

# Nomination Form



Frank Sargeson  
Collection

Section 1	Nominator Details
<p>This section is for information about the source of the nomination and the authority under which it is made. A copy of the Aotearoa/New Zealand Memory of the World programme's privacy policy is available on its website. Enter details in the space (box) to the right.</p>	
<p><b>1.1 Name of nominator (person or organisation)</b> Full name of the person(s) or organisation(s) making the nomination. If the organisation has a name more than one language provide them in the preferred order. The nomination may be submitted jointly by more than one person or organisation</p>	<p>Jessica Moran, Chief Librarian (Acting) Alexander Turnbull Library</p>
<p><b>1.2 Relationship to the nominated documentary heritage</b> Explain the nominator's relationship to the documentary heritage. For example, the nominator may be a responsible officer of the library or archive which owns it; or he/she may be a private individual with a research interest in it.</p>	<p>Jessica Moran is the Chief Librarian of the Alexander Turnbull Library, the organisation that is the permanent repository of the collection. The Library purchased the collection, and it is a government crown asset.</p>
<p><b>1.3 Contact person</b> Provide the name of the person who is responsible for the nomination process.</p>	<p>Seán McMahon, Manuscripts Curator, Alexander Turnbull Library.</p>
<p><b>1.4 Contact details</b> Provide sufficient details to allow easy communication with the contact person.</p>	<p>Email: sean.mcmahon@dia.govt.nz Phone: 04 4623960</p>

Section 2	Identity and Description of the Documentary Heritage
<p><b>2.1 Title of inscription</b> If the nomination is successful, what do you want it to be titled (e.g. for certificates)? Please use a maximum of six words in the preferred language with the second language beneath.</p>	<p>Frank Sargeson Collection</p>

## **2.2 Description of the documentary heritage**

This should include a full description of what is included in the documentary heritage, its scope, and its size. Include details of the type of documents e.g. letters, film, images etc.

This nomination concerns the literary and personal papers, photographs, oral histories and artwork of the Auckland writer Frank Sargeson (born Norris Frank Davey). Sargeson is one of New Zealand's most influential and celebrated writers. Noted as a master of the short story and novel formats, Sargeson also wrote plays, essays, and autobiographies. As well as his creative writing he was also a mentor for many other aspiring writers including Janet Frame, Maurice Duggan and Kevin Ireland. His work was hugely beneficial to succeeding generations of New Zealand writers who sought to establish a quintessentially New Zealand literature.

The Alexander Turnbull Library's collection is over seven linear metres. The bulk of this material contains 878 folders and nearly 400 black and white original photographic prints. Including within the manuscripts are three series of inward and outward correspondence. These letters are comprehensive covering his many relationships including those with friends, fellow writers and publishers. There are further series comprising literary drafts across all forms of writing as well as tranches of his personal and financial papers, interview transcripts, collected newspaper cuttings and theatre ephemera. The photographs include many family photographs as well as images of Sargeson himself as well as some snapshots of his friends and other literary figures.

This collection is the most comprehensive collection of Sargeson material in New Zealand. The Alexander Turnbull Library also has many other collections of literary figures and many of these literary papers include inward letters from Sargeson. The placement of other related collections like this in our Library offers the researcher the unique opportunity to read both sides of a literary correspondence between writers.

There are further collections of writer's papers in other repositories around New Zealand and this collection complements those, particularly when those figures have had working relationships or friendships with Sargeson. Notable in this category is the Janet Frame collection which is held at the Hocken Collections in Dunedin.

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**2.3 Catalogue, registration, or bibliographic details**

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

The collection is known as the Frank Sargeson Collection.

The reference number is ATL-Group-00945 and this group brings together intellectually all of the Sargeson materials. The collection came to the Library in two separate purchases in 1970 (directly from Sargeson) and in 1982 (from the Sargeson Trust). The two accessions of manuscript material were arranged by Library archivists as two numeric sequences of folders MS-Papers-0432 and MS-Papers-4261. Photographic materials were arranged separately as prints in one numeric sequence (numbered across five box containers) and negatives as individual numbers.

The family and friends photographs are located in the photograph sequence PACOLL-1581.

Oral histories are located in Series 21: Interview transcripts and sound recordings.

The portrait of Janet Frame is referenced at G-194 in Series 22: Pictorial material relating to Frank Sargeson.

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## **2.4 Visual documentation**

Where available and appropriate, supply photographs or videos of the documentary heritage. Send image files as separate attachments and record captions here.

Please provide images that can be used for the purposes of promoting Memory of the World.

### **See Appendix One:**

Rachel and Edwin Davey with their children (from left to right) Norris (later known as Frank Sargeson), Phyllis, and Harold. Photograph taken circa 1910 by Gaze and Company. Photographed by Henry E Gaze, ca 1910. PAColl-1581-1-027.

Frank Sargeson lying beside a water trough. Photograph taken circa 1922. PAColl-1581-1-001.

Head and shoulders portrait of Frank Sargeson, photographed in 1961 by Harvey Gadd, at an unknown location. PAColl-1581-1-071.

Exterior of Frank Sargeson's bacha, Esmonde Road, Takapuna, Auckland. Photograph possibly taken by John Reece Cole. [after 1948]. 1/2-052755-F.

Inside Frank Sargeson's bach, Esmonde Road, Takapuna, Auckland; includes a table. Photograph possibly taken by John Reece Cole. 1/2-052769-F.

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## 2.5 Bibliography

This should be, where possible, a list of 3-6 published sources that have been produced using (i.e. drawing heavily on) the documentary heritage to attest to the item/collection's significance.

Copland, R. A. *Frank Sargeson*. Wellington ; New York : Oxford University Press, 1976

Ireland, Kevin. *Mr Sargeson at home : a glimpse at the domestic arrangements and literary carry-on at 14 Esmonde Road, Takapuna*. Hamilton, N.Z. : English, Dept. of Humanities, University of Waikato, 2006

King, Michael. *Frank Sargeson: a life*. Auckland, N.Z. Viking, 1995

Lay, Graeme, and Stephen Stratford (eds). *An affair of the heart : a celebration of Frank Sargeson's centenary*. Auckland, N.Z. : Cape Catley, 2003.

McEldowney, Dennis. *Frank Sargeson in his time*. Dunedin N.Z. : J. McIndoe, 1976

Rhodes, Harold Winston. *Frank Sargeson*. New York, Twayne Publishers. 1969

Sargeson, Frank. *Sargeson*. Auckland, N.Z. : Penguin, 1981

Shieff, Sarah (ed). *Letters of Frank Sargeson*. Auckland, N.Z. : Vintage, 2012

Wells, Peter. *The hole in the hedge : landscape and the fragility of memory: an illustrated essay*. Hamilton, N.Z.: English, Dept. of Humanities, University of Waikato, 2007.

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**Section 3**

**Assessment Against the Criteria**

**3.1 History/provenance**

Provide a summary of the provenance of the documentary heritage. For example, how and when was the material acquired and integrated into the holdings of the institution?

This collection was acquired by purchase from Frank Sargeson in September 1970. Following his death in 1982 further material was purchased from the Trustees of the Sargeson estate.

The academic Sarah Shieff has noted “Sargeson knew that the Alexander Turnbull Library was the right home for his literary archive. During his lifetime, he deposited drafts of his short stories, novels, plays and non-fiction, and vast caches of correspondence.”

Frank Sargeson was in regular contact with many other writers during his writing career. Some of his outward letters to these writers can be found in these writer’s literary papers at the Alexander Turnbull Library.

There are also outward letters to other writers in collections at the Hocken Collections archive in Dunedin, particularly in the collections of James K Baxter and Charles Brasch. The Auckland Museum Collection has a number of ephemera items (mainly programmes), photographs and one play relating to Sargeson. Auckland Libraries Collection also has a small amount of Sargeson ephemera and two sound recordings of public readings.

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**3.2. Uniqueness of the documentary heritage**

Give a brief explanation of why the documentary heritage is unique and irreplaceable.

The content within the Frank Sargeson Collection documents his life, literary career, family and personal relationships, as well as inward and outward correspondence with publishers and other writers. It includes annotated manuscripts, literary drafts, and research notebooks that demonstrate his creative process and allows researchers to trace the development of some of his novels, short stories and memoirs. Sargeson was a mentor to many other writers and there are many connections to these writers in this collection. From a business viewpoint there are many folders of financial papers which document Sargeson’s sometimes precarious financial arrangements. The collection materials are multi-format in nature (manuscripts, photographs, oral histories, published works and an oil painting), they are unique in content, scope, and detail and cannot be found in any other institution in New Zealand on this scale, or abroad.

### 3.3 Assessment against the significance criteria

Provide an explanation of what criteria the documentary heritage meets and why it meets those criteria. The documentary heritage must meet at least one of the criteria in this section. An explanation of each criteria is given on the front page of this form.

#### Time:

The collection spans the years 1897-1982. These 85 years spans the Sargeson family as well as Frank Sargeson's life from 1903-1982. He seriously began writing poetry and short stories in the 1930s and became part of the new modernist style of writing within New Zealand. This period is also unique for writers and other artists like Douglas Lilburn the composer and Rita Angus the painter, all looking for a uniquely New Zealand voice. Sargeson had called this 'an appropriate language to deal with the material of New Zealand life'. He had published 40 stories by 1940. Throughout the 1940s Sargeson continued to write short stories but now he branched into longer form writing including his first novellas and novel. Throughout the 1950s he became established one of New Zealand's foremost writers and had garnered an international reputation as a modernist writer. Sargeson's homosexuality was central to who he was. Chris Brickell in his Te Ara entry on Sargeson notes:

*[Norris Davey](#) found himself in trouble with the law in 1929. Davey's former sexual partner, artist Leonard Hollobon, had reported to the police that he was being blackmailed, possibly because of his sexual activities. When police questioned him, Hollobon confessed that he had had sex with a number of men, including Davey. Hollobon went to prison, but Davey was released on probation. He had to change his name because of the stigma of the case, and as Frank Sargeson became one of New Zealand's most celebrated authors.*

He continued exploring new literary form including playwriting and dramatic verse. During this period, he mentored many younger New Zealand writers including Kevin Ireland and Janet Frame. Some like Frame lived in his army hut which was on his Takapuna property. A major revival of Sargeson work took place during the 1960s with the publication of new novels and by the 1970s he was working on the three volumes of his autobiography. He died in March 1982.

#### Place:

Sargeson grew up in Hamilton in an urban environment. However, he was to spend time on his uncle's farm in the King Country. This location and relationship with his uncle appear to have had a profoundly positive effect on the young man. Both spiritually and in relation to Sargeson's connection to the land. After studying to be a solicitor in Auckland and studying the arts in his own time Sargeson sailed to London. He spent a year in England immersed in the culture, arts world and theatre. This experience further propelled his ambition to be a writer. This time out of New Zealand also gave him the opportunity to



explore his sexuality. Sargeson was homosexual which was a criminal offense at the time. He was very much the outsider finding his way in the world in his twenties. Back in New Zealand Sargeson eventually became living and writing in his family back in Takapuna. He was to live there for the rest of his life. Famous for his vegetable garden he never lost his connection to the land.

People:

Sargeson was to have a profound effect on the new generation of modernist writers in New Zealand throughout the 1940s to the 1960s. He formed associations with all the major writers of the time including A R D Fairburn, Robin Hyde, Eric McCormick, Denis Glover, Dan Davin, and Roderick Finlayson. He was to become a mentor to the following generation as well and this included those who were to become major writers like Janet Frame, Maurice Duggan, Kevin Ireland, and John Reece Cole.

Subject and Theme:

This collection provides a portal into Sargeson's relationships and friendships both with his writing contemporaries and those younger writers he has mentored. These letters together with the correspondence with his editors and publishers provides a picture of one of the country's most famous and influential writers in the heyday of modernity. His own literary drafts and notebooks provide evidence of his creative development as a writer an artist. Some of the other material like the newspaper cutting and oral history material provide further background and colour to the full life of Sargeson's interests. The photographs give insight into the early life of Sargeson when he was known as Norris Frank Davey and that of the Davey family.

Form and Style:

As part of the modernist movement, it was Sargeson's focus on the speech and language of New Zealanders, their particular uniqueness of voice, colloquialisms, their relationship to the land and changes to urban living that gave Sargeson his own particular authorial voice. As part of a new generation of writers from the 1930s onward Sargeson led the change in how New Zealanders wrote and how they thought about themselves, particularly in regard to literature and the arts. He became New Zealand's foremost writer of short fiction after the death of Katherine Mansfield in 1923.

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### 3.4 Testimony of at least two independent experts

The committee requires testimony from at least two independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage.

The informed opinion should focus on the criteria for inscription provided above and on the front page of this form. Please provide up to one page from each expert in support of your submission.

#### Expert One

Name:

Dr Sarah Shieff,

Associate Professor of English, Convenor of English/Te Hura Toi School of Arts Te Whare Wānanga o Waikato University of Waikato.

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Qualification(s):

MA (Hons), University of Auckland, Auckland, New Zealand. PhD, University of Auckland, Auckland, New Zealand.

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Frank Sargeson (1903-1982) is widely regarded as the father of modern New Zealand fiction. From the mid-1930s, when his stories first appeared in the radical left-wing newspaper *Tomorrow*, Sargeson turned his ear to the language of ordinary New Zealanders, using its familiar sounds as a foundation for the deceptively simple narrative mode for which he became famous. Published locally, initially in small editions, Sargeson's work first reached an international audience in the late 1930s via John Lehmann's London-based *New Writing* series; by the early 1940s publication in Lehmann's subsequent *Penguin New Writing* meant his stories were reaching many thousands of readers world-wide. Although best known for his short stories, Sargeson was also a playwright and an acclaimed novelist, and his three-volume memoir *Once is Enough* (1973), *More Than Enough* (1975) and *Never Enough!* (1977) is a classic of New Zealand literary non-fiction.

Sargeson was also a careful and copious correspondent, and a dedicated champion of younger writers, as the letters that form such an important part of the Turnbull's holdings attest. He encouraged and supported John Reece Cole, Dan Davin, Maurice Duggan, Roderick Finlayson, A. P. Gaskell, Ronald Hugh Morrieson and C. K. Stead; perhaps most famously, he supported Janet Frame while she completed her first novel, *Owls Do Cry*, in the army hut in his garden at 14 Esmonde Rd, Takapuna. His model of a simple life, utterly committed to writing, inspired a whole generation. Letters to closer contemporaries including James Bertram, Charles Brasch, Denis Glover, M.H. Holcroft and E.H. McCormick show a collective commitment to building an intellectually vigorous literary culture, where only the thinnest of approximations had existed previously. The letters also record the international literary associations—with E.M. Forster, James Laughlin, John Lehmann, William Plomer and others—which were instrumental in taking New Zealand writing to the world stage.

Sargeson knew that the Alexander Turnbull Library was the right home for his literary archive. During his lifetime, he deposited drafts of his short stories, novels, plays and non-fiction, and vast caches of correspondence. After his death in 1982 his literary executor added further large collections of papers.

The completeness of the library's Sargeson holdings makes it an invaluable resource for researchers. Sargeson's biographer Michael King drew extensively on the archive for his magisterial *Frank Sargeson: A Life* (Viking, 1995). Preparing my own *Letters of Frank Sargeson*, (Vintage, 2012) I came to know the archive intimately. I located over three thousand inwards and outwards letters, from which I drew the five hundred I edited for publication. This primary research in New Zealand literary studies would have been impossible without the Alexander Turnbull Library's holdings. Their scope, completeness and discoverability are unique nationally. The professionalism with which the library holds kaitiakitanga for our documentary heritage means that it is entrusted with our most sacred taonga. The Sargeson papers are a signal example of that trust. I recommend this collection for inclusion in the Aotearoa New Zealand register of UNESCO's Memory of the World Ngā Mahara o te Ao in the warmest possible terms.

### Expert Two

Name:

Prof Alex Calder

Professor of English

University of Auckland

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Qualification(s):

Doctor of Philosophy (PhD)

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The papers of Frank Sargeson, held at the Alexander Turnbull Library, Wellington, form one of the most valuable and significant literary archives held in New Zealand. Sargeson is one of the founding figures of our literature. Unlike the expatriate Katherine Mansfield, Sargeson was determined to base his writing career here, even though there was little market for locally produced books, little in the way of patronage, and the wider culture was provincial and cringingly focussed on overseas models. He chose a life of poverty, dedication, self-reliance and friendship. His stories of the 1930s were breakthrough works. They often focussed on working class characters, on gay men, were highly innovative in their use of double-coding and point of view and presented the voices of the inarticulate in a convincing literary way. They were on the cutting edge internationally, too, and attracted the attention of editors like John Lehmann in London, who published several of his works in Penguin New Writing.

Sargeson had a long and productive literary career. He is most famous for his stories, but his novels of the 1950s and '60s are wonderful, with *Memoirs of a Peon* being a comic masterpiece in my view. His three-volume autobiography is one of the two or three best written by a New Zealander.

Sargeson wrote letters all his life. They are lively, gossipy, quotable, of immense value to scholars of NZ literature and mid-century modernism, but of interest to anyone interested in his world and his times. Correspondents include all his key contemporaries in the arts, such as Charles Brasch, Allen Curnow, James Bertram, Charles Brasch, Denis Glover, Robin Hyde, M.H. Holcroft and E.H. McCormick, but also the next two generations of New Zealand writers. Sargeson was a generous and much-loved mentor to the likes of Janet Frame, Kevin Ireland, Dan Davin, Maurice Duggan, Roderick Finlayson, A. P. Gaskell, Ronald Hugh Morrieson and C. K. Stead. There is also an important and often quite intimate correspondence with a man he never met in person: the South African British-based writer, William Plomer, who, like Sargeson, was gay, and a member of the W. H. Auden and Benjamin Britten circle.

The collection of Sargeson's letters and manuscripts held by the Alexander Turnbull library is both very large and unusually intact. I drew on their holdings for my book, *The Settler's Plot: How Stories Take Place in NZ*, which has a central chapter on Sargeson. I have always been impressed by the professionalism of the library's staff and feel we are fortunate to have such skilled and knowledgeable custodians of our cultural heritage. For all these reasons, I believe the Sargeson collection is eminently worthy of inclusion in the Aotearoa New Zealand register of UNESCO's Memory of the World Ngā Mahara o te Ao. I urge its acceptance in the warmest and most enthusiastic terms.

### Expert Three

Name: The Frank Sargeson Trust

<https://franksargeson.nz>

C/- Ms Jenny Cole

26 Inkster Street

Birkenhead

Auckland 0626

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**THE FRANK SARGESON TRUST**

- ◆ remembering Frank Sargeson
- ◆ assisting New Zealand writers

Patron: TBC, Elizabeth Aitken-Rose (chair), Martin Cole (secretary), David Veart, Sarah Shieff, Jenny Cole.

27 May 2024

**Letter of Support for the Frank Sargeson papers - UNESCO Memory of the World NZ inscription**

On behalf of the Frank Sargeson Trust, I strongly endorse including the Frank Sargeson papers in the UNESCO Memory of the World. The Trust was established in 1983, following Frank Sargeson's death in 1982, by his literary executor, Dame Christine Cole Catley. Its purpose is to preserve his Takapuna Bach (14A Esmond Rd) as New Zealand's first literary memorial. Additionally, the Trust continues to sustain a national residential literary fellowship, enabling New Zealand writers to work fulltime for up to a year without the financial hardships that Sargeson faced.

For further information on Sargeson and the history and current activities of the Trust, please see:

<https://franksargeson.nz/> Sargeson contributed to the Alexander Turnbull Library| Te Puna Mātauranga o Aotearoa | National Library of New Zealand in his lifetime.

When he died, the Trust sorted his papers and books, sending the most valuable to the Library. The Trust has gifted open access to these materials to support writers and researchers motivated by Sargeson's literature; as Dame Christine Cole Catley observed: 'Frank was an iconic chronicler of the New Zealand condition and represented a progression to a more modern style of writing.'

His short stories, novels, plays, memoirs, and letters continue to intrigue and inspire readers and writers. His spare, ironic, often poignant style is brilliantly captured in his stories, such as *A Yellow Piece of Soap*, *Cats by the Tail*, and *A Great Day*, and some with new readings in the light of contemporary understandings of homophobia.

Beyond his work, Sargeson befriended and mentored writers and others. Described by historian James Belich as the 'leading literary nationalist in fiction writing' in the 1940s, Sargeson and his milieu launched a cultural shift towards a post-colonial future in Aotearoa, New Zealand. His papers contribute to significant social history. Over the years, many writers and historians have accessed the Sargeson papers, specifically on Sargeson or for insights into the lives of his associates. Examples include Michael King's biographies of Sargeson (1995) and Janet Frame (2000); Sarah Shieff's edited collections of the letters of Sargeson (2012) and Glover (2020); Margot Schwass's biography of Greville Texidor (2019); Roger Hicken's biography of Roderick Finlayson (2023); and historians, Diana Morrow's biography of Ruth Dallas and Marinus La Rooij on Kennaway Henderson and conspiratorial thinking in the 1930s (both forthcoming).

Including the Frank Sargeson papers in the Aotearoa New Zealand register of UNESCO's Memory of the World Ngā Mahara o te Ao acknowledges his seminal contribution to literature. And it will preserve it as a resource for all time and complement those already inscribed.

Dr Elizabeth Aitken Rose

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The above experts have given their written permission to provide this information to the Memory of the World Committee and they have agreed that the provided information can be published without email and contact details and that they can be contacted by the Register Subcommittee if required.  Yes  No

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Section 4	Legal Information
<p><b>4.1 Owner (name and contact details)</b></p> <p>Provide the name and full contact details of the owner or owners, whether an institution or an individual.</p>	<p><b>Alexander Turnbull Library</b></p> <p>National Library of New Zealand Te Puna Mātauranga o Aotearoa PO Box 12349 Wellington New Zealand (04) 474 3000 www.natlib.govt.nz</p>
<p><b>4.2 Custodian (name and contact details if different from the owner)</b></p> <p>Provide the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.</p>	<p>As above</p>
<p><b>4.3 Legal status</b></p> <p>State whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, which gives the owner and/or the custodian the legal power to preserve the documentary heritage.</p>	<p>Legal ownership of the collection was transferred to the Alexander Turnbull Library when the Library purchased this material. The documentary heritage at Alexander Turnbull Library is owned by the Crown. Legal and administrative powers for the preservation of the documentary heritage are given under the National Library Act 2003.</p>
<p><b>4.4 Accessibility</b></p> <p>Provide a brief description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated.</p> <p>There are three levels of access:</p> <ul style="list-style-type: none"><li>- access to verify the significance, integrity and security of the material. This is the minimum condition for inscription</li><li>- access for reproduction, which is strongly encouraged</li><li>- public access in physical, digital, or other form</li></ul>	<p>The Frank Sargeson Collection has been catalogued to folder and item level, and can be discovered via Tiaki, the Library's unpublished collections database. The collection can be viewed in the library, free of charge. The Library is able to provide images for personal use, private research and study, and commercial purposes. Requests for copying and reproduction are made using the appropriate forms which are available via the Library's reading rooms or online. A small number of the photographs have been digitised for access.</p>

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#### **4.5 Copyright Status**

For documentary heritage items that are subject to copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

Collection material is in copyright. Copyright is held by the Frank Sargeson Trust, Auckland. Other copyright will be held by third parties.

The Library is required under the National Library Act 2003 to “preserve, protect, develop, and make accessible for all the people of New Zealand the collections of that Library in perpetuity and in a manner consistent with their status as documentary heritage and taonga”.

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### **Section 5**

### **Stakeholders**

The nominating institution is accountable for consultation with all relevant stakeholders before submitting the nomination.

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#### **5.1 Owner**

The owner(s) of the documentary heritage has been consulted:

Yes                       No

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#### **5.2 Custodian**

The custodian(s) of the documentary heritage has been consulted:

Yes                       No

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#### **5.3 Significant Stakeholders**

Stakeholders with a significant interest in the content of the documentary heritage e.g. iwi, family members, have been consulted, if relevant:

Yes                       No

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**Section 6**

**Care and Preservation and Risk Assessment**

Identify any risks to the survival of the nominated documentary heritage. We understand if you have not done a formal risk assessment.

Note: a successful inscription may assist you to obtain funds to preserve and care for the nominated documentary heritage.

If your nomination is successful, we may request additional information on the care and preservation of the inscribed documentary heritage.

The Library practices preventive preservation techniques in the care of its collections. For the textual and photographic records collection, this has included storing in a temperature and humidity-controlled environment; placing papers in special non-acidic folders and boxes; carrying out condition surveys to identify material that need specialised support or repairs; and maintaining records and catalogues so that data in the collection is preserved.

**Risk Likelihood of Risk Occurring**

**Water** - Low: There are overhead water sprinklers in the repositories. Materials are shelved away from the front edges of the shelves and are stored in such a way that would prevent stray water damage. The National Library building is managed and monitored by Property Services, Department of Internal Affairs.

**Earthquake** - Low: The library has recently installed moveable barrier arms on the shelving units to prevent collections from falling off shelves in the case of an earthquake. Foam liners under the collection items on each shelf also work to prevent movement.

**Theft** - Low: There is a high level of security. Monitored alarms and CCTV cameras operate in the Reading Rooms. Security gates operate at the entrance to the first floor of the National Library building. Security guards are on site.

**Fire** - Low: The collections are protected by smoke detectors, alarms and gas flood fire suppression.

**Reader/staff handling** - Low/Medium: Staff are trained in care and handling. Clients use materials only in supervised Reading Rooms. Where possible a digital surrogate is provided in place of the original item. The originals can be viewed at the discretion of the Manuscripts Curator.

**Inherent vice** - Low: Collections are kept in secure storage under controlled environmental conditions, including low temperature, humidity and light levels, in rigid archival protective enclosures.



## Section 7

## Summary

Provide a brief summary describing the documentary heritage and how it meets the criteria for inscription on the Aotearoa/New Zealand Memory of the World Register.

Keep your summary to no more than three hundred words as, if successful, it will be used on the website [unescomow.org.nz](http://unescomow.org.nz) to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

Norris Frank Davey (1903-1982), better known as Frank Sargeson, is widely regarded as one of New Zealand's greatest short story writers (particularly in the 1940s and 1950s), as well as an acclaimed writer of plays, novels (most prominently in the 1950s and 1960s) and autobiographies. He had a profound effect on the style of New Zealand writing with his focus on the voices of New Zealanders and their authentic vernacular. His early writing represented a new form of social realism and modernist writing on the New Zealand literary scene. He was also acknowledged internationally and had short stories published in literary journals in Britain.

The Frank Sargeson Collection of literary correspondence, personal papers, and photographs held by the Alexander Turnbull Library provide a wonderful opportunity for researchers to explore Sargeson's literary career. The literary manuscripts, notebooks, photo albums, and financial papers provide a comprehensive documentary record of Sargeson's life. There are over a thousand pieces of correspondence in this collection expounding his relationships and thoughts. The Collection also provides an insight into some of his personal relationships, highlights correspondence with other writers and publishers, and makes connections with some of the younger New Zealand writers he mentored.

His papers are a rich literary and historical resource for academics, literary researchers, students, and have been a source of inspiration for contemporary writers, writers of queer and gay histories, and documentarians.

## Section 8

## Promotion of documentary heritage

Inscription to a UNESCO Memory of the World register provides an opportunity to promote the importance of documentary heritage. We shall provide you with a branded 'tile' to use on websites / social media and in catalogues.

Give a brief overview of how your institution will use the opportunity of a successful nomination to promote the Memory of the World programme and the importance of documentary heritage. You may wish to consult with communications staff in your organisation to provide an answer to this question.

The collection will be identified as inscribed on the Memory of the World New Zealand register. This will appear as part of the metadata in our catalogue records. The inscription will be promoted in both internal and external publications and through various media channels including social media, and potential external communications. The certificate of inscription will be displayed in the Library.

## Section 9

## Permission to use visual documentation

The Aotearoa/New Zealand Memory of the World Committee will also work with you and your communications staff to obtain publicity for the programme and for the successful inscriptions.

Do you give permission for the Committee to use the visual documentation you have provided for Aotearoa/New Zealand Memory of the World publicity purposes (e.g. for brochures/website)?

- Yes  No  
 I would like to be consulted first



**Section 10**

**Declaration of Authority**

I am authorised to nominate the above documentary heritage to the Aotearoa/New Zealand Memory of the World Register.

Name: Seán McMahon, Manuscripts Curator,  
Alexander Turnbull Library

Date: 31 May 2024

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**Appendix One**

**Section 2.4: Visual Documentation**

Where available and appropriate, supply photographs or videos of the documentary heritage. Send image files as separate attachments and record captions here. Please provide images that can be used for the purposes of promoting Memory of the World.

The images of photographs have been digitised and are available on the National Library website. All the images of the manuscripts have not been digitised and were taken for this application. A selection of these images may need to be digitised by the Library if these images are to go onto the UNESCO website.

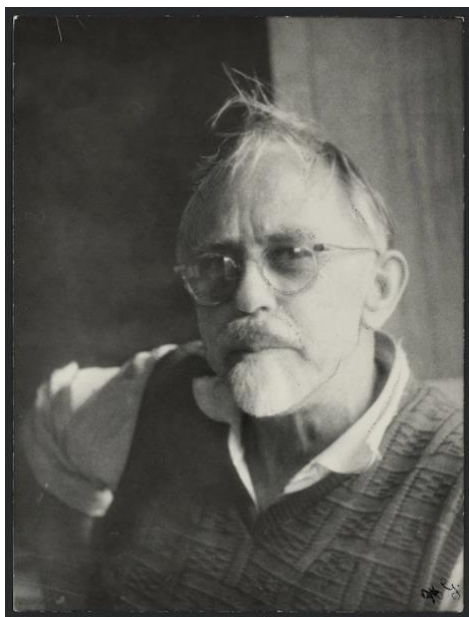
All photographs and manuscripts are from the Frank Sargeson Collection, ATL-Group-00945. The Frank Sargeson Trust has formally given permission for UNESCO to use these images.



Rachel and Edwin Davey with their children (from left to right) Norris (later known as Frank Sargeson), Phyllis, and Harold. Photograph taken circa 1910 by Gaze and Company. Photographed by Henry E Gaze, ca 1910. PAColl-1581-1-027.



Frank Sargeson lying beside a water trough. Photograph taken circa 1922. PAColl-1581-1-001.



Head and shoulders portrait of Frank Sargeson, photographed in 1961 by Harvey Gadd, at an unknown location. PAColl-1581-1-071.

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**Aotearoa New Zealand**

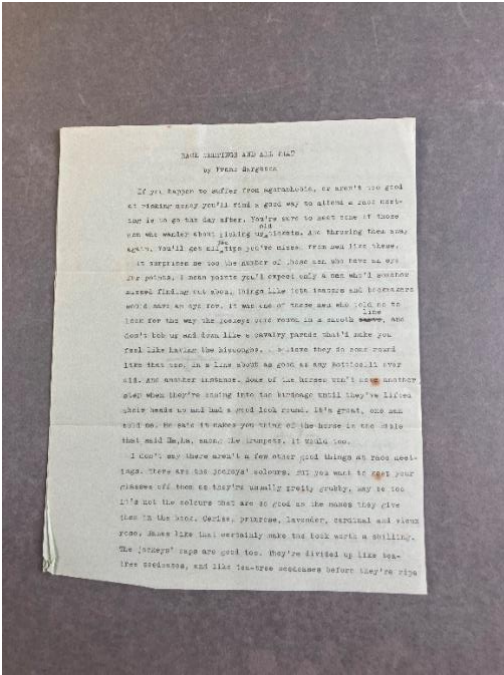


Exterior of Frank Sargeson's bach, Esmonde Road, Takapuna, Auckland. Photograph possibly taken by John Reece Cole. [after 1948]. This exterior shot of the new bach is pre 1967 when Harry Doyle's room was added. 1/2-052755-F.

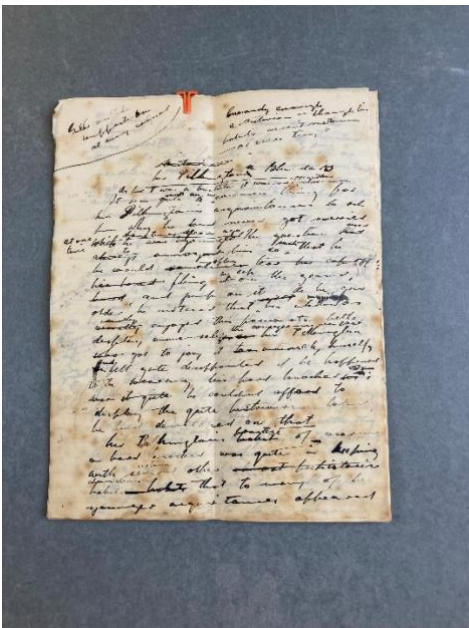


Inside Frank Sargeson's bach, Esmonde Road, Takapuna, Auckland; includes a table. Photograph possibly taken by John Reece Cole. This is the original Davey bach where Sargeson lived from about 1931 until the new bach was built in 1948. 1/2-052769-F.

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Aotearoa New Zealand

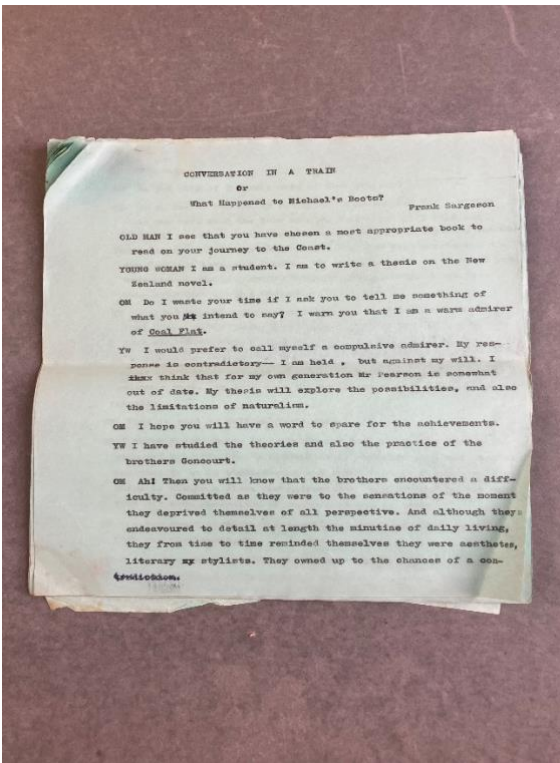


Short story *Race meetings and all that*. MS-Papers-0432-279.

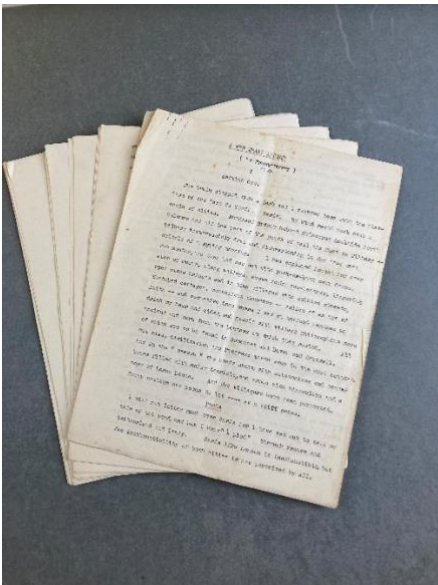


Short story *Mr Pilkington blunders*. MS-Papers-0432-260.

UNESCO Memory of the World  
Aotearoa New Zealand



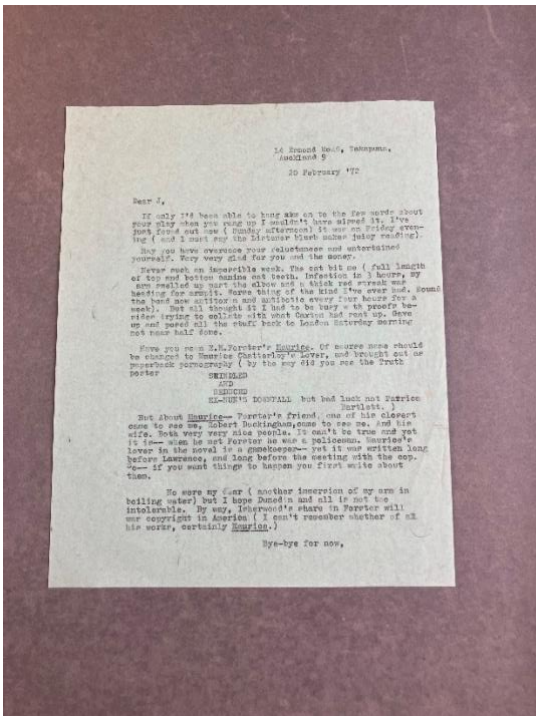
Dramatic dialogue *Conversation in a train or what happened to Michael's boots?* MS-Papers-4261-281.



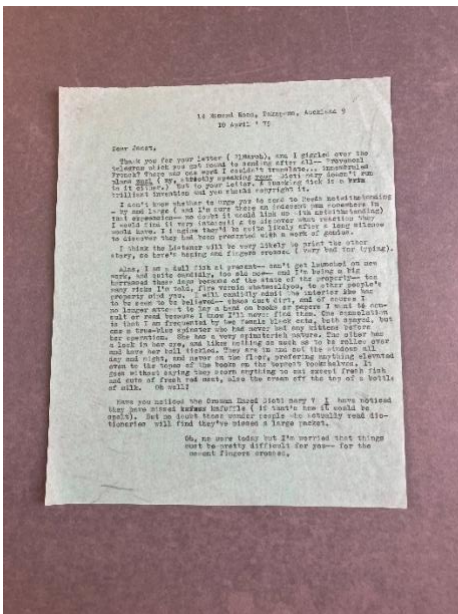
An unpublished account of Sargeon's travels in France and Switzerland, 1927-1928. *A new tramp abroad.* MS-Papers-0432-352.



UNESCO Memory of the World  
Aotearoa New Zealand

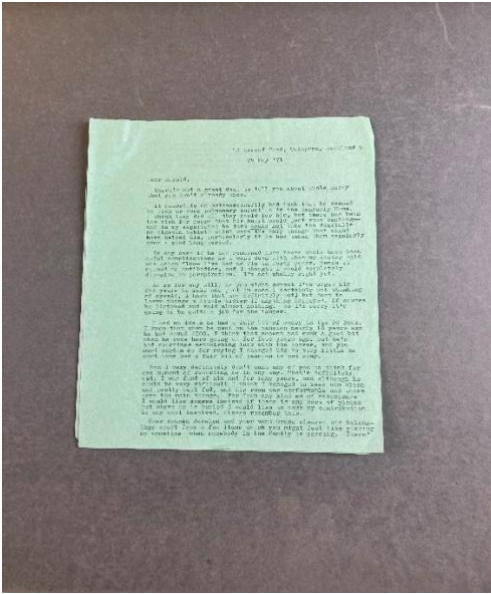


Cardon copy of letter to the New Zealand writer Janet Frame, 20 February 1972. MS-Papers-4261-199.

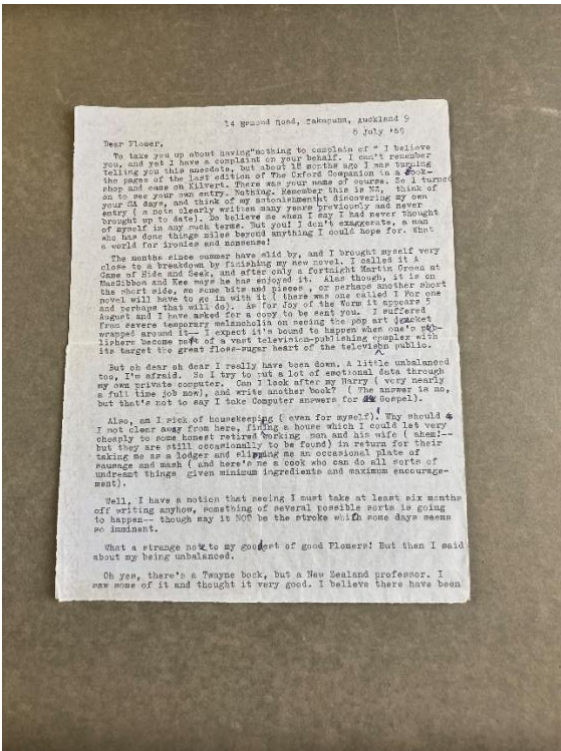


Cardon copy of letter to the New Zealand writer Janet Frame, 10 April 1979. MS-Papers-4261-220.

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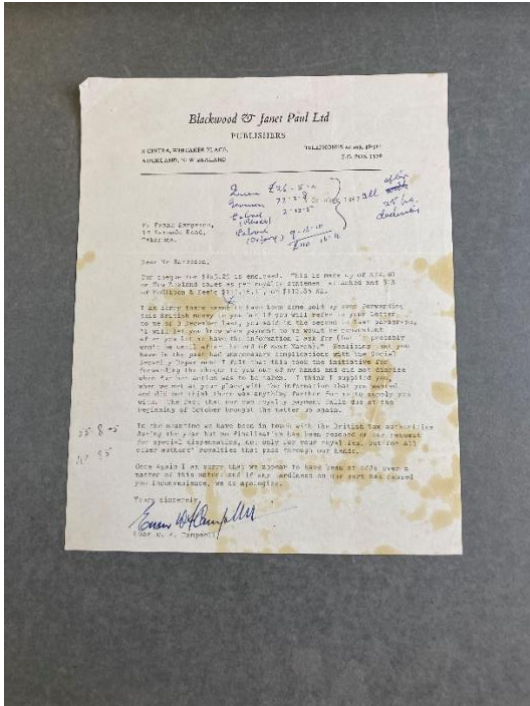


Cardon copy (with Sargeson's famous green paper) of letter to Harold (Harry Doyle's nephew), 25 May 1971. MS-Papers-4261-196.



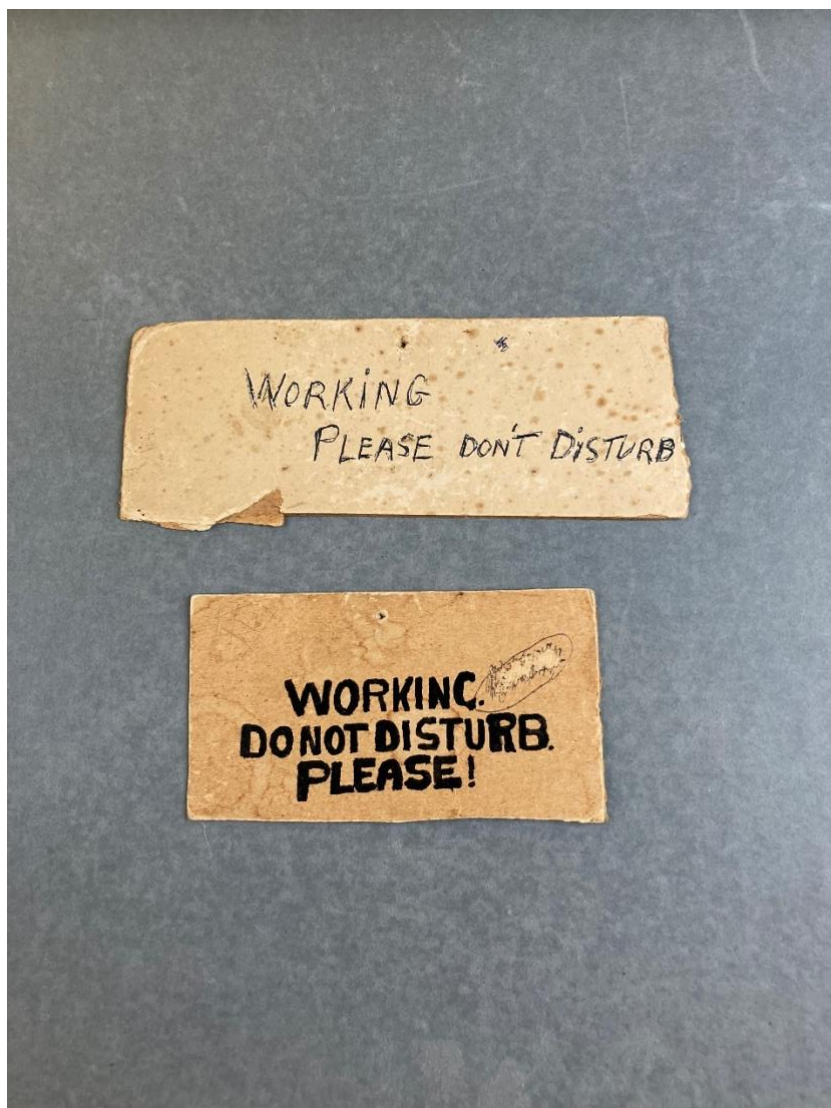
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Aotearoa New Zealand**

Cardon copy of letter to the South African and British novelist, poet and literary editor William Plomer, 8 July 1969. MS-Papers-0432-187.



Letter from the publishers Blackwood & Janet Paul Ltd regarding royalty statements, 3 October 1967. MS-Papers-4261-228.





Notices taken from Frank Sargeson's front door at 14 Esmonde Road, Takapuna. MS-Papers-4261-334.