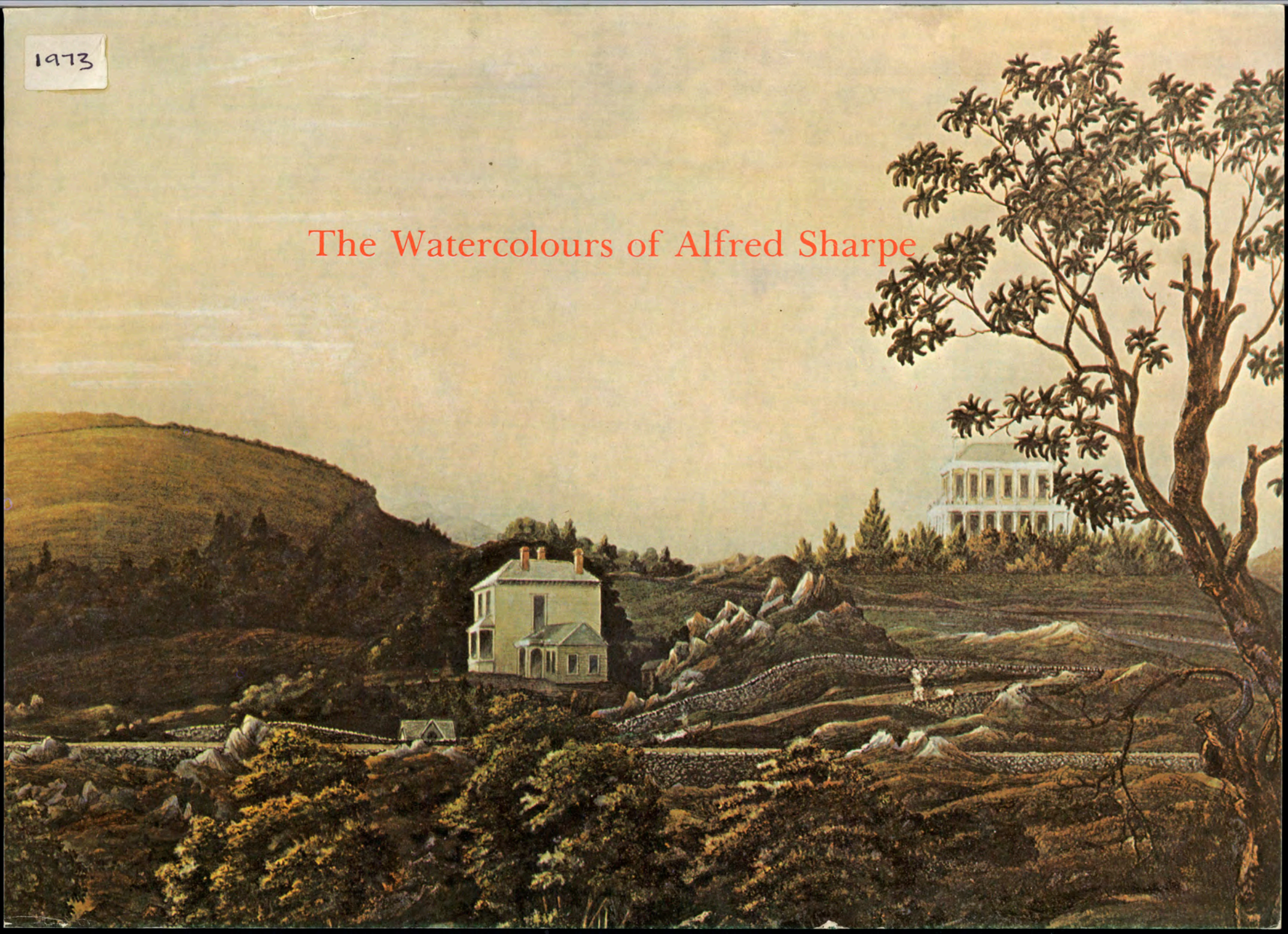
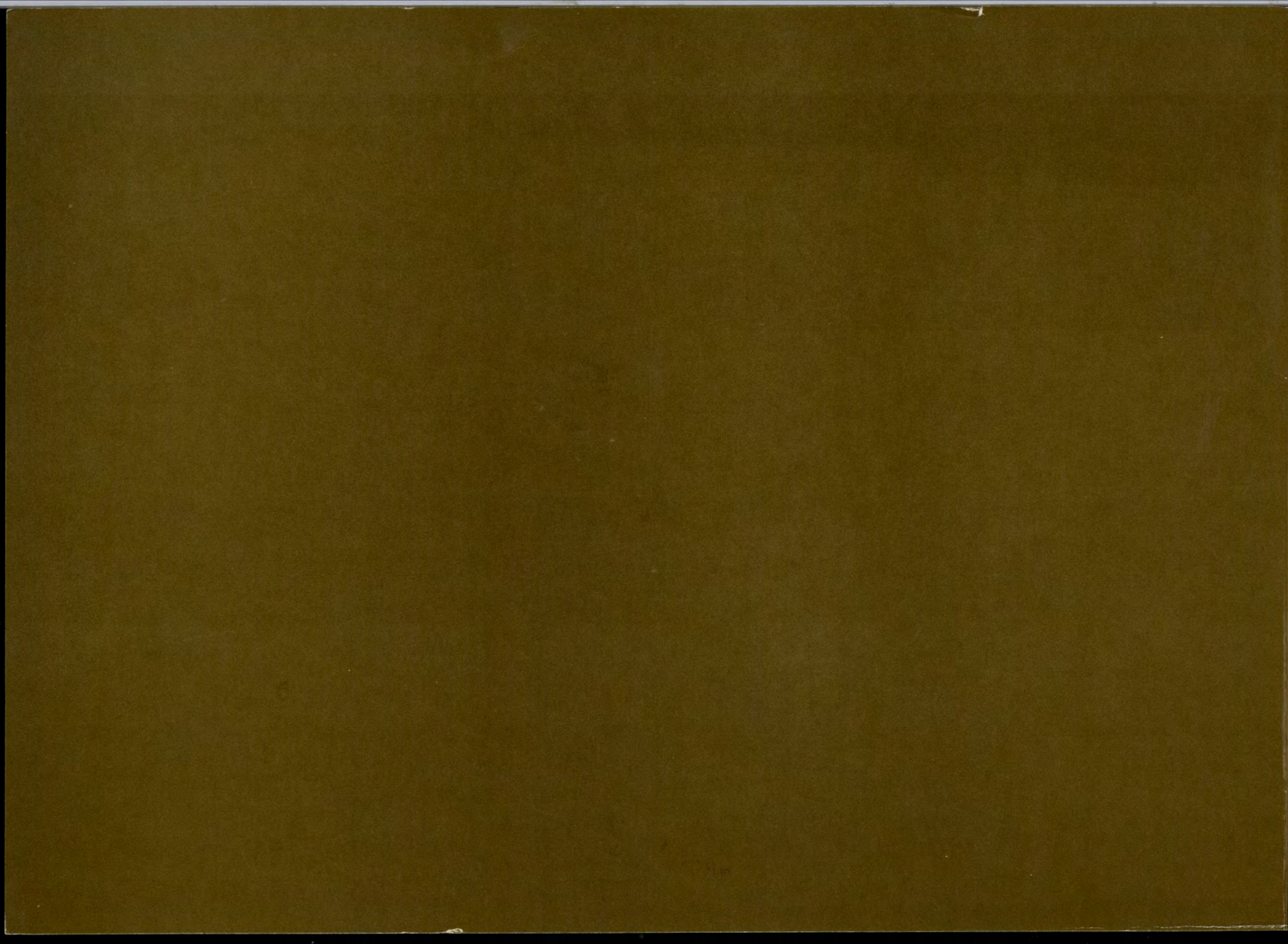


1973

The Watercolours of Alfred Sharpe





19 JUN 1990

RESEARCH LIBRARY
AUCKLAND CITY ART GALLERY




The Watercolours of Alfred Sharpe

The Watercolours of
ALFRED SHARPE

Auckland City Art Gallery 1973

This collection of views by the watercolourist Alfred Sharpe has been arranged by the Auckland City Art Gallery for showing as follows:

The Auckland City Art Gallery	AUGUST 14	— SEPTEMBER 23 1973
The Manawatu Art Gallery	OCTOBER 3	— OCTOBER 21
The Govett-Brewster Art Gallery	NOVEMBER 15	— DECEMBER 9

This exhibition has been organised in association with  **AIR NEW ZEALAND**

Explanatory notes

The introduction and catalogue entries are divided into two sections, for the New Zealand and Australian periods respectively. Whilst the arrangement of the catalogue is in general chronological, works relating to various areas such as Auckland, Coromandel, Bay of Islands and the like have been brought together for comparison and to facilitate topographical description. In keeping with the emphasis on the topographical aspect of Sharpe's watercolours, descriptions of the location of many of his subjects are given in the catalogue entries.

All works exhibited are rendered basically in watercolour. Measurements are given first in inches, then in millimetres, height before width. A.C.A.G. refers to the Auckland City Art Gallery, and the number following is the accession number.

In the chronological tabulation *Herald* and *Star* refer to the Auckland newspapers *New Zealand Herald* and *Evening Star* respectively; catalogue numbers quoted in the left-hand column are those of the present exhibition.

Among works brought to the attention of the compilers of this exhibition were a few apparently not from the hand of Sharpe, although in some cases signed with his name. None of these is included in the present exhibition. The Gallery would welcome additional information from owners of Sharpe's works or persons in possession of reminiscences or literary references to the artist.



14 Coromandel, 1875

Foreword

It is almost a cliché for a public gallery to acknowledge that the exhibition which it is presenting with pride and, in this case circulating with enthusiasm throughout the country, would not have been possible without the goodwill, help and generous willingness to lend of a large number of individuals and institutions.

The Alfred Sharpe exhibition is demonstrably a very clear example of how a serious need has been widely recognised and handsomely met. Every private or institutional lender to this first exhaustive survey of the work of this historically important artist would deserve more than a casual alphabetical listing. Space prevents us from acknowledging some generous concern in this project and of the help given in many aspects of the research which it required to become a reality. We would, however, like to express our sincere thanks to all those who have lent works to the exhibition and acknowledge the valuable aid of members of staff at the Auckland Institute and Museum's Library, the Auckland Public Library, the Mitchell Library, Sydney, the Newcastle Public Library, and the numerous private individuals, in particular Miss Una Platts, who so kindly contributed to our knowledge of the painter.

A number of dedicated people have been responsible for bringing a project to fruition which has, to a great degree, been a collective effort on the part of the senior staff of this Gallery. The collaboration has been so complete and harmonious that it is not possible to unravel the degrees of participation since the inception of the undertaking. Miss Anne Kirker has contributed much painstaking research in pursuit of new facts concerning the rather elusive person we know as Alfred Sharpe. She has maintained a large correspondence bearing on the subject and involving the difficult task of tracking down the smallest lead that would bring to light, and ultimately bring together, the individual works which are the most solid facts of the artist's career.

These detailed labours were happily interrupted by the award to Miss Kirker of a year's scholarship in the Print Room of the British Museum under the terms of the Sarah and William Holmes Award. She is the first New Zealand expert to be encouraged by this Australian benefaction. In this catalogue, therefore, the research was undertaken by Anne Kirker, who also wrote all the catalogue entries and descriptions of the works. The historical introductions were written and the chronological tabulation compiled by Eric Young, entirely on the basis of Miss Kirker's researches. The exhibition was organised by Anne Kirker and assembled and mounted by Peter Webb and Eric Young. The catalogue has been edited by Ross Fraser and designed by Ross Ritchie.

One last point: the Alfred Sharpe exhibition is not an isolated event. It belongs to the carefully articulated plan of providing to the public serious historical insights into the arts of New Zealand. Further, it is part of a plan to present and emphasise the work of New Zealand artists past and present, either in terms of chronology, such as the exhibition organised by the Hocken Library of *New Zealand Painting 1900-1920* or thematic exhibitions which will bring together the work of contemporary New Zealand artists. Within this well-planned programme it is hoped that the public of this Gallery will find their affection for the works of their compatriots fully satisfied within the context of our planned programme of exhibitions of world scope.

RICHARD TELLER HIRSCH
DIRECTOR.

New Zealand period

The two decades from 1870 to 1890 form a period of tremendous importance in the history of New Zealand's cultural development. This was the time when most major art societies and art galleries were founded. It was the period when the colonial tradition of landscape painting — the work of amateurs such as John Kinder and William Sutton — was about to give way to the professional European tradition introduced in the 1890's by Petrus van der Velden and James Nairn. It was a period of transition marked in watercolour by the work of three artists: J.B.C. Hoyte, John Gully and Alfred Sharpe.

The first two men were professional in the sense that they devoted their whole lives to their art. For Alfred Sharpe, however, painting in watercolour was a sideline to his principal business of being a draughtsman and an architect. He nevertheless devoted much of his energy to painting and was besides involved in the burgeoning activities of the newly founded Auckland Society of Artists, its later offshoot the Auckland Society of Arts, and the New Zealand Art Students' Association. Indeed it is through his participation in the activities of these Societies that we discover most of what little we know of the artist himself.

From exhibition catalogue entries and from comments in the local newspapers reporting the exhibitions, we learn of Sharpe's activities and how his work was received by the local critics. These comments are quoted in the relevant sections of the catalogue notes. By combining this information with that drawn from his identified works and from other miscellaneous sources such as local almanacs and directories, minutes of the committee of the Auckland Society of Arts and the New Zealand Art Students' Association, his letters to the newspaper editors on various occasions, and the recorded reminiscences of some of his contemporaries, it has proved possible to draw up some account of the artist. This data is tabulated in the form of a chronology at the end of the catalogue.

Before proceeding with this account, we will anticipate some of our story by examining the rumours that Sharpe was a deaf mute. It has not been possible to establish this affliction of the artist through official sources; welfare services for deaf adults in New Zealand have only been organised in recent years and it is consequently unlikely that at this early date formal records existed listing these members of the community. In Australia the Adult Deaf and Dumb Society of New South Wales, founded in 1913 and covering the State where Sharpe resided in his later years, has no knowledge of such a person.

Nevertheless the rumours are so persistent and widespread, both in New Zealand and Australia, so circumstantial in their description of the artist, and so well confirmed by the correct interpretation of certain records and statements, that they can be considered as certainly true. Recollections of a painter known as 'Dummy Sharp(e)' exist both in New Zealand and Australia. Mr Douglas Hay, now deceased, related to Miss Una Platts, the Auckland historian, how, when he was a little boy, he used to sit beside Sharpe while he painted. He said that Sharpe used to talk on his fingers. The owner of one of the works in this exhibition, Mrs Jocelyn Young, recalls her grandfather describing how he communicated with the artist by the Sign Manual System, commonly taught to the totally deaf at that period.

In 1880 Sharpe was elected a member of the committee of the newly founded Auckland Society

of Arts. The new body was not without its detractors. The Richmond-Atkinson Papers, held by the General Assembly Library in Wellington, record a letter from J. Symons, who in 1879 had been treasurer and secretary of the Auckland Society of Artists, to the painter J.C. Richmond in Auckland. It is dated June 18th, 1881 and in it Symons states his dissatisfaction with the new art society. 'They, who said we did not know how to manage, have imported into their committee 4 ladies, 1 clergyman, 1 school master, 1 gent, who is deaf and dumb or nearly so and another who has very little energy of character, he is a teacher, and the Secretary is also a schoolmaster . . .'. It appears certain that the reference is to Sharpe.

Sharpe, nevertheless, played an active role during the two years he was on the committee, but the curious wording of the minutes of the committee, in the volume covering the period August 31st, 1880 to April 7th, 1884, held at the Auckland Institute and Museum's Library, goes far to confirm Sharpe's affliction. On February 21st, 1881, it was recorded that 'Mr Sharpe laid on the table a few suggestions regarding certificates. The matter was left over for consideration at the next meeting.' In July of that same year we read 'Investment of Funds — a paper from Mr Alfred Sharpe on this subject having been read, after some discussion resolved on motion of Mr B. Ireland — sec. by . . .'. These extracts surely give the picture of a man unable to talk, communicating his suggestions through the written word.

The difficulty of obtaining personal information about Alfred Sharpe has given rise to the view that his affliction made him a recluse. Our interpretation of his role in the Auckland Society of Arts committee, brief though it was, and his lucid and forthright statements in letters to the Auckland and Newcastle local press, is that, difficult as direct communication must have been, he endeavoured to take a full part in visual arts activities. Against the background of this affliction the achievements of the man become much more significant. He stands as one of the foremost of the nineteenth century New Zealand topographical painters. His letters to the press, some of which are quoted in full in the Appendix, are lucid and to the point. His poetry was commendable (refer Cat.No.29, notes) and his visual descriptions on letters attached to some of his paintings both apt and indicative of the care he took in all his doings (refer Cat.No.5, notes).

Apart from an as yet unconfirmed statement that his name appears in an almanac of 1856 as an artist and draughtsman of Carlton Gore Road, and a statement made by Sharpe himself on July 16th, 1881, in a letter to the editor of the *New Zealand Herald*, that he had been a resident of Auckland for about 24 years, i.e., since about 1857, the earliest record we have of an Alfred Sharpe is that a man of that name arrived in this country, apparently alone, on the White Star Line clipper the *Tornado* from Liverpool, on September 26th, 1859. We do not know which record to accept at present. It is probable that the artist was British born and that he arrived in New Zealand as an adult, so the *Tornado* reference could be to him. It is certain, if so, that he was already a practising artist, for in a letter to the editor of the *Evening Star*, written on May 1st, 1884, he stated that he had been a watercolourist for thirty years. This, coupled with a solitary arrival in New Zealand, would suggest that he was born not later than the 1830's. That he was not born much earlier is implied by the fact, as we shall later see, that he lived until at least 1912.

In 1866, on July 23rd, there was registered the marriage of one Alfred Sharpe, settler, to a Jane Jeffares at St James Church, Auckland. The Presbyterian minister James Hill officiated and the celebrations took place at Glenmore Lodge, the home of George McElwaine, governor of the Auckland Prison. He and his wife were witnesses. There is no subsequent record of any births. In 1875 a Jane Sharpe, who may be the same lady, died at Thames, aged sixty-four. There is quite a considerable apparent discrepancy of ages between this Jane Sharpe (née Jeffares?) and the artist, some twenty years or so, and it seems probable that these records do not relate to our subject. In the *New Zealand Mail* of May 11th, 1888, there is a reference to A. Sharpe 'artist and architect', whose wife died in the Auckland Refuge. This reference is almost undoubtedly to our subject but is not confirmed from any other source. No other mention of Sharpe having been married occurs and no other record is yet known of any relative of the artist in New Zealand. A member of his family in Australia, a brother, will be considered later. Discounting the registrar's office records, the earliest certain dated activity of Sharpe in New Zealand is in 1870, during which year he painted *The Hotel at Waiwera* (private collection in Auckland, not included in this exhibition.)

Alfred Sharpe was not one of the signatories at the founding of the Auckland Society of Artists in April 1870, but he was among those artists included in the first exhibition of the Society, which was hung in the City Hall for a period from March 3rd, 1871. He was represented by two watercolours reminiscent of his English origins, titled *Gate of St Mary's Church, Oxford*, and *Edinburgh Castle, from the Auld Town*. The *New Zealand Herald*, on March 3rd, in its review of the popular show, describes the first as 'a carefully executed and very effective drawing; and the second . . . [as] a sketch which attracted some little attention, and which, although somewhat heavy, is sufficiently artistic to claim a position amongst amateur productions.'

The charcoal and pencil drawing here reproduced, of a similar period, serves to illustrate a subject recalling the artist's pre-New Zealand experience.

The particular vicinity of the landscape has not been identified, although it is certainly of the English countryside. The British landscape painter Anthony Devis (1729-1817), a century before the production of Sharpe's study, rendered a work very similar in feeling which is now held by the Victoria and Albert Museum, London. If one compares the Devis watercolour and crayon drawing *Landscape with Church and Cattle* 1772, which is reproduced as plate 64 in I.A. Williams' *Early English Watercolours*, London 1952, with Sharpe's black-and-white study, analogies are readily apparent, not only thematically, but also stylistically through such elements as the strong delineation of foliage and rocks in the foreground and more generally in the clear definition of form throughout.

Although Sharpe contributed examples of his work to the Society of Artists' second exhibition in 1873, the *New Zealand Herald's* review of the same on March 6th, in spite of the considerable length of the report, failed to mention him. By 1875 Sharpe was listed as a member of the Society and six of the seven items he showed with the Society at its third exhibition in that year, which was again enthusiastically received, were recognised by both Auckland newspapers. The *Evening Star* on November 16th, went so far as to acknowledge Sharpe as one 'of our more advanced local artists.' Of his works the writer states: 'The first on the list is a pelargorium [sic, i.e. pelargonium, a variety of geranium]

Charcoal and pencil study 1873

8x10 $\frac{7}{8}$ (203x277)

Signed and dated ALFRED SHARPE 1873 lower left

Collection of Mr G. Fisher





View in Ceylon 1877
Watercolour 7 $\frac{3}{8}$ x10 $\frac{1}{8}$ (808x271)
Signed and dated *A. Sharpe* 1877 lower left
Collection of Mr Russell W. Smith

pencil drawing, by Mr A. Sharpe, . . . whose carefully finished works have been justly appreciated. Mr Sharpe has contributed a beautifully executed pencil drawing, entitled "Evensong" (43) with the inner lights of the church reflected, also a view of Durham Cathedral (54) which some of our readers may have seen. The same artist has also given in two original views, one (83) a view on the Waikato, and (95) a view from Maungatawhire. Mr Sharpe's "Scarlet Geranium", is a faithful delineation from nature.' The seventh subject, not mentioned by either correspondent, was given the verbose title, 'The Past and the Present, remains of Koheroa Pah.'

This exhibition of 1875 comprised nearly three hundred and fifty items and was voted by the press as 'the best we have had in Auckland.' J.B.C. Hoyte (1835-1913) ranked as the superior watercolourist of the day, but at a dinner held by the Society of Artists it is reported in the same issue of the *Evening Star* that speakers listed also among more advanced local artists, Albin Martin, Symons, Watkins, Sharpe and Bloomfield [sic], and Sharpe was described as 'an artist of more than a local reputation and whose carefully finished works have been justly appreciated.'

In 1877 the artist produced a painting, which is illustrated here, of a typical Ceylon landscape. It is something of a mystery and one can only surmise that he had at some stage visited this country, or that the image is drawn from some other source. The painting is in the collection of Mr Russell W. Smith, Masterton.

This year, 1877, was an important one for Sharpe; apart from the Ceylon view, there are three other works dated in the year, and at the fourth exhibition of the Auckland Society of Artists, opened on November 17th, he exhibited seven works, all apparently watercolours. Critical appraisal by the local press was rather mixed in tenor, but the popular success that Sharpe was by now enjoying is reflected in the prices quoted for the works: two at twelve guineas, two at seven, one at six, and two at five. These prices would be exceeded by those of individual works in 1881, 1882 and 1887, but the gross value of works in the 1877 exhibition was the highest that we know of.

At the fifth and last exhibition of the Auckland Society of Artists in 1879, Sharpe won a letter of commendation for his work *Sunset* from the judge, Albin Martin. His popular success was now matched by critical success and in 1880, when dissatisfaction with the Society of Artists led to the creation of a new body, to be called the Auckland Society of Arts, Sharpe achieved full recognition by being proposed a member of the Society and shortly afterwards being nominated to the committee. We have already seen how active Sharpe was on this committee and also how his presence on the committee drew fire from its detractors. He was not to remain on it for very long, apparently because he was in disagreement with other members on some issues. In July 1881, he was writing to the editor of the *New Zealand Herald* criticising the proposal of a paid secretary for the Auckland Society of Arts, and the following month seems to have been his last on the committee. That letter is of some importance to us since in it he makes the statement, 'I have been a resident of Auckland for about 24 years', implying, as we saw above, that he first arrived in Auckland in about 1857.

One of his last acts on the committee was to propose that an interim exhibition of black and white work be held, point out the importance of keeping the Society before the public. This exhibition was held in November 1881 and Sharpe exhibited one work in pencil, his *On the Coast near Auckland*.

Although no longer on the committee in 1882 and 1883, Sharpe was still actively painting and exhibiting. In the following year, 1884, he was named to act as judge of landscape studies, but himself only exhibited one work, *A Grey Day off Tiritiri*. The greatest success at this exhibition was scored by the Nelson watercolourist John Gully (1819-1888) following the pattern of Hoyte a few years earlier. By now he was again becoming unhappy, this time about the Society's exhibition policy and he wrote to the editor of the *Evening Star* complaining about the prominence given oils in the exhibition. In the letter he states: 'I have been a watercolourist for thirty years, and still stick stick (sic) to my first love.' Sharpe in fact never at any time seems to have worked in oils. Less than two weeks later he was again writing to the editor on the subject of art training and incidentally giving some indication of his philosophy of painting. Both these letters are quoted in full in the Appendix.

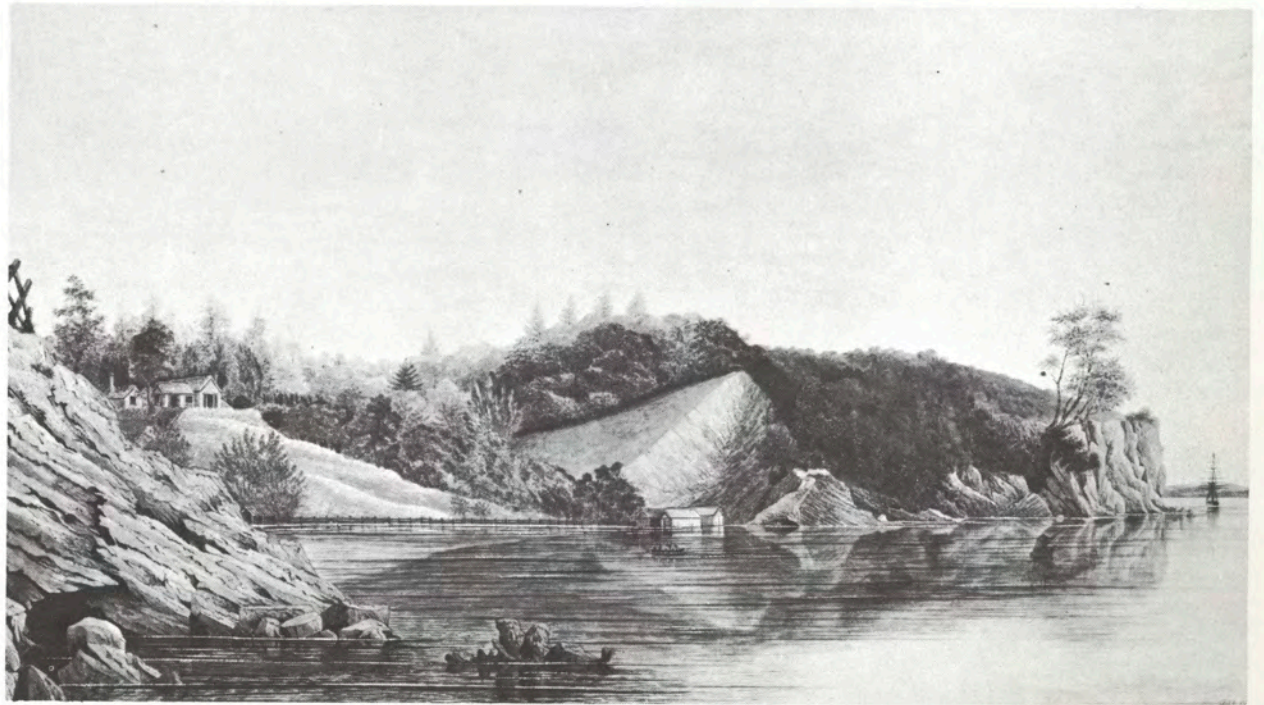
This year also saw the appearance of a new art body, the New Zealand Art Students' Association. The first annual report of this organisation, presented in February 1885, states 'The Association has, during its first year, done much for New Zealand art, and the faithful portrayal of our scenery and incidents, by directing the attention of artists to the more careful and exact representation of New Zealand landscape and foliage, flowers, Maori carvings, &c., and offering rewards for the special study of the most characteristic points of our forest scenery and incidents.' Naturally, the imagery of Sharpe's paintings which we now see, and more especially a work such as Cat.No.28, would have been conditioned to some extent by such aims. The staging of competitions, with the reward of an elaborately designed medal featuring 'no less than twenty-eight different incidents of Maori life and New Zealand foliage, &c.', and a certificate, were a popular aspect of the new Society. Sharpe received a silver medal as second prize in the New Zealand landscape competition, at the exhibition held in October in the Association's first year of existence. This annual report also records that Sharpe was by then a senior art student in the Association and had been elected to the committee, under the presidency of C.H. Kennett Watkins (1847-1933), who was master of the Auckland Free School of Arts. In the following year he won a gold medal for landscape at the New Zealand Students' Association exhibition.

In 1885, Sharpe received further evidence of his standing as a local artist by being commissioned by the daughter of the author F.E. Manning to paint the watercolour *The Gates of Dawn*. This painting was his only entry in the Auckland Society of Arts exhibition in April of that year and it may be symptomatic of Sharpe's growing malaise with the Society, and perhaps with New Zealand in general, that in the following two years he only exhibited three works altogether and that there is only one known work dated in this period, the *Landscape with River* painted in 1887. In April 1887, Sharpe exhibited for the last time at the Auckland Society of Arts. In the following year, although he was still listed as a member, significantly perhaps with no address given, he did not exhibit. His name does not appear in the following year nor ever again in any New Zealand art context until long after his death. It may have been the death of Mrs Sharpe in 1888 that caused Sharpe to leave New Zealand, or the wife may have died after her husband's departure. At present we have no way of knowing. The remainder of Sharpe's life is discussed in the introduction to the Australian period.

The catalogue

- 1 *Judge's Bay*, 1874
Watercolour, 13x24 (341x610)
Signed and dated *Alfr. Sharpe 1874*, lower right
A.C.A.G. (1935/15/1)

The first work in the exhibition shows the small bay, situated below Parnell, which was the subject of a number of fine nineteenth century New Zealand watercolours; especially memorable are those by John Kinder (1819-1903), and Thomas Biddulph Hutton (active 1840's and 50's). At this period Taurarua, as Judge's Bay was first known, contained the homes of the two administrators of British justice: the Judge Sir William Martin and the Attorney-General Mr William Swainson. Sharpe's painting shows the Swainsons' house and boatshed, to the right of which is Campbell's Point, now demolished.



1 *Judge's Bay*, 1874

-
- 2 *Gathering Firewood near Orakei Bridge*, 1874
Watercolour, 16 $\frac{3}{8}$ x25 $\frac{3}{8}$ (416x645)
Signed and dated *Alfred Sharpe 1874*
Lent by Mrs Eileen Shera

- 3 *View of the Waikato River from Telegraph Hill, Mercer*, 1873
Watercolour, 17 $\frac{1}{2}$ x24 (445x610)
Uninscribed
Lent by Mrs H.A. Hunter

Probably exhibited as item 4 at the Auckland Society of Artists exhibition, November 1877, this landscape was one of seven that the artist displayed, three being subjects based on the Waikato area. The *Evening Star*, November 22nd, describes Sharpe's contribution as being 'very distinctive in style; the outlines are good, and the foliage first class, but the general effect is rather harsh', and the *New Zealand Herald* two days later admonishes: 'We would wish this artist would be less painfully elaborate and if he would use his brush more freely and with greater dash, he would save himself great labour, and more generally please his many admirers. We hope he will in future eschew such photographic details as are seen in the foreground of his Mercer in the Waikato; and if he will more cultivate and follow the style of his No.21, the Bald Spur Range, his next, and decidedly a good picture, we should then be able to offer him our meed of praise without any alloy.'

- 4 *Mercer*, 1875
Watercolour, 17x24 $\frac{1}{4}$ (433x615)
Signed and dated (indistinct) *Sharpe 1875*, lower right
Lent by The Auckland Institute and Museum

Mercer, situated on the eastern banks of the Waikato River, was closely associated with the Maori Wars early in the 1860's.

- 5 *Taupiri Village and Plain looking towards Pirongia*, 1876
Watercolour, 20 $\frac{1}{8}$ x27 $\frac{5}{8}$ (512x702))
Signed and dated *A Sharpe 1876*, lower right
A.C.A.G. (1951/10) Presented by Rev. Charles Palmer

The masterful treatment of this wide vista, in rich gradations of tone, presents the most successful view of the Waikato in this display. A handwritten sheet by the artist, pasted to the linen backing of what is probably the original mount of the work, describes the scene as follows:

View of Taupiri village & plain
(at the junction of the Mangawhau River
with the Waikato —) from the top of

Little Taupiri hill. *Sunset* —
In the distance is "Pirongia" the highest
mountain in the province of Auckland —
Altitude 2900 ft. Distance 45 miles —
Todd the surveyor, was shot in cold blood there
by a maori named Nguku —
The conical mountain to the left
is Kakapuke, near Cambridge. Distance 48 miles —
A portion of the celebrated "Piako Swamp"
is seen to the left —
As a rule nothing is more dingy than the
scenery of the Waikato district in broad daylight
with its browns & grey greens — but at sunset the
landscape lights up with the most gorgeous
colours, orange, yellow & deep violets & purples
predominating — The view is but a moderate rendering
of the sunset colouring of the district — It is taken
from the brown fern covered top of a hill about 500
feet high — called — Little Taupiri Hill.
Price 8-8-0 (eight guineas)

6 *Waikato Landscape, 1877*
Watercolour, 10½x16 (267x406)
Signed and dated *Alfd Sharpe - 1877*, lower right
Lent by Mr L.W. Kitching

7 *View of the Waikato, 1877*
Watercolour, 10½x16 (267x406)
Signed and dated *A. Sharpe 1877*, lower right
Lent by Mr L.W. Kitching

These two watercolours are believed to have originally belonged to Dr F.W. Wright, a prominent member of the original Auckland Society of Artists.

8 *View from the Auckland Domain, 1877*
Watercolour, 16½x24½ (419x622)
Signed and dated *Alfd Sharpe 1877*, lower left
Lent by Mrs Jocelyn Young

Panoramic views of Auckland Harbour appear in stages throughout the artist's sojourn in New Zealand.

Possibly this watercolour was exhibited at Cat.No.37, *The Picnic Ground, Auckland Domain*, in November 1877, with the Auckland Society of Artists. It was presented at some time by Sharpe to his friend Mr Oliver Mays, the present owner's grandfather, whose home the artist apparently visited on Sundays for lunch. Mrs Young recalls her grandfather describing how he communicated with the artist by the Sign Manual System, commonly taught to the totally deaf at that period.



8 *View from the Auckland Domain, 1877*



5 Taupiri Village and Plain looking towards Pirongia, 1876

-
- 9 *Twilight, Auckland Harbour*, 1884
Watercolour, 14 $\frac{1}{8}$ x23 $\frac{3}{8}$ (358x600)
Signed and dated *Alfd. Sharpe. 1884.* lower left
Inscribed *Twilight Auckland Harbour*, lower left
Lent by Lady Alport Barker

Taken from almost exactly the same point as Cat.No.8, *Twilight, Auckland Harbour* was produced with more refinement seven years later. In both, Rangitoto features prominently in the distance with its three sharp triangular edges in contrast to the soft rounded forms of the North Shore terrain. Close to the foreground on the left, Mechanics Bay can be seen with the distinctive building of Fraser and Tinne's iron foundry, and on either side are the tall chimneys of a Brick manufactory. This important work by the artist, surprisingly, was discovered only recently, in very poor condition; and it has subsequently undergone considerable restoration.

- 10 *The Gates of Dawn*, 1885
Watercolour, 17 $\frac{3}{8}$ x37 $\frac{3}{4}$ (441x959)
Signed and dated *Alfred Sharpe 1885*, lower right
Inscribed *The Gates of Dawn - Auckland N.Z.*, lower left
A.C.A.G. (1947/10/1) Presented by Mrs Tolhurst

Displayed as item number 121 at the Auckland Society of Arts exhibition in April 1885, this work was the artist's sole contribution. It had been specially commissioned, states the *New Zealand Herald* of April 20th, by 'the daughter of a deceased colonist [a reference to the author F.E. Manning, 1811-1883], who by his pen, if not by his brush, worthily perpetuated scenes of "Old New Zealand".' This large watercolour is described at length by the *Herald* as 'a somewhat ambitious work. The view is of old St. Paul's Church, with the harbour eastward, the horizon being illuminated by the approach of the God of Day. The church is capitally drawn and painted, and is free from the architectural stiffness which marked his "Sir George's [sic] Grey's Residence, Kawau", exhibited at a previous art exhibition. The foliage details are good, the Norfolk Island pines being expecially true to Nature. The perspective of the view down harbour is good, but the colouring of the sky scarcely so happy. As a souvenir of old St. Paul's Church and surroundings, now passing away, it will have especial value, . . . '.

- 11 *The Environs of Auckland*
Watercolour, 14x26 $\frac{1}{8}$ (355x665)
Uninscribed
Annotated verso *Unidentified painting believed to be the work of Alfred Sharpe of the Environs of Auckland*
A.C.A.G. (1935/15/2)

The most widely acclaimed of the artist's works. Although this watercolour is not signed or inscribed by Sharpe, his distinctive style gives proof of the authorship of the painting. The area depicted comprises aspects of the Auckland suburbs, Newmarket, Remuera and Epsom, from Mountain Road. The immediate

foreground is now part of the Auckland Boys' Grammar School grounds, but in earlier days during the Maori Wars, it was used as a rifle range by Army officers. The painting belongs to the 1870's, at a period of comparatively little racial disturbance. There is still, however, evidence of the militia in the two uniformed figures to the left in the picture. The nearest building is Rockwood, home of the Richmond family ever since the early 60's, which gleams white in the rocky surrounds and dark native bush. Following the contours of the volcanic landscape are the low stone walls, built by the early settlers from scoria rocks. In the distance is the peak of Mount St John, followed by Mount Hobson, which appears quite densely populated by comparison with the rest of the landscape. The large building on the right has been identified as the former home of Thomas Macfarlane, which became the nucleus of the Mater Misericordiae Hospital.



12 *'Rockwood' Through the Trees*

Watercolour, 19½x26½ (495x673)

Uninscribed

Lent by Mrs Errol Cheal

In this painting Rockwood, now sporting the addition of an extra wing, can only just be seen through the dense pattern of leafy boughs dominating the foreground. The English watercolourist Paul Sandby (1725-1809) showed a similar treatment of trees, studies of which are among his most notable works. Sharpe shared with him a love of huge tree-trunks, twisted branches and heavy canopies of foliage. Sandby's rendering of old beech trees may be compared with Sharpe's less profound use of the native flora of New Zealand and Australia, such as the pohutukawa and grey gum. Several of Sandby's fine drawings of Windsor Great Park, where the irregular broken surfaces of ancient tree trunks are often conspicuous, evince a similar sense of the picturesque.

13 *Remuera*

Watercolour, 16½x25 ⅜ (419x645)

Uninscribed

Lent by Miss Thurl Donald

Miss Una Platts, in her recently published book *The Lively Capital*, suggests that the artist painted this work from the verandah of the elegantly-styled house known as 'The Towers', situated on the Remuera or Tamaki Road, which became the property of Captain McCosh Clark in 1872. Twenty-four years later it housed the then recently formed King's College. With the new establishment of the College at Otahuhu, 'The Towers' formed the nucleus of King's Preparatory School. Miss Platts also points out the rich farms of the vicinity, to one of which the complex of buildings towards the right of the picture belongs. In the distance the small cluster of houses on the waterfront is in the approximate area of what is now Burwood Crescent.

12 *'Rockwood' Through the Trees*

14 *Coromandel*, 1875

Watercolour, 19x26 $\frac{3}{4}$ (483x680)

Signed and dated *A. Sharpe 1875*, lower left

A.C.A.G. (1965/7/1)

Coromandel came into prominence originally as a goldfield after a rich reef was discovered there in 1867, and although Sharpe may not have tried his hand along with the speculators, he was certainly in the area during the 1870's. This painting shows two miners boiling their tea-billy. The small figures are assigned a secondary position in the lower foreground; probably the artist was well aware of his shortcomings in describing the human figure, and full vent is given instead to his particular love of native foliage, each species being given a distinctive character of its own. The following work is not inscribed, but the marked similarities of subject and composition place it at approximately the same date as *Coromandel*.

15 *Castle Rock, Coromandel*

Watercolour, 20 $\frac{3}{4}$ x34 $\frac{1}{2}$ (527x876)

Uninscribed

Lent by Dr Ross G. Dreadon

16 *Coromandel, New Zealand*, 1881

Watercolour, 16x25 $\frac{1}{4}$ (406x641)

Signed and dated *Alfd. Sharpe N.Z. 1881*, lower left

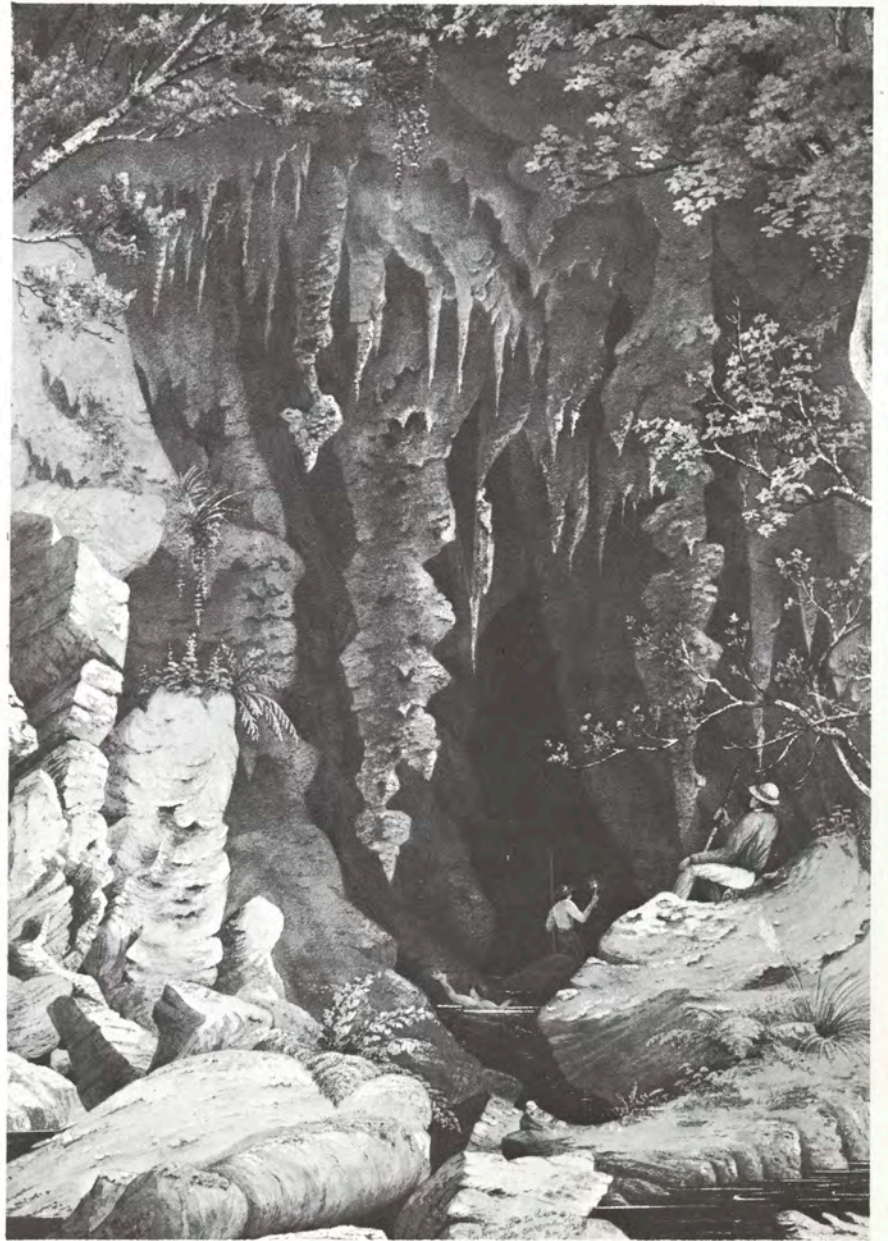
Inscribed *Coromandel N.Z.*, lower centre

Lent by Mr F. Lloyd Astley

Sharpe exhibited two watercolours of the same area at the first Auckland Society of Arts Exhibition in April 1881, one titled *Sunset on the Kikowhakarere Gorge*, and the other *Up the Parsonage Ravine*. The *Evening Star* (April 9th, 1881) describes them as 'very pretty and naturally effective, with a combination of light and shadow, nicely blended . . .': a reference somewhat more generous than that of the *New Zealand Herald's* review of the exhibition, three days earlier, where the artist's 'reds and browns' are castigated as 'conspicuous'. The warm depth of tone referred to in Sharpe's landscapes, suggests a parallel between his work and that of the Dunedin watercolourist George O'Brien (1821-1888), a fellow draughtsman. O'Brien's landscapes, mainly of the Otago area, were not favoured by the local critics. When the Otago Art Society held its first exhibition in 1876, that artist, who rarely exhibited, contributed no less than twenty-four paintings, to which the *Saturday Advertiser* scathingly referred as 'disagreeable'. Aside from tonal values, the similarity between the two painters is further evident in the meticulous application of pigment, and the fondness for weathered surfaces in contrast to smooth undulating landscape forms. O'Brien's undated *Otago Harbour* (illustrated as plate eight in *Painting 1827-1967*, edited by P.A. Tomory, 1968) is a case in point and is particularly comparative in feeling to this sensitive portrait of the Coromandel area.



16 *Coromandel, New Zealand*, 1881



17 *Entrance to the Stalactite Caverns of Waiomio - Bay of Islands, 1882*

17 *Entrance to the Stalactite Caverns of Waiomio - Bay of Islands*, 1882

Watercolour, 25 $\frac{3}{8}$ x17 $\frac{1}{2}$ (645x454)

Signed and dated *Alfred Sharpe. - 1882 -*, lower left

Inscribed *Entrance to the Stalactite Caverns of Waiomio, Bay of Islds.-N.Z.-*, lower centre

Lent by the Waitangi National Trust

At the Auckland Society of Arts exhibition in 1883, this striking study of the famous limestone caves of Waiomio was probably hung as item number 127, one of three watercolours Sharpe included in the display. The others are listed in the Society's catalogue as numbers 115, *Burial Place of Honi Heke, Bay of Islands*, and 134, which is possibly the same work as *Shoal Bay, Auckland New Zealand* (Cat No.22). The artist intuitively emphasises the slightness of the human element in its natural environment, by his bold treatment of the monumental rock forms. A century before, English Romantic vision had displayed a similar, though more intellectualised, interest in Nature's phenomena.

18 *Bay of Islands*, 1881

Watercolour, 22 $\frac{1}{2}$ x34 $\frac{1}{2}$ (571x876)

Signed and dated *Alfred Sharpe N-Z-1881*, lower right

Lent by the National Art Gallery, Wellington

A prominent feature of the eastern coast of the North Auckland Peninsula, the Bay of Islands is perhaps the most historic area in New Zealand. South of it lies Whangarei, also the subject of several watercolours by Sharpe. Mrs Cecil Ludbrook of Paihia owns two studies, one titled *Russell - Bay of Islands in 1859 from Paihia Point* and the other *Paihia - Bay of Islands in 1859*. They are both signed and dated *Alfd Sharpe 1878*. Mrs Ludbrook suggests the images are painted after sketches 'possibly by one of the Williams', which would more than likely refer to John Williams who was active in the Bay of Islands in the 1840's, and would explain the apparent inconsistency of dates. Other images by Sharpe of the area are mentioned in the Auckland Society of Artists' and the Auckland Society of Arts' exhibition catalogues, under the titles *View from the Bald Spur, Tangihua Ranges* (Cat.No.21, exhibited 1877), *Old Native Pah and Burial Ground, Mangapai* (Cat.No.15, exhibited 1877), *Ngaheiu, Bay of Islands* (Cat.No.122, exhibited 1882), *Twilight on the Swamp of the Awaroa in Flood* (Cat.No.209, exhibited 1887).

19 *A Jam in the Lava Cleft*, 1878

Watercolour, 25x17 (635x432)

Signed and dated *Alfd. Sharpe 1878*, lower right

Inscribed *A Jam in the Lava Cleft - Hays Creek - Papakura N.Z.*, lower left

Annotated on a label verso *A Jam of Logs in the Lava Cleft, Hays Creek Papakura - Alfred Sharpe Price 5.5.0*

Exhibited in the National Centennial Exhibition of New Zealand Art 1940 (Cat.No.276)

A.C.A.G. (1936/23) Presented by Mr John Leech

The painter's sense of the dramatic can be seen in the uncommon angle from which this scene is

viewed. A similar subject is found in the watercolour in the possession of Miss Ruth Owen of Auckland titled *Entrance to Cadman's Creek – Coromandel* (not in the present exhibition), which was painted two years later. A letter by Sharpe exists to accompany this latter painting and testifies that the 'picture is a faithful delineation of the scene, down to the smallest objects. It gives a life like idea of the general appearance of the entrance to the mountain gorges of the Coromandel peninsula; to show the way in which the stranded logs lie in the creeks, waiting for the next flood to carry them further down towards the booms.' Miss Owen's painting was included in the prestigious Melbourne International Exhibition of 1880, a comprehensive show which under the New Zealand section, displayed examples of work by over a hundred artists. It was listed in the catalogue as a 'Watercolour picture, representing New Zealand bush — "Entrance of Cadman's Creek".'

20 *Pohutukawa Tree*, 1876

Watercolour, 17 $\frac{7}{8}$ x24 $\frac{3}{8}$ (448x619)

Signed and dated *A Sharpe 1876*, lower right

A.C.A.G. (1935/16) Presented by Rear Admiral F.Burgess Watson

This work describes well the integrity of an artist who produces an image, not dictated by the expectations of his public, but rather for his personal elucidation. The grand old pohutukawa tree embodies a feeling for the monumentality of natural forms enhanced by the vitality of sinuous branches. In the background it is possible to glimpse sections of Takapuna Beach on Auckland's Waitemata Harbour.

21 *Oyster Cove, North Harbour, Auckland*, 1879

Watercolour, 20x16 $\frac{1}{4}$ (508x413)

Signed and dated *Alfd Sharpe NZ*, lower right

Inscribed *Oyster Cove – North Ha – Auckland – NZ.*, lower right

A.C.A.G. (1967/19/1) Presented by Mr Norman B. Spencer

Although Sharpe's paintings were rendered predominantly with watercolour, works such as this bear touches of body-colour (gouache) which increased the viscosity of pigment, generally increasing the richness of effect. The gouache was mainly applied to the light tonal areas. Pencil work is evident in passages of several of his paintings as well, acting as a guide to the composition, as for example in Cat. No.28. Minutes of the first annual meeting of the new Auckland Society of Arts, in July 1881, record Sharpe as proposing 'that an interim exhibition (black and white) should be held. He pointed out the importance of keeping the Society before the public . . .'. A display was consequently arranged which appears to have contained over twenty sepia studies by the veteran painter Albin Martin (1813-1888). Sharpe contributed a single drawing in pencil which was similar in subject to *Oyster Cove*. It was titled *On the Coast near Auckland* and, according to the local press, depicted the characteristic foliage of pohutukawa on the cliffs, with Rangitoto and North Head in the distance.

22 *Shoal Bay, Auckland New Zealand*, 1883

Watercolour, 16 $\frac{3}{8}$ x25 $\frac{7}{8}$ (416x657)

Signed and dated *Alfred Sharpe 1883*, lower left

Inscribed *Shoal Bay Auckland New Zealand*, lower centre

Lent by Mr H. McKail Geddes

The native pohutukawa, sometimes referred to as the Christmas tree because of the brilliant red flowers it bears over a short period in November and December, grows in abundance along the coastal areas of the province. The species features prominently again in this study of the small bay which lies at the rear of the isthmus on which Takapuna stands. The area was particularly noted for its atmosphere of repose and quiet charm. The small kingfisher perched on a twig and placed in the centre of the composition, adds an endearing quality as well as providing a focal point for the scene. It reminds one of some sixteenth century painters with Dutch origins, such as Paul Bril (1554-1626), whose pen and ink drawing in the Auckland City Art Gallery collection exhibits a similar device.

23 *A View of Wenderholme, Auckland*, 1880

Watercolour, 25x37 $\frac{1}{4}$ (635x946)

Signed and dated *Alfd Sharpe-1880-*, lower right

Inscribed *Auckland N.Z.*, lower right

Lent by Fletcher Holdings

A tour de force in the artist's New Zealand *oeuvre*, this tranquil interpretation of one of the most picturesque areas of the east coast of the North Auckland Peninsula emphasises well the warm mellow light which adds an extra dimension to so many of Sharpe's landscapes. His keen perception of colour sets him apart from John Kinder (1819-1903), an important New Zealand watercolourist in the same tradition. Unlike Kinder, who was essentially a tonal painter, Sharpe incorporated colour into his work as an indispensable element. The earliest work by the artist that has come to our attention, is the large watercolour, dated 1870, of the hotel at Waiwera — the thermal health resort which is situated near Wenderholme. The work is privately owned in Auckland.

24 *Mansion House, Kawau*, 1883

Watercolour 16x25 $\frac{1}{2}$ (406x648)

Signed and dated *Alfd. Sharpe*, lower left

Lent by Mr J.E. Lawford

One of the most beautiful islands in the Hauraki Gulf, Kawau became the property of Sir George Grey in 1852. His residence was known as Mansion House, which appears to have been the subject of several works by Sharpe (refer to Cat.No.10, notes). Tiritiri Island, which stands offshore from the head of the Whangaparaoa Peninsula, due south of Kawau, is a subject of the same period. The painting *Grey Day off Tiritiri* was exhibited with the Auckland Society of Arts in April 1884, at its annual display. Sharpe's contribution to the exhibition, though only of one work, was well received. The *New Zealand Herald* on April 26th pointed out that *Grey Day off Tiritiri* 'does not represent the best efforts

of this artist, but it is a good picture', and the *Evening Star* later in the day states: 'The tone and general effect of the whole is full of truth, the approaching raincloud, the dark sea, and the gloom in under the cliffs being realistically depicted.' Certainly this last description would be in keeping with the artist's intention of presenting the tragic event of the wreck of the steamship *Triumph* off the coast of Tiritiri in November of the previous year.

- 25 *Whatipu, West Coast, Auckland*, 1883
Watercolour, 15 $\frac{7}{8}$ x25 $\frac{1}{8}$
Signed and dated *Alfd. Sharpe, 1883*-, lower left.
Lent by Mr J.E. Lawford

Situated on the rugged west coast of the Auckland Province, the beach at Whatipu is today well-known as a summer resort. The area is the subject of a further watercolour by the artist dated 1882 and titled *Look-out Peak, North Head, Manukau from Whatipu Gorge*. It was exhibited as item number 227 at the Auckland Society of Arts annual display in April 1887.

- 26 *Manukau Heads*, 1883
Watercolour, 15 $\frac{3}{8}$ x24 $\frac{1}{2}$ (390x622)
Signed and dated *Alfred Sharpe 1883*, lower right
A.C.A.G. (1918/2)

As in Cat.No.25, the seafaring activities of figures represented are accentuated; and more particularly in this work, the artist's naive draughtsmanship of the human form brings a 'primitive' quality to the image. On the other hand, the progression from foreground with its windswept manuka-covered slopes to the intermediary cove and onward to the far-lying heads of the Manukau Harbour, shows some sophistication of design.

- 27 *Stream through the Bush*, 1882
Watercolour, 17 $\frac{7}{8}$ x14 $\frac{1}{2}$ (454x369)
Signed and dated *Alfd Sharpe 1882*, lower right
Lent by the Hocken Library

'Mr Sharpe seems to get more and more confirmed in his strange mannerism, which probably can only be cured by direct communion with Nature. The foreground of the pictures under notice is harsh and monotonous, and the prevailing colour is distressing to the eye . . .' comments the *Evening Star* on April 21st 1882, in its review of the current Auckland Society of Arts exhibition, to which Sharpe contributed two watercolours. Although this work was not exhibited on this occasion, the notice indicates the general response his paintings received from the press at this period.



23 *A View of Wenderholme, Auckland, 1880*

28 *New Zealand Bush Scene*, 1885

Watercolour, 17¾x27 (451x686)

Signed and dated *Alfd Sharpe 1885*, lower left

Lent by Mr H. McKail Geddes

So far no mention has been made of the artist's method of depicting the Maori in relation to the European. Sharpe was working at a period when the Wars had ended and only isolated outbreaks of violence occurred. Unlike the aggressive confrontations shown between the two peoples by von Tempsky (1828-1868) in his watercolours of the 1860's, Sharpe, as with J.C. Hoyte, documented more peaceful times. The Maoris were generally depicted by these two painters as quiet unassuming people, busily engaged in their daily activities. Sometimes an air of pathos is generated by evidence of an obvious programme of European settlement in which the Maori plays the role of spectator: as in this watercolour by the grove bearing stumps of native trees recently felled.



28 *New Zealand Bush Scene*, 1885

29 *Kauri Forest with Figure of a Maori*, 1885

Watercolour, 23¾x17½ (603x445)

Signed and dated *Alfred Sharpe N.Z. 1885*, lower right

Lent by Mr J.N. Tattersfield

The only work in this exhibition to have possible sinister implications, is this romantic notion of the Maori warrior, with his spear and feathered cloak. It almost fits the description of the artist's poem following the murder of Máry Dobie, sister-in-law to Major Goring, which had occurred a few years earlier near Opunake in the Taranaki Province. The poem was found in an undated scrapbook held at the Taranaki Museum, and published as follows:

LINES ON THE DEATH OF MISS DOBIE

Amid the lonely flax and fern,
Far, far from human eye or hand;
And where Te Ngamu's ocean beach
Lies in a sweep of golden sand;
She went, young, joyous, fearless, free,
One summer noon the scene to limn,
And listen to the ocean surge
Resounding on Te Ngamu's rim.

Fair was the day, and fair was she —
Fair was her life, her future fair —
All things around her seemed to be
In unison, earth, sea, and air.
With artist eye she scanned the scene:
The blend of hill, and sea, and shore —
And oh, how little did she deem
That she would n'eer behold them more.

Te Tuhi's murderous eyes were there,
Te Tuhi's murderous hands struck down;
She, all defenceless, bright, and fair —
He, without mercy, savage, brown.
No human hand was near to aid,
No human eye was near to see —
The blood-stained ground alone betrayed
The scene of savage butchery.

Yet, link by link the truth appeared,
And Justice, link by link compressed
The murderer, till at last his seared
And tiger soul the whole confessed.
It was a tale of horror deep,
It was a tale of butcher deed —
A tale to make e'en devils weep,
A tale of fiendish, cruel greed.

O draw a curtain o'er the scene,
Nor dwell upon the horror more;
Think of her but as loved and lost —
No, no not lost, but gone before.
They laid her body in it's tomb
'Mid scenes that to her heart were dear;
And at her sad, untimely doom
Will fall full many a heartfelt tear.

Alfred Sharpe

Carlton Gore Road, Auckland, December, 1880.



29 *Kauri Forest with Figure of a Maori*, 1885

30 *Landscape with River*, 1887

Watercolour, 37x24¼ (940x616)

Signed and dated *Alfd Sharpe 1887*, lower left

Lent by Dr Lindo Ferguson

In the artist's more accomplished watercolours, such as this, he comes to grips, in a masterful fashion, with the peculiarities of the New Zealand scene. He gives a faithful portrayal of the country's landscape both in form and in colour, avoiding the sentimental interpretations of so many of the watercolours by C.D. Barraud (1822-1897), J.C. Hoyte and John Gully.



30 *Landscape with River*, 1887

31 *Landscape of the Auckland Province*, 1889

Watercolour, 23x37 (584x940)

Signed and dated *Alfd Sharp 1889*

Lent by Mr Russell W. Smith

The last work to come to our attention of a New Zealand subject (locality unknown), bears the artist's signature without the final letter of the surname. For reasons unknown, the new mode of address appears to coincide with the end of his stay in this country, and the beginning of the artist's period in New South Wales, Australia, where all reference to him, including his personal signature, is in the form of 'Sharp'. (For the sake of uniformity in the present catalogue we have continued to refer to him editorially as 'Sharpe'.) Despite the fact that this watercolour shows a New Zealand scene, it must have been executed, or at least completed in Australia: for as we shall see in the next section Sharpe was in Newcastle N.S.W. at least by 1888 and possibly as early as the end of the previous year.

Australian Period

In a letter to the editor of the *Newcastle Morning Herald* on April 9th, 1894, Alfred Sharpe (spelling his name however without the final 'e') states that he has 'only seen three or four [exhibitions in Newcastle, N.S.W.] in seven years.' Since his last definite appearance in New Zealand was in April 1887, he must have quit Auckland and settled in Newcastle very shortly after this date — certainly by 1888 and possibly as early as that previous year. The first official record we find, in *Knagg's Nautical Almanac* for 1890, gives his address as Tyrell Street, Newcastle. In 1891 he is listed in Newcomen Street, in 1892 in Melville Street, and in 1893 in Watt Street. This last address coincides with that of a firm of architects, civil engineers and surveyors, Sharp and Shaw, of 6 Watt Street: a coincidence that may be significant but which has not yet been followed up, since the firm is no longer in business. By 1893 Sharpe was exhibiting again (refer Cat.No.34 D) and involving himself in local affairs, for in the *Newcastle Morning Herald* of January 23rd, 1894, we read that a 'Mr. A. Sharp also presented the institution [The Newcastle School of Arts] with two relics in the shape of a sword and a ramrod from the Old Gaol Hill.'

By 1894, he has moved to 38 Scott Street in Newcastle, where he became permanently established, and his occupation is given as 'architect'. The only reference we have to a relative of the artist in Australia comes from Mrs Marion Wansey of Busby Close, Merewether. She recalls a member of her family marrying William B. Sharp, said to be the brother of Alfred. William, it would seem, owned the office in Scott Street, and Alfred had a room at the back where he spent a lot of time painting and where he kept his gear.* Mrs Wansey relates that her father-in-law, the late Sydney Wansey, was a contemporary and close friend of the painter, and from her we hear again the artist being referred to as 'Dummy Sharp'.

Sharpe was probably approaching the age of sixty when he began his life in Australia and he appears to have confined his stay in the country to New South Wales, since all his known works are of this area. In Newcastle, as he had done in Auckland, Sharpe took an active interest in local affairs involving the visual arts, and he continued to voice his opinion in an erudite manner in the local press. The letter mentioned earlier was prompted by the proposal of establishing an art gallery in the town. It suggests the position that visual arts held in Newcastle during this period and presents the artist's strong recommendation to his fellow painters to use Nature as their only guide, harking back to a similar message in his letter to the *Evening Star* in Auckland on May 12th, 1884. This letter is quoted in full, along with the two most interesting letters of the Auckland period, in the Appendix to this catalogue.

The number of known works executed by Sharpe in this later period of his life is still quite small. Two works were specially commissioned by the local townspeople: the *Illuminated Address to Earl Beauchamp*, with its accompanying set of ten watercolour views, and the *Address of Welcome and Appreciation to Victor Trumper*, both now in The Mitchell Library, Sydney, N.S.W. From the newspaper reports of the presentations of these Addresses we learn of Sharpe's local reputation as an artist. Apart from these commissions, however, we have found only eight works dated in the period from 1898 to 1908. It may be that many more works by him exist in Australia, but in view of the complete lack of interest in Sharpe in Australian art scholarship this seems unlikely. It may be that his advanced age caused a reduction in his artistic activity, yet there is no discernible deterioration of quality in these later works. It may be that Sharpe found no great demand for his paintings in Newcastle, or it may be a combination of all these reasons. Sharpe would certainly not have found Newcastle as active in the arts in the 1890's as he had found Auckland in the preceding two decades.

32 *Sunset, Port Stephens, N.S.W.*, 1898

Watercolour, 9x13½ (229x343)

Signed and dated *Alf. Sharp 1898*, lower right

Inscribed *Sunset. Port Stephens N.S.W.*, lower left

Lent by The Newcastle Public Library

A work such as this probably contributed strongly towards Sharpe's standing as a local artist of some importance in Newcastle, and gained for him commissions to design Addresses for presentation to distinguished visitors, as exemplified in Cat. Nos. 33, 34, 35. With his meticulous watercolour technique the artist caters somewhat to popular taste, rendering his subject in its most typical aspect.



Port Stephens
N.S.W.

1898

32 Sunset, Port Stephens, N.S.W., 1898

33 *Illuminated Address to Earl Beauchamp*

December 11th, 1899

Consisting of four sheets which accompany ten watercolours (Cat.No.34 A to J) of typical scenes from the central coastal areas of New South Wales. A separate sheet (not exhibited) lists contents of the views, in the artist's hand.

Watercolour and ink, each sheet of the Address

8x12 (203x305)

Unsigned (Text of inscription given below)

Lent by The Mitchell Library (*D249)

'Lord Beauchamp, who is gradually bringing the whole colony within the compass of his tours, paid his first official visit to Newcastle . . . and was favoured with cool weather and a hearty welcome', relates a correspondent to *The Sydney Mail* on December 23rd, 1899. The presentation of the citizens' Address to the Governor took place on the balcony of the Great Northern Hotel, which 'was lavishly and artistically decorated'. The writer further explains that 'The address embraced 14 grained cards, 18 in. x 14 in. each, one of which was devoted to the title, three to the address proper, and the remainder to local views . . . The whole was enclosed in a handsome casket, highly polished inside and outside, and made entirely from Australian woods from the district. The lid was of silky oak, mouldings of honeysuckle, and the rest of curly and wavy cedar. The views were divided into four classes — rivers, bush, lakes, and harbours — all selected as types of each class . . . The whole of the views were painted in water colours by the well-known local artist, Mr. Alfred Sharp, who also did the illuminating and engrossing, and designed and supplied the casket.'

Sheet I Inscribed: To His Excellency the Right Honourable
William Earl Beauchamp
Knight Commander of the Most Distinguished Or:
:der of Saint George, Governor and Commander in
Chief of the Colony of New South Wales and its
Dependencies.

Sheet II Inscribed: May it please Your Excellency
On behalf of the Citizens

of Newcastle, we have much pleasure in tendering to Your Excellency, as representative of Her Most Gracious Majesty Queen Victoria, a very cordial and hearty welcome on this your first official visit to the City of Newcastle and its surrounding district.

As you are aware, Newcastle is the second port of New South Wales. Its prosperity is mainly due to the presence of immense beds of coal deposits which exist in the district, and to the fact that it is the natural outlet of a very extensive and rich agricultural and pastoral area.

It will afford us much pleasure to point out to Your Excellency, during your stay in our midst, the evidences of our natural wealth and industrial activity.

The majority of our pop-

ulation belongs to the working classes; and we can assure Your Excellency that there are no subjects more loyal to the throne and person of Her Majesty the Queen, in any part of her extensive dominions, than are to be found in the Newcastle district. In proof of this, we beg to remind you of the unbounded enthusiasm and unanimity which were exhibited lately, when the last of the New South Wales Military Contingent left Newcastle for South Africa, to assist the Imperial troops in their defence of the liberties and the maintenance of the rights of our fellow kinsmen and subjects in the Transvaal. We have noted with pleasure

the keen interest you have exhibited,
since your arrival in the colony, in
all that relates to the happiness and pros-
perity of the people; and the desire you
have shown to bring yourself into touch
with every section of the community.

We feel confident that the in-

Sheet IV Inscribed: formation you will obtain of our colony,
whilst administering its affairs, will be
of value, not only to yourself, but also
to the nation of which we are proud to
form part.

Trusting that your visit
to our district will be a pleasure to you,
and wishing Your Excellency every
happiness and prosperity under the
guidance of a beneficent Providence,

We beg to subscribe our-
selves, on behalf of the citizens,

Alfd Timbury
W.J. Ellis
Joseph Wood
G. Earp

C.O. Flashman

Edward S. Holland

Mayor
Alderman and Secretary
Treasurer
President of
Chamber of Commerce
President of
Teachers' Association
Town Clerk

Newcastle. Decr: 11th 1899.

34 *Set of Views*

Each sheet measures approximately 8x12 (203x305)
and is exhibited in its original mount

A *View of Nobby's, Newcastle Harbour*

Signed *Alf Sharp N.S.W.*, lower right

The hummock of rock known as Nobby's lies at the south side of the entrance to the Hunter River

at Newcastle and is connected with the mainland by a breakwater half a mile in length, protecting shipping in Port Hunter from frequently turbulent seas. Sharpe, with his characteristic clarity of form and accurate detail, effectively captures the atmosphere of this vigorous coalmining port, endowing it, furthermore, with the splendour of the sunset hour.

B *South Head and Lighthouse, Port Stephens*

Signed *Alf Sharp N.S.W.*, lower left

In contrast to the bustling harbour at Newcastle, Port Stephens was of little importance commercially, being often referred to as a harbour of refuge. The tranquility of this scene matches such a description and introduces us to one of the artist's most visually poetic statements. The scoring effect, evident in sections of this painting, is a device which was used consistently by him, both in the New Zealand and Australian works, to suggest the play of light upon water. It seems to have been a technique developed by J.M.W. Turner (1775-1851), that great English innovator in the use of this medium.

C *Sugar Loaf and Pilot Station, Port Stephens*

Signed *Alf Sharp NSW*, lower right

Port Stephens is presented from the same aspect as Cat.No.32 and again the pervading hue of twilight brings to the image a tinge of romanticism.

D *Cowan Creek, Hawkesbury River*

Signed *Alf Sharp N.S.W.*, lower left

This painting shows the steamer *Newcastle* on an excursion along one of the well-known waterways of New South Wales. The Hawkesbury River, sometimes referred to as 'the Rhine of Australia' was at this period navigable by steamer for seventy miles. A landscape of the Hawkesbury region from an earlier date was the subject chosen for special reference in a column headed 'Art in Newcastle' in the *Newcastle Morning Herald*, December 1st, 1893. The writer's commending 'remarks were suggested while viewing a large watercolour picture of the Hawkesbury, by Mr Alfred Sharp, which is now on view in Hunter Street. The artist took his stand on Green Point . . . , looking down the river during the afterglow of a rich, warm, cloudless sunset, just as the shades of night were beginning to settle down in the deep-cleft valleys of the mountains. The beautiful colouring then displayed to his vision has resulted in the production of a picture which will be a revelation of beauty to those who have never witnessed the soft splendour of a Hawkesbury sunset.' The Green Point area was again depicted by the artist in a watercolour dated 1905, which is now in a private New Zealand collection.

E *The Hunter River at Raymond Terrace*

Signed *Alf Sharp N.S.W.*, lower right

According to the artist's notation on the sheet listing contents of the Views, 'Raymond Terrace is 14 miles up R. Hunter.' The large steamer has been identified as the *Namoi*, which weighed 1500

tons and commuted daily to Morpeth, the town at the head of the navigable stretch of the Hunter River.

F *Paterson River, at the Wharf*

Signed *Alf Sharp N.S.W.*, lower right

In his precise fashion, Sharpe again clarifies the subject's locale for the benefit of His Excellency, by stating that 'Paterson Wharf is 42 miles up River from Newc...le.' Aside from what it accomplishes as a faithful guide to the area, this is, however, probably the least successful watercolour of the set and the artist's limitations in rendering the human form in context are obvious.

G *Group of Red Gums, Newcastle*

Signed and dated *Alf Sharp N.S.W.99*, lower right

The structure of these stunted and wind-tossed trees of the Merewether Hills near Newcastle owes its origin to such works of the New Zealand period as 'Rockwood' Through the Trees (Cat.No.12), *Pohutukawa Tree* (Cat.No.20), and *Kauri Forest with Figure of a Maori* (Cat.No.29).

H *Cooranbong Ranges from Pulbah Island, Lake Macquarie*

Signed *Alf Sharp N.S.W.*, lower left

In spite of the existence of approximately forty coastal lakes in New South Wales, Sharpe's 'Lake Views' comprise aspects of only one — Lake Macquarie — described by the *Geographical Encyclopaedia of New South Wales* (W. Hanson, 1892) as a 'picturesque lake . . . situated about 12 miles S. of Newcastle . . .'. Part of its appeal for the artist lay in the variety of headlands afforded by its irregular shape, and the flocks of wild-fowl inhabiting the area. This watercolour shows in a somewhat arbitrary manner a flight of the birds moving in order of progression. The artist's fascination with such an event was taken up to a lesser degree in one of the Port Stephens views (B).

I *Teralba Bay, Lake Macquarie*

Signed *Alf Sharp. N.S.W.*, lower right

J *Lake Macquarie from Wangi Wangi Park*

Signed *A.S. NSW*, lower left

The limitations of size and subject matter of these watercolours from the Beauchamp Collection does not appear to have inhibited the artist's method or response; they are a fine accomplishment by a man who continued, in the last decades of his life, to work consistently in the topographical tradition, enhancing it with his own personal style.

35 *Address of Welcome and Appreciation*

to *Victor Trumper* October 20th 1903

Watercolour and ink, 17x12 (432x305)

Signed and dated *Alf Sharp 1903*, top right

Text of inscription given below.

Lent by The Mitchell Library (v*/ILL.Ad/17)

Victor Trumper, the well-loved champion of Australian cricket, received an enthusiastic welcome from the citizens of Newcastle on his visit there at the end of 1903 following a successful tour overseas with the Australian Eleven. The *Newcastle Morning Herald* (21st October 1903) mentions that the event was rather grandly marked by the presentation of a gold medal and an illuminated Address which 'was executed by Mr Alfred Sharp, and was voted a beautiful work of art.' This Address, decoratively more ambitious than the earlier tribute to Lord Beauchamp, incorporates a small vignette illustration in its title which introduces local colour. The script and stylised floral pattern of the border remain similar, however, and one is reminded in both of certain fifteenth century mediaeval illuminated manuscripts with their ornate initials and foliate design.

The Address reads as follows:

Dear Sir

We, the undersigned on behalf of the residents of Newcastle and the surrounding District, hereby tender you a most cordial welcome on the occasion of this your first appearance among us since your return from your late extraordinarily successful tour of England and South Africa with the team that last visited the Mother Country.

We further beg your acceptance of the accompanying Gold Medal, the gift of a few of your many admirers here; who desire to thus show in a modest, though tangible form, their high appreciation of your numerous good qualities as a gentleman, as well as one of the world's greatest cricketers.

We sincerely trust that you may enjoy very many years of happiness and prosperity, in which to gather additional laurels as an accomplished exponent of our splendid national game, and incidentally to win still more renown for New South Wales and Australia generally.

Believe us to remain,

Dear Sir,

Yours faithfully,

W Cann J.P. Mayor of Newcastle

C H Hannell J.P. T H Hogue

R J Bond Thos Dover

36 *Early Morning Ground Fog, Bush Road*, 1905

Watercolour, 8¼x12¼ (210x310)

Signed and dated *Alf Sharp (1905)*, lower left

Annotated on the backboard, verso, *£ 2/15/-2/2/ at Newcastle*

Early Morning Ground fog Bush Road Port Shepherd

N.S.W. Trees mainly Stringbark and

Grey Gums.

Lent by Mrs J.F. Waddell

The artist employs an uncommonly broad technique in this study of the Australian bush. His characteristic 'S' shaped branch of the left-hand tree reminds the viewer of a work such as Cat.No.32, and the felled trunk in the foreground recalls Cat.No.23.

Two further landscapes by Sharpe of the New South Wales region exist in the collection of Mrs Marion Wansey; one dated 1906 measures 330x508mm and is inscribed verso *Group of Young Tobacco Trees in Gully near New Lambton*, and the other, also a watercolour but of an unidentified area, is dated 1908 and measures 235x330mm. Unlike a large proportion of the New Zealand works, all Sharpe's later landscapes are comparatively small in format and appear to be consistently horizontal in shape.

37 *Lake Macquarie II*, 1908

Watercolour, 11¾x17¾ (298x451)

Signed and dated *Alf Sharp 1907*, lower right

Inscribed *Lake Macquarie*, lower left

Lent by Mrs Dorothy Cadell

Conclusion

Considering the few watercolours we know from his Australian period, Alfred Sharpe as an Australian artist cannot be considered more than an amateur painter of distinction, working in the topographical tradition. As such, he was outside the mainstream of late colonial art in Australia, with which we readily associate the painters Nicholas Chevalier (1828-1902), William Charles Piquenit (1836-1914), Louis Buvelot (1814-1888), and Eugene von Guerard (1811-1901). Accordingly, he does not appear to have been acknowledged in any of the critical appreciations of Australia's early artists.

Nothing more is known of Alfred Sharpe after 1912 and all attempts to trace the date and place of his death have so far been fruitless. Did he leave Newcastle before he died? Did he perhaps leave Australia altogether to return to his native land? We do not know. Nor do we know what lay behind his leaving New Zealand for New South Wales, if it were not simply that his wife had died and that he had by then retired from active participation in his profession and wished to spend his remaining years with the only nearby member of his family. Why did he change the spelling of his name and is it only a coincidence that he did so at the time he arrived in Australia? Was it merely to conform to his brother's usage — for it can be assumed that William was some years younger than Alfred and had several years of continuing activity before his retirement? These are intriguing questions, but they are essentially irrelevant to Alfred Sharpe's true achievement of life — his legacy to us of a few score of watercolours and pencil drawings, some of which have been described by one art historian as 'among the finest of the topographical tradition.' A life-long handicap in oral communication with his contemporaries has not impeded the communication to his fortunate successors, ourselves, of something of his personal sense of beauty. That is the great achievement of 'Dummy Sharpe'.

List of Owners

Auckland City Art Gallery	1, 5, 10, 11, 14, 19, 20, 21, 26
Auckland Institute and Museum	4
Mr F. Lloyd Astley	16
Lady Alport Barker	9
Mrs Dorothy Cadell	37
Mrs Errol Cheal	12
Miss Thurl Donald	13
Dr Ross G. Dreadon	15
Dr Lindo Ferguson	30
Fletcher Holdings	23
Mr H. McKail Geddes	22, 28
Hocken Library	27
Mrs H.A. Hunter	3
Mr L.W. Kitching	6, 7
Mr J.E. Lawford	24, 25
Mitchell Library	33, 34, 35
National Art Gallery, Wellington	18
Newcastle Public Library	32
Mrs Eileen Shera	2
Mr Russell W. Smith	31
Mr J.N. Tattersfield	29
Mrs J.F. Waddell	36
Waitangi National Trust	17
Mrs Jocelyn Young	8

Appendix I

Note: These texts have been re-set to preserve the original format and punctuations: misprints have been left uncorrected.

Evening Star, Thursday, May 1st, 1884

A Plea for Water Colours

(To the Editor.)

SIR,—Now that the Exhibition is open, and the public interest thereby aroused in art matters, I would like to say a few words in favour of water colour. Freely admitting the greater power, facility, and rapidity of execution gained by oil colours; still good water colours have a pure transparency of their own, in landscape, that oil can never attain to. The prejudice against water colour, as evanescent, is fast disappearing with the modern improvements in the manufacture, and artistic manipulation of the colours, which are now all that can be desired for permanence, and quite hold their own with oil in that respect. The Queen of England herself is one of the greatest patrons of water colours, and has done much for its encouragement. That water colours are daily increasing in popular favour is seen by the prices now obtained for them at home. I have before me a copy of a late issue of your paper, containing an account of late sales by auction of water colours in London. The pictures were by Mr Cosmo Orure(?) and Mr Sutton, which sold at high rates, one picture fetching as much as 1,100

guineas; and some time ago, one by Stanfield fetched £1,800 guineas. I trust that those artists amongst us, who have a taste for water colour, and a delicate touch, will not be diverted from pursuing that branch of art. Our water colourists, led away by the prominence given to oil painting at our exhibitions, and by the facility of execution it offers to those who think that a week is too much to give to a £10 picture; and deterred by the far greater technical difficulties which beset the manipulation of water colour, as well as the much greater care required both in regard to workmanship and materials, have gone over *holus bolus* to oil; and water colour seems to be relegated to the realms of sketchdom. I have been a watercolourist for thirty years, and still stick stick to my first love; and I am happy to see that some of our best artists, notably Gully and Hoyte, are of the same mind with me in that respect. The capabilities of water-colour for landscape is well attested by Gully's pictures in the present Exhibition, especially Mitre Peak and the West Coast Road, which are gems in their way; and here, I would wish again

to protest against the treatment that water colours have met with at the last two exhibitions of the Society of Arts. Formerly, one side of the hall was given to oil, and the other side to water-colour, and if more space was wanted for either, after hanging the best, then — and only then — were the other vacant places filled up or other accommodation provided for the surplus pictures. But now, the whole room is given to oils, and water-colours are put in the centre, *minus* backing to set them off, and *minus* every element of light and position, that would render them attractive. Is it any wonder than, instead of the grand show of delicate water-colours that was the feature of the old Society of Artists, we have nothing but crude oils, sprinkled with a few really good pictures; painted by those who, having adopted oil from the first, have got rid of that crudity which is inseparable from the efforts of amateurs; and whose pictures exhibit that finish, combined with power, which is only attained by long practice. --I am, &c.,
ALFRED SHARPE.

Appendix II

Evening Star, Monday, May 12th, 1884

Art Training

(To the Editor)

SIR,—A correspondent to your issue of Saturday evening gives expression to his opinion on art training, to which opinion I wish to give my unqualified dissent. I must protest against the assumption that the painting or delineation of landscape requires less knowledge of form, or inferior abilities, to what is required for figure-painting. The two types of art are totally dissimilar; so much so that a good figure painter is usually a miserable failure at landscape (despite his art training) and *vice versa*. And I am fully persuaded that it requires as much knowledge of form to give the characteristics of the multitudinous varieties of vegetation as to give the various types of the human face or figure, for there are far more types of vegetation than there are of animal life; and to represent the one correctly requires as much art and realization as the other. If Mr Gully had gone through the curriculum required by the Royal Academy, he might have made a good figure painter; but he would, in all probability, have been ruined as a *sui generis* painter of New Zealand scenery, and his pictures might, perhaps, have been only worth 25 pence, instead of the hundreds spoken of by your correspondent. Do not misunderstand me — I am not running down art training, but I mean to assert that the training of the Royal Academy, however suited to produce art in figures, is much more likely to ruin than to help those whose

tastes, genius, and associations lead them altogether into the domain of landscape. I would wish to again point out (what I have frequently urged) that to represent accurately the scenery of a totally new country we must divest ourselves of old-world and antiquated notions of art, and begin *de novo* at Nature's shrine.

I prefer to trust to genius in these matters instead of trusting to laboriously inculcated antediluvian ideas of the moral fitness of things in art matters, which, no matter how applicable to European conditions, are utterly inapplicable to New Zealand, and moreover are utterly subversive of all originality, and recognise no art that travels out of the old, time-honoured, well-worn groove. According to these conservatives, who assume to lay down the law on art matters, art must ever reach backwards to the antique, and never presume to reach forward. True, the world is progressing with ever accelerated speed, but though Art's twin sister Science, shaking off the trammels of the past, is found in the van of progress, art — chained down by academical dogmas — still remains where she was at the beginning, and is hounded back into that position should she ever make an attempt to struggle forward or burst her chains. Why should this be so? Why should Science be allowed and encouraged to soar while her sister Art is chained and clipped - - I am, &c., ALFRED SHARPE.

Appendix III

Newcastle Morning Herald, Monday, April 9th, 1894

AN ART GALLERY FOR NEW-
CASTLE.

TO THE EDITOR.

SIR, - I was very much pleased with Mr. Leece's letter in your issue of Saturday morning, and consider that it contains many valuable suggestions which I will leave to speak for themselves. I have several times expressed my opinion in your columns that Newcastle, as the second city of the colony, and her surrounding townships should make some further effort towards the higher life of cities. The elements of art culture are with us, but they are sadly neglected and languishing for want of appreciation and encouragement. That encouragement should be supplied by our numerous schools of arts; which, as Mr. Leece says, are at present simply nothing more than reading-rooms. Look at the number of successful exhibitions held annually in every small township in this district; and consider how much better it would be if the art departments of those shows should form one large annual central exhibition, devoted exclusively to art and manufacture, instead of being jumbled up amongst poultry, pigeons, pigs, and potatoes. There are no public bodies more appropriate than our schools of arts committees to unitedly initiate and carry out such a measure; and the proceeds, after paying all expenses, might then

be applied to the purchase of some of the best of the pictures annually shown. Those pictures could then be hung where the head committee chooses until the collection is sufficiently large to warrant the commencement of a building to hold it. Newcastle has never had an art exhibition of its own yet, save in connection with some other money-making object. I have only seen three or four in seven years; the first one being the Women's Exhibition in the new Castlemaine Brewery, and the last the Free Methodist Exhibition lately held here in the Masonic Hall. This last one was much the best one yet held in our town, as far as pictures are concerned; and yet, among a room full, only about two or three were original; the rest being merely copies of copies, such copies being generally poor lithos or chromos of third-rate German pictures. And yet these copies evidenced abundance of good drawing, and technical talent, that only want to be guided to Nature to lead to a revolution in art matters here. How much more interesting our art shows would be if, instead of indifferent copies of stale oleographs, we could see the beauty spots and fairy bowers of our own land, vividly

placed before us on paper or canvas, and shown in their best, brightest, or most picturesque aspect? I find it immeasurably easier and pleasanter to paint from Nature than from a copy, and so would the others, as soon as they are taught how to do so. Copying copies, after a pupil is able to use the brush properly, kills all originality and art; and also blinds the eye to all perception of natural beauty of form and colour; and I trust our young amateurs will drop dreary imitation and go in for bright originality. Till then I am afraid an art gallery for Newcastle will never be an accomplished fact, as it is plain we cannot create one out of oleographic copies. I am, &c.

ALFRED SHARP.

Newcastle, 7th April.

Chronology

SOURCES

- 'An Almanac' 1856 Name of Sharpe appears as an artist and draughtsman of Carlton Gore Road (unconfirmed)
- (cf. letter to *Herald* of 16/7/1881) 1857 Possibly first year of Sharpe's residence in Auckland.
- The New Zealander* 28/9/1859 1859 An Alfred Sharpe arrived on *Tornado* from Liverpool
- Registrar of Births, Deaths and Marriages 26/9 1866 Marriage of an Alfred Sharpe to Jane Jeffares (no issue)
- (cf. Cat.No.23 and p) 23/7 1870 Painted *The Hotel at Waivera*
- Catalogue, Auckland Society of Artists, First Exhibition 1871 1/3 Exhibited (22) *Gate of St Mary's Church, Oxford* (140) *Edinburgh Castle, from the Auld Town*
- (review, *Herald* 3/3/1871) 1873 Drew *Charcoal and Pencil Study* (English scene)
- (cf. p and fig.1) Painted *View of the Waikato River from Telegraph Hill, Mercer*
- (Cat.No.3) 5/3 Exhibited (233) *Architectural Drawing* (£5-10) (234) *View in Domain* (£2-10)
- Catalogue, Auckland Society of Artists, Second Exhibition 1874 Painted *Judge's Bay*
- (Cat.No.1) " *Gathering Firewood near Orakei Bridge*
- (Cat.No.2) 1875 Painted *Mercer*
- (Cat.No.4) " *Coromandel*
- (Cat.No.14) 16/1 Death at Thames of a Jane Sharpe, aged 64
- Registrar of Births, Deaths and Marriages 16/11 Sharpe a member, no address, exhibited
- Catalogue, Auckland Society of Artists, Third Exhibition (1) *Pelargorium* (sic) (pencil) (£2-10)
- (review, *Herald* 16/11/1875; (45) *Evensong* (pencil) (£5-5)
- Star* 16/11/1875) (54) *View of Durham Cathedral* (pencil)
- (77) *The Past and the Present, Remains of Koherau Pah* (£6-6)
- (87) *View on the Waikato* (£7-7)
- (95) *View from Mangatawhire* (£7-7)
- (98) *Scarlet Geranium* (pencil) (£2-2)
- (Cat.No.5) 1876 Painted *Taupiri Village and Plain Looking towards 'Pirongia'* (£8-8)
- (Cat.No.20) " *Pohutukawa Tree*

(Cat.No.6)
(Cat.No.7)
(Cat.No.8)
(cf. p. and fig.2)

Catalogue, Auckland Society of
Artists, Fourth Exhibition
(review, *Herald* 24/11/1877:
Star 22/11/1877)

(cf. Cat.No.18)
(cf. Cat.No.18)
(Cat.No.19)
(Collection Mrs W.J. Cumming)

(Cat.No.21)
(Collection Mrs W.J. Cumming)
Catalogue, Auckland Society of
Artists, Fifth Exhibition (not
examined, cf. following entry)

Minutes, Auckland Society of
Artists

(Cat.No.23)
(cf. Cat.No.19)
Melbourne International
Exhibition Official Report, M.I.E.
1880-1, Melbourne 1882, p525

Minutes, Auckland Society of Arts

An Auckland Newspaper (cf. Cat.No.29)

(Cat.No.18)
(Cat.No.16)

Minutes, Auckland Society of Arts

1877 Painted *Waikato Landscape*
" *View of the Waikato*
" *View from the Auckland Domain*
" *View in Ceylon*

17/11 Sharpe a member, address Carlton Road, exhibited
(4) *Mercer on the Waikato from Telegraph Hill* (£6-6)
(5) *Lake Wangapae, Waikato: Sunset* (£7-7)
(11) *Lake Waikape Moanā and Waikato River from Rangiriri* (£7-7)
(15) *Old Native Pa and Burial Ground, Mangapai* (£12-12)
(21) *View from the Bald Spur, Tangihua Ranges* (£12-12)
(37) *The Picnic Ground, Auckland Domain* (£5-5)
(39) *Entrance to the Cavern at the Three Kings, Auckland* (£5-5)

1878 Painted *Russell - Bay of Islands in 1859, from Paihia Point*
" *Paihia - Bay of Islands in 1859*
" *A Jam in the Lava Cleft*
" *Native Storehouse or Poutaka*

1879 Painted *Oyster Cove, North Harbour, Auckland*
" *Off East Cape Islet - N.Z.*
Exhibited (75) *Sunset*

Letter of commendation awarded to
A. Sharpe for Cat.No.75, *Sunset*

1880 Painted *A View of Wenderholme, Auckland*
" *Cadman's Creek, Coromandel, N.Z.*
Exhibited *Entrance of Cadman's Creek*

A. Sharpe proposed a member by C. Watkins, seconded by
Drummond
A. Sharpe listed as member of the committee

Dec. Published poem 'Lines on the Death of Miss Dobie', by Alfred
Sharpe, Carlton Gore Road

1881 Painted *Bay of Islands*
" *Coromandel, New Zealand*

21/2 Sharpe offered suggestions regarding certificates.

- Catalogue, Auckland Society of Arts, First Exhibition
(review, *Herald* 6/4/1881;
Star 9/4/1881)
- Richmond-Atkinson Papers*, General Assembly Library, Wellington
- Minutes, Auckland Society of Arts
New Zealand Herald
- Minutes, Auckland Society of Arts
- Auckland Society of Arts, Black and white exhibition
(review, *Herald*
Star
- (cf. Catalogue, Auckland Society of Arts, Exhibition 14/4/1887 No.227)
(Cat.No.17)
(Cat.No.27)
- Auckland Directory*
- Catalogue, Auckland Society of Arts, Second Exhibition
(review, *Herald* 20/4/1882;
Star 21/4/1882)
- (Cat.No.22)
(Cat.No.24)
(Cat.No.25)
(Cat.No.26)
- Catalogue, Auckland Society of Arts, Third Exhibition
- 6/4 Sharpe a working member, address Carlton Gore Road
Sharpe listed as member of the committee, exhibited
(83) *Sunset on the Kikowhakarere Gorges, Coromandel* (£15-15)
(84) *Up the Parsonage Ravine, Coromandel*
- 18/6 Letter from J. Symons to J.C. Richmond, 'I gent who is deaf and dumb or nearly so' on Auckland Society of Arts Committee
- July Sharpe presented paper on investment of funds

Letter to Editor criticising proposal of paid secretary for Auckland Society of Arts: 'I have been a resident of Auckland for about 24 years'

Sharpe proposed in interim black and white exhibition be held
- Aug. Sharpe on Auckland Society of Arts committee until approximately this time
- 10/11 Exhibited *On the Coast near Auckland* (pencil)
- 1882 Painted *Look Out Peak, North Head, Manukau from Whatipu Gorge*

" *Entrance to the Stalactite Caverns of Waiomio - Bay of Islands*
" *Stream through the Bush*

Under Carlton Gore Road: Alfred Sharpe, artist and draughtsman
- 20/4 Sharpe a working member, address Carlton Gore Rd, exhibited
(74) *Sulphur Springs of Ohaewai (Bay of Islands)* (£14-14)
(122) *Ngaheiu, Bay of Islands*
- 1883 Painted *Shoal Bay, Auckland, New Zealand*
" *Mansion House, Kawau*
" *Whatipu, West Coast, Auckland*
" *Manukau Heads*
- 12/4 Sharpe a working member, exhibited
(115) *Burial Place of Honi Heke, Bay of Islands* (£10-10)
(127) *Entrance to the Stalactite Cavern of Waiomio - Bay of Islands* (£10-10)
(134) *View of Shoal Bay, Auckland* (£8-8)

(Cat.No.9)

Minutes, Auckland Society of
Arts

Catalogue, Auckland Society of
Arts, Fourth Exhibition
(review *Herald* 25/4/1884;
26/4/1884;
Star 26/4/1884)

(cf. Cat.No.24)

Evening Star (cf. Appendix I)

Evening Star (cf. Appendix II)

First Annual Report, New Zealand
Art Students' Association (for
1884) (Published 6/2/1885):
Report of exhibition

(Cat.No.10)

(Cat.No.28)

(Cat.No.29)

First Annual Report, New Zealand
Art Students' Association

Catalogue, Auckland Society of
Arts, Fifth Exhibition
(review, *Herald* 20/4/1885;
Star 21/4/1885)
(Cat.No.10)

New Zealand Art Students'
Association Exhibition
(review *Auckland Weekly News*
24/10/1885),

Auckland Weekly News 31/10/1885

Catalogue, Auckland Society of
Arts, Sixth Exhibition
(review, *Star* 19/4/1886)

(Cat.No.30)

1884 Painted *Twilight, Auckland Harbour*

7/4 Resolved that Mr. Alfred Sharpe act as judge of landscape studies

25/4 Exhibited (138) *A Grey Day off Tiritiri* (£4-10)

1/5 Letter to Editor criticising prominence given to oil paintings in ASA
Exhibition 25/4/1884 'I have been a water colourist for thirty years'

12/5 Letter to Editor regarding art training

Oct. Second Prize, Silver Medal awarded to A. Sharpe

1885 Painted *The Gates of Dawn*

" *New Zealand Bush Scene*

" *Kauri Forest with Figure of a Maori*

6/2 A. Sharpe listed as senior art student. A. Sharpe elected to committee

15/4 Sharpe a working member, address Carlton Gore Road, exhibited
(121) *The Gates of Dawn*

24/10 Alfred Sharpe wins Gold Medal for landscape

Sharpe exhibits outdoor sketches

1886

15/4 Sharpe a working member, address Vincent St., exhibited
(129) *A Cool Sunset from the Swanson Ranges, Auckland* (£8-0)

1887 Painted *Landscape with River*

Catalogue, Auckland Society of
Arts Seventh Exhibition
(review, *Star* 14/4/1887)

- 14/4 Sharpe a working member, address Vincent St., exhibited
(209) *Twilight on the Swamp of the Awaroa in in Flood* (£15-0) (illus-
trated pl.VIII)
(227) *Look Out Peak, North Head, Manukau from Whatipu Gorge* (1882)
(£7-0)
(illustrated pl.XXI)

Catalogue, Auckland Society of
Arts, Eighth Exhibition

- 1888 Sharpe by this year certainly in Australia
26/4 Sharpe a working member, no address.
Sharpe did not exhibit

New Zealand Mail 11/5/1888

- 11/5 Death of wife of A. Sharpe 'artist and architect' in Auckland Refuge

(Cat.No.31)

- 1889 Painted *Landscape of the Auckland Province* (signed *Alfd Sharp* without *e*)

Catalogue, Auckland Society of
Arts, Ninth Exhibition
Knagg's Nautical Almanac

Sharpe not listed as a member

Newcastle Nautical Almanac

- 1890 Lists an Alfred Sharp, Tyrell St. Newcastle, N.S.W.

Knagg's Nautical Almanac

- 1891 Lists an Alfred Sharp, Newcomen St. Newcastle

Newcastle Nautical Almanac

- 1892 Lists an Alfred Sharp, Melville St. Newcastle

Newcastle Morning Herald
(cf. Cat.No.34b)

- 1893 Lists an Alfred Sharp, Watt St. Newcastle

Newcastle Nautical Almanac

- 1/12 Describes a large watercolour of the Hawkesbury by Mr Alfred Sharp,
then on view in Hunter Street, Newcastle

Newcastle Morning Herald
(Newcastle School of Art Annual
Report for 1893)

- 1894 Lists an Alfred Sharp, Scott St. Newcastle

Newcastle Morning Herald
(cf. Appendix III)

- 23/1 'Mr A. Sharp also presented the institution with two relics in the shape
of a sword and a ramrod from the Old Gaol Hill'

Newcastle Nautical Almanac

- 9/4 Letter to Editor on art education: 'I have seen only three or four
[exhibitions in Newcastle] in seven years'

Knagg's Nautical Almanac

- 1895 Lists an Alfred Sharp, 38 Scott St., architect

Knagg's Nautical Almanac

- 1896 Lists an Alfred Sharp, 38 Scott St., architect

(Cat.No.32)

- 1897 Lists an Alfred Sharp, 38 Scott St., architect

- 1898 Painted *Sunset, Port Stephens, N.S.W.*

Newcastle Nautical Almanac

(Cat.Nos.33-34)
(reported, *Sydney Mail* 23/12/1809)

(cf. Cat.No.37)

(Cat.No.35)
(reported, *Newcastle Morning Herald* 21/10/1903)

Sands Country Directory

(Cat.No.36)
(Collection Mr Mogford)

(cf. Cat.No.36)

(cf. Cat.No.37)

(Cat.No.37)

(cf. Cat.No.36)

Sands Country Directory

(Cat.No.11)

(Cat.No.12)

(Cat.No.13)

(Cat.No.15)

(Collection Mrs M.Bond,
Hamilton, N.S.W.)

1899 Lists an Alfred Sharp, 38 Scott St., architect

Executed *Illuminated Address to Earl Beauchamp* and accompanying set of ten watercolour views and designs and supplied the casket.

1901 Painted *River Scene with Man Fishing*

1903 Executed *Address of Welcome and Appreciation to Victor Trumper*

1904 Lists an Alfred Sharp, architect of Newcastle (and thereafter annually until 1912)

1905 Painted *Early Morning Ground Fog, Bush Road* (2-15 or 2-2)
" *Wallaby Rock, Green Point, Hawkesbury River, N.S.W.*

1906 Painted *Group of Young Tobacco Trees in Gully near New Lambton*

1907 Painted *Lake Macquarie I*

1908 " *Lake Macquarie II*
Painted *Unidentified Area in N.S.W.*

1912 Last listing of an Alfred Sharp, architect of Newcastle

Undated *The Environs of Auckland*

Undated *'Rockwood' through the Trees*

Undated *Remuera*

Undated *Castle Rock, Coromandel*

Undated *New Zealand Subject* (c1886)

Alexander Turnbull Library, biographical records

Auckland directories

Auckland Society of Artists, exhibitions catalogues

Auckland Society of Arts, exhibitions catalogues

Auckland Society of Artists and Auckland Society of Arts. Minutes (three volumes. Auckland Institute and Museum's Library)

Gordon H. Brown: Hamish Keith, *An Introduction to New Zealand Painting 1839-1967* (New Zealand/England, 1969)

Daily Southern Cross (Auckland)

Gil Docking, *Two Hundred Years of New Zealand Painting* (New Zealand/Australia, 1971)

Evening Star (Auckland)

W. Hanson, *Geographical Encyclopaedia of New South Wales* (1892)

Hamish Keith, *New Zealand Painting 1827-1890*

Newcastle Almanacs

New Zealand Morning Herald

New Zealand Art Students' Association, *First Annual Report* (Auckland, 1884/85)

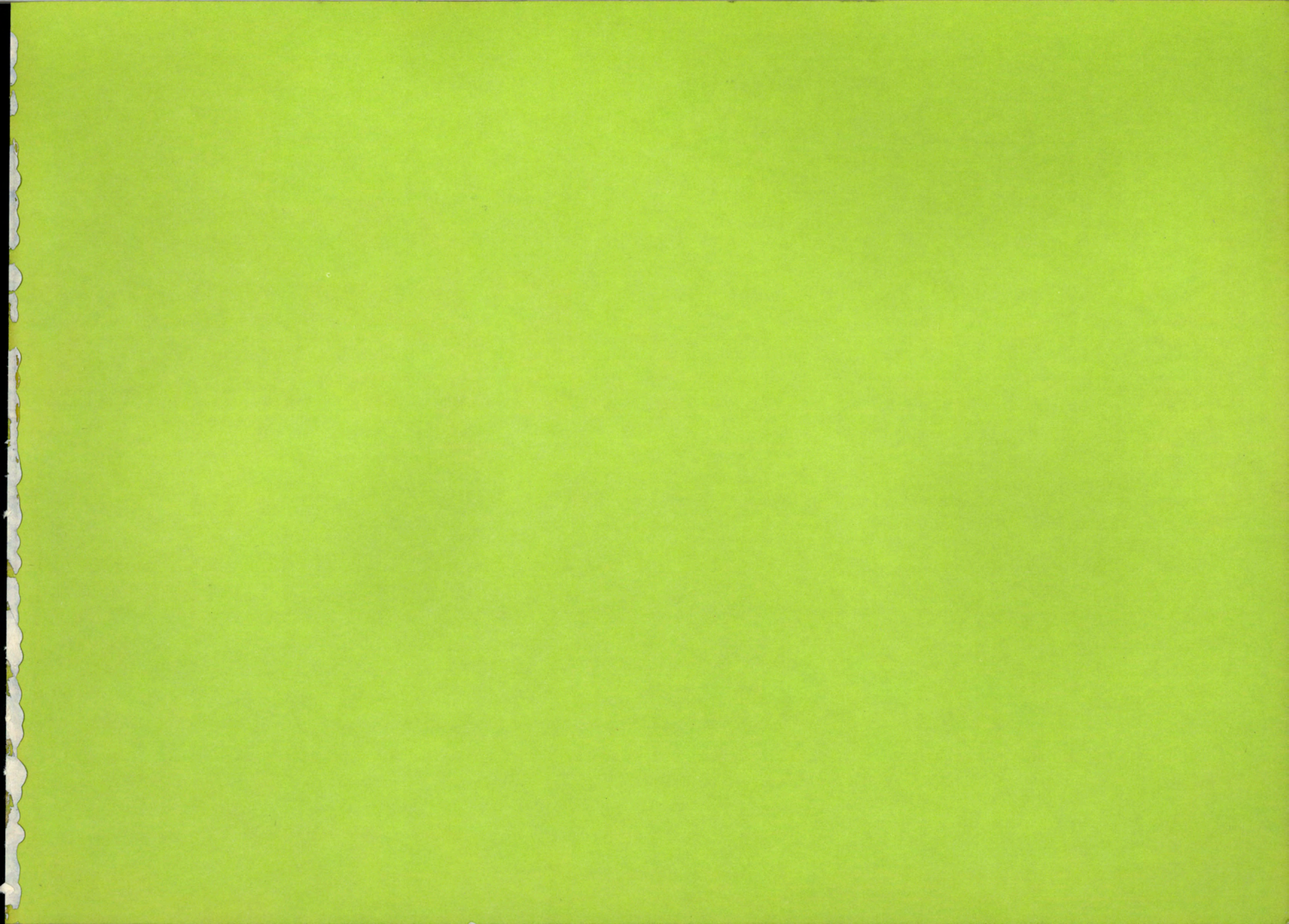
New Zealand Herald (Auckland)

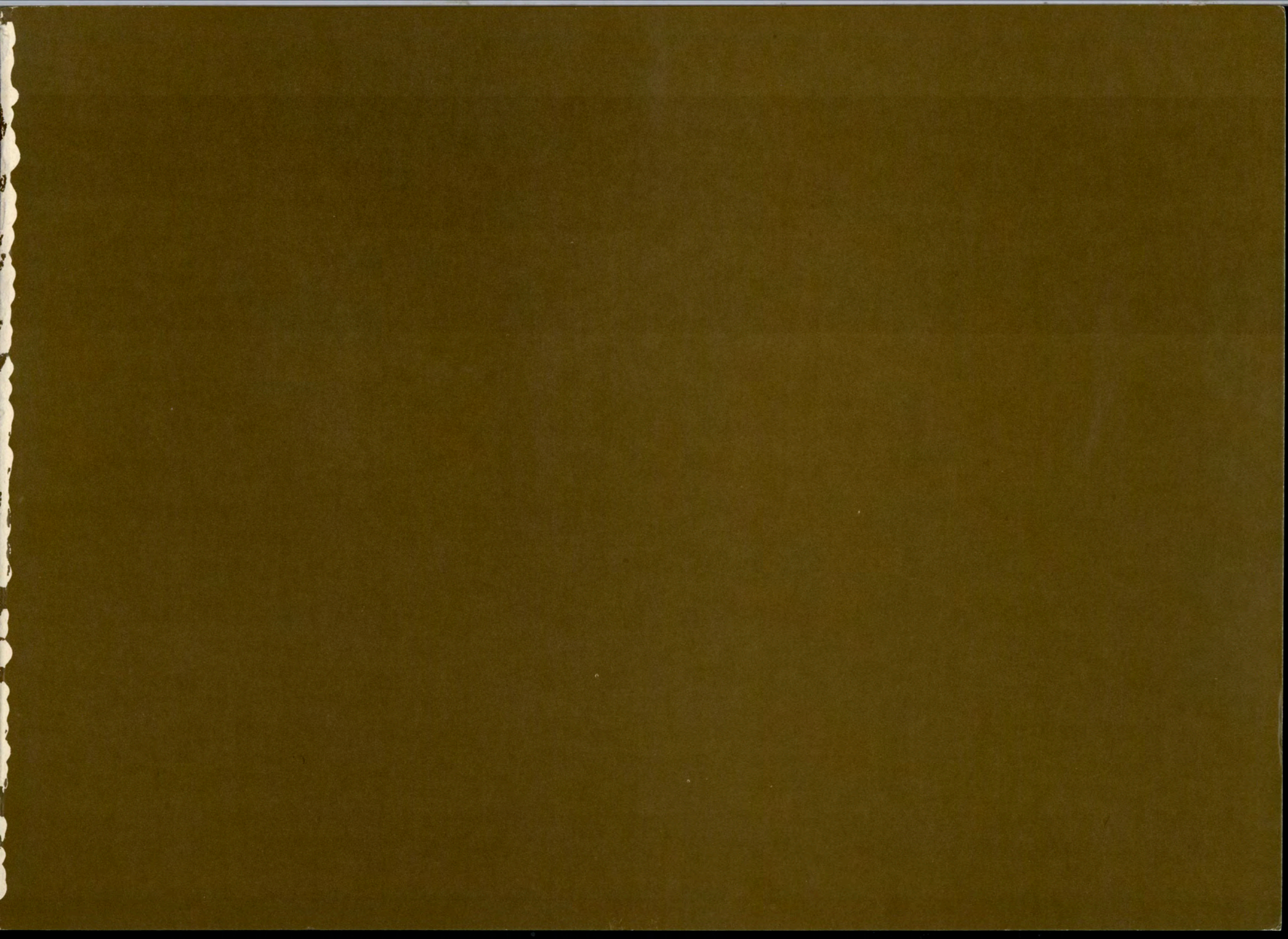
Una Platts, *Colonial Auckland* (Auckland City Art Gallery, 1959)

The Sydney Mail

Wise's New

Wise's New Zealand Directory





Auckland City Art Gallery 1973

