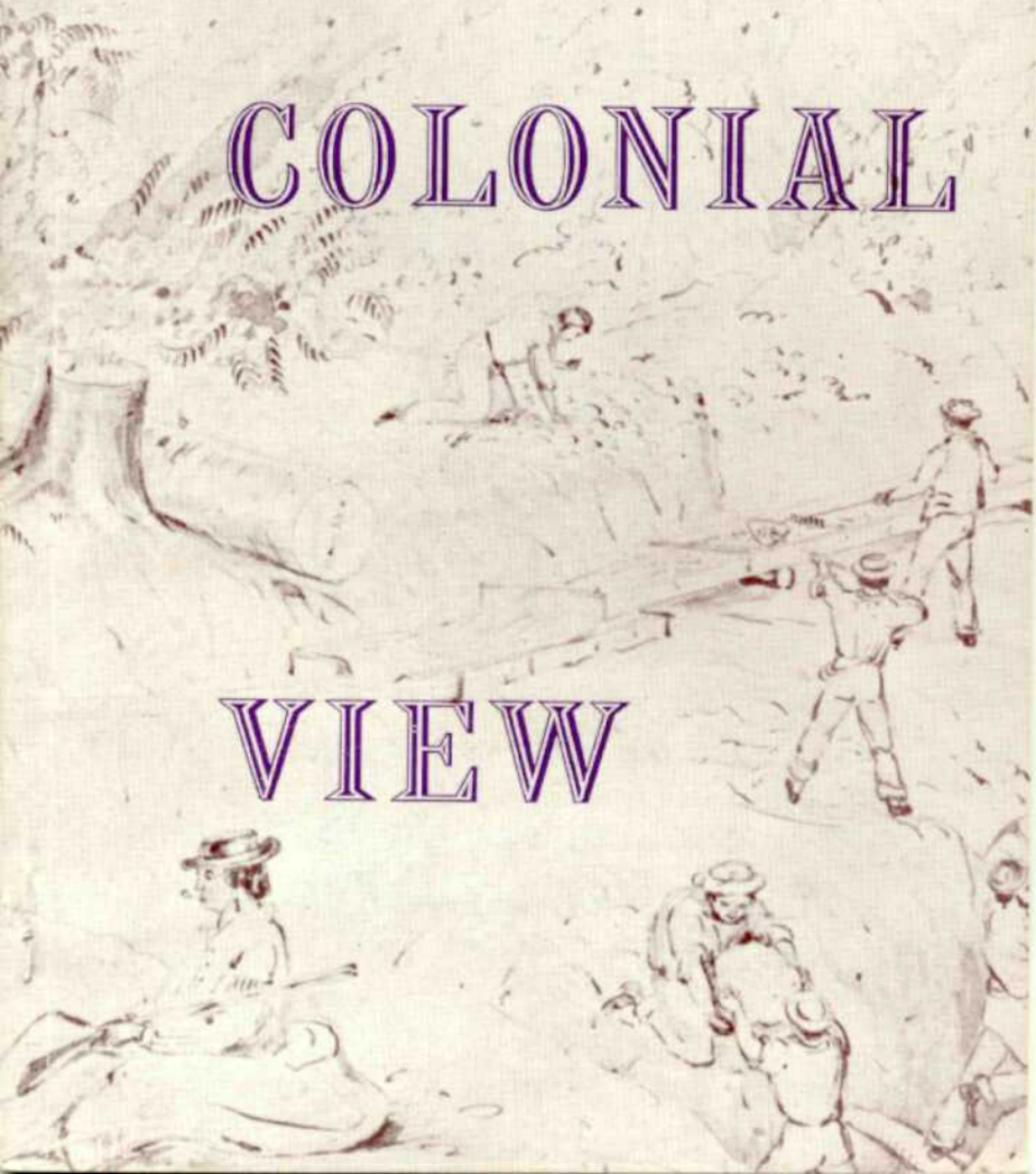


A

COLONIAL

VIEW



Cover

THE DRIVING CREEK, COROMANDEL (detail)

Pen and wash drawing (20 $\frac{7}{8}$ by 56 $\frac{1}{4}$)

CHARLES HEAPHY 1822-1881

Inscribed *The Driving Creek Coromandel,
Looking South* 1862 C. Heaphy.

(See biographical note on back cover)

FOREWORD

A
COLONIAL
VIEW

Paintings of early New Zealand

THE AUCKLAND CITY ART GALLERY
NINETEEN FIFTY EIGHT

INTRODUCTION

IT IS DIFFICULT to divide colonial art from colonial activity and perhaps the paintings reproduced in this booklet should be regarded in such a light. The sketches of surveyors, missionaries and soldiers share a common function — to record their surroundings and endeavours. Their attitude was *topographical rather than interpretive*. The early colonial artist tried to do much the same with his subject as the settler intended to do with his land: to impose on it a European pattern, a transplanted culture. Thus it was not until the days of Frank and Walter Wright that New Zealand possessed professional artists who were anxious to create a national art, though their concern with historical record and topographical reference was still apparent.

These twenty-two paintings, best described as a colonial view, cover the years from 1850 to the turn of the century when, as a result of the impact of European artists such as Van der Velden and Nerli, the great migration of New Zealand-born artists to Europe began.

A Colonial View has been produced with the object of stimulating an interest in this section of the New Zealand collection. It may also point out the relationship between the painting and the activity of this period.

NOTE: In each case the size of the picture reproduced is given in inches, height before width.

SOURCES

The chief sources of the catalogue notes are:

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E. S. Dollimore, *A New Zealand Guide* (Dunedin, 1957).

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Laing and Blackwell, *Plants of New Zealand*.

E. H. McCormick, *Letters and Art in New Zealand* (Wellington, 1940).

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L. W. Melvin, *Robley – Soldier with a Pencil* (Tauranga Historical Society, 1957).

National Centennial Exhibition of New Zealand Art: Catalogue (Wellington, 1940).

Una Platts, *Early Identities: Catalogue* (Auckland City Art Gallery, 1956).

Una Platts, *Frank and Walter Wright: Catalogue* (Auckland City Art Gallery, 1955).

Una Platts, *J. C. Hoyte* (Auckland City Art Gallery, 1957).

G. H. Scholefield, *A Dictionary of New Zealand Biography* (Wellington, 1940).

Society of Artists, Auckland, *Exhibition Catalogues*.

P. A. Tomory, Introduction: *New Zealand Painting* (Auckland City Art Gallery, May 1956).

Unpublished Manuscript of Colonel A. H. Russell, 'Expedition to the Thermal Regions, 1850,' typescript copy deposited in the Public Library, Auckland.

THE PAINTINGS

Artist Unknown

PATUONE

Watercolour 11 x 8 $\frac{1}{2}$

ERUERA MAIHI PATUONE, a famous and benevolent chief, elder brother of the celebrated Tamati Wakanene, died at Waiwharariki, near Lake Takapuna,* Auckland, on September 19th, 1872, at the age of over a hundred years. Patuone was a link with the earliest history of New Zealand, being one of the Ngapuhi natives who saw Captain Cook's ship the *Endeavour* at Cape Brett, near the Bay of Islands. Captain Cook's journal agrees with the Maori version of the visit, which took place in November, 1769.

Patuone was a noted warrior leading an army of eight hundred men as far south as Taranaki and Wanganui, with Hongi. He took part in the storming and capturing of Mauinaina Pa, on the Tamaki River, in 1822, and in many more fierce battles of cannibal times.

When the missionaries became established in New Zealand Patuone abandoned his warring and was peace maker and friend to the early ship captains, traders, and missionaries and in the days of the Maori Wars threw all his influence on the side of the Government and the white people and was highly esteemed by both races. In his later days he was recipient of a small pension from the Government, who erected a monument over his grave at North Shore to 'Patuone the Peacemaker.'

★ Now more usually known as Lake Pupuke.



'From the days when venturesome trading brigs and schooners, lay at uneasy anchor in New Zealand bays, with boarding nettings triced up and carronades loaded, down to the firing of the last shot against Te Kooti in the Urewera Ranges, the story of the contact between European and Maori, is full of episodes of the quality which makes true romance. Those episodes, whether isolated adventures or protracted campaigns, may not have presented themselves to the participants in precisely that light; it remains for the present generation, bred up in peaceful occupation of the Maori Islands, to appreciate what may be called the poetry of the last century's work and endeavour in New Zealand as opposed to the more prosaic story of industrial evolution.' — Cowan.

Artist Unknown

PORTRAIT OF A MAORI GIRL CALLED EONO

Painted at Whakatane in 1850

Watercolour $7\frac{3}{4}$ x $5\frac{1}{2}$



GOTTFRIED LINDAUER 1839-1926

HORI KINGI TE ANAUA

Oil on canvas 24 x 20

Partridge collection

In the sixties Hori Kingi Te Anaua was the principal chief of the Wanganui tribe. Colonel W. E. Gudgeon described him as 'A magnificent old chief with all the best traits of the Maori aristocrat of the bygone days.'

In his youth Te Anaua had shared in many an inter-tribal conflict and was reared amongst scenes of war and cannibalism. When the wars between the Maoris and whites began, he was on the side of the Pakeha and was a valuable ally of the Government in the expeditions against the Hau Hau rebels in Taranaki.

GOTTFRIED LINDAUER was born in Pilsen, Bohemia, on January 5th, 1839, leaving for Vienna at the age of sixteen to study portrait painting and later working on commissions largely of Biblical subjects in Austria, Moravia and Russia. Returning to Bohemia, he happened to read an article giving a glowing account of the beauties of New Zealand and its native people and in spite of the opposition of relatives and friends he set sail from Hamburg for New Zealand in 1873, landing in Wellington in August of the same year. Immediately beginning his travels through the country, he secured portrait sittings from large number of Maori chiefs and members of their families.

Lindauer is best known for his Maori portraits and illustrations of Maori customs. His portraits of New Zealand colonial notables are, by comparison, lifeless and dull. Lindauer married an Englishwoman and they had two sons. He died at Woodville on January 13th, 1926.



GOTTFRIED LINDAUER 1839-1926

TOPINE TE MAMAKU

Oil on canvas 24 x 20

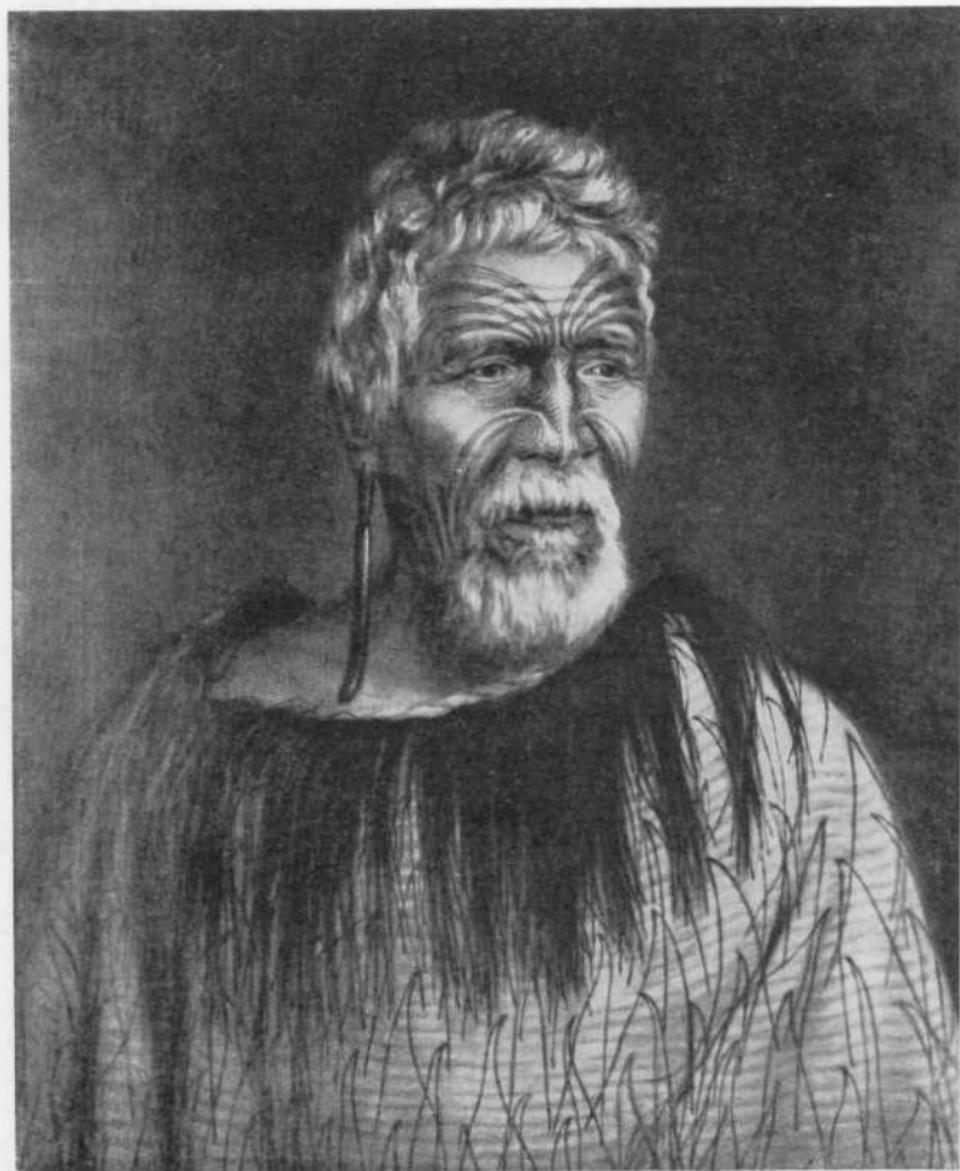
Partridge collection

TOPINE TE MAMAKU, the venerable fighting chief, died in June, 1887, at his little Kainga of Tawhata, far up the Wanganui River. He was close on a hundred years of age when he died. He was a chief of the Wanganui Tribes and was connected also with Ngati-Maniapoto, of the King Country, and with Ngati-awa, of Taranaki.

In 1843-46 Te Mamaku and many of his tribesmen were in arms against the British troops and joined Te Rangihaeata in his war against the whites in the Wellington district, later retreating northward to Wanganui where, according to an old colonist, 'He (Te Mamaku) did his best to keep his warriors within bounds — as he said we were his pakehas and he wished to give us his protection. However, what with malcontents of Te Heuheu's people, the Ngati-Tuwharetoa, and probably some of Te Mamaku's people too, we, the European residents of the town then numbering about thirty males able to shoulder a "Brown Bess," were forced to apply for troops to protect us. Te Mamaku when he heard of it, came round to us all requesting us not to send for soldiers, for said he, "If you bring soldiers I will fight them."'

Te Mamaku was the principal chief who fought against the pakeha in Wanganui in 1847. At the end of this year the Maoris, announcing that they must go home and look after their crops, returned up the river to their cultivations expressing themselves as 'equal' and therefore satisfied; there were about the same number killed and wounded on each side.

The Rev. Richard Taylor wrote in his book *Te Ika-A-Maui* (1855) regarding this little war: 'The native has



been raised in the European's estimation; he has shown so much courage and skill as to elicit the admiration of the military, and he has clearly proved that whilst willing to be one with us he will not suffer himself to be trampled upon.'



SAM STUART Active c. 1877-1906

A MAORI PA

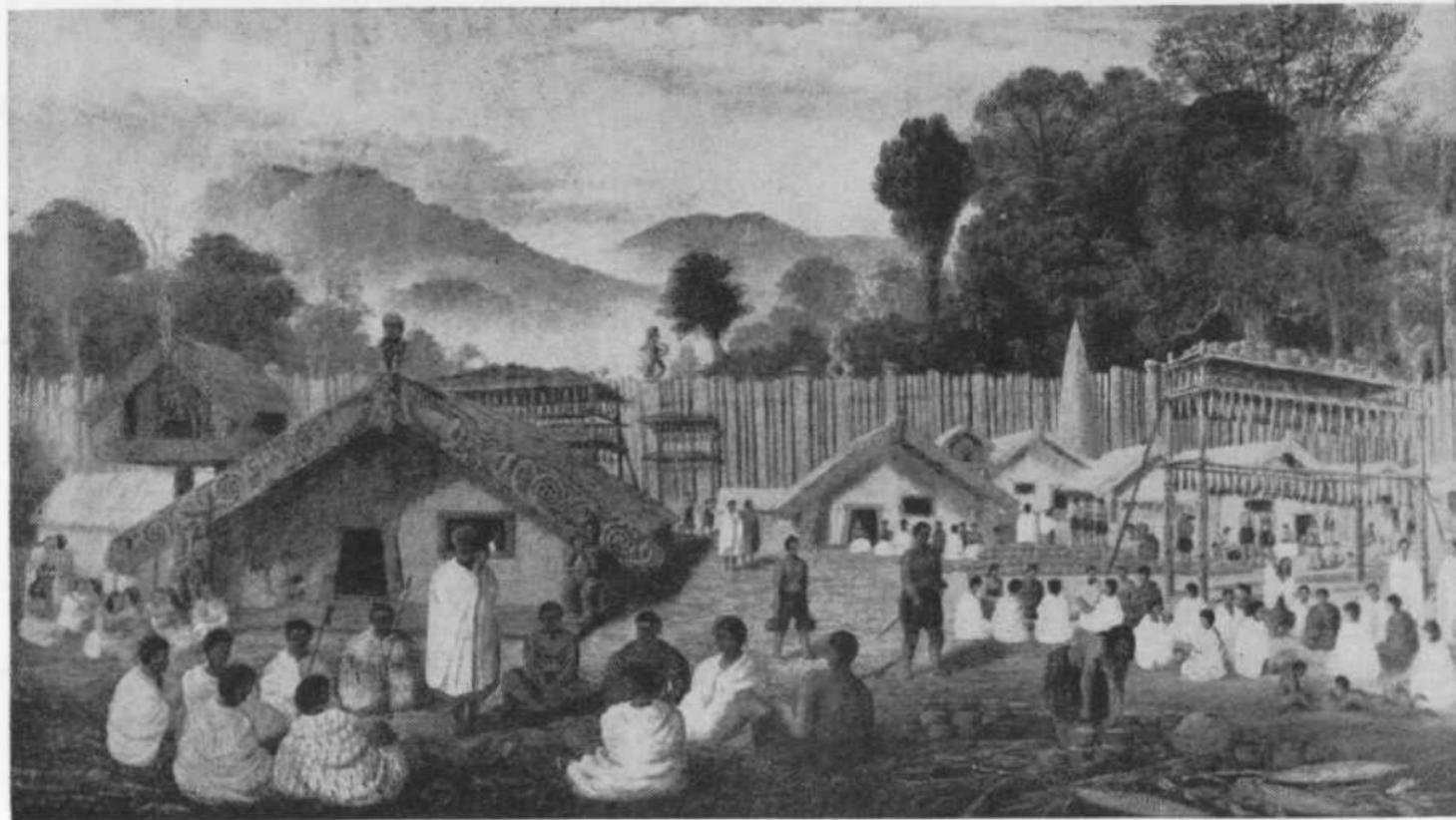
Oil on canvas

Presented by Mrs Sam Stuart 1923

SAM STUART is not well known as a painter, lacking both training and originality, but in spite of this A MAORI PA remains an important painting of early New Zealand. It seems probable that Stuart had based his painting on at least two other works by earlier artists; J. A. Gilfillan's interior of a native village or pa in New Zealand and W. Tyrone Power's painting of an interior of a pa on the Wanganui River from his *Sketches in New Zealand with Pen & Pencil* (1849).

The houses making up a Maori village were all rectangular in shape with a rough cook house for each family. A sleeping house was used by several families together and built for warmth. The pride of each village was a large dwelling house for the chief or honoured guests. The timbers for these houses were carved, the interiors lined with ornamented reed work and rafters painted with intricate designs in red and white. Store houses were built on raised foundations intricately carved, and painted with red ochre.

'A fortified village complete with stockades, ramparts, ditches, observation towers, enfiling platforms and fighting stages was a model defence work that many times defied armies both civilized and native.'—*Making New Zealand*.



WALTER WRIGHT 1866-1933

THE BURNING OF THE 'BOYD' IN WHANGAROA HARBOUR

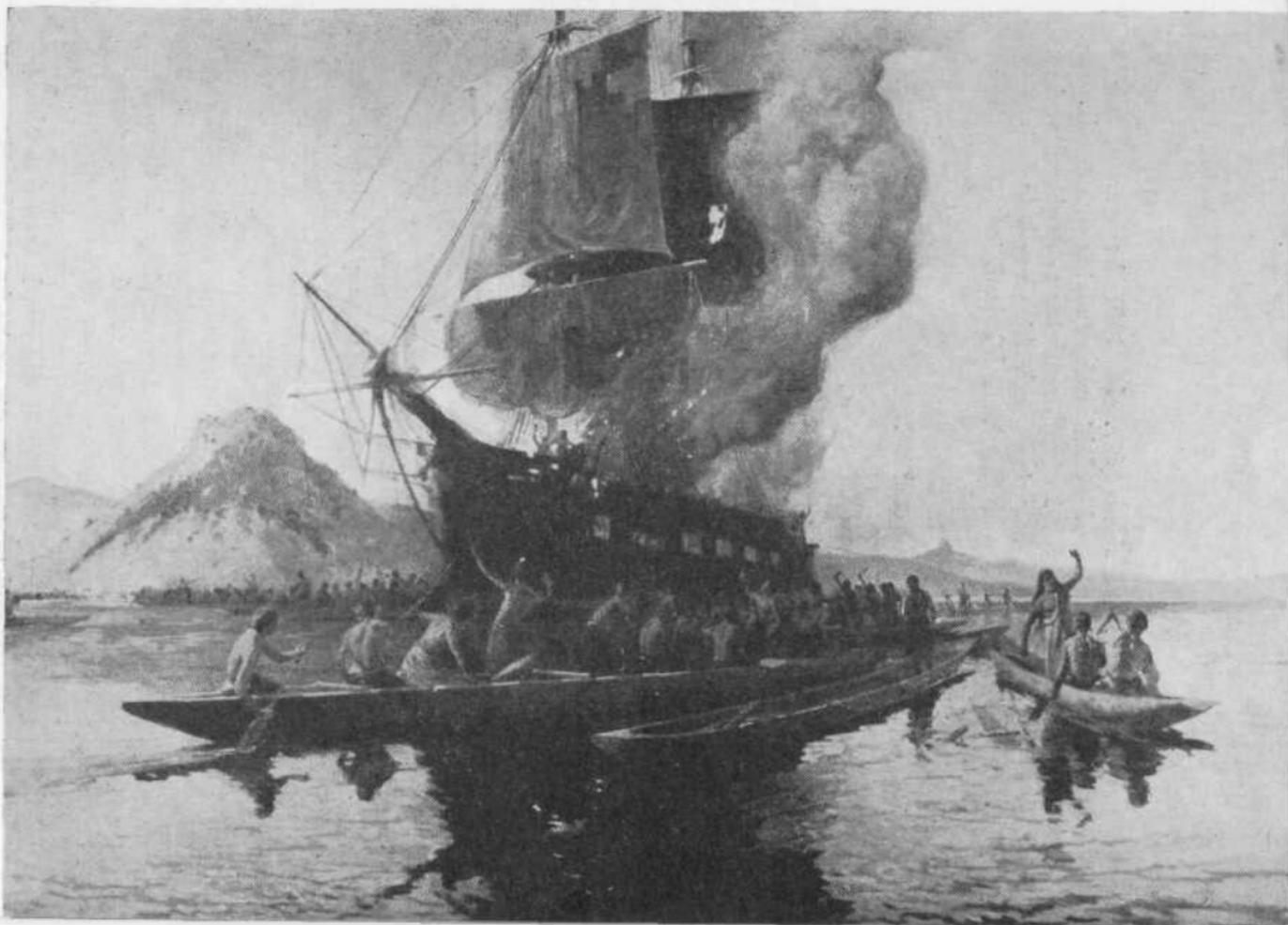
Oil on canvas 42½ x 63½

Signed & dated *W. Wright '08*

Presented by the Auckland Picture Purchase Fund, 1908

'In the year 1809 a ship called the *Boyd* arrived at Whangaroa Harbour with a cargo of red gum spars and it was the intention of the captain to complete the cargo with kauri timber. Aboard was a young Maori, the son of a local chief. He had been flogged on the voyage for some misdemeanour, and when he landed and told of this treatment his people decided to exact revenge. The captain and a number of the ship's company were invited ashore to inspect some kauri trees and were then set upon by the Maoris and murdered. At dusk the Maoris, dressed in the clothes of the dead sailors, put off in the boat for the *Boyd* and, being mistaken for the shore party, had no difficulty in getting aboard. The rest of the crew were then murdered in brutal fashion. A woman and two children who were passengers were spared and later rescued. Next day while the ship was being looted by the Maoris, one of them carelessly dropped a spark from his pipe into the magazine. The vessel blew up and was burned to the waterline. She drifted up the harbour and sank. Long years afterwards settlers removed some of the Australian red gum spars from the ship at low tide. About 70 persons were killed in the massacre of the crew of the *Boyd*.'
— Dollimore.

WALTER WRIGHT was born at Nottingham, England, in 1866, coming to New Zealand with his mother and his elder brother, Frank, in 1877. In 1894 he went to England to study painting at the Heatherley School, returning to



New Zealand about 1897. In 1901 he married and travelled to England with his wife, studying with Stanhope Forbes at Newlyn, Cornwall, returning to Auckland again in 1902, where he painted, exhibiting regularly with the Auckland Society of Arts, until his death in 1933.



CAPTAIN M. T. CLAYTON

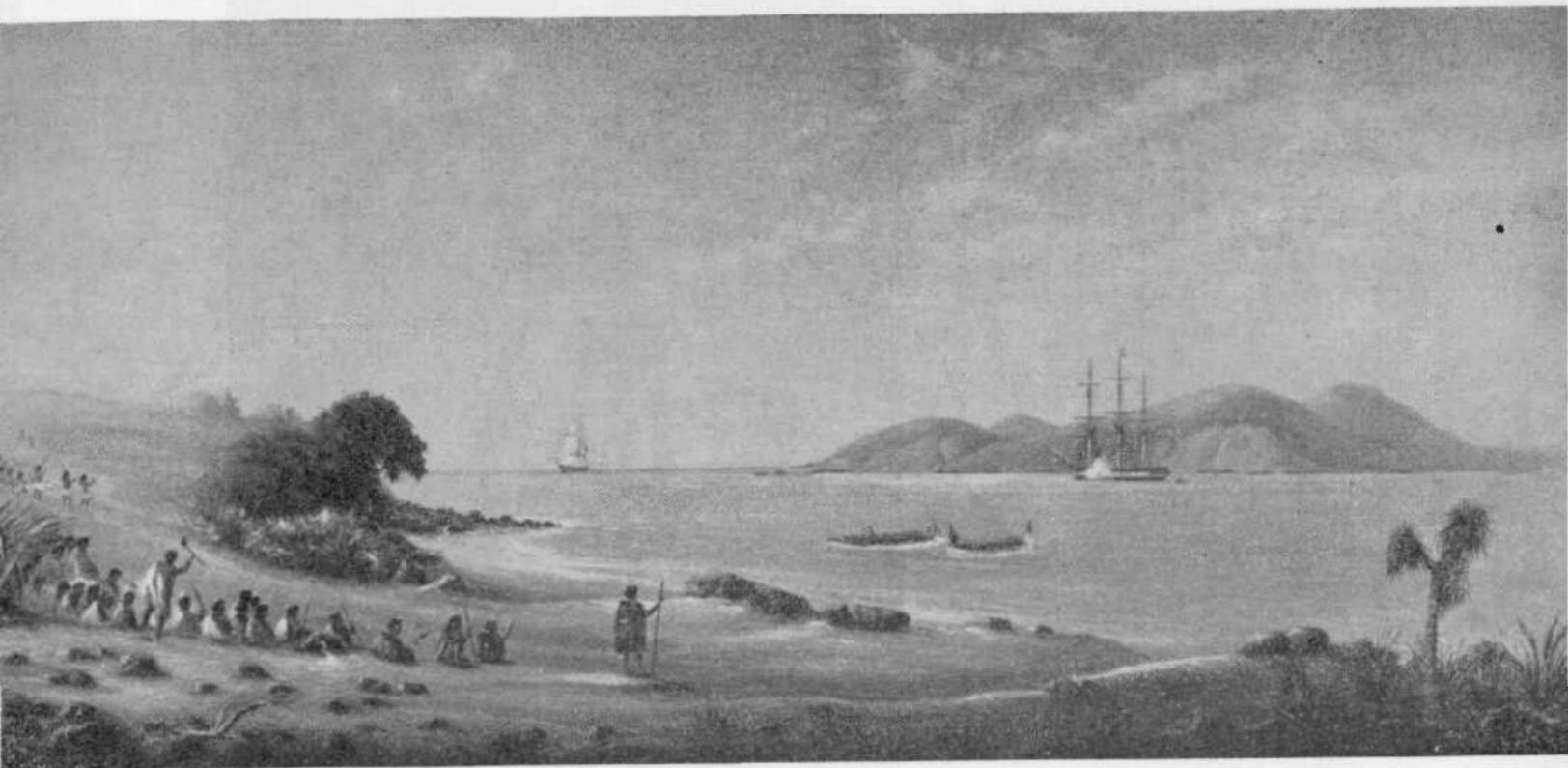
LANDING OF LIEUTENANT GOVERNOR HOBSON
FROM H.M.S. HERALD AT WAITANGI, BAY OF
ISLANDS, 5TH FEBRUARY 1840, FOR THE
SIGNING OF THE TREATY OF WAITANGI

Oil on canvas $16\frac{1}{4} \times 34\frac{7}{8}$

Signed *M. T. Clayton*

Presented by the Hon. Elliot Davis, 1952

'Invitations were sent out for a meeting of chiefs to be held at Waitangi on 5th February to discuss the proposed cession of sovereignty. In all these proceedings Hobson was cordially assisted by the Missionaries and the Resident. At the meeting on 5th February, and at subsequent meetings both at Waitangi and at other places in the north of Auckland, the chiefs signed the instrument ceding sovereignty to the Queen, and copies were thereafter taken elsewhere to receive the signatures of more distant chiefs. On 8th February the British flag was hoisted and saluted with 21 guns to celebrate the cession.' — Scholefield.



LOUIS JOHN STEELE 1843-1918

SPOILS OF THE VICTOR

Oil on panel 14½ x 10

Signed & dated L. J. Steele 1908

LOUIS JOHN STEELE was born at Reigate, Surrey, and after schooling at Reigate Academy he became a student at the *Ecole Des Beaux Arts* in Paris, moving in 1867 to Florence. Steele returned to Paris and was probably there during the Franco-Prussian War, 1870-71, and during the rule of the *Commune*. The date of his arrival in New Zealand is uncertain, but probably was some time in 1886. In 1887 he had a studio in Victoria Arcade. He was the first professional portrait painter to live in Auckland—'bringing an attitude of mind highly affected by his life in Paris among French artists and French relatives.'* He died in Auckland 1918.

★ Una Platts.



REV. JOHN KINDER 1819-1903

ANAKIWA, QUEEN CHARLOTTE'S SOUND

Watercolour $8\frac{1}{8} \times 13\frac{1}{4}$

Inscribed *Anakiwa, The Grove. Mr Beauchamps. Queen Charlotte's Sound. Jany 20. 1872.*

THE REVEREND DR KINDER, M.A., D.D., was born in London in 1819 and educated at Cheam, Surrey, and Trinity College, Cambridge. In 1847 he was ordained to a curacy in East London, but was almost immediately appointed to be headmaster of Alleyne's Grammar School at Uttoxeter, in Staffordshire. He was ordained Priest in 1849. In 1855 Kinder was chosen by Bishop Selwyn as headmaster of the proposed Auckland Grammar School. Later he was master and then examining Chaplain of St John's College, having the degree of Doctor of Divinity conferred on him in 1873. He was a prolific amateur artist, painting topographical watercolours on his many trips through New Zealand. 'Kinder . . . retained in New Zealand the vision of a domesticated English countryside which he transferred with odd but charming results. . .'* He died on 5th September, 1903.

KERI KERI FALLS

(Page 24)

Watercolour $10 \times 7\frac{3}{4}$

Inscribed *Keri Keri Falls. 1859*

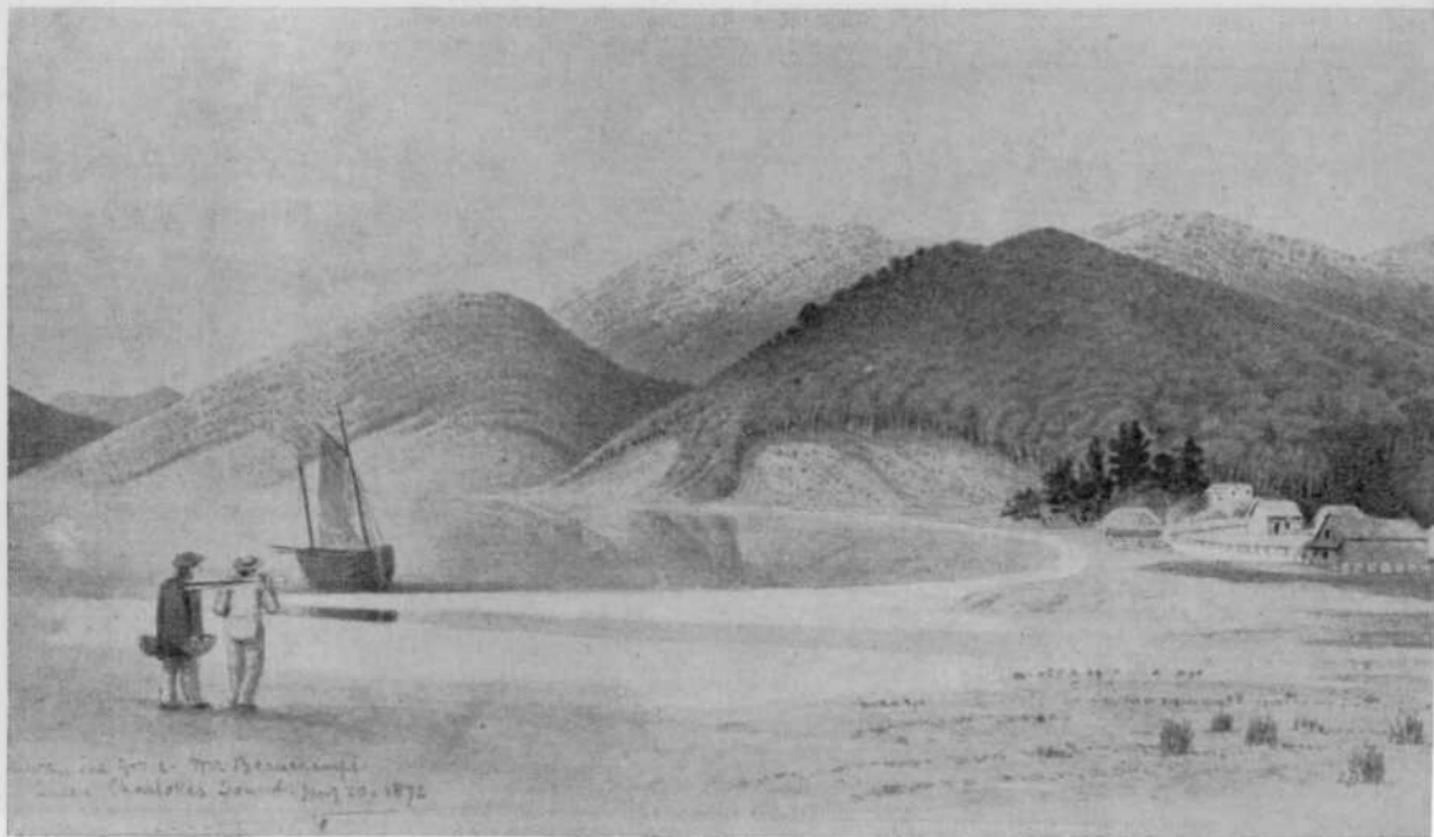
MANAIA, WHANGAREI

(Page 25)

Watercolour $9\frac{1}{2} \times 13\frac{3}{4}$

Inscribed *Manaia, Whangarei, 1871*

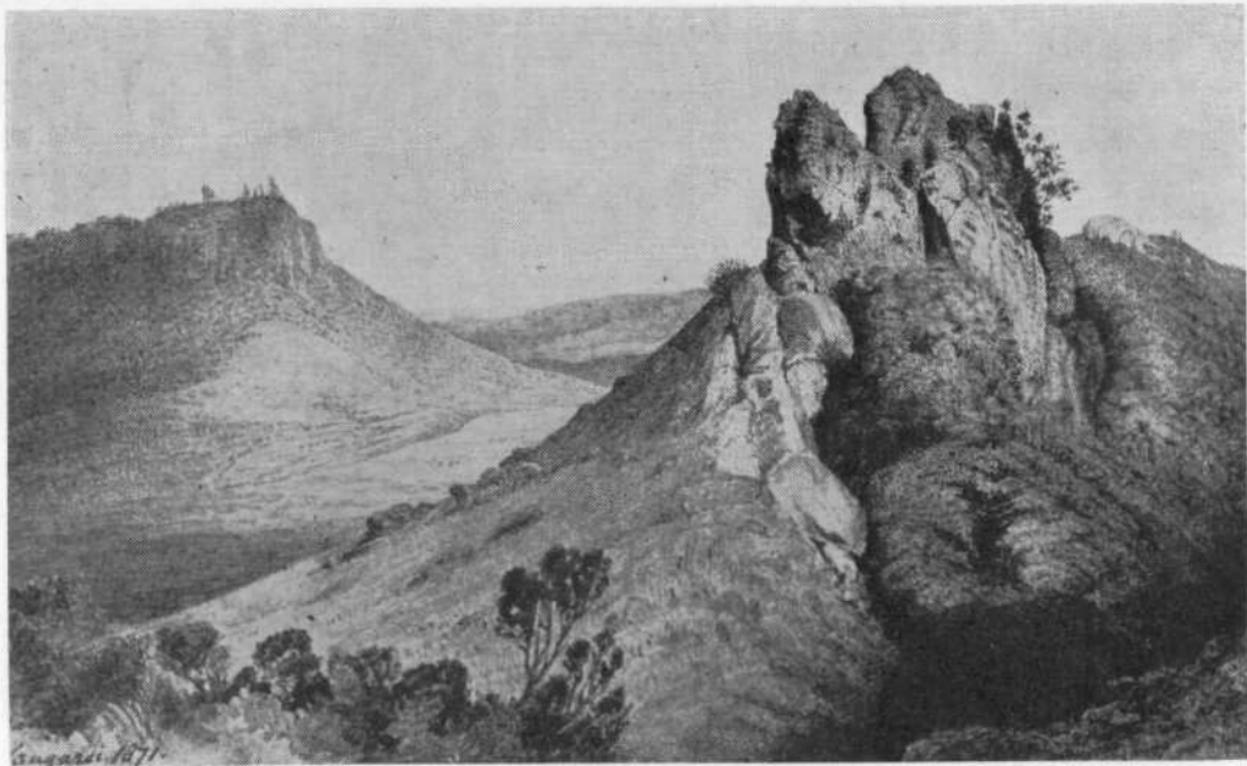
★ McCormick.





Above KERI KERI FALLS

Right MANAIA, WHANGAREI



25

H. P. Johnson

HORATIO GORDON ROBLEY 1840-1930

TE KUITI

Oil on cardboard 10½ x 8

Inscribed on reverse *In 1899 this warrior is about 97 years old.*

HORATIO GORDON ROBLEY was born at Madeira in 1840, the son of a Captain in the Indian Army. He purchased a commission in the British Army for £450 and was appointed to the 68th Durham Light Infantry with the rank of Ensign on 14th May, 1858. He was a keen recruit at the battalion training depot at Fermoy, Ireland, and also at this time was an enthusiastic amateur sketcher, with an unquenchable curiosity and interest in the unusual. Within a few months he was ordered to join his regiment in Burma, where he served for five years. Robley took every opportunity to observe the people and learn the language and the numerous sketches he made later formed the basis for his illustrations when he was asked by the firm of Cassels and Co. to contribute to their publication, *Races of Mankind*.

During his Burma service Robley began to specialise in rifle shooting, and following a spell of sick leave in England in 1860 he applied for and was granted a term in the School of Musketry. Rejoining his regiment the following year, he purchased the commission of second lieutenant for £250 and was appointed musketry instructor.

On January 4th, 1864, Robley landed in Auckland with the headquarters staff in the transport *Australian*. Without delay he purchased a Maori Vocabulary and Maning's *Old New Zealand* to acquire a knowledge of the language and customs of the natives.

The war having been brought to a stalemate, the 68th moved to Tauranga in April and was soon involved in the reverse at Gate Pa, followed by the victory at Te Ranga. Robley served throughout as a lieutenant and instructor in Musketry, and sketched landscapes and scenes



of Maori life for the English illustrated papers. In 1865 the regiment returned to England. Promoted captain in 1870, Robley exchanged into the Argyll and Sutherland Highlanders. In 1870 as major he went to Mauritius. As a Lieutenant-Colonel he served in Cape Colony, Natal and Zululand. In 1883 he was promoted to command the regiment. He retired in 1887 with the rank of Major-General, living in London until his death in 1930.

For many years Robley had contributed sketches of Maori subjects to the *Graphic* and the *Illustrated London News*. He did illustrations for Maning's *Old New Zealand*, some of which were used in the 1922 edition. In 1896 his book *Moko* (tattooing) was published, and in 1915 *Pounami; notes on New Zealand Greenstone*.



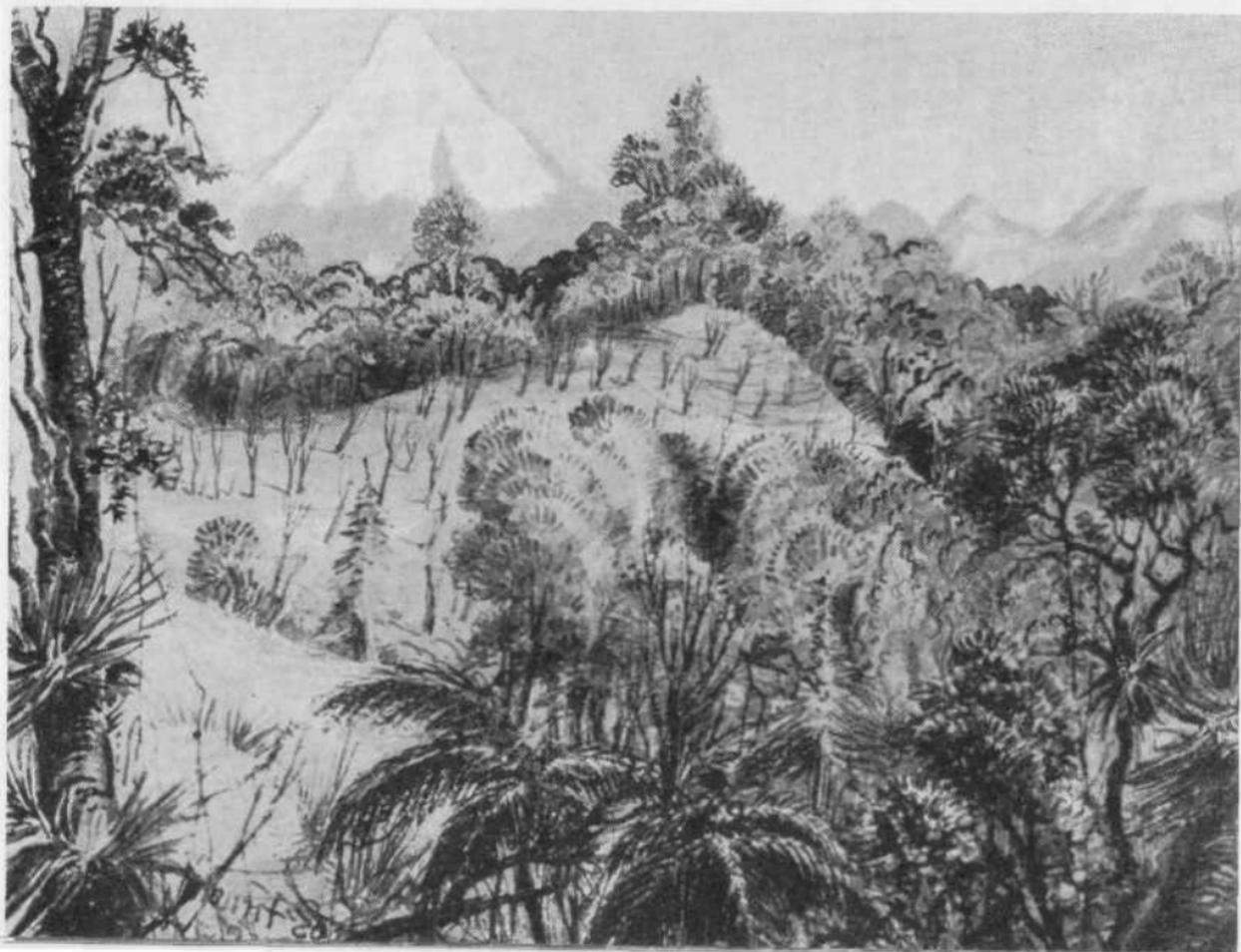
SIR HENRY JAMES WARRE, K.C.B.
1819-1898

MOUNT EGMONT, TARANAKI

Pen, ink, & wash 9 x 12

Inscribed on reverse, '*Every tree is covered with parasites and supplejack, a creeper peculiar to New Zealand*'

SIR HENRY JAMES WARRE arrived in New Zealand in February, 1861, in the ship *Worsley* as commanding officer of the 57th Regiment, which had been brought from India for service in the Maori wars and was to be based on New Plymouth. Warre finally left this country in 1865. Sir Henry Warre completed his military career as colonel of the Wiltshire Regiment, having seen service in foot regiments in the Crimea, India and New Zealand.



SIR HENRY JAMES WARRE, K.C.B.
1819-1898

NEW ZEALAND BUSH

Watercolour 10 x 6 $\frac{7}{8}$

'... brilliancy of colouring is rare. Yet, particularly in the North Island, the beauty of the bush is much enhanced by the Nikau palm, the Fern tree and the Cabbage tree, which are frequently found growing together in great profusion. It would then almost seem as if the vegetation of a tropical island from the warm southern seas had been dropped in amongst our more sombre forests, for these three plants all bring with them suggestions of a warmer land than this.'
— Laing and Blackwell.



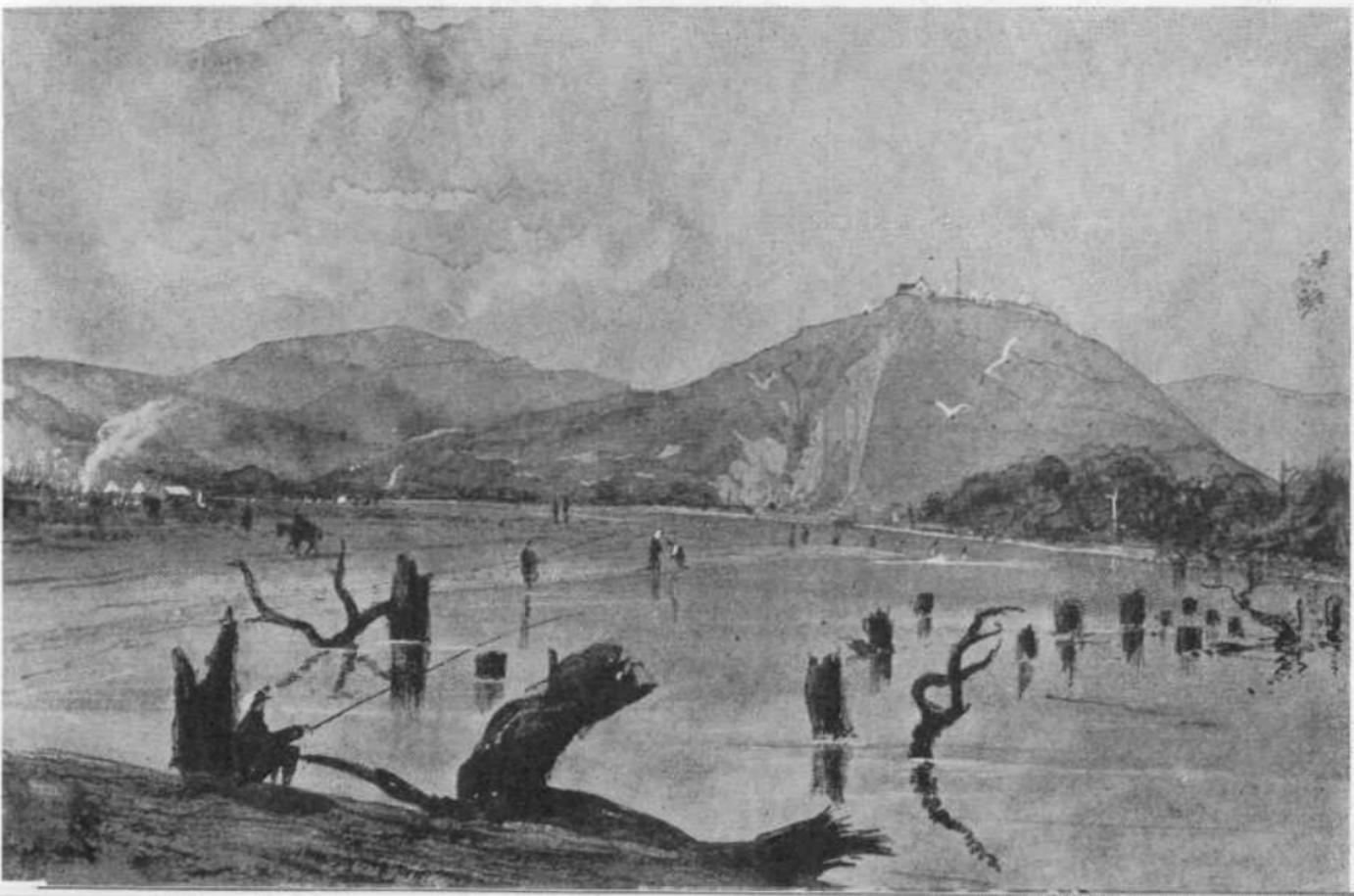
E. WEARING Active in N.Z. c. 1865

ON THE WAITOTARA RIVER

Watercolour 6½ x 9½

Inscribed *Waitotara 7 Feb. 65 E.W.*

Waitotara is south-eastwards from Hawera. This is the locality of Wereroa Pa, the stronghold of the Hauhaus in 1865. The Wanganui Maoris were anxious to advance against Wereroa, but the Imperial forces then operating against the rebels were not in favour of such an expedition. The Governor, Sir George Grey, authorised a campaign and assumed personal command of a force of Maori and European volunteers. This expedition camped at Maeneene and negotiations commenced with the Hauhau leaders at Perekama, a village below Wereroa Pa. Grey called upon the rebels to surrender; they refused, and on 20th July, 1865, four hundred men under Major Rookes marched to the rear of Wereroa and by night took up a position commanding Perekama and Areiahi villages. Captain McDonnell with Maori troops surrounded and captured Areiahi. Fire was opened on Wereroa and plans made for its assault, but next day it was discovered to have been evacuated during the night. Wereroa was then garrisoned and held for some time. After the defeat at Moturoa in November 1869 the Wereroa redoubt was fired upon and shots were exchanged with the rebels with no effect on either side. Difficulty of communication with the Garrison made the retention of this post of doubtful value and shortly afterwards it was evacuated by the troops.



JOHN BARR CLARK HOYTE 1835-1913

THE GREAT SOUTH ROAD NEAR
SHEPHERDS BUSH,

SCENE OF THE ATTACK ON THE ESCORT
13th JUNE, 1863

Watercolour $8\frac{1}{4} \times 12\frac{5}{8}$

J. C. HOYTE was born in 1835. He received his artistic training in England, spent some years in the West Indies, returning to England about 1860, where he married, coming to New Zealand and settling in Auckland shortly afterwards. In 1868 he was briefly in Wellington and in 1869 became drawing master of the new Auckland College and Grammar School. In the next few years Hoyte went on sketching tours to Coromandel and Whangarei, to Lakes Rotorua and Rotomahana, and in 1874 to Christchurch. Probably in 1876 Hoyte left Auckland for Dunedin and while living there visited the Southern Lakes and Fiords and travelled in Westland. In 1879 Hoyte left New Zealand for Australia, where he painted the New South Wales landscape until his death in Sydney in 1913.

In a letter to the *Illustrated London News*, dated Auckland, July 1st, 1863, the Rev. John Kinder describes this attack:

'On the 14th of this month the first victims of the war in Auckland were an old man, named Meredith, and his son, a mere lad, who were at work at Shepherd's Bush, between Drury and the River Waikato. Since then three others have been shot in cold blood; and on the 17th an escort conveying supplies to the front was attacked by an ambuscade, when 4 men were shot down and 10 wounded.'



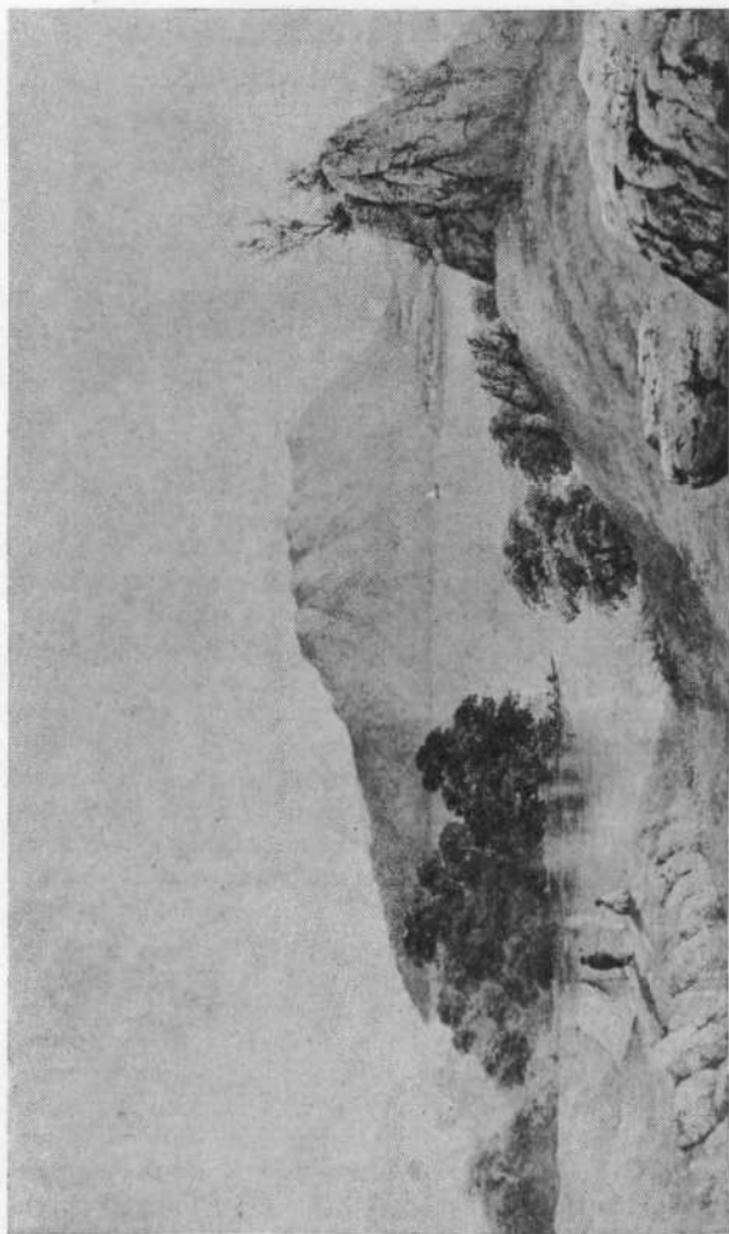
JOHN BARR CLARK HOYTE 1835-1913

LAKE TARAWERA FROM WAIROA

Watercolour 16 $\frac{3}{4}$ x 29

Signed & dated *J. C. Hoyte, 1873*

'In the evening we went on Tarawera Lake in a canoe; it is the prettiest lake of any we have seen, and the rocks and shrubs remind one of Killarney. It is connected with Roto-mahana by a small river which however was tabooed. Lots of duck found their way into Tarawera at which we had several shots, but bagged only one.' — Lieutenant-Colonel A. H. Russell.



CHARLES BLOMFIELD 1848-1926

THE WHITE TERRACES, ROTOMAHANA

Oil on canvas 32½ x 52¼

Signed & dated *Chas. Blomfield 1897*

Presented by Mr D. C. Murdoch

' . . . this Gorge is occupied by the Waka-terra-terra, a hot spring, or pond, of profound depth — clear and intensely blue, like the Heaven on a clear day — it is scalding hot, tho' not boiling, and a white steam rises from its surface, occasionally hiding it, and then slowly drifting off exposing its beautiful colour to view. It is an irregular elliptic outline of probably 60 feet length. To reach it from the Lake you would step from the canoe upon a platform of four feet high, and ten feet breadth, which is succeeded by a second, third etc. to the number of 12 or 15 platforms of varying breadth and height, the whole being covered with a beautiful incrustation of pink and white, formed by a deposit from the hot water, which, constantly flowing from the parent spring above these platforms, leaves upon their surface a crystallized substance of the most delicate tracery which covers their front with a stalactitic drapery. On reaching the highest platform you come upon the spring, the surface of which is on a level within (the platform) and surrounded by a thin crust, upon which, however, you can stand with safety, and look down into the depth from which this thin crust alone separates you. Many of the platforms are hollowed, naturally, into baths into which the water that flows incessantly hot from the spring (but is gradually cooled in its downward progress) is received at various temperatures, so that a bath of any given temperature may be chosen. The outline of these platforms and baths are curved and irregular, but nothing harsh, and the contrast of the clear light blue water, with the pink, and cream coloured incrustations is extremely beautiful, as is also the



effect of the water constantly falling over them in a thin sheet.' — Colonel A. H. Russell.

CHARLES BLOMFIELD was born in London in 1848, arriving in Auckland in 1863. He was almost wholly self-taught, painting detailed topographical landscapes of the Auckland area, many views of the famous Pink and White Terraces, and numerous studies of native bush and forested landscapes.

CHARLES BLOMFIELD 1848-1926

THE MOUNTAIN CROWN, KAURI BUSH,
WHANGAROA

Oil on canvas 20 x 30

Signed & dated C. Blomfield. 1918.

*Presented by S. Vaile & Sons and other Auckland citizens,
1919*

'The Kauri Pine is one of the most magnificent timber trees known, but unfortunately it has almost disappeared under the onslaughts of bush fires and needy colonists. . . A Kauri forest is a wonderful sight, with the clean erect stems rising like grey columns to a height of from 80 to 100 feet — sometimes to 60 or 70 feet without throwing out a branch. . . The ashy hue of the bark appears under certain atmospheric conditions to surround the trunks with an undefined haze.' — Laing & Blackwell.



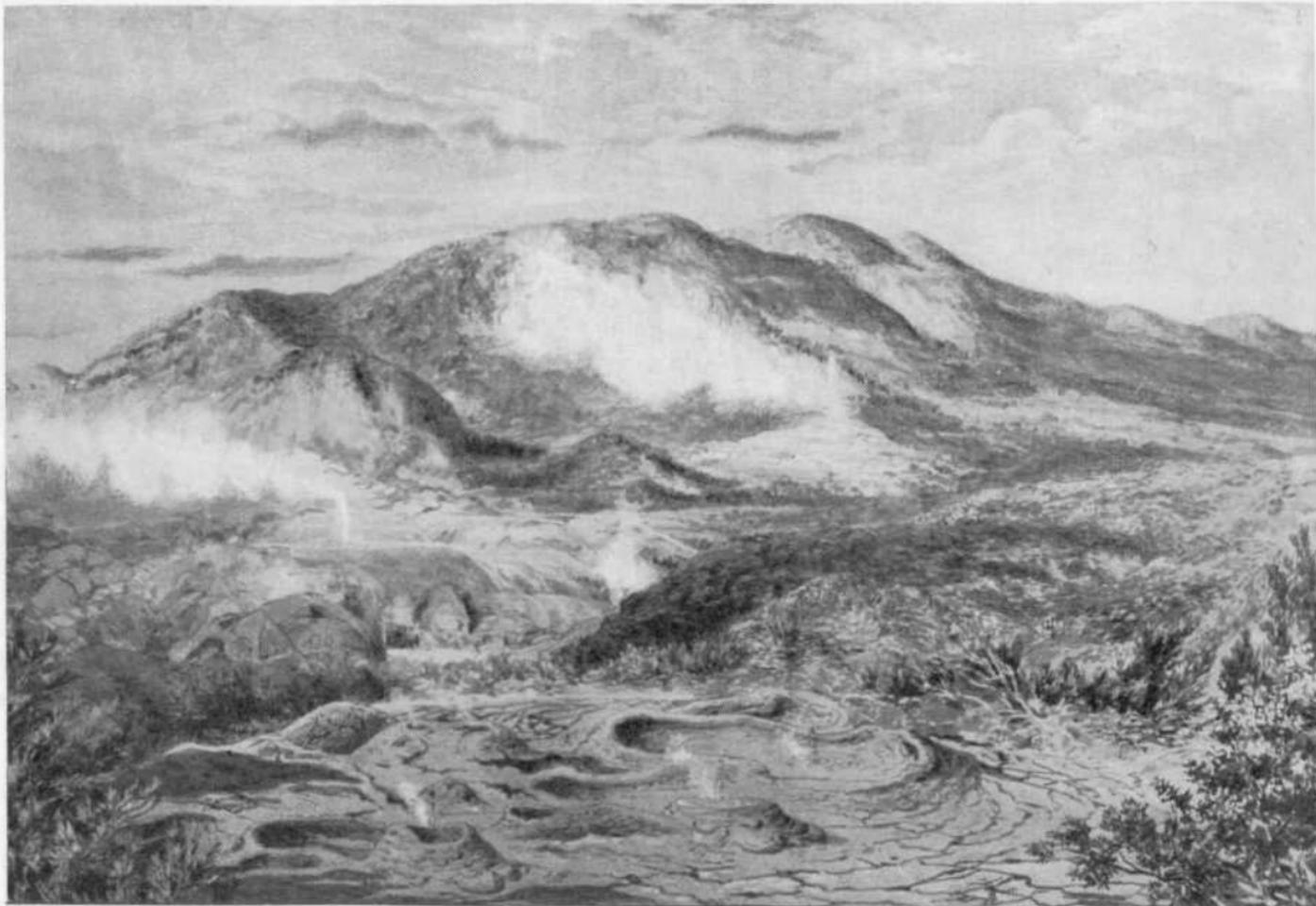
WALTER BOODLE Active in N.Z. c. 1888
HOT SPRINGS AND GEYSERS,
WHAKAREWAREWA

Pen & watercolour 13 x 19½

Dated April 2 1888.

Presented by Captain R. B. Boodle, England, 1957

'We walked there (Whakarewarewa) in an hour, and were very much pleased with our visit. Our first object of notice was a mud lake covered with innumerable little volcanoes of a foot or two in height incessantly throwing up small jets of hot mud at intervals of a few seconds. A very pretty and picturesque stream of *cold* water runs, in a ravine, through this region of heat, which is situated in a small valley of half a mile in length and a quarter in breadth. The next object is a sunken basin of water—hot—clear—black, and boiling with great rapidity. Great black bubbles covering its surface—suddenly it seems to lash itself into fury, and throws up its waters to a height of five or six feet in great quantities, then subsiding it boils and bubbles as before, and after a short interval becomes again agitated.'—Lieutenant-Colonel A. H. Russell.



WALTER WRIGHT 1866-1933*

A NATIVE GATHERING

Oil on canvas 50 x 65½

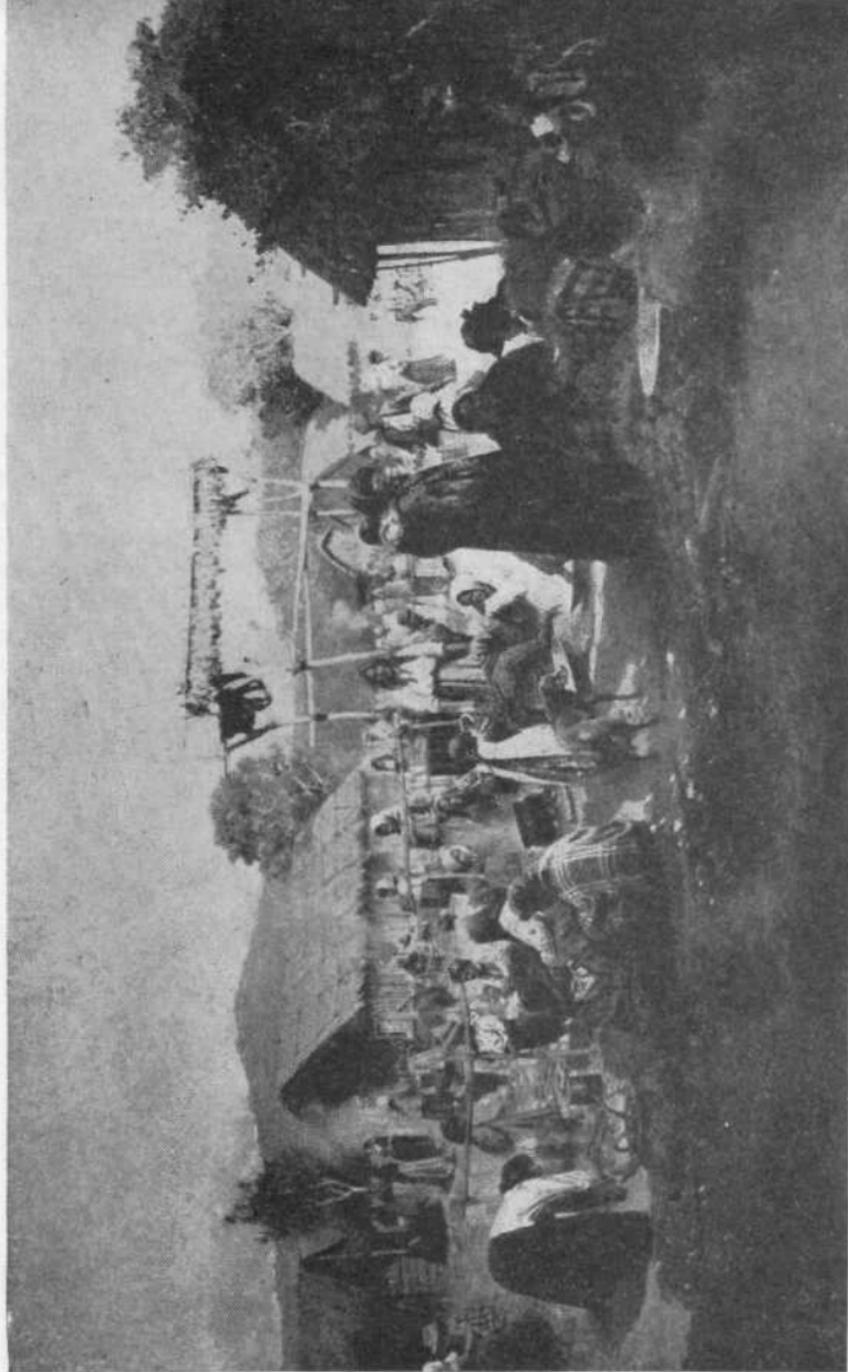
Signed & dated *W. Wright 1912.*

Presented by the Auckland Society of Arts, 1912

'One thing always impresses me deeply, and that is the fact that the Maoris have changed considerably, both in outlook and appearance, since my boyhood days. The Maoris of old, despite their cannibalism and warlike propensities, were a fine race of people. Taken as a whole they were above the average height of the white people, who settled amongst them. They were indeed stout limbed, muscular and able to withstand great fatigue.'

' . . . The women, like the men, were strongly built. Most of them were very tall, of pleasing appearance, fine appealing brown eyes and lovely black hair. . . Maori whares were very primitive, they were badly ventilated and continued to be, long after the natives became Europeanised. There were many great orators amongst them, who spoke their language with free and full expression.'
— Howitt.

★ See biographical note, page 16.



FRANK WRIGHT 1860-1923

THE CLOSE OF DAY

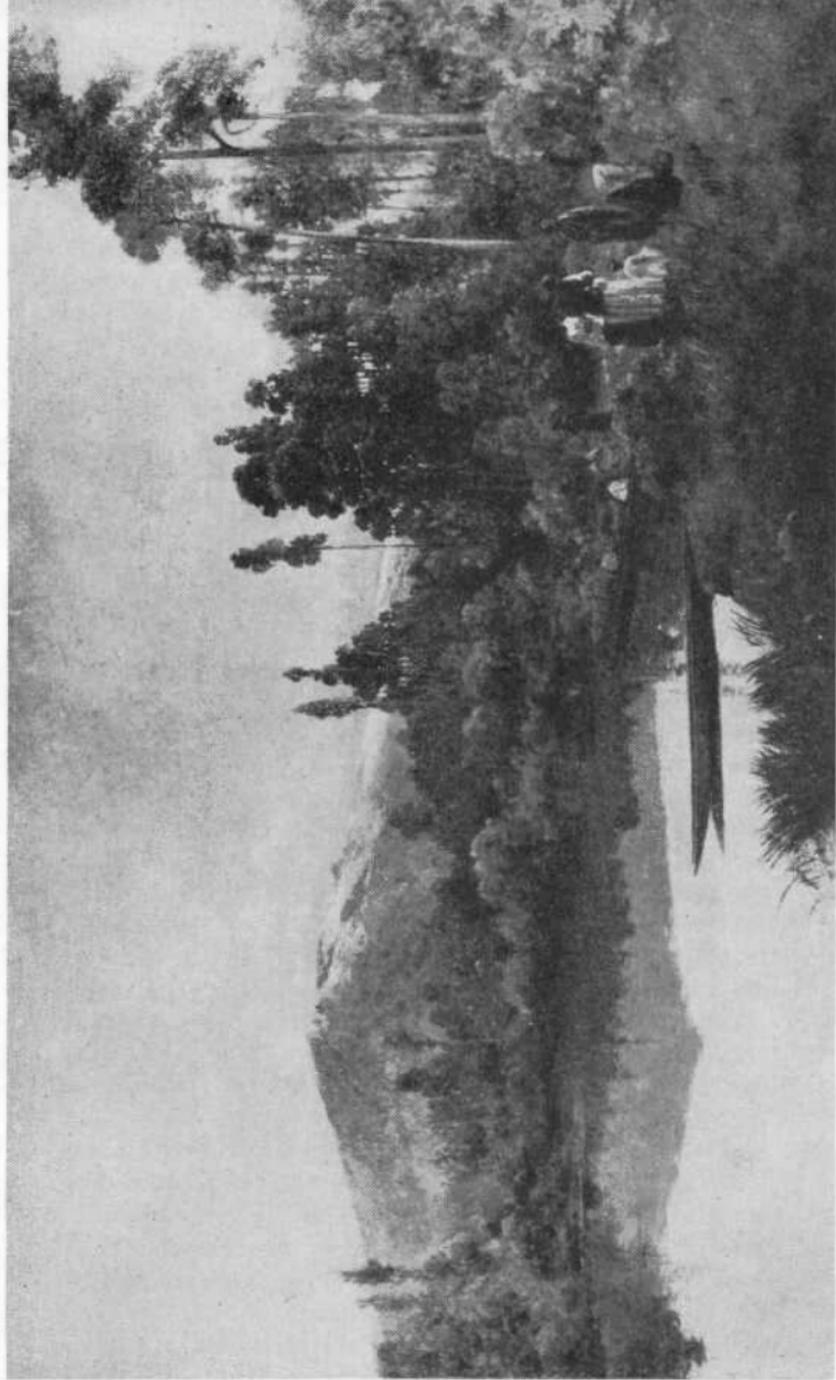
Oil on canvas 43 x 73

Signed & dated *F. Wright 1909*

Presented by the Picture Purchase Fund, 1909

FRANK WRIGHT was born at Nottingham in 1860 and studied at the South Kensington School of Art. Accompanying his brother Walter, he arrived in New Zealand in 1877. From 1888 until his death in 1923 he taught painting in the studio he shared with his brother.

Frank and Walter collaborated on a few large canvases and on 75 illustrations for a book published by Adam & Charles Black, London, 1908: *New Zealand, painted by F. and W. Wright, described by Hon W. P. Reeves.*



CHARLES HEAPHY was born in London in 1822, the son of Thomas Heaphy, who was attached to the Duke of Wellington's staff as an artist. As a youth, Charles studied for five years in the schools of the Royal Academy, gaining both bronze and silver medals. He worked for the London and Birmingham Railway for eighteen months and in 1839 was appointed artist and draughtsman to the New Zealand Company and left with the first expedition in the *Tory* (April, 1839), arriving in August of that year.

His next years were spent sketching and writing descriptive matter for the Company's publications, studying, surveying and exploring. In 1841 he accompanied the expedition to fix the site of Nelson, and in 1842 returned to England and published his *Residence in Various Parts of New Zealand*.

On his return to New Zealand he took up land in the Nelson settlement, but withdrew on account of the hostility of the natives. Heaphy took part in several explorations from Nelson, to the headwaters of the Buller and down the West Coast. In 1848 he was appointed draughtsman in Auckland. In 1852 he was located at the Coromandel Goldfields, being the first Goldfields Commissioner in New Zealand. He returned to Auckland in 1853 and was appointed District Surveyor at Mahurangi; in 1858 was District Surveyor for Auckland and in 1859 assisted Hochstetter in his geological survey of Auckland. In the same year Heaphy joined the Auckland City Volunteer Company of which he became Lieutenant, and afterwards Captain of the Parnell Company. In July 1863, when the Waikato War broke out, Heaphy became immediately involved, later being promoted to Major and being recommended for the Victoria Cross, which he received in 1867.

When the war ended, Heaphy became Chief Surveyor in Auckland, and in 1867 was elected M.H.R. for Parnell, which he represented until 1870, resigning to become Commissioner of Native Reserves. In 1878 he was appointed a Judge of the Native Land Court, retiring in 1880. Heaphy died in Brisbane on August 3rd, 1881.

