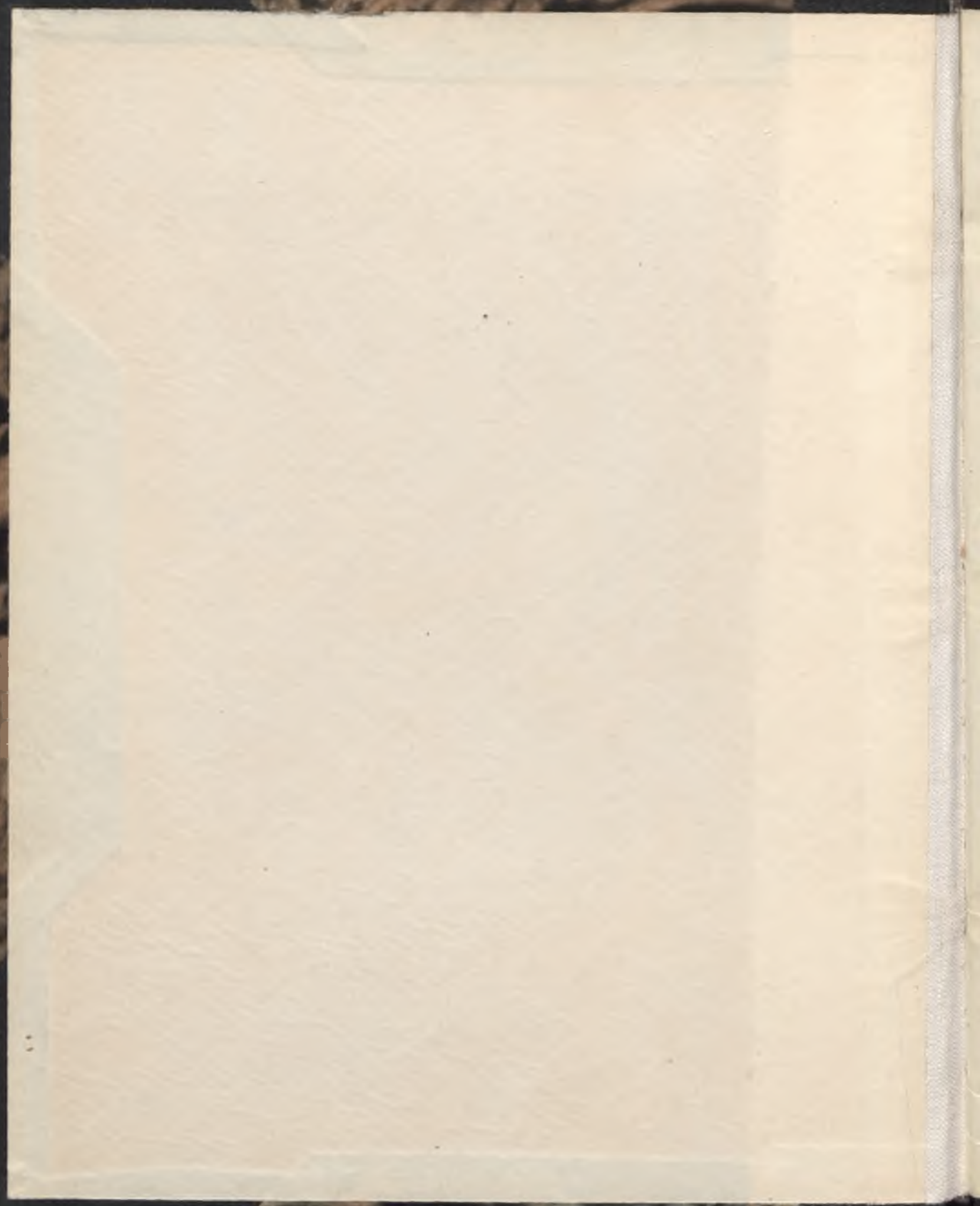
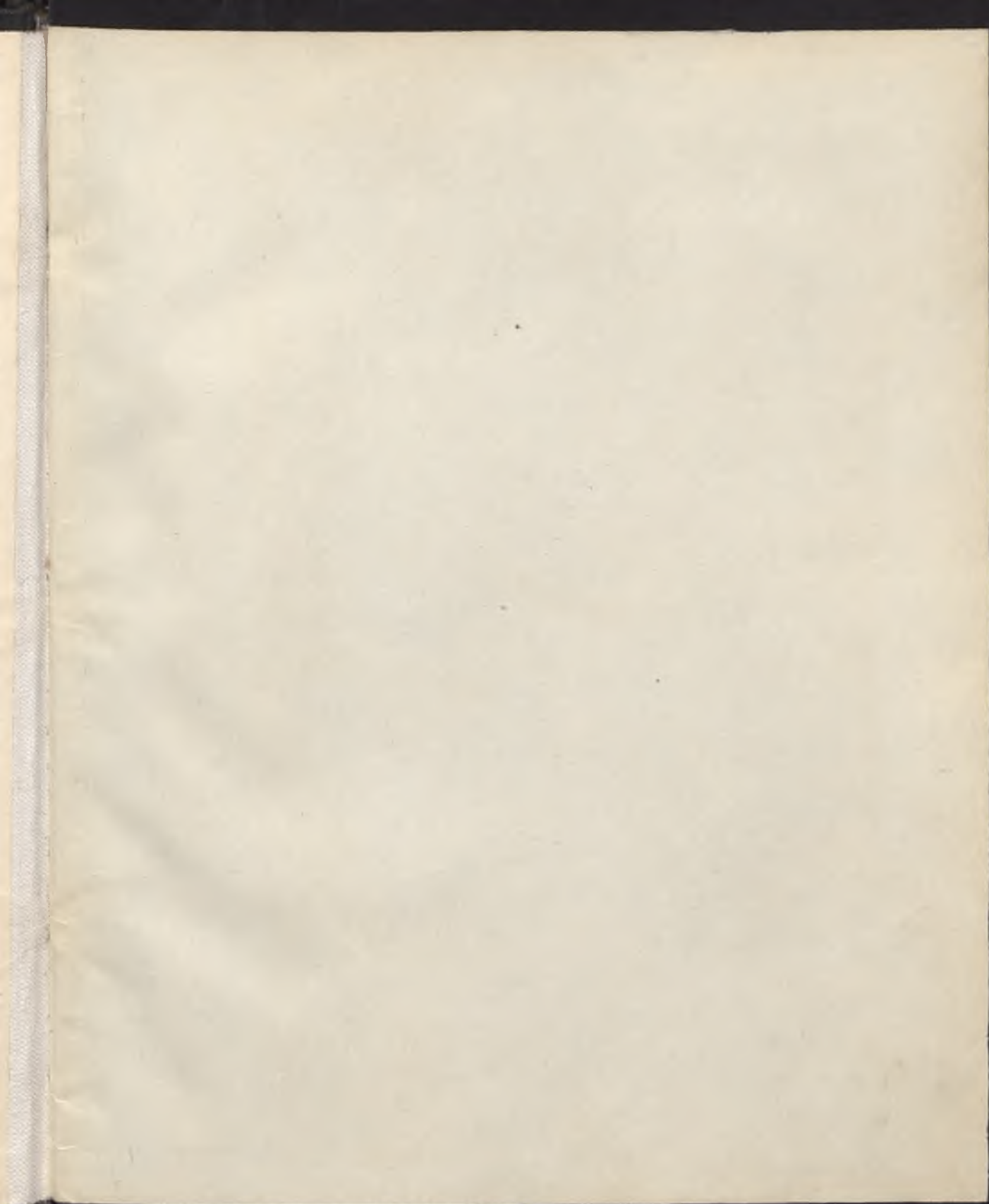
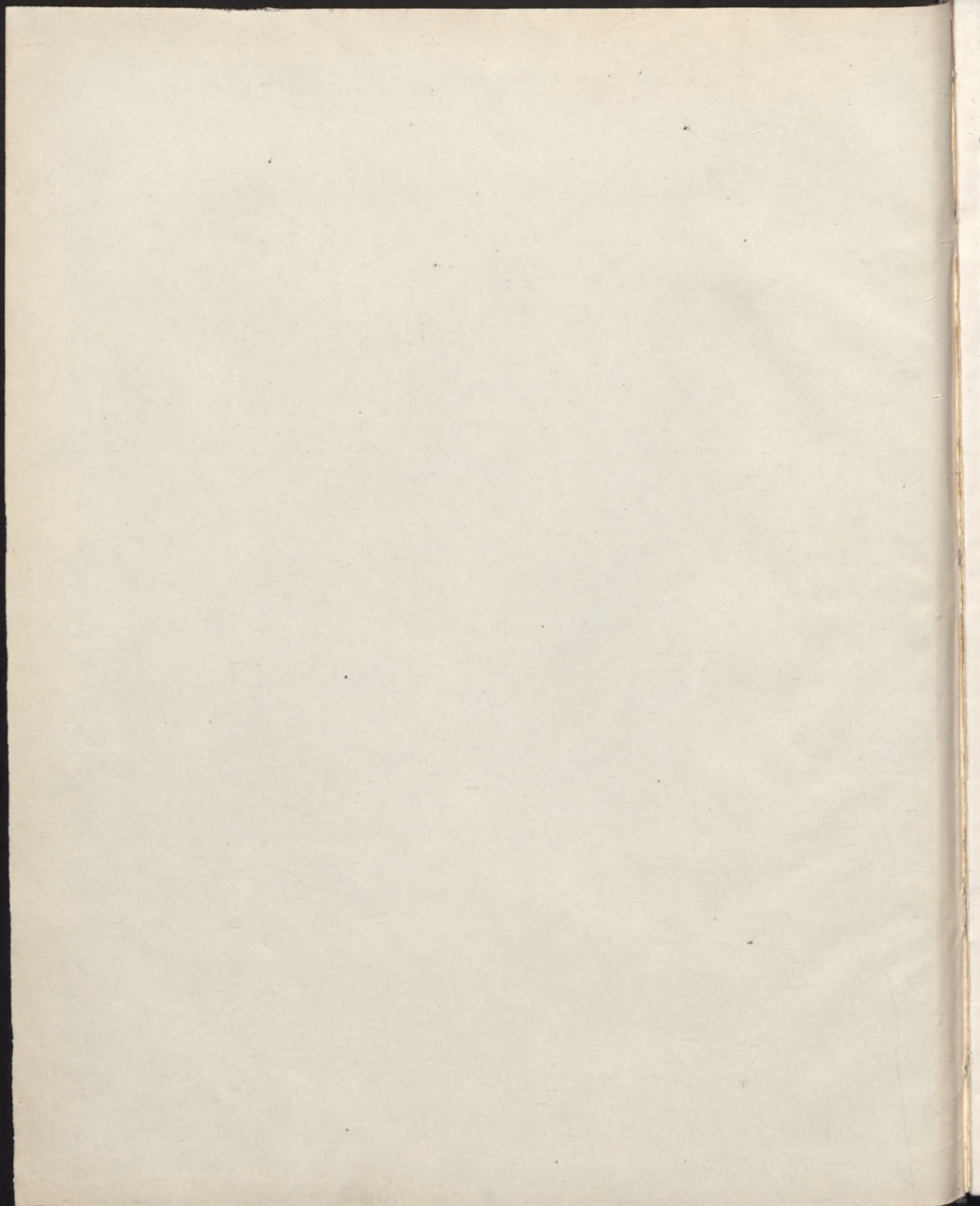


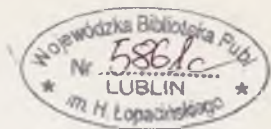
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NEW ZEALAND
AUTHORS' WEEK
1936



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ANNALS
of
NEW ZEALAND
LITERATURE

being
a preliminary
List of New Zealand Authors
and their works
with
introductory essays
and verses.

Issued by
New Zealand Authors' Week Committee.
April, 1936.

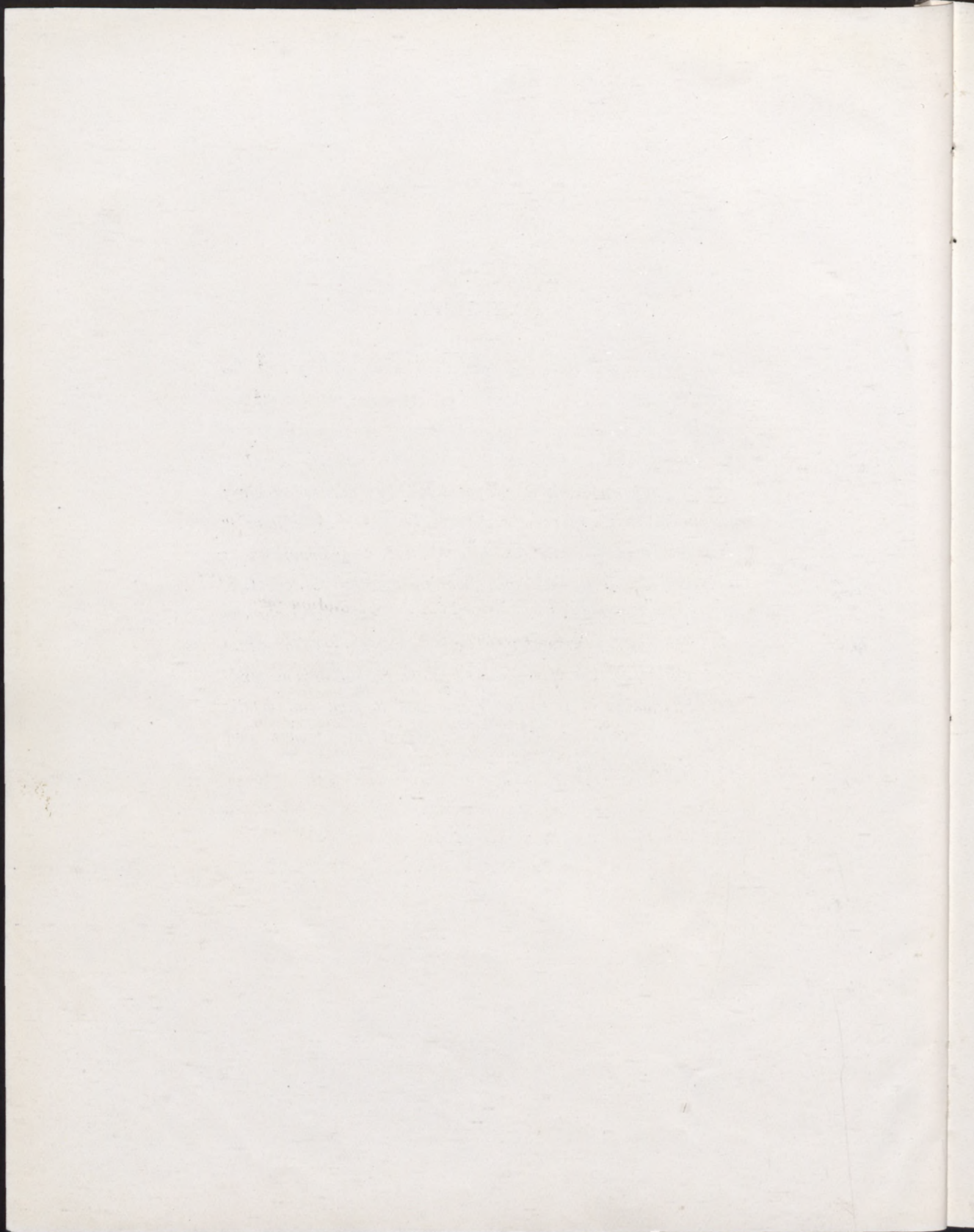


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POSTSCRIPT.

As no one will recognise and admit more readily than the compilers, the list of authors is not by any means complete, though it is as full as it could be made in the time and under the circumstances. In order to make it more nearly complete, and so more useful, it is proposed to issue a supplementary list in time for the next Authors' Week that is held ; and in order that this may be done the help of readers and authors is earnestly solicited. Anyone sending to the Editor, C/o. Alexander Turnbull Library, Wellington, information regarding omissions, etc., will be conferring a favour on the committee and will be helping New Zealand authors ; but anyone sending information is as earnestly requested to send full details as to name, christian and surname, actual title of work, and date of publication.





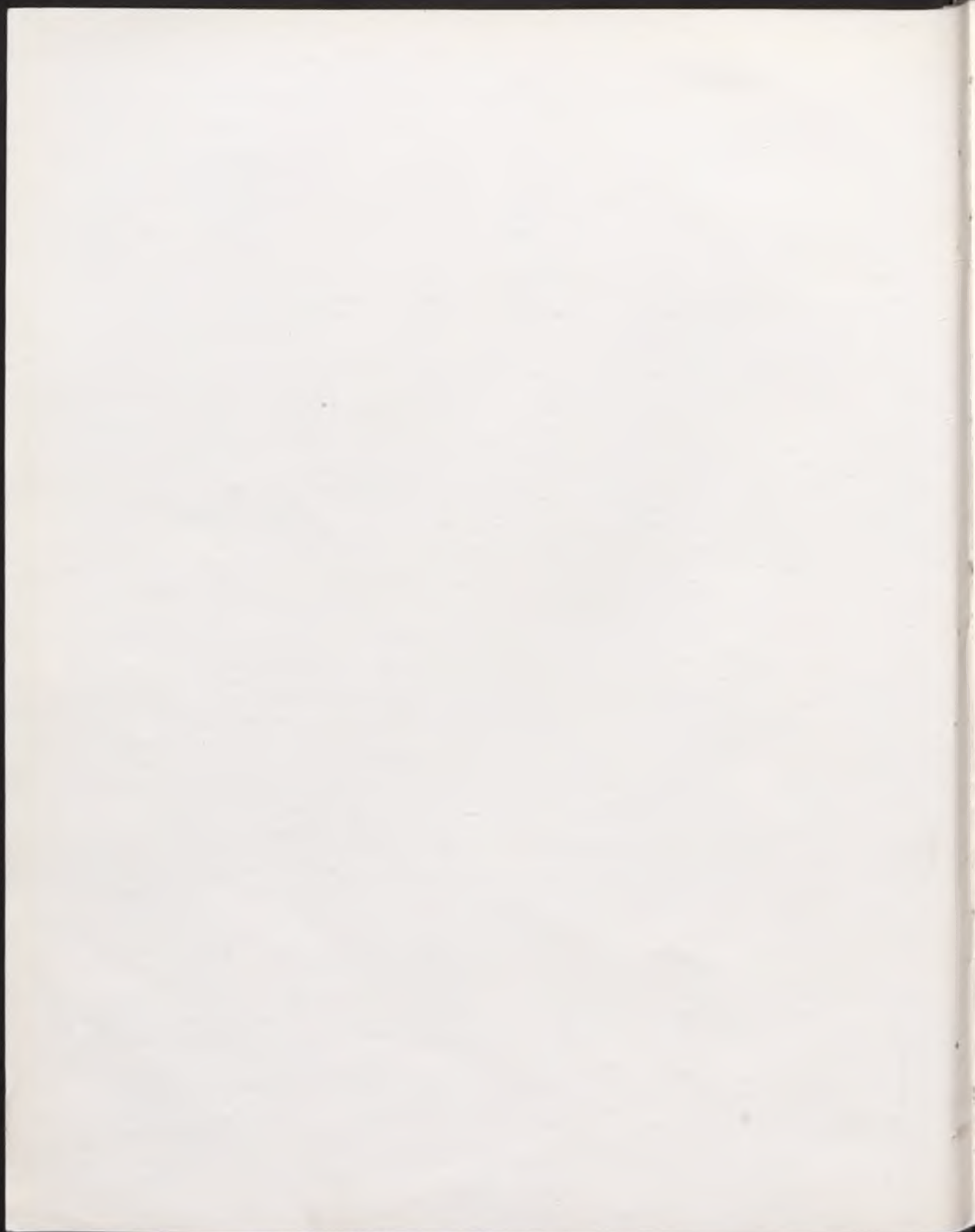
W E L L I N G T O N .

4th November, 1935.

I am very glad to learn of the decision to hold a New Zealand Authors' Week in the four chief centres of the Dominion during March next with the object of stimulating interest in New Zealand literature.

The proposal to make available for exhibition and perusal the works of well-known New Zealand authors, past and present, in an endeavour to attract the attention of the public to the high standard of works by Dominion writers is worthy of commendation. The scheme is one which obviously will result in the foregathering of people of similar tastes and in that interchange of ideas which is so essential for advancement in any branch of culture. To all the merits of the movement will be obvious; and I send my best wishes for its success.

Salway



A message from VISCOUNT BLEDISLOE (late Governor-General of the Dominion of New Zealand):—

" I have read with profound delight of the wise decision to initiate a New Zealand Authors' Week. Believing, as I do, that there is no more fertile soil, no more congenial atmosphere throughout the British Empire, in which to foster the vigorous and healthy growth of true culture in its many manifestations than the lovely, God-favoured land of Ao-Tea-Roa, the scheme has my whole-hearted sympathy, accompanied by the fervent hope that it may give a salutary fillip to the love of good literature among all classes in the Dominion and much-needed encouragement to those of her intellectually and spiritually endowed sons and daughters who are best able to provide their compatriots—and indeed the whole English-speaking race—with invigorating and inspiring mental pabulum.

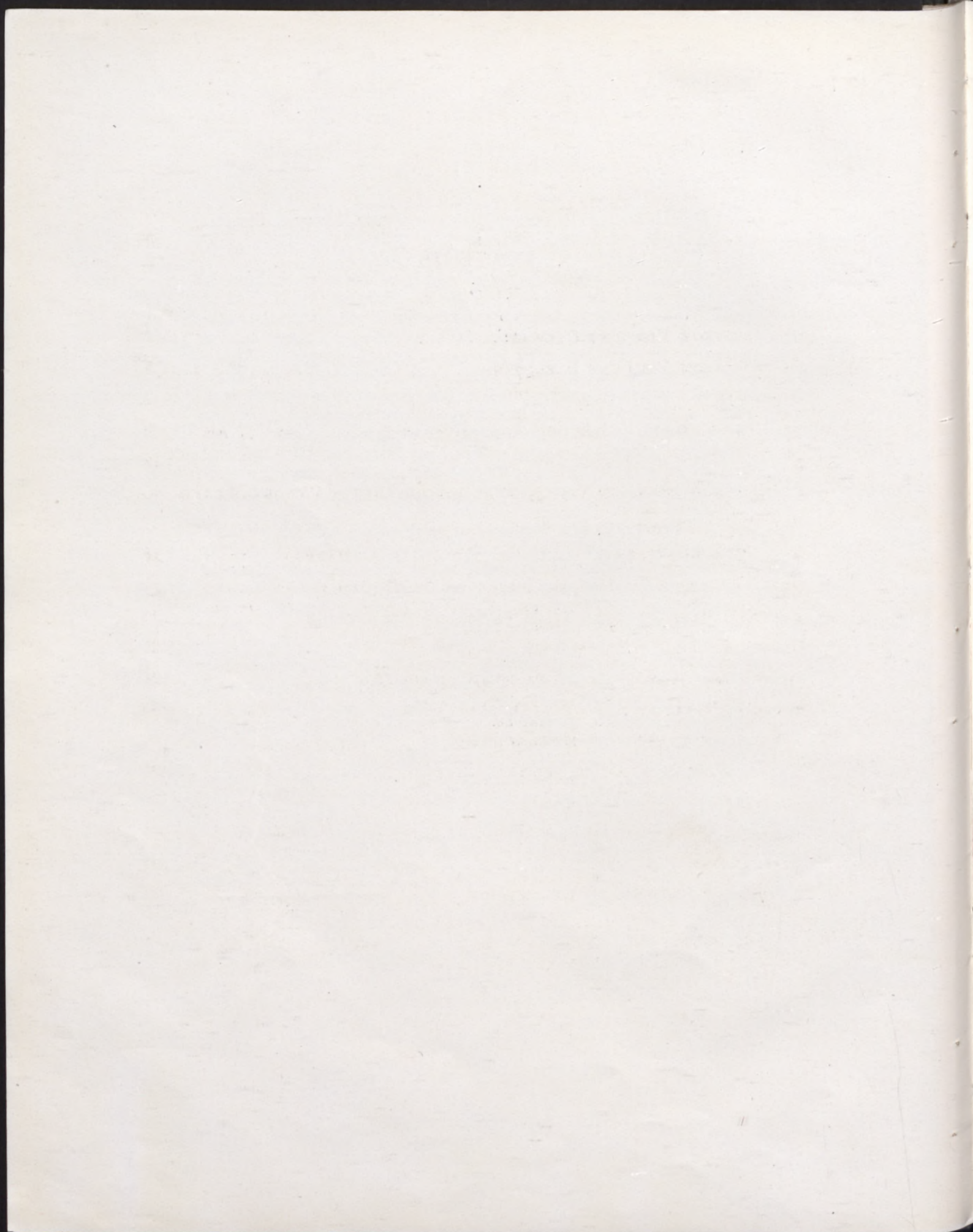
" The time has assuredly arrived in New Zealand's history when those who, like myself, love her and her people (Maori as well as Pakeha) and have a confident belief in her progressive enlightenment and future greatness, may look to her taking giant strides forward, unchecked by temporary vicissitudes of economic fortune, in the realms of Art, Literature and Science.

" There is no reason why in such an ideal environment, New Zealand should not ultimately become the chief centre of cultural achievement in the New World. But it needs all the enthusiasm and practical encouragement which men and women of vision can throw into this new movement and others of a similar trend.

" After reading the names of its promoters I feel sure that these requisites will not be lacking."

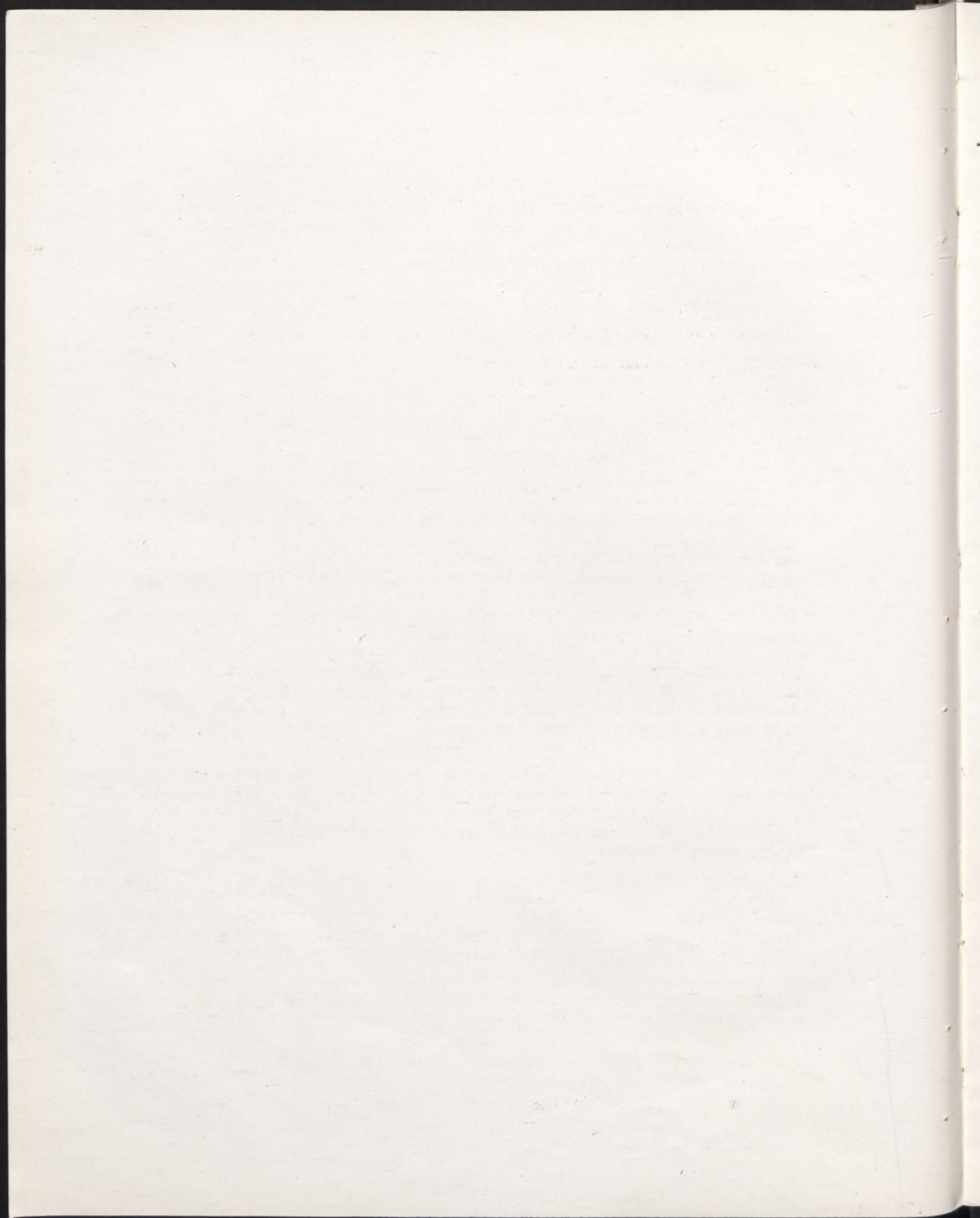
Bledisloe

LYDNEY PARK, ENGLAND,
New Years' Day, 1936.



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INTRODUCTION

The compiling of a list of authors is always a matter of some concern. It is difficult to decide what writings should be included, what excluded. Should the quality of the matter decide the question—or the quantity?—a question to which few will hazard an answer. The excluding of all publications of under 50 pages, however, might make decision easier, and the list now includes no books of fewer pages except in two circumstances. In the first, if an author already has a considerable volume or several volumes to his credit (when, in other words, he has proved himself an author)—volumes of less than 50 pages may enter his list if they are thought of sufficient merit. Or, if the volume is somewhere near the 50 pages—or say over 20, it may be included if the matter in it is of such good literary quality as to enable it to stand alone; for it must be remembered that, since the best lyrics are the shortest, twenty pages might conceivably accommodate forty immortals. Folk-songs such as one that has been written in New Zealand do not, however, sing themselves to immortality every day.

In order that the list with the above limitation might be as complete as humanly possible it was advertised, by bulletin and by news-column, that authors were desired to send in to the committee a list of their publications with details, or get their friends to do so, or their friends might do so on their own initiative. It must be remembered that it cannot be known by instinct which authors are New Zealanders and which are not, unless they may be recognized as such by their publications. One volume of fiction was in doubt until the story it told was read to ascertain if the writer by his local colour gave himself away. Within the first three pages he had completely given himself away; his claim was gone; he spoke of the clearing away of ti-tree scrub, and of the floor of the bush being carpeted with gold and silver ferns; also, the hero managed to make his way through the bush on horseback by compass. The "bush" was "forest" to him, and he was foreign to the bush. Read Mrs. Grossman's *In the heart of the bush* and it will be known what is meant; that book could have been written only by a New Zealander who knew and loved New Zealand; and the same is true of W. Satchell's *The Greenstone Door*.

Again, some New Zealand writers have published several books, none of them dealing with New Zealand subjects, and all published abroad. There is no birth-mark on a book, by which one by a New Zealander can be certainly identified. If therefore, the author does not lighten the ignorance of the compiler, can he blame him for being benighted?

A list of authors must be an ever growing organism; and if those who do not happen to have been gathered into the fold will let the compiler know, always kindly tempering the wind to the shorn lamb, since he is guileless of intended slight, the details will be gratefully received and put by for a subsequent edition of this list. It forms at any rate the basis of a list of the kind desired.

Attention must be drawn to the fact that by the clause of limitation above, pamphlets have on the whole been excluded; there has been such a spate of these in New Zealand that to have admitted them into the list would have burst the banks



and made the list as uncontrollable and as divagating as a New Zealand river, and as turbid as a New Zealand river in flood. New Zealanders are great pamphleteers, and some of our notable men, such as Sir Robert Stout, have placed their published thoughts almost entirely in pamphlet form. Some have been so devoted to one theme, so concentrated in their expressions of thought, that their pamphlets might almost be considered a volume; the late Henry E. Holland was such a one, and his pamphlets have been listed with his book of verse. J. E. Fitzgerald is another whose pamphlets have been included. With these remarks the list is released with all its imperfections. It is easier to add than to start *de novo*.

Acknowledgments are willingly and gratefully made to all who have assisted, not only in the production of this booklet, but also in the holding of the exhibition, by contributing the two primary essentials—funds to carry on the work and exhibits to make it successful. Thanks are heartily extended to all these, and to all others who have helped with material and advice. Perhaps the mention of names may be excused, remembering the liability to unintentional omissions; but it must in justice be said that contributors of small amounts, of little batches, are remembered and thanked equally with those of larger scope: the meaning of this readers affected will, we trust, know in their heart. The Press is also thanked for valuable and valued publicity given.

THE NEW ZEALAND NOVEL

By ALAN MULGAN.

For some time past New Zealanders have been asking when *the* New Zealand novel is to appear. The question is a little unfortunate. There may never be agreement as to what is *the* New Zealand novel. Half-a-dozen critics, if asked what is *the* English novel, might give as many different choices. If what is really meant by the New Zealand question is when is a truly great New Zealand novel going to be written, one may say it would be wiser not to pitch expectation so high. Our Australian cousins are much in advance of us in the writing of fiction, yet posterity may decline to rank even *The Fortunes of Richard Mahoney* as a great novel. If by the date of our centenary we have produced half-a-dozen or even three novels worthy to be ranked in the second grade of the world's fiction, we shall have done very well.

Until a few years ago there was very little New Zealand fiction worthy of the name. In the nineties and a little later Mrs. L. A. Baker, using the pen name of "Alien" wrote a string of strongly sentimental stories with a New Zealand setting. They were highly coloured with the moral tone that the Victorians liked, and today their naivete is as palpable as a mountain. H. B. Marriott Watson wrote, in *The Web of the Spider*, a stirring tale of adventure among the Maoris. The work of Edith Searle Grossman (*In Revolt, The Heart of the Bush*) was marked by passionate feminism. Arthur Adams, a true poet, gave us some interesting glimpses of New Zealand life in *Tussock Land*. More important than these books were Satchell's stories, which with the exception of *The Greenstone Door*, have not met with the recognition they deserve. *The Land of the Lost* is an excellent tale of the gum-fields in North Auckland. Publication of *The Greenstone Door* coincided with the war, and it was not until years afterwards that the merits of the book were thrust upon the notice of the public by a few ardent admirers. Even then some time had to pass before the book was re-issued. William Satchell was a literary pioneer.

The world war accelerated many processes, and probably the achievement of a New Zealand literature was one of them. New Zealand, a young country inhabited by fewer than a million-and-a-half people, had been largely pre-occupied with taming a land of mountain forest and flood, held originally by a war-like race with portions of which the new comers clashed. The world war developed a sense of nationhood and brought the Dominion into closer contact with the greater world of ideas. Advance in native literature, however, took at first the directions of poetry and short stories rather than of novel writing. The explanation is partly that the poet and the short story writer could achieve publication more easily. They had their local newspapers and periodicals for a medium. On the other hand there was hardly any local publication of full-length fiction; the community was, and still is, too small. The New Zealand novelist had, and has, to look to England and the United States for a publisher, and that publisher must study his main market. The readers of that market are not greatly interested in New Zealand. That in turn may be partly the fault of the New Zealand novelist, who too often has relied heavily on local colour to pull him through, instead of developing action and character. There are, however, other factors. The idea that New Zealand has little or no

pioneering history worthy of the novelist's attention has been nobly refuted by Mr. James Cowan, both in criticism and in his own short tales of the early days, yet we may reasonably find in New Zealand conditions a partial explanation for the failure of New Zealand writers to capture the public of larger countries. Compared with Australia, Canada and South Africa the country is small. It lacks the spaciousness of the other Dominions. It lacks the pitiless struggle with nature that marks life in these countries. The Maori has never captured the imagination of English readers as the North American Indian and the Zulu have done. His wars with the British were on a small scale. There was far more bushranging in Australia than in New Zealand, and one of the best and most popular of Australian tales, *Robbery Under Arms*, has bushranging for its subject. New Zealand was never a convict settlement; if it had been it might have produced something like Marcus Clarke's *For the Term of His Natural Life*.

Moreover, New Zealand society is the most English of all over-sea settlements, and the national type that is evolving is less well marked than the Canadian, the South African, or the Australian, and one does not find in it the startling and almost incredible contrasts, the great sprawling, greasy Dickensian types that provide such gorgeous material for the American novelist. Our social tones are relatively quiet, like our own individual characteristics. New Zealanders are a reticent folk, poor in the gift of self-expression. In the war their soldiers were known as the Silent Division, because they did not sing as they marched. Further, in his own country the New Zealand novelist has had to meet a good deal of prejudice. Many New Zealanders, though their number is decreasing, are not interested in New Zealand stories. Some of them are educated men and women with a good taste in literature. To them apparently the familiar is too well-known, and the nine-fifteen may bring up romance at Euston or Paddington, but not at the railway stations of Auckland or Wellington. Perhaps this is a way of escape from life. That New Zealanders are more ready to read their own writers is due to the efforts of post-war novelists. Miss Jane Mander's *Story of a New Zealand River* is held by some to be the best New Zealand novel. Miss Mander laid it in scenes she knew well—the timber-getting industry of North Auckland. Instead of sweet sentiment she presented an astringent and rather bitter mixture of life. Miss Rosemary Rees has written a number of romances of the sweeter kind, pleasantly filled in with local colour. Mr. Hector Bolitho, who has won fame as a biographer, laid portions of two novels in New Zealand—*Solemn Boy* and *Judith Silver*. After making a reputation as a writer of short stories with a New Zealand setting, "G. B. Lancaster" went abroad and ultimately won fame by her novel of Tasmanian life *Pageant*. The report that this writer is working on a New Zealand novel arouses keen expectation. "Marten Stuart's" (Mrs. Walter Scott) two novels *Where the Apple Reddens* and *And Shadows Flee* give promise of better work from one of our most gifted writers. Jean Devanny has been before the public for some years. She writes with power, and in her realism she is influenced by European models. *The Butcher Shop*, a story of station life, was banned in her own country. The most realistic of all New Zealand books, however, is probably *Children of the Poor*, by Mr. J. A. Lee, a novel with touches of autobiography. This impressive study of hard poverty in a young country is as notable for its psychological insight as for its picture of social conditions. It contains passages of remarkable beauty.

No one, however, has captured the New Zealand public to the extent of Miss Nelle Scanlan. Opinions differ about the literary merits of her *Pencarrow* trilogy—*Pencarrow*, *Tides of Youth*, and *Winds of Heaven*, but sales speak with their own voice. No other writer has approached her in popular appeal. Her books are racy of New Zealand, breezy, spacious and vigorous. The fortunes of the Pencarrow family begin on a beach of Wellington harbour in the 'forties and end in our post-war world. No one has attempted so large a canvas, and Miss Scanlan has done more than any other writer to induce New Zealanders to read New Zealand fiction. She has opened a door through which many will follow. After her has come "John Guthrie" with a novel that at once caught the popular fancy. *The Little Country* is a young man's novel. It has hardly any construction, but it has freshness, observation, and true humour, and contains some really admirable writing.

A great fault of New Zealand novels is lack of sophistication. All of "Alien's" novels were published in London and some of them went into a second edition, from which we may conclude that they sold well in England. Such stories would not be accepted in London today. The English novel has moved far since the 'nineties. It has become much more sophisticated, more analytical. Psychology is all the rage now, with an extraordinary development of the crime novel as a counter-movement. But whatever form an English novel takes, the standard of writing is higher than it was a generation ago. All this the New Zealand novelist must bear in mind if he wishes to succeed, for it is to the English publisher he must look if he wishes to make money. He must realise that the English public is not interested in New Zealand as New Zealand, and that piling up of effects—Maoris and tuis, bell-birds, tree ferns, kauris and tussock hills—will not take the place of good character drawing and arresting prose. It is noteworthy that nearly all New Zealand novels are written round rural industry. There has been little attempt to exploit politics—though New Zealand has been a political laboratory—or the life of the towns. This is natural enough, for New Zealand is primarily a farm and a saw-miller's camp; but pre-occupation with fair station girls and grey horses will not create a literature. In the towns as in the country, in the present day as in the pioneering past, there is abundant material for the novelist. But he must present something more than facile sentiment against a background of tree-fern and tussock; he must study his characters and work at his dialogue, which in New Zealand fiction is perhaps the weakest department. What may be described as the moderate tone of New Zealand conditions—climatic, social, political and economic—may make his task peculiarly difficult, but this only means that he must counterbalance lack of natural advantages by taking more pains with his work. He must for the most part seek his subjects in the life about him; this is the general practice among novelists. Some day, one hopes, there will be sufficient people in the Dominion to enable him to make his appeal mainly to the local market. Meanwhile he must study the overseas reader. There is, however, no reason why he should not impart to a picture of the New Zealand scene that universal quality which is the mark of great art. The subject is much less than the treatment; the scene of a masterpiece may be laid anywhere in the five continents or the seven seas.

NEW ZEALAND

By EILEEN DUGGAN.

The great Pacific salt so steeps our air
That noon-tide burns it to a driftwood blue.
Such skies are passion to a lark upflown,
As if a hemisphere of harebells caught,
Clapper to clapper running silver fire.
The lovely conflagration dies in dew,
Such dew as only rivered lands beget
Where air lies long with heavy, crystal streams
As clear as are the firths of Paradise.
Our midnight stretches a tremendous targe,
Transfixed with planets, each a golden boss,
Among the lesser nail-heads of the stars.
Within the northern island here and there
Are burning hills that smoulder, sulk and brood,
Great fireseeds furious for shoots of flame ;
But farther down an alp-line, calm and cold,
Looks southward to the mountains of the pole
That lean like gods with comets in their slings
Lancing auroras in the whistling air.
And we have birds, Atlantic birds and ours,
So that at once from out the self-same tree
Can come an anthem and a karakia ;
And birds that think in oceans come and go,
Their chart behind their eyes that scarcely sleep
To find the Southern Cross beyond the Bear.
Our flowers are pale, the mock of pander bees,
Save those red trees that put forth such a blaze
The very Tasman could not put it out
When summer strikes the tinder of their boughs.
We call this country ours—but who can hold
Such youth transcendent, unassailable,
Like a great moment or a flashing glance ?
Go free, my land, we are content to be
The commoners of such a valiancy.

THE PLACE OF DRAMA IN NEW ZEALAND LITERATURE

By VICTOR S. LLOYD.

The place of Drama in the literature of a country is an important one. Its appeal must inevitably be to the multitude and not to the litterateur. The people of Athens fought for places to hear the comedies of Aristophanes, and a thousand years later, the apprentices of London jostled with their masters, to guffaw at the comedies of William Shakespeare. Thousands, whose ears were deaf to the poetic genius of Shakespeare, were thrilled by his mastery of dramatic effect, amused by his comic inventions, and entertained by the topical allusions which studded his plays. It is significant that Shakespeare is more popular in countries where his plays are performed in a foreign language than they are in English-speaking countries.

The fact is that the greatest dramatist the world has ever known was himself an actor, a stage manager, and a producer, a man who knew and used every trick and artifice to tickle and delight the eyes and ears of the public. He was only incidentally a poetic genius and a philosopher.

It is necessary to stress this technical aspect of Drama in order to understand the position of the Drama in New Zealand. It has been my privilege to act as judge of the New Zealand One-Act-Play Competitions conducted every year since 1932 by the British Drama League, and several hundred manuscripts have passed through my hands. Out of these, five volumes containing in all thirty-one one-act plays, have been published in New Zealand. I do not know how many of them have been produced, although after the publication of the first volume four out of seven were produced during the Drama League Festival held the following year, and two of these won their way to the National Final Festival.

The only New Zealand playwright who has, as yet, attained international fame is Dr. Merton Hodge, whose "The Wind and the Rain" had over one thousand consecutive performances in London. This play has been translated into foreign languages, and was most successful in Germany. "The Wind and the Rain" is a study of student life in Edinburgh, and its authenticity is perhaps its greatest quality. Dr. Hodge drew largely upon his own experiences, and I believe several of the characters are drawn from life. It is not surprising that his second play, "Grief Goes Over," did not repeat the success of "The Wind and the Rain," for second plays like second novels are notoriously the stiffest of hurdles for the writer.

Merton Hodge tried his 'prentice hand whilst a student at Otago, where he wrote and acted in the University Capping-Extravaganzas. Incidentally it was as an actor, not a playwright, that his friends thought he would find fame. No survey, however brief, of New Zealand Drama would be complete were not some reference made to the Capping-Extravaganzas, and it would scarcely be an exaggeration to say that in New Zealand these annual outbursts of student-ebullience have proved themselves to be the nursery of some of the best writers of verse and drama.

The Extravaganza fills the same function in drama as the cartoon in the graphic art. As we know it today, after thirty years of existence, the Extravaganza has broken every known canon of play-construction, only to impose upon itself a set of rules, simpler certainly, but as rigid as the Greek unities. Its form may be composite, or a number of short burlesque plays, linked together by musical items. This mode of entertainment has become traditional at Canterbury and Otago. Auckland prefers a full-length piece—a sort of burlesque comic opera, of which "Tutenkhamen," produced in 1922, was an outstanding example. Mr. W. Graeme Holder wrote the libretto and has since published a number of novels, one of which, "Restless Earth," utilizes the Napier earthquake as a central incident.

Victoria for many years had a similar kind of burlesque opera, but of late years has evolved a type of entertainment quite unique, composed of three burlesques, two short sketches, without music, and a longer piece which plays about an hour and a half. This last is a more pretentious affair with songs, ballets, and scenic effects, but is primarily designed to shed the light of healthy ridicule on such contemporary institutions and personalities as the students consider fit for their pillory.

Recently, authors of extravaganzas have, in a number of instances, decided that the extravaganza can be made into something more than a shapeless flimsy vehicle designed to carry mere buffoonery, and have endeavoured to evolve a unique but legitimate dramatic form. Always of immediate contemporary interest, no extravaganza can be expected to withstand the test of revival, but in the attempt to give burlesque coherence and form a few young dramatists have been discovered and, after sharpening their pens and testing their strength in theatrical lampooning, have entered the fields of serious literature.

Dr. Merton Hodge is of course the shining example, but there are others, who, though less conspicuous, have produced work of some merit. "The Old Clay Patch," a collection of verse written in and around Victoria College, edited by F. A. de la Mare and S. Eichelbaum and published in Wellington in 1910, contains several familiar names of those who first attempted to express themselves in extravaganzas and have since produced serious work of distinction. F. A. de la Mare, one of the editors, has written some fine verses. Seaforth Mackenzie, who wrote "Boadicia" and "The Bended Bow," has published verses of a distinctly scholarly flavour. The late Marjorie Hannah who, during the War years, took an active part in Extravaganzas, later developed a rare sensitiveness and a facility for investing intimate and personal experiences with poetic flavour, and published three small volumes of verse.

Some mention should be made of Reginald Berkeley, although there is little or no New Zealand influence apparent in his mature work. He was called to the New Zealand Bar in 1912 and began writing in 1911 with contributions to the Auckland "Observer." Since the war he has lived in London, and in 1925 he wrote "The White Chateau," as a radio play. Later in 1927, "The White Chateau" was produced as a stage play at the Everyman Theatre and is described by Mr. J. W. Marriot in his preface to "Great Modern British Plays" as probably the best play of its kind that England has so far achieved. Mr. Berkeley has several other plays to his credit, all produced in London, notably "Mr. Abdullah" (1926) and "The Lady with a Lamp" (1927) a very fine play based on the life of Florence Nightingale. In 1928 he published a novel "Dawn," based on the life of Edith Cavell.

And there are others. A. C. Coppard who had a hand in the Auckland Extravaganza of 1932 "All Quiet on the Waterfront" has since written several plays, one of which, a one-act play "Sordid Story," produced by Professor Sewell, won the British Drama League Festival. I understand that when "Sordid Story" was first produced by a group of Glasgow amateurs it created a furore, and one of the Glasgow papers next day gave it a double-column heading in its critique. I can well believe this. I saw the play performed last year (1935), and it will live in my memory for a long time. It is experimental in form, but it is of such quality as to make one hope for great things from Mr. Coppard.

Another writer whose work is more than promising is Mr. Eric Bradwell, who last year published a volume of one-act plays which had a flattering reception from the London critics. One play in this volume "There is No Return" is of outstanding merit, and reveals the author as one who has the Galsworthian quality of holding the scales of a social argument evenly balanced. Mr. Bradwell has since written a one-act play entitled "Clay" which will have been published by the time this article appears in print. In this play Mr. Bradwell has travelled the same path as Mr. Coppard, and has given us something experimental and expressionistic. It attempts to combine modernistic drama with what is tantamount to a Greek chorus, and although the play traverses a period of thirty years, it is an attempt which, in my opinion, succeeds.

Another writer of one-act plays who is not afraid to experiment is Mr. H. C. D. Somerset, whose play "The Ayes Have It" is set in a grotto on Mount Everest.

Perhaps the best one-act plays which have yet been written by New Zealand writers have been set in places other than New Zealand. "Jael" by Helen M. Parker, is a particularly effective dramatisation of a Biblical story. "Father Against Son" by James Wilson, is set in Rultania; "The Substitute" by L. A. Charles, is laid in the Paris of 1792. Many plays, set in London, might equally well be set in any other large metropolis. "The Reckoning" by B. R. O'Brien is one such. An earlier play of Eric Bradwell's "The Man Called Jones" is set in a South Sea Island, whilst "Drums" by B. R. O'Brien, is set in the Congo. There are plays in "a flat" or in "the drawing-room of the Smith-Jones" which might be anywhere in or out of New Zealand.

Probably the first one-act plays to be published in this country were "Three Plays of New Zealand" (1920) by Alan Mulgan. In his preface to this volume Professor Shelley expresses the hope that "these interesting beginnings presage the development of an adequate means of expressing the growth of our national consciousness." It is I think a hope that is now on the point of being realized. Mrs. V. Targuse has published several one-act plays dealing with life in this Dominion which are worthy of serious consideration.

Plays which deal definitely with New Zealand life are on the whole not such good "theatre" as others. Many of them are good stories written in dramatic form, which does not mean that they are good plays. One explanation may be that those writers who live outside the main centres have little opportunity to learn the mechanics of play-production by becoming associated with a play-producing society, and the absence of technical knowledge shows itself in their work.

I am bound to admit that many New Zealand plays that I have read have displayed a lack of technical knowledge of the Theatre on the part of the authors. This is a fault which can only be corrected by more intimate connection between the dramatist and the Theatre. Nearly every great dramatist from Aeschylus to Shakespeare and from Molière to Ibsen was a man of the Theatre. Only thus does dramatic literature reach full flower.

It cannot be too strongly stressed that Drama is quite different from any other form of literature. In its published form it is incomplete. The printed text of a play is no more a play in itself than is the printed score of a symphony the sound-picture intended, or the architect's plan of a cathedral the completed edifice itself. A play is the result of the labours of a group of craftsmen of which the playwright is one. Drama cannot be considered apart from the crafts associated with the Theatre, which bring it to life.

Thus New Zealand is waiting for its Abbey Theatre, or better still, its National Theatre, to which its budding dramatists may be attached in order to develop their art. By a Theatre I mean not necessarily a building, but an institution, backed by the state, with branches in all the large towns, comprising actors, producers, designers, and playwrights.

Meanwhile, until this millennial dream is realized, New Zealand dramatists must continue, as now, writing as best they are able, dependent on occasional productions of their work by the comparatively numerous amateur play-producing groups which this country is fortunate in possessing.

That New Zealand will eventually produce a great dramatist I have no doubt. This country has a history and a background which some day will inspire one of its writers. Its people, like most other peoples, have a strong and deeply-rooted love of the Theatre. Perhaps he is amongst us now, and we ourselves may see the first truly great New Zealand play. Let us nurture by encouragement our budding playwrights; let us assist them to develop their art by giving them opportunities to work in close co-operation with other craftsmen of the Theatre—even though it may only be the Amateur Theatre; and above all, let it not be said of New Zealand that a playwright is not without honour save in his own country.

THE FULL CUP

By ARNOLD WALL.

My strength can never fail me,
Nor foul disease assail me,
Nor loathly germ attack me,
Nor pain nor sorrow rack me ;
My ways are safely guided,
My needs are all provided,
A kindly State supports me,
No person ever thwarts me,
No dunning duty calls me,
No threat of hell appals me,
No daily toils fatigue me,
No nasty noises plague me,
No spectre of poverty haunts me,
No looming danger daunts me,
No force unseen frustrates me,
No man or woman hates me,
No god nor devil frights me,
No fierce ambition bites me,
My lovely wife adores me,
And, Lord, how living bores me !



OUR YOUNGER GENERATION OF WRITERS

By C. A. MARRIS.

When did the Younger Generation of New Zealand writers arrive? In what period? Who has traced the line of demarcation between this Younger Generation and their literary elders?

There is no logical answer to these questions. In its absence we have decided to take the bull by the horns—in this wise: It is hereby decreed that for the purposes of this review the advent of our Younger Generation of writers shall date from that eventful time when a Christchurch daily, now regrettably among the dear departed, decided to throw open its column to this country's literary talents. The fairy godmother was *The Sun*; the time, early post-war.

To the heretofore neglected literary clansmen *The Sun's* invitation must have resembled a dream come true. It was a gesture unique in the history of Australasian newspapers. Up to that time no New Zealand or Australian daily had recognised in a practical way any real responsibility to the local writers, who were left to struggle for what crumbs fell from the tables of the weeklies. Little wonder then that the response to *The Sun's* clarion call was immediate and almost overwhelming. The startling news spread to the uttermost parts of the islands and from those districts and nearer home, Mss. streamed in, a steady spate, until seemingly there was no end to them. That policy was maintained for at least the better part of a decade—until difficulties encompassed *The Sun*.

This crusade* in the cause of New Zealand literature drew a surprisingly large number of new or not widely known writers confidently into the open: poets in particular, fictionists and essayists—a queue of them. They stand for the van of the Younger Generation of this monograph. Regard some of the more outstanding names: Eileen Duggan, whose earlier numbers had already attracted wide attention; J. H. E. Schroder, who contributed scholarly essays to *The Sun*, joined it later as Assistant Editor, and is today second in command of *The Press*; Alison Grant, winner of one of *The Sun's* annual verse competitions and a versatile writer; Mona Tracy, whose all-round literary qualities are yet to be fully appreciated; Pamela Travers, who was first published by the *Sun* (as were others of that period), who went to London some years ago and earned the warm commendation of the late A.E. with some of her poems; Marna Service who, while still at school, was awarded first prize in another of *The Sun's* verse competitions for her much-quoted "Blue Magic"; M. G. Skipper, now *The Bulletin's* Melbourne reporter, who confessed to his delight and amazement when asked for contributions; Helena Henderson, a most sensitive lyricist; Helen G. Turner and H. C. D. Somerset. Later came Robin Hyde (Iris Wilkinson)—there will be more to say of her presently; A. R. D. Fairburn, who recently deserted the Muse, alack! for watercolour painting; C. R. Allen, an indefatigable and versatile writer, who is never guilty of anything meretricious; and Ngaio Marsh, who subsequently developed a flair for thriller fiction. Only the best remembered are mentioned.

Since then, the Younger Generation has added conspicuously to its ranks. The latest recruits include Eve Langley, Australian-born, but now domiciled in New Zealand; J. C. Beaglehole; Dora Hagemeyer, New Zealand-born, for some years past a resident of Carmel, California; Gloria Rawlinson, a gifted girl in her middle

*The champion for the young writers was Mr. Marris himself.—[ED.]

teens, whose warmly imaginative verse has gained her a reputation beyond these shores; Douglas A. Stewart, one of our individualist poets; F. Alexa Stevens, a prize-winner in *Art in New Zealand's* annual verse competition; John Mulgan, at present on the editorial staff of the Oxford University Press, who is steadily developing in his literary craft; D'Arcy Cresswell (*The Poet's Progress*), whose prose will be remembered when his verse is forgotten; Geoffrey de Montalk (still in England), an amusing egoist, whose best lines touch the fringe of poetry; Arnold Cork, whose onomatopoeic poems have aroused interest at home and abroad; E. D. Morgan, represented in the last two volumes of *New Zealand Best Poems*; Hector Bolitho, now apparently Anglicised; John Brodie, author of *The Little Country*, a comfortable novel; John Lee, Nelle Scanlan, Monte Holcroft, Joyce T. West, and Mary Scott.

What is the evidence that New Zealand literature, revived by the stimulus of 1919-20, has marched ahead since?

However, before witnesses are called, let this fact be noted: in contrast to the influence of the University colleges in letters say, thirty years ago, those "centres of learning" today are playing an insignificant role in the revival postulated. Much of the serious verse appearing in the collegiate magazines is almost entirely lacking in inspiration, is heavy-footed and self-conscious. Even the assertive young men, dark-minded in the earlier T. S. Eliot manner, get hopelessly lost when they set out on the trail of their leader. Heaven knows what will become of these disciples now that Eliot has turned to religion!

Again, what has modern undergraduate humour to show against the keen-witted, pungent rimes that fairly bubbled from the lively minds of students of two or three decades ago? Perhaps due explanation of their fall from grace is that those of the latter day are too preoccupied with material considerations to bother about aesthetics. It is possible also that the changing times are producing a type insensitive to everything but the prosaic necessity of building for themselves, and not for posterity—and who can blame them?

Now for the witness in support of the case set down. Take our poets first: Eileen Duggan has won clear recognition in the highly-competitive field of the United States of America, and in the eclectic circles of literary London. Robin Hyde has achieved a signal success in having a collection of her poems published by a firm like Macmillans, and a novel of hers has been accepted by a London House. An English critic of standing describes Eve Langley as Keats reincarnated. J. C. Beaglehole is that rarity—an historian who is also a poet. His *Exploration of the Pacific* (published in England) had an excellent Press oversea. His poem on John Sebastian Bach, which works up to a superb climax, is one of the greatest this country has produced. Dora Hagameyer is becoming known to the American literati for the sensitive beauty of thought in her poems and an instinctive delicacy of expression; and so the tale runs encouragingly.

A like measure of pride in the fiction produced by our Younger Generation as understood would hardly be justified. Such novels as its members have had published are below the standard of William Satchell's *The Greenstone Door*, Jane Mander's *A New Zealand River*, and John Lee's *Children of the Poor*. Lee, by-the-way, has a second novel in preparation. Bolitho's chief success has been gained in the field of biography, where he has made a name for himself. The best of his short stories, too, were worth telling, and are well told.

SONG AND THE MORNING'S DAUGHTER

By JESSIE MACKAY.

Far, far from Thessaly,
Far from Helicon water—
Who taught the glee-folk
Vowed to the Morning's Daughter?
Only the Dawn and the Sea:
Votive and vowed are we
To a guild of God in the prime,
Ere ever the fringe of Time
Frayed in the dust of noon-tide,
Or, blown a-lee on the moon-tide,
Forwent on a devious water
The bourne of the Morning's Daughter.
But votive and vowed are we
To the Guild of the Dawn and the Sea.
Ethereous bloom of the Dawn
For the veil of the Night undrawn—
Pure, perennial glee
Of the lilies that line the Sea—
These for the Morning's Daughter,
And we for the Morning's Daughter!

Ever the bindless to bind,—
Ever to lose and to find—
Keep us at morn, O Master—
Ever and ever at morn!

THE NEW ZEALAND BOOK ILLUSTRATOR

By PAT LAWLOR.

Since the inaugural meeting of N.Z. Authors' Week much ink has been put to paper about the New Zealand writer, but, as far as I can see, we have heard nought of the New Zealand illustrator. Possibly it is because we see so little of his work. Yet, when a New Zealand book is illustrated, the fact is proclaimed in bold type by the publisher, whether the illustrations are photographs or line drawings. The publisher, as well as the reader, knows what added power is given to a book if it is illustrated. Great indeed may be the inspiration of the writer; but to have a faithful pictorial conception of his thoughts provided by an artist, completes, for the reader, a flesh and blood picture. Why is it therefore that New Zealand books are so seldom illustrated, and, if illustrated, sometimes parody the work of the author.

Reason one: lack of talent—may answer both questions in one. There is another cogent reason. The inclusion of illustrations in a book adds considerably to production costs. Books published in New Zealand rarely if ever run to a first edition of more than five hundred, one thousand, or, at the most, two thousand copies, forcing the publisher to rigid economy in production costs. Frequently, therefore, he dispenses with illustrations. When illustrations, as in an historical, geographic, or scientific work, are forced upon the publisher, he relies on photographic reproductions in which case the artist is not necessary.

Reverting, meanwhile, to reason one—the suggested lack of talent: I, for one, hold, that there is and has been, plenty of talent available in New Zealand; but I also consider that when the publisher has sought for a creative picture, he has frequently selected the wrong artist. Let me instance the case of English publishers handling New Zealand books. Instead of commissioning a New Zealand artist for the job, they have often engaged English artists, who, otherwise capable, have not the slightest conception of the local colour required. I have in mind the jacket of a successful New Zealand novel, recently published. The artist responsible was evidently imbued with the quaint idea that New Zealand consists of gigantic tree ferns and equally colossal sky scrapers. A more absurd jacket I have never seen, yet the book is selling well, which may be said to discount the prevailing idea in the publishing world that the jacket of a book is a vital sales factor.

However, this article concerns, not so much jackets as interior illustrations. I propose looking back a few decades to prove the foundation of my earlier claim that New Zealand had (and still has) capable illustrators, also, to suggest that if at times the artist has not lived up to the verbal picture of the author, it has been the fault of the editor or publisher of the story concerned. There must be a complete tuning-in between the author and the illustrator and the perceptive ear of the editor or publisher must be the judge. For instance: as Gilbert and Bach would have been an impossible association as librettist and composer, Gilbert and Sullivan were supremely mated. Obviously this is no reflection on Bach. For the same reason (getting closer to our subject) Gustave Doré would have made an ungodly mess of Charles Dickens, whereas "Phiz," and George Cruikshank caused the Dickensian characters to shriek with the verbal vitality of their creator.

Here is just where the editor of the early New Zealand magazines failed. The editors of such famous New Zealand periodicals as *The Red Funnel* and *The N.Z. Illustrated Magazine* gave their readers splendid stuff in stories and articles, but often erred in their selection of artists. Sometimes the artist was to blame, but often the editor. In *The Red Funnel* we find some excellent illustrations by R. Haweridge, but other times, through lack of the right inspiration, he fails. The results of other artists, Shirley Yorke and Horace Wynn were at times crude. In the *N.Z. Illustrated Magazine* the veteran New Zealand artist, Trevor Lloyd, illustrated many stories—sometimes excellently, sometimes poorly. Here again possibly the editor failed to realise that necessary association of ideas between artist and writer. On the other hand, the line illustrations to Miss Edith Howes' Maori fairy tales which first appeared in *The Red Funnel* are well done and in harmony with the stories.

Turn over the pages of the old *Lone Hand*, the Australian equivalent of these two New Zealand magazines, but of a period some years later, and you will find some glorious examples of illustrated stories and poems. Here we had a magazine with a wealth of artistic talent to draw on and an editor, perceptive to a degree, as to the pictorial talent wanted to suit each contribution. We see David Low in his element picturing some bacchic creation of "Kodaks," Alf. Vincent or Dave Souter following Victor Daley up the slopes of Parnassus or Norman Lindsay tumbling back with Dulcie Deamer to the stone age. And note, too, that although it was an Australian magazine it featured both the New Zealand writer and artist. Yet even *The Lone Hand* failed sometimes in its illustrations.

I have been a keen student of black and white work for many years. During the seven years' experience of my *N.Z. Artists' Annual*, illustrations naturally played a big part in the production of the magazine. Sad experience in early numbers pointed to me the necessary affinity between author and illustrator. I had no difficulty over my joke blocks; but when a good story came my way I was forced to ponder seriously as to who was the ideal artist to create in black and white, the story or poem to be illustrated. This difficulty was not so apparent in humorous stories. Here I found splendid material in Gordon Minhinick, Jack Gilmour, Gordon McIntyre and others. It was the serious stuff that presented the difficulty of adequate and sympathetic presentation and here I found the work of M. Matthews and Stuart Peterson always reliable.

When speaking of line work, the decorations by Mrs. V. Gould, as in Arnold Wall's last book of verse, *The Order of Release*, should not be overlooked. There are possibilities here; she prints the text and decorates the page; and if her text is at times a little lacking in clearness, the decorations are usually appropriate and appealing.

From the magazine illustration we return to the book illustration. A notable collaboration between New Zealand writer and artist is to be found in *The Meeting Pool*, published in 1929, by Elkin Mathews, London. The author was Mervyn Skipper and the artist R. W. Coulter. Written after the manner of Kipling's *Jungle Books*, this clever animal phantasy was presented to the public with an almost perfect association of ideas between writer and artist. Two years later, Mr. Skipper produced *The White Man's Garden*, in which the trees and flowers of Boneo told stories of whimsical humour. On this occasion Mr. Skipper was both author and illustrator, achieving an artistic success equal almost to his earlier book.

Dittmer's *Te Tohunga* (George Routledge, London), which was published about thirty years ago, is New Zealand's most striking example of the work of an author-illustrator. In his illustrations Dittmer's massing of black and white produced striking results which, if not always technically perfect, vividly portrayed the Maori legends so wonderfully described. *Te Tohunga* is a New Zealand classic and a collector's rarity. It must be said, however, that whilst the illustrations are striking and original, and embody some Maori art ideas, they are not Maori; it will need a Maori artist, or a Pakeha saturated in the Maori atmosphere, as was Goldie, to create the true Maori illustration—bold, unconventional, and with a touch of the grotesque.

A few years ago a New Zealand publishing enterprise, Fine Arts (N.Z.) Ltd., now defunct, published the first volume of an ambitious undertaking *Legends of the Maori*. It was to be completed in four volumes. Unfortunately, owing to financial reasons the publishers were forced to go into liquidation and the work was compressed, later, into a second and final volume, published by another Wellington printing firm. The main interest in this fine work as far as this article is concerned is in its illustrations, which were drawn by Stuart Peterson. His pictures were faithful to their subject, were full of colour and action and were splendid specimens of draughtsmanship. In the *de luxe* edition of the first volume was included an original etching from the same artist and about 20 or more full page illustrations. Peterson was young and untried. Obviously there were faults in his work, but the general result was an achievement in New Zealand book illustration. In the second book he had gained a fluency of line and facility of picturisation that has never before been reached in this country. Small wonder that shortly after he was snapped up by publishing enterprises in Australia, where he is now doing illustration work that will compare favourably with the pictures of many artists in other parts of the world. Here again it must be said that the work is not Maori; the figures, more particularly in the first volume, are on the lines of the Australian aboriginal rather than the Maori.

In colour-work, attention might be drawn to the illustrations in several of Miss Edith Howes' popular books. The painting of the fairies is dainty and attractive, and they are modelled on the conventional form given prominence by the Conan Doyle fairy photographs.

A later book with colour illustrations is *Myths and Legends of the Polynesians*, where Mr. R. Wallwork, of Christchurch, has illustrated some of the Polynesian tales so popular among the natives. If many of his figures are European figures in Polynesian dress, they are none the less attractive; and if a poet is allowed license to secure certain effects no doubt an artist should be allowed license too, so long as he is not incongruous with his art.

It is obvious, therefore, that good illustration work must play a big part in the book publishing enterprises of the future in New Zealand. The developing field is to be found in our magazines, alas, so few in number. With N.Z. AUTHORS' WEEK an established fact, book publishers should have an opportunity of developing the talent that I know is latent here.

This important factor in book publication is going to help both author and publisher. With all his consummate art Dickens is not nearly so readable without

the pictures of his supreme illustrator, "Phiz," *Alice in Wonderland* would lose much of its charm without Tenniel; E. V. Lucas owes a big portion of his success as a humorous writer to George Morrow; *The Yellow Book* lost much of its interest when it decided to dispense with Aubrey Beardsley, and, harking back to our own youthful days, *The Boys' Own Paper* and *Chums* would have been very dull indeed without the virile pictures of Paul Hardy or Gordon Brown.

If anything further need be said as to the added power given to a book by an illustrator, I cannot do better than conclude this article by quoting a tribute paid in his preface in *Figures of Earth*, by James Branch Cabell, to that master-illustrator, Frank Pape:—

"The volume at this moment in your hands I must perforce, by the plain test of inadequate mathematics, regard as Mr. Pape's book rather than my own, whensoever I quite futilely attempt to sum up his delightful and unarithmetical additions to the text. There is no picture anywhere but's opulent in conceits, and burgesous with whimses, which in the current low condition of human nature I would not doubt instantly and without remorse declare to be at but one remove the legitimate heirs of my invention, if only I detected the least chance of what optimism might describe as a clean getaway.

"But, upon the whole, I find no promising encouragement towards any such dishonesty. Mine, by ill-luck and with regrettable explicitness, is not that splendid poem of the thronged dreams' descent of Vraidex, through the vast sleeping heads; and equally not mine is that grotesque, fine linear symphony of the departing Freydis. I may not claim to have invented that so multitudinously cruciferous archangel who is policing paradisiacal suburbs against the invasion of a retroactive chimaera, while the just-finished Adam dries out in the sun, among the pleasingly modest herbage of Eden. . . . I furnished none of the religious and secular minutiae in the picture of Manuel's avian arrangements to provide a King for England. Discretion compels me to refrain from labelling as my own offspring that one of Beda's house-guests who so happily combines the best traits of the elephant and the lobster with an afterthought of the python. . . . All these fine things, and many others hereinafter, stay wholly and indisputably the legal children of Frank C. Pape."

ULTIMA THULE

By ROBIN HYDE.

There is time now. The idle guests are gone.
Come in, if you are weary. You shall hear
No casual footstep loiter on this stair:
The lamp, the flowers, the wine, wait here alone,
And still a fire flickers on the stone.
Ah, had you come but when that fire was new,
When the tall princely flames leapt gold and blue.

There is naught here to show you, but a bough
Of almond blossom, some few petals blown
Carelessly round the jar, a-withered now . . .
But Night is like a dense blue jungle grown
About this room . . . the light seems carved in stone,
And, like the lanthorn of one seeking far,
Shines in the patient glimmer of a star.

God knows if these and I be one indeed—
If they are flowers nurtured in my heart,
Or if their separate beauty gleams apart
In other fields, and there was stayed the need
Of your dear hands, (and without help of mine),
Long since. But here at least stands free the shrine,
With dreams astir like swallows in the eaves,
With silence etched like moonlight on the leaves.

—(From *Art in New Zealand*, December, 1934.

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FICTION AND HISTORY

By JOHANNES C. ANDERSEN.

Fiction deals with imaginary people and imaginary events ; but so real may these be made to appear that we often forget they are fictitious and quote them as though they had actually lived. It is as though we had read their biographies or autobiographies.

The only privacy the character of fiction has is what his creator chooses to allow him. We are given the Pluto-helmet of invisibility, the Mercury-wings of ubiquity, and become the unseen, unheard companion of the character ; we are able to spy on him night and day ; to see him, with his friends or alone ; to hear his colloquies, his asides ; more—our mental ear becomes even more acute than that of Hejmdal who could hear the very grass grow ; we can hear his soliloquies and his secret unspoken thoughts. A character in fiction becomes an intimate. There is not much about Wilkins Micawber that we do not know ; Becky Sharp cannot hide from us her selfish stratagems, her petty meannesses ; the lovely Marquise de Pompadour can never recall from the mirror the rapid glance or the gleam of the snowy shoulder whose beauty-spot the king only had seen ; Sir John Falstaff cannot pretend to virtue for all he declares that his voice is hoarse with the singing of psalms ; Hamlet is an open book to us,—ah, is he ?

These characters have not passed away ; they are with us in the present, as real, as animated, as at their first appearance ; they will be as animated in the future when time has long dealt with our body as Hamlet did with Polonius'—compounded it with dust whereto 'tis kin. Whenever a boy reads "Treasure Island" for the first time, Israel Hands will be shot by Jim exactly as at the first performance ; when he reads "St. Agnes Eve," Madeline will remove her warmed jewels one by one as if still in the anticipatory dream ; when he reads "Macbeth," the horror of the phantom dagger is as curdling as ever. The figures are like those on the Grecian urn, that

"still unravished bride of quietness,"

whereon the characters know a fadeless time that stands still :

"Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare ;
Bold lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve ;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair !"

On the urn the characters are perpetually in the arrested attitude of a moment ; about to move, to speak, to kiss, but never moving, or speaking, or kissing ; a perpetual promise, never broken, though never fulfilled, but ever about to be—deliciousness of perpetual anticipation. In the fiction-panorama, the potential talkie, they perpetually enact an episode, short or long ; they say their say and play their part, and the term of their engagement is for ever. We may see the whole, or any part,

at any hour of the day or night we will. The whole, or any part ; and that brings to mind the fact that one of the Shakespeare treasures, a quarto of "Romeo and Juliet," mutely discloses the scene that generations of readers found the most appealing in that pitiful tragedy. The balcony-scene over-runs the page, and that page is stained and almost worn through at the lower right-hand corner from frequent turning by the pressure of moistened fingers ! So powerfully may we be affected by a fiction ; such sympathy may we feel for figments of the brain !

Yet more ; as we read a favourite from youth on to maturity the characters even seem to develop ; we find more and more in them to admire, to wonder at ; it is we ourselves who develop, and realize that genius long ago packed the character with qualities, true to life, that we through experience slowly learn, and perceive how the artist has held the mirror up to nature.

That, too, is the reason why they appeal to us as real persons ; they mirror the real. Their creator stands aside ; he tells us as little about them as possible ; he allows them, in action, in speech, in soliloquy, to express themselves—and how eloquently at times they do so ! What wonder that play-reading and play-acting have become as popular as play-going ;—performing brings it nearer home than watching performers ; self-expression is given wider scope. What wonder that there are thousands of novels published every year ; what a gallery of characters to choose from. Man delights in variety, and woman too ; a novel provides a means of escape from the jaded known to the attractive unknown ; possibly from the no-longer-desired to the ardently-desired ; from the life we *must* live to one we *might* live. A novel or a play is enjoyed, by man or by woman, in proportion as in it characters are delineated into which the change-desiring ego may be projected and by which it may for the time being be absorbed. There is a novel by Reade, a writer not yet forgotten, "Put yourself in his place" ; and that is exactly what every reader does, more or less ; he in a way identifies himself with some favourite character—a character that for the time being "absorbs" him ;—he lives with it, he loves with it, participates in its struggles, in its achievements,—but does not die with it. The absorption was only for the time ; and he returns from the participation to his own life, perhaps thankful he is able to return, yet wrought, exalted or depressed, as if for the time being he really had been that character.

To dwell a moment on one such character ;—is there anything in the nature of Soames Forsythe that Galsworthy did not know—that he has not made us privy to ? Did he deliberately, by infinitely delicate touches, like the touches of natural growth, mould and modify Soames so that he, for whom at first the reader feels no sympathy but rather intense dislike, works on that first feeling so that long before the affecting death-scene where Fleur promises to be good, the reader suddenly discovers to his surprise that the feeling of dislike has been changed to its opposite ? It is artistry like life's own.

Like life's own ;—can then the Saga be regarded as biography ? Is it conceivable that a biography of Othello could be written more complete or revealing than Shakespeare has made it ?—Yet intimate as these studies are, they are not biography ; they are general, rather than individual such as a biography of Pepys would be—apart from the fact that in his autobiographic journal Pepys has furnished more intimate material than usually falls to the lot of a biographer, or is used by him if it does fall to his lot.

Fiction, too, concentrates or epitomizes. There are many arid "in-betweens" in every life that everyone would be glad to escape; these aridities are excluded from fiction, so that in reading the fiction and participating in the life of the characters the aridities are escaped and forgotten; fiction is a nepenthe obliterating the undesirable.

A few days ago I had occasion to travel for half-an-hour in a public conveyance. Beside me sat a young woman reading a novel by a prolific modern popular but by no means literary writer. In half-an-hour she read seventy-eight pages. I found that I, reading my fastest, without skipping, was able to read only nearly a page while she read two. I concluded that she was skipping at least half. Watching sidelong I tried to gather which were the parts that held her attention, which repelled it. Those that held her were the descriptions of the hero's appearance, the heroine's clothes, not forgetting the furbelows and the far-below, and her attractive "ways with men." It was an illuminating and confirmatory half hour.

Fiction deals with imaginary people, and imaginary events, and skips the arid in-betweens; history deals with real people and real events, and must not ignore the in-betweens, arid or otherwise. When dealing with actualities, there is no room for the imagination. It may be said, on the contrary, that in re-creating the past, that is, in writing the history of the past, imagination is required in the construction of the past from the fragments that remain. The stage must be set for the characters. But what has imagination other than the fragments to build on? Not often does she get such material as was provided by Pepys, and then it extends over a very few years, and is the observation of but one. If with the few fragments she attempts to re-create the past, she simply opens the doors to Fiction; and whilst readers may welcome the graceless one, Truth will gather her skirts about her and withdraw to her well.

History delights in dates and genealogical tables; there is something that appeals as definite and tangible in these.—Is there definiteness and tangibility? The bane of youth, if the stay of maturity, how long have dates been in common use?—and what proportion of mankind finds any use for them? Who realizes what confusion there was before B.C. 46 when Julius Caesar established the year of 365 $\frac{1}{4}$ days, called after him the Julian year? There was still confusion, for a year of 365 $\frac{1}{4}$ days was eleven minutes odd too long, and a second adjustment was made by Pope Gregory in 1582 A.D. This new year was not, however, adopted by all who used the calendar and its use involved the dropping of eleven days, with the result that there are great discrepancies in early dates;—dates are by no means what they purport to be. Even now there is constant representation that the calendar should be altered so that all months may be the same length, and so that the various days of the week may always occur on the same day of the month, and so that all moveable feasts be made fixed feasts. Did not the French start a new era with the year 1 in 1792, with a new calendar, which was abolished by Napoleon in 1806 and a return made to the Gregorian? A fig for the definiteness of dates. How of the chronology that once formed an accepted part of the Bible?

The Maori was able to memorize his traditions, his history, without the aid of dates; and when he speaks of the time of Kupe, the time of Ui-te-rangiora, or other great figures (when the figures we would use would be A.D. 950 and A.D. 650—

the approximate dates according to the Maori's authentic genealogies) what is he doing different from what we ourselves do when we speak of the Elizabethans rather than of the people of 1533-1603? And why do we speak in that way? Is it less definite? less understandable?—Is it not more helpful to speak of the time of the Conquest, or of the Armada, rather than of the years of 1066 and 1588? The minds of ninety per cent. of listeners—more than ninety—would be blank if one enquired of them concerning the London of 1665 and 1666; but if we asked about the London of the Plague, or the London of the Great Fire, what vivid pictures of the searing events of that time would leap to the mind;—Defoe's graphic descriptions of the plague, the dreadful death-carts, the more dreadful common graves; and Pepys' as graphic description of the fire. Listen:

“So near the fire as we could for smoke; and all over the Thames, with one's faces in the wind, you were almost burned with a shower of fire-drops. This is very true: so as houses were burned by these drops and flakes of fire, three or four, nay, five or six houses, one from another. When we could endure no more upon the water, we to a little alehouse on the Bankside, over against the Three Cranes, and there staid till it was dark almost, and saw the fire grow, and as it grew darker, appeared more and more, and in corners and upon steeples, and between churches and houses, as far as we could see up the hill of the City, in a most horrid malicious bloody flame, not like the fine flame of an ordinary fire. . . . We staid till, it being darkish, we saw the fire as only one entire arch of fire from this to the other side of the bridge, and in a bow up the hill for an arch above a mile long: it made me weep to see it. The churches, houses, and all on fire, and flaming at once; and a horrid noise the flames made, and the cracking of houses at their ruine. So home with a sad heart, and there find everybody discoursing and lamenting the fire.”

This is history blossoming into literature; it is comparable with Dickens' description of a storm in “David Copperfield,” or with Conrad's in “Typhoon.”

Are genealogical tables better or more reliable guides than dates? They are usually fortified with dates, and we have seen how dubiously reliable these are. What are we to think of the genealogies and the accompanying figures of Genesis 5 and 6?—We are told that the king can do no wrong; we are told to speak no evil of dignities; we are told that

“such divinity doth hedge a king
that treason can but peep to what it would.”

How much of truth, then, may even in history be spoken of kings and queens and fallible princes? A peep into that storehouse of admitted facts, Burke's Peerage, will reveal how many royal slips may burgeon in the gardens of the nobly born. These slips would hardly be heard of but for the fact that they too often in the past gave rise to Pretenders who lost their heads and foolishly urged their pretensions:

He either fears his fate too much,
Or his deserts are small,
Who dares not put it to the touch
To gain or lose it all.

They put it to the touch—and lost their heads a second time. What is the basis of a book such as “The Eldest Son of Queen Elizabeth,” by Isabella S. Nicholls published in 1913? and what are we to think of its facts—are they to be regarded as history?—or as fiction? The word “eldest” is eloquent, but history is mute,

and in this particular stonily assumes the eastern embodiment of the three Discretions—Hear-nothing, See-nothing, and Say-nothing. Biography is supposed to be the history of individuals as history is of peoples ;—and does any biography tell the truth, the whole truth and nothing but the truth ?—may Truth forbid ! Biography must be more or less biased by prejudice, and history must be the same ; personal, or national and natural prejudice. The complete biography of Bonnie Prince Charlie might be edifying to some ; it would be mortifying to others ; scandalizing to many ;—Bonnie Prince Charlie, the beloved fugitive of whom a woman sang :

O I had sons who now hae nane,
I bred them late and early ;
And I would bear them a' again,
And lose them a' for Charlie.

Such devotion could never be the source of an impartial biography, and a certain amount of devotion is requisite for the writing of any biography to be undertaken at all ;—devotion, or aversion which is equally biased. What, too, is the truth about Mary Queen of Scots, another of the romantic Stewart line ? How are we to get at the truth ?—Well, come now, gossip ; what does it matter ?—what would we do with the truth did we get it ? Do we question the facts related of a queen of romance ?—Fate threw a mantle of romance over Mary of Scotland ; leave her then to irradiate the pages of the past ; to be the perpetual glamour of the present ; to brighten the same stage as Iseult of Ireland.—Would you be her Bothwell ?—her Rizzio ?—no ;—do not then aspire to be her Rhadamanthus.

Everyone has his natural bias, so that at the end of a head all lie differently about the kitty,—and about the history too ! Chesterton will give you one partial view ; Gardiner another ; Collier a third ; Green a fourth. Our first histories, those contained in Holinshed's and other Chronicles, were based on the documents of public institutions and on hearsay ; but who can put faith in hearsay ?—or who, remembering there are such words as diplomacy and propaganda, in documents ? In truth, the closer you scan written history, the more you will find it tinctured with fiction ; and how easily it may be made fiction, and literary fiction, is shown in Shakespeare's historical plays, which are derived almost entirely from Holinshed,—and as regards the non-English historical plays from Plutarch's "Lives"—biography which is such good literature that it is almost certainly largely fiction !

Rusden in his "History of New Zealand" published a passage that brought on him an action for libel. He published it as history—that is, as truth ;—but the person concerned maintained it was fiction, and as such libellous, and a jury of twelve agreed with him. Paradoxically it has been said—The greater the truth, the greater the libel ;—but who is to decide what is the truth ? Can a jury of twelve ?—can a jury of sixty million ? Writers of fiction when publishing have to be careful to declare that all the characters of their story are fictitious, or they may find themselves liable ; and history might be fertile in this respect but for the fact that the dead cannot institute proceedings. It is hard when he who sets out to write fiction is accused of telling the truth.

In order to breathe life into his "History of the French Revolution" Carlyle read and attempted the assimilation of a mass of contemporary documentary evidence of varying degrees of reliability such as might have appalled any less indefatigable

dyspeptic. What resulted?—he produced a literary epic rather than a history; a story of the times rather than a history of the revolution, which people read more for its style, for the episodes, the characterizations, the manners, rather than for its history. Certainly the Revolution colours the whole—but the Revolution is rather the looming mountainous background from which derive the streams and the winds that create and put in motion and diversify the more immediate and intimate foreground. It is the foreground that fascinates the reader, the foreground of heterogeneous humanity; as in Meynier's picture it is the grouping of Acis and Galatea in the foreground that catches the attention rather than the wrathful Polyphemus on the towering rocks of the distance,—or as in our own artist Turner's picture Ulysses deriding Polyphemus it is the great ship, the sirens, and the rising sun, and not the dimly seen giant on the mountainous background, that focus the attention.

Evidently the writer of history must be cautious; or his History will prove a chrysalis from whose cocoon of loosely-adhering dates and events may emerge, in the kaleidoscopic lights of Fiction, the gay butterfly of Romance and Literature.

Sometimes the author wavers in his worship, and is drawn, while giving homage to one muse, to share it with her rival. Thus Scott will break the flow of his narrative with an historical excursus, that will please the antiquarian who is impatient of the intruding narrative, whilst it displeases the general reader who is impatient of the intruding history. The latter enjoys Old Mortality but will have nothing of the history of the Covenanters; he can enjoy the Antiquary, so long as Oldbuck is not allowed too much license on his hobby-horse.

Dumas was well aware of this. In his romance "The Queen's Necklace" he has been betrayed into an excursus of several pages on the subject of Doctor Mesmer, and his wonderful new science. "He had brought this science from Germany, the land of mysteries, in 1777"—insidious date, the trail of the serpent History! But he catches himself up. "Perhaps," he writes, "this digression of ours may prove long and tedious to our readers; . . . Let us return to our history. If we continue to occupy ourselves with historical events, we shall say too much for the novelist, too little for the historian."

He saw that the writer could hardly be both at once. Not that all fiction is literature; far from it. There are Wallaces remembered in history, in science—do I hear someone breathe "Edgar"? The literary explorer must traverse many a weary league of fiction before he reaches the oases scattered about its sandy plain, unless by consulting some Bradshaw of literature he is able to reduce his journeying to a minimum. And reaching the oases, if he cannot trust his own judgment, let him be careful to choose the correct Baedeker to be his guide and counsellor.

Our own writer, Robert McNab, whilst he collected, as he himself said, material for history, at the same time collected material for literature. In "Murihiku" he gives an outline of his method for securing the original versions of all events recorded, and he writes in the preface of the 1907 edition: "The scheme as outlined would indicate that the work could not reasonably be expected to form a popular reading book. To have accomplished this would have required a literary ability, added to a capacity for research, which the author makes no claim to possess. The work has proved a source of great pleasure, whiling away many pleasant hours, cementing almost as many agreeable friendships, and bringing about several interesting visits

to distant parts of the earth : and now that the labourer's task is over, he will be satisfied if disappointment with the narrative is accompanied with an admission that the information conveyed justifies its publication and is followed by a feeling that writers, gifted with the power of making history attractive, can gather what stores of information they want, from inside its covers."

Note the words : "gifted with the power of making history attractive" ; that is, the power of giving history the romantic wing of literature. And how has McNab himself done it ?—by selecting the high lights of history ; by allowing the participators in stirring incidents to tell the stories themselves—ship-captains in their logs ; voyagers and adventurers in their journals ; unlettered men in their direct narratives as supplied to contemporary newspapers. His pages teem with interest, and he proves in common with Defoe that the incidents of ordinary life, whilst they are history, are at the same time, if told in the direct language of ordinary life, the material for literature.

Defoe, the first true journalist, saw that truth is in fact stranger than fiction ; and he told truths with such earnestness and vigour that they were taken for romance, and romances with such simplicity and circumstantiality that they were taken for truth.

Galsworthy is a literary historian ; romantically so in the Saga with its astonishing genealogical table which we are certain we could never assimilate and in the end find we have assimilated it without being aware of the unconscious process, and dramatically so in "The Skin Game," "A Family Man," "The Eldest Son," "The First and the Last," with their gay humour, their deep pity, their biting satire, mingled as in life, but concentrated as in literature.

And now I trust that the great difference between fiction and history is perfectly clear to the reader. I shall be glad if it is so, for it is by no means clear to me. They may be but the two faces of a Janus, their varying expression controlled by the one pulsing heart, the one throbbing brain. They see life as comedy, or as tragedy, as we ourselves do—depending upon whether we are participator or spectator.

CHINESE PLATE

J. C. BEAGLEHOLE
(To IVAN SUTHERLAND).

This cross-hatched fish that swirls upon his plate,
extravagantly-finned, this lord of blue
waves, with the lordly tail, imperious eye
subjecting waters, quintessential fish,
this dateless fish, fish nonpareil, this fish
unsprung from sperm, untempted of the bait,
unravished of the net or cormorant-beak,
bridegroom of quietness, what does he here?
He is an alien fish, a visitor
with no retreat, my dear perpetual guest,
but thirsting ever
perhaps (if fish thirst) for junk-burdened seas,
the old, the trafficked, gong-resounding seas,
or weeds or reeds of some far river's flow
where freedom's fish, his nibbling ancestral
tribe, nimbly fanning fin, nose deep and shoal.
What are the rivers of the south to this
fish who in dark and hopeless unobserved
hours before dawn may weep the Yang-Tze's flood?
Looking at him I think
ah not of fish, but of the workman's brush
lightly drawing, blue ink-dip, turn of rapid
wrist; I think
of the great land, the wide plain and the mountains,
the wild geese and the cranes, the cypresses
shadowing leaf-strewn path and watched by moon;
I meditate
the poet who Dreamed of a Dead Lady,
the jade cup, the chariot of Mutation
the four friends of Po Chu-I, and Master Po
who loved his friends, and each time that he met them
was glad as though a God had crossed his path—
who crowned occasion with a poem; these
I think of, mythical, dead, or never seen;
and the immortal
dragon, and bamboo shaken by the wind.

—(From *Art in New Zealand*, December, 1935.)

A VISION OF CLOUDS

By EVE LANGLEY.

What forms are these . . . huge, cumbrous, silent, slow ?
What garland's this, that for a measured space
Moves on the sky's broad brow ? What toil, what woe,
What great incline of limbs ? Immortal grace !
Strange family ! Swift changing cameo !
Women and gods and children, that with smiles,
Keen downward looks, deep frowns and inward glow
Of sweet emotion, beckon and beguile
My tensive eyes . . . who are ye ? From what shore
Embowered in shining laurels do ye turn
Your temple-galleon, wreathed with cloudy store
Of holy vase and bowl and rounded urn ?
For what strange war do these young men prepare
With shield and spear and coarsest horse-hair plume ?
These captains spurring ivory-footed mares
Through endless plains of darkest blue-bell bloom ?
This patriarch with silver ram's fleece flung
About his noble loins, and this tall girl
Of pallid mask with thunderbuds among
The cold arrested movements of her curls—
What populace is this, that at their feet,
Arises with soft gesture, vague alarms,
And comforted, turns mildly to the fleet
War-horses sorely curbed by warrior arms ?
Fair fresco ! Broken fragment, courteous shapes !
Cool moulding from some quiet temple door,
Privy to Bacchus in an isle of grapes,
But, lost to these grave folk for ever more.
Fondlers of dewy shoulders, curving thighs . . .
What, do ye then dissolve away so soon ?
What steersman turns your large prow from my skies
Towards the wandering city of the moon ?
What brazen-bellied bugle has dismayed
Your priestess' enchanted eagerness ?
She writhes . . . she falls. Oh, splendid ones that fade
To greater splendour. Piteous meagreness
Of mortal effort, urge of mortal dreams !
The javelin flight of Beauty's headlong day
Slackens and ceases, and its great haft gleams
Among the foam in star-lands far away.

—(From *New Zealand Best Poems of 1932.*)

LIST OF NEW ZEALAND AUTHORS.

Abbreviations used in the classification of their works.

<p>a anthropology amusement, <i>see</i> sport</p> <p>c humour</p> <p>de descriptive</p> <p>dr drama dr o opera dr m musical drama</p> <p>e essays</p> <p>f fiction f u utopias</p> <p>g geography</p> <p>h history</p> <p>la language</p> <p>m miscellaneous</p> <p>mu music</p> <p>p philosophy</p> <p>sc science in general b botany c chemistry</p>	<p>sc e entomology m mathematics o ornithology f fishes s surgery z zoology</p> <p>so sociology in general</p> <p>so ad administration ed education f finance h health, hygiene la law l labour r religion th theology</p> <p>sp sport (includes gardening)</p> <p>t technology</p> <p>u utopias</p> <p>v verse.</p>
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Acheson, Frank Oswald Victor,
1930, *Plume of the Arawas* (f)

Adams, Arthur Henry,
1896, *Hinemoa* (dr o)
(Legend and lyrics by A.H.A.
composed by Alfred F.
Hill)

1899, *Maoriland and other
verses* (v)

1902, *The Nazarene* (v)

1904, *Tussockland. A romance of
New Zealand* (f)

1906, *London Streets* (v)

1910, *Galahad Jones* (f)

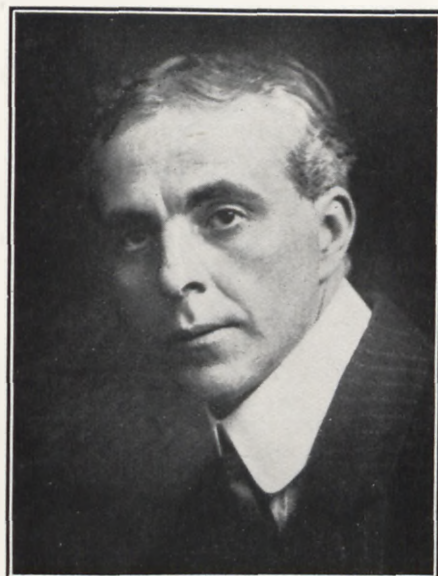
1912, *A touch of fantasy* (f)

1913, *Collected Verses* (v)

1914, *My Friend Remember* (v)

1914, *Three plays for the Australian
stage* (dr)

1915, *Grocer Greatheart* (f)



A. H. Adams

S. P. Andrews, Photo

Adams, Howard Dartrey Charles.

1934, *Joliffe's local government in counties, ed. 5 (so la)*

Adams, R. N.,

1897, *The counterfeit seal (f)*

Adamson, Bartlett,

1918, *Twelve sonnets (v)*

A'Deane, John R. Bayly,

1915, "*German Kultur*" and other rhymes (v)

Allan, Harry Howard Barton.

1928, *New Zealand trees and shrubs and how to identify them (sc b)*

Allen, S. S.

1920, *2/Auckland, 1918 (h)*

Alexander, Kenneth Alfred Evelyn.

1932, *Highlights of life (c)*

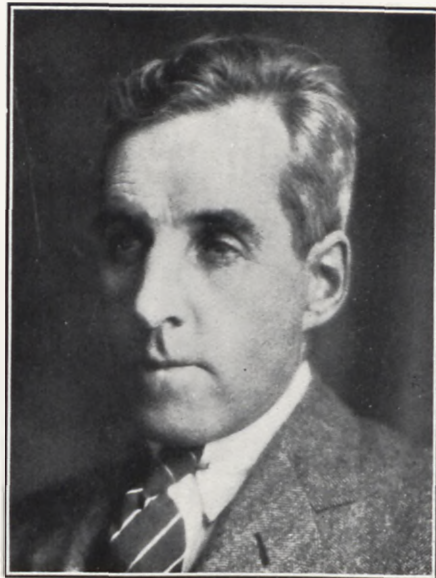
Alexander, Marie,

1900, *Children's Tales (f)*
1906, *Rudolph. A Tale of Fairyland (f)*
1910, *A wonderful dream. Bushi's Adventures (f)*

"*Alien.*" *See L. A. Baker.*

Allen, Charles Richards,

1912, *The child in the sun (v)*
1915, *Flight Commander Bobby: A musical morality in four Acts (dr)*
1925, *The ship beautiful. A two-fold tale (f)*
1926, *Brown Smock. The tale of a tune (f)*
1927, *Tarry, Knight! A study in stained glass (f)*
1929, *The four foundlings (dr)*
1929, *When Mr. Punch was young (dr)*



C. R. Allen

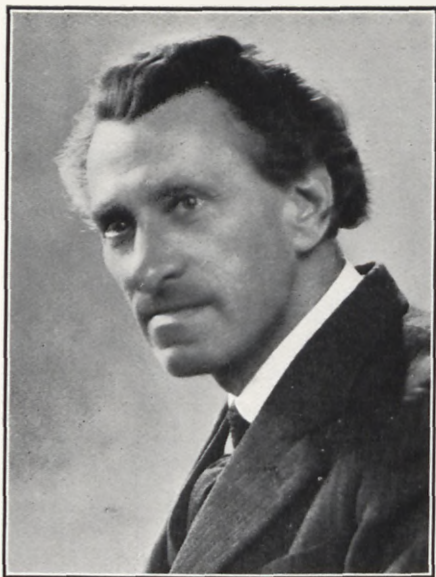
S. P. Andrews, Photo

Allen, Charles Richards,

1929, *The singing heart (dr)*
1929, *Pierrette cheats the publisher (dr)*
1931, *Darley steps and other verses (v)*
1933, *Sonnets and studies (v)*
1933, *Cinna the poet, and other verses (v)*
1936, *A poor scholar (f)*

Alpers, Oscar Thorwald Johan,

1900, *The jubilee ode (v)*
(written for the Canterbury jubilee industrial exhibition)
1928, *Cheerful yesterdays (b)*
1891, (with E. W. Roper) *Three in a Coach (de)*
1902, (with R. F. Irvine) *The progress of N.Z. in the century (h)*
(Alpers edited the Jubilee book of Canterbury rhymes, 1900; Collego rhymes [Canterbury College] 1923)



J. C. Andersen

Andersen, Johannes Carl.

- 1903, Songs unsung (v)
1907, Maori Life in Aotea (a)
1908, The Lamp of Psyche (v)
1908, Maori Fairy Tales (f)
1916, Jubilee History of South Canterbury (h)
1924, Maori Tales (f)
1926, Bird-song and New Zealand Song-birds (sc o)
1927, New Zealand tales and translations from the Danish (f)
1927, Maori string-figures (a)
1927, Place-names of Banks Peninsula (h)
1928, Laws of Verse (sc)
1934, The Elfin Dell (v)
1934, Maori Music (a)
1934, Place-names of New Zealand (h)
1936, The lure of N.Z. book-collecting (m)

Anderson, Harry Evelyn, and Douglas James Dalglish.

- 1934, The law relating to companies in N.Z. (so ad)

Anson, F. A.

- 1910, The Piraki log (b)

Ashworth, Henry.

- 1928, The fairies' secret wishing well (of the Waitomo Caves) and other poems

August, Samuel Gottlieb.

- 1906, Pictures and dreams : verses by J. Y. B. (v)
1913, A trinket of rhyme. By L. V. Kaulbach (v)
1917, Princes street and other Otago rhymes. By Will Wymning
1923, Stewart Island verses and others (*pseud.* Southerner) (v)
1933, The Oreti anthology (v)
1935, Song of the children of Leda (v)

Aylmer, Mrs. J. E.

- 1881, Distant Homes, or the Graham family in New Zealand (f)

Baines, William Mortimer.

- 1874, The Narrative of Edward Crewe or Life in New Zealand (f)

Baird, Roy Fellowes.

- 1926, Real Property (so la)

Baker, John Holland.

- 1932, A surveyor in New Zealand (b) (ed. by his daughter Noeline Baker)



MRS. WALTER SCOTT
PAT LAWLOR
JOHN BRODIE

WILL LAWSON
ERIC BRADWELL
IAN DONNELLY

- Baker, Louisa Alice** (formerly **L. A. Dawson**, *Pseud.* "Alien").
- 1894, A daughter of the king (f)
 1895, The majesty of man (f)
 1896, In golden shackles (f)
 1898, Wheat in the ear (f)
 1899, The untold half (f)
 1900, The devil's half-acre (f)
 1901, Another woman's territory (f)
 1902, Not in the fellowship (f)
 1903, Over the barriers (f)
 1904, A slum heroine (f)
 1906, An unanswered question (f)
 1907, His neighbour's landmark (f)
 1908, The perfect union (f)
 1909, An unread letter (f)
 1910, A double blindness (f)
 1913, A maid of mettle (f)
- Bakewell, Robert John.**
 1926, The lost tribute: A tale of the China seas (f)
- Ball, Charles Edward Huia.** (*See Kavanagh, James Paul, and C. E. H. Ball.*)
- Barker, Lady Mary Ann** (afterward **Lady Broome**).
- 1870, Station Life in New Zealand (de)
 (New eds. 1871, 1872, 1883, 1886; German trans. 1870; French trans. 1883, 1901, 1908.)
 1871, Travelling about over old and new ground (de). (New ed. 1872)
 1872, A Christmas cake in four quarters (f)
 1873, Station amusements in New Zealand (de). (New ed. 1875).
- Barker, Lady Mary Ann**—*continued.*
 1876, Houses and housekeeping (m)
 1885, Letters to Guy (m)
 1904, Colonial memories, by Lady Broome (b)
- Barlow, P. W.**
 1888, Kaipara, or experiences of a settler in north N.Z. (de)
- Barr, John.**
 1922, The City of Auckland (h)
- Barr, John.**
 1861, Poems and songs (v)
- Barr, John.**
 1927, Men and other sins (m)
- Barr, James.**
 1879, The old identities . . . first decade of . . . Otago (h)
- Barraud, Charles Decimus.**
 1877, New Zealand, graphic and descriptive coloured plates and text (de)
- Bartle, Frank.**
 1886, An Idyl of the South, or a Sketch in Dreamland (f)
- Barton, John Saxon.**
 1926, N.Z. Land Agent (so la)
 1910, N.Z. company secretary (so la) (Ed. 6, 1934.)
 (*See also Moore, B. A., and J. S. Barton.*)

- Barton, Richard J.**
1927, Earliest New Zealand (b)
- Bass, Frederick Harold.**
1934, Guide to Company secretarial practice in N.Z. (so)
- Bathgate, Alexander.**
1874, Colonial Experiences (de)
1881, Waitaruna : A story of New Zealand life (f)
1890, Far south fancies (v)
1905, The legend of the wandering lake (v)
1913, Sodger Sandy's bairn : life in Otago (f)
1918, New Zealand cities : Dunedin (de)
1925, Random Recollections (de).

- Bathgate, John.**
1880, New Zealand, its resources and prospects (de)

- Batten, Ida Marieda (Mrs. Cook).**
1915, Star dust and sea foam (v)
c.1918, Love-life (v)
1920, Maori love legends (v)
1925, Silver nights (v)

- Baughan, Blanche Edith.**
1898, Verses (v)
1903, Reuben and other poems (v)
1908, Shingle-short and other verses (v)
1909, The finest walk in the world (de). (Ed. 3, 1923).
1910, Snow kings of the Southern Alps (de)
1911, Uncanny country (de)
1912, Brown bread from a colonial oven . . . sketches of up-country life in N.Z. (f)
1913, Forest and ice (de)



B. E. Baughan

- Baughan, Blanche Edith—continued.**
1913, A river of pictures and peace (de)
1916, Studies in New Zealand scenery (de)
1919, Akaroa (de)
1923, Poems from the Port Hills (v)
- Bauke, William.** (*Pseud. W. B., Te Kuiti.*)
1905, Where the white man treads (de). (Ed. 2, 1928.)
- Baume, Frederic Ehrenfried** (**Eric Baume**).
1933, Half-caste (f)
1933, Tragedy track (h)
- Beaglehole, Ernest,**
1931, Property (so)

Beaglehole, John Cawte.

- 1923, Captain Hobson and the N.Z.
Company (h)
1934, The exploration of the
Pacific (h)

Beauchamp, Kathleen. (*See Mansfield,
Katherine.*)

Bell, Gertrude A.

- 1915, Sarabande (f)

Bell, G. W.

- 1904, Mr. Oseba's last discovery (f)

Bell, James Mackintosh.

- 1914, The wilds of Maoriland (de)
(Author also of several
official geological bulletins.)

Bell, John.

- 1899, In the Shadow of the Bush (f)

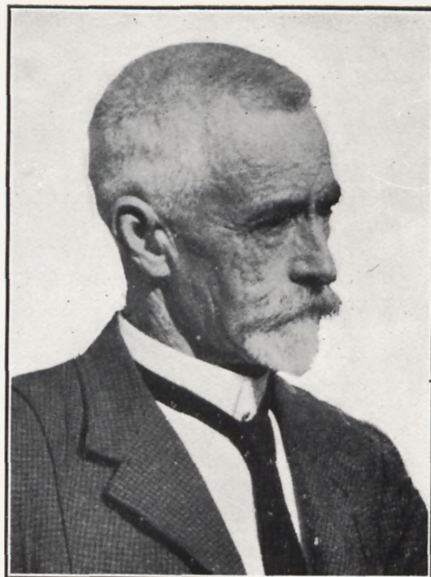
Berens, Lewis H. (*See Singer, I.*)

Berrow, Norman.

- 1934, The smokers of hashish (f)

Best, Elsdon.

- 1896, In ancient Maoriland (de)
1897, Waikare-moana (h de)
1912, The stone implements of the
Maori (a)
1913, Narrative of the fighting on
the East Coast 1865-71, by
Tuta Nihoniho (trans. and
ed. by E. Best) (h)
1916, Maori storehouses (a)
1918, Discovery and re-discovery of
Wellington harbour (h)
1919, The land of Tara (h)
1922, Some aspects of Maori myth
and religion (a)



E. Best

Best, Elsdon—continued.

- 1922, Spiritual and mental concepts
of the Maori (a)
1922, Astronomical knowledge of
the Maori (a)
1922, The Maori division of time (a)
1923, Polynesian voyages (a)
1923, The Maori school of learning
(a)
1924, Maori religion and mythology
(a)
1924, The Maori (2 vols.) (a)
1924, The Maori as he was (a)
1925, Maori agriculture (a)
1925, Tuhoe, the children of the
mist (2 vols.) (a h)
1925, Games and pastimes of the
Maori (a)
1925, Maori agriculture (a)
1927, The pa Maori (a)
1929, Fishing methods and devices
of the Maori (a)
1929, The whare kohanga and its
lore (a)

Bethell, Mary Ursula. (*Pseud. Evelyn Hayes.*)

1929, From a garden in the Antipodes (v)

Bickerton, Alexander William.

1898, The romance of the earth (sc)
(enlarged ed., 1900)

1901, Romance of the heavens (sc)

1902, The perils of a pioneer (b)

1911, The birth of worlds and systems (sc)

1911, Atoms, suns, and systems (sc)

(This volume Professor Bickerton considered his best exposition of his theory, which for many years he kept before the public by issuing pamphlets, the last appearing in 1911.)

Bishop, Walter.

1882, Guide to Wellington and district (de)

Blacke, S. E.

? The riven cloud (f)

1900, Flights from the land of the bell-bird and rata (f)

Blackwell, E. W. (*See Laing, Robert M. and E. W. Blackwell.*)

Blair, Helen S.

1922, The Why Fairy Book (f)

Blair, John.

1889, Lays of the old identities (v)

Blair, Mary Ramsay Ellen (Mrs. Douglas B.).

1929, Kowhai Blossoms (v).

1932, By Pacific Waters (f)

1934, At fort Turanga (f)

Blake, A. Hope.

1909, Sixty years in N.Z. (de)

Blake, Louisa.

1894, In the rough (ed. 2, 1894) (v)

1895, Supper flies and other pieces (v)

Bolitho, Gordon.

1934, The other Germany (de)



H. H. Bolitho

Bolitho, Henry Hector.

1917, Book of the C1 camp (de);
ed. 2, 1918.

1918, Khaki Christmases (de)

1919, The Island of Kawau (de)

1919, Devonport on the Waitemata (de).

1919, Souvenir of the Visit of Viscount Jellicoe and H.M.S. *New Zealand* (de)

1919, Tramps in the far North (de)

1920, The Islands of Wonder (de)

1920, Wanganui, the river town of N.Z. (de)

Bolitho, Henry Hector—*continued.*

- 1920, With the Prince in New Zealand (de)
1921, Ratana, The Miracle Man (b)
1927, Solemn Boy (f)
1928, The New Zealanders (de)
1928, Thistledown and Thunder (de)
1929, The glorious Oyster (m)
1929, The new Countries, (Ed.) (m)
1929, Judith Silver (f)
1930, The flame of Ethirdova (f)
1932, Albert the good (b)
1933, Albert, prince consort of England (Ed.) (b)
1933, Beside Galilee (de)
1934, Empty clothes (f)
1934, Twelve Jews (b)
1934, Victoria, the widow and her son (b)
1935, Older people (b)

Booth, Alison A.

- 1909, Crimson roses (m)

Borreson, C. W.

- 1906, Across the border (v)

Bourke, E. M. (*See also Mrs. E. M. Dunlop.*)

- 1881, A little New Zealand history (h)

Bowden, George William Boyce.

- 1917, Wellington verses (v)
1918, Roads and fairies (v)

Bowden, Thomas A., and James Hector.

- 1869, Manual of New Zealand geography (g)
(Reissued, 1872, 1873; new edition 1879, 1882.)

Bowen, Charles Christopher.

- 1861, Poems (v)

Bracken, Thomas,

- 1871, Behind the tomb; and other poems (v)
1876, Pulpit pictures, by Didymus (so)
1877, Flowers of the free lands (v)
1879, The New Zealand tourist (de)
1880, Paddy Murphy's budget (v)
1884, Lays of the land of the Maori and moa (v)
1886, Paddy Murphy's annual (v)
1890, Musings in Maoriland (v)
1892, Dear old Bendigo (de)
1892, The triumph of woman's rights (so)
1893, Lays and lyrics (v)
1896, Tom Bracken's annual; No. 2, 1897 (m)
1905, Not understood, and other poems (v)
(Ed. 8, 1928.)

Bradwell, Eric.

- 1934, There is no return (dr)
1936, Four one-act plays (dr)
(other plays in collections)

Brereton, Cyprian Bridge.

- 1926, Tales of three campaigns (h)
1934, Jubilee of St. James' Church, Ngatimoti (h)

Brett, Henry.

- 1924, White wings; fifty years of sail in the N.Z. trade (h)
(vol. 2, 1928)

Brett, Henry, and Henry Hook.

- 1927, The Albertlanders (h)



MONA TRACY

J. C. BEAGLEHOLE

NGAIO MARSH

MRS. EDITH SEARLE GROSSMAN

GLORIA RAWLINSON

Bright, A. D.

- 1901, Three Christmas gifts and other tales (f)
1909, The fortunate princeling and other stories (f)
1911, On the Plains of Nod (f)

Broad, Lowther.

- 1892, The jubilee history of Nelson (h)

Brodie, John. (*Pseud.* John Guthrie.)

- 1935, The little country (f)

Brookes, Edwin Stanley.

- 1892, Frontier Life: Taranaki (de)

Broome, Frederick Napier.

- 1868, Poems from New Zealand (v)

Brown, George Powick.

- 1917, Lay of the Bantry Bay (v)

Brown, John Macmillan.

- 1894, Manual of English literature (m)
1900, Esmond, a study (e)
1900, Julius Caesar, a study (e).
1900, The Merchant of Venice, a study (e)
1900, The "Prometheus Unbound," a study (e)
1900, The "Samson Agonistes" of Milton, a study (e)
1900, The "Sartor Resartus" of Carlyle, a study (e)
1901, Riallaro, The Archipelago of Exiles (f u)

Brown, John Macmillan—continued.

- 1903, Limanora, The Island of Progress (f u). (The last two published under *Pseud.* "Godfrey Sweven": reissued by Oxford U. Press, 1931.)
1907, Maori and Polynesian (a)
1908, Modern Education (e)
1914, The Dutch East (de)
1924, The Riddle of the Pacific (a)
1927, Peoples and Problems of the Pacific (a)

Browne, C. R.

- 1929, Maori witchery (de)

Browne, G. Hamilton.

- 1911, With the lost legion in N.Z. (h)
c.1912, A lost legionary in South Africa (b)
1913, Camp fire yarns of the lost legion (m)

Bryant, James Thomas (*Pseud.* Woodlander).

- 1906, Woodland echoes (v)

Buchanan, John.

- 1880, Indigenous grasses of N.Z. (sc b)

Buck, Peter (Te Rangi Hiroa).

- 1926, Evolution of Maori clothing (a)
1927, Material culture of the Cook islands (a)
1930, Samoan material culture (a)
1932, Ethnology of Manihiki and Rakahanga (a)



P. Buck

S. P. Andrews, Photo



T. L. Buick

Buck, Peter—continued.

- 1932, *Ethnology of Tongareva* (a)
- 1934, *Mangaian society* (a)

Buckland, William Frank (*Pseud. Omega*).

- 1870, *Morning rays* (v)

Bucknill, Charles E. R.

- 1924, *Sea shells of N.Z.* (sc z)

Buick, Thomas Lindsay.

- 1900, *Old Marlborough* (h)
- 1903, *Old Manawatu* (h)
- 1911, *An old New Zealander* (h)
- 1914, *The Treaty of Waitangi* (h)
(New edition 1933.)
- 1926, *New Zealand's first war* (h)
- 1927, *The romance of the gramophone* (mu)
- 1928, *The French at Akaroa* (h)
- 1931, *The mystery of the moa* (sc o)
- 1934, *Waitangi, ninety-four years after* (h)

Buick, Thomas Lindsay—continued.

- 1935, *Elijah, the story of Mendelssohn's oratorio* (b)
- 1935, *Ideals of nationhood* (m)

(A selection of addresses delivered in New Zealand by The Right Hon. Lord Bledisloe during his governorship in the Dominion—arranged by T. L. Buick.)

Bull, Frederick.

- 1911, *Dominion ditties* (v)

Buller, J. Fletcher.

- 1900, *Poems* (v)

Buller, James.

- 1878, *Forty years in N.Z.* (de)
- 1880, *New Zealand past and present* (de)

Buller, Walter Lawry.

- 1873, *A history of the birds of N.Z.*
(sc o)
- 1882, *Manual of the birds of N.Z.*
(sc o)

Buller, Walter Lawry—*continued.*

- 1888, A history of the birds of N.Z.
(sc o)
(Ed. 2 of above, in 2 vols.)
1888, A . . . list of Mr. S. Silver's
collection of N.Z. birds
(sc o)
1905, Supplement (in 2 vols.) to the
Birds of N.Z. (sc o)

Bunn, James Harry.

- 1913, The mystic mantle; or the
demon spider and the angel
fly. A grand spectacular
and musical drama (dr m)

Burn, David William Murray (*Pseud.*
Marsyas).

- 1891, First series: Cantilenosae
nugae (v)
1904, Ode for peace day (v)
1911, Advent Hymn (v)
1930, Second series: Eggs and
olives (v)
1931, Third series: Soundings (v)
1932, Fourth series: Pedlar's pack
(v)
1933, Fifth series: Flax and fern-
seed (v)

Burns, David.

- 1883, Scottish echoes from N.Z. (v)

Burr, Betty.

- 1918, The better way (v)

Burton, Ormond Edward.

- 1919, The New Zealand division (h)
1932, The Auckland regiment (h)
1932, A study in creative history (h)
1935, The silent division
1914-19 (h)

Burton, Robert Cooper, and Jack Meltzer

- 1935, A Concise explanation of the
Rural Mortgagors' Final Ad-
justment Act, 1934-35, and

Burton, Robert Cooper—*continued.*

- the Mortgage Corporation of
New Zealand Act, 1934-35
(so)

Butchers, Arthur Gordon.

- 1929, After standard 4, what? (ed)
1929, Young New Zealand (ed h)
1932, Education in N.Z., a historical
survey of educational pro-
gress (ed h)
1932, Education in N.Z., a critical
survey of the history and
organization of the N.Z.
education system (ed h)

Butler, Samuel.

- 1863, A first year in the Canterbury
settlement (de)
1872, Erewhon, or Over the range
(m u). (Eds. 2, 3, 1872;
eds. 4, 5, 1873, and many
since.)

(These two may be claimed as N.Z.
books, since the first deals with Butler's
life in Canterbury, and the scene of the
second is the country west of his run and
was begun in Canterbury, first drafts of
parts being published in the Christchurch
"Press.")

Byrne, A. E.

- 1921, Official history of the Otago
regiment 1914-18 (h)

Byrne, J. R.

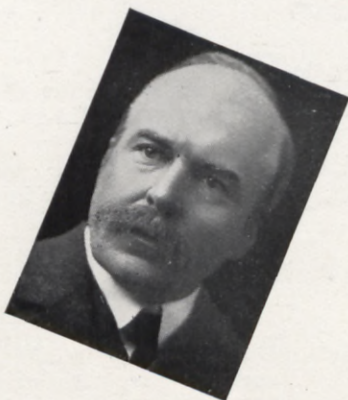
- 1922, New Zealand artillery in the
field 1914-18 (h)

Cameron, Bertha.

- 1899, In fair New Zealand (f)

Campbell, Sir John Logan.

- 1881, Poenamo: Sketches of the
early days of New Zealand
(de)
1900, The History of the inaugura-
tion of the volunteer corps
of Auckland (h)



J. MACMILLAN BROWN
ROBERT McNAB

J. GLENNY WILSON

EDWARD TREGEAR
OSCAR T. J. ALPERS

- Campbell, John Logan.**
1881, Poenams (de)
- Candy, Alice M. F.** (*See Hight, James, and Alice M. F. Candy.*)
- Cannon, Frances E.**
1911, Iern O'Neal: an Irish romance (f)
- Carleton, Hugh.**
1854, A page from the history of N.Z. (h)
(A postscript published about the same year.)
1874, A life of Henry Williams
1877, (b) (2 vols.)
1881, The genesis of harmony (mu)
- Carman, Dulce** (afterward **Mrs. D. Drummond**).
c.1924, The broad stairway (f)
- Carrick, Roderick.**
1892, A Romance of Lake Wakatipu (f)
1892, New Zealand's lone lands (de)
1903, Historical records of New Zealand south prior to 1840 (h)
- Carrington, Mary.**
1914, Memories of Mary Carrington (m).
(Literary fragments collected after the death of their author by her friend Helen V. Longford.)
- Carter, Charles Rooking.**
1866-75 Life and recollections of a N.Z. colonist (b)
(Vol. 1, 1866; vol. 2, 1866; Vol. 3, 1875.)
1870, Victoria, the British El Dorado (de)
- Carter, Charles Rooking—continued.**
1875, Incidents of travel . . . (de)
1878, Round the world leisurely (de)
1886, An historical sketch of N.Z. loans (so f)
- Chadwick, J.**
1906, Men of mark in the world of sport in N.Z. (b)
- Chalmers, Adam.**
1905, Scattered leaves (v)
- Chamberlin, Thomas Chamberlin.**
1912, Songs from the forests of Tane (v)
(Ed. 2, with illus. by Trevor Lloyd, 1931.)
- Chambers, W. Francis.**
1903, The new chum and other verses (v)
- Chamier, George.**
1891, Philosopher Dick: Adventures and contemplations of a New Zealand shepherd (f)
1895, A south-sea siren: A novel descriptive of N.Z. life (f)
- Chapman, Henry Samuel.**
n.d. The ghostly beer-draught: A German Story (f)
1842, Letter to the Right Hon. Lord Stanley . . . on the administration of justice in N.Z. (so)
1841, The new settlement of Australind (de)
1843, The New Zealand portfolio (so)
1854, Parliamentary Government (so)
1870, Otago Institute. Paper on political economy of railways (so)
1876, Specimens of fossilised words (la)

Chapman, Henry Samuel, and others.
1843, The New Zealand portfolio
(de)

Chapman, R. H.
1888, Mihawhenua (f)

Chatfield, Robert T.
1922, The Destruction of Kirribilli
and his gang of murderers(f)
c.1922, Some south sea island Stories
(f)

Cheeseman, Clara.
1886, A rolling stone (f)
(a three-decker)

Cheeseman, Thomas F.
1906, Manual of the New Zealand
flora (sc b)
(Ed. 2, 1925, edited by
W. R. B. Oliver.)
1914, Illustrations of the N.Z. flora
(2 vols) (sc b)

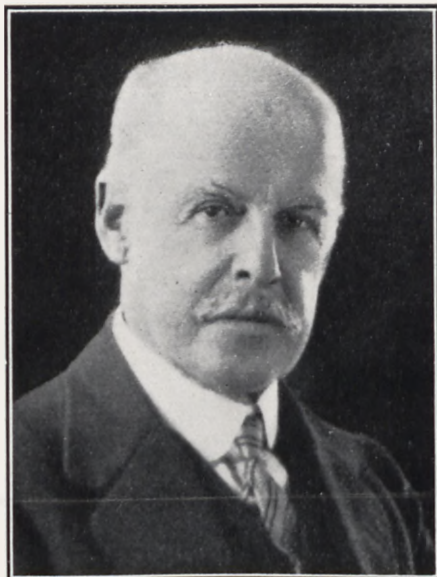
Christie, James.
1927, Jcliffe's local government (so
la) (Ed. 4.)

Christie, John.
1892, Poems and prose (v)
1898, A prophet of the people (so)
1903, About poets and poetry (e)
1909, Offerings (v)
1915, The spell of Alpin (v)
1915, The vagabond vicar (so)
1929, History of Waikouaiti (h).

Cruickshank, George.
1904, Magistrates' courts Act (so la)
(Ed. 5, 1929.)

Cholmondely, Thomas.
1854, Ultima Thule; or thoughts
suggested by a residence in
N.Z. (de)

Choyce, C. C.
System of surgery, 3 vols.
(sc s)



H. Church

Church, Hubert.
1902, The west wind (v)
1904, Poems (v)
1908, Egmont (v)
1912, Poems (v)
1916, Tonks (a novel) (f)

**Clapperton, Mrs. Frank (formerly Miss
Annie Reeves.)**
1911, The other Richard Graham
(f)

Clark, Alfred.
1918, My erratic pal (v)

Clark, Kate McCosh.
1891, A Southern Cross fairy tale
(f)
1894, Persephone and other poems
(v)
1896, Maori Tales and Legends (f)

Clarke, George.
1903, Early life in N.Z. (b)

- Cluett, Mrs.** (*see Isabel Maud Peacocke*)
- Clyde, Alan.**
1872, *Te Kooti and other poems* (v)
- Coad, Nellie Euphemia.**
1924, *The dominion civics* (so)
1926, *The geography of the Pacific*
(g)
1931, *Such is Life* (f)
1934, *New Zealand from Tasman to Massey* (h)
- Cock, John Henry,** (*pseud. Thistledown*).
1918, *Mostly moonshine* (v)
- Cockayne, Leonard.**
1910, *New Zealand plants and their story* (sc b). (Ed. 2, 1919.)
1921, *The vegetation of N.Z.* (sc b)
(Re-written and enlarged, 1928.)
1923, *The cultivation of N.Z. plants*
(sp)
(Official botanical reports on Kapiti, Tongariro National park, Waipoua kauri forest, etc., not included.)
- Cockayne, Leonard, and Edward Phillips Turner.**
1928, *New Zealand trees* (sc b)
- Cocker, Rev. James.**
1903, *Blossomy idylls* (f)
(Ed. 2, 1904, issued under new title: *More precious than Rubies*.)
1909, *Palestine, the Land of all Lands* (de)
- Cockerton, J. S.**
1916, *Merely a moke* (v)
- Colenso, William.**
1865, *Essay on the botany of the north island of N.Z.* (sc b)
- Colenso, William.**
1884, *In memoriam: An account of visits to . . . Ruahine range* (sc de)
1888, *Fifty years ago in N.Z.* (b)
1890, *An authentic . . . history of the signing of the treaty of Waitangi* (h)
1898, *Certain errors of the Church of Rome* (th)
- Collie, John.**
1932, *Rutherford, Waddell* (b)
(Re-issue 1933.)
- Collier, James.**
1889, *The literature relating to N.Z.* (m)
1909, *Sir George Grey* (b)
1911, *The pastoral age in Australasia* (so)
- Collins, R. J. G.**
1922, *New Zealand, a philatelic handbook* (no. 2) (so)
1924, *The stamps of the Pacific islands* (so)
1931, *The air mails and pigeon posts of N.Z.* (so)
- Colville, Mrs. E.**
1905, *Poems and songs* (v)
- Condliffe, John Bell.**
1923, *The life of society* (so)
1924, *Experiments in state control in N.Z.* (so)
1925, *A short history of N.Z.* (h)
1926, *The third Mediterranean in history* (so)
1930, *New Zealand in the making* (h)
1931, *The Pacific area in international relations* (so)
- Cook, G. S.**
1925, *Phantom gold* (v).

Cook, Harvey Harold.

- 1915, *Far Flung: A New Zealand story* (f)
1927, *Cave of Endor* (f)

Copland, D. B.

- 1918, *Wheat production in N.Z.* (sc)

Corkill, Thomas Frederick.

- 1932, *Lectures on midwifery and infant care* (sc m)

Corlett, Mrs. (*Pseud. Silver Pen.*)

- 1871, *Parliamentary skits and sketches, series 2, 1872* (v)
1874, *Claribel and other poems* (v)

Cottle, Thomas.

- 1891, *Frank Melton's luck: or, Off to New Zealand* (f)

Cotton, Charles A.

- 1922, *Geomorphology of N.Z.* (sc g)

Cotton, William Charles.

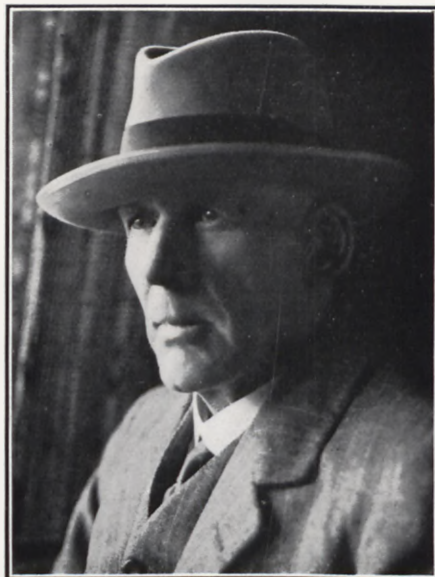
- 1842, *New Zealand: A poem recording the last sermon of Bishop Selwyn before he and the writer left for N.Z. in December, 1841* (v)

Cowan, Frank.

- 1885, *Fact and fancy in N.Z.* (v)
(Preceded by a paper by Josiah Martin on geyser eruptions and terrace formations.)
1886, *Australia, a charcoal sketch* (v)

Cowan, James.

- 1901, *Lake Taupo and the volcanoes* (de)
1901, *Maori biographies: Sketches of old N.Z.* (b)
(Partly re-written, re-arranged, and extended considerably in *Pictures of old N.Z.*, 1930.)



J. Cowan

S. P. Andrews, Photo

Cowan, James—continued.

- 1906, *New Zealand lakes and fiords* (de)
1908, *New Zealand, or Ao-tea-roa* (de)
1910, *The Maoris of N.Z.* (a)
1910, *Record of the New Zealand International Exhibition 1906-07* (de)
1911, *The adventures of Kimbell Bent* (b)
1912, *Pelorus Jack, with Maori legends* (b). (Ed. 2, 1930.)
1913, *N.Z. Cities: Auckland* (de)
1914, *Samoa and its story* (h)
1916, *N.Z. Cities: Christchurch* (de)
1922, *The old frontier, Te Awamutu* (h)
1922-3 *The N.Z. Wars, 2 vols.* (h)
1923, *Maori folk-tales of the Port Hills* (f)
1925, *Fairy folk-tales of the Maori* (f)

- Cowan, James.**—*Continued.*
 1926, The Maoris in the great war (h)
 1926, Travel in N.Z., 2 vols. (de)
 1927, The Tongariro national park (de)
 1930, The Maori yesterday and today (a)
 1930, Pictures of old N.Z. (b)
 (Text to accompany pictures of notable Maoris by Lindauer)
 1930, Tales of the Maori coast (f)
 1930, Legends of the Maori (vol. 1) (a)
 1934, Tales of the Maori bush (h-f)
 1935, A Trader in cannibal-land (b)
 1935, Hero stories of N.Z. (h-f)
- Cowan, James, and Sir Maui Pomare.**
 1934, Legends of the Maori, vol. 2 (a)
- Cradock, Montagu.**
 1904, Sport in New Zealand (sp)
 1915, Diary of the second N.Z. mounted rifles . . . in South Africa 1900-1 (h)
- Crawford, James Coutts.**
 1880, Recollections of travel in N.Z. and Australia (de)
- Cresswell, Walter D'Arcy.**
 1928, Poems 1921-1927 (v)
 1930, The poet's progress (b)
 1936, Lyttelton harbour (v)
- Crookes, Marguerite W.**
 1926, Plant life in Maoriland (sc b)
- Cule, W. E.**
 1909, Two little New Zealanders (f)
- Cunningham, Gordon Herriott.**
 1925, Fungous diseases of fruit trees in N.Z. (sc)
 1931, The rust fungi of N.Z. (sc)
- Cunningham, Herbert Adam, and Charles Edwin James Dowland.**
 1933, Land and income tax law and practice (so la)
- Cunningham, William Henry, C. A. L. Treadwell, and J. S. Hanna.**
 1928, The Wellington regiment, N.Z.E.F., 1914-1919 (h)
- Currie, Archibald Ernest.**
 1915, Solicitor's audits (so la) (Ed. 2, 1932.)
- DalGLISH, Douglas James.** (*See Anderson Harry E., and D. J. DalGLISH.*)
- Davidson, William.**
 1889, Stories of New Zealand Life (f)
- Davidson, William Soltau.**
 1930, A sketch of his life, fifty-two years, 1864-1916 . . . (b)
- Davis, Charles Oliver B.**
 1855, Maori mementos (m)
 1874, The Maori lesson book (so ed)
 1876, The life and times of Patuone (b)
- Davis, James Davidson.**
 1887, Contributions towards a bibliography of N.Z. (m)
- Deamer, Dulcie.**
 1909, In the beginning (f)
 1913, The Sattée of Safa (f)
 1921, Revelation (f)
 1929, As it was in the beginning (f)
- Deroles, V.**
 1924, A kowhai fairy: A New Zealand nature study story (f)

Devanny, Jean.

- 1926, The butcher shop (f)
1926, Lenore divine (f)
1927, Old Savage, and other stories
(f)
1928, Dawn Beloved (f)
1929, Riven (f)
1930, Devil made saint (f)
1930, Bushman Burke (f)
1934, Out of such fires (f)
1935, The ghost wife (f)

Deverell, Evangeline.

- 1909, Eve Stanley of New Zealand
(f)

Dickson, John.

- 1899, History of the Presbyterian
church in N.Z. (h)

Dillon, John Henry.

- 1897, Echoes of the war and other
poems (v)

Dinneen, Alice Maud Dalton.

- 1933, Not of Gennesareth (so r)

Dobbie, Herbert B.

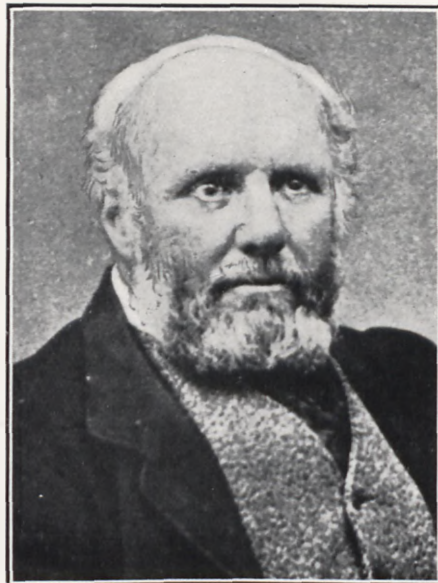
- 1880, New Zealand ferns (sc b)
(Enlarged ed. 1921.)

Dobson, Arthur Dudley.

- 1930, Reminiscences (b)

Domett, Alfred.

- 1833, Poems (v)
1839, Venice (v)
1850, The ordinances of N.Z. (so la)



A. Domett

Domett, Alfred—continued

- 1872, Ranolf and Amohia (v)
Ed. 2 (in 2 vols.) 1883.
1877, Flotsam and Jetsam (v)

Donne, Thomas Edward.

- 1924, The game animals of N.Z. (sp)
1924, Red deer stalking in N.Z. (sp)
1927, The Maori past and present
(de)
1927, Rod fishing in N.Z. waters (sp)

Donnelly, Ian.

- 1928, The crazed philosopher and
other poems (v)
1935, The joyous pilgrimage.

Dowland, Charles Edwin James. (See
Cunningham, Herbert Adam.)

Downes, T. W.

- 1915, Old Whanganui (h)

- Dowsing, St. George A.**
1894, "He" (m)
- Drummond, Mrs. D.** (*See Dulce Carman.*)
- Drummond, James.**
1907, Our feathered immigrants
(sc o)
1907, The life and work of Richard John Seddon (b)
1908, John Rutherford, the white chief (b)
- Drummond, James (compiler), and Frederick Wollaston Hutton (editor).**
1902, Nature in New Zealand (de)
See also Hutton, F. W. and J. Drummond.
- Duggan, Eileen.**
1921, Poems (v)
1929, New Zealand bird songs (v)
1934, Episcopal diamond jubilee of his Grace Archbishop Redwood (h)
- Duncan, Russell.**
1918, Early walks in N.Z. (de)
- Dunlop, Mrs. E. M. (formerly Miss E. M. Bourke.)**
1914, A great missionary pioneer (de b). (Rev. Samuel Marsden's work in N.Z.)
- Dutton, William Henry.**
1896, The bird of Paradise (f)
- Eaddy, Percy Allen.**
1933, Hull down (f)
- Elder, John Rawson.**
1924, Glimpses of old N.Z. (h)
1928, New Zealand. An outline History (h)
1929, The pioneer explorers of N.Z. (b)
Editor of:
1932, Letters and journals of Samuel Marsden (b)
1934, Marsden's lieutenants (b)
- Elliot, Wilhelmina Sherriff.**
c.1914, Riverton sands, and other verses (v)
1924, Service, a N.Z. story (f)
1925, From Zealandia (v)
- Elliott, James Hawthorn.**
1924, Random rhymes (v)
- Ellison, Olive E.**
1925, The Road of Life (f)
- Ellison, Ruth.**
1927, Sandy and Co. (f)
- Evans, C.**
1874, Over the hills and far away (f)
1874, A strange Friendship (f)
- Eversley, Arthur.**
1889, New Zealand voices and other poems (v)
- Eyre, Ernest Leonard.**
1906, Future times and other rhymes (v)
1918, In the bush and other verses (ed, 2) (v)
- Fairburn, A. R. D.**
1930, He shall not rise (v)

- Fairburn, Edwin** (*Pseud.* "Mohoao").
1867, The Ships of Tarshish: A sequel to Sue's "Wandering Jew" (f)
(The prologue to the above was written in 1884. A year or two previous to that date the author had the printed sheets of the work forwarded to him from the publisher's warehouse in London where they had been lying for sixteen years, and on the completion of the Prologue the work was offered for sale for the first time.)
1889, The Ships of the Future: being an epilogue to The Ships of Tarshish, by "Mohoao" (f)
- Fanning, Leo Stephen.**
1910, Players and slayers (sp)
1916, The call of the camps (m)
1919, Politics and the public (so)
1919, Winning through (m)
- Featon, Mr. and Mrs. E. H.**
1889, The art album of N.Z. flora (in colour) (sc b)
(Vols. 2 and 3 prepared, but only vol. 1 published.)
- Featon, John** (*Pseud.* "Comus.")
1873, The last of the Waikatos (f h)
1879, The Waikato War, 1863-64 (h)
(New ed. revised by Capt. Gilbert Mair, 1923.)
- Featon, John.**
1879, The Waikato war, 1863-4 (h)
1923, The Waikato war. Together with some account of Te Kooti Rikirangi (h)
- Fenton, Francis Dart.**
1859, Observations on the state of the aboriginal inhabitants of N.Z. (so)
1885, Suggestions for a history of the origin and migrations of the Maori people (h)
- Ferguson, Carlyle.**
1913, Marie Levant (on the mystery of Campbell Island) (f)
- Ferguson, David.**
1921, History of the Canterbury regiment . . 1914-19 (h)
- Ferguson, David.**
1928, Conveyancing charges (so la) (ed. 2)
- Ferguson, Dugald.**
c.1878, Poems (v)
1883, Castle Gay and other poems (v) (including verses from the volume of 1878).
1891, Vicissitudes of bush life in Australia and New Zealand (fl d)
(A "cheap edition" was issued in 1893, the title altered to "Bush Life in Australia and New Zealand"; another "cheap edition" was issued in 1898, the "fifth to eighth thousand"; a fourth edition in 1908.)
1891, The Book of Job (with reflections) in rhyme (v)
(A revised edition, with curious preface, issued in 1898.)
1897, Poems of the Heart (v)
1905, Poems and sketches by a New Zealander (v and f)
1907, The King's Friend. A tale of the Scottish Wars of Independence (f and h)
1912, Mates (f)
- Ferguson, Robert C.**
1887, Essays and miscellaneous writings (m)
- Field, Arthur Nelson.**
1932, The truth about the slump (so f)
1934, Stabilized money (so f)

Field, H. C.

- 1890, The ferns of N.Z. (sc b)

Findlay, John George.

- 1897, The degeneration of liberalism in New Zealand (so)
 1901, Travels with a royal commission (so)
 1907, The Land Bill (so)
 1908, Labour and the Arbitration Act (so)
 1908, Humbugs and Homilies (e)
 1909, Our Man in the Street (so)
 1910, Legal liberty (so)
 1912, The Imperial Conference of 1911 from within (so)
 (Chiefly political pamphlets)

Firth, Josiah Clifton (*Pseud.* "Arthur Fonthill.")

- 1882, Weighed in the balance. A play for the times. (dr)

Firth, Raymond.

- 1929, Primitive economics of the N.Z. Maori (a)

Fisher, Myrtle Emily.

- 1923, My winter garden (sp)
 1931, Joan, Betty, and the seagull (f)

FitzGerald, Gerald.

- 1928, Verses (v)
 1932, Verses (second series) (v)

Fitzgerald, James Edward.

- 1853, Address . . . at the opening of the first Legislative Council of the Province of Canterbury (so ad)
 1862, The native policy of N.Z. (so ad)
 1863, (Edited by Fitzgerald.) Selections from the writings and speeches of John Robert Godley (b)

Fitzgerald, James Edward—continued.

- 1864, The representation of N.Z. (so ad)
 1865, Letters on the present state of Maori affairs (includes Maori letters addressed to Fitzgerald) (so L)
 1865, The military defences of N.Z. (so L)
 1868, Speech . . . at breakfast . . . to Lord Lyttelton . . (so L)
 1868, Religious teaching: a speech (so ad)
 1870, The self-reliant policy in N.Z. (so ad)
 1870, On government: An address . . . (so ad)
 1882, A speech on the possible future developments of governments . . (so ad)
 1895, Unpublished thoughts in verse (v)

(The foregoing, largely letters, addresses, and speeches later printed as pamphlets, are of a high order of merit; and it has been thought advisable to add others, which, though slighter productions, are also of high merit. One or two are essays of some length, published before his coming to New Zealand. He landed in Canterbury 16 Dec., 1850.)

The list follows:

- 1846, A letter to the noblemen, gentlemen, and merchants of England (on Irish migration) (so)
 1848, A letter to William Monsell (on Irish migration) (so)
 1848, Letter to the Right Honourable the Lord Stanley (on emigration) (so)
 1848-49, Various papers and letters on Vancouver island and its settlement (so)
 1849, An examination of the charter and proceedings of the Hudson Bay Company (a considerable volume) (so)

- Fitzgerald, James Edward.**—*continued*,
 1853, An address to the Provincial Council of Canterbury (so ad)
 1855, Official memoranda (on administration) (so ad)
 1856, The present Government of N.Z. (so ad)
 1857, Letter on the subject of emigration (so)
 1859, Letter . . . on The Waste Lands Act, 1858 (so ad)
 1860, Memorandum relating to the conduct of native affairs (memo. 1 and 2) (so ad)
 1861, Address . . . on opening . . . Provincial Council of Canterbury (so ad)
 1865, Speech on the native affairs of N.Z. (ad so)
 1868, Speech . . . at the opening . . . Presbyterian Sabbath school (so)
 1868, The nature of art : a lecture (r)
 1893, Inaugural address . . . opening of the Wellington Citizens' Institute (so)
 1895, The Incorporated Institute of Accountants of N.Z. Address delivered . . . (so)
- Fonthill, Arthur.** (*See J. C. Firth.*)
- Fortune, Reo Franklin.**
 1927, The mind in sleep (sc ps)
 1932, Sorcerers of Dobu (a)
- Foston, Herman.**
 1911, In the Bell-bird's Lair (f)
 1921, At the front (a story of railway-construction camps in N.Z. (so la)
- Fox, William.**
 1851, The six colonies of N.Z. (de)
 1866, The war in N.Z. (h)
 (First published as a pamphlet, 1860.)
- Francis, Robert.**
 1926, A N.Z. harp (v)
- Freeman, William.**
 1889, He who digged a pit . . . and other stories (f)
- Frobisher, Daniel.**
 1893, Sketches of Gossipton (c)
- Fulton, Caroline.**
 1868, Lella, a poem (v)
- Fulton, R.**
 1922, Medical practice in the early days (so)
- Fussell, James Coldham.**
 1917, Good reasons for belief (th)
 1917, Letters from Private Henare Tikitanu (f)
 1918, Corporal Tikitanu, V.C. (f)
 1935, The black sheep and other short Addresses (th)
- Gardiner, Frederick Herbert** (known as **Hugh Gardiner**).
 1934, Skyways of Maoriland (de)
- Gardiner, Hugh.** (*See Frederick Herbert Gardiner.*)
- Garrow, James Mitchell Ellis.**
 1913, Law of property (so la) vol. 2, personal, ed. 2, 1926
 1914, Crimes Act, 1928 (annotated) (so la) ed. 2, 1927
 1919, Law of trusts and trustees (so la) Supplement 1930
 1932, Law of wills and administration (so la)
- Garton, Edward Skelton.**
 1885, Lays of northern Zealandia (v)

Gaze, Harold.

- n.d. The Enchanted Fish (f)
1921, The China Cat (f)

Gerard, Eric Stephen.

- 1932, Cargo (v)

Gerard, Kate.

- 1916, The call of the light (vol. 1) ;
vol. 2, 1917 ; vol. 3, ;
vol. 4, 1919 ; vol. 5, 1920 ;
vol. 6, 1922 ; vol. 7, 1925 ;
vol. 8, (v)
1927, My horse the king (v)
1929, My white horse (v)
1929, Nicodemus, the blind man (v)
1930, Peter (v)
1934 The stream of living waters (v)

Gifford, Alfred Charles.

- 1933, In starry skies (sc)
(A series of articles running
through several years, and
collected in parts, of which
thirteen had been published
by 1933)

Giles, Joseph.

- 1908, Poems (v)

Gillespie, Oliver Noel.

- 1919, The Road to Muritai (v)
1927, Night and morning (v)
1930, N.Z. short stories (chosen and
ed. by him).

Gipps, Henry Stansfeld.

- 1907, Outward bound and other
poems (v)

Gisborne, William.

- 1886, New Zealand rulers and
statesmen (b)
1888, The colony of New Zealand
(de)

**Glassford, M. L. G. (Mrs. Gordon Glass-
ford).**

- 1919, A mother's appreciation of
her sons . . . (v)

Glen, Esther.

- 1917, Six little New Zealanders (f)
1926, Uncles three at Kamahi (f)

Goalen, Mrs. Laura.

- 1891, Olla podrida (v)

Golder, William

- 1852, New Zealand minstrelsy (v)
1854, The pigeons' parliament (v)
1867, The N.Z. survey (v)
1871, The philosophy of love (v)
(Printed by the author on
his amateur press at Hutt,
Wellington.)

Gordon, Mona.

- 1925, Sophonisba, A play in three
Acts (dr)
1929, Torn tapestry (f)

Gorst, John Eldon.

- 1864, The Maori king ; or, the story
of our quarrel with the
natives of N.Z. (h)
1903, New Zealand revisited (de)

Gorton, Edward.

- 1901, Some home truths re the
Maori war 1863 to 1869 (h)

Grace, Alfred Augustus.

- 1895, Maoriland Stories (f)
1901, Tales of a dying Race (f)
1907, Folk-tales of the Maori (a)
1908, Atareta, the belle of the
kainga (f)
1910, Hone Tiki dialogues (f)
1910, Guide Book. Issued by N.Z.
Tourist Dept. (de)

Grace, C. W.

- 1889, Songs and poems (v)
1924, Songs and poems from Aotea-
roa (v)

Graham, George Henry.

- 1912, *Zealandia*, being selections in
prose and verse . . . (m)

Grant, James Gordon Stuart.

- n.d. *The rose of Sharon* (v)
(First rector of High School
of Otago, author of a great
number of pamphlets on vari-
ous subjects.)

Griffin, G. W.

- 1884, *New Zealand, her commerce
and resources* (h)

Grossman, Edith Searle.

- 1890, *Angela : A Messenger* (f)
1893, *In Revolt* (f)
1903, *In Memoriam Helen Mac-
millan Brown* (b)
1905, *Life of Helen Macmillan
Brown* (b)
1907, *A knight of the Holy Ghost* (f)
1910, *The Heart of the Bush* (f)

Growden, Oliver H.

- 1892, *Matthew Redmayne. A New
Zealand romance* (f)

Gudgeon, Thomas Wayth.

- 1879, *Reminiscences of the war in
N.Z.* (h)
1885, *The history . . . of the Maoris
from the year 1820 to . . .
1840* (h)
1887, *The defenders of New Zealand*
(b)

Gully, John.

- 1877, *New Zealand scenery* (de)
(Coloured plates and text.)
(A biography of the artist
was privately issued by his
grandson, G. Lincoln Lee,
in 1932.)

Guthrie, Brenda.

- 1930, *New Zealand memories* (b)
(Reprinted 1935.)

Guthrie, John. (*See J. Brodie.*)

Guthrie-Smith, William Herbert.

- 1891, *Crispus, a Drama* (dr)
1910, *Birds of the water, wood and
waste* (sc o)
1914, *Mutton-birds and other birds*
(sc o)
1921, *Tutira, the story of a New
Zealand sheep station* (de h
sc)
1925, *Bird life on island and
shore* (sc o)

Guy, James, and W. S. Potter.

- 1893, *Fifty years of Primitive
Methodism in N.Z.* (h)

Haast, Julius.

- 1861, *Report of topographical and
geological exploration of the
Nelson province* (sc g)
1879, *Geology of . . . Canterbury
and Westland* (sc g)
(Official reports on geology
of Canterbury and headwaters
of its great rivers not included)

Hamilton, Augustus.

- 1896, *The art workmanship of the
Maori race in N.Z.* (usually
known as "Maori art" after
the half-title) (a)
1908, *Fishing and sea-foods of the
ancient Maori* (a)

Hamilton, John.

- 1892, *The lay of the bogle stone* (v)

Hamilton, Thomas Albert.

- n.d. *The years that are past* (b)

- Hammond, R. T.**
1908, Under the shadow of dread :
A drama (dr)
- Hammond, T. G.**
1915, In the beginning. The his-
tory of a mission (h)
1924, The story of Aotea (h)
- Hanlon, Alexander Connell.**
1930, Poems (v)
Series 2, 1930 ; series 3,
1932 ; series 4, 1933.
- Hanna, James Sugden.**
1928, (with W. H. Cunningham and
C. A. L. Treadwell) The
Wellington regiment, N.Z.
E.F., 1914-1919 (h)
- Harding, Minnie.**
1885, Essays and sketches in verse
and prose (m)
- Harper, Henry William.**
1914, Letters from N.Z., 1857-1911
. . . life and work in . . .
Canterbury (b)
- Harper, Theodore Acland, and Winifred
Harper.**
1934, Windy island (f)
- Harris, Dick.**
1910, Monodies, a book of verse (v)
1927, The poetry of Dick Harris
(v)—gathered by Pat Law-
lor, and published posthu-
mously, with introduction
by Mona Tracy.
- Harrop, Angus John.**
1923, The romance of Westland (h)
1926, England and New Zealand (h)
1928, The amazing career of Ed-
ward Gibbon Wakefield (b)
1935, Touring in New Zealand (de)
- Haslam, Jonathan Henry.**
1926, Scenes in Southland (v)
- Hastings, J. R.**
1933, Love's sacrifice (f)
- Hay, Ebenezer Story.**
1881, Some characteristics of Words-
worth's Poetry . . . also,
some poems . . . (e and v)
- Hay, H. Guthrie.**
1901, Annandale—past and present
(h)
(privately printed)
- Hay, James.**
1915, Reminiscences of earliest
Canterbury (b)
- Hayes, Evelyn.** (*See M. U. Bethell.*)
- Heaphy, Charles.**
1842, Narrative of a residence in
. . . N.Z. (de)
- Heber, Davy.**
1894, Netta ; or a plea for an old
age pension (f so)
- Hector, James.**
1886, Outline of N.Z. geology (sc g)
(Most of Hector's large out-
put in geology was in the form
of bulletins, etc., issued by the
Colonial Museum as official
publications.)
See also Bowden, T. A.
- Hellier, F.**
1916, Colonials in khaki (f)
- Henry, Richard.**
1903, The habits of the flightless
birds of N.Z. (sc o)

- Hepburn, George.**
1934, The journal of George Hepburn . . . edited by his grandson William Downie Stewart (b)
- Hereford, Philip Sheridan Eldershaw.**
1921, Verses and essays (m)
1932, The N.Z. frozen meat trade (t)
- Hetherington, Jessie Isabel.**
1926-27, New Zealand: its political connection with Great Britain (2 vols.) (h)
- Hetley, Georgina Barne (Mrs. Charles Hetley).**
1888, The native flowers of N.Z. (in colour) (sc b)
- Hewett, Ellen (Mrs. James Duff Hewett).**
1911, Looking back, or personal reminiscences (b)
(Ed. 2, 1914.)
- Hicks, Edward Glanville.**
1911, Songs of a season (v)
- Hight, James.**
1902, Manual of derivation and composition (so ed)
- Hight, James, and H. D. Bamford.**
1914, The constitutional history and law of N.Z. (h)
- Hight, James, and Alice M. F. Candy.**
1927, A short history of the Canterbury College university (h)
- Hilgendorf, Frederick William.**
1918, Pasture plants and pastures of N.Z. (sc)
1924, Farmers' foes in N.Z. (sc)
1926, Weeds of N.Z. (sc)
- Hindmarsh, W. H. S. (Pseud. Waratah.)**
1906, Tales of the golden west (de)
- Hocken, Thomas Morland.**
1898, Contributions to the early history of N.Z. (h)
1909, A bibliography of the literature relating to N.Z. (m)
1914, The early history of N.Z. (h)
(See W. H. Trimble.)
- Hodder, William Reginald.**
1903, The daughter of the dawn (f)
- Hodgkinson, Edith.**
1935, A handful of N.Z. verse (v)
- Hodgkinson, Edith (later Mrs. W. D. von Tunzleman), and W. D. von Tunzleman. (Pseud. Phill and Shaun.)**
1919, The mystery of Quanda station and other sketches (f)
- Hodgkinson, Gertrude (afterward Mrs. W. F. von Tunzelmann).**
1912, Under the Longwoods (v)
- Hodgson, William.**
1896, Poems (v)
- Hogben, Julius.**
1934, Practical company law (N.Z.) (so la)
- Hogg, James Wilson.**
1934, Snow man (f)
- Hogg, Robert. (Pseud. Robin Bloch-airn.)**
1917, Singin' to the weans (v)
1919, A ploughman's dream (v)
1920, The fireside clime (v)
- Hogg, William.**
1875, Lays and rhymes (v)

Holcroft, Montague Harry.

- 1928, Beyond the breakers (f)
1929, The flameless fire (f)
1931, Brazilian daughter (f)

Holder, W. Graeme.

- 1933, Restless Earth (f)

Holland, Henry Edmund.

- 1924, Red roses on the highways
(v)

(An untiring pamphleteer on social subjects; a listing seems called for: 1913, The tragic story of the Waihi strike; 1914, Twelve months for sedition: Henry Holland's speech from the dock; 1917, The scandal of the war profits; 1918, Samoa, a story that teems with tragedy; 1919, Armageddon or Calvary, the conscientious objectors of N.Z.; Boy conscription and camp morality; Indentured labour, is it slavery?; 1920, Number one parliamentary labour speeches, speech delivered . . . July 2nd, 1920; number two, What about Ireland?; 1921, Imported coal, and why?; The Marxian theory of value; 1924, Mr. Howard Elliott's attack on the King; Mr. Massey's liberal supporters; 1927, Chapters in the history of China; Mussolini and the Fascist reaction in Italy; 1928, The farmer and the mortgagehold; The financial dictatorship; How the liberals voted; The revolt of the Samoans; The wrecking of the dairy control; 1930, Factory production in N.Z.; Workers' compensation—Labour's policy defined; The Labour Party and the unemployed; Political non-unionism, the cause of labour's defeat; Public servants' salaries and the political parties; 1931, Lest we forget! the salary and wage reductions; The machine, friend of man; The unemployment bill in the lobbies; 1932, From the cradle to the grave, an indictment of the national expenditure commission; The way out of the labyrinth. Henry E. Holland was for many years leader of the Labour Party, but died shortly before they were elected to office.)

Hollings, Philip Luscombe.

- 1929, Sale of goods act (so la)

Holmes, Arthur Henry. (See W. G. Riddell and A. H. Holmes.)

Hone, William.

- 1925, A dream of wanderings . . (v)
A prolific writer with many gleams of l.)

Hood, A.

- 1890, Dicky Barrett with his ancient mariners (f)

Houston, John.

- 1933, Turi of the Aotea canoe (a)



E. A. Howes

Howes, Edith Annie.

1910. The sun's babies (f)
(12 reprints.)
1911. Fairy rings (f)
(7 reprints.)
1912. Rainbow children (f)
(5 reprints.)
1912, Where bell-birds chime (f)
(3 reprints)
1913, Maoriland fairy tales (f)
(6 reprints)
1913, Stewart Island (f) (2 editions)

Howes, Edith Annie.—*Continued.*

- 1916, The cradle ship (f) (18 reprints), (first issue 2,000)
1919, Little make-believe (f)
1919, Wonder wings and other fairy stories (f)
1919, Tales out of school (f)
1919, Marlborough sounds (f)
1921, The singing fish (2 reprints) (f)
1922, The world so full (v)
1923, The dream-girl's garden. (f)
1923, Snowdrop (f)
1923, Rainbow (f)
1925, Poppy seed (f)
1927, The enchanted road (f)
1928, Silver Island (f)
1928, Out in the night (f)
1928, Tales of Maori magic (f)
1928, More tales of Maori magic (f)
1928, Lizzie Limpet (f)
1929, Willie Wagtail (f)
1929, Sandals of pearl (f)
1929, The long bright land (Maori myths and tales of an earlier book retold) (f)
1930, The golden forest (f)
1931, Safe going (f)
1932, The great experiment (f)
1933, Mrs. Kind Bush (f)
1934, Young pioneers (f)

Howie, Robert.

- 1904, Moral philosophy . . . religious, political, and social impressions . . . poetry; musical rythmes on light subjects . . . (m l)

Howitt, William King.

- 1892, Ayont the seas: fourteen months abroad (de)

Hudson, George Vernon.

- 1892, An elementary manual of N.Z. entomology (sc e)
1898, N.Z. moths and butterflies (sc e)

Hudson, George Vernon.—*Continued.*

- 1904, N.Z. neuroptera (sc e)
1928, The butterflies and moths of N.Z. (sc e)
1934, N.Z. beetles and their larvae (sc e)

Hull, Trevor Philson.

- 1907, College songs (v)

Hunt, E. Henry.

- 1895, The perfect woman (v)

Hunt, Frederick.

- 1866, Twenty-five years' experience in N.Z. and the Chatham islands (b)

Hursthouse, Charles.

- 1849, An account of the settlement of New Plymouth (h)
1851, New Zealand, the emigration field of 1851 (de)
1852, Emigration: where to go, and who should go (so)
1857, New Zealand, or Zealandia, the Britain of the south (de)
1861, New Zealand, the Britain of the south (de)
1865, Letters on New Zealand (h)

Hutchen, David.

- 1910, Land transfer act (so la) (Ed. 2, 1925.) (Substantially a second ed. of Hutchen and Wright's Land Transfer Act, 1901.)

Hutchen, David, and — Wright.

- 1901, Land transfer act (so la) (see D. Hutchen, 1910)

Hutchison, William.

- 1885, Stray Studies (e)

Hutton, Frederick Wollaston.

- 1880, Zoological exercises for students in N.Z. (sc z)
1902, The lesson of evolution (sc) (Ed. 2, 1907.)
1904, Index faunae Novae Zealandiae (sc)
(Many official catalogues of birds, fishes, etc., etc., not included.)

Hutton, Frederick Wollaston, and James Drummond.

- 1904, The Animals of N.Z. (sc z) (Ed. 2, 1905; ed. 3, 1909; ed. 4, 1923.)
See also Drummond, James, and Frederick Wollaston Hutton.

Hutton, Frederick Wollaston, and George Henry Frederick Ulrich.

- 1875, Report on the geology and goldfields of Otago (sc g)



R. Hyde

Hyde, Robin. (*Pseud.* of Iris Guiver Wilkinson.)

- 1929, The desolate star (v)
1934, Journalese (m)
1935, The conquerors and other poems (v)
1936, Passport to hell (f)

Inglewood, Kathleen.

- 1905, Patmos (f)

Insull, Herbert Alexander Horace.

- 1934, A modern geography for junior and middle forms. (g)

Irvine, Robert Francis, and O. T. J. Alpers.

- 1902, The progress of N.Z. in the century (h)

Izett, James.

- 1893, Signs and portents (so)
1901, The blood that makes for empire (v)
1904, Maori lore (f)

Jackson, Mrs. J. Howard (*née* Lavinia Laura Mair).

- 1935, Annals of a N.Z. family. The household of Gilbert Mair (b)

Jacobs, Henry.

- 1887, Colonial church histories, New Zealand (h)
1893, A lay of the Southern Cross (v)

Jacobsen, H. C.

- 1884, Tales of Banks peninsula (b) (ed. 2, 1893)

Jellett, Henry. (*See* Marsh, Ngaio, and Dr. H. Jellett.)

Jellicoe, Roland L.

- 1930, The New Zealand Company's Native reserves (so)

- Johnson, Charles.**
1889, Snowflakes from Egmont (v)
- Johnson, S. Clarke.**
1915, The song of the all-red realm (v)
- Johnstone, A. H.**
1927, Supplement to Hocken's bibliography of N.Z. literature (m)
- Joliffe, William.**
? Local government (so la)
(ed. 4, 1927, by J. Christie)
1909, Local government in boroughs (so la)
1909, Local government in counties (so la)
(ed. 5, 1934 by H. D. C. Adams)
1913, The history of N.Z. stamps (h)
- Jones, Lucy M.** (*Pseud.* "Lux.")
1899, A Story of the sea and other colonial stories (f)
- Jourdain, William Robert.**
1925, Land legislation and settlement in N.Z. (so la)
1920, Digest of the land laws of N.Z. (so la)
(Ed. 2, 1928.)
- Kacem, Alie.**
1897, For father's sake, or a tale of N.Z. life (f)
- Katrine.** (*See* K. J. Mackay.)
- Kaye, Mrs. Bannerman.**
1900, Haromi: A N.Z. Story (f)
- Kavanagh, James Paul, and Charles Edward Huia Ball.**
1932, New rent and interest reduction and mortgage legislation (so la)
(Ed. 2, 1934.)
- Keesing, Felix Maxwell.**
1928, The changing Maori (an)
1934, Modern Samoa (so)
- Keesing, Felix Maxwell, and Marie Keesing.**
1934, Taming Philippine head-hunters (an)
- Keesing, Maurice R.**
1896, Keesing's improved memory system (so ed)
1910, Dramas and poems (v)
Second series, 1914.
- Kelk, Henry P.**
1915, Songs and sonnets (v)
- Kelly, James.**
1921, Occasional verses (v)
- Kelly, John Liddell.**
1885, The south sea islands . . . trade (so)
1887, Tarawera or the curse of Tuhotu (v)
1890, Zealandia's jubilee (v)
1902, Heather and fern (v)
1911, The racial problem (so)
1913, The last days (so)
- Kempthorne, William Oke.**
1907, The principles of railway stores management (t)
1909, Kempthorne's railway stores price book (t)
- Kennaway, Laurence J.**
1874, Crusts: a settler's fare due south (de)
- Kerr, Walter.**
n.d. New Horizons (v)
1926, Our Home in the Roaring Forties (f)

King, Frederick Truby (*afterward Sir Truby*).

- 1906, The evils of cram (so ed)
1910, Feeding and care of baby (so)
1917, The story of the teeth (so)
1918, Natural feeding of infants (so)
1925, The expectant mother and baby's first month (so)

King, H. B.

- 1903, Bill's philosophy (v)

King, Mary Truby. (*Pseud. Molly Howden.*)

- 1928, Green violets (v)

Kinross, Andrew.

- 1899, My life and lays (v and b)

Kirk, Thomas.

- 1889, The forest flora of N.Z. (sc b)
1899, The students flora of N.Z. (sc b)
1910, Elementary agriculture (so) (Ed. 3, 1922.)

Kirkbride, Middlewood.

- 1885, The arch-druid (v)

Kirkman, John S.

- 1925, Poems (v)

Knell, Betty.

- 1929, As the story goes (v)

Koebel, W. H.

- 1907, The Return of Joe and other N.Z. stories (f)
1908, The Anchorage: The story of a N.Z. sheep farm (f)
1912, In the Maoriland Bush (de) (Author of several other books not relating to N.Z.)

Laing, Robert M.

- 1911, Shall war and militarism prevail? (so)

Laing, Robert M., and E. W. Blackwell.

- 1906, Plants of New Zealand (sc b) (Ed. 2, 1927)

Lamb, Kathleen Aldam Smith.

- 1927, Sons of the south (v)

Lamb, Robert.

- 1905, Saints and savages: the story of five years in the New Hebrides (de f)

Lambert, Thomas.

- 1925, The story of old Wairoa (h)



G. B. Lancaster

Lancaster, G. B. (*Pseud. of Edith Joan Lyttelton.*)

- 1904, Sons o' men (f); ed. 2, 1905.
1905, A spur to smite (f); ed. 6, 1907

Lancaster, G. B.—continued.

- 1907, The tracks we tread (f)
1908, The altar stairs (f)
1910, Jim of the ranges (f)
1911, The honourable Peggy (f)
1913, The law-bringers (f)
1917, Fool divine (f)
1933, Pageant
1934, The world is yours (f)

The name "Lancaster" is after a character in her first written and published story; the initials "G. B." represent no names, but were chosen for their sound.

Landels, A.

- 1885, Stray Thoughts: political and other (e)

Lane, William. (*Pseud.* "Tohunga.")

- 1917, Selections from the writings of "Tohunga" (e)

Langton, William.

- 1889, Mark Anderson: A tale of station life in N.Z. (f)

Lawlor, Pat.

- 1926, Maori tales (c)
1927, More Maori tales (c)
1935, Confessions of a journalist (b)

Lawrence, Warwick Ritchie.

- 1934, History of the Three Mile bush (h)
1935, Vulcan lane (v)

Lawson, Will. (*Pseud.* Quilp N.)

- 1903, The red west road (v)
1906, Between the lights (v)
1908, Stokin' and other verses (v)
1909, Steam in the southern Pacific (h)
1914, The three kings and other verses (v)
1917, Historic Trentham (h)
1918, Food-ships for Britain (h)

Lawson, Will—continued.

- 1919, The wonderful west Coast of N.Z. (de)
1919, Across marble mountains (de)
1920, Marlborough the golden (de)
1927, Pacific steamers (h)
1935, The laughing buccaneer (f)

Lea, Donald H.

- 1917, Stand down! (v)
1919, A number of things (v)
1919, Dione, a spring medley (v)

Leckie, Frank Maxwell.

- 1935, The early history of Wellington college (h)

Lee, G. Lincoln, *see* Gully, John.

Lennox, C.

- 1895, A guilty innocence and other tales (f)

Le Rossignol, James Edward, and William Downie Stewart.

- 1910, State socialism in N.Z. (so)

List, T. C.

- 1933, The Briton at home (de)
1935, A Briton sees America (de)

Lloyd, Victor Stanton.

- 1930, Son of Peter (f)
(Editor of the following plays by N.Z. authors:—
Seven one-act plays, 1933.
Seven one-act plays, 1934.
Six one-act plays, 1935.
Six further one-act plays, 1935.)

Loughnan, Robert Andrew.

- 1901, New Zealand: notes on its geography . . . (de)
1902, Royalty in New Zealand (de)
1906, The first gold discoveries in N.Z. (h)

- Loughnan, Robert Andrew**—*continued*.
 1908, New Zealand at home (de)
 1929, The remarkable life story of Sir Joseph Ward (b)
- Lowth, Alys.**
 1907, Emerald hours in N.Z. (de)
- Luckie, D. M.**
 1894, The raid of the Russian cruiser "Kaskowski": an old story of Auckland (f)
- Lux.** (*See Lucy M. Jones.*)
- Luxford, J. H.**
 1923, With the machine-gunners in France and Palestine . . . 1914-18 (h)
- Lysnar, Frances Brewer.**
 1915, New Zealand, the dear old Maoriland (de)
 (Ed. 2, 1924.)
- Lyttelton, E. J.** (*See G. B. Lancaster.*)
- McClunie, Alister.**
 1919, The Adventures of Toby and Sphinx in Flowerland (f)
 1919, The enchanted packman (f)
- MacCormac, Dearmer.**
 n. d. Patty who believed in fairies.
- Macdonald, Evelyn.** (*Pseud. "Powina"*)
 1901, A reasonable survey-essay on love, law and religion (v)
 1930, The battle of life (v)
 1931, Immediate problems of the great slump (so)
 1935, Demos. Reflections. Morning (v)
- Macdonald, Gordon.**
 1928, The Highlanders of Waipu (h)
- MacDonald, John William.**
 1915, Workmen's compensation (so la). (Ed. 2, 1934.)
- Macdonald, Sheila.**
 1926, Sally in Rhodesia (b)
 1927, Martie and others in Rhodesia (de f)
 1928, My African garden (an American edition of Martie and others . . .) (de f)
 1930, Susan outside (de f)
- MacDougall, Donald.**
 1899, The conversion of the Maoris (so r)
- McGlashan, John.**
 1914, Melodies and meditations (v)
- McHutcheson, W.**
 1888, The New Zealander abroad (de)
- McKay, Alexander.** (*Pseud. "Dinornis Sumnerensis."*)
 1880, Lines written on a scene from Lake Harris saddle (v)
 1880, The Canterbury Gilpin, or The capture and flight of the moa (v)
 (Also a voluminous writer on geology, most of his writing being included in government reports. Separate publications:
 1897, Report on the geology of the south-west part of Nelson
 1897, Report on the older auriferous drifts of Central Otago.
 1902, Report on the recent seismic disturbances . . . Cheviot County
 1903, Gold deposits of N.Z.)
- Mackay, Jessie.**
 1889, Ballads (v)
 1891, The sitter on the rail . . (v)
 1908, From the Maori sea (v)



J. Mackay

Mackay, Jessie—*continued.*

- 1909, Land of the morning (v)
1926, Bride of the rivers (v)
1935, Vigil (v)

Mackay, Katrine J. (*Pseud. Katrine.*)

- 1929, Practical home cookery chats
and recipes (t)

McKenzie, Norman Roderick.

- 1924, The education system of
Canada and N.Z. compared
(so e)
1935, The Gael fares forth (story of
Waipu and sister settle-
ments (h)

Mackenzie, Scobie.

- 1932, Doctor Fram (f)
1934, Three dead, one hurt (f)

Macky, Edna Graham.

- 1925, Adventure and other poems
(v)

McLauchlan, J.

- 1912, Legend of the dauntless Rimu
. . . . (v)

Maclean, Hester.

- 1932, Nursing in N.Z. (so h)

MacLennan, John.

- 1907, Neptune's toll and other
verses (v)

McLeod, Janet.

- 1934, Little plays from Maori
legend (dr)

McNab, Robert.

- 1904, Murihiku. Some old-time
events (h)
1905, Murihiku and the southern
islands (h)
1905, Murihiku. Some old-time
events. Being a series . . .
(h)
1907, Murihiku and the southern
islands. A history . . . (h)
1908, Historical records of N.Z.
(vol. 1) (h)
1909, Murihiku. A history of the
south island of N.Z. (h)
1914, Historical records of N.Z.
(vol. 2) (h)

Macpherson, Rachel V.

- 1889, The Mystery of the fore-
castle or A restless heart (f)

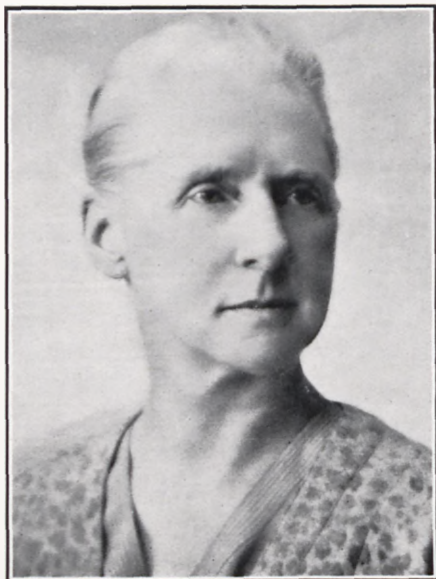
Mactier, Susie.

- 1908, The Hills of Hauraki or The
unequal yoke, a story of
N.Z. life (f)
1911, Miranda Stanhope (f)

Mair, Gilbert.

- 1923, Reminiscences and Maori
stories (b)
1926, The story of Gate pa (h)

- Mander, A. E.**
1935, *Psychology for everyman*



J. Mander

- Mander, Jane.**
1920, *The Story of a N.Z. River* (f)
1922, *The passionate Puritan* (f)
1923, *The strange attraction* (f)
1925, *Allen Adair* (f)
1926, *The besieging city* (f)
1928, *Pins and pinnacles* (f)

- Maning, Frederick Edward.** (*Pseud.*
"Pakeha Maori.")
1862, *History of the war in the north of N.Z.* (h). Ed. 2, 1864; later included in *Old New Zealand.*
1863, *Old New Zealand* (de)
(Many times reprinted: the 1876 ed. and all following include the *History of the war in the north . . .*; it

- Maning, Frederick Edward**—*continued*
was translated into Danish by Bishop Monrad, 1870, and from Danish into German by A. W. Peters, ? date; ed. 2 was 1885.)
1885, *Maori traditions* (an).
(Included in 1906 ed. of *Old New Zealand.*)
(See full bibliography in Andersen, "Lure of N.Z. book collecting.")

- Manning, Walter.** (*Pseud.* *Seafarer.*)
1908, *Below and above the Water-line* (de)
1915, *Interned* (a war-time phantasy) and other sea stories (f)

- Mannering, George Edward.**
1891, *With axe and rope in the N.Z. alps* (sp)

- Mansard, Robert E.**
1899, *In the name of the king* (v)

- Mansfield, Katherine.** (*Pseud.* of **Kathleen Mansfield Beauchamp, later Mrs. Middleton Murray.**)
1910, *A fairy story* (f)
1911, *In a German pension* (f)
1918, *Prelude* (f)
1918, *Je ne parle pas Francaise* (f)
1920, *Bliss* (f)
1922, *The garden party* (f)
1923, *The dove's nest* (f)
1923, *Poems* (v); ed. 2, 1930.
1924, *Something Childish* (f)
1927, *Journal . . .* ed. by J. Middleton Murry (b)
1928, *Letters* (b)



K. Mansfield

S. P. Andrews, Photo

Mansfield Katherine—*continued.*

- 1928, Reminiscences of Andreyev (b)
1930, The Aloe (f)
1930, Stories (f)
1930, Novels and novelists (reprint
of reviews in the Athenaeum) (m)
1934, Thirteen of her stories translated into and printed in Japanese.

Marks, Marcus.

- 1934, Memories (c)

Marriner, George R.

- 1908, The kea (sc o)

Marryat, Emilia.

- 1874, Amongst the Maoris (f)
(Owing to the similarity of its title to that of another work, this book was, in 1891, re-issued as Jack Stanley, or The Young Adventurers.)

Marsh, Ngaio.

- 1934, A man lay dead (f)
1935, Enter a murderer (f)

Marsh, Ngaio, and Dr. Henry Jellett.

- 1935, The nursing home murder (f)

Marshall, Patrick.

- 1905, The geography of N.Z. (g)
(Revised ed. 1912.)
1911, New Zealand and adjacent islands (sc g)
1911, Oceania (sc g)
(Both the preceding in Handbuch der regionalen Geologie.)
1912, Geology of N.Z. (sc g)
1926, Geology of Mangaia (sc g)
(Bernice Pauahi Bishop Museum bulletin 36)

Marten, W. B.

- 1880, Christ weeping over Jerusalem (v)

Martin, Thomas F.

- 1902, The position and constitution of the Anglican Church in N.Z. (h)

Martin, William.

- 1929, The N.Z. nature book (sc)
(2 vols.)

Martin, Sir William.

- 1847, England and the New Zealanders (so)
1860, The Taranaki question (so)
(Eds. 2 and 3, 1861.)

Martin, Sir William—*continued*.

- 1861, Remarks on notes published . . . on Sir William Martin's pamphlet . . . The Taranaki question (so)
- 1861, Remarks on notes published . . . and on Mr. Richmond's memorandum on the Taranaki question . . . (so) (Ed. 2 same year.)
- 1865, Notes on the best mode of introducing . . . the Native Lands Act (so)
- 1874, Notes on church questions (so)
- 1876, Church trusts (so)
- 1879, The church of the province of N.Z.
(All pamphlet literature, but powerful and influential.)

Martin, William, and Henry Samuel Chapman.

- 1852, Supreme Court procedure commission (so)

Maskell, William Miles.

- 1882, A lay of a lost spec. (v)
- 1887, An account of the insects noxious to agriculture and plants in N.Z. The scale insects (*Coccididae*) (sc)

Mason, Ronald Allison Kells.

- The beggar (v)

Masters, Kead

- 1925, With the All Blacks (sp)

Matthews, Henry J.

- 1905, Tree-culture in N.Z. (sc. b)

Matthews, J. W.

- 1934, The New Zealand garden guide (sp)

Matthews, William Nelson.

- 1929, Annotations of the N.Z. statutes in 2 vols. (so la) (Cases 1861-1928) (Statutes 1843-1928). Case vol. by Matthews.

Maunsell, Robert.

- 1842, Grammar of the N.Z. language (la). (Ed. 4, 1894.)

Maunsell, Thomas Edward.

- 1928, Licensing laws in N.Z. (so la)

Maxwell, Ebenezer.

- 1935, Recollections and reflections (b)

Meyer, Olga P.

- 1935, The four of us (f)

Moncrieff, Perrine (Mrs. M. Moncrieff).

- 1925, N.Z. birds and how to identify them (sc o)

Money, Charles L.

- 1871, Knocking about in N.Z. (de)

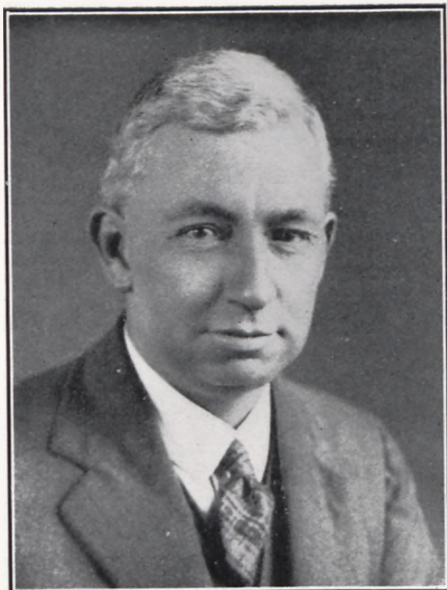
de Montalk, Edmond.

- 1879, Elements of French literature (so e)

de Montalk, Geoffrey Wladislas Vaile Potocki.

- 1927, Wild oats (v)
- 1930, Against Cresswell (v)
- 1930, Surprising songs (v)
- 1932, Snobbery with violence (b)

- Montgomery, Eleanor Elizabeth M.**
 1885, Songs of the singing shepherd (v)
 1887, Hinemoa (with sketches by G. S.) (v)
 1890, The land of the moa (with sketches by G. S.) (v)
 1896, The tohunga and incidents of Maori life (with sketches by Kenneth Watkins) (v)
 (The last three are slight things—14, 16, and 16 pages respectively — but they are commendable attempts at distinctive N.Z. literature.)
- Montgomery, Ina.**
 1919, John Hugh Allen of the gallant company (b)
- Moore, Mrs. Ambrose E.**
 1909, Fairyland in N.Z.: A story of the caves (f)
- Moore, Arthur Briscoe.**
 1920, Mounted riflemen in Sinai and Palestine (h)
- Moore, Bertrand Ambrose, and J. S. Barton.**
 1935, Banking in N.Z. (so f)
- Moore, James G. Harle.**
 1906, With the fourth N.Z. Rough Riders (h)
- Moreland, A. M.**
 1911, Through south Westland (de)
- Morison, Charles Bruce.**
 1904, Company law in N.Z. (so la)
 (Ed. 2, 1934, by F. C. Spratt and D. G. B. Morison.)
- Morison, David Gordon Bruce.** (*See*
 Spratt, Frederick Campbell.)
- Morley, William.**
 1900, The history of Methodism in N.Z. (h)
- Morrell, William Parker.**
 1932, The provincial system in N.Z. (so ad)
 1935, New Zealand (h)
- Morris, J. G.**
 1893, The Westland minstrel (v)
- Morton, Elsie K.**
 1928, Along the Road (de)
 1929, Joy of the road (de)
- Morton, Frank.**
 1908, Laughter and tears (v)
 1909, The angel of the earthquake and With joy in Arcady (f)
 1911, The yacht of dreams (f)
 1916, Verses for Marjorie (v)
- Morton, Frank, and Eceldoune Frederick Hiscocks ("Fred" Hiscocks).**
 1914, The square deal (Morton text and Hiscocks caricatures) (so)
- Morton, H. B.**
 1925, Recollections of early N.Z. (b)
- Moser, Thomas.**
 1863, Mahoe leaves (de)
 (Ed. 2, 1888.)
- Mosley, M.**
 1885, Illustrated guide to Christ-church (de)
- Moss, Edward George Britton.**
 1908, Beautiful shells of N.Z. (sc z)



A. E. Mulgan

Mulgan, Alan Edward.

- 1921, (with A. W. Shrimpton) *Maori and Pakeha, a history of N.Z.* (h); ed. 2 1930.
 1922, (with E. K. Mulgan) *The New Zealand Citizen* (so)
 1922, *Three plays of New Zealand* (dr)
 1925, *The English of the line* (v)
 1927, *Home, a New Zealander's adventure* (de)
 1932, *Golden wedding* (v)
 1934, *Spur of morning* (f)
 1935, *A pilgrim's way in New Zealand* (de)

Mulgan, Edward Ker

- 1905, *The New Zealand Nature-study Book* (sc)

Mulgan, Edward Ker, and Alan E. Mulgan.

- 1922, *The New Zealand citizen* (so)

Murgatroyd, Annie.

- 1900, *Poems* (v)

Murry, Middleton Katherine. (*See Mansfield, Katherine.*)

Myers, Bernard.

- 1910, *The care of children . . .* (t)
 1912, *The letters of a professional man* (b)

Myers, J. G.

- 1929, *Insect singers: a natural history of the cicadas* (sc e)

Nalder, Marshall. (*Pseud. "Pakeha."*)

- 1900, *Battle smoke ballads . . .* (v)

Neill, J. C.

- 1922, *New Zealand tunneling corps, 1915-19* (h)

Nevill, Edmund R.

- 1922, *Samuel Tarrant Nevill, first Bishop of Dunedin* (b)

Newman, Alfred Kingscombe.

- 1913, *Who are the Maoris?* (a)

Nicholls, Marjorie.

- 1917, *A venture in verse* (v)
 1922, *Gathered leaves* (v)
 1930, *Thirdly* (v)

Nicol, C. G.

- 1926, *The story of two campaigns Auckland mounted rifles 1914-19* (h)

Nolan, P. E.

- 1894, *Rewi Maniapoto . . .* (v)

Odell, Robert Sidney.

- 1935, *Handbook of the Arthur Pass national park* (h)

Oliphant, Peter. (*Pseud.* "A Mad Logician.")

- 1905, Bill the Namer (f)
(Volume originally ended at p. 175 ; but the author in 1908 or 1909 added three more chapters, pp. 177-204.)
1916, Armageddon (f)

Oliver, Walter Reginald Brook.

- 1925, Editor of Cheeseman's Manual of the N.Z. flora (ed. 2)
(sc b)
1930, New Zealand birds (sc o)

Ollivant, Joseph Earle.

- 1871, A breeze from the Great Salt Lake (so)
1879, Hine moa, the Maori maiden (v)

O'Meagher, Joseph J.

- 1893, Was Noah an Irishman (v)

O'Regan, Cornelius Joseph.

- 1896, Poems (v)
1894, Voices of wave and tree (v)

Owen, Charles.

- 1905, Captain Sheen, a romance of N.Z. history (f)
1909, Philip Loveluck (f)

Pakeha. (*See* M. Nalder.)

Palmer, Eric Lee.

- 1930, The blind crowder (dr)

Park, James.

- 1894, Laboratory instructions in assaying (t)
1896, The cyanide process of gold extraction (t)
1910, The geology of N.Z. (sc g)
1914, A text-book of geology (sc g)
1914, A text - book of practical assaying (t)
1916, A text - book of practical hydraulics (t)

Paulin, Robert.

- 1889, The wild west coast of New Zealand (de)

Peacocke, Georgiana.

- 1876, Rays from the Southern Cross (v)



I. M. Peacocke

Peacocke, Isabel Maud (*now* Mrs. Cluett).

- 1910, Songs of the happy isles (v)
1915, My friend Phil (f)
1916, Dicky, knight-errant (f)
1917, Patricia Pat (f)
1918, Robin of round house (f)
1918, Cinderella's suitors (f)
1919, Misdoings of Micky and Mac (f)
1920, The guardian (f)
1920, Piccaninnies (f)
1921, Figs from thistles (f)
1921, Ginger (f)
1921, Bonnie books of verse, 1 and 2 (v)

Peacocke, Isabel Maud—continued.

- 1921, Sand-babies (f)
1921, Teeny wiggles (f)
1922, Quicksilver (f)
1922, Sand playmates (f)
1923, The adopted family (f)
1923-25, Boy Heroes of France (f)
1923-25, David Copperfield (f)
1923-25, The water babies (f)
(The above three adaptations for school reading.)
1925, Little bit of sunshine (f)
1925, House at journey's end (f)
1926, His kid brother (f)
1927, Brenda and the babes (f)
1927, When I was seven (f)
1928, Waif's progress (f)
1928, Tatters (f)
1929, Runaway princess (f)
1930, Haunted island (f)
1931, The dwarf of dark mountain (f)
1932, Cruise of the Crazy Jane (f)
1933, Guardians of Tony (f)
1934, Cathleen with a C. (f)
1935, Marjolaine (f)

Penn, W. J.

- 1909, The Taranaki rifle volunteers (h)

Perry, A. (Mrs.).

- 1910, The fairies of Zealandia (v)
1910, Hinemoa (v)

Perry, Charles Stuart.

- 1934, The litany of beauty (v)

Petre, Henry William.

- 1841, An account of the settlements of the N.Z. company (de)
(Ed. 5, 1842.)

Petrie, Donald.

- 1878, Geography of N.Z. and the Australian colonies (g)
1880, A school geography of N.Z. (g)

Pilkington, J. J.

- Oh tell me Mangoteitei (illus. by Eliz. E. Johnston) (v)

Pilling, Ewen George.

- 1933, An Anzac memory. Extracts from the . . . diary of Lieut. E. G. Pilling (b)

Pinfold, James Thomas.

- 1930, Fifty years in Maoriland (de h)

Pittar, Arthur.

- 1895, The last voyage of the Wairarapa (v)

Plimmer, John.

- 1884, A trip through fairy-land (v)

Polack, Joel Samuel.

- 1838, New Zealand . . . travels and adventures (de)
1840, Manners and customs of the New Zealanders (de)

Pollett, Geoffrey.

- 1935, Song for sixpence (b)

Pomare, Sir Maui. (See Cowan, J., and Sir Maui Pomare.)

Pope, Robert J.

- 1928, Some N.Z. Lyrics (v)

Pope, James Henry.

- 1884, Health for the Maori (so)
1887, The stste (so)
1894, Lessons in reading and spelling for . . . native schools (so ed)

Porter, Thomas William.

- 1897, Major Ropata Wahawaha (b)
1923, History of the early days of Poverty bay (h)

- Potter, William S.** (*See* Guy, James, and W. S. Potter.)
- Potts, Thomas Henry.**
1882, Out in the open (se)
- Powell, Roland.** (*Pseud.* "Kea.")
1909, Sonnets and lyrics (v)
1933, Gleanings (v)
- Pratt, Major Albert Rugby.**
1932, The pioneering days of southern Maoriland (h de)
- Purchas, H. T.**
1903, Bishop Harper and the Canterbury settlement (b)
1914, A history of the English church in N.Z. (h)
- Purnell, Charles William.**
1868, Poems (v)
1877, The N.Z. confederation (so)
1893, The intelligence of animals (sc z)
1912, The modern Arthur (v)
1922, The worship of the serpent (v)
- Pyke, Vincent.**
1868, The Province of Otago . . . (de)
1873, The story of Wild Will Enderby (f l). (Ed. 2, 3, 1873.) (Ed. of 1889, title changed to Wild Will Enderby.)
1874, The adventures of George Washington Pratt (f)
1882, A handy book of local government Law (so) (Suppt. in 1883.)
1885, A guide to the land laws of N.Z. (so)
1887, History of the early gold discoveries of Otago (h)
1892, The gold-miner's guide (so)
- Pyke, Vincent, and Thorpe, Talbot.**
1881, White Hood and Blue Cap. A christmas bough with two branches (f)
- Rae, H. Richardson.**
1887, Pencillings by land and sea (de)
- Randle, Marie R.** (*Pseud.* Wych Elm.)
1893, Lilts and lyrics of N.Z. (v)
- Rangi Hiroa.** (*See* Buck, Peter.)
- Rawlinson, Gloria.**
1933, Gloria's book (v)
1935, The perfume vendor (v)
- Reed, G. M.**
1887, Calamo Currente or Casual Sketches on things in General (f)
1889, Hunted (f)
1896, The Angel Isafrel: A Story of Prohibition in N.Z. (f)
- Rees, Arthur J.**
1913, The Merry Marauders (f)
1933, Peak house (f)
n.d. Simon of Hangletree (f)
- Rees, Rosemary.**
1924, April's Sowing (f)
1924, Heather of the south (f)
1925, Lake of enchantment (f)
1927, "Life's what you make it" (f)
1928, Wild, wild heart (f)
1933, New Zealand holiday (de)
1933, Dear acquaintance (f)
1933, Sane Jane (f)
1933, Concealed turning (f)
1933, Local colour (f)
1935, Home's where the heart is (f)

Rees, William Lee.

- 1874, *The Coming Crisis* : A sketch of the financial and political condition of N.Z. (so)
1878, *Sir Gilbert Leigh* . . . (f)
1879, Reports of meetings held, and addresses given . . . on the subject of Native Lands (so)
1880, *The East Coast Settlement Bill, 1880* (so)
1885, *Co-operation of land, labour, and capital* (so)
1888, *Colonisation the Salvation of the United Kingdom, an extract from a coming work on Political Economy* (so)
1888, *From poverty to plenty ; or the labour question solved* (so)
1890, *Sir George Grey and the Constitution* . . . (so)

Rees, William Lee, and Lily Rees.

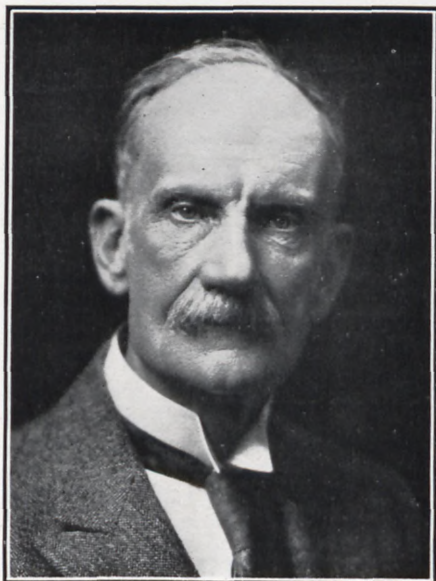
- 1892, *The Life and Times of Sir George Grey* (l b)
(Ed. 2, 1892 ; ed. 3, 1892 ; pp. 329-352 of *Sir Gilbert Leigh* above is a sketch of the great pro-consul.)

Reeves, Amber. (Mrs. Blanco White.)

- 1911, *The Reward of Virtue* (f)
1914, *A Lady and her Husband* (f)
1923, *Give and Take. A Novel of Intrigue* (f)

Reeves, William Pember. (*Pseud. Pharos.*)

- 1890, *Some historical articles on communism* . . . (so)
1896, *The fortunate isles* . . . (de)
1898, *The long white cloud, Aotea-roa* (de h)
(The best general book on N.Z., its Maori, history, scenery, ever published.)
(Ed. 2, 1899 ; ed. 3, revised and brought up to date, 1924.)



W. P. Reeves

S. P. Andrews, Photo

Reeves, William Pember—*continued.*

- 1898, *New Zealand (one of the Story of the Empire Series)* (de)
1898, *New Zealand and other poems* (v)
1902, *State experiments in Australia and New Zealand* (so)
1908, *New Zealand. Painted by F. and W. Wright. Described by W. P. Reeves.* (de), (reprint, 1915 ; (Ed. 2, 1927.)
1918, *An appeal for the liberation and reunion of the Hellenic race* (m)
1925, *The passing of the forest* (v)
(Privately printed.)
n.d. *Later poems* (v)
(A privately printed pamphlet, no title-page.)
See also Williams, G. P., and W. P. Reeves.

- Reeves, Mrs. William Pember.**
 1913, Round about a pound a week
 (so)
 (First published as a pamphlet in 1912; rewritten and very much enlarged.)
- Reid, R. C.**
 1884, Rambles on the golden coast
 of the south island (de)
- Renwick, F. E.**
 1884, Craigielinn (f)
- Ribbands, Henry S. B.**
 1921, An original Romantic Comedy
 Opera, Marama, or the Mere
 and the Maori Maid. Music
 by A. R. Don (dr o)
- Richardson, Catherine H.**
 1875, Gabrielle (v)
- Richmond, Mary Elizabeth.**
 1898, Roundels, sonnets and other
 verses (v)
 1903, Poems (v)
 1913, Betty B's book. Verses and
 songs (v)
 1924, The Bindy ballads (v)
- Riddell, William Glendinning.**
 1929, Justices' handbook (so ed)
 (Ed. 2.)
- Riddell, William Glendinning, and
 Arthur Henry Holmes.**
 1910, Destitute person's act (so la)
 (ed. 2, 1930, by C. A. L.
 Treadwell)
- Rigg, John.**
 1910, A cross of gold. The currency
 question explained. (so)
 1913, A few verses: some flowers
 that bloomed on stony soil,
 and some weeds that grew
 apace (v)
- Rigg, John—continued.**
 1917, How to conduct a meeting
 (so ed)
 1921, Elocution and public speak-
 ing (so ed)
 1929, How to take the chair (so ed)
- Roberts, Ellen.**
 1936, New Zealand, land of my
 choice (sp)
- Roberts, T. E. L.**
 1920, Rimu and rata (v)
- Roberts, Vernon.**
 1929, Kohikohinga. Reminiscences
 . . . of "Rapata" (de)
- Robertson, Angus Cameron.**
 1911, Coronation souvenir from N.Z.
 (v)
 1911, Crown and empire (v)
- Robertson, Philip Wilfrid.**
 1920, A Soul's Progress. Mezzo-
 tints in Prose (e)
 1931, Life and beauty (b)
- Robertson, Philip Wilfrid and D. H.
 Burleigh.**
 1924, Qualitative Analysis (sc)
 (Second impression.)
- Robley, Horatio Gordon.**
 1896, Moko, or Maori tattooing (a)
 1915, Pounamu. Notes on N.Z.
 greenstone (a)
- Rock, Gilbert.**
 1888, By passion driven (f)
 1888, Colonists — illustrating gold-
 fields and city life in Aus-
 tralia between 1851 and
 1870 (f)

- Rollett, Frederick Carr.**
1924, Angling in New Zealand (sp)
- Rollett, Mrs. Frederick Carr (formerly Hilda Keane).**
1925, A pleasant land. New Zealand pastorals in prose and verse. (m)
- Rose, John Murray.**
1931, Poems (v)
(Privately printed.)
- Ross, David Macdonald.**
1904, The afterglow (v)
1907, The promise of the star (v)
1911, Hearts of the pure (v)
1916, Morning red . . . (v)
1928, Stars in the mist (v)
- Ross, Malcolm.**
1892, Aorangi, or the heart of the Southern Alps (de)
1889, A complete guide to the lakes of Central Otago (de)
1904, Through Tuhoe-land (de)
1914, A climber in N.Z. (sp)
- Ross, Noel.**
1919, Noel Ross and his work (b)
(Edited by his parents.)
- Rout, Ettie A. (afterward Mrs. F. A. Hornibrook).**
1923, Safe marriage (so)
1923, Two years in Paris (so)
1925, The morality of birth control (so)
1925, Sex and exercise (so)
1926, Maori symbolism (a)
1926, Native diet (so)
- Rowe, W. Page.**
1928, Maori artistry (a)
- Rowley, Fortescue William.**
1931, The industrial situation in N.Z. (so)
(Second issue same year.)
- Rusden, George William. (Pseud., used once, Vindex.)**
1851, Moyarra. An Australian Legend (v)
(Ed. 2, 1891.)
1853, National education (so)
1857, Gathering together for the good of work and learning (so)
1871, The discovery and settlement of Port Phillip (h)
(Ed. 2, 1872.)
1883, History of N.Z. (3 vols.) (h l)
1883-4, History of Australia (3 vols.) (h)
1885, Notes on the history of N.Z. Privileged and confidential (h)
1888, Aureretanga: groans of the Maoris (h)
1888, Tragedies in N.Z. in 1868 and 1881 (h)
1890, The great refusal by Vindex (so)
1890, A letter on an article in the "Times" of 13th March, 1886 . . . The law of libel (so)
1903, William Shakespeare . . . (m)
- Russell, George Warren.**
1889, Manual of the duties of life (so ed)
1895, New Zealand parliamentary guide book (b)
1919, A new heaven (f u)
1919, New Zealand to-day (de)
1922, Citizenship: being lessons in civics . . . (so ed)
- Ryburn, William Morton.**
1934, The theory and practice of Christian education (so ed)

Ryburn, William Morton—continued.

- 1935, Suggestions for the organization of schools in India (so ed)
n. d. The methods of the Master (th)

Salmond, John W.

- 1920, "My Son," said the philosopher. Being the meditations of the late Epaphroditus McTavish (apophthegms L)
1902, Jurisprudence (so la). (Ed. 4, 1913.)
1907, The law of torts (so la) (Ed. 2, 1910.)
1912, A summary of the law of torts (so la) (Ed. 5, 1920.)
1927, The law of contracts (so la)

Sarginson, I.

- 1899, Maoridom in picture and prose (de)

Satchell, William.

- 1882, Tales and verse (published anonymously)
1900, Patriotic and other poems (v)
1902, The land of the lost, a tale of the N.Z. gum country (f)
1905, Toll of the bush (f)
1907, The elixir of life (f)
1914, The greenstone door (f) (Reprinted 1936.)

Saunders, Alfred.

- 1868, New Zealand: its climate . . . (de)
1883, Our domestic birds. A practical poultry book . . . (t)
1886, Our horses . . . (t)
1896, History of New Zealand (2 vols.) (h). (Vol. 2, 1899)

Saunders, E., and Ann Saunders.

- 1927, Tales of a pioneer [Alfred Saunders] (b)

Saunders, Enid Blanche Vivian (afterward Mrs. Phillips).

- 1931, Flower legends of Maoriland (f)
1932, Bird legends (f)



N. M. Scanlan

S. P. Andrews, Photo

Scanlan, Nellie Margaret (Nelle M. Scanlan).

- 1923, Boudoir mirrors of Washington (de)
1931, The top step (f)
1931, Primrose hill (f)
1932, Pencarrow (f)
1933, Tides of youth (f)
1934, Winds of heaven (f)
1935, Ambition's harvest (f)

Scanlon, Herbert.

Digger stories, issued without date
under the following titles :

- 1924, Bon jour digger
- 1924, Much in little
- 1925, Humoresque
- 1925, In a nutshell
- 1926, Forgotten men
- 1927, In a soldier's life
- 1928, Veterans of the war
- 1929, Memories of a soldier
- 1929, Old memories
- 1929, Remembrance
- 1931, Triolette
- 1932, Bon sonte
- 1932, Great short stories (all f)



G. H. Scholefield

S. P. Andrews, Photo

Scholefield, Guy Hardy.

- 1908, Who's who in N.Z. (b)
(Ed. 2, 1924 ; ed. 3, 1932.)
- 1909, New Zealand in evolution (de)
- 1917, New Zealand (International
information series) (de)

Scholefield, Guy Hardy—continued.

- 1919, The Pacific, its past and
future (h)
- 1920, Visit of H.R.H. the Prince of
Wales (de)
- 1931, History of the Tokomariro
district high school (h)
- 1934, Captain William Hobson (b)

Scoullar, J. G.

- 1896, The Dorrington mystery : A
tale of colonial life (f)

Seaman, Susie.

- 1884, Thoughts by the way (v)

Seffern, William H. J.

- 1896, Chronicles of the garden of
N.Z., known as Taranaki (h)

Shaw, D.

- 1911, Thought guides (m)

Sherrin, Richard A. A.

- 1886, Hand book of the fishes of
N.Z. (sc f)

**Sherrin, Richard A. A., and J. Howard
Wallace.**

- 1890, Early history of New Zealand
(h)

Shortland, Edward.

- 1851, The southern districts of N.Z.
(de)
- 1854, Traditions and superstitions
of the New Zealanders (a)
- 1882, Maori religion and mythology
(a)

**Shrimpton, Arnold Wilfred, and A. E.
Mulgan.**

- 1921, Maori and Pakeha : A history
of N.Z. (h)
(Ed 2, 1930.)

Sillars, James.

- 1908, Musings in Maoriland (v)

- Sim, Frances M.**
 1923, Robert Browning. The Poet and the Man. 1833-1846. (e)
 1923, Robert Browning, Poet and Philosopher. 1850-1889. (e)
- Sim, William Alexander.**
 1910, Divorce act (so la)
 (Ed. 4, 1929, by W. J. Sim.)
- Sim, Wilfrid Joseph.**
 1929, Sim's divorce act, ed. 4 (so la)
 1931, Stout and Sim's supreme court practice, ed. 7 (so la)
- Sinclair, Margaret A. (*Pseud. Roslyn.*)**
 1897, The hui's homeland . . . (v)
 1904, Echoing oars : . . . (v l)
 1913, The turret captain's toast . . . (v)
- Singer, Ignatius, and Lewis H. Berens.**
 1894, The story of my dictatorship (so f)
- Singer, Richard Arnold.**
 1908, Dreams in Exile (v)
 1928, The Years go Round (v)
 (200 copies privately printed.)
- Skey, William.**
 1889, The pirate chief (v)
 1900, Patriotic rhymes (v)
- Slater, Henry.**
 1910, Fifty years of volunteering (h)
- Smith, Edgar M. Lovell-**
 1931, Old coaching days in Otago and Southland (h)
- Smith, H. Guthrie. (*See Guthrie-Smith, W. H.*)**
- Smith, Harry Gilmore.**
 1936, New Zealand calling (f)
- Smith, Hugh.**
 1932, Poems by an Ayrshire Scot (v)
- Smith, Lucy Evelyn.**
 1897, Poems by a New Zealander (v)
 1911, Pan's pipes and other poems (v)
 (The same as the 1897 vol.; the printed sheets were brought to N.Z. and bound up with new title-page by Whitcombe and Tombs, and included the whole of the 1897 vol. but the translations at the end.)
 1921, Gallipoli and other poems (v)
- Smith, Stephen John.**
 1924, The Samoa Expeditionary force, 1914-15 (h)
- Smith, Stephenson Percy.**
 1886, The eruption of Tarawera (de)
 1887, The Kermadec islands (de)
 1897, The peopling of the north (h)
 1898, Hawaiki: the whence of the Maori (h). (Ed. 4, 1921.)
 1903, Niue-fekai (or Savage) island (de)
 1904, Wars of the northern against the southern tribes in the nineteenth century (h)
 1906, Taranaki, the garden of N.Z. (de)
 1910, History and traditions of the Maoris of the west coast North island of N.Z. (usually called History of the Taranaki coast) (h)
 1913, Lore of the whare-wananga (2 vols.) (a h)
- Smyth, Walter.**
 1928, Jean of the tussock country (f)
 1929, The girl from Mason creek (f)

- Snowden, Rita Frances.**
1933, Through open windows (m)
(Ed. 5, 1935.)
- Southan, W. M.**
1881, The two lawyers (f)
- Spratt, Frederick Campbell.**
1930, Bankruptcy law in N.Z. (so la)
- Spratt, Frederick Campbell, and David Gordon Bruce Morison.**
1934, Morison's company law in N.Z., ed. 2 (so la)
- Stack, James West.**
1893, Kaiapohia, the story of a siege (h)
1898, South island Maoris (h)
1906, Through Canterbury and Otago with Bishop Harper (de)
1909, Koro (b)
1935, Early Maoriland adventure (ed. by A. H. Reed) (b)
(See also Travers, William T. L. and J. W. Stack.)
- Stead, Edgar.**
1932, The life histories of N.Z. birds (sc o)
- Stelin, Ebba.**
1896, A New Zealand pearl (f)
- Stenhouse, William MacStravick.**
1908, Lays from Maoriland (v)
- Stephens, Aubrey Counsell (fils).**
1934, Testators' family maintenance (so la)
- Stephens, Jefferson Counsell (père).**
1933, Supreme court forms (so la)
- Steward, William Jukes. (Pseud. Justin Aubrey.)**
1867, Carmina varia (v)
1903, The rhyme of the Mapourika (v)
1906, The vision of Aorangi (v)
- Stewart, William Downie. (See Le Rossignol, J. E., and W. Downie Stewart.)**
- Storer, H. C.**
n.d. The boy settler, or the adventures of Sydney Bartlett (f)
- Story, Elsie M.**
1924, The tired angel (f)
- Stout, Robert, and Wilfrid Joseph Sim.**
1892, Supreme court practice (so la)
(Ed. 7, 1931, by Wilfrid Joseph Sim.)
- Stout, Robert, and J. Logan Stout.**
1911, New Zealand (de)
- Stout, J. Logan. (See Stout, Robert, and J. Logan Stout.)**
- Stowell, Henry M. (Hare Hongi.)**
1911, Maori-English tutor and vade mecum (la)
- Straubel, Carl.**
1930, Undersong (v)
- Strong, S. H.**
1912, A South Sea saga (v)
- Sutch, William Ball.**
1932, Price fixing in New Zealand (so)
- Suter, Henry.**
1913, Manual of N.Z. Mollusca (sc z)
(with vol. of plates)

- Swainson, William.**
 1840, Observations on the climate of N.Z. (sc)
 1852, Auckland and its neighbourhood (de)
 1853, Auckland, the capital of N.Z. (de)
 1856, New Zealand, the substance of lectures (de)
 1859, New Zealand and its colonization (de)
 1862, New Zealand and the war (h)
- Talbot, Thorpe.** (*See Pyke, Vincent, and Thorpe Talbot.*)
- Tambo, Erling.**
 1933, The cruise of the Teddy (de) (Fourth impression 1935.)
- Tate, Robert Desmond.**
 1933, The doughman (f)
- Taylor, Ellen.**
 1901, A thousand pities (f)
- Taylor, Richard.**
 1855, Te Ike a Maui, or New Zealand and its inhabitants (de) (Ed. 2, enlarged, 1870.)
 1868, The past and present of N.Z. (de)
- Temple, N. G.**
 1888, A Tragedy in black and white and other stories (f)
- Thompson, Hamilton.**
 1909, Ballads about business and back-block life (v)
- Thomson, Arthur S.**
 1859, The story of New Zealand (2 vols.) (h de)
- Thomson, George Malcolm.**
 1882, The ferns and fern allies of N.Z. (sc b)
 1891, Introductory class-book of botany (sc b) (Ed. 2, 1906.)
 1909, A New Zealand naturalist's calendar (sc de)
 1921, Wild life in N.Z., part 1 Mammalia; part 2, Introduced birds and fishes, 1926 (sc)
 1921, History of the Portobello marine fish-hatchery (sc)
 1922, The naturalization of animals and plants in N.Z. (sc)
- Thomson, J. Millar.**
 1905, The bush boys of New Zealand (f)
- Thornton, Guy.**
 1916, The wovser, a tale of the N.Z. bush (f)
 1917, With the Anzacs in Cairo (h)
- Tobin, Charles E. O'Hara.**
 1921, Forest leaves (v)
- Tombleson, John.**
 1910, Bothasberg and other verses (v)
 1912, A well found ship (v)
- Torrens, J. M.**
 1900, A song of Auckland (v)
 1901, A trip to Mars (f)
 1913, Verses and essays (v)
- Tracy, Mona** (*formerly Mona Mackay, now Mrs. W. F. Tracy*).
 1925, Piriki's princess (f)
 1926, The story of the Pacific (h)
 1927, Historic Kawau (de)
 1927, Rifle and tomahawk (f)
 1928, Lawless days (f)
 1929, Martin Thorn, adventurer (f)

- Travers, William Thomas Locke.**
 1872, Some chapters in the life . . .
 of Rauparaha (b)
 1889, From New Zealand to lake
 Michigan (de)

- Travers, William Thomas Locke, and
 James West Stack.**
 1906, The stirring times of Te
 Rauparaha (h)

- Treadwell, Charles Archibald Lawrance.**
 1930, Riddell and Holmes destitute
 person's Act, ed. 2 (so la)
 1927, (with E. S. Parry) Workers'
 compensation in N.Z. (so la)
 1928, (with W. H. Cunningham and
 J. S. Hanna) The Wellington
 regiment, N.Z.E.F., 1914-
 1919 (h)
 1936, Notable N.Z. trials (so)

- Treadwell, Charles Archibald Lawrance,
 and Evan Sydney Parry.**
 1927, Workers' compensation in
 N.Z. (so la)

- Tregear, Edward.**
 1884, Southern parables (f)
 1885, The Aryan Maori (a)
 1891, Fairy tales and folklore of
 N.Z. and the South Seas (f)
 1891, The Maori-Polynesian com-
 parative dictionary (la)
 1895, Hedged with divinities (f)
 1900, The Right Hon. R. J. Sed-
 don's visit to Tonga, Fiji,
 Savage island, and the Cook
 islands (de)
 1904, The Maori race (a)
 (Second issue, 1926.)
 1919, Shadows and other verses (v)

- Trimble, W. H.**
 1905, Walt Whitman and Leaves of
 Grass (e)
 1912, Catalogue of the Hocken
 library . . . (m)

- Turner, Charles Godfrey.**
 1922, The Happy Wanderer (e)

- Turner, Edward Phillips.** (See Cockayne,
 L., and E. Phillips Turner.)

- Turner, Samuel.**
 1911, My climbing adventures in
 four continents (sp)
 1922, Conquest of the N.Z. Alps (sp)

- Turton, Mrs. Wesley, nee Amy Swain-
 son.** (Pseud. John Pennell.)
 1896, The rare justice of woman (f)

- Twisleton, H. L.**
 1895, Poems (v)

- Ulrich, George Henry Frederick.** (See
 Hutton, Frederick Wollaston, and
 G. H. F. Ulrich.)



M. C. Veel

- Veel, Mary Colbourne.**
 1894, The fairest of the angels (v)

Victory, Louis H.1922, *The looms of Orchil* (v)**Vogel, Harry Benjamin.**

1898, *A Maori maid* (f)
 1899, *My dear sir! A tale of a duchess, a marquis, and a mere tutor* (f)
 1902, *Gentleman Garnet. A tale of old Tasmania* (f)
 1909, *The tragedy of a flirtation* (f)

Vogel, Sir Julius.

1878, *New Zealand and the South Sea islands . . .* (so)
 1889, *Anno Domini 2000, or Woman's destiny* (f)
 1893, *New Zealand, its past, present, and future . . .* (so)
 (Other official publications not considered to be of his authorship.)

Waddell, Rutherford.

1907, *The voyage of life* (e)
 1907, *The building of the ship* (e)
 1912, *At the turn of the year* (e)
 1914, *Old Christmases* (e)
 1915, *Until the day dawn* (e)
 1922, *The romance of God* (e)
 1926, *The fiddles of God* (e)
 n.d. *The dynamic of service* (e)

Waddy, Percival Richard.

? *Mercantile law* (so la)
 (ed. 3, 1934 by J. D. Willis)

Wakefield, Edward.1889, *New Zealand after fifty years* (de)**Wakefield, Edward Jerningham.**

1845, *Adventure in N.Z.* (2 vols.) (de)
 1848, *The handbook for N.Z.* (de)
 1878, *The taxes in N.Z.* (so f)

Wakelin, Richard.1877, *History and politics* (so)**Wall, Arnold.** (*Pseud. Helion Bumpstead.*)

1900, *Blank verse lyrics* (v).
 1900, *King Marchaunt and his ragamuffin* (v)
 1902, *Poetry as a factor in education* (so e pam.)
 1908, *New poems* (v)
 1912, *A century of N.Z. praise* (v)
 1916, *A plea for a system of internal examination in the N.Z. university* (so e pam.)
 1920, *Of the war* (v)
 1922, *London lost and other poems* (v)
 1922, *Beer* (e pam.)
 1925, *The flora of Mount Cook* (sc b)
 1926, *Lake and fiordland* (sc b)
 1929, *A run off the chain* (de)
 1934, *The order of release* (v)

Wallace, J. Howard.

1886, *Manual of N.Z. history* (h).
See also Sherrin, Richard A. A., and J. H. Wallace.

Waratah. (*See W. Hindmarsh.*)**Warbrick, Alfred.**1934, *Adventures in geysersland* (de)**Ward, J. T.**

1893, *At the cross roads* (v)
 (Ed. 2, 1901.)

Ward, Louis E.1928, *Early Wellington* (h)**Ward, Robert.**1872, *Life among the Maoris of N.Z.* (de)

- Wardon, Reve.**
1892, Macpherson's gully (f)
- Watson, Robert Mackenzie.**
1918, History of Samoa (h)
- Watson, Thomas.**
1907, The rose of the Elkhorn (f)
- Watt, William Monro.** (*Pseud.* "Walter Monro.")
1901, Some rhyming ware (v)
1904, Auckland, a poem (v)
1919, An Anzac's moods (v)
1919, Arbroath and other poems (v)
1919, Westminster Abbey (v)
1932, Home from Callao in a hoodoo ship (f)
1935, Fire down below, the loss of the Carlsburn (f)
- Webb, Alice Frances.**
1925, Miss Peters' special and other stories (f)
- Wedderspoon, Richard.**
1924, Pictorial South Canterbury (de)
1925, The N.Z. illustrated tourist guide (de)
1927, The dominion of N.Z. (de)
- Weston, Claude Horace.**
1924, Contractors' and workmen's liens (so la)
(Ed. 2, 1933.)
n.d. Three years with the New Zealanders (h)
- Weston, Jessie.**
1890, Ko Meri, or A cycle of Cathay. A.N.Z. story (f)
- Wheeler, E. R.**
1926, A cabinet secret and other stories (f)
- White, Emily Louisa Merielina** (*formerly Mrs. Marshall, pseud.* "A Suffolk lady.")
1902, My New Zealand garden (sp)
(English edition, 1905)
- White, John.**
1856, Maori superstitions (a)
1874, Te Rou, or the Maori at home (de f)
1886-91, The ancient history of the Maori (6 vols.) (a)
- White, Palmer.**
1930, Mystery island (f)
- Whyte, Anna D.**
1935, Change your sky (f)
- Wigram, Henry F.**
1916, The story of Christchurch (h)
- Wilcox, Dora** (afterward **Madame P. Hamelius**, now **Mrs. W. Moore**).
1905, Verses from Maoriland (v)
1911, Rata and mistletoe (v)
- Wilkinson, Iris Guiver.** (*See Robin Hyde.*)
- Wilkie, A. H.**
1924, Official history of the Wellington mounted rifles (h)
- Williams, George Phipps.**
1904, A new chum's letter home . . . (v)
- Williams, George Phipps and William Pember Reeves.**
1889, Colonial couplets (v)
1891, In double harness (v)
- Williams, Mrs. Herbert William.**
1908, Souvenir of All Nations fair 300 choice cookery recipes (t)

Williams, Herbert William.

- 1903, Greek in type. An essay for printers (t)
1917, A dictionary of the New Zealand language (ed. 5) (la)
1923, First lessons in the Maori language (ed. 7) (la)
1924, A bibliography of printed Maori (t)

Williams, William.

- 1844, A dictionary of the New Zealand language (la)
(Ed. 3, 1871, and ed. 4, 1892, by W. L. Williams, son of William Williams; ed. 5, 1917, by H. W. Williams, grandson of William Williams)
1845, Three letters addressed to the . . . Earl of Chichester (h)
1867, Christianity among the New Zealanders (h)

Williams, William Leonard.

- 1871, A dictionary of the New Zealand language (ed. 3) (la)
1862, First lessons in the Maori language (la)
(Ed. 6, 1910; ed. 7, 1923, by H. W. Williams, son of W. L. Williams.)

Williams, William Temple.

- 1929, Pioneering in New Zealand. Life of Ven. Archdeacon Samuel Williams (b)

Willis, Jack Duddingston.

- 1934, Waddy's mercantile law, ed. 3 (so la)

Wills, W. R.

- 1885, A bunch of wild pansies (v)
1889, Songs and ballads by . . . author of "A bunch of wild pansies"; "Gems of Sir George Grey's Polynesian Mythology and Maori

Wills, W. R.—continued.

- Legends"; "Songs of the new motherhood"; "Tales of Araby"; etc., etc., etc.
1891, God's splendid son and other poems by [as above].

(On the title-page of the 1885 volume, he is said to be the author of "Blossoms of early life," "Songs for the Weary," etc., etc., but neither of the two titles nor of the two etceteras have been seen. The same is true of the publications mentioned in the 1889 and 1891 volumes.)

Wilson, A.

- 1898, Short studies in Shakespeare (m)

Wilson, Charles.

- 1919, New Zealand Cities: Wellington (de)
1922, Rambles in Bookland (e)
1923, New Rambles in Bookland (e)

Wilson, Ethel Wilson.

- 1936, New Zealand land problems of the forties (so)

Wilson, George H.

- 1874, Ena, or the ancient Maori (f)

Wilson, John.

- 1912, Reminiscences of early . . . Dunedin and South Otago (h)

Wilson, John Alexander.

- 1875, The immortality of the universe (sc)
1889, Missionary life and work in N.Z. (b)

Wilson, John Alexander.

- 1866, The story of Te Waharoa (b)
1884, The modus operandi of judgment without trial (b)
1894, Sketches of ancient Maori life (h)

- Wilson, Mrs. James Glenny** (*afterward Lady Wilson; formerly Annie Wilson, Pseud. Austral.*)
1889, Themes and variations (v)
(Pubd. by Griffith, Farrew, Okeden & Welsh; reissued in 1895 by Eliot Stock; the same book exactly, the title-page only being different.)
1893, Alice Lauder (f)
1900, Two summers (f)
1901, A book of verses (v)
- Wily, Herbert Jenner.**
1929, Magistrates' court practice
(so la)
- Winter, C. H.** (*Pseud. Riverina.*)
1929, The story of 'Bidgee queen
. . . . (f)
- Wohlers, Johann Friedrich Heinrich.**
1895, Memories of the life of J. F. H. Wohlers (b)
- Woodhouse, Alice.**
1927, Very occasional verse (v)
- Wright, C. D.** (*Pseud. Fabricius.*)
1882, The maid of Avon (v)
- Wright, David McKee.**
1896, Aorangi and other verses.
1897, Station ballads (v)
1900, Wisps of tussock (v)
1918, An Irish heart (v)
-

ADDENDA

Barr, John.

- 1922, Municipal and official hand-book Auckland, edited by John Barr (de)
1926, The port of Auckland (de)
1934, (with Ralph Munns) New Zealand libraries (m)

Belshaw, Horace [and others].

- 1936, Agricultural organisation in N.Z. (m)

Carbery, Andrew Robert Dillon.

- 1924, The N.Z. medical service in the great war (h)

Chappell, Albert Bygrave.

- 1924, Souvenir of Hamilton's diamond jubilee, 1864-1934 (h)
1928, The stir in Samoa (h)

Garner, George.

- n.d. Mystery men-o-war (de)

Godley, John Robert.

- 1863, Selections from the writings and speeches of (ed. by J. E. Fitzgerald) (b)

Graham, George.

- 1925, A guide . . . to Auckland; with a history of Tamaki isthmus . . . (de)

Harper, Arthur P.

- 1896, Pioneer work in the Alps of N.Z. (sp h)
1923, Southern Alps of N.Z. (de)

Lee, John A.

- 1934, Children of the poor (so f)

Makgill, George.

- 1903, Outside and overseas (f)

McQuarrie, Hector.

- 1920, Tahiti days (de)
1933, Round the world in a baby Austin (de)

Mason, Ronald Allison Kells.

- 1924, The beggar (v)
1934, No new thing: poems 1924-29 (v)

Reed, Frank Wild.

- 1933, A bibliography of Alexandre Dumas père (m)

COLLECTIONS

Alexander, William Frederick and Archibald Ernest Currie.

- 1906, New Zealand verse.
1926, A treasury of New Zealand verse
(A revised and enlarged edition of the 1906 volume.)

Alpers, Oscar Thorwald Johan.

- 1900, Jubilee book of Canterbury rhymes
1923, College rhymes
(Anthology of verses written by members of Canterbury College during its sixty years of existence)

De la Mare, Frederick Archibald, and Sigfried Eichelbaum.

- 1910, The old clay patch.
(A collection of verses written in and around Victoria university college, Wellington. A re-arranged and enlarged edition published in 1920)

"John o' Dreams."

- c. 1934, Gift book of New Zealand verse
(A collection of poems that have appeared in the *New Zealand Radio Record*, chosen on a competitive basis)

Gillespie, Oliver Noel.

- 1930, New Zealand short stories.

Literary Foundlings.

- 7864, Literary foundlings: verse and prose collected in Canterbury.
(includes an essay by Samuel Butler, known as Erewhon Butler to distinguish him from others of the same name)

Lloyd, Victor Stanton.

- Seven one-act plays, 1933
Seven one-act plays, 1934
Six one-act plays, 1935
Six further one-act plays, 1935

Marris, Charles A.

- New Zealand best poems of 1932
New Zealand best poems of 1933
New Zealand best poems of 1934
New Zealand best poems of 1935

Pope, Quentin.

- 1930, Kowhai gold, an anthology of contemporary New Zealand verse.

Reeves, William Pember.

- 1866, Canterbury rhymes
(revised and enlarged edition 1883)
(Written and published in the antipodean home of the Canterbury pilgrims)

Rhodes, A. Winston and Denis Glover.

- 1936, Verse alive
(“A To-morrow anthology”; verses by alert and alive young writers of the day)





PLATE 1.

Lino-cut,
by Hilda Wiseman
for Warwick Lawrence.

BOOK PLATES

By JOHANNES C. ANDERSEN, President of the New Zealand Ex Libris Society.

The first question that occurs to anyone learning about book-plates is,—what has a book-plate to do with the words *ex libris* ?

Those words are used in connection with the earliest book-plates because at that time, say early in the 1600s, everyone who could read read Latin, and all the books they read were written or printed in Latin. On the book-plate that might be inserted in the book, together with the words *ex libris* usually appears the name of the owner of the book, and the signification of say “*ex libris Francis Bacon*” is, that the book in which the plate with those words appears is from the library of Francis Bacon. The plate or book-plate was not always a separate label pasted into the book ; it was sometimes a design printed in the book at the same time as the text, or stamped on the actual cover. It is in order to include such printed and stamped designs as well as the separate labels that the term *Ex Libris Society* is applied to a society whose members not only collect but study book-plates and the stamped designs on books ; and such members are normally called *ex librist*s, or book-plate collectors. The term *ex libris* has been accepted because no name as short and as comprehensive has ever been devised. Book-plater is ugly ; book-plate student is cumbrous ; let the reader think for a minute and decide if he can imagine any other or better terms than *ex-libris* and *ex-librist*.

In the very earliest plates there was not even a name. The general run of people, even the owners of the plates, could not so much as read the name if it were printed. But if they were unacquainted with orthography they were more or less acquainted with heraldry—the art of identifying a man by the design—that is the crest, quarterings, and motto—he carried on his shield. Very few people owned books ; such as did own them, even though they could not read them, were men of rank, and men of rank had their distinguishing coats of arms, and the first and chief reason for the arms was for the purpose of identifying the bearer during battle, when helmet and armour completely concealed the person, and friend and foe looked very much alike. The designs on the shields were called the armorial bearings, and the earliest book-plates came to be called “*armorial plates*,” because they consisted of nothing but a shield marked, or quartered as it was called, with the rank and status of the knight or other titled bearer of them. These exist in great numbers, and some collector-epicures confine themselves altogether to the collection of armorial plates, when, in order to be able to identify the owner from the quartering and the motto, if there be a motto, the collector must have at least a rudimentary knowledge of the art of heraldry. In the palmy days of armorial bearings even the ordinary people had such rudimentary knowledge ; this may be gathered from the novels of Sir Walter Scott—in especial from *Quentin Durward* and from *Ivanhoe* ; and there is the well known Lucy-luces interlude in the *Merry Wives* of Shakespear.

Egerton Castle in his volume *English Book Plates* quotes a German engraver who sent a plate to Sir Thomas Islam in 1676, saying of it,—“it is very much used



PLATE 2.

Wood-cut,
by Stephen F. Champ
for Jane Mander.

among persons of quality to past ther Cotes of Armes before ther bookes instade of wreithing ther names." No wonder, if they could not wreith better than that. And few of them could.

When people not belonging to the nobility, and so having no coats of arms, came to have books, they too wanted book-plates to insert as signs of ownership. They retained the term *ex libris*, for Latin was still the polite tongue of every educated man, but their personal name was in the vernacular, not in heraldic signs. They followed the armorial plate, too, in occasionally adopting a motto, and this has continued to the present day, some of the mottoes being extremely apt. The custom of having the motto in Latin, or some tongue besides English, persists, because, even if Latin can be read by only a few, many of the mottoes are so well known in appearance and meaning that the language offers no difficulty—as "*Honi soit qui mal y pense*," "*Dieu et mon droit*," and "*Ich dien*," two French and one German, used by the Royal Family of England, and "*Nemo me impune lacessit*," the Latin motto on the Scottish coat of arms.

When no coat of arms could be used, a scene, exterior or interior might be substituted, and the plate would be designated scenic, interior, or some name descriptive of its chief characteristics. A rebus or punning plate is one in which a pun of sorts is made in the drawing. In a plate designed by Walter Crane for himself, which has for motto a quotation of the Omar Khayyam quatrain beginning

"A book of verses underneath the bough"

there is a flagon, a book, and a crane. The punning is obvious in the bird suggesting the man. In the sky of the background too, is a moon in the last quarter, evidently referring to another Omar quatrain

"O moon of my delight that knows no wane."

Apart from the punning, the well-read man finds a delight in recognizing the quotations. It reminds him that he is a well-read man, not an ignoramus like those who could read only complicated heraldic devices.

So in the plate of the late Mr. Turnbull, designed by Walter Crane, above-mentioned, there is the picture of a man taking a bull by the horns and turning it; again the pun is obvious; but what is not so obvious to anyone unaware of the history of the Turnbells, is the fact that the scene is supposed to represent an actual incident in the history of that family.

Then the motto of Mr. Turnbull's plate—"Fortuna favet audaci"—has a quirk, intentional or unintentional. It may be translated Fortune favours the brave, which would be the interpretation of one so favoured—or it may be Fortune favours the audacious, which would be the interpretation of an envious rival. To most of us joking in Latin is sufficiently obscure; to more than most of us joking in heraldry would be like joking in Egyptian hieroglyphics or Assyrian cuneiform.

Some mottoes are punning allusions to the family name; thus the Vernon family's motto was "*Ver non semper viret*"; the Coleridge family, "*Time Deum, cole regem*"; the Holden family, "*Teneo quis teneor*."

The origins of some noted mottoes are of interest; "*Dieu et mon droit*" accompanying English royal arms is supposed to have been a war-cry, and was used in England at least as early as the time of Henry VI. Its origin has been

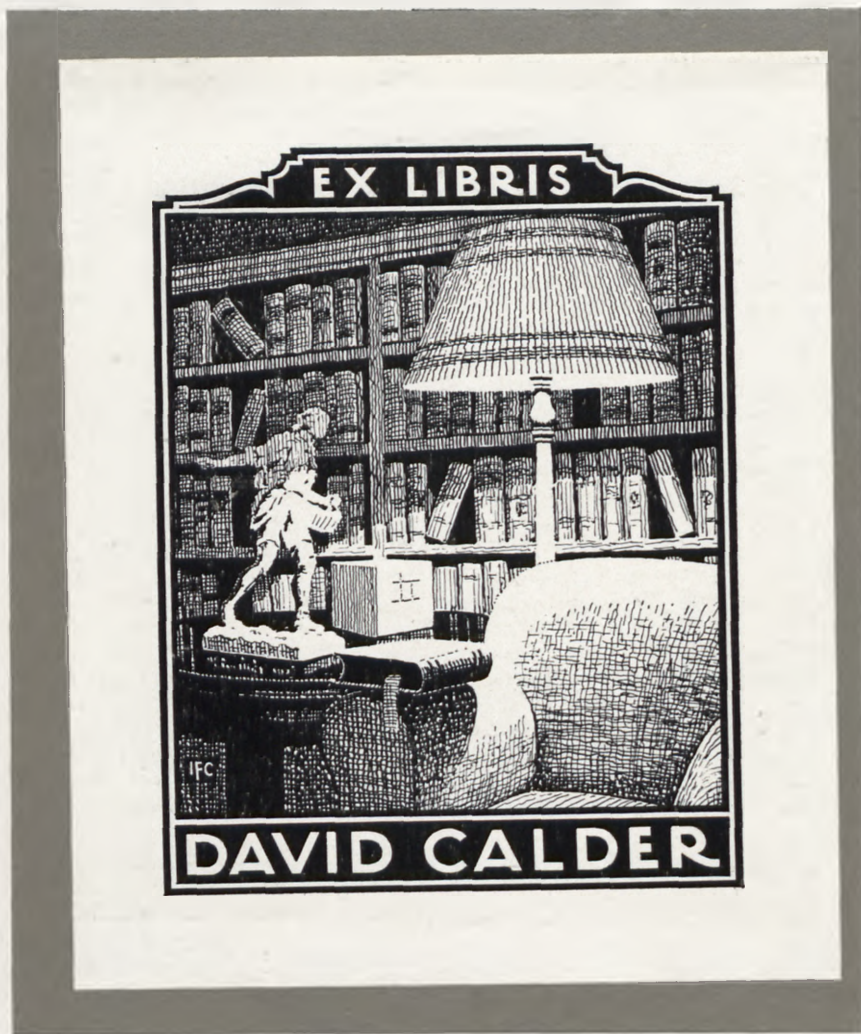


PLATE 3.

Pen-drawing,
by Ian F. Calder
for Rev. David Calder.

assigned to a saying of Richard I—"Not we, but God and our right have vanquished France."

A motto is often a religious or a moral sentiment, as—"Gardez la foi" (Defend the faith)—reminiscent of one of the royal titles of English kings—"Fidei defensor;" "Virtus vincit invidiam" (Virtue overcomes envy); "Spera in Deo" (Hope in God); "Virtute et opera" (Virtue and Work). It may be extremely practical,— "Lock sicker"; "Grip fast"; "I mein well" It may imply obligation—"Noblesse oblige"; "Je recois pour donner." It may be quite dubious,— "Suffer"—query, active or passive; "Sedulus et audax"—for whom? "True to the end"—what end? "Spare nought"—in self or others?

There is much of interest even in the study of mottoes, and one cannot wonder that some collectors confine themselves to these motto-bearing armorial plates, finding endless pleasure in interpreting them, and reading all sorts of ancient tomes to learn their history or the history of their owners.

Armoial plates have in general, however, given place to plates needing less study, less heraldic lore; they do not tell so good a story, but they still give pleasure. Some do not even tell a story; they are like the needy knife-grinder—"Story?—God bless you; I have none to tell sir." Fashion has caused plates to assume many forms, distinct enough to enable a rough classification to be made;—Carolian plates, Restoration, Rococo, Pictorial, Allegoric, and many others. The most generally admired in the present day are the pictorial—landscapes or interiors. The landscapes often reveal the hobbies in games or sports of the owner, the interiors showing books, or music, or some other indoor hobby. For a long period it was considered that a book-plate ought to give some indication that it was a book-plate and not a mere design or picture, by the introduction of a book, or books, or book-cases, into the design; but the tendency is more and more to omit books and all reference to them; to design little pictures or fantasies; or, lately, phantasmagorias—fantasies that have lost what little reason they once had. At one time, too, a book-plate was a work of art—every collector treasures those by Sherborne, von Bayros; but there are too many now dashed off in five minutes, as though the executants were of Macbeth's humour—"If it were done when it is done then it were well it were done quickly." Further, they were originally intended to be pasted into a book to indicate the ownership; but they are now very often designed without any thought of their ever being put into a book at all, unless as one of a collection in an album. The words *ex libris* in the design is all that indicates their connection with book-plates proper.

They are produced in many mediums, many styles; in the Society's Brochure no. 2, issued at Christmas 1933, there are typical specimens of plates printed from lino-cut, from lino-blocks of pen- and wash-drawings or simple pen drawings, from wood-blocks, engravings, etchings, lino-cuts in two and three colours, coloured pen-drawings, half-tone block from photograph, and purely typographical—each having its distinctive style and effect, each its enthusiastic admirers.

A number of new plates were designed and printed by various New Zealand artists during the Society's past year, and reproductions of a few of these are included in the present volume, the following remarks explaining some point in the designs that perhaps may need explaining, and at the same time giving some information about the making of book-plates generally.



EX LIBRIS • *E. B. Milton* • HIS BOOK

PLATE 4.

Pen-drawing
by Leslie G. McCullough
engraved in copper by
A. P. Gillin
for Lieut.-Col. E. B. Milton.

A pleasing pen-drawing was designed and drawn for the C. O. M. Sodality of Thorndon, Wellington, by Sister Mary Christopher, of Wellington. The scene is a suggestion of New Zealand in its Alpine majesty, and the applied text is Dan. 3 (70)—“ Bless ye the Lord, ye snow and ice : praise and exalt him above all for ever.” The flowers in the enclosing panel are the Mt. Cook lily, so called from its virginal white and its grail-pure green leaves. The three-claused motto is good—*Amicissimi amicorum. Absentes adsunt. Taciti loquuntur.*

Friendliest of friends
Absent they are present
Silent they yet speak

and how perfectly true this is of the mountains as well as of books.

In the lino-cut, linoleum is used instead of wood, the difference in the work being that the lino is more easily cut, but at the same time, owing to its softness together with a slight brittleness it is almost impossible to do much fine work in that medium, hence the tendency toward a broad effect, and less intricacy in design.

The lino-cut here included plate no. 1 is by Miss Hilda Wiseman of Auckland ; a tui, chanteur sans pareil, being the theme. The plate was cut for Mr. Warwick Lawrence, formerly of Masterton, now of Auckland. Miss Wiseman specializes in the lino-cut, printing in black or in colours ; her moonrise colour-plate, designed and executed for her mother, is one of the most effective in this medium I know ; it is reproduced in our Brochure no. 2, and never fails in its appeal. Miss Wiseman is our most prolific artist, our list in the brochure mentioned showing that up to the end of 1933, she had produced 27, four in colours. Since that date she has produced six more lino-cuts, of which one is Mr. Lawrence's, included in this brochure, another being for the 1934-35 president of the Auckland branch of the Society, Mr. Alexander Geddis, and a third for Mr. Perrottet, the noted Australian book-plate artist. Besides the six lino-cuts, Miss Wiseman also cut one design in wood ; the plate being for Miss Stella Davis, of Auckland.

Plate no. 2 is a woodcut by Stephen F. Champ, then of Auckland, now art master at Chichester Art School, England, and was cut for Miss Jane Mander, of Auckland. This block is very characteristic in style, and shows our pied fantail, the delightfully companionable and insouciant *piquette* of the New Zealand bush. The logs typify one of our New Zealand industries, and their coming over the falls reveals one of the means of water-transport in that New Zealand industry. The whole suggests A New Zealand River, the title and the theme of the first and we think the best of the owner's novels—a personal touch which gives a great interest to a vigorously-executed plate.

Plate no. 3 is a pen-drawing with something of the effect of a woodcut, and is by Ian F. Calder, of Wellington, for his father the Rev. David Calder of the British and Foreign Bible Society, Wellington. This also has some religious significance, indicating the trend of this student's reading—among other things the statuette of the sower, and the perfect cube.

Plate no. 4, also a pen-drawing, was drawn by Leslie G. McCullough and engraved in copper by A. P. Gillin, both of Christchurch and was made for Lieut.-Col. E. B. Millton, 8th South Canterbury M.R., of Birch-hill Station, Rangiora, North

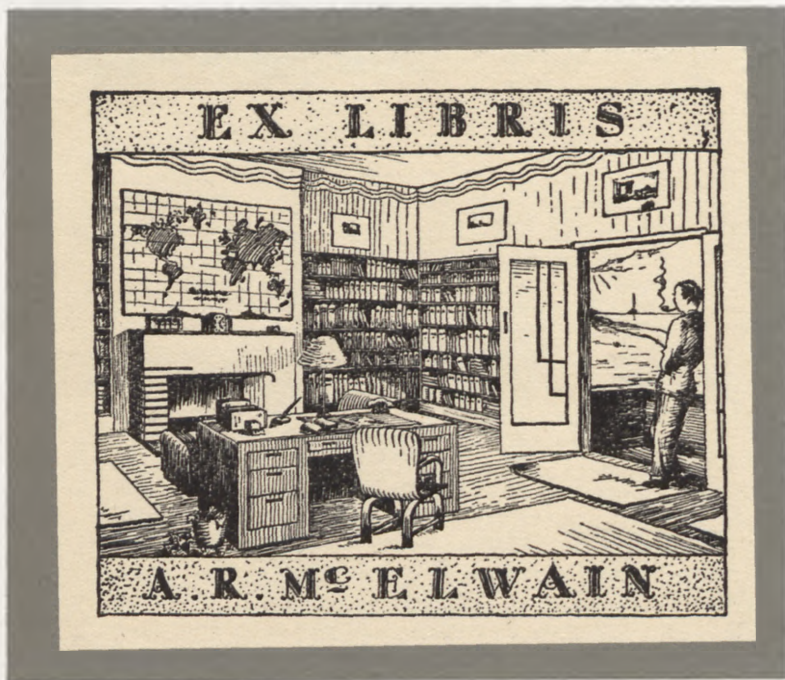


PLATE 5.

Pen-drawing,
by Llewellyn Williams
for A. R. McElwain.

Canterbury. The drawing depicts a country scene in the foothills of the great Alpine range dividing Canterbury and Westland, and these hills were, eighty years ago, covered with great stretches of luxuriant bush, so starred with bloom and lit with berry that thousands of birds sang and chimed in the well-watered valleys of the snow-fed rivers. One of these rivers, the Okuku, tells by its name that it was a haunt of the noble wood pigeon of New Zealand; another valley, Glentui—happy combination of Scottish and Maori,—tells it was the haunt of the tui. Great part of this beautiful country was given to the flames when the land was cleared for pasturage;—largely necessary, but in great part not only unnecessary but ruinous; for it released the river fiends from the green bonds laid upon them—light as the silken cords that were laid on the limbs of Fenris but as unbreakable. Fair areas were saved here and there, and now naturelovers like Mr. Millton are by planting and protection bringing back some of the beauty that retired from the desolating contact of man. The house in the design was built many years after Captain W. N. Millton's selection of the Okuku country in 1857. The cabbage-trees in the foreground show some of the old striking scene—trees which to the early comers looked like giant mops upended. In these trees may be seen two wood pigeons, descendants of those that graced with the iridescence of their plumage the verdurous vale of Okuku. This is a most pleasing plate because of what it tells—the shy and unobtrusive returning of beauty, the replying to the call of the nature-lover, and like Guthrie-Smith's pipit, not perhaps loving in return, but consenting to be loved.

Plate no. 5 is a pen-drawing by Mr. Llewellyn Williams, of Wellington, designed for Mr. A. R. McElwain, also of Wellington. The interior reveals that the designer is one of the fellowship that Sir Christopher Wren adorned, and that in the life of the owner of the plate writing and books play a prominent part, and that these have instilled in him a desire to travel and widen his outlook, his horizon. Plates with interiors such as this were long popular, advantage being taken of the window to introduce a landscape; and in this plate additional attention is drawn to the landscape by the figure of the person who is admiring it, and at the same time drawing inspiration from it and satisfaction from his pipe.

Plate no. 6 is a pen-drawing of Capt. P. Roach Pierson of Victoria, designed for Mr. P. Watts-Rule of Timaru. Mr. Rule follows the same art as Mr. Williams above, so this architectural plate is most appropriate. It gives a glimpse of a modern building in course of erection seen through a Roman arch.

Plate no. 7 is a pen-drawing by Neil Lonsdale, of Auckland, designed for Mr. R. G. Shephard. This is a punning plate on the owner's name, and though the New Zealand shepherds do not use the implement of the old world made particularly familiar to us through Bible-pictures, the name of the implement arouses other associations with which New Zealand is not altogether unfamiliar. It will be seen how the imagination is aroused, and how curious a flock it will bring to the fold of memory under the influence of the symbol depicted. This shepherd evidently intends the implement for a more modern use, swinging it as he walks to tend his flocks, whatever they may be; and the characteristic ornamentation clearly indicates the country of his choice.

Plate no. 8 was designed by our late member Mr. Stuart Peterson for Mr. Eric Reeves of Wellington; and, true to his fancy for heraldic plates, Mr. Reeves has

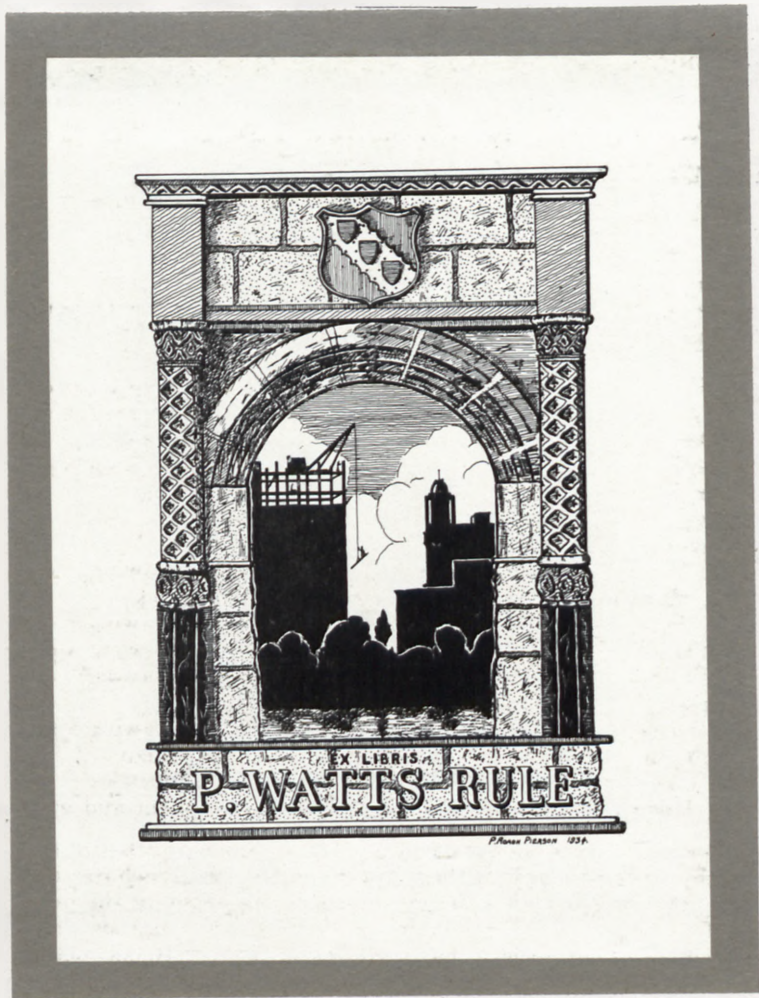


PLATE 6.

Pen-drawing,
by Capt. P. Roach Pierson
for P. Watts-Rule.

chosen an heraldic one for himself. The mantling about which the motto curls is rich and full, its elaborateness reminding us of the ultra-conventionalization it has undergone—it being an elaboration of the mantle that originally hung over the knight in his panoply.

There will doubtless be readers, or authors, who may fancy a book-plate of their own, and for their information a list of artists at present designing plates in New Zealand is appended. It must be noted that, unless the artist is a member of the N.Z. Ex Libris Society, he may not be known to the Society, and if he does not appear in the list that is the reason. Living artists only are included; a list of living and dead artists, with their plates enumerated, appeared in our Brochure No. 2.

The medium most favoured by the artist is given.

Bensemam, L.	.. ..	Christchurch	Pendrawing
Berry, Jas.	.. ..	Wellington	Linocut
Bridgman, Geo.	.. ..	"	"
Calder, Ian F.	.. ..	"	Pendrawing
Clark, Russell	.. ..	Dunedin	Pendrawing and Linocut
Cook, Alfred H.	.. ..	Christchurch	Woodcut
Fisher, A. J. C.	.. ..	Auckland	"
Ford, C. H.	.. ..	"	Pendrawing and Linocut
Goodwin, Arnold F.	.. ..	Auckland	Pendrawing and zinc block
Hipwell, Arthur C.	.. ..	Auckland	Pendrawing
Hutton, John C.	.. ..	Wellington	Pendrawing and wash
Lloyd, Connie	.. ..	Auckland	Etching
Lloyd Olive	.. ..	"	"
Lloyd Trevor	.. ..	"	"
Martin, J. L.	.. ..	Christchurch	Pendrawing and wash
Matthews, Marmaduke	.. ..	Wellington	Etching
Minhinnic, P.	.. ..	Auckland	Pendrawing
Payne, J. D.	.. ..	Auckland	Pendrawing and etching
Paterson, A. S.	.. ..	Wellington	Pendrawing
Price, Doreen	.. ..	Auckland	"
Rule, P. Watts	.. ..	Timaru	Pendrawing and Linocut
Shurrock, F. A.	.. ..	Christchurch	Woodcut
Williams, Llewellyn	.. ..	Wellington	Pendrawing
Wiseman, Hilda	.. ..	Auckland	Linocut and woodcut

Anyone desiring a plate should communicate with one or other of these artists; specimens of the work of many of them appear in the two brochures issued by the Society. The artist will submit a design, based on the fancy of the one wishing to possess it. If he wishes to indulge in exchange he will need thousands; one American collector, a member of our Society, has a collection of over 10,000 plates, and presumably he sent as many in exchange. At present collectors in the European continent are particularly avid for exchange copies, sending little parcels with their request in three or more languages, some of them with an intimation that plates sent in exchange are expected to be of at least equal artistic merit. The humour of this request can be properly appreciated only by seeing the plates sent in exchange. The Epstein spirit is not confined to stone.



PLATE 7.

Pen-drawing,
by Neil Lonsdale
for R. G. Shephard.

AUTHORS' WEEK—List of Bookplates exhibited by the New Zealand
Ex Libris Society at Authors' Week Exhibition, April, 1936.

COLLECTION LOANED BY ERIC REEVES.

HERALDIC PLATES.

	OWNER.	ARTIST.	STYLE.	METHOD.
1.	1st Earl of Chesterfield ..	—	Armorial	Engraving.
2.	Drummond of Hawthornden, Baronet	—	"	"
3.	Sir Wm. Pick Raynor ..	Mussett	—	"
4.	Sainthill of Sainthill Devon 1825	—	—	"
5.	Jonathan Edmund Backhouse	—	—	"
6.	Sir Foster Cunliffe, Bart. ..	P. Bartolozzi	Armorial and Pictorial	"
7.	Robert Cutting, 1909 ..	C. W. Sherborn, R.E.	"	"
8.	Henry Carrington Bowles	—	Armorial	"
9.	His Majesty's Bodyguard of the Hon. Corps of Gentlemen at Arms	W. P. Barrett	Pictorial and Armorial	"
10.	Cynthia Villiers	" ..	"	"
11.	George Wyndham	" ..	Armorial	"
12.	5th Earl of Minto, 1916 ..	" ..	"	"
13.	George Abraham Gibbs, 1911 ..	" ..	Armorial and Pictorial	"
14.	Baron Kenyon of Credington ..	" ..	Armorial	"
15.	Cordell William Firebrace ..	" ..	Armorial and Pictorial	"
16.	Blanche Milligan	" ..	Pictorial	"
17.	6th Marquess of Anglesey, 1912	" ..	Armorial	"
18.	Henry Marison Byllesby, 1913	" ..	"	"
19.	John Henry Hervey Vincent Lane, 1905	" ..	"	"
20.	Clifford Nickels Carver, 1914 ..	" ..	"	"
21.	D. W. Rees, 1916	F.G. ..	"	"
22.	Revd. Chas. Jasper Selwyn ..	—	Chippendale Armorial	"
23.	Philip W. P. Carlyon-Britton	Miss C. Helerd	Armorial	"
24.	Henry Leslie Ellis	—	"	"
25.	Elizabeth Mitchell	—	"	"
26.	Sybil Mary Gella Scott	—	Armorial and Pictorial	"
27.	P. A. Laslo de Lombos, M.V.O., 1900	—	Armorial	"
28.	Murray of Black Barony, 1910..	—	"	"

COLLECTION LOANED BY MRS. V. WAKELIN.

HERALDIC PLATES.

	OWNER.	ARTIST.	STYLE.	METHOD.
29.	Ward, Sir Cynl	—	Armorial	Engraving.
30.	Chamberlin, Thos. Chamberlin ..	W. and K. Mussett	"	"
31.	Cachemaille, Eugene	Not known	"	"
32.	McLeod, D.	Not known	"	"
33.	Johnston, James Greer	Not known	Armorial (colour) ..	"
34.	Ranfurly, Lord	Not known	Armorial	"



PLATE 8.

Pen-drawing,
by Stuart Peterson
for Eric Reeves.

Collection Loaned by Mrs. V. Wakelin—*continued.*

OWNER.	ARTIST.	STYLE.	METHOD.
35. Ranfurly, Lady	Not known	Armorial	Engraving
36. Leathersellers, Worshipful Company	Not known	"	"
37. Harris, Sir Augustus H. G. ..	Not known	"	"
38. Granard, Earl of	T. F. Badeley	"	"
39. Malmesbury, Earl of	Not known	"	"
40. Fowler, Alfred Harry	C. W. Sherborn	"	"
41. Crombie, I. W.	C. W. Sherborn	"	"
42. Leinster, Duchess of	C. W. Sherborn	"	"
43. Wolseley, Hon. Frances G. ..	C. W. Sherborn	"	"
44. Mary, Duchess of Bedford ..	A. Patterson	"	"
45. Mary, Duchess of Bedford ..	W. P. Barrett	"	"
46. Stanley, John Thomas	Not known	"	"
47. Robertson, H. Dundas	Not known	"	"
48. Kinsey, Sir Joseph	Ella Dwyer	"	Etching.

NEW ZEALAND PLATES.

49. Palmer, Eric Lee	W. L. Palmer	In memoriam plate	Pen drawing.
50. Pierson, P. Roach	P. Watts Rule	Symbolic	Engraving.
51. Houston, James S.	James S. Houston	"	Pen drawing.
52. Hunt, Ernest W.	A. Stuart Peterson	"	"
53. Wilson, Charles	Fred Booty	"	"
54. Wilson, Charles	Chas. Wilson	Library interior	Engraving.
55. Boys, Marion F. K.	Olive Lloyd	Symbolic	Etching.
56. Turnbull, Robert	W. S. Percy	Landscape	"
57. Donne, A. E.	W. S. Percy	Symbolic	"
58. Matthews, M.	M. Matthews	"	Etching.
59. Fussell, A. T.	M. Matthews	"	"

AUSTRALIAN PLATES.

60. Eckford, Ada	A. H. Moginie	Landscape (colour)	Etching.
61. Moginie, John Paul B.	A. H. Moginie	Symbolic	Half-tone block.
62. Moginie, A. H.	A. H. Moginie	"	Pen drawing.
63. Ivy	Ella Dwyer	Rebus (Punning)	Sandgrain etching.
64. Bencke, Mary	G. D. Perrottet	Pictorial	Lino cut.
65. Dwyer, Ella	G. D. Perrottet	"	"
66. Shaw, Gayfield	G. D. Perrottet	Symbolic	"
67. Mullins, John Lane	G. D. Perrottet	Modern armorial (colour)	"
68. Mary	G. D. Perrottet	"	"
69. Boreham, E. G.	G. D. Perrottet	Interior (colour)	"
70. Stott, Joan	G. D. Perrottet	Pictorial (colour)	"
71. Muir, H. B.	G. D. Perrottet	"	"
72. Pierson, P. Roach	G. D. Perrottet	Symbolic (colour)	"
73. Stevens, Bertram	D. H. Souter	Symbolic	Engraving.
74. Croll, Robin	John Shirlow	"	Etching.
75. Royle, N. D.	Philip Litchfield	"	Wood cut.
76. Loreto Convent	Philip Litchfield	Book pile	"
77. Clune, Francis	Adrian Feint	Symbolic	"
78. Gibson, John	Adrian Feint	"	"
79. Clune, Francis	Adrian Feint	Symbolic (colour)	"
80. Stenhouse-Huntley, L.	E. Satchell	Modern armorial	"
81. Milligan, Blanche	Geo. Collingridge	Symbolic	"

Collection Loaned by Mrs. V. Wakelin—continued.

OWNER.	ARTIST.	STYLE.	METHOD.
82. Morrisby, Camden	Lionel Lindsay	Symbolic	Woodcut
83. Garnsey, G. L.	Norman Lindsay	"	"
84. Lane, F. C. V.	W. E. Dempsey	Scenic	?Etching.
85. Mort, Eirene	Eirene Mort	Symbolic	Pen drawing.
86. Cowie, Rev. George	Gayfield Shaw	Library interior	Etching.
87. Lawson, Will	Henry Fullwood	Symbolic	"
88. Barnett, P. Neville	Henry Weston	"	Line block.
89. Weston, Harry J.	?	Innonimate	Lino cut.
90. Clive, R. A.	R. A. Clive	Landscape	Wood cut.
91. Mace, Dorothy	R. A. Clive	"	"
92. Young, Harold Edgar	J. K.	Symbolic	Engraving.

CELEBRITY PLATES.

93. Fergusson, Lady Alice	Sir Neville Wilkinson	Symbolic	Etching.
94. Baring, Maurice	Hilaire Belloc	"	Engraving.
95. Quiller-Couch, Arthur	Not known	Modern armorial	"
96. Dane, Clemence	Not known	Rebus	Wood cut.
97. Wise, Thomas J.	Not known	Symbolic	Engraving.
98. Samuel, Vera Evelyn	Kate Greenaway	Pictorial	Colour print.
99. Block, Andrew	Edward Carrick	Symbolic	?Engraving.
100. Shorter, Clement K.	Walter Crane	"	Pen drawing.
101. Cochrane, C. B.	Edward Carrick	Rebus	Pen and ink.
102. Drinkwater, John	Not known	Symbolic	Colour print in gold.

AMERICAN PLATES.

103. Santell, Alfred	Not known	Typographical	Pen drawing.
104. James Barrie Playground	Carl S. Jungo	Symbolic	" "
105. Fenton, Helen M.	Harry Joseph	Scenic and architectural	Half-tone.
106. Fenton, Helen M.	Jarrus Webb	Bookstack & landscape	Engraving.
107. Evans, Clara Theresa	W. F. Hopson	Symbolic	"
108. Burnham, W. H. and K. F.	E. D. French	Bookstack & landscape	"
109. Stevens, Harriette	E. D. French	Landscape	"
110. Brewer, William A.	E. D. French	Architectural	"
111. Burnham, W. H. and K. F.	E. D. French	Monogram	"
112. Lewinson, Benno	The Royerofters	Hebrew symbolic	Pen-drawing.
113. Baer, Carlyle S.	Bertha Gorse	Symbolic	Etching.
114. Tillman, Frederick	A. N. Macdonald	Landscape	Engraving.
115. Pratt, Walter Merriman	A. N. Macdonald	Library interior	"
116. Dawson, Ernest	Charles Joseph Rider	Autobiographical	"
117. Hays, William R. A.	Stanley Harrod	Architectural	Etching.
118. Baker, Hettie Gray	Stanley Harrod	Symbolic	"

JAPANESE PLATES.

119. Lane, F. C. V.	Not known	Pictorial	Colour-print.
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EUROPEAN PLATES.

120. Hays, William R. A.	Von Bayros	Austria	Photogravure.
121. Hays, William R. A.	Von Bayros	"	"
122. Schindler, Nikolaus	Von Bayros	"	"

Collection Loaned by Mrs. V. Wakelin—continued

OWNER.	ARTIST.	COUNTRY.	METHOD.
123. Harrod, Stanley	Von Bayros	Austria	Photogravure
124. Harnasch	Von Bayros	"	"
125. Brach, Steffi	Von Bayros	"	"
126. Kahn, Dr. Otto	Von Bayros	"	"
127. Laszlo, G... ..	Aiglon	Hungary	Pen-drawing.
128. Bakony Kato Konyve	Reiter Laszlo	"	"
129. Lechner, Herbert	M. D.	Germany	Colour-print.
		Czechoslovakia	
130. Legros, Adrien	A. Feuillé Billot	France	Pen-drawing.
131. Mendez, Bianca	Le Pape	"	Pen-drawing and gold
132. Weilberg, Hans	Ade	Holland	Half-tone.
133. Strens, Eugene	R. M. Wichers Wierdsma	"	Wash.
134. Rozelaar, Hetty	Jan Juda	"	Pen-drawing.
135. Bookplate Association International	A. Dewinne	Belgium	" "
136. Toscanini, Walter	Walter Toscanini	Italy	Etching.
137. Fogazzaro, Antonio	R. Martini	"	Pen-drawing.
138. de Sousa, Luis	—	Spain	" "
139. Prince Eugene Lascaris	—	"	Colour-print.
140. Felquerras, Guilherme	Guilherme Felquerras	Portugal	Line-drawing.
141. Motta, Alfredo	Carlos Ribiro	"	" "
142. Bohme, H.	G. Sandquist	Sweden	" "
143. Brook, Anthony and Lya	H. Woyty-Wimmer	Finland	Etching.

HEBREW PLATE.

144. Struck, Becky	Hermynor Struck	Palestine	Etching.
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COLLECTION LOANED BY JOHANNES C. ANDERSEN.

NEW ZEALAND PLATES.

OWNER.	ARTIST.	STYLE.	METHOD.
145. Anderson, Sir Robert	J. L. Martin and G. L. Henderson	Symbolic	Engraving.
146. Buick, T. Lindsay	A. Stuart Peterson	Foliated	Pen-drawing.
147. Christie	Not known	Armorial	Engraving.
148. Clark, J. J.	Barbara Clark	Modern armorial	Etching.
149. Lane, I. E. Landon	Barbara Clark	Symbolic	Pen-drawing.
150. Lawlor, Pat	Russell Clark	"	Line-block.
151. Dominion Museum	A. Hamilton	"	—
152. Donne, T. E.	Major-General Robley	Symbolic (Maori)	Half-tone.
153. Ford, C. E. R.	Owner and von Bibra	Pictorial	Line-drawing.
154. Garlick, Una	Owner (border by Hilda Wiseman)	"	Photograph.
155. Hamilton, A.	Owner	Symbolic	Pen-drawing.
156. Harding, R. Coupland	D. H. Souter	"	" "
157. Hocken Library	Not known	Armorial	Engraving.
158. Holloway, Ronald	Owner	Typographical	Lino cut.
159. L. G. W.	Ronald Holloway	"	" "
160. Elliott, James Sands	John C. Hutton	Symbolic	Pen and brush drawing.
161. Sinclair-Lockhart, Bruce	John C. Hutton	Bookpile	Pen-drawing.

Collection Loaned by Johannes C. Andersen—Continued.

	OWNER.	ARTIST.	STYLE.	METHOD.
162.	Ilott, J. M. A.	E. Warner	Armorial	Line-drawing.
163.	Jamieson, James.	Not known	Architectural	Engraving.
164.	Johnston, Margaret	Harry Clark	Bookpile	Lino cut.
165.	Kennedy, T. L.	Graham Johnston	Armorial	Halftone.
166.	Leicester, W. E.	M. Matthews	Symbolic	
167.	Lloyd, Connie	Connie Lloyd	"	Etching.
168.	Lloyd, Connie	Connie Lloyd	"	"
169.	Gordon, Mona	Connie Lloyd	"	"
170.	Lloyd, Olive	Olive Lloyd	"	"
171.	Bowler, Olive	Olive Lloyd	"	"
172.	Lloyd, Trevor	Trevor Lloyd	"	"
173.	Lloyd, Trevor	Trevor Lloyd	"	"
174.	Lloyd, Trevor	Trevor Lloyd	"	"
175.	Lawlor, Pat	G. McAuslan	"	Lino cut.
176.	Mander, Jane	Stephen Champ	"	Wood cut.
177.	Mantell, Gideon	Not known	Armorial	Engraving.
178.	Mantell, W. B. D.	Not known	"	"
179.	Mantell, Walter	Not known	"	"
180.	Mantell, Walter	Eric Reeves	"	"
181.	Mills, Tom L.	D. H. Souter	Symbolic	Pen and ink drawing.
182.	Murray, Yolande.	I. F. Calder	Library interior	Pen-drawing.
183.	Reed, F. W.	Doreen Price	Symbolic	Line-drawing.
184.	Reed, F. W.	Arnold F. Goodwin	"	" "
185.	Reeves, Eric	A. Stuart Peterson	Armorial	" "
186.	Robb, Douglas	A. J. C. Fisher.	Futuristic	Pen-drawing.
187.	Rule, P. Watts	Owner	Architectural	" "
188.	Rule, P. Watts	Owner	Symbolic	" "
189.	Rule, P. Watts	Owner	"	" "
190.	Rule, Kathleen	P. Watts Rule	"	Lino cut.
191.	S.C. Drama League	P. Watts Rule	"	Wood cut.
192.	Russell, Purvis	—	"	—
193.	Shurrock, Frank A.	Owner	Library interior	Wood cut.
194.	Alley, Rewi	F. A. Shurrock	Symbolic	"
195.	Turnbull, Alexander H.	C. Praetorius	Symbolic (Maori)	Engraving.
196.	Turnbull, Alexander H.	D. H. Souter	Symbolic	"
197.	Turnbull, Alexander H.	Walter Crane	Rebus	Line-block.
198.	Turnbull, Alexander H.	Not known	Armorial	Engraving.
199.	Turnbull, Alexander H.	Not known	"	"
200.	Turnbull, Alexander H.	Not known	"	"
201.	Turnbull, Alexander H.	Not known	"	"
202.	Turnbull, Alexander H.	Not known	"	"
203.	Turnbull, Alexander H.	Te Rau Press	Label	Printed.
204.	Turnbull, Alexander H.	Not known	Armorial	In gold.
205.	Turnbull, Alexander H.	Not known	"	Gold on leather.
206.	Wakelin, Violet	W. S. Percy	Symbolic	Pen-drawing.
207.	Samuel Marsden School.	C. S. Watson	"	Etching.
208.	Williams, Llewellyn E.	A. Stuart Peterson	Architectural	Wood-cut.
209.	Williams, Mildred	Llewellyn E. Williams	Bookstack	Pen-drawing.
210.	Goldie, Betty	Hilda Wiseman	Symbolic	Lino-cut.
211.	Gwynne, Dr. F. J.	Hilda Wiseman	Figure and armorial	"
212.	Napier, H. C. Evelyn	Hilda Wiseman	Landscape	"
213.	Newcomb, Jane W.	Hilda Wiseman	"	"
214.	Tama te Kapua	Hilda Wiseman	Descriptive	"
215.	Wallis, F. B.	Hilda Wiseman	Landscape	"
216.	Wiseman, H. A.	Hilda Wiseman	Landscape (colour)	"
217.	Pottit, T. H.	Hilda Wiseman	Symbolic	"

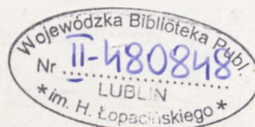
Collection Loaned by Johannes C. Andersen—Continued.

AUSTRALIAN PLATES.

	OWNER.	ARTIST.	STYLE.	METHOD.
218.	Capper, Dr.	Ella Dwyer	Symbolic	Etching.
219.	Stone, Abbie	Ella Dwyer	Landscape	"
220.	Shield, Kathleen Isobel	Ella Dwyer	Rebus	"
221.	Margot	Ella Dwyer	Bookstack and figures	"
222.	Dwyer, Vera G.	Ella Dwyer	Landscape	"
223.	Mitchell, Jessie F.	Ella Dwyer	Library interior	"
224.	Montgomery, Clare	Ella Dwyer	—	"
225.	Linz, Frida	Ella Dwyer	Landscape	"
226.	Game, Gwendolen	Ella Dwyer	Symbolic and armorial	"
227.	Paxton, Patricia	Ella Dwyer	Symbolic	Sandgrain etching.
228.	Gibson, John	W. S. Watkins	"	—
229.	Long, Sydney	Owner	Rebus	Litho.

AMERICAN PLATES.

230.	Emilie	R. Lalioue	Flower-spray	Photogravure.
231.	Prescott, Winward and Hazel	C. W. Sherborn	Seascape	Engraving.
232.	Smith, Margaret Pollard	Timothy Cole	Scenic	"



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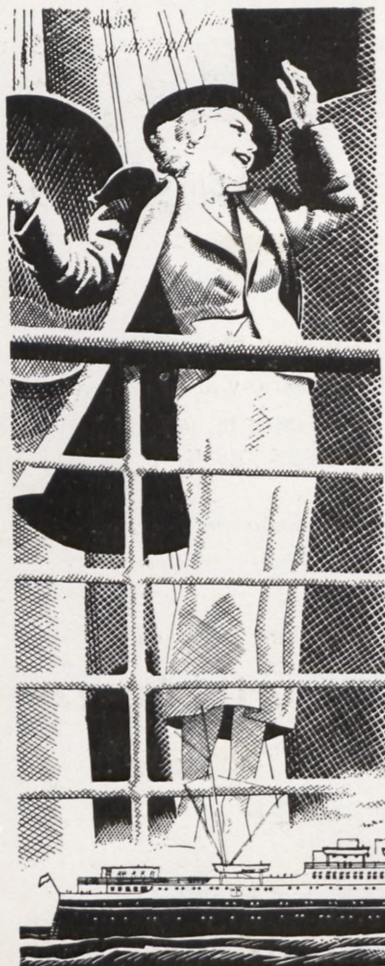
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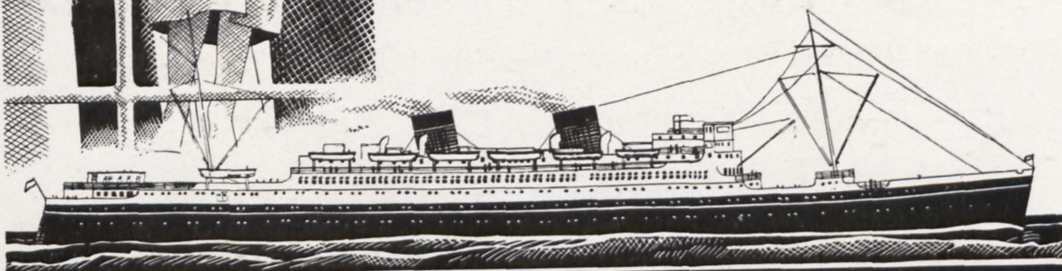
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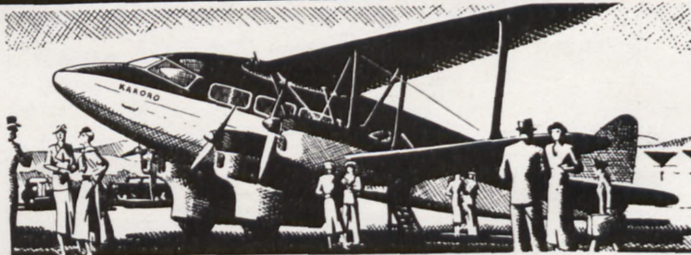


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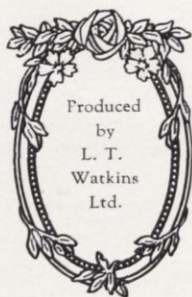
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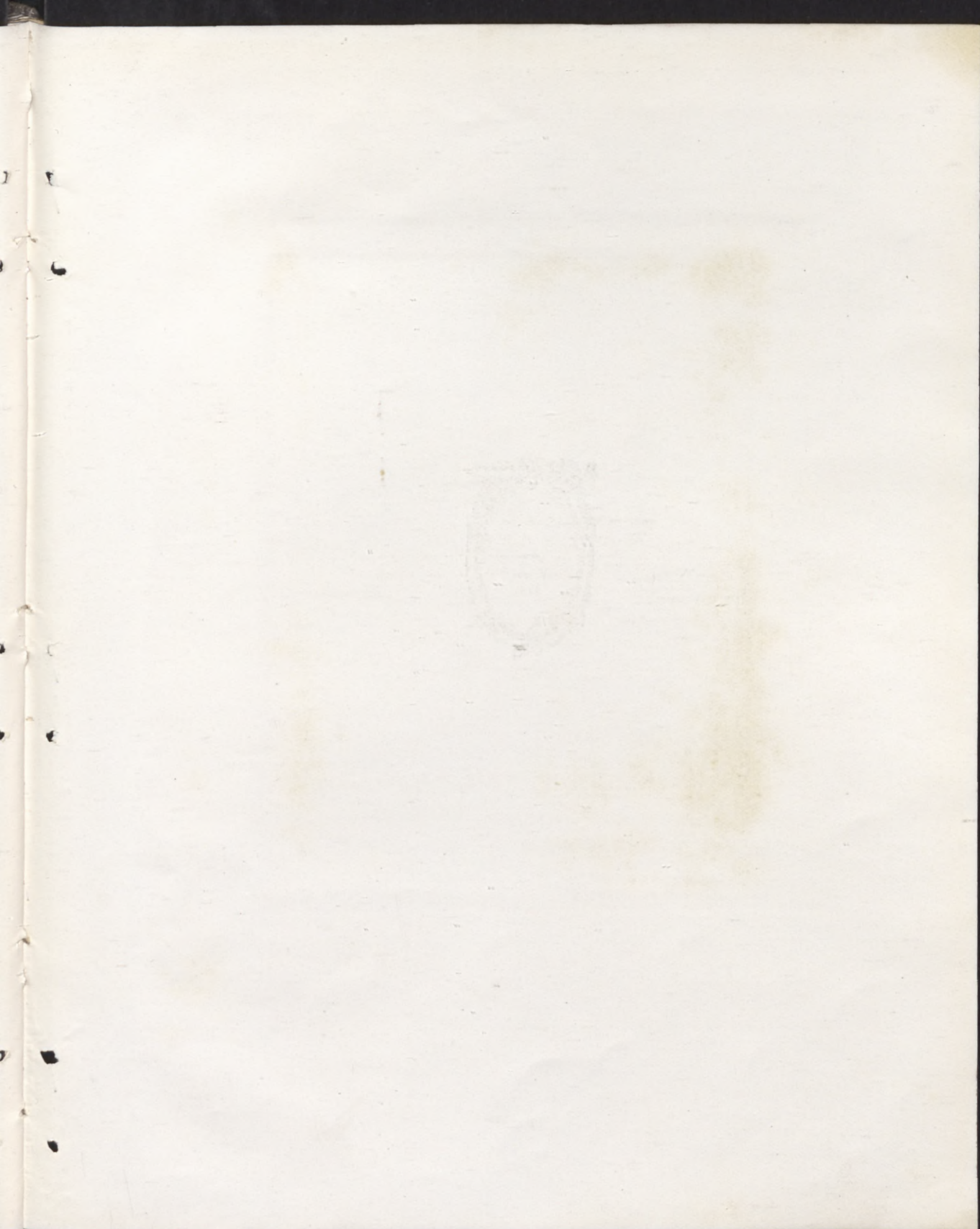
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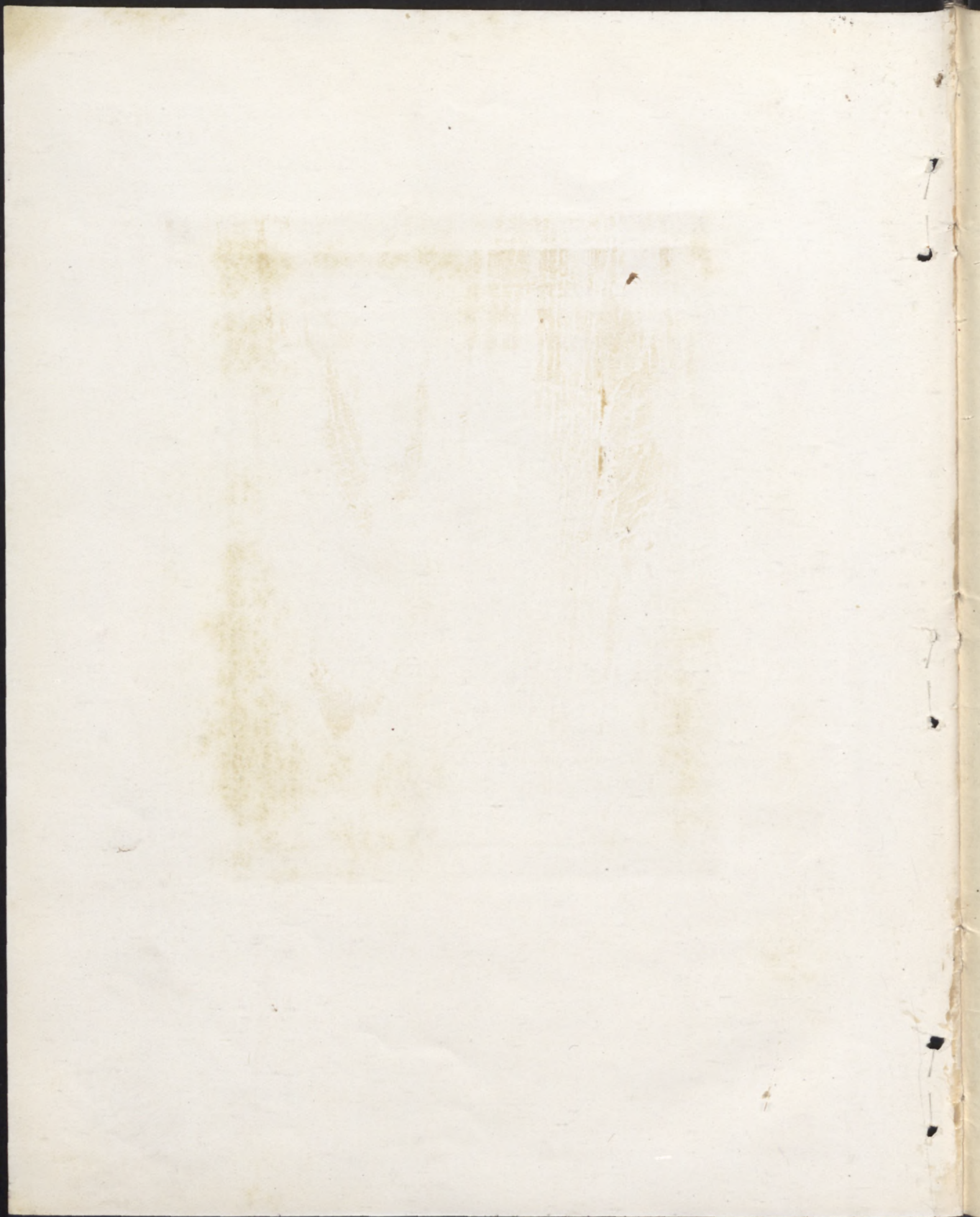
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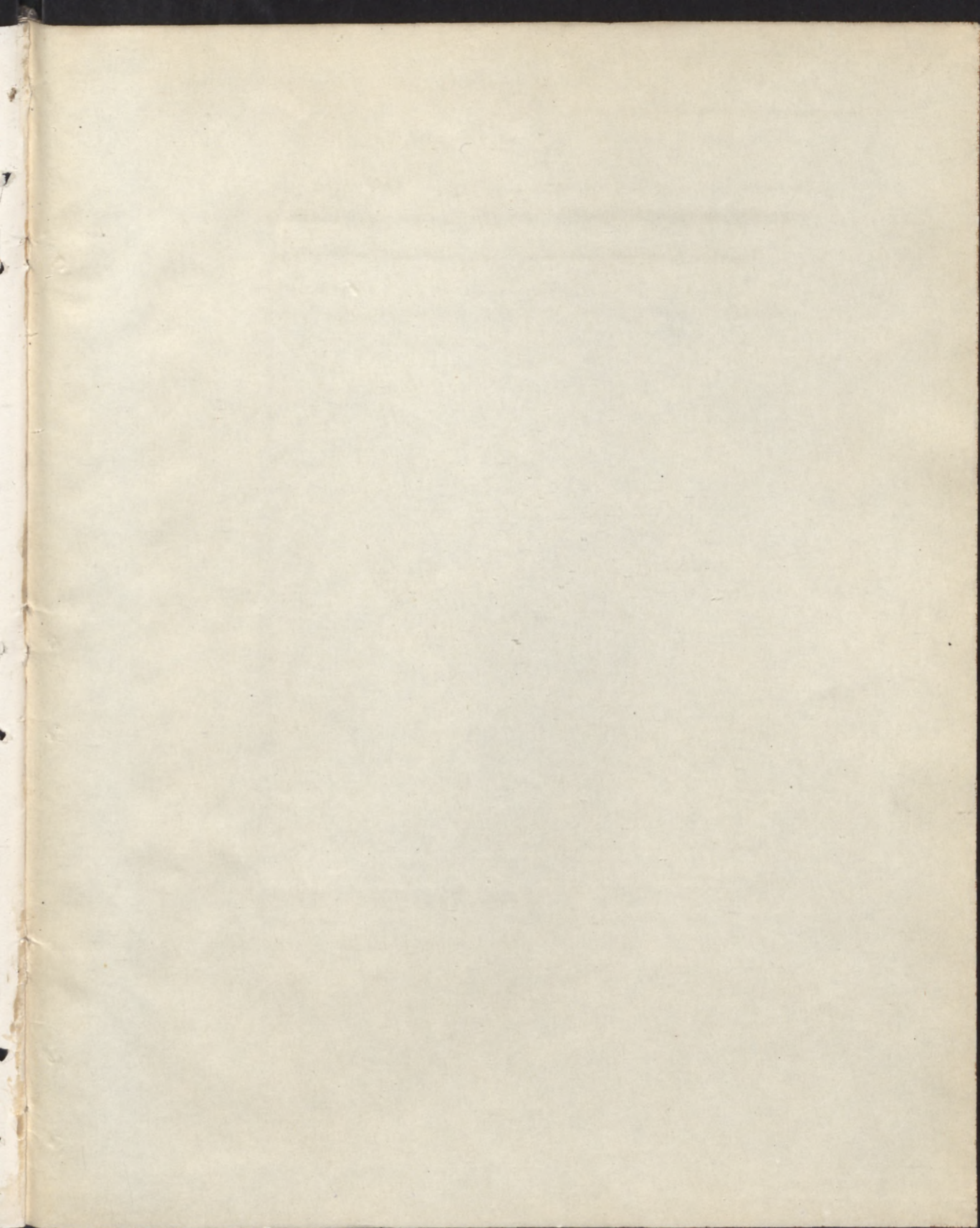
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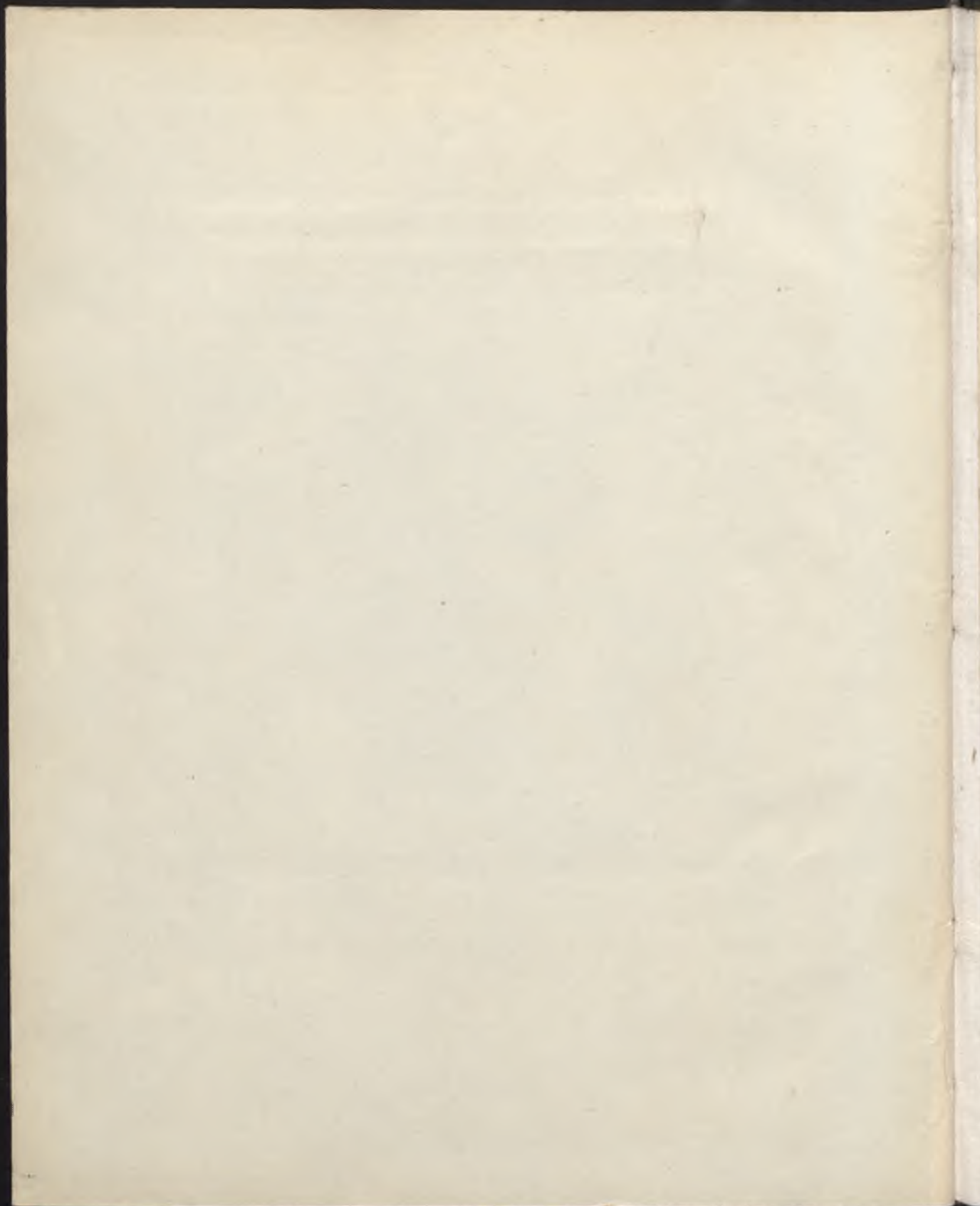


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