

Nomination Form



Ursula Bethell
Collection



Section 1

Nominator Details

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.

Name of nominator (person or organisation)

Anne Scott, University Librarian,

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

University of Canterbury Te Whare Wānanga o Waitaha

Relationship to the nominated documentary heritage

Anne Scott is the head of the University of Canterbury Library, the organisation that is the permanent repository of the collection. The University of Canterbury has been the guardian of this collection since it was donated in 1974.

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.

Contact person

Erin Kimber, Kaitiaki Pūranga, University Library Archivist

Provide the name of the person who is responsible for the nomination process.

Contact details

Email: erin.kimber@canterbury.ac.nz

Provide sufficient details to allow easy communication with the contact person.

Phone: 03 3694025

Section 2

Identity and Description of
the Documentary Heritage

2.1 Title of inscription

If the nomination is successful, what do you want it to be titled (e.g. for certificates)? Please use a maximum of 6 words in the preferred language with the second language beneath.

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.

Ursula Bethell Collection

The personal and literary papers and artworks of the Canterbury poet Ursula Bethell (1874-1945), who is recognised as one of New Zealand's most significant and influential poets. She was a pioneer in using literature to address the sense of displacement felt by those of her generation who travelled between England and New Zealand.

At two linear metres, and containing over 1200 letters to Ursula Bethell, drafts of her replies, manuscript poetry, and photographs, the collection is notable in that it shows the development of literature in Christchurch in the first half of the 20th century. The wide-ranging collection includes correspondence with many noteworthy literary figures, friends, and family, in addition to manuscripts of well-known published works including *From a Garden in the Antipodes*, *Time and Place*, *Day and Night*, versions of unpublished works, contracts, receipts, royalties, press reviews, and photographs. There is also a small amount of material relating to the establishment of an institution for homeless children in London in 1917.

Bethell was also a painter, and the archives are supplemented by works in the University art collection, which contains a collection of 75 watercolours, drawings, and sketches, most of which were produced by Bethell as a young woman in the latter part of the 19th century. Although better known as a poet and writer, these works shed light on a lesser known aspect of her creativity. A large part of the collection is diaristic in nature, providing an insightful painted record of Bethell's travels as a young woman.

The unpublished material is complemented by a collection of books which belonged to Bethell (many of which contain her distinctive bookplate with image of a "pilgrim" shell), but which are not part of this nomination.

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 under the title FD886, Ursula Bethell papers, which brings together the following accessions:

MB 558, the Ursula Bethell papers

MB2042, Ursula Bethell Kathleen Davies correspondence.

The collection has been catalogued to file level, with some individual photographs and letters being catalogued by item level. The artworks have all been individually catalogued.

In the last year of her life, Ursula Bethell sorted her papers, and as far as possible, this arrangement structure has been maintained. In addition, there is a finding aid from 1974 when the papers were originally donated to the collection.

The collection can be searched via the University Library's archives and art database Kā Kohika. See here

[Ursula Bethell papers](#)

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.

MB558-1694, Ursula Bethell with her cat Michael

MB558-16110, Garden, Rise Cottage

MB558-16164, Ursula Bethell in her library

MB558-124252, Letter from Ngaio Marsh to Ursula Bethell

MB558-124256, Letter to Ursula Bethell from Denis Glover

MB558-124254-1, Royalty Statement for Ursula Bethell

MB558-124524-2, Contract for Ursula Bethell

UC-MBL-0721-Mitre-Peak

UC-MBL-0682-Limestone-North-Canterbury

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.

Bethell, U. *Vibrant with words: the letters of Ursula Bethell*. Ed. P. Whiteford, Wellington, 2005

Brewer, Rosemary. *A Pilgrim in the Library: the private letters and public poetry of Mary Ursula Bethell*, M.A. Thesis, University of Auckland, 1995

Grimshaw, Mike. *Arthur Prior, a 'young progressive': letters to Ursula Bethell and to Hugh Teague 1936-1941*, Christchurch, 2018

Hillock, Margaret, *The poetry of the numinous: a study of imagery in the poetry of Ursula Bethell*, MA Thesis, University of Canterbury, 1981.

Holcroft, M.H, *Ursula Bethell*, Wellington, 1975

Laura, Valerie, *Mary Ursula Bethell*, Dictionary of New Zealand Biography, 1998

Mary, Alison, and Valerie Laura *Ursula Bethell* in *Book of New Zealand Women Ko Kui Ma Te Kaupapa*, Eds. Charlotte Macdonald et. al, Wellington, 1991

O'Sullivan, Vincent. *Collected Poems of Ursula Bethell*. Wellington, 1997

Simpson, P. *Bloomsbury South: the arts in Christchurch, 1933-1953*. Auckland, 2016

Weir, J.E. *Five New Zealand Poets: a bibliographical and critical account of their manuscripts*, PhD Thesis, University of Canterbury, 1974

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?

The letters cover the period 1890-1945.

The bulk of the collection was donated to the University Library in 1974 by Lawrence Baigent, one of Ursula Bethell's literary executors. (The other executor Helen Simpson died in 1960). Prior to this, it had been in Baigent's care.

A further collection of 102 letters to Kathleen Davies (nee Taylor) were donated by Davies in 1980. The letters cover the beginning of their friendship in 1941 to Bethell's death in 1945. They are accompanied by a bound transcription of the letters.

Ursula was born in Surrey, England on 6 October 1874. Her parents had met in New Zealand and were on a trip to England when she was born. They returned to New Zealand in 1876, settling in Rangiora, close to Richard Bethell's sheep station Pahau Pastures. Bethell began to write and sketch at a young age. Her father died when she was 10 years old, and 18 months later the family moved to Christchurch where she enrolled at secondary school. In 1889, at the age of 15, she was sent to England to continue her education at Miss Soulsby's School for Girls in Oxford, then at a boarding school in Switzerland.

In 1892 she returned briefly to New Zealand, setting a pattern of travel that would continue for the next 30 years. By 1899 she had joined the Women Workers for God in South London, popularly known as the "Grey Ladies". She remained active in social work for this and other religious organisations for the next 15 years.

It was around this time that she met Effie Pollen, the daughter of a Wellington doctor. Pollen became her companion, sharing her home, and taking over practical household tasks. The two women remained in England during World War I, living in London where Bethell worked as night supply waitress at the New Zealand Soldier's Club. After the war, they returned to New Zealand and settled in Christchurch. In 1924 Bethell bought a newly built home, that she called Rise Cottage in Westenra Terrace, on the Cashmere Hills. From 1924 to 1934 she lived here with Effie Pollen. She created a garden, and composed much of the poetry for which she is known today, publishing under the pseudonym Evelyn Hayes. This was the name she used for her first collection, *From a Garden in the Antipodes*, published by Sidgwick and Jackson of London in 1929.

On 8 November 1934, a month after Ursula Bethell's 60th birthday, Effie Pollen died suddenly

(probably from a brain tumour), leaving Ursula feeling utterly bereft.

During the late 1930s, Bethell published two volumes of poetry based on the work she had completed before Effie Pollen's death: *Time and Place* (1936) and *Day and Night* (1939).

She sold the cottage and relocated to a flat at 47 Webb Street, in a house she had previously donated to the Anglican Church. The Depression had curtailed her income from family investments, and she was obliged to live modestly for the rest of her life.

She wrote very little poetry after this time, apart from six memorial poems written yearly on the anniversary of Pollen's death. 'Six Memorials' written for Effie between 1935 and 1940 are arguably her most personal and important work. These mournful poems were never meant for publication and only appeared after her death.

In 1941 at age 66, Bethell met Kathleen Taylor, a school teacher in her early 20s, and developed a strong friendship that would greatly cheer the last years of her life. This relationship may have been platonic, though her letters to Kathleen Taylor are passionate and loving, and significantly, she does not write any further memorial poems about Effie Pollen after she meets Taylor. However, she encouraged Kathleen Taylor to marry Merlin Davies, a curate. Taylor and Davies lived at 47 Webb Street, and nursed Bethell during her final illness.

Bethell received increasing critical recognition during the last years of her life, and in 1944 was persuaded to agree to a new edition of her verse. *The Collected Poems* was eventually published in 1950, five years after her death from cancer of the cheekbone.

The collection was donated for the purposes of research and teaching at the University and to be made accessible to the public. The collection is closed, with no further accruals expected.

3.2. Uniqueness of the documentary heritage

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

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

The collection as a whole is exceptional in forming a coherent picture of the life, work and relationships of one of Aotearoa's most significant poets. The manuscripts, correspondence, and photographs are unique documents. It is rare to have a collection of this scope, covering such a long period.

The papers have been used extensively by cultural historians, and offer valuable insight into interactions within the creative community of the time, and are vital to the understanding of the development of New Zealand literature.

When used alongside complementary collections (such as the M.H. Holcroft papers at the Alexander Turnbull Library, or the Charles Brasch papers at the Hocken Library), they contribute to a new rediscovery of women's and gender history, particularly as there is still to be a full length biography dedicated to Ursula Bethell.

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 1890 to 1945, a period of rapid transformation in New Zealand's cultural history. Her poems show how the environment and conditions of New Zealand impeded the complete imitation of English poetry, and led to the adaptation of a locally distinct style.

Bethell was writing during the decades when two world wars, and economic and social change brought about a developing sense of national identity in New Zealand. Her writing reflects and amplifies this, yet does not fall back on nationalistic tropes.

In 2008, Peter Whiteford wrote about Bethell in *Kōtare* 7, no 3 (2008) "One of the most frequently repeated comments about Ursula Bethell's poetry is that of D'Arcy Cresswell, who remarked, in his *Landfall* tribute, that 'New Zealand wasn't truly discovered ... until Ursula Bethell, 'very earnestly digging', raised her head to look at the mountains. Almost everyone had been blind before'. It is, of course, at best a partial truth, but it does convey something of her importance as one of the first wholly accomplished and distinctive voices in New Zealand poetry, and it rightly places her at the beginning of modern New Zealand poetry."

Place:

Although English by birth, Ursula Bethell spent much of her life travelling between England and New Zealand. Her work expresses an awareness of the conflict between her English origins and sympathies and her New Zealand (Pākehā) community.

Despite the emergence of a literary and critical scene, New Zealand writers still strongly measured their accomplishments by the degree of success they had in England. Bethell's first book (and best known work), *From a Garden in the Antipodes*, published by Sidgwick and Jackson of London in 1929, was published under the name Evelyn Hayes. Material in the collection from this period include manuscript drafts, press reviews, correspondence with publishers and royalty statements, aiding our understanding of the global publishing world.

Used together, her letters and manuscripts illustrate the way she worked as a poet. Deeply inspired by her surroundings, specifically the garden she built at Rise Cottage, she often enclosed poems in letters to friends, telling of day to day incidents at Rise Cottage.

The poems published as *Day and Night*, written between 1924 and 1934, continue her attempts to give expression to the landscape around her, and of her childhood in North Canterbury. Her papers include a manuscript of poems left unfinished when she died, grouped under the heading *By the River Ashley*. It commemorates the author's childhood in Rangiora, mingled with her later life experiences.

People:

Bethell was one of the leading personalities of this period in New Zealand letters. She was known as a mentor to younger writers and artists during the 1930s and 1940s, providing encouragement and advice, and sharing interests in religion, literature, and social concerns of the times, including the Depression and the second World War. She played a crucial role in the development and promotion of local writers and artists, helping them find greater recognition.

As such, the collection demonstrates the influence she had on the literary scene. Among her diverse correspondents are the writers Monte Holcroft, Charles Brasch, Allen Curnow, Denis Glover, John Schroder, John Summers, Eric McCormick, Rodney Kennedy, Basil Dowling and Rudyard Kipling. Also the artists Robert Field, Toss Woollaston, and Evelyn Page, and the musician Frederick Page, the architects Paul Pascoe, and Samuel Hurst Seager. Other names represented in the collection include Sir John Hall, Arthur Prior, and her literary executors Lawrence Baigent and Helen Simpson.

Bethell's relationships with women were various and numerous, and there are a substantial number of female correspondents in the collection including Kathleen Davies, the writers Ngaio Marsh, Blanche Baughan and Eileen Duggan, Edith Woollaston, Bethell's cousin Ethel Corkery, the Christian Missionary and author Amy Carmichael, the actor Maria Dronke, the renowned humanitarian Oriana Wilson.

The collection is especially poignant for its absences. There is only one letter from her lifelong partner, Effie Pollen. In the later years of her life, she is known to have destroyed the letters of her sister Rhoda, and it is assumed she also destroyed Pollen's.

Subject and theme:

The papers are a useful tool to explore the development of New Zealand literature in the first half of the twentieth century. Ursula Bethell's impact on literature in New Zealand was

considerable. In the highly influential text, *A Book of New Zealand Verse, 1923-1945* (edited by Allen Curnow), which was responsible for establishing a New Zealand literary canon, only two women are represented among the 23 writers, and Bethell, with 19 poems, has the largest number for any poet in the collection.

The material is informed by her strong Anglican faith and her willingness to explore the contradictions of religious certainty and everyday experience. An advocate for the admission of women to the ministry, she gave her house in St Albans to the Anglican church as accommodation for St Faith's House of Sacred Learning, a deaconess training institute.

As well as her explorations of her location and her religious faith, the papers continue to be of interest to researchers in the area of gender and sexuality studies. The relationship between Ursula Bethell and Effie Pollen continues to be discussed and debated. They spent 30 years together, before Pollen's sudden death in 1934, and Bethell's letters to friends after this reveal her deep pain and a questioning of her faith. Some academics have portrayed their relationship as platonic, but others have convincingly argued that it was a romantic and sexual partnership, but was kept secret because of the time she lived in, her Anglicanism, and her social aspirations (Bethell lived off the income from her family). In this way, her letters and manuscripts can be used to gain a deeper insight and understanding of the nuances of gender and sexual identity, how queer women negotiated these identities throughout the twentieth century, and how this influenced her poetry.

Form and Style:

Ursula Bethell's style is distinct to the time and environment she was writing in, and is characterised by a combination of austere form and rich imagery. Her poems display a remarkable confidence of phrasing, described in the *Oxford Companion to Twentieth-Century Literature in English* as "a plainness and spareness (as well as freshness of image) which distinguishes it from the more ornamented verse the country had previously produced."¹

The manuscripts reveal her technical developments and attempts to develop her voice, and to transform her observations of the minutiae of everyday life in to literature. Her poetry has a conversational tone, and has been said to read like published correspondence. Indeed, her poems often first appeared in letters to friends.

The literary manuscripts include variations to the published versions. A detailed discussion of the variances can be found in John Weir's thesis *Five New Zealand Poets*

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.

Note: the fields in italics will not be included on the version uploaded to our website.

Expert One

Name Peter Whiteford (Professor of English Literature), Victoria University of Wellington

Qualification(s) BA Hons (Victoria), MLitt (Oxford)

Contact Number

Email

¹ Oxford Companion to Twentieth Century Literature in English, eds Jenny Stringer and John Sutherland, page 64, 1996

Paragraph in support

The significance of Mary Ursula Bethell in the development of New Zealand poetry, and New Zealand letters more broadly, cannot be over-estimated. Her poetry, which she only began to write in any serious way when she finally settled in New Zealand at the age of fifty, reflected a keen awareness of contemporary trends in modernist literature, nourished on wide reading in English and French work. Her interests extended beyond poetry: she was a painter of no little ability, an integral part of the local art community, and a correspondent par excellence. Indeed, the writing of letters became her 'work', and she wrote frequently to a wide range of correspondents, about poetry and literature, about the arts more broadly, and about theology and spirituality. Charles Brasch (founder, with Bethell's encouragement, of the first significant literary journal, *Landfall*) saw her as the 'centre of an astonishingly diverse circle of interesting people, many of the younger of whom were so close to her that she almost directed their lives'. Some of those younger people were to go on to be major figures in New Zealand art.

Any archive, I believe, has its own integrity and significance; Ursula Bethell's papers are particularly rich in what they reveal about that artistic community and about contemporary ideas in philosophy and theology. Beyond that, there is a particular human interest they reveal in relationships, in dealing with the sense of absence and longing, and in an abiding sense of displacement from what was still seen as a cultural home in England where many of her closest friends still lived.

In the absence of any proper biography of Ursula Bethell, the papers preserved in the Macmillan Brown Library provide us with a rare glimpse into the mind and the world of a singular personality who, it might be said, has one foot in the nineteenth century and the other in the twentieth; one in London and the other in Christchurch; and even, increasingly, one in this world and one readying for the next.

I have been fortunate to spend considerable time working in that archive, and can attest to the intellectual stimulation that they papers provide, and the rich treasures that they reveal. They are unique and uniquely important for scholars and deserve the recognition that this nomination would bring to them.

Expert Two

Name Alison J. Laurie

Qualification(s): PhD, Women's Studies, Victoria University of Wellington, New Zealand.

Cand.Mag. Oslo University, Norway

Fellow Trinity College London, Speech and Drama

Contact Number Landline

Mobile:

Email

Paragraph in support

As the former Programme Director of Gender and Women's Studies, Victoria University of Wellington, New Zealand, I both researched and taught on the work and lives of New Zealand women writers. Many of our students researched and wrote about these writers.

The collection of original papers and writings of New Zealand's leading poet, Ursula Bethell, is a major resource for anyone studying New Zealand literature, lesbian lives, or world literature written by women.

The collection needs to be listed as part of the UNESCO Memory of the World, so that scholars and interested readers are aware of this wonderful resource, and can access the material accordingly.

Expert Three

Name Dr Peter Simpson, Auckland University

Qualification(s) Qualification(s) MA (Hons) University of Canterbury 1964, Ph.D. (University of Toronto, 1976), D. Lit (honoris causa) (University of Canterbury, 2020), Prime Minister's Award for Literary Achievement (Non-fiction), 2017

Contact Number

Email

Paragraph in support

The Ursula Bethell Papers in the Macmillan Brown Library at the University of Canterbury are a unique and irreplaceable record of the life and work of one of the most remarkable New Zealand women of the twentieth century. Although she died in 1945 over 75 years ago, Bethell and her writings remain of tremendous interest to New Zealanders in the twenty-first century and are the subject of frequent books, editions, essays, chapters, exhibitions, newspaper articles and internet attention. Inevitably, the library is the first port of call for any writer or scholar wishing to investigate or write about her or her work.

As has been described elsewhere in this application, the strength of the archive is in three areas in particular: 1) Literary MSS and TSS for all three of her books of poetry published during her lifetime: From a Garden in the Antipodes (London, 1929), Time and Place (Christchurch, 1936), Day and Night (Christchurch, 1939); and of her posthumously published Collected Poems (Christchurch, 1950).

2) Correspondence both inward and outward. The collection is particularly strong in letters written to Bethell by family members, friends, and acquaintances throughout her long life. These letters will be an invaluable resource for any future biographer and are of particular interest for those interested in Bethell's writing and her important contribution to New Zealand literature. Although her active poetic career was relatively brief, being mostly confined to the decade 1924-34, she actively corresponded with many of the leading figures in New Zealand literature throughout the remainder of her life. To list just a few of the significant persons who wrote to her, with the numbers of their letters included (where known) in brackets: Lawrence Baigent, B.E. Baughan (9), Charles Brasch (24), D'Arcy Cresswell (32), Allen Curnow, Denis Glover, M.H. Holcroft (6), Rodney Kennedy (70), Arthur Mayhew (27), Eric McCormick (42), Ngaio Marsh, Arthur Prior (32), J.H.E. Schroeder (11), John Summers (90), M.T. (Toss) Woollaston (90), and Edith Woollaston (29). These letters are of great interest not only to students of Bethell but also to those studying any of the named writers, artists and intellectuals.

3) Photographs: the collection includes a large number of photographs of Bethell and her circle; these in themselves are a valuable resource.

I would like to add a few words about my personal use of the Bethell papers. I made extensive use of this priceless archive for my book *Bloomsbury South: The Arts in Christchurch 1933-1953* (Auckland University Press, 2016). The first chapter: 'Ursula Bethell: The Mother of All..' argues that Bethell was central to the formation of a Bloomsbury-like creative hub in Christchurch in the decades before, during and after World War II. I also drew on the Bethell papers for many other chapters in the book. Her writing was a vital contribution to the achievement of the Caxton Press, the literary epicentre of the movement, and her lively friendships (often conducted through letters) with the young writers, painters and intellectuals – most of them, a generation or two younger than herself – who contributed to that efflorescence of creative activity, was vital to the emergence of Christchurch as the 'cultural centre of New Zealand' (as the painter Colin McCahon called it).

I consider the Bethell papers in the Macmillan Brown Library to be a most worthy applicant for the UNESCO Memory of the World project.

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

Section 4	Legal Information
<p>4.1 Owner (name and contact details)</p> <p>Provide the name and full contact details of the owner or owners, whether an institution or an individual</p>	University of Canterbury Library
<p>4.2 Custodian (name and contact details if different from the owner)</p>	Macmillan Brown Library, University of Canterbury
<p>4.3 Legal status</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, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.</p>	Legal ownership of the collection was transferred to the University of Canterbury. Intellectual property rights are managed in accordance with international law.
<p>4.4 Accessibility</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">- access to verify the significance, integrity and security of the material. This is the minimum condition for inscription- access for reproduction, which is strongly encouraged- public access in physical, digital, or other form	The Ursula Bethell Papers have been catalogued to file level, and can be discovered via Kā Kohika, the University Library's database of heritage collections. The papers 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 Macmillan Brown Library.
<p>4.5 Copyright Status</p> <p>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?</p>	The collection is covered by the New Zealand Copyright Act 1994. Bethell bequeathed copyright to her executor Lawrence Baigent, who donated the collection to the University Library. For some items in the collection, copyright administration varies depending on whether the writer is still alive.

Section 5

Stakeholders

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

5.1 Owner

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

Yes

No

5.2 Custodian

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

Yes

No

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

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. The library plans to start progressively digitising this collection, to make copies available online.

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 300 words as, if successful, it will be used on the website unescomow.org.nz to describe why the documentary heritage has been inscribed on the New Zealand Register and given UNESCO recognition.

The Ursula Bethell papers are significant for Canterbury and New Zealand. Containing over 1200 letters, manuscript poetry and photographs, the collection is notable in that it shows the development of literature in Christchurch in the first half of the 20th century.

Bethell was fifty before she began to write the poetry that marks her as an innovator in New Zealand literature. She was a pivotal figure in the Christchurch arts community, and among her friends were many of the major artistic and literary figures of the day. Her correspondents include Charles Brasch, D'Arcy Cresswell, Allen Curnow, Denis Glover, and Monte Holcroft. Initially she published under the pseudonym Evelyn Hayes.

Born in England in 1874, Bethell spent most of her early childhood in North Canterbury before completing her schooling overseas. She spent the next two decades involved in faith-based social work in both England and New Zealand, settling back in Christchurch after the first World War, with her lifelong companion Effie Pollen who she met in England in 1904.

The relationship between Ursula Bethell and Effie Pollen has been given much attention by scholars. They were together for 30 years and Bethell was devastated when Pollen died. She stopped writing poetry, except for the next six years she wrote one poem on the anniversary of Pollen's death. Bethell destroyed many letters when she moved from Rise Cottage in 1935. Notably, the collection includes the only surviving letter from Pollen; a note enclosing the first local review of *From a Garden in the Antipodes*. While Bethell described their relationship as "maternal", some academics have argued the need to read Bethell as a lesbian poet, and therefore the papers serve as a vital source for early 20th century lesbian visibility in Aotearoa.

There is ongoing interest in this collection from scholars researching aspects of cultural history in New Zealand. The collection continues to actively contribute to our understanding of New Zealand literature, cultural and gender history.

Inclusion on the register, safeguards this collection for the future.

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 University Library has an established process for promoting the Memory of the World programme. This process was used successfully for announcing our previous successful inscriptions on the register, the IMTFE papers and the Armson Collins architectural drawings collection. We will post the news on all the UC Library and UC communication channels, including blogs, the website, and Instagram, Facebook and YouTube, and media releases. The IMTFE inscription generated considerable interest, including an article in the Christchurch Press. All social media promotion will employ the designated hashtags of the Memory of the World New Zealand. An exhibition of Bethell's art and archives is planned by the University Library in 2022. The UNESCO logo could be included in the marketing for this. This could also be a good publicity angle.

In terms of collection management, we will record the inscription within the metadata for the collection. This would make sure the collections status as an inscribed collection is known to future generations. We have made this metadata visible to clients via our online catalogue Kā Kohika, in which the UNESCO MOW logo displays in the records of the IMTFE and Armson Collins collections.

The Library would be happy to consider any further promotional activities that the committee proposes.

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: Erin Kimber

Date: 31 May 2021