

such an all-embracing list adds even more to the value of the publication. It follows also that so vast a project inevitably has both a few omissions and some errors but it would be churlish to detail these after enjoying so rich a feast. The Library is indebted to Mr Nan Kivell for the generous gift of a copy of the book, which has already proved of great value to research workers. Moreover, he has also presented a set of 30 large folios containing black and white photographs of the entire Rex Nan Kivell Collection, which are of inestimable value in enabling one to study to some extent any picture listed as being in Canberra. We are indeed grateful to Mr Nan Kivell.

### *Three new Heaphy Watercolours*

Some twenty years ago the Library discovered that in the eighteen-fifties Charles Heaphy had sent two watercolours to the Royal Geographical Society. Enquiries made then failed to ascertain what these paintings were and it then seemed that they had been lost in London. Most fortunately, when the Library was purchasing the Gully watercolours from the Society in 1974 routine enquiries elicited the existence of these Heaphys which had meanwhile come to light. It proved possible for the Endowment Trust to purchase them for a total of £935. They are fine studies of the thermal regions in the artist's typically romantic later style, one of the White Terraces being quite different in approach from the many popular views by Blomfield, Barraud and Hoyte. The second is a useful record of a geyser, also a most attractive work. Both paintings feature Maori and European figures, including Heaphy himself, and they provide an unique addition of much value in any study of the artist.

Last year a third, quite unknown Heaphy watercolour was brought into the Library and was subsequently acquired for the collections. It had been privately owned in this country. In style it appeared midway between Heaphy's work of the eighteen-forties and his markedly different paintings of the next decade. Michael Fitzgerald, Curator of Colonial History at the National Museum (who is engaged upon a definitive biography of Heaphy) was able to discover that the scene dates from 1871, when Heaphy cruised down the West Coast of the South Island with the famous Burton Brothers photographers; and he even produced one of their views from that occasion which proved the topographical accuracy of the painting. The scene is of Harrison's Cove in Milford Sound and it is interesting to compare this with a nearby view in that area by Heaphy held by the Dunedin Public Art Gallery. The new acquisition is one of the latest in date as yet known and is a valuable addition to the art collection. The Turnbull's is the major Heaphy collection, now totalling 57 items: ten of these have been acquired since Mr Turnbull's death, two by gift in 1963, the rest by purchase between