

romantic European dream.' Sir Tosswill spoke of the influence on his own painting of reproductions of the works of Rembrandt, Constable and Cezanne, quoted E. C. Simpson as saying that the influences exerted by knowledge of the works of other painters is as important as the chosen subject—if McCahon is our greatest painter it '... seems to follow that New Zealand painting thrives on influence'—and concluded that nationality, when discernible, is not the most important feature of painting.

Allen Curnow took a similar line with his proposition that the *theory*, any theory, of poetry is always a secondary manifestation: 'poetics follow poems, not the other way round.' Curnow then guided us through the attitudes to form in poetry as seen by Ezra Pound and others, ending up (too early in his talk?) with the American Charles Olson and his rules for poetry, or what Olson calls projective poetry. In this, one perception leads inevitably to another perception, the inference being that any New Zealandness is entirely incidental.

To his task of linking Maori aspirations in art and literature to the mainstream of New Zealand endeavour, Witi Ihimaera, by seeking a supra-nationality stance, also adopted an attitude similar to that of Woollaston and Curnow, in that it was intrinsic merit and historic relevance that he sought rather than something aggressively nationalistic. But with perception, warmth and humility, Ihimaera has tackled that additional problem of '... the attempt to make the connection between Maori experience and the art and literature and then to extend the linkages, set and fix them tight, across the empty spaces which we all inhabit'. He is too wise to claim the final answer, but he has conceived an extremely sensitive delineation of what is involved.

These, then, are three of the inaugural Turnbull Winter Lectures. By setting personal experience and perception above all else, attributes which were matured in this land, they may indeed have given notice that we as a nation are now mature enough to concentrate on art itself and let nationality look after itself.

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