 2 $\frac{1}{2}$ in. in height, and weighed 15 st. 12 lb.

Amongst the spectators at the Axemen's Meeting was the Hon. H. A. Nicholls, M.J.C., of Tasmania, the founder of the Australasian Axemen's Carnival. It was in 1891 that he originated the Axemen's Association in Tasmania, with the object of increasing the interest of bushmen in their work, and of creating a spirit of emulation which would bring out expert axemen. One result of the founding of this Association, Mr. Nicholls stated, was that it helped to materially reduce the cost of forest-clearing.

THE EXHIBITION HOME.

The Exhibition Home, which was situated near the northern end of the Exhibition Building, was established by the Exhibition Executive for the accommodation of school-children as well as adults, and during the season many thousands made use of the board and lodging provided. Quite fifty thousand had meals at the Home, and it proved a very necessary adjunct of the fair. School cadets and pupils from various parts of the colony were practically in continuous occupation of the Home—in fact, without it their visits could hardly have been made. The Home fed on an average 950 people each day. On "Show Day" over a thousand people were attended to in the dining-hall. Mr. J. H. Towsey carried out the duties of manager of the Home with extreme satisfaction to his fleeting guests, adults as well as children.



AN AXEMEN'S COMPETITION IN THE SPORTS GROUND.

THE CHILDREN'S REST.

An institution that was a great convenience to mothers visiting the Exhibition was the Children's Rest, in a building a short distance inside the Armagh Street entrance. This institution was conducted throughout the season by the Women's Christian Temperance Union, the Exhibition authorities paying the expenses and taking the proceeds. Over 1,600 babies were temporarily left in the Rest while their mothers visited the Exhibition. The maximum number for one day was seventy—on Boxing Day, 1906. Many women informed Miss Field, who was in charge of the Rest, that they would never have been able to see the Exhibition at all if it had not been for the Rest. A large number of lost children were also received in the Rest, but all were returned to their parents safely.

H.M. CUSTOMS.

The Customs office in the Exhibition had an immense volume of work to deal with during the season. Mr. H. R. Spence was the officer in charge, and he and his obliging staff did their utmost at all times to facilitate the business of exhibitors.

EXHIBITION POST-OFFICE.

A special post-office and telegraph-office were established in the Exhibition Buildings, just inside the Main Corridor, and did a very brisk business all through the season. The number of articles posted and delivered at the Exhibition Post-office were—

	Posted.	Delivered.
Letters	187,200	and 296,480
Registered letters	1,236	.. 200
Letter-cards	5,320	.. 6,450
Post-cards	340,000	.. 8,700
Parcels	750	.. 610
Packages	1,200	.. 7,690
Newspapers	11,409	.. 15,000

Nine thousand eight hundred telegrams, valued at £240 10s. 6d., were received at the Exhibition office counter for delivery in the Exhibition, and 14,514, valued at £568 8s. 2½d., were despatched from the office. Mr. Peter Young was the Postmaster in charge.

POLICE ARRANGEMENTS.

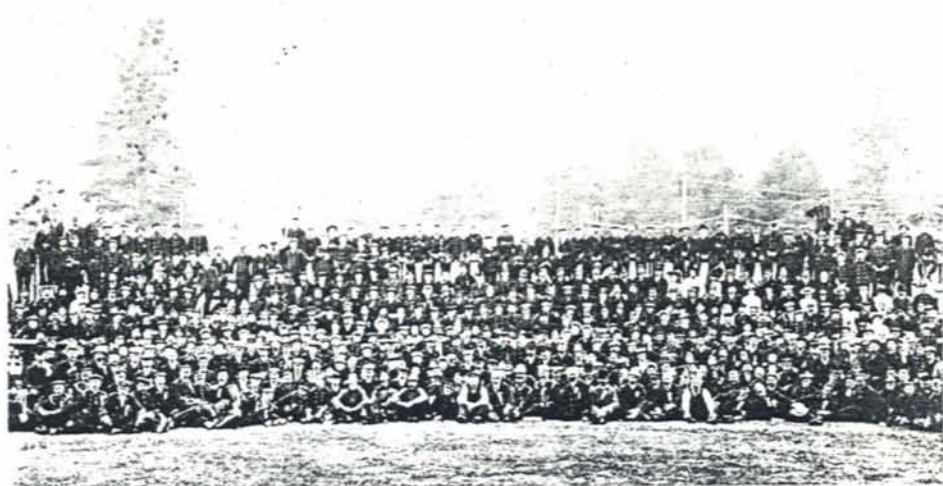
Careful arrangements had been made by the police for safeguarding the Exhibition property from robbery and visitors from thieves and pickpockets. A special force of police did duty in the Exhibition grounds and buildings during the season. The Exhibition police office was in charge of Sub-Inspector Dwyer, of Christchurch, an excellent and experienced officer. The force on duty from November to January, the busiest months of the season, totalled fifty-eight officers and men, twenty-nine of whom were artillerymen of the Permanent Force. In January the strength was fifty-two, and in February forty-nine, but towards the last days of the Exhibition an increase was again made to deal with any emergency in view of the great attendance of visitors. The whole of the Exhibition area was mapped out into a number of beats, and each beat had its regular patrolman. The services of detectives from Melbourne and Sydney were also secured in order that a check might be kept on criminals whom the fame of the fair might attract from the Commonwealth. These prompt measures prevented any serious crime at the Exhibition. Inspector Gillies, head of the Christchurch Police Force, remarking on the good order that prevailed in the city and Exhibition during the season, and the freedom from crime, said he considered that the refusal of the Licensing Committee to grant a liquor license for the Exhibition had undoubtedly largely contributed to this desirable condition.

THE ATTENDANCE.

The total attendance at the Exhibition for the season, as registered by the turnstiles at the entrances, reached 1,967,632. This showed a daily average attendance of nearly 14,000. Compared with previous Exhibitions held in the colony, these figures showed an enormous increase. At the Exhibition held in Dunedin in 1889-90, the largest previous to that of 1906-7, the number of visitors was 618,622—less than one-third of that recorded at the International Exhibition; the daily average was 4,849.

The largest attendance at the New Zealand Exhibition on any one day was on the closing-day, when the turnstiles registered 46,852. The next largest day's attendance was on the King's Birthday, the 9th November, when the admissions totalled 45,348. In reading these figures, however, it must be remembered that they included the visits of season-ticket holders, attendants, and others who frequently or daily visited the Exhibition, so that the actual number of persons who attended the Exhibition was considerably smaller. The number who entered the Exhibition as paying visitors (not including season-ticket holders) was 983,621. The number of season tickets issued was 8,123.

The millionth visitor to the Exhibition, Miss Alice Jennings, of Christchurch, passed through the gates on the 26th January, and was afterwards presented with a gold watch as a souvenir of the occasion.



A MASS GATHERING OF MEMBERS OF NEW ZEALAND FIRE BRIGADES.

THE TRAMWAY SERVICE.

The Christchurch City Tramways cars naturally had a busy season during the Exhibition. For the period from the 1st November, 1906, to the 31st March, 1907, the number of passengers on all lines in city and suburbs nearly doubled that of the same period in previous years. The figures are—1905-6, 2,858,412; 1906-7, 5,517,357. The traffic between Cathedral Square and the Exhibition and between the railway-station and the Exhibition totalled 537,896 fares. The heavy work of the five-months' season was exceedingly well carried out by the tramway service.



SECTION XV.

THE CLOSING CEREMONY.

THE last night of the Exhibition, the 15th April, 1907, saw the largest attendance of the whole season. Every part of the building was crowded, and the main corridors and the halls were a dense mass of people up to closing-time. More than 46,000 people entered the building that day and evening. Eight o'clock at night saw the arrival of His Excellency the Governor and other distinguished guests for the closing ceremony. So great was the crowd in the Entrance Hall and Main Avenue that it was only with considerable difficulty that the guard of honour, consisting of men-of-war sailors and Volunteers,



A "GOOD-BYE" GROUP OF COMMISSIONERS, WITH THE HON. J. CARROLL,
NATIVE MINISTER.

managed to keep an entrance-way for the official procession. The Governor was accompanied by His Excellency Vice-Admiral Sir Wilmot Fawkes, commanding the Australasian Naval Station, the Acting-Premier (Hon. W. Hall-Jones) and other members of the Ministry, visiting and executive Commissioners, and naval and military officers. The military and naval forces on parade inside and outside the main entrance included the various infantry corps of Christchurch City, two mounted corps, and three artillery companies, besides four officers and 150 bluejackets from H.M. ships "Powerful" and

"Prometheus." The pathway leading to the main entrance, lined with the red tunics of the citizen soldiers and with shining rows of fixed bayonets, was a picture of bright colour under the dazzling brilliancy of the electric lights. Inside the main doorway the guard of honour consisted of the Ordnance Corps, and within the Main Corridor again were stationed the bluejackets from the warships.

As the Governor's procession made its way to the dais at the end of the long hall the bands played the National Anthem and "Rule Britannia," and then the "Tannhäuser" overture was played by the Exhibition Orchestra under Mr. Alfred Hill.

ADDRESS TO THE GOVERNOR.

The overture ended, the Hon. W. Hall-Jones, Acting-Premier and President of the Exhibition, read the following address to His Excellency the Governor:—

"To His Excellency Lord Plunket.

"May it please Your Excellency.—We, the Commissioners of the New Zealand International Exhibition, duly appointed, desire, with all dutiful respect, to convey to you, as the representative of His Most Gracious Majesty, the assurance of our continued loyalty to His Majesty's crown and person.

"On the 1st day of November, 1906, it pleased Your Excellency to declare this Exhibition open to the public. As Your Excellency will remember, this Exhibition was opened under auspices and with prospects which promised well for its success. Time has now tried the anticipations then entertained, and the greatest Exhibition this colony has ever had has now run its brilliant course, and reaches to-night its final hour.

"Every test which can reasonably be applied to the success of an Exhibition pronounces this to be one of the most successful ever held in any of the Australasian Colonies. The best proof of this is probably the attendance, and the attendance up to this date numbers no less than 1,970,000. This, considering that the whole population of our colony, including the Native race, does not exceed 975,000, is surely in the highest degree gratifying.

"From its inception Your Excellency has manifested the warmest interest in this great undertaking, and your advice and encouragement have contributed in no small degree to what the Exhibition has achieved. For this we desire to express to Your Excellency our deep gratitude.

"Your Commissioners desire to thank the Press of the colony for their invaluable assistance in making known throughout the length and breadth of these Islands the merits and excellence of the Exhibition, and the advantages of visiting it.

"It is with pleasure we bear testimony to the good work and courteous co-operation of the different Exhibition Committees, the Mayor and Councillors of this city, and other local bodies throughout the colony, who have furthered the interests of the Exhibition whenever and in whatever manner they could.

"It would be difficult to overestimate the arduous nature of the task which Mr. Munro, as General Manager, and his staff have had to perform, and it cannot be denied that the magnificent success of the Exhibition is largely due to his and their attention, organization, and firmness.

"Your Commissioners further feel that Mr. Hill, the leader of the Exhibition Orchestra of fifty-three performers, and the performers themselves, deserve some special mention for the perfection to which he and they have brought that orchestra, and for the extent its music has contributed to the success of the Exhibition.

"It is gratifying to note that the Exhibition has drawn visitors from every part of the world, and has enabled them to see from the exhibits in our New Zealand Courts the variety and extent of our natural wealth and resources. The Exhibition has, further, had an educative influence upon our people—especially our young people—scarcely to

be overestimated; an education not merely confined to artistic subjects, but extending over the whole field of productive and industrial enterprise.

"This Exhibition is an international one, and, being a New Zealand and not merely a provincial enterprise, the colony as a whole has shown a united desire and effort to make this great undertaking a success, and this unanimity has contributed to the paramount end of fostering a national spirit among our people and an unselfish co-operation for a great common good.

"Your Commissioners desire to express their high appreciation of the manner in which Great Britain, Canada, our Australasian and sister colonies, and Fiji have responded to the invitation to take part in the Exhibition, and it is felt that the success of the Exhibition is in a large measure due to the attractive courts established by the Motherland and the colonies.

"In conclusion, your Commissioners trust that the beneficial results achieved not only as regards the people of this colony, but as regards the extension of commercial and industrial relations with other colonies and the Motherland, and the closer mutual intercourse with their people, justify in full measure the wisdom of those who inaugurated this great undertaking, and in particular the foresight and prudence of the much-beloved and eminent statesman, the late Right Hon. Mr. Seddon, to whose energy and determination it mainly owed its birth.

"We would now respectfully congratulate Your Excellency upon the happy auspices under which this Exhibition began its career, upon its brilliant course, and upon this its happy close. We earnestly hope that Your Excellency will, during the remainder of your term of office in this colony, find us the same prosperous and loyal people you found us on your arrival.

"The hour having now arrived when it has been decided to close the Exhibition, we respectfully request that Your Excellency will be pleased to declare it closed accordingly."

HIS EXCELLENCY'S REPLY.

His Excellency the Governor (Lord Plunket) said in reply,—

"Your Excellency, Mr. Hall-Jones, Ladies, and Gentlemen,—The review of the New Zealand International Exhibition's career, which has just been read, is a statement which does credit to all concerned, and I join heartily in the appreciative references to the special assistance rendered by the Commissioners, the General Manager, local bodies, and the Press throughout the colony.

"It would be difficult for me in the course of a short reply to add my quota of praise regarding all those features which have appeared to me specially interesting, such as the pictures, the music, and the agricultural and the educational exhibits. But, while those who collected these displays with such anxious care are about to see them scattered again, they will have the satisfaction of knowing that their labours have not been in vain, and that their best reward is in the permanent improvement, which they will have effected in their various spheres.

"Though I cannot therefore refer in detail, as I should like, to the splendid work which has been carried out in the different sections of the Exhibition, I would ask you to allow me for a few moments to dwell upon the two main results which in my opinion it has achieved—results not only of great importance to the colony, but also to the Empire.

"First and foremost it has strengthened the links which bind New Zealand to her neighbouring sister States. Your visitors from the Commonwealth, from the Islands of the Pacific, and from the great Dominion, will go back with an accurate knowledge of your rapid progress and, I am confident, a belief in your great future. The New-Zealander, in his turn, has learnt through the exhibits of Australia, Fiji, and Canada—and

the courteous and able gentlemen in charge of them—more of the circumstances and importance of his neighbours than he could have grasped otherwise. Indeed, I believe that the wave of feeling which has recently traversed this country in favour of a first-class service between New Zealand and Canada owes its strength as much to the colonial exhibits in this building as to the vagaries of the San Francisco steamers.

"And if this Exhibition has served the noble purpose of bringing New Zealand into closer and more sympathetic touch with other portions of our Empire, it has served a similar purpose in drawing together the people of this colony, or, in the words of your address, 'fostering a national spirit among our people.'"

"It has given the rising generation an object-lesson in the coming greatness of their country at an age when that impression will remain permanent. It has brought together the gum-digger from the extreme North, and the miner from the wild West, and it has broken down one more rotten rail in the fast-disappearing fence of provincialism.

"Truly such a result is one that confers honour upon the name of its originator, and upon those who have so admirably carried out, despite many difficulties, his Imperial-minded scheme. I shall ever remember with pride that, as His Majesty's representative, I was privileged to take some part in an undertaking so pregnant for the good of this country and for the general advantage of the Empire."

His Excellency then presented Exhibition prize awards to the following representative exhibitors:—

British exhibitors, Arthur Day; New South Wales, W. J. Durie; Victoria, E. Nicholls; South Australia, H. J. Scott; West Australia, C. A. Julius; Canada, T. H. Race; Queensland, J. J. Kinsey; Fiji, S. K. Sleigh; United States of America, F. E. Jones; France, G. W. Bennett; Switzerland, L. B. Hart; Germany, A. J. Zech; Denmark, A. Koch; Holland and the Netherlands, G. Payling; India and Ceylon, H. T. Quane; South Africa, M. Harris; New Zealand—Auckland W. R. Holmes, Hawke's Bay J. Crushook, Taranaki A. McAllum, Wellington T. Kennedy Macdonald, Marlborough G. G. Corry, Canterbury F. Notley Meadows, West Coast G. J. Roberts, Otago and Southland R. Allen.

His Excellency announced that he had sent the following cable message to the Secretary of State for the Colonies:—

"The Secretary of State for the Colonies.—My Government desire that the following message may be transmitted to the King on behalf of my Government and the people of New Zealand: I have the honour to inform Your Majesty that I have to-day closed the New Zealand International Exhibition. The favourable anticipations Your Majesty was gracious enough to express regarding this undertaking have been fully realised. The attendance nearly approached two millions, and the sympathetic interest shown by Your Majesty and by the Imperial Government have materially assisted in its success. My Government feel assured that not only will the Exhibition prove of permanent advantage, but it will also have aided in strengthening the ties which bind the colonies to each other, the Throne, and Mother-country.—PLUNKET."

The orchestra played "God save the King," and the ceremony was over. The doors of the Exhibition were finally closed at midnight.



APPENDICES.

I.—DISTRICT COURT DISPLAYS.

MR. G. BISSETT, of the Agricultural Department, judged the district court displays for prize-awards, and gave his decision as follows (the highest possible number of marks was 270):—

South Canterbury, 166 points (£63)	..	..	..	..	1
Auckland, 157 .. (£31 10s.)	..	..	..	..	2
North Canterbury, 151 .. (£10 10s.)	..	..	..	..	3

The details in respect to the points scored by the competing displays were,—

	Maximum Number of Points.	South Canter bury.	North Canter bury.	Ashburton.	Marlborough.	Hawke's Bay.	Auckland.	West Coast.	Southland.
General appearance and artistic arrangements	100	80	60	70	55	40	65	60	40
Dairy-produce	15	7	9	..	2	5	5	..	8
Grain, seed, and pulse	15	12	13	10	15	5	6	..	9
Potatoes and roots	10	10	9	..	..	..	..	..	..
Minerals	25	5	4	3	2	..	25	25	4
Timber	15	3	3	2	1	..	13	15	2
Wool	25	10	25	13	18	15	..	..	10
Wheat, oats, barley in sheaf, hay, chaff, ensilage	10	5	5	2	5	..	2	..	5
Fresh and preserved fruits	5	4	4	..	..	5	1	..	2
Honey	5	4	2	..	..	2	5	5	..
Flax-fibre	15	10	6	..	12	5	9	5	12
Cured and tanned skins	5	3	..	..	5	..	4	2	5
Sundries not otherwise enumerated	10	7	5	3	2	5	10	3	5
Photographs	10	6	6	5	5	5	10	5	5
Wine	5	..	..	..	..	5	2	..	..
Total	270	166	151	107	122	92	157	110	107

II.—OFFICIAL LIST OF AWARDS.

CLASS 1.—GEOLOGICAL AND MINERALOGICAL COLLECTIONS.

SECTION 1.—ROCKS, MINERALS, AND MINING PRODUCTS.

Subdivision 1.—Samples of Reef and Alluvial Gold and associated Rocks and Minerals.

Name.	Exhibit.	Award.
H. H. Adams, Thames	Reef gold, cut and polished	Gold medal.
Waiotahi Gold-mining Company, Thames	Reef gold .. .. .	..
Under-Secretary for Mines, New Zealand	Reef gold, Hauraki, Coromandel .. .. .	..
.. .. .	Auriferous quartz, Komata Reefs	Silver medal.
.. .. .	Ditto, Talisman Mine	Gold medal.
.. .. .	.. New Zealand Crown Mines	Silver medal.

CLASS 1.—GEOLOGICAL AND MINERALOGICAL COLLECTIONS—continued.

SECTION 1.—ROCKS, MINERALS, AND MINING PRODUCTS—continued.

Subdivision 1.—Samples of Reef and Alluvial Gold and associated Rocks and Minerals—continued.

Name.	Exhibit.	Award.
Under-Secretary for Mines, New Zealand	Auriferous quartz, Grand Junction Mine	Silver medal.
"	Ditto, All Levels, Waihi Mine	Gold medal.
"	" from thirty-two mines, Hauraki Goldfields	"
"	Reef quartz and siliceous auriferous rocks of Hauraki Goldfields	"
"	Rocks of Cape Colville Peninsula	"
"	Alluvial gold—nuggets from Moonlight	"
"	Representative samples of West Coast alluvial gold	"
"	Samples of alluvial gold from Otago	"
Progress Mines of New Zealand (Limited)	Auriferous quartz, with ore in various stages of treatment	"
J. H. Powell	Auriferous sands	"
Big River Gold-mining Company, Reefton	" quartz	"
Consolidated Goldfields of New Zealand (Limited), Reefton	" "	"
Jameson and Co., Cape Fowlwind	" cements	Silver medal.
Golden Blocks, Taitapu (Limited)	" quartz	Gold medal.
Murray Creek Exhibition Committee, Reefton	" cements	Silver medal.
Bolitho Bros., Reefton	" "	"
G. Avery and partner, Upper Mokihini	" quartz	"
H. H. Adams	Sectional representation of eighteen quartz reefs, Hauraki Goldfields	Gold medal.
Auckland Chamber of Commerce	Collection of quartz and rock specimens from Hauraki Goldfields	"

Subdivision 2.—Ores of Copper, Silver, Iron, &c.

R. and W. Johnson	Complex ores—copper, gold, and silver, from Mount Radiant, Karamea	Gold medal.
Minister for Northern Territory, South Australia	Collection of minerals	"
F. Linstrom, Marlborough	Scheelite	Silver medal.
F. C. Tantham, Marlborough	Antimony	Gold medal.
W. and G. Donaldson, Macrae's, Otago	Scheelite and tungstic acid	"
Under-Secretary for Mines, New Zealand	Scheelite, Mount Indah, Lake County, Otago	Silver medal.
"	Antimony-ore (stibnite)	Gold medal.
"	Native copper, Dun Mountain mineral belt	"
"	Collection of copper-ores from New Zealand	"
"	Taranaki ironsand	"*
"	Clay, iron-ore, Malvern Hills	Silver medal.
British Broken Hill Proprietary Company, New South Wales	Silver-lead ores	Gold medal.
Ditto	Collective exhibit of granulated and silver ores	"
Athenæum Committee, Invercargill	Stream-tin, Stewart Island	"
Irondale and Katoomba Collieries Company, New South Wales	Ironstone	"
Under-Secretary for Mines, New Zealand	Iron-ore, Parapara, Collingwood	"
D. Macfarlane, Hokitika	Nickeliferous iron	"
A. Eggeling, Okuru	Chromate of iron	Silver medal.
Peter Wilson, Seven-mile, Greymouth	Iron-ore	"
C. E. Douglas, Hokitika	Silver-bearing galena	"

CLASS 1.—GEOLOGICAL AND MINERALOGICAL COLLECTIONS—*continued*.SECTION 1.—ROCKS, MINERALS, AND MINING PRODUCTS—*continued*.Subdivision 2.—Ores of Copper, Silver, Iron, &c.—*continued*.

Name.	Exhibit.	Award.
C. E. Douglas, Hokitika	Copper-pyrites	Silver medal.
W. Milner, Kanieri	"	"
Peter Wilson, Seven-mile, Greymouth ..	Molybdenite	"
West Coast Court Committee ..	Mineral display	Gold medal.
R. Farmer, Reefton	Antimony (stibnite), Auld's Creek ..	Silver medal.
Exhibition Committee, Reefton ..	Silver-lead ore, Mount Owen	"
Maoriland Copper Company	Oxides, carbonates, and sulphides of copper	Gold medal.
Ewing Phosphate Company, Dunedin ..	Phosphate rock	"
Lloyd Copper Company (Limited), Burraga, New South Wales	Copper-ore	"
Great Cobar Copper-mining Syndicate, New South Wales	"	"
Mines Department, New South Wales ..	Tin-ore	"
Intelligence Department	Tin ingots	"
Under-Secretary for Mines, New Zealand	Chromate of iron	"
Lee and Reid	Scheelite from Mount Indab, Glenorchy, Lake County, Otago	Silver medal.
Under-Secretary for Mines, New Zealand	General mineral display	Special award and gold medal.
"	Complex ores, Sylvia Mine	Silver medal.
"	" Monowai Mine	Gold medal.
"	" Preservation Inlet	Silver medal.
"	" Te Aroha	Gold medal.
Minister for Agriculture, South Australia	Phosphate rock	"

Subdivision 3.—Minerals systematically arranged.

Mines Department, New South Wales ..	Collection of minerals	Gold medal.
J. Henderson, Reefton	"	"
S. Fry, School of Mines, Westport ..	" Inangahua County	Silver medal.
Mayor of Westport, and Chairman Inangahua County Council	Mineral display, Buller and Inangahua Court	Gold medal.

Subdivision 4.—Gems and Precious Stones.

Flavelle, Roberts, and Sankey (Limited), Brisbane	Gems in the rough, gems cut and polished	Special award and gold medal.
Milford Sound Greenstone Company (Limited)	Tangiwai greenstone	Silver medal.
Committee, West Coast Court	Collection of blocks of greenstone ..	Gold medal.

Subdivision 5.—Combustible Minerals, &c.

G. Gerrard	Brown coal from Snowdon	Silver medal.
Westport Coal Company (Limited) ..	Coke from unwashed slack coal ..	Gold medal.
"	Gas-coke	"
"	Bituminous coal	"
Under-Secretary for Mines, New Zealand	Bituminous coal from Point Elizabeth and Seddonville	"
"	Oil-shale from Orepuki	"
"	Amberite from Ida Valley	Silver medal.
Nightcaps Coal Company, Invercargill ..	Brown coal	Gold medal.
Commonwealth Oil Corporation (Limited), New South Wales	Oil-shale and its products	"
William Cowser	Lignite from Pine Bush	Silver medal.
Hon. J. McGowan	Anthracite from Fox River	Gold medal.
J. R. Ralph	Lignite from Charleston	"
Hon. E. Mitchelson	Collection of different varieties of kauri-gum	Special award and gold medal.
Minister for Mines, New South Wales ..	Oil-shale and its products	Gold medal.
Westport Stockton Coal Company ..	Coal	"

OFFICIAL RECORD

CLASS 1.—GEOLOGICAL AND MINERALOGICAL COLLECTIONS—*continued.*

SECTION 1.—ROCKS, MINERALS, AND MINING PRODUCTS—*continued.*

Subdivision 6.—*Building and Ornamental Stones (Rough-hewn, Polished, &c.).*

Name.	Exhibit.	Award.
W. Izard, Christchurch	Building-stone—calcareous freestone, from Castle Hill	Silver medal.
J. Bonskill, Auckland	Coromandel granite	Gold medal.
R. A. Anderson	Granite, Ocean Beach Bluff	"
Technological Museum, Sydney, New South Wales	" trachyte, sandstone, &c.	"
G. E. Crane and Sons	Marble in slabs, polished, coloured	"
Intelligence Department, Sydney, New South Wales	Collection of New South Wales marbles, coloured	"
Clark Bros., Oamaru	Calcareous freestone—Oamaru stone	"
Under-Secretary for Mines, New Zealand	White Marble, Caswell Sound	"
F. L. Cooper	Mount Somers building-stone—calcareous freestone	Special award and gold medal.
A. Hume, Inspector of Prisons, Wellington	Building-stone—basalt, Mount Eden	Gold medal.
Exhibition Committee, Reefton	Marble, Maruia, coloured	Silver medal.
Westport Harbour Board	Building-stone—granite, Cape Foulwind	Gold medal.
S. Fry, Westport	Flagstones, Ngakawau	Silver medal.
A. J. Wickes, Blackball	Slate	Gold medal.
Exhibition Committee, Hokitika	Granite, Westland	"
"	Building-stone—calcareous freestone	"
S. McBride, Kakahu	Slab of coloured marble, South Canterbury	"
"	Timaru bluestone—dolerite	"
Arthur Hope, South Canterbury	Building-stone—calcareous freestone, Raincliff	Silver medal.

Subdivision 7.—*Cements, Crude Rock, Gravel, Sand, &c.*

J. J. Craig (Limited), Auckland	Hydraulic lime	Gold medal.
John Wilson and Co. (Limited), Auckland	Wilson's Portland cement and hydraulic lime	"
New Zealand Portland Cement Company, Auckland	Collective exhibit	"
Commonwealth Portland Cement Company, New South Wales	Exhibit of cement	"
Milburn Lime and Cement Company	Portland cement	"
New Zealand Prisons Department	Hydraulic and other cements	"
A. McArthur, Koiterangi	Limestone	"
"	" burnt	Silver medal.
Exhibition Committee, Reefton	"	Gold medal.
James Jamieson, Westport	Lime	"
Westport Harbour Board	Limestone	"

Subdivision 8.—*Clays, Kauri, Silica, Fireclay, &c.*

John Deans, Glentunnel	Brick-clay	Gold medal.
"	Fireclay	"
Glenmore Brick and Tile Company	Brick-clay	"
G. Gerrard, Snowdon	Pipeclay	"
W. Collins, Huntly, Waikato	Samples of fireclay	Silver medal.
Drury Coal and Pottery Company, Auckland	Fireclay	Gold medal.
Ditto	Sample of firebrick subjected to 3,000° heat for eight days	"
G. J. Roberts, Hokitika	Steatite	"
E. W. Pilcher	Fireclay	"
Hon. J. McGowan	"	"
Cairns and McLiver	" Little Burke Creek	Silver medal.
South Canterbury Committee	Pipeclay, Kakahu, South Canterbury	Gold medal.

CLASS 1.—GEOLOGICAL AND MINERALOGICAL COLLECTIONS—*continued*.SECTION 1.—ROCKS, MINERALS, AND MINING PRODUCTS—*continued*.*Subdivision 9.—Crude and Refined Graphite.*

Name.	Exhibit.	Award.
G. O'Malley, Otira, Westland ..	Graphite	Gold medal.

Subdivision 10.—Lithographic Stones, Grindstones, &c.

Under-Secretary for Mines ..	Lithographic stone, Kaitia Valley	Gold medal.
" ..	Chatham Islands	"
" ..	Glassmaking sands ..	"
T. Ryman, Vancouver, British Columbia	Corundum sharpener ..	Highly commended.
D. Kennedy, Wainui ..	Diatomaceous earth, Banks Peninsula	Silver medal.

Subdivision 11.—Mineral Waters, Artesian-well Water, &c.

Potash Syndicate, New South Wales ..	Potash manures ..	Special award and gold medal.
Thomson and Co., Dunedin ..	Wairongoa mineral-water ..	Gold medal.
West Coast Court Committee ..	Mineral-waters ..	"
Ewing Phosphate Company, Dunedin ..	Mineral fertilising substances ..	"
F. Notley Meadows, Christchurch ..	Artesian-well waters from various depths (analysed)	"

SECTION 2.—METALLURGICAL PRODUCTS.

Subdivision 2.—Pig Iron and Steel, &c.

New Iron and Steel Syndicate ..	Products of the Moore-Heskett direct process from Taranaki ironsand	Gold medal.
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Subdivision 3.—Copper in Cakes, Tiles, &c.: Specimens illustrating Various Stages of Manufacture.

Minister for Northern Territory, South Australia	Copper matte ..	Gold medal.
Lloyd Copper Company (Limited) Burraga, New South Wales	ingots ..	"
Great Cobar Copper-mining Syndicate, New South Wales	" ..	"

Subdivision 4.—Tin, Nickel, Lead, Zinc, &c.

Sulphide Corporation (Limited), New South Wales	Zinc and lead concentrates, zinc and lead metal	Gold medal.
Locke, Lancaster, and W. W. Johnson and Sons (Limited), London	Zinc antimonial lead and virgin spelter	"

Subdivision 5.—Alloy and Combined Metals, &c.

Ballinger Bros., Wellington ..	Bullet-wire mixture of lead and antimony	Gold medal.
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CLASS 2.—MINING AND METALLURGICAL MACHINERY AND APPLIANCES.

SUBDIVISION 1.—MINE ENGINEERING, MACHINERY, MODELS, MAPS, ETC.

John Shaw (Limited), Sheffield ..	Exhibit of flexible steel-wire ropes ..	Gold medal.
" ..	Steel-wire ropes for mining and shipping	"
Allan and McCullough ..	Gold-saving machine ..	"
Keep-It-Dark Gold-mining Company, Reefton	Gold trophy ..	"
Westport Stockton Coal Company (Limited)	Locomotive model coal area, &c. ..	"
Westport Coal Company (Limited) ..	Example of working-place in company's mines, model of bridge and grate	"
State-school scholars, Blackball ..	Case of minerals ..	"
M. Ryan, Cobden ..	Gold-saving cradle ..	Silver medal.
T. Jones, Greymouth ..	" table ..	"

CLASS 2.—MINING AND METALLURGICAL MACHINERY AND APPLIANCES—*continued.*SUBDIVISION 1.—MINE ENGINEERING, MACHINERY, MODELS, MAPS, ETC.—*continued.*

Name.	Exhibit.	Award.
J. Ring, Greymouth	Photos of State Colliery works at Runanga	Highly commended.
Mont d'Or Gold-mining Company, Ross	Pyramid showing output of gold ..	Silver medal.
Ross United Gold-mining Company ..	Model of shaft	"
F. J. Harrop, Hokitika	Map of the west coast of Middle Island, showing location of economic minerals	"
Department of Mines, Victoria ..	Models of original and up-to-date gold-mining plant at Bendigo Victoria	Gold medal.
Bendigo School of Mines	Models of nuggets	"
Ballarat School of Mines	"	"
Department of Mines, Victoria ..	Models of nuggets found at Poseidon, Tarnagulla, Victoria	"

CLASS 3.—CHEMICAL MANUFACTURES.

SUBDIVISION 1.—OILS, SCENTS, PERFUMES.

F. H. Faulding and Co., Adelaide ..	Eucalyptus-oil	Gold medal.
Colonial Oil Company, Christchurch ..	White Rose kerosene	"
Chrystall and Co., Christchurch ..	Lubricating-oils	Silver medal.
Price's Patent Candle Company (Limited), Battersea, London, S.W.	"	Gold medal.
J. C. and J. Field (Limited), Lambeth, London, S.E.	Perfumes, scents, pomades, and other toilet goods	"
Technological Museum, Sydney ..	Collection of eucalyptus-oils ..	"
F. S. Cleaver and Sons, London ..	Scents and perfumes	"
L. S. Piver et Cie	"	"
Taranaki Oil Company, New Plymouth ..	Petroleum-oil	"
"	Lubricating-oils	"
Eugene Rimmel (Limited), London and Paris	Scents and perfumes	"
Burmah Oil Company, Glasgow and Rangoon	Lubricating-oils	"
Gourepore Company (Limited), Calcutta	Linseed-oils	"
J. R. Bruce and Co., Timaru	Shaving-cream, harness-compo, boot-polish	Silver medal.
Johann Marian Farina	Eau-de-Cologne	Gold medal.
Wanganui Meat-freezing Company ..	Neatsfoot-oil	Highly commended.
The Australian Eucalyptus Oil Company	Eucalyptus-oil and products ..	Silver medal.
Patterson, Slack, and Co., Wellington ..	Sterling eucalyptus-oil	Gold medal.
A. Murdoch and Co., Dunedin ..	Lavender-water	Silver medal.
J. Nathan and Co., Wellington ..	Lucca oil and olive-oil	Gold medal.
Canterbury Frozen-meat and Dairy-produce Export Company (Limited), Christchurch	Neatsfoot-oil	"
A. W. Colemaine, sen., New South Wales	Eucalyptus-extract and pure volatile oil	"
Commonwealth Oil Corporation (Limited), New South Wales	Pure paraffin-wax candles ..	"
Ditto	Pure mineral lubricating-oil ..	"

SUBDIVISION 2.—DRUGS, MEDICINES, DISINFECTANTS, ETC.

F. H. Faulding and Co., Adelaide ..	Milk-emulsion	Gold medal.
Chrystall and Co., Christchurch ..	Admiral brand laundry blue ..	"
"	Panui washing-fluid	"
"	Darkie stove-paste	Silver medal.
"	Knorub linoleum-polish	"
"	Abbey boot-polish	"
Christchurch Meat Company (Limited) ..	Artificial fertilisers	Gold medal.
Shynol Company, Tauranga	Powder for polishing, and violet-powder	Silver medal.

CLASS 3.—CHEMICAL MANUFACTURES—*continued.*SUBDIVISION 2.—DRUGS, MEDICINES, DISINFECTANTS, ETC.—*continued.*

Name.	Exhibit.	Award.
Anglo-Continental Guano-works, London	The "Ohlendorff" brand of fertilisers	Gold medal.
Price's Patent Candle Company (Limited), Battersea, London	Glycerine	"
Parkin, Ness, and Co., Darlington, England	Thymo-cresol disinfectant fluid ..	"
J. C. and J. Field (Limited), Lambeth, London	Antiseptic ammonia	"
R. A. Dutton, Auckland	Red Arrow ointment, &c. ..	"
"	Dingo eucalyptus-oil, No. 1 ..	"
"	" No. 2 ..	"
"	Dingo remedies	"
G. W. Wilton, Wellington	Hand emollient	"
New Zealand Provision and Produce Company, Christchurch	Soda-crystal, chemical manure, sulphuric acid ..	"
S. J. Evans, Dunedin	Tussicura, Asthma Powder, Witch's oil, &c. ..	"
Quibell Bros. (Limited)	Disinfectants	"
McDougall Bros., Manchester, England	10-per-cent. carbolic-soap sheets ..	"
"	Carbolic tooth-powder	"
"	Non-poisonous purifier	"
"	Sanitary floor-polish and cleaning-paste ..	"
"	Karbo disinfectant	"
"	Soluble carbolic-sulphurous disinfectant powder ..	"
"	Fluid carbolate	"
"	Kudo germicide fluid	"
"	Kudo bacteria-powder	"
"	Sanitary pine disinfectant powder ..	"
"	Insecticide fumers and insecticide sheets ..	"
"	Insecticide garden and tree wash ..	"
"	No. 5 patent carbolic-acid fluid disinfectant ..	"
"	20 per cent. carbolic disinfectant powder ..	"
J. Burkitt, Linwood	White oil, DeLisle Luttrell's patent branding and dehorning compo., Magnetic Ointment ..	Silver medal.
E. Schering, Berlin	Photographic chemicals	Gold medal.
E. G. Lane, Oamaru	Lane's Emulsion	Special award and gold medal.
W. E. Wood, Wellington	Drugs and medicines	Ditto.
W. Gregg and Co., Dunedin	Soda-crystal	Silver medal.
J. R. Bruce and Co., Timaru	Disinfectant	Gold medal.
Kelvindale Chemical Company, Timaru	Kelvin boiler-composition ..	Silver medal.
"	Pharos weed-killer	Gold medal.
Jeyes's Sanitary Compound Company ..	Disinfectants	"
W. W. McKinney, Linwood	Poultry remedies	"
Christchurch Gas, Coal, and Coke Company (Limited)	Liquid ammonia, Sp. G. .880 ..	"
Cycle and Motor Supplies (Limited), Wellington	Solomon Solution	"
A. Newcomb and Co., Auckland ..	Spink's plate-powder	Silver medal.
Day, Son, and Hewitt	Animal medicines	Gold medal.
Ferro Stout Company, Wanganui ..	Ferro Stout Tonic	"
Kempthorne, Prosser, and Co. (Limited)	Serravallo's Tonic	"
Canterbury F.M. and D.E. Company ..	Artificial manures, bonedust ..	"
McDougall Bros., Manchester, England	Collective display	Special award and gold medal.
N. C. Bassi, Christchurch	Exhibit of medicines	Gold medal.

CLASS 3.—CHEMICAL MANUFACTURES—*continued.*

SUBDIVISION 3.—SOAPS, CANDLES, STEARINE, PARAFFIN.

Name.	Exhibit.	Award.
F. H. Faulding and Co., Adelaide ..	Solyptol soap	Silver medal.
Firth Pumice Company, Waikato ..	Pumicine sand-soap	Gold medal.
Pearson and Co., Waikato ..	Sand-soap	"
Price's Patent Candle Company (Limited), Battersea, England	Candles, tapers, toilet-soaps, &c. ..	Special award and gold medal.
Parkin, Ness, and Co., Darlington, Eng- land	Thymo-cresol soap and thymic soap (Oberon)	Gold medal.
J. C. and J. Field (Limited), Lambeth, London	Candles, soaps, &c.	Special award and gold medal.
New Zealand Provision and Produce Com- pany, Christchurch	Superbus washing-powder ..	Silver medal.
Ditto	Soaps	Gold medal.
Lever Bros. (Limited), New South Wales	Display of soaps, oils, and glycerine	Special award and gold medal.
F. S. Cleaver and Sons, London ..	Soaps	Gold medal.
The Burmah Oil Company, Glasgow and Rangoon	Paraffin candles and wax ..	"
Eugene Rimmel (Limited), London and Paris	Soaps	"
J. R. Bruce and Co., Timaru ..	Sanolene (sanitary liquid soap) ..	Silver medal.
Hayward Bros. and Co. (Limited), Christ- church	Starch and extract of soap ..	Gold medal.
Ditto	Klenzo extract of soap or soap- powders	"
"	Starch	"
A. Murdoch and Co., Dunedin ..	Buller Preservative	"
"	Tinctures and bay-rum	"
John Newton and Sons, Wellington ..	Household soaps	"
McDougall Bros., Manchester, England	Soaps, &c.	Special award and gold medal.
"	Liquid soap or washing-oil ..	Gold medal.
"	Patent carbolic dog-soap	"
"	Patent carbolic soap (8 per cent. acid)	"
"	White Windsor soap	"
"	Carbolic toilet-soap (4 per cent. B.P. acid), superfatted	"
"	Tropical soap (10 per cent. B.P. acid), superfatted	"

SUBDIVISION 4.—BAKING-POWDERS, YEAST-POWDERS, SELF-RAISING FLOUR, ETC.

S. Kirkpatrick and Co. (Limited), Nel- son	Baking-powder	Gold medal.
Chrystall and Co. (Limited), Christchurch	Chef Brand baking-powder ..	"
W. Leslie, New South Wales ..	Excelsior baking-powder ..	"
W. Gregg and Co. (Limited), Dunedin ..	Crown Brand baking-powder ..	"
"	Starch, white; pure rice-starch, coloured	"
T. J. Edmonds, Christchurch ..	Baking-powder, egg-powder, custard- powder, and self-raising flour	"

SUBDIVISION 5.—PAINTS OF ALL KINDS.

J. C. and J. Field (Limited), Lambeth, London	Varnishes, enamels, &c. ..	Gold medal.
Pulver Paint and Silicate Company, New South Wales	Pulver paint preparations ..	Silver medal.
Atlantic Refining Company, Cleveland, Ohio, U.S.A.	Arco-elastic carbon paint ..	"
Paraffine Paint Company, San Francisco, U.S.A.	P. and B. preservative paint ..	"

CLASS 3.—CHEMICAL MANUFACTURES—*continued.*SUBDIVISION 5.—PAINTS OF ALL KINDS—*continued.*

Name.	Exhibit.	Award.
W. Harland and Sons, Surrey, England	Varnishes for coachbuilders and decorative work	Gold medal.
Farquhar and Gill, Aberdeen, Scotland	Bon Accord and metallic paint, enamels, stains, and dry colours	..
Jenson and Nicholson, Stratford, England	Paints, enamels, decorative varnishes, coachbuilders' and cabinet-makers' varnishes	..
Locke, Lancaster, and W. W. R. Johnson, London, E.C.	Varnishes for house-decorators ..	..
Carrara Paint Company, Ohio, U.S.A. ..	Genuine white-lead and white-zinc, ground in oil	..
Suter, Hartman, and Rahtgens Composition Company, London	Carrara ready-mixed paints of all kinds	..
Ditto	Hartman's "Lacvelva" japan enamel sanitary paint	..
.. .. .	Antifouling paint for ships' bottoms	..
.. .. .	For the general excellence of exhibit	..
.. .. .	Hartman's anti-corrosive paint ..	..
Biturine Manufacturing Company (Limited), New South Wales	Biturine solution and enamel for interior of ships, &c.	Silver medal.
Jenson and Nicholson, Stratford, England	The best collective exhibit representing one trade, one firm	Gold medal.

SUBDIVISION 6.—SHEEP-DIPS.

Parkin, Ness, and Co., Darlington, England	Poisonous powder dip	Gold medal.
Ditto	Non-poisonous fluid sheep-dip ..	..
Quibell Bros. (Limited)	Cattle and sheep dips .. ..	..
.. .. .	Powder dip .. ..	..
McDougall Bros., Manchester, England ..	Poisonous arsenic-sulphur paste dip ..	..
.. .. .	Non-poisonous paste dip .. ..	..
.. .. .	Carbolic non-poisonous fluid dip ..	..
Kelvindale Chemical Company, Timaru	Pharos liquid dip .. ..	..
.. .. .	Powder dip .. ..	..
Jeyes's Sanitary Compound Company ..	Fluid dip .. ..	..
J. T. Thomas, Victoria .. ..	.. ..	..
Thomas Biggs	Powder dip .. ..	..
The Chemical Union Company (Limited), Ipswich, England	Disinfectants .. ..	..
Ditto	Fertilisers .. ..	..
.. .. .	Fison's powder dip .. ..	..
McDougall Bros.	Collective exhibit, sheep-dips ..	Special award and gold medal.
W. Cooper and Nephews	Powder dip	Gold medal.

SUBDIVISION 7.—PRINTING, WRITING, AND COPYING INKS.

P. and J. Arnold, London	Writing-inks, liquid gum, office-paste, sealing-wax, &c.	Gold medal.
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CLASS 4.—GLASSWARE, POTTERY, ETC.

SUBDIVISION 1.—BRICKS, DRAIN-TILES, TERRA-COTTA, ETC.

John Deans, Glentunnel	Bricks, drain tiles and pipes, paving and roofing tiles, pots, &c.	Gold medal.
Glenmore Brick and Tile Company, Christchurch	Brick-clay .. ..	..
Drury Coal and Pottery Company, Auckland	Fireclay bricks, tiles, pots, vases, &c.	..
Southland Brick Company, Invercargill	Sand bricks .. ..	..
Doulton and Co. (Limited), Lambeth, London	Stoneware and Doulton ware ..	..

CLASS 4.—GLASSWARE, POTTERY, ETC.—*continued.*SUBDIVISION 2.—MAJOLICA, WEDGWOOD, PALISSY WARE, BISCUIT WARE, ETC.—*continued.*

Name.	Exhibit.	Award.
Doulton and Co. (Limited), Lambeth, London	Group of vases by Miss E. Simmance	Gold medal.
Ditto	Group of vases by F. A. Butler	"
"	Group of vases, L'Art Nouveau: designs by F. C. Fope	"
"	Group of vases, Moresque, by M. V. Marshall	"
"	Group of vases by F. E. Barlow	"
"	Group of vases and bowls by Miss H. B. Barlow	"
"	Terra-cotta panels by G. Tinworth	"
August Gundlach, Germany	Plumbago crucibles	"
Freeman Hines (Limited)	Drainpipes with bituminous joints	"
Bakewell Bros., New South Wales	Tiles, sanitary ware, stoneware	"
J. J. Craig (Limited), Auckland	Bricks, drain-tiles, vases, roofing-tiles	"
W. Collins, Huntly, Waikato	Fireclay, bricks, tiles, &c.	"
R. O. Clark, Auckland	Tiles, earthenware pipes, pot-stands, &c.	"
Wunderlich Patent Ceiling and Roofing Company (Limited), New South Wales	Roofing-tiles, &c.	"
Christchurch Gas, Coal, and Coke Company (Limited)	Breeze bricks	"
Christchurch Brick Company (Limited)	Concrete drainpipes	"
H. B. Kirk, South Canterbury	Drainpipes	"
Greymouth-Point Elizabeth Railway and Coal Company (Limited), Wellington	Fireclay manufactures	"
Inspector of Prisons, Wellington	Bricks, terra-cotta flower-pots, figures	"
Wm. Neighbour and Sons, Waimangaroa	Red and white bricks	"

SUBDIVISION 2.—MAJOLICA, WEDGWOOD, PALISSY WARE, BISCUIT WARE, PARIAN WARE, CERAMICS, PORCELAIN.

W. L. Baron, Devon, England	Barnstaple ware	Silver medal.
Friedrich Goldscheider, Vienna	Art statuary and vases	Gold medal.
Doulton and Co., Lambeth, London	Exhibit of china and fine earthenware	Special award and gold medal.
"	Series of vases in porcelain and crystalline effects, by Cuthbert Bailey	Gold medal.
"	Groups of plaques, C. J. Noke and W. G. Hodgkinson	"
"	Group of vases and plates, by D. Dewsbury	"
"	The Dante Vase and group of vases, with painted figures, by Leslie Johnson	"
"	Group of Royal Doulton vases, landscape, by C. B. Hopkins	"
"	Ditto, by George White	"
"	New Zealand vases and group of vases, by F. Hancock	"
"	Alexandra vases and group of vases, by E. Raby	"
"	Vases, conventional, by F. A. Butler	"
"	Enterprise displayed in development of ceramic art	Special award and gold medal.
Worcester Royal Porcelain Company (Limited), Worcester, England	Exhibit of china, fine earthenware, and vitreous ware	Gold medal.
Ditto	Imperial vase	"
"	Figure, "Bather Surprised," by Thomas Brock	"
"	Group of vases by John Sturton	"
"	Vases by H. Davis and W. Hawkins	"

CLASS 4.—GLASSWARE, POTTERY, ETC.—*continued*.SUBDIVISION 2.—MAJOLICA, WEDGWOOD, PALISSY WARE, BISCUIT WARE, ETC.—*continued*.

Name.	Exhibit.	Award.
Worcester Royal Porcelain Company (Limited), Worcester, England	Set of three vases by H. Davis and W. Hawkins	Gold medal.
Wardle and Co., Hanley, England	Art pottery	Silver medal.
Tooth and Co., Woodville, England	Bretby art pottery	"
Josiah Wedgwood and Sons, Stoke-on-Trent, England	Wedgwood ware	Gold medal.
William Ault, Burton-on-Trent, England	Art pottery	Silver medal.

SUBDIVISION 3.—DOMESTIC CHINA AND EARTHENWARE.

Bakewell Bros., New South Wales	Domestic earthenware	Silver medal.
Burgess and Leigh, England	Useful and ornamental earthenware	"
René Faugier and Co., Limoges, France	Aluminite ware	"

SUBDIVISION 4.—MIRROR, PLATE, AND WINDOW GLASS, TOUGHENED GLASS.

Lyon, Cottier, and Co., New South Wales	Stained-glass windows, decorative triptych	Gold medal.
F. Ashwin and Co., New South Wales	Stained-glass window	"
Smith and Smith, Christchurch	Stained-glass windows, ecclesiastical and domestic designs	"
Bradley Bros., Christchurch	Stained-glass windows, leadlights, glass-embossing	"
Kayll and Co., Auckland	Stained-glass window	"

SUBDIVISION 5.—BOTTLES AND GLASSWARE.

Vance and Ross, New South Wales	Fruit-preserving jars, aerated-water bottles, and others	Silver medal.
A. J. Zech, Sydney, New South Wales	Artistic Bohemian glass	Special award and gold medal.
Herbert Seaton, Wellington	Glass-engraving	Silver medal.
Mellin's Food Company, London, England	Feeding-bottles	"
Carl Schappell, Germany	Glassware	Gold medal.

CLASS 5.—HOUSEHOLD FURNITURE, BRUSHWARE, ETC.

SUBDIVISION 1.—HEAVY FURNITURE, CHAIRS, TABLES, ETC.

T. Lowes, Ashhurst, Manawatu	Three inlaid table-tops and tray	Silver medal.
Millar's West Australian Hardwood Company (Limited), Christchurch	Patent easy-chair of jarrah	"
Shapland and Petter (Limited), Barnstaple, England	Sideboards, cabinets	Gold medal.
C. and R. Light, London	Dining-room furniture	Silver medal.
Alfred Goslett and Co., London	Writing-tables, china-cabinet, and sideboard	"
Smith and Caughey (Limited), Auckland	Easy-chairs	"
A. J. White, Christchurch	Walnut sideboard	Gold medal.
W. Strange and Co. (Limited), Christchurch	Complete bedroom in oak, style new quaint age	"
Ditto	Drawing-room complete, Louis XV style	"
"	Set easy-spring chairs	"
"	Complete bedroom, mahogany inlaid with satinwood, style Sheraton	"
"	Dining-room complete, walnut, style English Renaissance	"
"	Hall furniture, style Old English	"
"	Dining-room complete, fumed oak, old Dutch	"
The England Works, Leeds, England	Metallic hat and coat rack	Silver medal.
H. J. Weeks (Limited), Christchurch	Office-furniture	Gold medal.
W. Birch (Limited), England	Smoke-chair	"

CLASS 5.—HOUSEHOLD FURNITURE, BRUSHWARE, ETC.—*continued*.SUBDIVISION 1.—HEAVY FURNITURE, CHAIRS, TABLES, ETC.—*continued*.

Name.	Exhibit.	Award.
Dannevirke Co-operative Association ..	Wardrobe	Highly commended.
Fleming and Son, Nelson ..	Inlaid table-top and tray ..	"
Drapery and General Importing Company, Christchurch	Collective display, furniture ..	Gold medal.
J. Radcliff, South Canterbury ..	Bedroom suite in oak ..	Silver medal.
W. Strange and Co. (Limited), Christchurch	Mantelpiece	"
Ditto	Dining-room suite ..	Gold medal.
"	" cabinet and cosy corner ..	"
A. J. White, Christchurch ..	Oak sideboard	Silver medal.
"	Complete dining-room ..	"
"	Louis XV furniture ..	Gold medal.
"	Settee and arm-chair ..	Silver medal.
W. Strange and Co. (Limited), Christchurch	Collective display of high-class furniture ..	Special award and gold medal.
Ditto	Artistic display of furniture ..	Gold medal.

Subsection.—Billiard-tables.

Alcock and Co., Wellington ..	Billiard-table	Special award and gold medal.
"	Dining-room billiard-table ..	Gold medal.
Heiron and Smith, New South Wales ..	Blackwood billiard-table ..	"
Wright, Ranish, and Co., Wellington ..	Billiard-table	Silver medal.
"	Patent dining-room billiard-table ..	"
Lutjohann and Co., Christchurch ..	Billiard-table	"
"	Patent dining-room billiard-table ..	Gold medal.

SUBDIVISION 3.—BRUSHWARE.

C. Whitfield, Christchurch ..	Patent floor-cleaner	Commended.
Hamilton and Co., London ..	Brushware for house and coach painters, artists, and general decorators ..	Special award and gold medal.
Bunting and Co. (Limited), Manchester, England	Corn brooms	Ditto.
Ditto	Household brushware	"
Bidwell and Bidwell, Axminster, England	High-class toilet brushware ..	Gold medal.
Kapai Corn Broom Company (Limited), Auckland	Corn brooms	Silver medal.
Sweepall Broom Company ..	Brushware	Gold medal.

CLASS 6.—HEATING AND LIGHTING APPARATUS.

SUBDIVISION 1.—COOKING-STOVES, REGISTER GRATES, ETC.

C. Whitfield, Christchurch ..	Steam cooker	Highly commended.
C. Clark, Christchurch ..	Copper register grates	"
S. S. White Dental Manufacturing Company, Philadelphia, U.S.A.	Hammond's porcelain furnace, with attached pyrometer ..	Gold medal.
Claudius Ash, Sons, and Co. (Limited), London, England	Platschuk porcelain furnace, and other dental appliances ..	"
H. E. Shacklock (Limited), Dunedin ..	High-class ranges	"
Colonial Oil Company, Christchurch ..	Heating and cooking stoves ..	"
Beetall Manufacturing Company, West Bromwich, England	Crownall gas-heated laundry-iron ..	"
Ditto	Gas grillers	Silver medal.
Christchurch Gas, Coal, and Coke Company (Limited)	"	"
Ditto	The Perfection water-heat gas cooking-range ..	Gold medal.
S. Luke and Co., Wellington ..	Cooking-ranges	"
Brinsley and Co., Dunedin ..	Champion ranges	Silver medal.

CLASS 6.—HEATING AND LIGHTING APPARATUS—*continued*.

SUBDIVISION 2.—LIGHTING APPARATUS.

Name.	Exhibit.	Award.
Andrew Jack and Son, Palmerston North	Completeness of plant and lighting efficiency of the Jack gaslight	Special award and gold medal.
Donald and Sons (Limited), Masterton.	Simplicity of design of the Standard hollow-wire lighting system	Silver medal.
New Zealand Kitson and General Lighting Company (Limited), Wellington	Simplicity of apparatus and efficiency of light	Gold medal.
New Zealand Twentieth Century Gaslight Company (Limited), Wellington	Completeness of design and efficiency of light	"
The General Gaslight Company, Michigan, U.S.A.	Superior quality of workmanship, excellent design, and great lighting efficiency of the Humphrey series are gas-lamps	"
The Christchurch Gas, Coal, and Coke Company (Limited)	Excellent general display of lighting, cooking, and heating apparatus	Special award and gold medal.

CLASS 7.—TEXTILE FABRICS.

SUBDIVISION 1.—COTTON YARNS, THREADS, SHEETINGS, TENTS, ETC.

Edinburgh Roperie and Sailcloth Company (Limited), Leith, Scotland	Sail-canvas, binder-covers, water-proof covers, tarpaulins, chemical waterproof	Gold medal.
Samuel Peach and Sons, Nottingham, England	Lace curtains	"
Ferguson Bros. (Limited), Carlisle, England	Longcloths, calicoes, Italian cloths, cotton dress-linings, tailors' lining	"
Palleson and Co., Timaru	Marquee garden tent, bell tent ..	Highly commended.
John S. Brown and Sons, Belfast, Ireland	Linen damasks, table-cloths	Gold medal.
"	Hand-drawn and embroidered linen tea-cloths, sideboard-cloths, Duchesse covers, tray-cloths	"
"	Shamrock linen hemstitched and fringed huckaback towels	Commended.
"	Hand-drawn and embroidered linen and lawn handkerchiefs	Highly commended.
"	Fine and medium linens, diapers, lawns	Commended.
Palleson and Co., Timaru	Model tents, horse-covers	Highly commended.
Morgan and Co., Dannevirke	Hay and straw stack covers	Commended.
Midland Shawl and Hosiery Company, England	Shawls and hosiery	Highly commended.

SUBDIVISION 2.—YARNS AND WORSTEDS.

Kaiapoi Woollen Manufacturing Company, Christchurch	Woollen yarns	Gold medal.
South Canterbury Woollen-mills	"	Silver medal.

SUBDIVISION 3.—WOOLLENS, TWEEDS, SERGES, BLANKETS, RUGS, ETC.

Kaiapoi Woollen Manufacturing Company (Limited), Christchurch	Blanket woven by Mr. Matthew Fowlds, of Kilmarnock, in his hundredth year	Gold medal.
Ditto	Woollen dress-goods	"
"	Worsted suitings	Silver medal.
"	Rugs and mauds	Special award and gold medal.
"	All-wool shirtings	Gold medal.
"	" flannels	Silver medal.
"	" blankets	Special award and gold medal.
"	Tweed-manufacture	Ditto.
South Canterbury Woollen-mills	Woollen dress goods	Silver medal.
"	All-wool shirtings	Highly commended.

CLASS 7.—TEXTILE FABRICS—*continued.*SUBDIVISION 3.—WOOLLENS, TWEEDS, SERGES, BLANKETS, RUGS, ETC.—*continued.*

Name.	Exhibit.	Award.
Wellington Woollen-manufacturing Company (Limited)	Worsted dress goods	Special award and gold medal.
Ditto	„ suitings	Ditto.
„	„ Rugs and mauds	Gold medal.
„	„ All-wool shirtings	Silver medal.
„	„ flannels	Gold medal.
„	„ blankets	„
„	„ Tweed-manufacture	Silver medal.

SUBDIVISION 4.—CARPETS, LINOLEUMS, AND OILCLOTHS.

Paraffine Paint Company, San Francisco, U.S.A.	Excellent wearing qualities, malthoid floorcloth	Gold medal.
Barry, Oslere, and Shepherd (Limited), Kirkcaldy, Scotland	Linoleums	„
Norton and Sons, Kidderminster, England	Carpets, rugs	„
Thomas Bond, Worth, and Co., Stourport, England	„ „	Highly commended.
W. Strange and Co. (Limited), Christchurch	For excellent wearing qualities of oak floor-covering	Gold medal.

CLASS 8.—READY-MADE CLOTHING, ETC.

SUBDIVISION 1.—MILITARY CLOTHING AND CLOTHING FOR SPECIAL OBJECTS, ETC.

J. R. Gaunt and Sons (Limited), Birmingham, England	Caps, helmets, buttons, badges, &c.	Gold medal.
P. Robert, Palmerston North	Embroidery and regalia	„
David Jones (Limited), New South Wales	Embroidered regalia	„
Mabel Beatrice Moore, New South Wales	Australian coat-of-arms, gold-bullion embroidery	Silver medal.
Kaiapoi Woollen Company (Limited), Christchurch	Ready-made clothing, military clothing	Special award and gold medal.
Ditto	Shirts, pyjamas, collars	Gold medal.
Archibald Clark and Sons (Limited), Auckland	White and fancy shirts, collars and pyjamas	Special award and gold medal.
Mackay, Logan, Caldwell, and Co., Auckland	Shirts, white tennis lounge, &c. ..	Gold medal.
Wellington Woollen-manufacturing Company	Ready-made clothing	Silver medal.
Kaiapoi Woollen Company (Limited), Christchurch	Tweed caps and hats	Gold medal.

SUBDIVISION 2.—WATERPROOF CLOTHING.

Colonial Manufacturing Company, Christchurch	Oilskin clothing	Silver medal.
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SUBDIVISION 3.—LADIES' CLOTHING.

James Cummins, Ashburton	Ladies' ordered tailoring	Gold medal.
Misses J. and E. Charles, Christchurch ..	Garments (dresses) made by pupils of the Langer School of Dress-cutting	Silver medal.
The Kaiapoi Woollen Company (Limited), Christchurch	Ladies' costumes and jackets	Gold medal.
London and American Tailoring Company, Auckland	Tailor-made ladies' garments (bespoke)	Highly commended.
Miss Leah Roberts, Christchurch	Specimen of work by pupils of the Imperial School of Dress-cutting	„
Mackay, Logan, Caldwell, and Co.	Ladies' underclothing	Gold medal.
Wellington Woollen-manufacturing Company	„ costumes and jackets	Silver medal.
W. Strange and Co. (Limited), Christchurch	Three tailor-made costumes	„

CLASS 8.—READY-MADE CLOTHING, ETC.—*continued*.

SUBDIVISION 4.—CORSETS, MILLINERY, HOSIERY, ETC.

Name.	Exhibit.	Award.
Broderick and Co., Wellington ..	P.D. corsets	Gold medal.
Helvetia Ostrich Company, Auckland ..	Ostrich-feathers (made up) ..	"
Robert Elston, Christchurch ..	Arasene and fine-silk work ..	Commended.
C. Adams, Wellington ..	Millinery	Gold medal.
Kaipoi Woollen-manufacturing Company (Limited), Christchurch	Hosiery	"
Wellington Woollen-manufacturing Company	"	Silver medal.

SUBDIVISION 5.—UMBRELLAS, SUNSHADES, ETC.

G. C. Vear and Sons, Christchurch ..	Parasols and umbrellas ..	Gold medal.
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CLASS 9.—PRINTING, STATIONERY, ETC.

SUBDIVISION 1.—SPECIMENS OF PRINTED BOOKS AND PAPERS.

Ronald Badger, Christchurch ..	British-made diaries as advertising utilities	Silver medal.
G. and C. Merriam Company, New South Wales	Webster's International Dictionary	Gold medal.
Christchurch Press Company (Limited)	Specimens of printed books and papers	Silver medal.
Whitcombe and Tombs (Limited), Christchurch	Specimens of printed books and papers and New Zealand diaries	Gold medal.
Raphael Tuck and Sons (Limited), London	Juvenile gift-books, &c. ..	"
Ditto	Post-cards and Christmas-cards ..	"

SUBDIVISION 2.—SPECIMENS OF RULING AND BINDING.

H. I. Jones and Son (Limited), Wanganui	Ruling and binding	Silver medal.
Whitcombe and Tombs (Limited), Christchurch	"	Gold medal.
Christchurch Press Company (Limited)	"	Silver medal.

SUBDIVISION 3.—SETS OF ACCOUNT-BOOKS.

H. I. Jones and Sons (Limited), Wanganui	Sets of account-books	Silver medal.
Whitcombe and Tombs (Limited), Christchurch	Account-books	Gold medal.
Christchurch Press Company (Limited)	"	Silver medal.

SUBDIVISION 4.—WRAPPING-PAPERS, PAPER BAGS, CARDBOARD, ETC.

New Zealand Paper-mills, Maitland ..	Wrapping-paper and paper bags ..	Gold medal.
Horace J. Weeks (Limited), Christchurch	Paper bags	Silver medal.
"	Cardboard boxes	Gold medal.

SUBDIVISION 5.—PRINTING, WRITING, AND DRAWING PAPERS; TRACING-LINEN; TISSUE-PAPER, ETC.

John Sands, New South Wales ..	Tin and metal printing	Gold medal.
Whitcombe and Tombs (Limited), Christchurch	Lithographic and letterpress printing and copperplate engraving	"

SUBDIVISION 6.—STATIONERY, DESKS, PENS, PENCILS, INKSTANDS, ETC.

J. C. and J. Field (Limited), Lambeth, London	Sealing-wax	Silver medal.
Non-smut Carbon Manufacturing Company, Rochester, New York, U.S.A.	Non-smut carbon papers	"
Stolzenberg Patent File Company (Limited), London	Stolzenberg filing system	"
Whitcombe and Tombs (Limited), Christchurch	Fountain-pens, "The Swan" ..	Gold medal.
Yerex, Barker, and Finlay (Limited), Wellington	Filing and record systems	"
Ditto	Gunn roll-top and flat-top desks ..	"
D. Craig and Co., Christchurch ..	Commercial stationery	Silver medal.

CLASS 9.—PRINTING, STATIONERY, ETC.—*continued.*

SUBDIVISION 7.—ARTISTS' MATERIALS, COLOURS, BRUSHES, ETC.

Name.	Exhibit.	Award.
Winsor and Newton (Limited), London	Artists' materials, colours, brushes, crayons, &c.	Gold medal.
Hamilton and Co., London	Artists' materials and brushes ..	Special award and gold medal.

CLASS 10.—ARMAMENT.

J. R. Gaunt and Son (Limited), Birmingham	Swords of all kinds	Gold medal.
William Cashmore, Birmingham ..	Double-barrelled breech-loading shot-guns	..
Birmingham Small-arms Company (Limited)	Air-rifles .. ..	..
Akaroa Committee, N.Z.I.E.	Exhibit of equipment of H.M.S. "Britomart"	..
Colonial Ammunition Company (Limited), Auckland	Exhibit of complete process of manufacture of shot-cartridge	..
Eley Bros. (Limited), London	Solid-drawn cartridges .. ..	..

CLASS 11.—SURGICAL AND PHARMACEUTICAL APPLIANCES.

SUBDIVISION 1.—SURGICAL INSTRUMENTS.

A. A. Marks, New York, U.S.A. ..	Artificial limbs	Gold medal.
S. S. White Dental Manufacturing Company, Philadelphia, U.S.A.	Dental appliances .. ..	..
Ditto .. ..	.. instruments .. ..	..
Claudius Ash, Sons, and Co. (Limited), London, England	.. ..	..
Ditto .. ..	.. forceps and accessories .. ..	..

SUBDIVISION 2.—PHARMACEUTICAL INSTRUMENTS.

George W. Wilton and Co. (Limited), Wellington	Pharmaceutical instruments and balances	Gold medal.
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CLASS 12.—HARDWARE.

SUBDIVISION 1.—HAND-TOOLS, ETC., USED BY ARTIFICERS.

Richard Hay, Seddon, Marlborough ..	Patent auger for boring hard clay and papa rock	Silver medal.
T. R. Ellin, Sheffield	Model plough, decorated horse-shoes	Gold medal.
Hart Manufacturing Company, Cleveland, U.S.A.	Artisans' tools .. ..	..
Simons Hardware Company, St. Louis, U.S.A.	Standard duplex stocks and dies ..	..
W. Gilpin, sen., and Co. (Limited), Cannock, England	American exhibit, artisans' tools ..	Silver medal.
Donald and Sons (Limited), Masterton ..	English exhibit, artisans' tools ..	Special award and gold medal.
Alldays and Onions, Birmingham, England	Exhibit of hawk-eye wrench ..	Silver medal.
Pentridge Penal Establishment, Victoria	Engineers' small tools, &c. ..	Gold medal.
Jonas and Colver (Limited), Sheffield, England	Tools and ironwork made by prison labour	..
C. Whitehouse and Co., Cannock, England	Engineers' tools and tool-steel ..	Silver medal.
Spear and Jackson, Sheffield, England ..	Exhibit of artisans' tools ..	Gold medal.
William Marples and Co., Sheffield, England	.. ..	..
Wells Bros. Company, Mass., U.S.A. ..	.. ..	..
L. S. Starrett and Co., Athol, U.S.A. ..	.. ..	..
Browne and Sharpe Manufacturing Company, Providence, R.I., U.S.A.	.. ..	..
G. W. Raymond, Victoria	Wood and steel boot-lasts, and cutters	Silver medal.

CLASS 12.—HARDWARE—continued.

SUBDIVISION 2.—CUTLERY.

Name.	Exhibit.	Award.
Needham, Veall, and Tyzack, Sheffield, England	Cutlery	Gold medal.
T. R. Ellin, Sheffield, England	Cutlery for painters and farriers ..	Silver medal.
Rawson Bros., Sheffield, England	Cutlery .. ..	..
G. T. Smith, Dannevirke ..	Cheese-cutters and delivery-boxes..	..

SUBDIVISION 3.—HOLLOW-WARE AND TINWARE.

Morgan and Co., Dannevirke ..	Milk-cans	Silver medal.
Priest and Holdgate, Timaru ..	Tinware and copper-ware ..	..
Taylor and Oakley, Christchurch	Galvanised-steel hollow-ware ..	Special award and gold medal.

SUBDIVISION 4.—ORNAMENTAL CASTINGS.

H. Leslie Friend, Auckland ..	Steel-onite embossed steel for decoration	Gold medal.
Collett and Son, Dannevirke ..	Various designs of ornamental castings	Silver medal.
" " ..	Double-hinge snatch-blocks for log-hauling purposes	Gold medal.
The Wunderlich Patent Ceiling and Roofing Company (Limited), N.S.W.	Embossed steel and zinc plates for house-decoration	Special award and gold medal.

SUBDIVISION 5.—SPIKES, NAILS, SCREWS, LOCKS, PULLEYS, ETC.

The Patent Indented Steel Bar Company (Limited), London, England	Indented steel bars applicable to all systems of reinforced-concrete construction	Gold medal.
C. Bergerson, Palmerston North	Patent sash-fastener .. ..	..
New Expanded Metal Company (Limited)	Expanded steel for concrete and plaster work	..
Robert McEwan and Co., London	Mortise locks and door finger-plates and handles	..
J. C. Davidson, Dannevirke ..	Snatch-blocks for log-hauling purposes	Silver medal.
Buller and Inangahua Court Committee	Patent sash-fastener, cupboard-turn, door-fastener, safe-latch	..
Edward Showell and Sons (Limited), Birmingham	Exhibit of brass-foundry used in construction	Special award and gold medal.
Bradley Bros., Christchurch ..	Multiflex reinforced window-lead calmer	Gold medal.
Sargood, Son, and Ewen, Christchurch..	Lorie's patent window-fastener ..	..
Expanded Metal Engineering Company, New York, U.S.A.	Expanded steel for concrete and plaster work	Silver medal.
Imperial Bedstead Company, Smethwick, England	Bedsteads .. ..	..

SUBDIVISION 6.—PLUMBERS' AND GASFITTERS' HARDWARE, SHIPS' HARDWARE, SADDLERS' HARDWARE, ETC.

T. R. Ellin, Sheffield	Kits of tools for motors and cycles..	Gold medal.
Blockley and Lissington, Palmerston North	Improved ventilator and chimney-pot	..
James Holms, jun., Invercargill	Patent spreader clasp .. ..	..
Sydney Technical College, N.S.W.	Students' work in plumbing and engineering classes	Special award and gold medal.
G. E. Crane and Sons, N.S.W.	Sheet lead, lead pipes, and stamped steel sheets for ceilings and walls	Gold medal.
Locke, Lancaster, and W. W. R. Johnson and Sons (Limited), London	Sheet and plate lead and zinc stencil-metal	..
William Cook and Co. (Limited), Sheffield	Machine-made horse-shoes ..	..
Ballinger Bros., Wellington ..	Wade's patent skylights, spouting, lead strips, and plumbers' fittings	..
" " ..	Lead pipes in lengths and coils ..	..
Morgan and Co., Dannevirke ..	Beaten lead-work .. ..	..
Penders, Victoria ..	Horse-shoes and horse-nails ..	..

CLASS 12—HARDWARE—*continued*.

SUBDIVISION 7.—GALVANISED IRON.

Name.	Exhibit.	Award.
Humphreys Limited, London..	Corrugated iron ..	Gold medal.
John Summers and Sons (Limited)	Galvanised iron ..	Silver medal.

SUBDIVISION 8.—FENCING-WIRE OF ALL KINDS.

F. W. Bursill, Seddon, Marlborough	Patent gate, fencing-posts, and swingers	Gold medal.
James Hamilton, Winton ..	Sectional sliding sheep-fence	Silver medal.
J. Nathan and Co. (Limited) ..	Fencing-wire and staples..	Gold medal.
R. Johnson and Nephew (Limited)	" " "	"

SUBDIVISION 9.—WIREWORK OF ALL KINDS.

Von Sierakowski and Co. ..	Wirework of all kinds ..	Gold medal.
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CLASS 13.—CARRIAGES, HORSE-FURNITURE, ETC.

SUBDIVISION 1.—CARRIAGES AND OTHER FOUR-WHEELED VEHICLES.

Wilson and Stockall, Bury, England	Brougham ambulance ..	Gold medal.
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SUBDIVISION 2.—TWO-WHEELED VEHICLES.

Prisons Department, New Zealand	Dog-cart made in Lyttelton Gaol	Commended.
W. Bath, Invercargill ..	Gig, round-cornered body, patent axle, rubber tire	Gold medal.
Triggs and Denton, Christchurch	McMurray's racing-sulkies, dog-carts, &c.	"
Prisons Department, New Zealand	Two-wheeled vehicles ..	Commended.

SUBDIVISION 3.—BICYCLES, TRICYCLES, ETC.

E. Reynolds and Co. (Limited), Wellington	Hubs and bells ..	Gold medal.
Ditto ..	Rudge-Whitworth bicycles	Silver medal.
Swift Cycle Company (Limited), Coventry, England	Swift bicycles ..	Gold medal.
Adams (Limited), Christchurch	Collective exhibit, bicycles	"
Humber (Limited), Notts, England	Humber bicycles ..	Silver medal.
Triumph Cycle Company (Limited), Coventry, England	Bicycles and motor cycles	"
Eadie Manufacturing Company (Limited), Birmingham, England	Star bicycles ..	Gold medal.
Birmingham Small-arms Company (Limited), England	Parts of cycles ..	Special award and gold medal.
Ditto ..	Bicycles ..	Gold medal.
Cycle and Motor Supplies Company (Limited), Wellington	Rover bicycles ..	Silver medal.

SUBDIVISION 4.—PERAMBULATORS, BATH AND OTHER INVALID CHAIRS.

James Clegg, Christchurch ..	Perambulators ..	Gold medal.
" " "	Go-carts ..	"
Lochhead Limited, Dunedin ..	Perambulators, go-carts ..	Silver medal.

SUBDIVISION 5.—MOTOR-CARS.

Airex Motor-manufacturing Company (Limited), Coventry, England	Motor-cars ..	Gold medal.
Adams Limited, Christchurch..	Collective exhibit, motor-cars	Special award and gold medal.
Humber Limited, Notts, England	Humber motor-cars ..	Gold medal.
Swift Motor Company (Limited), Coventry, England	Swift motor-cars ..	"
Adams Limited, Christchurch..	Collective exhibit, Talbot motor-cars	Special award and gold medal.

CLASS 13.—CARRIAGES, HORSE-FURNITURE, ETC.—*continued.*SUBDIVISION 5.—MOTOR-CARS—*continued.*

Name.	Exhibit.	Award.
Clement Tabot (Limited), London ..	Motor-cars	Gold medal.
Minerva Motors (Limited), Antwerp and London	Minerva motor-cars .. ..	..
J. Lucas (Limited), Birmingham, England	Lamps, &c., for motor-cars .. ..	..
Allday and Onions, Birmingham, England	Motor-cars .. ..	..
Scott Motor and Cycle Company (Limited), Wellington	.. ..	Silver medal.
Ranger Motor Company, Christchurch ..	Dennis motor-cars	Gold medal.
Mayes and Longdown, Christchurch ..	Solid tires for motor-cars and spare wheels for motor-cars	Highly commended.
Cycle and Motor Supplies (Limited), Wellington	Motor-as-coche	Silver medal.
Dexter and Crozier (Limited), Auckland	Motor-cars	Gold medal.
Jones and Sons, Hastings	Wolseley-Siddely motor-cars	Special award and gold medal.

CLASS 14.—EDUCATIONAL APPLIANCES.

G. W. Wilton and Co. (Limited), Wellington	Apparatus for science classes	Highly commended.
New South Wales Lands Department ..	Maps and diagrams .. ..	..
E. J. Forbes, Wellington	School-furniture supplies	Silver medal.
C. H. Gilby, Christchurch	System of correspondence lessons .. ..	..
International Correspondence Schools, Wellington	Technical instruction by correspondence	Gold medal.
Ditto	System of education for wage-earners .. ..	..
.. ..	System of teaching foreign languages by phonograph .. ..	..
.. ..	Technical publications, &c. .. ..	..
.. ..	Whole display	Special award and gold medal.
Page-Davis Company, Christchurch ..	System of teaching the art of advertising	Gold medal.
A. Hosking, Mount Eden	Tellurian showing phases of moon .. ..	..
New Zealand Education Department ..	Photographs of education appliances in Germany	Commended.
.. ..	Photographs, education appliances in Japan .. ..	..
.. ..	Photographs, education appliances in United States of America .. ..	..
.. ..	Educational appliances, desks, blackboards, &c.	Highly commended.
.. ..	General display	Special award and gold medal.
North Canterbury Education Board ..	Educational apparatus	Highly commended.

CLASS 15.—SCIENTIFIC INSTRUMENTS.

G. H. Zeal, London	"Repello" clinical thermometer, "Asceptic" clinical thermometer, registered index guide	Special award and gold medal.
G. W. Wilton and Co. (Limited), Wellington	Acid-pipette for Babcock test	Gold medal.
Ditto	Analytical balances and apparatus for chemical investigation and research .. ..	..
.. ..	Pharmaceutical instruments and balances .. ..	..
Electrical and Ordnance Accessories Company (Limited), Birmingham	Short-distance telephones .. ..	..
Ross Limited, London	Optical goods, &c. .. ..	..
Mines Department, New Zealand ..	Metallurgical laboratory and equipment .. ..	..

CLASS 16.—MUSICAL INSTRUMENTS.

SUBDIVISION 1.—PIANOS AND ORGANS.

Name.	Exhibit.	Award.
John Brinsmead and Sons, London ..	Collective exhibit of pianos ..	Special award and gold medal.
Milner and Thompson, Christchurch ..	Karl Haake concert grand ..	Gold medal.
"	Blüthner pianos.. ..	Silver medal.
"	Pleyel boudoir grand, Louis XV style ..	Gold medal.
Beale and Co. (Limited), New South Wales ..	Collective exhibit ..	" ..
"	Beale-Vader patent iron wrest-plank ..	Silver medal.
Dresden Piano Company, Christchurch ..	Two-manual reed organ ..	" ..
"	Collective exhibit of pianos and organs ..	Gold medal.
Begg and Co., Dunedin ..	Schiedmayer boudoir grand ..	Silver medal.
"	Colonial-made pianos ..	" ..
"	Collective display of musical instruments ..	Gold medal.
"	Chappell baby grand ..	Silver medal.
Clark Melville, Chicago, U.S.A. ..	Apollo grand-piano player ..	" ..
Begg and Co., Dunedin ..	Casson pipe organ ..	" ..

SUBDIVISION 2.—WIND INSTRUMENTS.

Hawkes and Sons, England ..	Collection of brass and wood wind-instruments ..	Gold medal.
Boosey and Co., London ..	Collection of wood and brass instruments used in band and orchestra ..	" ..
"	Excellence of individual brass instruments ..	" ..
"	Excellence of individual wood wind-instruments ..	" ..
"	Improvements in the key-action of clarionettes ..	Special award and gold medal.
"	Compensation-valves of brass instruments. ..	Ditto.
Salvation Army ..	Band-instruments ..	Gold medal.

SUBDIVISION 3.—STRING AND OTHER MUSICAL INSTRUMENTS.

J. Williamson, Feilding ..	Violin and case ..	Silver medal.
J. C. Cameron and Sons, Christchurch ..	One violin, hand-carved back, oil-varnished ..	Gold medal.
"	For tone of four violins, hand-made and oil-varnished ..	" ..
"	For best collective display of string instruments ..	Special award and gold medal.
"	For one 'cello, oil-varnished ..	Silver medal.
Hawkes and Son ..	String instruments ..	Highly commended.
Begg and Co., Dunedin ..	Violoncello by Degani ..	Gold medal.
"	Viola by Degani ..	Silver medal.
"	Two violins by Whitmarsh ..	" ..
"	Set of tubular bells ..	Gold medal.
"	Four violins by Degani ..	Silver medal.
"	Weidlich's Empress accordions and concertinas ..	" ..
"	De Meglio mandolins ..	Gold medal.
"	P. D'Isanto mandola ..	" ..
"	" mandolin ..	Silver medal.
"	Houghton's banjos ..	Gold medal.
Boosey and Co., London ..	Tuning-forks, &c. ..	" ..
W. J. Edwards, Wellington ..	Two violins ..	Silver medal.

CLASS 17.—SANITARY AND HYGIENIC APPLIANCES.

SUBDIVISION 1.—EARTH, WATER, AND OTHER CLOSETS.

Name.	Exhibit.	Award.
Doulton and Co., London	Three water-closets	Gold medal.
Duckett and Son (Limited), Burnley, England	Water-closet and latrine range .. ..	..

SUBDIVISION 2.—SHOWER AND OTHER BATHS, FILTERS.

W. S. Howard, Gore	Century thermal-bath cabinet	Silver medal.
Doulton and Co., London	White vitreous-enamel bath	Gold medal.

SUBDIVISION 3.—SANITARY APPLIANCES IN CONNECTION WITH DRAINAGE.

The Septic Tank Company (Limited), Westminster, London	Exhibit as a whole	Special award and gold medal.
Ditto	Self-contained steel septic tank	Gold medal.
.. ..	Automatic alternating-gear for septic-tank installation .. ..	..
.. ..	Intermitting valve, equilibrium for septic tank .. ..	..
The Milburn Lime and Cement Company, Dunedin	Drainpipes—Monier pipes .. ..	..
Doulton and Co., London	Hospital sinks .. ..	..
Taylor and Oakley, Christchurch	Sanitary ware	Special award and gold medal.

CLASS 18.—WORKS OF ART.

SUBDIVISION 1.—SCULPTURE.

Sydney Technical College	Students' work in modelling and china-painting	Special award and gold medal.
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SUBDIVISION 3.—PAINTINGS IN OILS AND WATER-COLOURS.

Robert Logan, Auckland	Painting of yachts in oils	Highly commended.
Ellen von Meyern, Auckland	Paintings in oils, Maori subjects .. ..	..
.. ..	View of Auckland Harbour	Commended.
Miss J. Burgess, Palmerston North	Oil painting	Gold medal.
Ed. Britt, Christchurch	Paintings in oils and water-colours, from photographs .. ..	..
.. ..	Paintings in oils	Silver medal.
Mrs. T. D. A. Moffett, Invercargill	Oil painting	Highly commended.
Sydney Technical College Art Classes	Paintings and drawings	Gold medal.
.. ..	Painting in oil of Australian flora	Silver medal.
Buller Court Committee	Twenty-five pictures in oil and water-colours	Commended.
J. E. Moultray, Dunedin	Oil painting, Lake Poherua	Highly commended.
Miss G. McGill, Westport	Painting, Buller scenery .. ..	..
S. Gaynor Clayton, Christchurch	Oil paintings	Silver medal.
Credginton and Co., Victoria	Oil painting, City of Melbourne	Gold medal.
Ballarat School of Mines, Victoria	Seven pictures of Ballarat .. ..	..
H. Press, Victoria	Two seascapes, oil paintings .. ..	..
.. ..	One river scene, ditto .. ..	..
Mrs. E. R. Rutherford, Waiatu	Two oil paintings, Lake Tekapo, Amuri Bluff .. ..	..
Mr. Harry White, Christchurch	Oil painting, Lake Mapourika .. ..	..
Sara E. Weiss, New South Wales	Oil painting, Australian flowers	Silver medal.

SUBDIVISION 4.—DRAWINGS WITH PEN, PENCIL, AND CRAYON.

L. J. West, Palmerston North	Architectural drawing	Gold medal.
West Coast Committee	Scenic display of Grey and Westland .. ..	..
G. N. Sturtevant, Hokitika	Drawings of various parts Westland	Silver medal.
Harry Wrigg, Auckland	Pen-and-ink drawing .. ..	..
C. N. Worsley, Nelson	Water-colour, Cape Foulwind	Gold medal.
G. W. Bennett, Christchurch	Photographs	Silver medal.
J. Martin, Auckland	Photos .. ..	..
C. N. Worsley, Nelson	Water-colour, Mount Cook from Hokitika	Gold medal.

CLASS 18.—WORKS OF ART—continued.

SUBDIVISION 5.—SHIPS' MODELS.

Name.	Exhibit.	Award.
Union Steamship Company, Dunedin ..	Model of s.s. "Maheno" ..	Gold medal.
"	Half-model of s.s. "Atua" ..	" ..
Kinsey, Barns, and Co., for Houlder Bros.' Federal and Shire Lines ..	Model of s.s. "Drayton Grange" ..	Special award and gold medal.
Orient Royal Mail Line of Steamers ..	Full model of s.s. "Omrah," twin screw, 8,282 tons register, 10,000 h.p.	Gold medal.
Huddart, Parker, and Co. ..	Half-model of s.s. "Wimmera" ..	" ..
G. Dacre, Auckland ..	Model of dingey ..	Silver medal.
Houlder Federal and Shire Lines ..	Fitted cabins ..	Gold medal.
New Zealand Shipping Company ..	" ..	" ..
Union Steamship Company ..	" ..	" ..

CLASS 19.—PHOTOGRAPHS.

SUBDIVISION 1.—LANDSCAPE AND OTHER VIEWS.

A. McCusker, Blenheim ..	Landscapes and other views ..	Gold medal.
North Canterbury Committee, N.Z.I.F. ..	Collection of photographs ..	Silver medal.
" ..	Oil painting, Lyttelton Harbour ..	Gold medal.
" ..	Collective exhibit of pictures ..	" ..
Chamber of Commerce, Napier ..	Photographs of Napier and district ..	Silver medal.
A. Henderson, Dannevirke ..	Photographs of Dannevirke and district ..	Gold medal.
Alice Brusewitz, Nelson ..	Landscapes ..	Highly commended.
Buller Court Committee ..	Twenty-three pictures, landscapes ..	Silver medal.
Canadian Pacific Railway Company ..	Landscapes and other views ..	Gold medal.
Muir and Moodie, Dunedin ..	Photographs, landscapes ..	Special award and gold medal.
Takaka County Council ..	Photographs of district ..	Gold medal.
H. T. Lock, Westport ..	Collection of views, Buller district ..	Silver medal.
Miss A. Lock, Westport ..	Scenic photograph ..	" ..
N. S. Jordan, Granity ..	" ..	" ..
W. H. Vinsen, Westport ..	Collective exhibit, photographs ..	" ..
Winklemann, Auckland ..	Landscapes and other views ..	Gold medal.
Intelligence Department, New South Wales ..	Photographs of picturesque scenery ..	Silver medal.
Raphael Tuck and Sons (Limited), London ..	Engravings, photogravures, raphotypes, fac-similes, and art photochromes ..	Gold medal.

SUBDIVISION 2.—PORTRAITS.

F. J. Denton, Wanganui ..	Photographs ..	Special award and gold medal.
Alice Brusewitz, Nelson ..	Portraits ..	Silver medal.
Buller Court Committee ..	Portrait of Maori girl ..	Highly commended.
H. J. Schmidt, Auckland ..	Collective exhibit of photography ..	Gold medal.
" ..	Enlarged portraits and special art-portrait photographs ..	" ..
W. H. Bartlett, Auckland ..	Portraits by photography ..	" ..
S. Gaynor-Clayton, Christchurch ..	Collective exhibit, portraits in oils ..	Silver medal.
H. J. Schmidt, Auckland ..	Portraits by photography ..	Special award and gold medal.
J. F. Montague, Auckland ..	Reproduction of oil painting of Maori chief by Charles F. Goldie ..	Silver medal.

SUBDIVISION 3.—ENLARGEMENTS AND OTHER SPECIAL PHOTOS.

Intelligence Department, New South Wales ..	Photographs of picturesque scenery ..	Silver medal.
Ditto ..	Four photographs, panels of pastoral industries ..	Gold medal.
Elson and Co., Wellington ..	Carbon photographs ..	" ..

CLASS 19.—PHOTOGRAPHS—*continued.*SUBDIVISION 3.—ENLARGEMENTS AND OTHER SPECIAL PHOTOS—*continued.*

Name.	Exhibit.	Award.
F. J. Denton, Wanganui	Photographs	Gold medal.
Herman Schmidt, Auckland	Collective exhibit of photographs and pictures	Special award and gold medal.
Rev. H. E. Newton, Christchurch	Photographs	Silver medal.
A. P. Harper, Greymouth	"	Gold medal.
J. Ring, Greymouth	"	"
Dr. Teichmann, Hokitika	"	"
Mrs. G. J. Roberts, Hokitika	"	Silver medal.
Richards and Co., Ballarat, Victoria	Photograph of gardens	"
H. J. Schmidt, Auckland	Collective exhibit, photographic portraits	Gold medal.
Department of Tourist and Health Resorts, Wellington	Collective display of photographs	"
Proprietors of the <i>Town and Country Journal</i> , New South Wales	Collective exhibit of photographs	Silver medal.
J. Ring, Greymouth	Photos, State collieries	Highly commended.

CLASS 20.—MACHINERY FOR WOOD AND METAL WORKING.

SUBDIVISION 1.—MACHINERY FOR WOOD-WORKING.

Thomas Robinson and Son (Limited), New South Wales	Woodworking machinery	Special award and gold medal.
Collett and Son, Dannevirke	Friction feed for sawmilling machinery	Highly commended.
J. Sutcliffe and Sons, England	Woodworking machinery	Gold medal.
Haigh and Co.	"	"
Clements	Automatic back-knife wood-working lathe and attachments	Silver medal.
Fox Machine Company, U.S.A.	Woodworking machinery	Gold medal.
J. Sagars and Co., England	"	Silver medal.
Kircher and Co., London	"	Gold medal.

SUBDIVISION 2.—MACHINERY FOR METAL-WORKING.

Lodge Shipley Machine Tool Company, U.S.A.	Electrically driven high-speed lathe	Special award and gold medal.
Austin Eddy	Enterprise sash-pulley mortiser	Highly commended.
W. Asquith (Limited), England	High-speed radial drilling-machine	Gold medal.
Seneca Falls Company	Star high-grade percussion ironworking lathe	Silver medal.
Champion Blower and Forge Company, U.S.A.	Drilling-machines, forges, and blowers	Highly commended.
A. Vautier and Co., Paris	Drilling-machines and tire-benders	"
Hudson and Griffith, England	Treadle ironworking lathe	Silver medal.
Canedy Otto Company, U.S.A.	Forges and blower	Highly commended.
W. Whitely, England	Geared pillar drilling-machine	Silver medal.
Champion Manufacturing Company	Four iron-working lathes	Gold medal.

CLASS 21.—SEWING, KNITTING, AND PRINTING MACHINES.

SUBDIVISION 1.—SEWING-MACHINES.

Singer Manufacturing Company	66-1 Domestic sewing-machine	Special award and gold medal.
"	General exhibit, sewing-machines	Ditto.
"	Manufacturing-machine	Gold medal.
Lochhead Limited, Dunedin	Wertheim family sewing-machine	Silver medal.
Singer Manufacturing Company	Family sewing-machine	Gold medal.
Wheeler and Wilson	Improved rotary-shuttle lockstitch machine	Silver medal.

CLASS 21.—SEWING, KNITTING, AND PRINTING MACHINES—*continued*.

SUBDIVISION 3.—PRINTING-MACHINES.

Name.	Exhibit.	Award.
Christchurch Press Company (Limited)	Printing-machines—Linotype, Waite, Wharfedale	Gold medal.
Gordon and Gotch Proprietary (Limited), Christchurch	Babcock Standard printing-press ..	..

SUBDIVISION 4.—OTHER LIGHT MACHINERY.

S. Peach and Sons, Nottingham, England	Model of lace-curtain machine ..	Gold medal.
J. S. Schwartz and Co., Christchurch ..	Candy-floss machines ..	..
John Hayes, Wellington ..	Ventilating-fan for coal-mine ..	..
Donald and Sons (Limited), Masterton ..	Pittsburg visible typewriters ..	Silver medal.
Ashby, Bergh, and Co. (Limited), Christchurch	Bissell's carpet-sweeping machine ..	Gold medal.
H. Seaton, Wellington ..	Polar water-motors ..	..
S. S. White Dental Manufacturing Company, U.S.A.	Dental foot-lathe and engines ..	..
Oliver Typewriter Company (Limited) ..	Oliver typewriters ..	Special award and gold medal.
Moenus Machine-works (Limited), Germany	Welt-sewer, channeller, and sole-moulder	Gold medal.
H. J. Weeks (Limited), Christchurch ..	Light machines for office use ..	..
Claudius Ash, Sons, and Co., London ..	Lathe-motor and dental foot-lathe ..	..
New Zealand Typewriter and Supplies Company, Christchurch	Monarch typewriter and Burroughs's adding-machine	..
Ditto ..	General exhibit ..	Special award and gold medal.
Yerex, Barker, and Finlay (Limited), Wellington	Gestetner's self-feeding rotary cyclo-style	Gold medal.
Ditto ..	Elliott Fisher book typewriter ..	..
.. ..	Yost typewriters ..	Silver medal.
.. ..	Rapid roller letter-copier ..	Gold medal.
Bradley Bros. ..	Little Wonder pumping plant for domestic water-supply	..
E. and C. Johansen, Dillmanstown ..	Patent bearing for vehicles ..	Commended.
L. C. Knight and Co., Christchurch ..	"Dey" time-recorder ..	Gold medal.
Yerex, Barker, and Finlay (Limited), Wellington	National cash-registers ..	Special award and gold medal.
Addressograph Limited, London ..	Addressograph machine ..	Gold medal.
Automatic Fillers Company (Limited) ..	Patent filling-machine ..	..
F. Lucas, Christchurch ..	Machine for making paper tubes for cigarettes from a coil of paper	..

CLASS 22.—HEAVY MACHINERY AND CASTINGS.

SUBDIVISION 1.—PORTABLE AND TRACTION ENGINES.

J. Fowler and Co. (Limited) England ..	Traction-engine ..	Gold medal.
J. and H. McLaren, England ..	.. ..	Special award and gold medal.
Sidney, Straker, and Squire, England ..	Traction-wagon ..	Ditto.
St. Pancras Iron Company, England ..	.. ..	Gold medal.

SUBDIVISION 3.—ELECTRO-MOTORS, DYNAMOS, ETC.

Gloucester carriage and Wagon Company, England	Photographs, Technical Science Section	Highly commended.
Vulcan Foundry Company, England ..	Photographs and drawings, Technical Science Section	..
Metropolitan Carriage and Wagon Company, England	Ditto ..	..
North British Locomotive Company, England	.. ..	Silver medal.
Cape Government Railways ..	.. ..	..

CLASS 22.—HEAVY MACHINERY AND CASTINGS—*continued.*SUBDIVISION 3.—ELECTRO-MOTORS, DYNAMOS, ETC.—*continued.*

Name.	Exhibit.	Award.
South-western Railway Company ..	Photographs and drawings, Technical Science Section	Silver medal.
Caledonian Railway Company ..	Ditto .. .. .	..
George Cussons, Manchester, England ..	Models for technical instruction ..	Gold medal.
Turnbull and Jones (Limited), Christchurch	May-Otway patent electric fire-alarm	..

SUBDIVISION 5.—HYDRAULIC MACHINERY.

Richardson and Blair, Wellington ..	Ashley patent deep-well and artesian pump	Highly commended.
Greenfield and Kennedy (Limited), Kilmarnock	Water-works appliances ..	Gold medal.

SUBDIVISION 6.—OTHER HEAVY MACHINERY.

Thomas Robinson and Sons (Limited), England	Flour-milling machinery ..	Gold medal.
J. E. Hall (Limited), Dartford, England	Refrigerating-machinery ..	..
Andersons Limited, Christchurch ..	Collective exhibit of machinery ..	Special award and gold medal.
N. Hingley and Sons (Limited), Dudley	Forgings	Gold medal.
Lucas Bros. (Limited), Christchurch ..	Collective exhibit of machinery ..	Special award and gold medal.
George Davidson, Hokitika ..	Model of sprocket and chain for bush hauling-engine	Gold medal.
Smith, London, per E. W. Mills	Street-sweeping machine ..	..
J. and W. McNaught, England ..	Wool-scouring machines ..	Special award and gold medal.
George Hodgson (Limited), England ..	Fast loom for woollen-weaving ..	Ditto.
C. A. Macdonald	Hercules ice-machine ..	Gold medal.
.. .. .	Arctic cream-cooler ..	Highly commended.
.. .. .	Fairbanks Morse steam-pump ..	Silver medal.
Booth, Macdonald, and Co., Christchurch	Chemical-engine ..	Gold medal.
The British Linde Refrigerating Company (Limited), England	Freezing-machines ..	Special award and gold medal.
Gwynne, per J. J. Niven and Co. ..	Centrifugal pumps ..	Gold medal.
E. Arnodin, France ..	Hand riveting-machine ..	..

SUBDIVISION 7.—STEAM-ENGINES.

Turnbull and Jones (Limited), Christchurch	Steam-engine coupled to generator ..	Gold medal.
Thomas Falvey, Christchurch ..	Reversible steam-engine ..	..

SUBDIVISION 9.—GAS-ENGINES.

Westinghouse Brake Company, London	Gas-engines	Special award and gold medal.
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SUBDIVISION 10.—OIL-ENGINES.

Andersons Limited, Christchurch ..	Double-cylinder oil-engine ..	Gold medal.
T. H. Caverhill, Christchurch ..	Gasolene-engine ..	Highly commended.
Campbell Gas-engine Company, England	Oil-engine	Gold medal.
L. C. Knight and Co., Christchurch ..	Collective exhibit, oil-engines ..	..
Blackstone and Co., England ..	.. .. .	..
Hornsby, England ..	Oil-engine .. .. .	..
Ryan and Co., Auckland ..	Collective exhibit of various oil-engines	..
Dudbridge, England ..	Two oil-engines ..	..
Globe Ironworks, U.S.A. ..	One portable oil-engine ..	Highly commended.
F. Lucas, Christchurch ..	Oil-engine used for launches and also stationary use	Gold medal.
J. J. Niven and Co., Napier ..	National patent oil-engine ..	..

CLASS 22.—HEAVY MACHINERY AND CASTINGS—*continued*.

SUBDIVISION 11.—SUCTION-GAS PRODUCING PLANT.

Name.	Exhibit.	Award.
Campbell, Gas-producer Plant, England	Suction-gas plant and engine complete	Gold medal.
National Gas-engine Company (Limited)	"	Special award and gold medal.

SUBDIVISION 12.—MACHINERY AND APPLIANCES FOR TRANSMITTING POWER.

John Shaw (Limited), Sheffield	Wire-rope blocks and fittings	Gold medal.
"	Plough-steel ropes for traction-engines	"
Fleming, Birkby, and Goodall (Limited), Halifax, England	"Teon" belting for machinery	Highly commended.
William Cable and Co., Wellington	Steel split pulleys for transmitting power	Gold medal.
Singer Manufacturing Company, Christchurch	Method of driving sewing-machines on power-benches	"

SUBDIVISION 13.—HOT-AIR ENGINES.

Rider-Ericsson Engine Company, New South Wales	Hot-air engine	Gold medal.
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CLASS 23.—FORESTRY PRODUCTS.

SUBDIVISION 1.—TRUNKS AND SECTIONS OF TREES.

John Deans, Riccarton	Blue-gum and oak	Gold medal.
J. H. Davidson, Culverden	<i>Pinus insignis</i> and Lombardy poplar	Highly commended.
R. O. Chaffey, Waiau	Red, black, and white pine	"
Victorian Government	Slab red-gum	Silver medal.
Four-mile Sawmilling Company, Charleston	Seven specimens timber	Highly commended.
Griffiths Bros., Birchfield	Three	"
J. Hobbs, Mokihiui	Two	"
G. G. McKay, Cape Foulwind	Three pieces figured red-pine	"
Marris Bros., Westport	Large flitch red-pine	"
H. Pain, Westport	Yellow-pine cut forty years ago	"
Watson Bros., Westport	Half-round cedar log	"
R. A. Young, Westport	General timber-display	"

SUBDIVISION 2.—TIMBER SAMPLES, ROUGH AND POLISHED.

Brownlee and Co., Havelock	Matai, rimu, white-pine	Silver medal.
J. Whinray, Gisborne	Sample of rimu	Highly commended.
Bailey and Bollard, Hamilton	Swamp-kauri	"
Auckland Veneer and Timber Company (Limited)	Collection of New Zealand woods	Special award and gold medal.
Parker-Lamb Timber Company, Auckland	Polished woods	Silver medal.
J. G. McIntyre, Orepuki	Figured rimu	Gold medal.
Sydney Technological Museum	Exhibit timber samples	"
Lands Department, New South Wales, Forestry Branch	Commercial timbers, New South Wales, dressed and in the rough	"
Buller Court Committee	Thirty samples of timber	Silver medal.
Victorian Government	Twelve kinds of wood	Gold medal.
J. Marshall, Kotuku	Panel, silver-pine	Commended.
A. Cumming, Kanieri	Totara plank	"
J. Hornby, Hokitika	Red-pine plank	"
G. Head, Kanieri	Totara block	"
Inspector Wilson, Greymouth	Silver-pine and totara	Silver medal.
West Coast Committee	Representative collection	Gold medal.
B. Bremond, Blackball	Beech-knots	Highly commended.
J. Ritchie, Bruce Bay	Totara	"
L. Zala, The Forks	Silver-pine	"
J. Malfroy and Co., Hokitika	Plank red-pine	"
Ross Bros., Hokitika	"	"
J. C. Malfroy and Co., Hokitika	Balk red-pine	Silver medal.

CLASS 23.—FORESTRY PRODUCTS—continued.

SUBDIVISION 2.—TIMBER SAMPLES, ROUGH AND POLISHED—continued.

Name	Exhibit.	Award.
L. Zala, The Forks	Balk timber	Silver medal.
C. W. Mirfin, Little Grey	Exhibit of timber	Highly commended.
J. Mulligan, Landing Creek	Mottled silver-pine .. ..	..
Bryan and Bowater, Ikamatua	Slab of rimu .. ..	..
E. Lockington, Waitahu	Mottled totara .. ..	..
W. Irving, Reefton	Piece polished rata .. ..	..
W. Dunn, Reefton	Furniture-timber (five varieties) .. ..	..
H. Baigent, Nelson	Specimen-case timber .. ..	..

SUBDIVISION 3.—BARK.

J. Reid and Sons (Limited), Adelaide ..	Wattle-bark (<i>Acacia pycnantha</i>) ..	Gold medal.
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CLASS 23A.—WOODWARE (INCLUSIVE OF BEEKEEPING APPLIANCES).

SUBDIVISION 1.—DOORS, SASHES, MANTELS, AND OTHER PREPARED TIMBER.

Ellis and Burnand, Hamilton	Doors	Gold medal.
Palmerston North Sash and Door Company .. ..	.. ..	Silver medal.
James Petrie, Timaru	Burglar-proof self-locking sash and frame	Gold medal.
Sydney Technological Museum	Students' work—doors, chairs, tables, sashes, &c. .. ..	..
James Fairlie and Sons, New South Wales	Doors .. ..	..
A. Robertson, Wanganui	Carved mantel and overmantel .. ..	..
Millar's West Australian Hardwood Company, Christchurch	Jinker wheel	Silver medal.
Ditto	Weatherboards, doors, stairs, balustrading	Gold medal.
.. ..	Collective exhibit .. ..	..
Jenson and Nicholson, England	Imitation inlaid table-tops, grained panels, frieze, and ceiling	Special award and gold medal.
J. Bates, Hokitika	Clock-case	Commended.
Sydney Technical College	Woodwork and cabinetmaking (students' work)	Gold medal.
D. McLean, Greymouth	Butter-boxes	Silver medal.
J. Park, Hokitika	Boat	Commended.
Erickson and Son, Ahaura	Paving-blocks .. ..	..
Hokitika Borough Council	Panelled wall, New Zealand timber	Silver medal.
New Plymouth Sash and Door Company	Fancy verandah	Gold medal.
H. Bairstow, Ashburton	Dust and draught excluder from door	Silver medal.
G. Fleming and Sons, Nelson	Inlaid table-tops and tray	Highly commended.
Millar's West Australian Hardwood Company (Limited), Christchurch	Collective display of jarrah timber	Gold medal.
South Auckland Sawmilling Association	Collective display of prepared timber	Silver medal.
Wanganui Sash and Door Company	Doors	Gold medal.
Millar's West Australian Hardwood Company (Limited), Christchurch	Patent jarrah easy-chair	Silver medal.

SUBDIVISION 2.—BENTWOOD OF ALL DESCRIPTIONS, SPOKES, SHAFTS, ETC.

Frank Grimley (Limited), New South Wales	Coachbuilders' material	Gold medal.
F. A. Baucke, Westland	Walking-sticks, New Zealand woods	Highly commended.
A. Williseroft, Waipukurau	Inlaid walking-stick	Silver medal.

SUBDIVISION 3.—COOPERAGE.

W. Cook, Palmerston North	Tallow-casks, beer-kegs, butter-boxes	Highly commended.
S. Manning and Co. (Limited), Christchurch	Beer-casks	Gold medal.

CLASS 23A.—WOODWARE (INCLUSIVE OF BEEKEEPING APPLIANCES)—*continued*.

SUBDIVISION 4.—WICKERWARE.

Name.	Exhibit.	Award.
G. H. Hedges, South Canterbury	Basketware	Highly commended.

SUBDIVISION 5.—BEEKEEPING APPLIANCES.

New Zealand Farmers' Co-operative Association, Christchurch	Beekeeping appliances	Gold medal.
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CLASS 24.—AGRICULTURAL PRODUCTS.

SUBDIVISION 1.—WHEAT.

Victorian Government	Tuscan wheat	Gold medal.
R. Gardner, Cust	Purple-straw Tuscan wheat	"
"	Tuscan wheat	Silver medal.
"	Hunter's white	Highly commended.
Job Osborne, Doyleston	Pearl wheat	Gold medal.
J. T. Blackmore, Springston	"	Silver medal.
A. McLachlan, Leeston	"	"
"	Tuscan wheat	Gold medal.
"	Hunter's White	"
P. Chamberlain, Leeston	Velvet-chaff wheat	"
New Zealand Loan and Mercantile Agency Company (Limited), Christchurch	Wheat	Silver medal.
Moir and Co., Christchurch	"	Gold medal.
Neale and Haddow, Nelson	"	Highly commended.
W. Shepherd, South Canterbury	"	Silver medal.
A. W. Jackson, Blenheim	"	"
McCallum Bros., Blenheim	"	Gold medal.
D. Bishell, Blenheim	"	"
G. G. Stead and Co., Christchurch	Pearl wheat	Silver medal.
"	Tuscan wheat	"
"	Velvet wheat	Gold medal.
"	Hunter's white	"

SUBDIVISION 2.—BARLEY (MALTING).

H. Neave and Co., Leeston	Chevalier barley	Silver medal.
W. Watson, Southbridge	"	"
J. Parkinson, Kaituna	"	Gold medal.
J. O. Coop, Little River	"	"
G. G. Stead and Co., Christchurch	Malting barley	"
New Zealand Loan and Mercantile Agency Company (Limited), Christchurch	"	"
Canterbury New Zealand Seed Company, Christchurch	"	"
Napier Chamber of Commerce	Skinless barley	Silver medal.
Neale and Haddow, Nelson	Barley	Highly commended.
H. D. Vavasour, Blenheim	(malting) Chevalier	Gold medal.
"	wind-resisting	"
D. Bishell, Blenheim	(malting)	Highly commended.
Arthur Wiffen, Blenheim	Chevalier	Silver medal.
"	wind-resisting	"
New Zealand Loan and Mercantile Agency Company, Christchurch	(malting)	Highly commended.

SUBDIVISION 3.—BARLEY (CAPE).

North Canterbury Co-operative Association, Kaiapoi	Cape barley	Gold medal.
New Zealand Loan and Mercantile Agency Company (Limited), Christchurch	"	"
Napier Chamber of Commerce	"	Silver medal.
Victorian Government	Malting	Gold medal.
"	Cape barley	"
D. Bishell, Blenheim	"	"

CLASS 24—AGRICULTURAL PRODUCTS—*continued*.

SUBDIVISION 4.—OATS (TARTARIAN).

Name.	Exhibit.	Award.
R. Evans, Waikari	Winter black Tartarian	Highly commended.
A. McLachlan, Leeston	Danish oats	"
Fleming and Co., Invercargill..	Oatmeal	Silver medal.
G. G. Stead and Co., Christchurch	Dun long oats	Gold medal.
"	Garton long oats	Silver medal.
"	Long oats (Storm King)	Gold medal.
New Zealand Loan and Mercantile Agency Company (Limited), Christchurch	Oats (Tartarian)	Silver medal.
Napier Chamber of Commerce ..	Algerian oats	"
Neale and Haddow, Nelson	Oats	"
Victorian Government	" (Tartarian)	"

SUBDIVISION 5.—OATS (SHORT).

D. Bishell, Blenheim	Oats (Storm King)	Gold medal.
MacCallum Bros., Blenheim	" (Rosebery and Algerian) ..	Highly commended.
Thomas Hall, Blenheim	" (short)	Gold medal.
T. Stevenson, Cheviot	Garton oats	Silver medal.
D. McGivern, Hororata	"	Highly commended.
D. Lot, Cheviot	Russian King oats	"
R. Evans, Waikari	Garton oats	Silver medal.
"	Sparrowbill oats	"
" Kaiapoi	Dun oats	"
J. Osborne, Doyleston	Canadian oats	Highly commended.
W. Bruce, Cheviot	Storm King oats	Silver medal.
North Canterbury Co-operative Association	"	"
A. McPherson, Southbridge	Canadian oats	"
A. McPherson, Ellesmere	Dun oats	"
Timaru Milling Company	Garton oats	"
G. G. Stead and Co., Christchurch	Canadian short oats	"
"	Sparrowbill short oats	Gold medal.
New Zealand Loan and Mercantile Agency Company (Limited), Christchurch	Oats (short)	"
Moir and Co., Christchurch	"	"
Victorian Government	" (short)	"
Langdown and Son, Christchurch	Short oats, Canadian and Garton ..	Silver medal.
J. Patchett and Sons, Blenheim ..	Oat-sheaf chaff	Gold medal.

SUBDIVISION 6.—RYE.

G. G. Stead and Co., Christchurch	Rye	Gold medal.
Napier Chamber of Commerce ..	" corn	Silver medal.
D. Bishell, Blenheim	"	Gold medal.

SUBDIVISION 7.—MAIZE.

Agricultural Society of Opoitiki ..	Corn-crib of maize	Gold medal.
New Zealand Loan and Mercantile Agency Company (Limited)	Maize	Silver medal.
Napier Chamber of Commerce ..	"	"
Victorian Government	"	Gold medal.
T. F. Burness, Fiji	"	"
Colonial Sugar Refining Company, Fiji..	"	Silver medal.
Langdown and Son, Christchurch ..	"	"

SUBDIVISION 8.—PEAS.

R. Evans, Kaiapoi	Blue peas	Silver medal.
"	Partridge peas	"
F. Becker, Flaxton	Ivory-white peas	Gold medal.
"	Partridge peas	Silver medal.
A. McLachlan, Ellesmere	Ivory-white peas	"
G. G. Stead and Co., Christchurch ..	Peas—field and garden	Gold medal.

CLASS 24.—AGRICULTURAL PRODUCTS—continued.

SUBDIVISION 8.—PEAS—continued.

Name.	Exhibit.	Award.
New Zealand Loan and Mercantile Agency Company (Limited)	Peas	Gold medal.
Victorian Government	.. .. white field ..	.. ..
..	.. .. ..	.. .. Silver medal.
..	.. .. Prussian-blue peas ..	.. .. Gold medal.
..	.. .. Dun peas ..	.. ..
Langdown and Son, Christchurch	.. .. Peas ..	.. ..
Charles Mathews, Blenheim	.. .. (wrinkled) ..	.. ..
J. Rose, Blenheim	.. .. (blue and wrinkled) ..	.. ..
E. Middlemiss, Blenheim	.. .. ..	.. ..
J. T. Griffin, Blenheim	.. .. ..	.. ..
D. Bushell, Blenheim	.. .. (Yorkshire Hero) ..	.. ..
MacCallum Bros., Blenheim	.. .. (blue and wrinkled) ..	.. .. Silver medal.

SUBDIVISION 9.—BEANS.

F. McClure, Ellesmere	.. .. Beans ..	.. .. Highly commended.
North Canterbury Co-operative Association, Kaiapoi	.. .. ..	.. .. Gold medal.
Neave and Co., Leeston	.. .. ..	.. .. Highly commended.
G. G. Stead and Co., ..	.. .. ..	.. .. Gold medal.
New Zealand Loan and Mercantile Agency Company (Limited)	.. .. ..	.. .. Silver medal.
Victorian Government	.. .. (field) ..	.. .. Gold medal.
..	.. .. (garden) ..	.. ..
MacCallum Bros., Blenheim	.. .. Broad beans ..	.. .. Highly commended.
D. Bishell, Blenheim	.. .. Horse-beans ..	.. .. Silver medal.

SUBDIVISION 10.—TARES.

MacCallum Bros., Blenheim	.. .. Tares ..	.. .. Highly commended.
G. G. Stead and Co., Christchurch	.. .. ..	.. .. Gold medal.

SUBDIVISION 12.—CANARY SEED.

G. G. Stead and Co., Christchurch Canary seed Gold medal.
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SUBDIVISION 13.—AGRICULTURAL SEEDS.

Levi Lowe, Rolleston White-clover seeds Silver medal.
D. Parkinson, Kaituna	.. .. .. seed ..	.. ..
A. McLachlan, Leeston	.. .. Italian rye-grass seed ..	.. .. Gold medal.
Job Osborne, Ellesmere	.. .. ..	.. .. Silver medal.
E. B. Conway, Aylesbury	.. .. Perennial rye-grass ..	.. ..
Went and J. H. Montgomery, Little River	.. .. Cocksfoot ..	.. .. Gold medal.
W. H. Parkinson, Kaituna	.. .. ..	.. .. Highly commended.
S. Harris, Little River	.. .. ..	.. .. Silver medal.
J. McPherson, Cheviot	.. .. Perennial rye-grass ..	.. .. Highly commended.
A. McPherson, Southbridge	.. .. ..	.. .. Commended.
J. O. Coop, Little River	.. .. Cocksfoot ..	.. .. Gold medal.
..	.. .. Yarrow ..	.. .. Commended.
Sutton and Sons, England	.. .. Collection of agricultural seeds, &c. ..	.. .. Gold medal.
Southland Executive Committee	.. .. Collection of grain ..	.. .. Highly commended.
Agricultural Department, New South Wales	.. .. Collection of grasses in sheaf and threshed ..	.. .. Gold medal.
Ditto	.. .. Collection of grain in sheaf and threshed ..	.. ..
G. G. Stead and Co., Christchurch	.. .. Collection of grain, agricultural, vegetable, and tree seeds; also sheaves of grain ..	.. ..
..	.. .. Alsike-clover seed ..	.. .. Silver medal.
..	.. .. White-clover seed ..	.. ..
..	.. .. Red-clover seed ..	.. ..

CLASS 24.—AGRICULTURAL PRODUCTS—continued.

SUBDIVISION 13.—AGRICULTURAL SEEDS—continued.

Name.	Exhibit.	Award.
G. G. Stead and Co., Christchurch ..	Collection of agricultural seed ..	Gold medal.
D. B. McLaren (c/o Stead and Co.) ..	.. dried grasses ..	Silver medal.
G. G. Stead and Co. ... ..	.. root-seeds ..	Gold medal.
.. ..	.. vegetable-seeds ..	Silver medal.
.. ..	.. tree-seeds ..	..
Hurst and Sons, England ..	.. agricultural seeds ..	Gold medal.
.. ..	.. grasses and grass-seeds ..	..
New Zealand Loan and Mercantile Agency, Christchurch ..	.. grain and agricultural seeds ..	..
Kaye and Carter, Christchurch ..	.. agricultural seeds ..	Silver medal.
D. Thomas, Ashburton ..	.. grain and grass seeds ..	..
New Zealand Farmers' Co-operative Association, Christchurch ..	.. ..	..
Napier Chamber of Commerce ..	Linseed ..	Highly commended.
Canterbury Seed Company, Christchurch ..	Collection of agricultural seeds ..	Gold medal.
Minister of Agriculture, Victoria ..	.. ..	Silver medal.
Conrad Appel, Darmstadt ..	Forest grass and agricultural seeds ..	..
Friedlander Bros., Ashburton ..	Collection of grain ..	..
T. F. Burness, Fiji ..	.. agricultural seeds (tropical) ..	..
Colonial Sugar Company, Fiji ..	Agricultural seeds (tropical) ..	Highly commended.
Thomas Horton, Hastings ..	Collection of New Zealand tree-seeds ..	Silver medal.
Ministry for Agriculture, South Australia ..	.. grain, chaff and threshed ..	Gold medal.
H. D. Bedford, Ngarnawahi ..	<i>Paspalum dilatatum</i> ..	..

SUBDIVISION 15.—OATMEAL.

Moir and Co., Christchurch ..	Oatmeal ..	Gold medal.
Langdown and Co. ..	.. ..	..
.. ..	Maize-meal ..	..
.. ..	Pea-meal ..	..

SUBDIVISION 19.—ARROWROOT.

Mrs. Bernecker, Auckland ..	New-Zealand-grown arrowroot ..	Special award and gold medal.
T. F. Burness, Fiji ..	Arrowroot ..	Gold medal.
Natives of Nadroga, Fiji ..	.. ..	..

SUBDIVISION 21.—POTATOES.

R. Withell, Kaiapoi ..	Twenty-two varieties of potatoes ..	Gold medal.
H. E. McGowan, South Canterbury ..	Collection of potatoes

SUBDIVISION 22.—TURNIPS.

R. Withell, Kaiapoi ..	Turnips ..	Highly commended.
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SUBDIVISION 23.—CARROTS.

R. Withell, Kaiapoi ..	Carrots ..	Silver medal.
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SUBDIVISION 24.—MANGOLDS.

R. Withell, Kaiapoi ..	Mangolds ..	Gold medal.
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SUBDIVISION 26.—OTHER FIELD ROOTS.

Powell Bros., Fiji ..	Ginger ..	Gold medal.
Brodziak and Co., Fiji ..	Vanilla

SUBDIVISION 27.—TOBACCO (UNMANUFACTURED).

T. H. Hartley and Son, Transvaal ..	Unmanufactured leaf tobacco ..	Silver medal.
Natives of Nadroga, Fiji ..	.. ..	Highly commended.

CLASS 24.—AGRICULTURAL PRODUCTS—continued.

SUBDIVISION 29.—HOPS.

Name.	Exhibit.	Award.
H. G. Holland, Nelson	Hops	Gold medal.
A. Masters, Riverslea	"	"
J. Kilminster, Nelson	"	"
E. Buxton and Co., Nelson	"	"
H. Holland, Nelson	"	"

SUBDIVISION 30.—SEEDS OF GRASSES.

Sutton and Sons, England	Collection of models of vegetables and farm roots	Gold medal.
"	Collection of dried grasses and grass-seeds	"
W. Secombe, New South Wales	<i>Paspalum dilatatum</i> seeds	Silver medal.
Ellesmere Grain Agency	Italian rye-grass seed	Gold medal.
W. Parkinson, Kaituna	Cow-grass	"
L. Lowe, Rolleston	"	"
F. Stevenson, Cheviot	"	Silver medal.
J. Parkinson, Kaituna	"	"
J. O. Coop, Little River	"	"
"	Perennial rye-grass	Gold medal.
H. Hudson, Leeston	Cow-grass	Silver medal.
G. G. Stead and Co., Christchurch	Crested-dogtail seed	"
"	Chewing's fescue	"
"	Cocksfoot	"
"	Italian rye-grass seed	"
"	Perennial rye-grass seed	"
"	Collection of agricultural grass-seeds	Gold medal.
"	Cow-grass	"
New Zealand Loan and Mercantile Agency Company (Limited)	Collection of grass-seeds	"
Napier Chamber of Commerce	"	Highly commended.
Neale and Haddow, Nelson	Cow-grass	Commended.

SUBDIVISION 31.—GUMS.

Mitchelson and Co., Auckland	Collection of kauri-gum	Special award and gold medal.
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SUBDIVISION 33.—HONEY.

New Zealand Farmers' Co-operative Association, Christchurch	Extracted honey in glass	Gold medal.
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SUBDIVISION 34.—BEESWAX.

Linton Hutchison, Hamilton	Beeswax	Gold medal.
New Zealand Farmers' Co-operative Association, Christchurch	"	"
C. Shearer, Mokonui	"	Silver medal.

SUBDIVISION 35.—APIARIAN EXHIBITS.

New Zealand Farmers' Co-operative Association, Christchurch	Apiarian appliances	Gold medal.
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CLASS 25.—WINES, SPIRITS, BEERS, CORDIALS, AERATED WATERS.

SUBDIVISION 1.—NATURAL WINES, THE PRODUCT OF THE GRAPE; BLENDED AND NOT BLENDED LIGHT AND FULL-BODIED.

Te Mata Vineyard, Havelock North, Hastings	Claret	Gold medal.
Ditto	Hoek	"
"	Madeira	"
Mecanee Mission, Napier	Burgundy (dry), red	"
"	" (sweet), red	"

CLASS 25.—WINES, SPIRITS, BEERS, CORDIALS, AERATED WATERS—*continued*.SUBDIVISION 1.—NATURAL WINES, THE PRODUCT OF THE GRAPE, ETC.—*continued*.

Name.	Exhibit.	Award.
Meeanee Mission, Napier	Port, red	Gold medal.
"	Altar-wine (dry), white	"
"	Marsala (sweet), white	"
"	Vermouth (sweet), white	"
Frimley Vineyards, Hastings	Claret (blended)	"
"	" (light dinner)	"
B. Steinmetz, Taradale, Hawke's Bay	Exhibits of New Zealand wines	"
G. Freeth, Koromiko, Marlborough	White wine	"
"	Current-wine	"
"	Nip-wine	"
"	Berry-wine	"
"	Rue-wine	"
"	Constantia	"
J. Soler, Wanganui	Port	"
"	Constantia	"
"	Sherry	"
"	Verdeilho	"
"	Muscat	"
Greenmeadows Vineyard, Hawke's Bay	Light claret	"
"	Hock	"
"	Light Burgundy	"
"	Chablis	"
"	Young red wine, 1906 vintage	"
"	Sweet red wine (port)	"
"	" red wine (constantia)	"
"	" white wine (Madeira)	"
Oronoz Borbolla and Co., Spain	Special Pedro Ximenez wine	"
"	Special muscatel	"
"	Oloroya sherry	"
"	Amontillado sherry	"
Schroder and Schylert, Bordeaux, France	Margaux claret (red)	"
"	Chateau Larose (red)	"
"	Saint Estephe (red)	"
"	Chateau Mouton Rothschild (red)	"
"	" Margaux (red)	"
"	" Kirwon (red)	"
"	" Carbonnieux (white)	"
"	Barsac (white)	"

SUBDIVISION 3.—BEERS IN BULK, ETC.

Beck and Co., Bremen	Key brand Pilsiner lager-beer	Gold medal.
Read Bros. (Limited)	Bottling of Dog's Head brand ale and stout	Special award and gold medal.
"	Bass's ale and Guinness's stout	Gold medal.
M. B. Foster and Sons (Limited)	Bugle brand ale and stout	Silver medal.
"	Bass's and Guinness's ale and stout in bottle	Gold medal.
White Swan Brewery Company	Ale in bottle (colonial)	Silver medal.
"	Stout in bottle (colonial)	"
E. and J. Burke	Ale and stout (bottled) English	Gold medal.
Hancock and Co.	Bulk ale not exceeding 30 lb. gravity	"
"	" 20 lb. gravity	"
"	Lager-beer	"
"	" (colonial)	"
"	Strong ale in bottle	Silver medal.
"	Light ale in bottle	"
"	Stout in bottle	Gold medal.
"	Imperial stout in bottle	"
"	" ale in bottle (colonial)	"
S. Manning and Co. (Limited)	Bulk ale not exceeding 25 lb. gravity	"
"	" not exceeding 30 lb. gravity	Silver medal.

CLASS 25.—WINES, SPIRITS, BEERS, CORDIALS, AERATED WATERS—*continued.*SUBDIVISION 3.—BEERS IN BULK, ETC.—*continued.*

Name.	Exhibit.	Award.
S. Manning and Co. (Limited)	.. Bulk stout not exceeding 25 lb. gravity	Silver medal.
W. Strachan and Co.	.. Strong ale in bottle	Gold medal.
..	.. Light ale in bottle .. ..	..
..	.. Stout in bottle	Silver medal.
Nahr and Sons	.. Bulk ale not exceeding 25 lb. gravity	..
S. Monteith	.. Ale in bottle (colonial)	Gold medal.
Staples and Co. (Limited)	.. Stout in bulk not exceeding 25 lb. gravity	..
Ward and Co.	.. Ale in bulk not exceeding 20 lb. gravity	Silver medal.

SUBDIVISION 4.—CORDIALS, AERATED WATERS, ETC.

Chrystall and Co., Christchurch	.. Ship brand cordials	Silver medal.
Thomson and Co., Dunedin	.. Lemonade	Gold medal.
..	.. Soda-water .. ..	..
..	.. Ginger-ale (in quarts)	Silver medal.
..	.. Cordials	Gold medal.
..	.. Orange-bitters	Silver medal.
..	.. Quinine .. ..	..
..	.. Carbonated cider	Highly commended.
..	.. Ginger-ale	Silver medal.
Fletcher, Humphreys, and Co., Christchurch	.. Golden-apple champagne cider	Special award and gold medal.
Ditto	.. Golden-apple cider in draught	Ditto.
..	.. For excellence in bottling	Gold medal.
Hamilton and Guy, Palmerston North	.. Cordials .. ..	..
H. Mace and Co., Christchurch	.. Aerated waters and cordials .. ..	..
A. Tennent	.. Te Aroha mineral waters .. ..	..
Robert Cleave, Invercargill	.. Pure apple-cider .. ..	..
Lane and Co., Dunedin	.. Collection of cordials and aerated waters .. ..	..
G. Ward and Co., Christchurch	.. Cordials	Silver medal.
Thomson, Lewis, and Co., Wellington	.. Bilz—a non-alcoholic concentrated cordial	Gold medal.
..	.. Sparkling Bilz	Special award and gold medal.
..	.. Bilz Punch, non-alcoholic	Gold medal.
The Apollinaris Company (Limited)	.. Apollinaris water, best collective exhibit .. ..	..
..	.. Ditto, special bottling	Special award and gold medal.
..	.. Apollinaris water	Ditto.
..	.. Apenta water .. ..	..
F. Whitlock and Sons, Wanganui	.. Cordials	Commended.
Thomson and Co., Dunedin	.. Wai-rongoa natural mineral water	Gold medal.
Sharpe Bros., Christchurch	.. Brewed beverages (non-alcoholic) .. ..	..
..	.. Cordials	Silver medal.
Ballin Bros.	.. ..	..
..	.. Sarsaparilla	Gold medal.
..	.. Lemon squash	Silver medal.
..	.. Aerated waters .. ..	..
Sharpe Bros.	.. Collective exhibit, cordials, &c.	Gold medal.
Phoenix Aerated Water Company (Limited), Wellington	.. Cordials, aerated waters, mineral waters, ginger-ale .. ..	..
W. A. Ross and Sons (Limited), Belfast, Ireland	.. Ginger-ale .. ..	..
Phoenix Aerated Water Company (Limited)	.. Corn-cob Punch .. ..	..
A. E. Kemp, Gore	.. Lime-juice, ginger-wine, hop-beer .. ..	..

CLASS 25.—WINES, SPIRITS, BEERS, CORDIALS, AERATED WATERS—*continued.*SUBDIVISION 4.—CORDIALS, AERATED WATERS, ETC.—*continued.*

Name.	Exhibit.	Award.
Henri Pain, Westport	Cordials, &c., including lemonade	Commended.
R. Williams and Co., Westport	" "	"
Mrs. Dawson, Reefton	" "	"
Hayward Bros. and Co. (Limited), Christchurch	Cordials	Silver medal.
Successor to Ludwig Buff, Germany	Bitters	Gold medal.
Mrs. W. Parr, South Canterbury	Home-made wine	Highly commended.
Mrs. Hibbans	"	"
Mrs. Duvand	"	"
Liebig's Manufacturing Company, U.S.A.	Dr. Liebig's sarsaparilla	Gold medal.
Cantrell and Cochrane, Belfast	Dry Imperial ginger-ale	"

SUBDIVISION 5.—SPIRITS.

Nitschke and Co., Adelaide	Spirits of Wine	Gold medal.
Horn and Co., Adelaide	"	"
Brown and Pank (per Grierson and Davis)	Longneck brandy	"
Greenlees Bros., Glasgow (per Grierson and Davis)	Scotch bulk whisky	"
J. Lyons and Co. (Limited), (per Grierson and Davis)	Throgmorton Scotch whisky	"
Craigellachie Glenlivet Distillery Company (Limited), (per Dalgety and Co.)	Gaelic Old Smuggler whisky	"
J. M. Ferreria, Trinidad	Crème de Vanilla	Silver medal.
"	Crème de Cacao	"
"	Crème de Anis	"
"	Indian Tonic Bitters	Gold medal.
"	Orange Cordial	"
"	La India Cordial	"
"	Compound Bitters	"
"	Wormwood Bitters	Silver medal.
"	La India white rum	Gold medal.
"	" (flavoured)	"
"	" (fifteen years)	"
"	" (extra special matured)	"
Frenny fils, France	Cherry whisky and Crème de Menthe	"
Boutelleau and Co. (per Grierson and Davis)	Bulk brandy, C.V.P.	"
Ditto	Case brandy, C.V.P.	"
Vaughan, Jones, and Co., London (per Grierson and Davis)	Old Tom	"
Ditto	Dry gin	"
"	Liqueurs	"
J. Walker and Sons (Limited), London (per J. Shand and Co.)	Special Kilmarnock whisky	"
Ditto	Kilmarnock whisky	"
Mitchell Bros. (Limited), Glasgow (per J. Shand and Co.)	Heather Dew Special Liqueur Red Seal whisky	"
A. and B. Mackay (per Powley and Keast, Dunedin)	Bulk whisky	"
Ditto	Case whisky	"
W. Teacher and Sons, Glasgow	Grand Liqueur whisky	"
"	Highland Cream bulk whisky	"
"	" case whisky	"
R. H. Thomson and Co., Leith (per F. Cross and Sons)	Old Highland liqueur whisky	"
Ditto	Robbie Burns bulk whisky	"
"	" case whisky	"
Oronoz Borbolla and Co., Spain	" Three Crown " brandy	"
"	" Punch au Cognac " brandy	"

CLASS 25.—WINES, SPIRITS, BEERS, CORDIALS, AERATED WATERS—*continued.*SUBDIVISION 5.—SPIRITS—*continued.*

Name.	Exhibit.	Award.
Greenlees Bros., Glasgow (per Grierson and Davis)	Case whisky (G.B., special Scotch whisky)	Gold medal.
J. Jameson and Son, Ireland (per Grierson and Davis)	Irish case whisky .. ..	..
The Cook and Bernheimer Company, New York (per Grierson and Davis)	American cocktails .. ..	..
Ditto .. ..	.. rye whisky .. ..	..
Peter Dawson, Glasgow (per Grierson and Davis)	Perfection Old Scotch case whisky	..
Ditto .. ..	.. bulk whisky .. ..	..

CLASS 26.—ANIMAL FOOD-PRODUCTS.

SUBDIVISION 1.—HAMS AND BACON.

Christchurch Meat Company	Hams and bacon	Gold medal.
McCallum Bros.	Bacon .. ..	..

SUBDIVISION 3.—TINNED MEATS AND FISH.

Christchurch Meat Company (Limited) ..	Tinned corned mutton	Gold medal.
.. ..	Tinned ox-tongues .. ..	..
.. ..	Sheep's tongues in glass jars .. ..	..
.. ..	For excellence of exhibit	Special award and gold medal.
.. ..	Poultry in glass jars	Gold medal.
.. ..	Preserved meats in glass jars	Silver medal.
Toheroa Canning Company, Auckland ..	Tinned shell-fish	Gold medal.
New Zealand Canning Company (Limited), Auckland	Tinned mullet .. ..	..
Ditto	Tinned kanac	Silver medal.
Angus Watson and Co., Newcastle-on-Tyne	Skipper sardines	Gold medal.
Wanganui Meat Company	Tinned corned beef	Silver medal.
.. ..	Brawn .. ..	..
G. Woods, Hokitika	Tinned whitebait .. ..	..
.. .. Westport	.. ..	..
Brand and Co. (Limited), London ..	Ox-tongues in glass jars	Gold medal.
.. ..	Beef and chicken essences, beef-tea, meat-juice, and meat-tablets .. ..	..
.. ..	Soups in tins and glass jars .. ..	..
.. ..	Potted meats .. ..	..
Canterbury Frozen Meat and Dairy-produce Export Company (Limited), Christchurch	Tinned corned mutton	Silver medal.
Ditto .. ..	.. .. beef .. ..	..
.. ..	.. .. sheep's tongues	Gold medal.
.. ..	.. .. ox-tongues	Silver medal.
.. ..	Sheep's tongues in glass jars .. ..	..
.. ..	Pork and beans	Gold medal.
.. ..	Poultry in glass jars	Silver medal.
.. ..	Preserved meats in glass jars .. ..	..
.. ..	Collective exhibit of preserved meats and table delicacies in glass jars and tins	Gold medal.
Christchurch Meat Company (Limited) ..	Meats in glass jars .. ..	..
Gear Meat-preserving Company (Limited)	Extract of meat	Silver medal.
Ditto	Tinned potted meats .. ..	..
.. ..	.. .. corned beef	Gold medal.
.. ..	.. .. sheep's tongues	Silver medal.
.. ..	.. .. Brawn	Gold medal.
.. ..	.. .. Curried chops .. ..	..

CLASS 26.—ANIMAL FOOD-PRODUCTS—*continued*.

SUBDIVISION 4.—MEATS AND FISH OTHERWISE PREPARED.

Name.	Exhibit.	Award.
Christchurch Meat Company ..	.. Extract of meat ..	.. Gold medal.
A. Moritzson and Co., Dunedin ..	.. Frozen poultry ..	.. Silver medal.

CLASS 26A.—ALIMENTARY FOOD-PRODUCTS.

SUBDIVISION 1.—TEAS, CHINA, INDIA, CEYLON.

Henderson and Co., Ceylon ..	.. Fancy Golden Tips Ceylon tea ..	.. Silver medal.
Ridley and Son, Christchurch ..	.. Sample collection of 200 varieties of tea ..	..
Lipton Limited, Colombo ..	.. Tea-exhibit ..	.. Gold medal.
..	.. Fancy Ceylon tea ..	.. Special award and gold medal.
Eastern Tea Company, Christchurch ..	.. Tea-exhibit, Amber tips ..	.. Gold medal.
Nelson, Moate, and Co. (Limited), Wellington ..	.. Tea-exhibit ..	..
Captain Robbie, Fiji ..	.. Fijian teas ..	.. Silver medal.
Lipton Limited, Colombo ..	.. Tea-exhibit ..	.. Gold medal.

SUBDIVISION 2.—COFFEES AND CHICORY.

S. Kirkpatrick and Co. (Limited), Nelson ..	.. Coffee ..	.. Silver medal.
T. J. Gurr and Co., Wanganui ..	.. Malko coffee ..	..
D. Strang and Co., Invercargill ..	.. Coffees ..	.. Gold medal.
Symington and Co. Edinburgh ..	.. Essence of coffee and chicory ..	..
W. Gregg and Co. (Limited), Dunedin ..	.. Club brand coffee ..	.. Silver medal.
..	.. Chicory, roasted and ground ..	..
..	.. Pure coffee, roasted and ground ..	..
Ridley and Son, Christchurch ..	.. Costa Rica coffee ..	..
..	.. Pure Mocha coffee ..	.. Gold medal.
..	.. East India coffee ..	..
W. J. Ewins, Fiji ..	.. Coffee-beans ..	.. Highly commended.
Humphrey and Inchboard, Fiji ..	..	..

SUBDIVISION 3.—SPICES, PEPPERS, MUSTARD.

S. Kirkpatrick and Co. (Limited), Nelson ..	.. Spices ..	.. Silver medal.
D. Strang and Co., Invercargill ..	.. Spices and pepper ..	.. Gold medal.
W. Gregg and Co. (Limited), Dunedin ..	.. Pepper, spices, &c. ..	..

SUBDIVISION 4.—JAMS AND PRESERVED FRUITS, PEELS.

S. Kirkpatrick and Co. (Limited), Nelson ..	.. Collective exhibit ..	.. Special award and gold medal
..	.. General display ..	.. Gold medal.
T. Fairbrother, Adelaide ..	.. Jams and jellies ..	..
Minister for Agriculture, Adelaide ..	.. Collection of dried fruits, oils, and nuts ..	.. Silver medal.
Frimley Canning Company, Napier ..	.. Display of canned fruits, pie-fruits, and vegetables ..	.. Gold medal.
J. S. Levesque, Birkenhead ..	.. Canned apples ..	.. Commended.
Frimley Canning Company, Napier ..	.. Display of canned fruits, vegetables, jams ..	.. Silver medal.
F. G. Parsonson and Sons, Dallington ..	.. Jams, canned fruits, and preserves ..	..
J. H. Hinton ..	.. Jams and preserved fruits ..	..

SUBDIVISION 5.—BISCUITS OF ALL KINDS.

Aulsebrook and Sons, Christchurch ..	.. Collective display ..	.. Special award and gold medal.
..	.. Biscuits of all kinds ..	.. Gold medal.
Southern Cross Biscuit and Confectionery Company, Wanganui ..	..	.. Silver medal.
Aulsebrook and Sons, New South Wales ..	..	.. Gold medal.

CLASS 26A.—ALIMENTARY FOOD-PRODUCTS—*continued.*

SUBDIVISION 6.—BOILED SUGARS AND DRY CONFECTIONERY.

Name.	Exhibit.	Award.
Aulsebrook and Co., Christchurch ..	Dry confectionery ..	Gold medal.

SUBDIVISION 7.—SAUCES AND PICKLES.

S. Kirkpatrick and Co. (Limited), Nelson ..	Exhibit of sauces and pickles ..	Gold medal.
Chrystall and Co., Christchurch ..	Display of sauces and pickles ..	..
.. ..	Collective exhibit ..	..
.. ..	Globe sauces ..	Commended.
.. ..	Ship brand pickles ..	..
Hamilton and Guy, Palmerston North ..	Pickles and sauces ..	Gold medal.
Mellor and Co., Worcester, England ..	Worcester sauce ..	..
Turner and Co., Bombay, India ..	Indian condiments ..	Silver medal.
E. V. Chetty and Sons, Madras, India ..	.. ..	Gold medal.
Whitlock and Sons, Wanganni ..	Pickles and sauces ..	Commended.
Gregg and Co. (Limited), Dunedin ..	Chutney sauce ..	Silver medal.
Frimley Canning Company, Napier ..	Tomato ketchup ..	..
Brand and Co., London ..	Sauces ..	..
Hayward and Co., Christchurch ..	Collective exhibit of sauces ..	Gold medal.
.. ..	Sauces and pickles ..	..
L. A. Price .. ..	.. ..	..
Shields Ice and Cold-storage Company (Limited) ..	Tinned fish ..	Silver medal.
Hayward and Co., Christchurch ..	Pure malt-vinegar ..	..
.. ..	Collective exhibit ..	Gold medal.

SUBDIVISION 8.—SUGAR (REFINED AND UNREFINED).

Penang Sugar Estate, Fiji ..	Sugar ..	Silver medal.
Vancouver Fiji Sugar Company, Fiji ..	.. ..	..
Colonial Sugar-refining Company, Fiji ..	.. ..	Gold medal.

SUBDIVISION 9.—FARINACEOUS FOOD, FLOUR, ETC.

The Nestlé's and Anglo-Swiss Condensed Milk Company ..	Nestlé's milk food ..	Gold medal.
Gerstena Foods-manufacturing Company, Woolston ..	Gerstena Sausage-meal ..	Special award and gold medal.
Ditto	Porridge-meal ..	Gold medal.
.. ..	Invalids' and infants' food ..	Silver medal.
Timaru Milling Company (Limited) ..	Diamond brand oatmeal ..	Gold medal.
.. ..	Exhibit of flour ..	..
D. H. Brown and Son, Christchurch ..	Flour, wheatmeal, Beramline meal, pearl-barley ..	..
.. ..	Peerless flour ..	..
Clifford, Love, and Co., New South Wales ..	Blue and rolled oats ..	Silver medal.
.. ..	Cornflour, starch ..	Gold medal.
Fleming and Co. (Limited), Invercargill ..	Exhibit of flour ..	..
Southern Cross Biscuit Company, Wanganni ..	.. ..	Special award and gold medal.
G. Trapnell, Nelson ..	Wheatmeal ..	Gold medal.
.. ..	Flour ..	Silver medal.
J. Moir and Co., Christchurch ..	.. ..	..
Ireland and Co., Oamaru ..	.. ..	..
Clark Bros., Oamaru ..	.. ..	..
Wood Bros. (Limited), Christchurch ..	Collective exhibit of flour ..	Special award and gold medal.
Moir and Co., Christchurch ..	.. ..	Gold medal.
Mellin's Food Company, London ..	Mellin's Food for infants and invalids ..	..
Wood Bros. (Limited), Christchurch ..	Supreme brand flour, oatmeal, wheat-meal, &c. ..	..
Langdown and Son, Christchurch ..	Wheatmeal, Oatmeal, rolled oats ..	..
Evans, Timaru (Atlas Roller-mills) ..	Flour ..	..

CLASS 26A.—ALIMENTARY FOOD-PRODUCTS—*continued.*

SUBDIVISION 10.—GELATINE, ETC.

Name.	Exhibit.	Award.
The Nestlé's and Anglo-Swiss Condensed Milk Company	Milkmaid Swiss and English milks ..	Gold medal.
Ditto	Ideal and Gold-medal milk ..	..
"	Swiss, Viking, and Norwegian milks ..	..
"	Superb milk and Superb evaporated cream ..	..
W. P. Auld and Sons, Adelaide ..	Pure olive-oil .. .. .	..
"	Virgin olive-oil .. .. .	..
F. W. Giles, Adelaide	Salad and olive oils .. .. .	..
G. F. Cleland and Co., Adelaide ..	Pure olive-oil .. .. .	..
T. Hardy and Sons (Limited), Adelaide	Olive-oil .. .. .	..
White, Tomkins, and Courage ..	Jelly-powders .. .. .	..
Maltine Manufacturing Company (Limited), London ..	Maltine preparations	Special award and gold medal.
Carnrick and Co. (Limited), London	Liquid peptonoids, soluble foods ..	Gold medal.
Nestlé's and Anglo-Swiss Condensed Milk Company	Cocoa and milk .. .. .	..
Ditto	Coffee and milk .. .. .	..
"	Chocolate and milk .. .. .	..
Mellin's Food Company, London ..	Mellin's Lacto-Glycose .. .. .	..
W. T. Murray and Co. (Limited), Invercargill	Highlander brand condensed milk ..	..
Wickes Limited, Greymouth ..	Prepared foods for stock and poultry ..	..
Langdown and Son, Christchurch ..	Calf-food, chicken-food, cattle-condiments ..	Silver medal.
A. Murdoch and Co., Dunedin ..	Jelly-crystals, essences .. .. .	..

SUBDIVISION 11.—HONEY (IN COMB AND OTHERWISE).

Chrystall and Co., Christchurch ..	Extracted honey in glass	Gold medal.
C. E. Savage, Auckland	Honey in tins	Silver medal.
Linton Hutchison, Hamilton	Extracted honey in tin	Gold medal.
W. O. Taylor, Hastings	" in glass .. .. .	..
"	Comb-honey in sections .. .. .	..
New Zealand Farmers' Co-operative Association, Christchurch ..	" .. .. .	..
Ditto	Extracted honey	Special award and gold medal.
C. Shearer, Mokonui	" in glass	Gold medal.
Mrs. Darand, South Canterbury ..	" .. .. .	..
Colonel C. S. Bailey, Timaru	Comb-honey .. .. .	..

SUBDIVISION 12.—CHEESE.

Waitohi Co-operative Dairy Factory Company (Limited), Marlborough ..	Cheese	Highly commended.
J. K. Saxelby, Southland	Stilton cheese	Gold medal.
Okain's Bay Dairy Company	Large cheese	Highly commended.
"	Medium cheese .. .. .	..
Wainui Dairy Factory Company ..	Large cheese .. .. .	..
"	Medium cheese .. .. .	..
Little Akaloa Dairy Company .. ..	" .. .. .	..
"	Loaf-cheese .. .. .	..
Barry's Bay Dairy Factory Company ..	Large cheese .. .. .	..
"	Medium cheese .. .. .	..
German Bay Dairy Factory Company ..	Large cheese .. .. .	..
"	Medium cheese .. .. .	..
South Canterbury Dairy Company ..	Large, medium, and loaf cheese ..	..
Rongokokako Dairy Factory	Cheese .. .. .	..

CLASS 26A.—ALIMENTARY FOOD-PRODUCTS—*continued.*

SUBDIVISION 13.—BUTTER.

Name.	Exhibit.	Award.
Tai Tapu Dairy Company	Butter in 1 lb. pats	Gold medal.
"	56 lb. export butter	"
"	Butter in 9 lb. jars	"
Sefton Dairy Company (Limited) ..	56 lb. butter (export)	Silver medal.
Canterbury Dairy Company	Butter in 9 lb. jars	Gold medal.
"	56 lb. export butter	"
"	Butter in 1 lb. pats	"
Sefton Dairy Company (Limited) ..	"	Silver medal.
"	Butter in 9 lb. jars	"
"	56 lb. export butter	"
Canterbury Central Co-operative Dairy Company, Limited ..	Butter in 1 lb. pats	"
Ditto	56 lb. export butter	"
"	Butter in 9 lb. jars	"

SUBDIVISION 14.—COCOA AND CHOCOLATE.

The Nestlé's and Anglo-Swiss Condensed Milk Company	Kohler's Swiss milk-chocolate	Gold medal.
Ditto	Cocoa	"
"	" and milk	"
"	Coffee and milk	"
"	Chocolate and milk	"
Cailler Limited, Switzerland	Swiss milk and vanilla eating-chocolate	Special award and gold medal.
"	High-class chocolate confections	Ditto.
Bensdorp and Co., Amsterdam	Collective display of high-class chocolate and confectionery not made in New Zealand	Gold medal.
"	High-class chocolate confections not made in New Zealand	"
"	Cocoa	"
"	Chocolate neat work and cocoa-butter	"
"	For whole exhibit	Special award and gold medal.
"	Dry confectionery and boiled sugars	Gold medal.
Ridley and Sons, Christchurch	Syrus pure soluble cocoa	"
"	Soluble chocolate	"
Aulsebrook and Co., Christchurch	Chocolate confections made in New Zealand	"
Powell Bros., Fiji	Cocoa-beans	Commended.
Captain Robbie, Fiji	"	"

CLASS 27.—BOOTS AND SHOES, SADDLERY, LEATHER, ETC.

SUBDIVISION 1.—LEATHER OF ALL KINDS (DRESSED AND UNDRESSED).

W. McMillan, Palmerston North	Leather	Gold medal.
"	" specially prepared	Silver medal.
Kingsland and Anderson, Invercargill ..	Dressed leather of all kinds	"
Lane and Co., Christchurch	Kip and sole leather, harness-leather	Gold medal.

SUBDIVISION 2.—TANNED SKINS, FURS, RUGS, ETC.

Stephen Tapp, Blenheim	Tanned skins	Silver medal.
"	" goat-skins	Gold medal.
P. Lawrence, New South Wales	Collection of New South Wales furs	"
M. Nettleberg, Victoria	Australian and Tasmanian fur rugs and mats	Special award and gold medal.

CLASS 27.—BOOTS AND SHOES, SADDLERY, LEATHER, ETC.—*continued.*

SUBDIVISION 3.—BOOTS AND SHOES.

Name.	Exhibit	Award.
J. Hunter and Sons (Limited), New South Wales	Collective exhibit of boots and shoes	Special award and gold medal.
P. J. de la Cour, Christchurch	Boots and shoes	Silver medal.
Whybrow and Co., Victoria	"	Gold medal.
W. Henderson, Dunedin	Hand-made boots and shoes	Silver medal.
Skelton, Frostick, and Co., Christchurch	Boots and shoes	Special award and gold medal.
Smith and Sons, Christchurch	"	Silver medal.
H. Perry and Co., Melbourne	"	Gold medal.

SUBDIVISION 4.—SADDLERY AND HARNESS.

Trist and Small, Christchurch	Trotting-gear and saddlery	Gold medal.
W. Patchem, Ashburton	Set Scotch cart-harness, by F. J. Butler; set gig-harness (black and brown), by J. Miller and H. Sutherland, Ashburton	"
W. MacMillan and Co., Palmerston North	Leather suitable for bridles, neck-straps, girths, whips	Highly commended.
Southland Farmers' Co-operative Company	Horse-covers	"
E. and A. Ransom, Dannevirke	Four saddles	Silver medal.
Triggs and Denton, Christchurch	Trotting-gear, by Tuttle and Clark, Detroit	"
"	American and English harness and saddles	"
New Zealand Farmers' Co-operative Association, Christchurch	Light harness and set double harness, ladies' saddles, and horse-covers	Gold medal.
W. Wade, South Canterbury	Set dog-cart harness and small saddle	Commended.
B. M. Bird, Wellington	Whip-thongs	Gold medal.
W. Macfarlane, South Canterbury	One stockwhip, made in 1844	Commended.
F. J. Butler, Ashburton	Scotch cart-harness	Gold medal.

SUBDIVISION 5.—TRUNKS, PORTMANTEAUX, ETC.

Triggs and Denton, Christchurch	Trunks, portmanteaux, and travelling-bags	Gold medal.
P. W. Lambert and Co., U.S.A.	High-grade leather novelties	Special award and gold medal.
J. Kingsland and Co.	Stair-tread made from leather	Silver medal.

CLASS 28.—WOOL AND FIBRES.

SUBDIVISION 1.—WOOL.

Technological Museum, Sydney	For individual wool-collection	Special award and gold medal.
"	For collective exhibit of wool	Gold medal.
Bealey Bros., Hororata	Collective exhibit of wool	"
P. C. Threlkeld, Flaxton	"	"
North Canterbury Court	"	"
The Warrens Estate, Otford	"	Silver medal.
D. G. Greenwood, Teviotdale	"	Gold medal.
James Little, Harwarden	"	"
A. D. Sutherland, Otago	"	Silver medal.
Watson Shennan, Otago	"	Gold medal.
Nelson Bros., Hawke's Bay	"	Silver medal.
J. W. Harding, Hawke's Bay	"	"
Te Aute Station, Hawke's Bay	"	"
Hon. J. D. Ormond, Hawke's Bay	"	"
Douglas McLean, Hawke's Bay	"	Gold medal.
R. D. D. McLean, Hawke's Bay	"	Silver medal.
H. Alan Currie, Victoria	Four fleeces merino wool.	Gold medal.

CLASS 28.—WOOL AND FIBRES—continued.

SUBDIVISION 1.—WOOL—continued.

Name.	Exhibit.	Award.
Pope Bros., Victoria	Four fleeces pure Lincoln wool ..	Gold medal.
A. S. Austin, Victoria	Two fleeces merino wool ..	"
James Russell, Victoria	Nine fleeces merino wool ..	"
A. B. and G. F. Cuming, Victoria ..	Two fleeces merino wool ..	"
Robert C. Evans	"	"
John Christie and Sons	Lincoln ram's fleece ..	"
T. McDonald and Sons	Three fleeces merino wool ..	"
Phillip Russell	Four fleeces merino wool ..	"
J. C. Manifold	Six fleeces merino wool ..	"
J. Stringfellow, Canterbury	Collective exhibit of wool ..	Silver medal.
"	" ..	Gold medal.
Ensor Bros., Balcairn	" ..	"
A. W. Rutherford, Waiau	" ..	"
C. Reid, Canterbury	" ..	Silver medal.
W. Anderson, Canterbury	" ..	"
J. Bonifant, Canterbury	" ..	"
C. J. Peter, Canterbury	" ..	"
James Croy, Canterbury	" ..	"
D. G. Wright, Canterbury	" ..	"
R. Tarbottom, Canterbury	" ..	"
Nelson Bros., Hawke's Bay	" ..	"
"	" ..	"
"	" ..	"
Canterbury Frozen Meat and D.P.E. Company (Limited)	" ..	Gold medal.
M. E. Maher, New South Wales ..	Wool fleece ..	"
Southland Executive Committee, N.Z.I.E.	Collective exhibit of wool ..	"

SUBDIVISION 2.—FLAX (*Phormium tenax*) HEMP, ETC.

W. Adams, Marlborough	Flax hemp ..	Gold medal.
J. Poole and Co., Blenheim	" ..	Commended.
Carter's Trustees, Marlborough ..	" ..	Gold medal.
R. F. Goulter, Blenheim	" ..	"
Isaac Coates, Hamilton	Dressed flax ..	Commended.
Wallis Bros., Raglan	One bale dressed flax ..	Highly commended.
"	" ..	Gold medal.
D. J. McEwen, Te Puke	Dressed flax ..	Highly commended.
New Zealand Flaxmillers' Association, Palmerston North	" in bales ..	Silver medal.
R. Maddren, South Canterbury ..	Flax ..	Gold medal.
C. Leech, Rangiora	Dressed flax ..	"
Dennehy Bros., Greymouth	" ..	Silver medal.
"	Dressed fibre ..	Highly commended.
M. F. Bourke, Napier	Flax ..	Silver medal.
D. McKenzie, South Canterbury ..	" ..	"

SUBDIVISION 3.—MANILA AND FLAX ROPE.

N. Holtze, South Australia	Pisang, Mauritius, sisal, and bow-string hemp ..	Gold medal.
"	Cotton ..	"
Grey Lynn Rope Company, Auckland ..	Flax rope ..	Highly commended.
Edinburgh Roperie Company (Limited), London	Coir rope ..	Gold medal.
Ditto	Hemp rope ..	"
"	Manila rope ..	Special award and gold medal.
"	Yacht manila ..	Ditto.
James Maddren, Christchurch	Flax rope ..	Gold medal.
"	Manila rope ..	"
The Ganges Rope Company (Limited) ..	" ..	Highly commended.
"	Coir rope ..	"
"	Hemp rope ..	"

CLASS 28.—WOOL AND FIBRES—*continued.*

SUBDIVISION 4.—BINDER-TWINE.

Name.	Exhibit.	Award.
Edinburgh Roperie Company and Sail-cloth Company (Limited), London	Binder-twine	Gold medal.
James Maddren, Christchurch	.. ..	"

SUBDIVISION 5.—ALL OTHER TWINES AND CORDS.

Edinburgh Roperie Company and Sail-cloth Company (Limited), London	Shop-twines, fishing-lines, and all other twines and cords	Gold medal.
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CLASS 29.—STUFFED ANIMALS, INSECTS, ETC.

Hugh W. Christie, South Australia	Turtle and tortoise shell, alligator skulls and shells	Silver medal.
Rev. W. C. Oliver, Christchurch	Stags' heads	Gold medal.
E. Hardecastle, Christchurch	.. ..	"
The Nelson Stag-head Committee	.. ..	"
F. H. Combs, Auckland	Collection fallow-deer heads	"
Otago Acclimatisation Society	.. ..	"
T. E. Donne, Wellington	Stags' heads	"
E. J. Riddiford, Wellington	.. ..	"
H. A. and C. D. Hodgkinson, Oamaru	Collection red-deer heads	"
Exhibition Trustees, Melbourne	Collective exhibit of Australian snakes	Special award and gold medal.
A. H. Sherry	Trout caught in Ashburton County rivers	Silver medal.
New Zealand Government Tourist and Health Resorts Department	Collection stags' heads	Special award and gold medal.

CLASS 30.—TRAPS FOR GAME, AND FISHING-TACKLE.

SUBDIVISION 1.—FISHING-TACKLE.

Hardy Bros., Alnwick, England	Collective exhibit	Special award and gold medal.
" " "	Fishing-rods	Gold medal.
" " "	Fishing-reels	"

CLASS 31.—AGRICULTURAL MACHINERY AND IMPLEMENTS (INCLUSIVE OF GARDEN APPLIANCES).

T. H. Caverhill, Christchurch	Cooper's shearing-machines (friction-less type)	Gold medal.
" " "	Cooper's "Little Wonder" portable shearing-outfit, with engine, &c.	"
Sutton and Sons, England	Specimens of horticultural requisites, cutlery, &c.	"
C. Dahl, Palmerston North	Perfect separator, churn, milk-cans	"
G. Cummins, Marton	Wool-press	"
Crown Separator Company, Sweden	Uxax milk-purifiers	"
" " "	Crown churns	"
" " "	Crown cream-separators	"
The Walter A. Wood Mowing and Reaping Machine Company, New York	Collective exhibit of agricultural machinery	"
Bickford and Huffman Company, New York	Farmers' Favourite drill	"
Richard Stevens, Christchurch	Milk-aerator and Shield cream-cooler	"
A. Storrie (Limited), Invercargill	Double-breast ridger, with patent attachment	Special award and gold medal.
" " "	Model Samson windmill	Gold medal.
Meadowbank Manufacturing Company, New South Wales	Stump-jump plough	"
Ditto	Set-plough and earth-scoop combined	Silver medal.

CLASS 31.—AGRICULTURAL MACHINERY AND IMPLEMENTS (INCLUSIVE OF GARDEN APPLIANCES)—*continued.*

Name.	Exhibit.	Award.
R. Wilson and Sons, Winton	Drain-plough	Gold medal.
"	Case of shoes, and specimens of shoeing	Commended.
E. Reece and Sons, Christchurch	Bean spray-pumps	Gold medal.
"	Keen Kutter lawn-mowers	" "
Mason, Struthers, and Co., Christchurch	Reliable incubator and brooder	Silver medal.
Bateman Manufacturing Company, Grenloch, N.J.	Iron Age farm and garden implements	" "
Supplee Hardware Company, Philadelphia	Great American Pennsylvanian lawn-mower	Gold medal.
Mason, Struthers, and Co. (Limited), Christchurch	Exhibit of dairy machinery	Special award and gold medal.
Ditto	Alpha-Laval improved model cream-separators	Ditto.
"	Davidson's Vulcan auto skim-milk weigher	Gold medal.
Donald and Sons (Limited), Masterton	Federal wire-strainer	" "
"	Lifting-jacks	Silver medal.
"	Wool-press	Gold medal.
Booth, McDonald, and Co. (Limited), Christchurch	Collective machinery exhibit (agricultural)	" "
John Vorbach, Marlborough	Potato-digger	Silver medal.
Wickes Limited (Greymouth)	Collective display of Jubilee incubators, brooders, and poultry requisites	Special award and gold medal.
Patterson, Slack, and Co., Wellington	Incubators	Gold medal.
Rustin, Proctor, and Co. (Limited), England	Threshing-machinery	" "
Hutchison Milking-machine Company, Christchurch	Two-minute churn	Silver medal.
Ditto	Non-suction milking-machine	Special award and gold medal.
A. E. Lowe, Tai Tapu	Patent flower-pot	Highly commended.
W. G. Barger, Victoria	Hillside disc plough	Gold medal.
H. V. McKay, Victoria	Sunflower disc plough	Highly commended.
Bamford and Sons, England	Collective exhibit of grinding and corn-crushing machinery	Gold medal.
Andrews and Beaven, Christchurch	Universal seed-cleaner	Special award and gold medal.
"	Cellular separator cleaner	Silver medal.
"	No. 44 grain-crusher	Gold medal.
"	Zealandia chaff-cutter	" "
"	Empire chaff-cutter	" "
E. H. Bentall and Co., England	Chaff-cutters and mills	" "
Hutchinson Milking-machine Company, Christchurch	Scott patent milk-fever-cure apparatus	Highly commended.
Ditto	Collective exhibit	Special award and gold medal.
Trades Unionist Sheep-shears Company (Limited), England	Sheep-shears	Gold medal.
W. Cable and Co., Wellington	Flax-stripper	Silver medal
A. Newcomb and Co., Auckland	Glass churns and Dome separators	" "
"	Tamber's incubator and poultry appliances	Gold medal.
Levin and Co. (Limited), Wellington	Wolseley shearing-machine	" "
J. Elliot, Hastings	Drencheing-machine	Silver medal.
Reid and Gray, Christchurch	Collective exhibit of agricultural machinery	Gold medal.
P. and D. Duncan, Christchurch	Agricultural implements	" "
David Murray and Co.	Improved wool-press	Silver medal.
Powell Bros. and Whitaker, Kaiapoi	Cambrian potato-digger	Gold medal.
James Hamilton, Winton	Patent sectional sliding sheep-fence ..	Silver medal.

CLASS 32.—SILVERSMITHS' WORK.

SUBDIVISION 1.—WATCHES AND CLOCKS.

Name.	Exhibit.	Award.
Stewart Dawson and Co., Christchurch..	Watches	Gold medal.
Smith and Sons, London .. ..	.. and clocks .. ..	..
Synchromo Electrical Company of Australia	Electric clocks .. ..	..
Stewart Dawson and Co.	Collective display	Special award and gold medal.

SUBDIVISION 2.—JEWELLERY.

J. R. Gaunt and Son (Limited), England	Gold and silver badges	Special award and gold medal.
Stewart Dawson and Co.	Jewellery	Gold medal.
Smith and Sons, London .. ..	.. ..	..
A. G. Younes, Melbourne	Oriental jewellery	Silver medal.
Flavelle, Roberts, and Sankey, Queensland	Jewellery and gems	Special award and gold medal.
M. U. M. Salie, Melbourne	Gems and jewellery	Ditto.
M. Papworth, New South Wales	Gold-wire brooches and mounted cats'-eyes, &c.	Silver medal.
E. Spath, Germany	Gold-mounted beetle jewellery	Highly commended.
A. Zansmen, Germany	Amber jewellery	Gold medal.
Jones and Son, Christchurch	Collective exhibit of greenstone .. ..	..

SUBDIVISION 3.—STERLING SILVER AND ELECTRO-PLATED GOODS.

Stewart Dawson and Co.	Sterling silver and electro-plate	Gold medal.
Jones and Son, Christchurch	Silversmiths' work .. ..	..
"	Modelling in silver and bronze .. ..	..
"	Engraving .. ..	..
J. Round and Son, Sheffield, England	Electro-plate knives, spoons, &c. .. ..	..
Ogle and Leach, Christchurch	Silver and art metal-ware .. ..	..

CLASS 33. — ALL ARTICLES NOT OTHERWISE CLASSIFIED (INCLUDING ENTRIES RECEIVED TOO LATE FOR CLASSIFICATION).

Carrara Ceiling Company, Wellington	Decorative plaster	Special award and gold medal.
G. Maidment, Sydney	Harness-dressing	Gold medal.
"	Black dye for leather .. ..	..
"	Waterproof blacking for leather	Silver medal.
"	Size-dressing for leather .. ..	..
"	Indelible marking-ink .. ..	..
A. Simpson and Son, Adelaide	Vitreous enamelled-iron signs	Gold medal.
Government of South Australia	Trophy of natural products of the State .. ..	..
H. Leslie Friend, Auckland	Endeca enamelled zinc .. ..	..
S. C. Farr, Christchurch	Relief model of Banks Peninsula and Akaroa Harbour .. ..	..
Lyttelton Harbour Board	Relief model of Port Hills .. ..	..
H. Upmann and Co., Havana	Havana cigars .. ..	..
L. Wolff, Hamburg	German cigars .. ..	..
Auckland Museum Committee	Collection of Maori curios	Special award and gold medal.
Bryant and May (Limited), London	Patent safety matches, non-poisonous wax vestas	Gold medal.
Cifuentes Fernandez and Co., Cuba	Havana cigars	Special award and gold medal.
Mrs. G. Wighton, Palmerston North	Artificial flowers	Commended.
A. Abelson, New York	Spectacles, eye-glasses, field-glasses, and spectacle-lenses	Gold medal.
E. Dutton, Auckland	Coloured kauri-gum	Silver medal.
Kaitangata Coal and Oil Company	Model screening plant for coal	Gold medal.

CLASS 33.—ALL ARTICLES NOT OTHERWISE CLASSIFIED, ETC.—*continued.*

Name.	Exhibit.	Award.
James Holms, jun., Invercargill ..	Patent interlocking "S" or flat coupling	Gold medal.
"	Patent interlocking block-coupling for shipping, dredging, &c.	"
"	Patent interlocking bridle	Silver medal.
"	Rabbit-fumigator	"
Peter A. Blythe, Winton ..	Patent trolley-brake	"
George Ramage, Centre Bush ..	Hand-made horse-shoes	"
Technological Museum, Sydney ..	Models of sheep's mouths	"
Department of Public Instruction, Sydney ..	Exhibit of work of pupils attending New South Wales public schools ..	Special award and gold medal.
Ardath Tobacco Company, London ..	Virginian cigarettes	Ditto.
"	Turkish cigarettes	Gold medal.
"	Smoking-mixture tobacco	Special award and gold medal.
"	British cigars	Gold medal.
Stokes and Sons, Melbourne ..	Medals, dies, and stamping-machine	"
M. Kennington, New Plymouth ..	Maori curios	"
A. G. Younes, Melbourne ..	Oriental fancy goods	Silver medal.
Ronald Badger, Christchurch ..	Exhibit of advertising-utilities ..	"
Paraffine Paint Company, U.S.A. ..	P. and B. building-paper, malthoid roofing, malthoid damp-course	Gold medal.
Standard Paint Company, New York ..	Ruberoid roofing, insulating-papers	"
Mason, Struthers, and Co., Christchurch	General exhibit of hardware, sporting-goods, ironmongery, &c.	"
Nobel's Explosive Company, Glasgow ..	High explosives, ammunition	"
Nugget Polish Company (Limited), Christchurch	Various Nugget polishes	Special award and gold medal.
G. A. Julius, Christchurch ..	Voting-machine	Gold medal.
Johnson and Burns, Wellington ..	Fabrikona woven wall-covering ..	"
New Iron and Steel Syndicate ..	Model plant used by the Moore-Heskett direct process for the manufacture of iron and steel	"
F. Khouri, Wellington ..	Turkish hand-made goods	"
"	Hand-carved mother-of-pearl goods	"
J. Jamison, Dunedin ..	Patent window-fastener	Highly commended.
"	Patent safety lift	Silver medal.
"	Aerial reading-rest and invalid's overbed table	Highly commended.
British Fibro-cement Syndicate (Limited)	Fibro-cement linings and slates ..	Gold medal.
J. P. Keegan, Christchurch ..	Lightning eradicator	Highly commended.
T. Reinemann, Germany ..	Bavarian beaten-copper art objects	Silver medal.
Isis Works Company, Bavaria ..	Art vases in tin and pewter	Gold medal.
T. McDonald, Marlborough ..	Maori curios	Highly commended.
Tana Ruka ..	"	"
Mrs. A. Rore ..	"	"
Hare Rore ..	"	"
S. S. White Dental Manufacturing Company, U.S.A.	Collective exhibit of dental appliances, furniture, material, and teeth	Special award and gold medal.
F. H. Hartley and Son, Transvaal ..	Boer tobacco	Silver medal.
Harvey Dunn and Co., Victoria ..	Compressed fodder	Special award and gold medal.
Crisp, Athill, and Co. (Limited) ..	Durbar leather-preserving boot-polish	Gold medal.
A. M. Chivers, Christchurch ..	Collective exhibit, talking-machines	Special award and gold medal.
Dawson Patent Egg-carrier Company (Limited), Christchurch	Patent egg-carrier	Gold medal.
Wanganui Meat-freezing Company ..	Poultry-grit	Silver medal.
"	Animal manures	"
Sigall and Co., Wellington ..	Virginian cigarettes	"
"	Turkish cigarettes	"

CLASS 33.—ALL ARTICLES NOT OTHERWISE CLASSIFIED, ETC.—*continued.*

Name.	Exhibit.	Award.
Bullers Limited, England	Telegraph fittings, insulators, electric-light fittings	Gold medal.
J. R. Bruce and Co., Timaru	Shaving-cream, harness-composition, Black and Son's boot-polish	Silver medal.
Colonial Ammunition Company (Limited), Auckland	Exhibit showing 303 cartridges in complete process of the manufacture	Gold medal.
Charles Clark, Christchurch	Repoussé copper-work	Special award and gold medal.
Truscott Boat-manufacturing Company U.S.A.	Motor-launch	Gold medal.
Richardson and Blair, Wellington ..	Sectional edge-grip cold tire-setter	..
Cape Asbestos Company (Limited), London	Blue asbestos removable coverings for boilers, &c.	..
A. W. Buxton (Limited), Christchurch ..	Horticultural exhibit .. ..	..
Miss J. Denniston, Christchurch	Fired wood-carving .. ..	..
Walker, Son, and Co., Woolston, Christchurch	Settle in relief carving	Silver medal.
Ridley and Sons, Christchurch	Boot-polish and harness-dressing ..	Gold medal.
	Tea-exhibit, consisting of Darjeeling, Orange Pekoe, Ceylon, and China teas	..
Taranaki Exhibition Committee	Tools and horse-shoes made from Taranaki ironsand	Silver medal.
Miss May Moore, Christchurch	Process of sketching from life ..	Highly commended.
Glass and Sons, Oamaru	Graining and marbling	Gold medal.
Chrystall and Co., Christchurch	Display exhibit .. ..	..
Potash Syndicate, New South Wales ..	Collective exhibit of minerals of various kinds	..
Lever Bros., Fiji	Samples of copra	Highly commended.
H. V. Tarte, Fiji .. ..	.. ..	Commended.
Timaru Harbour Board	Model of Timaru Harbour	Gold medal.
W. Quinn, South Canterbury	Display of bricks, freestones, &c., comprising wall	Silver medal.
South Canterbury Committee	Display as a whole	Gold medal.
.. ..	Display representing sporting-capacity of District of South Canterbury	Highly commended.
.. ..	Grain bower or summer-house ..	Gold medal.
.. ..	Display of grain-work on walls and posts	..
T. W. Fowler, Victoria	Patent fire-plugs, covers, and valves	Silver medal.
Bradley Bros., Christchurch	General exhibit of stained-glass windows, leadlight and plumbing appliances	Special award and gold medal.
F. H. Hartley and Son, Transvaal	Manufactured tobacco	Silver medal.
A. Kohn, Auckland	General display, anti-rheumatic rings	Gold medal.
A. Morris, Otago	Waterproof preservative dubbing ..	..
Dye, Taranaki	Maori mats	Highly commended.
Chamber of Commerce, Napier	Collection of products from the district	Gold medal.
Ian Simpson	Maori mats and figures	Highly commended.
T. Horton	Collection of coniferous trees, shrubs, and other plants	Gold medal.
.. ..	Collection of New Zealand fruit ..	..
F. J. Cailler (Limited), New South Wales	Swiss chocolate chalets .. ..	..
Van Houten and Zoon, Holland	Display of Van Houten cocoa .. ..	..
Canterbury Frozen Meat and Dairy Produce Export Company (Limited)	Collective exhibit of preserved meats and table delicacies in glass jars and tins	..
Bradley Bros., Christchurch	Complete exhibit of plumbing and gasfitting work	..

CLASS 33.—ALL ARTICLES NOT OTHERWISE CLASSIFIED, ETC.—*continued.*

Name.	Exhibit.	Award.
Government of Fiji	Display of products from Fiji lands	Gold medal.
Ragg and Co., Fiji	Essence of vanilla	"
Natives of Colo North, Fiji ..	Sample of rubber	Highly commended.
J. P. Burness, Fiji	Cotton	Silver medal.
W. McPherson, Fiji	Sample of copra	Commended.
La Yebana Cigar Company, Manila	Manila cigarettes	Silver medal.
"	" cigars	Gold medal.
J. P. Keegan, Christchurch ..	Electrical engraving	Commended.
Grierson and Davis, Christchurch	Collective display of wines, spirits, ales, &c.	Gold medal.
John Tann	Fire- and burglar-proof safes	"
M. A. Metcalfe, Christchurch ..	Fancy work, painting, &c. ..	Highly commended.
Cook Islands Administration ..	Comprehensive collection of Cook Island products and curios	Gold medal.
Claudius Ash, Sons, and Co. (Limited), England	Collective exhibit of dental appliances, furniture, material, an dteeth	"
Mrs. H. Cohen, Christchurch ..	Embroidering names on handkerchiefs	Highly commended.
Prisons Department, New Zealand	Maori flax kits and mats, models of buildings, illuminated writings, fender-kerbs	Silver medal.
North German Lloyd Steamship Company	Model of lighthouse with revolving light, and photographs	"
Henry Uru	Maori curios stall	Highly commended.
Pouaka Tauche	Collective exhibit and display of Native work and Maori curios	Gold medal.
Walker, Son, and Co., Woolston	Size dressing, harness-dressing, water-proof dubbing	"
Canadian Commission	Manufactured articles	Special award and gold medal.
"	Agricultural products—fruit, maple-sugar, honey	Ditto.
"	General scheme of installation ..	Extra special award and gold medal.
"	Comprehensive exhibit of minerals	Special award and gold medal.
Alldays and Onion, Birmingham	Fancy bellows	Silver medal.
Greenland and Son, Melbourne	Racing outrigger	Gold medal.
H. J. Bettany	Scale-drawing, patent bicycle	Silver medal.
"	Automatic winding-line	"
E. Elwell (Limited), England	Artisans' tools and bicycle-tubes	Highly commended.
A. G. Howland, Christchurch	Patent window-fastener	"
Hayward, Tyler, and Co., London	Aerated-water machinery	Gold medal.
Ogle and Leach, Christchurch	Collective display of art-jewellery, hand-needlework	Special award and gold medal.
Bullers Limited, England	China, mortise furniture	Gold medal.
John Shaw (Limited), England	Lightning-conductors	"
Madame Weigel	Paper patterns	"
"	Collective exhibit of dress-patterns	Special award and gold medal.
Miss Inverarity	Pauline paper pattern	Gold medal.
Thomas Horton	Collection of New-Zealand-grown exporting varieties of apples	"
Boosey and Co., London	Kaprey's tutors and Fricke's studies for all military instruments	"
T. Hardy and Son, Adelaide ..	Display of bottles of wine	"
H. J. Scott and Sons	"	"
Robert Elston, Christchurch ..	Empress needle	"
Donald Reid and Co., Dunedin	Reid's patent Triplex wire-strainer	"
"	Reid's patent Titan wire-strainer	"
Miss McKenzie, Dunedin	Display of works of art and fancy goods	"
J. R. Baxter and Co., Dunedin	Hygienic wool-flock	"

CLASS 33.—ALL ARTICLES NOT OTHERWISE CLASSIFIED, ETC.—*continued.*

Name.	Exhibit.	Award.
J. R. Baxter and Co., Dunedin ..	Patent automatic sashes and self-acting burglar-proof sash-fasteners	Gold medal.
Canterbury Frozen Meat and Dairy Produce Company (Limited)	Frozen lambs and sheep	"
Ditto	Collective display	Special award and gold medal.
Littlejohn and Son, Wellington ..	Manufactured greenstone	Gold medal.
W. Nicholls, Canterbury	Scoured wool and dressed skins ..	"
New Zealand Education Department ..	Burnham School exhibit	Silver medal.
Burnham Industrial School, Canterbury	Exhibit of carpentry and joinery ..	Gold medal.
"	Exhibit of saddlery and harness-making	Silver medal.
James Hewitt, Rongahere	Two violins	"
Ballarat Museum, Victoria	Infusorial earth	Gold medal.
"	Fossil fruits	"
B. Monat, Dunedin	Cage fuel-economizers	Silver medal.
J. Neil, Dunedin	Botanic medicines	"
S. W. Robinson, Christchurch	Chiropodist's models	Gold medal.
New South Wales Lands Department ..	Collective exhibit of maps and plans	"
A. E. Dewar, Auckland	Patent window-tilting for reversible sashes	Highly commended.
Lee and Sons, New South Wales ..	Hair prepared for upholstery	Gold medal.
Perdriau Rubber Company (Limited), New South Wales	Rubber-specimens	"
Clifford, Love, and Co., New South Wales	Manufactured products from New South Wales cereals	"
Government Life Insurance Department, New Zealand	Collective exhibit	"
David Neild, Wellington	Duval's patent metallic packing ..	"
H. G. Wright St. Clair, Ngaruawahia ..	Models of Maori war-canoe and Maori paddles	"
J. P. Amor	Violin and case	"
J. T. Norton and Co., Lyttelton ..	Egg-preservative exhibit	"
R. McCallum, Blenheim	Exhibit of shield	"
Dunedin Engineers	Military bridge and pontoon construction	"
J. Harrison, Christchurch	Lily washing-fluid	"
W. F. Short, New Plymouth	Monumental masonry-work	"
W. Simons and Co. (Limited)	Model dredger, "Rubi Seddon" ..	"
G. L. Henderson, Auckland	Steel and copper plate engraving ..	Silver medal.
Clare and Collings, Auckland	Yacht photos and diagrams	Gold medal.
T. W. Kirk, F.L.S., Government Biologist, Department of Agriculture	Collection dried weeds	"
Ditto	Collection of literature relating to New Zealand hemp (<i>Phormium tenax</i>)	"
"	Collection of dried grasses	"
New Zealand Department of Agriculture	Collection of publications of New Zealand Department of Agriculture	"
"	Collection of natural phosphates for use as manures	"
"	Collection of ostrich-feathers	"
"	Collection of models of hemp-dressing and machinery appliances	"
"	Collection of skulls of farm-animals, showing distinction at different ages	"
"	Models of fruit	"
"	Collection of wattle-bark	"
"	Collection of fruit and vegetables preserved in Exhibition Cannery	"
"	General collection of preserved fruits	"
"	Exhibit of poultry frozen for export	"

CLASS 33—ALL ARTICLES NOT OTHERWISE CLASSIFIED, ETC.—*continued.*

Name.	Exhibit.	Award.
New Zealand Department of Agriculture	Model fruit canning and preserving plant (working)	Gold medal.
"	Plots of agricultural grasses and forage plants	"
"	Collection of beekeeping appliances	"
"	Collection of honey made at Exhibition Apiary	"
"	Collection of farm seeds	"
"	Collection of potatoes	"
"	Collection of poultry appliances with working incubators, brooders, and cramming-pens	"
"	Collection of diseases of crops ..	"
"	Collection of wines from Government Experimental Vineyards, Waerenga	"
"	Collection of spraying-machines ..	"
"	Collection of grain in sheaf and threshed	"
"	Collection of New Zealand hemp and tow, graded	"
"	Collection of wool, with Bradford spinning-quality of each	"
"	Collection of mohair	"
"	Collective displays	Special award and gold medal.
I. Hopkins, Government Apiarist, Department of Agriculture	Model apiary (working)	Gold medal.
New Zealand Government Biologist	Collective exhibit	"
E. Makin, New South Wales	Model of motor-car in fretwork ..	Silver medal.
New Zealand Colonial Museum	Maori pa	Special award and gold medal.
" Marine Department	Exhibit of aquarium	Ditto.
Gordon and Goteh Proprietary (Limited), Wellington	Publisher's display	Gold medal.
F. C. Smith, Christchurch	Comprehensive collection of talking-machines and records	"
Gurr and Co., Wanganui	New-Zealand-made cigars	Silver medal.
Fletcher, Humphreys, and Co., Christchurch	Red Fennel tobacco	Gold medal.
Gallagher and Co. (Limited), London	Manufactured tobacco of various kinds	"
Taddy and Co., London	Virginian cigarettes	"
"	Manufactured tobacco of various kinds	"
Abdulla and Co., London	Virginian cigarettes	"
"	Turkish and Egyptian cigarettes ..	Special award and gold medal.
"	Smoking-mixture tobacco	Gold medal.
McGregor and Co., Dundee	Rob Roy hose	"
W. Strange and Co., Christchurch	Exhibit of oak-floor parquet ..	"
School of Electrical Engineering and Technical Science	Apparatus for teaching mechanics	"
Ditto	Samples of tested materials	"
"	Apparatus for teaching electrical engineers	"
"	Students' original drawings and designs	"
"	Collection of building-stones	"
Day, Son, and Hewett	Veterinary medicines	"
Stephen Pettifer and Son	Santovin	"
J. Morton	Hot-air fan	"
Chamber of Commerce, Napier	Hawke's Bay Court, and Dannevirke section	"

CLASS 33—ALL ARTICLES NOT OTHERWISE CLASSIFIED. ETC.—continued.

Name.	Exhibit.	Award.
Grant and Cocks, New South Wales ..	Arch and colonnade in New South Wales Court	Special award and gold medal.
Government of New South Wales ..	Collection of public-school exhibits in gallery	Ditto.
" ..	General display of New South Wales Court	"
Tourist Department, New Zealand ..	Geyser exhibit ..	"
Dr. L. L. Smith, Victoria ..	Collective exhibit, oil paintings ..	"
New Zealand Railways Department ..	Railway exhibit ..	"
Dunedin Museum ..	Natural History section ..	"
Bergmann Electrical Works ..	Electrical fittings ..	Gold medal.
Samuel Aitchison ..	Hand-made horse-shoes ..	Silver medal.
H. McKay and Co. ..	Sunshine harvester ..	Gold medal.
Ridley and Son, Christchurch ..	General display ..	"
W. R. Storey, Wanganui ..	Fancy panels, wood framing ..	"
G. Trapnell, Nelson ..	Collective exhibit ..	"
B. S. Cohen (Limited), London ..	Exhibit of pencils made from New Zealand woods	Special award and gold medal.
" ..	Exhibit of varieties of pencils ..	Gold medal
Manawatu Court ..	General display of court ..	"
Hawke's Bay Court ..	" ..	"
Auckland Court ..	" ..	"
Waikato Court ..	" ..	"
South Canterbury Court ..	" ..	"
Marlborough Court ..	" ..	"
North Canterbury Court ..	" ..	"
West Coast Court ..	" ..	"
Southland Court ..	" ..	"
Ashburton Court ..	" ..	"
Professor W. B. Benham ..	New Zealand birds and fishes, skeletons, &c.	"
Dr. L. Cockayne ..	Enlarged photographs of New Zealand plants	"
Edgar R. Waite, F.L.S., Curator, Canterbury Museum ..	Fresh-water aquarium ..	"
Ditto ..	For series illustrating methods of attack and defence among animals	"
A. Ward, Hokianga ..	Evaporated apples ..	"
New Zealand Tourist and Health Resorts Department ..	Display of fallow-deer heads ..	"
Ditto ..	Maori curios ..	"
" ..	kauri-gum ..	"
" ..	trout ..	"
" ..	Collection of views of New Zealand ..	"
" ..	Display of red-deer heads ..	"
Ridley and Sons, Christchurch ..	Teas: Darjeeling, orange Pekoe ..	"
Farquhar and Gill, Aberdeen, Scotland ..	Excellence of exhibit ..	"
L. F. Ayson, Inspector of Fisheries, Marine Department, New Zealand ..	Fish, &c., contained in aquarium ..	"

AGRICULTURAL AND PASTORAL COMPETITION.

GRAIN, ETC.

E. Middlemiss, Blenheim ..	Peas, wrinkled ..	Silver medal.
J. Rose, ..	" ..	Gold medal.
" ..	Peas, Prussian blue ..	"
W. B. Parker, ..	White clover ..	Silver medal.
D. Bishell, ..	" ..	Gold medal.
" ..	Red clover ..	"
" ..	Cow-grass ..	"
" ..	Rye-corn ..	"
" ..	Oats, Storm King ..	"
J. G. Griffin, ..	3 bushels peas, wrinkled ..	"

AGRICULTURAL AND PASTORAL COMPETITION—continued.

GRAIN, ETC.—continued.

Name.	Exhibit.	Award.
H. D. Vavasour, Blenheim ..	Wind-resisting barley ..	Gold medal.
Otago Malting Co., ..	" ..	Highly commended.
" ..	" ..	Silver medal.
" ..	Chevalier barley ..	" ..
H. D. Vavasour, ..	" ..	Gold medal.
D. Bishell, ..	White wheat, Tuscan straw ..	" ..
" ..	Horse-beans ..	" ..
" ..	Peas, Yorkshire Hero ..	" ..
" ..	Cape barley ..	" ..
" ..	3 bushels wind-resisting barley ..	Silver medal.
H. D. Vavasour, ..	" ..	Gold medal.
D. Bishell, ..	" Chevalier barley ..	Highly commended.
H. D. Vavasour, ..	" ..	Silver medal.
" ..	" ..	Gold medal.

WOOL.

G. D. Greenwood ..	2 fleeces from hoggets, Corriedale ..	Gold medal.
James Strongfellow ..	ewes, ..	" ..
G. D. Greenwood ..	rams, ..	" ..
Bealey Bros., Hororata ..	hoggets, Romney ..	" ..
P. C. Threlkeld, Flaxton ..	hoggets, Leicester ..	" ..
" ..	rams, ..	" ..
Watson Shennan, Otago ..	ewes, Romney ..	" ..
" ..	rams, ..	" ..
" ..	hoggets, strong-comb- ing merino ..	" ..
" ..	ewes, ditto ..	" ..
" ..	rams, ..	" ..
" ..	ewes, fine-combing merino ..	" ..
James Little ..	hoggets, Corriedale ..	Silver medal.
G. D. Greenwood, Amberley ..	ewes, ..	" ..
J. Strongfellow, Chertsey ..	rams, ..	" ..
William Bell, Blenheim ..	ewes, Romney ..	" ..
James Thompson, Blenheim ..	rams, ..	" ..
R. and J. Reid, Riversleigh, Darfield ..	ewes, ..	" ..
J. N. Neville, Blenheim ..	rams, Leicester ..	" ..
C. Gaultier ..	hoggets, strong-comb- ing merino ..	" ..
Carter's Trustees, Blenheim ..	ewes, ditto ..	" ..
C. Gaultier ..	rams, ..	" ..
" ..	hoggets, fine-combing merino ..	" ..
F. Crowe, Oxford ..	ewes, ditto ..	" ..
C. Gaultier ..	rams, ..	" ..
G. D. Greenwood ..	hoggets, Corriedale ..	Highly commended.
James Little, Harwarden ..	ewes, ..	" ..
" ..	rams, ..	" ..
William Thompson ..	hoggets, Romney ..	" ..
James Thompson ..	ewes, ..	" ..
William Bell ..	rams, ..	" ..
P. C. Threlkeld ..	hoggets, Leicester ..	" ..
R. and J. Reid ..	rams, ..	" ..
C. Gaultier ..	ewes, strong-combing merino ..	" ..
Carter's Trustees ..	hoggets, ditto ..	" ..
" ..	rams, ..	" ..
F. Crowe ..	ewes, ..	" ..

J. W. PERRY,
Registrar of Awards.

III.—HOME INDUSTRIES EXHIBITION.

OFFICIAL LIST OF AWARDS.

SECTION 1.—WRITING.

Class 1.	
Name.	Award.
Agnes Black, Tira Ora ..	Gold medal.
Raymond Knight, Spreydon ..	Silver medal.
Chas. E. White, Christchurch ..	Bronze medal.
Ina Pointon, Christchurch ..	Certificate.
Ethel Haldane, New Plymouth ..	Highly commended.
Myrtle Rowan, New Plymouth ..	..
Elizabeth Collins, Waiorongomai ..	..
Elsie Gilbert, New Plymouth ..	Commended.
Ivy Thompson, New Plymouth ..	..
Robert Campbell, Kingsdown ..	..

Class 2.	
Alexander Black, Tira Ora ..	Gold medal.
Myrtle Frethey, New Plymouth ..	Silver medal.
Dorothy Thrope, Marlborough ..	Bronze medal.
Marjorie McGahey, New Plymouth ..	Certificate.
Bertha Hannam, Addington ..	Highly commended.
Joseph Knock, Napier ..	..
Hilda Crossgrove, Addington ..	Commended.
Eva Markie, Gisborne ..	..
Mabel Baty, Gisborne ..	..

Class 3.	
J. R. Wait, Christchurch ..	Gold medal.
John R. Wait, Christchurch ..	Silver medal.
Henry V. Foster, Christchurch ..	Bronze medal.
Freda Tooman, Auckland ..	Certificate.
H. A. Bishop, Auckland ..	Commended.

SECTION 2.—COMMERCIAL CORRESPONDENCE.

Class 1.	
Oswald Birrell, Gisborne ..	Gold medal.
Barbara Clemens, Sydenham ..	Silver medal.
Irene Bosomworth, Cheviot ..	Bronze medal.
Gwen Digby, Christchurch ..	Certificate.

Class 2.	
Harry Fitch, Christchurch ..	Gold medal.
Nellie Dwyer, Christchurch ..	Silver medal.
Annie Weir, Heathcote Valley ..	Bronze medal.
Hilda Archey, Burnham ..	Certificate.

Class 3.	
Eunice P. Smith, Christchurch ..	Gold medal.
Gwen Digby, Christchurch ..	Silver medal.
Freda Jennings, Christchurch ..	Bronze medal.
Gordon A. Sanderson, Timaru ..	Certificate.

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SECTION 2.—COMMERCIAL CORRESPONDENCE—*contd.*

Class 4.	
Name.	Award.
V. G. Campbell, Auckland ..	Gold medal.
Nellie Dwyer, Christchurch ..	Silver medal.
Annie Weir, Heathcote ..	Bronze medal.
Millicent Jennings, Christchurch ..	Certificate.

SECTION 3.—ILLUMINATING.

Class 1a.	
Lizzie Nelson, Napier ..	Silver medal.
May M. Salmond, Milton ..	Bronze medal.
Ethel Dunnicombe, Timaru ..	Certificate.

Class 1b.	
W. P. Williams, Wanganui ..	Silver medal.
Emma Murtagh, Hawera ..	Bronze medal.

Class 2a.	
Florence Moscrop, Oamaru ..	Silver medal.
George Richardson, Palmerston North ..	Bronze medal.
Flora M. Allan, North-east Valley ..	Certificate.

Class 2b.	
Florence Moscrop, Oamaru ..	Silver medal.
Flora M. Allan, North-east Valley ..	Bronze medal.

SECTION 4.—TICKET-WRITING.

Class 2.	
William Bradwell, Linwood ..	Highly commended.
Alois V. Uhlott, Dallington ..	..

SECTION 5.—ORNAMENTAL WORK, ETC.

Class 1.	
B. G. Stanton, Christchurch ..	Silver medal.

Class 2.	
Jeannie Jonas, Timaru ..	Gold medal.
W. B. Brownlie, Dunedin ..	Silver medal.
W. S. Atkinson, Christchurch ..	Bronze medal.
C. D. Cullen, Motueka ..	Certificate.

SECTION 6.—COLLECTIONS.

Class 1.	
M. Gunderson, Riccarton ..	Certificate.

Class 2.	
Richard Stevens, Christchurch ..	Silver medal.
John Spiller, Addington ..	Certificate.

HOME INDUSTRIES EXHIBITION—continued.

SECTION 6.—COLLECTIONS—continued.

Class 7.	
Name.	Award.
K. Allen, Picton ..	Gold medal.
Class 10.	
Elsie Holdsworth, Heathcote ..	Gold medal.
Elsie Wilkinson, Heathcote ..	Silver medal.
Class 16.	
E. G. Anderson, Wellington ..	Certificate.
Class 20.	
W. J. Wesney, Invercargill ..	Bronze medal.
R. S. Brooke, Christchurch ..	Certificate.
A. S. Carroll, Lyttelton ..	Highly commended.
M. Dartnall, Springston ..	Commended.
Class 21.	
K. E. Bishop, Christchurch ..	Gold medal.
Class 22.	
S. A. Rodger, Christchurch ..	Gold medal.
Ivy Foster, Christchurch ..	Silver medal.
Samuel Vogan, Sydenham ..	Bronze medal.
Lilian Cooke, Christchurch ..	Certificate.
Class 23.	
Florence Orchard, Christchurch ..	Bronze medal.
H. B. Wilson, Christchurch ..	Certificate.
H. A. Zelamina, New South Wales ..	Commended.
J. Garrett, Auckland ..	..

SECTION 7.—DRAWING AND PAINTING.

Class 1.	
Name.	Award.
G. F. Penlington, Spreydon ..	Gold medal.
Muriel Finnis, Napier ..	Silver medal.
Laura Bennett, Christchurch ..	Bronze medal.
M. E. Truman, Woolston ..	Certificate.
Class 2.	
Hilda Grönwald, Auckland ..	Bronze medal.
Leith Maitland, Woodlands ..	Certificate.
Wellington Technical School pupil, Wellington ..	Certificate.
Class 3.	
H. A. Southern, Hobart ..	Gold medal.
F. Pringle, Timaru ..	Silver medal.
J. Gooder, Wellington ..	Bronze medal.
Class 4.	
H. A. Southern, Hobart ..	Bronze medal.
Class 4a.	
H. A. Southern, Hobart ..	Gold medal.
E. F. Evans, Wellington ..	Silver medal.
Class 5a.	
John Cook, Christchurch ..	Gold medal.
Amy Cozens, Auckland ..	Silver medal.
V. L. Gittos, Auckland ..	Bronze medal.
C. A. Lee, Auckland ..	Certificate.

SECTION 7.—DRAWING AND PAINTING—continued.

Class 5b.	
Name.	Award.
E. Davidson, Wellington ..	Gold medal.
M. E. Cowley, Auckland ..	Silver medal.
James Dunbar, Invercargill ..	Bronze medal.
C. A. Lee, Auckland ..	Certificate.
Class 9c.	
C. F. Kelly, Christchurch ..	Silver medal.
F. Harris, Sydenham ..	Bronze medal.
D. B. Wickham, Auckland ..	Certificate.
Class 10a.	
Nellie O'Brien, Dannevirke ..	Bronze medal.
G. Smith, Fendalton ..	Certificate.
M. Ries, Dannevirke ..	..
D. Monteith, Dannevirke ..	..
Class 10b.	
E. Wright, Wellington ..	Gold medal.
L. Mace, Wellington ..	Silver medal.
D. Wakelin, Wellington ..	Bronze medal.
Nellie O'Brien, Dannevirke ..	..
Ella Baker, Dannevirke ..	Certificate.
Class 10c.	
E. Reeves, Wellington ..	Gold medal.
I. Gooder, Wellington ..	Silver medal.
H. C. Ashwell, Temuka ..	Bronze medal.
E. Baker, Dannevirke ..	Certificate.
Class 10d.	
N. O'Brien, Dannevirke ..	Gold medal.
E. Baker, Dannevirke ..	Silver medal.
D. Monteith, Dannevirke ..	Bronze medal.
M. Ries, Dannevirke ..	Certificate.
Class 11a.	
E. Baker, Dannevirke ..	Bronze medal.
C. M. Allen, Picton ..	Certificate.
Class 11b.	
C. M. Allen, Picton ..	Certificate.
Class 11c.	
M. A. Marshall, Wellington ..	Gold medal.
B. McKenzie, Wellington ..	Silver medal.
C. M. Allen, Picton ..	Bronze medal.
Class 6.	
J. I. Bradshaw, Timaru ..	Gold medal.
H. Parker, Gisborne ..	Silver medal.
I. Anderson, Invercargill ..	Bronze medal.
L. Wroughton, Timaru ..	Certificate.
F. B. Kay, St. Albans ..	Very highly commended.
C. Smith, Palmerston North ..	Ditto.
C. H. Baigent, Nelson ..	Commended.
Class 7.	
Robert Ferguson, Queensland ..	Gold medal.
Leslie Owen, New South Wales ..	Silver medal.

HOME INDUSTRIES EXHIBITION—continued.

SECTION 7.—DRAWING AND PAINTING—continued.

Class 7—continued.

Name.	Award.
D. M. Cuthbertson, Invercargill	Bronze medal.
E. J. Marr, Gisborne	Certificate.
R. J. Still, Opunake	Very highly com- mended.
N. W. Dearsley, Riccarton	Commended.

Class 8a.

Harold A. Southern, Hobart	Gold medal.
I. Gooder, Wellington	Bronze medal.
M. A. Marshall, Wellington	Certificate.

Class 8b.

H. A. Southern, Hobart	Gold medal.
J. C. Sinet, Auckland	Bronze medal.

Class 8c.

H. A. Southern, Hobart	Silver medal.
D. Nelson, Gisborne	Certificate.

Class 9a.

C. F. Kelly, Christchurch	Gold medal.
Amy Cozens, Auckland	Silver medal.
A. Houston, Wellington	Bronze medal.
I. M. Copeland, Auckland	"

Class 9b.

F. McCracken, Auckland	Bronze medal.
"	Certificate.
H. Suckling, Linwood	"
R. H. Billens, Palmerston North	"

Class 11d.

Ivy Gooder, Wellington	Gold medal.
Rex Baldry, Wanganui	Silver medal.
C. M. Allen, Picton	Certificate.

SECTION 8.—DRAWING AND PAINTING FROM NATURE.
ETC.

Class 1.

F. A. Rodway, Hobart	Gold medal.
"	Silver medal.
E. G. Freeman, Linwood	Certificate.
J. M. Dee, Wellington	"

Class 2.

C. F. Kelly, Christchurch	Gold medal.
E. G. Freeman, Linwood	Silver medal.
L. Lee, Wellington	Certificate.
Miss Gyles, Wellington	"
E. L. Lawson, Christchurch	"

Class 3.

A. F. Nicol, Spreydon	Gold medal.
Miss Clark, Wellington	Silver medal.
Miss Gyles, Wellington	Bronze medal.
D. Rodger, Christchurch	Certificate.

SECTION 8.—DRAWING AND PAINTING FROM NATURE,
ETC.—continued.

Class 4.

Name.	Award.
D. Ewen, Wellington	Gold medal, with special mention.
Miss Paul, Wellington	Silver medal.
Mrs. Reich, Wellington	Bronze medal.
C. F. Kelly, Christchurch	"
G. K. Webber, Auckland	Certificate.
"	"
M. Butler, Wellington	"
D. Ewen, Wellington	"

Class 5.

B. A. St. Clair Tisdall, Auck- land	Gold medal.
Ditto	Silver medal.
H. Masters, Auckland	Bronze medal.
E. S. Jones, Christchurch	Certificate.
B. A. St. Clair Tisdall, Auck- land	Very highly com- mended.

Class 6.

A. E. Abbott, Christchurch	Gold medal.
E. Yeates, Dublin, Ireland	Silver medal.
M. Moore, Auckland	Bronze medal.
I. Smith, Blenheim	Certificate.
E. G. Freeman, Linwood	"

SECTION 9.—DECORATIVE DESIGN.

Class 2.

P. Hodgkinson, Greymouth	Certificate.
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Class 3.

M. A. Evans, Wellington	Silver medal.
"	Bronze medal.

Class 5.

Rose Lewis, Christchurch	Gold medal.
Nellie Green, St. Albans	Certificate.

Class 6.

F. Leary, Dunedin	Gold medal.
J. D. Watt, Wellington	Certificate.

Class 7.

J. D. Watt, Wellington	Certificate.
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SECTION 10.—MODELLING.

Class 1.

L. Lee, Wellington	Bronze medal.
M. Butler, Wellington	Certificate.
R. Horn, Palmerston North	"

Class 2.

H. J. C. Akroyd, Wellington	Bronze medal.
D. Harvey, Wellington	Certificate.

Class 3.

A. E. Abbott, Christchurch	Silver medal.
M. Arndt, Wellington	Bronze medal.
F. Caddy, Wanganui	"

HOME INDUSTRIES EXHIBITION—continued.

SECTION 10.—MODELLING—continued.

Class 5.		
Name.		Award.
A. Gooch, Wellington	..	Silver medal.
I. Taylor, Auckland	..	Certificate.
C. Grimmer, Wellington	..	..
Class 6.		
A. E. Abbott, Christchurch	..	Silver medal.
E. J. Clarke, Christchurch	..	Certificate.

SECTION 11.—LITERARY.

Class 1.		
Ethel M. Lorie, Dunedin	..	Gold medal.
Laura Morrison, Auckland	..	Silver medal.
Jessie Abernethy, Springston	..	Bronze medal.
Jessie Barclay, Dunedin	..	Certificate.
Frank Bodle, Auckland	..	Commended.
Rupert Moore, Rotorua	..	..
Class 2.		
Jessie Mackay, Christchurch	..	Gold medal.
W. H. Elsum, Melbourne	..	Silver medal.
H. T. Gibson, Raglan	..	Bronze medal.
Miss Philpot, Perth	..	Certificate.
A. H. Barkla, Terang	..	Commended.
I. M. Cook, New Plymouth	..	..
Class 3.		
F. H. Choat, Ashburton	..	Gold medal.
S. G. Baker, Palmerston North	..	Silver medal.
A. I. Kitchingham, Christchurch	..	Bronze medal.
A. A. Dunne, Auckland	..	Certificate.
Class 4.		
W. A. Tanner, Wellington	..	Gold medal.
M. Aldis, Auckland	..	Silver medal.
R. Ferguson, Dunedin	..	Bronze medal.
G. A. Crouch, Christchurch	..	Certificate.

SECTION 12.—SHORTHAND.

Class 1.		
C. Hammond, Christchurch	..	Gold medal, with special mention.
G. M. E. Osborne, Christchurch	..	Bronze medal.
Class 2.		
Francis Hannibal, Leeston	..	Silver medal.
L. C. Cooke, Christchurch	..	Bronze medal.
Class 3.		
R. R. Madden, Christchurch	..	Gold medal.
M. E. Kent, Christchurch	..	Silver medal.
Nellie Dwyer, Christchurch	..	..
Gwen Digby, Christchurch	..	Bronze medal.
May Stevens, Ashburton	..	Certificate.
Class 4.		
C. Hammond, Christchurch	..	Gold medal.
W. T. Horn, Wellington	..	Silver medal.

SECTION 12.—SHORTHAND—continued.

Class 4—continued.		
Name.		Award.
Nellie Dwyer, Christchurch	..	Silver medal.
S. C. G. Downard, Wellington	..	Bronze medal.
A. Sapsford, Christchurch	..	Certificate.
L. Lechner, Ashburton	..	..
M. Stevens, Ashburton	..	..
Class 5.		
A. Dawson, Mauriceville	..	Silver medal.

Class 6.		
M. E. Power, Mauriceville	..	Gold medal.
R. R. Madden, Christchurch	..	Silver medal.
W. Tracey, Sydenham	..	Bronze medal.

SECTION 13.—TYPEWRITING.

Class 1.		
M. Russell, Christchurch	..	Gold medal.
A. V. Sapsford, Christchurch	..	Silver medal.
M. Campbell, Christchurch	..	Bronze medal.
E. G. Fussell, Timaru	..	Certificate.
Class 2.		
M. E. Kent, Linwood	..	Gold medal.
Gwen Digby, Christchurch	..	Bronze medal.
L. Sapsford, Christchurch	..	..
Class 3.		
M. L. Hancock, Spreydon	..	Silver medal.
M. Russell, Christchurch	..	..
D. H. Birks, Christchurch	..	Bronze medal.
Nellie Dwyer, Christchurch	..	Certificate.

TYPEST CLERKS' COMPETITION.

Class 1.		
A. Seward, Wellington	..	Gold medal, with special mention.
A. V. Sapsford, Christchurch	..	Silver medal.
G. M. E. Osborne, Christchurch	..	Bronze medal.
Class 2.		
M. E. Kent, Christchurch	..	Silver medal.
Eunice Smith, Christchurch	..	..
F. Hannibal, Leeston	..	Bronze medal.

SECTION 14.—ARCHITECTURAL DRAWINGS.

Class 1.		
A. M. Gould, Hobart	..	Gold medal.
Gilbert Throp, Dunedin	..	Silver medal.
A. G. Duncan, Wellington	..	Bronze medal.
Class 2.		
H. Mandeno, Dunedin	..	Gold medal.
Class 3.		
H. W. Hall, Christchurch	..	Gold medal.

HOME INDUSTRIES EXHIBITION—continued.

SECTION 15.—PAINTING AND DECORATING.

Class 3.	
Name.	Award.
A. Gibb, Sydenham ..	Gold medal.
C. Grimmett, Wellington ..	Silver medal.
G. R. Desmond, Riccarton ..	Bronze medal.
E. I. Gordon, Palmerston North	Certificate.
Class 4.	
G. R. Desmond, Riccarton ..	Highly commended.
Class 5.	
F. Reyling, Wellington ..	Bronze medal.
Class 6.	
H. McDonald, Christchurch ..	Gold medal.
E. Edwards, Wellington ..	Silver medal.
W. R. Lennie, Wellington ..	Bronze medal.
Class 7.	
N. V. Elmsley, Sydenham ..	Gold medal.
H. McDonald, Christchurch ..	Silver medal.
Class 9.	
W. Bradwell, Linwood ..	Silver medal.
Class 10.	
J. McDougall, Linwood ..	Gold medal.
T. W. Owen, Opawa ..	Silver medal.
R. A. Simpson, Sydenham ..	Bronze medal.
W. Evans, Wellington ..	Certificate.
Class 13.	
E. Bolton, Wellington ..	Gold medal.
G. Fisher, Linwood ..	Silver medal.
E. Thornton, Wellington ..	"
E. Appleyard, Christchurch ..	Bronze medal.
G. F. Stacey, Christchurch ..	Very highly com- mended.

SECTION 16.—BASKETWORK.

Class 1.	
C. Burson, Linwood ..	Silver medal.
C. M. Wilson, Westland ..	Commended.
Class 2.	
W. R. Hewett, St. Albans ..	Silver medal.
E. Hewett, Christchurch ..	Bronze medal.
Class 4.	
S. Wallis, Sydenham ..	Silver medal.
Class 6.	
G. ... Christchurch ..	Gold medal.
" ..	Highly commended.
" ..	"
Class 7.	
O. A. Daines, Christchurch ..	Gold medal, with special mention.
H. Tapping, Christchurch ..	Silver medal.

SECTION 17.

PLUMBING.

Class 2.	
Name.	Award.
A. W. Whitfield, Christchurch ..	Silver medal.
E. D. Rowe, Christchurch ..	Bronze medal.
C. H. Hedge, Christchurch ..	Commended.
Class 4a.	
C. Griffiths, Auckland ..	Gold medal.
J. Williams, Auckland ..	Silver medal.
T. J. Corin, Auckland ..	"
Class 4b.	
C. Smith, Auckland ..	Silver medal.
J. D. Graham, Wanganui ..	Bronze medal.
" ..	Commended.
Class 4c.	
A. Paull, Auckland ..	Gold medal.
T. Courtenay, Auckland ..	Silver medal.
H. Inglis, Auckland ..	"
W. Smith, Auckland ..	Bronze medal.
H. C. Fitness, Auckland ..	Commended.
H. Schofield, Auckland ..	"
Class 4.	
H. Wakelin and H. Ryland, Auckland	Gold medal, with special mention.

METALWORK.

Class 5.	
J. Bellamy, Christchurch ..	Silver medal.
Class 9.	
A. J. Day, Christchurch ..	Silver medal.
Class 10.	
W. J. McTurg, Dallington ..	Gold medal.
Class 13.	
L. Mawson, Papanui ..	Silver medal.
H. F. Buroft, Auckland ..	Bronze medal.
P. England, Wellington ..	Certificate.
Class 14.	
C. H. Stonehouse, Christchurch	Gold medal.
Class 15.	
J. E. Dangertfield, Auckland ..	Gold medal.
L. B. Cooper, Sydenham ..	Silver medal.
Class 17a.	
Maynard Foster, Petone ..	Gold medal.
H. W. Dallison, Christchurch	Silver medal.
G. U. Judkins, Sydenham ..	Bronze medal.
G. Christiansen, Dannevirke ..	Very highly com- mended.
Class 17b.	
H. A. Davison, Auckland ..	Gold medal.
E. F. Roberts, Christchurch ..	Silver medal.
H. J. Gardiner, Christchurch	Highly commended.
C. People, Wellington ..	Commended.

HOME INDUSTRIES EXHIBITION—continued.

SECTION 17—continued.

Name.	Class 19.	Award.
A. Housiaux, Nelson	..	Gold medal.
Class 21.		
E. C. Cole, Christchurch	..	Gold medal.
Mrs. Hay, Dunedin	..	Silver medal.
A. W. Parton, Wellington	..	Bronze medal.
H. Coombe, Wellington	..	"
M. A. Evans, Wellington	..	Certificate.
Class 22.		
H. G. Coker, Riccarton	..	Silver medal.
Class 25a.		
V. Haughton, Wellington	..	Gold medal.
W. King, Wellington	..	Silver medal.
C. Swain, Wellington	..	Bronze medal.
Class 25b.		
R. W. Binns, Dunedin	..	Gold medal.
A. G. Tomkies, Westport	..	Silver medal.
J. J. Furlong, Auckland	..	Bronze medal.
E. R. Williams, Dunedin	..	Commended.
Class 26a.		
G. Harte, Wellington	..	Gold medal.
H. A. Southern, Hobart	..	Silver medal.
Class 26b.		
S. H. Higgs, Wellington	..	Silver medal.
J. Dunbar, Invercargill	..	Bronze medal.
Class 27.		
W. Foster, Auckland	..	Gold medal.
G. Harte, Wellington	..	Silver medal.
S. H. Higgs, Wellington	..	"
C. N. Turner, Thames	..	"
Class 28.		
J. Dunbar, Invercargill	..	Gold medal.
W. A. W. Nicoll, Christchurch	..	Silver medal.
L. Nielsen, Dannevirke	..	"
W. A. W. Nicoll, Christchurch	..	Bronze medal.
"	..	Very highly com- mended.
A. J. Lowden, Mataura	..	Commended.

BALDWIN AND RAYWARD'S SPECIAL PRIZES FOR THE
BEST WORKING MODELS SHOWING GREATEST ORI-
GINALITY IN CONSTRUCTION.

H. W. Dallison, Christchurch	First.
R. W. Binns, Dunedin	.. Second.
Foster Maynard, Petone	.. Third.
G. U. Judkins, Sydenham	.. Fourth.

SECTION 18.—WOODWORK.

CARPENTRY.

Name.	Class 1.	Award.
F. Haworth, Linwood	..	Highly commended.
Class 2.		
W. A. Wilson, Wellington	..	Gold medal.
T. L. Gainsford, East Oxford	..	Silver medal.
Class 3.		
E. J. C. Dalziel, Linwood	..	Gold medal.
J. E. Dangerfield, Auckland	..	"
A. L. Worsop, Wanganui	..	Highly commended.

CABINETMAKING.

Class 1b.		
W. A. Eggleston, St. Albans	..	Gold medal.
H. Kircher, Opawa	..	Silver medal.
R. Jenkins, Wellington	..	Bronze medal.
Class 1c.		
J. Donaldson, Wellington	..	Gold medal.
A. Johnson, Christchurch	..	"
W. T. Fossey, Auckland	..	Silver medal.
Class 2a.		
W. Barr, Linwood	..	Silver medal.
Class 2b.		
H. M. Johnstone, Sydenham	..	Silver medal.
Class 2c.		
W. Bridge, Linwood	..	Silver medal.
Class 3a.		
J. R. Johnson, Wellington	..	Gold medal.
F. Hutchins, Sydenham	..	Silver medal.
Class 3e.		
W. Bridge, Linwood	..	Bronze medal.
A. Turnbull, Dunedin	..	Highly commended.
Class 4a.		
R. Langford, Richmond	..	Highly commended.
Class 4e.		
W. Bridge, Linwood	..	Gold medal.
Class 5a.		
A. E. Marsden, Riccarton	..	Gold medal.
"	..	Bronze medal.
Class 5e.		
J. Hay, Christchurch	..	Gold medal.
E. J. Chapman, Addington	..	Highly commended.
A. D. Spiers, Foxton	..	Commended.
J. E. Hodson, Nelson	..	"

TURNING.

Class 4.		
W. Brown, Dunedin	..	Highly commended.
J. Dawson, Christchurch	..	Commended.
J. E. Hodson, Nelson	..	"

HOME INDUSTRIES EXHIBITION—continued.

SECTION 18—continued.

CHAIRMAKING.

Class 7.		Award.
Name.		
W. Bridge, Linwood ..	..	Gold medal.
" ..	..	Silver medal.
Class 8.		
A. F. Reay, Spreydon ..	..	Silver medal.
A. E. Hooper, Christchurch ..	..	Bronze medal.
Class 10.		
H. W. Webb, Christchurch ..	..	Gold medal.
— Swinburne, Auckland ..	..	Silver medal.

INLAYING.

Class 11.		Award.
A. S. Grigg, Mornington ..	..	Gold medal.
Class 12.		
D. Kean, Wellington ..	..	Gold medal.
W. Fraser, Invercargill ..	..	Silver medal.
" ..	..	Bronze medal.
R. E. Boyd, Wanganui ..	..	Commended.
C. Osborne, Great Barrier ..	..	"
A. Osborne, Great Barrier ..	..	"

FRETWORK.

Class 13.		Award.
W. A. Judkins, Sydenham ..	..	Gold medal.
" ..	..	Silver medal.
A. B. Hurst, Nelson ..	..	"
C. P. Mannhardt, Christchurch ..	..	Bronze medal.
Class 14.		
J. C. Henderson, Dunedin ..	..	Gold medal.
H. W. Fairbrother, Carterton ..	..	Silver medal.
J. J. Blacke, Invercargill ..	..	"
R. Sims, Invercargill ..	..	Bronze medal.
H. Dunlop, Invercargill ..	..	"
F. N. Jones, Nelson ..	..	"
I. C. Henderson, Dunedin ..	..	Very highly com- mended.
F. N. Jones, Nelson ..	..	Highly commended.
"	"
C. W. Ackerley, St. Albans ..	..	"
S. H. Hyman, Sydenham ..	..	"
H. C. Watson, Marlborough ..	..	"
H. T. Ayers, Rangiora ..	..	"
S. H. Hyman, Sydenham ..	..	"
A. Gilmore, Palmerston South ..	..	Commended.

SECTION 19.—CARVING.

Class 1.		Award.
J. L. Carroll, Lyttelton ..	..	Gold medal.
—, Napier ..	..	Silver medal.
C. Manhire, Hornby ..	..	Bronze medal.
H. I. Haden, Prebbleton ..	..	Certificate.
Class 2.		
A. L. Philpot, Okuku ..	..	Gold medal.
C. J. Webb, Christchurch ..	..	Silver medal.
" ..	..	Bronze medal.
J. S. Weston, Christchurch ..	..	Commended.

SECTION 19—CARVING—continued.

Class 5.		Award.
Name.		
W. S. Smythe, Christchurch ..	..	Silver medal.
E. Rigby, Christchurch ..	..	Bronze medal.
A. H. Artha, Devonport ..	..	Certificate.
" ..	..	Commended.
Class 6.		
A. Dransfield, Christchurch ..	..	Silver medal.
M. Gerard, Christchurch ..	..	Bronze medal.
S. Horsfield, Addington ..	..	Certificate.
K. R. Somerville, Devonport ..	..	Highly commended.
W. G. Harrison, St. Albans ..	..	Commended.

Class 7.		Award.
A. H. Waters, Wellington ..	..	Gold medal.
J. Flanagan, Wellington ..	..	Silver medal.
S. McIvor, Wellington ..	..	Bronze medal.
— Wheeler, Wellington ..	..	Certificate.
S. McIvor, Wellington ..	..	Highly commended.
Mrs. J. Hay, Dunedin ..	..	Commended.

Class 8.		Award.
R. Inman, Wanganui ..	..	Bronze medal.

Class 9.		Award.
J. B. Willoughby, Taihape ..	..	Gold medal.
J. S. Dawe, Christchurch ..	..	Bronze medal.

Class 10.		Award.
A. R. Marshall, Wellington ..	..	Gold medal.
F. F. C. Huddleston, Nelson ..	..	Silver medal.
H. Reynolds, New Brighton ..	..	Bronze medal.
" ..	..	Certificate.
E. Payne, Thames ..	..	Commended.

SECTION 20.—STONEWORK.

Class 2.		Award.
W. J. Howell, New Plymouth ..	..	Gold medal.

Class 3.		Award.
C. F. Berry, Addington ..	..	Bronze medal.
M. J. McCarthy, Addington ..	..	"

SECTION 22.—PLASTER-WORK.

Class B.		Award.
D. Tonks, Wanganui ..	..	Bronze medal.
"	"

SECTION 23.—JEWELLERS' WORK.

Class 1a.		Award.
P. R. Miles, Linwood ..	..	Gold medal.
" ..	..	Bronze medal.
F. Stock, Napier ..	..	Highly commended.

Class 1b.		Award.
S. M. Tonmans, Wellington ..	..	Very highly com- mended.

Class 1c.		Award.
P. R. Miles, Linwood ..	..	Silver medal.

HOME INDUSTRIES EXHIBITION—continued.

SECTION 23.—JEWELLERS' WORK—continued.

Class 1g.	
Name.	Award.
R. F. Martin, Christchurch ..	Certificate.
W. C. Miller, Wellington ..	Commended.
Class 2.	
O. E. Partridge, Linwood ..	Very highly com- mended.
Class 2a.	
R. S. McLean, Wellington ..	Bronze medal.
Class 4d.	
R. R. Randle, Timaru ..	Gold medal.

SECTION 24.—ENGRAVING.

Class A.	
O. H. Partridge, Linwood ..	Commended.

SECTION 25.—MUSICAL INSTRUMENTS.

J. Hewitt, Rongahere ..	Gold medal.
G. Duke, Waianiwa ..	Silver medal.
J. Whitehouse, Thames ..	Bronze medal.
J. Hewitt, Rongahere ..	Very highly com- mended.
W. J. Bowman, Temuka ..	Ditto.
W. Cooper, Heathcote ..	Highly commended.
E. B. Howell, Dunedin ..	"

SECTION 26.—TECHNICAL-SCHOOL STUDENTS.

R. Jenkins, Wellington ..	Gold medal.
W. A. Wilson, Wellington ..	"
J. Russell, Wellington ..	"
A. H. Waters, Wellington ..	"
J. Cook, Christchurch ..	"
W. E. Jones, Christchurch ..	"
J. D. Graham, Wanganui ..	Silver medal.
W. Richardson, New Brighton ..	"
A. Simmonds, Addington ..	"
R. Baldry, Wanganui ..	Bronze medal.
I. C. P. Kirkwood, Wellington ..	"
R. A. Simpson, Sydenham ..	"
C. M. Bay, Wellington ..	Certificate.
L. Powdrell, Patea ..	"
E. Payne, Kakarama ..	"
I. D. Graham, Wanganui ..	Commended.
M. Arndt, Wellington ..	"

Dressmaking Students.

C. Locke, Auckland ..	Gold medal.
H. Alkin, Auckland ..	"
J. Wilcock, Auckland ..	Silver medal.
M. H. Reardon, Auckland ..	"
M. W. Johnston, Auckland ..	Bronze medal.
A. M. Goldie, Auckland ..	"
A. Fletcher, Auckland ..	"
N. Barr, Onehunga ..	Certificate.
E. Stanton, Remuera ..	"
M. Allen, Auckland ..	"
D. Hardesty, Timaru ..	"
E. James, Auckland ..	Highly commended.

SECTION 27.—TECHNICAL-SCHOOL CLASSES.

First Order of Merit.

Name.	Award.
Wellington Technical School ..	Plumbing.
" ..	Carpentry.
" ..	Engineering draw- ings, specially mentioned.
" ..	Model of church.
Auckland ..	Carpentry.
" ..	Carpentry, first year's course.
" ..	Machine construc- tion and drawing.
" ..	Technical art.
" ..	Building - construc- tion.
" ..	Plumbing, specially mentioned.
" ..	Joinery.
" ..	Carpentry, third year's course.
" ..	Metal, evening classes.
" ..	Woodwork, teachers' class.
" ..	Mechanical drawing, day boys.
Christchurch ..	Coachbuilding.
Leeston and Doyleston Techni- cal School ..	Miscellaneous work.
School of Art, Christchurch ..	Special mention.
Burnham, School ..	Saddlery.
School of Art, Christchurch ..	Group of drawings from life.
Wellington Technical School ..	Group, still life.
Otago Girls' High School ..	Drawings from east.
Elam School of Art ..	"
Wellington Technical School ..	Landscapes.
" ..	Drawings in outline.
" ..	Drawings from models.

Second Order of Merit.

Otago Girls' High School ..	Group of drawings from life.
Wellington Technical School ..	Group, still life.
" ..	Landscapes.
Auckland ..	Dressmaking.

Third Order of Merit.

Wellington Technical School ..	Carpentry, second year.
" ..	Geometrical draw- ing, second year.
" ..	Painting and deco- rating.
Dunedin ..	Wood-carving and painters.
Auckland ..	Cabinetmaking.
Leeston ..	Woodwork.

HOME INDUSTRIES EXHIBITION—continued.

SECTION 27.—TECHNICAL-SCHOOL CLASSES—contd.

Third Order of Merit—continued.

Name.	Award.
St. Stephen's School of Maori boys	Carpentry, first-year pupils.
Ditto	Ditto, second-year pupils.
Canterbury School of Art	Landscapes.
Wellington Technical School	Groups, still life.
Fourth Order of Merit.	
Wellington Technical School	Electrical appliances, first year.
"	Ditto, second year.

SECTION 28.—OPEN CLASS.

F. W. Sandford, Christchurch	Gold medal.
— Dickson, Westport	"
W. Brophy, Auckland	"
H. J. Coldbeck, Sydenham	Silver medal.
J. Matthews, Lyttelton	"
J. Ballantyne, Waikaka	"
E. C. Yeats, Dublin	"
A. De Garvey, Christchurch	"
L. P. Bock, Hokitika	"
T. J. Noonan, Christchurch	Bronze medal.
S. Simpson, Christchurch	"
H. Thorn, Sydenham	"
D. Higgins, Greendale	"
S. Hyman, Sydenham	"
Kate E. Bock, Hokitika	"
I. R. W. Wright, Christchurch	Certificate.
A. J. Osborne, Great Barrier	"
H. Williams, Lyttelton	"
L. H. Evans, Christchurch	"
L. Prudhoe, Christchurch	"
W. H. Dougall, Christchurch	"
— Sime, Christchurch	"
M. D. Carter, Christchurch	"
C. F. Ward, Christchurch	"
L. P. Bock, Hokitika	"

SECTION 29.—NEEDLEWORK.

Class 1.

E. M. Harris, Sydenham	Gold medal, with special mention.
A. Sharp, Wellington	Bronze medal.
G. Aiken, Linwood	Certificate.

Class 2.

H. J. Neilson, Linwood	Very highly commended.
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Class 3.

D. Schmidt, Timaru	Gold medal, with special mention.
E. O. Bond, Hamilton	Highly commended.

Class 4.

T. Walker, Dunedin	Certificate.
J. Butler, Pleasant Point	"

SECTION 29.—NEEDLEWORK—continued.

Class 7.

Name.	Award.
T. Hetariki, Whangape	Silver medal.
M. Forsyth, Cheviot	"
M. Gill, Christchurch	Bronze medal.

Class 8.

R. Reading, Bromley	Silver medal.
M. Livingstone, Marlborough	"
M. Thew, Napier	Bronze medal.
M. Smith, Marlborough	Certificate.

Class 9.

M. Thew, Napier	Bronze medal.
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Class 11.

C. Craw, Chorlton	Silver medal.
A. Healey, Fairhall	"
D. Boyce, Fairhall	"
A. Batchelor, Sefton	Bronze medal.
M. Anderson, Sefton	Certificate.
D. Smith, Whangape	Very highly commended.

Class 12.

W. Fairweather, Kennington	Silver medal.
J. Dagg, Queenstown	Bronze medal.

Class 13.

N. Anderson, Sefton	Silver medal.
M. Hemmond, Fairhall	"
S. Avery, Fairhall	"
L. Wolferston, Fairhall	"
J. Batchelor, Sefton	Bronze medal.
F. Topp, Sefton	"
N. Batchelor, Sefton	Certificate.

Class 15.

A. Cook, East Maitland, New South Wales	Gold medal, with special mention.
A. Lambly, Mongonui	Silver medal.
B. Black, New Plymouth	"
Elsie Macdonald, Dannevirke	Bronze medal.

Class 19.

C. W. Grace, Kaikōhe	Silver medal.
D. Wilson, Christchurch	"
Q. McDonald, Christchurch	"
F. Ritchie, Christchurch	Bronze medal.
M. McClelland, Christchurch	Certificate.
Forbury School Pupils, Dunedin	Special prize, framed certificate.

Class 20.

A. Healey, Fairhall	Silver medal.
D. Boyce, Fairhall	"
L. M. Rhodes, Christchurch	Bronze medal.
S. Osborne, Linwood	Certificate.

Class 21.

H. M. Crow	With special mention.
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HOME INDUSTRIES EXHIBITION—continued.

SECTION 29.—NEEDLEWORK—continued.

Class 22.		Award.
Name.		
Sisters of Convent of Good-shepherd, Spreydon	Framed certificate.	with special mention.
Sisters of Mercy, Christchurch	Framed certificate.	
" Lyttelton ..	"	
Class 23.		Award.
Name.		
Girls' Friendly Society, Sydenham	Framed certificate.	
Ditto	"	
Class 26.		Award.
Name.		
E. H. Carpenter, Yaldhurst ..	Gold medal.	
M. D. Matthews, Woolston ..	Silver medal.	

SECTION 30.—DECORATIVE NEEDLEWORK.

Class 1.		Award.
Name.		
L. Prioter, Dunedin ..	Bronze medal.	
E. C. Loder, St. Albans ..	Certificate.	
S. P. H. Easton, Opawa ..	Highly commended	
L. Teaze, Wellington ..	Commended.	
Class 2.		Award.
Name.		
G. B. Toomey, Lyttelton ..	Gold medal.	
B. Rankin, Kirwee ..	Bronze medal.	
L. Larsen, Invercargill ..	Highly commended	
Class 3.		Award.
Name.		
Sisters of the Mission, Christchurch	Framed certificate.	
M. C. Gilbert, Wellington ..	Silver medal.	
A. Heaton, Palmerston North	Bronze medal.	
F. Cooper, Christchurch ..	Highly commended.	
I. R. Thomas, Whangarei ..	Commended.	
Class 5.		Award.
Name.		
Sisters of Convent of Good Shepherd, Spreydon	Framed certificate.	
Girls' Friendly Society, Sydenham	"	
K. Rupas, Christchurch ..	Gold medal.	
D. V. Pyne, St. Albans ..	Silver medal.	
L. Yeates, Dublin ..	"	
D. Scott, Hedgeshope ..	Bronze medal.	
B. Saraty, Greymouth ..	"	
R. Batten, Hawera ..	Certificate.	
Class 6.		Award.
Name.		
K. Swanston, Christchurch ..	Silver medal.	
N. Hutchison, Dunedin ..	"	
E. N. Müller, Timaru ..	Bronze medal.	
L. MacMillan, Ngauwawahia ..	Certificate.	
Class 7.		Award.
Name.		
K. O'Mally, Christchurch ..	Bronze medal.	
Class 8.		Award.
Name.		
E. O'Mally, Christchurch ..	Silver medal.	
A. Dransfield, Christchurch ..	"	
G. Seon, Auckland ..	Bronze medal.	
E. Cock, Nelson ..	Certificate.	

SECTION 31.—WORK ON LINEN, MUSLIN, ETC.

Class 1.		Award.
Name.		
R. B. Nisbet, Kaiapoi ..	Gold medal.	
A. E. Barker, Christchurch ..	Silver medal.	
A. Gundersen, Riccarton ..	"	
D. Joss, Queenstown ..	Bronze medal.	
A. E. Barker, Christchurch ..	"	
J. Walker, Dunedin ..	Certificate.	
A. M. McGowan, Ross ..	"	
E. Freeman, Sydenham ..	Very highly commended.	
M. Maclay, Christchurch ..	Highly commended.	
L. Pegler, Christchurch ..	Certificate.	
O. A. M. Tipping, Cust ..	"	
Class 2.		Award.
Name.		
Sisters of the Mission, Native pupils, Chittagong	Framed certificate.	
E. H. Elliott, Lovell's Flat ..	Silver medal.	
C. Gundersen, Riccarton ..	Bronze medal.	
Class 3.		Award.
Name.		
S. B. Macdonald, Dunedin ..	Gold medal.	
W. Sharp, Palmerston North	"	
B. McKay, Timaru ..	Silver medal.	
E. Morris, Kaiapoi ..	Bronze medal.	
Class 5.		Award.
Name.		
D. Cardale, Caversham ..	Silver medal.	
T. J. Steele, Hamilton ..	Certificate.	
R. Schmidt, Timaru ..	"	
Class 6.		Award.
Name.		
L. Larsen, Invercargill ..	Gold medal.	
G. Plummer, Christchurch ..	Silver medal.	
Class 8.		Award.
Name.		
M. E. Hall, Pukete ..	Silver medal.	
F. Horsley, Opawa ..	"	
N. Sey, Christchurch ..	Bronze medal.	
M. Carley, Hokitika ..	"	

SECTION 32.—CROSS-STITCH.

Class 1.		Award.
Name.		
U. Harrington, Christchurch ..	Silver medal.	
B. Koinomopolos, Akaroa ..	"	
A. Glynn, Oamaru ..	Bronze medal.	
Class 2.		Award.
Name.		
B. Koinomopolos, Akaroa ..	Silver medal.	
H. M. Crow, Dunedin ..	Bronze medal.	

SECTION 33.—LACE.

Class 1.		Award.
Name.		
H. Friedlander, Ashburton ..	Gold medal.	
Mrs. Inman Tod, Wellington	Silver medal.	
I. Robinson, Cheviot ..	Bronze medal.	
K. Hearn, Wanganui ..	"	
H. H. Cholmondeley, Port Levy	"	
R. Kelly, Maketu ..	Certificate.	
A. G. Kemp, Greymouth ..	"	

HOME INDUSTRIES EXHIBITION—continued.

SECTION 33.—LACE—continued.

Class 2.		Award
Name.		
H. Friedlander, Ashburton ..		Gold medal.
Class 3.		
H. M. Mayne, St. Albans ..		Gold medal.
Sisters of the Mission—Native pupils, Chittagong ..		Framed certificate.
Class 4.		
R. Stewart, Dunedin ..		Gold medal.
M. J. Roche, Bluespur ..		Silver medal.
L. Pegler, Christchurch ..		"
M. Scott, Waitekauri ..		"
A. M. Barnett, Dunedin ..		"
R. Hutchings, Napier ..		"
R. G. Williams, Oamaru ..		"
I. Smith, Wairarapa ..		"
A. M. Barnett, Dunedin ..		Bronze medal.
R. G. Williams, Oamaru ..		"
J. Peat, Wanganui ..		"
M. J. Roche, Bluespur ..		Certificate.
M. "Grimmond, Ross ..		"
I. Maginnity, Wellington ..		"
M. J. Roche, Bluespur ..		Commended.
A. G. Ross, Wellington ..		"
L. Taylor, Christchurch ..		"
L. Hopkins ..		"
" ..		"
" ..		"
" ..		"
" ..		Certificate.
Mrs. M. E. Turton, Falmouth, England ..		Gold medal.
" ..		Silver medal.

Class 5.		
F. Ivess, Christchurch ..		Bronze medal.

Class 7.		
D. Frost, Riccarton ..		Gold medal.
I. O. Shepherd, Lyttelton ..		Bronze medal.
W. W. Williams, Robinson's Bay ..		"

Class 8.		
B. Dolores, Victoria ..		Silver medal.
W. W. Williams, Robinson's Bay ..		Certificate.

Class 9.		
M. A. Metcalfe, Christchurch ..		Silver medal.
W. W. Williams, Robinson's Bay ..		Certificate.

Class 10.		
D. Frost, Riccarton ..		Gold medal.
W. W. Williams, Robinson's Bay ..		Commended.

SECTION 34.—KNITTING AND CROCHET.

Class 1.		Award.
Name.		
B. McD. Cox, Sydenham ..		Silver medal.
H. B. Wilson, Christchurch ..		"
H. Robertson, Wellington ..		Bronze medal.
E. L. Scott, Gimmerburn ..		Certificate.
E. Duckworth, Stirling ..		Commended.
Class 2.		
E. M. Warkins, Hokitika ..		Silver medal.
Mrs. McHarris, Westport ..		"
A. Bruce, Waimate ..		Bronze medal.
E. Shepherd, Invercargill ..		Certificate.
Mrs. J. Carroll, Lyttelton ..		"
O. L. V. Rasmussen, Kaikoura ..		Commended.
Mrs. A. Sorrell, St. Albans ..		"
Class 3.		
M. B. Bruce, Waimate ..		Silver medal.
E. Slater, Dunedin ..		"
Mrs. J. Cox, Eltham ..		"
Mrs. J. Carroll, Lyttelton ..		Bronze medal.
S. Graham, Rangiora ..		Certificate.
J. Ryan, Christchurch ..		Highly commended.

Class 4.		
Mrs. K. Allen, Picton ..		Silver medal.
A. Chatfield, Barry's Bay ..		"
M. Simpson, Avonside ..		Bronze medal.
B. M. Lockley, Auckland ..		Certificate.
Mrs. R. J. Holden, Te Aroha ..		Very highly commended.
N. Hutchison, Dunedin ..		Highly commended.

SECTION 35.—DOLLS.

Class 1.		
P. E. Holmes, Masterton ..		Gold medal.
E. M. Holmes, Masterton ..		Silver medal.
E. Webb, Christchurch ..		"
M. Elliott, Wellington ..		Bronze medal.
M. Tamati, Whangape ..		Certificate.

Class 3.		
Mrs. E. J. Paul, Ashburton ..		Silver medal.
M. Gibb, New Brighton ..		"
L. Lynneberg, Kaiwarra ..		Bronze medal.

Class 4.		
M. Ellis, Linwood ..		Silver medal.
C. Robertson, Wellington ..		"

Class 5.		
Mrs. W. D. Johnston, Rangiora ..		Silver medal.
Five Fairhall pupils, Fairhall ..		Framed certificate.

Class 6.		
Mrs. R. Schmidt, Timaru ..		Gold medal.
M. Hanham, New Brighton ..		Silver medal.
E. L. Fraser, Timaru ..		Bronze medal.
M. Amuketi, Whangape ..		Certificate.

HOME INDUSTRIES EXHIBITION—continued.

SECTION 35.—DOLLS—continued.

Class 7.	
Name.	Award.
Mrs. E. J. Paul, Ashburton ..	Silver medal.
Mrs. A. Glynn, Oamaru ..	..
A. Newton, Kaiwarra ..	Bronze medal.
Miss Moss, Blind Institute, Auckland	Very highly commended.

SECTION 36.—MISCELLANEOUS.

Class 2.	
M. E. Kincaid, Riccarton ..	Silver medal.
M. Gerard, Christchurch ..	Bronze medal.
Class 3.	
Mrs. E. J. Paul, Ashburton ..	Silver medal.
Mrs. E. A. Amyes, Halswell ..	Bronze medal.
Mrs. W. W. Ramsay, Richmond	..
E. M. Arundel, St. Albans ..	Certificate.
Class 4.	
G. Seon, Auckland ..	Gold medal.
Mrs. E. W. Chatterton, Riccarton	Silver medal.
G. Coakley, Christchurch ..	Bronze medal.
C. Seon, Auckland ..	..
Mrs. W. Irving, Hokitika ..	..
Mrs. W. Nixon, New Plymouth	Certificate.
K. M. Mackay, Mangahao ..	..
St. Joseph's Native School, Napier	..
Class 5.	
M. Gillespie, Masterton ..	Gold medal.
L. Prictor, Dunedin ..	Silver medal.
H. I. Bennett, Geraldine ..	..
A. E. East, Spreydon ..	Bronze medal.
Mrs. E. Cock, Nelson ..	Certificate.
Class 6.	
Mrs. M. P. C. Barton, Winchester, England	Silver medal.
Class 7.	
M. Gillespie, Masterton ..	Silver medal.
Class 8.	
B. M. Lockley, Auckland ..	Silver medal.
Class 9.	
Mrs. E. Snowball, Linwood ..	Gold medal.
A. Chatfield, Barry's Bay ..	Silver medal.
M. S. Taylor, Waverley ..	..
W. Eldred, Papanui ..	..
A. Mitchell, Otopo ..	..
R. Jensen, Dannevirke ..	..
Mrs. I. S. Menece, Wanganui ..	Bronze medal.
M. S. Corbett, Teremakau ..	..
Mrs. A. G. Kemp, Greymouth	..
L. Prictor, Dunedin ..	..

SECTION 36.—MISCELLANEOUS—continued.

Class 9—continued.	
Name.	Award.
A. Mackay, Ashburton ..	Bronze medal.
E. Mason, Addington ..	..
Mrs. R. Deacon, Sumner ..	..
M. Simpson, Avonside ..	Certificate.
G. McDowell, Albury ..	..
Mrs. E. Shepherd, Invercargill	..

SECTION 37.—MAORI-SCHOOL WORK.

Class 1.	
James Norton ..	Bronze medal.
Whenua Rawhiti ..	..
—, Hiruharama ..	Certificate.
—, Kaiapoi ..	..
Class 2.	
Jack Downey, Hiruharama ..	Bronze medal.
Raumawhiti ..	Certificate.
Mary Wereta, Kaiapoi ..	..
Muriel Cosgrove, Kaiapoi ..	..
Class 3.	
—, Hiruharama ..	Certificate.
—,
Class 4.	
—, drawing of a dog's head	Silver medal.
Henry F. R. Grace, Kaikohe	Bronze medal.
—, Kaiapoi ..	Certificate.
—, Kaiapoi ..	..
Kira Keene, Te Kotukutuku	..
Class 7.	
G. J. Grace, Kaikohe ..	Gold medal.
Taketana Toniuri, Kaikohe ..	Silver medal.
Uiti Tawhara ..	Bronze medal.
Maggie Thompson ..	Certificate.
Class 8.	
H. F. R. Grace, Kaikohe ..	Silver medal.
Muheni Goldsmith, Hukarere	Bronze medal.
Nia Pateoro, St. Stephen's ..	Certificate.
E. Marsh, St. Stephen's ..	..
Class 9.	
—, Pipiriki ..	Gold medal.
Amelia Hiram, Papamoa ..	Silver medal.
—, Waikouaiti ..	Bronze medal.
—, Waimana ..	Certificate.
Class 10.	
—, Kaiapoi ..	Silver medal.
—, Kaiapoi ..	Bronze medal.
—, Kaiapoi ..	Certificate.
Set mats, kits, &c., Whakatane	..

HOME INDUSTRIES EXHIBITION—continued.

SECTION 38.—MAORI NEEDLEWORK.

Class 1.		Award.
Name.		
Isabel Rauniti, Matata ..		Gold medal.
Te Ha Hirini, Matata ..		Silver medal.
Tura Wharepapa, Matata ..		Bronze medal.
Te Whaki Aramina ..		Certificate.
Wahia Mawaki, Te Kotuku-tuku ..		Highly commended.

Class 2.		Award.
Name.		
Mary Savage, Matata ..		Silver medal.
Minnie Matchitt ..		Bronze medal.
Louisa Agassiz ..		Certificate.

Class 3.		Award.
Name.		
Meriana Amuketi, Whangape ..		Gold medal.
Meriana Tamati, Whangape ..		Silver medal.
Three pupils (combined work), Whangape ..		Certificate.

Class 5.		Award.
Name.		
Te Kiri Hetariki, Whangape ..		Gold medal.
Kira Keene, Te Kotukutuku ..		Silver medal.
T. Wharepapa, Matata ..		Bronze medal.
Isabel Rauniti, Matata ..		Certificate.

Class 6.		Award.
Name.		
Meriana Tamati, Whangape ..		Silver medal.
Mary Ann Kahi, Whangape ..		..
Te Rehu Kaiti ..		..
Ani Metera, Te Kotukutuku ..		Bronze medal.
Maringi Rewi ..		..
Matiu Harata ..		Certificate.

Class 7.		Award.
Name.		
Dorothy Downey, Hiruharama ..		Silver medal.
Mary Te Iri ..		..
Ed. Harrison ..		Bronze medal.

SECTION 38.—MAORI NEEDLEWORK—continued.

Class 7—continued.		Award.
Name.		
T. O. T. Whio ..		Certificate.
Dorothy Downey ..		..
Hannah McNamara, Kaikoura ..		Highly commended.

Class 10.		Award.
Name.		
Emanuel Agnes, Hukarere ..		Silver medal.
Te Haki Kuti ..		..
Wai-tangi ..		Bronze medal.
Ani Metera, Te Kotukutuku ..		Certificate.

SECTION 39.—MAORI HOME INDUSTRIES.

Class 2.		Award.
Name.		
J. H. Heberley, Richmond ..		Bronze medal.

SECTION 44.—MANUAL-TRAINING CLASSES.

Class Work.		Award.
Name.		
Boys' High School, Christ-church ..		First Order of Merit.
Newton School ..		..
Newmarket School ..		..
Ponsonby School ..		..
Marlborough School ..		Second Order of Merit.
Burnham School ..		Ditto.
Addington School ..		Third Order of Merit.
Fendalton School ..		Ditto.

SECTION 45.—MANUAL-TRAINING CLASSES.

Individual Work.		Award.
Name.		
Leah Chalmers, Woolston ..		Silver medal.
Katie Aylward, Woolston ..		..
Nathan Hall, Woolston ..		..

IV.—COMPETITIONS.

MUSICAL AND ELOCUTIONARY COMPETITIONS

HELD IN CONNECTION WITH THE NEW ZEALAND EXHIBITION.

List of Winners of Competitions.

- SOPRANO SOLO.—1. Miss J. L. Crawley, Ravensbourne, Dunedin. 2. Miss O. C. Tolputt, Ballarat, Victoria. 3. Miss H. Schober.
- MEZZO-SOPRANO SOLO.—1. Miss A. King, Napier. 2. Miss C. M. Gardner. 3. Miss A. Hardy.
- CONTRALTO SOLO.—1. Miss F. Morrison, St. Mary's Convent, Wellington. 2. Miss King, Napier. 3. Miss Sommers.
- TENOR SOLO.—1. Mr. J. Puschell, Domett. 2. Messrs. A. Moore and J. W. Rose. 3. Mr. W. J. Allan.
- BARITONE SOLO.—1. Mr. R. D. Adams. 2. Mr. W. A. Day. 3. C. Goggan.
- BASS SOLO.—1. Mr. G. H. Andrews. 2. Mr. Hawker. 3. Mr. A. G. Thompson.
- SONGS, WITHOUT MUSIC, AND ACCOMPANIED BY SELF.—1. Miss King. 2. Miss Tolputt. 3. Miss Major.
- PIANOFORTE SOLO.—*Amateur*.—1. Miss M. Paton. 2. Mr. A. Pacey. 3. Miss B. Stock. *Professional*.—1. Miss I. Gow, Dunedin. 2. Miss Iles. 3. Miss Hood.
- VIOLIN SOLO.—1. Miss H. K. Walker. 2. Miss McIntyre. 3. Mr. R. V. Morgan.
- RECITATIONS.—*Shakespearian*.—Ladies: 1. Miss Cowan. 2. Miss Maie Butler. 3. Miss D. M. Gardner. Gentlemen: 1. Mr. A. Coe. 2. Mr. F. McCarthy. 3. Mr. J. Mitchell. *Ordinary*.—Ladies: 1. Miss D. M. Gardner. 2. Miss Cowan. 3. Miss M. Tonks. Gentlemen: 1. Mr. A. Coe. 2. Mr. J. Mitchell. 3. Mr. F. S. Yates. *Humorous*.—Ladies: 1. Miss Gardner. 2. Miss Cowan. 3. Miss Bundell. Gentlemen: 1. Mr. J. Mitchell. 2. Messrs. Armstrong and Johnson. 3. Messrs. Bailey and Yates.

ATHLETICS AND HIGHLAND COMPETITIONS.

The New Zealand Athletic Union Championship Contests were held on the Exhibition Grounds, Christchurch, on the 24th and 26th January, 1907. The prize-money was voted by the Government. The competitions included bagpipe-playing and other Highland contests. The principal results were,—

Pipe-music grand championship, marches: Won by R. Thompson, with A. S. Duncan second, and W. Jenkins third. Pipe-music championship, pibrochs: Won by A. Duncan; R. Thompson second; J. Cameron third. Pipe-music championship, reels and strathspeys: Won by A. S. Duncan; — McGregor second; W. Jenkins third.

Grand championship Highland fling: C. Smith, 1; W. H. Kilgour, 2; J. McKechnie, 3. Championship Highland fling, for girls and boys under sixteen (in costume), championship of New Zealand: C. Banks, 1; S. Glennie, 2; J. Campbell, 3. Grand Highland reels competition: J. McKechnie, 1; C. Smith, 2; W. H. Kilgour, 3. Sheantrens for girls, championship of New Zealand: Miss A. Carrie, 1; Miss J. Hopping, 2; Miss C. Banks, 3. Sword dance, boys and girls: S. Glennie, 1. Grand championship Highland dancing, Sheantrens: C. Smith, 1; R. McKenzie, 2; J. Fraser, 3. Ladies, Highland fling: Jean Hopping, 1.

Jump championship: G. Campbell, 1; E. Ryan, 2.

Championship wrestling, Cumberland style: W. Forde, 1; M. F. Gearey, 2; R. J. Scott, 3. Championship wrestling, catch-as-catch-can: F. Forde, 1; R. J. Scott, 2; J. Mackenzie, 3. Championship wrestling, collar-and-elbow style: F. Forde, 1; R. J. Scott, 2; W. Forde, 3.

100 yards championship: C. J. Morris, 1; L. McLachlan, 2; — Nicholls, 3. 220 yards championship, flat race: L. McLachlan, 1; J. Shivas, 2; W. Colvin, 3. New Zealand Exhibition Sheffield Handicap, 135 yards: C. J. Morris and J. Shivas divided first and second prizes, totalling £50; and J. O'Brien and A. Hancock the third and fourth prizes. Quarter-mile flat, championship of New Zealand: L. McLachlan, 1; W. H. McEwen, 2; W. Colvin, 3. Half-mile championship: L. McLachlan, 1; J. F. Spring, 2; J. Arnst, 3. New Zealand Exhibition one-mile championship: L. Ward, 1; A. L. Tubb, 2; G. Smart, 3.

Championship Irish jig: H. Woods, 1; J. Watt, 2; W. H. Kilgour, 3.

Championship hammer-throwing (16 lb. hammer): F. Forde, 1; D. Breen, 2; W. Skinner, 3. Putting the ball championship, Scotch style: F. Forde, 1; J. Cameron, 2; W. Skinner, 3.

BRASS BANDS CONTEST.

The results of the Test Selection competition at the New Zealand Exhibition Brass Bands contest were,—

Wanganui Garrison Band (first prize £150, special gold medal to conductor, and gold medals to band members)	..	..	..	..	..	1
Kaikorai Band (£100)	..	..	..	..	..	2
Newcastle (£75)	..	..	..	..	..	3
Auckland Garrison Band (£35)	..	..	..	..	..	4
Wellington Garrison Band (£25)	..	..	..	..	..	5
The Quickstep-playing competition resulted as follows:—						
Wanganui Garrison Band (£50)	..	..	..	..	..	1
Masterton Municipal Band (£40)	..	..	..	..	..	2
Auckland First Battalion Band (£30)	..	..	..	..	..	3
Kaikorai Band (£20)	..	..	..	..	..	4
Auckland Garrison Band (£10)	..	..	..	..	..	5

A special gold medal was also given to the drum-major of the band gaining most points in the military department, and was won by Drum-major Anderson, of the Wanganui Garrison Band.

G. Buckley, Bandmaster of the Wanganui Garrison Band, won the B-flat cornet solo.

Lieut. W. G. Bentley, of Sydney, judged the full-band events in the contest.

V.—RULES AND REGULATIONS.

The following are the principal rules and regulations drawn up for the control and management of the Exhibition:—

PROHIBITION OF SUBLETTING.

Exhibitors will not be permitted to sublet the whole or any portion of the space allotted to them.

SUPPLY OF ELECTRIC CURRENT, GAS, AND WATER.

Provision will be made where practicable (at exhibitor's risk and expense) for supplying power for exhibits to be shown in motion, and for the supply of electric current, gas, or water, if required, if duly entered on the application for space. Exhibitors must indicate on their application for space the probable extent of electric power they will require. The charges for electricity must be taken as correct, and paid for by the exhibitors weekly. Exhibitors will not be permitted to interfere in any way with the gas or water fittings or electric light without an approval in writing from the Executive, whose requirements must in all respects be complied with.

INDEMNITY.

If any damage or injury shall be occasioned during the progress of the Exhibition by any exhibited machinery, implement, or article to any visitor or other person (or to any officer, servant, or other person there and then employed by the Exhibition Executive), then the exhibitor to whom such machinery, implement, or article may belong shall be responsible for such damage or injury in the first instance, and shall besides indemnify and hold harmless the said Executive from and against all actions, suits, expenses, and claims on account and in respect of any such damage or injury which may be caused.

FORFEITURE OF DEPOSIT.

In case the balance due on space is not paid on the due date, the first deposit of 50 per cent. will be forfeited, and the space reallocated.

ADMISSION FOR EXHIBITORS AND ASSISTANTS.

Tickets (non-transferable) to admit exhibitors, attendants, and workmen will be supplied free of cost to the exhibitors; and no exhibitor, attendant, or workman will be admitted without such ticket being produced to an official on entering the grounds. In the event of any such ticket being transferred or otherwise disposed of, the same will be immediately cancelled, and no further ticket will be issued. The number of passes issued to workmen and attendants will be limited at the discretion of the Executive of the Exhibition.

ENTRANCE FOR GOODS.

All goods must enter and leave only at the goods entrances, the location of which will be duly notified.

DIRECTIONS FOR FORWARDING GOODS.

All goods must be forwarded consigned to "The New Zealand International Exhibition, Christchurch, New Zealand," and in every instance carriage must be prepaid, otherwise the exhibits cannot be received. All goods will be received at the Exhibition and deposited on the space taken by the exhibitor at a reasonable charge, but without responsibility on the part of the Exhibition Executive or any of its officials. All charges for transport to the Exhibition grounds must be borne by the exhibitor. The total charge for transport from the ship's slings, Lyttelton, to the Exhibition grounds, including wharfage, railage, receiving, and delivering, will not exceed 8s. 6d. per ton on ordinary goods, charged on the same basis as the freight. Heavy lifts will be transported at special rates.

ERECTION OF STANDS.

Exhibitors, in fitting up their stands, must comply with the orders and regulations of the Christchurch City Council or other local authority.

SIGNBOARDS.

Name-boards, show-cards, tablets, or the like, or any part thereof, will not be allowed to be of greater length than the frontage of space allotted to the exhibitor, nor to be placed at a greater height than 2 ft. from the top of stall (excepting only in special positions where permission in writing has been first obtained), nor in any way to interfere with or be a nuisance to other exhibitors. The decision of the Executive in this respect shall be final and binding.

INTERFERENCE WITH FLOORING.

When fixing to the floor is necessary, no nails, but screws only, may be used, and exhibitors desirous of taking up the floor, or in any way altering the structure, must obtain the necessary permission from, and comply with the requirements of, the Executive, and must employ the Exhibition workmen. Exhibitors are responsible and must pay for all damage caused by their exhibiting.

REMOVAL OF EXHIBITS.

No exhibitor will be permitted to remove his exhibit until the close of the Exhibition, and not then without the consent in writing of the Executive being previously obtained, and until all charges due are paid. The Exhibition Executive shall have a lien upon all goods exhibited for any moneys due by exhibitors, and shall be entitled to realise such lien by sale, public or private, or by forfeiture.

NON-OBSTRUCTION OF GANGWAYS.

Gangways must at all times be kept clear and free, and fully available for passage.

INVITATION TICKETS.

Exhibitors will be entitled to invitation admission-tickets, available for any day, for the purpose of inviting their customers to visit the Exhibition and view their exhibits. Such tickets will be supplied at special rates and under certain conditions determined by the Executive.

NON-RESPONSIBILITY AND INSURANCE.

Every article exhibited will be at the sole risk and responsibility of the exhibitor, but every precaution and care will be taken by the Executive for the prevention of loss or damage to any exhibit or exhibits. Exhibitors are recommended to insure their exhibits against fire. In the event of the buildings being unavailable in consequence of fire or other agencies over which the Executive have no control, all contracts are null and void from the date of such occurrence.

ALLOTMENT OF POSITION.

No particular position can be guaranteed, but the Executive will endeavour to meet the wishes of exhibitors in respect thereto as far as possible. Spaces selected will be allotted unless previously let, or unless the exhibit is unsuitable for such position.

DECORATING STANDS.

Exhibitors requiring plants or shrubs for adorning their stands may obtain the same for a moderate fee on application to the management, who reserve to themselves the right to supply or withhold the supply of such articles.

STAND-NUMBERS.

Each exhibitor must place prominently upon his position the number of his stand.

MACHINERY IN MOTION.

Exhibitors showing heavy machinery or machinery in motion must only do so in special building set aside for that purpose. Notice should be given in writing when engaging space where an exhibit is likely to be of exceptionally heavy character. All risk in connection therewith must be taken by exhibitors.

DISPLAY OF EXHIBITS.

Every exhibit must be open to the public view from 10 a.m. to 10 p.m. on all the days the Exhibition is open to the public; and in the event of any exhibitor failing to comply with this rule the Executive are hereby authorised and empowered to remove any covering and expose the exhibit, at the risk and cost of the exhibitor, who shall, in addition, be liable for £10 per day as liquidated damages.

NAKED LIGHTS.

Under no circumstances must naked lights or dangerous oil-lamps be used within the buildings. All such lamps or lights will be removed by the Exhibition officials.

SUPPLY OF FIRE AND GAS.

Special regulations will be made in cases where fire and gas is used by exhibitors, and a responsible officer will be appointed to carry out the injunctions of the Executive in this respect. A deposit will be required in all cases where gas or electricity is required.

PROHIBITION OF EXPLOSIVES, ETC.

No explosives or any substance which, in the judgment of the Executive, is dangerous, will be admitted, but may be represented by models.

OBJECTIONABLE EXHIBITS.

Spirits, oils, corrosive substances, and generally all substances which might spoil other articles or inconvenience the public, and any other articles, which, in the opinion of the Executive, are objectionable, can only be permitted to be exhibited in solid and suitable vessels.

CATALOGUE.

The Executive reserves to itself the sole right of compiling and printing a catalogue of exhibits, under regulations which will be duly notified.

RULES BINDING EXHIBITORS.

All who become exhibitors shall be held by so doing to signify their compliance, and practically to subscribe to the whole of these regulations, together with such other regulations as the Executive may issue from time to time.

SPACE.

Applications for space may be lodged with the Agent-General for New Zealand, Westminster Chambers, 13 Victoria Street, London, E.C., or with the Secretary, New Zealand International Exhibition, Christchurch, New Zealand, on the official printed form attached hereto, and notice of allotment (if space is allotted) will be promptly mailed to the applicant.

The latest date for receiving applications may be determined earlier if the number of applications promise to exceed the accommodation provided.

CHARGE FOR SPACE.

The ordinary charge for space will be from 2s. per square foot, the minimum charge being £1 1s. —25 per cent. payable on application, 25 per cent. on allotment, and the balance one month before the opening-date of the Exhibition. End spaces, &c., at special rates.

PRESS PRIVATE VIEW.

Press private view will take place, if desired, on the day before the opening, when it is requested that exhibitors will be present to supply full particulars, and so help the members of the Press.

ARRANGEMENT OF STANDS.

Exhibitors occupying stands with two or more frontages must arrange their exhibits on each frontage, and any bare woodwork and backs of signboards, &c., must be covered.

UNPACKING.

All cases must be unpacked on arrival, and empties removed at the exhibitor's expense to the space provided by the Executive.

PHOTOGRAPHIC RIGHTS.

No articles or buildings may be photographed, drawn, copied, or reproduced without the permission of the Executive.

ADVERTISEMENTS AND HANDBILLS.

Exhibitors will not be allowed to exhibit advertisements in any part of the Exhibition, or to give away or cause to be given away any handbills, &c., except at their own respective stands.

REGULATIONS FOR STANDS AND SELLING.

Exhibitors must keep their exhibits and stands in good order and well displayed during the hours of the Exhibition being open. Exhibitors shall be permitted to have attendants, and such attendants may take orders, but shall not be permitted to annoy the public or other exhibitors by solicitations: and any exhibitor or assistant breaking these rules may be expelled by the Executive, and not allowed to re-enter the Exhibition without the written permission of the Executive.

Those desirous of giving away samples or selling samples must have the written permission of the Customs Department, and adhere to its rules, and such permission must be indorsed by the Executive.

The Executive may, without giving any reason for doing so, remove any person or persons acting improperly or annoying the public, and may prevent any such person or persons from again entering the grounds.

Special terms and conditions for retailing can be made with the Executive.

POWER TO MAKE ADDITIONAL RULES.

Should any question arise not provided for in the above rules, regulations, and conditions, the decision of the Executive shall be final. The right to alter, amend, add to, or cancel any of these rules, and to grant relaxation from them in individual cases, is reserved to the Executive, who also reserve to themselves the right of postponing or abandoning the Exhibition, provided that due notice be given to all intending exhibitors not later than the 6th January, 1906. If any dispute or difference shall arise between any exhibitor, whether a private individual, company, corporation, or Government, and the Commission for the Exhibition, concerning any matter or thing in any way connected with these articles and regulations of the rights, duties, or liabilities of the exhibitors and the Commission respectively, under or in connection therewith, or the Exhibition, then and in every such case the dispute or difference shall be referred to a single arbitrator to be nominated by the chairman for the time being of the Christchurch Chamber of Commerce in accordance with and subject to the provisions of the Arbitration Act in force in the Colony of New Zealand.

GENERAL JUDGING REGULATIONS.

1. Judges will be appointed by the Government in any division, or group, or department in which a clear majority of the exhibitors have notified the Superintendent of Awards.
2. No person shall be eligible for appointment as a judge in any class in which he exhibits, or is in any way connected with an exhibitor, as agent or otherwise, unless he or the exhibitor with whom he is connected withdraw from the competition.
3. A list of the judges in each class will be posted up outside the office of the Superintendent of Awards.
4. Each judge shall receive a pass that will admit him to the Exhibition buildings, and a badge to be worn while he is adjudicating.
5. In the event of non-attendance of any judge at two meetings in succession, or of any judge declining to act, the Superintendent of Awards shall appoint a substitute.
6. Notice of the times of meeting of the several judges will be posted outside the office of the Superintendent of Awards at least one day in advance. Exhibitors are invited to attend the judging in their own classes for the purpose of giving information as to their exhibits. If they omit to do so they must bear the consequence of any want of explanation to the judges regarding any article.
7. Judges shall have the power to invite the co-operation of judges from other classes, and to call in the aid of experts; but such persons shall have no voting-power.
8. The names of all persons called in to act as experts shall be recorded by the judges, and the evidence of such expert shall be submitted by the judge to the Superintendent of Awards.
9. Judges may, if they consider it necessary, subdivide classes into special divisions, and make awards in each of the subdivisions thus created.
10. Collective exhibits shall, as a rule, be judged as one exhibit. Should, however, an exhibitor so desire, and supply the judge with due notice and the necessary information, his exhibits shall be divided and parts judged separately; but no exhibit to any part or parts of which an award of merit may be given shall be ineligible for an award as a collective exhibit.
11. Each judge shall submit to the Superintendent of Awards a signed report embodying the results of their examination of exhibits, and stating the specific reasons for which each reward is made.
12. The reports of judges shall name the exhibitors who deserve recognition, and shall recommend whether the award made to them shall be of the first or second class.
13. An exhibitor may appeal against any award made by the judge in his class. Such appeal to be lodged with the Superintendent of Awards within twenty-four hours of the publication of the judge's award, and to be accompanied by a sum of £2, which shall be returned if the appeal is successful. These payments will form a special fund for the remunerating of experts called in to give evidence to the Superintendent of Awards.
14. When an exhibitor has made out a *prima facie* case for the re-examination of his exhibits, the Superintendent of Awards may order such examination to be made by an expert, and upon a report being received from such expert the Superintendent of Awards may, if he sees fit, alter the award appealed against. The decision of the Superintendent of Awards on any question connected with awards shall be final.
15. Certificates of merit, in accordance with the awards made by judges, will be furnished to exhibitors by the Government. In the case of exhibits of special merit, the Government shall be at liberty, on the recommendation of any judge, to award special certificates.
16. If any question shall arise as to the interpretation of any of these regulations, the decision of such question shall rest solely with the Superintendent of Awards.
17. The Superintendent of Awards shall have power to amend or add to these regulations should necessity arise.

NEW ZEALAND INTERNATIONAL EXHIBITION.

BALANCE-SHEET, 30TH JUNE, 1908.

<i>Dr.</i>	£	s.	d.	<i>Cr.</i>	£	s.	d.
To Government advances ..	81,430	0	0	By Cash in hand ..	2,604	5	10½
Sundry creditors ..	17	7	6	Office furniture, &c. ..	305	1	3
Suspense Account (for costs of actions in progress, &c.) ..	2,891	19	7½	Profit and Loss Account ..	81,430	0	0
	<u>£84,339</u>	<u>7</u>	<u>1½</u>		<u>£84,339</u>	<u>7</u>	<u>1½</u>

PROFIT AND LOSS ACCOUNT, 30TH JUNE, 1908.

<i>Dr.</i>	£	s.	d.	<i>Cr.</i>	£	s.	d.
To Salaries and office expenses ..	8,793	12	8½	By Space fees ..	28,750	4	0
Wages, gatekeepers and attendants ..	3,376	3	0	Gate-money ..	44,145	2	4
Printing, stationery, and advertising ..	7,982	1	2	Season tickets ..	8,475	1	0
Stamps and telegrams ..	829	11	3½	Selling-rights revenue ..	7,178	7	2
Travelling expenses and allowances ..	2,048	7	4	Side-shows revenue ..	5,716	3	7
Insurances ..	4,223	10	5	Sports-ground revenue ..	1,208	9	2
Interest ..	727	12	0	Concert-hall revenue ..	2,317	8	9
General expenses ..	2,475	5	9	Besses o' th' Barn Band revenue ..	890	16	2
West Coast Court expenses ..	1,786	18	3	Sundry royalties and commissions ..	3,762	0	4½
Decorative expenses ..	1,244	4	11	Balance ..	81,430	0	0
Lighting and power— Gas .. £5,085 13 8 Electric .. 7,659 15 6							
	12,745	9	2				
Charges on exhibits, handling ..	8,515	17	3				
Orchestral expenses ..	7,075	15	6				
Bands expenses ..	1,115	2	6				
Entertainment expenses ..	1,632	19	11				
Preparation and maintenance of grounds ..	5,290	2	3				
Working-expenses, sectional accounts ..	7,248	1	11				
Cash-register rent ..	284	6	6				
Prize-money ..	1,131	7	3				
Subsidies ..	1,928	18	9				
Legal expenses ..	165	9	0				
Audit fees ..	160	0	0				
Loss on realisation ..	100,200	16	1				
Suspense Account (for costs of actions) ..	2,891	19	7½				
	<u>£183,873</u>	<u>12</u>	<u>6½</u>		<u>£183,873</u>	<u>12</u>	<u>6½</u>

DONALD G. CLARK, Director of Finance.
13th July, 1908.

A. M. EAMES, Audit Inspector.
13th July, 1908.

RECEIPTS AND EXPENDITURE FROM 27TH MAY, 1905, TO 30TH JUNE, 1908.

Receipts.			Expenditure.		
	£	s. d.		£	s. d.
To Government advances ..	108,617	7 0	By Refunds to Government ..	27,187	7 0
Deposits on contracts, &c. ..	3,437	9 0	Main building, &c. ..	67,972	1 3
Space fees ..	24,790	1 6	Concert hall ..	6,438	17 11
Admissions ..	44,322	9 7	Organ ..	4,148	11 0
Season tickets ..	8,483	2 6	Art gallery ..	5,659	14 6
Competitors' fees ..	278	6 7	Machinery hall ..	16,417	12 3
Home industries fees ..	117	4 4	Railway siding ..	1,438	0 7
Home industries insurance premiums ..	59	3 1	Fernery ..	2,567	1 4
Selling-rights commissions ..	7,107	4 8	Lavatories ..	3,149	4 0
Side-shows royalties ..	5,854	6 7	Entrance pavilions and bridges ..	2,981	13 7
Concert-hall revenue ..	5,166	16 0	Fencing and turnstiles ..	1,284	13 11
Art-gallery revenue ..	1,246	15 6	Landing-stages on river ..	145	0 7
Sundry rents and royalties ..	974	13 10	Sports-ground construction ..	935	15 7
Band contest ..	625	17 5	band rotunda ..	70	10 4
Besses o' th' Barn Band ..	3,419	10 10	Preparation and maintenance grounds ..	5,001	18 7
Sports ground revenue ..	1,392	2 6	Tools ..	190	11 4
Art union ..	644	15 2	Fountain ..	265	0 0
Commission on picture-sales ..	1,962	6 3	Bubble fountain ..	105	8 10
Children's rest ..	39	5 0	Drainage ..	363	14 4
Sales commemorative stamps ..	886	8 1	Model colliery ..	244	17 11
Seddon Memorial concert ..	469	17 3	Maori house ..	50	0 0
Realisation properties ..	22,280	18 2	Advances, Mines Department ..	327	19 1
Suspense Account ..	28	14 4½	Decorative expenses ..	1,328	12 5
Recoveries—			Statuary ..	3,790	6 8
Realisation expenses ..	518	7 7	Furniture and fittings ..	2,674	5 6
Railway-construction ..	462	16 3	Refrigerating plant ..	405	16 9
Handling exhibits ..	1,550	14 4	Entertainment of guests ..	1,739	9 9
Advances, Mines Department ..			Concert-hall, working-ex-		
Subsidy ..	450	0 0	penses ..	2,859	17 3
Bands ..	100	0 0	Orchestral expenses ..	7,106	10 0
Maori house ..	50	0 0	Bands ..	1,036	11 0
Insurance ..	268	10 4	Art-gallery, working-expenses ..	4,555	0 5
Organ ..	4,245	0 0	Home industries section ..	1,076	9 4
Art-gallery working ..	313	5 10	Natural history section ..	293	1 5
Miscellaneous ..	1,564	0 5	Photographic section ..	25	16 8
			Technical science section ..	100	4 1
			General exhibits—handling ..	6,300	19 2
			West Coast court ..	1,506	14 9
			Refrigerating plant, working-		
			expenses ..	193	19 0
			Sports-ground, working-ex-		
			penses ..	331	3 5
			Fireworks, working-expenses ..	1,596	8 11
			Bands contest, working-ex-		
			penses ..	825	16 11
			Besses o' th' Barn Band ..	2,528	14 8
			Prizes competitions ..	1,131	7 3
			Subsidies ..	2,378	18 9
			Art union ..	410	17 2
			Purchases pictures ..	269	19 2
			Purchases commemorative stamps ..	146	11 11
			Wages gatekeeper and at-		
			tendants ..	3,376	3 0
			Children's rest ..	79	17 1
			Supervision side shows ..	138	3 0
			Rental cash registers ..	527	14 9
			Fire-prevention ..	2,704	3 1
			Salaries and office expenses ..	9,500	0 4½
Carried forward ..	251,995	9 0½	Carried forward ..	207,880	0 3½

RECEIPTS and EXPENDITURE, &c.—continued.

<i>Receipts</i> —continued.	£	s.	d.
Brought forward ..	251,995	9	0½
<hr/>			
£251,995	9	0½	
<i>Expenditure</i> —continued.	£	s.	d.
Brought forward ..	207,880	0	3½
Stamps, telegrams, cables ..	846	3	3½
Travelling expenses and allowances	2,098	9	0
Printing, advertising, and stationery	8,170	16	5
Insurance, fire and accident ..	4,554	13	8
Interest	727	12	0
Lighting and power, gas ..	5,221	7	11
" electric	7,621	15	6
General expenses	2,630	13	2
Legal expenses	165	9	0
Adjustments of imprests with Treasury	367	5	6
Seddon Memorial concert	465	7	9
Suspense Account	30	14	6
Tramway Board	433	2	11
Refunds—			
Deposits	2,873	6	8
Selling rights	264	10	8
Season tickets	7	4	0
Admissions	151	10	8
Space fees	121	8	7
Miscellaneous fees	59	17	1
Realisation	243	10	6
Realisation expenses	4,296	0	10
Audit fees	160	0	0
Cash in hand and bank	2,604	5	10½
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£251,995	9	0½	

DONALD G. CLARK, Director of Finance.
13th July, 1908.

A. M. EAMES, Audit Inspector.
13th July, 1908.

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