

A Journal of Their Own

An Index to *Art in New Zealand*, 1928-1946

Compiled and Edited by

*Richard Dingwall, Rosemary Entwisle
and Lois Robertson*

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Contents

Preface : page 5

Introduction : page 7

Index : page 9

Preface

'At last our artists and writers have a journal they can justly call their own.'

IT WAS WITH THESE WORDS that the editors of *Art in New Zealand* chose to begin their editorial in the journal's first issue, in September 1928. Although we might think this showed excessive and perhaps myopic confidence in the historical importance of their venture, they *were* setting on its way a major periodical devoted solely to the arts. Their perception of the past was largely accurate—they perhaps inadvertently overlooked *The Triad* founded in 1893—and they were doubtless filled with optimism for the future, but they could not have foreseen the troubles which lay ahead. Neither depression nor war is conducive to a speculative publishing venture which relies on the disposable income and the leisure of its public. Nevertheless those reefs were successfully avoided until 1946 when the journal finally sank, or rather was transformed into the annual yearbooks which extended its afterlife into the 1950s.

Through two changes of format, one change of title, and a reduction in size, *Art in New Zealand* and *The Arts in New Zealand* laid the scholarly foundations of our art history with survey articles on earlier artists, and the recollections of those who were the journals' contemporaries. Unwittingly, the coverage of current exhibitions and the regular column 'Art Notes' have since fed into another layer of history as we later-comers exploit accounts of 'contemporary' artists and descriptions of their works: the early careers of Rita Angus, Colin McCahon and M. T. Woollaston, to name only three, are usefully documented in these pages.

One of *Art in New Zealand's* foundation concerns was with the standards of art criticism: 'In this country, newspaper art notices are for the most part more kindly than constructively critical. They spread praise lavishly, and dispraise is a rarity. This may be due to an excess of charity', wrote the editors in 1928. The space given to articles by R. N. Field and Christopher Perkins and A. R. D. Fairburn is evidence of a determination to publish the best and the best-informed comment available. Even though those writers may no longer meet the critical methods and standards we have come to expect in the 1990s, their texts are now, in themselves, important historical documents.

Finally, the space given to literature fell within the original brief to give writers 'a journal they can justly call their own', and the later extension of that brief to include dance and theatre gave the two journals a broader base in the country's cultural life.

This project is the fruit of a long-felt need for an exhaustive tool giving reliable access to this major resource. Late in 1994 the Hocken Library was able to make funds available and, in conjunction with both the Art History and Theory Section of the University of Otago and the University's New Zealand Cultural Studies Research Centre, a small team was put in place. Rosemary Entwisle, a member of the Library's staff, set up the computer program, supervised the work of Richard Dingwall and Lois Robertson, both senior Art History students in the University, and edited the final text. Subsequently, still further funding has been made available to complete the project, and Louise Sinclair and Cherie McKenzie were enlisted to carry out the final revisions. Stephen Hamilton of Wellington kindly made available the relevant section of his unpublished index to New Zealand literary periodicals, to help in cross-checking.

From the outset the by-now well-honed organisational structures of the *Bulletin of New Zealand Art History* and its 'Special Series' were seen as the obvious context in which to publish this substantial contribution to our art-historical literature, and it is now offered as the second in that series.

Problems associated with the funding of such an ambitious publication slowed its ultimate preparations, but in 1996 the Friends of the Hocken Collections agreed to make a generous grant to this end: the Hocken Library and present and future generations of art historians acknowledge their debt to the Friends, with deep gratitude.

R. D. J. Collins

Introduction

ART IN NEW ZEALAND was published quarterly from September 1928 until December 1944 when it changed format for the second time, altered its name to *The Arts in New Zealand* and appeared thereafter every second month for six issues. In all, seventy issues were published in seventeen volumes, the last dated January / February 1946.

For the sake of brevity in the entries, we have used the serial number of each issue followed by the page number. For example, '15:85' refers to issue number 15, (that is volume 4, number 3, March 1932), page 85. The following below provides volume / issue and serial number equivalents.

Year	volume	Serial numbers			
		Sept	Dec	Mar	June
1928-29	1	1	2	3	4
1929-30	2	5	6	7	8
1930-31	3	9	10	11	12
1931-32	4	13	14	15	16
1932-33	5	17	18	19	20
1933-34	6	21	12	23	24
1934-35	7	25	26	27	28
1935-36	8	29	30	31	32
1936-37	9	33	34	35	36
1937-38	10	37	38	39	40
1938-39	11	41	42	43	44
1939-40	12	45	46	47	48
1940-41	13	49	50	51	52
1941-42	14	53	54	55	56
1942-43	15	57	58	59	60
1943-44	16	61	62	63	64

From December 1944, it was issued under a new title, *The Arts in New Zealand*, and came out in the following months:

Year	volume	Serial numbers					
		Jan/Feb	Feb/Mar	Ap/May	Jun/Jul	Sep/Oct	Dec/Jan
1944	17						65
1945			66	67	68	69	
1946		70					

We have used a single alphabetical sequence and devised a number of conventions to deal with anomalies. A few entries, such as Elizabeth Tripe's painting '1928', begin with numerals; these are listed before the alphabetical sequence. We have interfiled names beginning with 'Mc' and 'Mac' under 'MAC'. Hyphenated surnames are listed under the former part of the name, but double surnames with no hyphen, such as Spencer Bower, are listed under the latter part; we have provided cross-references in many of these cases. We

have omitted the leading article ('A', 'The', 'Le', 'La' 'Te', etc.) in titles, but not in place names ('Te Kuiti'). Prepositions and articles preceding personal names, such as 'de' in 'de Sainson', 'van' in 'van Gogh', 'van der', in 'van der Velden' and 'Te' in 'Te Kooti', we have treated as part of the name only if the individual lived during the relevant part of his or her career in an English-speaking country. An exception is the name 'Le Breton', which is treated as one word, 'Lebreton'.

We have imposed a standard for titling institutions. First, we have tried to establish the institution's official name, and entered all references under that. Accordingly, names such as the Dunedin Art Gallery, the Dunedin City Gallery and the Art Gallery, Dunedin, have all been supposed to refer to the Dunedin Public Art Gallery and listed under that name. This convention is not applied in all instances, however, because we were unable to establish the official title of some small, short-lived institutions. Secondly, where institutions have changed their names since publication *Art in New Zealand*, we have generally established the current one and indexed under that.

Illustrations other than frontispieces have been identified as '(pl)' for 'plate' although some are not plates but figures in the text. Frontispieces are identified by 'fr.'. Where pages are unnumbered we have used the letters 'pr.' for precedes the first numbered page, 'f.' for follows the last numbered page and 'c.' for cover. This has occurred most frequently in listing the advertisements published inside the front or back cover, and on the outer cover.

This index covers references to individuals and institutions, as well as to works of art, literature, and performance; these are listed only under creator and title, and not under genre or medium (such as Poetry, Short Stories, Paintings, Etchings etc). Besides indexing names and titles, we have attempted to index the issues of the day, and to facilitate the study of iconographic themes, we have also indexed the subjects of images such as trees, landscapes and figure studies. To help the reader distinguish an entry under subject from an entry under title, title-entries have been given capitalised initial letters; in order to distinguish entries for individuals from title-entries, individuals' surnames have been capitalised.

Any index to such a large body of writing will contain some errors, and is in any case subject to the indexers' own ideas of what is significant. We apologise for any mistakes and hope that they are few; the rest, users will have to accept. Despite such perceived shortcomings, we believe that this index will be found to be generally useful. Any errors noticed may be conveyed to the Editor for correction in a future edition.

Richard Dingwall

Rosemary Entwisle

Lois Robertson

INDEX

Numerals

1928. M.E.R. Tripe



- 19 Fitzroy Street Group (London, UK). 48:216.
20th Century Requiem. By Patricia M. Saunders. 63:12.
1769. By R. Wallwork. 24:181.
1928. By M. E. R. Tripe. 4:265 (pl).
1929 Group by W.S. Baverstock. 5:62-63.
1931 Group Exhibition. 14:122-128.
1932 Group Exhibition. 18:97-98.
1939 Exhibition Canterbury Society of Arts. By Leonard H. Booth. 44:169-172.
1941 Autumn Show of the New Zealand Academy of Fine Arts. H. P. C. 52:199-200.
1945 Group. 70:22-27.

A

Above the Valley. Eleanor Hughes



- A. D. Carbery, Esq. Caricature. By Noel Counihan. 46:87 (pl).
A. D. R. 26:69-70.
A. H. McLintock, Etcher. F. A. Shurrock. 47:167-171.
A. H. O'Keeffe, Esq. Oil. T. H. Jenkin. 4:223 (pl).
A. V. A. P. Gaslight in Wellington and Nelson. 67:27-29.
AALTONEN, Vaino. 47:184.
Abbey Gallery (London, UK). 36:186.
ABBOTT. ~Henry Byne, of Carshalton. 32:243.
ABBOTT, Lemuel Francis, ca 1760-1803. 50:109.
ABBOTT, Noah, Miss. 21:53.
Abdul, Soudanese Policeman. By H. Linley Richardson. 60:11 (pl).
Above the Bush Line. By H. J. Bowkett Coe, oil. 49:44 (pl)
Above the Valley. By Eleanor Hughes. 4:266 (pl); 6:134 (pl).
Above the Wairau. Paula Hanger. 63:13.
Absent Child. Lois Quilter. 26:79.
Abstract Design. Oil. By Paul Edmonds. 18:115 (pl); 18:116 (pl).
Académie Colarossi (Paris, France). 4:219-222; 8:231; 11:220; 57:14.
Académie des Beaux-Arts (Paris, France). 39:178.
Académie Julian (Paris, France). 10:85; 31:130; 39:178; 45:10; 45:44-46; 46:116; 47:161; 48:221; 53:47.
Académie Ranson (Paris, France). 45:45.
Académie Royale des Beaux-Arts (Antwerp, Belgium). 46:116.
Academy of Fine Arts (Shanghai, China). 28:187.
Academy Studio Club (Wellington, NZ). 21:56.

A

- Accademia di Belle Arti (Rome, Italy). 19:153.
 ACKERMANN, Gerald. 7:212; 45:50.
 ACLAND, Hugh Thos. D. portrait. 51:148 (pl).
 Act of Parliament (NZ) to encourage the dissemination of knowledge of Maori Arts and Crafts. 6:121.
 Activity on the Wharf. Oil. 1931. Christopher Perkins. 13:13 (pl).
 ADAM, J. Denovan. ~Landscape. 21:56.
 ADAMS, Arthur. 3:163.
 ADAMS, Arthur H. 48:243.
 ADAMS, Ernest A. 49:fr.
 ADAMS, Florence. 62:20.
 ADAMS, Harvey. 29:52.
 ADAMS, Jane. 14:112.
 ADAMS, M. ~The Little Path. 9:24.
 ADAMS, O Gore. 38:113; 41:45; 45:58; 46:118; 50:102.
 ADAMS, T. D. 52:206; 57:30.
 Adele Younghusband, a New Zealand Surrealist. Arthur C. Hipwell. 54:83-84.
 Adkins, Nancy F. ~Study. 28:190.
 Adolescence. Peter Middleton. 37:32-33.
 Adoration of the Madonna and Child. By W. J. Reed. 56:187 (pl).
 ADSHEAD, Mary. ~The Sisters. 13:70.
 Adventure in Art. By John Cam Duncan. 14:136-139.
 Adventuring. Leslie Greener. 27:145.
 Aeroplane. From Poetry. Rex Ingamells. 64:9.
 After the Shower, Waitakere Ranges. By John Weeks. 28:fr.
 Afternoon at the Almer Bivouac, NZ Alps. Watercolour. Alan C. Browne. 32:218 (pl).
 Afternoon of an Artist. Donald J. Cowie. 12:272.
 Afternoon on the Seine, Paris. Oil. By John Weeks. 11:203 (pl).
 Afternoon Sun, Gerona. By James Cook. 38:68 (pl).
 AGAR, Eileen. 45:5.
 Age. A. Mountaine. 62:14.
 agricultural scene. 4:262; 5:58; 8:227; 16:fr.; 22:94; 30:109; 32:230; 36:216; 60:15; 64:16; 66:41; 67:7; 68:8; 68:18; 69:24-25.
 AH KEW, Henry. 38:111; 50:101; 53:45.
 AIKEN, John M. 45:51.
 AINESLEY, Mabel – see also ANNESLEY, Mabel M.
 AINESLEY, Mabel. ~Nelson. 63:c.(pl).
 AINSLEY. 54:97-98.
 AINSLEY, Ian. ~Bobbie. 53:41 (pl)
 ~Headlock. (plaster). 49:44 (pl).
 AINSWORTH, Edgar. 28:219.
 Air Raid Relief Fund (NZ). 54:96.
 Air-Vice Marshall Conningham. Eric Kennington. 55:115 (pl).
 AIREY, Anna. ~The Ladies' Seminary. 14:139.
 AIREY, Joan. portrait. 70:31 (pl).
 Airman. By Noel Farr Hoggard. 59:14.
 Airmen. I. B. Colley. 64:9.
 AISLABIE, B. 47:187.
 AISLABIE, Betty. ~Portrait. 65:c.(pl).
 AITKEN, C. ~Bull. 8:291 (pl).
 AITKEN, Chrystabel. 26:87-88; 34:111
 ~Ducks. 26:86 (pl)
 ~Repoussé Plaque. 17:58 (pl).
 AITKEN, Emily. 45:51.
 Akaroa Harbour. Oil. 16:243 (pl).
 AKEYBOURN. 48:210.
 ALAJALOV. 54:92.
 Alassio. By J. Armstrong Meame. 25:40 (pl).
 Albrecht Dürer, 1471-1528. Portrait of himself at the age of 13. Pencil. 51:147 (pl).
 ALDINGTON, Richard. 23:150.
 ALDRIDGE, A. 43:157.
 ALDRIDGE, E. 41:46.
 ALDRIDGE, John. 49:36.
 Alert. By Christopher Perkins. 59:16 (pl).
 Alexander Turnbull Library (Wellington, NZ). 6:75; 7:171-177; 7:191; 11:173; 12:238; 14:160; 48:223; 51:117-124.
 ALEXANDER, Edith W. – see WOOLLASTON, Edith W. (née Alexander).
 ALEXANDER, Frederick R. 64:20.
 Alexandra Barracks (Wellington, NZ). 33:20.
 ALEXANDER, K. 12:302.
 ALEXANDER, W. E. 64:1.
 Alfred Wilson Walsh. W. S. Wauchop. 50:59-60.
 ALGARDI. ~Francesco Braccolini. Algardi. 27:136.
 Alice in Wellington. Francis Page. 66:17.
 ALISON, David. 19:146.
 ALKEN, Samuel. 55:125.
 All-Embracing View. By Sydney L. Thompson. 60:8-9.
 All-over design for Furnishing Textile. By Aldwyth M. Jones. 37:46 (pl).
 ALLAN, R. W. (Robert). 7:212
 ~Arriving from the Ferry. 33:56
 ~Orkney. 5:12.
 allegorical subjects. 28:167; 33:38; 38:69; 44:176; 49:20; 50:91; 54:86; 56:187.
 ALLEN, A.H. 44:219; 46:120-121; 54:99.
 ALLEN, Mrs A. H. 58:18.
 ALLEN, C. R., 1885-1962. 26:69-70; 39:137; 48:243; 50:99 ~ portrait. 40:193 (pl)
 ~Aubrey Beardsley. C. R. Allen. 15:213

- ~Caricatures. F. A. Shurrock, The Hon. R. Semple, The Hon. Walter Nash. 36:206 (pl)
- ~Chinoiserie. 37:47
- ~Darley Steps. 12:287-288
- ~Dunedin to Samoa Spoke. 4:251-252
- ~Interrogation. 2:82
- ~Oh, Yet a Little While. 23:137-139
- ~The Poor Scholar. 32:235-236
- ~The Rt Hon. M. J. Savage. 36:205 (pl)
- ~Sonnets and studies. Wellington, Harry H. Tombs. 19:pr.138; 20:pr.200; 20:232-233; 21:pr.4; 22:pr.64; 25:pr.4; 26:pr.58; 29:pr.4; 30:pr.67
- ~Tales of New Zealanders. 40:230
- ~Villon. 18:92
- ~Will and the Witch. A Fantasy. 1:21-25.
- ALLEN, J. 45:58.
- ALLEN, L. H. 14:133
- ~Roland Wakelin. 14:129-135.
- ALLEN, Mary Cecil. 59:7.
- ALLEN, W. H., 1894-1988 (William Henry). 22:112; 26:88; 30:96; 30:116; 30:120; 32:243; 34:111; 34:112; 36:223; 38:115; 42:97-98; 46:123; 47:167; 48:250; 49:5-14; 52:207; 52:208; 52:209; 53:48; 54:100; 55:147; 55:148; 61:14; 62:7; 65:8; 70:44
- ~Anne Reading, Oil. 49:14 (pl)
- ~Carving the Massey Medallion. 11:223
- ~Chalk Drawing. 49:11 (pl)
- ~Clouds. 52:207
- ~Cotswold Village. 49:6; 49:12 (pl)
- ~Gloucestershire Landscape. 49:6; 49:9 (pl)
- ~Gloucestershire. 26:100
- ~Impressions of New Zealand Art. 4:215-216
- ~Nelson Landscape. 36:225
- ~Nocturne. 4:213 (pl)
- ~Pines, Mt Eden, Auckland. 49:13 (pl)
- ~R. N. Field, A.R.C.A. An Appreciation. 40:187-196
- ~Road to Wanaka. 11:222; 30:116
- ~Summer in England. 26:81 (pl); 30:75; 49:fr.
- ~Tui. 49:10 (pl)
- ~Wanaka. 30:116.
- ALLEY, G. T. 25:49.
- Alleyn's School (Dulwich, UK). 45:7.
- ALLEYN, Edward. 45:7.
- ALLINGHAM, H, Mrs. ~Dorset cottage. 15:228.
- ALLINSON, Adrian. 44:220; 45:50; 47:177.
- ALLISON, John. 44:220.
- ALLONGE, A. ~Etang de Chaveille. 33:57.
- ALLUM, J. A. C. 65:46; 66:45; 68:46.
- ALMA-TADEMA, Lawrence, 1836-1912. 14:98
- ~The Convalescent. 8:273.
- Alpha and Omega. Bettie Williams. 65:33.
- ALSTON, Constable. 49:6.
- ALSTON, E. Constable. 40:187.
- ALSTON, R. W. 16:289.
- ALTDORFER, Albrecht, ca 1480-1538. 42:67; 67:14.
- Amalfi. Watercolour. By Maud Sherwood. 23:125 (pl).
- Amateur Stage. An enquiry by Arthur Sewell. 66:10-13.
- Ambrosi Studios (Vienna, Rome, Paris). 23:162.
- AMBROSI. 23:162.
- American Annual of Photography, 1938. 38:108.
- American Art Exhibition (NZ). 54:99.
- American Contemporary Art. W. Basil Honour. 51:126-128.
- American Notes. 55:143-144.
- Amsterdam National Gallery (Amsterdam, Holland). 9:9; 34:92.
- Amuri Bluffs. Colin Lovell-Smith. 36:215 (pl).
- ANAHA. ~Manaia. 40:203 (pl)
- ~Rauponga. 40:202 (pl)
- ~Takarangi. 51:129 (pl)
- ~Tara-tara-o-kai type of Spiral. 51:129 (pl)
- ~Unaunahi. 40:204 (pl)
- ~Waharua. 40:203 (pl)
- ~Wakarere. 40:202 (pl)
- ~Whakatara. 40:203 (pl).
- Anatomical diagram showing musculature of human body. 48:238 (pl).
- Anatomical Drawing from Nude Studies of Two Warriors. Raffaello Santi. 49:41 (pl).
- Anatomy in Sculpture. R. N. Field. 48:235-241; 49:39.
- ANCELL, A. A. 14:157.
- ANCHEN, J. O. ~The Australian Novel, A Critical Survey. 54:94-95.
- ANCHUTZ, Dr. 69:36.
- Ancient Music of Ireland. Mary Brett (Mrs Robert H. Neil). 16:281-285.
- And One was a Poet. Prester John. 7:199-202.
- And there, shimmering... Aquatint. By H. H. Tombs. 5:51 (pl).
- And They Shall Be One Flesh. E. P. Dawson. 29:27-29.
- And Though I Change, My Valley Knows No Change. Dora Wilcox. 12:245-247.
- ANDERSEN, Johannes C., 1873-1962. 12:302; 15:227; 40:230; 48:251; 49:53; 52:205; 53:45; 53:50
- ~Maori Literature. 2:87-89
- ~Maori Musical Instruments. 6:91-101.

A

- ANDERSON, Johannes C., Mrs. 42:95.
 Anderson Collection (Christchurch, NZ). 45:12.
 ANDERSON, Donald. ~Song of Tutanekai to Hinemoa. 64:3.
 ANDERSON, Donald M. ~Courage. (In memory of Miss Dorothy Donaldson.). 62:2.
 ANDERSON, E. W., Miss. 6:144.
 ANDERSON, Frances. 40:234.
 ANDERSON, Gladys. 15:228.
 ANDERSON, Gordon. ~Some poster designs... (photo). 53:36.
 ANDERSON, H. 16:243.
 ANDERSON, Margaret (Mrs Otto Frankel). 6:141; 6:142; 18:98; 25:49; 30:117; 34:111; 41:47; 47:188; 62:19; 70:27
 ~French Poplars. 5:32 (pl)
 ~Plants in a Window. 26:88
 ~The Port (oil). 50:92 (pl)
 ~Spring. 62:20
 ~The Tall Chimney. 14:122-128
 ~Teaching Art to Children. 44:218
 ~Verandah Table. 30:117
 ~Winter Morning. 14:122-128.
 ANDERSON, Maxwell. ~Winterset. 69:28-29.
 ANDERSON, Merlyn. 18:128.
 ANDERSON, Robert. 12:302; 70:43.
 ANDERSON, Stanley. 24:191; 32:245; 34:75; 36:221; 37:51; 45:51
 ~Hurdle Makers. 49:51
 ~White Hall. 33:54.
 ANDREA del Sarto, 1486-1530. 35:126.
 ANDREA, Jessica. ~Weaving in the Home. 8:265-269.
 ANDREW, Earle. ~Jean Mackay, Peter Harcourt and Ina Allen in The Importance of Being Earnest. 69:26 (pl)
 ~Zita Chapman and Howard Wadman in Gaslight. 67:26 (pl).
 ANDREW, Richard. 41:48.
 ANDREW, S. P. 1:pr.3; 31:148
 ~The Incomparable. A Camera Study of Pavlova. 1:64 (pl)
 ~The Lady Lucy Jellicoe. (In fancy dress). Miniature. 1:65 (pl)
 ~Miss D. K. Richmond. 29:fr.
 ~A Pose. A beautiful Pavlova photograph. 4:fr.
 ~The Rabbi. 2:fr.
 ~The Rt. Hon. Sir Robert Stout, P.C., K.C.M.G., M.L.C., D.C.L., Lib. 3:fr.
 ANDREWS, E. H. 54:97; 56:201.
 ANDREWS, Isobel. 22:81; 36:189-190; 40:230
 ~The Runners. 34:94-98
 ~The Willing Horse. 61:17.
 ANDREWS, Richard. 41:48.
 ANDREWS, Sybil. ~Golgotha. 14:142.
 ANDRION, Lucien. 45:50.
 Anecdotes of Famous Paintings. Lewis Daly. 29:35-38.
 Anecdotes of Sydney. Helen Barc. 56:176-177.
 Anemones. D. K. Richmond. 4:267 (pl).
 Anemones. T. A. McCormack. 32:196 (pl); 38:68 (pl).
 Anemones. By Dorothy Ashton. 3:186 (pl).
 ANGAS, George French, 1822-86. 6:75; 47:189; 51:118
 ~Maketu House at Otawhao. 6:77 (pl)
 ~Monument to the Daughter of Te Whero-whereo. 6:103 (pl)
 ~Pa of Rangihaeata. 6:115 (pl)
 ~Taranaki or Mt Egmont. War canoe. 6:89 (pl).
 ANGELICO, Fra. ~SS. Cosmos and Damian. 7:166.
 Anglican Primatial Cross. Silver and Enamel. By Nelson Isaac. 1:41 (pl).
 ANGUS, Rita, 1908-70. 18:97; 20:204; 22:70; 26:87; 41:47; 44:172; 62:19; 70:27
 ~At the Sign of the Kiwi. 50:106
 ~Cranes. 50:106
 ~Gas Works. 20:212 (pl)
 ~Green Water. 50:106
 ~Hilltops. 24:185
 ~Mt Stewart. 18:125
 ~Portrait of Douglas Angus. 48:246
 ~Portrait of John Bush. 70:23 (pl)
 ~Shakespeare Road, Napier. 8:125
 ~Trees. 50:106
 ~Wainui River, Wellington. 62:20
 ~West Shore, Napier. 8:125.
 Anne Reading. By W. H. Allen. 49:14 (pl).
 ANNESLEY, Mabel M – see also AINESLEY, Mabel M.
 ANNESLEY, Mabel M. 57:3; 55:148; 60:18
 ~Landscape. 59:c.(pl)
 ~L'Escalade. 59:15 (pl)
 ~Landscape. 59:13 (pl)
 ~Nelson. 63:c.(pl)
 ~Pasture Land. 56:188 (pl)
 ~Wood Engraver Looks Back. 59:14.
 Anning Bell Memorial Exhibition 1935 (Christchurch, NZ). 27:156.
 Annual Exhibition of Auckland Art Society. A. J. C. Fisher. 9:64-67.
 Annual Exhibition of the Auckland Society of Arts. A. J. C. Fisher. 17:9-11.
 ANONYMOUS. ~Canterbury Society of Arts Exhibition. 56:185-188.
 Another Argo. Three Poems from the Caxton Press. 29:53.
 ANREP, Boris. 21:47.

- ANSCHUTZ, R. P. ~Little Sensation of May Smith. 67:21-25.
- ANSDALL, Richard. ~A Pastoral scene. 53:45.
- ANSELL, J. Mrs. 41:45.
- Anthology of High School Verse. Oliver A. Murray, Ed. [i.e. A. A. St Clair Murray-Oliver] A decade of verse by boys of the Christchurch Boys' High School, 1926-1935. Christchurch. A. E. Currie. 32:237.
- Anthony, Son of Mrs Michael Barker. Watercolour. Olivia Spencer Bower. 39:131 (pl).
- ANTILL, Maj. Gen. John Macquarrie, C. B., C. M. G. ~The Emancipist. 35:166.
- ANTILL-de WARREN, Rose. ~The Emancipist. 35:166.
- AORERE, Tamati. 43:139
- ~Base of support for Ridge Pole showing Janus-like figures. 43:137 (pl)
- ~Nga tau e Waru at Te Ore Ore, Masterton. 43:137 (pl).
- APOLLINAIRE, Guillaume. 39:153.
- Apple-bough. J. C. Beaglehole. 15:184.
- Apples. Helen Glen Turner. 10:109-111.
- Appreciation. By H. P. C. 55:108-117.
- Approaching Storm. H. Wiseman. 3:187 (pl).
- Après le Bain, Dieppe, 1929. Oil. Sir William Orpen. 15:221 (pl).
- Apse of Notre Dame, Paris. Etching, Charles Meryon. 7:160 (pl).
- Archaeologist. Paula Hanger. 43:147-148.
- Arches, Impression of Grafton Bridge, Auckland. William Butler. 41:14 (pl).
- ARCHEY, Gilbert, 1890-1974 21:53; 28:219; 30:116; 40:199; 41:46; 46:118; 50:102; 58:2; 60:2; 62:1; 65:48; 67:39.
- Archibald F. Nicoll, painter. Professor J. Shelley. 17:37-40.
- Archibald Prize (Australia). 7:212; 11:225; 15:228; 19:192; 27:148; 34:69; 47:191; 59:20; 63:17-18; 65:48.
- ARCHIBALD, J. F. 11:225; 19:192.
- ARCHIPENKO. ~The Bride. 45:53.
- Architectural Association (London, UK). 7:166.
- Architectural Exhibition 1938 (Auckland, NZ). 41:45.
- Architectural Piece in Stone. Francis Shurrock. 15:205.
- Architectural Study. (The Erectheum, North Portico, detail of capital and bases). Ian F. Calder. 9:71 (pl).
- architecture (Maori, NZ). 6:127-128; 24:223.
- architecture (NZ). 2:99-102 (pl); 14:89-97; 14:103-102; 17:41-49; 28:219; 33:17.
- Architecture. R. S. D. Harman. 17:41-49.
- Arden Studios Inc, (USA). 23:152.
- ARDIZZONE, Edward. 18:124; 55:117; 55:136-137.
- Aria With Insects. By Robin Hyde. 32:205-206.
- ARLEN, Michael. 35:165.
- Arlington Gallery (London, UK). 16:250.
- Armidale Gallery (Sydney, Australia). 55:143.
- ARMSTRONG, E. W. 18:111.
- ARMSTRONG, G. W. 8:288.
- ARNDT, Mina, 1885-1926 (Hermina, Mrs Leo Manoy). 10:147.
- ARNO, Peter. 19:178.
- Arrival. Christopher Perkins. 5:15-16.
- art. ~development of a Canadian Style. 45:58
- ~development of a NZ style. 3:169-170; 4:215-216; 10:93; 24:213-218; 27:156; 28:183; 34:112; 36:224-225; 37:7-12; 43:155; 44:207; 46:89; 47:164; 48:247; 49:40; 54:83; 54:89; 62:19; 62:20; 65:40; 68:39-60; 69:13-15
- ~development of an Australian style. 34:68
- ~embroidery. 53:38
- ~role of. 47:163; 47:184; 51:144-145; 54:57; 54:82; 54:89.
- art (Amerindian). 43:136 (pl).
- art (Africa). 40:214; 40:217; 40:218; 40:219; 40:220; 45:45; 59:12.
- art (Australia). 3:151-157; 5:61; 7:211; 9:68; 10:149; 11:225; 12:302; 13:75; 14:159; 15:228-229; 16:292; 17:64; 20:250-251; 23:121; 24:175; 27:146-148; 34:67-75; 38:103-107; 47:185; 47:191; 51:118; 55:138-140
- ~development of an Australian style. 34:68.
- art (Austria). 5:45; 37:49.
- art (Belgium). 45:42; 45:50.
- art (Canada). 34:110; 40:197-198; 43:125-130; 56:173-174; 64:1; 70:46
- ~development of a Canadian Style. 45:5.
- art (Chile). 64:7.
- art (China). 28:184-188; 35:143-148; 50:101
- art (Czechoslovakia). 8:287.
- art (France). 16:249; 23:161-162; 30:99; 39:178; 45:45; 45:50; 53:19-29; 55:133.
- art (Germany). 42:67; 42:67-73; 44:185.
- art (Greece). 60:20.
- art (Holland). 34:91.
- art (Japan). 13:20; 16:261; 21:53; 22:76-77; 23:152; 26:102; 27:156; 29:21-26; 43:108.
- art (Korea). 39:152 (pl)
- art (Maori, NZ). 3:157; 6:75-89; 6:83-86; 6:103-108; 6:121-131; 9:39-47; 9:70; 40:199-206; 41:35-40; 42:82-89; 43:135-140; 50:82-85; 51:129-133; 52:185-189; 53:36; 60:13; 62:12.

A

- art (NZ). 2:125; 3:151-157; 3:169-170; 4:215-216; 4:219-223; 5:15-16; 9:6; 9:70; 11:173-174; 12:233-234; 17:5-6; 17:9-11; 17:17-20; 17:61-64; 18:77-80; 18:125-131; 19:143-154; 19:189-193; 20:203-206; 20:221-229; 20:249-250; 21:24; 22:65; 22:91; 24:175; 24:177-185; 25:47-51; 27:156-157; 29:9; 30:67-68; 30:69; 30:116; 30:118; 32:197; 32:221; 33:11-18; 33:53-57; 34:63-64; 34:91-93; 34:109-114; 35:121-122; 35:123-132; 36:177-186; 36:221-226; 36:225; 37:31; 37:54; 38:63-64; 42:57; 44:167; 44:210-213; 45:7-18; 45:57-61; 46:69-82; 46:117-125; 47:133-135; 47:151-153; 47:157-162; 47:163-164; 47:187-191; 48:221-225; 48:245-252; 50:71-73; 50:106; 53:45-51; 54:66; 54:71-72; 54:96-101; 55:130-134; 55:145-149; 56:157-163; 56:166-170; 60:2; 60:7
- ~abstract. 62:20
- ~contemporary. 53:50
- ~development of a NZ style. 3:169-170; 4:215-216; 10:93; 24:213-218; 27:156; 28:183; 34:112; 36:224-225; 37:7-12; 43:155; 44:207; 46:89; 47:164; 48:247; 49:40; 54:83; 54:89; 62:19; 62:20; 65:40; 68:39-60; 69:13-15
- ~expatriates. 4:219-223; 9:6; 9:66; 11:161-170; 15:193-199; 18:73-74; 19:144; 20:249; 23:160; 29:56; 30:99; 34:67; 35:123-132; 36:222-223; 45:7-18; 45:60; 47:164; 51:158; 54:96; 55:119-120; 55:142-143; 57:14
- ~galleries. 14:97
- ~history. 47:157-162; 47:188-189
- ~painting. 14:106-111
- ~printmaking. 10:147-148
- ~role. 3:175-178; 11:173-174
- ~sculpture. 14:104-105
- ~surrealism. 54:83-84.
- art (Pacific). 51:118.
- art (Russia). 8:287.
- art (UK). 11:214-218; 15:194; 18:123-124; 25:7-13; 25:27-35; 27:153-155; 28:215-217; 36:221; 45:39-41; 45:50-53.
- art (USA) 51:126-128.
- Art Advisory Committee, Education Board (Wellington, NZ). 11:226.
- Art and an Old Story. Edward S. Simpson. 24:211-212.
- Art and Industry (periodical). 59:20; 62:18.
- Art and Letters in New Zealand. New Zealand Government Centennial Publication. 51:155; 54:100.
- Art and Photography. Edward Conner. 56:195-199.
- Art and the Artist. By John Cam Duncan. 2:125-126.
- Art and the Home, a bi-monthly. 16:289.
- Art and the NZ. Academy. Basil Honour. 50:71-73.
- Art and the Public. Colour. R. N. Field. 50:95-97
- Art and the Public. Design. R. N. Field. 53:39-40
- Art and the Public. Form. R. N. Field. 52:193-194
- Art and the Public. Line. R. N. Field. 51:144-146.
- Art Appreciation. (For Secondary School Students. Part I. Painting.) Gordon Tovey. 47:179-181.
- Art Begins at Two. H. V. Miller. 55:128.
- Art Craftsmanship of the Maori. By James Cowan. 6:121-129.
- art education. 4:219-223; 12:237-241; 16:240; 16:287; 16:291; 21:25; 21:54; 24:202; 28:218-219; 31:179; 33:18; 34:63-64; 34:112; 35:170; 36:180; 37:22-26; 41:7-19; 41:47; 43:155; 45:7-18; 45:58-59; 46:81; 46:93-94; 47:179-181; 47:182-184; 49:17-18; 53:7-9; 54:87-88; 56:157-163; 58:10; 60:2; 65:21; 66:29-30; 70:48
- ~New Art method. 46:97-99.
- Art Exhibitions Bureau (London, UK). 24:191; 42:91; 69:46.
- Art Gallery Committee of the Christchurch City Council (Christchurch, NZ). 14:159; 31:179.
- Art Gallery of New South Wales (Sydney, Australia). 3:155; 7:212; 10:93; 10:149; 11:225; 14:160; 15:228; 19:192; 23:121; 23:167; 27:116; 34:64; 34:67-75; 36:222; 39:179; 44:180; 45:34; 45:60; 46:115; 49:34; 53:16; 55:138-140
- ~Collection Exhibition. 33:55.
- Art Gallery of Ontario (Toronto, Canada). 35:170; 37:22.
- Art Gallery of South Australia (Adelaide, Australia). 27:116; 37:54; 49:34.
- Art Growth of a Child from Two to Five Years. H. V. M. 1942. 55:129.
- Art in Australia. Quarterly. 13:75; 23:pr.119; 23:123-125; 24:199; 45:5; 47:185; 49:201; 51:118; 56:190; 57:27.
- Art in Australia. Sydney Morning Herald. Sydney. Editorial. 53:44.
- Art in Education. Dorothea Clement. 49:17-18; 50:79-81.
- Art in New Zealand. A. J. Gidley. 37:15-18.

- Art in New Zealand; a quarterly magazine. Wellington, New Zealand. 1:5-6; 1:f.65; 2:73; 2:f.143; 3:146-148; 3:206; 4:211-212; 4:274; 5:pr.3; 5:6; 5:69; 6:pr.73; 6:75-76; 6:145; 7:pr.149; 7:199; 8:pr.223; 8:verso293; 9:5; 9:verso75; 10:pr.79; 10:81-82; 10:131; 10:verso151; 11:pr.155; 11:158; 11:173; 11:227; 11:verso227; 12:pr.232; 12:233-234; 13:pr.5; 14:pr.80; 14:83-84; 15:pr.167; 17:5-6; 18:73-74; 18:97; 19:139-140; 19:143; 19:163-167; 20:pr.200; 21:pr.4; 22:pr.64; 22:65-66; 23:120; 24:223; 26:59-60; 28:164; 28:169-170; 28:187; 31:169; 32:188; 32:234; 33:33; 35:123; 36:175-176; 37:5; 39:124; 45:5; 45:33-35; 46:86; 47:172-173; 49:c.; 50:86; 50:109; 50:c.; 51:125; 53:50; 54:pr.56; 54:100; 55:pr.107; 56:pr.157; 57:3; 62:19; 64:3; 65:3
- ~Bookplate Competition. 23:pr.118; 27:p.110
- ~Literary Competition. 13:pr.5; 14:pr.80; 17:pr.5; 21:pr.4; 22:pr.64; 26:pr.58; 27:p.110; 30:pr.67; 31:pr.124; 34:pr.60; 35:pr.118; 38:pr.62; 39:pr.122; 41:pr.4; 42:pr.54; 43:pr.104
- ~One-Act Play Competition. 11:pr.155; 15:pr.167; 16:pr.233; 20:pr.200; 21:28-30; 24:pr.174; 25:pr.4; 26:69-70; 28:pr.162; 29:pr.4; 30:79-80; 34:76; 32:pr.184; 36:pr.172; 37:pr.4; 43:pr.104; 45:pr.4
- ~Short Story Competition. 12:pr.232; 16:pr.233; 20:pr.200; 25:pr.4; 26:pr.58; 29:pr.4; 30:pr.67; 33:pr.2; 35:135-136; 37:pr.4; 38:pr.62; 41:pr.4; 42:pr.54; 45:pr.4
- ~Verse Competition. C. A. Marris. 19:163-167; 23:127-128; 28:169-170; 36:189-190.
- Art in Post-Primary Schools. From a correspondent. 69:10-12.
- Art in Retrospect. Earlier Dunedin Days Paint and Personality. A. H. O'Keeffe. 47:157-162.
- Art in the Native Community. Olwyn M. Turbott. 60:13.
- Art in the Twentieth Century. Mr Sydney Thompson talks to the Wellington Sketch Club. 45:42-46; 46:105-109.
- Art Institute (Chicago, USA). 53:28.
- Art institutions. ~role of. 12:237-241; 28:163; 28:175; 33:5-6; 33:11-18; 34:63-64; 38:65-66; 44:199; 45:18; 46:70; 46:89-91; 46:121; 47:163-164; 47:189; 48:250-251; 53:7-9; 53:48; 53:50; 54:88; 54:88-89; 54:99; 55:143-144.
- art materials import restrictions. 44:214; 44:222; 50:88; 52:209.
- Art Museum of Toledo (Ohio, USA). 59:6-7.
- Art of Charles Meryon. 7:169-180.
- Art of Christopher Perkins. P. W. Robertson. 13:9-22.
- Art of Frances Hodgkins. By Geoffrey Gorer. 39:160-163.
- Art of J.C. Richmond. By Esmond Atkinson. 15:171-183.
- Art of John Gully. 27:113-116.
- Art of Kathleen Salmond. An Appreciation. R. T. Little. 48:199-207.
- Art of Modern Germany. Edward C. Simpson, B. A. 42:67-73.
- Art of Nugent Welch. T. D. H. Hall. 21:9-23.
- Art of Primary Schools. Its Beginning and Its Ending. H. V. Miller. 54:87-88.
- Art of Primitive Peoples. 29:50.
- Art of T. A. McCormack. Roland Hipkins. 32:189-196.
- Art of Working in Leather. Dorothea Clement. 51:141-142.
- Art of Young Countries. By J. S. MacDonald. 1:11-15.
- Art Room (Auckland, NZ). 4:pr.209; 5:pr.3; 4:271; 6:141.
- Art School Study. Frances Hunt. 66:25 (pl).
- art societies (NZ). 2:125-126; 4:216; 9:69; 10:81-82; 21:25; 22:67; 36:204; 66:20-22; 67:37-40.
- Art Student Writes to The Chiel from Afar. 55:119-120.
- Art Students in France. By Marion E. Tylee. 57:14.
- Art Students' League of New York (USA). 39:179.
- art theft. 57:4.
- art theory. ~anatomy in sculpture. 48:235-241; 49:39
- ~block prints. 5:39-46
- ~ceramics. 2:139-140
- ~clay modelling. 46:93-94
- ~colour woodcuts. 43:107-109
- ~draughtsmanship. 5:53-54
- ~drawing. 16:287-288; 51:144-146; 52:178
- ~engraving. 54:79-80
- ~etching. 54:79-80; 57:29-30
- ~metalwork. 12:290-294
- ~mezzotint. 54:80-81
- ~miniatures. 47:153
- ~monotype prints. 28:197-208
- ~monotypes. 32:223-225
- ~poster design. 23:130-136; 44:203-204
- ~repoussé technique. 1:57
- ~sculpture. 47:182-184
- ~sketching. 1:43-44

A

- ~watercolour. 16:261
- ~weaving. 8:265-269
- ~wood engraving. 25:14-17; 34:105-107; 34:105-107.
- Art Trade Press (London, UK). 16:289.
- Art Treasures of the Alexander Turnbull Library, Wellington. Alice Woodhouse and A. St C. Murray-Oliver. 51:117-119.
- art unions. 54:97; 54:98-99.
- Art, Conscious and Unconscious. L. V. Clapham. 29:32-34.
- Arthur's Pass. Louise Henderson. 68:23 (pl).
- Arthur's Pass. H. M. Gore. 12:253 (pl).
- Artichokes. Oil. By Vida Steinert. 54:76 (pl).
- Artificers in Precious Metals. 12:290-294.
- Artist (periodical). 16:288-289; 21:51; 23:120; 23:151; 29:52; 32:235 236; 37:48.
- Artist Aged Seven. The Chiel. 53:13-14.
- Artist and Exile. Mabeline McRoche. 60:13.
- Artist as Designer... E.C. Simpson. 38:81-89.
- Artist in Uniform. By Basil Honour. 63:2-3.
- Artist-Alpinist at Work on the Franz Josef. Alan C. Browne. 32:213.
- Artistes Decorateurs (France) Trisfermes. 10:95.
- Artistic progress of John Weeks. E. B. B. Boswell. 11:161-172.
- Artist's mother. Conté. James Cook. 19:150 (pl).
- Artists and the War. 47:177-178.
- Artists in the Pacific Zone. 67:48.
- Artists in Uniform Exhibition. 56:201; 63:3-5; 64:2; 65:41; 67:48; 68:46.
- Artists in Uniform by Basil Honour. 63:3-5.
- Artists' Advisory Committee, Ministry of Information (UK). 55:136.
- Arts and Crafts Exhibitions Society (London, UK). 24:191.
- Arts and Crafts in the Schools. A View of Aesthetic Education. By A. R. D Fairburn. 67:9-12.
- Arts in New Zealand. – see Art in New Zealand
- Arts in New Zealand Year Book. 67:pr.4; 69:1; 70:pr.4.
- Arundel Society (UK). 51:119.
- As The Story Goes. Betty Knell. 3:232; 7:199.
- ASCHE, Oscar. 35:167.
- ASCHMANN, T. C. portrait. 14:143 (pl).
- ASELIN, Maurice. 45:50.
- ASH, John Willstead. 9:66; 13:25; 65:47
- ~Landscape. 50:103
- ~Landscape, Karekare, West Coast. 57:4.
- ASHBEE, S. R. 21:51.
- Ashburton Technical School (Ashburton, NZ). 19:145.
- Ashley Downs, Canterbury. Oil. 17:2.
- ASHTON, Dorothy. 5:62; 6:144; 8:286; 22:109; 26:103
- ~Anemones. 3:186 (pl)
- ~Kowhais. 8:286.
- ASHTON, Julian Rossi, 1851-1942. 10:93; 11:225; 15:229; 23:167; 27:148; 31:179; 45:34; 53:16; 55:138; 56:176-177
- ~Terrigal Headland, New South Wales. 33:56; 34:69.
- ASHTON, Will. 11:225; 14:87; 17:64; portrait. 16:280 (pl)
- ~Digger's Creek. 5:54; 5:55 (pl)
- ~Kurraba Point, Sydney Harbour. 47:191
- ~Morning Light, Middle Harbour. 47:191
- ~Pont Marie, Paris. Will Ashton. 36:222
- ~Port St. Marie. 5:54
- ~Smiggin's Camp, Kosciusko. 33:56; 34:69; 34:87 (pl).
- Asparagus Eaters. Lithograph. By C. Hutton. 30:111 (pl).
- ASPEY, Vincent. 52:209.
- Aspiration. Relief. By W. H. Wright. 3:183 (pl); 33:38 (pl).
- Asselin Gallery (Paris, France). 39:177.
- ASSELIN, M. 41:47; 46:107
- ~Girl Reading. 44:218.
- Association of New Zealand Art Societies. 11:174; 14:83; 14:160; 16:234; 17:6; 18:131; 20:202; 20:250; 22:65; 22:111; 23:119; 24:203; 29:5-6; 29:59; 30:120; 32:245; 34:112; 43:105; 49:37-38; 50:86; 50:104; 51:155; 57:4
- ~AGM. 46:89-91; 55:148
- ~Annual Rota Exhibition. 45:55; 53:46; 53:48; 55:147
- ~Annual Rota Exhibition scheme. 53:49
- ~lectures. 53:49
- ~National Scholarship Fund. 46:91
- ~office bearers. 55:148
- ~Travelling Scholarship proposed. 34:112.
- Association of NZ Art Societies (Inc). High Ideal set. 46:89-91.
- Association of New Zealand Art Societies. The Rota Scheme. Basil Honour. 49:37-38.
- ASTILL, Mary. 56:180.
- At Dead Low Water. Governor's Bay December, 1944. Allen Curnow. 67:30-31.
- At Harvest Time. By Geo. Chance. 4:262 (pl).
- At Papaaroha. H. Tornquist. 10:145 (pl).
- At Rest in Harbour. By Sydney L. Thompson. 31:136 (pl).
- At the Bend of the River. Tempera. By E. S. Hope. 38:fr.
- At the Brink. Allen Curnow. 16:258.

- ATCHISON, H. M. L. 5:64.
 ATKINS, Elsie. ~Battersea Reach. 59:2.
 Atkinson Art Gallery (Southport, UK). 36:223.
 ATKINSON. 47:133.
 ATKINSON, Alfred. 12:293
 ~Cloak Clasp, and Silver Spoon in Beaten Silver. 12:292 (pl)
 ~Necklace, with Pearl Blisters and Pink Coral with Oxydised Silver. 12:291 (pl).
 ATKINSON, E. A. 48:250.
 ATKINSON, Elizabeth. 40:234.
 ATKINSON, Esmond Hurworth, 1888-1941.
 4:272; 6:143; 8:287; 12:301; 15:171-183;
 45:pr.5; 46:123; 54:99; 56:166-170; 56:170
 ~Approaching Rain. 28:190
 ~Art of J.C. Richmond. 15:171-183
 ~Botanical Study. 56:168 (pl)
 ~Clematis. 25:c.; 26:pr.58; 29:pr.4; 30:pr.67;
 31:pr.124; 32:pr.184; 33:pr.2; 38:pr.62;
 39:pr.122; 40:pr.184; 41:pr.4; 42:pr.54;
 43:pr.104; 44:pr.164; 45:pr.4; 51:c.; 52:c.;
 53:c.; 54:c.; 55:c.; 56:c; 56:fr.
 ~Erina, or Scented Orchid. 41:pr.4; 42:pr.54;
 43:pr.104; 44:pr.164; 45:pr.4; 51:c.; 52:c.;
 53:c.; 54:c.; 55:c.; 56:c.
 ~Fairies' Cups and Mountain Bluebell. 25:c.;
 26:pr.58; 29:pr.4; 30:pr.67; 31:pr.124;
 32:pr.184; 33:pr.2; 38:pr.62; 39:pr.122;
 40:pr.184; 41:pr.4; 42:pr.54; 43:precedes
 104; 44:pr.164; 45:pr.4; 51:c.; 52:c.; 53:c.;
 54:c.; 55:c.; 56:c.
 ~Geum. 41:pr.4; 42:pr.54; 43:pr.104; 44:pr.164;
 45:pr.4; 51:c.; 52:c.; 53:c.; 54:c.; 55:c.; 56:c.
 ~Giant buttercup. 25:c.; 26:pr.58; 29:pr.4;
 30:pr.67; 31:pr.124; 32:pr.184; 33:pr.2;
 38:pr.62; 39:pr.122; 40:pr.184; 41:pr.4;
 42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4;
 51:c.; 52:c.; 53:c.; 54:c.; 55:c.; 56:c.
 ~Great White Buttercup or Mountain Lily.
 38:pr.62; 39:pr.122; 40:pr.184; 41:pr.4;
 42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4;
 51:c.; 52:c.; 53:c.; 54:c.; 55:c.; 56:c.
 ~Green Dragon Orchid. 38:pr.62; 39:pr.122;
 40:pr.184; 41:pr.4; 42:pr.54; 43:pr.104;
 44:pr.164; 45:pr.4; 51:c.; 52:c.; 53:c.; 54:c.;
 55:c.; 56:c.
 ~Karaka Berries. 41:pr.4; 42:pr.54; 43:pr.104;
 44:pr.164; 45:pr.4; 51:c.; 52:c.; 53:c.; 54:c.;
 55:c.; 56:c.
 ~Mako Mako or Wineberry. 38:pr.62;
 39:pr.122; 41:pr.4; 42:pr.54; 43:pr.104;
 44:pr.164; 45:pr.4; 51:c.; 52:c.; 53:c.; 54:c.;
 55:c.; 56:c.
 ~Manuka. 29:pr.4; 30:pr.67; 31:pr.124;
 32:pr.184; 33:pr.2
 ~Manuka or Tea Tree. 38:pr.62; 39:pr.122;
 40:pr.184; 41:pr.4; 42:pr.54; 43:pr.104;
 44:pr.164; 45:pr.4; 51:c.; 52:c.; 53:c.; 54:c.;
 55:c.; 56:c.
 ~Mountain Flowers, from Mt Egmont. Fairies'
 Cups and Mountain Bluebell. 18:fr.
 ~NZ Flowers and Fruits. A series of our native
 Flowers and Fruit. 25:c.; 26:pr.58; 29:pr.4;
 30:pr.67; 31:pr.124; 32:pr.184; 33:pr.2;
 38:pr.62; 39:pr.122; 40:pr.184; 41:pr.4;
 42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4;
 51:c.; 52:c.; 53:c.; 54:c.; 55:c.; 56:c.; 51:f.160;
 52:f.210; 56:f.203; 58:f.20; 59:f.20; 60:f.20;
 67:f.48; 68:f.48; 69:f.48; 70:f.48
 ~Pohutukawa, or Christmas Tree. 38:pr.62;
 38:101 (pl); 39:pr.122; 41:pr.4; 42:pr.54;
 43:pr.104; 44:pr.164; 45:pr.4; 51:c.; 52:c.;
 53:c.; 54:c.; 55:c.; 56:c.
 ~Rewa Rewa or Honeysuckle. 41:pr.4;
 42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4;
 51:c.; 52:c.; 53:c.; 54:c.; 55:c.; 56:c.
 ~Surrender of the German Fleet. 56:167 (pl);
 56:170
 ~Tarn on Arthur's Pass. 1:27 (pl).
 ATKINSON, Harry. 34:112; 46:121; 49:53;
 55:148; 56:169.
 ATKINSON, Karl. 9:68.
 ATKINSON, R. 49:50
 ATTWOOD, Clare. 44:220; 45:50.
 ATYEO, Sam. 38:106.
 Au Café. Pencil. By James Cook. 19:148 (pl);
 19:154
 Aubrey Beardsley. C. R. Allen. 15:213.
 Aucassin and Nicolette, bound by W. A.
 Sutton. 53:35 (pl).
 Auckland Amateur Operatic Society (Auck-
 land, NZ). 4:256; 4:270; 19:193.
 Auckland Camera Club (Auckland, NZ).
 14:158; 25:47; 29:57; 54:97; 56:200; 57:31;
 65:48
 ~Annual Exhibition. 49:49; 65:41
 ~Pictorialists Exhibition. 25:47.
 Auckland Chamber Music Society. 10:150.
 Auckland City Art Gallery (Auckland, NZ).
 3:157; 9:69; 10:87; 10:88; 13:25-26; 14:137;
 17:61; 22:76-77; 22:79-80; 22:109; 24:192;
 24:203; 26:102; 27:116; 29:19; 29:56;
 30:108; 32:222; 33:2; 33:41; 33:53; 35:169;
 36:221; 40:232; 41:39; 43:154-155; 44:196;
 44:217; 46:78; 46:117; 46:118; 47:187;
 48:245; 49:49; 50:102; 50:104; 51:157;
 53:45; 53:46; 54:71; 54:96; 54:97; 55:130;
 55:146; 57:4; 58:1; 61:2; 65:47; 65:48; 70:6
 ~Exhibition 1941 posters. 53:45

A

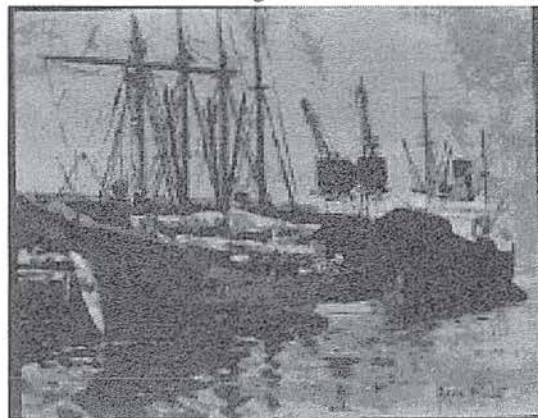
- ~Exhibition of Japanese Print 1934 (Auckland, NZ). 26:102; 27:156
- ~Mackelvie Collection Purchases. 13:25-26
- ~Print Collection acquisitions. 53:45.
- Auckland City Council. 46:119.
- Auckland Diocesan High School Old Girls' League Committee. 25:52.
- Auckland Group (Auckland, NZ). 20:249.
- Auckland Institute and Museum – see Auckland Museum. (Auckland, NZ)
- Auckland Letter. From A. R. D. Fairburn. 68:36-41.
- Auckland Little Theatre Society (Auckland, NZ). 4:270; 16:293; 19:193.
- Auckland Lyceum Club Arts & Crafts Circle. 21:53; 24:222; 24:225
- ~Exhibition. 18:129.
- Auckland Museum (Auckland, NZ). 6:91; 6:95; 6:141; 12:239; 21:53; 28:219; 30:116; 35:169; 40:232; 50:104; 60:1; 60:13
- ~Maori Hall. 12:238
- ~Exhibitions. 17:61.
- Auckland Provincial Centennial Committee. 43:105.
- Auckland Public Library and Art Gallery – see Auckland City Art Gallery.
- Auckland School of Architecture Annual Exhibition. 62:1.
- Auckland School of Art – see Elam School of Art (Auckland, NZ).
- Auckland School of Art. (Sir John Logan Campbell). 21:54.
- Auckland School of Art. A comment by Dr Beeby. 66:29-30.
- Auckland School of Art. By A. R. D. Fairburn. 65:21-32.
- Auckland School of Art. E. B. Gunson. 24:202-210.
- Auckland Sketch Club (Auckland, NZ). 5:69; 10:150; 12:299; 13:72; 20:249; 25:47; 26:103; 28:218; 34:110
- Auckland Society of Artistic Physical Development. 10:150.
- Auckland Society of Arts (Auckland, NZ). 5:53-60; 6:141; 8:286; 9:64-67; 9:69; 10:150; 12:299; 13:25; 13:72; 14:89; 15:227; 17:61; 18:129; 19:139; 19:189; 21:53; 21:54; 23:167; 25:47; 26:102; 27:156; 28:218; 30:116; 31:152-156; 31:154; 31:177; 33:53; 34:109; 37:49; 38:111; 39:123; 39:175; 40:232; 41:45; 42:94; 43:154; 45:55; 45:57; 45:58; 46:117-119; 50:101-102; 54:83; 54:96; 54:99; 54:100; 55:145-146; 56:200; 59:3; 59:18; 61:7; 61:14; 62:12; 62:13; 67:38; 70:47
- ~AGM. 46:118-119; 53:45-46
- ~AGM address by Richard O. Gross, President of Auckland Society of Arts. 54:88-89
- ~Annual Exhibition. 2:143. 3:145; 4:273; 5:61-62; 5:69; 7:217; 8:286; 8:293; 9:64-67; 9:75. 12:304. 13:77; 13:65-67. 14:162; 15:231; 16:295; 16:290; 17:67; 18:134. 19:196; 20:255. 20:221-229; 20:249; 21:60; 22:114; 23:169; 24:227; 25:54; 26:102; 26:106. 27:157; 28:165-168; 28:219; 28:223. 30:verso121; 31:181; 33:45 (pl); 33:46 (pl); 33:57; 33:53. 34:114; 35:170; 36:226; 37:49. 37:57; 38:118; 39:180; 40:236; 41:50; 42:99; 43:161; 44:167. 44:216; 45:56; 46:114; 47:185; 48:245; 49:30; 49:50. 49:54; 50:110; 51:160; 52:203-204. 52:210; 53:46; 53:52; 54:102; 55:146. 55:150; 56:203; 57:2-3. 57:32; 58:20; 59:20; 60:20; 60:2; 60:6-7 61:20; 63:2; 68:4-9
- ~Annual Exhibition Diamond Jubilee Exhibition of the Society. 53:45
- ~Autumn Exhibition. 32:238; 64:14-17
- ~Award for Portrait or Figure Study. 52:205
- ~Black and White Show 1935. 30:115
- ~Carnegie Travelling Scholarship Fund. 53:46
- ~Guinea Show 1935. 30:114
- ~hire and purchase of members' pictures scheme. 53:45
- ~lectures. 4:270; 44:217; 46:117-118; 48:245; 49:49; 50:101; 52:205; 53:45; 53:46; 54:96; 56:200; 58:1; 60:1; 61:2; 63:2; 64:1
- ~Library. 17:61
- ~Life Study Prize 1942. 57:4
- ~Patriotic Exhibition 1945. 68:46
- ~Photographic Exhibition 1936. 34:110
- ~Sketch Club. 11:226
- ~Spring Exhibition. 16:289; 18:129; 22:109; 38:113
- ~Summer Exhibition. 43:154-155; 47:187; 50:103; 53:45-46; 55:145-146; 59:1; 63:1; 66:44; 70:44
- ~T. V. Gulliver Exhibition 1932. 17:61
- ~Travelling Country Exhibitions. 38:112; 40:224-228; 42:95; 46:119; 50:102; 50:104; 51:157.
- Auckland Society of Arts. Annual Exhibition. A. J. C. Fisher. 20:221-229.
- Auckland Society of Arts. Annual Exhibition. By Eric Lee-Johnson. 60:7.
- Auckland Society of Arts. Annual Exhibition June, 1929. A. J. C. Fisher. 5:53-60.
- Auckland Society of Arts. Exhibition. A. J. C. Fisher. 13:65-67.
- Auckland Society of Arts. Exhibition. Address by the President. 44:197-200.

B

- Auckland Society of Arts Show. A. R. Fairburn. 64:14-17.
- Auckland Society of Arts, Some Impressions. Arthur Sewell. 68:4-9.
- Auckland Teachers' Training College. 8:286; 10:86; 19:192.
- Auckland Technical School (Auckland, NZ). 8:259.
- Auckland Theatre Guild (Auckland, NZ). 21:58.
- Auckland University College (Auckland, NZ). 46:119; 54:97
- ~Architectural Designs Annual Exhibition. 54:97
- ~lectures. 53:45
- ~Students' Association Press. 23:150.
- Auckland University Magazine. 33:34.
- Auckland War Memorial Museum – see Auckland Museum (Auckland, NZ).
- AUDEN, W. H., 1907-73 69:18.
- Augustus Hamilton in the doorway of King Tawhio's house, Te Kuiti. photo 42:85 (pl).
- Augustus John. Casting in bronze, with marble base. By Barney Seale. 48:229 (pl).
- AUGWIN, Mrs. 22:110.
- AULD, J. Muir. ~Summer Time, Broken Bay. 33:56.
- AULD, Una. 40:230.
- Austen Deans. A. F. Nicoll. 52:167-169.
- AUSTEN, Winifred. 45:51.
- AUSTIN, Mary. 32:221.
- AUSTIN, L. D. ~Mrs Patrick Campbell and the Second Mrs Tanqueray. 49:22-26.
- AUSTIN, Robert S. 24:191; 44:220; 45:51; 56:201; 63:20
- ~Girls on a Balcony. 47:190
- ~Overy Staithe. 12:298
- ~Woman Praying. 49:51.
- Australasian College of Surgeons. 21:55.
- Australia on Show in US. By Mary Morpeth Canaday. 59:6-7.
- Australian Art Association (Victoria, Australia). 15:228.
- Australian Art Exhibition. 11:225; 36:222; 46:69-81; 47:191; 55:144; 56:180
- ~problem picture discussed. 56:180.
- Australian Art in America. Theodore Sizer. 56:189-190.
- Australian Authors' Week Exhibition (London, UK). 19:193.
- Australian Drama League (Sydney, Australia). 20:254.
- Australian Literature Society. 13:76; 17:64; 19:192.
- Australian Loan Collection. Roland Hipkins. 34:67-75.
- Australian Loan Exhibition. 34:67-75.
- Australian Novel. A Critical Survey. By J. O. Anchen, M. A., Dip. Ed. Whitcombe and Tombs Ltd, Melbourne and Sydney and Wellington. 54:94-95.
- Australian Photographic Art Exhibition 1938 (Auckland, NZ). 40:232.
- Australian Play Society (Sydney, Australia). 15:229; 16:292; 17:64.
- Australian Society of Artists' Exhibition 1942 (Sydney, Australia). 55:143.
- Australian Society of Etchers and Painters (Australia). 15:229; 16:239; 67:48.
- Authors' Club (London, UK). 12:300.
- Authors' Club (Melbourne, Australia). 12:303.
- Autumn Flowers. Watercolour. By Jean McKay. 38:67 (pl).
- Autumn Sunshine. Oil. By Jenny Campbell. 22:fr.
- Avignon (France). 4:259; 19:142; 19:149; 31:124; 32:232.
- Avignon and the Rhone. By James Cook. 19:142 (pl); 14:122-128; 19:154
- Avignon. Watercolour. By W. E. J. Cook. 4:259 (pl).
- Avon, Christchurch. Oil. By A. F. Nicoll. 16:245 (pl).

B

Grace Butler. The Margaret



- BACH. 56:170.
- BACHER. 28:199.
- BADE, L. F. 57:29.
- BADHAM, E. L. 45:51.
- BADMAN, Gwen. ~Study of Flowers. 41:fr.
- BADMIN, S. R. 12:298; 20:237

B

- ~Chelsea Street. 24:220.
 Baffling Quest. J. S. Cox. 31:163-165.
 BAGLEY, L. ~They Bowed Their Heads. 29:57.
 BAGNALL, Percy. 9:69; 10:148; 22:75-76.
 BAGOT, Chas. 18:130.
 BAILDON, Jean. 29:55
 ~Raised Gold. 13:67.
 BAILEY, H. J. ~Kea. 26:98 (pl)
 ~Kiwi. 19:176 (pl).
 BAILEY, M. E. ~Lifeboat Parade. 43:127.
 Baillie Exhibition 1912-13. 32:210; 42:79.
 BAILLIE, John. 2:106; 48:251.
 BAIRD, Johnston. 45:51.
 BAIRD, W. G. 16:fr.
 BAKER, G. 45:59.
 BAKER, Georgina. ~Self Portrait. 41:13 (pl).
 BALFOUR, Lawson. 9:70; 33:56
 ~Halcyon Days. 33:56
 ~A Spanish Girl. 33:56 34:6.8.
 BALL, Gertrude. 16:290; 41:46
 ~Beech Tree in Kenwood. 16:290
 ~Estuary of the Teign. 13:67
 ~High Beech, Epping Forest. 16:290
 ~Morning in Epping Forest. 17:9
 ~Old Bridge, Bruges. 16:290
 ~Village of Coombe. 16:290.
 BALL, W. G. 53:19.
 Ballads in Wood. E. C. Simpson. 20:219-220.
 Ballantyne & Co (Christchurch, NZ). 4:pr.209;
 54:97; 59:2; 70:27; 70:45.
 BALLANTYNE, D. W. ~Outlook for Writing. 57:9-10.
 BALLANTYNE, Gina. 60:19.
 BALLANTYNE, Kenneth Morrin. 8:226;
 8:259-263; 26:60; 28:198; 32:221-227
 ~A Dresden Lady. 32:226
 ~Dusk. 32:226
 ~Harvest Moonbeams. 32:226
 ~Monotype. Original. 28:201 (pl)
 ~Monotype. Original in colour. 28:202 (pl)
 ~On Monotypes. 28:198-207
 ~Notes on Maori Art. 9:35-38
 ~The Piping Faun. 32:226
 ~Woodcut. 8:261 (pl).
 BALLANTYNE, Mary E. (Mrs Kenneth).
 portrait. 6:133 (pl)
 ~On Monotypes. 28:197-208.
 BALLANTYNE, W. 9:14.
 Ballet. R. T. Blick. 70:42 (pl).
 BAMFORD, F. N. 13:72
 ~Winning Design for the Bledisloe Medal for
 the ASA. 14:144 (pl).
 BANKS, Joseph. 6:100; 55:125.
 Banners Over Your City. Paula Hangar.
 56:165.
 Barbizon School (France). 30:99; 55:133.
 BARC. – see also CRABB, H.
 BARC. (Helen Crabb). 65:41; 67:45-46; 69:47
 ~Anecdotes of Sydney. 56:176-177
 ~Elise Mourant at the French Maid. 68:43
 ~French Maid Café. 64:19; 67:47; 69:47
 ~Ian Richdale. 67:40
 ~Nocturne. 70:28
 ~Notes from the Centres - Wellington. 67:45-47
 ~Pen Drawing. 55:141 (pl)
 ~Time Was! 57:28
 ~[untitled]. 56:182 (pl); 57:12 (pl); 65:15 (pl)
 ~Watercolour. 54:64 (pl).
 BARCLAY, W. C. 63:20.
 BARCLAY, Mr. 64:19.
 BARDWELL, Ngaire. 62:7.
 Barges on the Seine. Oil. John Weeks. 13:64
 (pl).
 Barges. Watercolour. W. J. Pearce. 33:46 (pl).
 BARHAM, C. 70:43.
 BARKER OF BATH. 50:104.
 BARKER, Anthony. portrait. 39:131 (pl).
 BARKER, Arthur. 70:44.
 BARKER, M. D. ~The Ouse. 8:273.
 Barn in Norfolk. Pencil By John Sell Cotman.
 34:101 (pl).
 BARNETT, P. NEVILLE. 42:95.
 BARNS-GRAHAM, A. B. 22:109; 26:102-103;
 28:182; 30:115; 47:187; 49:49; 55:145;
 65:41; 66:48; 68:45
 ~D'Arcy Cresswell. 38:69 (pl)
 ~Eleanor. 24:198
 ~Miss Joanne Cameron. 20:222
 ~Portrait of Jane Mander. 47:187
 ~The Sheep Yards. 28:182
 ~The Three Heads. 18:127
 ~Timothy. 64:17
 ~Win. 22:109
 ~Yards. 28:190.
 BARR, John. 3:161; 5:161; 12:302; 21:53;
 22:109; 37:49; 49:28; 50:101; 58:2
 ~T. V. Gulliver 1891-1933. 22:75-78.
 BARRER, Margaret. 64:2; 70:30.
 BARRACLOUGH, H. E. 66:48.
 BARRACLOUGH, Jean. ~In English Gardens.
 59:17.
 BARRAUD, C. D. 1822-97 (Charles Decimus).
 2:105; 5:64; 12:251; 29:9; 32:207-208;
 32:210; 32:245-246; 42:77-80; 47:189;
 51:117-118; 53:49; portrait. 32:211 (pl)
 ~Gore Bay. 1881-1970. 51:123 (pl)
 ~Interior of Otaki Church New Zealand. 52:fr.;
 52:188.

B

- BARRAUD, E. Noel. 10:147; 32:207; 42:77-78; portrait. 32:211 (pl).
- BARRAUD, William Francis, 1850-1926. 10:147; 32:207; 42:78.
- BARRER, Margaret. 64:2.
- BARRETT, Charles. 27:146.
- BARRETT, Norman. portrait. 53:41 (pl).
- BARRIE, James. 32:226
- ~The Twelve Pound Look. 63:12
- ~What Every Woman Knows. 64:8.
- BARRON, May. ~A Plea for the Individual in Music. 4:243-245.
- BARRY, Samuel. 58:1.
- Barry poses. George Woods. 54:62 (pl).
- BARTLEY, Alva. 54:97.
- BARTOLOZZI, Francesco, 1727-1815. 17:64; 54:80.
- BARTON, Cranleigh H., 1895. 2:143; 6:144; 8:287
- ~At the Shrine, Chartres. 6:144.
- BAS, Edward le. 45:51.
- BASKETT, C. H. 45:51
- ~Bosham. 33:54.
- BASSETT, W. 9:20.
- BASTIEN-LEPAGE, Jules, 1848-84. 2:106.
- BATCHELOR, Stanley. 59:20.
- BATE, A. T. portrait. 32:211 (pl).
- BATEMAN, H. 8:231; 55:124.
- BATEMAN, James. ~Cows in a Rickyard. 13:69.
- BATES, H. E., 1905-74. 30:90; 35:165.
- Bather. By John Buckland Wright. 25:16 (pl).
- Bathers. By Marcus King. 6:135 (pl).
- Batsford Gallery (London, UK). 16:249.
- BATTEN, John Dickson. 43:109.
- BATTERBEE, Harry (Henry). 50:108; 51:157; 53:48; 53:50; 54:57; 54:79; 54:97; 55:107; 56:201; 58:20; 60:2
- ~Print Collecting as Hobby. 54:79-82.
- BATTERBEE, Lady. 58:20.
- Battersea Bridge. Oil By Roland Wakelin. 14:133 (pl).
- Battlements of Mt Rolleston. Watercolour. By A. W. Baxter. 2:93 (pl).
- BATY, E. A. ~Corporal P. R. Keefe (a 45 min study). 64:19 (pl)
- ~Tree Tulips. 48:219 (pl).
- BAUER, M. A. J. 28:221.
- BAUGHAN, Blanche Edith. 3:164.
- Bauhaus (Germany). 38:81.
- BAUMER, Lewis. 23:152; 29:52.
- BAVERSTOCK, W. S., 1893-1975 (William Sykes). 6:141; 6:142; 14:122-128; 25:49; 30:117; 34:111; 50:92-93; 56:187; 61:20; 69:46
- ~The 1929 Group. 5:62-63
- ~Caricatures from Life. 14:126 (pl).
- BAWDEN. 55:108.
- BAWDEN, Edward. 55:136-137; 61:3.
- BAX, Clifford. ~The Rose Without a Thorn. 62:18.
- BAX, Maeve. 8:272.
- BAXTER, A. W. ~Battlements of Mt Rolleston. 2:93 (pl)
- ~Study of a River in Flood, Kaikoura. Charcoal. 2:122 (pl).
- BAXTER, Alfred Ernest, 1878-1936. 6:144; 16:261; 17:60; 20:249; 22:110; 24:223; 26:100; 28:181; 33:54-55; portrait. 16:280 (pl)
- ~Becalmed. 14:154-155
- ~Fishing Boats, Hastings. 12:259 (pl)
- ~On the Leder Water. 24:179
- ~Puhipuhi Valley. 6:133 (pl); 8:284 (pl); 28:178 (pl)
- ~The Sand Boat, Venice. 21:6; 24:182 (pl)
- ~St Paul's from Ludgate Circus. 24:179
- ~Winter Sunshine. 6:144.
- BAXTER, James K., 1926-72. ~Beyond the Palisade. 69:17-19
- ~Easter Sonnet. 67:44
- ~High Country Weather. 70:8
- ~Scenario. 70:8
- ~Song. 67:20.
- BAXTER, Nancy. 54:58.
- BAXTER, Waller. 56:157; 56:202.
- Bay Papatowai. Watercolour. By W. S. Wauchop. 16:268 (pl).
- BAYES, Gilbert. 7:211; 14:145; 45:50.
- BAYES, Walter. 14:140; 24:191.
- BAYLEY, H. Wansey. 50:104; 54:96.
- BAYNE, Oscar. 21:55.
- BAYNES, Keith. 24:220; 43:157.
- Be Still and Know. Oxford in search of God. Keith Briant and George Joseph (eds). 35:164-165.
- Be still Earth be silent. Be still oh be silent. By F. A. Shurrock. 23:136 (pl).
- BEAGLEHOLE, J. C., 1901-71 15:200; 21:51; 26:89; 33:30-33
- ~The Apple-bough. 15:184
- ~Considerations on Certain Music of J. S. Bach. 20:213-218
- ~Marigolds. 29:44
- ~Meditation on Historic Change. 25:18-26
- ~Note on T. A. McCormack. 32:197-201
- ~Three Poems of Escape. 30:91-93.
- BEALE, J. M. S. ~Design for Winter. 56:198 (pl)
- ~The Tease. 56:197 (pl).

B

- BEALE, Mary. 56:179.
- BEANLAND. 34:111.
- BEARDSLEY, Aubrey, 1872-1898. 15:213; 29:52.
- Beath and Co (Christchurch, NZ). 29:58; 48:247.
- BEAUCHAMP, Harold. 46:122.
- BEAUMONT, Capt. 18:131.
- BEAUMONT, George. 55:123.
- Beauty. By H. P. C. 56:190.
- Beaux Art Gallery (London, UK). 14:140; 21:48.
- BEAVERBROOK, Lord. 28:216.
- BEBIENA, Ferniando Galli do. 27:157.
- BECK, L. M. 57:31-32
- ~Bream Head. 57:32
- ~Curves. 57:32
- ~Laughing Youth. 57:31
- ~Morning Sun. 57:32
- ~Net Menders. 57:31
- ~New Paint. 57:32
- ~Passion Flower. 57:32
- ~Spotlight. 57:31
- ~Stern Post. 57:32.
- BECKETT, F. H. 57:3; 61:8
- ~Farm, Mangere. 68:8 (pl).
- BECKETT, Fred. 64:17.
- BECKMANN, Max, 1884-1950. 37:52; 42:67-68.
- Becordel, 1916. Oil. 16:253 (pl).
- BEDELL, Selda. 50:105.
- BEDFORD, Ruth. 16:292.
- BEEBY, C. E. (Clarence Edward). 41:47; 66:3
- ~Auckland School of Art. A comment. 66:29-30.
- BEERBOHM, Max., 1872-1956. 19:178; 24:191; 29:52.
- BEERE, Estelle. ~Borovansky Ballet. 66:27-28.
- BEERE, Valerie. 55:148; 58:20; 64:19.
- BEETHAM, William. 42:77.
- BEETHOVEN. 53:20; 53:44; 55:142; 56:170; portrait. 55:149 (pl).
- Beethoven. Woodcut. Artist Unknown. 55:149 (pl).
- BEETON, Alan. 15:216.
- Behind the Scenes. By Laura Knight. 34:71 (pl).
- Behold the Man. By Jacob Epstein. 29:48 (pl).
- BELCHER, George. ~The Mourner. 29:46.
- Bell Art Studio (Melbourne, Australia). 38:106.
- Bell Telephone. No 10. Steel Door. 38:88.
- BELL, Anning. 45:8; 49:5.
- BELL, George. 38:105; 54:83.
- BELL, Clive., 1881-1964. 25:9; 27:136; 27:153; 29:52; 52:190; 60:18.
- BELL, Vanessa, 1879-1961. 19:179; 24:176; 24:191; 24:220; 43:157; 44:212; 45:6; 45:50.
- Belladonna Lilies. By May Smith. 67:24 (pl).
- BELLETTTE, Jean. ~For Whom the Bell Tolls. 59:20.
- BELLEW, Peter. 53:44.
- BELLINI, ?Giovanni, ca 1430-1516. 50:109.
- BENDER, A. A. (Arthur). 44:172; 44:218; 48:250; 56:185; 56:193.
- Bendigo Gallery (Australia). 55:143.
- BÉNÉZIT. 50:109.
- BENHAM, G. L. 53:48.
- BENNELL, R. J. 18:131; 22:111.
- BENNETT, Arnold, 1867-1931. 14:140; 23:123-124.
- BENNETT, F. O. 14:159.
- BENSEMANN, Leo Vernon, 1912-86. 41:47; 42:95; 50:106; 62:19; 70:27.
- BENT, Stephen. 19:191.
- BENTLEY, Alfred. ~Black Lines on the Western Front. 33:54.
- BENTLEY, Nicolas. 54:92.
- BERARD, 37:52.
- BERG, Alban. 44:188
- BERGASSE, Henri. 17:20.
- BERKELEY, Reginald. 30:118.
- BERMAN, 37:52.
- BERRY, de. 25:49.
- BEST, Eldson, 1856-1931. 40:199-200; 45:15; 56:166.
- BESTALL, L. D. 34:112.
- BESWICK, Mrs. 16:291.
- BETHELL, Ursula, 1874-1945 (Mary Ursula). 69:17.
- BETHUNE, J. & Co. (Wellington, NZ). 46:124.
- BETHUNE, John, Mrs. 47:188.
- BETHUNE, Phyllis Drummond, 1899?-1982? (née Sharpe) – see also SHARPE, Phyllis Drummond, 1899?-1982? (Mrs Bethune).
- BETHUNE, Phyllis Drummond, 1899?-1982? (née Sharpe). 34:111; 56:186; 62:19
- ~Coe's Ford. 54:97
- ~Estuary in Spring. 41:47
- ~High Tops, Bealey. 51:153
- ~Morning Reflection, Lake Pearson. 52:200
- ~Picnic Place. 50:93 (pl)
- ~Roadside. 40:233
- ~Winter Afternoon, Woodbury. 50:107.
- Bethune's Gully, Dunedin. By I. M. Copeland. 62:16 (pl).
- BEVAN, Thomas. 52:187.
- BEWICK, Thomas, 1753-1828. 45:8; 46:117; 59:14; 67:14.

- Beyond the Palisade. A consideration of the verse of James K. Baxter by N. G. 69:17-19.
 biblical scene. 31:158; 51:121.
- BICKERTON, Beryl. 14:158.
- BICKERTON, Charles. 1:31; 31:130.
- Big Tree. By Leslie McCullough. 28:177 (pl).
- BILL. 55:130.
- Bill. Watercolour. Nugent Welch. 21:16 (pl).
- BILLENS, R. H. 30:120.
- BILLET. ~Gathering Cockles. 33:54.
- Bilston School of Art (UK). 36:180.
- BIN, Antonio. 15:229 17:64.
- BINGHAM, George Caleb. 56:189.
- BINSWANGER, Otty. 70:27.
- BINYON, Lawrence. 43:108; 48:243.
- BIRCH, C. V. ~The Panelled Room. 46:112.
- BIRCH, Lamorna, b. 1869 (S. J. Lamorna).
 7:212; 8:288; 15:220; 22:111; 35:126;
 36:175; 36:193-195; 36:198; 36:203; 36:224;
 37:6; 37:29-31; 42:59; 45:51; 61:3; 68:37
 ~My Own Freshening River. 34:72 (pl)
 ~Penwithack China Clay Pit. 14:138
 ~The Tweed. 24:220.
- Birches. Etching Dorothy Jenkin. 4:249 (pl).
- Bird of Fear. John Platt, London. 43:111 (pl).
- birds. 3:201 (pl); 41:27; 58:3; 64:pr.1; 64:5;
 67:15-20.
- BIRKETT FOSTER. 51:118.
- BIRLEY, Oswald, b. 1880. 10:94-95; 27:157;
 28:218; 32:209; 42:79; 55:117
 ~Portrait of Ghandi. 28:218
 ~Portrait of Lord Irwin. 28:218
 ~Portrait of Sir Robert Witt. 28:218
 ~Portrait of the King. 11:217; 25:27
 ~Portrait. Oil. 10:101 (pl).
- Birmingham Art Gallery (Birmingham, UK).
 33:13; 35:123.
- Birth of an Island, Maui's Fishing. By R.
 Wallwork. 28:178 (pl).
- Birth of the New Zealand Drama Council. By
 G. H. A. Swan. 69:33-35.
- Bishop Suter Art Gallery (Nelson, NZ).
 36:223; 46:121; 48:249; 52:200; 52:208;
 52:209; 53:48; 55:147
 ~Gully Collection. 27:115.
- Bishop Suter Art Gallery Society - see also
 Nelson Arts Society (Nelson, NZ).
- Bishop Suter Art Gallery Society (Nelson,
 NZ). 30:120; 52:200-201; 52:208; 53:48;
 55:147-148; 70:47
 ~Annual Exhibition. 34:112; 38:118; 39:180;
 40:236; 41:50; 42:99; 43:161; 44:216; 45:56;
 46:114; 47:185; 48:244; 49:54; 50:110;
 52:210; 53:52; 54:102; 55:150; 57:32;
 59:f.20; 60:f.20; 61:f.20
 ~Autumn Exhibition. 53:52; 55:147
 ~Exhibition of Primary and Secondary School
 Art. 34:112.
- BISHOP, Henry. 24:191
 ~Street in Carrara. 32:243.
- BISHOP, John. ~Survey of Chamber Music.
 7:205-210.
- BISLEY, E. M. 32:243; 58:2.
- BISLEY, Elizabeth. 54:71
 ~Princes Street. 54:74 (pl)
 ~Oil. 65:31 (pl).
- BISLEY, G. A. 32:242; 36:223; 52:208; 55:148.
- BISSELL, George. 10:126.
- Bits and Pieces. H. W. 64:3.
- BIVA, Henry. ~Mists on the Pool. 59:20.
- Black Lamb. Eric Lee-Johnson. 61:9 (pl).
- Black Sticks. Eve Langley. 19:161-162.
- Black, White and Silver. By Stanley Cursiter.
 49:31 (pl).
- BLACKBURN, Henry. 45:7.
- BLAIR, Helen S. (Mrs John Hutton). 31:180-
 181
 ~Job. I., verses 18 and 19. 31:158 (pl)
 ~Metropolis. 14:106
 ~Spring. 14:101 (pl).
- BLAIR, R. F. (Mrs). 21:56.
- BLAKE, Vernon. 12:300.
- BLAKE, William, 1757-1827. 10:125; 14:129;
 28:207; 33:12; 33:30; 42:96; 46:117; 49:201;
 51:127; 51:157; 53:20; 55:143
 ~The Ten Virgins. 49:50.
- BLAMPIED, Edmund, b. 1886. 24:191; 28:221;
 33:53; 36:221; 45:51; 46:86
 ~En Promenade. 46:113
 ~Leisure. 33:54
 ~Night Time Traffic, Dieppe. 16:289
 ~Un Precieux. 49:51.
- BLANC, Charles. 57:14.
- BLANCHE, J. E. ~Portrait of Marshall Foch.
 33:56; 34:70.
- BLAND, Beatrice. 15:220; 24:191; 33:14;
 43:157; 44:220; 45:50; 46:115; 69:46
 ~Dover. 59:2
 ~Mixed Flowers. 46:113.
- Bledisloe Cup (NZ). 25:47 51:157; 54:97;
 56:200; 59:2; 65:48.
- Bledisloe Landscape Medal (NZ). 14:144 (pl);
 16:233; 16:239; 17:6; 17:11; 24:198; 24:222;
 25:fr.; 27:111-112; 28:fr.; 30:116; 30:119;
 31:155; 33:2; 33:53; 37:49; 39:175; 44:218;
 48:245; 49:30; 50:104; 52:205; 53:fr.; 53:46;
 56:200; 57:4; 60:7; 65:47; 68:38; 68:48;
 69:38-39
 ~Design. 4:144.

B

- BLEDISLOE, Lady. 8:286; 24:222; 25:fr.; 27:111; 27:156.
- BLEDISLOE, Charles Bathurst, Lord, 1867-1958. 8:286; 12:300; 23:167; 24:224; 27:111; 27:156; 27:157; 29:51; 36:204.
- BLÉRY, Eugène. 7:156.
- BLICK, R. T. ~Ballet. 70:42 (pl).
- BLIGH, William. 35:166.
- Blind Girl. Sculptured Head. By Margaret Butler. 30:89 (pl).
- BLINKO, Nola. ~Road and Houses. 41:16 (pl).
- BLISS, D. P. ~Snow at Sheen. 13:68.
- Block Buildings Sidi Boulbert, Morocco. Crayon. By John Weeks. 11:193 (pl).
- Block Prints. Roland Hipkins. 5:39-46.
- BLOMBERG, Harry. 47:184.
- BLOMFIELD, Pauline. 66:46.
- BLOMFIELD, J. C., 1878-1942. 53:45.
- BLOMFIELD, Joan. 54:71; 58:2; 61:7; 61:8; 63:1; 66:45
- ~Fraser's Foundry. 54:75 (pl)
- ~Misty Morning. 61:16 (pl)
- ~Spring. 62:2
- ~Watercolour. 66:19.
- BLOMFIELD, Reginald. 17:41.
- BLOMFIELD, William. 53:45.
- Blossom. By Rata Lovell-Smith. 51:151 (pl).
- BLOY, Herbert. 34:91-93.
- BLOY, Phillis. 42:94.
- Blue and Silver. By A. Elizabeth Kelly. 46:80 (pl).
- Blue Foals. By Franz Marc. 42:72.
- Blue Ranges, Lake Wakatipu. By R. J. Waghorn. 24:182 (pl).
- Blue Vase. Oil. Miles Evergood. 24:199 (pl).
- BLUNDELL, Walter. 31:162; 37:36.
- BLUNDEN, Edmund. 10:86.
- BLUNT, Edith B. 10:94
- ~A Courtyard in Steyning, Sussex, England. 10:115 (pl).
- Boats. Oil. By Jack Crippen. 24:205 (pl).
- Boats Crowding into a Brittany Fishing Port. Sydney Thompson. 54:57; 54:59 (pl).
- Bobbie. By Ian Ainsley. 53:41 (pl).
- BOCK, W. R. 42:96.
- BODLE, Frank. 3:164.
- BODLE, Winifred. 32:238; 38:112; 55:145
- ~Mercury Bay. 34:109
- ~On the Thames. 34:109
- ~Titirangi. 34:109.
- Boethic at the Bache Post, Ellesmere Island, Canada. By A. Y. Jackson. 37:19 (pl).
- Bofors in the Moonlight. Linocut. By K. W. Hassall. 63:11 (pl).
- BOGDANI. ~Peacock and Peahen. 35:160 (pl).
- Bohemia Be Damned! An appreciation of Russell Clark as an illustrator by Oliver Duff. 58:6-9.
- Boiling Lake, Waimangu, Tarawera, NZ. Oil. By R. S. Hellaby. 10:91 (pl).
- BOLITHO, Hector, 1898-1974. 40:230
- ~The Emigrants (Early Travellers to the Antipodes). 43:150.
- BOLLARD, Albert E. ~Portrait of Mrs Peter Fraser. 26:100.
- BOLLARD, John. 53:47.
- BOLLARD, William Allen, 1869-1941. 5:64; 25:49; 25:50; 26:100; 50:106; 53:47; 55:147
- ~Dunedin. Oil. 4:233 (pl)
- ~A Ray of Light, Paradise Bush. 11:223
- ~The Restless Sea. 11:223.
- BOLTON, Constance. 10:pr.79; 7:212; 52:199
- ~Karakia Berries. 24:fr.; 29:pr.4; 30:pr.67.
- BOLTON, H., Mrs. 49:53.
- BOLTON, Nancy (Mrs R. S. Parker). 53:50; 53:51; 54:58; 54:100; 56:157; 56:202; 57:32; 60:14; 61:4; 70:44
- ~bookplate. 62:3 (pl); 62:19 (pl)
- ~Botanical Gardens, Wellington. 60:c.(pl)
- ~Bowls. 53:51
- ~Cover Drawing. 70:c.(pl)
- ~Edward C. Simpson. Book plate. 62:19 (pl)
- ~Good Earth. 54:58
- ~Growth. 58:15
- ~Head Study. 53:51
- ~Flower Piece. Tempera. 56:161 (pl)
- ~Macrocarpa. 66:39
- ~Style in Painting. 57:18-20
- ~Younger Wellington Artists. 61:4.
- BOMBERG, David. 24:191.
- BONE, Muirhead, 1876-1953. 9:58; 11:217; 13:25; 13:71; 15:220; 24:176; 24:191; 34:70; 37:51; 43:157; 44:212; 45:51; 46:115; 47:178; 55:117; 55:135-136
- ~Botanical Gardens, Glasgow. 32:243
- ~The Building of the Queen Elizabeth. 49:51
- ~Court of Lions. 11:217
- ~The Return from Dunkirk. 55:113 (pl); 56:201
- ~Shrimp Boats Yarmouth. 49:51
- ~Shrimp Boats, Great Yarmouth. 46:113.
- BONHEUR, Rosa, 1822-99. 45:8.
- BONINGTON, Richard Parkes, 1802-28. 10:125; 17:62; 39:156; 50:108; 55:123.
- BONNARD, Pierre, 1867-1947. 31:130; 45:44.
- book binding. 53:35.
- book illustration. 10:122; 10:123; 17:53; 20:219; 25:14-17; 25:15; 25:16; 34:102; 45:8; 47:165; 55:134; 55:141; 56:166-170.
- Book Nook (Geelong, Australia). 17:64.

- Book of Verse. B. Lawlor, Tapu. Illustrated by Richard Self. 32:234.
- Book Plate. By Gwendolen Hansell. 25:39 (pl).
- Book Plate. By W. S. Percy. 17:53 (pl).
- Book Plates. By D. H. Souter. 31:173 (pl); 31:174 (pl).
- Book-plates. By A. F. Goodwin. 4:261 (pl).
- Bookplate, Edward C. Simpson. By Nancy Bolton. 62:19 (pl).
- Bookplate. Nancy Bolton. 62:3 (pl); 62:19 (pl).
- bookplates. 4:261; 8:287; 11:226; 13:72; 24:222; 49:53.
- BOOTH, James. 19:192.
- BOOTH, L. H. (Leonard). 1:31; 3:169; 8:226; 10:147; 17:60; 20:249; 44:218; 48:247; 52:206; 54:97-98; 70:45
- ~The 1939 Exhibition of the Canterbury Society of Arts. 44:169-177
- ~Illustration for a Story by Capt. Manning. 2:124 (pl)
- ~Jubilee of the Canterbury College School of Art. 17:59-60
- ~My Mate was Hooked and Played. Decoration of 'Dream Fishing', an Extravaganza. 2:111 (pl)
- ~National School of Art. 50:61-63
- ~P. van der Velden. 9:9-23
- ~Portrait of Prof James Shelley. 21:56
- ~Professor Shelley. 16:262
- ~Tailpiece. 2:117 (pl)
- ~Tailpiece to Dream Fishing. 2:104 (pl)
- ~Vanity. 4:264.
- Borovansky Ballet. By Estelle Beere. 66:27-28.
- BOSSOM, Mrs. 12:297.
- Bossom Scholarship (UK). 33:55.
- Boston Museum of Fine Arts (Boston, USA). 23:147.
- Boston School of Design (Boston, USA). 23:147.
- Boston School of Fine Arts (Boston, USA). 19:179.
- BOSWELL, E. B. B. 17:61
- ~Artistic progress of John Weeks. 11:161-172.
- BOSWELL, James Edward Buchanan, 1906-71. 48:245; 61:8; 65:47
- ~Distant Prospect of Windsor Castle. 17:10.
- BOSWELL, Jean. 40:230
- ~The Joke. 41:31-33.
- BOSWORTH, Elsa Mary. 15:200; 32:203; 36:189-190; 40:230
- ~A By-way in Cornwall. 13:27
- ~The Circus. 46:92
- ~Enclosed. 25:17
- ~Honey and Wild Bees. 57:11
- ~The Hundredth Shawl. 40:207-213
- ~Ladybird. 28:209
- ~Morning on the Downs. 50:81
- ~Pilgrim's Way. 53:34
- ~Reflection. 19:180
- ~Solace. 27:152
- ~Spangles. 45:21-24
- ~Wind in the Poppies. 13:27.
- Botanical Gardens, Wellington. by Nancy Bolton. 60:c.(pl).
- Botanical Study (*Melianthus major*). By Esmond Atkinson. 56:168 (pl).
- BOTTICELLI, Sandro, ca 1445-1510. 39:133; 39:178
- ~The Birth of Venus. 7:165
- ~The Calumny of Apelles. 7:165.
- BOTZARI. ~Charles Laughton. 45:53
- ~Portrait of Haile Selassie. 45:53.
- BOUCHER, François, 1703-70. 16:249; 21:48; 52:183; 53:29.
- BOUGH, Sam. ~Holmwood. 32:243.
- BOUGHTON. 10:127.
- BOUGUEREAU, Adolphe William, 1825-1905. 10:85; 31:130; 46:116.
- Boulcott School (Lower Hutt, NZ). 65:39.
- Bourdelle School (Paris, France). 23:160.
- BOURDELLE, Émile Antoine, 1861-1929. 13:26; 15:193-196; 23:160.
- BOURDOT, S. 38:112; 46:117; 50:102; 54:71.
- Bournemouth Belle, by Marton. 37:37 (pl).
- BOUSFIELD, Peter. 38:114
- ~Waiting for Spring. 39:179
- ~Water on Lake Wanaka. 39:179.
- BOUVELOT, Louis. 27:147.
- BOWER, Olivia Spencer, 1905-82. 11:227; 14:158; 16:261; 16:291; 18:129; 19:191; 20:204; 22:68; 24:178; 26:63; 28:183; 30:75; 34:111; 39:125-135; 41:47; 44:172; 47:188; 55:146; 56:186; 57:3; 57:4; 59:2; 62:19; 62:20; 63:1; 64:4; 64:7; 67:47; 70:27
- ~Anthony, Son of Mrs Michael Barker. 39:131 (pl)
- ~Beau Danube. 40:234
- ~Blue Sea, Nelson. 54:97
- ~Brabs Farm. 64:17
- ~Cattle Spur. 50:92 (pl)
- ~Gold Miner's Hut. 39:128 (pl)
- ~Golden Bay, Nelson. 51:150 (pl)
- ~Head From Life. 66:19; 66:23 (pl)
- ~La Piccola Marina, Capri. 16:291
- ~Morning on the Waimakariri. 60:19
- ~Nikau Palms. 32:230 (pl); 39:135 (pl); 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~The Ranges. 24:181 (pl)
- ~Reflections, Nelson. 51:153

B

- ~Rome. 39:127 (pl)
- ~Rotomana, Otira. 5:37 (pl)
- ~Runa. 39:130 (pl)
- ~The Timber Mill. 28:176; 28:179 (pl); 28:183
- ~The Untidy Verandah. 39:fr.
- ~The Verandah. 26:87
- ~Toiling Sisters of Saint Clare. 39:132 (pl)
- ~Tussock Land, Otago. 18:78; 18:126; 18:82 (pl)
- ~Umbrian Hills. 22:92
- ~Untitled. 70:24 (pl)
- ~Wool. Watercolour. 36:216 (pl); 39:129 (pl).
- BOWER, R. Spencer. ~Heatherlands on the Border of the New Forest, England. 2:121 (pl).
- BOWIE, Jim W. 45:60; 46:124; 61:4; 64:7.
- BOWRING, Violet. 33:56.
- BOWRING, Walter Armiger, 1874-1931. 5:64; 14:84; 14:151-152; 15:228; 32:210; 33:56; 42:80; portrait. 14:149 (pl)
- ~Captain Matthew Flinders, R. N. 14:152
- ~Coalition Cabinet. 14:152
- ~Court of Appeal. 14:152
- ~Portrait of Sir Heaton Rhodes. 15:228
- ~Portraits. 14:151
- ~W. A. Bowring, R.B.A. 14:149 (pl).
- BOXALL, Arthur D'Auvergne, 1895-1943. 11:227; 13:72; 14:158; 16:239; 16:291; 18:127; 19:153; 19:191
- ~Barbadoes [sic] Street Bridge. 14:122-128
- ~The Beguinage, Bruges. 16:261
- ~London in Winter. 13:66
- ~Low Tide, Fiji. 16:261
- ~Low Tide, Vanuilagi. 14:122-128
- ~Near Suva, Fiji. 18:98
- ~Observations on the Canterbury Society of Arts Exhibition. 12:255-266
- ~The Old Toper. 13:66; 14:108; 14:154
- ~Pont Neuf, Paris. 12:243 (pl); 14:122-128
- ~Porte St Croix, Bruges. 12:273 (pl)
- ~Ruins of a Roman Theatre. 14:108
- ~Silver Street, London. 14:122-128
- ~Vanua Levu, Fiji. 14:122-128
- ~Winter In London. 14:158.
- BOYCE, Frederick. ~Silver Teapot. 8:289 (pl).
- BOYD, Penleigh. ~The Three Sisters, Blue Mountains. 33:56.
- BOYES, Edith. 45:61; 46:123; 48:250; 54:100.
- Boys fishing in the Seine, France. Oil. D. K. Richmond. 29:16 (pl).
- BOZZY. 55:125.
- BRABAZON, H. H. 15:173; 56:169.
- Bracken Stack. Oil. Rhona Haszard. 17:15 (pl).
- BRACKEN, Thomas. 3:161-162; 4:251; 33:29.
- BRACQÉMOND, Felix, 1833-1914. 17:61
- ~Portrait of Charles Meryon. 7:159 (pl).
- Bradford City Corporation (UK). 19:179.
- BRADLEY, May. ~Sketch Composition... for a Tympanum. 17:55 (pl).
- BRADSHAW, Constance. 45:51.
- BRADSHAW, Percy V. ~I Wish I Could Draw. The Studio How to do it series. London and New York. 55:144.
- BRADWELL, Eric. 21:28.
- BRAHMS. 56:170.
- BRAITH, Anton. ~Returning from the Pastures. 33:56.
- BRAITHWAITE, S. H. 29:52.
- BRAMLEY. ~Hopeless Dawn. 32:243.
- Branch of Wild Flowers. Ida Rentoul. 23:151.
- BRANCUSI, Constantin, 1876-1957. 38:89; 59:12
- ~L'oiseau. 38:86 (pl).
- BRANDON, Eustace. 32:207; 42:78.
- BRANGWYN, Frank, 1867-1956. 7:212; 14:142; 15:220; 16:292; 17:38; 21:48-49; 22:111; 24:191; 25:9; 27:111; 28:204; 28:221; 29:58; 30:114; 32:209; 32:244; 33:14; 33:54; 34:75; 42:79; 42:96; 45:50; 46:115; 47:184; 56:169; 69:46; 70:40
- ~Chioggia. Oil. 27:141 (pl)
- ~Crucifix. 10:126
- ~Ludlow Castle. 46:113
- ~Old Woman of Bruges. 46:120
- ~The Reapers. 30:109 (pl)
- ~Storm. 57:30
- ~The Sawyers. 16:292.
- Braque As I Knew Him. J. W. Dickson. 35:147-148.
- BRAQUE, Georges, 1882-1963. 11:164; 14:88; 29:60; 31:139; 35:147-148; 35:154; 38:104; 39:178; 46:105-106; 47:185; 61:7; 65:17.
- BRASCH, Charles Orwell, 1910-73. 50:100; 70:37; portrait. 44:175 (pl)
- ~Parting after Wine. 44:192-193
- ~[The Turning in the Night]. 44:192-193.
- BRASSINGTON, William. 2:97.
- BRAY, Phyllis. ~Weymouth Harbour. 27:155.
- Breaker Bay. G. Meadows. 10:145 (pl).
- BREANSKI, Gustave de. ~Off Gooleston. 41:pr.4.
- BRECKON, A. N. 55:130.
- BREES, Samuel Charles, 1810-65. 47:189; 51:118.
- BRENNAN, Henry. 40:185
- ~The Fisherman and His Fire. 56:175.
- BRERETON, A. Le Gay. 16:293.
- Breton Horse on Market Day. Oil. Sydney Lough Thompson. 10:83 (pl).

B

- Breton Pardon, the Procession. Oil. Sydney Thompson. 43:164 (pl).
- BRETON, Andre. 60:18.
- BRETT, Mary (Mrs Robert H. Neil). ~Ancient Music of Ireland. 16:281-285.
- Brick Kiln from Hillside. By D. J. McLeod. 32:230 (pl).
- Brick Works, Hobsonville, Auckland. Vernon A. Brown. 33:46 (pl).
- Bridegroom. Alice J. Waldie. 41:34.
- Bridge, Cox's Creek. Pencil. T. V. Gulliver. 3:199 (pl).
- Bridge, Mangatainoka. Oil. Marion Tylee. 22:73 (pl).
- BRIDGEWATER, Nancy. ~Coffee Pot, Silver. 17:58 (pl).
- BRIDGMAN, W. W. 23:127; 50:100
~Genius. 59:19
~A Gift of Words. 36:214
~Marionettes in Dunedin. 62:14.
- BRIERLY, O. W. ~Weather Clearing After the Rain. 33:56.
- Brigadier Murray Gard'ner. By E. Elizabeth Kelly. 12:264 (pl).
- BRIGGS, Gay. 66:46.
- BRIGHOUSE, Harold. ~Lonesome Like. 63:12.
- BRIGHTON, Audrey. 66:46.
- Brisbane Repertory Society (Brisbane, Australia). 13:76.
- BRINSDEN, J. B. 22:111; 30:121; 34:113.
- BRISCOE, Arthur. 45:51
~Alastor. 47:190
~Command. 46:113
~The Dreamer. 46:113.
- Bristol Gallery (Bristol, UK). 45:60.
- British Academy of Art. 4:271.
- British Annual of Literature. 43:151-152.
- British Art in Industry Exhibition 1935 (London, UK). 27:154; 45:34.
- British Artists Exhibition. 10:93; 10:87; 17:19; 18:124; 26:102.
- British Council of Art & Industry (UK). 38:82; 68:36.
- British Dominions Drama Committee. 19:195.
- British Drama League. 16:233; 16:294; 18:133; 19:195; 24:225; 69:31
~Festival. 25:52.
- British Empire Academy (UK). 9:57; 10:87.
- British Empire Society of Arts (London, UK). 14:142; 18:123; 29:56; 31:181
~Exhibition. 26:59; 38:115.
- British Institute Etching (UK) Scholarship. 19:179.
- British Ministry of Information Artists' Advisory Committee (UK). 55:107.
- British Museum (London, UK). 6:95; 7:158; 7:191; 8:271; 8:275; 10:87; 12:239-240; 13:26; 13:71; 24:191; 27:154; 36:221; 45:9; 45:17; 45:34; 46:115; 55:124; 56:183
~Gold Room and Medieval Department. 12:290.
- British Official War Artists Exhibition (Wellington, NZ). 50:108.
- British Poster and Printing Exhibition. 37:34-38; 37:53; 38:117.
- British School Library (Rome, Italy). 19:153.
- British School of Art and Archaeology (London, UK). 46:117.
- BRITT, Jimmy. 32:240.
- BRITTENDEN, J. A. M. ~Bluegums. 40:233.
- Broadcasting as a Form of Artistic Expression. Stuart Perry. 39:171-174.
- BROADHEAD, Smithson. 37:34.
- BROBERG, M. 49:53.
- BROCKETT, Sylvia. ~Autumn. 52:208
~Gum Tree, Autumn. 52:208
~Kaikoura. 52:208.
- BROCKHURST, Gerald L. 9:58; 12:298; 24:191; 28:221; 45:51
~By the Window. 33:54
~Dorette. 21:48
~Black Silk Dress. 49:51
~Jeunesse Doree. 25:27
~King George in State Robes. 29:46.
- BROGDEN, Stanley. ~Tribute. 56:199.
- BRONTË, Charlotte, 1816-55. 51:157.
- Bronze Candlesticks and Repoussé Salver. By A. Hanson. 7:192 (pl).
- Bronze Cast. Poem by w. dale [sic]. 61:18.
- Bronze Cast. Sina Woolcott. 61:18 (pl).
- Brook Sreet Art Gallery. 9:70.
- BROOK, Esther May, 1905-68 (Mrs G. E. Lyders). 59:9
~Sunflower Medley. 57:29
~Winter Trio. 55:147; 56:185.
- BROOKE, Rupert, 1887-1915. 69:14.
- BROOKES, W. M. 23:152.
- BROOKESMITH, Frank, 18??-1932. 16:291; 47:162; 70:43.
- BROOKFIELD, Helen. 34:76; 38:90; 40:222; 44:167; 52:170
~The House of Sleep. 66:37
~Land in Autumn. 44:179
~Nights at Home. 47:154
~The Secret. A Play in One Act. 38:91-100
~Thrift. 40:223
~White Dawns. 52:170.
- Brooklyn Museum (USA). 55:144.
- BROPHY, John. 35:165.
- BROWETT, Miss. 66:47.

B

- Brown Bridge. Sylvia Thomson. 9:35-38.
 BROWN, A. J. 8:288; 9:69; 10:148; 22:75; 49:49
 ~Titirangi. 3:173 (pl).
 BROWN, Arnesby. 7:212; 8:288; 15:220;
 16:292; 27:111; 32:244; 33:13-14; 35:126;
 43:157; 44:212; 44:220; 45:50; 46:115;
 49:50; 62:4; 63:20; 67:6
 ~Behind the Farm. 16:292
 ~The Fellside. 46:112; 48:249; 49:50
 ~The Saltings. 25:28
 ~Silver Morning. 32:243.
 BROWN, Cecil. ~Bravura. 16:248.
 BROWN, F. ~Self Portrait. 21:48
 ~Self Portrait. 19:179.
 BROWN, F. R. 5:64; 25:50.
 BROWN, Ford Madox, 1821-93. 39:156.
 BROWN, Fred. 45:8.
 BROWN, Geoffrey. ~How To Draw Trees.
 49:47.
 BROWN, Gordon, Mrs. ~Mount Cook. 19:178
 ~Rata Blossom. 19:178.
 BROWN, Gregory. 14:142; 37:34; 45:59.
 BROWN, H. J. Stuart. 24:191; 45:51.
 BROWN, Helen, 1917-86. 46:117; 47:187;
 48:246; 50:102; 52:203; 54:72; 55:145; 57:3;
 58:2; 60:2; 61:7; 61:8; 62:2; 63:2; 64:17;
 67:45
 ~Courtyard. 66:19
 ~The Cutting. 68:4
 ~Deserted Street. 66:18 (pl); 66:19
 ~Grey Afternoon. 61:11 (pl)
 ~Low Tide. 62:2
 ~Meat Works. 50:103
 ~Old Sheds, Avondale. 49:50
 ~Spring Morning. 66:44-45
 ~Stormy Seas. 62:2
 ~Street Scene. 54:75 (pl)
 ~Wet Sunday. 66:44-45.
 BROWN, Henriette. 8:287.
 BROWN, J. Rankine. 53:50.
 BROWN, Macmillan. 10:151; 41:35; 41:37.
 BROWN, Mary. 30:76.
 BROWN, Sylvia. 52:208.
 BROWN, Valerie. 66:46.
 BROWN, Vernon Akitt. 18:129; 21:54; 26:103;
 29:56; 30:115; 31:178; 32:238; 38:113;
 41:45; 43:154; 43:155; 46:118; 48:245;
 49:49; 50:102; 50:103-104; 55:145; 56:200;
 58:16; 61:7; 61:8; 61:14; 67:39; 68:4
 ~Brick Works, Hobsonville, Auckland. 33:46
 (pl)
 ~The Cloud. 14:111
 ~Constitution Hill. 24:197; 31:178
 ~Landscape. 9:67
 ~Little Queen Street. 20:229
 ~The Manukau. 24:197
 ~Still Life. 30:95
 ~Tree. 64:14
 ~Verandah. 64:14.
 BROWN, Viola Macmillan. 6:141; 6:142;
 10:151; 18:98; 18:127; 25:49; 26:87; 30:117;
 34:111
 ~Across the Plains. 14:122-128
 ~Lady with her Cats. 6:142
 ~The Path Through the Fields. 14:122-128
 ~Trees in Winter. 14:122-128
 ~Woman and Child. 5:38 (pl).
 BROWN, W. R. 25:50.
 BROWNE, Alan C. 12:300; 29:58; 32:213-219
 ~Afternoon at the Almer Bivouac, NZ Alps.
 32:218 (pl)
 ~Artist-Alpinist at Work on the Franz Josef.
 32:213
 ~Elie de Beaumont. 30:95
 ~Looking down to the Sea from the Almer
 Bivouac. 32:217 (pl).
 BROWNE, Coreen. ~Dancing Snowflakes. 5:68
 (pl)
 ~Still Life. 18:127.
 BROWNE, Fred. 43:157.
 BROWNE, Henriette. 8:287.
 BROWNE, K. M. 22:109.
 BROWNE, Ruth D. 44:172; 60:19
 ~Michael. 24:185
 ~A Portrait. 24:197
 ~Portrait of Kay. 26:63.
 BROWNE, Thomas. 55:125.
 BROWNE, W. F., 1830-791. 10:129.
 Browned Off. By P. M. Hutchison. 63:20 (pl).
 BROWNING, A. K. 45:51.
 BROWNING, Elizabeth, 1806-61. 28:212.
 BROWNING, Robert, 1812-89. 28:214; 31:164;
 35:126.
 BROWNING, W. K. 44:220.
 BROWNLEA, G. 17:61.
 BRUCE, Mrs. 59:20.
 BRUCE, S. 56:158.
 BRUEGEL, ?Pieter I, ca 1525-69. 50:109
 ~Kermesse. 52:182.
 BRUGH, W. R. 25:50; 43:156.
 BRUNDIT, R. G. (Reginald). 34:70; 45:50;
 45:51
 ~A Link With The North. 14:137
 ~A Northern Winter. 33:56.
 BRUNEL, Isambard Kingdom, 1806-59.
 15:171.
 BRUNET, L. ~La Femme au Chien. 33:54.
 Brussels Art Gallery (Belgium). 47:190.
 Brussels Universal Exhibition 1935. 28:219.

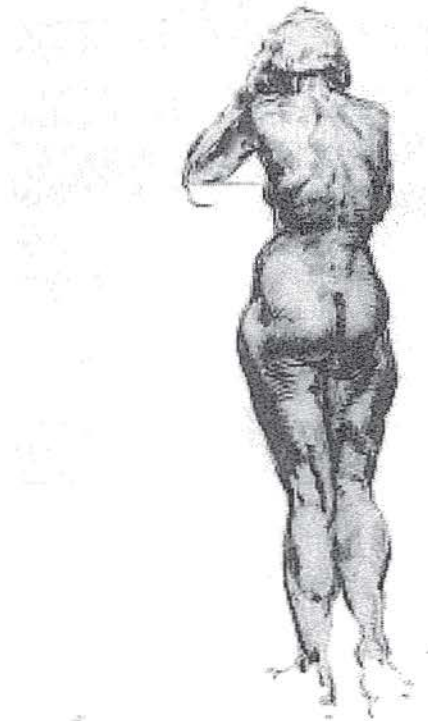
B

- BRYANT, Charles. 15:220; portrait. 16:280 (pl)
 ~London's River. 36:222.
- BRYANT, Ian. 66:46.
- BUCHANAN, Helen. portrait. 35:127 (pl); 44:174 (pl).
- BUCHANAN, John, 1819-98. 66:47.
- BUCK, Dr Peter. 6:98-99.
- BUCKHURST, Miss. 16:291.
- Buckingham Palace Art Gallery (London, UK). 45:59.
- BUCKLEY, Patricia. 15:200; 27:125-126.
- BUCKMAN, Eduard. ~Canadian Landscape. Film of an Artist at Work. 56:173-174.
- BUCKMASTER, Ernest. ~Sir William Irvine. 19:192.
- BUDD, Herbert A. 44:220; 45:51
 ~The Fiddler at the Fair. 46:71 (pl).
- BUDDLE, B., Mrs. 37:49.
- BUICK, T. Lindsay, 1866-1938. 43:158.
- Bull by Miss C. Aitken. 8:291 (pl).
- BULLETIN, The. ~NZ Best Poems of 1936. The Bulletin. 35:161-163.
- BULLETIN, The. ~NZ Best Poems. 50:99-100.
- BULWER, Edward. 55:125.
- BUNNY, Rupert C. W. 38:106
 ~A Summer Morning. 33:56; 34:70.
- BURDON, Capt. 57:4.
- BURGE, Maude. ~A Dutch Sunbonnet on Wil- low Macky. 60:16 (pl).
- BURGESS, W. W. 45:51.
- Burial Chest, or Papa koiwi. 40:204 (pl).
- Burial Chest. Auckland Museum. 41:39 (pl).
- Burial Chest. Dominion Museum. 41:39 (pl).
- BURKE. 54:80.
- BURLEIGH, Averill. 44:220; 45:50
 ~In the Cotswolds. 49:51.
- Burlington Fine Arts Club (London, UK). 29:50.
- Burlington House (London, UK). 8:286; 13:68; 15:217; 27:154; 28:184; 28:216
 ~Exhibition. 20:238.
- BURN, Rodney. 14:145.
- BURNE-JONES, Edward, 1833-98. ~Sir Galahad. 25:36
 ~The Eve of Peace. 25:36
 ~Six Angel of the Creation. 25:28-36
 ~Spes. 25:36.
- BURNETT, Alison. 56:166.
- BURNETT, Nicholas. 56:166.
- BURNETT, Tudor. 56:166.
- BURNS, Robert, 1759-1796. 51:157.
- Burslem Art School (Stoke-on-Trent, UK). 30:115.
- BURROWS, J. T. 23:167.
- BURTON Bros. 42:82
 ~Old photograph of Te Kuiti House. 42:83 (pl).
- BURTON. 52:208.
- BURTON, H. M. 8:286.
- BURTON, J. B. 56:163.
- BURY, Adrian. ~Water-colour Painting of Today. 36:220.
- Bush Farm. Oil. By M. E. R. Tripe. 47:137 (pl).
- Bush Scene. A. R. D. Fairburn. 28:168 (pl).
- Bush Scene. Jack Crippen. 61:15 (pl).
- Bush Team. By H. S. Power. 34:60 (pl).
- BUSH, Harry. 10:126.
- BUSH, John. portrait. 70:23 (pl).
- Busker. S. B. MacLennan. 54:63 (pl).
- Business Men's and Technical College (Mel- bourne, Australia). 15:227-228.
- BUTLER, G. E., 1870-1936 (George Edmund). 47:162; 70:40
 ~Mother and Child. 10:130.
- BUTLER, Grace, 1887-1962. 17:60; 24:180; 26:100; 38:113; 46:123; 48:246; 48:250; 60:19; 64:2; 67:48
 ~Late Snow. 50:73
 ~The Margaret. 4:266 (pl)
 ~Mountain Lilies. 24:183 (pl)
 ~Near Franz Joseph Glacier. 46:112
 ~Punch Bowl Stream, Arthur's Pass. 2:123 (pl)
 ~Roof Tops After Storm. 51:150 (pl)
 ~Shadowed Valley. 44:170; 44:177 (pl)
 ~A Spur of Mt Rolleston. 8:283 (pl)
 ~Summertime, Arthur's Pass. 67:48
 ~Temple Peaks, Arthur's Pass. 12:263 (pl)
 ~Upper Waimakariri Riverbed. 36:216 (pl).
- BUTLER, Hudibras. 55:125.
- BUTLER, Margaret, 1883-1947. 22:112; 23:119; 23:160-163; 25:49; 25:50; 29:59; 32:240; 36:195; 41:5; 46:123; 48:250; 54:100.
 ~Berto. 49:51-52
 ~The Blind Girl. Sculptured Head. 30:89 (pl)
 ~The Dreamer. 23:163 (pl); 29:39 (pl)
 ~Mary. 50:73
 ~New Zealand. 44:201 (pl)
 ~Pani (East Coast Maori Child). 44:202 (pl)
 ~Poi Dancer. 50:73.
- BUTLER, Samuel, 1835-1902. 22:92; 28:211; 43:150; 55:125
 ~Head of a Girl. 51:124 (pl)
 ~Mr Heatherley's Holiday. 32:243
 ~Self Portrait. 21:55; 51:117.
- BUTLER, William. ~Arches - Impression of Grafton Bridge, Auckland. 41:14 (pl).
- BUVELOT, Louis, 1814-88. 34:68
 ~Banks of the Yarra. 33:56.
 By-Road. By E. Merv. Taylor. 51:136 (pl).

C

C

W.E.J. Cook, *Short-time study of the nude*



- C. A. M. – see MARRIS, C. A.
 C. E. S. ~ SINGLETON, C. E.
 C. P. – see PERKINS, Christopher.
 C. R. Allen, Esq., *Blind Author Oil*. By R. N. Field 40:193 (pl).
 C. ~Meryon in the South. (To E. L. C.) C. 7:163-164.
 CABANEL. 46:116.
 CADDENHEAD, J. ~Autumn in the Valley. 10:130.
 CADDY, Winifred. 19:189.
 Café at Pernes de Vaucluse, near Avignon, France. Oil. Sydney L. Thompson. 31:124 (pl).
 CAFFIERI, H. ~Morning, Boulogne. 33:57.
 CAIN, Charles W. 45:51.
 CAIRNCROSS, Sam. 67:47.
 CALAHAN, Colin. ~Portrait of Vance Palmer. 19:192.
 CALDER, Ian F. 12:303
 ~Architectural study. Erectheum, north portico, detail of capital and bases. 9:71 (pl).
 Call to Arms. By Hsin Po. 57:7 (pl).
 CALLCOTT, Albert. 49:49.
 CAMARASA, Anglada y. 10:126.
 Camberwell School of Art (London, UK). 30:115; 61:7.
 Camden Town Group (London, UK). 24:219; 48:216.
 Camera Clubs of NZ. 51:157.
 Camera Pictorialists (Auckland, NZ). 29:57.
 CAMERON, Miss. 21:53.
 CAMERON, D. 66:47.
 CAMERON, D. T. 33:53.
 CAMERON, D. Y., 1865-1945. 10:87; 13:26; 15:220; 17:61; 24:191; 28:221; 29:58; 32:244; 33:13-14; 34:75; 43:157; 44:212; 45:50; 45:51; 46:115; 62:4
 ~Ben Lodi. 32:243
 ~Charterhouse School. 33:54
 ~Loch Nell. 46:113; 48:249; 49:51-52
 ~Perthshire Upland. 28:221.
 Camilla. By Sir William Russell. 49:32 (pl).
 CAMERON, H. C., 4:219; 24:197; 31:180-181
 ~New Zealand Student in Paris. 4:219-223
 ~Sheep Dipping. 28:190.
 CAMERON, Katherine. 24:192.
 CAMPBELL, Miss. 22:110.
 CAMPBELL, Hazel. ~The Leafy Settle. 40:233.
 CAMPBELL, James. 10:87.
 CAMPBELL, Jean. 54:94.
 CAMPBELL, Jenny (Mrs Roland Hipkins). 6:143; 16:262; 24:224; 26:87; 30:69; 30:75; 30:96; 36:177-186; 36:225; 46:123; 48:250; 53:48
 ~Autumn Sunshine. 22:fr.; 22:68-69; 22:92
 ~The Geographer. 18:79; 36:179
 ~Late Breakfast. 36:178
 ~Polyanthus. 28:189
 ~Port Isaac, Cornwall. 22:68-69; 26:100; 36:179; 36:181 (pl)
 ~Portrait of Margaret Dobson, A. R. E. 36:180
 ~Red Slippers. 36:178
 ~Sketching in the Bush. 6:143; 9:67; 36:172 (pl); 36:179-186
 ~Southerly Swell. 48:246
 ~Storm. 50:73
 ~Summer. 28:190; 41:47
 ~Waimangu. 26:64
 ~Waipoua Forest. I. 26:64; 36:179; 36:183 (pl)
 ~Wood Scene. 36:225
 ~Woodcut. 47:165 (pl)
 ~Woods. 22:92.
 CAMPBELL, John Logan, 1817-1912. 21:54; 32:238.
 CAMPBELL, L. 25:28.
 CAMPBELL, Roy. 33:31; 36:219.

- CAMPBELL-TAYLOR. 50:108.
 Campion Hall, Oxford (UK). 45:35.
- CANADAY, Mary Morpeth. ~Australia on Show in US. 59:6-7.
- CANADAY, Molly Morpeth, 1903-71. ~Toledo Museum. 53:7-9.
- CANHAM, L. 29:55.
- Canadian Art Exhibition (London, UK). 43:125-130; 45:17.
- Canadian Contemporary Painting Exhibition (NZ). 34:110; 35:170; 37:19-20; 38:117; 40:185; 41:46; 42:97; 43:156; 61:20.
- Canadian Landscape. Film of an Artist at Work. Eduard Buckman. 56:173-174.
- Canal Bridge at Borwick. Oil. By Sir C. J. Holmes. 27:143 (pl).
- Canal, Camden Town. Oil. By May Smith. 67:23 (pl).
- Canal, de la Siagne, Grasse. Oil. By Sydney L. Thompson. 31:135 (pl).
- CANALETTO, (Giovanni) Antonio, 1697-1768. 17:62; 36:224; 37:50; 50:109; 64:12.
- Canberra, Capital City of Australia Oil. By Robert Johnson. 34:157 (pl).
- CANDIDE. ~The NZ Academy. An Open Letter to most of the Artists. 66:39-40.
- Canoe Sternpost. Whanganui Museum. 41:39 (pl).
- Canterbury College Drama Society (Christchurch, NZ). 20:251; 21:59; 22:112; 66:14-16.
- Canterbury College of the University of New Zealand (Christchurch, NZ). 70:45.
- Canterbury College School of Art (Christchurch, NZ). 2:pr.71; 4:264; 7:152; 8:230; 8:289-292; 9:25; 9:28; 9:29; 9:70; 10:94; 9:27; 10:85; 10:88; 12:283; 14:122; 15:227; 16:237-239; 17:62; 18:130; 19:145-153; 19:191; 20:250; 21:40; 21:54; 30:99; 31:129; 31:131; 33:57; 35:123; 37:51; 39:126; 42:58; 46:106; 47:133; 50:59; 52:167; 55:143; 55:146; 64:2; 66:47; 67:48; 69:10; 69:20; 70:22
- ~Annual Arts Ball. 54:97-98
- ~Annual Exhibition. 47:188
- ~Carnegie Collection. 12:300
- ~Collection. 27:115
- ~Craft Diploma. 50:105
- ~Jubilee Celebration. 17:62
- ~Jubilee Exhibition. 17:59-60
- ~Medal. 47:188
- ~Pure Art Scholarship. 47:188
- ~Sketch Club. 49:44; 50:105; 51:158; 52:205; 53:47; 55:146; 58:18; 61:20
- ~Sketch Club Exhibition. 32:240; 38:114 48:247; 52:206; 53:46-47; 54:97-98
- ~Sketch Club Student Exhibition. 49:50.
- Canterbury College. Lino-cut. By A. C. Hipwell. 12:283 (pl).
- Canterbury Hamlet. A criticism by A. R. D. Fairburn. 66:14-16.
- Canterbury Museum (Christchurch, NZ). 15:228; 27:154; 42:97; 51:138.
- Canterbury Patriotic Funds (Christchurch, NZ). 54:97; 54:97-98.
- Canterbury Provincial Buildings. By Helen M. Simpson. 2:95-98.
- Canterbury Repertory Society (Christchurch, NZ). 14:159; 15:230; 18:132; 19:193-194; 20:251; 21:58; 22:112; 23:168; 24:225-226; 25:52.
- Canterbury Society of Arts (Christchurch, NZ). 3:205-206; 4:216; 4:263-269; 4:270; 5:63; 6:142; 9:7; 10:151; 12:255-66; 12:299; 14:159; 14:verso161; 15:228; 16:237-239; 16:291; 17:59; 18:111; 18:130; 19:191; 20:202; 21:54; 23:167; 28:220; 29:58; 30:99; 33:55; 34:110; 34:113; 35:123; 37:30; 37:50; 39:179; 43:155-156; 46:89; 46:91; 46:119; 47:158; 49:37; 50:63; 50:104; 55:146; 56:185-188; 58:18; 61:20; 66:47; 67:48; 69:46; 70:22; 70:45
- ~60th or Diamond Jubilee Exhibition. 48:247
- ~AGM. 47:187-188; 55:146
- ~Annual Exhibition. 2:143; 6:verso121; 7:217; 8:281-284; 8:287; 8:293; 9:75; 12:235; 12:255-66; 12:299; 12:304; 13:f.76; 15:231; 16:verso294; 16:290; 17:67; 18:verso133; 19:verso195; 19:verso195; 20:f.254; 20:201; 20:203-206; 20:249; 20:60; 22:114; 23:169; 24:f.226; 24:222; 25:54; 26:106; 27:verso157; 28:173-183; 28:223; 30:verso121; 31:verso181; 31:129; 32:230; 32:239-240; 33:verso57; 34:f.114; 35:f.170; 36:215-218 (pl); 36:f.226; 36:222; 37:57; 38:118; 39:129; 39:180; 40:236; 41:50; 42:99; 43:156; 43:161; 44:164; 44:169-177; 44:216; 45:56; 46:114; 47:185; 47:188; 48:230-232; 48:244; 49:54; 50:110; 51:148-153; 51:160; 52:210; 53:52; 54:102; 55:150; 56:185-188; 57:32; 58:f.20; 59:f.20; 59:2; 60:f.20; 60:2; 61:f.20; 64:2; 67:47
- ~Gallery (Christchurch, NZ). 18:97; 25:48; 44:218
- ~Medici Print Collection (Christchurch, NZ). 19:191
- ~office bearers. 55:146
- ~permanent collection. 57:4.

C

- Canterbury Society of Arts Annual Exhibition. Francis A. Shurrock. 20:203-206.
- Canterbury Society of Arts Annual Exhibition. J. Shelley. 24:177.
- Canterbury Society of Arts Exhibition. By Anonymous. 56:185-188.
- Canterbury Society of Arts Exhibition. The Art Show and the Arts. Criticus. 16:259-268.
- Canterbury Society of Arts. Louise Henderson. 51:153.
- Canterbury Women's Club (Christchurch, NZ). 14:159.
- CAPEL, W. J. ~Albert Park. 64:17
~Study of Trees. 64:17.
- Capriccio. Ilma M. Levy. 20:230.
- Capri, Mediterranean. David Paige. 23:146 (pl).
- Captain William Hobson, by Guy Scholefield. 26:89-92.
- CARAVAGGIO, Michelangelo Merisi da, 1571-1610. 56:179.
- CARBERY, A. D., 1868-1948. 9:69; 9:70; 10:150; 14:160; 21:57; 22:111; 25:51; 27:116; 28:164; 29:59; 30:120; 31:162; 34:112; 37:53; 43:158; 44:221; 46:90; 46:121; 49:53; 50:109; 51:159; 53:49; 70:46-47; caricature. 46:87 (pl)
~Carnegie Grant Reproductions. 52:181-184
~D. K. Richmond. An Appreciation. 29:9-20
~Sunday Painters. 55:123-125; 56:179-184.
- CAREY, Ida H. 5:62; 6:144; 8:286; 14:108; 15:228; 25:48; 28:221; 30:69; 48:246; 50:106; 54:100; 69:48; 70:47; 70:48
~Betty. 52:199
~Coming Home. 9:66
~Flowers and China. 13:67
~Harlequin. 20:229
~Home. 9:66
~Interior. 6:144
~The Inherited Dress. 9:67; 12:262
~Joan. 3:171 (pl); 4:271
~Nasturtiums. 15:228
~Pictures. 69:48
~Portrait of a Girl. 12:262; 12:264 (pl)
~Portrait of Ann. 28:221
~Portrait of Eleanor. 28:221
~Portrait of Miss Elsie Wright. 14:156
~A Study. 36:226
~Study. 16:262
~Study. Oil. 16:265 (pl).
- Caricatures from Life. By W. S. Baverstock. 14:126 (pl).
- Caricatures. By J. T. Allen. F. A. Shurrock, Sculptor, Chch. The Hon. R. Semple. The Hon. Walter Nash. 36:206 (pl).
- CARLINE, Hilda. 15:215.
- CARLINE, Richard. ~Mosquito Nets. 15:216.
- Carlo Crivelli and the Sonata Form. By Edward C. Simpson. 69:4-6.
- CARLTON, Rix. 28:221.
- CARN, Margaret. ~Duo. 49:50.
- Carnegie Corporation (New York, USA). 12:300; 17:63; 20:249; 29:6; 30:121; 32:188; 32:245; 33:55; 34:110; 35:170; 38:116; 38:117; 40:198; 41:46; 42:97; 44:221; 46:119; 49:6; 49:38; 50:102; 50:104; 50:108; 51:125-128; 51:154; 51:159; 52:202; 52:205; 53:46; 55:144; 56:189; 57:4; 58:18; 69:46.
- Carnegie Grant Reproductions. A. D. Carbery. 52:181-184.
- Carnegie Institute. 34:112.
- Carnegie Magazine. 56:192.
- Carnegie Travelling Scholarship (Auckland, NZ). 39:123; 39:175; 39:177; 42:95; 43:155; 46:119; 50:103; 51:158; 55:146.
- CARNELL, E. J. 53:45.
- CARPACCIO, Vittore, ca 1460-1523. 53:29
~St Jerome in his Study. 27:154.
- Carpenter's Shop, Rye, England. By Owen Merton. 8:240 (pl).
- CARR, Leslie. ~Brighton. 52:206.
- CARR, H. D. 69:47.
- CARRICK, Edward. ~Designing for Moving Pictures. 54:92.
- CARRIERA, Rosalba. 56:179.
- CARRINGTON, G. W. 26:100.
- CARTER, Elizabeth. 56:180.
- CARTER, J. Boyd. 7:176.
- CARTER, Norman. ~Bella Donna. 33:56; 34:68.
- CARTER, S. M. 56:157; 64:4
~My Trench Digger. 56:160 (pl).
- Cartoons from Tomorrow, by Kennaway. H. P. C. 57:26.
- Carved Box of characteristic Maori Design. 6:105 (pl).
- CARVOSSO, R. F. 12:302.
- Casbah of the Kaid, a Mountain Stronghold in the Great Atlas, Morocco. John Weeks. 11:166 (pl).
- Casbah, Timsel, Morocco. John Weeks. 11:195 (pl).
- CASBOLT, F. C. ~Whither. 62:2.
- CASBOLT, F. L. ~Impression. 29:57.
- CASCA. ~Canterbury Society of Arts Annual Exhibition. Casca. 28:175-183.
- CASSON. 45:54.
- CASSON, Stanley. ~Sculpture of Today A Definition. 48:226-228.

- CASTIGLIONE, Giovanni Benedetto, ca 1610-65. 28:197-200.
- Castle Ruins, Espallion, Southern France. Oil. Sydney L. Thompson. 46:78 (pl).
- Casual Man. Denis Glover. 68:9.
- Casualty List. Margaret Thompson. 61:10 (pl).
- Cat's Blister. Christopher Perkins. 59:16 (pl).
- Cathedral Square (Christchurch, NZ). 16:291.
- Catholic Repertory Society (Auckland, NZ). 18:132; 21:58; 24:225; 25:52.
- CATTERMOLE, C. (Charles). 17:62
- ~Dead Men's Shoes. 10:130.
- Cattle Spur. Olivia Spencer Bower. 50:92. (pl).
- CAUGHLEY, G. G. 13:33.
- Caves, St. Clair. By R. Donn. 4:238 (pl).
- Cawthron Institute (Nelson, NZ). 23:120; 23:164-166.
- Caxton Press (Christchurch, NZ). 50:106.
- CAXTON, William. 51:157.
- CAYRON, Jules. 30:117.
- CEBALO, Mary. 61:7; 61:8
- ~Rainy Day. 58:2; 61:11 (pl)
- ~Wellesley Street. 62:2.
- Cecil F. and A. Elizabeth Kelly. By J. H. E. Schroder. 35:123-132.
- CENNINI, Cennino. 28:197; 60:18.
- Centennial Art Exhibitions (NZ). 14:104; 41:55; 43:105; 43:157; 44:180; 44:183; 44:212; 44:220; 44:220; 45:5; 45:33-35; 45:59-60; 45:60; 45:61; 46:69-81; 46:83; 46:86; 46:122; 46:122; 47:135; 47:163-164; 47:171; 47:188-191; 47:189; 48:247; 48:249; 48:250; 48:250; 49:49; 49:51; 50:86; 50:110; 51:154-155; 51:155; 52:167; 53:19; 53:49; 55:146; 63:20; 70:39.
- Centennial Literary Competition (NZ). 49:21.
- Centennial Literary Competitions. C. A. Marris. 47:172-173.
- Centennial Memorial (Auckland, NZ). 44:218.
- Central Art Institute (NZ) proposed. 47:177.
- Central London School of Arts and Crafts (London, UK). 30:115; 45:17; 59:14; 61:7.
- Century of New Zealand Art. 44:209.
- ceramic design. 9:46.
- ceramics (NZ). 14:105-106; 34:110.
- CERRACHI, Guiseppe. 56:183.
- CÉZANNE, Paul, 1839-1906. 3:152; 11:164; 11:222; 13:11-12; 16:249; 27:148; 29:49; 29:60; 31:139; 32:198; 34:70; 37:50; 37:52; 38:104; 39:148; 39:155; 39:157; 39:177-178; 42:59; 45:26; 45:42-46; 46:105-108; 47:164; 49:53; 50:109; 51:126; 51:128; 52:182; 52:193; 53:20; 53:40; 57:4; 57:14; 57:27; 57:30; 59:11; 59:17; 60:8; 60:9; 60:14; 61:3; 61:13; 62:15; 64:3; 64:10; 66:9; 67:22
- ~Landscape Watercolour. 39:150 (pl); 39:153
- ~Mont Victoire. 25:12
- ~Three Skulls. 25:36.
- CHAGALL, Marc, 1887-1985. 14:88.
- Chairs and Table in Metal and Glass. No 6. Leaf. No 7. Ferro-Concrete Building. 38:87.
- Chalk Drawing. By W. H. Allen. 49:11 (pl).
- Challenge. A. K. Mathew. 56:164.
- Chamber Music Society (Auckland, NZ). 11:226.
- CHAMBERLAIN, Geo. H. 26:103.
- CHAMP, Stephen F. 21:53-54; 24:203; 25:47
- ~Cactus. 18:126
- ~Temptation of Eve. 17:10.
- CHAMPAIGNE, Philippe de. 7:157.
- CHAMPION, Mary. ~London Calling. 53:15
- ~The Old Horse Breaker. 33:44
- ~The Pool. 61:4.
- CHANCE, George, 1885-1963. 10:130; 18:129; 22:111; 25:50; 26:101
- ~At Harvest Time. Camera Study. 4:262 (pl).
- CHANG Kwang-yu. 57:7
- ~Line Drawing. 57:8 (pl).
- Chantrey Bequest (UK). 19:179; 25:10.
- Chapelle de Loc Maria, Brittany. Oil. By Sydney L. Thompson. 31:138 (pl).
- CHAPMAN, (?Ernest A.). 50:59.
- CHAPMAN-TAYLOR – see TAYLOR, J. W. Chapman.
- CHAPPLE, Miss. 64:20.
- CHAPPLE, B. E. 54:65; 54:100.
- ~Bow Rapids, Banff. 52:200.
- CHARDIN, Jean-Baptiste-Siméon, 1699-1779. 16:249; 35:126; 52:183; 66:19.
- CHARLES I., 1600-49. 47:152; 55:124.
- CHARLES II., 1630-85. 47:152.
- Charles Meryon in Silhouette. Dora Wilcox. 7:155-162.
- CHARLTON, George. 24:192.
- CHARRINGTON, Charles. 35:167.
- CHARTERIS, Evan. 27:136.
- CHASE, J. ~Palais de Justice, Bruges. 33:57.
- CHASE, William. 17:38.
- CHASSÉRIAU, Théodore, 1819-1856. ~Esther preparing to appear before Ahasuerus. 16:249; 16:250.
- Chateau d'Avallon. Etching. By Hester Frood, Devon, England. 10:113 (pl).
- CHAVANNES, Puvis de. 45:10.
- CHAZAL, Antoine, 1793-1854. 47:189.
- CHEAL, A. W. 18:129.
- CHEESEMAN. 54:80; 56:166.
- CHEFFTZ, Asa. ~Down Montgomery Way. 51:157.
- Chelsea Art Club (London, UK). 7:166; 14:151.

C

- CHEN, Jack. ~China finds Herself. ... A Review. 57:5-8
 ~Woman Volunteer, a lithograph. 57:5 (pl).
 CH'EN Yen-Chiao. 57:7.
 Cherry Blossom. Watercolour by Kathleen Salmond. 48:205 (pl).
 Cherry Smith Lts. 5:pr.3.
 Chess Players. By R. V. Pitchforth. 49:31 (pl).
 Chess Players. Oil. William Roberts. 24:195 (pl).
 CHESTERTON, G. K. 28:181.
 CHESTON, C. F. 11:216.
 CHESTON, C. S. ~Trees and Rocks. 16:248.
 CHESTON, Charles. 44:220; 45:50
 ~Citadel. 49:51.
 CHEVALIER, Nicholas, 1828-1902. 29:9; 51:117; 51:138; 51:158.
 Chevreul Colour Theory. 60:9.
 CHEVREUL. 45:43; 53:21.
 CHEYNE, Ian J. 45:51.
 Chicago Art Institute (USA). 53:26.
 Chief's House, Simbo Island. Allan Swinton. 67:42 (pl).
 Chiel Among Ye. 52:197-198.
 Chiel at the Academy. An appraisal of the Autumn Show. 64:4.
 Chiel makes colour notes. The Chiel. 54:77-78.
 CHIEL. 56:163
 ~Artist Aged Seven. 53:13-14
 ~Chiel Among Ye. 52:197-198
 ~Chiel at the Academy. An appraisal of the Autumn Show. 64:4
 ~Chiel Makes Colour Notes. 54:77-78
 ~New Zealanders can take it. 54:66
 ~Thoughts unspoken. 59:19.
 Child Art Competition. 65:39.
 Child Art Exhibition. 40:235; 41:46; 42:94; 42:97; 43:155; 61:1; 66:47; 68:46.
 Child of the Spirit. By Dora Hagemeyer. 60:3.
 children's art. 46:122; 55:128; 55:129; 60:2; 60:20.
 Children's art. By Roland Hipkins. 41:7-19.
 Children's Theatre (London, UK). 16:294.
 China finds Herself. A Review by Jack Chen. 57:5-8.
 Chinese Art and Modern Painters. E. C. Simpson. 39:146-154.
 Chinese Art Bronze Harness Ornament, Chou Dynasty (1100-249 B. C.). 34:145 (pl).
 Chinese Art Exhibition. 35:143-144; 35:169; 36:176; 36:222; 40:232.
 Chinese Art Vase of Tzu Chou Ware Sung Dynasty (960-1279 A. D.). 34:146 (pl).
 Chinese Pottery. Watercolour. By T. A. McCormack. 46:78 (pl).
 Chinoiserie. C. R. Allen. 37:47.
 Chioggia. Oil. Frank Brangwyn. 27:141 (pl).
 Chipango. W. Hart-Smith. 64:18.
 CHIRICO, Giorgio de, 1888-1978. 14:88; 22:92.
 CHOATE, Pearson. ~The Laughing Christ. 21:50; 21:50.
 CHOPIN. 56:170.
 Christ at the Well of Samaria. By R. N. Field. 7:153 (pl).
 Christ in the Garden. Dotted Print (about 1470). 44:195 (pl).
 Christ's College (Christchurch, NZ). 51:152 (pl).
 Christchurch Citizens' War Memorial (Christchurch, NZ). 38:109.
 Christchurch From St Andrew's Hill. Oil. Owen R. Lee. 67:8 (pl).
 Christchurch Girls' High School (Christchurch, NZ). 47:133.
 Christchurch Gothic, oil. Evelyn Page. 68:7 (pl).
 Christchurch Group (Christchurch, NZ). 3:155; 5:62-63; 5:69; 6:141-142; 13:72; 14:158; 14:122-128; 18:97; 19:191; 21:55; 28:221; 30:116; 33:55; 34:111; 41:47; 50:92-94; 62:19-20; 70:22-27
 ~Exhibition. 6:141; 17:63; 18:97; 18:130; 28:221; 28:223; 34:111; 50:105; 50:106.
 Christchurch Repertory Society (Christchurch, NZ). 26:105; 69:46.
 Christchurch Spring. By Rata Lovell-Smith. 50:93 (pl).
 Christchurch Technical College (Christchurch, NZ). 65:39.
 Christchurch Technical Institute (Christchurch, NZ). 19:191.
 Christchurch The Avon. R. N. Field. 40:191 (pl).
 Christchurch Theosophical Society (Christchurch, NZ). 33:54.
 Christchurch Training School (Christchurch, NZ). 19:191.
 Christie's (London, UK). 8:273; 10:127; 14:141; 16:250.
 CHRISTIE, Bessie, b. 1908. 30:114-115; 31:178; 32:238; 33:53; 34:109-110; 38:112; 38:113; 42:95; 43:155; 45:57; 46:117; 47:187; 48:247; 50:102; 50:103; 55:145; 57:2; 58:2; 59:8; 61:7; 61:8; 62:2; 63:1; 64:4; 64:7; 67:39; 67:45; 68:4
 ~Acacia Cottage. 32:238
 ~Adam and Eve. 66:44
 ~Apple Pickers. 57:3
 ~Boarding a Tramcar at 5 p. m. 54:71

- ~Buddha. 50:104
- ~Iceland Poppies. 56:186
- ~Impression of a Radiologist's Room. 64:16 (pl); 64:17
- ~Irises. 50:106
- ~Late Afternoon, Cornwall Park. 45:57
- ~Launches. 66:20
- ~Maori Witch Doctor. 61:15 (pl)
- ~Portrait of Peggy Spicer. 66:44
- ~Panmure Basin. 64:17
- ~Ranunculi. 48:246
- ~Scene from The Tempest. 52:203
- ~Still Life. 50:103; 70:28
- ~Subtle Serpent. 66:44
- ~Tobacco Queue. 62:2
- ~Toc H Canteen. 66:20
- ~Waacs at Tea. 64:17
- ~Works at Huntley. 34:110.
- CHRISTIE, E. F. ~Gargle Parade. 63:3 (pl).
- CHRISTIE, Henry M. ~Maori Designs. 60:19.
- Christmas Annual. The Studio, London. 46:111.
- Christmas Number. Margaret W. Crookes. 39:139-145.
- Christmas Picnic. By K. A. Vane. 65:c.
- Church and Art. An Address by Francis Shurrock. 15:202-212.
- Church in the Valley (oil). By Evelyn Page. 50:92 (pl).
- CHURCH, Dean. 53:43.
- CHURCH, Eugene B. 16:288-289.
- Churchill Auctions. 58:1; 59:2.
- CHURCHILL, Winston. 41:42-44; 55:108.
- CIMABUE, (?1240-1302?). 39:157; 50:109.
- cinema (Canada). 70:46.
- Circus. Elsa Mary Bosworth. 46:92.
- CLADISH, May. portrait. 10:104 (pl).
- CLAPHAM, L. V. ~Art, Conscious and Unconscious. 29:32-34.
- CLAPSHAW. 53:46.
- CLAPSON, Mabel. 54:100; 61:4; 64:20.
- CLARK, H. R. portrait. 63:5 (pl)
- ~Self Portrait. 63:5 (pl).
- CLARK, Harry. 17:61; 20:222.
- CLARK, Hilary. ~Study Five Heads. 50:104.
- CLARK, K. I. C. 53:48.
- CLARK, Russell, 1905-66. 8:287; 13:73; 18:125; 19:192; 28:176; 28:181; 30:94; 30:119; 30:120; 39:179; 42:57-66; 42:95; 43:157; 44:172; 44:221; 46:124; 47:174; 48:247; 48:251; 51:155; 53:50; 53:51; 55:144-145; 58:4-9; 58:15; 63:3; 64:2; 64:3; 66:40; 69:40; 69:47; 70:28; portrait. 26:68 (pl); 42:66 (pl)
- ~The Awakening. 53:51
- ~Beau Tie. 58:7 (pl)
- ~Beggars Opera. 58:8 (pl)
- ~Bonne Bouche. 58:7 (pl)
- ~Black Pigeon. 42:59
- ~Cactus. 30:95
- ~Compleat Angler. 58:8 (pl)
- ~Danse Macabre. 26:88; 39:179
- ~Dead Beat. 18:126
- ~Dead Broadleaf Watercolour. 42:64 (pl)
- ~Dead Tree. 34:112
- ~Delineating character. 58:7 (pl)
- ~Departure of Tory from Plymouth. 50:68 (pl); 50:72
- ~Evoking Atmosphere. 58:8 (pl)
- ~Fine Southerly. 42:61 (pl)
- ~The Flower Show. 53:51
- ~The Gob. 58:7 (pl)
- ~The Gypsy Dances. 53:51
- ~Hawdon Head-waters. 58:4 (pl); 58:5
- ~The Hedonists. 24:178; 26:63
- ~Installing a Tank Engine. Lieut. 63:5 (pl)
- ~The Island Trader. 8:282 (pl); 8:287
- ~Irish Songs. 53:51
- ~John Moffat Esq. 30:69
- ~Late Night. Clark. 55:145
- ~Liberté, Egalité, Fraternité. 58:9 (pl)
- ~Maya. 58:5 (pl)
- ~The Models. 28:181
- ~Mr Brown. 53:51
- ~New Zealand Bush. 58:7 (pl)
- ~Night on the Bare Mountain. 53:51; 55:145
- ~Plantation after Rain. 36:225; 42:59; 55:145
- ~Politics. 42:63 (pl)
- ~The Poor Prisoner. 53:51
- ~Portrait of John Moffett, Esq. 26:88
- ~Portrait of Ruth. 26:63
- ~Portrait of Sir Hubert Wilkins. 24:178; 24:184 (pl); 24:198; 42:59; 55:145
- ~Reverie. 18:126
- ~Ruth. 24:178
- ~Saturday Night. 26:83 (pl); 36:226
- ~Self Portrait. Oil. 26:63; 26:68 (pl)
- ~Self Portrait. Watercolour. 42:66 (pl)
- ~Service. 30:95
- ~Siesta. 46:112
- ~The Silver Bridge Coat. 22:70
- ~Sir Hubert Wilkins, K. T., M. C., F. R. G. S. 24:178; 24:184 (pl); 24:198; 42:59; 55:145
- ~Spirit of England. 58:9 (pl)
- ~Spring Snow. 50:73
- ~Students entertain Theatricals. 42:fr.
- ~The Studio Window. 14:153
- ~Sunday Morning. 58:5
- ~The Two Courtiers. 53:51
- ~The Writing on the Wall. 53:51

C

- ~A Teacher Remembers. 58:7 (pl)
 ~Tohunga. 54:57; 54:61 (pl)
 ~Waltz Time. 58:8 (pl)
 ~White Sails. 46:112
 ~Working Sketches for Mural. 42:65 (pl)
 ~Workmen. 26:88
 ~[Untitled]. 58:pr.1 (pl); 58:6 (pl).
 CLARK, Kenneth. 27:135; 27:153; 47:178; 52:182; 55:136.
 CLARK, T. G. ~Hogweed and Young Coon. 8:273.
 CLARKE, Marcus. 47:159.
 CLARKE, Selwyn. 62:1
 ~War-zone sketches. 62:1.
 CLAUDE, Lorraine, 1600-82. 16:249; 52:183.
 CLAUSEN, George, 1852-1944. 7:211; 8:272; 9:66; 11:226; 14:139; 15:220; 24:192; 27:157; 31:129-130; 32:209; 32:244; 33:14; 37:51; 42:79; 43:157; 44:212; 45:51; 50:108; 67:6
 ~An Interior. 33:56; 34:70
 ~Old Essex in November. 27:144 (pl).
 CLAXTON, Marshall. 27:147.
 Clay modelling for schools. R. N. Field. 46:93-94.
 Clay riverbanks. Oil. John Weeks. 46:fr.
 CLAYTON, K. M. 45:51.
 CLAYTON, Madge. 54:72; 57:3; 58:2; 61:7; 61:8; 62:2; 63:2
 ~Composition. 60:7 (pl); 61:12 (pl)
 ~Flowers. 66:45.
 Clear Afternoon, Wanaka. By A. Austen Deans. 44:176 (pl).
 Clematis Indivisa (Female Flowers). Wood-cut. By John L. Moore, Havelock North. 29:40.
 Clematis indivisa. Watercolour. By Esmond Atkinson. 56:fr.
 CLEMENT, Dorothea. ~Art in Education. 49:17-18; 50:79-81
 ~Art of Working in Leather. 51:141-142
 ~Boat Builders. 54:58
 ~Concologist's Dream. 64:4
 ~Cornish Coast. 54:58
 ~Dawn. Statuette. 49:19 (pl)
 ~The Faun. Carved in Wood. 52:175 (pl)
 ~Modern Tendencies in Art. 48:211-214
 ~Mother and Child Life-size. 48:213 (pl)
 ~The need for Art. 58:10
 ~Pan A Midsummer Day. 52:173-177
 ~Russian Ballet, London, 1939. 56:171-172
 ~Screen executed for Gertrude Herzfield. 51:140 (pl).
 CLEMENTS, Mrs. 57:32.
 Clements Library (Ann Arbour, USA). 56:189.
 CLERE, F. de J. 14:104; 54:65; portrait. 32:211 (pl).
 CLERK, Christopher. 45:59.
 CLEYN, Penelope. 56:179.
 Cliff. By Nugent Welch. 12:259 (pl).
 CLIFFORD, H. P. ~A Summer Idyll. 32:244.
 Cliffs of the Clutha, Otago. Oil. Basil Honor [sic]. 56:162 (pl).
 CLILVERD, Graham. 45:51.
 CLINT. 54:81.
 CLOUET, François, d. 1572. 52:183.
 COAD, Leon. ~Dead Leaves of Orakau. 51:120.
 Coast Scene, Wellington. By Nugent Welch. 24:182 (pl).
 Cloak Clasp, and Silver Spoon in Beaten Silver. Alfred Atkinson. 12:291 (pl).
 COATES, Albert. 47:184.
 COATES, Dandeson. 26:89.
 COATES, J. G. 20:202.
 COATES, Jane. ~From Harrow Hill. 26:64.
 COATES, W. M. F. 22:109.
 COATS, R. G., Rev. Canon. 39:176; 46:118.
 COCHRANE, Ralph, Mrs. 43:158.
 COCKAYNE, A. H. 56:166.
 COCKBURN, F. C. J. 36:223; 52:208; 55:148.
 COCKER, W. H. 50:101; 68:46.
 COE, H. J. Bowkett. ~Above the Bush Line. Oil. 49:44 (pl); 49:50.
 Coffee pot, Silver. Nancy Bridgewater. 17:58 (pl).
 COFFIN, Ernest. 45:59.
 COHN. 59:20.
 COKOR, George. 54:90.
 COLAHAN, Colin. 49:36.
 COLDSTREAM, William. 61:3.
 COLE, H. L. 30:120; 34:112; 36:223.
 COLE, Herbert Robert. 16:250.
 COLE, John. 22:111; 29:52
 ~Landscape in Wharfedale. (pl).
 COLENSO, William, 1811-99. 50:104.
 COLERIDGE. 33:30.
 Collecting Word Curios. Paula Hanger. 63:13.
 collection building. 4:271; 8:287; 13:25-26; 13:73-74; 14:98; 14:137; 14:158; 14:159; 15:227; 15:228; 16:262; 16:290-293; 21:55; 21:56; 22:109; 22:112; 24:224; 29:56; 29:58; 29:59; 32:209; 32:240; 32:244; 37:29; 39:177; 40:185; 40:232; 41:6; 41:47; 42:79-81; 43:154; 43:158; 44:196; 44:208; 44:217; 44:221; 49:36; 49:49; 49:49-50; 49:51-53; 50:104; 50:108; 51:157; 51:158; 52:200; 52:208; 56:185; 57:4; 59:2; 61:2; 61:20; 63:2; 65:47; 67:48; 70:6.

- COLLEY, I. B. ~The Airmen. 64:9
 ~The Garden. 64:13
 ~Verses for Juniors. 62:c.; 63:c.
 COLLEY, W. .30:114; 33:53.
 ~Flies. 30:110 (pl); 30:114
 ~The Rustle of Spring. 30:110 (pl); 30:114.
 COLLIER, Carey. portrait. 68:25 (pl).
 COLLIER, Edith Marion, 1885-1964. 6:141;
 6:142; 54:66
 ~At the Edge of The Bush. 14:122-128
 ~Country Road in Cornwall. 6:142
 ~Gathering Pipis at Kawhia. 13:67
 ~Hyde Park in Autumn. 14:122-128
 ~An Irish Fisherman. 14:122-128
 ~An Irish Peasant. Oil. 13:61 (pl)
 ~The Irish Schoolboy. 52:199
 ~My uncle. 54:60 (pl)
 ~On the Shores of Kawhia Harbour. 43:158
 ~Portrait of a Maori Woman. 6:142
 ~Portrait of My Uncle. 52:199; 54:65
 ~The Sailor's son. 6:142
 ~Sgt-Pilot Carey Collier, R.N.Z.A.F. 68:22;
 68:25 (pl)
 ~St Bartholemew's Church. 14:122-128.
 COLLIER, Irene. 28:221.
 COLLIER, Mary. 28:221.
 COLLIER, T. 11:226.
 COLLIER, Tom. 24:192.
 COLLINGS, Albert. 14:139.
 Collins Street, Melbourne. Pascoe Redwood.
 10:146 (pl).
 COLLINS, Albert. 33:56; 34:69-70.
 COLLINS, C. H. 14:159.
 COLLINS, D. 54:94.
 COLLINS, Doris. ~Portrait of Archbishop
 Julius. 26:104
 ~Portrait of Father. 26:104
 ~Portrait of Sir Philip Game. 26:104.
 COLLINS, R. J. G. 14:159.
 COLLINS, W. E. 29:59.
 COLLINSON, L. M. 48:249.
 Colnaghi's Gallery (London, UK). 10:87;
 11:217; 21:49.
 Colonel's House. By Frances Hodgkins. 39:161
 (pl).
 Colonial and Overseas Photographic Com-
 petition 1930 (London, UK). 11:222.
 Colonial Museum - see Museum of New
 Zealand Te Papa Tongarewa ~ Museum.
 Colonial Oak. Una Craig. 54:69-70.
 Colonial Office. 26:89.
 Colour Research in Antarctica Evening Post.
 23:147-149.
 Colour Wood-cut. Its value in the Modern
 Home. By H. H. Tombs. 43:107-110.
 Composition of a Picture. Roger Fry. 60:7.
 Composition. Oil. Madge Clayton. 60:7 (pl);
 61:12 (pl).
 Compound interlocking spiral. Gisborne
 District. 41:40 (pl).
 Compound Spiral, Whanganui River. 41:40
 (pl).
 Concarneau (France). 6:135; 16:280; 28:179;
 31:133; 31:137.
 Concarneau Artist Colony (France). 10:85.
 Concarneau Harbour, Evening, Brittany. By
 Sydney L. Thompson. 31:133 (pl).
 Concerning New Zealand Letters. By Jessie
 Mackay. 3:161.
 Concerning Colour. Herbert Lindsay. 7:182-
 185.
 CONDER, Charles, 1868-1909. 10:149; 14:160;
 15:227; 27:146
 ~Cameo Fan. 33:56; 34:68.
 CONDLIFFE, J. B., 1891-1981. 12:300;
 portrait. 34:133 (pl).
 Conference. Max Walker. 62:6 (pl).
 CONLAN, Marie. ~The last pierrot. 35:149-
 150.
 CONNARD, Philip. 15:220; 21:52; 24:192;
 27:111; 29:59; 32:244; 33:14; 35:126;
 43:157; 44:220; 45:50
 ~Dieppe. 27:139 (pl)
 ~Portrait of Georgina. 25:27
 ~Winter Morning. 49:51
 ~The Young Medleys. 21:52.
 CONNELLY, Merval H. ~Crucial Moments.
 62:10.
 CONNER, Edward. ~Art and Photography.
 56:195-199.
 CONNINGHAM, Air Vice-Marshall. portrait.
 55:115 (pl).
 CONNOLLY, P. F. 21:54.
 CONNOR, Joseph. 3:155.
 CONOLLY, Adeline Somers. 56:200.
 CONNOLLY, John. 56:200.
 Conservatoire des Arts et Mitiers (France).
 10:95.
 Consideration of Book Illustration. Edward C.
 Simpson. 41:23-30.
 Considerations on Certain Music of J. S. Bach.
 J. C. Beaglehole. 20:213-218.
 Consolation. By Eileen Duggan. 1:16.
 CONSTABLE. 27:136.
 CONSTABLE, J., 1776-1837 (John). 10:125;
 13:11; 15:195; 16:263; 17:63; 29:9-19;
 29:46; 32:198; 32:239; 36:195; 37:52;
 38:111; 39:156; 42:96; 43:126-127; 43:156;
 45:17; 45:41; 46:115-116; 49:33-34; 50:104;
 50:108; 54:96; 60:9; 64:8

C

- ~Flatford Mill. 52:182
 ~Glebe Farm. 32:243; 33:8 (pl)
 ~On the Beach at Brighton. 59:2.
 CONSTABLE, W. G. 36:225.
 CONSTABLE, William. 59:7.
 CONSTANT, Benjamin. 14:98; 45:10.
 Constructors, Sketch for a Composition. By James Cook. 19:155 (pl).
 Contemporary Art Exhibition. 36:221.
 Contemporary Art Society. 10:86; 11:215; 23:168; 24:191; 24:221; 27:157; 28:163; 28:163; 36:221; 43:157; 45:34; 56:191; 63:17.
 Contemporary British and Continental Graphic Art Exhibition. 36:224.
 Contemporary British Art (exhibition). 10:94.
 Contemporary British Artists Exhibition. 28:220; 45:34.
 Contemporary French Paintings and Sculpture Exhibition. Proposed. 47:173.
 Contemporary Group (Sydney, Australia). 19:192; 39:179.
 Contemporary Polish Art (exhibition). 46:100.
 Contemporary Prints and Engravings (exhibition). 46:100.
 Contrast Collection of Facsimile Reproductions (Wellington, NZ). 38:116; 50:109.
 Controversy is (perhaps) good for the soul. Richard O. Gross. 69:36-38.
 Convent in Snow, Murat, France. Watercolour. By Owen Merton, 1926. 8:245 (pl).
 Conversation Piece. Watercolour. Elise Mourant. 68:42 (pl).
 Conversation. Etching. By Heber Thompson. 10:99 (pl).
 Conversation. Woodcut. By John Buckland Wright. 25:16 (pl).
 Convoy. J. Alex Doctor. 48:243; 49:46.
 CONWAY, Anne Seymour. 56:183.
 COOCH, W. J. ~Houghton Bay, Wellington. 17:64.
 COOK. 18:125.
 COOK, Mrs. portrait. 19:150 (pl).
 COOK, A. ~Figure Design, Commercial Drawing Class. 8:292 (pl).
 COOK, A. J. ~The Grey Valley. 17:11.
 COOK, Alfred H. 18:97; 55:143; 61:20
 ~Morning Light, Rangitoto. 13:67
 ~Motunau. 24:180
 ~Nor'west. 24:180
 ~Ruins, Napier. Etching. 18:96 (pl)
 ~Terraces. Watercolour. 20:208 (pl).
 COOK, Eric. 27:149.
 COOK, F. J. 65:39.
 COOK, Howard. 57:4.
 COOK, James, 1728-1779. 6:100; 27:147; portrait. 33:35 (pl).
 COOK, James, 1904-60 (William Edward James). 4:270; 4:273; 11:227; 17:60; 18:73-74; 18:126; 19:143-157; 19:191; 21:55; 26:63; 26:87; 28:176; 28:181-182; 28:190; 30:117; 32:244; 42:58-59; 55:143; 61:20
 ~Afternoon Sun, Gerona. 38:68 (pl)
 ~Les Angles, South of France. 40:233; 43:158; 46:122
 ~Artist's mother. 19:150 (pl)
 ~Au Café. 19:148 (pl); 19:154
 ~Avignon. Watercolour. 4:259 (pl); 40:234
 ~Avignon and the Rhone. 19:142 (pl); 14:122-128; 19:154
 ~The Builders. 19:154
 ~The Constructors. 19:155 (pl)
 ~En Route, Conté. 19:147 (pl); 19:154
 ~Farmhouse in Catalonia. 28:166; 28:182; 30:75; 30:94
 ~Fishing Boats, Concarneau. 6:135 (pl); 9:67
 ~Forty Winks. 14:122-128
 ~Frosty Morning, Kaikoura. 14:122-128
 ~The Gateway of St Daniels. 28:191 (pl)
 ~Lunch-hour Politicians. Panel. 14:125 (pl)
 ~The Palace of the Popes, Avignon. 19:149 (pl); 19:154
 ~Portrait. Oil. 19:151 (pl)
 ~Self Portrait. 19:fr.
 ~Short-time study of the nude. 4:260 (pl)
 ~Sketch design for a mural painting. 19:156 (pl)
 ~Sketch for a Mural Decoration. 18:97
 ~Still Life. 18:97; 19:159 (pl); 29:pr.4; 30:pr.67
 ~Studies. 14:122-128
 ~Study for a Mural Panel. 18:97
 ~The Valley of the Ouveze. 8:283 (pl); 9:67; 14:122-128; 19:157 (pl); 19:154
 ~Winter Sunshine, Gerona. 28:179 (pl).
 COOK, Noel. 59:2.
 COOK, Rita – see ANGUS, Rita.
 COOK, Ursula. 69:44.
 COOKE, E. W. ~Mill Near Oxford. 32:243.
 COOKE, P. B. 12:249.
 COOMBES, H. J. 25:48.
 COOMBS, Salome. ~Geraniums and Apples. 28:221
 ~Glass and Grapes. 28:221
 ~Marguerites. 20:222.
 COOPER, A. Heaton. 7:212.
 COOPER, Austin. 14:142; 28:219.
 COOPER, C. G. 38:111-112.
 COOPER, Samuel, 1609-72. 47:152; 55:125; 56:179.

- COOPER, Sidney. 46:124.
- COPELAND, Ivy, d. 1961 (Ivy Margaret).
 8:286; 11:226; 12:299; 13:25; 16:238;
 18:129; 19:190-191; 20:249; 22:70; 22:109;
 26:99; 28:182; 30:120; 31:180; 42:97; 42:98;
 46:123; 48:246; 48:250; 51:158; 55:145;
 59:8; 62:17; 63:2; 66:44; 67:39
- ~Bethuen's [sic] Gully, Dunedin. 62:16 (pl)
- ~The Café Under the Hill, Lugano. 19:191
- ~Calm Afternoon, Chislehurst. 14:157
- ~Canterbury Scene. 42:98
- ~Copy of Signing of the Treaty of Waitangi by
 L. J. Steele. 21:54
- ~Decoration. 62:17
- ~Delphiniums. 42:98
- ~Early Morning, St Ives. 19:191
- ~Farm, Bethune's Gully. 62:17
- ~The Fifth Column. 48:248; 49:20 (pl)
- ~Fragrance. 19:191
- ~Geraniums. 50:107
- ~Glen Dhu Bay. 42:98
- ~A Glimpse of Belvoir Woods. 19:191
- ~Grand View Range. 42:98
- ~Grey Storm. 64:17
- ~Hawea Flats. 42:98
- ~In the Village of Plungar. 19:191
- ~The Lacquer Tray. 20:227 (pl); 20:249
- ~Lake Taupo. 62:17 (pl)
- ~Landscape. Oil Painting. 3:188 (pl)
- ~Looking Towards Mt Ida. 50:107
- ~Marie. 69:48
- ~Naseby. 50:107
- ~An Old Street in Rouen. 13:62 (pl); 14:157
- ~Pals. 62:16 (pl)
- ~Pauline. 24:184 (pl)
- ~Pohutukawas. 42:98
- ~Portrait of a Boy. 17:8 (pl); 17:10
- ~Self Portrait. 57:2
- ~St Ives. 42:98
- ~Study of Half caste Maori Girl. 24:198
- ~Sunny Day in Winter. 50:107
- ~Tamblyn's Apple Store. 50:107
- ~Tea For Two at Stresa. 62:17
- ~Winter Sunshine, Heathcote. 28:166; 28:173
 (pl); 28:176; 28:182; 30:75; 53:pr.5;
 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48;
 66:c.; 67:c.; 68:c.; 69:c.
- Copies of Santiago Pottery Spirals. 51:130 (pl).
- COPLEY, John Singelton, 1738-1815. 24:192;
 30:114; 33:12; 44:217; 44:217; 45:51
- ~Death of Chatham. 32:243
- ~Siege and Relief of Gibraltar. 32:243.
- COPNALL, Frank T. 25:51.
- COPPARD, A. E. 35:165; 66:13.
- CORBOULD, H. ~The Honourable Anne
 Seymour Damer. 56:181 (pl).
- CORK, Arnold Grierson. 23:127; 28:169-170;
 32:203; 34:77; 35:135-136; 36:189-190;
 40:230
- ~Domino. 30:102-105
- ~Green Wood - White Wood. New Zealand, A.
 H. and A. W. Reed. 43:152.
- ~Tapestry. Cartoon for Pioneer. 28:171-172
- ~Timber Mill. 24:186-190.
- CORLISS, Valerie C. Music and Interpretation.
 By Valerie C. Corliss. 1:49-55.
- Corner of the Yards. Esther S. Hope. 48:232
 (pl).
- Cornfield. By Van Gogh. 39:151 (pl).
- Cornish Girls. Kathleen Salmond. 48:204 (pl).
- Coronation Exhibition. 36:223.
- Coronation Medal 1937 M. E. R. Tripe.
 47:135.
- Coronation of Their Majesties King George VI
 and Queen Elizabeth, 12th May, 1937. Oil.
 Frank O. Salisbury. 46:103 (pl).
- COROT, Jean Baptiste Camille, 1783-1867.
 10:85; 16:249; 39:177; 45:10; 50:109; 62:17;
 64:10.
- Corot. By Silvestre. 62:17.
- Corporal P. R. Keefe. (45 minute study) E. A.
 Baty. 64:19 (pl).
- Correspondence School. 65:39.
- CORRIE, Joe. ~The Poacher. 59:4.
- Corte Corsica. Oil tempera. By John Weeks.
 33:45 (pl).
- Corte, Corsica. Pencil and crayon. By John
 Weeks. 11:194 (pl).
- COSSINGTON, Grace. 16:292.
- COSTER, Howard. ~Portrait of David Low.
 37:36.
- COSWAY, Richard. 47:152; 56:183.
- COTMAN, John Sell, 1782-1842. 11:226;
 15:171; 45:17; 46:115; 55:123; 56:169;
 66:19
- ~Barn in Norfolk. Pencil-drawing. 34:101 (pl).
- Cotswold Village. By W. H. Allen. 49:12 (pl).
- Cotswolds, England. Watercolour. By Owen
 Merton, 1912. 8:247 (pl).
- COTTERILL, G. H. 44:218.
- Cotton Dress Length, a Spun Silk Scarf, and a
 Cotton Dress Length. 8:268 (pl).
- COTTON, E. M. 26:104.
- COTTON, Margaret. 54:65.
- COULTER, R. W. 59:2.
- Council for the Encouragement of Music and
 Art (UK). 62:12.
- Council of Adult Education (Auckland, NZ).
 55:146.

C

- COUNIHAN, Noel. 46:85-86
 ~A. D. Carbery, Esq., C. B. E., Wellington, Caricature. 46:87 (pl)
 ~D. A. Ewen, Esq., M. B. E. 46:88 (pl)
 ~T. A. McCormack's Water Colours. An Appreciation. 46:101-102.
 Country Road. H. V. Miller. 57:13 (pl); 65:5 (pl).
 Country Road. Watercolour. By T. A. McCormack. 18:76 (pl).
 Coupée, Sark. Oil. Rhona Haszard. 21:43.
 Courage. Donald M. Anderson. 62:2.
 COURAGE, Frank, Mrs. 8:236.
 COURBET, Gustave, 1819-77. 10:105; 35:154; 37:52; 53:21; 55:133; 59:12; 63:14.
 COURT, Emily. 15:220; 44:220; 45:50
 ~Solent Waters. 47:190.
 COURTENAY, H. 45:59.
 COURTOIS, G. ~Etude. 33:56.
 Courtyard in Old Edinburgh Suburb. John Weeks. 48:232 (pl).
 Courtyard in Steyning, Sussex, England. Watercolour. Edith B. Blunt. 10:115 (pl).
 COUSIN, Bruce McF. 56:202.
 COUSINS, Samuel. 47:159; 54:81.
 COUSINS, Tom. 47:159.
 COUTTS, Margaret. 28:183.
 COUTURE, Thomas, 1815-79. 53:21; 55:133.
 COVENEY, A. J. 7:178.
 COVENTRY, F. H. 9:6; 10:93; 23:119; 23:167; 45:33-35; 48:250
 ~The Beginning of Organised Settlement. 45:33
 ~The Close of New Zealand's First Century. 45:33
 ~The European in New Zealand before 1840 Mural painting. 45:29 (pl); 45:33
 ~The Land is cleared and cultivated Mural painting. 45:30 (pl); 45:33
 ~Leda. 23:167
 ~Letter from London. 9:57-59
 ~Portrait of Rev. C. C. Martindale, S. J. 45:35
 ~Poster Designing. 23:130-136
 ~Rugby Poster for the Daily Telegraph, London. 23:135 (pl)
 ~Sailor Poster for the Orient Line, London, with study for same. 23:134 (pl)
 ~The Scrambling man. 10:102 (pl)
 ~Studies for Maori Women wearing Blankets in Mural. 45:31 (pl)
 ~Studies for Pioneers in The Beginning of Organised Settlement Mural. 45:32 (pl)
 ~Study of a Beech Tree in Winter. 23:135 (pl)
 ~Temporary Stairway. 45:34
 ~Winter Sunshine poster for the Southern Railways, London. 23:133 (pl); 45:34.
 COVENTRY, T. A. 17:63.
 Cover Design Competition 1930 (Art in NZ). 12:303.
 Cover Drawing. Nancy Bolton. 70:c.(pl).
 Cover of Folder etched by Meryon for his proposed Voyage to New Zealand. From an original in the possession of the Turnbull Library, Wellington. 7:191.
 COVERDALE, Dr. 13:72; 14:158; 16:290.
 COVERDALE, Howard. 15:227; 21:53; 29:55; 46:117; 49:49.
 COWAN, J. J. 14:88.
 COWAN, James, 1870-1943. 12:302; 45:pr.5
 ~The art craftsmanship of the Maori. 6:121-129
 ~Hero stories of New Zealand by James Cowan. 29:c.; 30:c.; 31:c.; 32:c.; 33:c.; 34:c.; 35:pr.118; 36:pr.172; 37:pr.4; 41:pr.4; 42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4.
 ~Legends of the Maori. 4:pr.209; 6:pr.73; 22:c.; 23: cover; 24:c.; 24:pr.174; 25:pr.4; 26:c.; 27:c.; 28:c.; 29:pr.4; 62:c.; 63:c.
 COWARD, Noel, 1899-1973. ~Blithe Spirit. 16:292; 59:4.
 COWIE, Donald J. 14:112; 22:81; 27:125-126; 31:140
 ~Afternoon of an Artist. 12:272
 ~In Liquidation. 22:83-88
 ~On Beauty. 16:275 276.
 COWPER, Cadogen. 14:98.
 COX, A. H. 17:64.
 COX, A. H., Mrs. 17:64.
 COX, David, 1753-1859. 11:226; 17:62; 29:9; 46:124; 70:43.
 COX, E. A. 21:52.
 COX, J. S. ~Baffling Quest. 31:163-165.
 COX, Lawrence. 66:46.
 COX, R. D. 64:2.
 COX, Winifred May, 1885-1919. 6:144; 65:39.
 COXON, Raymond. 24:220.
 COYLE, R. M. 46:117; 54:71.
 COZENS, John Robert, 1752-97. 61:13.
 CRABB, H. P. ~The People in War. Pen and Wash Drawing. 52:195 (pl)
 ~Youth. 52:196 (pl).
 CRABB, Helen. - see BARC.
 Cracroft Hill, Cashmere Hills. Oil. By H. M. Gore. 1:39 (pl).
 CRADDOCK, E. Maude. 63:2.
 Craggs and Glaciers. By E. S. Hope. 12:263 (pl).
 CRAIG, Alison. 23:127; 28:169-170.
 CRAIG, Frank. 32:209.
 CRAIG, Gordon. 5:40; 54:92.
 CRAIG, Norma. 14:112

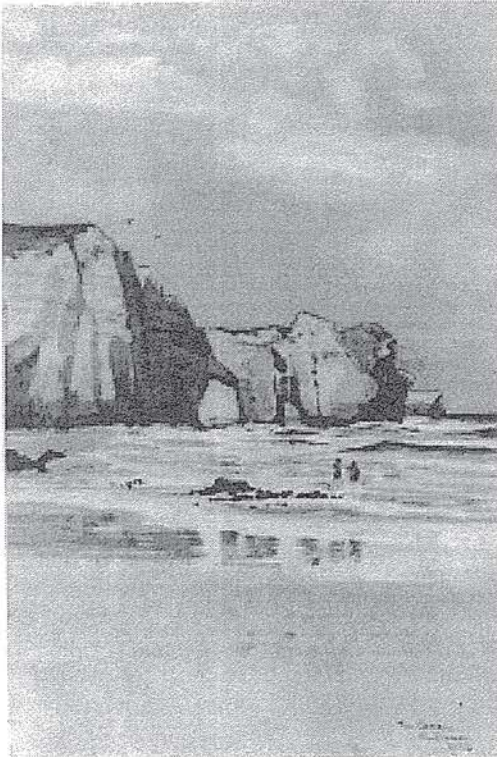
- ~The Tree. 14:115-121.
 CRAIG, Norman. 13:33.
 CRAIG, Una C. 21:28; 22:81; 26:69-70; 27:125-126; 31:140; 34:76; 35:135-136; 39:137; 40:230; 43:106
 ~Colonial Oak. 54:69-70
 ~Dawn Hour. 56:186
 ~The Emancipation of Mr Amble. 43:119-123
 ~Family Furore. 34:78-86
 ~Miniatures. The Art of Elsie White. 47:151-153
 ~Readjustment. An Episode in Two Scenes. 17:23-32.
 CRANACH, Lucas, 1472-1553. 42:67.
 CRAVEN, A. T. 56:157-163.
 CRAWFORD, Garfield. 70:43.
 CRAWFORD, Joan. 54:90.
 CRAWFORD, Judith. 56:173.
 CRAWFORD, Radford. 56:173.
 CRAWFORD, Ritchie. 70:43.
 CRAWHILL. 34:111.
 Creation (Maori Myth). Watercolour. By R. Donn. 4:237 (pl).
 Cremorne Pastoral. Oil. By Arthur Streeton. 34:65 (pl).
 CRESSWELL, D'Arcy. 24:215; 33:30-32; 33:32; portrait. 38:69 (pl).
 CRESSWELL, Kathleen. 35:126.
 CRIPPEN, Jack. 24:204; 26:102; 34:109; 38:112; 42:95; 43:155; 45:57; 46:117; 46:119; 48:246; 50:102; 52:203; 52:205; 53:46; 54:72; 61:7; 61:8; 61:14; 62:2
 ~Anawhata. 52:205
 ~Boats. Oil. 24:205 (pl)
 ~Burnt Bush. 52:205
 ~Bush Scene. 61:15 (pl)
 ~By the Window. 45:57
 ~Huia. 45:57
 ~Interior, Old Church, Howick. 52:205
 ~Near Anawhata. 52:205
 ~Pohutukawas. 45:57
 ~Poinsettias. 45:57
 ~Tree Trunks. 52:205.
 criticism, theory of. 10:105-108; 13:12; 14:146-148; 18:77-78; 18:113-122; 23:148 26:59-60; 26:87; 27:135-138; 28:165; 28:175-176; 28:184-188; 29:32-34; 33:41-43; 33:47-50; 33:53; 35:154-156; 36:175-176; 36:193-195; 36:203-204; 36:224-225; 40:224-228; 45:25-26; 46:105-109; 48:119-207; 48:211-212; 48:247-248; 49:33-34; 53:40; 54:66; 55:142-143; 60:7; 60:18; 61:3; 67:9-12.
 CRITICUS. ~Canterbury Society of Arts Exhibition. The Art Show and the Arts. 16:259-268.
 CRIVELLI, Carlo. ~[Madonna and Child]. 69:7 (pl); 69:8.
 CROKE, Lewis. 30:114.
 CROME, John, 1768-1821. 23:152; 32:187; 33:12; 35:125; 36:195; 38:111; 42:96; 46:115; 50:109
 ~Heath Scene. 32:243.
 CROMWELL, John. 54:91.
 CROMWELL, Oliver. 47:152.
 CRONIN, B. 54:94.
 CROOKES, Margaret W. 39:137; 40:232; 50:102; 50:103; 54:72; 55:145; 57:3; 58:2; 62:2
 ~Christmas Number. 39:139-145
 ~His Praise. 10:128.
 CROPP, Elaine. portrait. 8:281 (pl).
 CROSSBY, Cuthbert. ~Green Shutters. 14:139.
 CROSSE, Joyce. ~Leckhamstead Village, Buckinghamshire, England. 5:36 (pl).
 CROTHERS, Rachel. ~Susan and God. 65:35-37.
 CROW, Eileen. 59:7.
 CROWLEY, Grace. 38:106.
 CROWLEY, Phyllis. 34:109; 38:112; 42:95; 46:117; 50:102; 54:72; 62:2
 ~Civilisation. 58:2
 ~My Son, My Son. 58:2
 ~Peelings. 62:2.
 Crucial Moments. By Merval H. Connelly. 62:10.
 CRUIKSHANK, George. 46:86; 69:47.
 CRUST, Henry, Mrs. portrait. 5:19 (pl).
 Cry for Space. Dora Hagemeyer. 54:72.
 Cubism. 29:60; 31:154; 39:177; 45:43-45; 46:105-108; 47:185; 53:29.
 Culture of Czechoslovakia. M. Rosenfield. 63:7-9.
 Cumberland Market Group (London, UK). 48:216.
 CUNDALL, Charles. 24:192; 44:220; 49:6; 55:136
 ~Return at Dawn. 55:117.
 CURNOW, Allen, 1911- 33:29; 33:29-34; 67:pr.4; 68:17; 69:14; 69:16; 70:35; 70:38
 ~Another Argo. 29:53
 ~At Dead Low Water. Governor's Bay December, 1944. 67:30-31; 68:17 (errata)
 ~At the Brink. Allen Curnow. 16:258
 ~Doom at Sunrise. 29:53
 ~Valley of Decision. 23:150-151.
 CURNOW, J. H. T. 23:152.
 CURNOW, V. 66:45.
 CURRIE, A. E. 10:150; 12:302; 14:160; 22:111; 30:120-121; 34:112; 34:113

D

- ~An Anthology of High School Verse. Oliver A. Murray, Ed. 32:237.
 CURRIE, Lula Annette, 1910-64. 65:39
 ~Camping Taieri Road. 57:29.
 CURRIE, Una. 15:200.
 CURSITER, Stanley. 43:157
 ~Black, White and Silver. 49:31 (pl).
 Curtis Moffat Gallery (London, UK). 16:249.
 CUTHBERT, R. A. 14:159.
 CUYP, Aelbert, 1620-91. 12:299; 36:224; 69:46; 70:43.
 Cycle of Books and War. By Paula Hanger. 62:3.
 Czech lace, designed by Mme Paliickova-Mildeova. 63:6 (pl).

D

Robert Donn. The Caves, St. Clair



- D. A. Ewen, Esq., M. B. E. Caricature. By Noel Counihan. 46:88 (pl).
 D. A. J. 23:127.
 D. K. Richmond. An Appreciation. A. D. Carbery. 29:9-20.
 D. M. A. ~Drama in Dunedin. 69:31-32
 ~Shaw in Dunedin. 67:29
 ~You Can't Take It With You And Gaslight In Dunedin. 68:33-

- DADD, F. ~Food for Powder. 33:57.
 DADLEY, H. S. 17:62.
 DADSWELL, Lyndon. 8:285.
 DAFF, Lily Atty, 1880-1945. 65:40; 68:45.
 DAGLISH, Eric. ~Nightingale, from British Birds. Woodcuts. 41:27 (pl).
 Daily Express Young Artists' Exhibitions (UK). 10:93.
 DAIMER, Anne Seymour. 56:183.
 DALE, W. ~Bronze Cast. Poem. 61:18.
 DALE, W. J. S. 42:94; 64:1.
 DALI, Salvator, 1904-. 47:185; 65:17.
 DALLAS, Anne. ~The Travellers. 43:127.
 DALLEY, W. B. 28:210.
 DALY, Lewis. ~Anecdotes of Famous Paintings. 29:35-38.
 DALZIEL, Nan. 63:1.
 DAMER, Anne Seymour. portrait. 56:181 (pl)
 ~The Honourable Anne Seymour Damer, from a bust executed by herself... H. Corbould. T. Thomson. 56:181 (pl).
 Dance Drama Group (Auckland, NZ). 70:30.
 Dance Drama in Auckland. 70:30-33.
 Dancing Sailors, Brittany. Christopher Wood. 57:18 (pl).
 Dancing Snowflakes. Water-colour by Coreen Browne. 5:68 (pl).
 Dandelion. By S. B. MacLennan. 66:38 (pl).
 DANN, G. L. 13:76.
 D'Arcy Cresswell. Oil. By A. B. Barns-Graham. 38:69 (pl).
 DARET, Jacques, d. after 1468. ~Nativity. 29:46.
 DARGIE, William. ~Corporal James Gordon V. C. 59:20.
 Dark Tides Running. 30:79.
 DARK, Eleanor. 54:94.
 DARLING, A. M. 57:29; 65:40.
 Darning. Oil. By Sydney Thompson. 45:47 (pl).
 DARROCH, Duncan, 1888-1967. 4:264-269; 13:66; 17:60; 18:127; 44:172; 46:123; 48:250
 ~The Acolyte. 14:154
 ~Early Morning Southern Alps. 4:264
 ~Evening in the Valley of the Tasman. 4:269
 ~Mount Elie de Beaumont. 4:264
 ~Mt Cook. 52:200; 59:20
 ~Mt Cook at Eventime. 21:6
 ~Rocks of the Tasman. Oil. 13:63 (pl)
 ~Timber Line, Hooker Valley. 12:262
 ~Winter in the Beech Forest. 14:107; 14:154.
 DARWIN, Charles, 1809-82. 43:150; 53:21.
 DARWIN, Mary. 58:18.
 DARWIN, R. 43:157.
 DAUDET, Alphonse, 1840-97. 16:247; 53:27.

D

- DAUMIER, Honoré, 1808-79. 18:124; 30:114; 46:86; 57:4; 59:12.
- David Jones' Gallery (Sydney, Australia). 12:302.
- DAVID, Jacques Louis, 1748-1825. 55:133.
- DAVIDSON, F. D. 17:64.
- DAVIES, Humphreys. 37:29.
- DAVIES, Roy. 8:287; 42:96.
- DAVIES, W. ~Floral Study. *Clianthus puniceus* Kowhai ngutu-kaka. Pink hybrid. 23:164 (pl)
- ~Floral Study. Kowhai (*Edwardsia microphylla*). 23:165 (pl)
- ~Floral Study. Tarata (*Pittosporum eugenoides*). 23:166 (pl).
- DAVIES, W. C. 55:148.
- DAVIES, W. H. 50:99.
- DAVIES, Walford. 47:184.
- DAVIS, Ernest. 46:118.
- DAVISON, Delphine. 66:46.
- Dawn Hour. Una C. Craig. 56:186.
- Dawn. Statuette, in phosphor-bronze. By Dorothea Clement. 49:19 (pl).
- DAWSON. 18:127; 20:250.
- DAWSON, Amy B. 21:54; 22:109; 26:103; 30:114; 30:115; 31:177; 31:178; 34:109; 35:168; 43:155; 48:246; 50:103; 52:203; 55:145.
- DAWSON, E. P. 27:125-127; 31:140; 34:76; 35:135-136
- ~And They Shall Be One Flesh. 29:27-29
- ~Victories of Peace. 36:207-213.
- DAWSON, W. A. 21:55.
- Day's End. Betty Knell. 15:218.
- DAY-LEWIS, - see LEWIS, Day.
- DAYE. 45:50.
- Daylight Oil. By M. E. R. Tripe. 47:148 (pl).
- Dead Broadleaf Watercolour. By Russell Clark. 42:64 (pl).
- Dead Leaves of Orakau. Leon Coad. 51:120.
- DEAN, J. 50:106.
- DEAN, Marie. Portrait of Miss Parata. 6:pr.73.
- DEANE, John. 21:58.
- DEANS, A. Austen, 1915-. 32:241; 38:114; 48:250; 51:158; 52:167-169; 52:199; 52:209; 53:50; 54:99; 55:108; 55:117; 66:39; 66:46 ~ portraits. 51:149 (pl); 52:171 (pl)
- ~Clear Afternoon, Wanaka. 44:171; 44:176 (pl)
- ~Desert near El Maadi. 55:116 (pl)
- ~Dust. 52:172 (pl)
- ~In the Sun, self--portrait. 51:149 (pl)
- ~Lieutenant Dudley Potts. 51:153
- ~Midwinter Sun. 46:112
- ~Self Portrait. 52:171 (pl)
- ~Suez. 51:158; 52:172 (pl)
- ~Waimakariri. 48:232 (pl).
- Death. A. Mountaine. 64:9.
- Decanter Bay, Peninsula. Watercolour. By Owen Merton. 12:244 (pl).
- December Morn. Oil. By Evelyn Polson. 5:7 (pl).
- Decoration, by R. M. Gillingham. 22:100 (pl).
- Decorative Design for Fire Screen. Colour oil crayon on parchment. By David Gaskin. 45:37 (pl).
- Decorative Interior. Oil. By R. N. Field. 4:235 (pl).
- Decorative Panels, in 'Bramley Falls' Yorkshire Stone. By R. O. Gross. 36:217 (pl).
- Decorative Sea Piece. W. J. Reed. 24:181 (pl).
- Dedication to the Noble. Paula Hanger. 48:208.
- DEED, Lawrence John. 63:17.
- DEEPING, Warwick. 47:184.
- DÉGAS, Edgar, 1834-1917. 16:249; 21:48; 27:136; 28:205-206; 31:130; 39:177-178; 48:216; 50:109; 53:20-21; 55:148; 64:10
- ~Dancer. 35:126
- ~Portrait of Duranty. 16:289
- ~The Toilette. 28:206.
- Degel. Oil. By Maurice de Vlaminck. 46:77 (pl).
- Degenerate Art (Germany). 42:73.
- DE GLEHN, Jane. 24:192.
- DE GLEHN, Winifred G. 14:138; 24:192; 32:244; 43:157; 44:220; 45:50
- ~Black Mantilla. 5:12.
- DELACROIX, Eugène, 1798-1863. 25:36; 35:154; 39:156; 45:45; 47:185; 52:183; 53:21; 55:133; 66:6
- ~Massacre at Scio. 25:12; 55:135.
- DELANO, Adams. 16:288-289.
- DE LA RUE, L. F. 59:2.
- DELBRÜCH. 47:174.
- DELBRUCK, Elizabeth. 43:160; 44:185; 44:219; 45:57-58; 48:251; 50:91.
- DELECLUSE. 32:245.
- DELGOU, G. 48:233-234.
- Delineating character. Russell Clark. 58:7 (pl).
- Demolishing the Fire Station at Masterton. S. B. MacLennan. 57:16 (pl).
- DE MESTRE, Roi. 16:292; 38:103-104 -see also LE MESTRE, Roy.
- DE MONTALK, R. W. ~The Glories of Milford Sound, Te Anau, Manapouri. 22:flyer.
- DEMUTH, Charles. ~Acrobatics. 57:19.
- DENE, John. ~Daffodil. 12:248
- ~Grass Trees. 12:248
- ~A New Zealand Invasion. 9:49-54

D

- ~Pilgrimage. 7:197
 ~Sparrows. 7:198
 ~Thoroughbred. 10:119-120.
 DENGLER, Paul. 37:49.
 DENIER, Jacques. 45:50.
 DENIS, Maurice, 1870-1943. 45:44.
 DENT, Barbara. ~To I. N. M. Barbara Dent. 50:74
 ~Sunday in the town. 49:35
 ~Van Gogh. 49:35.
 Department of Industries and Commerce, Tourism and Publicity (NZ Government). 45:33.
 Department of Prints and Reproductions (NZ) proposed. 12:238.
 Departure of Tory from Plymouth, 1840. Water colour. By Russell Clark. 50:68.
 DERAINE, André 1880-1954. 11:164; 13:11; 14:88; 16:261; 31:139; 32:198; 45:45; 46:108; 49:48; 50:72; 50:109.
 DERMONT-BRETON, V. ~Fisherwoman Bathing Her Children. 51:122 (pl).
 DE SAINSON, - see SAINSON, Louis Auguste de, 1800-787.
 Desert near El Maadi. Watercolour. By Austen Deans. 55:116 (pl).
 Deserted Street. By Helen Brown. 66:18 (pl).
 Design for a Christmas Card. By S. B. MacLennan. 64:c.(pl).
 Design for a Cigarette box. Wash-drawing. By M. Lynn Gurney. 16:277 (pl).
 Design for cover. S. B. MacLennan. 57:c.(pl).
 Design for Entrance steps for Carillon, Wellington. By R. O. Gross. 14:110.
 Design for Winter. Photographic Study. By J. M. S. Beale. 56:198 (pl).
 DESPIAU, Charles, 1874-1946. 23:161.
 Detail of Carving on Pare. Wood carving. 40:201-202 (pl).
 Detail of Casket. Jack Hutchison. 55:121 (pl).
 Detail Study of Architecture in the Grand Atlas, Morocco. Pencil. By John Weeks. 11:167 (pl).
 DETMOID, E. J. 45:51.
 Detribalised Natives, Taranaki, 1869. By J. C. Richmond. 15:175 (pl).
 Development of a New Zealand Artist. An Interpretation of Eana Jeans. R. N. O'Reilly. 62:14-15.
 Development of a National Art. A. G. Tovey. 65:40.
 DEVERELL, Walter. 10:129.
 DEVIS, A. W., 1763-1822. 16:250.
 DEWEY. 51:144.
 Diaghileff Russian Ballet. 8:275.
 Diagrams, labels and captions in reference to article on Maori art. 9:43-46 (pl).
 Dialogue on the Temple of the Muses. An Interview with Christopher Perkins. 12:237-241.
 Diana. By W. H. Wright, Sculptor. 33:37 (pl).
 Diana. By W. H. Wright. 3:182 (pl).
 DICK, Alan. 62:7; 65:39.
 DICK, William Reid. 32:244; 45:50
 ~Madonna and Child. 32:244; 33:9 (pl)
 ~Welcome (Nottingham Town Hall). 13:68.
 DICKENS, Charles, 1812-70. 51:157.
 DICKFOS, Marceina Ia. 60:19.
 DICKINSON. 37:53; 54:81; 64:4.
 DICKISON, Roy James, 1923-. 50:107; 57:29; 61:20; 62:7; 64:2; 65:39; 66:43; 66:47; 69:46
 ~All Saints Church. 57:29
 ~Hagley Park. 57:29
 ~Rawiri Renata, Maori Battalion. 66:42 (pl); 66:43.
 DICKSEE, Frank. 20:238.
 DICKSON, J. W. Braque As I Knew Him. J. W. Dickson. 35:147-148.
 Dieppe. Oil. By Philip Connard. 27:139 (pl).
 Dierdre of the Sorrows. Linoglyph. By F. A. Shurrock. 18:95 (pl).
 Difficulties of the New Zealand Novelist. By Alan Mulgan. 2:115-117.
 DIGBY, Spencer. 25:47
 ~Miranda. Camera Portrait. 26:97 (pl)
 ~Mr Schoon's dances 65:43 (pl).
 Digger's Creek. Oil. By Will Ashton. 5:55 (pl).
 DILLON, Ruth. 50:102.
 DILLICAR, W. W. 69:48.
 Dilworth Building (Auckland, NZ). 5:62.
 Dining Hall, Christ's College. By William Sutton. 51:152 (pl).
 Diploma Gallery (London, UK). 45:17.
 Diploma of Fine Arts (NZ). 17:38.
 Direct pen drawing. By M. T. Woollaston. 37:10 (pl).
 Direct Pen-drawing. By T. H. Jenkin. 4:242 (pl).
 Disillusionment. Oil by P. van der Velden. 9:15 (pl); 9:22.
 Distaff Side. Maenad. 68:28.
 Diva. Marsyas. 9:48.
 DIX, Otto, 1891-1969. 42:68.
 DIXON, C. 70:43.
 DIXON, Hildegard. ~Study. 65:30 (pl).
 DIXON, Katharine. 20:229; 26:104.
 Dixon Collection (Sydney, Australia). 55:144.
 Dobell Controversy. A summary of Australian reports. 63:17-18.
 DOBELL, William, 1897-1970. 57:27; 63:17-18

D

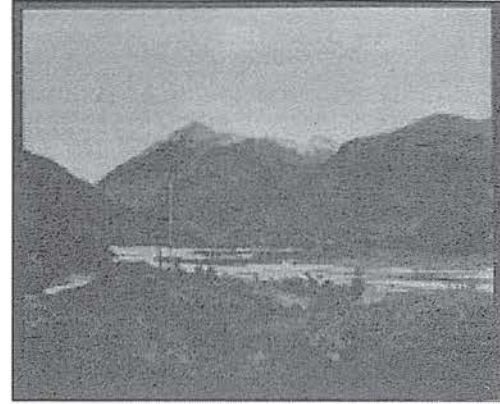
- ~Joshua Smith. 63:16 (pl); 64:10; 65:48.
 DOBSON. ~Cornish Girl. 33:13.
 DOBSON, Frank. 15:217; 45:50
 ~Osbert Sitwell. 9:58
 ~Portrait of Osbert Sitwell. 45:53.
 DOBSON, Margaret. 14:142.
 DOBSON, William. 15:193; 56:180
 ~Ambrose McEvoy. 14:98
 ~Susannah and the Elders. 15:195.
 Dockyard Fire. Oil. By John Nash. 55:109 (pl).
 DOCTOR, J. Alex. ~The Convoy. 48:243; 49:46.
 DODD, Francis. 8:272; 15:215; 24:192; 34:75;
 43:157; 45:51
 ~Lord Rutherford. Drawing. 46:74 (pl)
 ~Portrait of George Clausen. 33:54.
 DODGSON, Campbell. 7:151; 7:158; 7:179-
 180; 8:271; 43:109; 46:100.
 Doll & Richards Gallery (Boston, USA). 10:87.
 Doll's House, Ibsen. Wellington Thespians. H.
 W. 70:29-30.
 DOMETT, Alfred, 1811-87. 3:162; 43:150;
 51:138.
 Dominion Camera Clubs Annual Exhibition.
 59:1; 62:2.
 Dominion Museum – see Museum of New
 Zealand Te Papa Tongarewa ~ Museum.
 Domino. Arnold Grierson Cork. 30:102-105.
 DON, Gerard. 17:63.
 DONALDSON, G. L. 2:143; 3:205; 4:273; 5:69;
 9:75; 47:188; 55:146; 57:32; 61:20.
 DONALDSON, Harry. 37:49.
 DONATELLO, ca 1385-1466. 15:214; 53:29.
 DONGEN, van. 45:45.
 DONN, Robert. 12:300; 14:160; 17:63; 19:192;
 37:49; 39:177; 45:58; 47:167; 50:101
 ~Astelias. 53:48
 ~Borage and Clover. 14:154
 ~The Caves, St. Clair. Watercolour. 4:238 (pl)
 ~The Creation (Maori Myth). 4:237 (pl)
 ~Snaring the Sun (Maori Myth). 18:79; 18:81
 (pl).
 DONOVAN. 33:53.
 DONOVAN, Brian. 24:198.
 Doorway of Santa Maria Della Salute,
 Venice. By Iva McEldowney. 1:60 (pl).
 Dormouse and the Doctor by A. A. Milne.
 Pictures and lettering Harry Rountree.
 10:122-123.
 Doucet Collection. 28:206.
 DOUGALL, J. J. 17:59.
 DOUGLAS, Dr. 8:288.
 DOUGLAS, James. 28:215.
 DOUGLAS, Melwyn. 54:90.
 DOULAS, Fettes. ~Bibliomania. 32:243.
 DOUST, E. D. M. 31:140; 35:135-136; 43:106;
 57:31
 ~The Spider. 31:142-146
 ~Understanding. 35:137-141.
 DOVE, W. W. 28:fr.
 DOWD, J. H. 9:58
 ~The Old Favourite. 33:54.
 DOWLING, Basil, 1910-. ~Fog. 69:22
 ~Naseby, Late Autumn. 69:12.
 DOWNES, T. D. 40:199-205
 ~Photograph of stone carved Canoe Sternpost.
 41:39 (pl).
 Dr I. L. G. Sutherland. Conté. Christopher
 Perkins. 13:30 (pl).
 Drama in Dunedin. D. M. A. 69:31-32.
 Drama in New Zealand. W. S. Wauchop.
 18:99-101.
 Drawbridge, Bruges. By Alex Jamieson. 43:131
 (pl).
 Drawing Fish at the Bottom of the Sea. Robert
 Gibbings. 49:26-29.
 Drawing of a head. Oil. Julia Lynch. 54:61 (pl).
 Drawing of Nude. Lindsay Fraser. 24:206 (pl).
 Drawing. By Clifford Murray. 24:208 (pl).
 Drawing. By Lindsay Fraser. 24:209 (pl).
 Drawing. R. N. Field. 49:40-46.
 Dreamer. Bronze. Margaret Butler. 29:39 (pl).
 Dreamer. By Margaret Butler. 23:163 (pl).
 DRUMMOND, L. R. 28:221.
 Drunken Boy. Oil. P. van der Velden. 9:13 (pl).
 DRURY, Alfred. 45:8.
 DRYDEN, John, 1631-1700. 51:157; 55:125.
 DRYSDALE, George Russell, 1912-81. 38:106;
 57:27
 ~The Paper. 59:6 (pl); 59:7.
 DU MAURIER, Daphne, 1907-89. 47:184.
 Dublin Art Gallery (UK). 46:116.
 Duchess de Grammont. Oil. By Augustus John.
 24:193 (pl).
 Ducks. By Chrystabel Aitken. 26:86 (pl).
 DUDGEON, Ellis. 64:19; 64:20
 ~Gloaming. 64:20
 ~Let There Be Light. 64:20
 ~Pearly Dawn. 64:20.
 DUDLEY, Winifred. ~Old Bridge, Avignon.
 29:55-56.
 DUFF, L. A. 68:45
 ~Poster Designs. 53:36 (pl).
 DUFF, Oliver. ~Bohemia Be Damned! An
 appreciation of Russell Clark as an
 illustrator. 58:6-9.
 DUFY, Raoul, 1877-1953. 24:179; 39:163;
 41:19; 45:45; 45:50.
 DUGDALE. ~Nude. 28:221.

D

- DUGDALE, T. C. 28:221; 29:58; 44:220; 45:51.
- DUGGAN, Eileen, 1894-1972. 3:164; 9:6; 28:213; 35:121; 40:230; 48:243
- ~Consolation. 1:16
- ~The Emigrant. 22:108
- ~Forerunners. 5:17
- ~Infinity. 3:166
- ~A Maori Lullaby. 6:102
- ~Miracle. 10:96
- ~New Zealand Bird Songs. 7:pr.149; 7:201-202; 8:pr.223; 9:pr.3; 10:pr.79; 12:pr.232; 13:pr.5; 14:pr.80; 15:pr.167; 16:pr.233; 17:pr.5; 19:pr.138; 25:pr.4; 26:pr.58; 29:pr.4; 30:pr.67
- ~Peace. 8:244
- ~Poems. 40:229
- ~A small song. 21:23
- ~Sunset. 8:244
- ~Three New Zealand Books. 26:89-95
- ~Trouble. 18:112.
- DUIGAN, C. L. 57:31; 57:32; 58:19; 70:46-47.
- DUKES, Joan. 38:113; 54:65.
- DULAC, Edmund. 23:152.
- DUNCAN, Catherine. 69:35.
- DUNCAN, D. J. Campbell. 16:290; 17:11; 18:129; 19:139; 19:189-191; 20:229; 22:109; 23:167; 30:119
- ~Waimangu. 50:73.
- DUNCAN, George. 55:143.
- DUNCAN, Isadora. 8:275.
- DUNCAN, John Cameron. 19:146; 19:189; 24:176; 24:198; 24:222; 26:64; 26:102; 45:6; 46:123; 48:250; 54:58; 55:145; 56:202; 60:20
- ~Adventure in Art. 14:136-139
- ~Art and the Artist. 2:125-126
- ~Farm, near Tauranga. 52:179 (pl)
- ~Iona College, Hawke's Bay. 13:66
- ~Kumera. 59:2
- ~Mamaku Valley. 25:fr.; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Maori Fortification near Tauranga. 52:180 (pl)
- ~New Zealand Painters 3:169-170
- ~Portrait of Sergt Clive Hulme, V. C. 55:111 (pl); 55:117; 56:202
- ~Road Winds over the Hills. 17:11; 17:35 (pl)
- ~Sketching as a Hobby. 1:43-44.
- Dunedin By J. C. Richmond. 15:177 (pl).
- Dunedin Art Club (Dunedin, NZ). 47:162.
- Dunedin Art Gallery – see Dunedin Public Art Gallery (Dunedin, NZ).
- Dunedin Art Gallery. T. H. Jenkin. 5:9-12.
- Dunedin Art School – see Dunedin School of Art (Dunedin, NZ).
- Dunedin Artists' Gallery (Dunedin, NZ). 17:63.
- Dunedin College of Education (Dunedin, NZ). 46:120; 47:167.
- Dunedin Museum – see Otago Museum (Dunedin, NZ).
- Dunedin Photographic Society (Dunedin, NZ). 14:154; 21:56; 25:47; 26:101; 70:45.
- Dunedin Public Art Gallery (Dunedin, NZ). 5:9-12; 14:98; 16:292; 24:191; 29:58; 30:108; 31:180; 45:59; 47:159; 51:134-135; 51:138; 51:158; 53:47; 54:98; 59:2; 64:2; 66:46
- ~collection. 5:11-12; 9:17; 9:22; 27:115; 28:221; 32:229; 45:59; 46:71; 46:119; 48:249; 48:249; 56:180
- ~history 1922-30. 5:11-12.
- Dunedin Public Art Gallery Society (Dunedin, NZ). 2:143; 3:205; 4:verso121; 4:273; 5:10; 5:64; 5:69; 6:145; 7:217; 8:293; 9:75; 10:129-130; 11:221; 19:191-192; 24:192; 28:221; 46:120; 54:98.
- Dunedin Repertory Society (Dunedin, NZ). 26:105; 30:118; 31:180.
- Dunedin School of Art – see also King Edward Technical College (Dunedin, NZ)
- Dunedin School of Art (Dunedin, NZ). 10:88; 11:226; 42:97; 45:59; 47:161; 47:167; 47:174; 48:207; 49:6; 53:47; 61:14; 62:7; 62:14; 69:43.
- Dunedin School of Art and Design – see Dunedin School of Art (Dunedin, NZ)
- Dunedin Sketch Club (Dunedin, NZ). 16:291; 45:59.
- Dunedin Teachers' Training College – see Dunedin College of Education (Dunedin, NZ).
- Dunedin Technical College – see King Edward Technical College (Dunedin, NZ)
- Dunedin to Samoa Spoke. By C. R. Allen. 4:251-252.
- Dunedin. Oil. W. A. Bollard. 4:233 (pl).
- Dunfermline. Etching. W. S. Percy. 20:240 (pl).
- DUNLOP, R. O. 11:217; 15:215; 19:178; 24:192; 24:220; 37:48; 43:157; 44:212; 44:220; 45:6; 45:51
- ~Melita. 59:2
- ~What a Student can learn. 52:184.
- DUNN, Waldo H. 19:140.
- DUNNE, Irene. 54:91.
- DUNNET, Lenore. 37:49; 38:112; 40:233.

DUNNINGHAM, A. G. W. 54:99.
 Dunthome Gallery (London, UK). 10:87.
 Durand Ruel Gallery (Paris, France). 31:130.
 DURDEN, James. 15:220
 ~Blue Room in Kensington. 17:62.
 DÜRER, Albrecht, 1471-1528. 8:260; 15:175;
 35:154; 44:220; 48:251; 50:90; 50:109;
 51:145; 55:148; 67:14; 69:46; 70:40 ~
 portraits. 51:147 (pl)
 ~Adam and Eve. 54:80
 ~Albrecht Dürer. Portrait of Himself at the age
 of 13 (Pencil). 51:147 (pl)
 ~Apocalypse. 34:105-107
 ~Flight into Egypt, ca 1505. 54:79-80
 ~The Four Horsemen of the Apocalypse. 50:91
 (pl)
 ~Praying Hands. 55:144
 ~Una Vilana Windisch. 8:271.
 Durham Street Art Gallery (Christchurch, NZ).
 17:63; 19:191; 20:249; 26:87; 26:103; 29:57;
 30:116; 32:241; 34:111; 41:47; 48:247;
 54:97; 55:146; 70:22.
 DURST, Alan. 15:217.
 Dusky Sound. By John Gully. 27:119 (pl).
 Dust. Watercolour. Austen Deans. 52:172 (pl).
 Dutch Funeral. P. van der Velden. 9:16 (pl).
 Dutch Landscape. P. van der Velden. 9:25 (pl).
 Dutch Sunbonnet on Willow Macky. Oil. By
 Maud Burge. 60:16 (pl).
 DUTHIE, A. Drummond. 17:64.
 Duveen Fund (London, UK). 14:141; 24:191.
 DUVEEN, Joseph. 7:166; 10:125; 13:71; 14:98;
 18:124; 27:157.
 Dweller. Robin Hyde. 11:175-176.
 dwellings. 10:113; 10:115; 11:167; 11:177;
 11:180; 11:207; 42:69; 48:232; 69 cover.
 DYCK, Anthony van, 1599-1641. 10:125;
 10:131-132; 11:221; 14:98; 36:224; 37:50;
 42:96; 50:104; 50:109; 55:124; 56:179
 ~Concert des Anges. 7:165
 ~Countess of Dorset. 29:46
 ~Madonna and Child Oil. 36:218 (pl).
 DYER, Miss. 50:105.
 DYER, Anson. 37:48.
 DYER, James, Mrs. 19:192.
 DYER, June. 54:100.
 DYER, Rona, 1923- (Rona Ina). 62:7; 69:44;
 69:44-45; 70:46.
 DYSON, Will. 3:156; 8:271; 15:217.

E

Early Morning, Jackson's. H. Horridge

E. H. ~Lever de Rideau. 11:190.
 E. Hine Paeroa Potatau. Oil. Rata Lovell-
 Smith. 33:45 (pl).
 E. L. J. Notes from the Centres. Auckland.
 66:44-45.
 E. L. G. Review. 62:18-19.
 E. Mervyn Taylor. Engraver on Wood. By S. B.
 MacLennan. 67:13-20.
 EAKINS, Thomas, 1844-1916. 51:126; 55:144.
 Ealing Art School (London, UK). 8:230.
 EARLE, Augustus, 1793-1838. 27:147; 47:189;
 51:118.
 EARLDOM, Richard. 37:53.
 EARLOM. 54:81.
 Early Morning, Coe's Bay. Dorothy Manning.
 49:44 (pl).
 Early Morning, Jackson's. By H. Horridge.
 4:267 (pl).
 Early Morning, King Country. Oil. By Frances
 I. Hunt. 49:30 (pl).
 Early Settlers' Association - see Otago Set-
 tlers' Association (Dunedin, NZ).
 Early Spring, Regent's Park, London. By M. E.
 R. Tripe. 47:142 (pl).
 Earth fever. Helen C. Wheeler. 39:158.
 Earth-bound. F. A. Stevens. 23:129.
 Earth Ended. Paula Hanger. 38:74.
 Earth-Lovers. Helena Henderson. 49:21.
 EAST, Alfred. 62:4.
 East Cape, North Island Woodcut. By Roland
 Hipkins. 48:218 (pl).
 East London Group (London, UK). 16:248;
 18:123; 19:178; 27:155.
 Easter Sonnet. James K. Baxter. 67:44.
 EASTERFIELD, T. H. portrait. 25:29 (pl).
 EASTLAKE, Charles. 60:18.
 EASTON, W. G. 37:36.

E

- Eatons Fine Art Dealers (Wellington, NZ).
1:pr.3; 2:pr.71; 11:226; 12:301; 12:302;
13:74.
- EBER, Elk. ~The Last Hand-grenade. 42:71
(pl).
- École de France (Paris, France). 4:219.
- École des Beaux Arts (Paris, France). 10:86;
46:116.
- EDGAR, Hilda J., 19??-66. 65:39; 65:40.
- EDGAR, J. D. Charlton, 1903-76 (James Douglas
Charlton). 17:63; 19:192; 20:250; 21:55;
22:69; 25:49; 25:50; 28:181; 42:97; 49:50;
49:51; 54:99; 68:46; 69:46; 70:40
~Brodie's Close, Edinburgh. 14:154
~Chez Russell Clark. 26:87
~Clear Morning, Autumn, on the Kawarau.
46:119
~Ferryman's Shack, Lowburn Ferry. 26:100
~Green Hat. Edgar. 26:100
~Kawaru [sic] River Gorge. 42:97
~Matukituki steps, Lake Wanaka. 21:44 (pl)
~Portrait of Miss Betty Black. 28:181
~Silverware and Roses. 22:69
~White Turban. 26:87.
- EDGAR, Joan K. 64:4
~Gannets. 64:5 (pl).
- EDGAR, Nancy. 58:2; 62:2.
- EDGAR, Winifred. 63:2.
- EDGE CUMBE, J. H. 25:48;
- Edinburgh College of Art (Edinburgh, UK).
11:162; 14:88; 16:238; 19:146; 36:177.
- Edith Morris Craftswoman. By Joan Gillies.
69:9.
- Edith Searle Grossmann, Pioneer. Alan
Mulgan. 12:278-280.
- Edith. Oil. By A. Elizabeth Kelly. 50:69 (pl);
51:148 (pl).
- EDMISTON, Jessie. ~That's Peter! 5:52 (pl).
- EDMOND, John. 49:51.
- EDMONDS, Douglas. 66:46.
- EDMONDS, Paul. ~Abstract Design. 18:115
(pl); 18:116 (pl)
~The flood. 18:118 (pl)
~The plaything of Mankind. 18:117 (pl)
~Some Thoughts on Modern Art. 18:113-122.
- Edmund Davis Collection, Musée de Luxem-
bourg (Paris, France). 10:95.
- Education Through Art for Young and Old.
37:22-26.
- Edward Drummond Libbey Bequest (Toledo,
Ohio, USA). 53:8.
- EDWARDS, G. W. 50:107; 55:147; 62:7
~Autumn. 57:29
~Farms. 57:29.
- EDWARDS, Joan. 30:114; 34:109; 52:205; 60:2.
- EDWARDS, Stanley H. 41:49; 47:190
~James Nairn Artist. 48:221-225.
- ECKHOUDT, van den. 45:50.
- Egyptian Fisherman. Wood-cut. By Leslie
Greener. 10:121 (pl).
- EICHBAUM, Gerda E. ~Pierre Auguste
Renoir. 53:19-29
~Géricault's Raft of the Medusa and Goldie-
Steele's Arrival of the Maoris A Com-
parison. 55:130-134
~James McNeill Whistler, 1834-1903. 64:10-13
~Mystery of the Best Seller. 63:10.
- Eileen Joyce, Music Maker. By C. A. Marris.
3:189-192.
- EINSTEIN, Albert, 1879-1955. 48:215.
- EISE, Ida G., 1894-1950. 6:143; 13:25; 16:238;
18:129; 21:54; 24:203; 26:102; 29:56; 30:95;
30:114-115; 30:120; 32:238; 33:53; 37:49;
38:113; 43:155; 46:118; 46:123; 48:250;
49:49; 50:102; 58:2; 65:31; 67:39
~Auckland Society of Arts. 52:203-204
~Bach at Titirangi. 69:48
~Chinaman's Gardens, Mangere. 47:187
~The Gorge, Kawhatau. 6:143
~A Grey Day, Manukau. 66:44
~Grey Day on the Manukau. 38:113; 66:44
~Landscape, Waiheke. 44:173 (pl)
~Landscape. 34:112
~Mangaotaki River. 33:2 (pl); 33:53
~Nihotupu Heights. 28:166
~An Old Farmyard. 9:66
~The Road to the Valley, Cambewarra, NSW.
6:134 (pl)
~Rutland Art Group. 54:71-72
~Sheep Country. 24:198
~Still Life. 66:44
~Waiheke. 44:171
~Waipaoa River, Whatatutu. 24:198.
- EISEN. 26:102.
- EISHI. 26:102.
- EKMORE, E. ~Portrait of Lenore. 33:56.
- El-Maiz Stronghold in the Desert, Morocco.
Watercolour. John Weeks. 11:178 (pl).
- Elaine Cropp. Elizabeth Wallwork. 8:281 (pl).
- Elam Puppeteers (Auckland, NZ). 42:96;
43:154.
- Elam School of Art (Auckland, NZ). 4:270;
5:58; 5:67; 10:93; 11:162; 11:174; 11:225;
12:299; 14:88; 16:237; 16:290; 23:167;
24:202-210; 24:222; 25:47; 30:115; 33:41;
34:109; 38:112; 39:123; 42:95; 45:34;
46:117; 46:119; 47:187; 48:245; 50:103;
54:71; 54:97; 61:7; 61:8; 61:14; 62:1; 64:1;
65:21-32; 66:29; 67:36; 69:40; 70:18-19

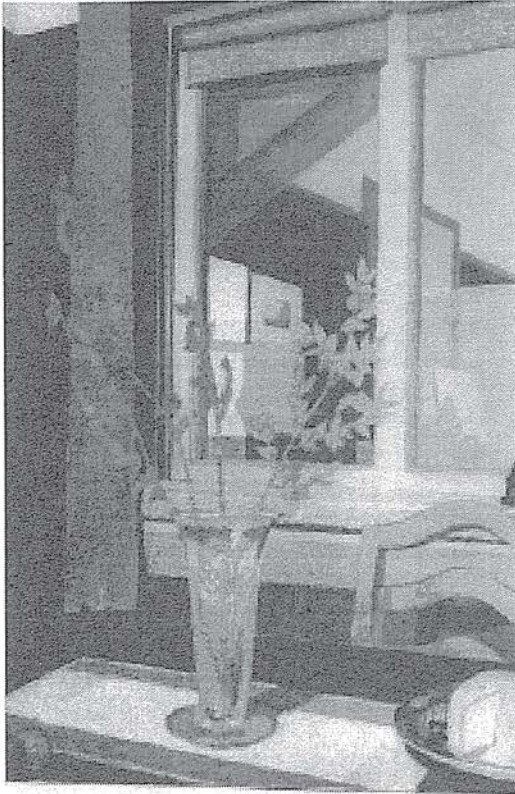
E

- ~Annual Exhibition. 24:202-210; 27:156;
31:177; 39:176; 43:154; 66:46
- ~Centennial Exhibition. 50:101.
- ELDER, J. 47:159.
- ELDERSHAW, J. R. ~The water Wheel. J. R. Eldershaw. 33:56.
- ELDERSHAW, M. Barnard. 54:94.
- Eleanor. By W. H. Wright. 25:33 (pl).
- ELGAR, Charles, Mrs. 32:244.
- Elgin Marbles. 45:8.
- ELIOT, George, 1819-80. 45:10.
- ELIOT, T. S., 1888-1965. 23:150; 28:214;
69:13; 69:18.
- Elise Mourant at the French Maid. Barc. 68:43.
- Elizabeth Bay, from Pott's Point. Etching. By Sydney Ure Smith 1881-1970. 51:123 (pl).
- ELIZABETH, Queen. 47:152.
- ELLIOT. 50:59.
- ELLIOT, Allan. 30:95.
- ELLIOT, Mr. 31:129.
- ELLIOT, William. 31:179; 53:45.
- ELLIOTT, Alan. 34:112; 35:123-124.
- ELLIOTT, G. H. 10:150; 17:59; 22:111.
- ELLIS. 64:4.
- ELLIS, Christine (Mrs Kirk). 25:48.
- ELLIS, Cicely F. 27:125-126.
- ELLIS, F. V. (Frederick Vincent). 53:50;
54:100; 64:20; 70:40
- ~The Maori. 11:226
- ~Ponte Vecchio, Florence. Dry-point. 1:62 (pl)
- ~S. S. Maori at Wharf, Wellington. 1:40 (pl).
- ELLIS, Frances. ~Natala. 50:107
- ~Rangitikei. 50:107.
- ELLIS, Havelock. 48:247.
- ELLIS, J. 9:69; 22:111.
- ELLIS, J. S. 25:51.
- ELLIS, Joseph M. 25:51; 28:190; 29:59; 30:71;
30:120-121; 31:162; 34:112; 34:114; 44:221;
46:123
- ~Portrait head. 14:104-105
- ~Smiling Woman. 30:76
- ~Waikaki Tairapanga. Portrait bust of Maori. 5:49 (pl)
- ~Walter A. Bowring. 14:151-152.
- ELLIS, Lorna. 70:43
- ~Portrait Bust. 7:215 (pl); 7:216 (pl).
- ELLWOOD, Harry. 52:209.
- ELMER, Alfred. ~Portrait of Lenore. 56:180.
- ELWELL, Frederick. ~The Squire. 13:71.
- ELWES, Simon. ~Portrait of Her Majesty Queen Mary. 44:221
- ~The Earl of Airlie. 21:48.
- Emancipation of Mr Amble. Una Craig. 43:119-123.
- EMANUEL, Frank L. 11:217.
- Embassy Theatre Club (London, UK). 19:178.
- Embroidery a Living Art. Louise Henderson. 53:37-38.
- Emigrant. Eileen Duggan. 22:108.
- EMMANUEL, Cedric. ~Old Stables, Windsor. 44:221
- ~Queen's Square. 44:221.
- Empire Art Exhibition. 25:pr.4; 27:111; 36:225.
- Empire Art Loan Collection Society London. By H. H. Tombs. 42:91-93.
- Empire Art Loan Collections Society. 8:286;
21:56; 23:119; 24:175-176; 24:222; 25:51;
28:163; 30:115; 32:241; 32:244; 33:6; 33:11;
35:123; 36:221; 42:91-93; 42:91-93; 43:157;
44:181; 44:210-211; 45:58; 46:100; 46:118;
47:157; 47:173; 49:28-34; 49:42; 51:134-
135; 54:100; 59:10; 67:6
- ~Exhibition. 25:47; 25:49 32:243; 33:25; 33:55;
45:58; 49:28-34; 49:31-32; 49:50; 50:101;
53:47
- ~Exhibition of British Contemporary Art. 45:5
- ~Exhibition of Miniatures 1939. 45:58
- ~proposed exhibitions. 46:100.
- Empire Loan Collection. 24:191-196; 33:8 (pl);
33:10 (pl).
- Empire Marketing Board (UK). 15:227; 25:8.
- Empire USA Art Trust. 57:24.
- Employed. Pen and Wash. By Christopher Perkins. 13:37 (pl).
- En Route, Conté. By James Cook. 19147 (pl).
19:147 (pl); 19:154
- Enamel Boxes. By Elsa Morrah. 10:124 (pl).
- Enchantment. Marna Service. 15:224.
- Enclosed. Elsa Mary Bosworth. 25:17.
- End of the Day. Oil. By H. Horridge. 2:133 (pl).
- English Folk Dance and Song Society (London, UK). 48:209.
- English Folk Dancing in New Zealand. Hilda Taylor. 48:209-210.
- English School of Mezzotint Engraving. 55:124.
- English Water-colours, with 12 Colour Plates. Published by B. T. Batsford Ltd. 48:243.
- ENRICH, Richard. ~The Blue Barge. 27:157.

E

- Entrance to Corte, Corsica. Oil. By John Weeks. 20:226 (pl).
- EPSTEIN, Jacob, 1880-1959. 4:216; 9:59; 13:26; 15:193-198; 15:214; 20:250; 25:9; 29:45; 33:41-43; 33:54; 38:111; 39:167-169; 40:185; 41:41; 42:59; 43:157; 45:17; 59:12
- ~Behold the Man. 28:215-216; 29:48 (pl); 31:155; 31:156; 45:53; 57:30
- ~British Medical Association Sculpture (London,UK). 41:41
- ~Consumatum est. 39:167
- ~Ecce Homo. 28:215-216; 29:48 (pl); 31:155; 31:156; 45:53; 57:30
- ~Genesis. 12:297-298; 28:215-216; 33:41
- ~Head of Dolores. Epstein. 19:177-178
- ~Let there be Sculpture [excerpts]. 59:12
- ~Madonna and Child. Jacob Epstein. 9:59
- ~Portrait of Betty May. Epstein. 33:13
- ~Portrait of Nan Condron. Epstein. 33:13
- ~Portrait of Professor Albert Einstein. 25:28; 27:157
- ~Portrait of Rabindranath Tagore. 47:185
- ~Primeval Gods. 21:48
- ~Rima. 28:215-216; 33:41; 45:53
- ~The Tin Hat. 27:157.
- ERICKSON, Carl. 54:93.
- ERNST, Max, 1891-1976. ~Birth of Day. 43:128
- ~The Bride of the Wind. 43:128
- ~Desert Rose. 43:128
- ~Oedipus Rex. 43:128
- ~Pieta. 43:128
- ~The Somnambulist Divers. 43:128
- ~Storm. 43:128.
- Escalade. By Mabel M. Annesley. 59:15 (pl).
- Esmond Atkinson. John L. Moore. 56:166-170.
- Estuary. By Cecil F. Kelly. 51:150 (pl).
- Etcher. Seymour Haden. 61:14.
- Etching Exhibition from Twenty-one Gallery London (Christchurch, NZ). 37:50.
- Etching. By Philip Matthews. 25:46 (pl).
- Ethel Gabain, (Mrs John Copley). 30:114.
- ETTY. ~A Peacock. 32:243.
- EURICH, Richard. 45:51; 50:109.
- European Art Exhibition. 43:160.
- European Art from Christian Centuries Exhibition (Auckland, NZ). 45:57-58.
- European in New Zealand before 1840. By F. H. Coventry. 45:29 (pl).
- EVANS, W. P. 53:50.
- EVANS, Will. ~Tons of Money. 61:17.
- EVANS, William G. ~One Gold Straw on the Tide. 57:17.
- EVELYN, John. 55:124-125.
- Evening, Waitotara. H. D. Gore. 32:212 (pl)
- Evening Concarneau. By Sydney L. Thompson. 28:179 (pl).
- Evening in Holland. Oil. By P. van der Velden. 9:7 (pl).
- Evening in the Atlas Mountains, Morocco. Pastel. By John Weeks. 11:196 (pl).
- Evening Light, Amuri Bluffs. Oil By R. Wallwork. 2:85 (pl).
- Evening, Lake Wanaka. Oil. J. A. Johnstone. 22:89 (pl).
- EVERDINGEN, Caesar Boëtius van, 1606-79. ~Child Holding an Apple. 37:50.
- EVERDINGER, van. 36:224
- EVERETT, J., Mrs. 36:223; 52:208; 55:148.
- EVERGOOD, Miles. ~The blue vase. 24:199 (pl).
- EVES, Reginald G. 21:48; 44:220; 45:51; 55:136
- ~Earl Jellicoe. 49:51.
- Evoking atmosphere. Russell Clark. 58:8 (pl).
- EWEN, D. A. 7:212; 9:69; 21:57; 29:59; 31:162; 43:158; 46:70; 49:53; 51:159 53:49; portrait. 46:88 (pl).
- EWEN, J. F. 3:185; 18:129; 22:109; 46:118; 50:101; 58:2.
- Ex Libris Society. 7:211; 8:287; 12:301-302; 13:72; 13:73; 14:158; 15:227; 16:290; 17:62; 21:53; 25:47; 27:147; 29:55; 30:115; 32:239; 37:49; 41:46; 42:95; 45:57-58; 46:117; 46:117; 49:49; 50:101; 52:205; 53:45; 54:96; 54:96; 57:4; 61:2.
- Exhibition of Chinese art. 35:143-146.
- Exhibition of Contemporary Canadian Painting. Roland Hipkins. 40:197-198.
- Exhibitions of Contemporary Art. E. B. Gunson. 21:40-42.
- Exile. Oil. M. E. R. Tripe. 47:fr.
- Expressionism. 42:68; 53:29; 55:142.
- Expressive Media for Children. Gordon Tovey. 46:97-99.
- Exterior View McDougall Art Gallery. Photograph. By Jas. Thomson. 18:109 (pl).
- Extract from a Novel. G. R. Gilbert. 68:10-15.
- EYCK, Jan van. 52:183; 56:179
- ~Arnolfini and his Wife. 27:135.
- EYCK, Margaret van. 56:179.

F

R.N. Field. Interior

- F. J. P. – see PAGE, Frederick.
 F. M. ~Repertory in Auckland. 4:256-258.
 F. W. Gross, painter in oils. By H. V. M. 69:40.
 Face Like a Flower. By C. A. Marris. 5:27-30.
 Facsimile Exhibition (Old Master and Modern colour prints). 50:108; 51:159 53:45.
 FAGIS. 50:109.
 Failure. C. G. R. James. 31:150-151.
 Faintheart. C. A. Marris. 5:47-48.
 FAIRBURN, A. R. D., 1904-57. 26:90; 27:149; 28:166; 33:29-33; 49:49; 58:20; 61:8; 66:3; 66:29; 67:pr.4; 69:14-15; 69:36-38; 70:4-6; 70:44
 ~Another Argo. 29:53
 ~Arts and Crafts in the Schools. A View of Aesthetic Education. 67:9-12
 ~Auckland Letter. 68:36-41
 ~Auckland Society of Arts Show. 64:14-17
 ~Before the Storm. 70:4-6
 ~Brick Kiln. 70:5
 ~Bush Scene. 28:166; 28:168 (pl)
 ~The Canterbury Hamlet. A criticism. 66:14-16
 ~Dark Landscape. 70:4-6
 ~The edge of the Quarry. 70:4-6
 ~The House Among the Trees. 70:4-6
 ~Landscape With Figures. (Memories of England). 29:53
 ~Manukau Harbour. 70:4-6
 ~Letter to the editor. 67:37-38
 ~Near New Lynn. 70:4-6
 ~Red Hillocks. 70:4-6
 ~Red Roofs. 70:4-6
 ~Some Aspects of NZ Art and Letters. 24:213-218
 ~Waiheke. 70:4-6
 ~Wiltshire Landscape. 70:4-6.
 Fairy ointment. By Ishbel Veitch. 9:55-56.
 Fairy Tale. By Colin Lovell-Smith. 24:182 (pl).
 Fairy Tale. By Marna Service. 4:246.
 Faith. John Mulgan. 22:95.
 FAITHORNE, William, 1616-1691. 54:80.
 FALCONER, Pearl. 54:93.
 FALCONER, W. M. 57:31.
 FALK, Bernard. 48:215.
 Family Furore. Una Craig. 34:78-86.
 Famous Poster Artist Describes Evolution of a Design. By Edward McKnight Kauffer. 44:203-204.
 Fanfrolico. A. M. Hardcastle. 10:133-134.
 FANNING, Joan. 52:200; 56:157
 ~From the Hill. Watercolour. 56:162 (pl)
 ~Saturday Morning. 60:14.
 FANTIN-LATOURE, Henri, 1836-1904. 39:134; 50:109; 64:10
 ~Ariadne. 33:54.
 FARINGDON, Lord. 25:28.
 Farm Buildings, Makara (Water-colour). By E. Mervyn Taylor. 60:15 (pl).
 Farm House, Corsica. By John Weeks. 66:7 (pl).
 Farm in Springtime. Oil. By Kathleen Salmond. 26:65 (pl); 48:fr.(pl).
 Farm Landscape. Watercolour. By Kenneth Macqueen, Sydney. 3:153 (pl).
 Farm on the Hill. Oil. By Owen Merton. 8:243; 8:227 (pl); 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
 Farm Torlesse. By Cecil F. Kelly. 44:173 (pl).
 Farm, Mangere. By F. H. Beckett. 68:8 (pl).
 Farm, near Tauranga. Pencil. John Cam Duncan, Rotorua. 52:179 (pl).
 Farmer's Gallery (Sydney, Australia). 10:149.
 FARMER, John. 47:191.
 FARQUHAR, Jean. 29:55; 31:177; 38:112; 42:95; 43:155; 46:119; 50:103; 51:158; 53:46
 ~Head of a Girl. 31:177
 ~Oil. 65:28 (pl).
 FARQUHARSON. 10:127.
 Faun. Carved in Wood. By Dorothea Clement. 52:175 (pl).

F

- Fauves. 45:45-46.
 FEA, Barbara. 57:30
 ~Grotesque design. 58:19 (pl).
 FEARN, Stanley W. 10:150 14:160; 53:49; 54:65.
 FEININGER, Lyonel, 1871-1956. 38:81; 42:67.
 FEINT, Adrian. 8:287; 25:47; 27:148; 42:96.
 FELL, C. Y. 8:227; 8:247-250; 36:223; 52:208.
 FELL, C. Y. Mrs. 55:148
 FELL, Dr W. 29:59
 ~Pioneer work of H. M. Gore. 12:251-252.
 FELTON, Alfred, 1831-1904. 14:160.
 Felton Bequest (Melbourne, Australia). 14:160; 27:148; 36:175.
 FENN, Hamish. 15:200.
 FENTON, Basil. 30:115; 31:178
 ~Back Yards. 30:115
 ~Head in Charcoal. 34:110
 ~Whakarewarewa. 34:110.
 FENTON, Pat. 60:20; 61:14; 62:7.
 FERGUSSON. 17:62.
 FERGUSSON, Alice, Lady. 8:287 ~ portraits. 8:281 (pl)
 ~Mt Sefton. 6:133 (pl).
 FERGUSSON, Lindo. 16:292; 49:50.
 FERGUSSON, Charles. 8:281.
 FERGUSSON, James. 27:114.
 FERRIER, Arthur. 10:85; 16:289; 21:52.
 Fiction and Fact. The Impersonal View. Barbara Leigh. 37:41-44.
 Fiddler at the Fair. Herbert A. Budd. 46:71 (pl).
 FIDLER, Harry. 11:217.
 FIELD, Isabel Jane, 1867-1987 (née Hodgkins). 47:161.
 FIELD, Marion. ~H. V. Miller, painter. 65:4-8; 68:46
 ~Otago Art Society's Annual Exhibition. 30:94-96
 ~The Otago Art Society's November Exhibition. 62:12.
 FIELD, R. N., 1899-1987 (Robert Nettleton). 10:148; 13:73; 17:63; 18:98; 19:192; 21:24; 30:70; 30:117; 34:111; 37:7; 40:187-196; 41:47; 46:123; 47:174; 48:250; 49:50; 54:99; 54:100; 55:147; 57:30; 59:9; 60:19; 61:1; 61:14; 62:7; 62:19; 63:2; 65:39; 65:40; 66:47; 68:45-46; 69:40; 70:44; portrait. 14:124 (pl)
 ~Anatomy in Sculpture. 48:235-241; 49:39
 ~Art and the Public Colour. 50:95-97
 ~Art and the Public Design. 53:39-40
 ~Art and the Public Form. 52:193-194
 ~Art and the Public Line. 51:144-146
 ~C. R. Allen, Esq., Blind Author. 40:193 (pl)
 ~Carlton Mill. 62:20
 ~Christ at the Well of Samaria. 7:153 (pl)
 ~Christchurch The Avon. 40:191 (pl)
 ~Clay Modelling for Schools. 46:93-94
 ~Cornflowers. 18:98; 18:128
 ~Cottesford Burdon Esq. 36:226
 ~Cristabel. 14:122-128
 ~Decorative Interior. 4:235 (pl)
 ~Doreen. 18:128
 ~Drawing. 49:40-46
 ~Elgin Road. 11:222
 ~H. V. Miller painter. 65:4-8
 ~Head Carved direct in Stone. 14:123 (pl)
 ~Head of a Child. 50:106
 ~Heads in Stone. 14:122-128
 ~Honour. 18:128
 ~Ivan Mestrovic. 62:8-9
 ~Jonathon. 65:39
 ~Miss Kelsey. 18:93 (pl); 18:98; 18:128
 ~Mrs James Iverach Terracotta. 40:196 (pl)
 ~North Otago. 62:20
 ~Otago Art Society's Annual Exhibition. 30:94-96
 ~Otago Art Society's Exhibition. 18:125-128
 ~The Otago Art Society's November Exhibition. 62:12
 ~Panel for a Music Room. 18:98
 ~Portrait of Cottesford Burdon, Esq. 36:226
 ~Portrait of Hon. Downie Stewart. 40:182 (pl)
 ~Portrait of Miss Kelsey. 18:93 (pl); 18:98; 18:128
 ~Portrait of Mr Thos Scott. 14:153
 ~Portrait of Rev. Canon Neville. 18:128
 ~The River and the Sea. 11:222; 14:122-128
 ~Sculpture. Carving for Children. 47:182-184
 ~Shotover Valley. 34:112
 ~Son and Heir (sculpture). 50:92 (pl)
 ~Still Life Oil. 40:194 (pl)
 ~Story of Mankind. 14:122-128
 ~The Wheelwright. Woodcut. 4:247 (pl)
 ~The Window. 11:222
 ~Waipori. 18:128
 ~Woman Sculpture in Cornish Serpentine Stone. 40:195 (pl)
 ~Woodhaugh. 14:153.
 FIELD, Thane. 48:250; 56:158; 62:20
 ~Single Roses. 52:200.
 FIELD, W. H. 9:31.
 FIELDING, Copley. 29:9
 ~Balloch Ferry, Loch Lomond. 46:119
 ~Stranded, Morning after the Wreck. 33:57
 ~Windmere Lake. 46:125.
 FIELDING, William. 31:162
 ~Recent Architectural Development in North America. 10:140-144.
 FIELDS, Thane. 28:183.

- FIFE, Ivy Grace, 1905-. 48:246; 56:163; 56:185; 57:3; 70:44
 ~Colin. 68:22
 ~Eighty-seven Years. 69:48; 70:45
 ~Michael. 64:6 (pl)
 ~Peter. 60:14; 60:19; 66:46.
 Fifth Column. Oil. By I. M. Copeland. 49:20 (pl).
 FIGGIS, Darrell. 28:207.
 Figure Composition in Colour. The Haulers. Jessy Lloyd. 17:54 (pl).
 Figure Design, Commercial Drawing Class. By A. Cook. 8:292 (pl).
 figure studies. 2:110; 3:181; 3:182; 4:242; 4:260; 5:7; 5:25; 5:38; 5:66; 7:213; 8:252; 8:290; 8:292; 9:30; 10:99; 9:27; 10:102; 12:257; 12:282; 12:284; 13:pr.5; 13:61; 14:91; 15:222; 16:265; 17:54; 18:84; 18:95; 19:147; 19:148; 21:16; 23:144; 23:163; 24:194; 24:206; 25:45; 25:46; 28:202; 29:15; 29:39; 33:37; 33:39; 33:40; 35:151; 36:216; 37:9-10; 37:28; 40:195; 42:71; 45:31; 45:32; 47:148; 48:204; 48:231; 48:238; 49:19; 49:41; 49:44; 51:139; 55:121; 61:12; 64:5; 65:26; 65:30.
 Figures and trees. Frances Hodgkins. 49:32 (pl).
 FILDES, H. 7:172.
 FILKINS, Dorothy. 4:270.
 film. 48:233-234; 56:173-174.
 Film Thoughts from Queen Anne's Time. By James Harris. 66:31-32.
 Films in Retrospect. G. E. E. 54:90-91.
 FINBERG, A. J. 56:169.
 FINDLATER, Robert, Mrs. portrait. 10:103 (pl).
 FINDLAY, Aileen. 69:45.
 FINDLAY, J. L., Mrs. portrait. 4:265 (pl).
 FINDLAY, J. N. 62:20.
 Fine Art Society (London, UK). 20:237.
 Fine Arts Association of NZ (Wellington, NZ). 12:251; 32:207-208; 42:77.
 Fine Arts Gallery (London, UK). 16:249.
 Fine Arts Ltd (Wellington, NZ). 8:286.
 Fine Arts Salon (Wellington, NZ). 10:151.
 Fine Southerly. By Russell Clark. 42:61 (pl).
 FINEY, George. 3:156; 46:86
 ~Our Nugent. Sketch. 1:37 (pl)
 ~Sketch of Nugent Welch. 21:fr.
 FINLAYSON, E. L. 34:76.
 FINLAYSON, R. 47:172.
 FINLAYSON, R. L. 32:203.
 First Church. Etching. A. H. McLintock. 47:170.
 First Snow. J. R. Hervey. 43:146.
 FIRTH, Cedric. 22:109.
 FIRTH, J. P. 17:64.
 FIRTH, J. P., Mrs. 13:74; 46:122.
 Fisher's Gallery (Christchurch, NZ). 13:72; 24:223; 26:103; 26:104; 29:58; 30:117; 32:240; 36:222; 37:50; 38:114; 40:234; 41:46-47; 50:106; 51:158; 52:168; 69:46.
 FISHER. 54:81.
 FISHER, A. J. C. 13:25; 13:72; 15:227; 17:61; 18:132; 20:202; 24:202; 28:219; 32:243; 34:109; 43:154-155; 52:203; 53:46; 54:71; 58:2; 61:7; 62:2; 65:22; 65:47; 66:29; 67:38-39; 69:36; 69:40; 70:18
 ~Auckland Society of Arts Annual Exhibition. 5:53; 17:9-11; 20:221-229; 24:197-198; 28:165-166
 ~Design for cover Auckland Centennial Musical Festival, Auckland. 51:157
 ~Female Torso. 49:50
 ~Mother and Child. 51:157
 ~The Rutland Group. 66:19-22.
 FISHER, Arthur. 46:120.
 FISHER, Dorothy. ~Ashley Downs. 60:19.
 FISHER, Mark. 24:192
 ~Longstock Winter. 33:56.
 FISHER, Robert. 44:220.
 FISHER, Trevor. ~Music in London. 50:77-78
 ~St Paul's London. 50:76 (pl)
 ~Undiscovered Schubert. 44:187-191.
 FISHER-PROUT, Margaret. 33:14; 44:220; 45:50; 46:115
 ~Chess Problem. 46:112; 48:249; 49:51
 ~Flower Piece. 46:113; 48:249.
 Fisherman and his fire. Henry Brennan. 56:175.
 Fisherwoman Bathing Her Children. Etched by Leopold Flameng, after V. Dermont-Breton. 51:122 (pl).
 Fishing Boats, Concarneau. By Jas. Cook. 6:135 (pl).
 Fishing Boats, Hastings. By A. E. Baxter. 12:259 (pl).
 FITT, A. B. 49:49; 56:200.
 FITTON, Hedley. 45:51.
 FITTON, James. 24:220.
 FITZGERALD. 34:110.
 FITZGERALD, James, 1869-1945. 8:288; 10:148; 14:159; 21:55; 22:75; 25:50 33:53;; portrait. 25:34 (pl)
 ~Evensong. 52:200
 ~River Avon. 46:112; 50:104; 52:200.
 FITZGERALD, James Edward, 1818-96. statue 57:30.
 Five O'clock, Theo Shoon [sic]. 57:28 (pl).

F

- Five Pine Trees of T'ai Shan. Chinese Painting.
By Lui Hai-Su. 28:186 (pl).
- FIZELLE, Rah. 38:106.
- FLAMENG, Leopold. ~Fisherwoman Bathing
Her Children. after V. Dermont-Breton.
1881-1970. 51:122 (pl).
- FLANNAGAN, John. ~Sleeping Fawn. 45:53.
- FLAUBERT. 53:27.
- FLAVELL, Elsa. 26:69-70; 36:189-190.
- Fleet's In. A. Lois White. 61:11 (pl).
- FLEISCHL, Marianus. 47:191.
- FLEMING, Mrs. 52:206.
- FLEMING, G. H, Mrs. 25:47; 45:58; 53:45.
- FLEMING, Rhonda. 65:41.
- FLEMING, Rona. 56:186; 57:4
~The Grandeur of the Alps. 66:46
~Work of Juliet Peter. 69:20-22.
- FLETCHER, A. ~Anthony. 53:47.
- FLETCHER, Frank Morley. 17:37; 43:109
~Problem of the Modern Palette. 60:18.
- FLETCHER, H. C. 55:148.
- Flies, lithograph. By W. Colley. 30:110 (pl).
- Flight into Egypt. By Richard Wallwork. 8:282
(pl).
- Flight Lieutenant's Diary. Patricia M.
Saunders. 57:10.
- FLIGHT, Claude. 14:142.
- FLINT, R. Purvis. 24:192; 45:51.
- FLINT, W. Russell, 1880-1969. 5:12; 9:58;
14:156; 15:220; 16:260; 22:111; 23:152;
24:192; 27:111; 32:244; 45:50; 62:4; 62:11;
63:20; 68:22
~Artemis and Chloë. 13:71
~The Judgement of Paris. 29:46
~A Little Wedding. St Maria della Salute. 59:2
~Marynatha Strong. 29:46
~On the Traligill Burn, Ben More. 24:220.
- Flood. Wood-cut. Paul Edmonds. 18:118 (pl).
- Floral Study. *Clianthus puniceus* Kowhai
ngutu-kaka. Photographed by W. Davies,
Cawthron Institute, Nelson. 23:164 (pl).
- Floral Study. Kowhai (*Edwardsia micro-*
phylla). Photo W. Davies. 23:165 (pl).
- Floral Study. Tarata (*Pittosporum eugen-*
ioides). Photo W. Davies. 23:166 (pl).
- FLOWER, A. E. 47:188; 56:201; 66:46.
- Flower Piece. By Kathleen Salmond. 48:203
(pl).
- Flower Piece. Tempera. By Nancy Bolton.
56:161 (pl).
- flower studies. 3:186; 4:266; 4:267; 4:268;
18:fr.; 23:164-166; 24:fr.; 24:181; 29:7;
29:40; 30:90; 32:196; 32:201; 36:215;
36:216; 38:67-68; 38:101; 41:pr.5; 51:151;
56:fr.; 66:38; 67:24; 68:21.
- FODOR, George F., fl. 1881-91. 47:162.
Fog. By Basil Dowling. 69:22.
- FOGGIE, David. 19:146.
- FOLEY, Antoine Eduard. 7:157.
- Folk Dance Society. 46:84.
- Folk Dancing, A Design for Gaiety. Paula
Hanger. 46:83-84.
- FONDA, Henry. 54:90-91.
- FOOTTET, Fred. 49:49
~Richmond, Twilight. 32:245
~Spring in an English Orchard. 32:245.
- For You, My Friend the War is Over. By Jim
Henderson. 66:33-37.
- FORAIN, Jean Louis, 1852-1931. 57:4
~In Court. 44:218.
- FORBES, G. W. 27:157.
- FORBES, Stanhope A. 10:94
~Preparing for Market. 5:11.
- Forbidden Snow. By Marna Service. 2:90.
- Forbury School (Dunedin, NZ). 47:167.
- FORD, C. Reginald. 14:158; 17:62; 21:53;
22:109; 24:222; 25:47; 26:102; 27:157;
29:55; 29:56; 30:115; 30:120; 31:177;
32:239; 46:118; 47:187; 50:102; 50:103;
50:104; 53:46.
- FORD, Glenn. 54:91.
- Ford, Hapuka. By R. Wallwork. 12:258 (pl).
- Forerunners. Eileen Duggan. 5:17.
- Foreshortened Figure. Ross McGill. 7:213.
- Forge. Etching. By A. Thompson. 24:208 (pl).
- Forgotten Craft. Edward C. Simpson. 44:194-
195.
- Form.. By Douglas F. Lyons. 35:151 (pl).
- Formal or Conventional Ornament. 6:85 (pl).
- Formal representation of the knuckle-joints on
the fingers of the carving.... 6:86 (pl).
- FORSTER, E. M., 1879-1970. 69:19
~Writers at Bay. 37:42-43.
- FORSYTH, C. C., Mrs. 16:292.
- FORSYTH, James. ~Street Scene. 43:143-145
~You're a Man Now. 54:67-68.
- FOSCA, F. 53:29.
- FOSTER, Birket. 9:66; 46:124; 70:43
~At Runswick. 46:125.
- FOSTER, Harold. 23:151.
- FOSTER, Maxwell. 37:36.
- FOUGASSE. 37:36; 54:92.
- Foundations of Dominion Musical Life, T.
Vernon Griffiths. 22:103-107.
- FOUQUET, Jean, ca 1420-81. 52:183
~Virgin and Child. 16:249.
- Four Arts Ball 1903 (Paris, France). 35:147.
- Four Horsemen by Dürer. Elizabeth Delbruck.
50:90.

F

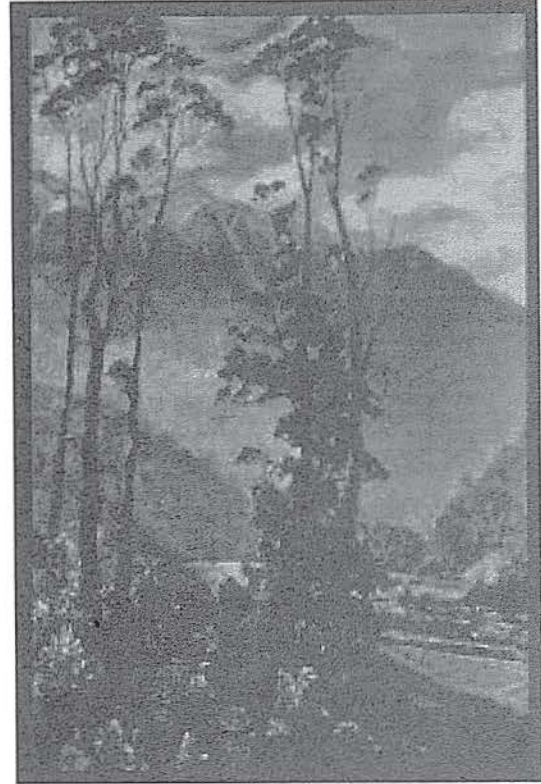
- Four Horsemen of the Apocalypse. Woodcut.
By Albrecht Dürer. 50:91. (pl).
- FOW, J. R. 28:221.
- FOX. 47:133.
- FOX, William, 1812-93. 51:117; 51:138.
- FOX, W. H. 5:64.
- Fox. By Agnes Miller Parker. 53:18 (pl).
- Fragments from Two Countries. Robin Hyde.
41:20-22.
- FRAGONARD, Jean Honoré, 1732-1806.
16:249; 52:183
- ~Cupid. 29:46.
- FRANCE, Ruth. ~The Ghost Ships. 68:33-34.
- Frances Hodgkins, a Painter of Genius. Eric
Newton. 49:36.
- FRANCIS, Norton, Mrs. 16:251.
- FRANKEL, Dr O. H. 34:111.
- FRANKEN, Rose. ~Claudia. 65:35-37.
- FRANKLIN, Miles. 54:94.
- Frans Hals Museum (Harlem, Holland). 11:219.
- Franz Josef Glacier. Watercolour. By M. O.
Stoddart. 5:13.
- Fraser's Foundry. By Joan Blomfield. 54:75.
- FRASER. ~Figures outside a Window. 32:243.
- FRASER, A. R. (Alexander). 37:53; 45:15;
52:198; 53:50; 54:100; 56:163
- ~Amiens Cathedral Commemorative Relief
(France). 37:54
- ~Frieze, NZ Court, Wembley Exhibition 1924
(London, UK). 37:54
- ~Head of Henri Bastings. 54:57
- ~Le Quesnoy Commemorative Relief. 37:54
- ~The Maori. Carved in pear wood. 51:139 (pl)
- ~Maori Warrior. 52:199
- ~Morris Dancer. 52:199
- ~New Zealand Bomber. 50:73; 51:139 (pl)
- ~St Francis (London, UK). 37:54
- ~St Lawrence (London, UK). 37:54
- ~St Ralph-Sherwin (Ashburn, UK). 37:54.
- FRASER, Eric. 37:35.
- FRASER, Grace Lovat. ~Modern Publicity in
War. 54:92-93.
- FRASER, Lindsay F. 54:96; 55:145
- ~Drawing. 24:209 (pl)
- ~Drawing of Nude. 24:206 (pl)
- ~Maori Girl. 20:222; 20:223 (pl)
- ~Nude. Oil. 24:206 (pl)
- ~Self Portrait. 32:238.
- FRASER, Margaret. 49:50.
- FRASER, Peter, 1884-1950. 35:121; 46:122;
49:51; 53:49.
- FRASER, R. H. (jnr). 25:50; 62:7.
- FRASER, Winnie. 8:288.
- FRATER, Jock. 63:17.
- FRATER, William. 38:104-106; 52:202.
- FREEDMAN, B. 55:136.
- FREEDMAN, Barnett. ~A London Street Scene.
11:215.
- FREETH, Hubert. 55:117.
- French Art (proposed exhibition). 46:100.
- French Gallery (London, UK). 15:215.
- French Maid Coffee House (Wellington, NZ)
Exhibitions. 55:148-149; 56:202; 57:31;
58:20; 59:20; 60:20; 64:19; 65:41; 67:47;
68:43; 69:47.
- French Maid Coffee House. C. E. Singleton.
[Review of exhibition]. 57:31-32.
- French Poplars. Oil. Margaret Vincent. 5:32
(pl).
- FRENCH, Annie. 60:20.
- FRIBERG, Elizabeth Baird (Luxton). 26:100;
26:104; 56:186; 58:18; 60:19; 61:20
- ~Guardians of the Valley, Otira. 8:284 (pl)
- ~Huts in Winter, Arthur's Pass. 24:183 (pl)
- ~Kaikoura Coast. 57:4.
- FRICKER, W. H. 28:221.
- FRIEZ, Othon. 41:47; 45:45
- ~In the Woods. 44:218.
- Frimley, the Oldest Garden in Hawke's Bay.
By Lucretia Johnson. 7:187 (pl).
- FRISTONER, Anton. 50:109.
- FRITH, William Powell, 1819-1909. ~Uncle
Toby and the Widow Wadham. 32:243.
- Frogs and Water-lilies. By Daisy Osborne.
36:215 (pl).
- FROISSART, John. 46:111.
- From Accommodation House opposite Bealey.
By J. C. Richmond. 15:185 (pl).
- From Cooper's Knob. Oil. W. Basil Honour.
20:211 (pl).
- From Heath Robinson's Illustrations to
Rabelais. 41:28 (pl).
- From Long Ago. Words by John Todhunter.
Music by Eileen Joyce. 10:138-139.
- From the Hill. By Joan Fanning. 56:162 (pl).
- From the old Pa, Greymouth, April, 1862. By J.
C. Richmond. 15:191 (pl).
- From Whitmore Street to the National Gallery.
32:207-210.

G

- FROMUTH. 39:126.
 FROOD, Hester, b. 1882 (Mrs Gwynne-Evans). 9:6; 10:87; 11:217; 45:51
 ~Chateau d'Avallon. Etching. 10:113 (pl)
 ~Pont Valentré, Cahors, France. 10:117 (pl).
 Frosty Morning. Arthur J. Inglis. 61:10 (pl).
 Frozen Pond. Oil. Ethelbert White. 46:72 (pl).
 Fruit. Oil. By W. J. Leech. 46:72 (pl).
 FRY, Roger, 1886-1934. 12:298; 18:124;
 24:192; 25:36; 27:137; 27:153; 45:15;
 52:178; 53:29; 60:18
 ~Ruins at Glanum. 24:220.
 Fugaku san-ju Rok'hei. Hokusai. 29:26 (pl).
 Full moon. Woodcut. Alfred Zacharias. 34:102
 (pl).
 FULLER, E. Murray. 2:143; 4:270; 7:212;
 14:159; 15:167; 15:219-222; 15:228; 16:291;
 16:292; 17:62; 19:140; 21:40; 23:119;
 24:175; 32:244; 35:169; 50:86
 ~The Fountain, Grasse. 14:156
 ~Malindi Market, Zanzibar. 21:56
 ~Morning, Place aux Aires, Grasse. 14:156
 ~Portuguese Street, Zanzibar. 14:156.
 FULLER, E. Murray, Mrs. 21:57; 22:112;
 27:111; 28:220-221; 32:187; 32:244; 43:157-
 158; 44:180; 44:220; 45:49; 45:59; 45:60;
 46:70; 46:121; 48:249; 49:49; 49:51; 49:52;
 49:53; 50:86; 51:159; 52:182; 52:209; 53:49;
 56:201; 67:6; portrait. 50:69 (pl).
 FULLWOOD, A. H., 1863-1930. ~Banks of the
 River Seine. 33:56
 ~Kangaroo Valley. 33:56.
 FULLWOOD, Henry. 10:149.
 FULLWOOD, R. H. ~Kangaroo Valley. 34:69.
 FUNNELL, A. G. (Arthur). 38:112; 42:95;
 46:117; 47:187; 48:246; 50:102; 54:72
 ~Below the Pines. 62:2
 ~Grey's Avenue. 38:112.
 FURSE. ~Return from the Ride. 32:243.
 FURZE. ~Off to the Ride. 39:134.
 Fuschia. By K. W. Hassall. 68:21.
 Future of Fine Art in New Zealand. Some
 Generalisations. Arthur Hirst. 3:175-178.
 Futurism. 41:41; 46:107.
 FYFFE, Kington. 48:223.

G

Guardians of the Valley, Otira. E. Baird
 Friberg



- G. E. E. ~Films in Retrospect. 54:90-91
 ~Reviews. 54:92-95.
 G. E. F. ~ News from the Centres. 70:44-47.
 G. T. - see TOVEY, Gordon.
 GABAIN, Ethel. 19:179; 24:192; 30:114; 45:51
 ~The Toilet. 33:54.
 GABLE, Clark. 54:90.
 GAGNON, Clarence A. ~The Ice Harvest,
 Quebec. 37:20 (pl).
 GAINSBOROUGH, Thomas, 1727-88. 10:125;
 17:62; 33:12; 38:111; 39:155; 42:96; 45:17;
 45:39-41; 46:115-116; 50:109; 51:126;
 52:182; 54:96
 ~Blue Boy. 45:39; 52:199
 ~The Cottagers. 29:46
 ~Duchess of Devonshire. 29:37
 ~The Honourable Mrs Graham. 29:37
 ~Mrs Siddons. 45:38 (pl)
 ~Portrait of Wm. Lowndes Stone. 32:229 (pl)
 ~Queen Charlotte. 29:46
 ~The Rev. Sir Henry Bate Dudley. 32:244
 ~The Watering Place. 32:243.
 GALBREATH. 52:208.
 Galerie Paul (France). 10:93.
 Galerie Zak (Paris, France). 57:14.

- Galleria degli Uffizi, (Florence, Italy). 39:157.
 Gallery, Mill Street (London, UK). 10:94.
 GALWAY, Lord. 35:158-160; 38:65; 41:49; 46:70.
 GAMBETTA, 1838-82. 53:27.
 GAMBLE, John M. 49:49.
 GANGE, Fraser. 3:189.
 Gannets. By Joan K. Edgar. 64:5 (pl).
 GANNONSWAY, A. 30:114.
 GARBE, Richard. 45:50.
 Garden in Remuera. By Lucretia Johnston. 3:185 (pl).
 Garden or Fireside Ornament in Stone. By Francis Shurrock. 15:207.
 Garden Wall. By Sir Chas. Holmes. 34:74 (pl).
 Garden. I. B. Colley. 64:13.
 GARDENER, B. 10:150.
 GARDINER, R. S. L. ~The Sea to the Land. 61:19.
 GARD'NER, Murray; portrait. 12:264 (pl).
 GARDNER, Brian. 26:103; 34:109.
 GARDNER, Briar. 15:227; 21:53; 32:238; 38:112; 50:102; 53:46; 54:96.
 Gargle Parade. Bdr. E. F. Christie. 63:3 (pl).
 GARLICK, Una. 21:53; 22:109.
 GARMONSWAY, Alex. 29:55; 50:103
 ~Female Nude. 50:104.
 GARNETT, Richard. 45:9.
 GARRETT, Tom, Mrs. 24:224; 26:103.
 GARRETT, Tom, 1879-1952. 24:222; 24:224; 26:103; 37:54; 38:114; 60:20; 69:46
 ~The Approach. 24:222
 ~The Cottar River. 24:222
 ~Old Sydney. 24:222
 ~Morning Glow. 24:222.
 Garrick Dramatic Society (Auckland, NZ). 21:58; 24:225; 25:52.
 GARRICK, O. 69:31.
 GARRIGNES, A. 31:177.
 GARZONI, Giovanna. 56:179.
 Gaslight in Wellington and Nelson. A. V. A. P. 67:27-29.
 Gas Works. Oil. By Rita Cook. 20:212 (pl).
 GASKIN, David. ~Decorative Design for Fire Screen. 45:37 (pl).
 GASPERS, Jan Baptist. 55:125.
 GASSET, Ortega y. 35:154.
 GASSON, A. J. 34:110.
 The Gateway of St Daniels. Watercolour By James Cook. 28:191 (pl).
 GAUDIER. 48:226.
 GAUGUIN, Paul, 1848-1903. 11:164; 12:262; 13:11; 16:249; 27:148; 29:60; 31:130; 37:50; 39:177; 42:59; 45:43-45; 45:44; 46:107; 47:185; 50:109; 51:128; 55:123; 57:4; 58:2; 59:12; 65:47.
 GAWITH, Mrs. 5:13.
 Gay Ladies. Lois White. 46:75 (pl).
 GAZE, H. E. 25:48; 28:221; 34:110.
 GEDDES. 38:83.
 GEDDES, Alexander. 14:158; 17:2; 29:55; 30:115.
 GEMINUS, Thomas. 54:80.
 General the Honourable Robert Monckton. Mezzotint and Painting by Benjamin West. 37:40 (pl).
 Genius. W. W. Bridgman. 59:19.
 genre studies. 9:15; 9:16; 9:19; 9:20; 9:33; 12:258; 13:13; 13:37-39; 14:125; 19:155; 24:195; 28:180; 30:111; 37:20; 39:129; 39:132; 41:15; 42:fr.; 42:63; 43:132; 45:47; 45:48; 46:71; 48:202; 49:31; 51:122; 53:42; 54:fr.; 57:6; 57:18; 61:10-11; 64:16.
 GENTILESCHI, Artemisia, ca 1597-1653. 56:179.
 Geo. Harper, Esq. Oil. Archibald F. Nicoll. 16:244 (pl).
 Geometric Design. Maori Ornament. 6:86 (pl).
 George Lancaster Esq. by Archibald Nicoll. 56:187 (pl).
 Georgian Readers (Auckland, NZ). 24:225.
 Georgiana's Journal, Melbourne 1841-1865. By Hugh McCrae (editor). 28:210-212.
 Geraldine, South Canterbury. Watercolour. J. Peter. 69:23 (pl).
 GERARD, B. D. 23:127; 28:169-170; 44:172; 48:250
 ~Into the West. 17:50; 17:51 (pl).
 GERE, Charles M. 45:51.
 Géricault's Raft of the Medusa and Goldie-Steele's Arrival of the Maoris A Comparison. Dr Gerda Eichbaum. 55:130-134.
 GÉRICHAULT, Théodore, 1791-1824. 55:130-134
 ~Raft of the Medusa. 55:131 (pl); 55:130-134; 59:19.
 German Art Exhibition. 44:219.
 GERSON, Ernest. 46:124; 56:158.
 GERTLER, Mark, 1891-1939. 15:220; 16:250; 19:178; 21:25; 24:176; 24:192; 43:157; 44:220; 45:50; 46:70
 ~Oil Woman. 45:49
 ~the Birth of Classic Music. 27:155.
 GETHIN, P. F. 45:51.
 Ghost Ships. By Ruth France. 68:33.
 Ghosts and the Bugle. Paula Hanger. From Lyric Poems of NZ, 1928-42. 66:32.
 Giant Gum. By W. J. Reid [sic]. 20:207 (pl).
 Giant's Eye, Taylor's Mistake. Oil. By L. G. McCulloch [sic]. 20:209 (pl).

G

- GIBB, John, 1831-1909. 5:64; 13:60; 32:210; 42:80.
- GIBB, William Menzies, 1859-1931. 3:169; 5:64; 8:287; 8:288; 13:60; 13:74; 14:159; 16:290; 17:60; 17:64; 29:9; 32:210; 42:80
- ~A Canterbury Pastoral. 13:60
- ~A Highland Hillside. 13:60
- ~Kari-kari. 13:60
- ~The Road to Peel Forest. 13:60
- ~Sandhills, New Brighton. 8:287
- ~Sandhills. 17:64
- ~The Seeley Range, Mt Cook. 12:259 (pl)
- ~Sunrise, New Brighton Coast. 2:91 (pl).
- GIBBINGS, Robert. ~Drawing Fish at the Bottom of the Sea. 49:26-29
- ~Two drawings made 20ft below sea level at Bermuda. 49:30 (pl).
- GIBBONS, Grinling. portrait. 34:159 (pl).
- GIBBONS, Henry. 55:138; 56:177.
- GIBBS, Stella, 54:100
- GIBSON, Charles Dana. 54:93.
- GIDLEY, A. J. ~Art in New Zealand. 37:15-18.
- GIFFORD, E. A., 1819-94. 51:138.
- Gift of Words. W. W. Bridgman. 36:214.
- Gift. M. A. Innes. 21:42.
- Gig Lane. Arch. Nicoll. 48:232 (pl).
- GILBERT. ~Eros. 15:217.
- GILBERT, Mrs. 52:208; 53:48.
- GILBERT, Alfred. ~Perseus Arming. 33:13.
- GILBERT, C. Web. 9:68.
- GILBERT, Constance E. 22:81.
- GILBERT, G. R. ~Extract from a novel. 68:10-15
- ~It's Art All Right. 70:9-17.
- GILBERT, May O. 31:178; 32:238; 34:109; 46:117; 50:102; 50:103; 52:203; 54:72; 55:145; 57:3; 58:2; 62:2; 63:2
- ~Archway to Supreme Court. 66:20
- ~Head from Life. 66:20
- ~Head of a Girl. 57:2
- ~Landscape, Waiheke. 20:229
- ~Old Houses, Parnell. 38:113
- ~Red Shed. 42:95
- ~The Tidal Creek. 28:166.
- GILBERT, Ray. 52:208; 53:48.
- GILBERT, Ruth. ~Unscarred. 54:70
- ~Reviews. 58:12.
- GILBERT, W. S. 10:149.
- GILFILLAN, J. A., 1793-1864 (John Alexander). 47:189; 51:138.
- GILL, Colin. 40:187.
- GILL, Eric, 1882-1940. 15:217; 24:192; 24:212; 27:136; 27:154; 36:221; 41:26; 43:157; 45:50; 48:226; 49:48; 52:202; 59:14; 67:10-11
- ~David and Goliath. 43:127
- ~Mary Sat a-Working. 24:212 (pl)
- ~New Testament. 41:30 (pl).
- GILL, T. S. 27:146.
- GILLIES, Joan. ~Edith Morris Craftswoman. 69:9.
- GILLIES, Harold. 47:190.
- GILLIGAN, F. W. 57:31.
- GILLINGHAM, R. M. 34:110
- ~Decoration. 22:100 (pl).
- Gillon. Wood-cut. Rhona Haszard. 10:116 (pl).
- GILLRAY, James, 1757-1815. 46:86.
- GILMAN, H. 24:192.
- GINNER, Charles. 24:192.
- GIORGIONE, ca 1476-1510. 7:165; 7:165; 7:165; 13:20; 14:108; 38:116.
- GIOTTO, ca 1276-1337. 11:164; 15:203; 37:52; 39:133; 39:157; 45:43; 57:27
- ~Joachim and Anna. 27:136.
- Girtin and Turner From English Watercolours. 61:13.
- GIRTIN, Thomas, 1775-1802. 15:171; 55:123; 61:13.
- GLADSTONE. 26:89.
- Glasgow Art Club (Glasgow, UK). 48:221.
- Glasgow Art Gallery (Glasgow, UK). 33:41; 48:221.
- Glasgow Corporation (Glasgow, UK). 19:177.
- Glasgow Exhibition. 45:34.
- Glasgow Haldane School of Art (Glasgow, UK). 43:126.
- Glasgow Institute (Glasgow, UK). 10:93; 14:88; 16:241; 36:178-186.
- Glasgow School (Glasgow, UK). 30:99; 43:126; 48:221-224.
- Glasgow School of Art (Glasgow, UK). 38:104; 46:115.
- GLASGOW, Edwin. ~A Market Scene. 14:138.
- GLASSON, Lancelot M. 23:152.
- Glazed Terracotta. Jack Hutchison. 55:121 (pl).
- Glebe Farm. Oil. By John Constable. 33:8 (pl).
- GLEED, Norah C. 54:100; 56:163; 64:7
- ~The Ropes of Maui. 54:65
- ~Wind on the Hill. 52:200
- ~Winds from the Sea. 51:fr.
- GLEHN, de. ~Mademoiselle Cécile Geoffroy Dechaume. 25:27.
- GLEN, Esther. 3:165.
- GLENN, Ian. ~Hobbies Club. 41:18 (pl).
- GLENNON, James. 16:292.
- GLENNY, Zena. ~Landscape. 5:43 (pl).
- GLEYSRE, Charles, 1806-74. 53:20; 63:14; 64:10.
- GLOAG, John. 54:93.

G

- Gloucestershire Landscape. Oil. By W. H. Allen. 49:9 (pl).
- GLOUCESTER, Duke of. 45:16.
- GLOVER, A. B. 35:135-136.
- GLOVER, Denis J. M., b. 1912. 23:152; 69:14-15
- ~Another Argo. 29:53
- ~New Poems. The Caxton Club Press. 27:149
- ~The Arraignment of Paris. 40:231
- ~The Casual Man. 68:9
- ~World Without End. 29:53.
- GLOVER, Tom. 3:156.
- GODFREY, Dan. 47:184.
- GODWARD, Bruce, d. 1992. 50:105
- ~Vase in Pink Copper. 47:176 (pl).
- GODWIN, Blake-More. 53:8.
- GOETHE, Johann Wolfgang von, 1749-1832. 33:23.
- GOGH, Vincent van, 1853-90. 9:58-59; 11:164; 11:219; 24:215; 28:216; 29:60; 32:198; 32:199; 32:200; 36:195; 37:50; 40:185; 42:59; 42:68; 44:167; 44:198; 45:43; 47:185; 49:33-34; 49:53; 50:109; 51:128; 52:183; 55:148; 57:4; 57:14; 57:30; 61:3; 61:8; 64:3; 67:22
- ~Cornfield. 39:151 (pl); 39:153
- ~Dr Gachet. 38:116
- ~Gauguin's Armchair. 9:59
- ~Head of a Boy. 9:59
- ~Le Postier. 25:36
- ~The Man with one Eye. 9:59
- ~Woman at Café Table. 9:59.
- Gold Miner's Hut. By Olivia Spencer Bower. 39:128 (pl).
- Golden Age. Elizabeth Wallwork. 12:257 (pl).
- Golden Bay, Nelson. By Olivia Spencer-Bower. 51:150 (pl).
- Golden Cockerel Press (UK). 59:14.
- Golden West. Watercolour. By T. A. McCormack. 32:195 (pl).
- GOLDIE, Charles Frederick, 1870-1947. 8:259; 10:85; 23:167; 24:222-223; 25:10; 25:27; 28:218; 31:177; 35:169; 49:49
- ~Arrival of the Maoris in New Zealand. 55:132 (pl); 59:19
- ~Copy of Gericault's Raft of the Medusa. 59:19
- ~Darby and Joan. 35:169
- ~In Dreamland. 35:169
- ~Memories. 35:169
- ~A Midsummer Day. 35:169
- ~Thoughts of a Tohunga. 31:127; 31:147 (pl).
- GOLDING, Louis. 35:165; 41:41.
- GOLDING, Percy. 66:46.
- GOLDRING, Douglas. 27:153.
- Goldsmith College School of Art (London, UK). 45:8; 45:17.
- GOLDSMITH. 45:9; 55:123.
- GOLDSMITH, Millicent. 21:53; 26:103.
- GOLDSMITH, Oliver, 1728-1774. 51:157.
- GOLDSMITH, Sydney. 26:103.
- GOLDWATER, A. N. 38:113; 43:155
- ~Natives Dancing. 63:3 (pl).
- Gone Away. Bettie Williams. 65:38.
- Gone With the Wind. 54:90.
- Good Enough For Me. Dorothy Kearne. 30:79.
- GOODALL, Frederick. 14:98.
- GOODFELLOW, Elaine. 18:129; 26:103; 29:55; 30:114; 31:178; 38:113; 50:103; 57:3.
- GOODFELLOW, T. Mrs. 42:46.
- GOODFELLOW, William. 46:117.
- Goodwin Marionette Theatre (Auckland, NZ). 60:1; 61:2.
- GOODWIN, Arnold F. 5:61; 8:287; 9:69; 10:148; 22:75; 30:115; 42:96; 52:203; 53:46; 60:1; 65:31
- ~Bookplates. 4:261 (pl)
- ~Bridge, Cox's Creek. 3:199 (pl)
- ~Hobsonville, from Herne Bay. 3:200 (pl)
- ~Old Doss House. 3:198 (pl)
- ~On the Coromandel coast. 3:149 (pl)
- ~Pohutukawas. 3:197 (pl).
- GORDON, A. L. ~Tree of the Field. 65:48.
- GORDON, Alan. 64:19.
- GORDON, Cora. 12:298.
- GORDON, Ian A. ~Landfall in seas that will now be better known. 69:16.
- GORDON, Jan. 12:298; 21:52; 25:9; 47:177; 53:29.
- GORDON, K. F. ~A New Zealand Garden. 11:202.
- Gore Bay. Watercolour. By C. D. Barraud. 51:123 (pl).
- GORE, E. D. 44:220; 46:121; 50:108; 53:49; 57:32
- ~From Whitmore Street to the National Gallery. 32:207-210.
- GORE, H. M., Mrs. 16:245.
- GORE, Henry Morland, 1863-1930. 2:143; 3:205; 4:273; 5:69; 9:75; 10:112; 11:158; 12:251-252; 13:74; 32:207; 32:210; 42:78; 42:80; 49:51
- ~Arthur's Pass. Watercolour. 12:253 (pl)
- ~Cracroft Hill, Cashmere Hills. 1:39 (pl)
- ~Evening, Waitotara. 32:212 (pl)
- ~Sand Hills, New Brighton, Canterbury. 12:249 (pl)
- ~The Stream, Heretaunga. 13:74
- ~Upper Waikanae. 12:254 (pl).

G

- GORE, Ross. 56:158
 ~Porirua Harbour. 46:112.
 GORE, Spencer. 24:192.
 GORE-ADAMS, O. – see ADAMS, O. Gore.
 GORE-MARTIN, Miss. 21:53.
 GORER, Geoffrey. 43:128
 ~Art of Frances Hodgkins. 39:160-163.
 Gorge, Broken River. Oil. By Basil Honour. 22:74 (pl).
 GOSSE, Sylvia. 15:216; 24:192; 43:157
 ~Bishop of Southwark Blessing the Hop Pickers. 19:177.
 Gossip. Oil. By Helen Stewart. 1:42 (pl).
 GOTCH, T. C. ~Helpless. 10:130.
 GOULD, V. 27:149.
 GOULDSMITH, (of Bath). 29:9.
 GOULDSMITH, G. ~Mt Cook. 10:130.
 Goupil Gallery (London, UK). 10:87; 11:214; 13:71; 14:142; 15:215; 16:250; 29:55.
 GOUWE, A. H. 65:46-47.
 Government House Collection (Wellington, NZ). 29:7.
 Government Tourist Department. 39:179.
 Governor's Bay, Lyttelton Harbour. Oil. By Cecil Kelly. 28:178 (pl); 34:118 (pl).
 GOYA, Francisco de G. y Lucientas, 1746-1828. 12:298; 50:109; 55:135; 64:7
 ~Cartoon of Napoleonic Wars. 57:14.
 GRADY, F. portrait. 32:211 (pl).
 GRAEME-HOLDER, W. 21:52.
 Grafton Bridge. Bromoil Transfer Print. By Gerald E. Jones. 2:137 (pl).
 Grafton Bridge. Photogram. By J. W. Chapman Taylor. 7:194 (pl).
 Grafton Galleries (London, UK). 11:217; 41:44.
 Grafton Shakespeare and Dramatic Society (Auckland, NZ). 16:293.
 GRAFTSTRÖM. 54:93.
 GRAMMONT, La Duchesse de. portrait. 24:193 (pl).
 Grande Chaumière, La (Paris, France). 4:219.
 Grandma. By Ivy Thomson. 59:8 (pl).
 GRANT, Alison. ~March. 8:264
 ~The Love Song of Mary Magdalen. Translated from the Hungarian of Julius Lazar. 45:27-28
 ~The Miser. 1:26
 ~Shub-ad, The Queen. 3:179-180
 ~Splendour. 29:54.
 GRANT, Cary. 54:91.
 GRANT, Duncan, 1885-78. 13:71; 19:179; 24:176; 24:192; 24:220; 25:9-13; 25:13; 25:36; 43:157; 44:212; 44:220; 45:50; 55:117; 61:3
 ~Constable. 25:36
 ~The Customs House. 25:36
 ~Floating Pier. 25:36
 ~Girl with Fur. 25:36.
 GRANT, James A. 24:192; 45:50
 ~The Bath. 46:113
 ~Mother and Child. 46:113.
 GRANT, Leda. 32:245; 46:124.
 GRANT, Lexie (née McArthur) – see – see also McARTHUR, Lexie.
 GRANT, Lexie (née McArthur). 62:7
 ~Lino Cut. 5:66 (pl).
 GRANT, Nancy. Teapot and Cream Jug, Silver. 17:58 (pl).
 GRANT-TAYLOR, Dorothy. 61:4.
 GRANTHAM, Wilfred. 69:31.
 GRANTS, Duncan. 36:194.
 GRANVILLE, Mary (alias Hogg). 19:191.
 graphic art. 46:85-86; 48:245; 54:79-82.
 Graphic Art in New Zealand, an historical note (1888-1920) Editors. 10:147-148.
 GRAY, Angus. 43:158; 48:250; 53:50; 54:99
 ~Queenstown Ferries. 68:20
 ~Tahunanui. 68:20.
 GRAY, Joseph. 45:51.
 GRAY, Ronald. 45:50
 ~Cold Day at Villars. 49:51.
 Gray, Young, Morton Architects. 14:104.
 Great Artist Speaks. Two Passages from Jacob Epstein's book Let there be Sculpture. 59:12.
 GREAVES, Walter, 1846-1930. ~Old Battersea Bridge. 13:68.
 GRECO, El, 1541-1614 (Domenikos Theotocopoulos). 6:137; 8:260; 13:12; 27:157; 29:46; 35:125; 36:195; 45:45; 46:85; 46:106; 47:180; 50:109; 64:7; 66:6; 66:21
 ~Laocoon. 27:137.
 Greek Athletic Art. Adams. 60:20.
 GREEN AND HAHN. ~Bobbie. By Ian Ainsley. 53:41 (pl)
 ~Norman Barrett, Esq. By Bobbie Cameron Smith. 53:41 (pl)
 ~Pine Trees. By Juliet Peter. 53:41 (pl).
 Green Hat. Oil. Ambrose McEvoy. 24:194 (pl).
 GREEN, John, Mrs – see POLSON, Alice.
 Green Peninsula. By Nugent Welch. 21:8 (pl).
 GREEN, Tennyson, Miss. 26:64; 26:102; 29:56
 ~Christchurch Gate, Canterbury. 26:102
 ~Continental Square. 26:102
 ~Essex Baumes, No 2. 26:102
 ~Mermaid St, Rye. 26:102
 ~Mt Hobson. 26:102
 ~Old Bridge, South France. 26:103
 ~A Ploughed Field in Devon. 26:102

G

- ~Portrait of Mrs Colman. 26:102
 ~Thatched Cottages, Salisbury. 26:102.
 GREEN, Valentine. 37:53; 54:81.
 GREENBOWE, Douglas. ~War-zone sketches. 62:1.
 GREENER, Leslie. 8:287; 9:6; 9:70; 10:88-93; 12:299; 13:72; 14:111; 14:158; 16:291; 19:191; 20:250; 21:28; 21:40; 21:53; 21:54-56; 34:111; 35:135-136
 ~Adventuring. 27:145
 ~The Cliffs, Shaddon. 11:223
 ~Egyptian Fisherman. Wood-cut. 10:121 (pl)
 ~O Traitor Pines. 21:31-39
 ~Picture Postcards. 16:269-274
 ~Rhona Haszard. 17:17-20
 ~Sark Harvest. 13:67
 ~What is Proletarian Art?. 33:47-50.
 GREENHAM, Robert. 19:178
 ~Young Girl Before Mirror. 11:218.
 GREENISH, F.E. ~National Art Gallery Museum and War Memorial. 2:77-81
 ~Truth of Expression. 8:277-280.
 GREENWOOD, Irene. 48:210.
 GREENWOOD, Orlando. 8:272.
 GREIG, H. L. 15:228.
 GREUZE, Jean Baptiste, 1729-1805. 36:224; 37:50; 42:58; 50:109.
 GREY, Angus. 47:191.
 GREY, George, 1812-98. 4:236; 27:146; 33:29; 50:101; 51:157.
 Grey Afternoon. Helen Brown. 61:11 (pl).
 Grey Library (Auckland, NZ). 11:173.
 Grey Pool, River Aveyron, France. Water-colour. By Owen Merton, 1926. 8:238 (pl).
 GRICE, Rosemary. 66:46.
 GRIEFFENHAGEN, Maurice. 15:214.
 GRIERSON, John. 56:173.
 GRIFFIN, Murray. 34:70.
 GRIFFITHS, G. D. 33:55.
 GRIFFITHS, Harley. 33:55
 ~Portrait of the Artist Max Meldrum. 34:68.
 GRIFFITHS, Joseph. 33:55.
 GRIFFITHS, Vernon, 1894-1985. ~An Experiment in School Music-making. 52:202; 52:202
 ~Foundations of Dominion Musical Life. 22:103-1
 GRIGG, Miss. 8:234; 8:253.
 GRIGGS, F. L. 24:192; 36:221; 45:51; 64:18.
 GRIGGS, John. 13:25.
 GRINLING GIBBONS - see GIBBONS, Grinling.
 Grinling Gibbons. Godfrey Kneller. 34:159 (pl).
 GRIS, Juan, 1887-1927. 38:104; 47:185.
 GROOM, Mary. ~Riding on Dartmoor. 16:248.
 GROPIUS, Walter. 38:81.
 GROS, Baron Antoine Jean, 1771-1835. 55:135.
 GROSS, Anthony. 27:155; 67:45; 67:45-47; 68:45.
 GROSS, F. W. 62:7; 65:39; 65:40; 69:40; 69:44; 69:46
 ~Interior. 62:6 (pl)
 ~Oil. 69:41 (pl)
 ~Summer. 50:103.
 GROSS, Richard O. 7:211; 10:151; 12:233-234; 13:25; 13:68; 13:72; 14:158; 15:193-199; 22:75; 22:109; 25:48; 31:162; 31:178; 33:53; 34:110; 34:112; 35:168; 37:50; 38:112; 40:224; 41:45-46; 42:94; 42:96; 43:154; 44:167; 46:89-91; 46:118; 50:102; 50:104; 53:49; 54:88-89; 54:99; 54:100; 55:145; 58:2; 59:1; 59:3; 60:1; 62:12; 69:48
 ~Auckland Society of Arts. Exhibition. Address by the President. 44:197-200
 ~Association of NZ Art Societies (Inc). High Ideal set. 46:89-91
 ~Controversy is (perhaps) good for the soul. 69:36-38
 ~Decorative Panels, in Bramley Falls Yorkshire Stone. 36:217 (pl)
 ~Design for entrance steps for Carillon, Wellington. 14:110
 ~Eros. 22:109
 ~Gateway (Auckland Domain). 31:178-179
 ~Memorial (Mr H. E. Holland). 31:178
 ~Pegasus. 15:225-226
 ~Portrait bust of Harry Holland. 40:185
 ~Review. 45:53-54
 ~Sculpture for steps to Dominion Museum. 14:104-105
 ~Thoughts Prompted by a Trip to Europe. 15:193-199
 ~Victory. 15:225-226.
 GROSSMANN, Edith Searle. 3:165; 12:278-280.
 Grosvenor Gallery (London, UK). 10:9.
 Grosvenor School of Modern Art (London, UK). 10:94; 11:226; 39:133; 39:179.
 GROSZ, George, 1893-1959. 37:52
 ~Ecce Homo. 42:67
 ~Love Conquers All. 42:67
 ~Mirror for the Smug. 42:67
 ~Sunset. 42:70 (pl).
 Grotesque design. By Barbara Fea. 58:19 (pl).
 Grotesque Ornament. 6:83 (pl).
 Group - see Christchurch Group, (Christchurch, NZ).
 Group of Colonial Artists at Work, in Concarneau, France. 16:280 (pl).

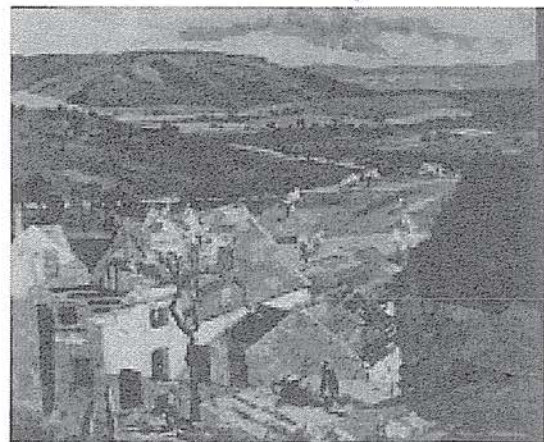
H

Group of Seven (Canada). 34:110; 56:173.
 GRÜNER, Elioth, 1882-1939. 3:152; 3:155;
 12:300; 12:303; 17:11; 23:121; 27:148;
 33:56; 34:69; 59:7; 64:8
 ~The Murrumbidgee. Oil. 34:99 (pl)
 ~On the Murrumbidgee. 33:56
 ~Waimangu. 13:67.
 GUARDI. 64:12.
 Guardians of the Valley, Otira. By E. Baird
 Friberg. 8:284 (pl).
 GUÉRARD, Éugene von, 1811-1901. 51:118.
 GUERIN, Mrs. 47:174.
 GUEVARA. ~Miss Sitwell. 32:243.
 Guildhall Art Gallery (London, UK). 7:166.
 GUILLAUMIN. 45:42.
 GULLETT, Henry. 11:225.
 GULLIVER, Thomas Ralph de Vere, 1891-
 1933. 5:61-62; 8:287; 9:69; 10:148; 17:61;
 22:75-82; 23:167; 25:47; 42:95; 44:217
 ~Henderson's, High Street, Auckland. 22:80
 (pl)
 ~High Street, Auckland. Pencil. 22:79 (pl).
 GULLY, Eric N. 26:100
 ~Rimu Trees, Lake Waikaremoana. 30:77 (pl);
 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
 ~Rimu Trees. 46:112
 ~Ruapehu. 28:190.
 GULLY, John, 1819-88. 5:64; 10:130; 11:226;
 27:113-116; 29:9; 32:245; 46:124; 47:189
 49:49; 51:117-118; 51:138; 51:158; 57:31;
 66:47
 ~Dusky Sound. Watercolour. 27:119 (pl)
 ~In the Southern Alps. Watercolour. 27:117
 (pl)
 ~Lake Manapouri. 27:fr.; 65:f.48; 66:c.; 67:c.;
 68:c.; 69:c.
 ~Lake Te Aharau. 27:115
 ~Lake Te Anau (1887). 27:115; 27:116
 ~Landscape (1870). 27:116
 ~Little Glaciers. 27:116
 ~Lukin's Wharf, Nelson. 27:120 (pl)
 ~Mt Arthur, Motueka Valley, Nelson (1880).
 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157;
 55:pr.107; 56:pr.157
 ~Mt Cook. 46:122
 ~Mt Egmont. 27:115
 ~Mt Rolleston (1887). 27:116
 ~On the Baton. 27:115
 ~Paekakariki Hill. 27:116
 ~View across Tasman Bay from Top of
 Fringed Hill. 27:121 (pl)
 ~Waimea Plain and Tasman Bay from Waimea
 West, 1872. 27:122 (pl)
 ~Wellington Harbour. 27:123 (pl).
 GULLY, Marjorie. 38:112.

Gum Trees. By K. W. Hassall. 62:c.(pl).
 GUMMER, W. H. (Bill). 22:75; 27:156; 31:162.
 GUNN, E. V. 12:302.
 GUNN, H. James. 24:192; 43:157; 44:212
 ~Delius. 21:48.
 GUNSON, E. B. 10:150; 11:226; 12:301302;
 14:160-161; 15:227; 17:61; 18:129; 20:229;
 21:534; 22:109; 28:219; 32:195; 38:111;
 66:44
 ~Auckland School of Art. 24:202
 ~Exhibitions of Contemporary Art. 21:40-41
 ~Need for Public Support of Art in New
 Zealand. 11:173-174.
 GUPTILL, A. L. 16:288-289.
 GURNEY, E. Mary. 40:185; 40:230; 42:90
 ~No New Stones. 11:197-201.
 GURNEY, M. Lynn. ~Design for a Cigarette
 box. 16:277 (pl).
 GURNSEY, F. G. 18:111.
 GURR, T. S. 16:292-293.
 GUTENBERG, Johann, 1397?-1468. 45:59;
 51:157.
 GUTHRIE. 17:38.
 GUTHRIE, John. 55:146; 44:218.
 GUTHRIE, Robin. 14:145; 43:157.
 GUTHRIE, James. 34:111; 47:188; 48:221-224.
 GUY, Miss. 2:143.
 GUY, Winifred. 4:270.
 GWYNNE, Rt Rev. Dr. 19:191.
 GWYNNE, F. J. 70:44.
 GWYNNE-JONES, Alan. 15:216.

H

Rhona Haszard. The Marne Valley



H. E. Nicholls, Esq. Archibald Nicoll. 2:75 (pl).
 H. H. T. – see TOMBS, H. H.
 H. H. TOMBS Ltd (Wellington, NZ). 35:161.

H

- H. J. C. ~Wanganui Repertory. 68:31-33.
- H. Linley Richardson, R.B.A. F.R.S.A. One-man Show in Wellington. H. H. Tombs. 60:10.
- H. P. C. ~An Appreciation. 55:108-117
- ~The 1941 Autumn Show of the New Zealand Academy of Fine Arts. 52:199-200
- ~Beauty. 56:190
- ~Cartoons from Tomorrow, by Kennaway. H. P. C. 57:26
- ~McCormack Water-colours. 53:16
- ~The NZ Academy of Fine Arts Annual Exhibition. 54:57-65
- ~The NZ Academy of Fine Arts Autumn Exhibition. 56:157-163
- ~News from the centres. 58:19
- ~Reviews. 55:144; 57:26-27; 58:12.
- H. V. Miller painter. By Marion and R. N. Field. 65:4-8.
- H. W. ~Bits and Pieces. 64:3
- ~A Doll's House, Ibsen. Wellington Thespians. 70:29-30
- ~Merry Wives of Windsor, The Thespians. 68:27
- ~The New Zealand Academy (or not much fun). 68:19
- ~Reviews. 64:18
- ~The Younger New Zealand Painters. 61:3.
- HAAST, Julius von, 1822-1887. 27:114.
- Habitation des Pecheurs. Isles of Illusion. Pen and Ink. By Spencer Penlington. 5:50 (pl).
- HACKETT, Winthrop. 11:225.
- HADEN, Seymour. 51:118; 55:123.
- HADFIELD, Maria Cecelia. 56:183.
- HAGEMEYER, Dora, b. 1891. 35:161-162; 46:pr.69; 47:pr.133; 48:pr.199; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157
- ~Child of the Spirit. 60:3
- ~Cry for Space. 54:72
- ~Idleness. 33:27
- ~Landscape by the River. 59:10
- ~Life Out of Death. 16:285
- ~Prayer for Poverty. 33:28
- ~Renascence. 33:27
- ~The Shroud. From NZ Best Poems, 1943. 63:19
- ~Silence. 21:46
- ~Somehow Beautiful. 54:84
- ~Sonnets and other Verses. 46:pr.67; 47:pr.131; 48:pr.197; 49:pr.3; 50:pr.59; 51:pr.115; 52:pr.165; 53:pr.5 54:pr.56; 55:pr.107; 56:pr.157; 57:1; 58:f.20; 59:f.20; 60:f.20; 61:f.20
- ~Sonnets. 27:134
- ~Still Music. 24:201
- ~Verses. 12:242.
- HAGHE, Louis. ~The Miseries of War. 33:57.
- HAGUE, L. O. 21:53.
- HAILE, Samuel. 45:5.
- HALCOMBE, Mrs. 10:147.
- HALEY, John. ~Nocturne. 3:159 (pl).
- Hall Panel, executed in Black Embroidery on Faun Linen. Aldwyth M. Jones. 37:45 (pl).
- HALL, Frederick Garrison. 7:212; 38:105; 41:46.
- HALL, L. Bernard. 15:229.
- HALL, Lady Edna Clarke. 24:192.
- HALL, Oliver. 25:51; 32:209; 42:79; 45:50; 45:51.
- HALL, T. D. H, 1885-1970. 9:69; 31:162; 43:158; 45:14; 46:121; 49:53; 53:50; 54:57; portrait. 47:143 (pl)
- ~Art of Nugent Welch. 21:9-23.
- HALL, T. D. H., Mrs. 54:57.
- HALS, Frans. 10:131; 11:221; 29:46; 50:109; 52:183; 56:179; 60:20
- ~The Laughing Cavalier. 21:50
- ~Portrait of Hendrik Swalmius. 27:155.
- HALSTEAD, E. I. 19:191.
- HALSTEAD, E. M. 46:119.
- HALSTEAD, P. 59:2.
- HALSTEAD, P. L., Mrs. 48:249.
- HAMBLETT, Anne, 1915-93 (Annie Eleanor, Mrs Colin McCahon). 50:107; 57:29; 61:4; 61:14; 62:7; 69:44
- ~Blue Lake, St Bathans. 57:29
- ~Portrait of Sybil H. 61:5 (pl)
- ~Rose. 57:29.
- HAMBRIDGE, Jay. 8:260.
- HAMERTON, J. ~Old Silas. 28:193-196.
- HAMERTON, P. G. 7:151; 7:169; 7:179.
- Hamilton Art Gallery and Cultural Centre (Hamilton, NZ). 53:47.
- Hamilton Borough Council (Hamilton, NZ). 53:48; 53:48.
- Hamilton Camera Club (Hamilton, NZ). 49:50.
- Hamilton Playbox Players (Hamilton, NZ). 18:133; 21:58.
- Hamilton Society of Arts (Hamilton, NZ) Annual Exhibition. 49:50.
- HAMILTON, Augustus. 6:121; 40:200; 41:36; 45:16; portrait. 42:85 (pl)
- ~Interior of [Te Kuiti] House as it appeared in 1899. 42:84 (pl)
- ~Photograph of Tehau-ki-turanga. 50:83 (pl)
- ~Porch of Te Kuiti House. 42:84 (pl)
- ~Te Kuiti House as it appeared in 1899. 42:83 (pl).
- HAMILTON, E. T. ~Repoussé Work. 1:57-58; 1:59 (pl).
- HAMILTON, G. M. P. R. 15:200.
- HAMILTON, George, Mrs. 70:45.

H

- HAMILTON, H. ~The Maori As An Artist. 6:79-88.
- HAMILTON, Harold. 40:199.
- HAMILTON, Ian. 66:13.
- HAMILTON, J. McLure. 30:114.
- HAMILTON, Lynne. 55:145; 57:3.
- HAMILTON, Patrick. ~Gaslight. 67:27-29.
- HAMILTON, Robert. portrait. 16:236 (pl).
- HAMILTON, Vereker. ~Quatre Bras. 25:51.
- HAMILTON, Vereker, Mrs. 25:51.
- HAMMERTON, Norah. 35:135-136.
- HAMMOND, Lance M. 21:28.
- HANAN, Clark. 53:47; 54:97-98; 55:147; 58:19.
- HANAN, Clark, Mrs. 55:147.
- Hand-printed fabric from Lino Blocks. By Roland Hipkins. 5:41 (pl); 5:42 (pl).
- HANDEL-RICHARDSON, Henry. 54:94.
- HANGER, Paula. 40:222; 69:14
- ~Above the Wairau. 63:13
- ~Archaeologist. 43:147-148
- ~Banners over your city. 56:165
- ~Collecting Word Curios. 63:13
- ~Dedication to the Noble. 48:208
- ~Earth Ended. 38:74
- ~Folk Dancing, A Design for Gaiety. 46:83-84
- ~The Ghosts and the Bugle. 66:32
- ~Kaikoura. 60:9
- ~New Guinea Men. 62:11
- ~Pledge to the Fallen. Foreword by Jane Mander. 49:47-48
- ~The Pilots. 52:177
- ~The Poet Lives (In Memory of Mary Lynn Gurney). 42:90
- ~The Violin Plays a Tartar Song. 59:17
- ~Who Shall Crush this Bone?. 61:18
- ~With a Perilous Fine Cry. 64:17.
- HANHAM, Mary. 64:4.
- HANKEY, W. Lee. 69:46
- ~The Alhambra. 33:57.
- HANLON, A. C. ~Poems. 23:150-151; 23:150-151.
- HANNAH, Marjory. 13:74; 29:19.
- HANSELL, Gwendolen. ~Book Plate. 25:39 (pl).
- HANSFORD, S. Howard. 35:144.
- HANSON, Albert J., 1866-1914. 33:53; 35:169; 42:79; 64:7
- ~Bronze Candlesticks and Repoussé Salver. 7:192 (pl)
- ~Devonshire. 46:122
- ~Gold Framed in Emerald. 10:130
- ~Unmoored Cloud Galleons. 10:130; 47:160.
- Happy Valley. Oil. Sydney L. Thompson. 50:67 (pl).
- Harbour, Auckland. Oil. By K. McKenzie Harrison. 3:204 (pl).
- Harbour, Lyttelton. Jack Hutchinson. 53:42 (pl).
- Harbour, Stonehaven. J. A. Johnstone. 50:93 (pl).
- HARDCASTLE, A. M. ~Fanfrolico. 10:133-134.
- HARDEMAN, A. F. 45:51.
- HARDIE, Martin. 24:192.
- HARDIMAN, Alfred. ~Haig Memorial design. 12:297.
- HARDING, R. Coupland. 31:174; 31:176.
- HARDY, Dudley. 14:142.
- HARDY, T. B. ~Clearing a Wreck off the Coast of Picardy. 33:56.
- HARKNESS, Muriel. ~Army Nurse. 60:2
- ~From The Takahe. 40:233.
- Harlowe & Co. Gallery (New York, USA). 10:87.
- HARMAN, R. D. S. 12:300; 14:159; 25:49
- ~Architecture. 17:41-49.
- HARMAR, Fairlie. 24:192; 43:157
- ~La Croisie, Brittany. 59:2.
- Harnessing. By Cedric Savage. 8:282 (pl).
- HARPER, George. portrait. 16:244 (pl).
- HARRIS, A. R. 34:110.
- HARRIS, Dick. 33:29.
- HARRIS, Francis Howard. 12:303; 28:169-170; 47:172
- ~Sudden Scent. 35:142.
- HARRIS, Frank. 23:127.
- HARRIS, James. ~Film Thoughts from Queen Anne's Time. 66:31-32.
- HARRIS, John. 25:47.
- HARRIS, Lasarin. 34:110.
- HARRISON, K. McKenzie. ~The Harbour, Auckland. 3:204 (pl).
- HARRISON, Rex. 54:91.
- HARRISON, Wallace. 21:6.
- HARRISON-SMITH, Jocelyn. 14:158; 17:61; 34:109; 35:168; 38:112; 42:95; 46:117; 50:102; 54:72; 58:2; 60:2; 61:14; 62:2; 67:45
- ~Mahurangi. Oil. 70:25 (pl)
- ~Potato Fields. 61:12 (pl)
- ~Summer Landscape. 64:14.
- HARRISON-SMITH, O. 17:61.
- Harrowing. Violet E. Whiteman. 32:230 (pl).
- HART, Sylvia. 61:20.
- HART, Tudor. 8:231.
- HART-SMITH, Betty. 26:69-70
- ~Chipango. 64:18.
- HARTE, C. S. 70:43.
- HARTLAUB, Dr. 42:68.

H

- HARTRICK. 33:53.
- HARTWELL, M. W. ~King country Manaia as carved on barge-boards. 42:86 (pl)
~Manaia figure on original post supporting ridge pole in front. 42:86 (pl).
- HARUNOBU. 43:109.
- Harvest. Peter Middleton. 31:166.
- HARVEY, Harold. 7:212; 15:220; 39:133; 45:50.
- HARVEY, K. M. 27:125-126.
- HARVEY, William. 36:224.
- HASKELL, Arnold. 15:214.
- HASLEHURST, E. W. 7:212.
- HASSALL, John. 8:230.
- HASSALL, K. W. 46:123; 48:250; 54:100; 66:39; 68:22
~Bofors in the Moonlight. Linocut. 63:11 (pl)
~Gum Trees. 62:c(pl)
~The Fuschia. 68:21 (pl)
~The Old Barn. 68:18 (pl)
~Sketch, Island Bay. 28:190.
- HASZARD, Rhona, 1901-31 (Mrs Leslie Greener). 8:287; 9:6; 9:70; 10:88-93; 12:262; 12:299-300; 13:66; 13:72; 16:291; 17:17-20; 17:60; 19:191; 20:250; 21:40; 21:53-56; 42:58; 69:46; 70:40; 70:43
~The Bracken Stack. 17:15 (pl); 17:19
~Breton Fields. 14:154
~Early Morning. 17:19
~French Farm House. 9:67
~Gillon. 10:116 (pl)
~Isle of Brechou, Sark. 8:284 (pl); 8:287; 11:222; 17:19
~La Coupée, Sark. Oil. 9:70; 17:19; 21:43 (pl)
~Les Evaux-sur-Marne. 6:135 (pl); 6:139
~The Marne Valley. 4:266 (pl); 10:88
~Morning at Cameret. 17:19
~Morning Sark. 1901-31; 9:67
~The Road out of Camaret. 17:14 (pl); 17:19
~The Road to Little Sark. 12:260 (pl); 17:19
~Sardine Fleet in Brittany. 52:208
~The Sea and the bay. 12:235 (pl); 12:299; 17:19
~Soudanese [sic] Head. Oil. 17:16 (pl).
- HATFIELD, W. 54:94.
- HATHERALL, W. 70:43.
- HAUSEN, Albert. ~Hills in Summer. 32:239
~The Blue Hill. 32:239
~Lion Rock. 32:239
~Mahurangi Island. 32:239
~Mount Kakepuku. 32:239.
- HAVERGALL, Francis. 31:164.
- HAVERMAET, Charles van. 8:230.
- HAWCRIDGE, Robert, 1866-1920. 47:161.
- Hawdon Head-waters. Watercolour, Russell Clark. 58:4 (pl).
- Hawera Operatic Society (Hawera, NZ). 18:133.
- Hawke's Bay Art Gallery ~ See Hawke's Bay Museum and Art Gallery (Napier, NZ).
- Hawke's Bay Art Society (Napier, NZ). 34:113; 70:48
~Annual Exhibition. 34:115; 35:171; 36:227; 37:57; 38:118; 39:180; 40:236; 41:50; 42:99; 43:161; 44:216; 45:56; 46:114; 47:185; 48:244; 49:54; 50:110; 51:160; 52:210; 53:52; 54:102; 55:150; 56:203; 57:32; 58:21; 59:21; 60:21; 61:21; 65:41.
- Hawke's Bay Drama League (Napier, NZ). 18:133.
- Hawke's Bay Museum and Art Gallery (Napier, NZ). 34:113; 50:104; 53:19; 55:130.
- Hawke's Bay. Linocut. Sydney Jordan. 5:44 (pl).
- HAWKINS. 64:4.
- HAWTHORN, Gwen. ~Nocturne. 68:17
~Rhapsody. 57:20
~Rock. 68:16
~Sleep Walker. 55:118.
- HAWTHORNE, Elwin. ~Grosvenor Road, Chelsea. 27:155.
- HAY. 8:260.
- HAY, A. V. 17:62.
- HAY, J. D. ~Head of a Maori Girl. 6:120 (pl).
- HAY, Vera. 21:53.
- HAY, W. G. 54:94.
- HAY-CAMPBELL, C., 1867-1936. 6:143; 14:157; 22:112
~Maiden Meditation. C. Hay Campbell. 28:190
~Mixed flowers. 16:262
~The old courtyard, Dawlish, Devon. 2:138 (pl)
~An old street in Dorsetshire. 6:143
~Portrait of an Arab orange seller. 6:143
~Portrait of James Hanlon. 6:143.
- HAYDEN, Seymour. 59:2.
- HAYNES, Pauline. 28:199.
- HAYWARD, Alfred Robert. 24:192.
- HAYWOOD, Eliza. 56:180.
- HAZELWOOD, Blanche. 32:238; 34:109; 38:112; 42:95; 46:117
~Oil. 65:24 (pl).
- HAZLITT, William. 23:123.
- He Koru. W. J. Phillipps. 41:35-40.
- Head Carved direct in Stone. By R. N. Field. 14:123 (pl).
- Head for Bronze. By Francis Shurrock. 15:206.
- Head from Life in Oil. Betty Wishart. 17:56 (pl).

H

- Head From Life. Oil. Olivia Spencer Bower. 66:23 (pl).
- Head in Oak. By Alan Ingham. 53:41 (pl).
- Head in Sunlight. Oil. Sydney Thompson. 33:16 (pl); 51:124 (pl).
- Head of a Man. Oil. Glyn Philpot. 27:140 (pl).
- Head of a Maori Girl. By J. D. Hay. 6:120.
- Head of a Maori Girl. Conté. Christopher Perkins. 22:71 (pl).
- Head of an aged Spaniard. Dry-point. By Heber Thompson. 10:89 (pl).
- Head of an Old Man. By H. Linley Richardson. 48:230 (pl).
- Head of Native Dancer. Ruth Perry. 19:158 (pl).
- Head. By Alan Ingham. 49:44 (pl).
- Head. Pencil. By Lois White. 17:13 (pl).
- Headlock. By Ian Ainsley (plaster). 49:44 (pl).
- HEAN, V. R. J. 33:55.
- HEAPHY, Charles, 1820-81. 51:117; 51:138.
- Heart of Otago. By Basil Honour. 58:14 (pl).
- HEATH, John. 63:17.
- Heathcote Valley. Oil. By Cecil F. Kelly. 34:129 (pl).
- Heatherlands on the Border of the New Forest, England. By R. Spencer Bower. 2:121 (pl).
- Heatherly School of Art (London, UK). 10:85; 31:130.
- HEEM, Jan Davidsz, de, 1606-83?84?. 36:224.
- HEENAN. 70:48.
- HEGINBOTHAM, Joseph A. 14:160-161; 56:193-194.
- HELION. 35:154.
- HELLABY, Richard S., b. 1887. 9:6; 10:86-87; 13:71; 14:142; 44:197
- ~Boiling Lake, Waimangu, Tarawera. 10:91 (pl)
- ~Coral Strand in Levuka, Fiji. 9:57
- ~Portrait of Charles Taylor, Esq. 10:87
- ~Zero plus three hours. 10:87.
- HELLMAN, Lillian. ~The Watch on the Rhine. 61:17.
- HELMORE, Heathcote. 17:62; 47:187; 55:146.
- HELY, A. S. M. ~To Isaak Walton. By. 59:3.
- HEMINGWAY, Ernest. 69:13.
- HEMMER, Jarl. 47:184.
- HEMON, René. 56:174.
- Henderson's, High Street, Auckland. Pencil-drawing. By T. V. Gulliver. 22:80 (pl).
- HENDERSON, Elsie M. 24:192; 30:114; 33:53.
- HENDERSON, Helena J. 13:33; 14:112; 36:189-190; 47:172
- ~Earth-Lovers. 49:21
- ~Loneliness. 3:160
- ~The Pearl of Great Price. 12:267-271
- ~Threnody. 8:270.
- HENDERSON, Jack. portrait. 66:15 (pl).
- HENDERSON, Jim. ~For You, My Friend the War is Over. By Jim Henderson. 66:33-37
- ~Gunner Inglorious. 66:49; 67:2; 68:47.
- HENDERSON, Keith. 55:136
- ~The Word. 13:71.
- HENDERSON, Kennaway. 5:62.
- HENDERSON, Louise, 1902-94. 22:91; 26:104; 30:117; 34:111; 41:47-48; 44:218; 48:247; 48:250; 50:106; 56:158; 62:19
- ~1, Park Lane. 30:117
- ~Arthur's Pass. 68:22; 68:23 (pl)
- ~The Canterbury Society of Arts. 51:153
- ~Cranes. 50:106
- ~Embroidery a Living Art. 53:37-38
- ~Garden. 60:19
- ~Green Water. 50:106
- ~Gum Trees, Belfast. 41:48
- ~In the Harbour. 50:93 (pl)
- ~Mt Bengier, Waimate. 50:107
- ~Nor'wester, Staircase Gully. 38:71 (pl)
- ~Still Life. 26:87.
- HENDERSON, Ruth. 44:168.
- HENI-TE-REI. 45:15.
- Henry Blackburn's School (UK). 45:7.
- Henry Jarvis Scholar (Architecture) 18:111.
- HENRY the Eighth, King. 47:152.
- HENSHELWOOD, T. 65:40.
- HENSEN, Christian. 66:44.
- HEPBURN, E. M. 53:48.
- HEPBURN, Elizabeth. 57:32
- ~Pangatotara. 52:208
- ~Worcestershire Market. 52:208.
- HEPWORTH, Barbara, 1903-75. 25:11; 57:30.
- HERALD, James W. ~Old Abroath [sic]. 43:158
- ~On the Banks of the Serpentine. 43:158.
- HERBERT, George. 31:164.
- HERBERT, Harold S. 8:285; 34:69; 38:103; 38:105; 63:17
- ~Martigues, South of France. 33:56.
- HERBERT, P. H. 25:47; 29:57.
- HERBERT, P. S. 25:47; 26:103
- ~Ngauruhoe. 22:97 (pl).
- HERDMAN-SMITH, Robert, 1872-?. 10:147; 21:9; 37:53.
- HERKOMER, Hubert, 1849-1914. 25:12; 32:187; 51:118
- ~Charterhouse Chapel. 32:243.
- Hermitage Museum (St Petersburg, Russia). 15:217.
- HERMITTE. ~The Gleaners. 8:273.

- Hero Stories of New Zealand by James Cowan.
H. H. Tombs. 29:c.; 30:c.; 31:c.; 32:c.; 33:c.;
34:c.; 35:pr.118; 36:pr.172; 37:pr.4; 41:pr.4;
42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4.
- HERVEY, Helen. 32:241.
- HERVEY, J. R., 1889-1968. 32:203; 35:161-
163; 36:189; 40:222; 44:168; 47:172; 49:21;
50:99; 60:19
- ~Lazarus. 53:10
- ~The First Snow. 43:146
- ~The Pines. 34:108
- ~The Poet. 36:191-192
- ~Selected Poems. 48:242
- ~War Refugee. 48:217-218.
- HESS, Myra. 47:184.
- HETHERINGTON, E. M. ~Winning Design for
the Bledisloe Medal. Reverse. 14:144 (pl).
- HEUZE. 45:50.
- HEWIT, Forest. 45:50.
- HEYSEN, Hans, 1877-1968. 3:152; 10:149;
12:303; 14:87; 19:192; 27:148; 33:55; 34:69;
34:70; 38:104; 44:220; 59:7
- ~An Afternoon in Autumn. 33:56
- ~Flowers and Fruit. 33:56
- ~The Old White Gum. 34:73 (pl)
- ~The Quarry. 33:56
- ~The White Gums. 33:56.
- HEYWOOD, H. C. 30:76
- ~Pan. 22:70.
- HICKS, Victor. 29:52.
- Hidden Country. Willow Macky. 56:178.
- Hiding of the Moa. (Te Huna I Te Moa.) Eve
Langley. 26:71-78.
- HIGGINBOTHAM. ~Fisherman's Huts. 64:7.
- HIGGS, Sidney H., 1884-1978. 14:108; 21:57;
24:224; 43:156; 47:190; 53:48; 53:50;
54:100; 63:20; 64:19; 66:48
- ~Kaitoke Hills. 28:190
- ~North Waimate. 52:200
- ~The Sunlit Straits. 14:156.
- High Country Weather. James K. Baxter. 70:8.
- High Society. Theo Schoon. 57:29 (pl).
- High Street, Auckland. Pencil-drawing. By T.
V. Gulliver. 22:79 (pl).
- High Wycombe Girls' High School (UK).
36:178.
- Highland Park, Wellington. By Roland
Hipkins. 36:182 (pl).
- HIGHT, James. 12:300; 21:55; 25:49; 26:103.
- HILBERD. 47:152.
- Hilder Collection Art Gallery of New South
Wales (Sydney, Australia). 53:16.
- HILDER, J. J. 3:152; 8:287; 27:148; 48:223
- ~The Dry Lagoon. 33:56; 34:69.
- HILKEN, A. K. ~Christmas Party. 43:127
- ~Kerry Mountains. 43:127.
- HILL, A. Stuart. 17:11.
- HILL, Adrian. 9:67.
- HILL, Alfred. 3:157; 19:193.
- HILL, Clifford. 28:221.
- HILL, J. C. 53:45.
- HILL, Mabel, 1872-1956 (Mrs John McIndoe).
10:148; 14:154; 17:63; 26:100; 38:113;
43:156; 44:219; 46:123; 47:133; 48:223;
48:250; 52:203; 55:147; 57:29; 60:19; 65:39;
65:40
- ~Anemones. 44:219
- ~Autumn Roses. 57:29
- ~Bit of Sussex. 57:29
- ~Eve. 10:130
- ~Fishing Village, Cornwall. 14:154
- ~In Josselin, Brittany. 11:223
- ~In the Tropics. 57:29
- ~Lady in a Red Hat. 57:29
- ~Maori Curios. 44:219
- ~Morning Light. 44:219
- ~Mr F. H. Campbell, M. A. 44:219
- ~Old Hill Woodbridge. 44:219
- ~River. 4:250 (pl)
- ~Roses. 44:219
- ~Shoemaker. 50:107
- ~Snow in Rochester. 44:219
- ~Suffolk. 44:219
- ~Tea-Cups. 4:217 (pl)
- ~Winter. 46:112.
- HILLER, Wendy. 54:91.
- Hills and the Sea. Oil. By Rata Lovell-Smith.
2:135 (pl).
- Hillside Houses. Maurice R. Smith. 69:c.(pl).
- Hindu Market Woman. By Cedric Savage.
12:258 (pl).
- Hine-Nui-Te-Po (Mother of Death). By Colin
Lovell-Smith. 12:257 (pl).
- Hinemoa. Etching. By Connie Lloyd. 6:119 (pl).
- HINTON, Norman. 55:143.
- HIPKINS, Roland, 1895-1951. 5:69; 6:139;
6:143; 10:150; 11:226; 12:303; 14:160;
18:125; 22:111; 25:6; 25:49; 25:50; 26:87;
30:96; 30:120-121; 32:194; 34:112; 36:177-
186; 37:53; 40:234; 41:47; 43:156; 43:158;
44:221; 45:61; 46:91; 46:121; 46:122;
46:123; 48:250; 49:53; 51:155; 53:48;
54:100; 63:3; 63:20; 66:39; 70:47; 70:48
- ~Anemones. 14:156
- ~The art of T. A. McCormack. 32:189-192
- ~The Australian Loan Collection. 34:67-75
- ~Backyards. 6:143; 16:262; 36:186
- ~Block Prints. 5:39-46
- ~Champagne Pools, Wairakei. 18:126
- ~Children's Art. 41:7-19

H

- ~East Cape, North Island. 48:218 (pl)
- ~Exhibition of Contemporary Canadian Painting. 40:197-198
- ~Hand-printed fabric from Lino Blocks. 5:41 (pl); 5:42 (pl)
- ~Hawke's Bay Country. 5:59
- ~Hazy Morning. 14:111
- ~Highland Park, Wellington. 36:182 (pl); 36:185
- ~Morning, Wellington Harbour. 28:190
- ~Municipal Theatre, Napier, 1931. 14:99 (pl)
- ~Napier, 1931. 14:156
- ~National Art Gallery Exhibition. 33:11-18
- ~NZ Academy of Fine Arts Annual Exhibition. 22:67; 26:61-64; 30:69-77
- ~The Old Tree. Watercolour. 66:41 (pl)
- ~Ohinikuku. 36:184 (pl); 36:185
- ~Portrait of T. A. McCormack. 36:186
- ~Renaissance. 26:99; 36:185; 36:187 (pl)
- ~Russell Clark. 58:5
- ~Spring Exhibition of the NZ Academy of Fine Arts. 18:77-80
- ~Sydney L. Thompson's Exhibition at the National Art Gallery, Wellington. 45:25-26
- ~Tarawera. 36:225
- ~Thermal Activity. 36:186
- ~Wellington Suburb. 16:262; 17:11; 36:180.
- HIPKINS, Mrs Roland - see CAMPBELL, Jenny.
- HIPWELL, Arthur C. 9:69; 12:299; 13:25; 17:61; 18:129; 28:219; 29:57; 30:114; 37:50; 39:175; 40:224-225; 40:233; 41:46; 42:95; 42:96; 43:155; 49:49; 50:102-104; 51:158; 52:203; 53:46; 54:58; 54:96; 55:145; 68:39; 69:48
- ~Adele Younghusband. A New Zealand Surrealist. 54:83-84
- ~Anaesthetic. 55:145
- ~Blitzkrieg. 50:103
- ~Bullock Team. 18:129
- ~Canterbury College. Lino-cut. 12:283 (pl)
- ~Lee-Johnson and Fairburn. 70:4-6
- ~Mount Cook. 12:281 (pl)
- ~Naiad. 12:282 (pl)
- ~Samson. 18:129
- ~Soldier Artist in the Pacific. 67:43-44
- ~The Coming of the Maori. 48:246
- ~Youth. 12:284 (pl).
- HIROA, Te Rangi (Dr. Buck). 6:75; 40:200.
- HIROSHIGE, 1797-1858. 12:240; 12:298; 24:215; 26:102; 29:23-24.
- HIRST, Arthur. Lecture-recital tour. 2:pr.71; 3:pr.145
- ~Future of fine art in New Zealand. Some generalisations. 3:175-178.
- His Excellency the Governor-General. By C. von Berwald. 6:133 (pl).
- His Majesty's Theatre (Dunedin, NZ). 68:33.
- His Mother's Son. By C. A. Marris. 1:34-36.
- His Praise. By Margaret W. Crookes. 10:128.
- HISLOP, Florence. 57:32.
- HISLOP, T. C. A. 35:169; 39:179; 45:60.
- Historian and Poet in New Zealand. By J. G. A. Pocock. 70:34-38.
- HITCHENS, Ivon, 1889-1945. 45:50.
- HITLER, Adolf. 42:68; 46:108
- ~Watercolour. 42:69 (pl).
- HOAD, Mary. 11:214.
- HOBBEEMA, Meindert, 1638-1709. 10:127; 16:263; 29:46; 50:104; 52:182; 55:123.
- ~Avenue, Middelharnis. 35:125
- Hobbies Club. By Ian Glenn. 41:18 (pl).
- HOBSON, William. 26:89-90.
- Hobsonville, from Herne Bay. Dry-point. By T. V. Gulliver. 3:200 (pl).
- Hocken Library and Otago Museum. 51:137-138.
- Hocken Library (Dunedin, NZ). 51:137-138.
- HODGE, Francis E. 23:151.
- HODGKINS, Frances Mary, 1849-1947. 8:273; 10:126-127; 20:238; 28:217; 29:9; 32:241; 32:244; 39:160-163; 43:105; 43:128-130; 43:157; 44:197; 44:212; 44:217; 45:50; 46:115; 47:161; 47:189; 49:36; 49:49; 51:117; 51:158; 55:142-143; 55:143; 56:169; 57:29; 66:47; 70:43
- ~August Month. 49:36
- ~Barn Interior. 49:36
- ~Bridge at Ponterwyd. 46:113
- ~Chairs and Pots. 49:36
- ~The Colonel's House. 39:161 (pl)
- ~Figures and Trees. 49:32 (pl)
- ~Flowers in Landscape. 10:127
- ~Mill House. 49:36
- ~Ponterwyd. 49:36
- ~My Landlady. 5:59
- ~Ruins. 46:113; 48:249; 49:36; 49:51
- ~Spanish Shrine. 55:142
- ~Still Life before Landscape. 10:127
- ~Still Life in front of Courtyard. 10:127
- ~Threshing in the Cotswold. 5:59
- ~Tossa in Winter. 49:36
- ~Village Girls. 10:127.
- HODGKINS, W. M., 1833-98 (William Mathew). 10:129-130; 18:131; 21:9; 29:9; 47:160-161; 49:49; 51:117; 54:98
- ~Gorse in Bloom. 51:138
- ~Mitre Peak. 46:122
- ~On the Arthur River. 46:122.

H

- HOGARTH, William, 1697-1764. 10:125; 22:110; 23:152; 27:157; 33:12; 35:154; 36:224; 37:50; 42:96; 45:17; 46:86; 51:118; 54:80; 55:125
 ~Paul before Felix. 51:121 (pl).
 HOGG, L. C. 19:191.
 HOGG, Mary G. 11:227; 16:261; 18:129.
 HOGG, Torino. ~Woman's Head. 9:72 (pl).
 HOGG, W. Fergusson 46:121; 49:53.
 HOGGARD, Noel Farr, 1760-1849. ~Airman. 59:14.
 HOKUSAI. 12:240; 12:298; 13:20; 24:215; 26:102; 43:108
 ~Great Wave. 36:198-201
 ~Fugaku san-ju Rok'hei 36 views of Fuji. 29:26 (pl)
 ~The Hollow of the Deep Sea Wave off Kanagawa, Japan. 36:200 (pl).
 ~Soshiu in Hakone Province, near Kamakura. 29:26 (pl)
 HOLBEIN, Hans the Younger, ca 1498-1543. 17:37; 39:155; 42:96; 44:219; 47:152; 50:109; 53:47
 ~Duchess. 35:125
 ~The Field of the Cloth of Gold. 29:35.
 HOLCROFT, M. H., 1902-. 70:34-35.
 HOLDGATE, Edwin H. 34:110
 ~Ludovine Oil. 43:130 (pl).
 Holiday. By Mona Tracy. 4:225-231.
 Holiday. Bettie Williams. 65:19.
 HOLL, Frank. 27:155.
 HOLLAND, Amy. 37:49 ~The Cartuja, Valledemosa. 29:55-56.
 HOLLAND, H. E., 186801933. 31:178; 34:110.
 HOLLINGSWORTH, Ruth. 10:87
 ~Odette. 10:87.
 Hollow of the Deep Sea Wave off Kanagawa, Japan, from a wood-cut. By the Japanese Artist Hokusai. 36:200 (pl).
 HOLLOWAY. 67:45.
 HOLLOWAY, C. E. ~St Vincent, Portsmouth. 32:243.
 HOLLOWAY, Roland. 32:238; 37:49; 42:96.
 HOLLOWAY, T. 57:31.
 HOLME, C. G. (ed). ~Sculpture of To-day. 45:53-54.
 HOLMES, Miss. 32:207; 42:78.
 HOLMES, Oliver Wendell, 1809-1894. 31:163.
 HOLMES, R. T. 42:77.
 HOLMES, Charles. 15:217; 24:192; 27:136; 32:244; 33:13-14; 35:170; 43:157; 45:50; 50:109
 ~Canal Bridge at Borwick. 27:143 (pl)
 ~The Garden Wall. 34:74 (pl); 35:170
 ~The Red Ruin. 32:243
 ~Squall on the Meon. 35:170.
 HOLMWOOD, John. ~Fijian Planter's House. 58:15.
 Holy Week, Penitente Procession Traversing Street in Seville Watercolour. By Cora Wilding. 37:27 (pl).
 Home Grown Theatre. By R. O. McG. 58:11.
 Home Handicrafts Ltd (Auckland, NZ). 8:286.
 Hon. Sir R. Heaton Rhodes, Kt. Commander, the Commandery in NZ by F. Nicoll. 44:169; 44:174 (pl); 50:109.
 Hon. W. H. Triggs, M.L.C. Oil. 16:254 (pl).
 Honey and Wild Bees. By Elsa Mary Bosworth. 57:11.
 HONGI, Hare. 6:100.
 HONOUR, W. Basil. 11:223; 12:262; 20:204; 24:223; 25:49; 26:88; 28:176; 28:182; 31:180; 40:234; 41:46; 45:61; 46:91; 46:123; 47:190; 48:246; 48:250; 48:251; 49:53; 51:143; 52:200; 53:50; 54:100; 55:147; 56:158; 57:32; 64:2
 ~American Contemporary Art. 51:126-128
 ~Art and the NZ Academy. 50:71-73
 ~Artists in Uniform. 63:3-5
 ~Association of New Zealand Art Societies. The Rota Scheme. 49:37-38
 ~Art and the NZ Academy. 50:71-73
 ~Cape Brett from Ocean Bay. 46:112
 ~Cliffs of the Clutha, Otago. 56:162 (pl)
 ~Clutha River. W. 46:112
 ~Early Winter, Tekapo. 22:69
 ~From Cooper's Knob. 20:211 (pl)
 ~The Gorge, Broken River. 22:74 (pl)
 ~The Heart of Otago. 58:14 (pl)
 ~The Hills of Manaia. 46:112
 ~La Perouse Bay. 30:75
 ~Lake Hawea. 26:64
 ~Lake Pearson, Canterbury. (pl)
 ~Morning on the Whangarei Coast. 46:112
 ~Painting and Abstraction. 52:190-192
 ~Trees on the Coromandel Coast. 46:112
 ~Wainui, Golden Bay. 50:70 (pl).
 The Honourable Anne Seymour Damer, from a bust executed by herself... drawn by H. Corbould, engraved by T. Thomson. 56:181 (pl).
 HOOCH, Pieter de, 1629-84. 50:109.
 HOOG, B. de. ~A Busy Housewife. 53:45
 ~A Frugal Meal. 53:45.
 HOOKER, Joseph. 56:166.
 HOOPER, A. H. 9:69; 10:148; 22:75.
 HOPE, E. S., 1885-1975 (Esther Studholme née Barker). 22:70; 28:182; 44:172; 46:123; 48:250; 56:186. 57:3; 60:19; 70:45
 ~At the Bend of the River. Tempera. 38:fr.

H

- ~A Corner of the Yards. 48:232 (pl)
 ~Crags and Glaciers. 12:263 (pl)
 ~In the Stud Paddock. 51:152 (pl)
 ~Ohau River. 54:65
 ~Picnic. 50:73.
 HOPE, Eleanor. 28:221.
 HOPE, Norman, Mrs. 8:288.
 HOPE, Stella. 14:112.
 HOPKINS, Gerald Manley. 28:216; 69:18.
 HOPKINS, Livingston. ~I thought I had a Stamp. 33:56.
 HOPPÉ, E. O. 16:286
 ~The Fifth Continent. 16:286; 16:286.
 HOPPNER, J., 1750-1810 (John). 10:125; 29:46-49; 32:187; 33:12; 50:104; 50:109
 ~The Hurdy Gurdy Player. 29:49
 ~Lady Mary Greville. 29:49
 ~Louisa Van Diest. 32:243
 ~Portrait of Master Russell. 25:36.
 HOPWOOD, H. S. 24:192.
 Horace Moore-Jones Studio (Auckland, NZ). 10:86.
 HORNE, Kenneth. ~Love in a Mist. 64:8.
 HORNE, Richard Hengist. 28:212.
 Hornsey School of Arts and Crafts (London, UK). 15:217.
 HORRIDGE, H. (Herbert). 17:60
 ~Early Morning, Jackson's. 4:267 (pl)
 ~The End of the Day. 2:133 (pl).
 Horse. Colour Woodcut. By John Platt. 43:113 (pl).
 Horses and Elder Bloom. Oil. By A. J. Munnings. 46:71 (pl).
 Horses and Hills. Molly Macalister. 64:16 (pl).
 Horses and Wolf. Etchin. By Heinrich Linzen. 44:185 (pl).
 Horse by André Masson. 39:152 (pl).
 Horses. Ian Richdale. 67:41 (pl).
 HORSLEY, Jean. 32:238; 38:113; 46:117.
 Hotunui (Maori carved house). 6:141.
 HOUGHTON, Boyd. 45:8.
 House of Sleep. Helen Brookfield. From Lyric Poems of NZ, 1928-42. 66:37.
 HOUSE, L. C. Lesley. ~The Kiss. 39:170.
 Houses. Vida Steinert. 61:9 (pl).
 HOUSTAN, R. R. 16:288-289.
 HOUSTON, George. 24:192; 32:209; 42:79.
 HOUTHENSEN, A. 45:51.
 HOW, Beatrice. 45:51.
 HOWARD, Leslie. 54:90.
 HOWARD, Sidney. ~The Silver Cord. 61:17.
 HOWARTH, Albany. 45:51.
 HOWELLS, J. H. 12:302.
 HOWES, Edith. 3:165
 ~Kiss Birds. 2:118-120.
 HOWIE, Allan. 62:7; 65:40
 ~Hills. 65:39
 ~Mountains, Central Otago. 61:6 (pl).
 HOWORTH, Charles Henry, 1856-1945. 49:49; 70:43.
 HOYTE, J. C., 1835-1913 (John Barr Clark). 21:9; 47:189; 49:49.
 HSIN Po. ~Call to Arms. 57:7 (pl).
 HUBBARD, Hesketh. 16:289; 23:151
 ~Snowstorm, London. 13:68.
 Hudson River School. 51:127; 56:189.
 HUDSON, Flexmore (ed). ~Poetry, the Quarterly of Australian and New Zealand Verse. 60:19; 64:18.
 HUDSON, G. V. 53:50.
 HUDSON, Stella. 14:108; 28:183
 ~Cyclamen. 30:76
 ~Red Bowl. 26:100.
 Hudson, W. H. Memorial (Hyde Park, London, UK). 28:215.
 HUGHES, Eleanor. 7:212; 10:94; 11:227; 17:60; 21:55; 32:244; 39:133; 45:51; 46:115
 ~Above the Valley. 4:266 (pl); 6:134 (pl)
 ~Deserted Mine, Cornish Coast. 43:158
 ~A Lonely Cottage. 30:117
 ~Mill Pond. 21:6
 ~A Quiet Stream. 24:220; 30:117
 ~Study of Trees. 46:113
 ~Sycamore and Elms. 21:6
 ~The Two Ash Trees. 10:114 (pl)
 ~Two Sycamores. 11:227.
 HUGHES, Esmé. 50:102; 54:71; 58:2
 ~The Story. 54:74 (pl).
 HUGHES-STANTON, Blair. ~Venus. 43:127.
 HUGHES-STANTON, Herbert. 7:212; 15:220; 32:209
 ~Albi, France. 33:57.
 HUI TSING, Emperor [Chinese]. 55:124.
 Huia. Wood-cut. By Hilda Wiseman. 3:201.
 HUIE, E. C., Mrs. portrait. 4:265 (pl).
 HULME, Colonel A. 33:20.
 HULME, Sergeant Clive, V. C. portrait. 55:111 (pl).
 Humbert's Studio (Paris, France). 35:147.
 HUMBERT. 35:147.
 HUMPHREYS-DAVIES, G. A. 10:148; 15:228; 17:62; 26:102; 29:57; 30:94-96; 30:114; 35:143; 35:169; 36:175-176; 36:222; 38:111; 40:232; 63:2; 65:48
 ~Japanese Colour-prints. 29:21-26
 ~Protest. 36:203-204.
 Humphreys-Davies Chinese Art Collection. 35:143-144.

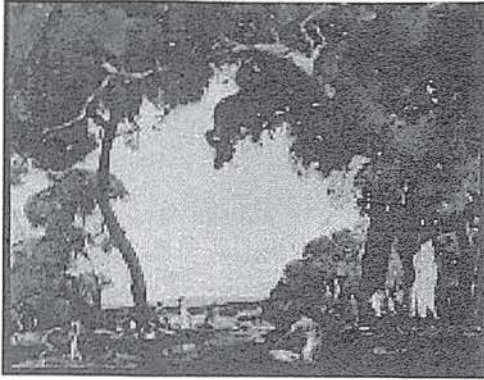
H

- Humphreys-Davies Japanese Print Collection. 26:102.
- HUMPHRIES, A. H. 30:114.
- Hundredth Shawl. Elsa Bosworth. 40:207-213.
- HUNT, A. W. 11:226.
- HUNT, Cecil. 7:212; 45:51
~Amalfi. 15:220.
- HUNT, Ernest W. 14:161; 21:15; 21:21; 30:121; 46:121; 52:209; 54:57; 54:100; 54:101; 70:48.
- HUNT, Ernest, Mrs. 54:57.
- HUNT, Frances. 29:55; 32:238; 37:49; 38:112; 42:95; 43:155; 45:57; 46:117; 47:187; 48:245; 49:49; 50:102; 52:203; 54:58; 54:71-72; 55:145; 62:2; 64:7; 65:47; 66:45; 48:250
~A. C. Baths, Taupo. 32:238
~A Shelf in Glasshouse. 55:145.
~Art School Study. 66:25 (pl)
~Autumn Leaves. 45:57
~Begonias. Frances. 45:57
~Below Wairere Falls, Mokau River. 66:19
~Bush in Winter. 45:57
~Deserted Camp. 45:57
~Early Morning, King Country. 49:30 (pl); 50:104
~Early Morning, Te Kuiti. 48:245
~Evening, Lake Taupo. 45:57
~Frosty Morning, Kaikoura. 49:50
~New Road, Te Kuiti. 48:246
~One Day Cactus. 63:1
~Pot Plants. 45:57
~Tree, Albert Park. 29:55.
- HUNT, H. ~White Hydrangea. 38:113.
- HUNT, John. 47:184.
- HUNT, Sydney. 8:287; 25:47.
- HUNT, William Holman, 1827-1910. 29:9; 33:54; 39:156.
- HUNTER, Colin. 11:226.
- HUNTER, F. R. 57:31.
- HUNTER, Leslie. 45:51.
- HUNTER, W. 33:53.
- HURST-SEAGER, J – see SEAGER, J. Hurst.
- HUTCHINS, F. 55:140.
- HUTCHINSON, F. 47:188; 56:201; 60:19.
- HUTCHINSON, P. M. ~Head of soldier. 58:15.
- HUTCHISON, Ela. 38:112.
- HUTCHISON, Ian. ~The Recruit, (pottery). 53:47.
- HUTCHISON, Jack. 52:206
~Abstract Composition. 38:114
~Detail of Casket. 55:121 (pl)
~Glazed Terracotta. 55:121 (pl)
~Harbour, Lyttelton. 53:47; 53:42 (pl)
~Pottery Works. 56:185
~Study in Plaster of Paris. 55:121 (pl)
~Torso in Glazed Terracotta. 55:121 (pl).
- HUTCHISON, P. M. ~Browned Off. 63:20 (pl).
- HUTCHISON, Pat. 43:158; 45:61; 46:123.
- HUTCHISON, R. J. 55:146; 67:48.
- Huts in Winter, Arthur's Pass. By E. Baird Friberg. 24:183 (pl).
- Hutt Repertory Society (Wellington, NZ). 69:35.
- Hutt River. By Nugent Welch. 21:15 (pl).
- HUTT, Jonathan. ~Youth in Auckland's Art Colony. 61:8.
- HUTTON, C. ~Asparagus Eaters. 30:111 (pl).
- HUTTON, Clarke. 30:114.
- HUTTON, David Edward, 1866-1946. 26:103
~Maori Border Design. 16:279 (pl)
~The Chieftain's Daughter. 28:181.
- HUTTON, David Con, 1843-1910. 10:129; 51:138; 53:47.
- HUTTON, John. 31:180-181
~Pohangina Valley, Manawatu. 31:157 (pl).
- HUXLEY, Aldous. 27:153; 35:165.
- HUYSUM, Jan van, 1682-1749. 36:224
~Flower Piece. 37:50.
- HYDE, Robin, 19039. 3:164; 27:125-126; 32:203; 35:161-162; 38:90; 42:55; 43:152; 48:243; 50:99; 69:14
~Aria with Insects. 32:205-206
~The Conquerors. 32:236
~The Desolate Star. 7:200
~The Dweller. 11:175-176
~Fragments from Two Countries. 41:20-22
~Journey from New Zealand. 42:74-76
~Lonely Street. 27:128-133
~March England. 34:103-104
~The Old Swordsman. 31:160
~Over the Fields. 1:56
~Poetry in Auckland. 33:29-34
~Sarah. 29:30-31
~Tonight. 47:136
~Trees. 31:161
~Ultima Thule. 26:96
~Written in cold. 29:31.

I

I

Idyll. Cedric Savage. (detail)



- Ian Richdale. By Barc. 67:40-41.
 Ian Vincent. S. B. MacLennan. 57:17 (pl).
 IBBETSON. ~Smugglers on the Irish Coast. 32:244.
 IBBETSON, Julius Caesar. 33:12.
 IBSEN, Henrik, 1828-1906. ~A Doll's House. 70:29-30.
 Icarus. By W. H. Wright, Sculptor. 33:39 (pl).
 Ice Harvest, Quebec Oil. By Clarence A. Gagnon. 37:20 (pl).
 Iceland Poppies. T. A. McCormack. 36:216 (pl).
 Idleness. Dora Hagemeyer. 33:27.
 IDRIESS, I. 54:94.
 Idyll. By Cedric Savage. 4:268 (pl).
 IGGLESDEN, O. M. 27:125-126.
 IHLEE, R. 24:192.
 Ilam School of Art – see Canterbury College School of Art (Christchurch, NZ).
 Illustrated Lectures on Art. Painting and Sculpture. 49:38-39.
 Illustration for a Story by Capt. Manning. By L. H. Booth. 2:124 (pl).
 Illustrations by Harry Rountree to The Dormouse and the Doctor by A. A. Milne. 10:122-123 (pl).
 ILOTT, J. M. A., 1913-. 7:160; 12:302.
 IMMERZELL, C. 10:131-132.
 Imperial Gallery (London, UK). 10:88; 15:216; 26:59.
 Imperial Institute (London, UK). 23:167; 45:34.
 Imperial War Museum (London, UK). 24:191; 47:190.
 Import Restrictions on Artists' Materials. By Harry H. Tombs. 44:214.
 Importance. Wellington Repertory. Bruce Mason. 69:27-28.
 Impression of a Radiologist's Room. Bessie Christie. 64:16 (pl).
 Impressionism. 20:222; 24:177; 25:10; 36:201; 36:225; 43:156; 45:26; 45:42-44; 46:105-106; 47:133 47:180; 53:19-29; 53:21; 55:142; 60:9.
 Impressionist Exhibition 1877 (Paris, France). 63:14.
 Impressionistic. Ethel Perry. 47:166.
 Impressions of Continental Art. M. E. R. Tripe. 11:219-220.
 Impressions of New Zealand Art. By W. H. Allen. 4:215-216.
 Impromptu composition to some Music. By Christopher Perkins. 13:29 (pl).
 In English Gardens. Jean Barraclough. 59:17.
 In Liquidation. Donald J. Cowie. 22:83-88.
 In Memoriam, C. G. R. James by G. W. von Zedlitz. 31:149.
 In Praise of Wood Engraving. Alfred Zacharias. 34:105-107.
 In Tasman Bay. Oil. Nugent H. Welch. 50:75 (pl).
 In the Afternoon Sunlight. Oil. By H. Linley Richardson. 45:fr.
 In the Garden. Watercolour. By H. Linley Richardson. 60:10 (pl).
 In the Harbour. Louise Henderson. 50:93 (pl).
 In the Maori Meeting House. Oil. By H. Linley Richardson. 45:12 (pl).
 In the Park. By W. A. Sutton. 53:42 (pl).
 In the Quarry. By Ngaio Marsh. 28:180 (pl).
 In the Southern Alps. Watercolour. By John Gully. 27:117 (pl).
 In the Stud Paddock. Esther Hope. 51:152 (pl).
 In the Sun, self-portrait. By A. Austen Deans. 51:149 (pl).
 INCHBOLD. ~Moorland. 32:244.
 Incident in the Atlantic, 1919. Watercolour. By Nugent Welch. 21:21 (pl).
 Incomparable. A Camera Study of Pavlova by S. P. Andrew. 1:64 (pl).
 Inconsolable One. C. E. S. 13:28.
 Independents Exhibition (Paris, France). 46:107; 46:108.
 Independents, The. 46:107.

- Indian and Colonial Exhibition (London, UK). 27:114.
- Indian Art (Modern) Exhibition (UK). 27:154.
- Indian Museum (India). 12:290.
- Industrial Art (exhibition). 28:216.
- Industry and the Artist. By Eric Lee-Johnson. 59:3.
- Infinity. By Eileen Duggan. 3:166.
- INGAMELLS, Rex. ~Aeroplane. 64:9.
- INGE, Dean. 28:215.
- INGHAM, Alan. ~Carving in oak. 53:47
- ~Head in Oak. 53:41 (pl)
- ~Head. 49:44 (pl)
- ~Maori Taiaha. 49:50.
- INGLIS, Arthur James. 30:115; 34:109; 38:112; 42:95; 50:102; 61:14
- ~Frosty Morning. 61:10 (pl).
- INGLIS-MOORE, T. 16:292.
- INGRAM, W. Ayerst. ~Helpless. 10:130
- ~Near Exmouth. 33:57.
- INGRES, Jean Auguste Dominique, 1780-1867. 14:108; 16:249; 52:183; 55:133.
- Inland Printer (periodical). 31:175.
- INNES, J. D. 24:192.
- INNES, M. 54:94.
- INNES, Muriel A. 21:53
- ~A Gift. 21:42
- ~Some Tendencies in Modern Poetry. 5:21-24.
- Installing a Tank Engine. Russell Clark. 63:5 (pl).
- Institut Supérieur (Antwerp, Belgium). 46:116.
- Interesting pile. Mountain Village, Morocco. Ink and tempera. John Weeks. 11:180 (pl).
- Interior of Dutch House. Oil. By P. van der Velden. 9:33 (pl).
- Interior of Otaki Church, New Zealand. By C. D. Barraud. 52:fr.
- Interior of St Paul's Cathedral, London. Oil. By Cecil F. Kelly. 34:130 (pl).
- Interior of [Te Kuiti] House as it appeared in 1899. A. Hamilton photo. 42:84 (pl)
- Interior View, McDougall Art Gallery. Photograph. By Jas. Thomson. 18:110 (pl).
- Interior. F. W. Gross. 62:6 (pl).
- Interior. Oil. By Roland Wakelin. 14:131 (pl).
- International Art Collection. 45:49-52.
- International Art Exhibition, National Art Gallery. 45:49-52; 46:112-113; 47:185.
- International Book Plate Competition. 18:131.
- International Business Machines Pty. Ltd. (New York, USA). 43:158.
- International Conference of the History of Art. 46:124; 48:233-234.
- International Exhibition. 10:95; 11:164
- ~British Section. 27:153.
- International Exhibition of Children's Art (Wellington, NZ). 46:122.
- International Portrait Society (UK). 36:178.
- International Society of Artists (London, UK). 10:87.
- International Society of Sculptors, Painters and Gravers (UK). 10:94-95.
- Interrogation. By C. R. Allen. 2:82.
- Into the West. B. D. Gerard. 17:50
- ~Illustration to Poem. B. D. Gerard. 17:51 (pl).
- Invercargill Renaissance. 70:39-44.
- Invercargill Repertory Players (Invercargill, NZ). 18:133.
- IPSEN. ~Nan. 5:12.
- IRELAND, Noel. 24:198; 29:55
- ~Josephine, by. 24:207 (pl)
- ~Relief. 24:209 (pl).
- Iris. Watercolour. T.A. McCormack. 32:201 (pl).
- Irish Peasant. Oil. By E. M. Collier. 13:61 (pl).
- IRVINE, John, 1805-88. 10:129.
- Is Jacob Epstein Traditional? By T. McGreevy. 39:167-169.
- ISAAC, Nelson. 9:69; 23:167; 25:51; 29:59; 30:120; 31:162; 34:112; 54:57; 66:48
- ~Anglican Primatial Cross. 1:41 (pl).
- Island Trader. By Russell Clark. 8:282 (pl).
- Islands of Uvea, South Seas. Fishing under the Palms. Etching drawn in 1845. By Charles Meryon. 7:175 (pl).
- Isle of Brechou, Sark. By Rhona Haszard. 8:284 (pl).
- ISRAELS, Josef, 1824-1911. 1:30; 9:9; 34:91
- ~The Widower. 34:91.
- It's Art All Right. G. R. Gilbert. 70:9-17.
- Italian Head. Conté. Ross McGill. 23:143 (pl).
- Italian Primitives. 22:68.
- Ivan Mestrovic. By R. N. Field. 62:8-9.
- IVERACH, James, Mrs. portrait. 40:196 (pl).
- Ivy M. Copeland. By I. G. Eise. 62:17.
- IZARD, N. 57:31.

J

J

T.H. Jenkin. A.H. O'Keeffe



- J. B. Condliffe. Oil. By A. Elizabeth Kelly. 34:133 (pl).
- J. B. Mathieson. By Phyllis Lipscombe. 26:100
- Jack Henderson as Hamlet. 66:15 (pl).
- JACK, Richard. ~Cathedral Mountain, Lake O'Hara. 14:139.
- JACKSON, A. Y. 34:110; 61:20; 64:1; 70:46
- ~The Boethic at the Bache Post, Ellesmere Island, Canada. 37:19 (pl)
- ~Winter in Quebec. 44:208.
- JACKSON, Alexander Young. 56:173.
- JACKSON, B. 26:103; 29:56; 31:178; 34:110; 35:168; 38:113; 43:155; 50:102; 50:103; 52:203; 55:145; 57:3; 63:2
- ~Tidal Creek. 48:246.
- JACKSON, F. E. ~S. Riquier. 30:111 (pl).
- JACKSON, J. H. 32:239
- ~From Flagstaff Hill. 32:239.
- JACKSON, James. 33:56.
- JACKSON, James J. 9:57.
- JACKSON, James R. 34:69
- ~The Holiday. 33:56.
- JACKSON, M. 65:40.
- JACKSON, T. 50:102.
- JACOBS, Godfrey. 47:159.
- JAGGER, C. Sergeant. ~King George in State Robes. 29:46.
- James Cook. A Painter of Promise. James Shelley. 19:143-157.
- James Crowe Richmond, M.L.C. (1822-98). 15:fr.
- James Edward Fitzgerald. Preliminary Clay Sketch. By F. A. Shurrock. 25:34 (pl).
- James Edward Fitzgerald statue (Christchurch, NZ). 33:54.
- James McLachlan Nairn (Some Personal Reminiscences). M. E. R. Tripe. 2:105-106.
- James McNeill Whistler 1834-1903. By Dr Gerda Eichbaum. 64:10-13.
- James Nairn, Artist. Stanley H. Edwards and John Magurk. 48:221-225.
- James Nairn, Artist, in his Studio. 2:107 (pl).
- JAMES, C. G. R. 31:149
- ~Failure. 31:150-151.
- JAMES, K. B. ~Westminster Bridge. 6:143.
- JAMESON, Cecil, 1884-. 9:6; 9:57; 10:93; 32:244; 45:51
- ~Miss May Cladish. Charcoal-drawing. 10:104 (pl)
- ~Mrs Robert Findlater. 10:103 (pl)
- ~Portrait of an Italian Girl. 24:178; 24:198
- ~Portrait of Miss Cynthia Wood. 11:217.
- JAMESON, J. S. 10:93.
- Jamieson Bequest Collection (Christchurch, NZ). 18:111.
- JAMIESON, Alex. 43:126-127; 45:51
- ~The Drawbridge, Bruges. 43:126; 43:131 (pl)
- ~Halton Lake, Wendover. 43:126
- ~Lambing Time. 43:126
- ~The Mill, Weston-Turville. 43:126.
- JAMIESON, R. Kirkland. 19:179; 44:220; 45:51.
- JAMISON, Marion. 49:50.
- Jan Kubelik. By H. Tornquist. 22:98 (pl).
- Jane. Carved Plaster. By Christopher Perkins. 13:32 (pl).
- Japanese Colour-prints. G. Humphreys-Davies. 29:21-26.
- Japanese prints. 22:76-77; 29:25; 29:26.
- Japonica. Woodcut. H. H. Tombs. 57:supplement (pl).
- JAQUES, Mrs. 36:223; 52:208.
- JAQUES, W. P. R. 52:208.
- JARDINE, Walter. 42:96.
- Jean Mackay, Peter Harcourt and Ina Allen in The Importance of Being Earnest. 69:26 (pl).
- JEANS, E. B., 1890-1986 (Eana Blythe). 48:250; 56:163; 56:201; 60:14; 60:19; 62:14-15; 64:19; 65:39; 65:40; 69:44; 69:46
- ~At Lowburn. 62:15
- ~Broad Leaf and Other Trees. 62:15
- ~Flood Water at Berwick. 62:15
- ~Fuschia. 62:14

- ~Leith Valley Bush. 62:14; 62:15 (pl)
 ~Nature. 62:14
 ~Papatowai Bush. 55:147
 ~Pink Barn. 62:15
 ~Rocks. 50:107
 ~The Spinners. 62:15
 ~Spring at Kensington Gardens. 62:14
 ~Sunlight and Haze in the Leith Valley. 57:29
 ~Sunshine after Frost. 62:15
 ~Victoria Embankment. 62:14
 ~Wattle Trees at Berwick. 55:147
 ~Willow Beside the Leith. 55:147.
 JEFCOATE, Joy. 49:50
 ~Portrait. 49:44 (pl).
 JELLIE, W. 54:96.
 JENKIN, David. 70:43.
 JENKIN, Dorothy. 10:148; 18:127; 70:43
 ~Birches. 4:249 (pl)
 ~Travel. 30:96.
 JENKIN, T.H., 1889-1958 (Thomas Hugh).
 4:264; 5:64; 30:69; 69:46; 70:43
 ~A. H. O'Keeffe, Esq. Oil. 4:223 (pl)
 ~Direct Pen-drawing. 4:242 (pl)
 ~Dunedin Art Gallery. 5:9-12
 ~Fairy Tale Prince. 30:96
 ~Fleeting Moment. 18:127; 24:180
 ~Janse Russe. 30:96
 ~Old Mike. Charcoal Drawing. 4:241 (pl)
 ~Russian Boots. 8:281 (pl).
 JENKINS. 67:45.
 JENKINS, Ruth (Mrs Owen Merton). 8:232.
 JENNER, Ernest, 1892-1971. ~Primrose Hill.
 15:223
 ~Songs and Lesson Material for the School
 Music Course. Wellington, Harry H.
 Tombs. 19:pr.138; 19:c.; 20:pr.200; 20:c.;
 21:pr.4; 22:pr.64
 ~Songs for Children and How to Use them.
 Wellington, Harry H. Tombs. 15:pr.167;
 16:pr.233; 17:p.; 5 19:pr.138; 19:pr.138;
 20:pr.200; 21:pr.4; 22:pr.64.
 JENNER, G. 50:105.
 Jenny. By Phyllis Marshall. 37:21.
 JEPSON, Margaret. ~Via Panama. 37:41-42;
 37:41-42.
 Jesus in Maoriland. Frederick Ost. 53:31-33.
 Jetty, Sinnen Cove, England. Colour Woodcut
 by John Platt. 43:fr.
 Jeu de Paume, French Gallery of Foreign Art
 (Paris, France). 44:201; 47:190.
 Jewelry [sic], using Stone and Silver. By James
 A. Johnstone. 26:84 (pl).
 JIH-KUAN. 39:153
 ~Vine. 39:149 (pl).
 Joan Airey as Nora in The Doll's House.
 Photo, Perry. 70:31 (pl).
 Joan. Oil. By Ida H. Carey. 3:171 (pl).
 Job. I., verses 18 and 19. Oil. By Helen S. Blair.
 31:158 (pl).
 Joe Haynes Scholarship (Auckland, NZ).
 39:176.
 JOEL, Grace Jane, 1865-1924. 47:161.
 JOEL, S. B. 31:181.
 John Carter Brown Library (Providence,
 USA). 56:189.
 John Gilpin's Ride. Tempera. By Lois A. White.
 60:6 (pl).
 John Leech Gallery. 68:48.
 John Weeks. An Appreciation. By Jess
 Whitworth. 66:5-9.
 JOHN, Augustus Edwin, 1878-1961. 4:221-
 222; 7:166; 13:10; 13:25; 14:98; 14:151;
 15:215; 15:220; 18:124; 20:237; 20:250;
 21:25; 24:176; 24:192; 25:48; 25:51; 27:153;
 27:157; 30:114; 34:70-75; 37:51; 38:111;
 41:41-42; 43:157; 44:212; 45:6; 45:50;
 45:53; 46:70; 46:85; 46:120; 47:185; 52:178;
 54:66; 54:92; 55:135; 63:18; 65:21; 65:27;
 67:6; portrait. 48:229 (pl)
 ~Composition. 46:113
 ~La Duchess de Grammont. 24:193 (pl)
 ~Orange Jacket. 10:126
 ~Portrait of Admiral Fisher. 33:13
 ~Portrait of Rachel. 45:49
 ~Portrait of Ramsay MacDonald. 21:47
 ~Portrait of Sir Richard Borden. 25:51
 ~Portrait of W. B. Yeats. 13:69
 ~Rachael. 46:73 (pl)
 ~Smiling Woman. 35:125
 ~The Straw Hat. 8:273
 ~Study of a Nude Woman. 46:113
 ~Tallulah Bankhead. 11:219
 ~Woman Standing. 15:222 (pl).
 JOHN, William Goscombe. 7:211; 37:53.
 John Sulman Prize (Australia). 59:20.
 JOHNS, Bernard. 54:65.
 JOHNS, Dennis. 35:168.
 JOHNS, Myrtle. 15:200.
 JOHNSON. 50:106; 55:125.
 JOHNSON, A. 29:55.
 JOHNSON, Borrough. 32:245.
 JOHNSON, Charles J. ~Study in Oils. 25:43
 (pl).
 JOHNSON, Ivie. 21:53.
 JOHNSON, Louis A. ~Notes on a National
 Culture. 69:13-15.
 JOHNSON, Lucretia (Mrs Vigers). 5:62;
 28:218.

J

- ~Frimley, the oldest garden in Hawke's Bay. 7:187 (pl)
- ~A Garden in Remuera. 3:185 (pl)
- ~Morris Street, Tauranga. 17:11
- ~St. Anne's. 5:62.
- JOHNSON, Philip. 58:11; 69:31.
- JOHNSON, W. Robert, 1890-1964. 5:62; 11:162; 12:262; 12:301; 13:67; 13:73; 14:87-88; 16:238; 17:64; 23:121; 25:47; 29:56; 33:56; 34:69; 35:169; 44:197; 52:168; 55:143
- ~Afternoon Light. 12:301
- ~Afternoon Shade. 13:74
- ~Bush Pastures. 13:73
- ~Canberra, Capital City of Australia. 35:157 (pl); 35:169-170
- ~Canberra. 11:223
- ~Chinese Gardens in Ryde. 18:127
- ~The Giant Fig Tree. 13:74
- ~Kurrajong Heights. 13:74
- ~Middle Harbour, Sydney. 9:66
- ~Morning Light. 5:57 (pl)
- ~Parramatta River from Ryde. 13:74
- ~The Road to the Coast. 13:74
- ~Seascape. 29:57
- ~The Spit, Middle Harbour, Sydney. 13:73; 14:80 (pl); 14:88; 17:64
- ~A Veteran of the Bush. 12:258 (pl)
- ~The Wollondilly. 13:73.
- JOHNSTON, Arthur. 52:208. ~Pumpkin Cottage The Artists' Rendezvous. 56:193-194.
- JOHNSTON, J. G. 17:63; 25:50
- ~Re-birth of the Otago Art Society. 10:129-132.
- JOHNSTON, Marigold. ~Old Quarry Line. 52:207
- ~The Rimu. 52:207.
- JOHNSTONE. 34:110.
- JOHNSTONE, James. A. 2:125; 16:261; 17:60; 22:96; 25:49; 25:50; 26:88; 26:104; 30:117; 34:111; 41:48; 62:19; 69:45; 70:27
- ~Evening, Lake Wanaka. 22:89 (pl); 29:pr.4; 30:pr.67
- ~The Harbour, Stonehaven. 50:93 (pl)
- ~Jewelry [sic] using stone and silver. 26:84 (pl)
- ~Lake Wanaka. 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Nor'wester. 18:98
- ~The Sally Port. 50:92 (pl)
- ~Silver Sugar Basin. 2:134 (pl)
- ~Tournament Shield. 2:112 (pl)
- ~Waipara Riverbed. 18:98
- ~Winter Shadows. 28:166.
- JOHNSTONE, Miss. 26:99.
- JOHNSTONE, Halliburton. 22:110.
- JOHNSTONE, William. 45:5.
- Joke. Jean Boswell. 41:31-33.
- JOLE, C. H. 43:155.
- JONES. 47:163-164; 54:81.
- JONES, Aldwyth M. 37:51
- ~All-over design for Furnishing Textile. 37:46 (pl)
- ~Hall Panel, executed in Black Embroidery on Fawn Linen. 37:45 (pl).
- JONES, Charles Lloyd. 59:7.
- JONES, D. N. 60:19.
- JONES, David. ~Woodcut illustrations to the Bible. 41:29 (pl).
- JONES, Dorothy Hurst, 1891. 63:2; 65:39; 65:40; 69:46
- ~Hutt River. 28:190.
- JONES, Ethel. 31:179.
- JONES, F. 47:188.
- JONES, Gerald E. 13:25; 14:158; 22:109; 29:57; 34:110; 48:247; 52:203
- ~Grafton Bridge. 2:137 (pl)
- ~The Junk. Bromoil. 3:203 (pl)
- ~The Massacre of the Boyd. By the late Walter Wright. 19:175 (pl)
- ~Raga Canoe. Bromoil. 7:193 (pl).
- JONES, Gwenda. 50:107
- ~Study of Trees. 50:107.
- JONES, H. A. 12:302.
- JONES, J. C. 5:64.
- JONES, Olive E. 30:115; 30:116; 32:238; 34:110; 38:113; 43:155; 45:57; 50:103; 52:203; 55:145; 57:3; 63:2; 66:45
- ~Mirror Black Pot. 68:22.
- JONES, Sydney R. ~London Triumphant. 58:12
- ~Thames Triumphant. 64:18
- ~Wapping Basin, London Docks. 64:18 (pl).
- JONES, Winifred. 29:55; 30:115; 31:178; 31:178; 32:238; 38:113.
- JONSON, Ben, 1573?-1637. 51:157.
- JORDAN, Sydney. ~Hawke's Bay. 5:44 (pl).
- JOSEPH, George. 35:165
- ~The Horse with the Delicate Air. 69:2.
- Josephine, by Noel Ireland. 24:207 (pl).
- Joshua Smith. William Dobell. 63:16 (pl).
- Journey from New Zealand. Robin Hyde. 42:74-76.
- Journey's End. R. C. Sherriff. 54:90.
- JOWETT, P. H. 24:192; 44:220; 45:50; 47:178
- ~Still Life. 49:51.
- JOYCE, Eileen. 3:189-192; 10:82
- ~From Long Ago. Words by John Todhunter. Music by Eileen Joyce. 10:138-139.
- JOYCE, James. 28:214.
- Jubilee of the Canterbury College School of Art. L. H. B. 17:59-60.

K

- Judkins Medal 1937 (Auckland, NZ). 35:152.
 JUDKINS, A. 12:299.
 Judson Landscape Medal 1936 (Auckland, NZ). 34:110.
 JUDSON, A. J. T. 34:110.
 Jug and Bowl. Pottery. By Elizabeth Lissaman. 14:102 (pl).
 Julian Ashton Art School (Sydney, Australia). 31:179; 55:138; 56:176; 67:47.
 Juliet (detail). Oil 1930. Christopher Perkins. 13:16 (pl).
 June Day, 1941. Water-colour. By H. H. Tombs. 54:fr.
 Junk. Bromoil. By Gerald E. Jones. 3:203 (pl).

K

A. Elizabeth Kelly. Mrs J.L. Findlay



- K. G. 23:127.
 Kaikoura Coast. By A. F. Nicoll. 7:167 (pl).
 Kaikoura. Paula Hanger. 60:9.
 KANDINSKY, Wassily, 1866-1944. 9:39; 29:60; 38:81.
 Kangaroo Hunt. By Peter Purvis Smith. 59:6 (pl).
 Karaka Berries. Oil. By Constance Bolton. 24:fr.
 Karakas in Berry. Oil. By Marcus King. 1:29 (pl).
 Katherine Mansfield. By Ruth Mantz. 26:932-95.

- KAUFFER, Edward McKnight. 12:240; 14:142; 28:219
 ~Famous Poster Artist Describes Evolution of a Design. 44:203-204
 ~Posters, Quickest Air Mail. 37:37 (pl).
 KAUFFMAN, Angelica. 56:179; 56:183.
 KAULA, Edna B. ~Maori Moths. Wellington, Harry H. Tombs. 13:pr.5; 14:pr.80; 15:pr.167; 16:pr.233; 17:pr.5; 19:pr.138; 20:pr.200; 21:pr.4.
 KAVANAGH, Paul. ~New Zealand Best Poems 1932. 19:181-187.
 KAY, James. ~Clyde Nocturne. 49:51.
 KAY, Robin. 57:31; 67:48.
 Kea. By H. J. Bailey, Napier. 26:98. (pl).
 KEANE, Charles. 46:86.
 KEARNE, Dorothy. 21:28; 26:69-70.
 KEATS. 48:119-207.
 KEEFE, P. R. portrait. 64:19.
 KEEN, Henry. 24:192.
 KEENE, Charles. 45:8.
 KEITH, Joseph G. 21:28.
 KELLER. 45:50.
 KELLER, Elizabetta. 23:152.
 KELLOCK, Mrs. 8:238.
 KELLY, A. Elizabeth, 1877-1946 (Annie Elizabeth). 1:31; 9:70; 13:72; 14:108; 16:262; 16:290; 17:60; 21:54; 22:70; 26:63; 28:176; 28:220-221; 30:117; 32:242; 34:110; 35:123-132; 36:223; 38:114; 40:185; 44:197; 47:188; 48:246; 48:247; 50:106; 53:46; 53:47; 55:146; 56:185; 57:4; 58:15; 60:2-19; 69:46; 70:45
 ~Autumn, Christchurch. 43:158; 46:122
 ~Blue and Silver. 46:80 (pl)
 ~Brigadier Murray Gard'ner. 12:264 (pl); 12:262
 ~Edith. 25:48; 36:223; 50:69 (pl); 50:73; 51:153; 51:148 (pl)
 ~Evening, Lyttelton Harbour. 14:155
 ~The Head of a Girl. 11:224
 ~Heathcote Helmore, Esq. 11:224
 ~Hillside, Puketeraki. 11:224
 ~Interior. 59:2; 59:20; 61:20
 ~J. B. Condliffe, M.A., D.Sc. 35:133 (pl)
 ~Lorna. 44:218; 69:46
 ~Margaret, daughter of Dr E. C. Hayes. 32:242; 36:223
 ~Miss Edith Bryant. 25:48; 32:242; 63:20
 ~Miss Edith May. 28:192 (pl); 28:221; 32:242; 34:110; 35:123-124; 49:51
 ~Miss Helen Buchanan. 35:123; 44:169; 44:174 (pl)
 ~Miss Margaret Hatherley. 32:242
 ~Miss Ngaire Stevenson Smith. 37:51; 44:218

K

- ~Mount Sefton. 28:221; 30:117; 32:242; 34:110; 35:123; 35:128 (pl)
- ~Mrs Henry Crust. 4:264; 21:54; 5:19 (pl)
- ~Mrs. J. L. Findlay. 4:265 (pl)
- ~The Orchid. 14:107
- ~Portrait of Dr Denham. 70:45
- ~Portrait of Edith Bryant. 25:48; 32:242; 63:20
- ~Portrait of Edith. 25:48; 36:223; 50:69 (pl); 50:73; 51:153; 51:148 (pl)
- ~Portrait of Helen Buchanan. 34:110; 35:123; 35:127 (pl); 44:169; 44:174 (pl)
- ~Portrait of James Hight, Chancellor of the University of New Zealand. 54:57
- ~Portrait of Margaret Hayes. 32:242; 36:223
- ~Portrait of Miss E. Bryant. 25:48; 32:242; 63:20
- ~Portrait of Miss Edith May. 28:192 (pl); 28:221; 32:242; 34:110; 35:123-124; 49:51
- ~Portrait of Miss Edna May. 30:117
- ~Portrait of Miss Helen Buchanan. 34:110; 35:123; 35:127 (pl); 44:169; 44:174 (pl)
- ~Portrait of Miss Joan Cunningham. 28:221
- ~Portrait of Mr Schroder. 26:100
- ~Portrait of Mrs Henry Crust. 4:264; 21:54; 5:19 (pl)
- ~Portrait of Ngaire Steventon-Smith. 37:51
- ~Portrait of Rima. 30:69; 36:223
- ~Portrait of Toi-toi Hinetauhera. 28:221
- ~Portrait Painting. 44:218
- ~Rima. 30:69; 36:223
- ~Sir Arthur Dudley Dobson. 24:184 (pl)
- ~Summer. 12:261
- ~The Valley of the Kowhai. 46:112.
- KELLY, Cecil Fletcher, 1879-1954. 1:31; 4:264; 5:64; 9:70; 16:262; 17:60; 24:223; 25:48; 26:64; 28:176-181; 28:221; 30:118; 31:179; 35:123-132; 47:188; 48:246; 50:106; 51:153; 52:206; 55:146; 56:185; 57:4; 64:2; 67:5; 70:40
- ~The Bridle Track. 36:223
- ~The Dividing Ranges. 69:48
- ~The Estuary. 51:150 (pl)
- ~The Farm Torlesse. 44:173 (pl)
- ~The Farmhouse Torlesse. 44:171
- ~Governor's Bay. 24:178; 26:100; 28:176; 28:178 (pl); 30:75; 35:123; 36:223
- ~Governor's Bay, Lyttelton Harbour. 35:118 (pl)
- ~Heathcote Valley. 14:155; 35:129 (pl)
- ~Lake Wanaka. 35:123
- ~Lilac Time. 24:178
- ~Low Tide, Governor's Bay. 22:69
- ~Lyttelton Harbour. 30:118; 35:123
- ~Lyttelton Harbour, New Zealand. 25:48
- ~Mt Cook from Tasman Valley. 28:221; 35:123
- ~Mt Cook. Oil. 2:83 (pl); 29:pr.4; 30:pr.67
- ~A North Canterbury Pastoral. 36:215 (pl)
- ~Oxford Terrace. 60:19
- ~A Sheltered Bay, Lyttelton. 12:262
- ~Sheltered Bay, Lyttelton Harbour. 12:259 (pl)
- ~St Paul's Cathedral, London. 35:130 (pl)
- ~The Stone Bridge, Waianakarua River. 11:224
- ~Witch Hill, Rapaki. 37:51.
- KELLY, Gerald. 15:215; 16:250; 43:157
- ~Ma Si Gyaw. 32:244
- ~Miss Anna Christine Thompson. 21:48.
- KELLY, Gerald F. 45:6
- ~The Spanish Girl. 33:56; 34:70.
- KEMP-WELCH, Lucy. 7:212; 17:62; 32:245
- ~Hauling Timber down Mountain side. 17:62
- ~Timber Coming Down a Mountain. 15:220.
- KEMPTHORNE, Kathleen. ~Preliminary Sketch for a Mural Painting. 25:46 (pl).
- KENDALL, Madge. portrait. 46:73 (pl).
- KENNAWAY, (Kennaway Henderson). 57:26
- ~[untitled cartoon]. 57:26 (pl).
- KENNEDY, Clarence. 53:8.
- KENNEDY, Rodney, 1909-89 (Rodney Eric). 11:223; 18:126; 62:7
- ~Civilisation. 11:223.
- Kenneth, pensive. S. B. Maclennan. 64:6 (pl).
- KENNINGTON, Eric. 10:126; 24:192; 27:111; 40:187; 47:178; 52:168; 54:93; 55:117; 55:135
- ~Air Vice-Marshall Conningham. 55:115 (pl)
- ~Bombing School. 27:157
- ~Canadian General. 9:58.
- KENNEDY, Agnes. 48:210.
- KENNY, Alice A. 26:69-70.
- KENT, Rockwell. 41:23; 54:92.
- KENWRIGHT, D. K. 46:124.
- KEPPEL, Dr. 30:121.
- KERMODE, William. 37:48.
- KERNOT, Vivienne. 4:271.
- KERR, Maurice. 50:107.
- KERR-LAWSON, J. ~The Reaper. 30:114.
- KERRY, Charles W. ~Music and the Amateur. 2:126-130.
- KERSHAW, Molly. 57:29.
- KESSELRING, Joseph. ~Arsenic and Old Lace. 65:35-37.
- KETTLE, Charles Henry, 1820-62. 47:189; 51:117.
- KEYNES, John Maynard, 1883-1946. 27:153.
- KEYS, A. C. 64:1.
- Killed in Action. F. Alexa Stevens. 53:30.
- KILLIGREW, Anne. 56:179.
- KILLIGREW, Tom. 56:179.

- KILLIGREW, William. 56:179.
 Kindergarten Society (Wellington, NZ). 20:250.
 King of the Castle. By Reuben Mednikoff. 49:32 (pl).
 KING, Aubrey B. 38:90.
 KING, Cecil. ~Rule Britannia. 54:93; 54:93.
 KING, Diana. 43:139
 ~Ngututa figure. 42:86 (pl).
 KING, Ina. ~Kowhai. 28:221.
 KING, Marcus, b. 1891. 5:64; 13:72; 13:74; 21:fr.; 21:57; 22:69; 29:59; 36:225; 43:157; 44:221; 46:121; 46:123; 47:190; 49:53; 52:207; 53:48; 53:50; 54:100; 64:4; 64:20
 ~Bathers. 6:135 (pl)
 ~Evening Effect, Seatoun. 52:207
 ~Evening Landscape. 52:207
 ~Harbour View, Karori. 28:190
 ~The Hill Path, Kelburn. 52:207
 ~June Afternoon, Wellington. 52:200
 ~Karakas in Berry. Oil. 1:29 (pl)
 ~Moonrise. 4:271
 ~Morning, Rona Bay. 30:75
 ~Noonday Calm. 12:262; 12:263 (pl); 14:155
 ~Paddlers. 24:179-180; 36:225
 ~Portrait. 38:70 (pl)
 ~Round the Bend. 52:207
 ~Seascape. 14:155
 ~Spring Morning. 46:112
 ~Stone Frog. 52:207.
 KING, Truby. 29:16; 43:158; portrait. 30:fr.
 King Edward Technical College – see also Dunedin School of Art
 King Edward Technical College (Dunedin, NZ). 5:65-68; 19:192; 40:188; 47:162; 52:202.
 KINGDON, P. K. 54:100.
 Kings College (Auckland, NZ). 46:119.
 KINGSFORD, A. R. ~My Winged son. 58:16.
 KINGSFORD, Jack. 38:112; 42:95; 46:117; 50:102; 54:72.
 Kinsey Collection (Robert McDougall Art Gallery, NZ). 33:53.
 KINSEY, Lady. 33:53.
 KINSEY, Joseph. 12:302; 29:57; 33:53; 51:119.
 KIRBY, J. Kynnersley. 45:51
 ~Landlord of the Chequers. 13:70
 ~The Staff of the George and Dragon. 13:70
 ~The Village Baby Show. 13:70.
 KIRK, Christine. 26:87-88; 26:104.
 KIRK, Eve. 43:157.
 KIRK, H.B. 27:151; 53:50.
 KIRKCALDIE, H, Mrs. 49:51.
 Kirkcaldie & Stains Limited (Wellington, NZ). 4:pr.209; 14:161; 18:131; 39:179; 44:221; 46:124; 52:201; 53:51; 54:101.
 KIRKPATRICK, Myra, 1910-70 (Myra M.). 65:39.
 KIRKWOOD. 47:158.
 Kiss Birds. By Edith Howes. 2:118-120.
 Kiss. L. C. Lesley House. 39:170.
 KITCHING, L. ~Wind. 51:157.
 KITSON, R. H. ~An Indian Garden. 33:57.
 Kiwi Hut. Oil by J. H. Willis. 14:92 (pl).
 Kiwi. By H. J. Bailey. 19:176 (pl).
 KIYONAGA, 1742-1815. 26:102; 43:109
 ~Kocho. Woodcut. 29:25 (pl).
 KJERSMEIER. 40:214.
 KLEE, Paul, 1879-1940. 38:81; 42:67; 64:3; 66:6
 ~A Gay Repast. 57:19.
 KLEIN, Franz. 56:179.
 KLINGHOFFER, Clara. ~Portrait of Lucien Pissarro. 19:178.
 KNELL, Betty. ~As The Story Goes. 3:232; 7:199
 ~Day's End. 15:218.
 KNELLER, Godfrey, ca 1649-1723. 39:155
 ~Grinling Gibbons. 35:159 (pl)
 ~Sir Isaac Newton. 35:158 (pl).
 KNIGHT. 41:45; 54:80.
 KNIGHT, C. R. 27:156; 28:219; 52:205.
 KNIGHT, Harold E. 15:220; 22:111; 32:209; 32:244; 33:14; 34:109; 35:126; 42:79; 54:72; 62:2; 64:1-2
 ~Portrait of Arthur Granville. 25:27.
 KNIGHT, J. Buxton. 24:192.
 KNIGHT, John. ~Still Life. 17:57 (pl).
 KNIGHT, K. M. ~Trains. 17:12.
 KNIGHT, Laura. 5:12; 7:212; 8:272; 11:216; 15:220; 19:177; 22:111; 24:176; 24:192; 27:111; 31:130; 32:244; 33:14; 35:126; 36:221; 45:50; 50:109; 54:79; 54:92; 60:2; 61:3; 63:20; 64:14; portrait. 33:15 (pl)
 ~Behind the Scenes. 34:71 (pl)
 ~Combing Her Hair. 25:27
 ~Les Sylphides. 27:142 (pl)
 ~Self Portrait. 33:15 (pl).
 KNIGHT, Loxon. ~A Country House. 59:2.
 Knoedler's Gallery (London, UK). 29:46.
 KNOWLES, G. Sheridan. ~Glasgerion. 66:46.
 KO Wu. 57:7.
 KO. 6:86 (pl).
 KOCH, A. portrait. 32:211 (pl).
 Kocho. Woodcut. By Kiyonga. 29:25 (pl).
 Kocho. P. P. 31:169-172.
 Kohn Medal (Auckland, NZ). 19:189; 22:109; 26:103; 30:116.
 KOHN, A. 19:189; 26:103.
 KOHN, Esmond S. 18:129; 22:109; 26:103; 29:56; 46:118; 58:2.

L

KOKOSCHKA, Oscar, 1886-1980. 38:116; 42:67; 64:3.
 KONODY, P. G. 7:165; 14:88; 17:19.
 KORDA, Alexander. 54:90.
 Korean Tomb-painting, 5th-6th Century. 39:152 (pl).
 KORYUSAI. 26:102
 ~Three beauties of Yotsume House. 29:25 (pl).
 KORTRIGHT, Guy. 33:14; 45:51.
 Koru forms. 41:38 (pl).
 KOSTER, Joe. 11:226.
 KOTTLER, M. ~Hottentot Girl. 9:57.
 Kowhai-nui. 22:81.
 KUBELIK, Jan. portrait. 22:98 (pl).
 KUNISADA. 26:102.
 KYNASTON, Arthur. 32:209; 42:79.

L

Rata Lovell-Smith. The Mountain Tarn



L. M. E. ~NZ Academy Spring Show. 70:27-28.
 L. M. S. [poster] 37:38 (pl).
 Labour Party (NZ). 34:110.
 LACKLAND, E. C. 29:57; 30:116; 34:110
 ~Pioneers and Plutocrats. 22:99 (pl).
 Lacquer Tray. Oil. By Ivy M. Copeland. 20:227 (pl).
 Lady Alice Fergusson. By Archibald F. Nicoll. 8:281 (pl).
 Lady Eve. Produced by Preston Sturge. Barbara Stanwyck and Henry Fonda. 54:90.
 Lady Hamilton. Produced by Alexander Korda. 54:90.
 Lady Lucy Jellicoe. (In fancy dress). Miniature. By S. P. Andrew. 1:65 (pl).
 Lady Newall's Gift Book. 62:f.20; 63:f.20.
 Lady Stout. Oil. A. F. Nicoll. 16:242 (pl).
 Lady Writing. By Owen Merton. 8:252 (pl).
 Ladybird. Elsa Mary Bosworth. 28:209.
 LAIRD, A. F. ~Gathering Kelp. 30:114

~Still Waters. 30:114.
 Lake Manapouri. Watercolour. John Gully. 27:fr.; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
 Lake Pearson, Canterbury. Basil Honour. 32:230 (pl).
 Lake Rotoroa in Winter. Watercolour. D. K. Richmond. 29:13 (pl).
 Lake Rotoroa Upper Buller. By J. C. Richmond. 15:188 (pl).
 Lake Rotoroa, Summer. Watercolour. By D. K. Richmond. 29:12 (pl).
 Lake Taupo. I. M. Copeland. 62:17 (pl).
 LALAUZE. 51:118.
 Lamb. By John Platt. 43:112 (pl).
 LAMB, Henry. 13:25; 33:13; 38:111; 43:157; 44:212; 55:117
 ~Evelyn Waugh. 15:215
 ~Head of an Irish Girl. 32:244
 ~Oliver Strachey. 15:215.
 Lambert Memorial Exhibition 1930 (Sydney, Australia). 10:149.
 LAMBERT, George W. 9:68; 11:225; 12:303; 13:75; 15:220; 15:228; 20:238; 27:148; 34:70; 42:59; 45:16; 46:86; 55:138; 56:176
 ~Henry Lawson. 13:75
 ~The Red Shawl. 33:56
 ~The White Glove. 33:56; 34:68.
 LAMBERT, Major-General John. 55:124-125.
 LAMBERT, Maurice. 47:135
 ~Departure of Birds. 9:58
 ~Portrait of Sir Edmund Davis. 33:13
 ~Power. 46:85.
 Lament for Academies. By Howard Wadman. 60:14.
 Lamp, Oxidised Silver Plate. Ngarita Partridge. 17:58 (pl).
 LANBERRY. 37:53.
 LANCASTER, G. B. 3:164; 40:230; 54:94; 54:95.
 LANCASTER, George. portrait. 56:187 (pl).
 Land in Autumn. Helen Brookfield. 44:179.
 Land is cleared and cultivated. By F. H. Coventry. 45:30 (pl).
 LANDACRE, Paul. 57:4
 ~Black Stallion. 50:104.
 Landfall in seas that will now be better known. Ian A. Gordon. 69:16.
 Landscape and Garden. A quarterly devoted to Garden Design and Landscape Architecture. London. 35:164.
 Landscape and Topographical Painters Exhibition (Dunedin, NZ). 51:138.
 Landscape by the River. Dora Hagemeyer. 59:10.

- Landscape in Wharfedale. John Cole. 34:90 (pl).
 Landscape with Trees. By Colin McCahon. 50:94 (pl).
 Landscape, Central Otago. By Doris Lusk. 59:8 (pl).
 Landscape, Ming Dynasty. 39:150 (pl).
 Landscape, Sussex, England. R. J. Porter. 10:97 (pl).
 Landscape, Waiheke. Ida G. Eise. 44:173 (pl).
 Landscape. By A. F. Whyte. 34:152 (pl).
 Landscape. By Alexa Stevens. 59:11.
 Landscape. By Cézanne. 39:150 (pl).
 Landscape. By I. M. Copeland. 3:188 (pl).
 Landscape. By Kathleen Salmond. 4:239 (pl).
 Landscape. By Maurice de Vlaminck. 49:42 (pl).
 Landscape. By T. A. McCormack. 50:70 (pl).
 Landscape. By Zena Glenny. 5:43 (pl).
 landscapes. 1:38; 1:61; 2:108; 2:133; 2:135; 2:136; 3:173; 3:188; 3:204; 4:239; 4:266; 4:267; 4:268; 5:33; 5:55; 5:56; 6:133; 6:133-136; 8:247; 8:282-284; 9:7; 9:25; 9:74; 10:97; 12:258; 12:263; 14:109; 15:177; 15:185-191; 16:251; 17:35; 18:82; 20:208; 21:8; 21:13; 22:74; 24:181; 24:183; 26:81; 32:184; 32:195; 34:87; 35:152; 36:215; 38:pr.63; 38:71; 39:128; 43:129; 43:131; 44:164; 44:173; 44:176-177; 45:37; 46:pr.69; 46:72; 46:77; 47:137; 47:149; 48:232; 49:fr.; 49:9; 49:12; 49:30; 49:42-44; 50:67; 50:70; 50:92-94; 51:fr.; 51:123; 51:136; 51:149-150; 52:179-180; 52:181-182; 56:162; 56:188; 57:13; 58:14; 59:pr.1; 59:c.; 59:13; 60:10; 60:15; 61:6; 61:11-12; 61:15-16; 62:5; 62:16-17; 65:5-6; 65:29; 65:31; 66:4; 67:5; 67:7; 69:41; 70:25.
 Landsdowne House (UK). 7:165.
 LANDSEER, Edwin, 1802-73. 10:127; 35:154; 47:159; 60:20
 ~There's Life in the Old Dog Yet. 29:36.
 Lane, Hilltop. Archibald F. Nicoll. 24:183 (pl).
 LANE, Lillias. ~Rose Spray. 28:183.
 LANGLEY, Eve. 26:69-70; 31:140; 33:33; 36:189-190; 39:137; 40:230; 50:99
 ~Black Sticks. 19:161-162
 ~The Hiding of the Moa. (Te Huna I Te Moa.) A One-act Play. 26:71-78
 ~Night at the Long White Cloud. 38:75-80
 ~Remembrance of the Promised Land. 59:18
 ~Youth to Romance. 21:45-46.
 LANGSTONE, Bessie. 24:198.
 LANTERI, Edouard. 33:41; 37:53.
 La Perouse Bay. By Cedric Savage. 30:71 (pl).
 LASAL, Charles. 30:99.
 Lassoo. By Joan Miro. 39:149 (pl).
 Last Hand-grenade. Elk Eber. 42:71 (pl).
 Last Pierrot. Marie Conlan. 35:149-150.
 LASZLO DE LOMBOS, Philip Alexius, 1869-1937. 11:216.
 Late Afternoon, Lyall Bay, Wellington. Watercolour. By T. A. McCormack. 1:33 (pl).
 Late Sir Arthur Dudley Dobson, K. T. By A. E. Kelly. 24:184 (pl).
 Late W. M. Gibb. 13:60.
 LA THANGUE, H. H. 1:31; 7:212; 8:288; 20:238; 31:129; 31:131; 59:2
 ~Sussex Common. 5:12.
 LATHROP, Gertrude. ~Young Lamb. 45:53.
 LA TROBE, W. S. 12:302; 37:53; 40:187; 66:29.
 LATTEY, E. B. ~Taratua. 14:111.
 La Turbie, France. Watercolour. By J. H. Young. 14:86 (pl).
 LAUGESON, Carl T., ca 1888-1987. 45:42; 46:123; 47:191; 48:250; 48:251; 49:53; 52:199; 53:48; 53:50; 54:100; 64:4; 64:20; 67:47
 ~Incoming Tide, Island Bay. 28:190.
 Laura Bogue Luffman Memorial Fund (Australia). 16:293.
 Laurel Martyn and Andrew Rubinstein in Les Sylphides. Study by Steele. 66:26 (pl).
 LAURENCIN, Marie. 10:127; 11:164; 64:14.
 LAURENS, J. P., (Jean Paul). 10:86; 45:10.
 LAURENSON, O. 65:39.
 LAVER, James. ~Adventures in Monochrome. 54:92; 54:92.
 LAVERY, John. 43:127
 ~The Basque Country. 33:56
 ~James Maxton. 21:48
 ~Portrait of Lord Lonsdale. 13:71
 ~Winter in Switzerland. 13:26.
 LAWKES, J. J. 25:47.
 LAWLOR, Adrian. 38:103; 38:106
 ~Modern Art in Australia. 38:103-107.
 LAWLOR, B., Miss ~A Book of Verse. 32:234.
 LAWLOR, Pat. 7:211; 12:302; 43:157; 44:222; 45:61; 46:124
 ~The House of Templemore. 43:151
 ~Wellington in Verse and Photographs. 48:243.
 LAWRENCE, Averille. 21:28.
 LAWRENCE, D. H. 13:20; 69:13.
 LAWRENCE, Thomas, 1769-1830. 10:125; 23:152; 29:46; 33:12; 42:96; 50:109; 54:96
 ~Miss Emily de Visme. 29:49
 ~Mrs Frances Robertson. 32:244.
 LAWRENCE, Warwick. 33:34
 ~Poems. 32:238
 ~Vulcan Lane, and other verses. 35:166.
 LAWSON, Cecil. 24:192.

L

- LAWSON, Fred. 49:49.
 LAWSON, R. 48:247-248; 58:19.
 LAWSON, Will. 40:230.
 Layman and Artist. 31:152-159.
 Layman on Modern Art. 43:141-142.
 LAZAR, Julius. ~The Love Song of Mary Magdalen. 45:27-28.
 Lazarus. J. R. Hervey. 53:10.
 LE BRETON, Louis, 1818-66. 47:189.
 League of NZ Penwomen. 4:271; 21:53; 29:56.
 LEASON, Percy. 3:156; 8:285.
 LEBASQUE, H. 45:45
 ~Across the Bay. 44:218
 ~Midi Landscape. 41:47.
 Leckhamstead Village, Buckinghamshire, England. Watercolour. Joyce Crosse. 5:36 (pl).
 Lecturing on Art. By Edward C. Simpson. 65:14-19.
 LEE. 46:83.
 LEE, Erica. ~A Russian Baby. 9:57.
 LEE, G. Lincoln. ~Anawhata. 64:17.
 LEE, Ina. 11:226.
 LEE, Lincoln. ~Art of John Gully. 27:113-116.
 LEE, Owen R. 47:188; 49:50; 53:47; 54:58; 56:158; 56:185; 66:40; 67:4-8; portrait. 48:230 (pl)
 ~Canterbury Hills. 53:47
 ~Christchurch from St Andrew's Hill. 67:8 (pl)
 ~The Cloud Shadow. 40:233
 ~Rain Over Torlesse. 53:47
 ~Red Houses. 53:42 (pl)
 ~Roses. 51:153
 ~Self Portrait. 48:230 (pl)
 ~Stable in the Trees. 60:14
 ~Winter on the Farm. 67:7 (pl)
 ~Woodcut. 67:5 (pl).
 LEE, Sydney. 24:192; 45:51
 ~The Mountain Fortress. 33:54.
 LEE, William H. 26:104.
 LEE-HANKEY, W. 7:212; 33:53; 69:46; 70:40.
 Lee-Johnson and Fairburn. Arthur C. Hipwell. 70:4-6.
 LEE-JOHNSON, Eric Albert, b. 1908. 34:109; 56:158; 58:2; 61:8; 62:2; 63:2; 64:3; 64:4; 65:48; 70:44
 ~Abstract. 70:6
 ~Auckland Society of Arts Annual Exhibition. 60:7
 ~The Black Lamb. 61:9 (pl)
 ~Bones. 70:6
 ~Burnt Out Puriri. 70:6
 ~Industry and the artist. 59:3
 ~The Last of the Few. 70:6
 ~Lino Cut. 61:19 (pl)
 ~Maratea. 62:2; 64:15 (pl)
 ~Native Grace. 64:7
 ~New Zealand Landscape. 64:14; 70:6
 ~Out of the Swing of the Sea. 70:6
 ~Overtaken by Fire. 70:6
 ~Pattern. 70:6
 ~A Prophet with Honour. 58:16
 ~Puriri. 70:6
 ~Remembrance of Things Past. 64:14; 64:15 (pl)
 ~Sea Bastion. 64:14
 ~The Serpent, in Papa Aroha Bay. 64:14
 ~Shelter in Bush. 56:161 (pl)
 ~Slain Tree. 68:39; 68:40 (pl); 68:41 (pl); 70:6
 ~Stones. 70:6; 70:7 (pl)
 ~Twas Brillig. 70:6
 ~A West Coast pPainting. 65:47.
 LEECH, Harold. 65:48.
 LEECH, John. 51:118.
 LEECH, William J. 25:51; 26:64; 27:157; 33:14; 36:222; 44:220; 45:51; 46:116
 ~Anemones. 46:113
 ~Fruit. Oil. 46:72 (pl)
 ~Fruit. 46:113; 47:135; 48:249
 ~Pencil. 26:66 (pl).
 LEES, Derwent. 24:192.
 LEETE, Alfred. 21:49.
 LEFAUX, Leslie. portrait. 68:24 (pl).
 Lefèvre Gallery (London, UK). 13:71; 14:140; 16:249; 19:178; 25:36; 39:161 (pl).
 Legends of the Maori by James Cowan, with 100 full-page drawings by Mr Stuart Peterson. Series ed, Hon. Sir Maui Pomare. Wellington, Fine Arts NZ Ltd. 1929. 4:pr.209; 6:pr.73; 22:c.; 23: cover; 24:c.; 24:pr.174; 25:pr.4; 26:c.; 27:c.; 28:c.; 29:pr.4; 62:f.20; 63:f.20.
 LÉGER, Fernand, 1881-1955. 29:60; 64:3.
 LEGROS, Alphonse, 1837-1911. 29:9-19; 32:241; 48:216; 51:118.
 LEHMANN, John. 57:10.
 Leicester Art Gallery (London, UK). 8:241; 12:297; 14:140; 15:215; 16:249; 18:124; 19:178; 20:237; 21:48; 27:155; 28:217; 33:41; 39:167; 41:42; 49:36; 55:142.
 LEIGH, Barbara. ~Fiction and Fact. The impersonal view. 37:41-44.
 LEIGH, Vivian. 54:90.
 LEIGHTON, Frederic, 1830-96. 29:52; 33:14
 ~Wedded. 33:56.
 LEIST, Fred. 27:148
 ~Lights. 33:56.
 Leith Valley Bush. Eana Jeans. 62:15 (pl).
 LEJEUNE, Jules, 1804-after 51 (François Louis). 47:189.
 LELY, Peter, 1618-80. 39:155; 50:104; 55:125.

L

- LENIERS, David. ~Landscape with Figures. 37:50.
- LEONARDO da Vinci, 1452-1519. 7:165; 13:67; 28:197; 38:116; 46:85; 47:180; 48:235
- ~Last Supper. 25:12.
- LEONIDE. 37:52.
- LE MESTRE, Roy. 16:292; 38:103-104 – see also DE MESTRE, Roi
- LE ROY, Mervin. 54:90.
- Les Evaux-sur-Marne. By Rhona Haszard. 6:135 (pl).
- Les Sylphides from the back of the Stage. By Dame Laura Knight. 27:142 (pl).
- Leslie Lefaux. Archibald F. Nicoll. 68:24 (pl).
- LESLIE, C. R. 54:96.
- LESTER, G. M. L. 4:263; 12:299; 14:122; 16:290-291; 17:62; 20:202; 20:249; 24:222; 26:103; 30:116; 47:188; 48:247; 55:146; 66:46-47.
- Let there be Sculpture [excerpts] Jacob Epstein. 59:12.
- LETHABY. 15:214; 45:15.
- Letter from London. F. H. Coventry. 9:57-59.
- Letter. Pastel. By Elizabeth Wallwork. 5:25.
- Lever de Rideau. E. H. 11:190.
- LEVERHULME, Lord. 25:27; 28:219.
- LEVY, Emmanuel. 8:272.
- LEVY, Ilma M. 21:28; 21:59
- ~Cappriccio. 20:230.
- LEVY, Mark. 48:251.
- LEWENS, George E. 66:39
- ~In The Stream. 14:156
- ~Ploughing. 66:40.
- LEWIS, Allen. 63:2.
- LEWIS, Day. 36:219.
- LEWIS, H. Neville. 24:192; 43:157.
- LEWIS, L. ~Cathedral of Saintes, Charente, France. 33:56.
- LEWIS, Stella. 3:152.
- LEWIS, Valerie. 44:217; 46:117; 49:49
- ~Gretchen. 43:154; 44:217
- ~Oil. 65:26 (pl).
- LEWIS, W. Edwin W. 58:19-20.
- LEWIS, Wyndham, 1884-1957. 43:157; 55:135
- ~Portrait of T. S. Eliot. 41:41; 63:18.
- LEWTHWAITE. 27:113.
- LEYS, Cecil. 18:129; 22:109; 46:118; 50:101; 58:2.
- Leysin, Switzerland. Cora Wilding. 5:33 (pl).
- LEYSER, Judith. 56:179.
- Lhote Atelier (Paris, France). 14:88; 39:177; 39:179.
- LHOTE, André. 11:162; 14:88; 38:106; 39:179; 46:105.
- LI-SUNG. ~Rough Sea. 39:154; 39:151 (pl).
- LIBBEY, Edward Drummond. 53:8.
- Life and Beauty. A spiritual autobiography. P. W. Robertson. By G.W. von Zedlitz. 14:146-148.
- Life Histories of New Zealand Birds. Edgar F. Stead, Denis Archer. 23:pr.118; 24:pr.174; 25:pr.4; 26:pr.58; 27:p.110; 28:pr.162.
- Life Out of Death. Dora Hagemeyer. 16:285.
- Life-sized Bust of Robt N. Field. By Francis A. Shurrock. 14:124 (pl).
- LIGER. 11:164.
- LILBURN, Douglas. 70:20
- ~Four Preludes for Piano. 69:19.
- LILLICRAP, Joan. 31:177; 34:109; 38:112; 42:95; 46:117; 50:102; 54:71; 58:2; 60:2; 62:2; 66:19
- ~Spring Blossom. Watercolour. 66:24 (pl).
- Lillitt. Wood-sculpture. By F. C. Lipscombe. 22:72 (pl).
- Limehouse (London) Boatshed. Etching. By A. H. McLintock. 47:169 (pl).
- LIMOUS. 45:50.
- Lin Yutang For Refreshment. By Paula Hanger. 60:3.
- Lincoln Art Gallery (Lincoln, UK). 35:124.
- LINDAUER, Gottfried, 1836-1926. 5:15; 47:189; 70:40
- ~Woman Feeding Tapu Chief. 6:108 (pl).
- LINDNER, Moffat. 7:212; 24:192.
- LINDSAY, Daryl. 38:106.
- LINDSAY, Herbert. ~Concerning Colour. 7:182-185.
- LINDSAY, Lionel, 1874-1961. 8:287; 9:68; 10:149; 14:87; 15:220; 16:292; 25:47; 34:70; 36:221; 42:96; 44:217; 45:51; 46:124; 51:118.
- LINDSAY, Norman. 1879-1969. 10:133-134; 11:225; 12:303; 13:75; 15:228; 16:292; 17:61; 27:148; 33:56; 34:70
- ~Fowls. 17:61
- ~Olympus. 33:56
- ~Portrait of Lydia. 33:54
- ~The Red Heap. 16:292-293
- ~The Swing. 15:228.
- Line Drawing. By Chang Kwang-yu. 57:8 (pl).
- LINNELL, John. ~Portrait of Albin Martin. 49:50.
- Lino Cut Eric Lee-Johnson. 61:19 (pl).
- Lino Cut. By Lexie Macarthur. 5:66 (pl).
- LINTOTT, E. Barnard. ~Winchelsea Landscape. 33:57.
- LINZEN, Heinrich. ~Horses and Wolf. 44:185 (pl).
- LIPANOVIC, Linwood. 24:204; 29:55; 34:109.

L

- LIPCHITZ, Jacques, 1891-1973. 57:27; 59:12.
 LIPPI. 50:109.
 LIPPINCOTT, Mrs. 50:105.
 LIPPINCOTT, Roy Alstan. 18:129; 20:249;
 22:109; 37:49; 38:111; 44:217; 50:102;
 50:105
 ~Painting as Decoration. 14:89-97.
 LIPSCOMBE, F. C. 22:70; 24:185; 24:224; 25:6
 ~Lillitt, wood-sculpture. 22:72 (pl).
 LIPSCOMBE, Phyllis. 22:70
 ~J. B. Mathieson. 26:100
 ~W. B. Matheson. 24:198.
 Liseuse. Woodcut. By John Buckland Wright.
 (By courtesy of The Studio). 25:15 (pl).
 LISMER, Arthur. 35:170; 37:22; 37:49; 37:51.
 ~September Gale. 61:20.
 LISNET, Arthur. 34:110.
 LISSAMAN, Elizabeth. 14:105-106
 ~Jug and Bowl. Pottery. 14:102 (pl)
 ~The Making of Pottery. 2:139-140
 ~Some New Zealand Pottery. 2:141 (pl); 2:142
 (pl).
 LISTER-LISTER, W. 9:57
 ~Graham's Valley. 33:56; 34:69
 ~Nellie's Glen, Katoomba, New South Wales.
 48:249.
 literature (NZ). 2:87-89; 2:115-117; 3:161-165;
 24:213-218; 35:121; 69:13-15
 ~children's. 3:165
 ~women's. 3:165.
 lithography. 30:108; 43:156.
 Little Akaloa Church. J.H. Menzies. 3:156.
 Little Path. M. Adams. 9:24.
 Little Sensation of May Smith. By R. P.
 Anschutz. 67:21-25.
 Little Theatre Players (Wellington, NZ).
 19:195.
 Little Theatre Society (Auckland, NZ). 3:157;
 18:132; 21:58; 22:78; 25:52; 25:52.
 Little Theatre Society (Dunedin, NZ). 30:118.
 LITTLE, Mabel. ~Parable. 35:153.
 LITTLE, Ralph Townley, 1847-1959. 10:130;
 25:49; 25:50; 57:29; 60:19
 ~Art of Kathleen Salmond. An Appreciation.
 48:199-207
 ~Interior. 50:107
 ~Old Hulk. 30:95
 ~Woodhaugh. 18:126.
 LITTLEJOHNS, J. 23:151.
 LIU Hai-Su. 28:187
 ~Five Pine trees of T'ai Shan. 28:186 (pl)
 ~Trees in Frost. 28:185 (pl).
 LIU Lun. ~woodcut Two Lazy Men. 57:8 (pl).
 Live Art. The Auckland Society of Artistic
 Development. 10:150.
 Liverpool School of Art (Liverpool, UK).
 67:48.
 LLEWELLYN, William. 7:211; 15:217; 25:48;
 27:111; 41:42; 44:199
 ~Portrait of Lord Derby. 25:27.
 Lloyd Lamble. By June Mendoza. 65:34 (pl).
 LLOYD, A. L. ~What is Happening to Art?.
 35:154-156.
 LLOYD, Constance. 6:144; 8:287; 9:69; 10:148;
 17:61; 18:129; 21:53-54; 25:47; 25:47;
 26:103; 29:55; 29:56; 29:57; 33:53; 38:112;
 42:95-96; 43:155; 48:247; 48:250; 50:102;
 55:145
 ~Hinemoa. 6:119 (pl)
 ~Kowhai Flower. 60:20
 ~Mount Egmont. 6:144
 ~Near Titirangi. 29:56
 ~Rain in the Hills. 52:200; 60:20
 ~Selwyn Cottage at St John's. 29:56
 ~Trees. 60:20
 ~Twisted Tree. 60:20.
 LLOYD, Jessy Canterbury. The Haulers. 17:54
 (pl).
 LLOYD, Norman. 21:55.
 LLOYD, Olive. 9:69; 10:148; 25:47; 42:95-96.
 LLOYD, Trevor, 1864-1937. 5:61; 6:144;
 8:287; 9:69; 10:148; 25:47; 37:49; 38:113;
 39:175; 41:45; 42:95
 ~Lizard Skin. 6:144.
 Loan Collection of the NZ Retrospective Art
 Exhibition. 33:17.
 Loan Collection of Contemporary British Art.
 24:191-196.
 Loan Exhibition of 20th Century British Art.
 48:245.
 Loan Exhibition of Contemporary British
 Miniatures. 46:118.
 Local Drama. William Moore. 12:275-277.
 Log Haulers. By Adele Younghusband. 54:85
 (pl).
 LOGAN, Pauline. ~Chrome Hill. 43:128.
 Loge. Renoir. 63:15 (pl).
 LOGELAIN. 45:50.
 London Artists' Association (London, UK).
 10:86; 24:219.
 London Calling. Mary Champion. 53:15.
 London County Council Schools (UK). 45:17.
 London Gallery (London, UK). 43:128.
 London Group (London, UK). 10:86; 11:215;
 13:10-11; 15:216; 19:179; 24:219-220;
 36:226; 48:216; 48:245; 61:14.
 London Letter. 8:271-273; 10:125-127; 11:214-
 218; 12:295-298; 13:68-71; 14:140-145;
 15:214-217; 16:247-250; 18:123-124;

- 19:177-178; 20:237-238; 21:47-49; 24:219-221; 25:27-35; 27:153-155; 28:215-217; 29:45-50; 41:41-43; 43:125-132.
- London Portrait Society (London, UK). 32:242.
- London Press Club (London, UK). 54:96
- ~Exhibition of War Photographs 1941 (Auckland, NZ). 54:96.
- London School of Art (London, UK). 32:245.
- London Sketch Club (London, UK). 10:95.
- London Stage Society (London, UK). 35:167.
- London Tulips. By M. E. R. Tripe. 47:147 (pl).
- Londsdale Players (Dunedin, NZ). 69:31.
- Loneliness. By Helena Henderson. 3:160.
- The lonely farm. Esther Nicholson. 70:41 (pl).
- Lonely Street. Robin Hyde. 27:128-133.
- LONG, Sydney. 9:57; 27:148
- ~Hawkesbury Landscape. 33:56.
- LONGFORD, Helen (ed). ~Here Are Verses. 40:230.
- LONGSTAFF, John. 7:212; 11:225; 15:228; 20:250
- ~Artist's Son. 33:56; 34:68
- ~Portrait of the Hon. W. A. Holman, K.C. 7:212.
- LONGSTAFFE, Captain Will. ~Carillon. 25:51; 28:190.
- LONSDALE, R. S. ~The Valley. 44:171.
- Looking down to the Sea from the Almer Bivouac, 5, 600 ft up the Franz Josef Glacier. Watercolour. Alan C. Browne. 32:217 (pl).
- Lord Rutherford. Drawing. By Francis Dodd. 46:74 (pl).
- Lord St Oswald Collection (UK). 6:95.
- LOTHIAN, A. R. 25:49; 25:50; 66:47.
- LOTTO, Lorenzo. 25:28.
- LOUDAN, Mouat. 45:9.
- LOUDON, J. 10:130; 13:73; 17:63.
- LOUDON, Mouat. 8:230.
- LOUGHMAN, R. A. 12:302.
- LOUGH-THOMPSON, Sydney - see THOMPSON, Sydney Lough, 1877-1972.
- Louvre (Paris, France). 7:165; 15:229; 35:125; 38:115; 39:177-178; 45:10; 45:46; 53:22; 57:14.
- Love Song of Mary Magdalen. Julius Lazar. Translated by Alison Grant. 45:27-28.
- LOVELL-SMITH, Colin S., 1894-1961. 4:269; 12:262; 13:73; 14:159; 16:262; 17:60; 20:204; 28:183; 40:234; 41:48; 44:172; 47:188; 52:203; 55:146; 55:146; 66:47; 67:47
- ~Amuri Bluffs. 36:215 (pl)
- ~The Elderberry Tree. 41:48
- ~Etchings. 44:218
- ~Fairy Tale. 24:180; 24:182 (pl)
- ~Hine-Nui-Te-Po (Mother of Death). 12:257 (pl); 18:79
- ~Lime Juice. 60:2
- ~A MacKenzie Country Lake. 11:224
- ~Mt Hutt. 41:48
- ~Ngaio Tree. 51:149 (pl)
- ~The North-west Wind. 67:48
- ~The Red Hut, Glentanna [sic]. 28:178 (pl)
- ~Road Picket. 60:2
- ~September. 2:136 (pl)
- ~The Sou'-west Wind. 8:283 (pl).
- LOVELL-SMITH, Rata, 1895-1969 (née Bird). 4:269; 12:262; 14:159; 16:262; 20:204; 22:68-69; 22:92; 26:87; 26:100; 28:182-183; 30:116; 32:234; 34:111; 40:234; 41:48; 44:172; 44:197; 44:218; 47:188; 48:246; 48:247; 51:153; 52:203; 57:2; 62:19; 67:47; 70:44
- ~Bridge, Mt Cook Road. 24:180; 24:198
- ~Blossom. 51:151 (pl)
- ~Christchurch Spring. 50:93 (pl)
- ~E. Hine Paeroa Potatau. 33:45 (pl)
- ~Flight Sergeant P. Kennedy. 60:2
- ~Green Valleys. 56:185
- ~The Farm in the Mountains. 41:48
- ~Hills and the Sea. 2:135 (pl)
- ~June Morning. 18:126
- ~The Mountain Tarn. 4:267 (pl); 5:34 (pl)
- ~Mt Aspiring. 16:266 (pl)
- ~Mt Cook Road. 24:183 (pl)
- ~Mt Peel. 41:48
- ~Peace. 30:116
- ~The Picnic. 12:258 (pl)
- ~Pungas. 44:218
- ~Red White and Blue. 30:76; 30:74 (pl)
- ~Roadman's Camp. 46:112
- ~Snow. 41:48
- ~Snow, Mt Oxford. 20:fr.
- ~Spring in the Mountains. 60:14; 60:15 (pl)
- ~Still Life. 40:233
- ~Summer in the Mountains. 41:48.
- LOVELL-SMITH, Richard. 49:50
- ~Black Cat. 53:47.
- LOVETT, Mildred. 3:155; 56:176.
- Low Tide. S. B. Maclennan. 60:5 (pl).
- LOW, D. W. 58:20.
- LOW, David Alexander Cecil, 1891-1963. 3:156; 12:300; 37:36; 46:81; 46:86; 46:100; 47:161; 47:189; 51:118; 57:26.
- LOW, Heather. ~Sailor's Hornpipe. 41:15 (pl).
- LOWE, George de Clive. 46:118.
- Lower Heathcote. By R. Olds. 53:42 (pl).
- LOWRY, L. S., 1887-1976. 44:220; 45:51.
- LUBBOCK. 6:79.

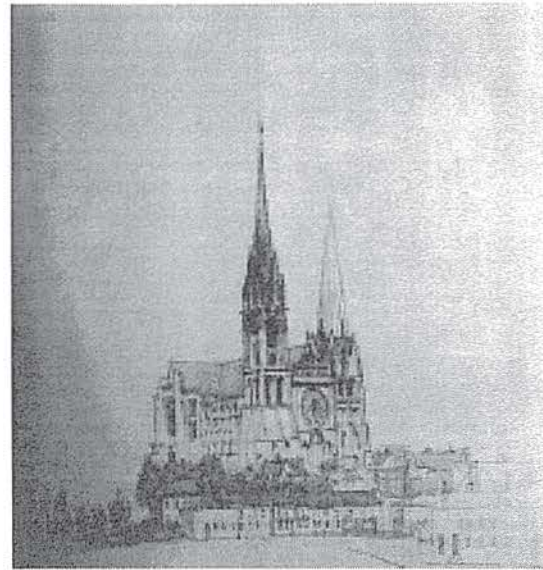
M

LUCAS, 54:81.
 LUCAS, David. 10:125.
 LUCAS, G. M. ~Summer Evening. 43:128.
 LUCAS, Seymour. 13:69; 70:40
 ~Before the Flight. 47:159.
 LUCKIE. 48:223.
 Lucretia Art Studio (Auckland, NZ). 8:286.
 Lucy Kemp-Welch School (Bushy, UK). 32:245.
 Ludovine. By Edwin H. Holgate. 43:130 (pl).
 LU Hsun. 57:6.
 LUI Hai-Su – see LIU, Hai-Su.
 Lukin's Wharf, Nelson. Watercolour. By John Gully. 27:120 (pl).
 LUMB, C. I. 12:302.
 LUMSDEN, E. S. 15:220; 36:221; 45:51; 46:115
 ~Portrait of Harry MacGregor, Esq. 46:113; 48:249; 49:51
 ~Portrait of James McBey. 33:53.
 LUMSDEN, Moffat. 24:192.
 LUMSDEN, Ruth. 53:48
 ~Grey Mist. 52:208.
 Lunch-hour Politicians. Panel. By James Cook. 14:125 (pl).
 Luncheon al fresco, Ratanui, Taranaki, 1851. By J. C. Richmond. 15:187 (pl).
 Luncheon of the Boatmen. Renoir. 53:23 (pl).
 Luscombe Sonata. Kendrick A. Smithyman. 70:20-21.
 LUSCOMBE, H. C. 54:96; 58:1; 70:20-21; 70:33.
 LUSK, Doris, 1916-90 (Mrs Dermot Holland). 25:49; 25:50; 49:51; 56:185; 57:3; 57:29; 62:7; 62:19
 ~Landscape, Central Otago. 59:8 (pl); 59:9
 ~Mixed Flowers. 49:51
 ~Spring. 55:147
 ~The Youngest Boarder. 55:147
 ~Tobacco Fields, Pangatotara. 62:7 (pl).
 LUTYENS, Edwin. 25:10
 ~model of the Metropolitan Cathedral of Liverpool. 25:28.
 LUTZELBERGER. 67:14.
 Luxembourg Gallery of Contemporary Art (Paris, France). 35:125-126; 38:115; 39:157; 45:10; 45:42; 46:115; 53:20; 53:25; 53:26; 53:28.
 LYDIS, Mariette. 29:53
 ~Nina. 29:46; 29:47 (pl).
 LYE, Len. 20:238.
 LYMBURNER, Francis. 52:201.
 LYNCH, Albert. ~Valley of the Lanborene. 33:56.
 LYNCH, Julia. 54:58; 56:163; 57:32
 ~Drawing of a head. Oil. 54:61 (pl).
 LYNES, G. G. 10:150; 12:299.

LYON, Bonar. ~Ayr Harbour. 14:138.
 LYONS, D. F. 14:158; 25:47; 29:57.
 LYONS, Douglas F. 34:110
 ~Form A camera study. 35:151 (pl).
 LYSAGHT, S. R. 48:242
 ~A Reading of Poetry. An Essay. 28:214.
 LYSONS, Ida. 29:56.
 Lyttelton Harbour Board (Lyttelton, NZ). 34:111; 37:50.

M

Owen Merton. Souvenir de Chartres



M. D. ~Manhandled. 18:87-91.
 M. E. B. ~Sonnets. 23:140-143.
 M. E. R. Tripe in her Wellington Studio. 47:139. (pl).
 M. E. R. Tripe, painter. 47:133-135.
 M. P. P. 23:127.
 MAAS, J. J. de. 11:226.
 MACALISTER, Molly, 1919-79. 49:50; 62:19
 ~Horses and Hills. 64:17; 64:16 (pl)
 ~Portrait Bust. 49:44 (pl).
 McANENEY, Gladys. 35:168.
 McARDELL. 54:81.
 McARTHUR, Lexie – see also GRANT, Lexie (née McArthur).
 McARTHUR, Lexie. 45:58
 ~Stone Piece. 26:88
 ~The Pool. 26:87
 ~Willows and Spring. 18:126.
 Macarthy Trust (Wellington, NZ). 17:64; 32:210; 35:170; 42:80; 45:47; 46:112; 46:113; 46:122; 49:52; 53:48; 59:20; 61:20.

M

- MACASKILL, Katherine. ~The Troubled Heart. 58:10.
- McBETH, Gordon. 70:46.
- McBEY, James. 15:220; 16:289; 21:49; 24:176; 24:192; 24:204; 33:14; 35:170; 45:51
- ~Street of the Leather Merchants, Tetuan. James McBey. 35:170.
- McBRIDE, Kathleen. ~Maori Meeting House. 41:11 (pl).
- McCAFFERY, W. 23:167.
- McCAHON, Anne (Annie Eleanor) – see HAMBLETT, Anne, 1915-93 (Annie Eleanor, Mrs Colin McCahon).
- McCAHON, Colin, 1919-87 (Colin John). 50:107; 57:29; 61:4; 61:14; 62:7; 62:19; 62:20; 69:44
- ~Bust of a Woman. 50:106
- ~Landscape with Trees. 50:94 (pl)
- ~Mother and Child. 62:20
- ~Otago Peninsula with Sandy Mount. 50:94 (pl)
- ~Riwaka Valley, Nelson. 55:147
- ~Still Life. 50:94 (pl); 61:5 (pl).
- McCALLUM, F. E. 24:209.
- McCOLL, B. S. 32:244.
- MacCORMAC, Dreamer. 3:165.
- McCORMACK, T. A., 1883-1969 (Thomas Arthur). 4:271; 4:272; 5:64; 14:108-111; 20:204; 21:24; 21:56; 22:68-70; 24:179; 24:224; 25:49; 25:50; 26:87; 32:189-196; 32:197-201; 36:198-202; 41:48; 44:197; 46:101-102; 46:118; 48:246; 49:49; 52:198; 52:199; 52:203; 53:16; 54:66; 56:158; 58:15; 64:8; 66:39
- ~Across the Straits. 43:158; 46:122
- ~Anemones Watercolour. 32:196 (pl); 38:68 (pl); 46:112
- ~Autumn Tints. 60:14
- ~The Avenue. 70:28
- ~Chinese Pottery. 46:78 (pl); 46:112
- ~Coast, Island Bay. 40:234
- ~A Country Road. Watercolour. 18:76 (pl); 18:78; 29:pr.4; 30:pr.67
- ~Daisies. 50:72
- ~Golden West. 32:195 (pl); 32:199
- ~The Hutt River. 30:69
- ~Iceland Poppies. 36:216 (pl)
- ~Iris. 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Irises. 32:199; 32:201 (pl)
- ~Landscape. 50:70 (pl); 50:72
- ~Landscape, Horowhenua. 46:112
- ~Late Afternoon, Lyall Bay, Wellington. 1:33 (pl)
- ~Morning, Kaikoura. 18:78
- ~Morning, Wellington harbour. 16:261
- ~Ngaio Trees, Kaikoura. 36:199 (pl); 36:201
- ~Raumati Beach. 57:3
- ~River. 51:153; 54:57; 54:63 (pl)
- ~The River Bend. 30:69
- ~The River in Flood. 46:112
- ~The Riverbank. 18:78
- ~Rock Study. 32:199
- ~Seascape. 36:201; 68:20
- ~September Wind. 28:190; 32:184 (pl); 32:199; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Spring Breeze. 18:78
- ~Spring Morning, Hutt Valley, Wellington. 32:194 (pl)
- ~Springtime. 28:190
- ~Still Life. 26:63; 36:201; 57:3; 60:14; 68:20; 70:26 (pl)
- ~The Sunlit Path. 18:78
- ~Tirumea River. 36:201
- ~The Wave. 53:17 (pl)
- ~Willow Study. 32:193 (pl)
- ~A Winter Afternoon. 6:136 (pl).
- McCormack Water-colours. H. P. C. 53:16.
- McCormick Gallery (Christchurch, NZ). 8:287.
- McCORMICK, E. H., 1906-95 (Eric Hall, 1906-9). 53:19.
- McCORMICK, Malcolm. 9:70.
- McCRACKEN, D. 16:262.
- McCRACKEN, Francis, 1879-1959. 11:162; 14:88; 18:125; 19:153; 21:24; 45:51; 47:189; 52:168
- ~Blackford Hill Quarry. 17:11
- ~Scene from Calton Hill. 17:11; 18:125
- ~Spring in the Botanical Gardens, Edinburgh. 18:125
- ~Still Life Tulips. 17:11
- ~Still Life. 14:91 (pl)
- ~Tulips. 18:125.
- McCRACKIN, Otho. 16:288-289.
- McCRAE, Georgiana Huntley (née Gordon). 28:210-12.
- McCRAE, Hugh. ~Georgiana's Journal, Melbourne 100 Years Ago. 16:293; 19:193; 28:210-212.
- McCUBBIN. 27:147.
- McCULLOUGH, J. A. 25:49.
- McCULLOUGH, L. G. ~Cass. 13:67.
- McCULLOUGH, Leslie G. 20:204; 26:104; 28:176; 28:182
- ~The Big Tree. 28:177 (pl); 28:182
- ~The Circus Comes to Town. 26:104
- ~Giant's Eye, Taylor's Mistake. 20:209 (pl).
- McCURRY, H. O. 56:173.
- MacDIARMID, Douglas, b. 1922, 1922. 70:27.

M

- MACDONALD, F. J. 34:109; 38:113.
 MacDONALD, Farmer. 55:148.
 McDONALD, H. Farmer. ~Jack Ashore. 59:2.
 McDONALD, J. ~Arapaki Panel in Otaki Church. 52:186 (pl)
 ~Detail of Carving on Altar Rail. 52:186 (pl).
 MACDONALD, J. E. H. 34:110.
 MacDONALD, J. S. 1:6
 ~Maud Sherwood. 23:121-124.
 MCDONALD, James. 6:123.
 McDONALD, James Ingram, 1865-1935. 10:147.
 MACDONALD. ~Art of Young Countries. 1:11-15.
 MACDONALD, Jean. 38:112.
 MACDONALD, Nance. ~Still life. 24:207 (pl).
 MacDONALD, Ramsay. 45:59.
 MACDONALD, T. Kennedy. portrait. 32:211 (pl).
 McDougall Art Gallery – see Robert McDougall Art Gallery (Christchurch, NZ).
 McDougall Art Gallery. Francis Shurrock. 18:107-111.
 McDOUGALL, R. E., Robert Ewing. 2:143; 8:287; 15:228; 16:290; 18:130; 25:49.
 McELDOWNEY, Iva. 11:226; 18:131
 ~Doorway of Santa Maria Della Salute, Venice. 1:60 (pl)
 ~Spanish Peasant Woman. 24:185
 ~The Windmill. 20:239 (pl).
 McEVOY, Ambrose. 14:98; 24:176; 24:192; 35:126; 42:58; 43:157; 44:212; 45:6; 45:50; 46:120; 59:2; 67:6
 ~The Green Hat. 24:194 (pl).
 McEVOY, Ambrose, Mrs. 46:120.
 McEVOY, Joseph C. ~The Visionary. 45:36.
 McEVOY, Mary. 45:51.
 MacFALL. 47:133.
 MACFARLANE, M. ~Kau. 57:2.
 MACFARLANE, F. 68:46.
 McFARLANE, Tui (née Northey). 26:87; 26:104; 62:7.
 McGILL, Ross – see also R. O. McG.
 McGILL, Ross. 16:292; 17:6; 18:131; 24:224; 26:64; 26:87; 57:21-23
 ~City Residential. 22:91
 ~Construction of Roads. 22:91
 ~Dance of the Virgins. 22:91
 ~Foreshortened figure. 7:213
 ~Head of a Man. 22:91
 ~Italian Head. 23:143 (pl)
 ~Jane. 16:292
 ~Marie. 16:292
 ~Seated Man. 22:91
 ~Sketch. 14:108
 ~Sombre Day. 14:108; 14:109 (pl)
 ~Still Life. 22:91
 ~Summer Day. Oil. 4:109 (pl)
 ~Where Men Have Been. 22:91
 ~[untitled]. 57:21 (pl); 57:22 (pl); 57:23 (pl).
 McGOUN, Lyn. ~Relief Modelling. 25:45 (pl).
 MCGRATH, Tony. 15:200.
 McGregor Wright's Gallery (Wellington, NZ). 11:226; 21:pr.4; 22:pr.64; 23:pr.118; 24:pr.174; 25:pr.4; 35:170; 40:234; 46:123; 46:124; 47:190; 53:51; 54:101; 60:10; 62:4.
 MacGREGOR, N. Y. 2:106.
 McGREGOR, Squadron Leader. 45:16.
 MACGREGOR, W. Y. 48:221.
 McGREEVY, T. ~Is Jacob Epstein Traditional? 39:167-169.
 McINDOE, I. 10:150.
 McINDOE, J. L. 25:50.
 McINNES, Graham. 56:173.
 McINNES, W. B. 7:212; 11:225; 15:228; 15:229; 33:55; 34:68
 ~Haymakers. 33:56
 ~Nellie Stewart. 13:75
 ~Portrait of a Lady. 33:56
 ~Silk and Lace. 33:56.
 McINTYRE, Gordon. 59:2.
 McINTYRE, Peter, 1910-95. 18:131; 47:159-161; 53:49; 55:108; 55:117; 56:200; 57:31; 61:2; 62:2; 63:2
 ~2nd Lieut. Chas. Upham, V. C. 55:110 (pl)
 ~Low Tide, Waitati. 11:223
 ~Mapou Taki. 14:153
 ~Official War Pictures. 62:2
 ~Parachutists Landing in Galatos. 55:114 (pl).
 McINTYRE, Raymond, 1879-1932 (Raymond Francis). 1:31; 3:155; 8:229; 17:60
 ~Self Portrait. 54:65.
 MACK, Gerstle. 32:198.
 McKAY, Colin. 47:158-159.
 Mackay, George, Commemoration Prize 1942 (Australia). 55:143.
 McKAY, Jean. 8:287; 12:301; 34:114; 40:234; 48:250; 50:103; 55:145; 60:18; 63:2
 ~Autumn Flowers. 38:67 (pl)
 ~Lassiandra. 14:156
 ~A Mixed Bouquet. 14:156
 ~Roses in Green Jar. J. 46:112
 ~Toadstools. 8:287.
 MACKAY, Jessie. ~Concerning New Zealand Letters. 3:161.
 Mackelvie Collection (Auckland, NZ). 11:173; 13:6; 13:25-26; 14:137; 17:62; 63:2; 66:22.
 Mackelvie Trust (NZ). 36:204.
 MACKENBURY, Mabel. 38:90.

M

- MACKENNAL, Bertram. 9:68; 11:225; 14:159-160; 15:214; 27:157
 ~The Earth and the Elements. 14:160
 ~Gainsborough Memorial. 14:160
 ~War Memorial, Eton College. 14:160.
- MACKENZIE, Alan. 30:120.
 McKENZIE, Helen. 44:220.
 MACKENZIE, Helen. 45:51.
 McKENZIE, L. 15:229.
 McKENZIE, Ronald. 2:125; 10:147; 17:60; 42:58.
- MACKY, Willow. portrait. 60:16 (pl)
 ~Ego of Youth. 58:12
 ~The Hidden Country. 56:178
 ~The Professor. 59:9.
 ~Untitled. 58:12 (pl).
- MACLAGEN, Eric. 27:136.
 MACLAUGHLAN, D. S. 24:192.
 MacLEISH, Archibald. 23:150.
 MACLENNAN, D. K. (Dorothy née Kenwright). 46:124; 64:4
 ~Devon Coast. 54:57.
 MACLENNAN, Stewart B., 1903-73. 46:124; 54:57-58; 56:157; 58:13; 62:7; 62:19; 62:20; 64:3; 64:4; 69:47; 70:47
 ~The Avenue. 60:14
 ~Busker. 54:63 (pl)
 ~Castle Point. 70:28
 ~Dandelion. 66:39; 66:38 (pl)
 ~Demolishing the Fire Station at Masterton. 57:16 (pl)
 ~Design for a Christmas Card. 64:c(pl)
 ~Design for cover. 57:c(pl)
 ~E. Mervyn Taylor, engraver on wood. 67:13-20
 ~Enigma. 62:20
 ~Girl's Head. 52:199
 ~Ian Vincent. 57:17 (pl)
 ~The Island. 60:14
 ~Kenneth, pensive. 64:6 (pl)
 ~Legend. 52:199
 ~Low Tide. 60:5 (pl)
 ~Michaelangelo in Motion Picture. 48:233-234
 ~Morning in Convoy. 57:15 (pl)
 ~The NZ Academy. 58:14-15
 ~Reviews. 59:20
 ~The Rock. 52:199
 ~Sand dunes. 68:22
 Macleod Gallery (Sydney, Australia). 15:229.
 McLEOD, D. J. 19:147; 28:176
 ~Brick Kiln from Hillside. 32:230 (pl)
 ~The Old Chimneys. 28:183; 28:179 (pl).
- McLEOD, Douglas. ~Portrait. 20:210 (pl).
 MACLEOD, Nellie. ~Song. 5:18.
- McLINTOCK, A. H., 1902-68 (Alexander Hare). 26:104; 29:56; 32:242; 37:51-52; 44:217; 44:222; 46:69; 47:163-164; 47:167-171; 47:189; 50:106; 50:107; 51:154; 54:65; 54:99; 55:146; 57:29-30; 61:2; 64:2; 69:44; 69:46; 70:27; 70:40; 70:45; 70:46
 ~The Barge Repairer's Shed. 59:20
 ~Centennial History of the Presbyterian Church of New Zealand. 47:168
 ~First Church, Dunedin. 47:170(pl);47:171
 ~Limehouse (London) Boatshed. 47:169 (pl)
 ~Limehouse. 47:168
 ~Netting, Pounaweia. 31:168 (pl)
 ~Old Smiddy. 46:112
 ~The Shadowed Pool. 44:196 (pl); 44:217
 ~Towards the Hills. 26:85 (pl); 59:20
 ~Winter Willows. 31:167 (pl); 44:217.
 McMahan's Farm. Ainslie Manson. 53:42 (pl).
 McMINNEY. 46:86.
 McNAB, Allan. 24:192.
 McNAB, Ian. 39:179; 45:51.
 MACNAB, Ian. 10:94; 16:289
 ~Figure Drawing. The Studio, London. 49:48.
 McNAB, Ian. ~Haunted Olive Grove. 43:127.
 McNEISH, Arthur. 15:200.
 McPHEE, Charles. 62:13
 ~Samoa. 62:13 (pl).
 MacPHEE, Duncan. 69:47
 ~Charles Cobbe. 69:47
 ~Saturday Night in the Solomons. 69:47.
 MACQUARIE, Lachlan. 35:166.
 Macquarie Gallery (Sydney, Australia). 20:250; 45:35.
 MacQUARRIE, G. G. 46:123.
 MACQUEEN, Kenneth. 3:152; 3:155; 34:69-70
 ~Burnt Gully. 5:59
 ~Farm Landscape. 3:153 (pl)
 ~The tractor. 5:58 (pl).
 McRAE, George Gordon. 28:210.
 McROCHE, Mabeline. ~Artist and Exile. 60:13
 ~Shades of the Circle A. 49:15-16.
 McTAGGART. 48:221.
 McTAGGART, William. 24:192; 43:157; 44:212.
 Madame Charpentier and children. Renoir. 53:24 (pl).
 MADDEN, James. ~Mountain Scene. 41:pr.4.
 Madderton Theatre (Norwich, UK). 19:193.
 MADDISON, G. portrait. 45:13 (pl).
 MADDOCK, Marjorie. 66:46.
 Madonna and Child. Carlo Crivelli. 69:7 (pl); 69:8.
 Madonna and Child. Oil. By Sir Anthony van Dyck. 36:218 (pl).

M

- Madonna and Child. Bronze. By Sir William Reid Dick, R. A. 33:9 (pl).
- MAENAD. ~Distaff Side. 68:28
~Winterset. 69:28-29.
- MAES, Jacques. 45:50; 63:20.
- Magazine of Art (US). 56:190.
- MAGINNESS, Miss. 42:94.
- MAGURK, John. 44:222; 54:99
~James Nairn Artist. 48:221-225.
- MAHAR, J. K. 32:240-241
~House in the Wood. 32:241.
- MAHAR, Joan. 26:104.
- MAHAR, John. 32:241.
- MAHER, Kevin. 19:140.
- Mahurangi. By Jocelyn Harrison Smith. 70:25 (pl).
- MAHUTU, King. 45:16.
- MAHUTU-TE-TOKO. 45:16.
- MAIER-GRAEFE. 28:205-206.
- MAILLOL, Aristide, 1861-1944. 45:44; 53:44
~Nude. 45:53
~Sculpture. 48:238 (pl).
- MAINE, J. A. 26:103.
- MAIR, (Capt.). 6:97; 6:97-100.
- Maketu House at Otawhao. 6:77 (pl).
- Making New Zealand. A Series of Vivid Pictorial Surveys. 46:110.
- Making of Pottery. By Elizabeth Lissaman. 2:139-140.
- MALCOLM, Monna. 35:168
~Annette. 43:154; 44:217.
- Malingre, Cryptogramme. Etching by Charles Meryon. 7:177 (pl).
- MALTHUS, A. ~[untitled]. 58:13 (pl).
- Mamaku Valley. Oil. By John Cameron Duncan. 25:fr.; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- Mamu. By Geo. W. Woods. 61:c.(pl).
- Man in a Blue Coat with Newspaper. By Christopher Perkins. 6:136 (pl).
- Manaia. By Anaha. 40:203 (pl).
- Manaia as carved on barge-boards. 42:86 (pl).
- Manaia figure on original post supporting ridge pole in front. 42:86 (pl).
- Manawatu Repertory Society (Wellington, NZ). 69:35.
- Manawatu Society of Arts (Palmerston North, NZ). 31:121; 34:113; 35:f.170
~Annual Exhibition. 16:295; 17:67; 18:134; 19:196; 20:256; 21:60; 22:114; 23:169; 24:228; 25:54; 26:106; 27:158; 28:223; 30:122; 31:182; 33:58; 34:f.114; 36:f.226.
- Manchester City Art Galleries (Manchester, UK). 14:159.
- Manchester Municipal School of Art (Manchester, UK). 67:48.
- Manchester Square, London. By M. E. R. Tripe. 47:145 (pl).
- MANDENO, Henry, 1879-1973. 46:120; 66:47.
- MANDER, Jane. 37:49; 49:47-48.
- MANES, Jan. ~Horologer. 63:7.
- MANET, Édouard, 1832-83. 10:85; 10:126; 14:88; 31:130; 37:52; 45:43; 50:109; 53:21; 63:14; 64:10; 66:9
~Au Jardin. 25:36
~Le Bon Bock. 16:249
~Chez le Pere Lathuille. 16:249
~L'Olympe. 35:126.
- Mangaotaki River. Oil. Ida Eise. 33:2 (pl).
- Manhandled. M. D. 18:87-91.
- MANN, Harrington. 34:70
~Mona and Her Dolls. 33:56.
- MANN, L. 54:94.
- MANN, Paul B. ~How to Draw Locomotives. 58:12.
- MANNERS, Lord. 27:156.
- MANNING, A. E. 25:48.
~Soldier Harvest. 60:2.
- MANNING, Dorothy. 38:114; 49:50; 56:185; 67:47; 70:27
~Early Morning, Coe's Bay. 49:44 (pl)
- MANNING, H. Westley. 45:51.
- MANSBRIDGE, John. 55:117.
- MANSFIELD, E. ~Polly. 5:65 (pl).
- MANSFIELD, Katherine, 1888-1923. 5:21-24; 22:92-95; 26:92; 46:86; 50:99; 69:14.
- MANSON, Ainslie. 38:114; 67:48
~The Dead Cockerel. 49:50
~McMahon's Farm. 53:42 (pl).
- MANSON, J. B. 21:56; 24:192; 43:157.
- MANTEGNA, Andrea, ca 1431-1506. 11:215; 28:197; 46:108
~Crucifixion. 7:165
~Judith with the Head of Holofernes. 7:166
~The Resurrection. 7:165
~The Virgin and the Child. 7:165.
- MANTZ, Charles. 27:114.
- MANTZ, Ruth. Katherine Mansfield. 26:92-95.
- Manuka and Horoeaka, Dunedin. J. C. Richmond. 15:179 (pl).
- Maori Art. 9:43-46; 62:12.
- Maori Arts and Crafts School (Rotorua, NZ). 6:79; 6:121-122.
- Maori As An Artist. H. Hamilton, Maori Arts and Crafts School, Rotorua. 6:79-88.
- Maori Border Design for Certificate. Line-drawing. By D. E. Hutton. 16:279 (pl).
- Maori carver. By Stuart Peterson. 6:118 (pl).

M

- Maori Carving Notes. W. J. Phillipps. 51:131-133.
- Maori Carving. W. J. Phillipps. 40:199-206.
- Maori Chief. By Hilda Wiseman. 3:202 (pl).
- Maori Chief. By Ione Todd. 30:73 (pl).
- Maori Chieftainess and her Son. By M. E. R. Tripe. 44:205 (pl).
- Maori Clothing. 6:125 (pl); 6:126 (pl).
- Maori Designs. By W. J. Phillipps. 60:19; 61:f.20; 62:f.20; 63:f.20; 64:f.20; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.; 70:c.
- Maori Fortification, near Tauranga. By John Cam Duncan, Rotorua. 52:180 (pl).
- Maori Girl with Taiaha. By H. Linley Richardson. 6:117 (pl).
- Maori Girl. By L. F. Fraser. 20:223 (pl).
- Maori Hall, Auckland Museum (Auckland, NZ). 12:238.
- Maori Literature. By Johannes C. Andersen. 2:87-89.
- Maori Lullaby. Eileen Duggan. 6:102.
- Maori Meeting House. By Kathleen McBride. 41:11 (pl).
- Maori Musical Instruments. 6:95 (pl); 6:96 (pl).
- Maori Musical Instruments. Johannes C. Andersen. 6:91-101.
- Maori School of Arts and Crafts, Rotorua (NZ). 3:157.
- Maori Witch Doctor. By Bessie Christie. 61:15 (pl).
- Maori. By A. R. Fraser. 51:139 (pl).
- Maoris Meeting. By Christopher Perkins. 43:132 (pl).
- Mapua Landscape. By T. Woollaston. 50:94 (pl).
- Maratea (NZ Fish). Eric Lee-Johnson. 64:15 (pl).
- MARC, Franz, 1880-1916. 50:109
- ~Blue Foals. 42:72 (pl).
- March England. Robin Hyde. 34:103-104.
- March. Alison Grant. 8:264.
- MARCHI, Guiseppe Filipo. 37:53.
- Margaret. By Grace Butler. 4:266 (pl).
- Margaret Butler Returns. 23:160-163.
- Marigolds. J. C. Beaglehole. 29:44.
- Marigolds. Watercolour. By D. K. Richmond. 29:7 (pl); 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- Marionettes in Dunedin. W. W. Bridgeman. 62:14.
- Maris Brothers. 1:30; 34:91.
- Marjorie Hannah Bequest (Wellington, NZ). 29:19.
- Marjory Lydia Nicholls. 11:209-213.
- Market at Concarneau. Oil. By Sydney L. Thompson. 31:137 (pl).
- Market Day, Port Croix, Brittany. By Sydney Thompson. 56:188 (pl).
- Market Place, Morocco. By John Weeks. 66:8 (pl).
- MARKHAM, S. F. 20:249.
- MARLBOROUGH, Lily, Duchess of. 45:15.
- MARLOW, H. Gordon. 45:52.
- Marne Valley. By Rhona Haszard. 4:266 (pl).
- MAROQUIER, Henri de. 45:50.
- MARQUET, Albert, 1875-1835. 45:46; 45:50; 63:20.
- Marriage in Fancy Dress. By W. Russell Reid. 30:79.
- MARRIOT, Charles. 27:136.
- MARRIOTT, Frederick. 45:8.
- MARRIS, C. A. – see also PRESTER JOHN
- MARRIS, C. A. 8:261; 35:161; 40:230; 50:99
- ~Art in New Zealand. Play Competition. 21:28; 30:79-80
- ~Art in New Zealand. Verse Competition. 19:163-167; 28:169-170
- ~Centennial Literary Competitions. 47:172-173
- ~Eileen Joyce, Musicmaker. 3:189
- ~Face Like a Flower. 5:27-30
- ~Faintheart. 5:47-48
- ~His Mother's Son. 1:34-36
- ~Lyric Poems, 1925-42. An anthology of New Zealand Writers. 65:48
- ~Miracles. 1:48
- ~NZ Best Poems for 1943. 62:f.20; 63:f.20
- ~NZ Best Poems of Wellington, Harry H. Tombs. 19:pr.138; 20:pr.200; 21:pr.4; 22:pr.64; 25:pr.4; 26:pr.58; 29:pr.4; 30:pr.67; 31:pr.124; 32:pr.184; 33:pr.2; 35:pr.118; 36:pr.172; 37:pr.4; 39:pr.122; 40:pr.184; 41:pr.4; 42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4; 46:pr.67; 47:pr.131; 48:pr.197; 49:pr.3; 50:pr.59; 51:pr.115; 52:pr.165; 53:pr.5 54:pr.56; 55:pr.107; 56:pr.157; 64:f.20
- ~NZ Best Poems. (From the Red Page of Sydney Bulletin). 50:99-100
- ~Olivia Spencer Bower and her Art. 39:125-135
- ~One-Act Play Competition. 21:28-30; 26:69-70; 30:79-80; 34:76;
- ~Our Promising Playwrights. 13:33-36
- ~Our short story competition. 31:140-141
- ~Poem Competition. 32:203-204; 36:189-190; 40:222
- ~Reviews. C. A. M. 43:150-151; 43:151-152; 60:19.

M

- ~Short Story Competition. 14:112-114; 15:200-201; 18:85-86; 22:81-82; 27:125-127; 31:140-141; 35:135-136;
- ~Towzlehead. 3:196
- ~Verse Competition. 19:163; 28:169.
- MARRIS, James. 14:139.
- Marsden School (Wellington, NZ) Old Girls' Association Drama Club. 19:195.
- Marseilles. By H. Linley Richardson. 45:19 (pl).
- Marseilles, 1927. By Owen Merton. 8:234 (pl).
- MARSH, Ernest, 32:244.
- MARSH, Ngaio, 1899-1982. 14:159; 18:129-130; 19:194; 30:117; 33:55; 34:111; 41:48; 57:4; 59:4; 60:12; 66:14
- ~Beilstein on Mosel. 41:48
- ~In the Quarry. 28:180 (pl)
- ~Dago. 30:117
- ~Elephant's Ears. 30:117.
- MARSHALL. ~Priam. 10:127.
- MARSHALL, Francis. ~Fashion Drawing. 54:93.
- MARSHALL, P. 53:50.
- MARSHALL, Phyllis. 36:189
- ~Jenny. 37:21.
- MARSYAS. ~La Diva. 9:48.
- MARTAENS, Conrad. 34:68; 59:7
- ~Apsley Falls. 33:56.
- MARTIN, Albin, 1813-88. 49:50
- ~Landscape. 50:104.
- MARTIN, Benito Quinquella. 11:221; 15:228.
- MARTIN, L. J. 25:47.
- MARTINEAU, David. ~The T. A. McCormack Exhibition. 36:198-202.
- Martinique Girl. By Sydney Thompson. 48:231 (pl).
- Marton Borough Council (NZ). 55:107.
- MARTON. ~Posters, Bournemouth Belle. 37:37 (pl).
- MARTYN, Laurel. portrait. 66:26 (pl).
- Mary sat a-working. By Eric Gill. 24:212 (pl).
- MASACCIO, 1401-728. 39:156; 45:43.
- MASEFIELD, John, 1878-1967. 3:190-191; 47:184.
- MASON, A. F. ~Road to Kakatahi. 6:144.
- MASON, Bruce, 1921-1982. ~The Importance. Wellington Repertory. 69:27-28.
- MASON, F. J. 9:69.
- MASON, Frank. 37:34; 45:59; 54:93.
- MASON, H. G. R. 53:45.
- MASON, R. A. K., 1905-1971. 21:51; 27:149; 33:30; 33:30-32; 33:31; 69:14-15; 70:20; 70:30; 70:35.
- Massacre of the Boyd. By the late Walter Wright. Photo Gerald E. Jones. 19:175 (pl).
- Massey Medallion, Wellington. Francis Shurrock. 15:207.
- MASSEY, W. F. 1856-1925. portrait. 15:207 (pl).
- MASSON, André. ~Horses. 39:152 (pl); 39:154.
- Master Ronald Armstrong. By Elizabeth Wallwork. 28:180 (pl).
- Masterton Sketch Club (Masterton, NZ). 47:191.
- MATEBEL. 43:109.
- MATHER. 27:147.
- MATHESON, Elizabeth. 54:65; 60:18; 64:4
- ~Pottery. 65:44 (pl).
- MATHESON, Isabel. ~Pen and Ink Drawing. 5:66 (pl).
- MATHEW, A. K. ~Challenge. 56:164.
- MATHEWMAN, H. 31:178.
- MATISSE, Henri, 1869-1954. 11:164; 11:216; 14:88; 16:263-264; 21:6; 23:122; 29:53; 30:67; 36:195; 39:163; 41:19; 45:46; 46:105-108; 47:185; 49:53; 50:109; 51:127-128; 57:29; 59:12; 61:7; 62:19; 64:3; 65:17.
- MATTHAY, Tobias. 47:184.
- MATTHEWS, M. Relief Modelling. 25:45 (pl); 46:123.
- MATTHEWS, Philip. ~Etching. 25:46 (pl)
- ~Pen Drawing. By Philip Matthews. 25:44 (pl).
- Matukituki steps, Lake Wanaka. By Charlton Edgar. 21:44 (pl).
- MAUCLAIR, Camille. 53:28.
- Maud Sherwood. By J. S. MacDonald. 23:121-124.
- MAUGHAM, Somerset, 1874-1965. ~Lady Frederick. 65:37.
- MAUNY, F. D. L. de. ~Symphony in White. 58:15.
- MAUPASSANT, Guy de, 1850-1893. 55:123.
- MAUVE, Anton, 1838-88. 34:91.
- MAWSON, J. L. 60:1.
- Max Walker and His Art. 47:174.
- MAXWELL, K. E. 31:140.
- MAY, Phil, 1928-. 17:38; 21:57; 27:148; 31:154; 45:10; 46:86; 53:16.
- Maya (plaster). By Russell Clark. 58:5 (pl).
- MAYNE, S. H. 68:45.
- MAZE, Paul. 43:157.
- Mc... - see MAC... (Names beginning with "Mc" and "Mac" are interfiled).
- MEADOWS, G. 9:69
- ~Breaker Bay. 10:145 (pl).
- MEADOWS, Gilbert. 29:57; 46:117; 46:118; 49:49; 50:101; 68:48.
- MEAME, J. Armstrong. ~Allassio. 25:40 (pl).
- Medici Society (UK). 51:119.

M

- Meditation on Historic Change. J. C. Beaglehole. 25:18-26.
- Meditation. 1931. Oil. By Christopher Perkins. 13:fr.
- Meditation. Oil. By Betty Rhind. 14:100 (pl).
- MEDNIKOFF, Reuben. 45:5
- ~The King of the Castle. 49:32 (pl).
- MEEK, W. L. 21:56.
- MEIER, Freida. 52:209.
- MEIN-SMITH, William, 1797-1869. 51:117.
- MEISSONIER, Jean-Louis-Ernest, 1815-91. 16:249.
- MEIVINSKY, B. 24:192.
- MELBA, Nellie, 1861-1931. 12:303.
- Melbourne Academy of Fine Arts, Australia. 4:270.
- Melbourne Art Notes. W. M. 8:285.
- Melbourne Contemporary Art Group (Melbourne, Australia). 38:106.
- Melbourne Contemporary Society (Melbourne, Australia). 54:83.
- MELDRUM, Max. 13:76; 16:293; 27:148; 33:55; 38:105; 47:191; 54:65
- ~An Interesting Chapter. 33:56
- ~Portrait of John Farmer. 47:191
- ~Portrait of Mr G. J. Bell. 47:191
- ~Portrait of Sir John Latham. 63:17
- ~Portrait of the Artist. 34:68.
- MELVILLE, Arthur. 48:221.
- MELVIN, Kenneth H. 44:217.
- MELZI. 50:109.
- MEMLING, 1430. 29:46; 52:199.
- Memorial Exhibition M. E. R. Tripe 1941 (Wellington, NZ). 53:49.
- Memory Sketch of Nugent Welch by Geo. Finey. 21:fr.
- MEMPES, Mortimer. 51:118; 70:40.
- MENDOZA, June. ~Lloyd Lambie. 65:34 (pl).
- MENINSKY, Bernard. 44:220; 45:50
- ~Portrait Study. 46:74 (pl).
- MENS, R. D. 28:221.
- MENZIES, J. H. ~Little Akaloa. 3:156.
- MERCER, G. F. A. ~Modern Publicity in War. 54:92-93.
- MEREDITH, G. L. ~Adventuring in Maori-land in the Seventies. 28:213; 28:213.
- MERRETT, Gwen E. 13:33
- ~Old Man Nor'west. 7:203-204
- ~The Second Chance. One Act Play. 13:41-59.
- Merry Wives of Windsor, The Thespians. H. W. 68:27
- ~Photo by Perry. 68:c.(pl).
- MERTON, Alfred. 11:226.
- MERTON, Owen, 1887-1931 (Owen Heathcote Grierson). 3:155; 7:152; 8:229-243; 9:5; 11:226; 12:300; 15:228; 56:169; 57:4
- ~Carpenter's Shop, Rye. 8:231; 8:240 (pl)
- ~Convent in Snow, Murat. 4:269; 5:59; 8:242; 8:245 (pl)
- ~Cotswolds. 8:231
- ~The Cotswolds, England. 8:247 (pl)
- ~Decanter Bay, Peninsula. 12:244 (pl)
- ~Farm on the Hill after Rain. 4:269
- ~Farm on the Hill. 8:243; 8:227 (pl); 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~The Grey Pool. 8:242
- ~Grey Pool, River Aveyron, France. 8:238 (pl)
- ~Lady Writing. 8:230; 8:252 (pl)
- ~Marseilles, 1927. 8:234 (pl); 8:242; 15:228
- ~Pillars and Houses, St Antonin. 8:241; 8:253 (pl)
- ~Quai de Bosc, Cete, France. 8:236 (pl)
- ~Rye. 8:232; 8:250 (pl)
- ~Snow at Murat, France. 54:97
- ~Souvenir de Chartres. 8:239 (pl); 8:241
- ~Snow at Murat, France. 54:97.
- ~Steamers in Port. 4:269; 8:237 (pl); 8:242
- ~Street with the Bull-ring, Beziers. 3:154 (pl)
- ~Street in Snow, Murat, France. 8:233 (pl); 8:242
- ~Sussex Barn, Northiam. 8:232; 8:251 (pl)
- ~Udimore Mill, Sussex. 8:231; 8:249 (pl)
- ~Victor Hugo's House. 8:231; 8:235 (pl).
- Meryon in the South. (To E. L. C.) C. 7:163-164.
- MERYON, Charles, 1821-68. 3:148; 6:76; 7:151; 7:155-162; 7:163-164; 7:169-180; 9:5; 10:147; 43:150; 51:118; portrait. 7:159 (pl)
- ~L'Abside de Notre Dame. 7:157; 7:160 (pl); 7:169-170
- ~Album of souvenirs du voyage du Rhin. 7:157
- ~The Apse of Notre Dame, Paris. 7:157; 7:160 (pl); 7:169-170
- ~L'Arche du Pont Notre Dame. 7:169
- ~The Assassination of Marion du Fréne in the Bay of Islands, New Zealand, 1772. 7:156
- ~La chaumière du colon vieux-soldat à Akar-ooa. (N.elle Zélande). 7:171 (pl); 7:158
- ~College Henri Quatre. 7:170-179
- ~Cover of folder 7:191 (pl)
- ~Eaux-fortes sur Paris. 7:157
- ~Le Galerie de Notre Dame. 7:169
- ~The Islands of Uvea, South Seas. 7:175 (pl)
- ~Le Malingre Cryptogame. 7:157; 7:177 (pl)
- ~Miners' Point, Akarooa. 7:157
- ~The Morgue. 7:161 (pl); 7:169-170; 7:179
- ~La Morgue. 7:161 (pl); 7:169-170; 7:179

M

- ~Native Storehouses at Akaroa. 7:157
- ~Naturel d'Akaroa. 7:156
- ~New Caledonia. 7:157
- ~New Caledonia. Large native hut on the road between Ballarde and Poépo. 7:178 (pl)
- ~New Zealand Banks Peninsula, 1845. Point named Charbonniers. 7:172 (pl)
- ~New Zealand Native Granaries and Dwellings at Akaroa. Etching. 7:173 (pl)
- ~Nouvelle Calédonie. Grande case indigène sur le chemin de Ballarde à Poépo. 7:178 (pl)
- ~Océanie, Pêche aux Palmes. 7:157; 7:170
- ~Paris. 7:169
- ~Le Petit Pont. 7:169
- ~La Pompe, Notre Dame. 7:169
- ~Le Pont-au-Change. 7:169
- ~Le Pont Neuf. 7:169
- ~Proa Sailing from the Mulgrave Islands. 7:158; 7:176 (pl)
- ~Rebus of the Duc de Morny. 7:158
- ~Sailing Craft, Mulgrave Islands, South Seas. 7:158; 7:176 (pl)
- ~San Francisco. 7:170
- ~La Sainte Face. 7:157
- ~St Etienne du Mont. 7:169
- ~State of the little French Colony at Akaroa. 7:158; 7:174 (pl)
- ~Le Stryge. 7:162 (pl); 7:169-170
- ~Tête de chien de la Nouvelle-Hollande. 7:157
- ~Thatched house ... at Akaroa, New Zealand, 1845. 7:171 (pl); 7:158
- ~La Tour de l'Horloge. 7:169
- ~Tourelle, Rue de la Tixeranderie. 7:169
- ~The Vampire, Paris. 7:162 (pl); 7:169-170
- ~View of the little French Settlement at Akaroa, New Zealand. 7:158; 7:174 (pl)
- ~Views of Paris. 7:157
- ~Vue de l'Abside de Notre Dame. 7:157; 7:160 (pl); 7:169-170.
- MESDAG. 34:91.
- Message From Artists. 47:184.
- MESTROVIC, Ivan, 1883-1962. 13:26; 15:193-196; 45:53; 49:40
- ~Moses. 62:9
- ~Waiting. 62:9 (pl).
- Metropolitan Museum of Art (New York, USA). 8:232; 8:285; 10:81-82; 28:218; 53:24; 53:27; 55:143.
- METSU, Gabriel, 1629-67. 36:224; 37:50.
- MEUNIER, J. A. ~En Ecoutant Mozart. J. A. Meunier. 33:56.
- MEYERS, John. 56:166.
- Michael. Ivy G. Fife. 64:6 (pl).
- Michaelangelo in Motion Picture. By S. B. MacLennan. 48:233-234.
- MICHELANGELO, Buonarroti, 1475-1564. 7:165; 14:90; 19:153; 23:168; 35:125; 35:154; 39:168; 41:25; 42:58; 45:8; 48:226-227; 48:235; 50:109; 53:29; 57:30; 60:8; 62:8
- ~Ceiling of the Sistine Chapel. 48:233
- ~Il Penseroso. 55:130
- ~Il Terribile. 55:133
- ~Moses. 38:84; 55:130.
- MICKO, Arnold. portrait. 14:134 (pl).
- Middlesex Hospital (London, UK). 11:226.
- MIDDLETON, K. ~Saloon Bar. 43:127.
- MIDDLETON, Peter. 36:189-190; 40:230
- ~Adolescence. 37:32-33
- ~Harvest. 31:166.
- MIDGLEY, Eleanor. 35:135-136.
- MIDGLEY, Eve. (Mrs E. K. Scott). 39:137; 47:172.
- MIGNON. 36:224.
- Milk Shed and Cherry Tree By Kathleen Salmond. 51:151 (pl).
- Milking Time. Oil. V. E. Whiteman. 20:228 (pl).
- MILLAIS, John Everett, 1829-96. 10:127; 33:54; 38:111; 39:156; 45:8
- ~Blind Girl. 33:13
- ~Knight Errant. 32:244; 33:13.
- MILLAR, Mrs. 22:110.
- MILLER. 52:208.
- MILLER, C. 50:107.
- MILLER, D. 55:148.
- MILLER, Eric. 45:59; 46:121; 48:248; 49:50; 50:106.
- MILLER, H. Tatlock. 17:64.
- MILLER, H. V., 1907-86 (Harry Vye). 11:223; 42:98; 43:156; 44:218; 50:107; 51:158; 55:147; 57:30; 59:8; 60:19; 61:14; 65:4-8; 65:39; 65:40; 66:47; 69:44; 69:45; 69:46; 70:46
- ~Art Begins at Two. 55:128
- ~Art of Primary Schools. Its Beginning and Its Ending. 54:87-88
- ~A Country Road. 55:147; 57:13 (pl); 57:29; 65:5 (pl)
- ~Flowers. 65:7
- ~F. W. Gross, Painter in oils. 69:40
- ~Frosty Morning, Kaikoura. 57:29
- ~Government House. 65:7
- ~Harbour Cove. 18:126
- ~The New Vase. 56:186
- ~Of Music and Painting. 57:12
- ~Otago Painters. Survey of the Dunedin Exhibition. 59:8-9
- ~Peninsular Landscape. 57:29
- ~Summer Night, Lawrence. 65:7
- ~Sunny Lawrence. 61:6 (pl)
- ~Teaching Lino-cutting. 58:13

M

- ~Watercolour. 65:6 (pl)
 ~Windswept Hill. 57:29
 ~Winter Landscape. 18:126.
 MILLER, J. R. 28:199-200.
 MILLER, Marjorie. 70:44.
 MILLER, Mollie.~Silver-plated teapot. 17:52 (pl).
 MILLET, Jean François, 1814-75. 35:126; 50:109; 64:10
 ~Le Printemps. 16:249.
 MILLIGAN, Robert. 8:288.
 Millpond. Lithograph C. H. Shannon. 30:112 (pl).
 MILLS, M. 54:94.
 MILLS, Martin. 17:64.
 MILLS, Tom L. 31:173-174; 48:223
 ~Some Souter Book Plates. 31:175-176.
 MILLS, Y. H. portrait. 32:231 (pl).
 MILNE, A. A., 1882-1956. ~The Dormouse and the Doctor. 10:122-123 (pl).
 MILNE, W. 44:222; 45:61.
 MILNER, Ian (ed). ~New Poems. 27:149.
 MILTON, John, 1606-74. 51:157.
 MINHINNICK, Gordon Edward George, 1902-92. 41:45; 53:45; 69:47.
 Miniature. By Elsie M. White. 47:155 (pl).
 Miniatures. The Art of Elsie White. Una Craig. 47:151-153.
 Mining town, Central Otago. W. A. Sutton. 59:5 (pl).
 MINNS, B. E. ~Aboriginal Girl. 33:56
 ~Season of the Mists. 33:56.
 Miracle. Eileen Duggan. 10:96.
 Miracles. By C. A. Marris. 1:48.
 Miranda. Camera Portrait. By Spencer Digby. 26:97 (pl).
 MIRO, Joan, 1893-1983. 38:106; 49:36
 ~The Lasso. 39:149 (pl); 39:153.
 Miscellany of Verse. Edwin J. Tapp. 40:230.
 Miser. By Alison Grant. 1:26.
 Miss Alexander. James McNeill Whistler. 64:11 (pl).
 Miss D. K. Richmond. S. P. Andrew Studio. 29:fr.
 Miss Edith May. Oil. By A. Elizabeth Kelly. 28:192 (pl).
 Miss Helen Buchanan. By A. E. Kelly. 44:174 (pl).
 Miss Kelsey. Oil. By R. N. Field. 18:93 (pl).
 Miss M. O. Stoddart. Sydney Thompson and James Shelley. 30:99-101.
 Miss May Cladish. Charcoal. Cecil Jameson. 10:104 (pl).
 MISSEN, John. 66:46.
 Mission Church (Otaki, NZ). 6:127.
 Misty Morning. Joan Blomfield. 61:16 (pl).
 Mitchell Library (Sydney, Australia). 14:160; 15:229; 56:189.
 MITCHELL, Campbell. 36:178.
 MITCHELL, Francis. 31:140.
 MITCHELL, L. C. (Leonard). 61:4; 52:206.
 ~Poster Designs. 53:36 (pl).
 MITCHELL, Mary. 54:94.
 Modelling in relief. By a New Zealand primary schoolboy. 46:95 (pl).
 Modelling in the round. By a New York Slum Child. 46:95 (pl).
 modern art. 15:193-199; 16:290; 16:292; 18:113-120; 21:47; 23:122; 24:220; 27:155; 28:176; 28:182; 28:219; 29:60; 30:94; 33:53; 33:54; 34:110; 34:111; 34:112; 35:154-156; 36:221; 37:11; 37:30; 37:52; 38:103-107; 40:185; 43:133; 43:141-142; 45:42-46; 45:61; 46:105-109; 46:118; 47:157; 48:200; 48:211-212; 49:15-16; 49:40; 50:106; 51:126; 52:178; 53:40; 57:30; 60:14; 67:9-12.
 Modern Art in Australia. Adrian Lawlor. 38:103-107.
 Modern Books AGM. 69:44.
 Modern Books Ltd (NZ). 54:100.
 Modern Chinese Painting. Christopher Perkins. 28:184-188.
 Modern Gallery (Sydney, Australia). 15:229.
 Modern Group (Australia). 3:152.
 Modern Javanese Poems. By Joseph Poedja-soebrata. 60:12.
 Modern Movement in Theatrical Dancing. Madeline Vyner. 8:274-276.
 Modern Photography, 1939-40, Annual of the Camera Art. 46:110-111.
 Modern Society of Portrait Painters (UK). 10:94.
 Modern Tendencies in Art. Dorothea Clement. 48:211-212.
 MODIGLIANI, Amedeo, 1884-1920. 23:162; 37:52; 46:107; 61:3.
 MOFFAT, Curtis. 29:53.
 MOFFET, John. 14:112; 55:144
 ~New Zealand Artists. Russell Clark. 55:144-145.
 MOHOLY-NAGY, László, 1895-1946. 38:81; 38:89
 ~Construction. 38:87 (pl).
 MOIRA, Gerald. 40:187; 67:48
 ~A Normandy Apple Loft. 9:58
 ~Christ Walking on the Water. 9:58.
 MOLE, J. H. ~Cullecotes, Northumberland. 33:56.

M

- Molly. Sculpture. By W. H. Wright. 22:93 (pl).
- MONCKTON, General Robert. portrait. 37:40 (pl).
- MONCRIEFF, Mrs. ~Pancake Rocks, Punakaikai. 52:207.
- MONDRIAN, Piet, 1872-1944. 35:154.
- MONET, Claude, 1840-1926. 4:222; 10:85; 29:49; 31:130-132; 43:126; 45:43-44; 50:109; 53:20-21; 57:4; 60:9; 63:14; 64:10.
- MONNINGTON, Mrs. ~The SS Trinita. 15:216.
- MONNINGTON, W. T. 13:71; 24:192.
- Monotype. By K. M. Ballantyne. 28:201 (pl); 28:202 (pl).
- Monotypes of Ballantyne. 32:221-227.
- MONTAGUE, K. Ruby. 35:168.
- MONTFORD, Paul R. 8:285
~Adam Lindsay Gordon. 13:75.
- MONTGOMERY, Barbara. 34:111.
- MONTGOMERY, Miss. 22:110.
- MONTGOMERY, W. H. 6:141; 6:142; 34:111; 56:193
~C. E. Montague, 1899. 14:122-128.
- Monument to the Daughter of Te Wherowhero. 6:103 (pl).
- MOODY, Donald. 19:146.
- MOODY, J. C. 15:217.
- MOORE. ~Brain Tube Shelter. 53:44.
- MOORE, Eva. 47:184.
- MOORE, G. 50:103.
- MOORE, George. 48:216.
- MOORE, Hannah. 56:180.
- MOORE, Henry, 1898-1986. 13:71; 15:193; 25:11; 35:154; 45:50; 48:235; 53:44; 57:30; 59:12.
- MOORE, John. ~Still Morning, Lake Brunner. 52:200.
- MOORE, John D. 3:152; 61:8
~Morning Sky. 33:56; 34:69.
- MOORE, John Lysaght, 1897-1965. 28:219-220; 48:250; 70:47
~Between Murawai and Pencarrow. 28:219
~Clematis. 28:220
~Clematis Indivisa (Female Flowers). 29:40 (pl)
~Esmond Atkinson. 56:166-170
~Lacebark. 28:220
~Late Afternoon, Urupukapuka. 28:219
~Manuka. 28:220
~Near the Wharf, Paihia. 28:220
~Rata Trees, Taranaki. 28:220
~Sunrise from the Chateau. 28:220
~Tiger's Head. Wood-cut. 1:63 (pl).
- MOORE, M. G. 59:20.
- MOORE, Montgomery, Miss. 57:31
- MOORE, Theo. 17:63; 48:207.
- MOORE, William. ~Local Drama. 12:275-277
~New Zealand Art and Australian Art a comparison of method. Sydney. 3:151-157
~The Story of Australian Art. 27:146-148.
- MOORE-JONES, Horace Millichamp, 1868-1922. 10:86; 51:118; 52:168; 52:202; 60:20.
- MORAN. 45:59.
- MORE, Thomas, Sir, Saint, 1475-1535. 51:157.
- MORELU, J. ~Italian Street Boy. 14:104-105.
- MORELY, Harry. 28:221.
- MORETON, Samuel. 33:55.
- MORGAN, E. D. 33:34
~Poem. 32:228
~To a Dutch Pioneer. 66:40.
- Morgue. Etching. Charles Meryon. 7:161 (pl).
- MORICE, C.G. 53:50.
- MORICE, J. 5:64.
- MORISON, Stanley. 22:78.
- MORISOT, Berthe, 1841-95. 45:43; 53:20.
- MORLAND, George, ca 1763-1804. 10:127; 29:49; 29:49; 29:49; 31:181; 32:187; 32:244; 33:12; 38:111; 50:104.
- MORLEY, Harry. 12:298; 28:221; 33:14; 44:220; 45:50; 45:51; 56:201
~Morston, Norfolk. 49:51.
- MORLEY, Robert. 54:91.
- Morning in Convoy. S. B. MacLennan. 57:15 (pl).
- Morning Light, Albert Park. P. Spicer. 61:15 (pl).
- Morning Light. Oil. Robert Johnson. 5:57 (pl).
- Morning on the Downs. Elsa M. Bosworth. 50:81.
- Morning Sun, Riardo, Italy, Watercolour. John Ritchie. 68:26 (pl).
- MORONEY, J. T. 22:81.
- MORPETH, C. D. 9:69.
- MORRAH, Elsa. 10:95; 25:48
~Enamel Boxes. 10:124 (pl).
- MORREN. 45:50.
- MORRIS, Cedric. 10:126; 24:192; 43:134.
- MORRIS, Edith. 69:9
~Silverware. 69:8 (pl).
- MORRIS, G. N. 58:1.
- MORRIS, Myra. 54:94.
- MORRIS, William, 1834-1896. 6:140; 46:117; 51:157.
- MORRISON, A. J. 14:153; 16:291.
- MORRISON, F. 28:221.
- MORTON, Elsie K. 45:58.
- MORTON, Dorothy. 50:102; 57:3; 58:2
- MORTON, George. 45:8.
- MORTON, James, Mrs. 41:46; 45:58; 49:49; 54:96.

M

- Mother and child. By Dorothea Clement. 48:213 (pl).
- Mother and child. By M. T. Woollaston. 37:9 (pl).
- Moulin de la Galette. Renoir. 53:23 (pl).
- MOULTRAY, J. Douglas. 47:159.
- Mount Aspiring. By Rata Lovell-Smith. 16:266 (pl).
- Mount Cook Road. By Rata Lovell-Smith. 24:183 (pl).
- Mount Cook. By A. C. Hipwell. 12:281 (pl).
- Mount Cook. By A. J. Rae. 2:131 (pl).
- Mount Cook. By Cecil F. Kelly. 2:83 (pl).
- Mount Egmont. By D. K. Richmond. 29:17.
- Mount Sefton from the Hermitage. By D. K. Richmond. 7:181 (pl).
- Mount Sefton. By A. Elizabeth Kelly. 34:128 (pl).
- Mount Sefton. By Alice Fergusson. 6:133 (pl).
- Mount Sefton. By D. K. Richmond. 6:135 (pl).
- Mountain Flowers, from Mt Egmont. By Esmond Atkinson. 18:fr.
- Mountain Lilies. By Grace Butler. 24:183 (pl).
- Mountain Mists. Watercolour. By Daisy M. White. 4:240 (pl).
- Mountain stronghold. 11:166.
- Mountain Tarn. By Rata Lovell-Smith. 4:267 (pl); 5:34 (pl).
- MOUNTAIN, G. C. ~Old Jack. 5:67 (pl).
- MOUNTAINE, A. ~Age. 62:14
~Death. 64:9.
- Mountains, Central Otago. Alan Howie. 61:6.
- MOURANT, Elise. 60:14; 61:7; 61:8; 63:2; 68:43
~Coast Near Waipu Cove. 66:44
~Conversation Piece. 68:42 (pl)
~Ponsonby Road. 70:28
~Salthill, County Galway. 60:16 (pl).
- Mountain Lilies. M. O. Stoddart. 12:260 (pl).
- Mr O'Shea selects a book-plate. A. E. Shaw. 10:135-137 (pl).
- Mr Schoon's dances ... by Spencer Digby of Wellington. 65:43 (pl).
- Mr Tosswill Woollaston. A little known New Zealand artist interviews our reporter. 37:7-13.
- Mr T. C. Aschmann. Pencil. By Elizabeth Wallwork. 14:143 (pl).
- Mrs Henry Crust. By A. E. Kelly. 4:264; 21:54; 5:19 (pl)
- Mrs James Iverach Terracotta. By R. N. Field. 40:196 (pl).
- Mrs John Sutton. W. A. Sutton. 54:560 (pl); 56:185.
- Mrs Kenneth Ballantyne, by Archibald F. Nicoll. 6:133.
- Mrs Michael Stiver. Oil. By Christopher Perkins. 13:17 (pl) 14:161.
- Mrs Murray Fuller. Drawing. By H. Linley Richardson, R.B.A. 50:69 (pl).
- Mrs Patrick Campbell and the Second Mrs Tanqueray. L. D. Austen. 49:22-26.
- Mrs Robert Findlater. Oil. By Cecil Jameson, London. 10:103 (pl).
- Mrs Siddons. Mezzotint by J. Webb, after the painting by Sir Joshua Reynolds. 37:39 (pl).
- Mrs Siddons' Portrait by Thos. Gainsborough. By Prof. Dr Schulz. 45:39-41.
- Mrs Siddons. By Thos. Gainsborough. 45:38 (pl).
- Mrs Thornley, of Titahi Bay. By H. Linley Richardson. 45:14 (pl).
- Mrs. E. C. Huie. By Elizabeth Wallwork. 4:265 (pl).
- Mrs. Henry Crust. By A. Elizabeth Kelly. 5:19 (pl).
- Mrs. J. L. Findlay. By A. Elizabeth Kelly. 4:265 (pl).
- Mud Flats. Ethel Perry. 39:164.
- MUIRHEAD, David. 8:272; 11:216; 20:238; 24:192; 43:157.
- MUIRHEAD, I. Wilson, Mrs. 4:270.
- MULGAN, Alan, 1881-1962. 13:33; 14:159; 24:213; 26:90; 29:55; 33:34; 40:230; 70:47; 70:48
~Aldebaran, and Other Verses. 40:231
~Difficulties of the New Zealand Novelist. 2:115-117
~Edith Searle Grossmann, Pioneer. 12:278-280
~The Old Homestead. 4:253-255
~A Pilgrim's Way in New Zealand. 32:233
~Spur of Morning. 26:90-92
~Three Generations. 8:255-258.
- MULGAN, John. 33:34
~The Emigrants. 43:150
~Faith. 22:95.
- Muller Collection (The Hague, Holland). 11:219.
- MULVANEY, J. 22:109.
- MULVANEY, Sybil. 21:53; 22:109; 32:238.
- MUNCASTER, Claude. 45:51.
- Munich School (Germany). 46:108.
- Municipal Theatre, Napier, 1931. Water colour. By Roland Hipkins. 14:99 (pl).
- MUNNINGS, Alfred J., 1878-1959. 33:13; 35:126; 38:111; 41:42; 43:157; 44:212; 45:51; 46:116; 50:109; 52:182; 61:3
~Coming Storm. 33:56; 34:70
~Epsom Downs. 32:244

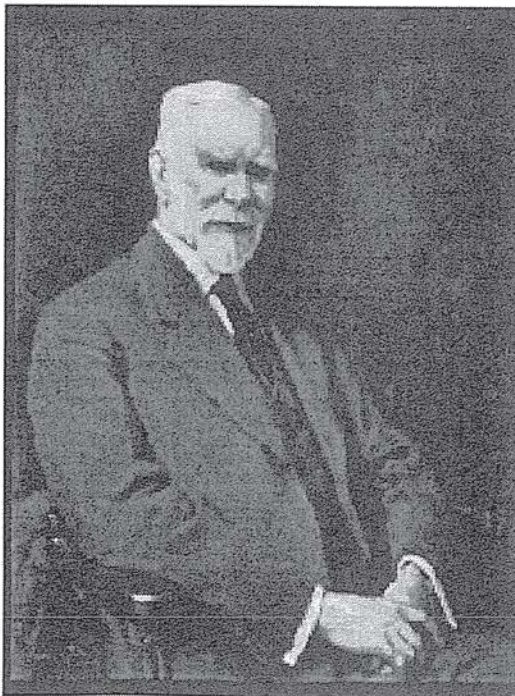
M

- ~Horses and Elder Bloom. 46:71 (pl); 46:112; 48:249; 49:51.
- MUNSHALL, Merlin. 58:20.
- Munster Fine Arts Club (Eire). 61:7.
- Murals for Government Court NZ Centennial Exhibition. 45:29-35 (pl).
- Murals. Stillson's Restaurant, Auckland. 58:17 (pl).
- MURCH, Arthur. 12:303; 19:153.
- MURILLO, Bartolomé Estabán, ca 1618-82. 11:221; 50:109; 64:7.
- Murray Fuller Exhibition Contemporary British Art. 15:219-220.
- Murray Fuller Collection of British Contemporary Art (Wellington, NZ). 15:228; 16:291-292; 21:40; 27:144 (pl); 33:9 (pl); 33:14; 33:15 (pl); 33:16 (pl); 33:25; 34:71 (pl); 34:74 (pl); 34:90 (pl); 35:170.
- MURRAY-FULLER - see FULLER, E. Murray.
- MURRAY. 33:53.
- MURRAY, Clifford. 24:204; 29:55; 31:177; 47:187; 49:49; 66:45; 66:46
- ~Cafe Politics. 57:3
- ~Common Objects. 57:3
- ~Drawing. 24:208 (pl)
- ~Industrial Study. 52:203
- ~Still Life. 43:154; 44:217.
- MURRAY, John Middleton, 1889-1957. 59:12.
- MURRAY, Keith. 41:48.
- MURRAY, J. Malton. ~Plain Man and Poet. 20:234-236.
- MURRAY-OLIVER, Anthony, 1915- (Anthony Audrey St. Clair Murray). ~An Anthology of High School Verse. 32:237
- ~Art treasures of the Alexander Turnbull Library, Wellington. 51:117-119.
- MURRAY, David. ~In the Country of Constable. 32:244
- ~The Remains of a Bygone Day. 24:220.
- Murrumbidgee. Oil. Elioth Gruner. 34:90 (pl).
- MURRY, Richard. 15:215.
- Musée de l'Orangerie (Annex to the Louvre, Paris, France). 53:20.
- Musée du Jeu de Paume (Paris, France). 46:116.
- Musée Galleries (Paris, France). 10:95.
- Museum Association (Australia & NZ). 51:125.
- Museum of Degenerate Art (Germany). 42:68.
- Museum of Modern Art (New York, USA). 38:84; 53:44; 56:189.
- Museum of New Zealand/Te Papa Tongarewa (Wellington, NZ). 10:105; 10:151
- ~afternoon concerts. 52:209
- ~Centennial Exhibition. 45:29-35; 45:56; 46:69-81
- ~collection. 31:148; 32:209; 34:71; 34:72; 34:73; 34:74; 34:87; 34:89; 34:90; 34:99; 34:101; 34:157; 35:170; 45:48; 45:59-60; 46:72; 46:79; 47:135; 47:190; 48:223-225; 48:249; 53:49; 54:65; 56:170
- ~Committee of Management report. 48:249
- ~Dominion Museum. 6:95-96; 6:121; 10:112; 10:151; 12:238; 12:302; 14:104-105; 22:109; 29:59; 32:244; 33:20; 37:30; 40:200-204; 42:39-40; 42:82; 42:85; 45:15; 50:82-85; 52:fr.; 56:166
- ~lectures. 33:19-26; 44:221; 46:123; 51:159
- ~Management Committee. 44:208; 46:70; 53:49; 53:50; 53:50
- ~Maori Hall. 33:24-25
- ~National Art Gallery. 2:79; 3:157; 4:271; 9:69; 10:112; 10:112; 10:151; 12:302; 15:229; 16:233; 17:64; 18:131; 18:74; 19:140; 22:109; 24:175; 25:51; 27:112; 27:157; 27:157; 28:163; 29:19; 29:59; 29:6; 31:127; 31:162; 31:181; 32:208; 32:243; 32:244; 33:11; 33:11-18; 33:17; 33:19; 33:5-6; 33:55; 33:7 (pl); 34:112; 34:63-64; 34:67; 34:91-92; 35:123; 35:169; 36:176; 36:193; 36:224; 37:29; 38:116; 38:73; 40:185; 41:fr.; 41:6; 41:11-18; 42:80; 43:126; 43:131; 43:158; 44:207; 44:220; 44:221; 45:25; 45:49; 45:56; 45:5; 45:60; 46:71-74; 46:122; 46:124; 46:69; 46:86; 47:177; 48:211; 48:243; 48:249; 49:36; 49:51-53; 50:108; 50:86; 51:159; 53:49; 54:57; 54:66; 55:107; 55:108; 56:180; 57:31; 59:20; 59:2; 60:18; 63:20; 63:4
- ~National War Memorial. 7:211; 12:233; 12:302; 13:68; 33:19
- ~opening. 31:162; 33:19-26
- ~proposed exhibitions 1937. 35:170
- ~provincial exhibitions. 50:109
- ~relationship with NZ Academy. 44:207
- ~sale of pictures by. 44:180-183.
- Museums Association (London, UK). 20:249; 24:191.
- Music and Interpretation. By Valerie C. Corliss, L. R. A. M. 1:49-55.
- Music and the Amateur. By Charles W. Kerry. 2:126-130.
- music education. 1:49-55; 2:126-130; 22:103-107; 52:202.
- Music in London. Trevor Fisher. 50:77-78.
- Music in New Zealand. Monthly Journal. 11:pr.155; 12:pr.232.
- Musician Talks. By Donald Francis Tovey. 53:43-44.

Muslin Dress. Oil. P. Wilson Steer. 24:196 (pl).
 My Friend Ross McGill. Sketch of an artist. By P. G. H. 57:21-23.
 My Mate was Hooked and Played. Decoration of Dream Fishing an Extravaganza by L. H. Booth. 2:111 (pl).
 My Own Freshening River. Oil. S. J. Lamorna Birch. 34:72 (pl).
 My Trench Digger. Oil. S. M. Carter. 56:160 (pl).
 My uncle. Edith Collier. 54:60 (pl).
 My Winged son. By A. R. Kingsford. 58:16.
 MYSLBEK, Josef. 63:8
 ~Crucifixion. 45:53.
 Mystery of the Best Seller. By Dr G. E. Eichbaum. 63:10.
 myths (Maori, NZ). 3:156; 4:pr.209; 4:236; 4:237 (pl); 9:43-46; 18:81; 28:178; 55:132.
 myths. 20:225; 22:72; 24:182; 52:175; 55:131; 55:132.

N

Arch. F. Nicoll. Sir Henry Wigram



N. G. ~Beyond the Palisade. A consideration of the verse of James K. Baxter. 69:17-19.
 Naiad. Lino-cut. By A. C. Hipwell. 12:282 (pl).
 NAIN, le. 46:107.
 NAIN, Louis le, ca 1593-1648. 52:183.

NAIRN, J. M., 1859-1904 (James McLachlan). 1:30; 2:105-106; 2:125; 8:259; 10:93; 13:75; 28:220; 29:59; 32:210; 32:241; 37:53; 42:80; 47:133; 48:221-225; 48:249; 48:251; 51:154; 51:158; 53:19; 56:193; 62:4 ~ portraits. 2:107 (pl); 48:220 (pl)
 ~Changing Nature. Noon. 48:223-225
 ~Girl in an Orchard. 44:221
 ~Joe Mabey. 49:51; 50:109
 ~Portrait of Alexander Turnbull's father. 48:223
 ~Portrait of C. D. Barraud. 48:223
 ~Portrait of D. M. Luckie. 48:223
 ~Portrait of Mr Justice Chapman. 48:223
 ~Portrait of Mr Justice Richmond. 48:223
 ~Portrait of Mr C. D. Barraud. 32:211 (pl)
 ~Portrait of Sir James Prendergast. 48:223
 ~Summer Idyll. 48:223
 ~Tess. 48:223
 ~A wee before the sun gaed down. 32:212 (pl)
 ~Wellington Art Club Invitation. 48:224 (pl)
 ~Wellington Harbour. 48:223.
 Napier Arts Society (Napier, NZ). 5:69; 17:64; 30:121; 36:180
 ~Annual Exhibition. 22:114; 23:169; 24:f.226; 25:54; 26:106; 27:verso157; 28:223; 30:verso121; 31:verso181; 33:verso57.
 Napier Repertory Players (Napier, NZ). 26:105.
 Napier Technical College (Napier, NZ). 36:180.
 NAPIER, Elliot. 16:293.
 NAPIER, Margaret. ~Wayside War. 61:17.
 Naseby, Late Autumn. Basil Dowling. 69:12.
 NASH. 37:50; 47:178.
 NASH, H. Webster. 43:156; 45:61; 66:40
 ~Lion Rock. 60:14.
 NASH, Hall. 4:271.
 NASH, John, 1893-1977. 21:25; 22:92; 24:192; 37:51; 37:52; 45:6; 45:50; 50:109; 55:135; 56:201; 57:4; 58:18; 63:20
 ~Dockyard Fire. 55:109 (pl)
 ~Fire by the Docks. 55:117
 ~Woodcut. 30:90 (pl).
 NASH, Paul, 1889-1946. 4:216; 13:26; 14:141; 16:261; 20:250; 21:25; 22:92; 24:192; 25:10; 27:137; 37:50; 37:51; 44:220; 45:50; 50:109; 55:117; 55:135-136; 60:14; 61:3
 ~[untitled landscape]. 57:19 (pl).
 NASH, Tom. 24:192; 37:51.
 NASH, Walter.; caricature. 36:206 (pl).
 NASMYTH, Patrick, 1787-1831. 33:12
 ~View in Sussex. 32:244.
 NATHAN, Alfred, Mrs. 35:169.
 National Art Collection (NZ). 33:5-6.

N

- National Art Collections Fund (London, UK). 27:154; 46:120.
- National Art Gallery – see Museum of New Zealand (Wellington, NZ)–National Art Gallery.
- National Art Gallery Exhibition. Roland Hipkins. 33:11-18.
- National Art Gallery Museum and War Memorial. By F. E. Greenish. 2:77-81.
- National Art Scholarship (NZ). 22:111.
- National College of Art (Dublin, Eire). 61:7.
- National Exhibition of NZ Art. 46:69-81.
- National Film Board of Canada (Ottawa, Canada). 56:173.
- National Film Studios (Canada). 61:20.
- National Gallery and Museum. Evening Post. 33:19-26.
- National Gallery (London, UK). 8:285; 11:164; 13:26; 14:140-141; 15:195; 25:11; 27:135; 31:127; 32:187; 32:243; 32:244; 35:125-126; 39:178; 42:92; 45:10; 45:49; 46:115; 52:182; 53:20; 55:123; 55:136; 56:201.
- National Gallery of Canada (Ottawa, Canada). 35:170; 37:19-20; 43:125; 46:100; 56:173; 56:189; 61:20.
- National Gallery of Ireland (Dublin, Eire). 7:166.
- National Gallery of New South Wales (Sydney, Australia). 47:191.
- National Gallery of Scotland (Edinburgh, UK). 24:191; 32:243; 42:92; 47:160.
- National Gallery of Victoria (Melbourne, Australia). 7:212; 8:285; 14:160; 15:229; 27:116; 27:148; 37:54; 55:138; 55:143
~Art School Travelling Scholarship. 7:212.
- National Gallery of Wales (Cardiff, UK). 27:154.
- National Group (Wellington, NZ). 33:5-6; 33:26.
- National Historical Committee for the Centennial Exhibition (NZ). 45:60.
- National Loan Collection Trust (London, UK). 28:163; 35:170; 36:176; 36:223; 37:50.
~ Exhibition 1937 (NZ). 36:222; 36:223-224; 37:50; 38:111.
- National Museum – see Museum of New Zealand (Wellington, NZ) ~Dominion Museum.
- National Patriotic Fund Board (NZ). 51:143; 52:200-201; 52:209; 54:100.
- National Portrait Collection (NZ). 10:94; 33:5-6; 33:6; 47:135; 49:52.
- National Portrait Gallery (London, UK). 35:125; 39:167; 49:52.
- National Register of Industrial Art Designers (UK). 45:35.
- National Repertory Theatre Association (NZ). 15:230; 16:294; 23:159.
- National Scholarship Fund. 70:48.
- National School of Art. Leonard H. Booth. 50:61-63.
- National Society of Painters, Sculptors, Engravers and Potters (UK). 16:248.
- National Theatre, Prague. 63:9.
- National War Memorial – see Museum of New Zealand Te Papa Tongarewa ~National War Memorial
- Native Affairs Room, Parliament House (Wellington, NZ). 6:123.
- Natives Dancing. A. N. Goldwater. 63:3 (pl).
- Naturalistic Ornament. 6:84 (pl).
- NAYLOR, M. ~Mt Arthur from Tahuna Sands. 46:112.
- NAYLOR, Marjorie. 52:208; 55:148
~The Hop Kiln. 52:207
~The Pioneer's Home. 52:207.
- NEAVE, K. 15:228.
- Necklace, with Pearl Blisters and Pink Coral with Oxidised Silver. By Alfred Atkinson. 12:291 (pl).
- Ned Kelly. A review of a Play in Verse about the last of the Kings of the Road, by Douglas Stewart. R. O. McG. 60:17.
- Need for Art. By Dorothea Clement. 58:10.
- Need for Public Support of Art in New Zealand. E. B. Gunson. 11:173-174.
- NEER, Aert van der, ca 1604-77. 37:50.
- Negro Sculpture. Edward C. Simpson. 40:214-221.
- NEILSON, R.H. 2:143; 3:205; 4:273; 5:69; .
- Nelson Arts Society – see also Bishop Suter Art Gallery Society (Nelson, NZ).
- Nelson Arts Society (Nelson, NZ). 34:112
~Annual Exhibition. 22:114; 23:169; 24:f.226; 25:54; 26:106; 27:verso157; 28:223; 30:verso121; 31:verso181; 33:verso57; 34:f.114; 35:f.170; 36:f.226; 37:57; 45:56.
- Nelson College (Nelson, NZ). 65:39.
- Nelson National Patriotic Council (Nelson, NZ). 55:147.
- Nelson Sketch Club Exhibition 1937 (Nelson, NZ). 36:223.
- NELSON. 26:89.
- NELSON, Geoffrey. 24:192.
- NELSON, Gwen W. 9:70; 48:250
~Magnolias. 64:7.
- NELSON, Thomas. 19:179.
- Nelson. By Mabel Ainesley. 63:c.(pl).

- NERLI, G. P., 1860-1926 (Girolamo Bonizello Filippo Ballati-Nerli Pieri-Pecchi). 18:131; 47:134; 47:160; 48:223; 70:40
 ~Bacchanalian Orgie [sic]. 47:160
 ~The Lilac Sunbonnet. 46:122
 ~Portrait of Robert Louis Stevenson. 47:156 (pl); 47:160
 ~Street Scene, Leghorn. 51:158.
 NESBIT, R. H. 35:169.
 NETSCHER, Caspar. ~Portrait of a lady. 37:50.
 Netting, Pounaweia. Dry-point. By A. H. McLintock. 31:168 (pl).
 NEUBOLD, Frank. 37:34.
 NEVILL. 47:162.
 NEVINSON, C. R. W. 4:271; 7:212; 13:25; 15:220; 19:178; 20:251; 21:25; 24:176; 24:192; 27:155; 27:157; 33:14; 37:51; 43:157; 45:50; 47:178; 55:135; 59:20
 ~Ave Homo Sapiens. 24:221
 ~Broadway Down Town. 33:54
 ~Comment on Vulgarly, a World Definition of Beauty and Grace. 24:221.
 New Art Theatre (Auckland, NZ). 70:30.
 New Brighton Coast (NZ). 2:91 (pl); 12:249.
 New Burlington Galleries (London, UK). 11:215; 14:142; 27:154; 32:242.
 New Caledonia. Large native hut on the road between Ballade and Poepo. Etching by Charles Meryon. 7:178 (pl).
 New Education Fellowship Conference 1937 (Wellington, NZ). 35:170.
 New English Art Club (London, UK). 10:93; 10:87-93; 11:214-215; 14:98; 15:214-216; 19:179; 24:219; 26:102; 27:155; 32:242; 37:51; 41:44; 44:222; 46:115-116; 47:168; 51:158.
 New Gallery (London, UK). 41:44; 45:10.
 New Guinea Men. Paula Hanger. 62:11.
 New South Wales Art Gallery (Sydney, Australia). 9:15.
 New South Wales Book Plate Club (Sydney, Australia). 18:131 (pl).
 New South Wales Education Department (Sydney, Australia). 46:122.
 New South Wales Government Travelling Art Scholarship. 55:138-140; 55:138-140; 56:163; 56:176; 56:202.
 New Testament, with illustrations by Eric Gill. 41:30 (pl).
 New York Exhibition 1939 (New York, USA). 45:49; 46:100.
 New Zealand Academy. By S.B. Maclennan. 58:14-15.
 New Zealand Academy Annual Exhibition. Christopher Perkins. 10:105-108; 14:103-111.
 New Zealand Academy (or not much fun) H. W. 68:19.
 New Zealand Academy of Fine Arts (Wellington, NZ). 2:77-78; 2:106; 3:205; 4:271; 5:64; 6:132-140; 8:259; 9:69; 10:112; 12:238; 12:251; 12:301; 14:80; 14:87-88; 14:151; 14:159; 14:verso161; 16:239; 16:241; 17:64; 19:140; 21:56; 23:156; 25:51; 26:59-60; 27:116; 29:5-6; 29:58; 30:108; 32:241; 34:74 (pl); 34:113; 35:170; 37:53; 41:5; 42:77-81; 46:69; 46:70; 46:78-80; 46:81; 46:89; 46:119; 46:121-122; 46:123; 46:124; 47:135; 47:189-190; 48:222; 48:243; 48:249; 48:250; 48:251; 49:37; 49:51; 49:52; 50:82; 50:104; 53:48; 53:49; 54:101; 57:31; 58:14-15; 59:2; 61:2; 61:14; 64:19; 66:39-40; 67:38; 70:47
 ~acquisitions. 54:65
 ~Annual Exhibition (Dunedin, NZ). 65:40
 ~Annual Exhibition (Napier, NZ). 58:f.20
 ~Annual Exhibition. 2:143; 4:271; 4:273; 5:69; 6:145; 7:217; 8:231; 8:277-280; 9:75; 10:105-108 12:304; 13:73-74; 14:99-101; 14:149; 15:225-226; 15:231; 16:verso294; 17:67; 18:verso133; 19:verso195; 20:202; 20:f.254; 22:65; 22:67-74; 22:114; 25:54; 26:106; 27:157; 28:191 (pl); 28:223; 30:69-77; 31:verso181; 32:187; 32:244; 33:17; 33:21 (pl); 33:22 (pl); 33:25; 33:57; 33:verso57; 34:f.114; 36:f.226; 37:57; 38:65-73; 38:118; 39:fr.; 39:128; 39:180; 40:236; 41:50; 42:99; 43:160-161; 44:216; 45:52; 45:56; 46:fr.; 46:69-81; 46:112; 46:114; 46:122; 46:123; 47:145; 47:147-185; 48:244; 48:250; 49:54; 50:68-73; 50:75; 50:108; 50:110; 51:160; 52:210; 53:48; 53:52; 54:fr.; 54:57-65; 54:66; 55:150; 56:157-163; 56:203; 57:32; 59:f.20; 60:14-15; 60:f.20; 61:f.20
 ~Arts and Crafts Exhibition. 21:60; 23:169; 24:224; 25:5; 25:51; 30:verso121
 ~Autumn Exhibition. 7:217; 8:287; 8:293; 13:f.76; 24:224; 24:f.226; 28:189-190; 36:224; 36:f.226; 44:207-208 40:235; 52:209; 53:48; 54:66; 54:102; 56:157-163; 61:2; 64:4-8; 68:20-22
 ~Building Fund. 17:64
 ~Collection. 28:163
 ~Council representatives on National Art Gallery & Dominion Board of Trustees (NZ). 53:49

N

- ~First Council. 32:211
 ~grant. 53:48
 ~lectures. 49:53; 50:108; 57:31
 ~number of subscribers. 53:48
 ~Spring Exhibition. 70:27-28.
- New Zealand Academy of Fine Arts Annual Exhibition. By Roland Hipkins. 22:67-74.
 New Zealand Academy of Fine Arts Autumn Exhibition. By H. P. C. 56:157.
 New Zealand Academy of Fine Arts, Wellington. Annual Exhibition. Christopher Perkins. 6:132-140.
 NZ Academy Spring Show. L. M. E. 70:27-28.
 New Zealand Amateur Theatre (periodical). 24:225.
 New Zealand and American Art. H. H. Tombs. 51:154-155.
 New Zealand and South Seas Exhibition 1889-90 (Dunedin, NZ). 5:10; 10: 129; 47:160.
 New Zealand and South Seas Exhibition 1925-26 (Dunedin, NZ). 5:10; 14:98; 40:188; 49:6.
 New Zealand Art and Australian Art a comparison of method. By William Moore, Sydney. 3:151-157.
 New Zealand Art Directory. 54:100.
 New Zealand Art Exhibition (USA) proposed. 54:99; 55:144.
 New Zealand Art Exhibition (Wellington, NZ) purchases. 46:112-113.
 New Zealand Art Gallery Collections. 54:100.
 New Zealand Art Retrospective (National Art Gallery, Wellington, NZ). 32:187.
 New Zealand Art. Opening of the National Centennial Exhibition in Dunedin. 47:163-164.
 New Zealand Art. What can we best do to help it? H. H. Tombs. 44:210-213.
 New Zealand Artists. Russeil Clark. A selection of reproductions from his works. With an examination of the artist and his work by John Moffett. A. H. and A. W. Reed, Wellington and Dunedin. 55:144-145.
 New Zealand Artists Abroad. 10:85-95;14:87-88; 55:142-143.
 New Zealand Artists' Gallery (Wellington, NZ). 32:245; 40:235.
 New Zealand Artists' Group (Wellington, NZ) Exhibition. 33:57; 34:114.
 New Zealand Artists' Society (Wellington, NZ).— see New Zealand Academy of Fine Arts (Wellington, NZ).
 New Zealand Association of Art Societies. 10:150; 10:81; 21:57; 61:20; 70:47.
- New Zealand Best Poems ... C. A. Marris (ed) An Art in New Zealand Publication. 19:pr.138; 20:pr.200; 21:pr.4; 22:pr.64; 25:pr.4; 26:pr.58; 29:pr.4; 30:pr.67; 31:pr.124; 32:pr.184; 33:pr.2; 35:pr.118; 36:pr.172; 37:pr.4; 39:pr.122; 40:pr.184; 41:pr.4; 42:pr.54; 43:pr.104; 44:pr.164; 45:pr.4; 46:pr.67; 47:pr.131; 48:pr.197; 49:pr.3; 50:pr.59; 51:pr.115; 52:pr.165; 53:pr.5 54:pr.56; 55:pr.107; 56:pr.157; 64:f.20.
 NZ Best Poems. The Bulletin. 50:99-100
 NZ Best Poems of 1936. The Bulletin. 35:161-163.
 New Zealand Bomber. Bronze. By A. R. Fraser. 51:139 (pl).
 New Zealand Book Depot (Dunedin, NZ). 17:63.
 New Zealand Camera Clubs (Auckland, NZ) Pictorial Photograph Exhibition. 54:97.
 New Zealand Centennial Art Exhibition (Wellington, NZ). 54:99.
 New Zealand Company. 26:89-90.
 New Zealand Contemporary Art Continuous Exhibition proposed. 54:100.
 New Zealand Council for Educational Research (Wellington, NZ). 46:122.
 New Zealand Council of Women. 4:270; 4:271.
 New Zealand Drama League National Festival 1934 (Timaru, NZ). 26:105.
 New Zealand Education Department (Wellington, NZ). 46:122.
 New Zealand Exhibition Society 1930 inaugural meeting Auckland Branch. 11:226.
 New Zealand Garden. K. F. Gordon. 11:202.
 New Zealand Government. 21:14; 21:19; 53:49
 ~Agricultural Department Biological Section. 56:166.
 New Zealand Group of Artists Gallery (Wellington, NZ). 39:179.
 New Zealand Invasion. 9:49-54.
 New Zealand Institute of Architects. 14:89; 39:175; 70:47
 ~Bronze Medal. 50:103
 ~Exhibition. 32:187.
 New Zealand Inter-club Exhibition of Photographs 1933. 22:96-102.
 New Zealand Invasion. John Dene. 9:49-54.
 New Zealand Legion. 21:50-51.
 New Zealand Library Association (Wellington, NZ). 32:246; 53:45
 ~Poster Competition. Winning Design. By M. Taylor. 33:51 (pl).
 New Zealand Native Granaries and Dwellings at Akaroa. Etching by Charles Meryon. 7:173 (pl).

- New Zealand Painters (The late A. W. Walsh an appreciation). By John Cam Duncan. 3:169-170.
- New Zealand. Margaret Butler. 44:201 (pl).
- New Zealand Saddleback by Hilda Wiseman, of Auckland. 58:3 (pl).
- New Zealand Society of Artists (Christchurch, NZ). 21:6; 21:54; 23:167; 24:223; 25:48; 25:49-50; 28:221; 30:108; 32:240; 50:86-88; 51:143; 51:155-156; 52:200-201; 53:50; 53:50; 54:99-101; 54:99-101; 54:100
- ~Annual Exhibition. 21:60; 22:74; 22:91-94; 22:110-111; 23:135; 23:169; 24:f.226; 26:103-104; 28:223; 39:127 (pl); 53:45; 55:147;
- ~Honorary Secretary's Report to Members on the Proposed Future Functioning of the Society. 50:86-88;
- ~Patriotic Exhibition. 52:207; 54:97; 57:4.
- New Zealand Society of Artists. Frederick Page. 22:91-94.
- New Zealand Society of Artists. W. Basil Honour. 21:24-27.
- New Zealand Student in Paris. By Miss H. C. Cameron. 4:219-223.
- New Zealand Women Writers' & Artists' Society. Epic Poem Competition. 58:f.20.
- New Zealand. Banks Peninsula, 1845. Point named Charbonniers at Akaroa. Seine-fishing. Etching by Charles Meryon. 7:172 (pl).
- New Zealanders Can Take It. The Chiel. 54:66.
- New-impressionists. 45:43-44; 46:106.
- NEWALL, Lady. 52:204; 52:209; 53:46; 54:57.
- NEWALL, Cyril. 53:46; 54:57; 55:107; 56:200.
- NEWBERRY, C. T. 55:144.
- NEWBOULD, Frank. 45:59.
- NEWBURGH, W. S. 25:49.
- Newcastle Gallery. 45:60.
- NEWCOMB, Neville, Mrs. 17:61; 22:110; 41:46.
- Newlyn Fisherman Oil. By Kathleen Salmond. 48:201 (pl).
- Newlyn School (UK). 28:220; 30:99; 48:207.
- NEWNHAM, W. L. 29:59.
- Newspaper Proprietors' Association of NZ. 54:96.
- NEWTON, Algernon. 20:237.
- NEWTON, Eric. 55:142
- ~Frances Hodgkins A Painter of Genius. 49:36.
- NEWTON, John & Son Ltd. 35:170.
- NEWTON, M. 48:249.
- NEWTON, Robert. 54:91.
- NEWTON, Isaac, 1642-1727. portrait. 34:158 (pl).
- Ngaio Tree. By Colin Lovell-Smith. 51:149 (pl).
- Ngaio Trees, Kaikoura Watercolour. By T. McCormack. 36:199 (pl).
- NGAN, Guy. 64:4.
- NGATA, Apirana. 40:200.
- Ngatapa from the East, 1869. By J. C. Richmond. 15:189 (pl).
- Ngauruhoe, by P. S. Herbert. 22:97 (pl).
- Ngututa figure near end of barge-board on original house. Diana King del. 42:86 (pl).
- NIBBI, Gino. 15:228; 38:107.
- NIBLOCK, Avril. ~Cabbage Rose. 66:40.
- NICHOLL, G. 21:54.
- NICHOLLS, Bertram. 10:94; 15:217; 19:179; 23:151; 31:179
- ~Gerona. 14:139.
- NICHOLLS, Gilbert. 20:222.
- NICHOLLS, H. E. portrait. 2:75 (pl)
- ~Thespian Memories. 19:168; 20:241-248; 23:153-159.
- NICHOLLS, Marjory Lydia (Mrs John Hannah). 11:209-213
- ~Repertory Drama in New Zealand. 9:60-63
- ~Thirdly. 9:pr.3.
- NICHOLLS, Phyllis. 29:14.
- NICHOLSON, Ben, 1894-1982. 20:238; 24:220; 57:30
- ~Landscape. 24:220.
- NICHOLSON, Esther. ~The lonely farm. 70:41 (pl).
- NICHOLSON, William, 1872-1949. 24:192; 33:14; 45:50; 46:70
- ~Lady in Furs. 45:49.
- NICOL, Erskine. 70:43.
- NICOLL, A. F., 1886-1953 (Archibald Frank). 4:263-269; 6:144; 8:287; 8:288; 9:30; 9:67; 10:147; 11:162; 12:266; 13:6; 13:66; 14:84; 15:167; 16:233; 16:237-240; 16:290-291; 17:37-40; 17:60; 18:79; 19:146; 20:222; 20:249-250; 21:54; 21:55; 21:56; 22:68-69; 24:224; 26:63; 27:115; 28:166; 28:176; 28:220; 30:68; 39:126; 42:79; 44:197; 47:187; 48:224; 48:246; 48:247; 50:106; 52:199; 52:203; 53:49; 55:146; 56:158-163; 57:2; 59:2; 59:20; 64:2; 64:4; 64:7; 66:47; 67:5; 70:45
- ~Akaroa Harbour. 11:223; 12:262; 16:239; 16:243 (pl)
- ~Akaroa Peninsula. 29:pr.4; 30:pr.67
- ~Akaroa Road. 8:288
- ~Austen Deans. 52:167-169
- ~The Avon. 16:245 (pl); 29:pr.4; 30:pr.67
- ~Ashley Downs, Canterbury. 17:2 (pl); 17:11
- ~Ashley Flats. 50:73
- ~Avon in Autumn. 14:106-107; 14:154

N

- ~Becordel, 1916. Oil. 16:253 (pl)
- ~Col. the Hon. Sir R. Heaton Rhodes. 44:169; 44:174 (pl); 50:109
- ~Debateable [sic]. Policy. 12:262
- ~Evening, Rakaia Gorge. 43:158
- ~Flemish Canal. 17:39
- ~Geo. Harper, Esq. 16:244 (pl); 16:262
- ~George Lancaster Esq. 56:187 (pl); 56:185
- ~Gig Lane. 48:232 (pl)
- ~H. E. Nicholls, Esq. 2:75 (pl)
- ~Hilltop, September. 60:19
- ~His Honour, Mr Justice Adams. 30:69
- ~The Hon. Sir R. Heaton Rhodes, Kt. Commander, the Commandery in NZ. 44:169; 44:174 (pl); 50:109
- ~The Hon. W. H. Triggs, M.L.C. 16:254 (pl)
- ~John Anderson, Esq. 12:262
- ~Kaikoura Coast. 7:167 (pl); 29:pr.4; 30:pr.67
- ~Kaituna. 60:14
- ~The Lady Alice Fergusson. 8:281 (pl)
- ~Lady Stout. 16:242 (pl)
- ~Landscape Painting. 44:218
- ~The Lane, Hilltop. 24:178; 24:183 (pl)
- ~Leslie Lefaux. 68:24 (pl)
- ~Mrs Kenneth Ballantyne. 6:133
- ~Mt Taylor. 28:190
- ~Oats. 26:100
- ~Onawe Bay, Akaroa Harbour. 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Onawe, Akaroa Harbour. 14:154; 12:265 (pl); 16:239
- ~Over the Downs. 46:112
- ~Peninsula Winter. 21:56
- ~Portrait of Dr Acland. 51:153
- ~Portrait of Dr Charles Chilton. 16:239
- ~Portrait of Dr Colquhoun. 17:40
- ~Portrait of George Jameson, Esq. 17:40
- ~Portrait of George Lancaster, former Headmaster Boys' High School. 54:57
- ~Portrait of H. E. Nicholls. 16:239
- ~Portrait of John Anderson, Esq. 17:40
- ~Portrait of Lady Alice Fergusson. 16:239
- ~Portrait of Miss Mary McLean. 16:239; 17:40
- ~Portrait of Mr C. E. Bevan Brown. 16:239
- ~Portrait of Mr Justice Adams. 24:178
- ~Portrait of Mr Justice Alpers. 16:239
- ~Portrait of Mr Menzies Gibb. 16:290
- ~Portrait of Prof. Hugh Mackenzie. 24:224
- ~Portrait of Prof. J. Rankine Brown. 24:224
- ~Portrait of Prof. T. H. Easterfield. 24:224
- ~Portrait of Professor Macmillan Brown. 16:239
- ~Portrait of R. C. Maclaurin. 24:224
- ~Portrait of R. E. McDougall. 21:55
- ~Portrait of Robert Hamilton, Esq. 17:40
- ~Portrait of Sir Francis D. Bell. 16:239
- ~Portrait of Sir Henry Buckleton. 16:239
- ~Portrait of Sir Honest Doubt. 17:40
- ~Portrait of Sir Hugh Acland. 54:57
- ~Portrait of Sir Robert and Lady Stout. 16:239
- ~Portrait of the late William Ferguson. 44:221
- ~Professor T. H. Easterfield. 25:29 (pl)
- ~Rakaia Gorge. 28:176; 28:177 (pl); 28:220
- ~Robert Hamilton, Esq. 4:263; 16:236 (pl)
- ~Sand and Sky. 24:198
- ~Sir Heaton Rhodes. 44:169; 44:174 (pl); 50:109
- ~Sir Henry Wigram. 4:264 (pl)
- ~Sir Honest Doubt. 14:106-107; 14:154
- ~Sir Hugh Thos. D. Acland, C. M. G., C. B. E. 51:148 (pl)
- ~Snow and Sunshine. 17:39
- ~South Canterbury. 46:77 (pl)
- ~South Wind. 4:263
- ~Spey Valley, Inverness. 16:241 (pl); 17:39
- ~Styx Stacks. 16:fr.; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Summertime The Hill Top. 4:263; 16:251 (pl)
- ~Timaru Downs. 30:75
- ~Titahi Bay. Pencil Sketch. 16:256 (pl)
- ~Urban. 50:73; 50:75 (pl)
- ~Ussher Hall, Edinburgh. 16:255 (pl)
- ~Van der Velden's influence on New Zealand Art. 1:30-32
- ~Waianakarua. 11:223
- ~Wellington Harbour. 32:188
- ~Westward Ho. 46:112
- ~White Mantle. 44:171
- ~Winter Sunshine. 59:20; 61:20.
- NICOLSON, Esther. 70:43.
- NICOLSON, Oliver. 18:129; 22:109.
- NIELSON, R. H. 9:75; 45:53.
- Night at the Long White Cloud. Eve Langley. 38:75-80.
- Nightingale, from British Birds. Woodcuts. By Eric Daglish. 41:27 (pl).
- Nights at Home. Helen Brookfield. 47:154.
- NIGRO, Angelo. 47:187.
- Nikau Palms. By Olivia Spencer Bower. 32:230 (pl); 39:135 (pl); 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- Nikau Palms, Punakaikai Watercolour. By Olivia Spencer Bower. 39:135 (pl).
- Nina. Drawing. By Mariette Lydios, Paris. 29:47 (pl).

NIXON, Job. 24:192; 28:221; 34:75; 37:51; 45:51; 47:168.

No New Stones. E. Mary Gurney. 11:197-201.

Nocturne. Aquatint. By George Woods. 23:145 (pl).

Nocturne. Oil. By W. H. Allen. 4:213 (pl).

Nocturne. Watercolour. By John Haley. 3:159 (pl).

Nocturne. Gwen Hawthorn. 68:17.

Noel Counihan Caricatures. 46:85-86.

NOLDE, Emil, 1867-1956. 42:68.

NOOMS, Reynier. 7:156.

Noonday Calm. By Marcus King. 12:263 (pl).

Norfolk Small Holding. W. J. Steggles. 27:155.

NORTH, Esma. Primroses for my Fair. Wellington, H. H. Tombs. 10:pr.79; 17:pr.5; 19:pr.138.

NORTHEY, Tui – see McFARLANE, Tui (née Northey).

Nor'wester, Staircase Gully Oil. By Louise Henderson. 38:71 (pl).

Norman Barrett, Esq. By Bobbie Cameron Smith. (Photographs by Green and Hahn). 53:41 (pl).

NORRIS, Edith. 56:163.

North Auckland Farm. John Weeks. 66:4 (pl).

North Canterbury Pastoral. By Cecil F. Kelly. 36:215 (pl).

North Otago Art Society (Oamaru, NZ). 8:288.

NORTH, J. W. 11:226.

Northern and Western Facades, Old Government Buildings. 2:102 (pl).

NORTON, Frank. ~Achilles. 55:117.

NORTON-FRANCIS, Phyllis. 20:250.

Norwich School of Art (UK). 46:116.

NORWOOD, C. 31:148; 31:181.

NORWOD, Cyril. 37:50.

NOTAREILLO, Angelo. 34:111.

Note on Archibald Nicoll. 16:237-240.

Note on Pottery. Elizabeth Matheson. 65:45.

Note on T. A. McCormack. J. C. Beaglehole. 32:197-201.

Notes on a National Culture. By Louis A. Johnson. 69:13-15.

Notes on Maori Art. K. K. Ballantyne. 9:35-38.

Nottingham School of Art (Nottingham, UK). 33:41.

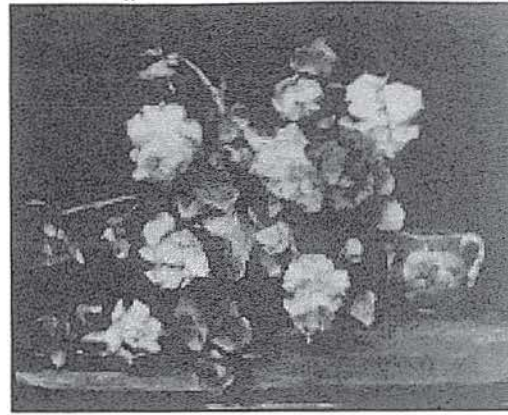
Nude Oil by Lindsay Fraser. 24:206 (pl).

Nugent Welch. The Artist and the Man. By R. R. M. 62:4.

NUSBAUM, Kurt. 56:202.

O

A.H. O'Keeffe. *Roses*



O Traitor Pines. Leslie Greener. 21:31-39.

OAKLEY, John. 26:104.

Oamaru Art Group (Oamaru, NZ). 65:40; 70:46; 70:46.

O'BRIEN, George, 1821-88. 10:129-130; 47:158; 51:158; 54:98; 66:47.

O'BRIEN, W. J. 50:101.

Observations on the Canterbury Society of Arts Exhibition. d'Auvergne Boxall. 12:255-266.

OCKENDEN, Gwen. 56:157; 64:7.

O'CONNOR. ~Desolation. 45:53.

Of Music and Painting. By H. V. Miller. 57:12.

O'FERRALL, Ernest. 48:223.

Official War Artists. 55:135-137.

Oh, Yet a Little While. C. R. Allen. 23:137-139.

Ohinikuku. By Roland Hipkins. 36:184 (pl).

Oil. By Blanche Hazelwood. 65:24 (pl).

Oil. By Elizabeth Bisley. 65:31 (pl).

Oil. By Frances Wright. 65:20 (pl); 65:23 (pl).

Oil. By Jean Farquhar. 65:28 (pl).

Oil. By Olga Thornton. 65:25 (pl).

Oil. By Valerie Lewis. 65:26 (pl).

Oil. F. W. Gross. 69:41 (pl).

O'KEEFFE, A. H., 1858-1941 (Alfred Henry). 4:264; 4:264; 5:64; 6:144; 10:88; 10:130; 14:153; 17:63; 25:50; 28:220; 30:69; 32:241; 48:207; 53:47; 54:98; 55:147; 62:14; 66:47; portrait. 4:223 (pl)

~An Artistic Friend. 30:95

~Art in Retrospect. Earlier Dunedin Days. 47:157-162

~Charlie. 40:233; 43:158; 46:122

~A Cottage Decoration. 13:67

~Crust and Crustaceans. 18:127

O

- ~The Defence Minister's Telegram. 10:130
 ~In a Dark Setting. 11:222
 ~Past Meridian. 12:257 (pl); 12:262
 ~Phantasy. 50:107
 ~Portrait of Charlie. 46:122
 ~Retrospect. 16:262; 16:267 (pl)
 ~Roses. 4:268 (pl)
 ~Three score and ten. 5:54; 5:56 (pl)
 ~The Veteran Artist. 11:222.
 Old Barn. By K. W. Hassall. 68:18 (pl).
 Old Battersea Bridge. James McNeill Whistler. 64:12 (pl).
 Old Bridge, Sospol, France. Original in line and wash on buff paper. By John Weeks. 11:206 (pl).
 Old Chimneys. By D. J. McLeod. 28:179 (pl).
 Old Courtyard, Dawlish, Devon. Oil. By C. Hay Campbell, Wanganui. 2:138 (pl).
 Old Curiosity Shop, Edinburgh. Oil. By John Weeks. 11:191 (pl).
 Old Doss House. By T. V. Gulliver. 3:198 (pl).
 Old English Teapot. By Ruby Rankin. 28:177 (pl).
 Old Essex in November. Oil. By Sir George Clausen. 27:144 (pl).
 Old Galleon. By P. van der Velden. 9:31 (pl).
 Old Government Buildings. 2:99-102.
 Old Homestead. By Alan Mulgan. 4:253-255.
 Old Horse Breaker. Mary Champion. 33:44.
 Old Identity. By H. L. Richardson. 1:19 (pl).
 Old Jack, Pencil. By G. C. Mountain. 5:67 (pl).
 Old Man Nor'west. Gwen E. Merrett. 7:203-204.
 Old Maori Chieftainess. Oil. By Linley Richardson. 33:22 (pl).
 Old Maori Woman with Taiaha. Oil. By H. Linley Richardson, R.B.A. 46:79 (pl).
 Old Medlar Tree. Eve Polson. 10:146 (pl).
 Old Mike. Charcoal. T. H. Jenkin. 4:241 (pl).
 Old Oak. By E. Rose Sawtell. 28:177 (pl).
 Old photograph of Te Kuiti House. Burton Bros, photo. 42:83 (pl)
 Old Pohutukawa Tree, Coromandel Coast. Watercolour. By K. Airini Vane. 55:fr.
 Old Public Trust Building, Lambton Quay, Wellington. Watercolour. By D. K. Richmond. 29:11 (pl).
 Old Silas. J. Hamerton. 28:193-196.
 Old Street in Rouen. Oil By Ivy M. Copeland. 13:62 (pl).
 Old Style, Ship Kenilworth, 570 tons, Outward Bound for New Zealand. By J. C. Richmond. 15:190 (pl).
 Old Swordsman. Robin Hyde. 31:160.
 Old Tree. By Roland Hipkins. 66:41 (pl).
 Old Violinist. By M. E. R. Tripe. 47:140 (pl).
 Old Walled Canal, Elsenberg, South Africa. Watercolour. By K. Airiki Vane [sic]. 49:43 (pl).
 Old White Gum. Watercolour. By Hans Heysen. 34:73 (pl).
 Old-world Corridor, Old Government Buildings. 2:99 (pl).
 Oldham Gallery (UK). 45:60.
 OLDHAM, Eleanor. 35:135-136.
 OLDS, Paul. 52:206.
 OLDS, R. ~Lower Heathcote. 53:42 (pl).
 OLIVER, John Henry, 1876. 51:118.
 OLIVER, W. R. B. 53:50
 ~Interior of Otaki Church as it is today. Photo. 52:185 (pl)
 ~Carved altar rail. Photo. 52:185 (pl).
 Olivia Spencer Bower and her Art. C. A. Marris. 39:125-135.
 OLIVIER, Fernande. 24:221.
 OLIVIER, Laurence. 54:90.
 OLSEN, Julius. 7:212; 15:220; 17:64; 30:118; 38:114; 45:51
 ~Silver Sea, Irish Coast. 17:64.
 Omega Workshop (UK). 27:153.
 On Beauty. Donald J. Cowie. 16:275 276.
 On local stages by R. O. McG. 63:12.
 On Monotypes. Kenneth M. and Mary E. Ballantyne. 28:198-208.
 On the Coromandel coast. Watercolour. By Arnold F. Goodwin. 3:149 (pl).
 On the Road. By V. E. Whiteman. 12:263 (pl).
 On Wellington stages by R. O. McG. 64:8-9.
 Onawe, Akaroa Harbour. By Archibald F. Nicoll. 12:265 (pl).
 One Gold Straw on the Tide. By William G. Evans. 57:17.
 One-Act Play Competition. 11:pr.155; 17:33-34; 26:69-70; 38:90.
 O'NEILL, Eugene. 69:31
 ~Anna Christie. 65:35-37.
 Open Letter to the Editors. By Prester John. 3:193-195.
 Open Letter to the Editor and Publishers. By Prester John. 36:193-195.
 Opening of National Art Gallery. 31:162.
 OPIE, John, 1761-1807. 33:12; 55:125
 ~William Godwin. 32:244.
 Opportune Club (Sydney, Australia). 16:293.
 OPSOMER, Isidore. 45:50; 46:116; 63:20
 ~Les Raisins. 46:113; 48:249.
 ORCAGNA, Andrea, ca 1302-68. 39:157.
 ORCHARDSON, Quiller. 10:147; 32:245
 ~The First Cloud. 32:244.
 O'REILLY, R. N., 1914-. ~Interior. 57:29

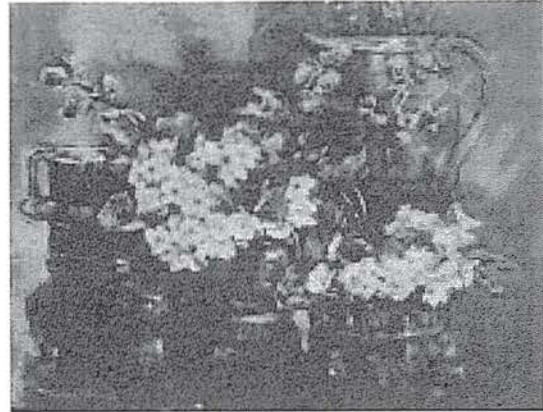
- ~Development of a NZ Artist. An Interpretation of Eana Jeans. 62:14-15
- ~Sleeper. 57:29.
- Oriental Art Loan Exhibition (Christchurch, NZ). 29:57.
- Oriental Dancing and the Trance. By Theo Schoon. 65:42.
- Oriental Institute of the University of Chicago (USA). 14:158.
- Oriental Institution (Luxor, Egypt). 33:50.
- Origin of Beauty and the Function of Appearance in Art. M. T. Woollaston. 39:165-166.
- Origin of Carving. By Poutoko-Manawa. 6:130-131.
- ORLOFF, Chana. ~Portrait of Rubin. 45:53.
- ORMOND, V. 46:69.
- ORMSBY-GORE. 27:135.
- Orongorongo. Aquatint H. Tombs. 5:pr.3; 6:pr.73; 7:pr.149; 8:pr.223.
- OROVIDA. 24:192.
- OROZCO, José, 1883-1949. 37:52.
- ORPEN, William, 1878-1931. 7:166; 13:25; 14:88; 14:98; 14:151; 15:227; 16:292; 17:38; 18:126; 20:238; 21:48; 24:192; 35:126; 38:111; 42:58; 42:96; 43:157; 44:212; 45:50; 46:70; 46:86; 52:178; 53:21; 53:29
- ~The Angler. 32:244; 33:13
- ~Après le Bain, Dieppe, 1929. 15:220; 15:221 (pl); 16:292
- ~The Breeze. 7:212
- ~A German Plane Passing Over St Denis, 1917. 15:220
- ~Homage to Manet. 15:214
- ~The Model. 45:49
- ~Palm Sunday. 13:69
- ~A Park Lane Interior. 15:220
- ~Portrait of Dame Madge Kendal. 45:49; 46:73 (pl).
- OSBORN, Daisy, 1888. 60:19
- ~Frogs and Water-lilies. 36:215 (pl)
- ~Study of Youth. 56:185.
- OSBORNE, Cedric. 17:61.
- OSBORNE, F, Mrs. 17:61.
- OSBORNE, George. ~Two artists, Petrus van der Velden and Herbert Bloy. 34:91-93.
- OSBORNE, John. 66:46.
- OSBORNE, Malcolm. 16:289; 24:192; 36:221; 45:51
- ~Portrait of Stanley Anderson. 33:54
- ~Salonika. 33:54
- ~Sir Frank Short. 49:51.
- O'SHEA, Paddy. 57:7.
- OST, Frederick. 53:50; 64:20
- ~Jesus in Maoriland. 53:31-33
- ~Swallows. 53:44.
- OSTADE, Isaac van. 17:63; 36:224.
- OSTAVA, Greta. 52:209.
- Oswald Colour Theory. 50:95.
- Otago Art School – see Dunedin School of Art (Dunedin, NZ).
- Otago Art Society (Dunedin, NZ). 10:129-132; 11:221-224; 13:72; 13:f.76; 14:verso161; 16:291; 17:63; 18:125-128; 18:130-131; 19:192; 20:250; 21:55; 22:112; 25:49; 40:188; 42:97; 45:59; 46:121; 47:159; 47:160-162; 51:158; 53:47; 54:98; 55:146-147; 62:14; 64:2; 70:40; 70:45
- ~AGM. 53:47
- ~Annual Exhibition. 12:300; 12:304; 14:153-157; 15:231; 16:verso294; 17:67; 18:125-128; 18:130-131; 18:verso133; 19:verso195; 20:f.254; 21:60; 22:111; 22:114; 23:169; 24:f.269; 25:54; 26:106; 27:verso157; 28:223; 30:94-96; 30:verso121; 31:verso181; 33:verso57; 34:f.114; 35:f.170; 36:f.226; 37:57; 38:118; 39:180; 40:236; 41:50; 42:98; 42:99; 43:161; 44:216; 45:56; 46:114; 46:120; 47:185; 48:244; 49:20; 49:54; 50:106; 50:110; 51:160; 52:210; 53:52; 54:98-99; 54:102; 55:146-147; 57:29; 58:18-19; 59:8; 66:47; 69:46
- ~Annual Exhibition of Sketches and Craftwork. 28:221
- ~Annual Exhibition opening address. 54:98-99
- ~council 1943. 61:2
- ~Exhibition of Members up to 1902. 65:8
- ~Fiftieth Anniversary Exhibition. 66:47
- ~history. 5:64; 54:98
- ~lectures. 43:156; 49:50; 50:107; 54:99; 57:29; 65:40; 66:47
- ~Midwinter Exhibition. 65:39; 89:45
- ~Sketch Exhibition 1934. 25:49
- ~Winter Sketch and Craft Exhibition. 21:55; 21:60; 23:169; 24:f.269
- ~Winter Sketch Exhibition. 48:247; 52:206-207; 60:19.
- Otago Art Society's Exhibition. R. N. Field. 18:125-128.
- Otago Art Society's November Exhibition. By Marion and R.N. Field. 62:12.
- Otago Art Society. First Annual Exhibition. H. Prowse. 11:221-224.
- Otago Museum (Dunedin, NZ). 6:96; 51:137-138; 66:47.

P

- Otago Painters. Survey of the Dunedin Exhibition, by H. V. Miller. 59:8-9.
- Otago Peninsula with Sandy Mount (oil). By Colin McCahon. 50:94 (pl).
- Otago Photographic Society (Dunedin, NZ). 11:222.
- Otago Settlers' Association (Dunedin, NZ). 5:10.
- ~Museum. 47:159.
- Otago University Drama Society (Dunedin, NZ). 69:31.
- Otira Gorge. Oil. P. van der Velden. 9:17 (pl).
- Otira Valley. Oil-study. By Petrus Van der Velden. 31:148 (pl).
- O'TOOLE, C. 70:43.
- OUDET, Roland. 45:50; 63:20.
- Our Centennial. 46:69-82.
- Our National Art Gallery as a Sales Organisation. H. H. Tombs. 44:180-183.
- Our Nugent. By Geo. Finey. 1:37 (pl).
- Our one-act play competition. 38:90.
- Our Poets' Progress. Blackwood Paul. 11:181-189.
- Our Promising Playwrights. C. A. Marris. 13:33-36.
- Our short story competition C. A. Marris. 31:140-141.
- Ourselves. [by the Editors.] 11:157-158; 22:65-66.
- Outdoor Class. Watercolour. By Kathleen Salmond. 48:202 (pl).
- Outlet. By W. S. Wauchop. 12:260 (pl).
- Outlook for Writing. By D. W. Ballantyne. 57:9-10.
- Outward Bound. 69:31.
- Over the Fields. By Robin Hyde. 1:56.
- Overseas League - see Royal Overseas League.
- Owen Merton's paintings. P. G. Konody. 8:241.
- Owen Merton's water colours. P. G. Konody. 8:230.
- Owen Merton, R.B.A. James Shelley. 8:229-243.
- Owen R. Lee Painter. Francis A. Shurrock. 67:4-8.
- OWEN, G. Emslie. 45:51.
- OXFORD, Margot. 27:153.

P

Pale Primroses. M.O. Stoddart



- P.E.N. Society. 35:121; 36:195.
- P. G. H. ~My Friend Ross McGill. Sketch of an artist. 57:21-23.
- P. van der Velden. L. H. Booth. 9:9-23.
- P. W. Robertson. Oil. By Christopher Perkins. 13:18 (pl).
- Pa Barnes Foundation (Merion, France). 53:28.
- Pa of Rangihaeata; with the Island of Mana. By G.F. Angus. 6:115 (pl).
- PAGE, Bernard F. 21:13.
- PAGE, Evelyn, 1899-1988 (née Polson). 6:141; 13:66; 17:60; 25:49; 28:176; 28:182; 30:117; 33:55; 34:111; 38:114; 41:48; 52:206; 62:19; 64:2; 67:47; 70:27; 70:28
- ~Allandale Valley. 62:20
- ~Broken River, Castle Hill. 18:127
- ~Charles Brasch. 41:48; 44:170; 44:175 (pl)
- ~Christchurch Gothic. 68:7 (pl)
- ~The Church in the Valley. 50:92 (pl)
- ~December Morn. 5:7 (pl); 6:141
- ~Drive in Autumn. 50:73
- ~Elespie. 50:73
- ~Exeter. 41:48
- ~Frederick Page, Esq. 14:122-128
- ~The Godchild. 14:122-128
- ~Governor's Bay. 62:20
- ~Interior. 14:122-128
- ~Joe with his Master. 30:117
- ~Kashenda. 30:69
- ~Madame Henri Piat. 30:95
- ~Marigolds. 6:141
- ~Maud. 30:117
- ~Midsummer Holiday. 64:2
- ~New Year Holiday. 66:40
- ~The Old Medlar Tree. 10:146 (pl)
- ~Olivia. 30:95
- ~Orchids. 38:114

- ~Pohutukawa Rina. 12:257 (pl); 12:261 (pl); 14:108; 14:154
- ~Portrait of Madame H. Piat. 26:87
- ~Portrait of Mrs Schroader. 51:153
- ~Queenstown. 56:185
- ~Queenstown Ferry. 64:2
- ~Road Through Anau. 56:185
- ~School by the Sea. 30:117
- ~Sunlight and Shadow. 30:95
- ~Turkey Farm, Great Missenden. 41:48
- ~Winter Pattern. 18:98.
- PAGE, Francis. ~Alice in Wellington. 66:17.
- PAGE, Frederick. ~NZ Society of Artists Exhibition. 22:91-94; 26:80-88
- ~NZ Academy of Fine Arts Autumn Exhibition. 28:189-190; 40:233.
- PAGE, G. L. 55:147.
- PAGE, W. M. 10:150; 14:160; 22:111; 30:120; 34:112; 70:47.
- PAIGE, David. 23:147-149
- ~The Camp at Mount Nansen. 23:148
- ~Capri, Mediterranean. 23:146 (pl)
- ~Finding of Amundsen's Cairn at Mount Betty. 23:148
- ~Halo of the Moon at Bay of Whales. 23:148
- ~Halo, October 9th, 1929. 23:148
- ~Winging Home above the Queen Maud Range. 23:148.
- PAILTHORPE, G. W. 45:5.
- Paint first of all to satisfy yourselves. (From an address by the President of the Auckland Society of Arts). 54:88-89.
- Painting and Abstraction. Basil Honour. 52:190-192.
- Painting as Decoration. By Roy Alstan Lippincott. 14:89-97.
- Palace of the Popes, Avignon. E. J. D. Turner. 32:232 (pl).
- Palace of the Popes, Avignon. James Cook. 19:149 (pl); 19:154
- Pale Primroses. By M. O. Stoddart. 4:266 (pl).
- PAIPARI, Eruini. 6:141.
- PALETTE, Eugen. 54:91.
- PALICKOVA-MILDEOVA, Madame. ~Typically exquisite Czech lace. 63:6 (pl).
- PALLISER, Herbet. 45:51.
- PALMER, Aileen. ~Anemones. 28:189
- ~Pencil Portrait. 56:159 (pl).
- PALMER, Arnold. 62:11.
- PALMER, Nettie. 16:293.
- PALMER, Vance. 13:76; 17:64; 54:94.
- Palmerston North Technical College (Palmerston North, NZ). 32:243.
- Pals. By I. M. Copeland. 62:16 (pl).
- Pamela. Patricia Saunders. 55:127.
- Pan, A Midsummer Day. Dorothea Clement. 52:173-177.
- Pangatotara (NZ). 62:7.
- Pani (East Coast Maori Child Sculptor). 44:202 (pl).
- Panoply of Tu. By Christopher Perkins. 13:40 (pl).
- Papa koiwi. From a cave between Raglan and Kawhia. 40:201 (pl).
- Paper. By George Russell Drysdale. 59:6 (pl).
- PAPTAHI, Ina Te (Chieftainess of the Ngapuhi tribe). 35:169.
- Parable. Mabel Little. 35:153.
- Parachutists Landing in Galatos. Oil. By Capt. Peter McIntyre. 55:114 (pl).
- PARATA, Miss. portrait. 6:pr.73 (pl).
- Paris Exhibition of Decorative Art. 6:140.
- Paris International Exhibition. 45:42; 46:107.
- Paris Salon (France). 5:62; 10:88-94; 10:85; 10:105; 10:149; 11:164; 11:219; 14:88; 21:54; 23:161; 30:117-118; 31:131; 32:231; 32:242; 32:245; 33:55; 35:124; 37:27-28; 37:51; 44:222; 46:115; 47:fr.; 47:135; 47:161; 47:168; 67:48.
- PARK, Miss. ~Portrait of Alexander Burt. 47:162.
- PARK, J. 27:156.
- PARKER, Agnes Miller. 45:51; 53:45
- ~Doormouse [sic]. 43:127
- ~Fox. 53:18 (pl)
- ~Swans. 49:51.
- PARKER, Harold. ~Ariadne. 10:149.
- PARKER, Helen M. ~Room 83. 30:81-88.
- PARKER, R. S. Mrs – see BOLTON, Nancy.
- PARKER, W. H. 54:96.
- PARKINSON, Sydney, ca 1745-71. ~Tattooed Chief. (pl).
- PARKYN, George. 69:44.
- PARKYN, William. 10:94.
- PARORE, W. L. 45:58.
- PARR, C. W. 42:94
- ~Peking - Its Landscape and Architecture. 37:49.
- PARR, Harry. 45:51
- ~Flower Seller. 46:113.
- PARRY, Hubert. 34:91.
- PARRY, W. E. 42:95; 46:70.
- PARSONS, W. J. 21:28.
- PARSONS, William J. 26:69-70.
- Part of the Eastern Facade, Old Government Buildings. 2:101 (pl).
- Parting after Wine. 44:192-193.
- PARTRIDGE, Beatrice. ~Primroses. 28:189.
- PARTRIDGE, Felicity. ~The English Mill. 44:221

P

- ~The Matterhorn. 44:221.
 PARTRIDGE, Ngarita Lamp, Oxidised Silver Plate. 17:58 (pl).
 PASCAL, Gabriel. 54:91.
 PASCIN, Jules, 1885-1930. 46:107-108.
 PASCOE, Paul. 50:106.
 Passing. By Ishbel Veitch. 2:103-104.
 Past Meridian. By A. H. O'Keefe [sic]. 12:257 (pl).
 Pasture Land. By Mabel Annesley. 56:188 (pl).
 PATER, Walter. 5:24; 14:147.
 PATERSON. 27:147; 69:47.
 PATERSON, A. S. 48:250; 54:100
 ~In the Sandhills. 46:112
 ~St Paul's. 28:190.
 PATERSON, C. M. 44:222; 47:190; 48:250; 53:50; 54:99
 ~Sydney Street Cutting. 28:190.
 PATERSON, Emily M. 49:49
 ~The Busy Thames. 32:245
 ~Chioggia. 32:245
 ~Dahlias. 32:245
 ~Dish of Fruit. 32:245
 ~Dordrecht. 32:245
 ~From An Autumn Garden. 32:245
 ~A July Day. 32:245
 ~Katwyck. 32:245
 ~Shopping on the Maas. 32:245
 ~Still Life. 32:245; 32:245.
 PATERSON, James. 2:106; 48:221
 ~Edinburgh. 5:12.
 PATERSON, W. B. 36:178.
 Pathway to the Woods. By Nugent Welch. 21:13 (pl).
 PATIENCE, M. 54:65.
 Patrick, Son of Commander Dennistoun. Pastel. By Elizabeth Wallwork. 2:114 (pl).
 Patriotic Fund (Wellington, NZ). 53:49
 ~Exhibition. 54:100; 55:147; 55:147.
 PATTLE, H. H. ~Spraying Potatoes, Pukekohe. 66:44.
 Paul Before Felix. By Hogarth. 51:121 (pl).
 Paul Cézanne. Roger Fry. 59:11.
 PAUL, Betty. ~Scarlet Geraniums. 28:189.
 PAUL, Blackwood. ~Our Poets' Progress. 11:181-189.
 PAUL, John. 37:51.
 PAUL, W. H. 25:48.
 Pauline. By Miss I. M. Copeland. 24:184 (pl).
 PAULUS. 45:50.
 PAVLOVA, Anna. 8:276; portrait. 4:fr.
 PAYNE, David John, 1880-1959. 5:62; 9:69; 10:148; 12:299; 13:25; 18:129; 22:75; 22:109; 46:118; 50:102; 58:2; 67:39.
 PAYTON, Edward William, 1859-1944. 9:69; 10:147; 18:129; 22:109.
 Peace, Eileen Duggan. 8:244.
 Peacock and Peahen Oil. By Bogdanu. 34:160 (pl).
 PEACOCKE, Isabel, 1881-1973. 3:165.
 PEARCE, J. W. ~Road to Kakatahi. 6:144.
 PEARCE, W. J. ~Barges. 33:46 (pl).
 PEARCE, Walter. 20:229; 38:112.
 Pearl of Great Price. Helena Henderson. 12:267-271.
 PEARS, Charles. 11:214; 28:218.
 PEARSALL, Richard. 45:52.
 PEARSON, Margaret M. 13:33; 15:228; 21:28.
 Peep of the South Island. Watercolour. By Gwyneth Richardson. 1:61 (pl).
 PEGRAN, H. 7:211.
 PEINER. 50:109.
 PEMBER-REEVES, W. – see REEVES, W. Pember.
 Pen and Ink Drawing. By Isabel Matheson. 5:66 (pl).
 Pen and Wash Drawing. By Arthur Thompson. 24:205 (pl).
 Pen Drawing. By Barc. 55:141 (pl).
 Pen Drawing. By Philip Matthews. 25:44 (pl).
 Pencil Drawing of Head. By Ronald Stenberg. 54:73 (pl).
 Pencil. By P. van der Velden. 9:29 (pl).
 Pencil. By William J. Leech. 26:66.
 Pencil notes Colin Wheeler. 69:42 (pl).
 Pencil Points, The Pencil Points Press, New York. 16:288-289.
 Pencil Portrait. By Aileen Palmer. 56:159 (pl).
 Pencil Sketches. By P. van der Velden. 9:30 (pl).
 PENLINGTON, Spencer. ~Habitation de Pêcheurs Isles of Illusion. 5:50 (pl).
 PENNELL, Joseph. 7:152; 7:170; 7:179; 28:204.
 Penny Serenade. George Steven. 54:91.
 Pension Institute, Prague. 63:7 (pl).
 PENTON, B. 54:94.
 PENZ, Ivy. 18:129.
 People in War. By H. P. Crabb. 52:195 (pl).
 PEPLOE, S. J. 24:192; 45:50.
 Percival. By Ruth Perry. 26:86 (pl).
 PERCY, W. S. ~Book Plate. 17:53 (pl)
 ~Dunfermline. 20:240 (pl)
 ~Strolling Through Scotland. 28:213-214.
 PERKIN, Constance. 7:212.
 PERKINS, Christopher, 1891-1968. 4:271-272; 8:277-280; 12:234; 12:237-241; 13:5; 13:9-22; 13:10-11; 13:73; 14:161; 15:225-226; 17:64; 18:97-98; 18:125; 19:192; 20:250; 21:24; 22:112; 24:215; 26:62; 26:80; 32:245; 47:177; 57:22; 59:16-17; 62:19; portrait. 13:13 (pl)

- ~Activity on the Wharf. 13:13 (pl); 13:19; 14:161
- ~Alert. 59:16 (pl)
- ~Arrival. 5:15-16
- ~The Blythborough Carvings Have A Day Out. 59:17
- ~Brickworks Silverstream. 13:11-12; 14:161; 18:98
- ~The Cat's Blister. 59:16 (pl)
- ~Dialogue on the Temple of the Muses. An Interview with Mr Christopher Perkins. 12:237-241
- ~Dr I. L. G. Sutherland. 13:30 (pl)
- ~Employed. 13:37 (pl)
- ~Frozen Flames. 14:161
- ~Girl Seated in Meeting House. 22:68-70
- ~Great Haka. 14:161
- ~The Haka. 13:12; 14:161
- ~Head of a Maori Girl. 22:71 (pl)
- ~Hills at Tarawera. 13:12
- ~Impromptu composition to some Music. 13:29 (pl)
- ~Jane. 13:32 (pl)
- ~Juliet (detail). 13:16 (pl)
- ~The Jumping Trout. 13:12
- ~Kitchen Table. 14:161
- ~Man in a blue coat with newspaper. 6:136 (pl)
- ~Maoris Meeting. 43:132 (pl)
- ~Meditation. 13:fr.; 13:21; 14:161
- ~Miss Wanda von Zedlitz. 14:161
- ~Modern Chinese Painting. 28:184-188
- ~Mrs Michael Stiver. 13:17 (pl); 14:161
- ~New Zealand Academy Annual Exhibition. 10:105-108; 14:103-111
- ~New Zealand Academy of Fine Arts. Forty-first Annual Exhibition. 6:132-140
- ~Ohinemutu. 18:126
- ~P. W. Robertson. 13:18 (pl); 29:49
- ~The Panoply of Tu. Illustration. 13:40 (pl)
- ~Perspective in Drawing by D. D. Sawyer. C. P. 16:287-288.
- ~Pine Trees. 13:12
- ~Pines. 14:161
- ~Portrait of Ann Casson. 32:245
- ~Portrait of Miss Marjorie Statham. 13:21
- ~Portrait of Mrs Michael Stiver. 13:21 (pl); 14:161
- ~Portrait of Professor G. von Zedlitz. 22:92
- ~Portrait of Professor P. W. Robertson. 13:21-22; 14:161
- ~Portrait of Rangi. 27:111
- ~Portrait of Rita. 18:79
- ~Portrait of the King in His Coronation Robes. 59:17
- ~Rangi of Roto Rua [sic]. 27:124 (pl)
- ~Self portrait. 13:15 (pl)
- ~Silverstream Brickworks. 13:8 (pl)
- ~Sunday on Lambton Quay. 13:39 (pl)
- ~Taranaki. 13:20; 13:23 (pl)
- ~Taupo. 13:12
- ~The Temptations of England. 25:7-13
- ~Trentham Racecourse Bar. 13:38 (pl)
- ~Turangakuma. 13:31 (pl); 14:161
- ~Wahine in Government Nurseries. 18:84 (pl)
- ~Waimangu. 14:161
- ~Wellington Heads. 14:161
- ~Whale chasers. 13:11
- ~Woman on the Shore. 18:98.
- PÉRON, Pierre. ~La Seine au Pont Marie. 14:138.
- PERRETT, J. D., 1859-1937 (John Douglas). 47:162.
- PERROTTET, G George D. 25:47; 42:96.
- PERRY. ~Joan Airey as Nora in The Doll's House. 70:31 (pl)
- ~Merry Wives of Windsor. 68:c(pl).
- PERRY, Adelaide. 3:152; 3:155.
- PERRY, Merle. 66:46.
- PERRY, E. ~The Curio. 54:97.
- PERRY, Ethel. ~Impressionistic. 47:166
- ~Mud Flats. 39:164.
- PERRY, Ivy. 12:299; 31:178; 32:238; 63:2.
- PERRY, Ruth D. ~Garden Ornament. 26:88
- ~Head of Native Dancer. 19:158 (pl)
- ~Percival. 26:86 (pl).
- PERRY, Stuart. ~Broadcasting as a Form of Artistic Expression. 39:171-174.
- Persephone's Return to Demeter. 20:225 (pl).
- Perspective in Drawing by D. D. Sawyer. Batsford. C. P. 16:287-288.
- Peter Smeaton Bequest (Dunedin, NZ). 46:120.
- PETER, Juliet, 1916- (Mrs Roy Cowan). 54:58; 58:18; 59:9; 67:47; 69:20-22
- ~Cacti. 53:47
- ~Evening in Canterbury. 51:153
- ~Geraldine, South Canterbury. 69:23 (pl)
- ~The Land Girls Take Over. 60:2; 69:22
- ~Mountaineers. 53:47
- ~Mural Design for a Kindergarten. 49:50
- ~Murals for Centennial Exhibition. 69:21
- ~The Old Brick Kiln. 53:47
- ~The Pine Tree. 53:47
- ~Pine Trees. 53:41 (pl)
- ~Poorer Christchurch. 51:153
- ~Quick Lunch. 53:42 (pl)
- ~The Sheep Sale. 67:48; 69:22
- ~Winter Ploughing. 69:24 (pl)
- ~Woolshed Interior. 69:25 (pl).
- Peter. Statuette By F. A. Shurrock. 2:110 (pl).

P

- PETERS, Parson. 55:123.
 PETERSEN, Stella. ~Model Nature Lessons for New Zealand Teachers. 28:213; 28:213.
 PETERSON, O. 64:19.
 PETERSON, Storm. 47:184.
 PETERSON, Stuart (Stuart A.). 12:302
 ~Legends of the Maori. 4:pr.209; 6:pr.73; 22:c.; 23: cover; 24:c.; 24:pr.174; 25:pr.4; 26:c.; 27:c.; 28:c.; 29:pr.4; 62:f.20; 63:f.20
 ~A Maori Carver. 6:118 (pl).
 Petit Palais (Paris, France). 46:107.
 Petre [sic] Van der Velden. From a Photograph. 9:fr.
 PETRIE, Charlotte. 70:43.
 PETTIE. ~The Vigil. 32:244.
 PETTIE, John. ~A Lady of High Degree. 17:63.
 PEVSNER, Antoine, 1886-1962. 38:81; 38:89
 ~Construction in Metal. 38:88 (pl).
 PHARAZYN, W. N. 21:50.
 PHENEY, Richard Cliff Francis, 1831-69. 22:109; 32:238.
 Pheonix (periodical). 21:50.
 Philip Neill Prize (NZ). 70:20.
 PHILLIP, Spanish. 17:38.
 PHILLIPPS, W. J., 1893-1967. 60:19
 ~He Koru. 41:35-40
 ~Maori Carving. 40:199-206
 ~Maori Carving Notes. 51:131-133
 ~Maori Designs. H. H. Tombs. Wellington. 60:19; 61:f.20; 62:f.20; 63:f.20; 64:f.20; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.; 70:c.
 ~Rangiatea The Maori Church at Otaki. 52:185-189
 ~Tehau-ki Turanga Maori House. 50:82-85
 ~Te Kuiti House. 42:82-89
 ~Te Ore Ore Maori House Masterton. 43:135-140.
 Phillips Memorial Gallery (Washington, USA). 53:22; 53:23.
 PHILLIPS, C. 33:12
 ~Garden Party. 32:244.
 Philosophy. Bettie Williams. 65:32.
 PHILPOT, Glynn W. 27:111; 28:221; 29:58; 32:209; 32:244; 38:111; 42:79; 43:157; 44:220; 45:6; 45:50; 45:59; 52:178
 ~Apollo Inspiring the Muses. 24:220
 ~The Great Pan. 24:220
 ~Head of a Man. 27:140 (pl); 45:59
 ~Head Study. 28:221
 ~Man in Black. 32:244; 33:13-14
 ~Memorial Exhibition 1939. 45:59
 ~Portrait of Vivian Forbes. 25:27
 ~A Youth in a Leather Coat. 33:16 (pl).
 PHILPOT, Leonard. 45:51.
 PHIZ, 1815-82, (Halbot Knight Brown). 51:118.
 Photo of Joshua Smith. 63:16 (pl).
 Photograph of Tehau-ki-turanga. A. Hamilton, photo. 50:83 (pl)
 Photographs of Mural Paintings since the War (exhibition). 46:100.
 photography. 16:286; 22:96-102; 22:109; 46:110-111.
 Pierre Auguste Renoir. Gerda Eichbaum. 53:19-29.
 PIAZZETTA. 7:166.
 PICASSO, Pablo Ruiz y, 1881-1973. 11:164; 13:71; 14:88; 14:140; 15:227; 16:248; 21:6; 23:122; 29:60; 30:67; 32:187; 32:198; 35:154; 36:195; 37:50; 38:82; 38:104; 39:148; 39:178; 40:185; 42:59; 42:73; 46:85; 46:105-108; 47:185; 48:235; 49:36; 49:48; 49:53; 50:109; 51:128; 57:19; 57:30; 59:12; 61:3
 ~Harlequin. 57:27.
 PICKARD, Louise. 24:192.
 PICKERING, L. M. 22:109.
 PICKMERE, Alison, 1909-71 (Mrs T. Bond). 46:117; 52:203; 54:72; 58:2; 60:2; 61:7; 61:8; 62:2; 63:1; 64:7; 64:17
 ~Landscape. 63:1-2
 ~Te Puna Hori, Rotorua. 66:44.
 Picnic Place. By Phyllis Drummond Bethune. 50:93 (pl).
 Picnic. By Rata Lovell-Smith. 12:258 (pl).
 Picture in the Tatler. F. Alexa Stevens. 51:146.
 Picture Postcards. Leslie Greener. 16:269-274.
 Pied Shag by Hilda Wiseman. 58:3 (pl).
 PIERO della Francesca (de Franceschi) ca 1415-92. 19:153; 39:133
 ~Nativity. 27:135.
 Pike, V. ~Poster and Printing Exhibition. 37:34-38.
 Pilgrim's Way. Elsa Mary Bosworth. 53:34.
 Pilgrimage. John Dene. 7:197.
 Pillars and Houses, St Antonin. By Owen Merton. 8:253 (pl).
 Pilots. Paula Hanger. 52:177.
 PINDAR, Peter. 55:123-125; 55:125; 56:183.
 Pine Trees. By Juliet Peter. 53:41 (pl).
 PINE, John. 51:118.
 Pines, Mt Eden, Auckland. Watercolour. By W. H. Allen. 49:13 (pl).
 Pines. J. R. Hervey. 34:108.
 Pines. Tui Rutherford. 64:9.
 PINQUELL, G. J. ~A Seat in St James Park. 33:57.
 PINWELL. 45:8.
 Pioneer Club (Wellington, NZ). 19:195.

P

- Pioneer Hall (Dunedin, NZ). 55:146.
 Pioneer work of H. M. Gore. By Walter Fell. 12:251-252.
 Pioneers and Plutocrats, by E. C. Lackland. 22:99 (pl).
 PIOZZI. 55:125.
 PIPER, F. M. ~Silver Pyrex Stand. 25:43 (pl).
 PIPER, John. ~Christchurch. 53:44
 ~Coventry Cathedral. 53:44.
 PIPER, John, 1903. 55:108; 61:3.
 PIPER, W. H. 26:104.
 PISARRO, Camille, 1830-1903. 10:85; 14:141; 31:130-132; 45:43-44; 50:109; 53:20; 55:123; 61:3; 63:14.
 PISARRO, Lucien, 1863-1837. 24:192; 33:13; 36:221; 37:51; 60:9
 ~High View. 32:244.
 Pitcairn Islander. By E. J. D. Turner. 56:159 (pl).
 PITCHFORTH, R. V. 43:157; 56:201
 ~Chess Players. 49:31 (pl)
 ~St Anne's, Soho. 55:112 (pl).
 PITKETHY, G. R. 45:15.
 PITTMAN, Osmond. 46:124.
 Plain Man and Poet. J. Malton Murray. 20:234-236.
 PLANTE, Ada M. 38:106.
 PLANTIN, Christopher. 51:157.
 Plato and Our Task. 59:18.
 PLATT, John. 43:107
 ~Bird of Fear. 43:111 (pl)
 ~The Horse. 43:113 (pl)
 ~The Jetty, Sinnen Cove, England. 43:fr.
 ~The Lamb. 43:112 (pl)
 ~Sails. 43:115 (pl)
 ~Two Shells. 43:114 (pl).
 Play Competition. 34:76-77.
 Playhouse Players (Auckland, NZ). 21:58; 25:52.
 Playreaders (Wellington, NZ). 16:294; 23:159.
 Playreaders. By Autolycus. 16:294.
 Plaything of Mankind. Oil, By Paul Edmonds. 18:117 (pl).
 Playwrights' Advisory Board (Sydney, Australia). ~Competition. 69:35.
 Plea for the Individual in Music. By May Barron. 4:243-245.
 Plein Air School. 2:106; 53:19.
 Ploughman. Phyllis I. Young. 44:184.
 PLUNKETT, K. K. 15:200.
 Poacher. Oil. By P. van der Velden. 9:14 (pl).
 POCOCK, J. G. A., 1924-~Historian and poet in New Zealand. 70:34-38.
 PODESTA, Pia de. 54:72; 58:2.
 POEDJASOEBRATA, Joseph. ~Morning Hymn. 60:12
 ~Song of Greeting. 60:12.
 Poem Competition. 32:203-204; 36:189-190; 40:222.
 Poem for the Past. F. Alexa Stevens. 36:196-197.
 Poem. E. D. Morgan. 32:228.
 Poet Lives (In Memory of Mary Lynn Gurney.) Paula Hangar. 42:90.
 Poet. J. R. Hervey. 36:191-192.
 Poetry in Auckland. Robin Hyde. 33:29-34.
 Poetry Society (NZ). 65:2; 66:2.
 Pohangina Valley, Manawatu. Oil. By John Hutton. 31:157 (pl).
 POHUTUKAWA. ~Quest of K. M. Ballantyne. 8:259-263.
 Pohutukawa Rina. By Eve Polson. 12:257 (pl).
 Pohutukawa, or Christmas Tree Watercolour. By Esmond Atkinson. 38:101 (pl).
 Pohutukawas. By A. F. Goodwin. 3:197 (pl).
 POILLY, de. 54:80.
 POINTER, Priscilla. ~How to Draw Children. 57:26.
 POKAI, (Chieftain of the Ngatimaru). 35:169.
 Politics. Oil. By Russell Clark. 42:63 (pl).
 POLLARD, James. 10:127.
 POLLOCK, Mrs. 22:110.
 Polly. By E. Mansfield 5:65 (pl).
 POLSON, Alice, (Mrs John Green) 13:72.
 POLSON, Evelyn - see PAGE, Evelyn, 1899-1988 (née Polson).
 Polynesian Society. 6:76.
 Polytechnic of Central London (London, UK). 19:153.
 POMARE, Maui, 1876-1930. 12:302
 ~Legends of the Maori. 4:pr.209; 6:pr.73; 22:c.; 23: cover; 24:c.; 24:pr.174; 25:pr.4; 26:c.; 27:c.; 28:c.; 29:pr.4; 62:f.20; 63:f.20.
 POMPON. 23:162.
 Ponahi type of Spiral on shoulder of an ancestral figure in Turanga House. 51:129 (pl).
 PONCHIN. 50:109.
 Pont Neuf, Paris. Oil John Weeks. 11:159 (pl).
 Pont Neuf, Paris. Pencil. By d'Auvergne Boxall. 12:243 (pl).
 Pont Valentré, Cahors, France. Watercolour. By Hester Flood. 10:117 (pl).
 Ponte Vecchio, Florence. Dry-point. By F. V. Ellis. 1:62 (pl).
 Pool in the Riverbed. M. O. Stoddart. 8:284 (pl).
 Pool. By Mary Champion. 61:4.
 POPE. 55:125.
 POPE, Arthur Upham. 12:295.

P

- Porch of Te Kuiti House. A. Hamilton, photo. 42:84 (pl)
- Port (oil). By Margaret Anderson. 50:92 (pl).
- Port Isaac, Cornwall Oil. By Jenny Campbell. 36:181 (pl).
- Porte St Croix, Bruges. Watercolour. By d'Auvergne Boxall. 12:273 (pl).
- PORTER, Frederick, 1833. 9:6; 10:85; 15:216; 19:179; 45:50
- ~Landscape, Sussex, England. 10:97 (pl).
- Portrait Bust, Louise. B W. H. Wright. 33:36 (pl).
- Portrait Bust. By Lorna Ellis. 7:215 (pl); 7:216 (pl).
- Portrait Bust. By Molly MacAlister. 49:44 (pl).
- Portrait of a Boy. By Ivy M. Copeland. 17:8 (pl).
- Portrait of a Girl. By Ida H. Carey. 12:264 (pl).
- Portrait of a Young Man. By Adele Younghusband. 54:86 (pl).
- Portrait of Arnold Micko, Esq. By Roland Wakelin. 14:134 (pl).
- Portrait of Charles Brasch. By Evelyn Page. 44:175 (pl).
- Portrait of Charles Meryon. From an etching by Bracquemond. 7:159 (pl).
- Portrait of Dame Madge Kendall. By Sir William Orpen 46:73 (pl).
- Portrait of Elizabeth of Bohemia. By Ludwig von Siegen. 55:122 (pl).
- Portrait of G. Maddison, Esq., Mayor of Hastings. By H. Linley Richardson. 45:13 (pl).
- Portrait of Gerrit Van Asch. By P. van der Velden. 9:18 (pl).
- Portrait of Hon. Downie Stewart. By R. N. Field. 40:182 (pl).
- Portrait of John Bush. By Rita Angus. 70:23 (pl).
- Portrait of Miss Helen Buchanan. By A. Elizabeth Kelly. 34:127 (pl).
- Portrait of Miss Parata. By Marie Dean. 6:pr.73.
- Portrait of Mr C. D. Barraud. By J. M. Nairn. 32:211 (pl).
- Portrait of Robert Louis Stevenson. By Signor Nerli. 47:156 (pl).
- Portrait of Sybil H. By Anne Hamblett. 61:5 (pl).
- Portrait of the Artist's Wife. By M. T. Woollaston. 37:fr.
- Portrait of Wm. Lowndes Stone Esq. By Thos. Gainsborough, R. A. 32:229 (pl).
- Portrait of Y. H. Mills, Esq., F.R.C.S., London. By E. J. D. Turner. 32:231 (pl).
- Portrait study in oils. By M. E. R. Tripe. 47:141 (pl); 47:146 (pl).
- Portrait Study. By Bernard Meninsky. 46:74 (pl).
- Portrait. By Betty Aislabie. 65:c.(pl).
- Portrait. By Douglas McLeod. 20:210 (pl).
- Portrait. By James Cook. 19:151 (pl).
- Portrait. By Joy Jefcoate. 49:44 (pl).
- Portrait. By M. E. R. Tripe. 6:136 (pl).
- Portrait. By Marcus King. 38:70 (pl).
- Portrait. By May Smith. 61:16 (pl).
- Portrait. By Oswald Birley. 10:101 (pl).
- portraits. 1:7; 1:19; 1:37; 1:42; 1:65; 1:64 (pl); 2:fr.; 2:113; 2:114; 3:171; 3:202; 4:241; 5:56; 5:67; 6:107; 6:120; 6:133; 6:136; 7:159; 9:72; 10:89; 10:101; 12:257; 12:264; 13:16; 13:32; 14:100; 14:124; 15:206; 15:221; 16:239; 16:267; 17:8; 17:13; 17:16; 18:93; 19:fr.; 19:150; 19:151; 20:210; 22:71; 22:93; 23:143; 24:207; 24:209; 25:29; 25:31; 25:33; 25:34; 25:43; 25:45; 26:fr.; 26:68; 26:97; 27:124; 27:140; 28:180; 28:192; 29:47; 30:73; 31:147; 33:15; 33:16; 33:21; 33:22; 33:35; 33:36; 33:45; 34:89; 36:172; 38:70; 39:130-131; 41:13; 42:66; 43:130; 44:175; 44:202; 45:fr.; 45:11; ; 45:39-41; 46:73; 46:79; 46:80; 47:pr.133; 47:140; 47:141; 47:146; 47:155; 48:201; 48:230; 49:10-11; 49:14; 49:32; 49:44; 50:69; 51:124; 51:148-149; 53:41; 54:86; 56:159; 56:160; 57:5; 57:17; 57:23; 60:11; 61:5; 61:13; 61:13; 61:16; 62:16; 63:15; 64:6; 65:c.; 65:23; 65:28; 65:34; 66:23.
- Pose. A beautiful Pavlova photograph by S. P. Andrew, NZ. 4:fr.
- Postcards of New Zealand Paintings. H. H. Tombs, Wellington. 57:1; 58:f.20; 59:f.20; 60:f.20; 61:f.20; 62:f.20; 63:f.20; 64:f.20; 65:f.48; 66:f.48; 67:f.48; 68:f.48; 69:f.48; 70:f.48.
- Poster & printing exhibition. V. Pike. 37:34-38.
- poster art. 14:142; 15:227; 21:53; 23:130-136; 23:168; 25:8; 28:218-219; 32:246; 37:37-38 (pl); 45:59; 52:206; 53:36; 57:4.
- Poster Art Collection Exhibition (Dunedin, NZ). 52:206.
- Poster Design. By Alfred Reynolds. 25:44 (pl).
- Poster Designing. F. H. Coventry. 23:130-136.
- Poster Exhibition (Dunedin, NZ). 45:59.
- Poster Exhibition (Propaganda Posters). 64:19.
- Potato Fields. Jocelyn Harrison-Smith. 61:12 (pl).
- POTTER, F. ~Nothing To Do. 32:244.

- POTTER, Paul. 52:182.
 POTTER, Percival. 58:20.
 Pottery bowl ornamented with many-armed volutes. 43:136 (pl).
 Pottery vase ornamented with scroll designs 43:136 (pl).
 Pottery Vase. Tripod Pottery Vase. Pottery bowl. 43:136 (pl).
 Pottery. By Elizabeth Matheson. 65:44 (pl).
 POTTINGER, J. 70:43.
 POUSSIN, Nicolas, 1594-1665. 14:108; 16:249; 52:182.
 POUTOKO-MANAWA. ~Origin of Carving. 6:130-131.
 POWEL, W. B. 17:61.
 POWELL, A. W. B. 17:61; 35:168; 41:45.
 Powder of Grief. Mona Tracy. 6:109-113.
 POWELL, R. 25:48.
 POWER, H. S. 23:121; 34:69
 ~The Bush Team. 33:56; 34:60 (pl)
 ~End of the Day. 33:56
 ~Team of Bays. 33:56.
 POWER, Peter. 47:157-158.
 POWER, Septimus. 33:56; 38:104.
 POYSE, Spencer. 70:40.
 Prado. The Studio Limited, London. 49:47.
 Prague Castle and the Cathedral of St Vitus. 63:6 (pl).
 PRAIN, George. 59:2.
 PRATT, Douglas. 34:70.
 PRATT, Mr. ~Serene Amid Alarms. 6:144.
 Prayer for Poverty. Dora Hagemeyer. 33:28.
 Pre-Raphaelite Brotherhood. 33:12; 33:54; 35:169; 39:156; 53:40.
 Precedent. The New South Wales Government Travelling Art Scholarship. 55:138-140.
 PRECHNER, Mary. ~Cobber Kain. 55:107.
 Preference in Art. P. W. Robertson. 27:135-138.
 Preliminary Sketch for a Mural Painting. By Kathleen Kempthorne. 25:46.
 Press Dramatic Club (Wellington, NZ). 19:168.
 PRESTER JOHN – see also C. A. M.
 PRESTER JOHN – see also MARRIS, C. A.
 PRESTER JOHN. 36:175; 37:29-31
 ~And One was a Poet. 7:199-202
 ~Open letter to the editors. 3:193-195; 36:193-195
 ~Reviews. 20:231-33; 21:50-52; 23:150-152; 25:36-42; 28:210; 29:51; 32:233
 ~Slim Volumes of Verse. 12:285-289.
 PRESTON, Margaret (Macpherson). 3:155; 9:70.
 PREUSSNER. 50:109.
 PREVOT-VALERIE, André. 46:124
 ~Paysage du Cher. 46:125.
 PRICE, F. A. 54:100
 ~Botanical Gardens, Wellington. 52:200.
 PRICE, W. H. 53:50.
 PRICHARD, K. S. 54:94.
 PRIDHAM, Marie Prideaux. 32:203.
 PRIESTLY, J. B. ~They came to a City. 69:31.
 PRIESTMAN, Bertram. 21:52; 32:209; 42:79
 ~The Meeting of the Washburn and the Wharfie. 59:2.
 Primitive Village in the Desert, Morocco. Watercolour. By John Weeks. 11:207 (pl).
 Primrose Hill. By Ernest Jenner. 15:223.
 Prince of Wales Exhibition (UK). 17:19.
 PRINCE, Percival. 19:144-145.
 Princes Street, oil. Elizabeth Bisley. 54:74 (pl).
 Princess Louise Prize for Memory Drawing (London. UK). 8:272-273.
 PRINGLE, Janet. 58:2.
 Print Collecting as Hobby. by Sir Harry Batterbee. 54:79-82.
 Print Collectors Quarterly (London, UK). 8:271.
 Printing Exhibition (Auckland, NZ). 51:157.
 Prix de Rome competition. 10:88; 16:250; 47:168.
 Problem of the Modern Palette. Frank Morley Fletcher. 60:18.
 PROCTOR, Mrs. 10:126.
 PROCTER, Dod. 15:220; 25:27-28; 39:133; 45:50.
 PROCTER, Ernest. 45:50; 48:207.
 PROCTOR, Robert, 1879-1931?35? (Robert Field). 1:31; 3:169; 15:227; 17:60; 70:45.
 PROCTOR, Thea. 3:155; 27:148
 ~Still Life. 34:69
 ~Tulips. 33:56.
 Proctor-Harvey School (Newlyn, UK). 17:63.
 Prof. J. Shelley. Life size Portrait Bust. By F. A. Shurrock. 2:132 (pl).
 Professor T. H. Easterfield. Oil. 25:29 (pl).
 Professor. By Willow Macky. 59:9.
 Progressive Books Exhibitions (Auckland, NZ). 65:48.
 Prophet with Honour. By Eric Lee-Johnson. 58:16.
 Protest. G. A. Humphreys-Davies. 36:203-204.
 PROUT, John Skinner. 27:147.
 PROUT, Margaret – see FISHER-PROUT, Margaret Fisher.
 Provincial Council Chamber, Old Government Buildings. 2:100 (pl).
 PROVIS, Zoe. 45:51.
 PROWSE, H. ~Otago Art Society. First Annual Exhibition. 11:221-224
 ~Sunday. 4:248 (pl).
 PRYDE, James. 21:48; 24:192; 31:130.
 Public Trustee, Wellington. 3:pr.145.

Q

- Puhi Puhi Valley. By A. E. Baxter. 6:133 (pl); 8:284 (pl); 28:178 (pl).
 Puhi Puhi Valley. By Sydney L. Thompson. 36:215 (pl).
 Pulchri Studio (The Netherlands). 34:91-92.
 Pumpkin Cottage (Silverstream, NZ). 2:108 (pl); 8:259; 48:222.
 Pumpkin Cottage The Artists' Rendezvous. Arthur Johnston. 56:193-194.
 Pumpkin Cottage, the haunt of Jimmy Nairn. Oil By E. Rosa Sawtell. 2:108 (pl).
 Punch Bowl Stream, Arthur's Pass. Oil. By Grace Butler. 2:123 (pl).
 PURCELL, Henry. 56:179.
 PURVIS, Tom. 14:142; 28:219.
 Putney School of Art (London, UK). 49:5.
 PUVIS de Chavannes, Pierre, 1824-98. 16:289; 30:95.
 PYCROFT, A. T. 17:61.
 PYNSON, Richard. 51:157.

Q

Queen of Sheba. M. E. R. Tripe

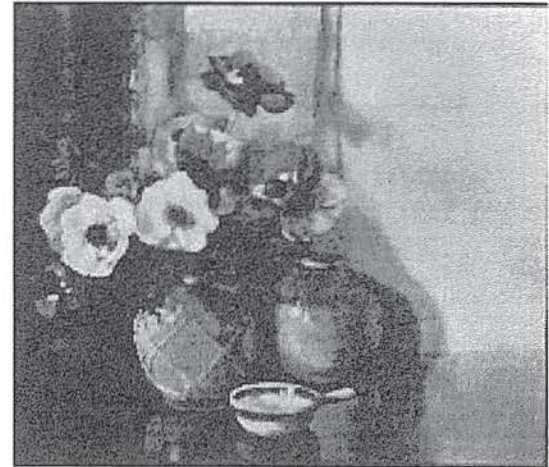


Quai de Bosc, Cette, France. Sepia-drawing. By Owen Merton. 8:236 (pl).

- QUAYLE, Miss. 22:110.
 Queen Mary Portrait Fund (NZ). 46:124.
 Queen of Sheba. By M. E. R. Tripe. 8:281 (pl).
 Quest of K. M. Ballantyne. Pohutukawa. 8:259-263.
 Quick Lunch. By Juliet Peter. 53:42 (pl).
 QUICK, W. F. 22:109.
 Quickest Air Mail, poster by E. McKnight Kauffer. 37:37 (pl).
 Quill. New Zealand Writers' and Artists' Association. 40:231.
 QUILTER, Lois. ~The Absent Child. 26:79.
 QUINAUX, J. ~On the River Lesse, Dinant. 33:56.
 QUINN, James. ~Portrait Group. 33:56; 34:68.
 Quoin Club (Auckland, NZ). 10:148; 22:75.

R

D.K. Richmond Anemones



- R. N. Field, A.R.C.A. An Appreciation. W. H. Allen. 40:187-196.
 R. O. McG. – see also MCGILL, Ross.
 R. O. McG. ~Home Grown Theatre. 58:11
 ~Ned Kelly. A review of a Play in Verse about the last of the Kings of the Road, by Douglas Stewart. 60:17
 ~On local stages. 63:12
 ~On Wellington stages. 64:8-9
 ~Repertory Reviewed. 59:4; 60:12; 61:17
 ~Theatre, the Williamson Tour and other Ventures. 65:35-37
 ~Wellington Repertory Reviewed. 62:18.
 R. R. M. ~Nugent Welch. The Artist and the Man. 62:4.
 R.W.S. Gallery (London, UK). 15:217.
 Rabat (Capital of French Morocco) Tailor Boys. By Cora Wilding. 37:28 (pl).

- Rabbi. by S. P. Andrew. 2:fr.
- RABELAIS. 55:125.
- Rachael. Oil. By Augustus John. 46:73 (pl).
- RAE, A. J., 1884-1971 (Albert James). 5:61; 10:147
- ~Mt Cook. 2:131 (pl)
- ~Otago Art Society Exhibition. 26:99-101
- ~A Veteran. 2:113 (pl).
- RAE, M. B. 25:49; 25:50.
- RAEBURN, H. MacBeth. ~Portrait of Right Hon. Neville Chamberlain. 53:49.
- RAEBURN, Henry, 1756-1823. 10:125; 17:37; 23:152; 29:46; 32:244; 34:111; 38:111; 39:155; 42:58; 42:96; 43:156; 50:108
- ~Mrs Lumsden. 29:49
- ~Portrait of Barbara Montgomery. 34:111
- ~Portrait of Brig. General Alexander Walker. 34:111.
- Raft of the Medusa. Géricault. 55:131 (pl).
- Raga Canoe. Bromoil. By Gerald E. Jones. 7:193 (pl).
- RAGG, Sylvia. 58:18
- ~Interior of Hut. 49:50.
- Railway Embankment. Charles Tole. 61:10 (pl).
- Railway Studios (Wellington, NZ). 11:226.
- Railway Yard. Oil. By May Smith. 67:25 (pl).
- RAIMONDI, Marcantonio, 1480-1527. 38:116.
- Rainy Day. Mary Cebalo. 61:11 (pl).
- Rakaia Gorge. By Archibald F. Nicoll. 28:177 (pl).
- RALEIGH, Walter. 45:59; 51:157.
- RAMSAY, Allan, 1713-84 (School of). ~Mrs Everard. 32:244.
- RAMSAY, Allan, 1713-84. 39:155.
- RAMSAY, Lady Patricia. 45:51.
- RANFURLY, Lady. 35:169.
- Ranges. By Olivia Spencer Bower. 24:181 (pl).
- Rangi of Roto Rua. Pencil-drawing by Christopher Perkins. 27:124 (pl).
- Rangiatea. The Maori Church at Otaki. W. J. Phillipps. 52:185-189
- ~Arapaki panel. 52:186 (pl)
- ~Carved Altar Rails, Altar Cloth in background. 52:185 (pl)
- ~Detail of carving on altar rail. 52:186 (pl)
- ~Interior of Otaki Church as it is today. 52:185 (pl).
- Rangiora High School (Rangiora, NZ). 33:55.
- RANKIN, Ruby. ~The Old English Teapot. 28:177 (pl).
- RANKIN, Stanley. 16:291-292.
- RANTRY, R. ~Decorative Panels, in Bramley Falls Yorkshire Stone. 36:217 (pl).
- Ranunculus. By D. K. Richmond. 24:181 (pl).
- RAPHAEL 1483-1520. 7:165; 19:153; 42:58; 49:39; 53:20; 64:10
- ~Anatomical Drawing from Nude Studies of Two Warriors. 49:41 (pl).
- RAPHAEL, Jacqueline. 66:46.
- Rata... New Zealand Annual. 13:pr.5; 14:pr.80; 15:pr.167; 17:c.; 21:c.
- RATTIGAN, Terrence, 1911-1977. ~Flare Path. 65:37.
- Rauawa of a Model Canoe. 40:204 (pl).
- Rauponga, Anaha. 40:202 (pl).
- RAVILIOUS. 55:137.
- RAVILLION. 55:108.
- RAWLINSON, Gloria, 1918-. 33:34; 35:161.
- Rawri Renata, Maori Battalion. Oil. By Roy Dickison. 66:42 (pl).
- RAYMENT, T. 54:94.
- RAYMOND, Ernest. 47:184.
- RAYMOND, Maureen. 39:126; 56:18.
- RAYNER, John. 48:215.
- RAYNES, Joseph. 39:176.
- Re-birth of the Otago Art Society. J. G. Johnston. 10:129-132.
- READ, Herbert, 1889-. 25:10; 27:137; 27:153; 28:216-217; 53:44; 67:10-11; 69:11.
- READ, Hildegard E. 7:211; 58:2; 62:2.
- READER, Elaine. 66:46.
- Readjustment. An Episode in Two Scenes. Una C. Craig. 17:23-32.
- Realism. 45:53; 46:106.
- Reapers. By Frank Brangwyn. 30:109 (pl).
- Recent Architectural Development in North America. By William Fielding. 10:140-144.
- Red Houses. By O. R. Lee. 53:42 (pl).
- Red Hut, Glentanna [sic]. By C. Lovell-Smith. 28:178 (pl).
- Red Indian Brave. One of two equestrian statues. 48:237 (pl).
- Red, White and Blue. Oil. By Rata Lovell-Smith. 30:74 (pl).
- Redfern Gallery (London, UK). 14:142.
- REDFERN, William. 35:166.
- REDMARSH, David. ~Sculpture of W. H. Wright. 33:41-43.
- REDWOOD, Pascoe. 9:69; 16:290; 18:129; 20:221; 22:68; 24:222; 28:219; 30:116; 38:112; 42:96; 46:118; 50:102; 67:39
- ~Collins Street, Melbourne. 10:146 (pl)
- ~A Portrait of a Boy. 9:66
- ~Still Life. 9:67
- ~Towards the West, Manakau. [sic]. 20:229.
- REDWOOD, Pat. 4:270.
- Reed's Bookshop (Wellington, NZ). 65:pr.3; 66:pr.3.

R

- REED, H. 50:102
 ~Steep Street. 54:71.
 REED, W. J., 1908?09?- (William James).
 16:261; 17:11; 20:204; 59:2
 ~Adoration of Mother and Child. 56:185
 ~Adoration of the Madonna and Child. 56:187
 (pl)
 ~Be Fruitful and Multiply. 51:153
 ~Decorative Sea Piece. 24:181 (pl)
 ~The Giant Gum. 20:207 (pl)
 ~Monck's Bay. 26:87
 ~The Visitation. 44:170; 44:176 (pl).
 REEKIE, Eunice. 17:61.
 REEVE, Alan. 57:23.
 REEVE, Russell. 11:158; 13:71.
 REEVES and Sons Ltd (Wellington, NZ)
 (patrons). 47:190.
 REEVES, Eric. 12:302; 15:227.
 REEVES, W. Pember. 19:189.
 Reflection. Elsa Mary Bosworth. 19:180.
 Reflections on British Painting. Roger Fry.
 25:36.
 Refugees. By Wu Ku. 57:6 (pl).
 Rehearsal. Oil. By Roberts Tole. 3:181 (pl).
 REICH, J. J. 43:158.
 REICH, J. J., Mrs. 43:158.
 Reid and Lefèvre's Gallery (London, UK) (See
 also ~ Lefèvre). 16:248; 39:160-161; 49:36.
 REID, Andrew. 55:145
 ~River Avon, Hagley Park. 13:66.
 REID, George. 60:20.
 REID, K. C. 44:218.
 REID, Robert, fl. 1873-1937. 53:47.
 REID, Vera. 64:7.
 Reimann School (London, England). 40:pr.184.
 REISCHEK, Andrew. 8:226.
 Reject Shows. 38:73.
 Relief Modelling. By Lyn McGoun. 25:45 (pl).
 Relief Modelling. By Marion Fraser. 25:45
 (pl).
 Relief. By Noel Ireland. 24:209 (pl).
 Rembrandt Gallery (London, UK). 10:87;
 11:217.
 REMBRANDT van RYN, 1606-69. 4:216;
 8:260; 10:125; 11:215; 12:298; 13:9; 17:37;
 18:130; 22:110; 28:197-206; 29:46; 45:10;
 45:43; 46:106; 47:168; 50:109; 51:145; 60:8;
 64:10; 66:21; 69:46; 70:40
 ~Achilles. 10:127
 ~Admiral's Wife. 52:182-183
 ~Bathsheba. 27:137
 ~Knight in Armour. 10:127
 ~Knight with a Flaw in his Armour. 10:127
 ~The Man in Armour. 10:126
 ~Self Portrait. 38:116
 ~The Toilet. 27:137.
 Remembrance of the Promised Land. Eve
 Langley. 59:18.
 Remembrance of Things Past. Eric Lee-Johnson.
 64:14; 64:15 (pl).
 REMINGTON, Frederic. 56:189.
 Reminiscences of Sickert. 48:215-216.
 Reminiscences. H. Linley Richardson, R.B.A.,
 F.R.S.A. 45:7-18.
 Renaissance. Oil. Roland Hipkins. 36:187 (pl).
 Renascence. Dora Hagemeyer. 33:27.
 RENATA, Rawri. portrait. 66:42 (pl).
 RENI, Guido, 1575-1642. ~Martyr. 32:222.
 RENOIR, Pierre Auguste, 1841-1919. 4:222;
 11:164; 16:249; 25:36; 28:204; 31:131;
 36:195; 46:107; 50:109; 53:19-29; 57:4;
 57:14; 61:3; 63:14
 ~Baigneuse Blonde. 29:49
 ~The Bathers. Renoir. 53:28
 ~Bouquet des Lilas. 29:49
 ~La Loge. 53:22; 53:23 (pl); 63:15 (pl)
 ~Luncheon of the Boatmen. 53:22-29; 53:23 (pl)
 ~Madame Charpentier and her Children
 (1878). 53:22-28; 53:24 (pl)
 ~Maternité. 29:49
 ~Le Moulin de la Galette (1875). 53:22; 53:23
 (pl)
 ~The Opera Box (La Loge, 1874). 53:22; 53:23
 (pl); 63:15 (pl)
 ~Portrait of Mme Charpentier. 63:14
 ~Portrait of the Wertheimer Family. 53:27
 ~Repasseuses. 39:177
 ~Retours des Champs. 29:49
 ~Torso of a Young Woman. 53:27-28; 53:25
 (pl)
 ~Two Little Circus Girls. 53:26 (pl); 53:28
 ~Two Young Girls at the Piano. 53:26 (pl);
 53:28
 ~Umbrella. 53:20
 ~Young Circus Girls (1874). 53:22.
 Renoir. Some Notes on his Life. By Theodore
 Duret. 63:14.
 RENTOUL, Ida, (Mrs Outhwaite). ~A Branch
 of Wild Flowers. 23:151.
 Repairs. Watercolour. By Maud Sherwood.
 23:fr.
 Repertory and Play-Reading. 16:293-294;
 17:65-66; 18:132; 18:132-133; 18:133;
 19:193-195; 20:251-254; 21:58-59; 22:112;
 25:52-53; 26:105.
 Repertory Drama in New Zealand. Marjory
 Nicholls (Mrs John Hannah). 9:60-63.
 Repertory in Auckland. By F. M. 4:256-258.
 Repertory Reviewed. By R. O. McG. 59:4;
 60:12; 61:17.

- Repoussé Plaque. By Chrystabel Aitken. 17:58 (pl).
- Repoussé Work. E. T. Hamilton. 1:59 (pl); 1:57.
- Resting Horses. Charcoal. By D. K. Richmond. 29:14 (pl).
- Resting. Oil. By Harry Watson 45:48 (pl).
- Retrospect. By A. H. O'Keeffe. 16:267 (pl).
- Retrospective Exhibition of New Zealand Art. (Wellington, NZ). 32:244; 45:52; 46:86.
- Return from Dunkirk. Chalk, pen and wash. By Sir Muirhead Bone. 55:113 (pl).
- Return. By Mona Tracy. 1:45-47.
- REVEL, D. 32:245.
- Reviews. 35:164:167; 40:229-231; 49:47-48.
- Reviews. G. E. E. 54:92-95.
- Reviews. Ruth Gilbert. 58:12.
- Reviews. H. P. C. 55:144; 57:26-27; 58:12.
- Reviews. H.W. 64:18.
- Reviews. Stewart B. MacLennan. 59:20.
- Reviews. Prester John. 20:231-33; 21:50-52; 23:150-152; 25:36-42; 28:210; 29:51; 32:233
- Reviews. Helen Wheeler. 43:149-150; 43:152-153.
- Reviews. C. A. M. 43:150-151; 43:151-152; 60:19.
- REW, D. 31:177.
- REYBURN, Lorna. 35:168
- ~Orakei. 20:222.
- REYNOLDS, Alfred. ~Poster design. 25:44 (pl).
- REYNOLDS, Frances. 55:123; 56:183.
- REYNOLDS, Joshua, 1723-92. 9:70; 10:125; 10:126; 23:152; 29:35; 29:46; 37:39; 37:53; 38:111; 39:155; 39:156; 42:96; 43:156; 45:39-40; 50:109; 51:126; 54:96; 55:123; 56:179; 56:183; 60:9; 60:18
- ~Bacchus. 29:37
- ~Portrait of Miss Gale. 29:36
- ~Portrait of the Artist. 32:244
- ~Sir Abraham Hume. 32:244.
- REYNOLDS, S. W. 54:81.
- Rhapsody. By Gwen Hawthorn. 57:20.
- RHIND, Betty. 14:107-108
- ~Magnolias. 46:112
- ~Meditation. 14:100 (pl)
- ~Pamela. 6:139.
- RHODES, Lady. 15:228.
- RHODES, Heaton. portrait. 44:174 (pl).
- RHODES, M. 53:48.
- RHODES, Margaret. ~Gum Trees. 52:208.
- Rhona Haszard. [By] Leslie Greener. 17:17-20.
- RHYS, Ernest. 5:21.
- RICE, Bernard. ~A Water Carrier, Egypt. 6:136 (pl).
- RICE, W. C. 43:156.
- RICE, W. E. 54:100; 70:28
- ~Hazy Morning. 14:111.
- RICH, Alfred. 46:86.
- RICHARDS, Fred. 24:192; 70:40
- ~Rue Voltaire, Chinon. 33:54
- ~The Street of the Forgotten Name. 33:54.
- RICHARDSON, Edward. 47:133.
- RICHARDSON, Gwyneth. 12:262; 18:131; 30:120; 38:111; 38:113; 43:155; 46:123; 47:187; 48:246; 48:250; 49:49; 50:102; 50:103; 52:203; 55:145; 57:3; 63:2
- ~Backwater, Milford. 66:44
- ~A Peep of the South Island. 1:61 (pl)
- ~Rainy Day, Upper Hutt. 13:67
- ~Silver Morning. 46:112
- ~Still Morning, Paihia Beach. 38:111
- ~Tapeka Point, Bay of Islands. 38:111
- ~Whangarei Heads. 65:47
- ~The Yard at Bethels. 66:44.
- RICHARDSON, H. Linley 1878-1947. (Harry Linley). 6:143; 10:93; 10:147; 23:167; 26:63; 32:243; 44:222; 45:7-18; 45:34; 46:123; 48:250; 52:198; 54:57; 54:100; 58:15; 60:10-11; 63:2; 66:39; 70:28
- ~Abdul, Sudanese Policeman. 60:11 (pl)
- ~An Old Identity. Oil. 1:19 (pl)
- ~Boat Harbour. 60:10
- ~Corfe Castle. 60:10
- ~Duke of Gloucester presenting Air Race Medals to Squadron-Leader McGregor and Mr H. C. Walker, at Palmerston North. 30:76
- ~Father and Daughter. 60:10
- ~G. Richardson Esq. 30:69
- ~Head of an Old Man. 48:230 (pl)
- ~In the Afternoon Sunlight. 45:fr.
- ~In the Garden. 60:10 (pl)
- ~In the Maori Meeting House. (pl)
- ~In the Native Bush. 60:10
- ~Joan. 60:18
- ~Kelburn Houses. 60:10
- ~A Maori Chieftainess. 45:16; 50:72; 60:18
- ~Maori Girl with Taiaha. 6:117 (pl)
- ~Maori Girl. 45:16
- ~Maori Woman with Taiaha. 46:112
- ~Marseilles. 45:19 (pl)
- ~Miss Ruth Nathan. 14:111
- ~Mrs Murray Fuller. 50:69 (pl); 50:72
- ~Mrs Thornley, of Titahi Bay. 18:79; 45:14 (pl)
- ~The Old Countryman. 60:18
- ~The Old English Countryman Reads the War News. 59:20; 61:20
- ~Old Man. 60:18

R

- ~Old Maori Chieftainess. 33:22 (pl)
- ~Old Maori Woman. 22:70
- ~Old Maori Woman With Taiaha. 48:249; 46:79 (pl)
- ~The Paddock. 60:10
- ~Palmerston North from the Bluff. 60:10
- ~Picture of a Maori Chieftainess (Ruawahine). 32:243
- ~Portrait of G. Maddison, Esq., Mayor of Hastings. 45:13 (pl)
- ~Portrait of Miss D. K. Richmond. 28:190
- ~Portrait of Mrs Thornley of Titahi Bay. 18:79 45:14 (pl)
- ~Portrait of Ninewha-ite-Rangi. 45:16
- ~Rangitoto. 60:10
- ~Reminiscences. 45:7-19
- ~The Ruawahine. 26:fr.
- ~Sir James Carroll. 60:18
- ~Souvenir of Jamaica. 45:11 (pl)
- ~Still Life [of dahlias]. 60:10
- ~Summer's Day, Wellington. 1:38 (pl)
- ~The Sun Bathers. 60:10
- ~Titahi Bay. 60:10
- ~Winter's Day, London. 60:18
- ~Yorick, the Parson, on His old Horse. 32:243.
- RICHARDSON, Henry Handel. 17:64.
- RICHDALE, Ian. 67:40
- ~Horses. Ian Richdale. 67:41 (pl).
- RICHDALE, Ian M. 38:113; 57:32.
- RICHIE, J. 26:104; 38:114.
- RICHMOND, D. K., 1861-1935 (Dorothy Kate). 4:272; 6:143; 8:231; 8:287; 8:288; 9:69; 12:301; 14:111; 14:159; 15:172; 17:pr.5; 17:64; 22:70; 24:224; 28:163-164; 28:183; 28:190; 28:220; 28:222; 29:9-20; 29:41-43; 29:59; 30:pr.67; 30:120; 30:121; 32:210; 32:238; 32:241-242; 32:243; 42:79-80; 49:49; 56:169; portrait. 29:fr.
- ~After Milking. 12:262
- ~Anemones. 4:267 (pl)
- ~Birds, Beasts and Fishes. 32:241-242
- ~Boys fishing in the Seine, France. 29:16 (pl)
- ~Egmont. 32:241-242
- ~Egmont in Winter. 32:241-242
- ~Fishing on the Seine. 32:241-242
- ~Fruit. 29:pr.4; 30:pr.67
- ~Irish Fireflame. 14:155-156
- ~Lady Pine. 14:155-156
- ~Lake Rotoroa in Winter. 29:13 (pl)
- ~Lake Rotoroa, Summer. 29:12 (pl)
- ~Marigolds. 29:7 (pl); 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Milking Time. 12:262
- ~Mounts Sefton and Cook. 32:241-242
- ~Mt Egmont. 29:17 (pl)
- ~Mt Sefton from the Hermitage. 7:181 (pl)
- ~Mt Sefton. 6:135 (pl); 8:287
- ~Old Public Trust Building, Lambton Quay, Wellington. 29:11 (pl)
- ~Pears and Chrysanthemums. 32:241-242
- ~Ranunculus. 24:181 (pl)
- ~Rata in Buller Gorge. 32:241-242
- ~Reflections of the Southern Alps on Lake Pukaki. 14:159
- ~Resting Horses. Charcoal Sketch. 29:14 (pl)
- ~Roses with a Bright Scarf. 14:155-156
- ~Roses. 6:143
- ~Shelf in My Studio. 12:260 (pl)
- ~Still Life, Fruit. 17:21 (pl)
- ~Sunrise, Lake Waikaremoana. 32:241-242
- ~The Swing. 29:15 (pl)
- ~Tulips. 32:241-242
- ~York Bay. 32:241-242
- ~Zinnias. 32:241-242
- ~Zinnias and Chintz. 1:9 (pl).
- RICHMOND, J. C., 1822-98 (James Crowe). 14:84; 15:167; 15:171-183; 27:113; 29:9; 29:59; 32:208; 42:80; 56:169; 57:31; 66:47; portrait. 15:fr.
- ~Detribalised Natives, Taranaki, 1869. 15:175 (pl)
- ~Dunedin. 15:177 (pl)
- ~From Accommodation House opposite Bealey. 15:185 (pl)
- ~From the old Pa, Greymouth. 15:191 (pl)
- ~Lake Rotoroa Upper Buller. 15:188 (pl)
- ~Luncheon al fresco, Ratanui, Taranaki, 1851. 15:187 (pl)
- ~Manuka and Horoeaka, Dunedin. 15:179 (pl)
- ~Ngatapa. 51:138
- ~Ngatapa from the East, 1869. 15:189 (pl)
- ~Old Style, Ship Kenilworth, 570 tons. 15:190 (pl)
- ~Rimu, Taranaki, 1851. 15:176 (pl)
- ~Summit of Dent du Midi from Bex, Switzerland. 15:170 (pl)
- ~Wells Cathedral. 15:180 (pl).
- RICHMOND, Leonard. 11:226; 12:301; 45:59.
- RICHTER, Hans Davis. 14:138; 15:220; 35:126; 44:220; 45:50; 46:116
- ~The Alcove. 51:158
- ~In a Cornish Inn. 46:113
- ~A London Studio Interior. 46:113.
- RICKETTS, Charles. 15:214; 20:238; 24:192.
- Rievaulx Abbey, poster by Fred Taylor. 37:38 (pl).
- RIGDEN, V. 29:55.
- RILEY, A. D. 11:226; 47:133; portrait. 32:211 (pl).

- RILEY, Graham. 25:47.
- Rimu Trees, Lake Waikaremoana. Eric N. Gully. 30:77 (pl); 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- Rimu, Taranaki, 1851. By J. C. Richmond. 15:176 (pl).
- Rippling Waters, Lake Kaneiri. By W. S. Wauchop. 6:134.
- RITCHIE. 64:4.
- RITCHIE, Herman. ~Après le Bain. 33:56.
- RITCHIE, J. H. 26:104.
- RITCHIE, John, 1917. 68:22; 69:43
- ~Morning Sun, Riardo, Italy. 68:26 (pl).
- RITCHIE, P. L., Mrs. 11:223; 14:153-154; 25:50; 50:107.
- River. By Mabel Hill. 4:250 (pl).
- River. By T. A. McCormack. 51:153; 54:63 (pl).
- RIVERA, Diego, 1886-1957. 37:52; 54:92.
- Rivington. J. M. Thomasson. 10:145 (pl).
- Road and Houses. By Nola Blinko. 41:16 (pl).
- Road and the river. M. E. R. Tripe. 47:149 (pl); 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- Road out of Camaret. Oil. By Rhona Haszard. 17:14 (pl).
- Road to Howick. Oil. 30:72 (pl).
- Road to Little Sark. By Rhona Haszard. 12:260 (pl).
- Road to the Pass. By Nugent Welch. 8:282 (pl).
- Road to the Valley, Cambewarra, NSW. By Ida G. Eise. 6:134 (pl).
- Road winds over the Hills. Oil. John Cameron Duncan. 17:35 (pl).
- ROBBIA, Luca della, ca 1400-82. 24:211-212
- ~Terracotta Relief. 24:210 (pl).
- ROBBINS, W. P. 45:50.
- Robert Hamilton, Esq. A. F. Nicoll. 16:236 (pl).
- Robert McDougall Art Gallery (Christchurch, NZ). 2:143; 3:157; 8:287-288; 9:70; 10:151; 12:300; 15:228; 16:260; 16:290-291; 17:62; 18:107-111; 18:109 (pl); 18:110 (pl); 18:129-130; 19:191; 20:249; 21:55; 24:222; 28:220; 29:19; 29:58; 31:179; 32:241; 33:53; 33:55; 34:110; 34:111; 35:123; 36:222; 36:222; 37:50; 39:177; 40:233; 41:47; 45:45; 45:59; 46:107; 51:117; 54:97; 57:4; 58:18; 66:46.
- Robert McDougall Bequest. 18:130.
- ROBERTS. 47:178; 47:161.
- ROBERTS, C. C. 50:92.
- ROBERTS, David. 70:43
- ~Edinburgh from Calton Hill. 33:56; 34:70.
- ROBERTS, K. 32:241.
- ROBERTS, Laurence. 55:144.
- ROBERTS, Tom, 1856-1931. 10:149; 14:159-160; 27:147; 38:103; 55:144; 56:189
- ~Australian Aboriginal. 34:68
- ~The Breakaway. 14:160
- ~Bailed Up. 14:160
- ~Head of an Australian Aboriginal. 33:56
- ~Portrait of Eileen. 33:56; 34:68.
- ROBERTS, William. 24:192; 25:50; 38:106; 43:157
- ~The Chess Players. 24:195 (pl).
- ROBERTSON, Mrs. 21:53.
- ROBERTSON, Carrick. 35:169.
- ROBERTSON, David. 45:52.
- ROBERTSON, George. 35:161.
- ROBERTSON, J. 50:102.
- ROBERTSON, Jean. 55:145.
- ROBERTSON, P. W. 12:234; 13:6; 14:146-148; 14:161; portrait. 13:18 (pl)
- ~Art of Christopher Perkins. 13:9-22
- ~Preference in Art. 27:135-138.
- ROBINS, E. A. 46:110.
- ROBINS, W. P. 15:220; 44:217; 45:52.
- ROBINSON, Anna. 28:221; 50:103; 55:145; 63:1
- ~Dad. 28:221.
- ROBINSON, Heath. ~From Heath Robinson's Illustrations to Rabelais. 41:28 (pl).
- ROBINSON, Jean. 50:105.
- ROBINSON, M. A. ~Christmas Lilies. 57:3.
- ROBINSON, M. R. 57:2.
- ROBINSON, W. F. ~The Fates. 52:208.
- ROBLEY, H. G., 1840-1930 (Horatio Gordon). 6:75; 50:104
- ~Two Heads, showing patterns of face tattooing. 6:107 (pl).
- ROBSON, E. ~Self Portrait. 57:2.
- ROBSON, K. 36:221-222; 63:1.
- ROBUSTI, Marietta. 56:179.
- Rock. Gwen Hawthorn. 68:16.
- ROCKELL, C. F. 46:83.
- Rocks of the Tasman. Duncan Darroch. 13:63 (pl).
- RODGERS, Nancy. 38:114.
- Rodin Museum (Paris, France). 38:115.
- RODIN, Auguste, 1840-1917. 4:221-222; 8:277; 13:26; 14:140; 23:160; 45:10; 46:85; 56:169; 57:30; 62:8; 62:8-9
- ~Balzac. 15:195.
- RODWAY, Florence. 27:148.
- ROE, Fred. 70:40.
- Roerich Museum (New York, USA). 10:149.
- Roger Fry Memorial (UK). 27:153.
- ROGERS, Claude. 49:36.
- ROGERS, E. T. 25:48; 28:221; 30:119; 32:243; 69:48.
- ROGERS, G., Mrs. 69:48.

R

- ROGERS, W. J. 57:31.
- Roland Hipkins and Jenny Campbell. W. S. Wauchop. 36:177-187.
- Roland Wakelin. L. H. Allen. 14:129-135.
- ROLLETT, Elissa C. 31:140.
- Rome. Olivia Spencer Bower. 39:127 (pl).
- Rome Scholarship (UK). 19:179.
- ROMNEY, George, 1734-1802. 10:125; 17:40; 29:46; 35:125; 42:96; 50:104; 50:109; 54:90
- ~Caccandra [sic]. 29:49
- ~Welsh Girl. 29:49.
- Roof Tops After Storm. By Grace Butler. 51:150 (pl).
- Room 83. By Helen M. Parker. 30:79; 30:81-88.
- ROSCOE, E. 31:177.
- ROSE, Eileen. 26:104
- ~Eve with the Serpent and Apple. 32:240.
- ROSENFELD, M. ~Culture of Czechoslovakia. 63:7-9.
- Roses. By A. H. O'Keefe. 4:268 (pl).
- ROSS, Phyllis L. 32:240.
- ROSSETTI, Christina. 31:164.
- ROSSETTI, Dante Gabriel, 1828-82. 33:54; 39:156
- ~Monna Pomona. 32:244.
- Rota Exhibitions (NZ). 22:111; 23:169; 24:225; 30:119; 30:120-121; 32:243; 37:57; 38:115; 38:118; 39:180; 40:236; 41:50; 43:105; 43:159; 44:215; 46:119; 46:121; 50:104; 51:155; 52:201; 52:208; 54:100; 70:48.
- ROTH, Bresslem. 70:40.
- ROTHENSTEIN, Albert. 36:221.
- ROTHENSTEIN, William. 13:25; 13:71; 15:216; 16:249; 21:51; 24:192; 27:157; 32:187; 37:51; 40:187; 49:6; 50:109; 65:27
- ~Jews Mourning in a Synagogue. 32:244; 33:13.
- Rotomana, Otira. By O. Spencer Bower. 5:37.
- ROUAULT, Georges, 1871-1958. 38:116; 45:45; 50:109; 65:17.
- Rouen (France). 13:62.
- Rough Creek, Arthur's Pass. By M. O. Stodart. 30:97 (pl).
- Rough Sea. By Li-Sung, Sung Dynasty. 39:151 (pl).
- ROUNTREE, Harry, 1878-pre1930. 8:231; 9:6; 57:4; 58:1; 59:2
- ~Animal Poster advertising National Savings Certificates. 14:142
- ~Illustrations to The Dormouse and the Doctor by A. A. Milne. 10:122-123 (pl)
- ~Uncle Remus Illustrations. 58:1 (pl).
- ROUSEL, Roy. 63:17.
- ROUSSEAU, Henri, 1844-1910. 16:249; 18:123; 41:19; 46:107; 55:123.
- ROUSSEAU, Theodore. 64:10.
- ROUSSEL. 45:44.
- ROUSSEL, K. 45:50.
- ROUSSELL, Theodore. 24:192.
- ROUT, E. B. 34:109.
- ROWE, A. C. 45:59.
- ROWE, W. Page. 6:81; 7:211; 40:199; 54:72; 58:2; 62:2.
- ROWLANDSON, R. Eleanor. 22:81.
- ROWLANDSON, Thomas. 18:124; 46:86; 69:47.
- ROWLEY, F. W. ~The Industrial situation in New Zealand. Wellington, H. H. Tombs. 12:pr.232.
- Roy Dickison, an appreciation. By Senior. 66:43.
- ROY, Pierre. 38:106.
- Royal Academy Exhibition of Art and Industry (NZ). 27:111-112.
- Royal Academy of Art (London, UK). 4:221; 5:62; 7:166; 7:211; 8:288; 10:85; 10:87; 10:87-94; 10:105; 10:149; 10:150; 11:216; 11:219; 12:297; 12:299; 13:68-69; 13:72; 14:140; 15:195; 15:227; 16:238-239; 16:248; 16:290; 17:39; 19:153; 19:179; 20:238; 20:250; 21:6; 21:47; 21:55; 22:65; 22:110; 22:110; 24:176; 24:222; 24:223; 25:12; 25:27; 26:102; 27:147; 27:154; 28:218; 29:45; 30:89; 30:116; 30:117; 31:131; 31:155; 32:242; 32:243; 33:54-55; 35:123; 37:51; 37:53; 38:73; 40:232; 43:126; 44:218; 45:7; 45:9; 45:10; 45:16; 45:34; 46:103; 46:115-116; 47:135; 47:157; 47:159; 47:162; 47:168; 47:177; 55:123; 56:180; 60:14; 64:7; 67:48.
- Royal Academy of Dramatic Art (London, UK). 15:217; 41:41-44.
- Royal Academy School (Lambeth, London, UK). 10:93; 10:86.
- Royal Architectural Museum (Westminster, UK). 45:8-9.
- Royal Art Society (London, UK). 14:152.
- Royal Art Society of New South Wales (Sydney, Australia). 5:62; 15:229.
- Royal Botanical Garden (Kew, UK). 23:120.
- Royal British Colonial Society of Artists (UK). 10:150-151; 34:113; 36:223; 36:225
- ~Exhibition of Contemporary Art from the Empire (proposed). 34:113.
- Royal Cambrian Academy of Art (Wales). 21:54; 25:48; 32:242; 35:123-124.
- Royal Canadian Academy (Canada). 30:69.
- Royal College of Art (London, UK). 7:166; 10:88; 15:214; 33:41; 36:180; 37:53; 40:187; 45:17; 46:124; 49:5; 67:10; 67:48.

R

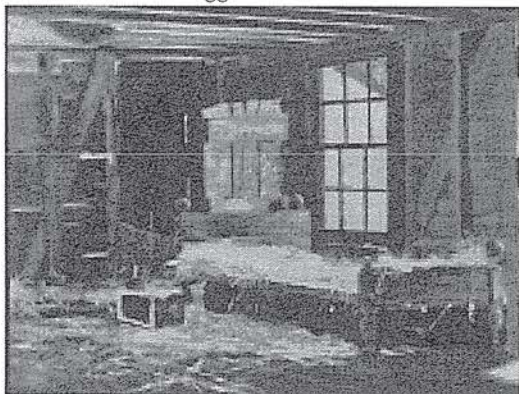
- Royal Drawing Society (London, UK). 8:272.
 Royal Hibernian Academy (Dublin, Eire). 61:7.
 Royal Institute of British Architects Bossom Scholarship (UK). 33:55.
 Royal Institute of Oil Painters (London, UK). 14:151; 19:178; 27:155; 30:117; 32:242; 38:114; 43:126; 62:11.
 Royal Institute of Painters in Watercolours (London, UK). 8:272; 14:86-87; 21:55; 24:220.
 Royal Overseas League. 4:221; 10:87; 26:59
 ~Arts, Crafts and Antiques Exhibition. 22:109-110.
 Royal Photographic Society. 46:110
 ~Exhibition 1937 (NZ). 41:48; 42:96.
 Royal Portraits Society (UK). 10:94.
 Royal Russet. A Poem.... By E. M. Ryan. 60:4.
 Royal Scottish Academy (Edinburgh, UK). 8:225-226; 11:161; 11:162; 16:238; 16:241; 19:146; 29:55; 34:111; 34:111; 36:178; 36:178; 43:157; 44:218; 44:222; 47:168; 48:224.
 Royal Society of Arts (UK). 45:35; 47:177.
 Royal Society of British Artists (London, UK). 7:211; 8:231; 8:271-271; 11:216; 15:217; 19:177; 19:178; 27:155; 31:179; 32:243; 35:123; 44:222; 45:15; 45:16.
 Royal Society of British Sculptors (London, UK). 7:211.
 Royal Society of Oil Painters (London, UK). 29:55; 35:123.
 Royal Society of Painter-etchers (UK). 10:87; 10:88; 12:298.
 Royal Society of Painters in Watercolours (London, UK). 11:216; 21:55; 24:220; 27:114.
 Royal Society of Portrait Painters (London, UK). 10:93; 11:217; 15:214; 35:124; 47:fr.; 47:135; 69:46.
 Royal Society of Women Artists (London, UK). 5:62; 47:135.
 Royal West of England Academy (Bristol, UK). 14:87.
 ROYDS, Mabel. 45:51
 ~Shepherds. 47:190.
 ROYDS, T. 70:43.
 Rt Hon. M. J. Savage, Prime Minister of New Zealand. By J. T. Allen. 36:205 (pl).
 Rt Hon. Sir Robert Stout, P. C., K.C.M.G., M.L.C., D. C. L., LIB. Manch. and Edin. By S. P. Andrew. 3:fr.
 Ruawahine. Oil. By H. Linley Richardson. 26:fr.
 RUBBO, Anthony Dattilo, 1870-1955. 9:57; 27:148; 60:20.
 RUBEN, M. 48:245.
 RUBENS, Peter Paul, 1577-1640. 8:260; 17:37; 36:224; 37:50; 37:52; 42:58; 45:17; 50:109; 51:145; 53:29; 55:124.
 RUBINSTEIN, Martin. portrait. 66:26.
 RUDDLE, Marjorie. 52:208; 53:48; 55:148.
 Rugby Poster for the Daily Telegraph, London. F. H. Coventry. 23:135 (pl).
 Ruined Fortress, Grand Atlas. Watercolour. John Weeks. 11:208 (pl).
 Ruins, Napier. Etching. A. H. Cook. 18:96 (pl).
 RUISDAEL, Jacob van, 1628. 16:263; 50:104; 50:109; 52:182; 55:123.
 RUKUPO, Raharuhi. ~Tehau-ki-Turanga Maori House. 50:82-85 (pl).
 RULE, P. Watts. 42:96.
 Runa. Pencil. Olivia Spencer Bower. 39:130 (pl).
 Runners. Isobel Andrews. 34:94-98.
 RUPERT, Prince. 55:124
 ~The Executioner of John the Baptist. 54:81.
 Ruru. E. Mervyn Taylor. 67:18 (pl).
 RUSHBURY, Henry, 1889-1968. 9:58; 15:217; 15:220; 24:192; 34:70; 36:221; 44:220; 45:51; 46:116; 47:178
 ~Durham. 49:51
 ~Gerona, Catalonia. 46:113
 ~Walls of Sienna. 33:54.
 RUSKIN, John, 1819-1900. 13:10; 27:153; 32:239; 36:201; 56:169; 64:10.
 Russell Clark. By Roland Hipkins. 58:5.
 Russell Clark. J. Shelley. 42:57-66.
 Russell Flint. By Arnold Palmer. 62:11.
 RUSSELL, W. 4:271.
 RUSSELL, Walter. 15:217; 24:192; 43:157; 44:220; 45:8; 45:50; 45:51; 46:70; 47:178; 63:20
 ~Camilla. 49:32 (pl)
 ~Portrait of Mr Minney. 45:49.
 Russian Ballet, London, 1939. Dorothea Clement. 56:171-172.
 Russian Boots. T. H. Jenkins [sic]. 8:281 (pl).
 Russian Imperial Ballet. 8:275.
 Rustle of Spring, lithograph. By W. Colley. 30:110 (pl).
 RUTHERFORD, Frances. 61:20
 ~Tai-Tapu. 58:18.
 RUTHERFORD, Ernest, Baron, 1871-1937. 27:157; 46:86; portrait. 46:74 (pl).
 RUTHERFORD, Tui. ~Pines. 64:9.
 RUTHERSTON, A. D. 24:192.
 RUTHERSTON, Albert. 45:50.
 RUTHERSTON, C. L. Mrs. 40:232.
 Rutland Art Group. I. G. Eise. 54:71-72.

S

- Rutland Group. John Weeks. 70:18-19.
 Rutland Group (Auckland, NZ). 31:177;
 34:109; 38:112; 42:94; 46:117; 50:102
 52:205; 54:71-76; 58:2; 60:2; 61:7; 61:8;
 61:14; 62:2; 64:1; 66:19-22; 67:38-39; 67:45;
 70:18-19; 70:24-26; 70:27; 70:44.
 Rutland Group. By A. J. C. Fisher. 66:19-22.
 RUTTER, Frank. 16:250; 26:102; 29:53.
 RYAN, Elsie M. ~Royal Russet. A Poem
 dedicated to Omatua, Fair Rosamund,
 Perrine and Mairi Dhonn. 60:4
 ~Winter Past. 64:9.
 RYBURN, E. 22:109.
 Rye. Watercolour. Owen Merton, 1912. 8:250
 (pl).
 RYLAND. ~Cupid Bound by the Graces. After
 the picture by Angela Kauffman. 54:80.
 RYMER, W. A. 8:273.

S

F.A. Shurrock. Swagger's Haven



- S. Riquier, lithograph. By F. E. Jackson. 30:111
 (pl).
 S. E. ~Notes from the Centres. 66:44-48
 S. H. M. ~Notes from the Centres - Wellington.
 65:40-41.
 S. S. Maori at Wharf, Wellington. Dry-point.
 By F. V. Ellis. 1:40 (pl).
 SABIN, Frank. 25:36.
 Sabini's Gallery (London, UK). 29:46.
 Sacrifice. By W. T. Trethewey. 38:109 (pl).
 SADLER. 27:156.
 SADLER, Michael. 12:300.
 Sailing Craft, Musgrave Islands, By Charles
 Meryon. 7:176 (pl).
 Sailor poster for the Orient Line, London,
 with study for same. F. H. Coventry. 23:134
 (pl).
 Sailor's Hornpipe. By Heather Low, New
 Zealand. Age 13 years. 41:15 (pl).
 Sails Colour Woodcut by John Platt. (Courtesy
 Sir Isaac Pitman & Sons Ltd.). 43:115 (pl).
 SAINSON, Louis Auguste de, 1800-?87.
 47:189.
 SAINTSBURY, George. 55:125.
 SALAMAN, Malcolm C. 7:160-162; 11:227.
 Sale day. Linocut by Shurrock. 22:94 (pl).
 SALISBURY, Frank O. 47:184
 ~Coronation of Their Majesties, King George
 IV and Queen Elizabeth. 45:49; 46:103 (pl).
 Sally Port (oil). By J. A. Johnstone. 50:92 (pl).
 SALMINEN, Sally. 47:184.
 SALMON, H. F. 55:148.
 SALMON, J. T. 41:35
 ~Photographs of Tehau-ki-turanga. 50:83-84
 ~Photographs of Te Ore Ore Maori House,
 Masterton ~138. (pl)
 ~Photographs of Tara Spiral.... 51:129 (pl).
 SALMOND, Charles F. 15:200.
 SALMOND, James Louis, 1868-1950. 17:63;
 25:50.
 SALMOND, Kathleen L., 1895-1946. 13:73;
 17:63; 25:50; 26:104; 46:120; 46:123;
 47:174; 48:199-207; 48:250; 52:203;
 55:146-7; 56:163; 57:29; 60:19; 65:39;
 65:40; 69:46; 70:43
 ~Anemones. 30:95
 ~Cherry Trees. 30:95
 ~Cherry Blossom. 48:205 (pl)
 ~Cornish Girls. 48:204 (pl)
 ~Farm in Springtime. 24:198; 26:64; 26:65 (pl);
 36:225; 48:fr.(pl)
 ~Flower Piece. 48:203 (pl)
 ~Geraniums. 56:185
 ~Hymenanchera with Lichens. 57:29
 ~Landscape. 4:239 (pl)
 ~Milk Shed and Cherry Tree. 51:151 (pl)
 ~Mimosa. 50:107
 ~Mimosas. 51:153
 ~Miss Joyce Brugh. 30:95
 ~A Newlyn Fisherman. 48:201 (pl)
 ~Outdoor Class. 48:202 (pl)
 ~Pastoral. Kathleen Salmond. 18:127
 ~Snow Effect at Naseby. 55:146
 ~The Toby Jug. 18:127
 ~Tulips. 14:154; 59:9
 ~Tulips for Market. 59:20
 ~Winter. 55:147.
 Salon Carrée (Paris, France). 45:10.
 Salon Club Gallery (London, UK). 8:273.
 Salon d'Automne (Paris, France). 4:221;
 46:108.
 Salon des Artistes Françaises (France). 25:48;
 28:220-221; 45:42.

- Salon des Beaux Arts (Paris, France). 23:161.
 Salon des Tuileries (Paris, France). 23:161;
 30:89; 44:201-202.
 Saltara Player. By P. van der Velden. 9:20 (pl).
 Salthill, County Galway. Oil. By Elise
 Mourant. 60:16 (pl).
 SAMARY, Mademoiselle. 53:27.
 Samoa. Charles McPhee. 62:13 (pl).
 Samoan Policeman Turns To Art. 62:13.
 SAMSON, D., Miss. 25:50.
 Sand Boat, Venice. A. E. Baxter. 24:182 (pl).
 Sand Hills, New Brighton, Canterbury. Oil. By
 H. M. Gore. 12:249 (pl).
 SANDBY, Paul, ca 1731-1809. 23:123.
 SANDER, Katherine. 14:157.
 SANT, James. 14:98.
 Santé. Oil. By P. van der Velden. 9:19 (pl).
 Sarah. Robin Hyde. 29:30-31.
 SARGENT, John Singer, 1856-1925. 14:98;
 24:192; 45:49; 45:50; 46:69; 48:249; 50:109;
 53:27; 55:123; 55:135
 ~Portrait of Henry James. 35:125.
 SARGESON, Frank, 1903-82. 47:172.
 SARGOOD, Mrs. 5:10.
 SARGOOD, Percy R. 5:10; 11:221; 15:228;
 24:176; 25:50; 42:91; 49:34; 53:47; 59:2;
 63:20.
 Sarjeant Art Gallery (Wanganui, NZ). 5:69;
 14:158; 16:262; 17:11; 18:108; 29:19;
 38:117; 48:249; 57:31; 70:46
 ~Collection. 36:185.
 Saturday Night. By Russell Clark. 26:83 (pl).
 SAUNDERS, Patricia M. ~20th Century
 Requiem. 63:12
 ~Flight Lieutenant's Diary. 57:10
 ~In the Beginning was the Word. 55:126
 ~Pamela. 55:127
 ~Two Poems. 43:117-118.
 SAUNDERS, Ruth. 25:47.
 SAVAGE, Cedric, 1901-69. 6:145; 13:72;
 18:127; 19:191-192; 19:192; 20:250; 21:55;
 25:48; 25:49; 25:50; 28:182; 29:58; 33:56;
 34:70; 44:172; 48:247; 52:203; 54:100;
 54:101; 56:158; 59:2; 60:19; 63:20; 64:8;
 64:19; 70:44
 ~Among the Stacks. 20:222
 ~Autumn, Mt Temple. 11:223
 ~Beachcombers. 14:155
 ~Coastal Scene, New South Wales. 30:95
 ~Harnessing. 8:282 (pl)
 ~Hindu Market Woman. 12:258 (pl)
 ~Idyll. 4:268 (pl)
 ~Indian Village. 20:229
 ~La Perouse Bay. Oil. 30:71 (pl); 30:75
 ~Life in Fiji. 12:262
 ~Mount Yama, Fiji. 20:222
 ~Mountain Harvest. 29:59
 ~Noon, Manaka [sic]. 24:180
 ~Old Sydney. 56:186
 ~Waimakariri River. 58:14 (pl)
 ~Whatkaoma [sic] Valley. 61:20
 ~Winter Evening. 70:27.
 SAVAGE, M. J. 35:121; 35:169; caricature.
 36:205.
 SAVERYS, Albert. 45:50
 ~Paysage. 47:190; 48:249; 59:20.
 Sawtell Travelling Scholarship (NZ). 4:259;
 4:273; 14:127; 19:146; 42:58; 61:20.
 SAWTELL, E. Rosa, 18??-1940 (Mrs Claude,
 née Button). 4:269; 10:151; 13:72; 15:227;
 16:291; 19:146; 19:148; 21:55; 22:110-111;
 23:167; 24:223; 27:156-157; 27:157; 30:116;
 34:110; 34:111; 50:105; 55:143
 ~Governor's Bay. 40:234
 ~The Old Oak. 28:177 (pl)
 ~Pumpkin Cottage, the haunt of Jimmy Nairn.
 2:108 (pl)
 ~Ranunculus. 30:116
 ~Study of a Native Tree. 5:35 (pl).
 SAWYER, D. D. ~Perspective in Drawing.
 16:287-288.
 SAY. 54:81.
 SCALES, Flora 1888-1985 (Helen Flora Vic-
 toria). 10:147; 16:291; 26:64; 26:80-88;
 26:104.
 Scenario. James K. Baxter. 70:8.
 SCHLESINGER, May. 41:47.
 Schlesinger Bequest (Christchurch, NZ).
 31:179; 31:179; 39:177; 41:47; 44:218;
 45:45-46.
 SCHMIDT, H. J. 34:110.
 SCHNEIDER, J. C. 70:48.
 SCHOLEFIELD, Guy, 1877-1963. 12:301-302
 ~Captain William Hobson. 26:89-90.
 SCHOLES, Percy. 53:43.
 School of Architecture, Architectural Associ-
 ation (London, UK). 14:158.
 School of Art and Design (Sydney, Australia).
 23:167.
 School of Sculpture (Sydney, Australia). 8:285.
 SCHOON, Theo, 1915-85. 50:106; 53:50;
 55:148; 57:32; 59:9; 70:44; portrait. 65:43
 (pl)
 ~High Society. 57:29 (pl)
 ~Five O'clock. 57:28 (pl)
 ~Fruit Market, Java. 59:20.
 SCHRODER, J. H. E. 34:111
 ~Cecil F. and A. Elizabeth Kelly. 35:123-132
 ~Remembering Things and Other Essays.
 43:149-150.

S

- Schubert Inn at Hinterbrühl, near Vienna, Germany. 44:186 (pl).
- SCHUBERT. 44:187-191; 56:170.
- SCHULZ. ~Mrs Siddons' Portrait by Thos. Gainsborough. 45:39-41.
- SCHUMANN. 56:170.
- SCHWABE, Randolph. 9:58; 24:192; 34:70; 40:187; 45:51; 52:178; 54:92
- ~Fructidor. 19:179.
- SCHWIMMER, Eric. ~Morning Hymn, Joseph Poedjasoebrata. 60:12
- ~Song of Greeting, Joseph Poedjasoebrata. 60:12.
- SCOTT. 52:208.
- SCOTT, David. 70:40.
- SCOTT, Dr. 8:288.
- SCOTT, Dorothy I. ~Wagnerian Sunset. 50:60.
- SCOTT, Eleanor A. 43:106.
- SCOTT, Howard. 70:43.
- SCOTT, Hugh. 52:207; 53:48
- ~The Interior of the Old Cathedral. 52:208.
- SCOTT, J. H., 1851-1914 (John Halliday). 10:129; 51:138; 66:47.
- SCOTT, J. J. 57:31.
- SCOTT, James F. 1877-1932 (James Fraser). 16:291-292; 21:9; 28:221; 37:53.
- SCOTT, Jim. 47:162.
- SCOTT, Lady. 52:208; 55:148.
- SCOTT, Mary. 13:33.
- Scottish Modern Arts Association (UK). 24:191; 43:157.
- Scrambling man. Engraving on copper. By F. H Coventry, London. 10:102 (pl).
- Screen executed for Gertrude Herzfield, M. B., F.R.C.S., Edinburgh. By Dorothea Clement. 51:140 (pl).
- SCROGGIE. 18:125
- ~The Glen, Buckinghamshire. Scroggie. 18:126.
- sculpture. 3:156; 3:182; 3:183; 5:49; 6:83-86; 6:103-105 22:70; 28:219; 33:41-43; 45:53-54; 48:226-228.
- Sculpture of Today A Definition. Introduction from Sculpture of To-day, by Stanley Casson. The Studio, 1939. 48:226-228.
- Sculpture of W. H. Wright. David Redmarsh. 33:41-43.
- Sculpture. By Aristide Maillol. 48:238 (pl).
- Sculpture. Carving for Children. R. N. Field. 47:182-184.
- Sea and the Bay. Oil. By Rhona Haszard. 12:235 (pl).
- Sea to the Land. By R. S. L. Gardiner. 61:19.
- SEABROOKE, Elliot. 24:192.
- SEABY, Allen W. ~Art in the Life of Mankind. 16:287.
- SEAGER, J. Hurst, F.R.I.B.A. 15:228; 17:62; 18:108.
- SEALE, Barney. ~Augustus John. 48:229 (pl)
- ~Portrait of John. 45:53.
- SEARS. 55:148.
- seascapes. 3:187; 3:200; 4:266; 8:237; 8:282; 10:116; 12:235; 13:63; 15:190; 18:83; 21:21; 24:181; 53:17.
- SECOMB. 51:118.
- Second Chance. One Act Play. Gwen E. Merrett. 13:41-59.
- Second Lieut. Chas. Upham, V. C. By Peter McIntyre. 55:110 (pl).
- Secret. A Play in One Act. Helen Brookfield. 38:91-100.
- SEDDON, Beatrice. 46:118; 46:123; 48:250; 51:153
- ~The White Horse. 51:151 (pl).
- SEDDON, T. E. Y. Mrs. 54:100
- SEDGWICK. 56:193.
- Seeley Range, Mt Cook. By W. Menzies Gibb. 12:259 (pl).
- SEELYE, E. C. 25:50; 42:97.
- SEGERSTRALE, Lennart. 47:184.
- SEGONZAC, André Dunoyer de, 1884-1974. 25:36; 46:108.
- Self Portrait. A. C.2 By H. R. Clark. 63:5 (pl).
- Self Portrait. By Austen Deans. 52:171.
- Self Portrait. By Dame Laura Knight. 33:15 (pl).
- Self Portrait. By Georgina Baker. 41:13 (pl).
- Self Portrait. By James Cook. 19:fr.
- Self Portrait. By M. E. R. Tripe. 46:80 (pl).
- Self Portrait. By Owen R. Lee. 48:230 (pl).
- Self Portrait. By Russell Clark. 26:68 (pl).
- Self Portrait. By Russell Clark. 42:66 (pl).
- Self Portrait. By Sydney L. Thompson. 24:184 (pl).
- Self Portrait. By W. A. Sutton. 48:230 (pl).
- Self portrait. By Christopher Perkins. 13:15 (pl).
- SELF, Richard. 32:235.
- SEMPLE, R. 22:111; caricature. 36:206 (pl).
- Senefelder Club's Collection of Lithographs. 30:108-114.
- SENEFELDER, Alois, 1771-1834. 30:108; 31:180; 46:117.
- SENIOR, H. 9:69.
- SENIOR, K. 5:61.
- September Wind. By T. A. McCormack. 28:190; 32:184 (pl); 32:199; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- September. Oil. By C. Lovell-Smith. 2:136 (pl).

- Sergeant Clive Hulme, V. C. Oil. By John Cam Duncan. 55:111 (pl).
- SERUSIER. 45:44.
- SERVICE, Marna. 3:164; 40:230
 ~Enchantment. 15:224
 ~Fairy Tale. 4:246
 ~Forbidden Snow. 2:90.
- Servicemen and the Arts. 63:18.
- SEURAT, Georges, 1859-91. 18:98; 25:36; 31:131; 36:178; 39:148; 39:155; 45:43-44; 47:180; 53:21; 57:30; 60:14
 ~La Baignade. 27:137
 ~The Bathers. 45:44.
- Seven and Five Society (London, UK). 20:238; 46:115.
- SEVERINI, Gino, 1883-1966. ~Danse dans un Cafe. 46:107.
- SEVICKE-JONES, G. 15:228.
- SEWELL, W. Arthur. 44:218
 ~Auckland Society of Arts. Some Impression. 68:4-9
 ~The Amateur Stage. An enquiry. 66:10-13.
- SEWELL. 69:36-37.
- Sgt-Pilot Carey Collier. By Edith Collier. 68:25 (pl).
- Shades of the Circle A. Mabeline McRoche. 49:15-16.
- Shadowed Valley. Oil by Grace Butler. 44:177 (pl).
- Shadowed Pool. By Dr McLintock. 44:196 (pl).
- Shag Rock, Sumner. Etching. By R. Wallwork. 2:109 (pl).
- Shakespeare Club (Hamilton, NZ). 18:133.
- SHAKESPEARE, William. 36:219
 ~Merry Wives of Windsor. 68:27.
- Shall we go on publishing Art in New Zealand? 57:3.
- SHANK, A. E. 26:101.
- SHANNON, C. H. ~Portrait of Phil May. 35:126
 ~The Millpond. Lithograph. 30:112 (pl)
 ~Toilet. 33:54.
- SHANNON, Charles. 24:192.
- SHANNON, J. J. ~The Girl in White. 8:273.
- SHARKES, W. 53:48.
- SHAROOD, Mrs. 22:110.
- SHARP. 54:80.
- SHARP, Cecil. 46:84.
- SHARPE, Phyllis Drummond, 1899?-1982? – see also BETHUNE, Phyllis Drummond, 1899?-1982?.
- SHARPE, Phyllis Drummond, 1899?-1982? (Mrs Bethune). 14:159; 30:116.
- SHAW, A. E. ~Mr O'Shea selects a book-plate. 10:135-137 (pl).
- SHAW, Gayfield. 25:47.
- SHAW, George Bernard, 1856-1950. 28:216; 35:167; 54:91; 69:13
 ~Androcles and the Lion. 61:17
 ~Arms and the Man. 67:29
 ~Passion, Poison and Petrification. 64:8
 ~The Sacred Flame. 68:28; 68:31; 68:33
 ~You Never Can Tell. 21:58.
- Shaw in Dunedin. D. M. A. 67:29.
- SHAW, Henry. 50:101; 51:157.
- SHAW, J. W. 23:167; 28:219; 38:111-112; 46:117.
- SHAYER, William. ~On the Welsh Coast. 46:125.
- SHEA, K. H. 29:57.
- SHEE, M. A. ~Thomas Morton, Dramatist. 32:244.
- Sheep Kings, by Joyce West. H. H. Tombs. 34:pr.60; 35:c.; 36:c.; 37:c.; 38:c.; 39:c.; 40:c.; 41:c.; 42:c.; 43:c.; 44:c.; 45:c.; 46:c.; 47:c.; 48:c.
- Shelf in my Studio. By D. K. Richmond. 12:260 (pl).
- SHELLEY. 33:30.
- SHELLEY, Percy Bysshe, 1792-1822. 31:164.
- SHELLEY, James. 4:263; 4:270; 6:141; 7:152; 11:227; 12:300; 14:84; 14:122; 14:159; 16:233; 17:63; 18:74; 18:97; 18:130; 19:156; 19:191; 21:54; 21:55; 22:110; 24:223; 25:49; 33:54; 34:110; 34:111; 36:224; 47:191; 48:210; 53:50; portrait. 2:132 (pl)
 ~Art Notes, Christchurch. 6:141-144
 ~Archibald F. Nicoll ~ painter. 17:37-40
 ~Canterbury Society of Arts Annual Exhibition. 24:177
 ~James Cook. A Painter of Promise. 19:143-157
 ~Miss M. O. Stoddart. 30:99-101
 ~Owen Merton, R.B.A. 8:229-243
 ~Russell Clark. 42:57-66
 ~Sydney L. Thompson, painter. 31:129-139.
- Shelter in Bush. Watercolour. By Lee Johnson. 56:161 (pl).
- Sheltered Bay, Lyttelton Harbour. By Cecil F. Kelly. 12:259 (pl).
- SHEPHERD, C. H. 23:167.
- SHEPHERD, J. A. 30:114; 33:53.
- SHERADSKI, Ruth. 54:93.
- SHERRIFF, R. C. 54:90.
- SHERWOOD, Maud, 1880-1956 (née Kimbell). 12:300; 21:9; 22:70; 23:121-124; 33:56; 34:69; 39:179; 47:189
 ~Amalfi. 23:125 (pl)
 ~Down from Lewis Pass. 55:147
 ~Fishermen and Boats. 23:123
 ~The Little Village. 23:122

S

- ~Repairs. 23:fr.; 23:122-123
- ~Yellow Flowers. 33:56.
- SHEWELL, Frederick G., 1908-. 57:30; 70:27
- ~Boats, Hooper's Inlet. 55:147
- ~The Camp, Lewis Pass. 50:107.
- Shield (Impression of a complete blackout). L. F. Smail. 57:24.
- SHIELDS, C. 48:249.
- SHIELDS, J., Mrs. 32:193; 49:36; 49:51.
- Shirley Intermediate School. 57:4.
- SHOLTO-SMITH, Mrs. 37:49.
- SHORE, Arnold. 38:105-106.
- SHORT, Frank. 10:88; 24:192; 28:221; 45:52; 67:48
- ~Canterbury. 12:298
- ~Hobb's Hawth. 33:54
- ~The New Moon. 49:51
- ~The Sea Road into Seaford. 33:54.
- SHORT, Gordon. 52:209.
- Short Story Competition. 12:pr.232; 16:pr.233; 20:pr.200; 25:pr.4; 26:pr.58; 29:pr.4; 30:pr.67; 35:135-136; 45:pr.5
- Short Story Competition. C. A. Marris. 14:112-114; 18:85-86; 22:81-82; 27:125-127; 31:140-141; 35:135-136.
- Short Story Competition. Editor. 39:137-138.
- Short-time study of the nude. Pen-drawing. By W. E. J. Cook (Sawtell Scholar). 4:260 (pl).
- SHREVE, Carl. 63:2.
- Shroud. Dora Hagemeyer. From NZ Best Poems, 1943. 63:19.
- Shub-ad, The Queen. By Alison Grant. 3:179-180.
- SHURROCK, F. A., 1887-1977 (Francis). 16:290; 17:60; 18:127; 18:130; 19:146; 20:201-202; 22:96; 22:110; 23:167; 24:223; 25:10; 25:48-49; 25:50; 26:87; 31:162; 31:180; 33:54; 39:178; 46:83; 48:210; 49:38; 50:105; 52:209; 53:49; 55:146; 55:146; 55:147; 57:4; 57:30; 57:31; 65:40; 66:47; caricature. 36:206 (pl)
- ~13th Century Sculptor. 14:157
- ~A. H. McLintock Etcher. 47:167-171
- ~Architectural Piece in Stone. 15:205 (pl)
- ~Be still Earth be silent, Be still oh be silent. 23:136 (pl)
- ~Bronze Head of Mr Rewi Alley. 44:218
- ~Canterbury Society of Arts Annual Exhibition. 20:203-206
- ~Christopher Perkins. 49:51
- ~Church and Art. An Address. 15:202-212
- ~Cloudy Afternoon. 14:122-128
- ~Design for an Architectural Feature. 14:122-128
- ~Dierdre of the Sorrows. 18:95 (pl)
- ~Garden or Fireside Ornament in Stone. 15:207 (pl)
- ~Garden Ornament. 14:122-128
- ~Head for Bronze. 15:206 (pl)
- ~In the Home of the Nor'westers. 14:122-128
- ~James Edward Fitzgerald. 25:34 (pl)
- ~Life-sized Bust of Robt. N. Field. 14:124 (pl)
- ~McDougall Art Gallery. 18:107-111
- ~Massey Medallion for Memorial at Wellington in NZ marble. 15:207 (pl)
- ~Medallion of the bust of Mr R. S. McDougall. 15:228
- ~Miss Kennah. 14:122-128
- ~Night. 18:98
- ~Owen R. Lee Painter. 67:4-8
- ~Peter. Statuette. 2:110 (pl)
- ~Portrait Bust of Dr Andrew Cameron. 57:30
- ~Portrait bust of R. E. McDougall. 16:260
- ~Portrait of Christopher Perkins. 18:98
- ~Portrait sculpture of R. E. McDougall. 18:98
- ~Prof. J. Shelley. Life size bust. 2:132 (pl)
- ~Sale day. 22:94 (pl)
- ~Statue of James Edward Fitzgerald. 25:49
- ~Swagger's Haven. 4:267 (pl)
- ~William H. Allen. 49:5-14.
- SHURROCK, T. F. ~Broadacres. 11:223
- ~Sundown. 11:223.
- SICKERT, Walter Richard, 1860-1942. 11:215; 13:25; 15:220; 18:124; 21:47; 24:176; 24:192; 25:9; 27:111; 27:157; 29:45; 37:51; 41:41; 43:157; 44:212; 45:50; 47:185; 48:215-216; 50:109; 55:135; 61:3; 65:7
- ~Joe Haynes. 8:273
- ~Mrs Robert van Buren Emmons, holding her baby. 13:70-71
- ~Portrait of Gwen Ffangcon-Davies. 48:216
- ~Portrait of King George. 15:216
- ~Portrait of King George V. 19:177
- ~Portrait of Sir James Dunn, Bart. 25:27
- ~retrospective exhibition 1934 (London, UK). 24:219
- ~Summer Lightning. 48:214 (pl).
- SIDDONS, Mrs. portrait. 37:39 (pl); 45:38 (pl).
- SIDDONS, Scott, Mrs. 47:157.
- SIDEY, Lady. 45:58-59.
- SIDEY, Thomas K. 13:73; 21:56.
- SIEGEN, Ludwig von. ~Portrait of Elizabeth of Bohemia. 55:122 (pl)
- ~Portrait of Princess Amelia Elizabeth Landgravine, of Hess. 55:124.
- SIGNAC, Paul, 1863-1935. 31:131; 35:126; 45:43-44; 50:109; 53:21
- ~Paris la Cité. 38:116.
- SIGNALL, Renee. 66:46.

- SIGRID, Ruth. 54:93.
 Silence. Dora Hagemeyer. 21:46.
 SILK, T. 42:77.
 Silver and Green. By N. Welch. 6:134 (pl).
 Silver and Grey. Oil. By Nugent Welch. 18:83 (pl).
 Silver Oil. By Max Walker. 47:175 (pl).
 Silver plate Metal Teapot. By Mollie Miller. 17:52 (pl).
 Silver Pyrex Stand. By F. M. Piper. 25:43 (pl).
 Silver Spoons. Designed and executed by David M. Tombs. 16:278 (pl).
 Silver Sugar Basin. By Jas. A. Johnstone. 2:134 (pl).
 Silverstream Brickworks. 1930. Oil. By Christopher Perkins. 13:8 (pl).
 Silverware. By Edith Morris. 69:8 (pl).
 SIM, Charles. ~On the Seashore. 46:119.
 SIM, W. J. 25:49.
 SIM, Wilfred, Mrs. 30:117.
 SIMMS, Charles. 42:79.
 SIMON, Lucien. 31:131; 39:177; 45:50
 ~Actors of a Side-show. 44:218
 ~Brittany Fair. 41:47.
 SIMPSON, Edward C. 29:59; 37:9; 37:52; 49:53; 53:50; 55:148; 67:47
 ~Art and an Old Story. 24:211-212
 ~Artist as designer.... 38:81-89
 ~Art of Modern Germany. 42:68-73
 ~Ballads in Wood. 20:219-220
 ~Carlo Crivelli and the Sonata Form. 69:4-6
 ~Chinese Art and Modern Painters. 39:146-154
 ~Consideration of Book Illustration. 41:23-30
 ~Forgotten Craft. 44:194
 ~Lecturing on Art. 65:14-19
 ~Negro Sculpture. 40:214-221.
 SIMPSON, G. 9:19.
 SIMPSON, Gladys. ~Brown Coffee Pot. 28:221.
 SIMPSON, Helen M. 54:94
 ~Canterbury Provincial Buildings. 2:95-98.
 SIMPSON, Joseph. 24:192; 36:221.
 SIMPSON, Nora. 16:292.
 SIMPSON, Winifred. ~Drawing of a Head. 13:67
 ~Green Apples. 13:67.
 SIMS. 20:238.
 SIMS, C. 43:157.
 SIMS, Charles. 21:57; 24:192; 32:209
 ~The Wood beyond the World. 35:125.
 Sinclair Head from Red Rocks. Watercolour. By Nugent Welch. 1:17 (pl).
 SINCLAIR, John. 51:158.
 SINGER, Dicky. 22:78.
 SINGER, R. A. 33:29; 39:175.
 SINGLETON, A. D. 55:149.
 SINGLETON, C. E. 55:148; 64:19; 67:47
 ~French Maid Coffe House. 57:31-32
 ~The Inconsolable One. 13:28.
 ~News from the centres - Wellington. 64:19-20.
 SINTENI, Renee. ~Grazing Foal. 45:53.
 Sir Frank Short Prize. 10:88.
 Sir Henry Wigram. By Arch. F. Nicoll. 4:264.
 Sir Hubert Wilkins, K. T., M. C., F. R. G. S. By Russell Clark. 24:184 (pl).
 Sir Hugh Thos. D. Acland, C. M. G., C. B. E. A. F. Nicoll. 51:148 (pl).
 Sir Isaac Newton. By Sir Godfrey Kneller. 34:158 (pl).
 Sir Truby King, K. B, C. M. G. Oil. By M. E. R. Tripe. 30:fr.)pl).
 SISELY, Alfred, 1839-99. 10:85; 31:130; 32:198; 45:17; 45:43-44; 53:20-21; 55:123; 61:3.
 SIZER. 54:99; 55:143.
 SIZER, Theodore. 51:125; 53:44
 ~Australian Art in America. 56:189-190.
 SKEATES, P. J. 49:49.
 SKEAPING, Barbara (née Hepworth). 11:216.
 SKEAPING, John. 11:216; 24:192; 34:75; 43:134; 50:109; 55:144
 ~How to Draw Horses. 54:94.
 Sketch Club (Auckland, NZ). 2:143; 4:270; 5:62; 9:69; 14:158; 21:53; 23:167;31:178; 39:175.
 Sketch Club (Christchurch, NZ). 56:200; 70:45.
 Sketch Club (Dunedin, NZ). 5:64; 18:130; 42:97; 43:156; 44:218; 51:159
 ~Annual Exhibition. 29:58.
 Sketch Club (Wanganui, NZ). 67:45.
 Sketch Club (Wellington, NZ). 43:156; 44:221-222; 61:4.
 Sketch Composition, being one-third full size, for a Tympanum over side aisle doorway of a Cathedral Church dedicated to St Stephen. May Bradley. 17:55 (pl).
 Sketch Design for a Mural Painting. By James Cook. 19:156 (pl).
 Sketch in Denmat. Wash. By John Weeks. 11:165 (pl).
 Sketch model for a Seven-foot Figure. By W. T. Trethewey. 36:216 (pl).
 Sketch Model for Statue of Captain Cook. By W. H. Wright, Sculptor. 33:35 (pl).
 Sketch near Taupo Oil. Charles Tole. 60:6 (pl).
 Sketch of a Hunter. By Elizabeth Wallwork. 51:149 (pl).
 Sketching as a Hobby. By John Cam Duncan. 1:43-44.

S

- Sketching in the Bush Oil. By Jenny Campbell. 34:172 (pl).
- SKINNER, H. D, 1887-1978. 41:35; 52:206; 66:47.
- Slade School of Art (London, UK). 4:271-272; 10:88; 13:73; 14:145; 17:63; 26:102; 29:10; 32:241; 32:245; 40:187; 45:8; 45:17; 46:116; 48:207; 48:216; 48:245; 61:7; 63:20.
- SLADDEN, E. M. 12:302.
- Slain Tree. Eric Lee-Johnson. 68:40 (pl); 68:41 (pl).
- SLANE, Anne. ~A Sussex Landscape. 17:11.
- SLATER, Eric. 44:217.
- Sleep Walker. Gwen Hawthorne. 55:118.
- Slim Volumes of Verse. Prester John. 12:285-289.
- SMAILL, L. F. ~The Shield (Impression of a complete blackout). 57:24
~The Women. (Watching the Soldiers march past). 58:15.
- SMALES, W. H. 29:55.
- SMALL, Angus. ~Stravinsky, a pervading force in modern music. 65:9-13.
- Small Hours. Two-colour Lino-cut. By W. A. Sutton. 56:160 (pl).
- Small song. E. Duggan. 21:23
- SMART, D. I. 45:52.
- SMEATON, Peter. 46:120.
- Smiggin's Camp. Oil. By Will Ashton. 34:87 (pl).
- Smith & Caughey Ltd. 46:118; 65:46; 66:45.
- SMITH, Bobbie Cameron. 52:205; 70:47
~Norman Barrett, Esq. 53:41 (pl).
- SMITH, Bryan T. ~Trees. 51:157.
- SMITH, Cherry. 5:pr.3.
- SMITH, Compton. 48:251.
- SMITH, Dyson. 44:220.
- SMITH, E. J. 69:45.
- SMITH, G. J. 17:59.
- SMITH, George. 33:12.
- SMITH, Harry. 47:161.
- SMITH, J. R. 37:53; 54:80; 54:81.
- SMITH, Joseph. 70:44.
- SMITH, Joshua. 63:17; portrait. 63:16 (pl).
- SMITH, Kathleen Gordon. 13:33.
- SMITH, Kingsford. 26:89.
- SMITH, Leslie. 47:161.
- SMITH, Lucy Cranwell. 65:47.
- SMITH, Matthew. 10:126; 24:192; 25:13; 43:157; 55:142.
- SMITH, Maurice R. ~Woodcut. Hillside Houses. 69:c.(pl).
- SMITH, May, 1906-. 47:187; 50:102-104; 51:153; 52:203; 53:46; 61:8; 61:14; 67:21-25
~Belladonna Lilies. 67:24 (pl)
~Camden Town Locks. 48:246
~Canal, Camden Town. 67:23 (pl)
~Halcyon Days. 64:14
~Portrait. 61:16 (pl)
~Pumpkins. 61:14
~Railway Yard. 64:14; 67:25 (pl).
- SMITH, Neville. 12:301.
- SMITH, Peter Purvis. 59:7
~A Kangaroo Hunt. 59:6 (pl).
- SMITH, R. F. 47:161.
- SMITH, S. M. ~Christmas Party. 43:127.
- SMITH, Spencer. ~On the Hall Table. 14:157.
- SMITH, Sydney Ure. 15:229; 17:61; 20:251; 51:118; 56:190; 61:20; 70:27
~Elizabeth Bay, from Pott's Point. Etching. 51:123 (pl).
- SMITH, Thelma. ~The Taieri Country. 50:64-66.
- SMITH, Vivian. 14:108; 54:66; 57:31; 70:46
~Portrait of Arthur Minton. 54:57
~Portrait of Lilian. 54:57.
- SMITH, Walter K. 16:288-289.
- SMITHELLS, P. 60:20.
- SMITHYMAN, K. A. ~Luscombe Sonata. 70:20-21.
- Snaring the Sun (Maori Myth). Oil. By Robert Donn. 18:81 (pl).
- SNELL, Ernest. 35:168.
- Snow, Mt Oxford. Oil. By Rata Lovell-Smith. 20:fr.
- So Ends Our Night. John Cromwell. 54:91.
- Société anonyme des artistes, peintres, sculpteurs, et graveurs (Paris, France). 53:21.
- Société des Artistes Français (Paris, France). 31:127; 31:147; 31:177; 32:242; 35:124; 35:124; 44:218.
- Society for Imperial Culture (Christchurch, NZ). 3:157; 4:269-270; 12:300; 14:127; 15:228; 18:verso133; 21:55; 22:111; 34:110; 48:247; 50:105
~lectures. 57:4
- Society for Imperial Culture (Christchurch, NZ) - see also Sawtell Travelling Scholarship (NZ).
- Society for Imperial Culture (Christchurch, NZ). ~Scholarship. 18:74; 19:146.
- Society for the Promotion of the Fine Arts. 27:147; 27:147.
- Society of Animal Painters (UK). 18:124.
- Society of Artists. 10:93; 12:302; 12:302; 15:229; 16:239; 23:167; 27:148; 45:34.
- Society of Industrial Artists (London, UK). 61:7.
- Society of Miniaturists (UK). 47:151-153.

- Society of Painter-Etchers (Sydney, Australia). 45:16.
- Society of Scottish Artists (UK). 14:88.
- Society of Women Artists' (London, UK). ~Exhibition. 10:93; 17:19.
- Society of Women Painters (Australia). 29:56.
- Society of Wood-Engravers (UK). 43:127; 59:14.
- Solace. Elsa Mary Bosworth. 27:152.
- Soldier Artist in the Pacific. Arthur C. Hipwell. 67:43-44.
- Soldier. Ron Stenberg. 61:16 (pl).
- SOLOMON, Solomon J. ~Psyche. 57:4; 66:46.
- Sombre Day. Oil. By Ross McGill. 14:109 (pl).
- Some Aspects of NZ Art and Letters. A. R. D. Fairburn. 24:213-218.
- Some New Zealand Pottery. By Elizabeth Lissaman, Seddon. 2:141 (pl)-142 (pl).
- Some Notes on Drawing. By an Amateur. 52:178.
- Some Poster Designs from the Collection Exhibited at the Otago Museum, Dunedin. 53:36 (pl).
- Some Souter Book Plates. Tom L. Mills. 31:175-176.
- Some Tendencies in Modern Poetry. Muriel A. Innes. 5:21-24.
- Some Thoughts on Modern Art. Paul Edmonds. 18:113-122.
- Somehow Beautiful. Dora Hagemeyer. 54:84.
- SOMERSET, H. C. D. 21:28; 24:223
~Twiddle-Twiddle. 19:172-172.
- Son and Heir. Sculpture. R. N. Field. 50:92 (pl).
- Song of Tutanekai to Hinemoa. Donald Anderson. 64:3.
- Song. James K. Baxter. 67:20.
- Song. Nellie Macleod. 5:18.
- Sonnets and other Verses. By Dora Hagemeyer. H. H. Tombs, Wellington. 46:pr.67; 47:pr.131; 48:pr.197; 49:pr.3; 50:pr.59; 51:pr.115; 52:pr.165; 53:pr.5 54:pr.56; 55:pr.107; 56:pr.157; 57:1; 58:f.20; 59:f.20; 60:f.20; 61:f.20.
- Sonnets. Dora Hagemeyer. 27:134.
- Sonnets. M. E. B. 23:140-143.
- Sooty Fantail. By E. Mervyn Taylor. 67:16 (pl).
- SORINE, Savely. 24:178.
- Soshiu in Hakone Province, near Kamakura. One of the 36 views of Fuji. By Hokusai. 29:26 (pl).
- Sotheby's (London, UK). 14:140; 15:217.
- Sou'-west Wind. C. S. Lovell-Smith. 8:283 (pl).
- Soudanese Head. Rhona Haszard. 17:16 (pl).
- SOUTER, D. H. (David). 31:175-176
~Book Plates. 31:173-174 (pl).
- SOUTH, H. C. 12:302.
- South Canterbury. Oil. 46:77 (pl).
- South Island Motor Union. 15:228.
- South Kensington Department of Art and Design (London, UK). 45:8; 47:133
~Competition. 1:31.
- South Kensington Museum (London, UK). 10:87; 15:195
~Precious Metals Collection. 12:290.
- South London Group (London, UK). 61:7.
- South Taranaki Winter Show (Hawera, NZ). 16:verso294.
- SOUTHERNER. ~The Oreti Anthology. 23:150.
- Southland Art Society (Invercargill, NZ). 46:89-91.
- Southland Loan Exhibition. 69:46.
- Southland University Association (Invercargill, NZ). 70:39; 70:45.
- Souvenir de Chartres. By Owen Merton, 1925. 8:239 (pl).
- Souvenir of Jamaica. By Linley Richardson. 45:11 (pl).
- SOUVERBIE. 39:178.
- Spangles. Elsa Mary Bosworth. 45:21-24.
- Spanish Girl. By George Woods. 44:175 (pl).
- Spanish Poster Exhibition. 42:96-97.
- SPARKS, Nathaniel. ~Poole from Perbeck. 33:54.
- Sparrows. John Dene. 7:198.
- SPEED, Harold. 32:245
~The Unskilled Labourer. 5:11.
- SPENCE, Robert. ~Fox and the Sword. 33:54.
- SPENCE-SMITH, J. G. ~The Auld Brig O' Earn. 14:137.
- SPENCER. 47:178.
- SPENCER, A. E. 12:299.
- SPENCER, C. H. 16:250.
- SPENCER, Gilbert. 16:250; 19:179; 50:109.
- SPENCER, Stanley, 1891-1959. 4:271; 19:179; 21:47; 24:192; 25:8-13; 37:51; 41:41; 43:157; 44:212; 44:220; 45:50; 46:70; 55:135
~Builders. 29:45
~Front Gate. 15:215
~Parent's Resurrection. 25:28
~The Red House. 45:49
~Resurrection. 25:12
~The Scarecrow of Cookham. 29:45
~Souvenir of Switzerland. 25:28
~Workmen in the House. 29:45.
- SPENCER-BOWER, Olivia, 1905-82 ~ See BOWER, Olivia Spencer, 1905-82.
- SPENCER-PRYCE, G. 33:53; 30:114.

S

- SPENGLER. 37:52.
 SPENLOVE-SPENLOVE, F. 10:94.
 SPENSER, Edmund. 51:157.
 SPERRING. 57:31; 67:45.
 Spey Valley, Invernesshire. Oil. 16:241 (pl).
 SPICER, Ella, 1876-1959 (Eleanor Juliet).
 8:286; 18:129; 21:54; 22:109; 26:103;
 28:218; 34:110; 35:168-169; 38:113; 43:155;
 47:187; 48:246-247; 50:102-103; 55:145;
 57:3; 63:2
 ~City Roofs. 20:229
 ~Fishing Boats. 46:112
 ~In the Waitakeres. By. 8:286
 ~Where Land and Sea in Peace Do Meet. 3:167
 (pl); 29:pr.4; 30:pr.67; 53:pr.5; 54:pr.56;
 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.;
 68:c.; 69:c.
 ~Winter Morning. 46:112.
 SPICER, Peggy, 1908. 35:168-169; 38:112;
 38:113; 42:95; 43:155; 45:57; 46:117;
 47:187; 48:246; 50:102-103; 52:203; 54:72;
 55:145; 57:3; 58:2; 61:7; 62:2; 63:2; 66:45
 ~Morning Light, Albert Park. 61:15 (pl)
 ~Nile Boats. 34:109.
 Spider. E. D. M. Doust. 31:142-146.
 Spit, Middle Harbour, Sydney. By Robert
 Johnson. 14:80 (pl).
 Splashed with Spray. Joyce I. West. 7:189-196.
 Splendour. Alison Grant. 29:54.
 SPOWERS, Ethel. ~Gust of Wind. 14:142
 ~Swings. 18:124.
 SPRADBURY, Walter. 28:219.
 Spring Blossom. Watercolour. By Joan
 Lillicrap. 66:24 (pl).
 Spring Exhibition of the NZ Academy of Fine
 Arts. Roland Hipkins. 18:77-80.
 Spring Ice Oil. By Tom Thomson. 43:129 (pl).
 Spring in the Mountains (oil-painting), by
 Rata Lovell-Smith. 60:15 (pl).
 Spring Morning, Hutt Valley, Wellington. By
 T. A. McCormack. 32:194 (pl).
 Spring. Oil. By Helen Blair. 14:101 (pl).
 SPROTT, William Kinloch, 1864-93. 5:69;
 50:59.
 Spur of Mt Rolleston. By Grace Butler. 8:283
 (pl).
 SPURRIER, Steven. 9:58; 16:289; 54:92.
 SQUIRRELL, Leonard. 44:220; 45:51.
 St Anne's, Soho. Watercolour. By R. V.
 Pitchforth. 55:112 (pl).
 St George's Gallery (UK). 10:127.
 St Germain des Près, Paris. Water-colour
 sketch. By John Weeks. 11:205 (pl).
 St Martin's School of Art (London, UK).
 17:63; 48:207.
 St Maurice (France). 11:171.
 St Paul's London. (Photo. by Trevor Fisher.).
 50:76 (pl).
 Stable Yard. By Sydney L. Thompson. 51:150
 (pl).
 Stafford Gallery (London, UK). 43:127.
 Stafford Street, Wellington. Pencil Sketch. By
 Nugent Welch. 21:17 (pl).
 Stage Society of NZ. 16:294.
 STAINER, H. ~Gateway, Granada. 33:57.
 STANFIELD, Clarkson, 1793-1867. 15:171.
 STANTON, Agnes. 54:72; 58:2.
 STANTON, Herbert Hughes. 32:244; 42:79.
 STANWYCK, Barbara. 54:90.
 STARK, James, 1794-1859. 50:104.
 STEAD, Christine. 54:94.
 STEAD, Edgar F. ~The Life Histories of New
 Zealand Birds. London, Denis Archer.
 23:pr.118; 24:pr.174; 25:pr.4; 26:pr.58;
 28:pr.162.
 Steamer in Port. Wash-drawing. By Owen
 Merton, 1927. 8:237 (pl).
 St Mark's Church. W. J. Steggles. 27:155.
 STEELE. ~Laurel Martyn and Andrew
 Rubinstein in Les Sylphides. A fine Study
 by Steele of Auckland. 66:26 (pl).
 STEELE, Frances. ~Scenic Drive, Titirangi.
 64:17.
 STEELE, Louis John, 1843-1918. 10:147
 21:54;
 ~Arrival of the Maoris in New Zealand.
 55:130-134; 55:132 (pl); 59:19
 ~Signing of the Treaty of Waitangi. 21:54.
 STEEN, D., Mrs. 50:101.
 STEEN, Jan, ca 1626-79. 12:299.
 STEEN, Nancy. 35:168; 43:155
 ~Wainui-o-mata Post Office. 7:214 (pl).
 STEER, P. Wilson, 1860-1942. 11:214-215;
 13:25; 15:216; 15:220; 19:179; 24:176;
 24:192; 24:219; 27:111; 32:244; 33:14;
 42:79; 43:157; 44:212; 44:220; 45:6; 45:50;
 46:116; 47:185; 63:18
 ~Boating at Malden. 46:113; 48:249; 49:51-52
 ~Chepstow Castle. 14:98
 ~The Muslin Dress. 24:196 (pl)
 ~Portrait of Mrs Kenneth Clarke. 11:214
 ~The Quarry. 14:98
 ~Two Bridges, Knaresborough. 63:20.
 STEGGLES, H. 45:51.
 STEGGLES, W. J. 45:51
 ~Norfolk Small Holding. 27:155
 ~St Mark's Church. 27:155.
 STEINBECK, John. ~Of Mice and Men. 63:12.

- STEINERT, Vida. 30:114; 32:238; 34:109;
38:112; 45:57; 46:117; 50:102; 54:71;
55:145; 58:2; 60:2; 61:8; 61:14; 62:2; 64:17;
66:45; 67:45
~Artichokes. 54:76 (pl)
~Design With Ducks. 66:19
~Foundry. 45:57
~From Albert Park. 45:57
~The Green Shed. 42:94
~Houses. 61:9 (pl)
~Huia Road. 48:246; 49:50
~Old Buildings. 45:57
~The Valley. 48:246.
- STENBERG, Ron W. 42:95; 50:102; 52:203;
53:46; 54:71-72; 55:145; 57:3; 57:4; 61:7;
63:2
~Old Lady. 52:205; 53:46
~Pencil Drawing of Head. 54:73 (pl)
~Sketch Book Note of Men Scything. 66:44
~Soldier. 61:16 (pl)
~Waitakere. 64:17.
- STENHOUSE, Waiata. 15:200.
- STENT, Monica. 15:200.
- STEPHENS, Ailsa. 67:48.
- STEPHENS, O. C. 54:99.
- STEPHENS, Reynolds. 7:211.
- STEPHENSON, P. R. 54:95.
- STERM, Nancy. 70:40.
- STERNE. 45:9.
- STEVENS, Alfred. 26:102.
- STEVENS, F. Alexa. 23:127; 31:178; 36:189-
190
~Earth-bound. 23:129
~Killed in Action. 53:30
~Landscape. 59:11
~Picture in the Tatler. 51:146
~Poem for the Past. 36:196-197.
- STEVENS, George. 53:7; 54:91.
- STEVENS, Jon. 55:135.
- STEVENS, Lily. 31:180.
- STEVENS, T. Lindsay, Mrs. 32:245.
- STEVENS, O. C. 50:107.
- STEVENSON, Robert Louis, 1850-94. 4:252;
39:156; 48:223; 51:157; 53:16; portrait.
47:156 (pl).
- STEWART, Douglas A. 15:200; 35:161-162;
40:222; 40:230; 50:99
~Elegy for an Airman. 50:98
~Ned Kelly. A Play in Verse about the last of
the Kings of the Road. 60:17.
- STEWART, Helen. 11:226; 39:179
~The Gossip. 1:42 (pl).
- STEWART, M. 52:208; 53:48; 55:148.
- STEWART, Molly C. 38:113
~The Church Hill. 52:207
~The House Next Door. 52:207
~The Pine Tree. 52:207
~White House. 52:207.
- STEWART, Nellie. 13:75.
- STEWART, W. Downie. 54:98; portrait.
40:182 (pl).
- STEWART, Mr. 21:53.
still life. 1:9; 4:235 (pl); 12:260; 14:91; 17:21;
17:57; 19:159; 20:227; 24:199; 24:207;
40:194; 46:72; 46:78; 47:147; 47:175;
48:203; 48:219; 50:94; 54:76; 58:14; 61:5;
61:19; 62:6; 65:20; 66:pr.3; 66:25; 70:7.
- Still Life Study in Oils. By John Knight. 17:57
(pl).
- Still Life, Fruit. By D. K. Richmond. 17:21 (pl).
- Still Life. By Colin McCahon. 50:94 (pl); 61:5
(pl).
- Still Life. By Francis McCracken. 14:91 (pl).
- Still Life. By James Cook. 19:159 (pl).
- Still Life. By John Weeks. 66:c.(pl).
- Still Life. By Nance Macdonald. 24:207 (pl).
- Still Life. By R. N. Field. 40:194 (pl).
- Still Life. By T. A. McCormack. 70:26 (pl).
- Still Life. By Thea Proctor. 34:69.
- Still Music. Dora Hagemeyer. 24:201.
- STIVER, Michael, Mrs. 14:161; portrait. 13:17
(pl).
- STOCKMAR, Johanna. 47:184.
- STODDART, M. O., 1865-1934 (Margaret
Olrog). 2:143; 8:288; 12:262; 14:159; 17:60;
22:70; 28:163-164; 28:183; 28:220-221;
29:9-10; 29:57; 30:99-101; 31:177; 32:241;
42:79; 43:158; 70:43; 70:45
~Clematis. 29:57-58
~The Encroaching Tide. 24:180
~Franz Josef Glacier. 4:264; 5:13 (pl); 29:pr.4;
30:pr.67
~Glacier Lilies. 14:159
~In the Mackenzie Country. 29:57-58
~In the Otira. 4:264
~Lyttelton Harbour. 57:4
~Mountain Lilies. 12:260 (pl); 29:57-58
~Mt Rolleston from Arthur's Pass. 4:264
~Old Cottage, Otira. 46:122
~Pale Primroses. B4:264; 4:266 (pl)
~Pool in the Riverbed. 8:284 (pl)
~Rough Creek, Arthur's Pass. 30:97 (pl)
~Sandhills. 4:264
~Snow Stocking Glacier. 29:59
~Stream, Keckerangu. 24:180
~Terminal Face of Franz Josef Glacier. 30:98
(pl)
~A Wet Day, Picton. 31:178.
- STOKES, Adrian. ~First Snow. 13:68-70
~On the Coast of Kerry. 25:28

S

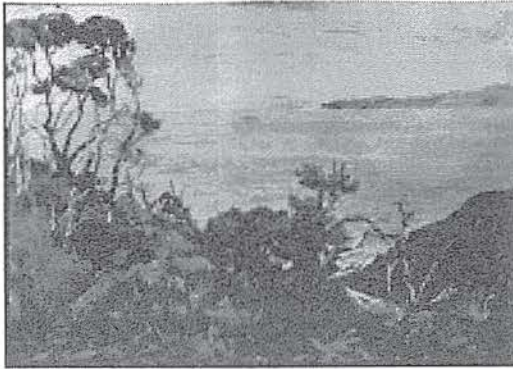
- ~Uplands and Sky. 32:244.
- STOKES, G. Vernon. 23:151.
- STONE, Joyce. ~The Toy Shelf. 41:17 (pl).
- STONE, William Lowndes. portrait. 32:229 (pl).
- Stones. Watercolour. Eric Lee-Johnson. From Johnson Fairburn Show. 70:7 (pl).
- STORR, C. B. 45:58.
- Story. Oil. By Esmé Hughes. 54:74 (pl).
- STOTT, E. 32:209.
- STOUT, Lady. portrait. 16:242 (pl).
- STOUT, Robert. 19:140; 46:121; portrait. 3:fr.
- STOUT-VOGEL. 47:133.
- STOWITTS, Hubert. 18:124.
- STRACHAN, J. E. 33:55.
- STRACHEY, John. 21:51.
- STRANG, Ian. 16:289; 34:75; 37:51; 45:52.
- STRANG, William. 24:192; 45:52.
- STRANGE, Robert. 54:80.
- Stravinsky, a pervading force in modern music. By Angus Small. 65:9-13.
- Street in Mountain Village, Morocco. Red Chalk. By John Weeks. 11:177 (pl).
- Street in Snow, Murat, France. Watercolour. By Owen Merton, 1927. 8:233 (pl).
- Street Scene (water-colour). By Helen Brown. 54:75 (pl).
- Street Scene. James Forsyth. 43:143-145.
- Street with the Bull-ring, Beziers. Watercolour by Owen Merton. 3:154 (pl).
- STREETON, Arthur, 1867-1943. 3:152; 8:285; 9:68; 10:149; 11:225; 14:87; 14:160; 27:147-148; 38:103; 38:105; 63:18
- ~Cremorne Pastoral. 33:56; 34:65 (pl); 34:68.
- STRONG, L. A. G. 35:165.
- Stroud School of Art (UK). 49:5.
- STRUTT, William. 27:147; 51:117.
- STUART, Mrs. 22:110.
- STUART, Gilbert, 1755-1828. 14:141
- ~Self Portrait. 32:244.
- STUART-HILL, A. 16:290.
- Students entertain Theatricals. By Russell Clark. 42:fr.
- Students' Competition for Cover Design for Art In New Zealand. 11:pr.155.
- Students' Work. By The Everhopefuls (pupils of Mrs. Vigers), Auckland. 9:73-74.
- Studies for Maori Women wearing Blankets. By F. H. Coventry. 45:31 (pl).
- Studies for Pioneers in The Beginning of Organised Settlement. By F. H. Coventry. 45:32 (pl).
- Studio. The Studio Publishing Co., London. 21:51; 23:152; 29:52; 51:119; 56:191; 57:24; 59:20.
- Studio Club (Wellington, NZ). 29:58; 32:210; 42:80; 48:251; 49:53.
- Study for figure for a tomb. By W. H. Wright, Sculptor. 33:40 (pl).
- Study from Life in Oil. By Ruth Turner. 8:290 (pl).
- Study in Pencil and Watercolour. By P. van der Velden. 9:28 (pl).
- Study in Pencil. By P. van der Velden. 9:27 (pl).
- Study in Plaster of Paris. By Jack Hutchison. 55:121 (pl).
- Study of a Beech Tree in Winter. By F. H. Coventry. 23:135 (pl).
- Study of a Native Tree. Oil. By E. Rosa Sawtell. 5:35 (pl).
- Study of a River in Flood, Kaikoura. Charcoal. By A. W. Baxter. 2:122 (pl).
- Study of Flowers. By Gwen Badman, New Zealand. Aged 11 years. 41:fr.
- Study. By Hildegard Dixon. 65:30.
- Study. Oil. By Ida H. Carey. 16:265 (pl).
- STURGE, Preston. 54:90.
- Style in Painting. By Nancy Bolton. 57:18-20.
- Styx Stacks. By Archibald F. Nicoll. 16:fr.; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- Success. By Lois White. 28:167 (pl).
- Successful Immigrant. By M. E. R. Tripe. 1:7 (pl).
- SUDDABY, Rowland. 45:51.
- Sudden Scent. Francis Howard Harris. 35:142.
- Suez. Watercolour. Austen Deans. 52:172 (pl).
- Suffolk Street Galleries (London, UK). 11:216.
- SULLIVAN, D. G. 17:59; 18:130.
- SULLIVAN, Edmund J. 21:49; 59:2.
- SULLIVAN, Margaret. 54:91.
- SULLIVAN, T. V. 16:290.
- Summer Afternoon, Le Canal, St Maurice, Paris. Oil. By John Weeks. 11:171 (pl).
- Summer in England. By W. H. Allen. 26:81 (pl); 49:fr.
- Summer Lightning. By Richard Sickert. 48:214 (pl).
- Summer Shower. By R. Wallwork. 48:230 (pl).
- Summer's Day, Wellington. By H. Linley Richardson. 1:38 (pl).
- Summer, Kaipara Bay. By R. Wallwork. 51:152 (pl).
- Summertime, Hilltop. By A. F. Nicoll. 16:251 (pl).
- Summit of Dent du Midi from Bex, Switzerland. By J. C. Richmond. 15:170 (pl).
- Sunday in the town. Barbara Dent. 49:35.

- Sunday on Lambton Quay. By Christopher Perkins. 13:39 (pl).
- Sunday Painters. A. D. Carbery. 55:123-125; 56:179-184.
- Sunday. By H. Prowse. 4:248 (pl).
- Sunderland Art Gallery (UK). 25:48.
- SUNG TUNG PO. 55:148
- Sunlight League. 15:228.
- Sunlight Silhouette. Marjorie Willcocks. 29:41-43.
- SUNNESS, A. T. 33:53.
- Sunny Lawrence. H. V. Miller. 61:6 (pl).
- Sunny Stream. Enga Washbourne. 51:149 (pl).
- Sunrise, New Brighton Coast. Oil. By W. Menzies Gibb. 2:91 (pl).
- Sunset. Eileen Duggan. 8:244.
- Sunset. By George Grosz. 42:70 (pl).
- Surrealism. 37:52; 43:128; 45:5; 46:106; 46:108; 47:185; 49:33-34; 49:40; 55:136; 55:145; 60:18.
- Surrender of the German Fleet in the North Sea. Charcoal and Wash. By Esmond Atkinson. 56:167 (pl).
- Survey of Chamber Music. By John Bishop. 7:205-210.
- Sussex Barn, Northiam, England. Watercolour. By Owen Merton, 1912. 8:251 (pl).
- Suter Gallery Society (Nelson, NZ) – see Bishop Suter Art Gallery Society (Nelson, NZ).
- SUTER, Bishop. 27:114; 34:112.
- SUTHERLAND, Alma. 62:7; 65:40.
- SUTHERLAND, B. 49:51.
- SUTHERLAND, D. M. 19:146.
- SUTHERLAND, I. L. G. 62:19; 65:39; portrait. 13:30.
- SUTHERLAND, Graham, 1903-80. 61:3; 68:39
- ~Pegden Wood. 33:53.
- SUTTEE, Miss. 21:53.
- SUTTON, Bill, 1917- (William Alexander). 38:114; 48:246; 48:247; 49:50; 50:105; 50:107; 52:199; 55:146; 56:158; 58:15; 59:2; 60:2-19; 60:20; 61:20; 64:2; 64:4; 66:39; 67:48; 69:46; portrait. 48:230 (pl)
- ~Aucassin and Nicolette. [binding]. 53:35 (pl)
- ~The Back Street. 60:14
- ~The Dining Hall, Christ's College. 51:152 (pl)
- ~Bush Scene. 51:153
- ~Down the Rakaia. 54:97
- ~Furlough in Central Otago. 60:14
- ~Hills. 59:8
- ~In the Park. 53:42 (pl); 53:47
- ~Late Summer. 60:14
- ~Mining Town, Central Otago. 59:5 (pl)
- ~Mrs John Sutton. 54:58; 54:560 (pl); 56:185
- ~Self Portrait. 48:230 (pl); 59:8
- ~Snow. 57:4
- ~The Small Hours. 56:160 (pl); 56:186
- ~Somewhere Up Country. 66:46
- ~Still Life. 53:47
- ~The Top of the Rise. 50:73
- ~Victoria Park in Winter. 56:185
- ~Winter Morning at Hoon Hay. 50:73.
- SUTTON, Frank. 37:36.
- SUTTON, Miss. 22:110.
- SVABINSKY, Max. ~Portrait of Thomas Masaryk. 63:8.
- Swagger's Haven. F. A. Shurrock. 4:267 (pl).
- SWAINSON, William, 1789-1855. 51:117.
- SWAN, G. H. A. ~Birth of the New Zealand Drama Council. 69:33-35.
- SWAN, J. D. 24:205-208.
- SWANSON, Peggy. 61:4.
- SWEETAPPLE, Mrs. 14:131.
- SWEVEN, Godfrey. 3:164.
- SWINBURNE, Charles. 1837-1909. 31:164.
- Swing. By D. K. Richmond. 29:15 (pl).
- SWINTON, Allan D. 34:109; 38:112; 43:155; 50:102; 61:8; 65:47; 67:42-44; 67:45
- ~Catholic Mission, New Caledonia. 67:43
- ~Chief's House, Simbo Island. 67:42 (pl)
- ~French House, New Caledonia. 67:43
- ~Helena Hills. 54:72
- ~Mahogany Tree. 65:47
- ~Siesta Time, Bourail. 67:43
- ~Tropic Rain. 67:43.
- Sydney Anzac Festival Competitions 1937-38 (Sydney, Australia). 37:55-56.
- Sydney Art School (Sydney, Australia). 10:93; 45:34.
- Sydney L. Thompson, painter. James Shelley. 31:129-139.
- Sydney L. Thompson's Exhibition. At the National Art Gallery, Wellington. By Roland Hipkins. 45:25-26.
- Sydney Society of Arts (Sydney, Australia). 19:153; 61:20.
- Sydney Technical College (Sydney, Australia). 16:291; 55:143.
- SYDNEY, J. P. 9:69; 10:148.
- SYRETT, E. 45:59.
- SYSTEM, K. ~Manuka Blossoms. An Anthology of Short Stories by New Zealand writers. 35:165-166
- ~Pataka. An Anthology of Short Stories by New Zealand writers. 35:165-166.
- SZUKALSKI. 42:59.

T

T

Towards the straits. W.S. Wauchop



- T. A. McCormack Exhibition. David Martineau. 36:198-202.
- T. A. McCormack's Water Colours. An Appreciation. Noel Counihan. 46:101-102.
- T. D. H. Hall, Esq. Oil. By M. E. R. Tripe. 47:143 (pl).
- T. V. Gulliver 1891-1933. John Barr. 22:75-78.
- TAEPA. 43:139
- ~Base of support for Ridge Pole showing Janus-like figures. 43:137 (pl)
- ~Nga tau e Waru at Te Ore Ore, Masterton. 43:137 (pl).
- TAHIWI. 45:15.
- Taieri Country. Thelma Smith. 50:64-66.
- Tailpiece by L. H. Booth. 2:117 (pl).
- Tailpiece to Dream Fishing. By L. H. Booth. 2:104 (pl).
- Taka a Tapiri (Maori war canoe). 6:141.
- Takarangi by Anaha. J. T. Salmon. 51:129 (pl).
- Tale of the Axe. By C. A. L. Treadwell. 62:10-11.
- TALLOT, Nancy. 58:18.
- TALMAGE, Algernon. 15:220
- ~Silver and Blue, Pas de Calais. 7:212.
- TAMA-TE-KAPUA. portrait. 6:85 (pl).
- Taniko Borders for flax cloaks. 6:106 (pl).
- Tapestry. Cartoon for Pioneer. Arnold Cork. 28:171-172.
- TAPP, Edwin. ~Miscellany of Verse. 40:230.
- Tara Spiral from Pukehina Pataka, Maketu. 51:129 (pl).
- Tara-tara-o-kai type of Spiral. By Anaha. (J. T. Salmon Photo.). 51:129 (pl).
- Taranaki or M. Egmont. War Canoe. 6:89 (pl).
- Taranaki 1931. Oil. By Christopher Perkins. 13:23 (pl).
- TARGUSE, V. 14:159; 21:28; 21:58; 26:69-70.
- Tarn on Arthur's Pass. Esmond Atkinson. 1:27 (pl).
- TARNAY, B. 33:53.
- Tate Gallery (London, UK). 8:285; 10:149; 13:25; 13:26; 13:71; 14:140; 14:160; 15:195; 15:227; 21:56; 24:191; 25:8-12; 31:127; 32:187; 32:243; 35:125; 39:133; 39:178; 42:91-92; 43:125; 43:129-130; 44:183; 45:17; 45:44; 45:49; 45:59-60; 46:73; 46:100; 46:106; 46:115; 48:216; 53:20.
- TATLOCK, R. R. 27:153.
- Tattooed Chief as figured in Cook's Voyages. 41:40 (pl).
- Tauhou. E. Mervyn Taylor. 67:20 (pl).
- TAWHIAO, (King). ~dwellings. 42:82-82.
- Taylor's Mistake (Christchurch, NZ). 20:209.
- TAYLOR. 64:4.
- TAYLOR, Ada Lyn. 28:169-170.
- TAYLOR, Ada Sinclair. 10:94.
- TAYLOR, C. W. 45:52.
- TAYLOR, Campbell. 27:111.
- TAYLOR, Chapman. 57:32; 59:20.
- TAYLOR, E. Mervyn, 1906-64. 42:96; 54:100; 56:158; 67:13-20; 70:47
- ~By-Road. 51:136 (pl)
- ~Farm Buildings, Makara. 60:14; 60:15 (pl)
- ~Flight. 70:28
- ~Pumpkin Patch. 70:28
- ~Ruru. 67:18 (pl)
- ~Sooty Fantail. 67:16 (pl)
- ~Tauhou. 67:20 (pl)
- ~Tui. 67:17 (pl)
- ~Weka. 67:15 (pl)
- ~Woodcut. 67:c(pl)
- ~[untitled]. 67:13 (pl); 67:14 (pl); 67:19 (pl).
- TAYLOR, Fred. 28:219; 37:34-35; 52:206
- ~Posters, Rievaulx Abbey. 37:38 (pl).
- TAYLOR, Granger, Mrs. 11:218.
- TAYLOR, H. ~[untitled]. 58:13 (pl).
- TAYLOR, Henry Francis. 55:143.
- TAYLOR, Hilda. ~English Folk Dancing in New Zealand. 48:209-210.
- TAYLOR, J. W. Chapman. ~Grafton Bridge. 7:194 (pl).
- TAYLOR, Joye. ~Twelve Graded Plays for Children. With Music. 61:f.20; 62:f.20; 63:f.20.
- TAYLOR, M. ~NZ Libraries Association Poster Competition. Winning Design. 33:51 (pl).
- TAYLOR, W. Granger. 9:58.
- Tea-Cups. Oil. By Mabel Hill. 4:217 (pl).
- Teapot and Cream Jug, Silver. Nancy Grant. 17:58 (pl).
- Teaching Lino-cutting. By H. V. Miller. 58:13.
- TEAPE, Kathleen C. 32:203.

- Tease. By J. M. S. Beale. 56:197 (pl).
 Te Aute College. 65:39.
 Tehau-ki Turanga Maori House. W. J. Phillipps. 50:82-85
 ~Back wall of house with large central Pou tahu or Pou. 50:83 (pl)
 ~Heke or rafters of house. 50:83 (pl)
 ~Carved slab supporting the frame of the Pihanga (window). 50:83 (pl)
 ~Poupou. 50:84 (pl)
 ~Tukutuku. 50:84 (pl).
 TE KOOTI RIKIRANGI. 6:127.
 Te Kuiti House. W. J. Phillipps. 42:82-89.
 Te Kuiti House. 42:83-86 (pl).
 Te Kuiti House as it appeared in 1899. A. Hamilton photo. 42:83 (pl).
 Temple Peaks, Arthur's Pass. By Grace Butler. 12:263 (pl).
 Temptations of England. Christopher Perkins. 25:7-13.
 TENG CHIU. ~Summer Evening in Wharfdale. 11:216.
 TENNANT, Kylie. 54:94.
 TENNANT, J. S. 36:223; 46:121; 52:208; 55:148.
 TENNIEL, John. 41:23; 66:17.
 TENNYSON, Alfred. 31:164.
 TENNYSON-GREEN, Miss - see GREEN, Tennyson, Miss.
 TENSHELWOOD, T. 65:40.
 Te Ore Ore Maori House Masterton. W. J. Phillipps. 43:135-140
 ~Base of support for Ridge Pole showing Janus-like figures. Carved End of Barge Board (raparapa) with upright support (amo maihi). Enlarged Spiral on raparapa. 43:138 (pl)
 ~Base of support for Ridge Pole showing Janus-like figures. Nga tau e Waru at Te Ore Ore, Masterton. 43:137 (pl).
 TE RAUPARAHA. 26:90; 45:15.
 TERBOCH, Gerard, 1617-81. 50:109.
 TERECHKOVITCH, Constantin. 45:50.
 Terminal Face of Franz Josef Glacier. By M. O. Stoddart. 30:98 (pl).
 Terraces. By Alfred Cook. 20:208 (pl).
 Terracotta Relief by Della Robbia. Italian, 15th. Century. 24:210 (pl).
 TERRICK, William. 7:212.
 TERRY, Chevalier. 21:54.
 Test Drawing for Learning Type (Visual, Sound Locomotion). 46:96 (pl).
 Te Whai-a-te-Motu carved meeting house. 6:127.
 TE WHEROWHERO, the daughter of. 6:103.
 THACKERAY. 45:8.
 THAKE, Eric. 38:106; 42:96.
 THANEFIELD. 64:7.
 That's Peter! Oil. By Jessie Edmiston. 5:52 (pl).
 Thatched House ... at Akaroa. (La Chaumière du colon vieux-soldat à Akaroa) Etching by Charles Meryon. 7:171 (pl).
 The Group - see Christchurch Group, (Christchurch, NZ).
 The Schubert Inn at Hinterbrühl, near Vienna. 4:185 (pl).
 theatre. 3:157; 4:256-258; 14:159; 15:168; 15:230; 16:292; 21:58-59; 23:153-159; 24:225; 58:11; 59:4; 60:17; 61:17; 63:12; 64:8; 65:35-38; 66:45; 67:26-29; 68:27-33; 69:25-36; 69:26.
 Theatre Royal Society (Wellington, NZ). 20:243.
 Theatre, the Williamson Tour and other Ventures. R. O. McG. 65:35-37.
 There'll Always Be An England. Samuel Harden Church. 56:192.
 Thespian Memories. H. E. Nicholls. 19:168-171; 20:241-248; 23:153-159.
 Thespians Theatre Society (Wellington, NZ). 24:225; 68:27; 69:31; 69:35; 70:29-30.
 This is England cloth edition. The Studio Limited, London. 49:47.
 THOMAS, Farnie. 18:129.
 THOMASSON, J. M. ~Rivington. 10:145 (pl).
 THOMPSON. 33:53; 47:174; 63:2.
 THOMPSON, A. B. 50:101.
 THOMPSON, Arthur. 24:198; 24:204; 29:55; 30:114; 31:177
 ~The Forge. 24:208 (pl)
 ~Milford Trees. 50:103
 ~Pen and Wash Drawing. 24:205 (pl)
 ~Untitled. 65:29 (pl).
 THOMPSON, Ernest Heber, 1891-1971. 9:6; 10:88; 12:298; 15:216; 16:250; 19:179; 21:6; 21:48; 32:244; 45:51; 47:189
 ~Conversation. 10:99 (pl)
 ~French Peasant. 67:48
 ~Head of an aged Spaniard. 10:89 (pl)
 ~Kowkab. 13:71
 ~Pilot Boat. 56:163.
 THOMPSON, F. R. 25:50; 34:112.
 THOMPSON, James. 15:205; 15:208; 22:96.
 THOMPSON, M. J. A. 9:75.
 THOMPSON, Margaret. 57:3; 61:7; 61:8; 63:2
 ~Autumn Landscape. 64:17
 ~Casualty List. 61:10 (pl).
 THOMPSON, Myra, 1894-1984. 65:39; 69:46.

T

- THOMPSON, Sydney Lough, 1877-1972. 1:31; 2:125; 3:169; 5:10; 7:212; 8:229-231; 8:287; 9:6; 9:12; 9:67; 10:85; 12:300; 14:159; 15:220; 16:237; 17:59; 17:60; 21:42; 21:54; 22:110; 23:119; 23:167; 24:177-185; 24:223; 24:224; 25:48-49; 26:63; 26:87; 26:103-104; 27:111; 27:157; 28:181; 28:220-221; 29:57-58; 30:68; 31:129-139; 31:162; 31:179; 32:239; 32:241; 34:110; 34:111; 36:194; 36:222-223; 37:50; 38:114; 39:126; 39:177; 41:47; 43:155; 43:158; 44:197; 44:222; 45:25-26; 45:42-46; 45:60-61; 46:118; 46:123; 46:124; 47:188; 48:246; 48:250; 49:38; 49:49; 49:50; 49:53; 50:105; 50:108; 51:153; 51:155; 52:198; 53:49; 54:66; 54:100; 55:146; 56:185; 57:4; 57:31; 58:15; 58:18; 59:2; 65:39; 66:47; 67:5; 67:47; 69:46; 70:40; portrait. 16:280 (pl)
- ~An all-Embracing View. 60:8-9
- ~Almond Tree at Vieille. 46:124
- ~Almond Tree in Blossom. 26:99
- ~Art in France. 44:218
- ~Art in the Twentieth Century. 45:42-46; 46:105-109
- ~At Rest in Harbour. 31:136 (pl)
- ~The Bay Horse. 24:198
- ~Bend in the Canal. 30:70;48:246
- ~Boats Crowding into a Brittany Fishing Port. 54:57; 54:59 (pl)
- ~A Breton Horse on Market Day. Oil. 10:83 (pl)
- ~A Breton Pardon the Procession. 44:164 (pl); 44:172
- ~Burning Seaweed. 44:172
- ~Café at Pernes de Vaucluse, near Avignon, France. 31:124 (pl)
- ~Canal, de la Siagne, Grasse. 31:135 (pl)
- ~Castle Ruins, Espallion, Southern France. 46:78 (pl)
- ~Cherry Blossom. 40:233
- ~Cloudy Bay, Lake Wanaka. 50:72
- ~Concarneau Harbour. 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- ~Concarneau Harbour, Evening, Brittany. Gouache. 31:133 (pl)
- ~Darning. 45:47 (pl); 49:51-52
- ~Evening, Concarneau. 28:179 (pl)
- ~Fishing Boats. 46:125
- ~The Happy Valley. 50:67 (pl); 50:72
- ~Harewood Farmyard. 60:14
- ~Head in Sunlight. 33:21 (pl)
- ~In the Hapuku Valley. 36:222
- ~La Chapelle de Loc Maria, Brittany. 31:138 (pl)
- ~Lake Alexandrina. 60:19
- ~Looking across the Valley. 26:103
- ~Market at Concarneau. 31:137 (pl)
- ~Market Day, Port Croix, Brittany. 56:188 (pl)
- ~Martinique Girl. 48:231 (pl)
- ~Miss M. O. Stoddart. 30:99-101
- ~Morning, Lake Wanaka. 54:57
- ~Mt Sefton. 60:14
- ~A Norwegian Ship at Billingsgate. 49:51-52
- ~Portrait. 30:69
- ~The Puhī Puhī Valley. 36:215 (pl)
- ~Rocky Hill Across Matukituki River. 48:246; 50:72
- ~Sardine Fishers, Afternoon, Concarneau. 49:51; 49:52
- ~The Schlesenger Bequest. 44:218
- ~Self Portrait. 24:184 (pl)
- ~The Stable Yard. 51:150 (pl)
- ~Wellington Harbour. 32:188; 38:67 (pl)
- ~Woman in White. 59:2.
- THOMPSON, Stan, Mrs. 60:19
- ~Springtime. 57:29
- ~Winter Sunshine. 57:29.
- THOMPSON, Sydney, Mrs. 12:300; 60:19.
- THOMPSON, Tommy. 57:27.
- THOMSON, Mrs. 22:110.
- THOMSON, Arthur. 45:8.
- THOMSON, Ivy. 59:8; 59:9
- ~Daffodils. 59:9
- ~Grandma. 59:8 (pl); 59:9.
- THOMSON, J. ~The Honourable Anne Seymour Damer, from a bust executed by herself. 56:181 (pl).
- THOMSON, James. ~Exterior View McDougall Art Gallery. 18:109 (pl)
- ~Interior View McDougall Art Gallery. 18:110 (pl).
- THOMSON, Joy. 65:39; 69:46.
- THOMSON, N. S. 65:40; 68:46.
- THOMSON, N. S., Mrs. ~Daisies. 57:29; 57:32
- ~Quiet Evening, Portobello. 57:29
- ~Sailor. 57:29
- ~White Jug. 57:29.
- THOMSON, Sylvia. 52:206
- ~Brown Bridge. 9:35-38
- ~Portrait of a Young Man. 53:47.
- THOMSON, Tom. 61:20; 70:46
- ~Spring Ice. 43:129 (pl).
- THOMSON, W. J. A. 2:143; 3:205; 4:273; 5:69; 50:105.
- THOMSON, W. Laird. 12:299; 50:105.
- THORNHILL, Dorothy. 55:143.
- THORNLEY, Mrs. portrait. 45:14 (pl).
- THORNTON, Alfred. 29:52.
- THORNTON, Ceredwyn. 6:141-142;

- ~Hon. L. M. Isitt. 6:142
 ~Karakas. 6:142
 ~Portrait of Miss Richmond. 6:142; 29:59
 ~Portrait. 6:142.
 THORNTON, Olga. ~Oil. 65:25 (pl).
 Thoroughbred. John Dene. 10:119-120.
 THORPE, F. 30:114; 31:178; 35:168; 38:113;
 46:117; 50:102-103; 54:72; 58:2; 62:2.
 Thoughts of a Tohunga. Oil. By C. F. Goldie.
 31:147 (pl).
 Thoughts Prompted by a Trip to Europe.
 Richard O. Gross. 15:193-199.
 Thoughts Unspoken. By the Chiel. 59:19.
 Three beauties of Yotsume House. By Koriusiai.
 29:25 (pl).
 Three Boys. Oil. By B. Fleetwood Walker.
 34:89.
 Three Generations. Alan Mulgan. 8:255-258.
 Three Kings. Rhenish carving on walrus ivory
 of the 12th Century. 24:210 (pl).
 Three Poems of Escape. J. C. Beaglehole. 30:91-
 93.
 Three score and ten. Oil. By A. H. O'Keeffe.
 Dunedin. 5:56 (pl).
 Three Sisters Etching H. H. Tombs. 44:206 (pl).
 Threnody. Helena Henderson. 8:270.
 Thrift. By Helen Brookfield. 40:223.
 THRING, Marion (Lecturer at Victoria and
 Albert Museum, London). 35:144.
 THWAITES, F. J. 54:94.
 TICE-MARTIN, Eric. ~Morton Burst,
 Cupuzzo. 66:44
 TIEPOLO, Giovanni Battista (Giambattista)
 1696-1770. 45:46.
 TIETZE, Hans. 53:8.
 Tiger's Head. By John L. Moore. 1:63 (pl).
 TILLER, W. 49:53
 ~Isa. 14:156.
 TILSLEY, Louise. 42:96; 70:47.
 Timaru Federated Women's Institute
 Exhibition 1934 (Timaru, NZ). 25:48.
 Timber Mill. Arnold Cork. 24:186-190.
 Timber-Mill. By Olivia Spencer Bower. 28:179
 (pl).
 Time and Place. By the Author of From a
 Garden in the Antipodes. The Caxton Club
 Press. 36:219-220.
 Time Study in Oils. By Charles J. Johnson.
 25:43 (pl).
 Time Was! By Barc. 57:28.
 TINDALL, C. E. S. ~From Berry's Bay. 33:56.
 TINGEY, Len. 48:251.
 TINTER, George. 48:245.
 TINTORETTO, Jacopo, 1518-94. 8:260; 57:4;
 66:6.
 Tired Child. Pencil. George Woods. 26:67 (pl).
 Titahi Bay. Pencil Sketch. 16:256 (pl).
 TITIAN, 1487-1576 (Tiziano Vecelli), ca
 1490-1576. 6:137; 39:157; 50:109; 53:29;
 55:142
 ~Bacchus and Ariadne. 27:135
 ~Head of a Man. 35:125.
 Titirangi. Watercolour. By A. J. Brown. 3:173.
 TITO, Ettore. ~Zephyr and the Sea. 33:56;
 34:70.
 TIZARD, Roland, 1908. 32:238; 35:168;
 43:155; 48:246; 50:102; 55:145; 58:2; 57:3;
 61:8; 67:39
 ~Farms on Melrose Road. 68:5
 ~Uncultivated Land. 54:72.
 To a Dutch Pioneer. E. D. Morgan. From Lyric
 Poems of NZ, 1928-42. 66:40.
 To I. N. M. Barbara Dent. 50:74.
 To Isaak Walton. By A. S. M. Hely. 59:3.
 Tobacco Fields, Pangatotara. Doris Lusk. 62:7
 (pl).
 TODD, A. R. Middleton. 24:192.
 TODD, C. 49:51.
 TODD, Ione E. 30:69
 ~Chinese Girl. 28:166
 ~Hinemiki. 30:96
 ~Maori Chief. 30:73 (pl).
 TODD, Middleton. 15:220.
 TODD, Murray M. 45:52.
 TODHUNTER, John. ~From Long Ago. 10:138-
 139.
 TOFT, Alfonso. 24:192.
 Tohunga. Russell Clark. 54:57; 54:61 (pl).
 Toiling Sisters of Saint Clare Lino-cut. By
 Olivia Spencer Bower. 39:132 (pl).
 TOLE, Charles H., 1908-. 32:238; 35:168;
 38:113; 47:187; 50:103; 51:153; 55:145;
 63:1; 64:7; 66:40
 ~Fishing Sheds, Thames. 66:44
 ~Loading Sugar. 30:94
 ~Morning, Drake. 30:94
 ~Motor Camp. 64:17
 ~Old Kiln. 70:28
 ~Old Pump Building. 66:44
 ~Railway Embankment. 61:10 (pl)
 ~Sketch near Taupo. 60:6 (pl).
 TOLE, F. 57:3.
 TOLE, John, 1903-67. 47:187; 50:103; 55:145;
 58:2; 57:3; 59:20; 63:1; 64:8; 64:17; 67:39;
 70:48
 ~Autumn, Howick. 50:72
 ~Flower Piece. 60:19
 ~Koromiko. 50:72
 ~Spring Bunch. 70:28
 ~Still Life. 54:65; 59:20

T

- ~Street Scene, Waihi. 66:44.
 TOLE, Roberts. ~Rehearsal. 3:181 (pl).
 Toledo Museum of Art Ohio, USA. 53:7-9
 ~The Cloisters. 53:12 (pl)
 ~Completed Museum. 53:11 (pl)
 ~The Gothic Hall. 53:12 (pl)
 ~Interior of one of the galleries. 53:11 (pl).
 Toledo Museum. Molly Morpeth Canady [sic].
 53:7-9.
 TOLSTOY. 54:90.
 TOMBS, David M. ~Silver Spoons. 16:278 (pl).
 TOMBS, H. H. (Harry). 3:pr.145; 21:20; 9:57;
 31:162; 34:114; 37:53; 43:157; 44:222;
 45:61; 46:123; 47:190; 48:247; 48:250;
 48:251; 49:53; 50:86; 53:48; 54:58; 54:100;
 55:147; 58:20; 62:19; 64:20; 65:41
 ~...and there, shimmering beyond a tortured
 tree.... 5:51 (pl)
 ~Canal Gate, Bruges. 14:111
 ~The Colour Wood-cut. Its value in the Modern
 Home. 43:107-110; 44:222
 ~Down the Valley. 52:200
 ~Empire Art Loan Collection Society London.
 42:91-93; 51:134-135
 ~H. Linley Richardson, R.B.A. F.R.S.A. One-
 man Show in Wellington. 60:10
 ~Japonica. Woodcut. 57:supplement (pl)
 ~Japonica Blossom. 54:58
 ~June Day, 1941. 54:fr.; 54:58; 57:3
 ~New Zealand Academy of Fine Arts. 38:65-73
 ~New Zealand and American Art. 51:154-155
 ~New Zealand Art. What can we do to help
 it?. 44:210-213
 ~News from the centres - Wellington. 60:19-20
 ~Orongorongo. 5:pr.3; 6:pr.73; 7:pr.149;
 8:pr.223; 46:112.
 ~Our National Art Gallery as a Sales
 Organisation. 44:180-183
 ~Primeval. 58:20
 ~Street in Bruges. 52:200
 ~The Three Sisters. 44:206 (pl)
 ~Wainui River, Wellington. 52:200.
 TOMHOLT, Sydney. ~Bleak Dawn, and other
 Plays. 35:166-167.
 TOMKINS. 54:80.
 TOMLIN, Stephen. ~Bust of Lytton Strachey.
 39:133.
 Tomorrow, by Kennaway. With a foreword
 by David Low. 57:26.
 Tonight. Robin Hyde. 47:136.
 TONKIN, O. M., Mrs. 14:158; 17:61.
 TONKS, Henry, 1862-1937. 4:271-272; 13:10;
 13:25; 24:176; 24:192; 27:157; 39:133;
 39:134; 44:220; 45:50; 47:190; 63:20
 ~109 Cheyne Walk at Home (nos. 1&2). 15:216
 ~The Baby's Bath. 48:249
 ~George Moore Reading Nos 1 & 2. 15:216
 ~Sodales. 11:214
 ~Spring Days. 13:68.
 TOPOLSKI. 55:117.
 TORNQUIST, Herbert. 5:61; 9:69; 10:148;
 18:129; 22:75; 22:109; 26:103; 29:56-57;
 34:110; 43:155; 46:118; 50:102; 67:39
 ~At Papaaroha. 10:145 (pl)
 ~Granite Quarry. 46:118
 ~Jan Kubelik. 22:98 (pl)
 ~Maori Dwelling. 20:229
 ~Marijuana. 41:45
 ~Sunday at the Quarry. 46:118.
 Torso in Glazed Terracotta. By Jack
 Hutchison. 55:121 (pl).
 Torso of a young woman in sunlight. Renoir.
 53:25 (pl).
 Toss Woollaston explains himself. 61:13.
 TOUCHE, Gaston la. ~The First Born. 33:56.
 TOULOUSE-LAUTREC, Henri, 1846-1901.
 14:145; 50:109.
 TOUR, La. 35:126.
 Tournament Shield. Repousséd Silver and Oak.
 By Jas. A. Johnstone. 2:112 (pl).
 TOVEY, Donald Francis. ~A Musician Talks.
 53:43-44.
 TOVEY, Gordon, 1901-. 19:192; 26:104; 42:97;
 44:218; 44:219; 45:59; 47:174; 52:206;
 54:99; 65:40; 66:47; 69:45; 70:45
 ~Art Appreciation. 47:179-181
 ~Development of a National Art. 65:40
 ~Expressive Media for Children. 46:97-99
 ~Harbour Cove, Morning Light. 18:127
 ~News from the centres - Dunedin. 60:19-20.
 Towards the Hills. By A. H. McLintock. 26:85
 (pl).
 Towards the Straits. By W. S. Wauchop. 4:268
 (pl).
 Town Planning Institute of New Zealand.
 12:200; 14:159.
 townscapes. 1:62 (pl); 3:159 (pl); 7:160-162;
 9:29; 22:99; 41:16; 42:61; 50:75; 54:75;
 61:10.
 TOWNSEND, G. K. 3:156.
 Towzlehead. C. A. Marris. 3:196.
 Toy Shelf. By Joyce Stone, New Zealand. Age 9
 years. 41:17 (pl).
 TOYOKUNI. 59:2.
 Toys. By Anna K. Zinkeisen. 49:32 (pl).
 Tractor. By Kenneth MacQueen. 5:58 (pl).
 TRACY, Mona. 3:164; 3:164-165
 ~The Holiday. 4:225-231
 ~Powder of Grief. 6:109-113

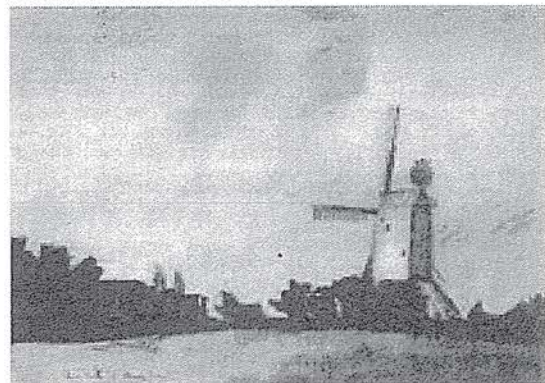
- ~The Return. 1:45-47.
 Tradition in Art. M. E. McCracken. 39:155-157.
 Trains. K. M. Knight. 17:12.
 Travelling Scholarship in Fine Arts and Architecture (A.N.Z.A.S.). 22:111-112; 24:203; 30:121.
 TREADWELL, C. A. L. ~The Tale of the Axe. 62:10-11.
 TREATORE, J. D. 42:77.
 Treaty of Waitangi (NZ). 26:90.
 Tree Tulips Oil. By E. A. Baty. 48:219 (pl).
 Tree. Norma Craig. 14:115-121.
 trees. 5:31; 5:32; 5:35; 5:51; 12:258; 15:175-176; 15:179; 24:208; 28:168; 28:177; 28:185; 31:167; 32:193; 32:230; 42:64; 44:196; 49:13; 53:42; 56:198; 62:15; 65:24-25; 66:24; 68:40-41.
 Trees in Frost. Chinese Painting. By Liu Hai-Su. 28:185 (pl).
 Trees. Nell Ziman. 16:257.
 Trees. Robin Hyde. 31:161.
 TRELOAR, James. 25:48; 28:221; 48:245; 50:104; 67:45.
 TRENDALL, A. D. 46:117.
 TRENGROVE, W. H. 18:111.
 Trentham Racecourse Bar. Pen and Wash. By Christopher Perkins. 13:38 (pl).
 TRETHERWEY, W. T. 47:188 ~Sir Maui Pomare. 38:114-115; 55:146
 ~Sacrifice. 38:109 (pl)
 ~Sketch model for a seven-foot Figure. 36:216 (pl)
 ~War Memorial (Christchurch, NZ). 38:114.
 TREVELYAN, G. M. 70:34.
 TREVELYAN, Julian. 45:5.
 TREZISE, Molly. 61:20.
 TRIGGS, W. H. portrait. 16:254.
 TRIMBLE, Fred. 31:173; 31:176.
 Trio. R. Wallwork. 10:146 (pl).
 TRIPE, Anthony. 47:135.
 TRIPE, Joseph Albert. 47:135.
 TRIPE, Mary Elizabeth R., 1867-1939. 8:286; 13:74-75; 121:9; 24:223; 25:49; 25:50; 27:157; 29:59; 31:162; 39:179; 40:234; 41:47; 43:157; 44:172; 44:222; 45:60; 46:123; 47:133-135; 48:221-225; 48:243; 48:250; 49:53; 52:198; 53:49; 56:193; portrait. 46:80 (pl); 47:139 (pl)
 ~1928. 4:265 (pl)
 ~Black Rod. 13:75
 ~The Bracelet. 13:75
 ~The Bush Farm Oil. 47:137 (pl)
 ~A Cornish Farmyard. 13:75
 ~Daylight. 13:75; 14:155; 47:148 (pl)
 ~Dutch China. 13:75
 ~Early Spring, Regent's Park, London. (pl)
 ~Exile. 41:47; 47:fr.; 47:134
 ~From Otira to Arthur's Pass. 54:65
 ~The Golden Scarf. 49:53
 ~Impressions of Continental Art. 11:219-220
 ~James McLachlan Nairn (Some Personal Reminiscences). 2:105-106
 ~London Tulips. 41:47; 47:147 (pl)
 ~Manchester Square, London. 47:145 (pl)
 ~Maori Chieftainess and her Son. 44:205 (pl)
 ~The Old Violinist. Charcoal. 47:140 (pl)
 ~Portrait. 6:136 (pl); 6:138
 ~Portrait of Mrs Falla. 18:79
 ~Portrait of Mrs. R. E. Tripe. 13:75
 ~Portrait of T. D. H. Hall Esq. 47:134
 ~Portrait Study In oils. 47:141 (pl); 47:146;(pl)
 ~The Queen of Sheba. 8:281 (pl)
 ~The Road and the River. 47:149 (pl); 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
 ~The Road to Arthur's Pass. 49:53
 ~Self Portrait. Oil. 46:80 (pl)
 ~The Serpentine. 41:47
 ~Sheba. 49:51
 ~The Successful Immigrant. 1:7 (pl)
 ~Sir Truby King, K. B., C. M. G. 30:fr.; 30:69
 ~Spring in Regent's Park, London. 47:134
 ~A Street in Tours. 13:75
 ~T. D. H. Hall, Esq. Oil. 47:143 (pl)
 ~The Valley of the Upper Hutt. 13:75
 ~Valley of the Cher. 13:75
 ~Wellington City. 47:135
 ~Youth. 25:31 (pl).
 TRIPE, Richard E. 47:135; 49:53; 53:49; 54:100.
 Trisferme (Les Artistes Decorateurs, France). 10:95.
 Trouble. Eileen Duggan. 18:112.
 Troubled Heart. Katherine Macaskill. 58:10.
 TROUP, George A., 1863-1941. 21:56; 31:162; 32:244; 43:158; 53:49.
 Truth of Expression. F. E. Greenish. 8:277-280.
 TUCKER. 38:106.
 Tui E. Mervyn Taylor. 67:17 (pl).
 Tui. Drypoint. By W. H. Allen. 49:10 (pl).
 Tuileries Exhibition (Paris, France). 46:108.
 TUNNICLIFFE, C. F. ~My Country Book. 59:20; 59:20.
 TURA. ~Musician. 7:166.
 TURA, Cosimo, before 1431-1495. ~Death of Pocris. 27:136
 ~Madonna Enthroned. 27:136.
 Turangakuma. 1931. C. Perkins. 13:31 (pl).
 TURBOTT, Olwyn M. 60:1

U

- ~Art in the Native Community. 60:13.
 TURKINGTON, James, 1895-ca1982. 18:129;
 20:222; 29:56; 30:95; 36:225; 38:113; 41:45;
 46:118; 50:102; 54:97; 58:16; 65:48; 67:39
 ~Boxers. 50:103
 ~The Concrete Mixer. 38:113
 ~Late Afternoon, Laingholm. 22:68
 ~Murals. Stillson's Restaurant, Auckland.
 58:17 (pl)
 ~Petone Memorial, Wellington. 58:16
 ~Pororo-o-Tara. 36:225
 ~A West Coast Beach. 65:47.
 TURNBULL, Alexander. 31:174; 31:176.
 TURNER, Alfred. ~Statue of Sir Joshua
 Reynolds. 15:217.
 TURNER, Charles. 54:81.
 TURNER, E. J. D. 32:245; 56:157-158; 56:158;
 67:45
 ~Palace of the Popes, Avignon. 32:232 (pl)
 ~Pitcairn Islander. 56:159 (pl)
 ~Portrait of Y. H. Mills, Esq. F.R.C.S., London.
 32:231 (pl).
 TURNER, E. Phillips. 25:48.
 TURNER, G. 70:43.
 TURNER, Helen Glen. ~Apples. 10:109-111.
 TURNER, J. M. W., 1775-1851 (Joseph
 Mallord William). 4:264; 10:125; 15:171-
 174; 21:52; 22:69; 23:151; 23:152; 29:9;
 29:9-19; 32:187; 32:239; 37:52; 38:111;
 39:156; 42:58; 42:96; 43:156; 46:116;
 46:124; 49:33-34; 50:109; 54:93; 54:96;
 55:123; 56:169; 60:9; 61:13; 65:14
 ~Bridge at Coblenz. 36:201
 ~Crossing the Brook. 14:140-141
 ~Entrance to the Meuse. 32:244
 ~Fishermen at Sea, Off the Needles. 14:140
 ~Lake Scene, Fallen Tree. 32:244
 ~Study of Sea and Sky. 32:244
 ~Yacht Racing In The Solent. 32:244; 33:10
 (pl).
 TURNER, Ruth. ~Study from Life in oil. 8:290
 (pl).
 TURNER, W. 11:226.
 TURNER, Winifred. ~Spring. 45:53.
 Tussockland, Otago. Olivia Spencer Bower.
 18:82 (pl).
 TURRELL, C. M. 53:50.
 TWEDDLE, Isabel. 38:106.
 TWEED, John. 33:14.
 TWEEDIE, Mrs. 22:110.
 Twelve Graded Plays for Children. With
 Music. By Joye Taylor. 64:f.20.
 Twelve-minute Study in Charcoal. By George
 Woods. 23:144 (pl).
 Twenty-one Gallery (London, UK). 36:176;
 36:224; 37:50.
 Twiddle-Twiddle. H. C. D. Somerset. 19:172-
 172.
 Two artists, Petrus van der Velden and
 Herbert Bloy. George Osborne. 34:91-93.
 Two Ash Trees. By Eleanor Hughes, 10:114
 (pl).
 Two Drawings made 20ft below Sea Level at
 Bermuda. By Robt Gibbings. 49:29 (pl).
 Two Heads, Showing Patterns of Face
 Tattooing. By General Robley. 6:107 (pl).
 Two Lazy Men By Liu Lun. 57:8 (pl).
 Two Little Circus Girls. Renoir. 53:26 (pl).
 Two Poems. Barbara Dent. 49:35.
 Two Poems. Charles Brasch. 44:192-193.
 Two Poems. Helen C. Wheeler. 39:158-159.
 Two Poems. Patricia M. Saunders. 43:117-118;
 55:126.
 Two Shells. By John Platt. 43:114 (pl).
 Two Young Girls at the Piano. Renoir. 53:26
 (pl).
 TYLEE, Marion E. 56:158
 ~Art students in France. 57:14
 ~The Bridge, Mangatainoka. 22:69; 22:73 (pl)
 ~The Chatham Island Lily. 28:190
 ~Girl Sewing. 20:222; 26:88
 ~Les Haut Alps. 46:112
 ~Studio Interior. 20:229.
 TYLER, Edward. 52:190.
 TYTGAT. 45:50.

U

Udimore Mill. Owen Merton



- UCCELLO, Paolo, ca 1397-1475. 45:43-45
 ~The Route of San Romano. 27:136.

Udimore Mill, Sussex, England. Watercolour.
By Owen Merton, 1912. 8:249 (pl).
Ultima Thule. Robin Hyde. 26:96.
Unaunahi, carved by Anaha. 40:204.
Understanding. E. D. M. Doust. 35:137-141.
UNDERWOOD, Leon. 16:290; 40:187.
Undiscovered Schubert. Trevor Fisher.
44:187-191.
Unit I Group (UK). 57:30.
Unity Lecture Hall (Auckland, NZ). 45:57.
University College (London, UK). 10:125;
10:125.
University College (Oxford, UK). 12:300.
University of Otago Museum – see Otago
Museum (Dunedin, NZ).
Unscarred. Ruth Gilbert. 54:70.
Untidy Verandah. Olivia Spencer Bower.
39:fr.
Untitled cartoon. Kennaway. 57:18 (pl).
Untitled drawing. Barc. 57:12 (pl).
Untitled figure study. Ross McGill. 57:22 (pl).
Untitled landscape. Paul Nash. 57:19 (pl).
Untitled street scene. Ross McGill. 57:21 (pl).
Untitled. By E. Mervyn Taylor. 67:13 (pl);
67:14 (pl); 67:19 (pl).
Untitled. By Olivia Spencer Bower. 70:24 (pl).
UNWIN, Dr Raymond. 17:42.
UPDIKE, D. E. 22:78.
UPFIELD, A. W. 54:94.
UPHAM, Charles, V. C. portrait. 55:110 (pl).
UPRKA, Joza. 63:8.
Urban. By A. F. Nicoll. 50:75 (pl).
URE-SMITH, – see SMITH, Ure.
URISHIBARA. 29:23.
Urn excavated at Santiago in 1928, Dr Duncan
Wagner, del. 51:130 (pl).
USA Art Expert [Theodore Sizer]. 51:125.
Ussher Hall, Edinburgh. A. F. Nicoll. 16:255
(pl).
UTAMARO. 26:102; 43:108.
UTRILLO, Maurice, 1883-1955. 13:11; 30:114;
38:116; 45:50; 50:109; 57:4; 57:14; 57:29;
66:19.
Uvea (South Seas). 7:175.
UYEMURA-SHOYEN. 23:152.

V

Petrus Van der Velden

VAILE, H. E. 17:62; 18:129; 22:109.
VALADON, Suzanne, 1867-1938. 57:14.
VALDER, H. 25:48.
VALENTINE. ~Tons of Money. 61:17.
Valkyrie fountain (Domain, Auckland, NZ).
4:270.
Valley in the Seaward Kaikouras. By Alfred
W. Walsh. 50:fr.; 50:61; 53:pr.5; 54:pr.56;
55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.;
68:c.; 69:c.
Valley of Ouriki Detail for Etching. Pencil. By
John Weeks. 11:1678 (pl).
Valley of the Ouveze, South of France. Oil. By
James Cook. 8:283 (pl); 19:157 (pl).
Valley Ouriki, Morocco. Detail drawing and
Gouache. By John Weeks. 11:179 (pl).
Vampire, Paris. Etching by Charles Meryon.
7:162 (pl).
VAN ASCH, Gerrit. 9:9; portrait. 9:18 (pl).
VAN ASCH, H. C. D. 9:16; 9:18.
VAN ASCH, W., Mrs. 9:13.
Van der Velden's Influence on New Zealand
Art. (Interview with Archibald F. Nicoll.).
1:30-32.
VAN DER VELDEN, Gerrit. 19:146.

V

- VAN DER VELDEN, P., 1837-1913 (Petrus).
 1:30-32; 2:125; 7:152; 8:225; 9:9-23; 10:85;
 15:227; 17:38-39; 17:62; 21:9; 22:92;
 28:220; 29:9; 31:129; 32:210; 32:241; 34:68;
 34:91-93; 42:58; 42:80; 44:217; 46:106;
 47:134; 51:154-155; 60:20; 62:4; 62:15;
 portrait. 9:fr.
 ~Disillusionment. 9:15 (pl); 9:22
 ~The Drunken Boy. 9:13 (pl); 9:22
 ~Dutch Funeral. 9:16 (pl); 9:21
 ~Dutch Landscape. 9:21; 9:25 (pl)
 ~Evening in Holland. 9:7 (pl)
 ~Gorge Scene. 46:122
 ~Interior of Dutch House. 9:33 (pl)
 ~Old Galleon. 9:22; 9:31 (pl)
 ~Old Jack. 10:130; 47:160-161
 ~Otira Gorge. 9:17 (pl); 17:39; 34:92
 ~Otira Valley. 31:148 (pl)
 ~Otira. 9:11; 31:181; 47:160-161
 ~Pencil. 9:29 (pl)
 ~Pencil Sketches. 9:21; 9:30 (pl)
 ~The Poacher. 9:14 (pl); 9:22
 ~Portrait of Gerrit Van Asch. 9:18 (pl)
 ~The Saltara Player. 9:20 (pl); 9:22
 ~Santé. 9:19 (pl); 9:22
 ~The Sorrowful Future. 9:10
 ~Study in Pencil and Watercolour. 9:28 (pl)
 ~Study in Pencil. 9:27 (pl)
 ~Waterfall in Otira Gorge. 10:130.
 Van Gogh. Barbara Dent. 49:35.
 Vancouver Art Gallery (Canada). 13:69-70.
 VANE, Katherine Airini, 1891-1963. 28:182;
 48:250; 56:186; 57:3; 59:2; 65:f.48; 66:45
 ~A Christmas Picnic. 65:c.
 ~The Old Pohutukawa Tree, Coromandel
 Coast. 55:fr.
 ~The Old Walled Canal, Elsenberg, South
 Africa. 49:43 (pl).
 ~Pohutukawa Trees. 62:f.20; 65:f.48; 66:c.;
 67:c.; 68:c.; 69:c.
 VANE, Ralph, Mrs. 8:288; 10:151; 28:221
 ~Wellington From the Hills. 16:261.
 Vanity. By Adele Younghusband. 54:86 (pl).
 VARLEY, Fred H. 34:110.
 VARLEY, John, 1778-1842. 29:9.
 Vasari Society. 16:289; 17:61.
 Vase in Pink Copper. By B. Godward, D.F.A.,
 Invercargill. 47:176 (pl).
 VASSILIEFF, Danila. 38:103.
 Vatican (Rome). 7:165.
 VAUGHAN, Roland. 64:14
 ~Landlord and Houses. 64:17
 ~The Rhythmical Universe Awakening. 64:17
 ~Rough Trip to Waikeke. 64:17.
 VAUGHAN, Ronald. 66:45.
 VAUXELLES, Louis. 46:105.
 Vedic Lounge (Dunedin, NZ). 42:98.
 VEEL, Mary Colborne. 3:163.
 VEIDT, Conrad. 53:16; 54:90.
 VEITCH, Ishbel. ~Fairy ointment. 9:55-56
 ~The Passing. 2:103-104.
 VEITCH, John Charles. 47:162.
 VELASQUEZ, Diego Rodriguez da Silva,
 1599-1660. 11:215; 15:173; 16:263-264;
 17:38-39; 42:58; 43:127; 45:17; 50:109;
 53:29; 53:47; 56:169; 56:179; 64:7; 64:12-13
 ~Infanta. 45:10
 ~Moenippus. 19:154
 ~Portrait of Philip IV. 35:125
 ~Portrait of Pius X. 39:133
 ~Venus and Cupid. 35:125.
 VELDE, van de. 36:224; 37:50.
 VERA, Paul. 45:50.
 VERAX. 15:200.
 VERCELLI, Gemma. 29:49.
 VERCO, Elfreda. 66:46.
 VERMEER, Jan, 1632-75. 16:263; 38:116;
 45:17; 50:109; 52:183; 55:124; 57:4; 65:7;
 66:6
 ~Head of a Girl. 53:40
 ~View of Delft. 38:116.
 VERNON, Mme. 31:177.
 VERONESE, Paolo, ca 1528-88. 51:145; 53:29.
 Verse Competition. C. A. Marris. 15:200-201.
 Verse. Best New Zealand Poems of 1941. H. H.
 Tombs. 57:1; 58:f.20; 59:f.20; 61:f.20.
 Verse. Best New Zealand Poems of 1942. H. H.
 Tombs, Wellington. 60:f.20.
 Verses for Juniors. By I. B. Colley. 64:f.20.
 Verses. A By-way in Cornwall. Elsa
 Bosworth. 13:27.
 Verses. Dora Hagemeyer. 12:242.
 Verses. John Dene. 12:248.
 Veteran of the Bush. By Robert Johnson.
 12:258 (pl).
 Veteran. Etching. A. J. Rae, Timaru. 2:113 (pl).
 VICKERS, V. 29:55.
 VICKERY, Winifred. 52:199.
 Victor Hugo's House, Pasages, Spain. By
 Owen Merton. 8:231; 8:235 (pl).
 Victoria and Albert Museum (London, UK).
 8:285; 12:296; 13:26; 14:141-142; 16:250;
 18:124; 24:191; 25:12; 40:232; 41:42; 45:58;
 48:245; 62:9; 65:47.
 Victoria College (Alexandria, Egypt). 10:88.
 Victoria University College (Wellington, NZ).
 24:224; 27:150-151; 27:151; 29:19; 56:166.
 Victorian Artists' Society (Melbourne,
 Australia). 54:83.

Victorian College of the Arts (Melbourne, Australia). 55:138.
 Victories of Peace. E. P. Dawson. 36:207-213.
 Vienna Academy of Fine Arts (Vienna, Austria). 62:9.
 View across Tasman Bay from Top of Fringed Hill, 1876. By John Gully. 27:121 (pl).
 View of the little French Settlement at Akaroa, New Zealand. Charles Meryon. 7:174 (pl).
 VIGÉE-LE BRUN, Louise Élizabeth, 1755-1842. 56:179.
 VIGERS, Lucretia (née Johnson). 5:62; 21:53; 28:218; 28:221.
 VILLEBOEUF, André. 45:50.
 Villon. C. R. Allen. 18:92.
 VINCENT, A. 59:2.
 VINCENT, H. McD. 34:111; 44:217; 50:101.
 VINCENT, S. B. ~Wisteria. 5:31 (pl).
 VINCENT, Stephanie. 6:141; 6:142; 30:117; 34:111.
 Vine. By Jih-Kuan, 13th Century. 39:149 (pl).
 Violin Plays a Tartar Song. By Paula Hanger. 59:17.
 VIRON, Eugene. 52:190.
 Visionary. Joseph C. McEvoy. 45:36.
 Visitation. By W. J. Reed. 44:176 (pl).
 Visual Education Association (Auckland, NZ). 61:20.
 VITETTA, Rosa. 52:208; 53:48.
 VLAMINCK, Maurice, 1876-1958. 13:11; 16:261; 32:198; 45:45; 45:50; 50:72; 50:109; 57:4; 57:14
 ~Landscape. 49:42 (pl)
 ~Le Degel. 46:77 (pl).
 VOGEL, Julius, 1835-99. 28:213; 47:133.
 VOGT, Anton. 36:189-190; 69:16.
 VOLLARD, Ambroise. 23:152; 53:20; 53:29.
 Volunteer Amateurs (Wellington, NZ). 19:168.
 VON BERWALD, C. ~His Excellency the Governor-General. 6:133 (pl).
 VON HAAST, Mrs. ~Early Morning, Mount Ruapehu. 6:143.
 VON HAAST, J.H. 5:69
 VON ZEDLITZ, G. W., 1871-1949. 13:6; 22:92
 ~In Memoriam, C. G. R. James. 31:149
 ~Life and Beauty. A spiritual autobiography. P. W. Robertson. 14:146-148.
 VON ZEDLITZ, Wanda. 14:161.
 Vorticism. 41:41; 46:108.
 VUILLARD, Édouard, 1868-1661. 31:130; 45:44; 46:108.
 VYNER, Madeleine. 18:98; 18:131; 18:133; 24:224
 ~Modern Movement in Theatrical Dancing. Madeline Vyner. 8:274-276.

VYTLACYL, Yaclav. 39:179.

W

Elizabeth Wallwork. Mrs E.C. Huie



W. A. Bowring, R.B.A. (Self Portrait). Oil. 14:149 (pl).
 W. B. Matheson. By Phyllis Lipscombe. 24:198.
 W.E.A. (Workers Educational Association). 66:10
 ~(Auckland, NZ). 18:132
 ~(Christchurch, NZ). 19:194
 ~(Dannevirke, NZ) Reading Circle. 18:133
 ~(Oamaru, NZ) Summer School 1936. 31:180.
 W. N. C. ~Child Art. 60:20;
 ~Greek Athletic Art. 60:20.
 W. S. 47:185.
 WADE, A. Cecil. 29:52.
 WADHAM, Eldred. 12:299; 14:158; 18:129; 25:47; 29:56; 31:178; 34:110; 38:113; 46:118; 50:102; 50:103; 55:145.
 WADMAN, Howard. 57:32; 64:20
 ~Lament for Academies. 60:14.
 WADSWORTH. 25:11; 38:106; 45:51; 55:136.
 WAGHORN, Reginald James, 1898-. 30:120; 34:112; 36:223; 38:115; 45:61; 46:91; 46:123; 48:250; 52:208; 53:48; 53:50; 54:100; 55:148; 64:20; 70:47; 70:48
 ~Blue Ranges, Lake Wakatipu. 24:182 (pl)
 ~From Clermont Terrace. 14:111
 ~Highfield. 52:207
 ~Lake Rotoiti. 52:207
 ~Remarkables. 46:112

W

- ~Winter, Tongariro. 58:15.
 WAGHORN, W. ~Green Hills, Karori. 50:73.
 WAGNER, Duncan. ~Urn excavated at Santiago in 1928. 51:130 (pl).
 Wagnerian Sunset. 50:60.
 Waharua. Anaha. 40:203 (pl).
 Wahiao house, Whakarewarewa (Rotorua, NZ). 6:127.
 Wahine in Government Nurseries. Lithograph. By Christopher Perkins, Rotorua. 18:84 (pl).
 Waikaki Tairapanga. Portrait bust of Maori. By Joseph M. Ellis, Wellington. 5:49 (pl).
 Waikanae. Watercolour. By the late H. M. Gore. 12:254 (pl).
 Waikato Society of Arts (Hamilton, NZ). 25:48; 30:119; 30:120; 32:243; 38:112; 50:104; 53:47; 67:45; 69:47; 70:45; 70:47
 ~Annual Students' Exhibition. 57:30
 ~Autumn Exhibition. 28:221
 ~exhibitions. 59:20
 ~Loan Exhibition. 60:20.
 Waimakariri. A. Austin Dean. 48:232 (pl).
 Waimakariri River. Cedric Savage. 58:14 (pl).
 Waimakariri Riverbed. By Grace Butler. 36:216 (pl).
 Waimangu. By Alice F. Whyte. 53:fr.
 Waimea Plain and Tasman Bay from Waimea West, 1872. By John Gully. 27:122 (pl).
 WAINWRIGHT, Thomas Griffiths. ~The Three Graces, a group;; portrait of the Misses Butler. 27:147.
 Wainui, Golden Bay. By Basil Honour. 50:70 (pl).
 Wainui-o-mata Post Office. By Nancy Steen. 7:214 (pl).
 Waipoua Forest. Oil. By Jenny Campbell, Wellington. 36:183 (pl).
 Wairarapa College (Masterton, NZ). 46:124.
 Waitangi National Trust Board (NZ). 21:54.
 Waitati Landscape. Watercolour. By Nugent Welch. 21:18 (pl).
 WAITE, Harold. ~A Lonely Mill. 14:139.
 Waiting. Ivan Mestrovic. 62:9 (pl).
 Waiting for the Tide. Watercolour. By Alice F. Whyte. 3:184 (pl).
 Wakarere. By Anaha. 40:202 (pl).
 WAKEFIELD, Edward Gibbon, 1796-1862. 26:89-90.
 WAKEFIELD, Jerningham., 1820-76. 26:90.
 WAKELIN, Roland. 3:155; 14:129-135; 16:292; 33:56; 34:69-70; 38:104; 39:179; 55:143; 56:194
 ~Battersea Bridge. 14:129-135
 ~Interior. 14:131 (pl)
 ~Portrait of Arnold Micko, Esq. 14:134 (pl).
 WAKELIN, V., Mrs. 30:115; 42:95.
 WAKELIN, W. C. 25:49
 ~Honourable Age. 57:29
 ~On Leave. 57:29.
 WALCOT, John. 55:125.
 WALCOTT, William. 7:212; 15:220; 24:192
 ~Milan Cathedral. W. Walcott. 33:57.
 WALDEN, Lord Howard de. 34:113.
 WALDIE, Alice J. ~The Bridegroom. 41:34.
 WALDMANN, E. 53:29.
 WALDREN, E. W. 25:49; 25:50.
 Walker Art Gallery (Liverpool, UK). 5:62; 10:126; 12:300; 14:87; 14:88; 45:16; 48:pr.199;48:214;64:7.
 Walker Gallery (London, UK). 10:87-88; 34:110; 35:124; 36:223.
 WALKER. 45:16; 50:104.
 WALKER, Alexander. 34:111.
 WALKER, B. Fleetwood. 44:220; 45:50
 ~Three Boys. 34:89 (pl).
 WALKER, D. C. 45:61; 46:123.
 WALKER, Ethel. 19:178; 24:192; 32:244; 33:14; 43:157; 44:212; 45:50; 63:20.
 WALKER, F. ~The Plough. 32:244.
 WALKER, Fred. 45:8.
 WALKER, Jane. 55:146.
 WALKER, Leonard. 16:289.
 WALKER, M. J. (Mary Jane) 55:146; 52:204
 ~Fisherman on the Rocks. 53:46.
 WALKER, Margaret. 34:111.
 WALKER, Max. 44:219; 47:174-175; 57:29; 62:7
 ~Conference. 62:6 (pl)
 ~Rees McConakie. 47:174
 ~Silver. 47:175 (pl).
 WALKER, Robert, ca 1605-ca 56. 50:104.
 WALL, Arnold. 2:111; 14:159; 33:34; 35:161-163; 50:99
 ~The Order of Release and Other Poems. 27:149.
 WALL, A. H., Mrs. 57:31.
 WALL, Edith. 21:55.
 Wallace Collection (London, UK). 35:125; 55:125.
 WALLACE, Harry, b. 1860. 5:61; 8:259; 9:69; 10:148; 13:25; 22:75; 22:109.
 WALLER, L. 29:55.
 WALLER, Nancy. ~View From Scarborough. 40:234.
 WALLER, Napier. 34:70.
 WALLIS, W. L. 70:44.
 WALLIS, W. S., 1891-1951. ~Korero, Ohinemutu. 66:44.

- WALLWORK, Elizabeth, d. 1969. 28:181; 31:180; 38:114; 48:247; 50:106; 51:153; 52:205; 57:4; 60:2-19; 70:45
- ~Elaine Cropp. 8:281 (pl)
- ~The Golden Age. 12:257 (pl); 12:262; 14:155
- ~The Letter. 4:264; 5:25 (pl)
- ~Master Ronald Armstrong. 28:180 (pl)
- ~Mr T. C. Aschmann. 14:143 (pl)
- ~Mrs E. C. Huie. 4:265 (pl)
- ~Patrick, Son of Commander Dennistoun. 2:114 (pl)
- ~Sketch of a Hunter. 51:149 (pl)
- ~The Singer. 24:179.
- WALLWORK, Richard, 1882-1955. 2:pr.71; 8:288; 10:147; 13:67; 15:228; 16:291; 17:59; 17:60; 19:146; 21:54; 28:176; 39:126; 44:172; 47:188; 51:153; 52:205; 53:46; 55:146; 65:39; 67:48
- ~1769. 24:179; 124:181 (pl)
- ~Birth of an Island, Maui's Fishing. 28:178 (pl)
- ~The Cave, Kaikoura. 14:155
- ~The Drover. 15:228
- ~Evening Light, Amuri Bluffs. 2:85 (pl)
- ~The Flight into Egypt. 8:282 (pl); 8:288
- ~The Ford, Hapuka. 12:258 (pl); 12:261
- ~Goose Bay. 12:261
- ~Grey Weather, Kaikoura. 12:262
- ~Inland Kaikouras. 46:112
- ~Nor'west Haze, Conway Valley. 24:179
- ~The Nut-seller. 12:261
- ~The Pacific Swell, Kaukoura [sic]. 4:264
- ~Quietude. 60:19
- ~Shag Rock, Sumner. 2:109 (pl)
- ~Summer, Kaipara Bay. 51:152 (pl)
- ~Summer Shower. 48:230 (pl)
- ~The Trio. 10:146 (pl)
- ~What to Look for in an Exhibition. 44:218.
- WALPOLE, Horace. 55:124-125; 56:180.
- WALPOLE, Hugh. 19:178; 28:216.
- WALSH, Alfred Wilson, 1859-1916. 3:169-170; 4:273; 5:69; 9:10; 17:60; 28:220; 29:9; 32:210; 32:241; 42:79-80; 46:106; 47:189; 50:59-60; 51:138; 62:4; 70:43
- ~Valley in the Seaward Kaikouras. 50:fr.; 50:61; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- WALSH, James. 8:230-231.
- Walter A. Bowring. By J. Ellis. 14:151-152.
- WALTERS, Gordon, 1919-94. 52:200; 55:148; 61:4; 67:47.
- WALTON, E. A. 17:38; 32:209; 42:79; 48:221.
- Wanderer. 15:200.
- Wanganui Club (Wanganui, NZ). 14:152.
- Wanganui College (Wanganui, NZ). 65:39.
- Wanganui Regional Museum (Wanganui, NZ). 6:108; 41:39.
- Wanganui Repertory. H. J. C. 68:31-33.
- Wanganui Repertory Society. 68:31; 69:35.
- Wanganui Society of Arts and Crafts (Wanganui, NZ). 5:69; 6:143; 30:121; 30:verso121; 38:118; 57:31; 61:f.20; 70:46
- ~Annual Exhibition. 5:69; 17:67; 18:verso133; 19:verso195; 20:f.254; 21:60; 22:112; 22:114; 23:169; 24:f.226; 27:157; 28:223; 31:verso181; 33:verso57; 34:f.114; 35:f.170; 36:f.226; 37:57; 39:180; 40:236; 41:50; 42:99; 43:161; 44:216; 45:56; 46:114; 47:185; 48:244; 49:54; 50:110; 51:160; 52:210; 53:52; 54:102; 55:150; 56:203; 57:32; 58:20; 58:f.20; 59:f.20; 60:f.20
- ~lectures. 57:31.
- Wanted Pottery Kiln. Marianus Fleischl. 47:191.
- Wapping Basin, London Docks. From Thames Triumphant. 64:18 (pl).
- war art. 53:50; 55:107-108; 55:108-117; 55:107-117; 56:167; 59:16; 60:2; 63:11.
- War Artists (Britain) Exhibition. 51:157; 54:97; 55:107-108; 55:108-117; 55:136; 56:190.
- War Artists (NZ). 47:177-178; 51:155; 52:168; 53:50; 54:99; 55:135-137; 55:146; 56:166; 56:201; 59:2; 61:20; 62:1; 63:2; 63:3-5; 67:42-44; 67:46
- ~appointment. 54:99.
- War Makers. Oil. By A. Lois White. 38:69 (pl).
- War Memorial (Melbourne, Australia). 8:285.
- War Memorial Committee (Christchurch, NZ). 14:159.
- War Memorial St Mary's Basilica (Sydney, Australia). 12:303.
- War Pictures at the National Gallery Wellington. 55:107-108.
- War Pictures Exhibition. 55:107-117; 63:2.
- War Posters (British). 57:4.
- War Refugee. These Verses, by J. R. Hervey. 48:217-218.
- War Ruin, France. By Nugent Welch. 21:14 (pl).
- WARD, Cyril. 12:302.
- WARD, Esme. 53:51.
- WARD, James. 54:81.
- WARD, William. 54:81.
- WARNER, Eric. 9:69; 10:148; 22:75.
- WARREN, G. 54:72.
- WASHBOURN, H. E. A. 30:120-121; 32:242; 34:112; 34:114.

W

- WASHBOURNE, Enga. 33:57; 34:112; 36:223; 53:48
 ~After Rain, Nelson. 40:234
 ~Collingwood. 52:207
 ~Morning Light. 52:207
 ~Sand and Sky, Takapa. 57:3
 ~The Sunny Stream. 51:149 (pl).
 WASHINGTON, W. 12:298.
 WATELET, C. ~Les Felins. C. Watelet. 33:56.
 Water Carrier, Egypt. By Bernard Rice. 6:136 (pl).
 Watercolour by Barc. 54:64 (pl).
 Watercolour by D. V. Young. 9:74 (pl).
 Watercolour. By Adolf Hitler, 1915-1916. 42:69 (pl).
 Watercolour. By Arthur Thompson. 65:29.
 Watercolour. By H. V. Miller. 65:6 (pl).
 WATERFIELD, Aubrey. 39:134.
 WATERHOUSE. ~Consulting the Oracle. 32:244.
 WATERHOUSE, W. 70:43.
 Waterloo Bridge. Mervin Le Roy. 54:90.
 WATERLOW, E. A. ~Ave Stella Maris. 5:11
 ~The Mill Pool. Sir E. A. Waterlow. 33:57
 ~Sunny Hours. 5:11.
 WATERS, Billy. ~Flower Piece. Billy Waters. 25:28.
 WATERWORTH, E. ~Gladioli. 14:157.
 WATKIN, L. 11:226.
 WATKIN, Len J. 43:157; 44:222; 48:251.
 WATKINS, C. L. ~Wild Chicory Flowers. C. L. Watkins. 46:112.
 WATKINS, J. S. 5:62.
 WATKINS, Kennett. 10:147; 21:54.
 WATKINS, L. T. 31:162.
 WATKINS, T. 9:69.
 Watson Bequest (Sydney, Australia). 23:121.
 WATSON. 27:157.
 WATSON, Caroline. 54:80; 56:180.
 WATSON, Douglas. 59:20.
 WATSON, Ernest W. 63:2.
 WATSON, Fred. 22:75.
 WATSON, G. Gibbes. 44:207-208; 45:60; 46:70; 46:121; 46:124; 48:243; 49:53; 50:108; 53:48; 66:48.
 WATSON, Harry. 7:212; 24:192; 44:220; 45:50; 45:59-60
 ~Breakfast at Riva. 5:11
 ~Morning Light. 15:220
 ~Near Corfe Castle. 46:113
 ~Northern Fields. 46:120
 ~Resting. 45:48 (pl)
 ~Road to Kinloch, Ranock Moor. 47:190
 ~Sitting in the Shade, Riva. 11:216
 ~The Viaduct. 46:113.
 WATSON, Harry, Mrs. 45:48; 46:120.
 WATSON, Jacobe T. 37:53.
 WATSON, James. 54:81; 56:180.
 WATSON, Kathleen. 60:19.
 WATSON, M. Burgess. 26:102.
 WATSON, Marjorie. 32:238; 34:109.
 WATSON, Thomas. 54:81.
 WATSON, William. ~North Wales Scene. 46:125.
 WATTEAU, Jean Antoine, 1684-1721. 16:249; 50:109; 52:183; 53:29; 54:93.
 WATTS, Arthur. 29:52.
 WATTS, George F., 1817-1904. 15:195
 ~Portrait of Lord Tennyson. 39:167.
 WAUCHOP, William Simon, 1889-. 6:143; 7:167; 9:69; 10:150; 14:160; 18:133; 19:145; 19:195; 20:252-253; 21:16; 24:225; 29:59; 43:158; 44:171; 45:61; 46:121; 49:53; 50:108; 51:159; 53:48; 57:31; 58:15; 67:27-29
 ~Alfred Wilson Walsh. 50:59-60
 ~The Bay, Papatowai. 14:156; 16:268 (pl)
 ~Drama in New Zealand. 18:99-101
 ~Oheawai. 46:112
 ~The Outlet. 12:260 (pl)
 ~Papatowai. 14:111
 ~Rippling Waters, Lake Kaneiri. 6:134 (pl)
 ~Roland Hipkins and Jenny Campbell. 36:177-187
 ~Sunshine and Rain. 46:112
 ~Towards the Straits. 4:268 (pl)
 ~Where Waters Meet. Paptowai. 8:283 (pl).
 Wave. T. A. McCormack. 53:17 (pl).
 WAY, R. F. 9:69.
 Wayside Studio Interior Decorators (Wellington, NZ). 4:pr.209; 5:pr.3; 6:pr.73; 7:pr.149.
 WEATHERBY, R. C. 45:51
 ~The Chestnut Mare. 47:190.
 Weaving in the Home. Jessica Andreae. 8:265-269.
 WEBB, Clifford. 41:25.
 WEBB, I. 56:158.
 WEBB, J. 37:53
 ~Mrs Siddons. 37:39 (pl).
 WEBB, Leicester. 50:106.
 WEBBER, G. M. ~Bode Lane. 44:217.
 WEBBER, Gordon M. 49:49.
 WEBBER, John, 1751-93. 47:189.
 WEBBER, K. 16:238.
 WEBSTER, B. R. 21:8.
 WEBSTER, Gertrude. 19:192; 21:28.
 WEBSTER, W. E. 15:220; 45:51
 ~The Blue Jacket. 4:270; 15:228.
 WEDGWOOD, C. H. 24:192.
 WEDMORE, Frederick. 7:151; 7:169.

- A wee before the sun gaed down. J. M. Nairn. 32:212 (pl)
- WEEKS, John 1886-1965. 2:125; 11:157; 11:161-172; 13:25; 13:66; 14:108-111; 16:238; 17:60; 18:129; 20:201; 20:221; 20:249; 24:203; 24:222; 26:104; 28:165-166; 29:56; 30:115; 38:113; 40:232; 44:197; 46:118; 46:123; 47:187; 48:246; 48:250; 49:49; 50:102; 52:168; 52:198; 52:203; 53:46; 58:15; 58:2; 61:14; 63:1; 65:29; 66:5-9; 66:40; 67:38; 67:39; 68:46; 70:20; 70:28
- ~After the Shower, Waitakere Ranges. 28:fr.; 30:116
- ~Afternoon on the Seine, Paris. 11:203 (pl)
- ~Barges on the Seine. 13:64 (pl)
- ~Block Buildings Sidi Boulbert, Morocco. 11:193 (pl)
- ~Canal St Maurice. 11:169
- ~Casbah, Timsel, Morocco. 11:195 (pl)
- ~The Casbah of the Kaid, a Mountain Stronghold in the Great Atlas, Morocco. 11:166 (pl)
- ~Clay Banks. 51:153
- ~Clay Riverbanks. 46:fr.
- ~Composition with Scrapheap. 64:14
- ~Corner of Pont Neuf, Paris. 60:19
- ~Corte, Corsica. Pencil and crayon drawing. 11:194 (pl)
- ~Corte Corsica. Oil tempera. 33:45 (pl)
- ~A Country Clay Road. 66:44
- ~A Courtyard in Old Edinburgh Suburb. 48:232 (pl)
- ~Detail Study of Architecture in the Grand Atlas, Morocco. 11:167 (pl)
- ~El-Maiz Stronghold in the Desert, Morocco. 11:178 (pl)
- ~Entrance to Corte, Corsica. 20:226 (pl); 20:229; 22:68
- ~Evening in the Atlas Mountains, Morocco. 11:196 (pl)
- ~Farm House, Corsica. 66:7 (pl)
- ~Fruit and Flowers. 22:68; 44:208; 49:51-53
- ~Industry. 40:232
- ~An interesting pile. Mountain Village, Morocco. 11:180 (pl)
- ~Interior. 24:198; 24:222
- ~Landscape. 64:14
- ~Landscape Summer Afternoon. 20:229
- ~Marine Life. 68:5-7
- ~Market Place, Morocco. 66:8 (pl)
- ~Moorish Interior. 14:156
- ~Music. 64:14
- ~White Roses. 58:14 (pl)
- ~A North Auckland Farm. 66:4 (pl)
- ~Old Bridge, Sospol, France. 11:206 (pl)
- ~Old Curiosity Shop, Edinburgh. Oil. 11:161; 11:191 (pl)
- ~Old Glasgow-Edinburgh Canal. 57:2
- ~Le Pont Neuf, Paris. 11:159 (pl); 11:169; 64:14
- ~Primitive Village in the Desert, Morocco. 11:207 (pl)
- ~A Quaint Corner of Paris. 14:156
- ~The Ruined Fortress, Grand Atlas. 11:208 (pl)
- ~The Rutland Group. 70:18-19
- ~Sketch in Denmat. 11:165 (pl)
- ~Slain Tree. 68:5-6
- ~St Germain des Près, Paris. 11:205 (pl)
- ~Still Life. 26:88; 50:106; 66:c.(pl)
- ~Storm over the Waitakere Ranges. 31:155
- ~Street in Mountain Village, Morocco. 11:177 (pl)
- ~Summer Afternoon, Le Canal, St Maurice, Paris. 11:171 (pl)
- ~Twilight After Rain. 66:44
- ~Valley of Ouriki. 11:168 (pl)
- ~Valley Ouriki, Morocco. 11:179 (pl)
- ~The Village, Grand Atlas, Morocco. 46:112
- ~Wet Afternoon on the Seine, Paris. 9:67
- ~Winter. 51:153
- ~Winter Sunshine, Italy. 9:67.
- WEIR, Cecil, K. B. E., M. C. 54:93.
- WEIZMANN, Chaim. 28:216.
- Weka. E. Mervyn Taylor. 67:15 (pl).
- WELCH, J. S. 10:129.
- WELCH, Lucy Kemp. 45:51; 70:40.
- WELCH, Nugent, 1881-1970. 6:143; 8:259; 12:299; 21:9-23; 22:69; 24:224; 26:63; 26:104; 29:59; 30:68; 30:75; 31:180; 35:170; 40:234; 42:79; 43:158; 46:121; 46:124; 47:190; 49:53; 52:168; 53:49; 56:158; 56:193; 58:15; 59:20; 60:20; 62:4-5; 64:7; 69:46; portrait. 21:fr.
- ~Bill. 21:16 (pl)
- ~Blue, Green and Gold. 14:107
- ~Boom Rock. 62:4
- ~Cape Palliser. 24:179-180
- ~Carillon. 14:111
- ~Clearing After Rain. 12:262; 12:299
- ~The Cliff. 12:259 (pl)
- ~Coast Scene, Wellington. 24:182 (pl)
- ~Coromandel Coast. 59:20; 61:20
- ~Estuary, Gisborne. 46:112
- ~The Gleam. 62:4
- ~The Green Peninsula. 21:8 (pl); 29:pr.4; 30:pr.67; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157
- ~A Grey Evening. 46:112
- ~Hutt River. 21:15 (pl)

W

- ~In Tasman Bay. 50:73; 50:75 (pl)
- ~An Incident in the Atlantic, 1919. 21:21 (pl)
- ~Karaka Trees. 62:4
- ~Pathway to the Woods. 21:13 (pl)
- ~Rain. 54:101
- ~The Road to the Pass. 6:138; 8:282 (pl)
- ~Silver and Green. 6:134 (pl)
- ~Silver and Grey. 18:83 (pl)
- ~Sinclair Head from Red Rocks. 1:17 (pl)
- ~The Sou'easter. 18:78
- ~Stafford Street, Wellington. 21:17 (pl)
- ~Stormy Evening, Fordell. 49:51-52
- ~Summer Breeze. 14:107
- ~Sunlight and Shadow. 54:101
- ~Terawhiti. 50:73
- ~Terrace Lands. 6:137
- ~The Winding Gully. 62:5 (pl)
- ~Waitati Landscape. 21:18 (pl)
- ~War Ruin, France. 21:14 (pl)
- ~Wellington Harbour. 32:188
- ~Wellington Harbour from Central Park. 21:20 (pl)
- ~Whakapuaka. 62:4
- ~Winter, Canterbury Downs. 46:112
- ~Y.M.C.A. Hut, Bapaume, France. 21:19 (pl).
- Wellesley Club (Wellington, NZ). 14:152.
- Wellington. M. T. Woollaston. 37:13 (pl).
- Wellington Amateur Dramatic Club (Wellington, NZ). 20:241-242; 23:154.
- Wellington Art Club Invitation. 48:224(pl).
- Wellington Art Club (Wellington, NZ). 2:106; 8:259; 48:222-224; 48:251.
- Wellington Art Gallery (Wellington, NZ). 4:271; 7:212; 10:87; 10:150; 30:121; 56:190.
- Wellington Ballet Society (Wellington, NZ). 20:253.
- Wellington Camera Club (Wellington, NZ). 25:47; 54:97; 59:2.
- Wellington Children's Theatre (Wellington, NZ). 16:294.
- Wellington Choral Society (Wellington, NZ). 7:152.
- Wellington College (Wellington, NZ). 65:39.
- Wellington Education Board (Wellington, NZ). 11:226.
- Wellington Garrick Club (Wellington, NZ). 19:169.
- Wellington Harbour Board (Wellington, NZ). 30:68; 31:139.
- Wellington Harbour from Central Park. Pencil. By Nugent Welch. 21:20 (pl).
- Wellington Harbour. By Sydney L. Thompson. 38:67 (pl).
- Wellington Harbour. By John Gully. 27:123 (pl).
- Wellington Operatic Society (Wellington, NZ). 23:154.
- Wellington Play Readers (Wellington, NZ). 18:133.
- Wellington Professional Orchestra (Wellington, NZ). 34:92.
- Wellington Repertory Reviewed. R. O. McG. 62:18.
- Wellington Repertory Society (Wellington, NZ). 18:133; 19:195; 21:59; 22:113; 24:225; 62:18; 66:17; 68:28; 69:27-31; 69:35.
- Wellington School of Art and Design (Wellington, NZ). 2:105; 4:271; 10:93; 11:226; 12:302; 21:9; 23:160; 23:167; 25:6; 27:157; 32:245; 37:53; 45:15; 45:34; 47:133; 48:221.
- Wellington Shakespeare Club (Wellington, NZ). 23:156.
- Wellington Sketch and Studio Club (Wellington, NZ). 41:48-49; 45:42; 45:60; 46:123; 47:190; 48:222; 48:251; 48:251; 49:53; 49:53; 53:48; 53:50; 54:79; 56:193; 57:32; 61:20; 63:20; 64:19; 65:41; 68:45
- ~Centennial Exhibition. 46:124; 48:251
- ~Exhibition. 47:191; 53:50-51.
- Wellington Teachers' Training College (Wellington, NZ). 11:226; 36:180; 46:122.
- Wellington Technical College Art School (Wellington, NZ) – see Wellington School of Art and Design (Wellington, NZ).
- Wellington War Memorial (Wellington, NZ) – see Museum of New Zealand Te Papa Tongarewa (Wellington, NZ) ~National War Memorial.
- Wells Cathedral. J. C. Richmond. 15:180 (pl).
- WELLS, H. G. 69:13.
- WELLS, Margaret. ~Maori Moths. Wellington, Harry H. Tombs. 13:pr.5; 14:pr.80 15:pr.167; 16:pr.233; 17:pr.5; 19:pr.138; 20:pr.200; 21:pr.4; 22:pr.64; 25:pr.4; 26:pr.58; 29:pr.4; 30:pr.67.
- WELLS, Reginald. 33:14.
- Wembley Exhibition 1924 (London, UK). 10:149; 16:291; 40:188; 44:219; 45:16; 47:162.
- WANG Tse-Mai. 57:7.
- WEST, Benjamin, 1728-1820. ~General the Honourable Robert Monckton. 37:40 (pl).
- WEST, Joyce I. 45:f.61
- ~Sheep Kings. H. H. Tombs. 34:pr.60; 35:c.; 36:c.; 37:c.; 38:c.; 39:c.; 40:c.; 41:c.; 42:c.; 43:c.; 44:c.; 45:c.; 46:c.; 47:c.; 48:c.
- ~Splashed with Spray. 7:189-196.
- WEST, Levon. 23:152.
- WESTALL, William. 27:147.

- Western Australian Art Gallery (Perth, Australia). 11:225.
- Westminster School of Art (London, UK). 17:63; 45:8; 48:207; 48:216.
- WESTON, Harry. 8:287.
- WESTON, T. Shailer, 29:59.
- WESTON, T. Shailer, Mrs. 29:59.
- WEYDEN, Roger van der, ca1400-1464. 55:124.
- Whakatara. Anaha. 40:203 (pl).
- Whanganui Museum – see Wanganui Regional Museum.
- What a student can learn. R. O. Dunlop. 52:184.
- What is Happening to Art? A. L. Lloyd. 35:154-156.
- What is Proletarian Art? Leslie Greener. 33:47-50.
- WHEELER, Charles. 12:297; 15:229; 23:121; 34:68; 44:220; 45:51; 60:19
- ~Australian Gums. 46:119
- ~Noon Dreams. 33:56
- ~Primavera. 25:12.
- WHEELER, Colin Vernon, 1919-. 61:20; 64:2; 69:43; 69:46
- ~Pencil notes. 69:42 (pl).
- WHEELER, Helen C. – see also H. W.
- WHEELER, Helen C. 39:158-159
- ~Earth fever. 39:158
- ~Reviews. 43:149-150; 43:152-153
- ~Written in Red. 39:158.
- WHEELER, J. E. 46:120.
- WHEELER, Muriel. 45:51.
- Wheelwright. by R. N. Field. 4:247 (pl).
- Where Land and Sea in Peace do meet. By Ella Spicer. 3:167 (pl); 29:pr.4; 30:pr.67; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
- Where Waters Meet. Paptowai. By W. S. Wauchop. 8:283 (pl).
- WHIMP, A. ~Landscape. 50:107.
- WHISTLER, J. 1834-1903 (James Abbott McNeill). 4:216; 7:170; 9:68; 10:126; 11:221; 14:88; 14:98; 17:38; 23:161; 24:192; 29:22; 30:99; 31:131; 34:75; 39:134; 43:127; 45:10; 45:61; 47:168; 48:216; 50:109; 51:118; 53:29; 55:136; 57:4; 57:30; 61:19; 64:10-13; 65:7
- ~Miss Alexander. 64:11 (pl)
- ~Old Battersea Bridge. 64:12 (pl)
- ~Portrait of Rosa Corder. 35:126
- ~Symphony in White. 57:12.
- Whistler. By the Editors. 61:19.
- White Dawns. Helen Brookfield. 52:170.
- White Horse. By Beatrice Seddon. 51:151 (pl).
- White Roses. By John Weeks. 58:14 (pl).
- WHITE, A. Lois, – see WHITE, Lois, 1903-84 (A. Lois).
- WHITE, Alice. 30:115; 47:187 ~Reflections. 34:110.
- WHITE, Daisy M. 11:223; 19:192
- ~Mountain Mists. 4:240 (pl).
- WHITE, Elsie M. 47:151-153; 48:247
- ~Miniature. 47:155 (pl)
- ~Portrait of Dame Sybil Thorndike. 47:153
- ~Portrait of Robin. 47:153.
- WHITE, Ethelbert. 18:126; 24:192; 45:50; 50:109
- ~The Clearing. 24:220
- ~The Frozen Pond. 46:72 (pl).
- WHITE, Kathleen. 26:104.
- WHITE, Lois, 1903-84 (A. Lois). 22:68; 28:165; 30:76; 30:114; 33:53; 38:113; 43:155; 46:118; 47:187; 49:49; 50:106; 54:58; 55:145; 61:7; 61:8; 63:2; 64:45; 65:31; 66:40; 66:45; 70:28
- ~Civilisation. 58:15
- ~Civilised! 57:3; 60:2
- ~Collapse. 64:17
- ~Portrait of Captain William Hobson, the first Governor of New Zealand. (Copy after unknown miniaturist) 46:118.
- ~Decorative Panel. 24:197
- ~The Fleet's In. 61:11 (pl)
- ~The Flight into Egypt. 48:246
- ~Funeral March. 33:53
- ~Gay ladies. 46:75 (pl)
- ~Head. Pencil. 17:13 (pl)
- ~John Gilpin's Ride. 60:6 (pl)
- ~Ode to Autumn. 68:4-5
- ~On the Air. 46:112
- ~Pattern Inspired by Rain. 52:203; 56:186
- ~Persephone's Return to Demeter. 20:222; 20:225 (pl)
- ~A Portrait. 13:67
- ~Religion and Life. 28:165; 30:69; 30:94-96
- ~Self Portrait. 17:10
- ~Startled. 64:17
- ~Street Mission. 48:247; 50:73
- ~Study of a Head. 20:222
- ~Success. 28:165; 28:167 (pl)
- ~Thunderstorm. 56:186
- ~Victims of Invasion. 52:203
- ~The War-makers. 38:66; 38:69 (pl)
- ~Weeping Women. 50:73
- ~Whimsey [sic]. 50:103
- ~Wild Waves. 64:5 (pl); 64:7
- WHITE, Minnie F. (Mrs Gash). 4:270; 5:62; 13:67; 20:221; 21:53-54; 26:103; 32:238; 48:246; 52:203; 55:145; 57:3; 63:2

W

- ~Iris. 50:107
- ~Mangaotaki River. 64:17
- ~McLeod's Bay, Whangarei. 20:229; 22:68
- ~Picton. 50:103
- ~The Quarry. 20:229
- ~Remuera. 50:103
- ~The Road to Howick. 30:75; 30:72 (pl)
- ~Still Life. 22:68
- ~Wakari. 50:107.
- WHITE, Patrick. 54:94.
- WHITE, Unk. 3:156.
- WHITEMAN, Eve. ~The Farm Team. 14:157.
- WHITEMAN, Mabel. 64:7.
- WHITEMAN, Violet Emily, 1873-1952 (Sells).
6:143; 56:163; 64:4; 67:45
- ~Crest of the Hill. 24:179
- ~Harrowing. 32:230 (pl)
- ~Kaitoke near Wanganui. 28:190
- ~Milking Time. 20:228 (pl)
- ~On the Road. 12:263 (pl); 12:262
- ~Seed Time. 24:179
- ~Summer Evening. 24:179.
- WHITING, Frederick. 27:157; 47:134
- ~Portrait of Sir Thomas Sidey. 11:219.
- WHITMAN, Charles. 14:108
- ~Wellington Harbour from the Botanical Gardens. 28:190.
- WHITMAN, Charles A. ~Winter Sunlight. 28:190.
- WHITMAN, Walt. 31:164; 36:219; 69:15.
- Whitmore Street Gallery (Wellington, NZ).
25:49; 32:208; 33:14; 33:20; 42:78.
- WHITWORTH, Jess. ~John Weeks. An Appreciation. 66:5-9.
- Who Shall Crush This Bone? By Paula Hanger. 61:18.
- WHYTE, Alice F., 1885-1952. 8:286; 9:69; 12:299; 18:129; 20:222; 21:54; 26:102-103; 29:55; 29:56; 30:115; 32:238; 38:113; 43:155; 47:187; 49:49; 50:102; 63:1; 64:17; 66:40; 66:45
- ~Begonias. 63:1
- ~Canterbury Bells. 70:28
- ~A Century After. 50:107
- ~Christmas Lilies. 48:246
- ~From the Fishing Wharf. 20:229
- ~Geraniums. 50:103
- ~House-boat, Rotorua. 50:103
- ~Landscape. 35:152 (pl)
- ~Magnolia Stellata. 55:145
- ~One Tree Hill Drive. 26:102
- ~Pohutukawas in Bloom. 8:286
- ~Red Hot Pokers. 47:187
- ~Safe Anchorage. 24:197
- ~Study of Roses. 57:3
- ~Summer Shacks, Nihotupu. 8:286
- ~Sunflowers. 54:58
- ~Waimangu. 52:205; 53:fr.(pl); 53:46
- ~Waiting for the Tide. 3:184 (pl)
- ~Waterfront. 52:203.
- WICKENDEN, A. M. 29:58; 40:234.
- WICKENDEN, Elaine. 29:58; 40:234.
- Wife of the Sculptor. W. H. Wright. 25:32 (pl).
- WIGG, M, Miss. 38:112.
- WIGG, Mrs. 38:112.
- WIGHT, Bernard. 29:55.
- WIGLEY, M. 38:114.
- WIGRAM, Henry. portrait. 4:265 (pl).
- WILCOCKS, Marjorie. ~Sunlight Silhouette. 29:41-43.
- WILCOCKS, Nancy. 60:20; 61:14; 62:7.
- WILCOX, Dora. 3:164; 7:151; 12:302; 13:76; 16:292-293; 37:55
- ~And Though I Change, My Valley Knows No Change. 12:245-247
- ~Charles Meryon in Silhouette. 7:155-162.
- WILCOX, Ella Wheeler. 65:14.
- Wild Waves. Lois White. 64:5 (pl).
- WILDE, Oscar. ~The Importance of Being Earnest. 69:27.
- WILDER, Thornton. ~Our Town. 65:35-37.
- WILDING, Cora Hilda, 1888-. 6:141; 6:142; 9:70; 30:117; 34:111; 37:50; 41:48; 62:19; 70:27
- ~Cow-byre. 30:117
- ~Dagaba and the Buddhist Priests. 6:142
- ~Franz Josef Glacier. 6:142
- ~Holy Week, Penitente Procession traversing Street in Seville. 37:27 (pl)
- ~Leysin, Switzerland. 5:33 (pl)
- ~Mount Egmont. 6:142
- ~Rabat (Capital of French Morocco) Tailor Boys. 37:28 (pl)
- ~Sawmill, Leysin. 6:142.
- WILENSKI, R. H. 16:264; 53:29; 55:133; 57:19.
- WILKENDEN, A. M. ~In Hagley Park. 46:112.
- WILKIE, David, 1785-1841. 9:70; 10:125
- ~The Blind Fiddler. 32:244.
- WILKINS, T. 60:20.
- WILKINSON, Gilbert. 16:289.
- WILKINSON, Iris – see HYDE, Robin.
- WILKINSON, Norman. 37:34; 45:52; 47:178; 52:206
- ~Corner Pool on Tame. 14:139
- ~Porpoise. 9:58
- ~Posters, L. M. S. 37:38 (pl).
- Will and the Witch. A Fantasy. By C. R. Allen. 1:21-25.
- WILLAUMEZ, Rene de Bouet. 54:93.
- WILLES, Mrs. 50:109.

- Willesden School of Art (UK). 10:88.
 William Elliot Bequest (Auckland, NZ). 53:45.
 William H. Allen. Francis A. Shurrock. 49:5-14.
 William Harvey Collection (Leeds, UK). 36:224.
 William Menzies Gibb. 13:60.
 WILLIAMS, Bettie. ~Alpha and Omega. 65:33
 ~Gone Away. 65:38
 ~Holiday. 65:19
 ~Philosophy. 65:32.
 WILLIAMS, Cyrus J. R. 8:287 12:299; 47:188; 55:146.
 WILLIAMS, Elsie. 7:187.
 WILLIAMS, Emlyn. ~The Corn is Green. 60:12.
 WILLIAMS, H. B. 9:70.
 WILLIAMS, H. S. 19:149.
 WILLIAMS, Judith Purdy. 14:112.
 WILLIAMS, Ralph Vaughan. 47:184.
 WILLIAMS, S. Marsh. 44:217.
 WILLIAMS, Terrick. 15:220; 16:289; 21:51; 29:52; 32:209; 42:79
 ~Golden Porch. 5:12
 ~Quayside, Concarneau. 24:220
 ~The Quay, St Tropez. 33:57.
 WILLIAMSON, F. ~Sheep on the Sussex Downs. 33:57.
 WILLIAMSON, H. S. 11:214.
 WILLIAMSON, W. J. 25:50.
 WILLIS, J. H. ~Kiwi Hut. 14:92(pl).
 Willow Study. T. A. McCormack. 32:193 (pl).
 Wilson Gallery (London, UK). 48:216.
 WILSON. 45:17.
 WILSON, Arthur. 47:158.
 WILSON, B. Munro. ~Passing Day. 6:143.
 WILSON, Dons. 65:39.
 WILSON, Dora. ~Masquerade. 33:56.
 WILSON, E. A. 51:118.
 WILSON, Eric. 57:27.
 WILSON, F. W., Mrs. 29:55; 52:205.
 WILSON, G. E. 66:47.
 WILSON, G. H. 18:129; 22:109; 46:124.
 WILSON, George. 46:124.
 WILSON, Gordon F. 46:91; 70:47; 70:48.
 WILSON, H. 12:290-291.
 WILSON, Hardy. 13:76.
 WILSON, J. L. J. 24:222.
 WILSON, L. W., ca 1850-1912 (Laurence William). 10:130; 16:291; 18:131; 47:158-159; 66:47.
 WILSON, Mary C. 26:104.
 WILSON, R. A. 23:151.
 WILSON, Richard, ca 1714-82. 10:125; 27:154; 33:12; 39:156; 42:96; 45:40; 52:182
 ~Lake Scene. 32:244
 ~Landscape with Bathers. 32:244.
 WILSON, Robert. 66:46.
 WILSON, W. Hardy. ~Sunlit Hydrangeas. 33:56.
 WILSON, W. S. 54:101.
 WILSON, William. 45:51.
 WIMPERIS, (sisters). 51:138.
 WIMPERIS. 51:158.
 WIMPERIS, E. M. 46:124
 ~A Moorland Road. 10:130
 ~Sand Pit Common. 33:57.
 WIMPERIS, Fanny, 1840-1925 (Frances Mary). 29:9; 47:162; 57:4.
 WIMPERIS, Jenny, 1844-1929 (Ann Jane). 47:162.
 Winchenden Players (Auckland, NZ). 26:105.
 Wind in the Poppies. Elsa Bosworth. 13:27.
 Winding Gully. By Nugent Welch. 62:5 (pl).
 Windmill. By Iva McEldowney. 20:239 (pl).
 Winds from the Sea. Original Embroidery by Norah C. Glead. From The History of Printing in New Zealand. 51:fr.
 Winter Afternoon. T. A. McCormack. 6:136 (pl).
 Winter on the Farm. Owen R. Lee. 67:7 (pl).
 Winter Past. Elsie M. Ryan. 64:9.
 Winter Ploughing. Conté. J. Peter. 69:24 (pl).
 Winter Sketch Exhibition 1939 (Dunedin, NZ). 45:58-59.
 Winter Sunshine poster for the Southern Railways, London with study for same. By F. H. Coventry. 23:133 (pl).
 Winter Sunshine, Gerona. By James Cook. 28:179 (pl).
 Winter Sunshine, Heathcote. I. M. Copeland. 28:166; 28:173 (pl); 28:176; 28:182; 30:75; 53:pr.5; 54:pr.56; 55:pr.107; 56:pr.157; 65:f.48; 66:c.; 67:c.; 68:c.; 69:c.
 Winter Willows. A. H. McLintock. 31:167 (pl).
 Winterset. Maenad. 69:28-29.
 WINTZ. 50:109.
 WISEMAN, Hilda. 7:211; 8:286-287; 9:69; 12:299; 12:301; 12:302; 15:227; 16:290; 17:61; 18:129; 21:53-54; 22:110; 24:222; 25:47; 26:103; 27:156; 29:55; 29:56; 32:238; 33:53; 35:168; 37:49; 41:46; 42:95; 43:155; 45:58; 48:246; 48:250; 50:102; 50:103; 52:203; 55:145; 58:2; 60:20; 63:2
 ~Approaching Storm. 3:187 (pl)
 ~Huias. 3:201
 ~Maori Chief. 3:202 (pl)
 ~NZ Saddleback. 58:3 (pl)

W

- ~Oat Stacks, Erewhon. 24:198; 29:56
- ~Pied Shag. 58:3 (pl).
- WISEMAN, Huia. 17:61.
- WISEMAN, Veda. 26:103.
- WISHART, Betty. ~Head from Life in Oils. Betty Wishart. 17:56 (pl).
- Wisteria. Oil. By S. B. Vincent. 5:31 (pl).
- With a Perilous Fine Cry. Paula Hanger. 64:17.
- WITHERS, Harry. 35:168.
- WITHERS, Walter. ~The Storm. 33:56; 34:69.
- WITT, Robert. 27:135.
- WOLF, Hugo. 3:190.
- WOLFE, Edward. 24:192.
- WOLLAND, Dorothy. 45:52.
- Woman and Child. Pencil. By V. Macmillan Brown. 5:38 (pl).
- Woman Feeding Tapu Chief. Oil. By Lindauer. Wanganui Museum. 6:108 (pl).
- Woman in Lamplight. By Toss Woollaston. 61:12 (pl).
- Woman Sculpture in Cornish Serpentine Stone. By R. N. Field. 40:195 (pl).
- Woman Standing. Augustus John. 15:222 (pl).
- Woman Volunteer, a lithograph by Jack Chen. 57:5 (pl).
- Woman's Face. Produced by George Cokor. 54:90.
- Woman's Head. By Torino Hogg. 9:72 (pl).
- women in art. 5:13; 10:93; 15:215; 25:27-28; 26:63; 39:160; 47:133-135; 47:151; 55:142; 64:14.
- Women. (Watching the Soldiers march past). By L. F. Smaill. 58:15.
- Wood Engraver Looks Back. Mabel M. Annesley. 59:14.
- Wood Engravings of John Buckland Wright. 25:14-17.
- WOOD, Christopher. 24:192; 43:157; 44:212; 50:109; 60:14; 61:7
- ~Dancing Sailors, Brittany. 57:18 (pl).
- WOOD, Geoffrey H. 36:222; 43:156; 47:187; 48:247; 55:146.
- WOOD, Grant. 51:126.
- WOOD, James. 53:49.
- WOOD, Joan. ~League Football. 50:104.
- WOOD, John. 37:53
- ~Portrait of Mrs. Siddons. 37:39.
- WOOD, S. ~Sand Dune. 70:28.
- Woodcut illustrations to the Bible. By David Jones. 41:29 (pl).
- Woodcut. By E. Mervyn Taylor. 67:c.(pl).
- Woodcut. By Jenny Campbell. 47:165.
- Woodcut. By John Nash. 30:90 (pl).
- Woodcut. By K. M. Ballantyne. 8:261 (pl).
- Woodcut. By Owen R. Lee. 67:5 (pl).
- Woodford House. 65:39.
- WOODHOUSE, Alice. ~Art treasures of the Alexander Turnbull Library, Wellington. 51:117-119.
- WOODHOUSE, Edith, 1860-1918 (Bathgate). 47:161.
- WOODS. 46:123.
- WOODS, George. 22:70; 26:64; 48:250; 50:73; 54:100; 56:158; 64:4; 65:41; 66:40
- ~Barry poses. 54:62 (pl)
- ~Mamu. 61:c.(pl)
- ~Nocturne. 23:145 (pl)
- ~Nude. 54:58
- ~Portrait of Barry. 54:58
- ~Portrait. 54:58
- ~Spanish Girl. 44:175 (pl)
- ~Tired Child. 26:67 (pl)
- ~Twelve-minute Study in Charcoal. 23:144 (pl).
- WOODS, R. 29:55; 31:177.
- WOODS, Rona. 31:177; 61:8.
- Wool. By Olivia Spencer Bower. 36:216 (pl); 39:129 (pl).
- WOOLCOTT, Sina. 57:3; 62:2; 63:2
- ~Bronze Cast. 61:18 (pl)
- ~St. Paul's. 66:45.
- WOOLF, Hal. 28:219.
- WOOLF, Virginia. 27:153; 33:31.
- WOOLLASTON, Edith W. (née Alexander). 53:48; portrait. 37:fr.
- WOOLLASTON, Toss, 1910- (Sir Mountford Tosswill). 34:111; 37:7-13; 40:195; 43:158; 52:208; 53:48; 61:4; 61:13; 62:19; 62:20; 70:27; portrait. 61:13 (pl)
- ~Direct pen drawing. 37:10 (pl)
- ~Ivan. 41:47
- ~Mapua Landscape. 50:94 (pl)
- ~Mother and Child. 37:11; 37:9 (pl)
- ~Mr Tosswill Woollaston. A little known New Zealand artist interviews our reporter. 37:7-13
- ~Origin of Beauty and the Function of Appearance in Art. 39:165-166
- ~Portrait of Edith Woollaston. 62:20
- ~Portrait of the Artist's Wife. 37:fr.
- ~Toss Woollaston explains himself. 61:13
- ~Upper Moutere. 62:20
- ~Wellington. 37:8; 37:13 (pl)
- ~Woman in Lamplight. 61:12 (pl)
- ~Woman Sewing. 41:47.
- Woollen Scarf, a Silk Wedding Train, and a Wool and Silk Dress Length. 8:267 (pl).
- WOOLLETT. 54:80.
- WOOLLEY, George E. 28:221.
- WOOLNER, Thomas. 27:147.

Woolshed Interior. By J. Peter. 69:25 (pl).
 Woolwich Arsenal (UK). 36:178.
 WOOTTON, Frank A. A. 54:93-94
 ~How to Draw Planes. 54:93-94.
 WORDE, Wynkyn de. 51:157.
 WORDSWORTH. 28:214.
 Work by the Late M. E. R. Tripe Wellington
 (exhibition). 48:243.
 Work of Juliet Peter. Rona Fleming. 69:20-22.
 Workers Education Association – see W.E.A.
 Working Sketches for Mural. By Russell
 Clark. 42:65 (pl).
 WORLEY, F. 25:47; 35:169.
 WORMALD, B. 54:72.
 WORSLEY. 55:136.
 WORSLEY, Charles Nathaniel, 18??-1923.
 10:94; 15:228; 32:210; 42:80; 44:217
 ~The Entrance to the Nelson Harbour. 15:228
 ~A Swiss Mountain Pass. 33:57.
 WORST, Edward F. 8:269.
 WRIGHT. 53:46.
 WRIGHT, Agnes 49:51.
 WRIGHT, Frances W. 32:238; 50:103; 57:2;
 66:46
 ~Head in Monochrome. 57:4
 ~Oil. 65:20 (pl); 65:23 (pl).
 WRIGHT, Frank H., 1860-1923. 19:189;
 20:249; 29:9; 55:145; 63:2
 ~On The Waterfront. 32:238.
 WRIGHT, John Buckland. 25:14-17
 ~Bather. 25:16 (pl)
 ~Conversation. 25:16 (pl)
 ~Liseuse. 25:15 (pl).
 WRIGHT, McGregor. 11:226; 46:123; 47:162;
 50:109.
 WRIGHT, Walter, 1865-1933. 9:67; 19:189;
 20:249; 49:49
 ~The Massacre of the Boyd. 19:175 (pl);
 19:189.
 WRIGHT, William H., 1886-. 8:286; 12:299;
 13:25; 22:92; 24:203; 24:222; 25:10; 27:156;
 29:9; 33:41-43; 44:218; 52:203; 60:2; 65:31
 ~The Artist's Wife. 24:222
 ~Aspiration. 3:183 (pl); 33:42; 33:38 (pl)
 ~Bust of Bishop Pompallier (St Patrick's Cath-
 edral, Auckland, NZ). 39:176-177; 40:232
 ~Diana. 3:182 (pl); 33:43; 33:37 (pl)
 ~Eleanor. 24:222; 25:33 (pl)
 ~Icarus. 33:39 (pl); 33:43
 ~Louise. 12:299; 40:232
 ~Molly. 22:93 (pl); 40:232
 ~Niobe. 33:43
 ~Panel for a Music Room. 33:42
 ~Portrait Bust of Dr E. B. Gunson. 8:286

~Portrait Bust of Louise. 33:36 (pl); 33:41
 ~Portrait Bust of Molly. 33:41
 ~Portrait Bust of the Artist's Wife. 61:2
 ~Sketch Model for Statue of Captain Cook.
 33:35 (pl)
 ~Statuary Albert Park (Auckland, NZ). 44:218
 ~Study for figure for a tomb. 33:40 (pl)
 ~Wife of the Sculptor. 25:32 (pl).
 WRIGLEY, H. P. 54:100
 Written in cold. Robin Hyde. 29:31.
 Written in Red. Helen C. Wheeler. 39:158.
 WU Ko. ~Refugees. 57:6 (pl).
 WYLLIE. ~Blessing of the Sea. 20:238.
 WYLLIE, W. L. 45:52; 70:40
 ~H. M. S. New Zealand. 43:158
 ~The Northampton, Scouts' Training Ship.
 46:113.
 WYNDHAM, Richard. 24:192; 29:53; 37:52;
 61:3.
 Wynne Landscape Prize (Australia). 19:192;
 47:191; 59:20.
 WYNNE, Richard. 11:225.

Y

Youth in a Leather Coat. Glyn Philpot



Y.M.C.A. Hut, Bapaume, France. By Nugent
 Welch. 21:19 (pl).
 Yacht Racing on the Solent. Oil. By J. M. W.
 Turner. 33:10 (pl).
 Yale Art Gallery of Fine Arts (USA). 51:154;
 55:143.
 YATE, William. 51:157.

Z

Year Book. 67:pr.4.
 YEATS, W. B. 13:69; 69:18.
 YEISEN. – see EISEN.
 YEISHI. – see EISHI.
 YET Chenyu. 57:7.
 YETTS, W. Percival. 35:143-144.
 You Can't Take It With You and Gaslight In
 Dunedin. D. M. A. 68:33-44.
 You're a Man Now. James Forsyth. 54:67-68.
 YOUNG, Blamire. 8:285; 14:88
 ~Rat's Castle, Tasmania. 33:56; 34:69.
 YOUNG, Bonanza. 47:159-160.
 YOUNG, Chee. 62:7.
 YOUNG, Dorothy Vallance. 21:53-54; 26:103;
 29:56; 30:115; 31:178; 32:238; 33:53;
 34:109; 35:168; 36:222; 42:96; 47:187
 ~The Veteran. 35:168
 ~Watercolour. 9:74 (pl).
 YOUNG, J. H. 14:87
 ~La Turbie, France. 14:86 (pl)
 ~St John's, Westminster. 14:87.
 YOUNG, Lady Hilton. ~James Maxton, M. P.
 11:218.
 YOUNG, Mahonri. 54:92.
 YOUNG, Phyllis I. ~Ploughman. 44:184.
 YOUNG, W. 13:74.
 YOUNG, W. Gray. 9:69; 22:111; 25:51; 29:59;
 34:112.
 YOUNG, W., Mrs. 13:74.
 Younger Dunedin Artists. By One of Them.
 62:7.
 Younger New Zealand Painters. H. W. 61:3.
 Younger Wellington Artists. By Nancy Bolton.
 61:4.
 YOUNGHUSBAND, Adele. 14:158; 25:48;
 28:221; 30:120; 54:83-84; 54:96; 69:48;
 70:47
 ~Afternoon Tea. 66:44
 ~Allegory (The World Situation). 54:84
 ~An echo in the course of transmission. 54:84
 ~Ballet. 54:84
 ~Builders at Work. 28:221
 ~Group of Nudes. 54:83; 54:96
 ~Hills and Ridges. 28:221
 ~The Intruder. 54:84
 ~Kauri Trunks. 28:221
 ~Log Haulers. 54:83; 54:85 (pl); 54:96
 ~The Office Girl. 66:44
 ~Patriotic Workers. 66:44
 ~Portrait of a Young Man. 54:83; 54:86 (pl)
 ~Sorrowing Women. 54:83
 ~Three Nudes. 54:83
 ~Vanity. 54:84; 54:86 (pl)
 ~Young Woman and a Cat. 52:203.

Youth in a Leather Coat. Oil. By Glyn Philpot,
 R.A. 33:16 (pl).
 Youth in Auckland's Art Colony. By Jonathan
 Hutt. 61:8.
 Youth to Romance. Eve Langley. 21:45-46.
 Youth. Lino-cut. By A. C. Hipwell. 12:284 (pl).
 Youth. Oil. By M. E. R. Tripe. 25:31 (pl).
 Youth. Pen and ink. By H. P. Crabb. 52:196.
 YUTANG, Lin. 60:3.

Z

Anna K. Zinkeisen. Toys



ZACHARIAS, Alfred. ~Full Moon. 34:102 (pl)
 ~In Praise of Wood Engraving. 34:105-107.
 ZADKINE, Ossip. 45:54; 48:235.
 ZEDLITZ, von – see VON ZEDLITZ.
 ZELLER, Rose Margaret, 1893-1975. 44:172.
 ZIEGLER, Archibald. 19:178.
 ZIMAN, Nell. ~Trees. 16:257.
 ZINKEISEN, Anna K. 19:179; 54:92; 61:3
 ~Harrowgate. 52:206
 ~Toys. 49:32 (pl).
 Zinnias and Chintz. D. K. Richmond. 1:9 (pl).
 Zita Chapman and Howard Wadman in Gas-
 light. A rehearsal Study. By Earle Andrew.
 67:26 (pl).
 ZOFFANY, Johann, 1733-1810. 10:125;
 11:214.
 ZOLA, Emile. 53:21; 53:27; 53:29.
 ZORN, Anders. 34:75
 ~Sea Nymphs. 33:53.

