

respect throughout the land: for painting, Sir Tosswill Woollaston; for music, Jack Body; for poetry, Allen Curnow and for literature and Maori life, Witi Ihimaera.

The most appropriate venue was the room that Alexander Turnbull had built for his collection of rare books in the former premises of the Library, now Turnbull House. This fine, panelled room, now used as an assembly and lecture room for Wellington citizens, seats about one hundred people. This, or an alternative room above it, we thought, would give the right degree of intimacy, together with comfortable hearing for all who might wish to attend. Tickets for the whole series were printed, Friends were given a small discount, a limited amount of advertising was attended to, and we were in business.

It did not, of course, work out quite as we had expected, although, as you will see from the printed versions of three of the lectures that follow, it was indeed the occasion of distinguished contributions from notable men. First, our audiences: none better could have been assembled, but our Friends were more eager to sample the good fare than we had calculated and took up all the seats, leaving none for the passing citizen whom we had planned to capture. This was a very agreeable miscalculation—what can be more pleasing to the entrepreneur of whatsoever hue than the full house sign? But it has left us with the problem for the next series of satisfying our Friends, retaining a degree of intimacy, and providing space for the *bienvenu*.

Nor did our speakers relate their own highly illumined experiences to the general theme of 'New Zealand through . . . ' that we had expected. Instead we were given four very individual glimpses of how four very gifted speakers saw either themselves in relation to their topic or how they saw an aspect of that topic. One speaker, Jack Body, chose the latter method and discussed with a delighted audience the sounds and cadences that he had heard throughout Indonesia. It was indeed a privilege to be let into the secret of what new sounds attract the ear of a gifted composer, and we were given examples of those sounds on tape or on actual, exotic, instrument. Without those sounds the lecture would lose much of its purpose, and with reluctance we have decided not to print it.

Two of the other lectures do indeed have a common theme. Sir Tosswill said in his 'A Narrow Peep at New Zealand Art', 'It is whether we paint well that matters, much more than whether it is New Zealand. If we do—then unconsciously some New Zealand quality may be found to have crept in.' This in apposition to a comment on the work of Mina Arndt, of whom he said that her painting belonged entirely to Europe. 'Motueka . . . is only a