

STOUT CENTRE REVIEW

Volume one: number four

August 1991

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Editorial

The Stout Centre is unique amongst research institutions in New Zealand, both in the way it came into being and in the way it functions today with its mix of academic disciplines, the practical and the arts. That such an ambience does not inhibit scholarship is proved by the rapidly overflowing bookcase of publications by residents inside the front entrance. It is a stimulating and successful blend. Readers may have noticed the circular symbol on our last contents page - this came from a Victorian stained glass window in the seminar room bearing the initials of Robert Stout, originally part of the family home on the Terrace and rescued from its burnt-out shell by Jock Phillips, the Centre's founding director.

When asked for a note on these windows there arrived instead not only an absorbing account of their restoration but of the origins of the Centre itself. Thus we now have the unexpected but nonetheless intriguing prelude to whatever more detailed histories will follow to give an account of the first ten years.

In other realms William Renwick, senior research fellow at the Centre, provides a reflective overview of events concerning the Treaty of Waitangi that occurred during the two decades from 1970-1990. The proceedings of the 1990 Stout Centre conference on this subject will shortly be published by Victoria University Press with the title *Sovereignty & Indigenous Rights: The Treaty of Waitangi in International Contexts*. Lindis Taylor gives vital background information to the forthcoming Queen Elizabeth II Arts Council review of their opera policy. Future issues will continue to present material from the weekly seminars with a literary supplement in the next issue. The *Review*, whose circulation is happily increasing, will henceforth be published in August, November, February and May.

J.M. Thomson

Cover: Detail from 'The Challenge', reproduced in full on the opposite page.

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Stout Centre Review

ISSN No. 1170-4616

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The *Stout Centre Review* is a quarterly journal published by the Stout Research Centre, Victoria University of Wellington, Private Bag, Wellington, New Zealand.
Telephone (04) 721 000



Printed by
Information and Publications Section
Victoria University of Wellington