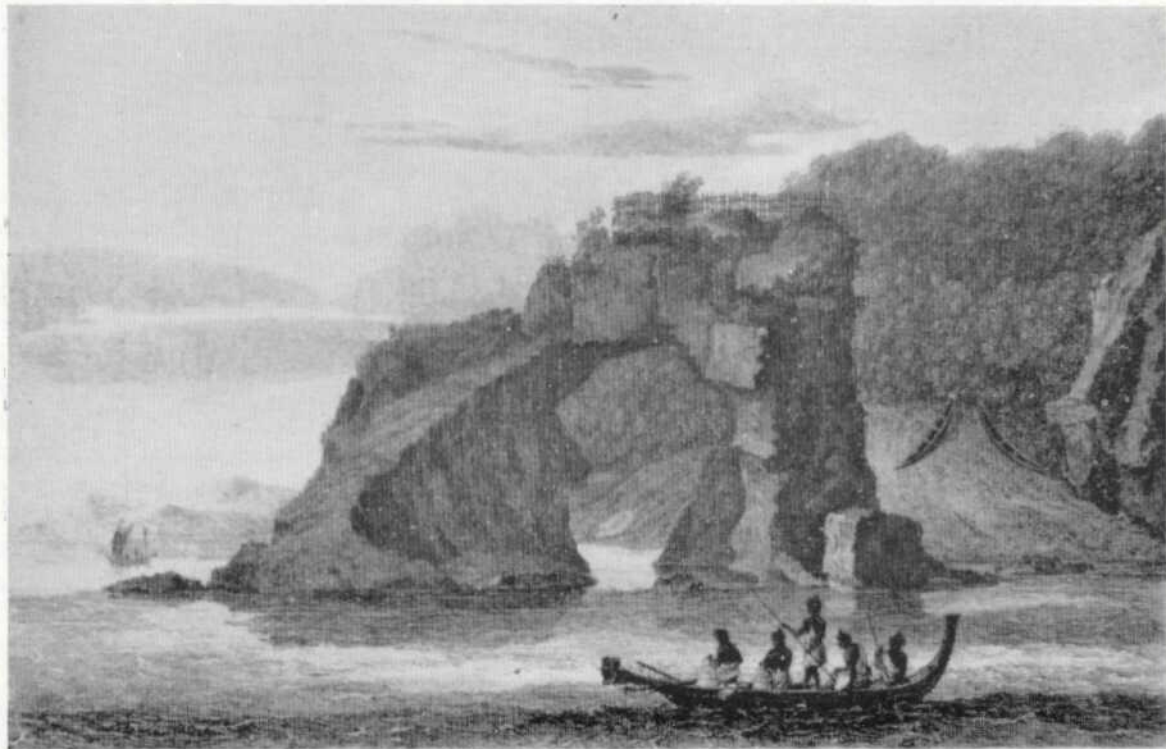


AUCKLAND CITY ART GALLERY

QUARTERLY

Number Twenty^{one} 1962



*A fortified Village called a Wharangi built on a perpendicular rock,
at Tolaga on New Zealand.*

GEORGE COOK (after Parkinson)

QUARTERLY

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EDITORIAL

This issue is devoted to early New Zealand. Over the past few years this part of the collection has been augmented quite considerably; and most recently by Hodges' *Dusky Bay*. If the main emphasis may lie in the historical importance of these works, many are by artists who approached their task of documentation with sensitivity and a sympathetic eye, giving us today paintings or drawings which are still valid for their perceptive images of this country and its people.

GEORGE COOKE (1781-1834) British
PERFORATED ROCK WITH A PA, TOLAGA, NEW ZEALAND (COVER)

Line Engraving (coloured) 136 x 200mm

This print by George Cooke, who was a well known reproductive engraver, is taken from another engraving which appeared in Hawkesworth's *Voyages*, 1773. Both are derived from a pencil drawing (B.M. Add. M.S. 23920.46) by H. D. Sporing, assistant naturalist on Cook's first voyage to the Pacific. The drawing and earlier print are reproduced, Smith, *European Vision and the South Pacific*, Nos. 15, 12. Our print, published 1812, probably was made for Pinkerton's *Collection of Voyages and Travels* (17 Vols., 1808-14). However, the curious error has occurred (not mentioned by Dr Smith) that Sporing's drawing is of a similar rock with a fortified pa in Mercury Bay (ibid: p.18). Thus Hawkesworth's engraver made the initial error of confusing the two rocks — to be followed, no doubt, by many others. One may assume that the drawing by

Parkinson (botanical artist, First Voyage) from the landward side of the Tolaga rock (Smith No. 14) has been confused with the reverse of the Mercury Bay one. This topographical error, however, does not diminish Dr Smith's interesting observation that these two natural grottoes had some influence on the formation of English Romantic taste in nature.

WILLIAM HODGES RA (1744-1797) British
A VIEW IN DUSKY BAY, NEW ZEALAND
Oil on panel 647mm diameter

Purchased with the aid of the National Art Collections Fund, 1961. This attractive painting is probably one of the repetitions by Hodges from those of his paintings of the South Seas painted for the Admiralty. This is the only roundel by Hodges known to us, and the fact that it is on a half inch thick mahogany panel might indicate that it was adapted from some shipboard use. However, the highly finished painting would argue against the conjecture that it might have been done on the spot. Hodges was draughtsman to Cook's second voyage (1772-1775), visiting New Zealand in 1773, while the figure of the Maori is taken from his Waterfall in Dusky Bay (53 x 75i — Admiralty). The landscape background does not appear in any of the other Dusky Bay scenes which he painted.

Cook describes in his journal (12 April 1773) the occasion of meeting the Maori family of whom Hodges made numerous drawings — and by whom he was given the name of Taitoe.



Hodges here combines the scientific demand for topographic and botanic description and the idea of 'the noble savage' which suffused 18th Century attitudes towards the Pacific. Two other illustrations of, presumably, the same family arc in the collection — both are engravings after Hodges, the last being dated 1777 — and one which he certainly supervised as it is similar in spirit to the Maori in the painting. The other engraving, however, renders the family as a classical group, to conform

with contemporary neo-classical opinion which found it hard to accept romantic realities. The ability of the Nineteenth Century reproductive engraver to erect and maintain myths can not be underrated.

Hodges, apart from his Pacific voyage, painted in India and was probably the most widely travelled artist of his time. Disappointment in his career made him take up banking, at which he failed shortly before his death.



JOSEPH JENNER MERRETT (1816-1854) New Zealand

PORTRAIT OF A MAORI GIRL CALLED EONO (LEFT)

Watercolour 191 x 140mm

Presented by Captain D. Rough

PATUONE (RIGHT)

Watercolour 280 x 219mm

Presented by Captain D. Rough

Writing of Merrett's *Maori Feast at Remuera 1844*, T. M. Hocken remarks that 'the artist of this primitive watercolour was Joseph Merrett, a former resident of New South Wales and an interpreter . . . latterly he lived near Gisborne and died at Wellington in 1854.' From the time of his arrival in 1839 until some time after 1847 Merrett lived in Auckland and as well as his sojourn near Gisborne mentioned by Hocken he is listed as a resident of New Plymouth in 1852.

In 1844 the *New Zealander* stated that Mr Merrett 'intends to resume his former profession of land surveyor;' in 1846 (11 April) the same paper advertised his 'lithographs of various Maoris.' It appears that Merrett travelled



to Sydney in 1844 and again in 1846 from where the *New Zealander* (1 August 1846) reports on Merrett propounding a Utopian scheme to constitute Heke 'a sort of Pacificator-General of the Maori's.' In 1847 Merrett under the pseudonym of 'Crayon' contributed original verse to the *New Zealander* and also the text of his *The Lizard Rock*, a New Zealand ballad: written and illustrated by Merrett, dedicated to Governor Grey and to be published in England.'

Later in 1847 Merrett advertised as 'Portrait and Landscape painter to His Excellency the Governor, Studio in Chancery Street, in Mr Coolahan's new house at the back of the Exchange Hotel.' Merrett's painting of Maori's illustrate A. S. Thomson's *The Story of New Zealand* (1859) and Vol. 5 of Augustus Hamilton's *Maori Art* (1900).

PATUONE died on 19 September, 1872. He 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 (November 1769).



LOUIS DE SAINSON (F. Mid 19th C.) French
VIEW OF WHANGAREI HARBOUR
Hand coloured lithograph 206 x 3-12
Purchased 1961

This hand-coloured lithograph has been titled, on the stone, *Vue du Cap Wangari*. De Sainson (born 1801), a special clerk in the Admiralty at Rochefort, was taken on by Dumont D'Urville in the capacity of an artist for the earlier voyage of the *Astrolabe*, which sailed from Toulon in 1826 and returned to Marseilles in 1829. The publication of D'Urville's journal and notes, the 'Voyage de la Corvette

L'*Astrolabe*,' completed by May 1835, was illustrated from drawings by De Sainson.

CHARLES MERYON (1821-1868) French
NEW ZEALAND — BANKS PENINSULA, 1845. POINT
NAMED 'CHARBONNIER'S' AT AKAROA. SEINE FISH-
ING

Etching 118 x 295mm Purchased 1927
Meryon made his first etching in 1849 — a year after leaving his post as a naval sub-lieutenant. However, while taking part in the campaign of the corvette *Le Rhin*, whose task was to protect a small group of French settlers at



Akaroa, Banks Peninsular, New Zealand, and which made prolonged calls there as well as to other places in the South Seas, he made a number of drawings which were subsequently turned into etchings. Drawings made during this long voyage round the world are held in the *Cabinet des Estampes, Bibliotheque Nationale, Paris* (see catalogue in the *Gazette des Beaux-Arts*, May-June 1961) and in the British Museum.

It was in the later years of his life that Mer-yon had the project of bringing out an album: 'Voyage a la Nouvelle Zelande.' This was never realised however, although eleven plates of South Sea subjects (and a cover) were etched. Four of these are in the Gallery's collection.

HORATIO GORDON ROBLEY (1840-1930) British
TE KUITI

Oil on cardboard 266 x 203mm

Purchased 1957

Robley was, despite the shortness of his stay in New Zealand, one of the most prolific of the early painters. Although no other oils by the artist are known, his command of the technique seems considerable.

On his return to England Robley became something of an expert on the Maori and as well as publishing two books of his own *Moko* and *Pounami; Notes on New Zealand Greenstone* he illustrated Mailing's *Old New Zealand* and contributed sketches of Maori subjects to the *Graphic* and *The Illustrated London News*.





GEORGE BAXTER (1804-1867) British
**THE REV J. WATERHOUSE SUPERINTENDING THE
LANDING OF THE MISSIONARIES AT TARANAKI,
NEW ZEALAND, 1841**

Engraving 1844 300 x -415mm
Purchased 1961

This appears to be a print from the master plate for the coloured version published by Baxter for the Wesleyan Missionary Society. A comparison with the colour print, also in the collection, indicates that a great deal of meticulous engraving was sacrificed during the colour process.

The Rev John Waterhouse was General Superintendent of the Methodist South Sea Mission and the missionaries with him on this occasion were the Rev Charles and Mrs Creed. A woodcut after Baxter's print was published

in the Missionary Society's Journal of January 1845 with the intention, it seems, of persuading intending missionaries of the enthusiastic reception they could expect from the New Zealanders; to this end the group around Mrs Creed is described as 'Seven native females in a transport of joy, anxiously carrying Mrs Creed with the greatest care to the shore.' The mountain is described as Mt Edgecombe, but, it is obviously Mt Egmont seen from somewhere near Manaia.

Although by this period the concept of the 'noble savage' was seriously questioned in missionary literature, it seems it could on occasion be preserved. The classical appearance of the Polynesians in this print contrasts considerably with the squat savages in Baxter's earlier treatment of the massacre of the Rev-John Williams at Eromanga.

exhibition calendar

SIX

New Zealand
Expatriates

FROM APRIL 11
1962

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