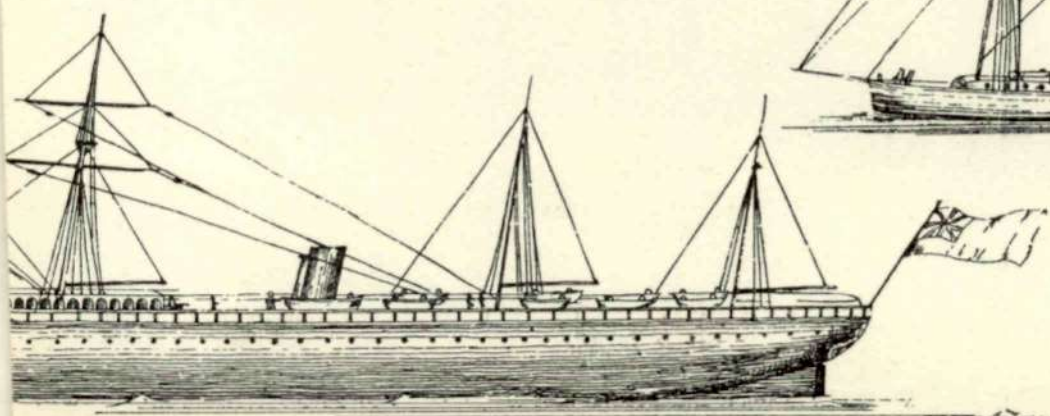
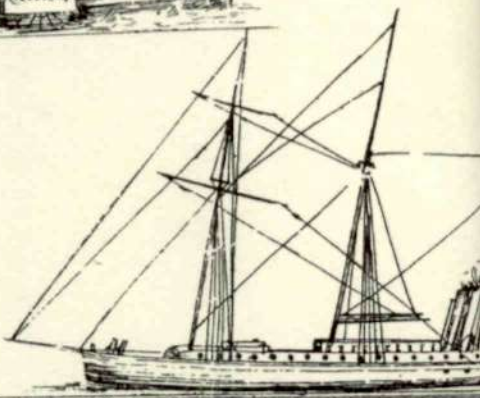
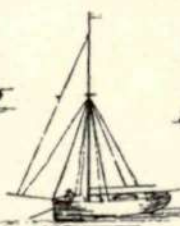
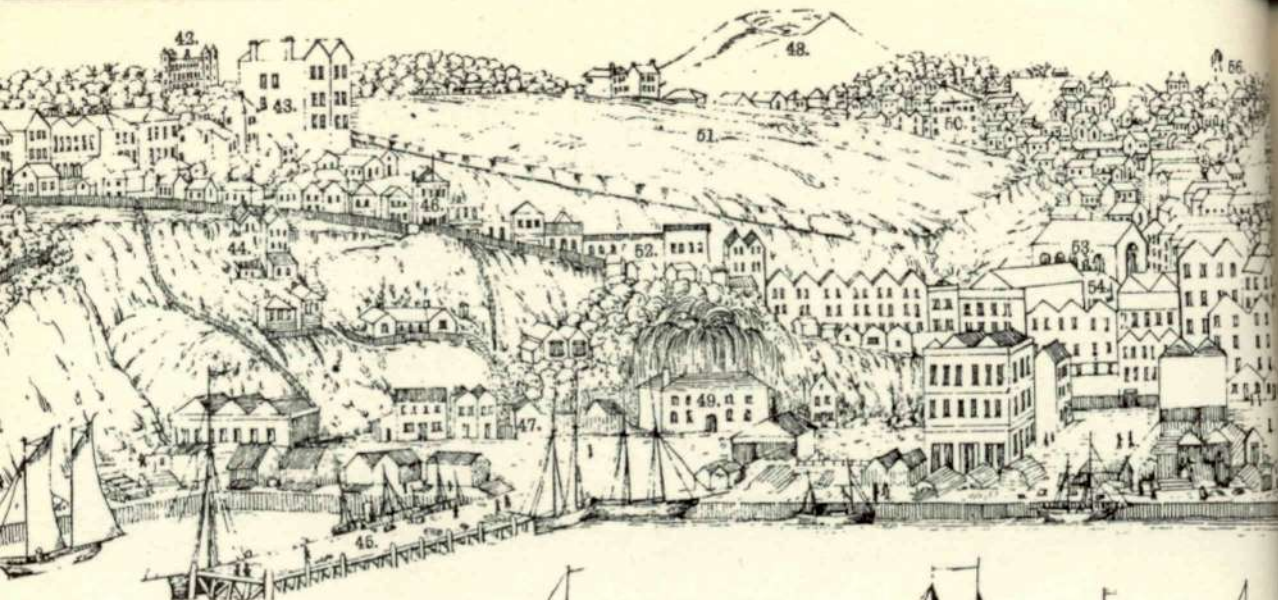


The Auckland City Art Gallery



Colonial Auckland

*A collection of Paintings, Drawings
and Prints by early
artists*

AUCKLAND CITY ART GALLERY

Colonial Australia

A collection of Paintings, Drawings
and Prints by early
artists

F O R E W O R D

IN A YOUNG and fast growing country like New Zealand there is a quite understandable emphasis on progress — new buildings — new roads — new bridges. However, the march of progress has the habit of leaving in its path only the dust of so much of the visible witnesses of a town's origins and it is not long before these tangible facts of a community's traditions and often the human beings who created them vanish into the limbo of hearsay and legend.

It is necessary, therefore, to recognise that this exhibition is not a sentimental reminiscence of the past but a positive and carefully planned effort to marshal the records of buildings and the people who occupied them, so that one may experience the shape and life of Auckland from the time of its birth to the first years of our own century. This *was* Auckland and despite the losses — it *is* Auckland.

We are once again most grateful to Miss Una Platts, who has worked hard and long to produce this exhibition, for the careful research which she has undertaken to trace pictures and to provide a compelling narrative.

We must also thank the many owners of pictures who have so generously lent their works for this comprehensive exhibition.

P. A. TOMORY

July 1959

'Auckland [was] not a colony but a "proclamation town," created by the Lieutenant-Governor's decree on a site inhabited by a few Maoris, one Scotsman, and his partner.' Keith Sinclair *A History of New Zealand* 1959.

THE CATALOGUE

NOTE Measurements are given in inches, height before width; they are all sight sizes — that is, the size of the painting as seen within its frame or mount. 'ACAG' refers to the collection of the Auckland City Art Gallery. An index of lenders to the exhibition and brief biographical notes concerning the artists are to be found at the end of the catalogue.

In September 1840, land chosen earlier in the year for the site of Auckland was purchased and formally proclaimed as the capital of New Zealand.

'September 18th [1840] . . . about half past twelve the whole party landed and proceeded to the height where the Flag staff was raised ready to receive the Royal Standard, which was carried by the Harbour Master. . . .

Then the Flag was run up, and the whole assembly gave three cheers, the ship's colours were also instantly hoisted and a Salute of 21 guns fired. Her Majesty's health was then most rapturously drunk with cheers long and loud repeated from the ships; to the very evident delight of the Natives of whom nearly 100 had assembled round us.'

'October 5th [1840] . . . Our tent is sheltered by a coppice and open only towards the sea, and is really very comfortable considering. There is a beautiful stream running through the centre of the little amphitheatre or valley, and the landscape is really a gem; the buildings in progress of erection for Public Offices towards the head of the glen forming the back of the picture. There is a Maori path winding through the copse up the hill to the Flag staff, and thus far is our usual evening walk, the whole country is so covered with Fern that it is difficult to move in any other direction. The only mode of clearing it is by burning, and then to walk over the blackened ground is destructive to dress.' From the journal of Mrs Felton Mathew, wife of the Surveyor-General.

'And then we came to the pretty slopes of the little bay; where the white tents, [were] nestled amongst the brushwood, and this spot had a name also equally unromantic, but appropriate — Official Bay, for here the first magnates of the land had squatted themselves down; . . .

'The capital! — a few boats and canoes on the beach, a few tents and break-wind huts along the margin of the bay, and then — a sea of fern stretching away as far as the eye could reach.' From *Poenamu*, by John Logan Campbell. He was the young 'Scotsman' who, with his partner, William Brown, had bought Motu Korea, or Brown's Island, from the Maoris, and who was living there when the barque *Anna Watson* brought the official party down from the Bay of Islands.

'The appearance of the country is singular . . . swelling into a succession of bold undulating ridges separated by narrow ravines. . . .' Journal letter of Felton Mathews, the Surveyor-General.

1 REV JOHN KINDER

MAP OF THAT PART OF AUCKLAND DISTRICT BETWEEN HOBSON'S BAY AND FREEMAN'S BAY

Pen & watercolour 9½ x 15½

Inscribed *Hold this up to the light. The Numbers refer to the sketches showing the spot from which they were taken. The arrow points in the direction of the centre of each view.*

The map is self explanatory. Unfortunately the set of drawings to which it presumably refers seems to have become broken and dispersed, but this still acts as a guide to some of the Kinders in this exhibition. However, the map is shown here rather for its clear delineation of this bit of the shore and its terrain. There has since been so much cutting down of headlands and filling in of bays and it is necessary to have a clear idea of the original waterfront to enjoy the paintings in the early part of the exhibition. The map has its own beauty.

Lent by the Hocken Library

2 ARTIST UNKNOWN

CAPTAIN WILLIAM HOBSON R.N., FIRST GOVERNOR OF NEW ZEALAND

Oil 16½ x 12¼

Captain Hobson has especially strong links with Auckland; he not only chose the site for his new capital, but gave it its name.

ACAG

3 ARTIST UNKNOWN

THE FIRST GOVERNMENT SETTLEMENT, 1840

Pen & watercolour 5½ x 7¼

Inscribed and dated *The First Government Settlement on the Waitemata River 1st October. 1840*

The flag is flying on Point Britomart. The bay in the foreground would be Official Bay. The two sailing boats were the *Anna Watson* which had brought the official party down from the Bay of Islands, and the *Platina* which had brought out via Port Nicholson the new Government House, in sections, ready to erect.

Lent by the Alexander Turnbull Library

4 H.Y. (W.Y.?)

AUCKLAND, DEC. 1840

Wash 6½ x 9

Signed H.Y. or W.Y.

This shows clearly Mechanics Bay, Official Bay, Point Britomart and Commercial Bay. The flagstaff had been erected 18 September 1840 on the heights of Point Britomart. This whole point was cut away in the '70s and '80s and the material used for reclamation of the shallow bays.

ACAG Gift of Sir Henry Brett

'... If the weather were fine our gipsy cooking was comparatively easy, but in wet or windy weather it was a sore trouble. After a time we contrived a sort of shed for our cooking place, of poles and Rapoo like the Natives construct as shelter.' From the journal of Mrs Felton Mathew.

5 R. F. PORTER

EARLY SETTLER'S TENT 1841

Pen & wash 4¾ x 8¾

This tent, probably contrived from a ship's tarpaulin, is said to have been erected somewhere on the Auckland waterfront. Captain Field Porter arrived in Auckland 1841 in his own brig *The Porter* and accompanied by a smaller brig *The Dorset*. With him he brought, as well as his own family, and mechanics and artisans to work for him, so much livestock that during the three months he had to wait for the first land sales, his brig was known as Noah's Ark. His house and store are to be seen in the following pictures nestling into the curve of Commercial Bay where it meets Point Britomart. His son Mr R. Field Porter later became sub-treasurer of the Government.

ACAG Gift of Mr Trevor Hall

'During this year [1840] great progress was made, the town laid out, public buildings erected, chiefly of wood, the harbour full of shipping, every week brought emigrants. . . . The Governor and Mrs. Hobson had taken up their abode at Government House, and there were many families now besides the official circle. So there were visits to pay and receive, there were parties and balls, and a Philharmonic Society established of amateurs, who met at each other's houses, and subsequently at a hotel, the first which had been built, and was called "Wood's." Here there was a large room which was used for such public entertainments; and our Philharmonic meetings every month generally ended with a dance.' From the journal of Mrs Felton Mathew.

6 EDWARD ASHWORTH

FORT STREET, AUCKLAND 1843

Pen & wash $7\frac{3}{8} \times 12$

Inscribed *Fort Street Auckland 1843*

On the skyline we can see old St Paul's beginning to be built on the heights above Point Britomart. In the '80s it was to be demolished when the point was cut away. Just below the church, tucked into the curve of the bay, is the house of Captain Tucker. He had a contract, while in the Bay of Islands, to construct a number of frame houses for shipment to Auckland. In 1841 Captain Hobson appointed him Colonial Storekeeper. Below, to the right, is the two-gabled house of Captain Porter, whose store, on the shore at the bottom of his section, is on the extreme left of the drawing. The tree at the right was probably a pohutukawa with much of it already cut away, the 'knees' of the tree being valued by boatbuilders.

ACAG Gift of Sir Cecil Leys

7 EDWARD ASHWORTH

COMMERCIAL BAY, AUCKLAND 1843

Pen & wash $6\frac{1}{2} \times 11\frac{3}{8}$

The building of the old St Paul's, seen on the skyline, has progressed a little since the preceding picture was made. There is Captain Tucker's house below; Captain Porter's is half hidden by the trees and his store is just to be seen. The house in the foreground belonged to Mr W. S. Grahame.

ACAG Gift of Sir Cecil Leys

8 EDWARD ASHWORTH

COMMERCIAL BAY 1843 (Plate 4)

Pen & wash $10\frac{3}{4} \times 15\frac{1}{8}$

Inscribed *West View of Commercial Bay, The Principal Water Frontage of the City of Auckland 1843*

The building of St Paul's has progressed even further. The houses of Captain Tucker and Captain Porter are still to be seen. Shortland Street, perhaps the busiest street in Auckland at this time, is there leading up to St Paul's, and along the skyline are the buildings of Princes Street shown in detail in the next picture. The road along the shore is Fort Street, originally called Fore Street, but soon altered probably by association with Fort Britomart, whose buildings on the point of that name stretch out on the skyline to the left.

ACAG Gift of Sir Cecil Leys

9 EDWARD ASHWORTH

PRINCES STREET AUCKLAND

Pen & wash $5\frac{3}{4} \times 16\frac{3}{8}$

Inscribed *Woods Royal Hotel Belgium consul New Zealand Banking Co. Barracks & (?) St. Paul's church Registry & offices Princes Street Auckland*

Wood's Royal Hotel was that defunct hostelry which Major-General Pitt managed to secure as accommodation for himself and his large family. When in 1847 Colonel Mundy paid his respects to him he found a grenadier sentry 'whose bear-skin cap exactly reached the eaves of the roof' and although the name of the former hotel keeper had been removed 'a highly obvious direction—"To the Tap [redacted]"—still invited the thirsty stranger within the General's hospitable walls.' The Northern Club buildings have occupied this site since 1867.

ACAG Gift of Sir Cecil Leys

10 MAJOR CYPRIAN BRIDGE ?

PRINCES STREET, AUCKLAND

Pencil & crayon $9\frac{7}{8} \times 14\frac{1}{2}$

Inscribed *Princes Street Auckland N.Z.*

On the left is the old Wood's Hotel. The sentry box makes it seem that this drawing was made while General Pitt was leasing it as a home.

Lent by the Alexander Turnbull Library

'Meantime work went on, the town was laid out, allotments sold, people put up wooden houses and stores and shops, and a site for the first Church was selected very judiciously, on the highest point of land, just above our dwellings in Official Bay; it was to be St. Paul's, and would be a landmark at Sea to Ships as they entered the harbour. It was decided it should be built of brick, and the first stone was laid by the Governor, with all the ceremony which the presence of all the officers military naval and civil, and the freemasons could give.' From the journal of Mrs Felton Mathew.

11 EDWARD ASHWORTH

OLD ST. PAUL'S CHURCH 1843

Pen drawing $6\frac{1}{8} \times 11\frac{1}{2}$

Inscribed *The Church Auckland New Zealand 1843*

This is obviously a working drawing for the following wash drawing. The artist has tried out in pencil different foreground detail. The goat will be seen later in a drawing of the artist's house.

ACAG

12 EDWARD ASHWORTH

OLD ST. PAUL'S CHURCH 1843

Pen & wash $8\frac{7}{8} \times 11\frac{1}{4}$

The church was in Emily Place, at the top of Shortland Street.

ACAG

13 CHARLES HEAPHY

OLD ST. PAUL'S CHURCH c. 1853

Watercolour $12\frac{3}{8} \times 10\frac{1}{4}$

The monument shown is still in Emily Place. It was erected in memory of the Reverend J. F. Churton, colonial chaplain and first vicar of St Paul's, who died in 1853.

ACAG

14 REV JOHN KINDER

OLD ST. PAUL'S CHURCH 1861

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

Inscribed *Old S Paul's - Auckland 1861*

This view of the church shows Eden Crescent with Short Street.

ACAG

'[1885] . . . the City of Sydney swept round a projecting headland, and we saw the white houses of Auckland spread along the shore of a land-locked bay. A few ships rested at their anchors, or lay alongside the wooden piers, . . . The town rose steeply from the waterside with Mount Eden behind it. Great works were in progress; labourers were swarming like bees, cutting away a huge projecting cliff, to enlarge the area of the port. Bishop Selwyn's church - the first built in New Zealand - stood on the top of the precipice, and we arrived just in time to see the roofless walls before they disappeared in the falling rubbish. In a few days the church was gone. Sentiment belongs to leisure, and in the colonies, just now, they have none of either.' From *Oceania* by J. A. Froude.

15 ALFRED SHARPE

THE GATES OF DAWN

Watercolour $17\frac{3}{8} \times 37\frac{3}{4}$

Inscribed *The Gates of Dawn: Auckland N.Z.: signed and dated Alfred Sharpe 1885*

ACAG

'The last time we had pulled past that shore the wild curlew stalked the beach and took to wing - it stalked the beach no longer, and had been put forever to flight.

Sawyers' huts were on the shore; logs of timber strewn the beach. . . . It was a wilderness no longer; civilized man had now planted his foot upon the strand . . . and that spot had now a name, and was known by the unromantic but practical one of Mechanics' Bay.' From *Poenamu* by John Logan Campbell.

16 EDWARD ASHWORTH

MECHANICS BAY AUCKLAND 1843

Pen & wash $7\frac{1}{2} \times 12$

Inscribed *Mechanics Bay Auckland*

The cottages on the right are probably on the site of the present Maori Hostel on Beach Road with Stanley Street now leading off at right angles.

ACAG Gift of Sir Henry Brett

'Of the town I saw little in early days, for we were two miles off, and there were three steep hills between us and it. There was not much to see. Government House was only a one-storied cottage, standing back from the road. A few wooden houses were dotted about, in which the Government officials lived. There were wooden barracks, which contained about fifty soldiers; a supreme court-house, where the Judge held his court in the week, and which on Sundays was used as a church; a milliner's shop, a blacksmith's forge, and two or three stores.' From *Our Maoris* by Lady Martin.

17 EDWARD ASHWORTH

HOUSE BUILT BY THE ARTIST 1843 (Plate 1)

Pen & wash 10½ x 8

Signed and inscribed E. Ashworth 'Dedificavil et delinaeval 1843'

This house is said to have been erected in Shortland Street. It was brought out from England in sections and put up by the artist himself.

ACAG Gift of Sir Cecil Leys

18 EDWARD ASHWORTH

QUEEN STREET, AUCKLAND 1843

Watercolour 9½ x 12¼

Inscribed in margin *Courthouse Stocks Blue Bell Inn Probably the Wheat Sheaf Inn Post Office (Nicol) and Customs House, Queen St., Auckland, 1843*

The Court House was on the corner of what is now Victoria Street East. It is interesting that there is no sign of the creek known as Ligar's Canal, unless the pencil lines down the centre of the street indicate the waterway, perhaps dried up in the summer or else already drained.

ACAG Gift of Captain Rough

'Auckland was very gay in those early days. The Governor's wife gave a ball in the winter. The weather was very bad, and the roads (if such they could be called) were almost impassable. We heard of one chivalrous husband wheeling his wife up to Government House in a wheelbarrow.' From *Our Maoris* by Lady Martin.

The lady in the wheelbarrow was said to have been Mrs Outhwaite, wife of the Registrar of the Supreme Court, and mother of Miss Isa Outhwaite whose watercolour of Putiki Bay is shown in this exhibition (Cat. No. 187).

19 EDWARD ASHWORTH

AUCKLAND FROM THE DOMAIN

Watercolour 10½ x 17½

Inscribed *Auckland New Zealand from the "Government Domain"*

Government House, a long, low wooden building, was brought out in sections and erected on the present Government House site. It was said to have been similar to that made for Napoleon on St Helena. The bare, treeless spur ends in Point Britomart with St Paul's, before the spire was built, showing in the distance. Official Bay is only suggested between the two points; then there is the deep indentation of Mechanics Bay.

ACAG

20 ARTIST UNKNOWN

AUCKLAND IN THE EARLY FORTIES

Watercolour 12½ x 18½

There is Government House again. It is a very similar view to that of Ashworth and interesting to compare. The fenced-in area on the side of the gully could be the Symonds Street cemetery.

ACAG

21 F.M.

AUCKLAND FROM DEANE BANK

Wash $6\frac{1}{2} \times 9\frac{3}{4}$

Inscribed *Auckland from Deane Bank*; initialled and dated F.M. Oct. 1847

There is St Paul's in the distance to the left, and the same enclosed area as in the preceding painting.
ACAG Gift of Mr Leonard Beck

22 LIEUT. T. GODFREY, R.N., M.R.C.S.

COMMERCIAL BAY 1844

Pen & wash $4\frac{1}{2} \times 10$

Lettered (lower margin) *Commercial Bay Nov 1844 Original sketch by Lieut. T. Godfrey M.R.C.S. H.M.S. Urgent*; inscribed (lower centre) *Auckland Commercial Bay*; dated (lower right) Nov. 1844
ACAG Gift of Sir Henry Brett

23 LIEUT. T. GODFREY, R.N., M.R.C.S.

COMMERCIAL BAY 1844

Lithograph $5\frac{1}{2} \times 10\frac{1}{8}$

Lettered (lower margin) *Point Britomart and Barracks Mount Eden Smales Point Commercial Bay Nov. 1844 From a drawing by Lieut. T. Godfrey M.R.C.S., H.M.S. Urgent*
ACAG

'It chanced that . . . a great native feast was given by our Maori neighbours. It was only two or three miles off, the Governor and Mrs FitzRoy were invited to be there, and all Auckland was present. Carriages were luxuries not to be obtained in those days. The Governor, his wife, and many ladies and gentlemen, rode out. Our friend, the protector of aborigines, lent me four tall, well-dressed Maori youths to carry me in a tasty little litter to the spot. It was well worth going to see. We passed between walls of baskets of potatoes piled up on each side to some ten feet in height. The baskets were all made of fresh green flax, woven by the women. After this we came to a long row of poles, on which was hung an immense supply of dried shark (the dogfish split in two), besides baskets of ku-me-ras (sweet potatoes), and other delicacies. There was a great gathering of native people scattered over the plain, and their red and white blankets and handsome mats, and the gay dresses of the English ladies, looked very bright in the sunshine.' From *Our Maoris* by Lady Martin.

24 JOSEPH J. MERRETT

MAORI FEAST AT REMUERA 1844

Lithograph after a drawing by Joseph J. Merrett $8\frac{3}{4} \times 33\frac{1}{4}$

This *Star Steam* Lithograph was 'Presented to the Subscribers of the New Zealand Farmer, Bee, and Poultry Journal, January, 1890.'

The drawing was made on the occasion of the visit to the festivities of Governor Fitzroy and his suite on 11 May 1844. The Governor is leading the group on the right. The Attorney-General, Mr Swainson, whose house will be seen in so many of the Judge's Bay paintings, is riding the white horse.

Lent by Miss Bedlington

'December 12th - Governor Grey was so kind as to make me his guest and to give me rooms at Government house, where, in the intellectual society of his Excellency and his lady, in the enjoyment of daily novel scenes, and with a most excellent library at my command, the time passed most agreeably.

The Government-house is a frame building, and was sent out from England ready for erection. It is tolerably

commodious, but not comfortable, from the fact that there can be no privacy, no quiet or silent corner for study or retreat in a tenement which looks as if it had been built in half an hour out of a dozen or two old packs of cards. The muttered consultation between the Governor and the Colonial Secretary in his Excellency's study – the merry laugh of the ladies in the drawing-room – the audible arithmetic of the Colonial Treasurer and the Private Secretary in the latter's office – the bed-making of the housemaid on one side – the performance of "James Plush" on that harsh instrument, the knife-board, in the pantry – the jingling of silver and china by the butler in the dining-room – and the animated discourse between half-a-dozen native chiefs and the Government interpreter in the verandah, – are all within the scope of one pair of ears.'

'During the remainder of my stay at Auckland I was, as before stated, kindly accommodated with quarters at the Government-house. The Home Gardens, or what in Calcutta would have been called the "compound," of Government-house, was filled with the encampments of native chiefs and their families on a visit to his Excellency from distant provinces, with other aboriginal loiterers. One could not go out of the doors without stumbling over them. Unlike most of the dark-skinned races, these people make no salutation to, nor indeed notice in any way, a white stranger, of whatever rank, except by a dull and sometimes fierce stare, unless he first salute or address them. A formal introduction seems as necessary a preliminary to acquaintance as it would be in making that of the most porcupinish exclusive at Home.' From *Our Antipodes* by Colonel Mundy.

25 GEORGE RICHMOND

SIR GEORGE GREY

Conte & white chalk 23 $\frac{7}{8}$ x 18 $\frac{3}{4}$

Signed and dated *George Richmond 1854*

The responsible men of Auckland in its earliest days were all comparatively young men. Sir George Grey was only thirty-three when he was appointed Lieut.-Governor of New Zealand. This drawing must have been made when he was back in England after his first term of office.

ACAG

26 BARON DE THIERRY

GOVERNMENT HOUSE, AUCKLAND 1848

Pencil drawing 9 x 17

Inscribed *The Old Government House, Auckland, burnt in Sir G. Grey's time. Taken from Gordon's Cottage. 23rd Jany. 1848. Auckland House brought out in sections from England B.J. (?) Patuone, Tamati Nene*

ACAG

27 SAM STUART

GOVERNMENT HOUSE, AUCKLAND 1848, FROM A SKETCH BY BARON DE THIERRY

Oil 11 $\frac{7}{8}$ x 21 $\frac{1}{2}$

ACAG

28 JOSEPH J. MERRETT

TAMATI WAKA NENE 1846

Pencil drawing 11 $\frac{1}{4}$ x 6 $\frac{3}{4}$

Note included with original mount: "*Original*" Picture of Tamati Waka Nene, chief of the Nga-ti-te-hae-Ngapuhi Tribe – Hokianga, taken by J-Merrett in 1846.

N.B. The picture in Thomson's *Story of New Zealand*, and several others which have appeared, are all copied from it.

Presented to the Auckland Mechanics Institute on 3 September 1873 by H. C. Balneavis.

Lent by the Auckland Public Library

29 JOSEPH J. MERRETT ?

PATUONE

Watercolour 10½ x 8

Inscribed on margin of original mount *Chief Patuone, brother of WakaNene Painted in 1850*

ACAG Gift of Captain Rough

30 W. NICHOLAS

PORTRAIT OF A YOUNG MAN 1848

Watercolour 8 x 6

Signed *W. Nicholas 1848*

It seems impossible to identify this young man but since Nicholas was painting in New Zealand, and this is one of the Old Colonist's collection, it seems reasonable to think of him as an early colonist—one surely who would be one of the Government House circle.

Lent by the Auckland Public Library

30A W. S. HATTON

GOVERNMENT HOUSE

Watercolour on tinted paper 10½ x 14½

Inscribed *Government House Auckland N.Z.; signed and dated W. S. Hatton 1862*

The original Government House was burned down in June 1848. It was not rebuilt until 1855-6. A ballroom was added for the visit of the young Duke of Edinburgh in 1869 and since then there have been various additions and alterations.

Lent by the Dominion Museum

In 1857 Miss Eliza Jones came out to New Zealand, with her brother Mr Humphrey Jones, the newly appointed head of the Military commissariat. Her vivid description of her new home is unhappily not matched in the following painting, which merely indicates the position of this home (Blackett's), and was painted possibly ten years before she arrived. But the glimpses she gives us could surely apply to the similar fortunate dwellers in Official Bay.

'As we rounded the heads we saw a stretch of water like a broad river extending for miles both ahead and astern of us. The town of Auckland was visible about three miles away on the left-hand side. As we approached it we passed several small bays, in each of which stood picturesque wooden houses. The passengers amused themselves by appropriating for their future use in imagination any of these which struck their fancy. One which particularly attracted my brother and myself was a large bungalow, with French windows opening on to a verandah, standing a short way back from the shore, the intervening space between the house and the beach being laid out as a garden. Huge willow trees flanked one side of the property, and a steep, fern-clad ridge the other. "That shall be ours," we said. . . .'

'As soon as the anchor was dropped my brother and the rest of the gentlemen passengers went on shore to look for quarters. On their return . . . Humphrey presented me with an enormous bunch of beautiful flowers. "Wherever did you get these?" I asked. "From your own garden," he replied. "I have secured that house we so much admired from the deck of the ship. It is to be your first New Zealand home. It is furnished and ready for us to occupy at once." It was not many hours before we found ourselves comfortably settled in St. George's Bay, where we began our colonial life under most favourable circumstances. The house belonged to a gentleman named Blackett, who had gone to England and was not expected back for some time.'

'Not many days after settling down at St. George's Bay we discovered, while walking along the beach at low water, that the rocks within a hundred yards of our garden were covered with delicious oysters. As we were both

commodious, but not comfortable, from the fact that there can be no privacy, no quiet or silent corner for study or retreat in a tenement which looks as if it had been built in half an hour out of a dozen or two old packs of cards. The muttered consultation between the Governor and the Colonial Secretary in his Excellency's study — the merry laugh of the ladies in the drawing-room — the audible arithmetic of the Colonial Treasurer and the Private Secretary in the latter's office — the bed-making of the housemaid on one side — the performance of "Jeames Plush" on that harsh instrument, the knife-board, in the pantry — the jingling of silver and china by the butler in the dining-room — and the animated discourse between half-a-dozen native chiefs and the Government interpreter in the verandah, — are all within the scope of one pair of ears.'

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PATUONE

Watercolour 10½ x 8

Inscribed on margin of original mount *Chief Patuone, brother of WakaNene Painted in 1850*

ACAG Gift of Captain Rough

30 W. NICHOLAS

PORTRAIT OF A YOUNG MAN 1848

Watercolour 8 x 6

Signed *W. Nicholas 1848*

It seems impossible to identify this young man but since Nicholas was painting in New Zealand, and this is one of the Old Colonist's collection, it seems reasonable to think of him as an early colonist — one surely who would be one of the Government House circle.

Lent by the Auckland Public Library

30A W. S. HATTON

GOVERNMENT HOUSE

Watercolour on tinted paper 10¼ x 14¼

Inscribed *Government House Auckland N.Z.*; signed and dated *W. S. Hatton 1862*

The original Government House was burned down in June 1848. It was not rebuilt until 1855-6. A ballroom was added for the visit of the young Duke of Edinburgh in 1869 and since then there have been various additions and alterations.

Lent by the Dominion Museum

In 1857 Miss Eliza Jones came out to New Zealand, with her brother Mr Humphrey Jones, the newly appointed head of the Military commissariat. Her vivid description of her new home is unhappily not matched in the following painting, which merely indicates the position of this home (Blackett's), and was painted possibly ten years before she arrived. But the glimpses she gives us could surely apply to the similar fortunate dwellers in Official Bay.

'As we rounded the heads we saw a stretch of water like a broad river extending for miles both ahead and astern of us. The town of Auckland was visible about three miles away on the left-hand side. As we approached it we passed several small bays, in each of which stood picturesque wooden houses. The passengers amused themselves by appropriating for their future use in imagination any of these which struck their fancy. One which particularly attracted my brother and myself was a large bungalow, with French windows opening on to a verandah, standing a short way back from the shore, the intervening space between the house and the beach being laid out as a garden. Huge willow trees flanked one side of the property, and a steep, fern-clad ridge the other. "That shall be ours," we said. . . .'

'As soon as the anchor was dropped my brother and the rest of the gentlemen passengers went on shore to look for quarters. On their return . . . Humphrey presented me with an enormous bunch of beautiful flowers. "Wherever did you get these?" I asked. "From your own garden," he replied. "I have secured that house we so much admired from the deck of the ship. It is to be your first New Zealand home. It is furnished and ready for us to occupy at once." It was not many hours before we found ourselves comfortably settled in St. George's Bay, where we began our colonial life under most favourable circumstances. The house belonged to a gentleman named Blackett, who had gone to England and was not expected back for some time.'

'Not many days after settling down at St. George's Bay we discovered, while walking along the beach at low water, that the rocks within a hundred yards of our garden were covered with delicious oysters. As we were both

very fond of them, Humphrey soon procured the proper knives for opening them. We often used to go down to the rocks to feast on oysters, taking with us a supply of bread and butter, with vinegar and pepper.' From Mrs Stack's journals, printed in *Further Maoriland Adventures*.

31 HOPE ?

VIEW FROM THE HARBOUR SHOWING ST. GEORGE'S BAY, ST. BARNABAS POINT AND MECHANICS BAY IN THE FORTIES

Watercolour $7\frac{1}{2} \times 11\frac{3}{4}$

This watercolour, the following, and one placed in a later group (Cat. No. 64) are companion pieces, which seem obviously painted by the same artist. The choice of colours, the tight dry manner of painting of the three of them, bring to mind a watercolour in the gallery collection signed *Hope*; the arrangement of the foreground in the third of the group, together with the way the flax bush is treated, seems to suggest that they are all painted by the same person.

A key to painting is hung with it.

Lent by the Auckland Club

'We had our little jokes, and would ask how Red Tape was this morning in *Exclusion* Bay, for Red Tape had tabooed for itself an Official Bay, known to this day by that name, and did not allow any squatting in it, unless by first obtaining the Surveyor-General's consent. This grand-titled functionary had been passed on to us from our nearest sister colony, and was next in importance to our Deputy-Governor, so we christened Official Bay *Exclusion* Bay, and it held that name long after the first sale of town lots killed for ever the exclusive monopoly.' From *Poenamu* by John Logan Campbell.

'... a nest of neat villas, with pretty little gardens around them — houses and grounds exiguous almost to the extremity of Dutch-toy-ism — denotes Official Bay, where the public officers and aristocracy have congregated.' From *Our Antipodes* by Colonel Mundy.

32 HOPE ?

OFFICIAL BAY IN THE FORTIES

Watercolour $7\frac{1}{2} \times 11\frac{3}{4}$

Old St Paul's with its steeple was a landmark for the next forty years or so. The Barrack buildings of Fort Britomart show along the heights of the point. The sections, apparently fenced or already planted with hedges, come down to the waterfront in Official Bay, the location of the homes of many of the Government officials. This was painted before the building of Wynyard Pier, some time in the late '40s.

A key to the painting is hung with it.

Lent by the Auckland Club

33 G. HYDE PAGE

OFFICIAL BAY 1848

Watercolour $10\frac{3}{4} \times 16\frac{7}{8}$

Inscribed and dated *Auckland N.Z.* 1848; signed *G. Hyde Page*

On the skyline is St Paul's with the Barrack buildings on the right and the Princes Street buildings on the left. The Wynyard Pier has not yet been built but there is some kind of ramp or landing stage at the bottom of Short Street.

Lent by the Alexander Turnbull Library

'On that shore of the harbour on which the town is built, the water is shoal, and its several bays, at low water, are left uncovered. Except at high-water the landing generally along the shore is inconvenient. For several years Auckland, in this respect, enjoyed a bad pre-eminence; but the reproach has at length been removed by the erection of a neat wooden Jetty, five hundred feet in length, which affords a convenient boat landing-place at nearly all times of the tide. It also forms an ornamental feature in Official Bay, and affords to the public an agreeable promenade.' From *Auckland and the Country Adjacent* by William Swainson.

34 P. J. HOGAN

OFFICIAL BAY 1850

Watercolour 10 $\frac{1}{2}$ x 17 $\frac{1}{2}$

Signed and dated P. J. Hogan 1850

There is St Paul's with the Barrack buildings of the Fort stretching out along the brow of Point Britomart. Wynyard Pier runs out from the bottom of Short Street. The distillery building with its tall chimney, all so out of keeping with the cottages of the elect, is there on the shore.

ACAG Gift of Captain D. Rough

'... [our house] cost upwards of £2000, though of very moderate dimensions and simple construction, much after the fashion of an Indian Bungalow, all on the ground floor, with windows to the ground opening on a wide Verandah, and a terrace, beyond which a sloping lawn with flower beds and then a belt of shrubbery partly native trees, but sown with acorns, chestnuts, walnuts, and planted with vines and fig trees, which we brought from Sydney.' From the journal of Mrs Felton Mathew.

The Felton Mathews left Auckland in September 1847 and their house seems to have been the one Colonel Wynyard bought.

'In the staff officers and those of the 58th regiment, I found many old friends. The gallant colonel of that corps has almost become a colonist — having purchased for a good round sum one of the prettiest cottages in Official Bay surrounded with a garden full of European flowers, and contemplating such additions to its powers of accommodation as are suggested by his hospitable habits.' From *Our Antipodes* by Colonel Mundy.

35 ARTIST UNKNOWN

OFFICERS OF THE 58TH REGIMENT

Silhouettes 21 $\frac{1}{2}$ x 30 $\frac{1}{2}$

Top Row: Capt. Gladwin Wynyard, Capt. Edwards, Capt. Petley, Capt. Rush, Dr Thompson, Major George Wynyard.

Bottom Row: Lieut. Moir, Lieut. Page, Capt. Trevor, Capt. Irving, Capt. Cooper, Col. Bridge.

Lent by the Auckland War Memorial Museum

36 ARTIST UNKNOWN

COLONEL WYNYARD AND HIS FAMILY

Oil 17 $\frac{1}{2}$ x 25 $\frac{1}{4}$

The colonel and his family are painted at the entrance to their home on the corner of Jermyn Street and Emily Place. This place was said to have been known as 'The Nutshell' since it housed the colonel. The house, before the additions the Wynyards must have made, was probably that two-gabled one in the Hogan watercolour (Cat. No. 34). By the time this oil was painted St Paul's Parish Hall had been built. It looks a typical Selwyn building, with vertical boarding and diamond shaped window panes.

Lent by Mr R. H. Wynyard

37 C. H. ABRAHAM

AUCKLAND FROM THE BUOY 1852

Watercolour $6\frac{3}{4} \times 10$

Inscribed *Auckland from the Buoy March 20 52* (Watercolour of North Head on reverse)

Here is Wynyard Pier again, St Paul's above, the distillery on the shore. Mrs Abraham would have painted this while she was staying with her cousin, Mrs Selwyn, her husband having come to join the Bishop.

ACAG

38 C. H. ABRAHAM

FROM THE PIER AT AUCKLAND

Watercolour $3\frac{3}{8} \times 10$

Inscribed *From the Pier at Auckland Browns Island. Bastion Taurarua Bay* (unfinished sketch on reverse)

ACAG

39 ALBIN MARTIN

OFFICIAL BAY

Watercolour $4\frac{1}{8} \times 6\frac{1}{2}$

Inscribed on reverse *Auckland Official Bay* (a later inscription in another hand *St George's Bay*)

This would have been painted from the rocky foreshore under the cliffs of St Barnabas Point, which separated Mechanics Bay from St George's Bay, Parnell. St Paul's can be seen on the heights, Point Britomart, with the Barracks buildings, Short Street running down to Wynyard Pier. In the distance past the point, the sailing boats can be seen at the Queen Street Wharf. It is unusual for Albin Martin to be so topographical in his approach.

ACAG

40 J. C. HOYTE ?

OFFICIAL BAY

Watercolour $8\frac{7}{8} \times 14\frac{1}{4}$

This was obviously painted from practically the same spot as the preceding Albin Martin, but at a later date.

Lent by Mrs T. T. Bond

41 T. WARNER

OFFICIAL BAY

Watercolour $9\frac{1}{4} \times 16\frac{3}{8}$

Signed *Warner*

The Supreme Court is now to be seen and the original Parliament Buildings which later housed the Provincial Council, and later still the first University College. They disappeared when Anzac Avenue was constructed.

Lent by Law Society, Auckland

42 FRANK WRIGHT

SUPREME COURT, AUCKLAND

Watercolour $5\frac{1}{8} \times 7\frac{7}{8}$

Signed and dated *F. Wright. 89*; inscribed on reverse *View of Supreme Court House, Auckland. Presented to me as a remembrance of a reception dinner given to me by the members of the Auckland Bar 19th Sept. 1889 Edwd. J. Conolly*

ACAG

43 S. STUART

EDEN CRESCENT 1870

Oil $9\frac{1}{2} \times 16\frac{7}{8}$

Signed *S. S(tuart?) 1906*

This seems to be a copy of a painting. The position of the Wynyard Hotel on the left has been altered so that the face of the building could be shown.

Lent by Mrs Hinton Colson

44 J. C. HOYTE

VIEW OF AUCKLAND HARBOUR FROM PARNELL

Watercolour $11\frac{7}{8} \times 21$

Official Bay showing Wynyard Pier.

Lent by Mr J. M. Smith

In 1841 George Augustus Selwyn was appointed Bishop of New Zealand and he arrived in Auckland on 30 May 1842. At first he had headquarters at Waimate, near the Bay of Islands, but in 1845 he began to move to land he had bought for the Church at Tamaki. St John's College was built gradually during the next few years.

'March 14th. (1847) — Rode . . . to the College at Bishop's Auckland, about five miles from town. A good road across an undulating country of wild fern and scoria, with but little timber, and dotted here and there with the truncated cones of extinct volcanos, brought us to a cluster of monastic buildings, not yet wholly finished, situated in an exposed and at first sight not pleasing position. Bishop Selwyn received us in full canonicals; and I recognised at once, in his striking exterior . . . the comely and intellectual original of a most excellent portrait which I had seen in the house of the Bishop of Sydney. [This would very likely be the engraving shown here.] . . . With him we paid rapid visits to his College of St. John's, for the education of English and native youths — their hospital, printing office, &c.; to the beautiful chapel. . .

'Then his right Rev. Lordship tucking up his bombazine, (and followed by a long legged active-looking young deacon, evidently in training for the next six-miles-an-hour and four-or-five-hundred-miles walk among the heathen,) — suddenly disappeared, with rather a wicked smile on his lips, from the path, and into a deep rough ravine, through a dense thicket of prickly shrubs and parasites, in performance of his promise to show us a specimen, in a small way, of the New Zealand bush. Did I wrong him when I suspected that he had noticed my own long spurs, and the tight white ducks of my companion?' From *Our Antipodes* by Colonel Mundy.

45 GEORGE RICHMOND

GEORGE AUGUSTUS SELWYN D.D. LORD BISHOP OF NEW ZEALAND

Engraving by Samuel Cousins, ARA, after painting by George Richmond $17 \times 11\frac{7}{8}$

Dated Nov. 21 1842

This shows Bishop Selwyn more or less as he was when he came to New Zealand. He was thirty-two

years old. The engraving was published privately by the Reverend Edward Coleridge, a friend of the Bishop.

Lent by the Auckland Public Library

'My acquaintance with the school began in 1846 when I came up to it from my home at the East Cape in a little cutter of 15 tons, loaded with pigs and potatoes.

. . . Shortly afterwards he (the captain) took me on shore and handed me over to the College agent, to whom I was consigned. There was not much about Auckland city at that time to interest even a child from the backwoods. I was not sorry, therefore, when I was told by a good-natured looking giant who had brought a bullock dray down that morning from the College for stores, that he was ready to return, and that I was to get up alongside my baggage, which was already in the dray. The drive from Auckland was very tedious, as the tall growth of the fern and scrub shut out every pleasing prospect. The slow pace at which we moved made the rough road seem interminable, and it was not until evening that we reached our destination.' From *Early Maoriland Adventures* by J. W. Stack.

46 ARTIST UNKNOWN

BISHOP'S AUCKLAND, NEW ZEALAND: THE TEMPORARY ESTABLISHMENT OF ST JOHN'S COLLEGE AT PUREWA, THREE MILES FROM AUCKLAND, 1845

Wash $4\frac{1}{8} \times 6$

The mount contemporary with this drawing is inscribed with a key.

ACAG Gift of Lady Spens, Cambridge, England

47 T. B. HUTTON

AUCKLAND HARBOUR FROM THE VICINITY OF ST. JOHN'S COLLEGE

Watercolour $7\frac{1}{2} \times 10\frac{1}{4}$

Inscribed 6. *Auckland Harbour Sept 15 Signal Station Wangaparoa and Tiritiri Matangi Is North Head Little Barrier Part of Rangitoto.*

ACAG

48 REV JOHN KINDER

ST. JOHN'S COLLEGE CHAPEL

Watercolour $4\frac{1}{4} \times 7\frac{1}{8}$

Inscribed (on reverse) *For Mrs Selwyn / Lichfield / with kind regards from Doctor Kinder*

This chapel was built in 1846. Bishop Selwyn was appointed Bishop of Lichfield, England, in 1868.

ACAG Gift of Lady Spens, Cambridge, England

49 REV JOHN KINDER

ST. JOHN'S COLLEGE 1874

Watercolour $9\frac{7}{8} \times 7\frac{1}{8}$

Inscribed *S. John's college From the West 1874*

The Reverend John Kinder would himself have been the Master of St John's when he painted this picture.

ACAG

50 REV JOHN KINDER

ST. JOHN'S COLLEGE 1877

Pencil drawing $5\frac{1}{4} \times 9\frac{1}{4}$

Inscribed on reverse *S Johns 1877*

Lent by Mr N. L. Macky

51 REV JOHN KINDER

ST. MARK'S CHURCH, REMUERA, 1857

Watercolour $6 \times 9\frac{3}{8}$

Inscribed *S Mark's Old Church 1857*; signed and dated *J. Kinder del 1862*,

(in pencil underneath) 1857

St Mark's was one of the churches served in the early days by the deacons at St John's College.

ACAG Gift of Rev William Beatty

52 REV JOHN KINDER

ST. MARK'S CHURCH, REMUERA

Pencil & wash $9\frac{1}{4} \times 13\frac{1}{8}$

Lent by Mr N. L. Macky

53 REV JOHN KINDER

PUREWA CREEK

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

Inscribed *Purewa Creek from Orakei S. John's College Jany. 26. 1878*

Lent by Mr N. L. Macky

'On Sunday evening, May 29, we ran by moonlight along the New Zealand coast, and anchored in Auckland Harbour, . . . May 30, 1842, five months after leaving England. Our house, — a long, low, one-storied cottage, — was perched upon a hill, on which a number of men clothed in blankets were hoeing the stiff clay soil. There was hardly a shrub to be seen then, though a few years later we were embowered in a wealth of trees. . .

. . . How pretty everything looked! The blue water lay like a lake below. There was a strip of white shelly beach. The little bay was shut in by sandstone cliffs, and these were overhung by huge forest-trees. A high bank above our garden had one or two tall flax-bushes growing on it, and many ferns.' From *Our Maoris* by Lady Martin.

54 REV JOHN KINDER

TAURARUA (JUDGE'S BAY)

Watercolour $8\frac{1}{8} \times 13\frac{3}{8}$

Inscribed *Taurarua. April 1856*

Here is Judge's Bay with the homes of the Judge himself, Sir William Martin, and the Attorney-General, Mr William Swainson. Up the slope on the left are the ruins of the first little chapel built there, about 1843, in stone. It deteriorated almost immediately. This picture was painted just before the building of the new chapel, this time in wood.

ACAG

'Our chief amusement during the first few weeks after our arrival was sailing about the harbour and gulf in the pretty little yacht which Humphrey had hired with the house. It was always anchored opposite the garden gate, which opened on to the beach, and all we had to do when we wanted a sail was to walk down the garden and hail the man in charge, who brought the dinghy and took us aboard.

We should have been a much longer time discovering the beauties of Auckland Harbour and its vicinity had it not been for the kind assistance of our nearest neighbour, Mr. Swainson, the Attorney-General. He lived in the adjoining bay to us, called Taurarua, in the sweetest cottage imaginable, with lovely tree ferns and native shrubs of all kinds growing about it, and lovely scented roses covering the trellis work in front.' From the journal of Miss Eliza Jones, printed in *Further Adventures in Maoriland*.

55 ARTIST UNKNOWN

MR SWAINSON'S HOUSE, TAURARUA (JUDGE'S BAY)

Watercolour $9\frac{1}{2} \times 27\frac{1}{2}$

ACAG Gift of Lady Spens, Cambridge, England

56 REV JOHN KINDER

ST STEPHEN'S CHAPEL, TAURARUA (JUDGE'S BAY) 1858

Watercolour $8\frac{1}{2} \times 13\frac{1}{2}$

Inscribed *St Stephen's Chapel, Taurarua, Auckland*; signed and dated *J. Kinder Jan 7 1858 J.K. 1858*

This chapel was built in 1857, partly to serve as a chapel for the Martins and the Selwyns, but specifically for the Church Conference held in 1857.

ACAG

57 REV JOHN KINDER

VIEW OF THE HARBOUR FROM TAURARUA (JUDGE'S BAY)

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

Inscribed *Taurarua*

ACAG

58 J. C. HOYTE ?

LOOKING DOWN ON JUDGE'S BAY

Watercolour sketch $5\frac{7}{8} \times 9$

Lent by Mrs J. Rutherford

59 T. WARNER

JUDGE'S BAY 1873

Watercolour $12 \times 16\frac{1}{2}$

Signed and dated *T. Warner 1873*

Here on the left is St Stephen's Chapel again, with Judge Martin's house in the centre of the picture.

Lent by Mr H. McKail Geddes

60 ALFRED SHARPE

JUDGE'S BAY 1874

Watercolour $13\frac{1}{2} \times 23\frac{1}{2}$

Signed and dated *Alfr Sharpe 1874*

The boatshed is a reminder that most mornings in the early days of Auckland Mr Swainson used to

be rowed round to the town by his Maori manservant-boatman, Mohi—always dressed in spotless white. The bluff to the right, Campbell's Point, was to share the fate of so many others and be demolished.

ACAG

'... there are villas on the height, and cottages on the shore.' From *Poenamu* by John Logan Campbell.

61 H. W. YOUNG

CAMPBELL'S POINT

Watercolour $4\frac{7}{8} \times 8\frac{3}{8}$

Signed and dated *H W Young '95*

Auckland is now a long way past the little struggling town of the '40s. There on the point is 'Kilbryde,' the Victorian villa of John Logan Campbell, now a rich merchant rather than the adventurous young Scottish doctor, who tried to buy the site of Auckland for himself. Campbell's house has disappeared with the Point itself, but the present Parnell rose-gardens, once part of Mr Swainson's property, would have been the land behind 'Kilbryde.'

ACAG

62 M. ELWES ?

CAMPBELL POINT FROM SCARBORO' TERRACE

Watercolour $7\frac{1}{8} \times 10\frac{3}{4}$

This painting shows 'Kilbryde' from another angle. It has no signature, but compare it with the following watercolour, known to be by Elwes, and there seems no doubt that they were both painted by the same man. The colouring, the manner in which the trees are treated are similar; the location and period confirm the attribution.

Lent by the Auckland Public Library

63 M. ELWES

HOUSES IN ST GEORGE'S BAY ROAD, PARNELL 1870

Watercolour $4\frac{3}{8} \times 6\frac{3}{8}$

Inscribed on reverse *Sketch taken from bedroom window in Capt. Dawson's House St. George's Bay Road. Parnell Auckland. 1870.*

Lent by the Hocken Library, Dunedin

'The Albert Barracks [are] about a quarter of a mile inland. The Stores, Hospital, Magazine, and Commissariat Offices, are built of scoria. The rest of the buildings are of wood, plain in style, and of a sombre colour. The various buildings, together with the parade-ground, occupy several acres, the whole of which is surrounded by a strong scoria wall, about ten or twelve feet high, loop-holed, and with flanking angles. The position of the Albert Barracks is healthy and cheerful, overlooking the town and harbour, and commanding an extensive view of the surrounding country; but being commanded by a rising ground within a few hundred yards, and being within view from ships in the harbour, and within range of their shot and shell, the site, in a military point of view, is not happily chosen.' From *Auckland and the Country Adjacent* by William Swainson.

In Official Bay lived those in favourable circumstances; but circumstances for some of the immigrants were not

so favourable. From 1844 Captain Rough, the harbour master in the original official party, used some of the unemployed to make roads for the Government.

'We managed in the course of eight or ten months to cut down the upper part and fill up the lower part of Shortland Street, to form and metal Princes Street and Queen Street, which previously were almost impassable in wet weather; and also to clear and make the roads to the Tamaki and Onehunga districts, as well as to blast and to cut through a spur of Mount Eden, filling up an almost insatiable swamp, and thus opening and forming the road to Newmarket called Khyber Pass, the terrible massacre of British troops in Afghanistan being much in mind at the time.' From the reminiscences of Captain Rough, printed in *The City of Auckland* by John Barr.

64 HOPE ?

VIEW OF AUCKLAND FROM ABOVE THE TOWN

Watercolour $7\frac{1}{2} \times 11\frac{7}{8}$

The key to the painting is hung with it.

Lent by the Auckland Club

'There were no green fields to be seen anywhere, and the colour of the landscape reminded one of a Scotch moorland when the heather is in bloom.' From Mrs Stack's journals, printed in *Further Maoriland Adventures*.

65 HOPE

VIEW LOOKING SOUTH FROM KHYBER PASS

Watercolour $12 \times 20\frac{1}{2}$

Signed *Hope*

We are looking over Newmarket village, with the present Broadway and Manukau Road leading towards Mount St John, with Remuera Road branching off to the left towards Mount Hobson. This was possibly painted in the late '40s. There is the prevailing dun colour talked about by many of the early settlers. It is interesting to compare this painting with that of much the same view painted by the Reverend John Kinder perhaps a dozen years later (Cat. No. 69).

ACAG

66 WILL PEEBLES

ROUGH VIEW IN THE AUCKLAND BARRACKS SQUARE JULY 1849

Watercolour $6\frac{3}{4} \times 8\frac{3}{4}$ (oval)

The Albert Barracks were roughly where Albert Park is, the area including the Auckland Police Station, and part of Princes Street. This painting was made before the scoria wall was built.

ACAG

67 WILL PEEBLES

AUCKLAND FROM THE S.S.W. JULY 1849

Watercolour $6\frac{3}{4} \times 8\frac{1}{2}$ (oval)

Here we see Commercial Bay with the sea end of the Queen Street hollow already well built on, the buildings on the brow of the hill point to Shortland Street leading up to the old St Paul's. The Wesleyan Chapel overlooks Shortland Street. High up are the Albert Barracks. Rangitoto and Mount Victoria are in the background. The street leading to the right from Queen Street is probably Wakefield Street.

ACAG

68 SIR WILLIAM FOX

AUCKLAND 1849

Pen & ink with wash $7\frac{1}{4} \times 22$

Inscribed and dated *Auckland April 1849, signed W. Fox*

Inscribed in ink on upper margin *The old Barracks Episcopal Church of England Shortland Street Wood's New Hotel. Union Bank of Australia General Pitt's house and formerly Wood's Hotel*

Lent by the Alexander Turnbull Library

69 REV JOHN KINDER

MOUNT HOBSON AND KHYBER PASS FROM CARLTON GORE ROAD

Watercolour $7\frac{1}{8} \times 12\frac{1}{8}$

Inscribed *Mt. Hobson & Khyber Pass Rd. from Carlton Gore Rd.*

The dun coloured land of the Hope watercolour has changed. The post and rail fences, supplemented already by attempts at hedges, are dividing the pastures. Trees have been planted. From Kinder's map we can see that the group of buildings at the left would be Newmarket village, while the building on Khyber Pass Road would seem to be where the present Cook's brewery is.

ACAG

70 REV JOHN KINDER

ONE TREE HILL FROM THE WINDMILL, EPSOM

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

Inscribed *One Tree Hill from the Windmill Epsom Nov. 13. '61*

This is Bycroft's Mill, the ruins of which are still in Windmill Road, Epsom.

Lent by Mr N. L. Macky

71 REV JOHN KINDER

MR. FORSAITH'S HOUSE AND MOUNT EDEN

Watercolour $10\frac{1}{4} \times 14\frac{1}{8}$

Inscribed on back *Mr Forsaith's House and Mt. Eden*

On the Kinder map Mr Forsaith's house is shown as being on the corner of Khyber Pass and Grafton Road.

Lent by the Hocken Library

72 REV JOHN KINDER

KARANGAHAPE ROAD 1856

Wash $9\frac{3}{4} \times 13\frac{7}{8}$

Inscribed and dated *Karangahape Road. Jany 1856* (on reverse *Mr Kevin's House ["S. Kevins"] Karangahape Road Auckland Manukau ranges & Mt Albert in the distance; in pencil No 2*)

From the Kinder map we see that Mr Kevin's house was on the corner of Karangahape Road and Hobson Street.

Lent by the Alexander Turnbull Library

73 E. GORING FORBES

THE WINDMILL 1859

Pencil drawing $4\frac{7}{8} \times 6\frac{7}{8}$

Inscribed on reverse *New Zealand; Auckland Sketched from the top of Khyber Pass. In front the Protestant burial beyond Jewish burial ground*; signed and dated on reverse *E. Goring Forbes January 1859*

Lent by the Alexander Turnbull Library

74 ANDREW ROBERTSON

AUCKLAND FROM PARNELL 1859 (Plate 2)

Watercolour $4 \times 6\frac{3}{4}$

Signed *A. Robertson*; inscribed and dated on reverse *Auckland N.Z. from Parnell 16th March 1859*

There is old St Paul's; the Barracks buildings can be seen on Point Britomart, and Wynyard Pier runs out from Official Bay. Then there is the deep indentation of Mechanics Bay. The painter was perhaps near the top of what is now Parnell Rise.

ACAG Gift of Miss Constance Robertson

75 ANDREW ROBERTSON

ON THE BEACH

Watercolour $4\frac{3}{4} \times 6\frac{3}{4}$

Inscribed *On the Beach. Auckland N.Z.*; signed *A.R. 21/3/59*

This would seem to look towards Parnell Rise.

ACAG Gift of Miss Constance Robertson

76 ANDREW ROBERTSON

AUCKLAND SHOWING ALBERT BARRACKS (Plate 3)

Watercolour $4\frac{3}{4} \times 6\frac{1}{2}$

Initialed and dated *A.R. 1/4/58*; inscribed on reverse *Albert Barracks Rangitoto I. St Paul's Church Mt. Victoria*

Down left would be the Commercial Bay - Queen Street hollow, with Queen Street itself stretching across the painting. Shortland Street can be traced by the buildings climbing up towards St Paul's. The Wesleyan Chapel is in High Street. The Albert Barracks wall has now been built.

ACAG Gift of Miss Constance Robertson

77 W. S. HATTON

AUCKLAND 1859

Watercolour on tinted paper $9\frac{7}{8} \times 13\frac{1}{8}$

Inscribed *View of Auckland New Zealand*; signed and dated *W. S. Hatton 1859*

Even with the help of the Windmill as a landmark the location of this painting is hard to place.

ACAG

78 W. S. HATTON

AUCKLAND 1860

Watercolour on tinted paper $9\frac{7}{8} \times 13\frac{7}{8}$

Inscribed *Auckland from the East*; signed and dated W. S. Hatton 1860

The inscription is puzzling, for the painting is rather of the eastern side of the city. There is old St Paul's; just below is the Wesleyan Chapel. It was thought that the Hatton paintings were the originals for the Hogan lithographs; but now there is a suggestion that Hatton never was in New Zealand and that his work was from photographs. This would certainly explain a little such a puzzling inscription. Moreover, this scene was reproduced in the *Illustrated London News* 19 May 1860, as being from a photograph by W. H. Sutcliffe.

ACAG

79 W. S. HATTON

AUCKLAND 1860

Watercolour $6\frac{1}{2} \times 10\frac{3}{8}$

Initialled W.S.H.

This is another version of the preceding painting.

Lent by the Alexander Turnbull Library

'[In 1848] the city was so small and dull, that we had soon wandered about and located the public buildings. St. Paul's stood at the top of Shortland Street, then known as — Heaven knows why — Shortland Crescent. A few irregularly built shops lined the street, and were devoted to the sale of red blankets, camp ovens, and several other articles of trade I had never before seen.' From *My Own Story* by Mrs E. Malcolm.

'The principal streets are Princes Street, Shortland Crescent, Queen Street, and Wakefield Street. The first is a broad, straight, spacious, well-made street, on a gentle slope; St. Paul's Church, the Treasury and the Bank, and the Masonic Hotel, are its principal buildings. Shortland Crescent, which connects Princes Street with Queen Street, is built on rather a steep ascent. It is less broad than Princes Street, but much longer. On one side it is almost wholly built upon; shops and stores are here to be found of every description, and of various form and style. No attempt at uniformity has been made: every one has built according to his means, fancy, or the size and shape of the ground. The only approach to uniformity is in the material: with a few exceptions, all are of wood. The roadway of the street is an even Macadamized surface; but no attempt has yet been made to form footpaths on a general level. Some of the shops would not disgrace a small provincial town in England; though, taken altogether as a street, Shortland Crescent is irregular and unfinished. Queen Street is the least built upon; but in other respects, it is the best and most considerable street in Auckland. It is about half a mile long, nearly level, and almost straight, and terminates at its northern extremity at a pier or quay, which runs into the harbour, and alongside of which small craft can land their cargoes. At its southern extremity it is overlooked by the Wesleyan Seminary, or Boarding-School for the education of the children of the Missionaries in these seas — a spacious brick-built and substantial structure.' From *Auckland and the Country Adjacent* by William Swainson.

80 CHARLES HEAPHY

AUCKLAND WATERFRONT 1852

Watercolour $15\frac{3}{4} \times 21$

Signed and dated C. Heaphy 1852

On the foreshore along Fort Street is Graham's Bond, the large stone building. Shortland Street leads

up to St Paul's on the top of the hill. The house that we know to have been Captain Tucker's in 1844 is on the slope below St Paul's, and Captain Porter's house is still there, with his store down below on the waterfront.

ACAG

81 P. J. HOGAN

AUCKLAND, 1852, FROM QUEEN STREET WHARF

Lithograph 10 $\frac{1}{4}$ x 16 $\frac{1}{4}$

From the wharf we look up Queen Street with Shortland Street turning off almost immediately to the left. On the extreme left, looking down on High Street, is the Wesleyan Chapel. The Wesleyan College, later the People's Palace, is the big building in the distance up Upper Queen Street; and there is the Windmill by Karangahape Road. The people at the right seem to be attending an auction sale.

Lent by the Auckland Public Library

82 C. VEITCH

AUCKLAND, 1852, FROM QUEEN STREET WHARF

Watercolour 13 x 19 $\frac{1}{2}$

This is almost certainly a copy of the preceding lithograph, with variations introduced in the foreground. It is interesting how many waterfront paintings show stacks of timber. Even firewood had to be brought by boat, usually from the North Shore or from Waiheke.

ACAG

83 W. S. HATTON

AUCKLAND, 1853, FROM QUEEN STREET WHARF

Watercolour on tinted paper 7 $\frac{1}{4}$ x 10 $\frac{1}{8}$

Inscribed *Auckland N.Z.*; signed and dated *W. S. Hatton 1853*

Here is another version of the Hogan lithograph.

Lent by the Alexander Turnbull Library

84 P. J. HOGAN

AUCKLAND, 1852, FROM BRITOMART BARRACKS

Lithograph 10 $\frac{1}{4}$ x 16 $\frac{1}{4}$

Here is Commercial Bay again, with the new Queen Street Wharf running out from the end of Lower Queen Street. Beyond the wharf is Smale's Point. Wyndham Street climbs the hill towards St Patrick's Cathedral up on the height. The steamboat in the foreground is the *Governor Wynyard*, launched on 24 December 1851.

Lent by the Auckland Public Library

85 P. J. HOGAN

AUCKLAND, 1852, FROM SMALE'S POINT

Lithograph 10 $\frac{1}{4}$ x 16 $\frac{1}{4}$

The curve of Commercial Bay ends in Point Britomart. The road along the foreshore is Fort Street, while Shortland Street climbs up to St Paul's, and the buildings of Princes Street stretch along the skyline to the right. Queen Street Wharf is in the foreground.

Lent by the Auckland Public Library

86 P. J. HOGAN

AUCKLAND, 1852, FROM HOBSON STREET SOUTH

Lithograph $10\frac{3}{4} \times 16\frac{3}{4}$

Lower Queen Street is down in the hollow; the upper part of the street leads up to the Wesleyan College on the extreme right. St Patrick's, the Chapel and Albert Barracks are all in the distance.

Lent by the Auckland Public Library

87 P. J. HOGAN

AUCKLAND, c. 1852

Lithograph $7\frac{1}{4} \times 11\frac{3}{4}$

Mechanics Bay is on the extreme left, then the small Official Bay with Short Street running down to Wynyard Pier, and the Distillery, the building with the tall chimney, on the waterfront. St. Paul's is above Point Britomart with the windmill behind up on the heights of Karangahape Road. The large bay is Commercial Bay with the Chapel above it on the left and St Patrick's on the right.

ACAG Gift of Sir Henry Brett

88 SAM STUART

AUCKLAND

Watercolour $9\frac{1}{4} \times 22\frac{1}{2}$

Signed and dated S. Stuart 1906

This painting has been made from the preceding lithograph.

Lent by Mrs Eric Macdonald

89 REV JOHN KINDER

AUCKLAND FROM WAKEFIELD STREET 1856

Pen & black ink $9\frac{3}{4} \times 13\frac{7}{8}$

Inscribed *Auckland, N.Z., from Wakefield St road, July 7. 1856*

Lent by the Hocken Library

90 ARTIST UNKNOWN

QUEEN STREET

Pen & watercolour $6\frac{3}{4} \times 9\frac{3}{8}$

ACAG

91 ARTIST UNKNOWN

QUEEN STREET AUCKLAND c. 1862

Pen & watercolour $12 \times 16\frac{3}{8}$

Here to the right would be the site of the present firm of Milne & Choyce, and of the Bank of New Zealand. The lane on the steep hill would now be Swanson Street. The house at the top might be that of William Swanson.

ACAG

'Where the sawyers were at work retained its legitimate name of Mechanics' Bay; but there was still another bay where sawyers also were at work, and which immediately became known as Waipiro Bay, the Maori word for spirits, alias stinking water, for much rum was consumed there.' From *Poenamu* by John Logan Campbell. Freeman's Bay was the official name for this bay.

92 ARTIST UNKNOWN

FREEMAN'S BAY

Wash $3\frac{1}{4} \times 5\frac{1}{2}$

Inscribed *Pt of Freeman's Bay*

ACAG Gift of Mr J. W. Williamson

93 REV JOHN KINDER

AUCKLAND: FREEMAN'S BAY 1860 (Plate 5)

Watercolour $8\frac{7}{8} \times 13\frac{1}{8}$

Inscribed *Freeman's Bay - Auckland 1860*

ACAG

94 ARTIST UNKNOWN

FREEMAN'S BAY, AUCKLAND HARBOUR

Lithograph in colour $3\frac{3}{8} \times 10\frac{1}{4}$

Lent by Mr N. L. Macky

95 ALBIN MARTIN

AUCKLAND HARBOUR AND OFFING 1861

Lithograph by G. T. Chapman from a drawing by Albin Martin and later hand coloured by him
 $5\frac{1}{2} \times 10\frac{7}{8}$

Inscribed and dated *Auckland N.Z. Harbour and offing 1861*

A key to the lithograph is hung with it.

Lent by the Auckland Club.

96 ALBIN MARTIN

AUCKLAND, THE HARBOUR 1861

Lithograph by G. T. Chapman from a drawing by Albin Martin and later hand coloured by him
 $4\frac{1}{4} \times 11\frac{7}{8}$

Inscribed and dated *Auckland, The Harbour 1861*

A key to the lithograph is hung with it.

Lent by the Auckland Club

97 W. EASTWOOD

BEACH, FOOT OF ALBERT STREET 1863

Pen & wash $5\frac{1}{8} \times 8\frac{3}{4}$

Dated 1863

ACAG

98 W. EASTWOOD

FOOT OF HOBSON STREET 1863

Pen & wash $4\frac{7}{8} \times 8\frac{3}{4}$

Inscribed and dated *Auckland 25 April 1863*, initialled W E
ACAG

99 J. SYMONS

NORTH SHORE FROM NEAR POINT ERIN

Watercolour $12\frac{1}{4} \times 19\frac{1}{2}$

Signed *Symons*

Opposite is Stokes Point, the northern terminal of the Harbour Bridge. In the distance across the harbour is Shoal Bay, with O'Neill's Point, Bayswater, and Stanley Point.

Lent by Mrs Alison

100 SAM STUART

LOOKING EAST FROM PONSONBY 1877

Watercolour $9\frac{1}{8} \times 17\frac{1}{4}$

To the right we can see the ships at the Queen Street Wharf.

ACAG

'WHARVES! Wooden wharves! Yes, Auckland had three beauties – the Hobson Street Wharf, the Railway Wharf, and the Queen Street Wharf. The middle wharf, and the busiest, was the Queen Street Wharf – a long, narrow extension of our main street. This long, narrow wooden extension had tees projecting at right angles, and these ran up and down with the tide, which enabled ships to be easily berthed.

The first of these narrow projections was halfway down on the eastern side, and from this berth the ferries ran to Devonport.

The next projection – a small one – was used by the Northern Steamship Company. . . The third projection was also used by the Northern Steamship Company and their bigger steamers were berthed at this jetty. . . The outer projection was the fourth tee, and this tee had deep water accommodation. Here the big ships were berthed. . .

The Sydney steamers sailed on Mondays, and Queen Street Wharf presented a busy scene, with carts, horses and cabs. Cargo was dumped at the ship's side, and if it rained tarpaulins were used for coverings.' From *A New Zealander Looks Back* by E. W. Alison.

101 A. D. WILLIS

AUCKLAND HARBOUR, NEW ZEALAND

Lithograph in colour $6\frac{1}{2} \times 14\frac{1}{2}$

This is the Queen Street Wharf.

ACAG

102 E. A. GIFFORD

AUCKLAND FROM THE WHARF 1887

Oil $23\frac{1}{2} \times 43\frac{1}{2}$

Signed and dated *E. A. Gifford 1887*

Here again is the Queen Street Wharf, with P.S. *Takapuna* at one of the tees.

ACAG

In 1851 Albin Martin came to New Zealand with his wife and six children and, after a short stay in St George's Bay, took up land at Tamaki East, settling down to farm there. He had been taught painting by John Linnell, whose portrait of him is shown here, and through him had met many of the well-known English painters of the time. He was a friend of Samuel Palmer, and of George Richmond, the portrait painter, who was said to have painted most of the men of eminence of his day. The portrait of *Sir George Grey* (Cat. No. 25) was by Richmond, and the engraving of Bishop Selwyn is after a painting by him.

103 JOHN LINNELL

PORTRAIT OF ALBIN MARTIN

Pencil & chalk 19½ x 16½

Signed and dated *J. Linnell 1835*

This was Albin Martin when he was only twenty-two, painted in England, five years before the founding of Auckland, and sixteen years before he came out to settle in this country.

Lent by Miss Nella Hickson

104 ALBIN MARTIN

PORTRAIT OF JEMIMA, WIFE OF ALBIN MARTIN

Pencil 10 x 8 (oval)

Lent by Miss Nella Hickson

105 FANNY MARTIN

THE MARTIN HOME AT TAMAKI

Watercolour 4¼ x 9½

Inscribed on reverse *Our old home East Tamaki. Built in 1851 & occupied by the family for 30 yrs—*

This group of wooden farm buildings seems to have more in common with those in Dorset, where the Martin family had lived for many generations, than with buildings such as we see in the Edward Ashworth drawings of Auckland in 1843. Fanny was a daughter of Albin and Jemima Martin.

Lent by Miss Nella Hickson

106 FANNY MARTIN

THE FRONT VIEW OF THE MARTIN HOME

Watercolour 7½ x 11½

Dated *Sep 13 1867* (on reverse a landscape)

Here is much more the ordinary colonial atmosphere. The trees, not long planted in the preceding painting, have grown.

Lent by Miss Nella Hickson

107 ALBIN MARTIN

EAST TAMAKI FROM MR. MARTIN'S

Watercolour 4¼ x 6½

ACAG Mackelvie Collection

108 ALBIN MARTIN

ON THE TAMAKI FROM MR MARTIN'S

Watercolour 4¼ x 6½

ACAG Mackelvie Collection

109 ALBIN MARTIN

EVENING ON THE TAMAKI

Watercolour 4¼ x 8¼

ACAG Mackelvie Collection

110 ALBIN MARTIN

MANGUMANGAROA RANGES, NEAR HOWICK

Watercolour 4½ x 8½

ACAG Mackelvie Collection

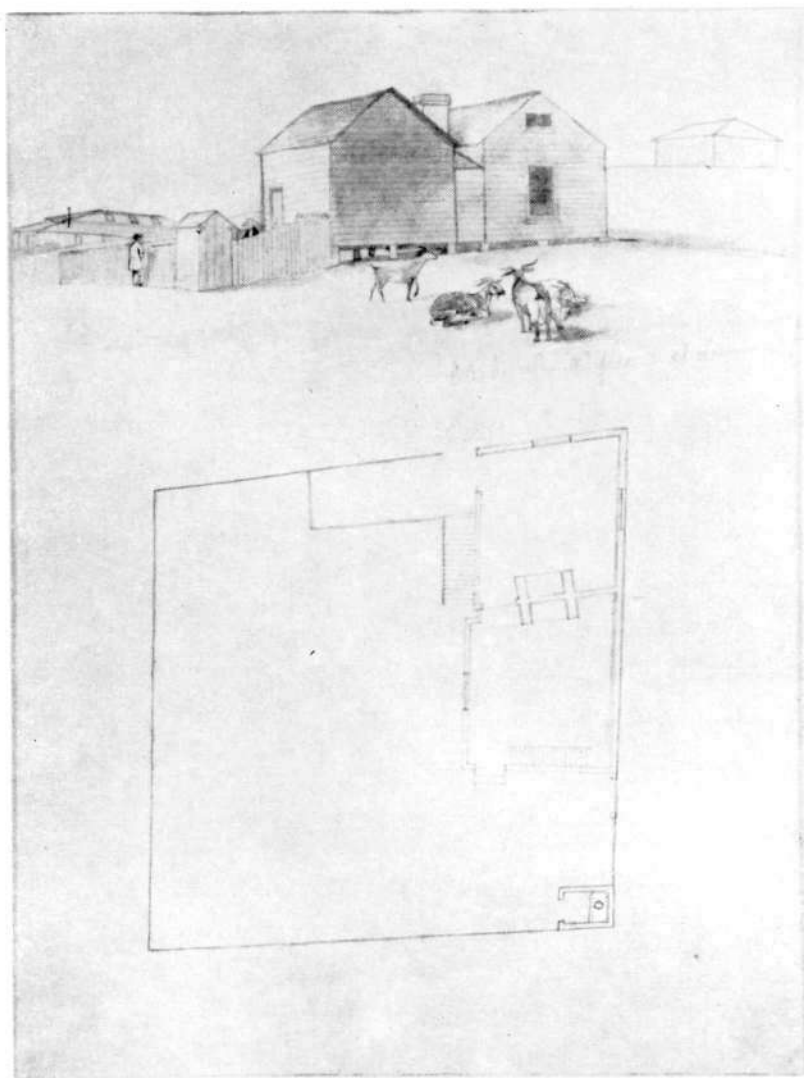


Plate I *House built by the Artist* EDWARD ASHWORTH (17)



Plate 2

Auckland from Parnell 1859

ANDREW ROBERTSON (74)

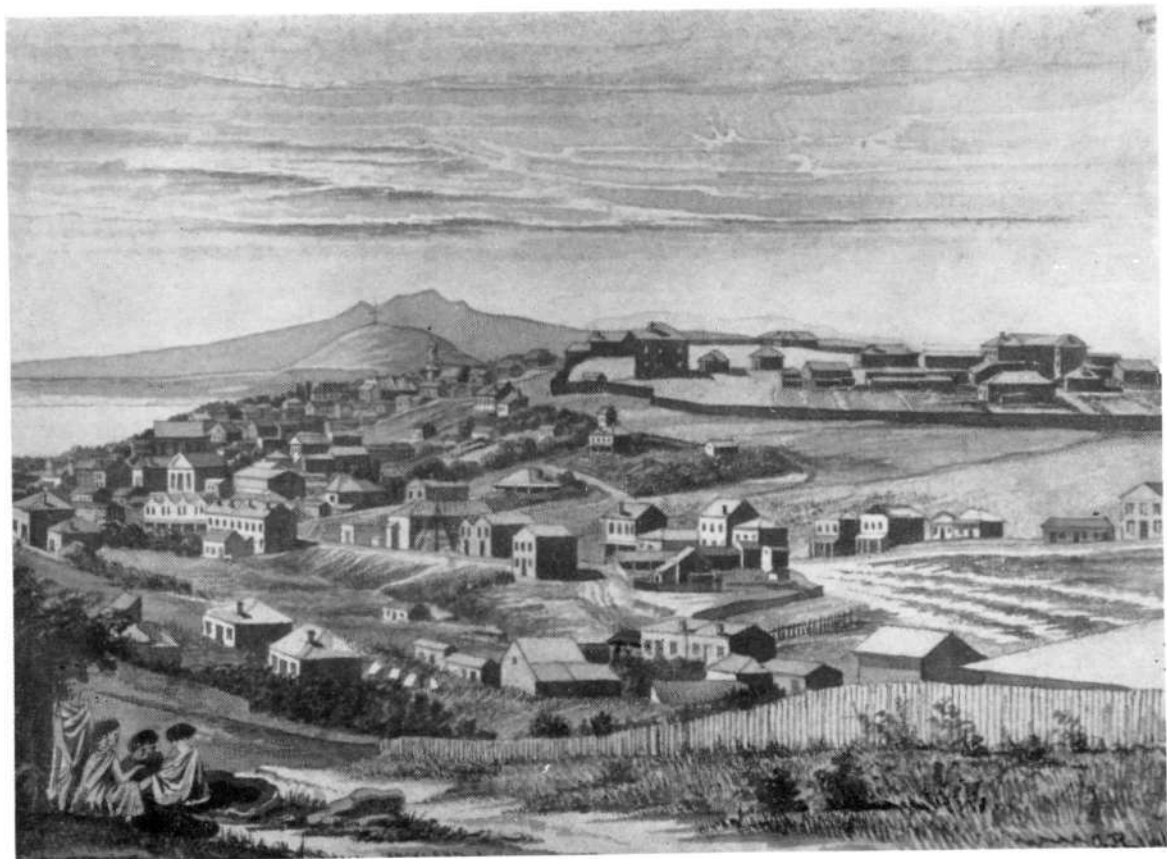


Plate 3

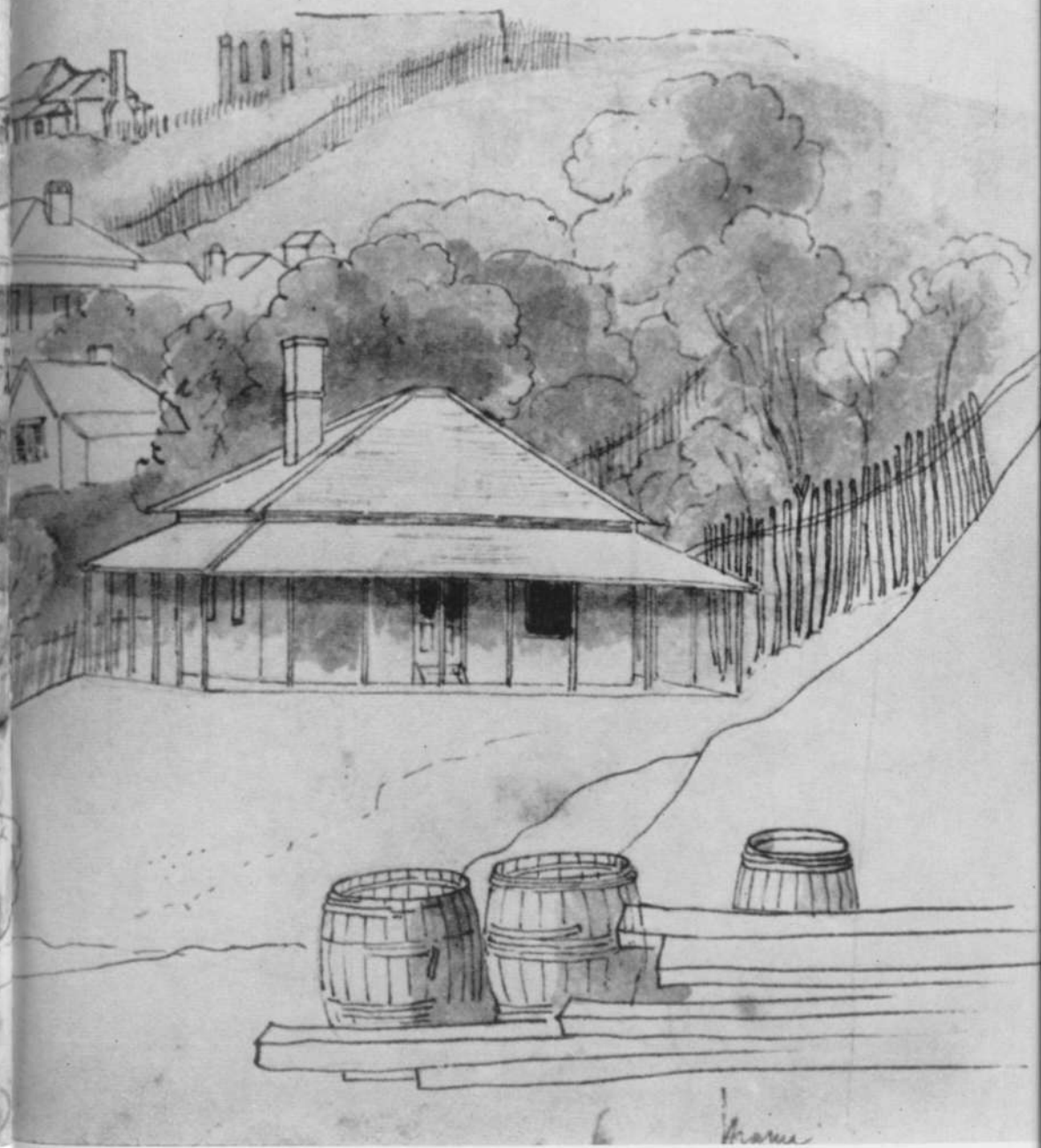
Auckland showing Albert Barracks

ANDREW ROBERTSON (76)



Commercial Bay

EDWARD ASHWORTH (8)



Home



Plate 5

Freemans Bay 1860

REV JOHN KINDER (93)



Plate 6

View from Mount Hobson, 1869

J. C. HOYTE (173)

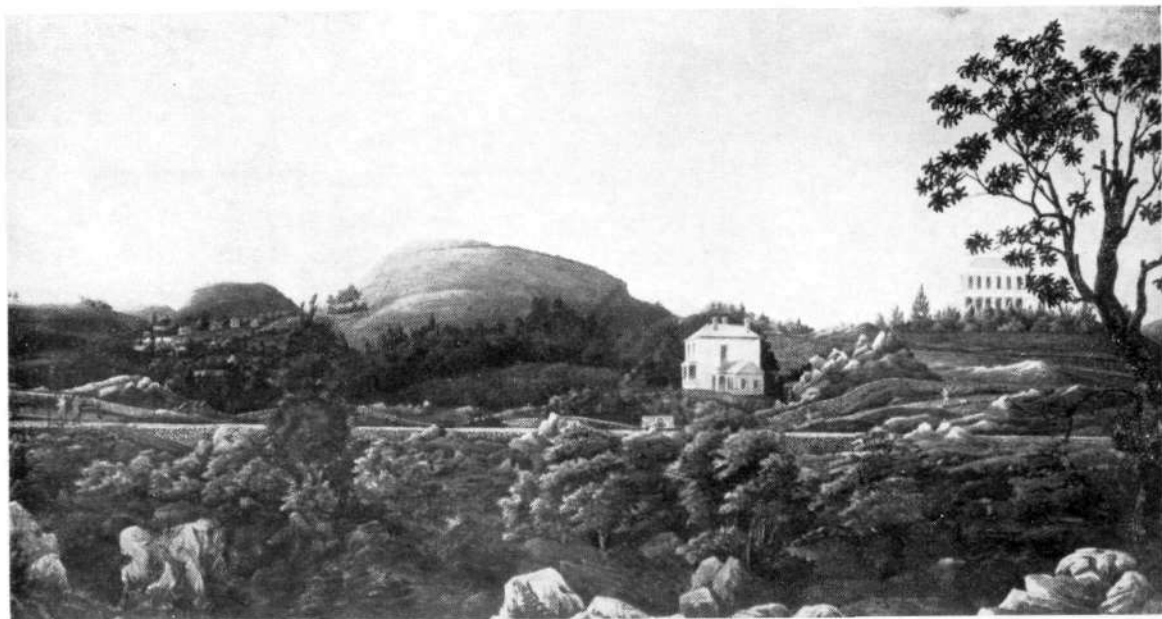


Plate 7

The Environs of Auckland

ALFRED SHARPE (178)

111 ALBIN MARTIN

FOREST SCENERY NEAR HOWICK

Watercolour $3\frac{3}{4} \times 7\frac{3}{8}$

ACAG Mackelvie Collection

113 ALBIN MARTIN

PHEASANT SHOOTING, EAST TAMAKI

Watercolour $3\frac{1}{8} \times 6\frac{1}{2}$

ACAG Mackelvie Collection

115 ALBIN MARTIN

WAIRAU, EAST TAMAKI

Watercolour $5\frac{3}{8} \times 10$

ACAG Mackelvie Collection

116 ALBIN MARTIN

SKETCH AT TAMAKI

Watercolour $4\frac{5}{8} \times 7\frac{1}{2}$

This is interesting in that it shows the original sketch before Martin used it for one of his 'compositions,' moulding the landscape to accord with the rules perhaps inculcated in him by his teacher, or arising from his familiarity with Italian painting. He and Jemima spent the first few years of their married life in Italy, but he had painted there before with Palmer and Richmond.

Lent by Miss Nella Hickson

112 ALBIN MARTIN

VIEW FROM THE HOWICK RANGES

Watercolour $4\frac{7}{8} \times 9$

ACAG Mackelvie Collection

114 ALBIN MARTIN

EAST TAMAKI

Watercolour $6\frac{1}{4} \times 8\frac{1}{4}$

ACAG Mackelvie Collection

117 ALBIN MARTIN

PARNELL BRIDGE, THE DOMAIN

Watercolour 6×4

Inscribed on reverse *Parnell Bridge, the domain*

ACAG Mackelvie Collection

118 ALBIN MARTIN

IN THE AUCKLAND DOMAIN

Watercolour $6\frac{1}{2} \times 4\frac{3}{8}$

Inscribed on reverse *In the Auckland Domain*

ACAG Mackelvie Collection

119 ALBIN MARTIN

IN THE DOMAIN, AUCKLAND

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

Inscribed on reverse *In the domain Auckland*

ACAG Mackelvie Collection

120 REV JOHN KINDER

ENTRANCE TO DOMAIN, AUCKLAND 1863

Watercolour 9¼ x 7½

Inscribed and dated *Entrance to Domain Auckland 1863*

Lent by Mrs Kenneth MacCormick

The wedding of Miss Jones and Mr Stack had been arranged for a Monday midday. Mr Stack had arrived in Auckland on the preceding Friday, too late to make any legal arrangements. On the Monday morning he had to contend with the dilatoriness of his lawyer and of the registrar, added to the physical difficulties of getting from Shortland Street to Parnell.

'I did not get the certificate until half-past ten, when I hurried off to the lawyers, and was relieved to find I could sign the papers. It was a long, hot walk to St. Stephen's, and I did not get there until a quarter-past eleven. I had just three-quarters of an hour to shave, dress, and get down to the little chapel, a quarter of a mile distant. . . After a bath I began dressing and got as far as putting on my new boots when, to my dismay, I found my feet were so swollen, with walking and the heat, that I could not get into them. There was no help for it but to stand in a tub of cold water until the feet shrank a little. While I was doing this I heard the carriage with my bride pass by, and had the mortification of knowing that she would reach the chapel before me, and that I should be the butt of our friends' jokes all the day. I cried out for help, but no help came, as the great building was quite deserted, and I was the only soul in it. After much coaxing and pulling I got my boots on, and started down the hill to the chapel, oozing at every pore. Attorney-General Swainson met me at the stile and the Montessoro Smiths at the door. There was no time for explanations, and I did not attempt any. I walked in and took my place before the Communion rails where my bride met me, and Bishop Selwyn duly performed the service.' From James West Stack's story printed in *Further Maoriland Adventures*.

121 REV JOHN KINDER

ST. MARY'S CHURCH, PARNELL 1860

Pencil & blue wash 10 x 13½

Inscribed *S Marys Church Parnell . 1860*

The Reverend John Kinder came to Auckland in 1855 to be Master of the new Church of England Grammar School in Parnell. The Master's house, still standing on the corner of Parnell Road and Ayr Street, is to be seen round the curve of the road. Mount Eden is in the background.

Lent by Mr N. L. Macky

122 REV JOHN KINDER

VIEW FROM THE MASTER'S HOUSE, PARNELL GRAMMAR SCHOOL, 1858

Watercolour 10¼ x 29½

Inscribed *North Head, Mr Burrowe's Rangitoto Cape Colville, Mr Reader Wood's, Orakei point (native settlement), House of Mr Christmas, House of Mr S. A. Wood, Mt Wellington, Mr Barry, Mt Hobson (at lower margin); and (reverse) Semi-panoramic view taken from the master's house attached to the Grammar School Auckland, N.Z., overlooking Hobson's Bay, 1858*

Lent by the Hocken Library.

123 REV JOHN KINDER

VIEW FROM THE VERANDAH OF MR READER WOOD'S COTTAGE 1856

Watercolour 11½ x 9½

Inscribed *1856 From Verandah of Mr. Reader Wood's Cottage*

ACAG

124 REV JOHN KINDER

AUCKLAND FROM MR. READER WOOD'S COTTAGE, PARNELL

Watercolour $7\frac{7}{8} \times 12\frac{1}{2}$

Inscribed *Auckland* — 1856, *From Mr. Reader Wood's Parnell*

To the left of old St Paul's are the Albert Barrack buildings, the stone wall enclosing the area.

ACAG

125 L. J. STEELE

AN INTERIOR

Watercolour $6\frac{7}{8} \times 4\frac{7}{8}$

ACAG

126 ARTIST UNKNOWN

ORAKI BAY

Watercolour $13\frac{1}{2} \times 19\frac{7}{8}$

Original label on reverse reads *No 3 Oraki Bay Auckland New Zealand*

This would be Hobson Bay. Mount Victoria and North Head are to be seen, Rangitoto and the islands of the gulf.

ACAG

127 JOHN SYMONS

THE MUDFLATS OF NEW ZEALAND

Watercolour $12\frac{1}{8} \times 19$

Signed and dated *John Symons 1873*

This seems to be from near St Heliers Bay, looking towards Orakei.

Lent by Mrs Elizabeth Schiessel

128 ALFRED SHARPE

GATHERING FIREWOOD NEAR ORAKEI BRIDGE 1874

Watercolour $16\frac{3}{8} \times 25\frac{3}{8}$

Signed and dated *Alfred Sharpe 1874*

Lent by Mrs Eileen Shera

129 EMMA BUCHANAN

THE HARBOUR FROM 'CLOVERNOOK'

Watercolour $7 \times 13\frac{1}{2}$

Inscribed on reverse *v probably by Aunt Emma Jones site of Auckland about 1857*

Miss Emma Buchanan married Mr Humphrey Jones, brother of Miss Eliza Jones, who often refers to the sketching of her sister-in-law. Miss Emma Buchanan was the daughter of Dr Andrew Buchanan, who built 'Clovernook,' still standing in Clovernook Road, Epsom.

ACAG Gift of Miss Pyne, Nelson

130 J. C. HOYTE

VIEW OF AUCKLAND HARBOUR FROM NEAR NEWMARKET

Watercolour 10 $\frac{5}{8}$ x 16 $\frac{7}{8}$

Lent by Mr William T. Bell

131 J. C. HOYTE

VIEW OF AUCKLAND HARBOUR FROM THE GARDEN OF SIR FREDERICK WHITAKER

Watercolour 15 $\frac{1}{4}$ x 31 $\frac{1}{4}$

Signed J. C. Hoyte

Sir Frederick, at that time Mr Whitaker, was the dilatory lawyer on Mr Stack's worrying morning.

Lent by Mr William T. Bell

'A few days after this visit to the North Shore, Mr. Swainson took Emma, Fanny and myself to the Three Kings to see the Maori school there and the celebrated caves. Mr. Swainson and Fanny rode, but Emma and I occupied a dray, the only procurable vehicle. It was made as comfortable as possible with plenty of straw, and rugs and cloaks to sit upon. We jolted along the rough roads until we had passed Mount Eden, when we got out and walked along a narrow green lane, while the dray went round by the road. Suddenly we came in sight of distant blue wooded hills and the waters of Manukau Harbour, which reminded me of scenery on the Welsh coast. Close beside us rose the Three Kings hillocks, from which the place is named. In the small valley immediately below them we saw the school buildings and the master's house. Close to our right was the entrance to the caves, so covered and screened by ferns and trees that none but a practised eye could find it.' From Mrs Stack's journals printed in *Further Maori-land Adventures*.

132 REV JOHN KINDER

THE THREE KINGS SHOWING THE WESLEYAN MAORI SCHOOL

Watercolour 10 x 14 $\frac{1}{4}$

Inscribed on reverse *Three Kings Hills – in Auckland – Wesleyan Maori School in the distance*

Lent by the Hocken Library

133 REV JOHN KINDER

AUCKLAND: THE THREE KINGS – VOLCANIC CRATER

Watercolour 4 $\frac{1}{2}$ x 13 $\frac{7}{8}$

Inscribed *The Three Kings, Volcanic Crater, Auckland*

ACAG

134 REV JOHN KINDER

MANUKAU HARBOUR 1856

Watercolour 9 $\frac{3}{4}$ x 13 $\frac{5}{8}$

Inscribed *Manukau Harbour Onehunga & Mt. Mangarei.*, signed and dated J. Kinder 1856

Lent by Mr N. L. Macky

135 REV JOHN KINDER

ONEHUNGA, 1860, SHOWING MANUKAU HARBOUR AND HEADS

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

Inscribed *Onehunga 1860 Manukau and Heads*

ACAG

136 J. C. HOYTE ?

ONEHUNGA, MANGERE AND MANUKAU HARBOUR c. 1860

Watercolour $7\frac{1}{8} \times 22\frac{1}{8}$

The church in the centre of the picture was probably St Peter's. Both the drawing of the tree on the right and the delicate but distinct skyline are very characteristic of Hoyte.

ACAG Gift of Miss Fleming

137 W. SWANSON

VIEW OF ONEHUNGA

Watercolour 12×35

Here we are looking at Onehunga from Mangere. The town has grown considerably since the preceding painting was made. It is obviously a very busy little port.

ACAG Gift of Mr W. Swanson

138 J. C. HOYTE

MR. A. H. SPICER'S PROPERTY AT AVONDALE

Wash $9\frac{7}{8} \times 15\frac{3}{4}$

Signed J. C. Hoyte

ACAG

139 J. C. HOYTE

AT AVONDALE

Watercolour $10 \times 15\frac{7}{8}$

Signed J. C. Hoyte

ACAG Gift of Mr B. W. Lawson

140 F. R. STACK

VIEW FROM THE RANGES OVERLOOKING THE ENTRANCE TO THE MANUKAU HARBOUR, AUCKLAND. 1862.

Lithograph in colour by Day & Son after the watercolour by F. R. Stack $8 \times 16\frac{1}{4}$

Lent by the Auckland Club

141 F. R. STACK

VIEW OF AUCKLAND NEW ZEALAND FROM THE CRATER OF MOUNT EDEN

Lithograph in colour by Day & Son after watercolour by F. R. Stack $8 \times 16\frac{1}{4}$

Lent by the Auckland Club

142 F. R. STACK

VIEW OF AUCKLAND HARBOUR, NEW ZEALAND, TAKEN DURING THE REGATTA OF JANUARY 1862 (THE RACE OF THE MAORI WAR CANOES)

Lithograph in colour by Day & Son after the watercolour by F. R. Stack 8 x 16½
Lent by the Auckland Club

'The "Galatea," of which the young prince was nominal commander . . . was already in Australian waters, and Auckland donned her gayest and most holiday attire to do honour to the Prince and his retinue. All schools were given a holiday, and our sisters stood . . . watching the fleet of white-sailed vessels which were going down the harbour to receive the august visitor.

. . . ere nightfall that stately frigate passed the watching people on the Parnell cliffs and Fort Britomart, and swung to her berth. Flags were flying in all directions, and a royal salute was fired as the Governor's yacht returned to the Admiralty steps bearing the youthful but illustrious visitor.' From *Mirandah Stanhope*, a novel by Susan Mactier.

143 G. C. BEALE

H.M.S. GALATEA IN AUCKLAND HARBOUR 1869

Watercolour 10 x 19½

Signed G. C. Beale

Prince Albert, Duke of Edinburgh, younger son of Queen Victoria, was visiting Auckland in the *Galatea*, and there were immense jollifications. The artist was a child in Auckland at that time and painted this picture when he was a young man, relying apparently partly on memory and partly on information from his elders.

Lent by Miss B. Graham

144 SAM STUART ?

FORT BRITOMART 1869 SHOWING H.M.S. BLANCHE, CHALLENGER, VIRAGO AND CHARYBDIS

Oil 15½ x 28

This painting was presumably to commemorate the same event, the visit of the Duke of Edinburgh. It is a copy, but whether of a photograph or of a contemporary painting it is not known.

ACAG

145 CHARLES HEAPHY

THE CRATER OF RANGITOTO ISLAND

Pen & wash 16½ x 21½

Inscribed *No 1 The Crater of Rangitoto Id. 960 ft. high; signed Chas. Heaphy*

Lent by the Alexander Turnbull Library

'Mr. Swainson . . . hearing me express a wish to try a Maori canoe . . . one day took me across the harbour in one, paddled by three Maoris. I got a lesson in paddling as we went along, but it was hard work, and I found it much more agreeable to recline at full length on a couch of fresh bracken at the bottom of the canoe.

On landing we walked up the Flagstaff Hill to enjoy the view. I found it very steep, and my boots so slippery, but

one of the Maori women came to my assistance and, to the amusement of my English companions, put one of my arms round her own neck and, clasping me round the waist, supported me up to the top of the hill.' From Mrs Stack's journals printed in *Further Maoriland Adventures*.

146 ARTIST UNKNOWN

THE HARBOUR, AUCKLAND

Watercolour $9\frac{3}{4} \times 15\frac{3}{8}$

North Shore looks very bare and houseless, but the two piers can just be seen. To the right we see Brown's Island, the Bastion rock and the familiar cliffs of Orakei.

Lent by Mrs Elizabeth Schiessel

147 W. EASTWOOD

NORTH SHORE PIER 1865

Watercolour $5\frac{1}{2} \times 8\frac{1}{4}$

Inscribed and dated *Pier North Shore Auckland Decr 30 1865*

The wharf would seem to be that of the Holmes Brothers, and would be roughly in the same place as the existing ferry wharf. The same month that this was painted, the Holmes Bros. had launched the second steam boat they had built, the *Enterprise*. The hull was laid down at the shore end of the wharf. This boat, one of at least three competing ferries, gave a twenty-minute service from 7.30 a.m. to 8 p.m.

ACAG

148 W. EASTWOOD

SECOND PIER, NORTH SHORE, AUCKLAND, 1871

Watercolour $3\frac{1}{4} \times 6\frac{7}{8}$

Inscribed *2d pier N. Shore Auckland N.Z., initialled and dated W.E. Jan 1871*

ACAG

149 D. WHITE

VIEW FROM CHELTENHAM NORTH SHORE 1864

Lithograph $10\frac{5}{8} \times 17\frac{1}{4}$

This lithograph was a means of advertising a sale by auction to be held on 8 December 1864. We should be more likely to call it now a view of Cheltenham, from the slopes of Mount Victoria looking towards North Head.

Lent by Mrs Jocelyn Fairburn

150 C. D. BARRAUD

RANGITOTO FROM TAKAPUNA 1867

Watercolour $10 \times 13\frac{7}{8}$

Inscribed and dated *Rangitoto from Takapuna Oct 2 1867*

Rangitoto seems here to have no vegetation on the top peaks.

Lent by Surgeon Captain McPhail, R N Z N

Takapuna Beach. The point of land ending in the rocky reef would then be that used now by the motor camp.

ACAG

157 ALBIN MARTIN

LANDING PLACE, LAKE PUPUKE, TAKAPUNA

Watercolour $4\frac{3}{8} \times 6\frac{1}{2}$

This landing place is likely to have been that at the bottom of the old Lake Hotel property, on what is now Killarney Street. This hotel, with terraced grounds down to the lake, and close to the jetty then at the north end of Takapuna Beach, was a popular pleasure place in the early days.

ACAG

158 J. C. HOYTE ?

LAKE AT TAKAPUNA

Watercolour $7\frac{7}{8} \times 11\frac{1}{8}$

It seems probable that this too was painted from the Lake Hotel grounds. Rowing boats were available for the guests. The remains of sheds, made under the shelving rocky bank near the water's edge, are still to be seen.

ACAG

159 J. C. HOYTE ?

RANGITOTO FROM TAKAPUNA

Watercolour $4\frac{3}{8} \times 8\frac{1}{4}$

ACAG

160 ARTIST UNKNOWN

VIEW OF HAURAKI GULF SHOWING LAKE PUPUKE TAKAPUNA 1873

Watercolour $12\frac{1}{8} \times 29\frac{3}{8}$

Dated 1873

By the similarity in topography to the following picture we can guess that this was painted from 'Grey Dene,' a house on the Northcote side of the lake.

ACAG Gift of Rear-Admiral Burgess Watson

161 ALICE BLACK

LAKE PUPUKE FROM 'GREY DENE' c. 1895

Oil $10\frac{1}{2} \times 21\frac{1}{8}$

The artist's family owned 'Grey Dene' for some years in the '80s and '90s.

Lent by Mrs Claude Black

162 KENNETT WATKINS

THE BEACH BY THE CLIFFS

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

Signed and dated *K. Watkins* 1893

Lent by Mr Allan Watkins

163 H. G. LLOYD

AT THE NORTH SHORE

Watercolour 10½ x 14¼

Inscribed *At North Shore Auckland*; signed and dated *H. G. Lloyd Feb. 11. 81*

Lent by the Alexander Turnbull Library

164 E. W. PAYTON

SIGNAL STATION DEVONPORT

Watercolour 10½ x 14½

Initialed and dated *E.W.P. 1893*

ACAG

'In the 'eighties we lived a homely life [in Devonport] and quietness prevailed. Nobody seemed to be in a hurry. The only people who rushed were those who considered they were late for the ferry. Sometimes the ferrymen pulled in the gangway, unloosed the ropes and started on time, leaving the crowd walking down the wharf. This was a punitive measure. As a general rule the ferrymen accommodated passengers by running late, but at times it was necessary to stir travellers up and start on time.' From *A New Zealander Looks Back* by E. W. Alison.

165 E. W. PAYTON

AUCKLAND HARBOUR FROM MOUNT VICTORIA

Oil 24 x 36

Initialed and dated *E.W.P. '94*

The trees just to be seen in the Arden watercolour (Cat. No. 151) are here shown in their maturity. They have since mostly been cut down.

ACAG Gift of Mr W. Aitken

166 R.R.

ON THE HARBOUR AUCKLAND

Oil 13½ x 17½

Inscribed *On the Harbour Auckland*; initialed and dated *R.R. 95*

It is interesting to compare this with the Arden watercolour (Cat. No. 151) and the still earlier watercolour, Artist unknown (Cat. No. 146). The houses are quite dense, the trees planted by the early settlers are grown.

Lent by Mrs J. W. Wilson

167 J. C. HOYTE

VIEW OF AUCKLAND HARBOUR FROM STOKES POINT c. 1869

Watercolour 10¾ x 48¾

Stokes Point itself, the northern terminal of the Harbour Bridge, stretches out on the left; the North Shore peninsula ending in O'Neill's Point, Bayswater, and Stanley Point, lies behind it. Across from Stokes Point is Point Erin, with the Sentinel in mid-harbour.

ACAG

168 CHARLES BLOMFIELD

OUR HARBOUR FROM BIRKENHEAD 1884

Oil 11 $\frac{3}{4}$ x 23 $\frac{7}{8}$

Signed and dated *C. Blomfield* 1884

This is much the same view as seen in the preceding watercolour.

ACAG Gift of Mr H. D. Buddle

169 ALFRED SHARPE

SHOAL BAY AUCKLAND NEW ZEALAND

Watercolour 16 $\frac{3}{8}$ x 25 $\frac{7}{8}$

Inscribed *Shoal Bay Auckland New Zealand*; signed and dated *Alfred Sharpe* 1883

Lent by Mr H. McKail Geddes

'... Still the harbour is by no means devoid of natural beauty. Commonly there is an excess of wind; but not unfrequently and in the winter season particularly, a perfect calm for a time prevails — with a deep but soft blue sky, studded here and there with snow white silvery clouds, seen through a glistening atmosphere. Thus seen, the Waitemata presents a landscape of placid beauty which it would tax the imagination to surpass. On such a day the sails and riggings of the ships are mirrored in the glassy surface of the water, each in itself forming a picture like a "painted ship upon a painted ocean"; the glass-like smoothness of the water being rippled only by boats and canoes lightly skimming here and there upon its azure surface. With such a scene to gaze upon, devoid as it is of striking features, and deriving its charms solely from light, colouring, and repose, the mind is filled with the fulness of its beauty.' From *Auckland and the Country Adjacent* by William Swainson.

170 T. S. MONKHOUSE

AUCKLAND FROM THE DOMAIN

Watercolour 10 $\frac{1}{2}$ x 27 $\frac{1}{8}$

Inscribed and dated *Auckland N.Z.* 1867; signed *T. S. Monkhouse*

The steeple of old St Paul's that we know so well from the earlier paintings, is there in the distance. Near to it is the Supreme Court. The location in the Domain is at first puzzling, especially for those for whom the view from the Domain is automatically that from the Auckland War Memorial Museum. However the water on the left helps to place the artist.

ACAG

'... round the North Head where the solitary white house blinked at them from friendly sunlit windows. Ahead of them lay the City of Auckland, not, it is true, the large and populous city of to-day, but fair as the morning, with pleasant cool-looking houses dotted here and there among the fern-hills and the ti-tree.' From *Mirandah Stanhope*, a novel by Susan Mactier. [In 1865, when the author herself came to New Zealand.]

171 J. C. HOYTE

AUCKLAND FROM MOUNT EDEN c. 1868

Watercolour 9 $\frac{1}{8}$ x 37 $\frac{1}{4}$

There is Mount Eden Road curving away on the left — the windmill a little to the right of it; and further right the city lies in the Commercial Bay - Queen Street hollow. The old hospital is on the

slope to the right of the city. The two church spires together on the right are probably those of St Mary's on Parnell Road, and of the Church of St Francis de Sale, according to the lithograph published with key in 1876 (Cat. No. 188).

There across the harbour lies the North Shore peninsula but the artist has not painted the little house on the side of North Head that is to appear in so many paintings of the time, and that we know was there in reality by at least 1865. Is it just that the artist hasn't cared to paint it this time or does it mean that this painting has been done earlier than it has been thought? The style of painting, even allowing for the bad repair it is in, would seem to be more consistent with an earlier date.

ACAG Gift of Mr John Leech

172 J. C. HOYTE

VIEW FROM MOUNT HOBSON

Watercolour 14½ x 21½

Signed J. C. Hoyte

This seems to be painted from the northern slopes of Mount Hobson, looking down over Remuera.

ACAG

173 J. C. HOYTE

VIEW FROM MOUNT HOBSON 1869 (Plate 6)

Watercolour 16½ x 24½

Signed and dated J. C. Hoyte Decr. 1869

This lovely serene landscape is a larger, wider view than the preceding one, and painted from the more westerly slopes of the mountain, looking down on Remuera Road and further out over Remuera itself past the Orakei Basin to the islands of the gulf and to Cape Colville.

ACAG

174 J. C. HOYTE

VIEW OF AUCKLAND FROM MOUNT EDEN 1873

Watercolour 19½ x 32½

Signed and dated J. C. Hoyte 1873

This is once more the view familiar in the earlier paintings but painted from higher up and further back and so embracing more.

It is the large grand view but here is still the Auckland that people live in. The spires of the two Parnell churches are there on the right to guide us, St Paul's in the distance on the left, and over on North Head is the little house looking as if it is clinging to the side of the cliff.

ACAG

175 ALFRED SHARPE

VIEW FROM THE AUCKLAND DOMAIN

Watercolour 16½ x 24½

Signed and dated *Alfd Sharpe* 1877

This is a closer, more restricted view than that of the preceding painting, but although in Sharpe's meticulous work we feel that every tassel on every blind is being recorded, it is all woven in to the general design and is akin to the Hoytes in giving us something of the magic of Auckland in the sunshine.

Down to the left are the buildings of Mechanics Bay, the one with the peculiar shape we know was

the iron foundry of Fraser and Tinne, while the tall chimney was that of what is called in the 1876 lithograph key (Cat. No. 188) a Brick Manufactory. St Barnabas Church on St Barnabas Point was to be moved the following year to Mount Eden while the point was one more to be cut away for utilitarian motives.

Lent by Mrs Jocelyn Fairburn

'Auckland, in the 'sixties, notwithstanding a state of war, with all its concomitant disorder, was a very gay and jolly place to live in. There is nothing like a garrison town for infusing life into such things. What with naval and military reviews, regattas, cricket and football matches and race meetings, for pure sport, with one or other of the famous bands performing in Albert Barracks, Government House grounds or the Domain under the fine old *manukas* then in their pristine beauty, one was seldom at a loss where to spend an enjoyable hour or two.' From *Seventy Years in and around Auckland* by G. C. Beale.

'Dinner-parties sadly resemble one another. Colonial society is too imitative of home manners, and would be livelier if it venture on originality. . . The Aldises invited us to their home under Mount Eden. The situation of their residence, save for the purity of sky and air, reminded me of suburban houses in our own Black Country, for the roads and walks were made with cinder and slag, and the rockwork of their garden was composed of masses of lava which had been vomited from the crater overhead.' From *Oceania* by J. S. Froude.

176 E. E. BLEAZARD

'ROCHLEIGH,' THE HOME OF THE ARTIST

Watercolour 16½ x 25

Signed and dated E. E. Bleazard 1886

This house we know to have been built at least by 1856. It still stands in Sylvan Avenue, originally Bleazard's Lane. There were about twelve acres, the property stretching down to Mount Eden Road. A large area was laid out in garden — we can see some of it in the painting — and there was a fountain close by the house. The young ladies, the Misses Bleazard, both painted. They travelled abroad and brought back their paintings of Italian and Swiss lakes to hang by the Southern Lakes they had painted in their own country.

Lent by Miss Una Platts

177 J. C. HOYTE

VIEW OF AUCKLAND HARBOUR FROM MOUNTAIN EDEN

Watercolour 16½ x 28

Signed and dated J. C. Hoyte 1874

This shows the old Buckland home, built in 1862, and still lived in by one of the Buckland family. It stands on the corner of Gillies Avenue and Mortimer Pass. The small chapel was a private one built on the property.

Lent by Mrs McCosh Clark

178 ALFRED SHARPE ?

THE ENVIRONS OF AUCKLAND (Plate 7)

Watercolour 14½ x 31½

Here in the centre of the painting is 'Rockwood,' Mountain Road, the home, ever since the early '60s, of members of the Richmond family. This is the house in its original state; later there were large additions. To the left, below the level of the road, can be seen the stables where the wagonette was housed; the path from there to the house was known as the Stable Drive. The large square building

to the right is the nucleus of the present Mater Misericordiae Hospital; but in the '60s it was the home of Thomas Macfarlane.

In the foreground is the rifle range, believed to have been used by army officers during the Maori wars. At the left, by the red flag, the artist has sketched in some shadowy figures. A nephew of the Misses Bleazard, of 'Rochleigh,' can remember as a schoolboy in the '80s 'nipping out of bed' at 5.30 on Saturday mornings, brewing himself a cup of hot cocoa and with his Schneider in his hand, 'haring off' on his bicycle to that rifle range. And he was the only one there *with* a bicycle.

In this painting and in the following one is the meticulous detail that is so often found in Sharpe's work. The treatment of the leaves and of the rocks is very characteristic. And the peculiar bringing forward of the houses in the distance is certainly seen in some of his other paintings. When we know that he lived in Carlton Gore Road, a walking distance from 'Rockwood,' it seems to add confirmation to the belief that Sharpe is the painter.

ACAG

179 ALFRED SHARPE ?

'ROCKWOOD' THROUGH THE TREES

Watercolour 19½ x 26½

The trees in the preceding painting, obviously only recently planted by the owners, have now grown enormously, and the fierce 'Black Country' look of the former picture is now lost. This is 'Rockwood' in its prime. As well as an extra wing, a ballroom has been added, and in the stables at the back of the house the landau is kept. The writer has heard the nostalgic lament of an elderly gentleman for the days when, as a young man, he came up from the country to the races and rode there beside the landau which carried the Richmond young ladies. These stables at the back have been used in recent years as Rehearsal Rooms for the Auckland Repertory Theatre.

The tall pines at the back of the house had a utilitarian use. After each meal the butter was hoist up in a box with holes bored in it and, swinging high up in the branches, was kept cool and firm and sweet. Lent by Mrs Errol Cheal

'We started on a still warm morning after breakfast. Our first halt was at Waiwera, fifteen miles off — an ambitious little watering place with a hot spring of its own, and a large handsome boarding-house, where the Auckland people go to refresh themselves in sultry weather. We landed passengers on the shallow beach, horses and carts coming down for them into the water to the boats. . . We touched again and again. . . It was five in the evening before we turned our head at last towards the harbour at Kawau.' From *Oceania* by J. A. Froude.

'Who indeed could do justice to thy charms, sweet Waiwera? A splendid beach of sand, upon which at short intervals two picturesque rivers debouched to the sea, surrounded with wooded heights of all degrees of altitude, and with many variations in the colour of the foliage, it is not to be wondered at that persons managed in this charming scene to forget the world and to reveal whatever of poetry lay dormant in their composition. Few who visited Waiwera did not sometimes realise the sentiment — "I love not man the less, but nature more."' From *Anno Domini 2000; or Woman's Destiny*, by Sir Julius Vogel, KCMG.

'Waiwera Hot Springs Hotel — the swagger watering place . . .' From *A New Zealander Looks Back* by E. W. Alison.

180 ALFRED SHARPE

WAIWERA HOTEL

Watercolour 19½ x 32½

Signed and dated *Alfred Sharpe 1870*

Lent by Mr Graham Bell

181 J. C. HOYTE

WAIWERA

Watercolour 12 x 18

Lent by Mrs W. F. McCallum

182 REV JOHN KINDER

WAIWERA 1877

Watercolour 6½ x 13½

Inscribed and dated *Waiwera. June 23 1877*

ACAG

183 REV JOHN KINDER

WAIWERA 1877

Watercolour 8¼ x 13¼

Inscribed *Waiwera. June 23 1877*

ACAG

184 REV JOHN KINDER

WAIWERA, NORTH HEAD AND MAHURANGI ROCK, 1877

Watercolour 6½ x 13½

Inscribed and dated *Waiwera, North Head and Mahurangi Rock, June 23 1877*

ACAG

185 REV JOHN KINDER

WAIWERA HOTEL 1877

Watercolour 8½ x 13½

Inscribed *At Waiwera Hotel June 26 1877*

ACAG

186 REV JOHN KINDER

WAIWERA

Watercolour 9¼ x 13½

Inscribed and dated *Wai-Wera. June 27. 1877*

ACAG

Miss Eliza Jones with her brother and his wife were taken by their friend Mr Swainson for a week's cruise round Waiheke. They travelled in a Maori canoe 'in a pitau painted bright red with sides ornamented with tufts of black and white feathers. . . . on our comfortable fern couch where we employed our time reading, working and talking, as we felt most inclined, while the canoe glided along pleasantly within a short distance of the shore.'

They stayed at Putiki Bay, where they paid a visit to a little house belonging to a French family of the name of de Witte. 'The earthen floor was covered with small white shells, arranged in patterns, beaten into the clay; they looked clean and cool.'

A Miss de Witte later married a Mr O'Brien, and Miss Isa Outhwaite was staying with the O'Brien family when she made the following sketch.

187 ISA OUTHWAITE

PUTIKI BAY, WAIHEKE

Watercolour 16½ x 13½

Signed and dated *Isa Outhwaite Waiheke 31st Jan. 1884*

Lent by Miss B. Graham

188 J. M. HAMMETT

CITY OF AUCKLAND 1876

Lithograph by W. C. Wilson from a drawing by A. Hutchinson from a sketch by J. M. Hammett

17½ x 33½

A key to the lithograph is hung with it.

Lent by the Auckland Public Library

'The breastwork and intake ran up to the present Station Hotel. It was there that the fishermen used to dry their nets on what was known as the Wynyard Pier. The moorings for the yachts were where the front portion of the present Railway Station now stands.' From *A Link with the Past* by Hon. Eliot R. Davis, M.L.C.

189 R.W.S.

SCOWS DISCHARGING TIMBER, MECHANICS BAY

Oil 13 $\frac{3}{8}$ x 20 $\frac{1}{2}$

Label on original frame reads *Scows discharging timber, Mechanics Bay Ak.*

In 1877 in the key of the lithograph of the City of Auckland (Cat. No. 188) the area shown here was listed as 'Enclosed basin for Coal and Firewood Boats.' The shallowness of the water there is shown by the way the man riding the logs is able to pole himself along.

Lent by Mrs Lewin

190 W. S. HATTON

MECHANICS BAY

Watercolour 4 $\frac{1}{2}$ x 13 $\frac{3}{8}$

Initialed W.S.H.

Lent by the Alexander Turnbull Library

191 J. C. HOYTE

THE HARBOUR FROM THE CEMETERY

Watercolour 13 $\frac{3}{8}$ x 20 $\frac{1}{4}$

Signed and dated J. C. Hoyte 1869

In the foreground is the Symonds Street Cemetery on the slopes of Grafton Gully. The grave enclosed by palings seems to have some significance. Perhaps it is that of Captain Hobson, before the present stone one was made. Down at the bottom of the gully we catch sight of the industrial section of Mechanics Bay, with the harbour beyond.

Lent by the Auckland Club

192 WALTER BOODLE

VIEW FROM VERANDAH OF OLD B. HOUSE 1881

Watercolour 7 $\frac{1}{2}$ x 11 $\frac{3}{8}$

Inscribed on reverse *View from Verandah of old B. House Auckland Feby. 1881*

Here is a glimpse, perhaps from near Constitution Hill, of the industrial area there quite early in Mechanics Bay. It was to be seen in Alfred Sharpe's *North Shore from the Domain* (Cat. No. 175). There is the peculiar-shaped building that in 1876 we know was an iron foundry—the tall chimney of the brick manufactory is possibly the one still standing today.

ACAG Gift of Capt. R. B. Boodle, Sussex, England

193 A. E. ALDIS

MECHANICS BAY 1888

Oil 12 x 20

Signed and dated A Aldis 1888; inscribed on reverse *Old Mechanics Bay Showing intake, brickworks, and St. Barnabas Point. with N. Shore in distance.*

The brickworks are to the right.

ACAG Gift of Mrs Arthur Richmond

194 M. DAY

AUCKLAND HOSPITAL

Oil $21\frac{1}{4} \times 26\frac{1}{4}$

Signed M. Day

This, the main block of the present hospital, was erected in 1875-76. By the look of the young trees we might guess that the painting was done in the later seventies.

ACAG

'The early settlers, in establishing themselves, fixed on the sunny slopes to the eastward in preference to those which were subjected to the force of the prevailing winds on the west, and thus the first intention of the town was towards what is now known as Parnell. Already, however, the greater physical advantages of the western side were making themselves felt, and into the muddy channel of Queen Street was rapidly flowing all the enterprise of the budding city. From the check of this westward expansion the east never recovered. To this day there is about Parnell an air — let me not write of stagnation — but of village quietude; nor will it awake to activity till a viaduct spans the intervening valley that proved its undoing.' From *The Greenstone Door* by W. E. Satchell.

195 WALTER BOODLE

THE FOOTBRIDGE, GRAFTON GULLY

Pen & wash $8\frac{1}{8} \times 11\frac{1}{8}$

This bridge ran from St Martin's Lane across the gully.

ACAG Gift of Capt. R. B. Boodle, Sussex, England

196 C. AUBREY

GRAFTON GULLY

Watercolour $9\frac{1}{8} \times 13$

Signed and dated C. Aubrey 1898

It is interesting to see the growth of the vegetation since the preceding painting.

ACAG

197 C. AUBREY

AUCKLAND FROM THE DOMAIN 1900

Watercolour $16\frac{1}{4} \times 28\frac{3}{8}$

Variations of this theme have made us familiar with most of the landmarks except for the church on the right — the Knox Presbyterian Church in Birdwood Crescent, Parnell.

ACAG

198 GEORGE TREACY STEVENS

AUCKLAND N.Z. 1886

Lithograph $26\frac{7}{8} \times 36$

Printed in margin *This view is compiled and drawn as from a point one thousand feet above and one hundred feet to the rear of the Hospital during the year 1885 and part of 1886 by George Treacy Stevens, Auckland N.Z.*

Lent by the Auckland Public Library

199 VYVYAN HUNT

SIR JOHN LOGAN CAMPBELL

Watercolour 12 x 9

Inscribed *Pounamu Pioneer and Philanthropist*; signed Vyv
ACAG

200 VYVYAN HUNT

PERCY DIX, FOUNDER OF FULLER'S SHOWS

Watercolour 10½ x 5½

Percy Dix started the *Popular Pops*, a vaudeville show, admission 6d, in the City Hall.
ACAG

201 VYVYAN HUNT

DR. MOORE RICHARD NELIGAN, BISHOP OF AUCKLAND

Watercolour 12 x 8½

Inscribed *M.R. Auckland*; signed Vyv
ACAG

202 VYVYAN HUNT

DR. PHILSON

Watercolour 11½ x 7½

Dr Philson came to New Zealand in 1845 originally as assistant surgeon to the 58th Regiment. In the '80s and '90s he was a well-known figure in Auckland riding round to visit his patients on a white horse and carrying his medical equipment in his saddle bag.
ACAG

'At the boom of the eight o'clock gun from the Flagship, a tremendous spread of canvas came into view, and in a few minutes the fleets of different classes were headreaching down the harbour, bound for rounding Tiri and home. Whether the results were seen by the public depended on wind and weather. The interest in the day was kept well alive inside the harbour meanwhile by the inner events, including hard fought whale-boat races, Auckland v. Thames, and the single and pair-oared, also eight-oared, outrigger contests between various clubs. Men-o'-war boats also enthusiastically contributed to the success of the day. And then the unforgettable inter-tribal Maori war canoe contests, real fanatical struggles they were! Then the flagship (a big ocean clipper) had her programme of sideline sports for the behoof of those patrons aboard, to fill in odd moments. Duck hunts, pig chases, greasy boom-wrestling, barrel polo in the briny, etc. No end of fun!' From *Seventy Years in and around Auckland* by G. C. Beale.

203 WALTER WRIGHT

KETCH IN FREEMAN'S BAY c. 1894

Oil 24 x 16½

Lent by Mr R. J. Strong

204 WALTER WRIGHT

PONSONBY REGATTA WITH P.S. WAKATERE c. 1894

Oil 12½ x 21

Lent by Mr R. J. Strong

205 WALTER WRIGHT

YACHTS RETURNING

Oil $8\frac{3}{8} \times 17$

Lent by Miss U. Platts

206 WALTER WRIGHT

SHELLY BEACH

Oil 12×20

Signed and dated *W. Wright '16*

Lent by Mr R. J. Strong

207 H. W. YOUNG

WATERFRONT: QUAY STREET WHARF AND FISH MARKET 1896

Pen $7\frac{1}{8} \times 9\frac{3}{8}$

Inscribed *Fish Market Waterfront Quay Str Wharf*; signed and dated *H. W. Young Aug. 15 '96*

ACAG

208 H. W. YOUNG

RAILWAY STATION FROM ALONG COMMERCE STREET 1896

Pen $9\frac{1}{4} \times 6\frac{7}{8}$

Inscribed and dated *Railway Station from along Commerce Street 1896*

ACAG

209 H. W. YOUNG

EMILY PLACE 1897

Wash $4\frac{1}{2} \times 5\frac{3}{8}$

Inscribed *Emily Place*; dated *Sept 7. 97.*

ACAG

210 H. W. YOUNG

ALBERT PARK 1897

Pen $5 \times 4\frac{1}{4}$

Inscribed and dated *Albert Park Free Library Tower March 31 . 97*

ACAG

211 H. W. YOUNG

THE COAL HULK

Wash 4×8

Inscribed and dated *Looking across Railway Station from Emily Place Oct.13.97*; lettered on panel at right *The Coal Hulk*

ACAG

212 H. W. YOUNG

THE DOCTOR'S HOUSE

Wash $5\frac{1}{2} \times 7$

Inscribed and dated *Dr. Haines House Top of Shortland St. from Emily Place Oct. 6 97*

This was the house of Dr Humphrey Haines, the ear, nose and throat specialist; its site is now occupied by IYA station.

ACAG

213 H. W. YOUNG

THE OLD DOORWAY

Wash $4\frac{1}{2} \times 7$

Dated and inscribed *Oct 14. 97 Bank St. top of Shortland St.; lettered on panel on right The Old Doorway*

ACAG

214 H. W. YOUNG

LOOKING DOWN SWANSON STREET 1897

Pen $7 \times 6\frac{1}{2}$

Inscribed and dated *Looking down Swanson St. across Queen St. and up Shortland St. Nov. 24 25 & 26 1897*

ACAG

215 H. W. YOUNG

O'CONNELL STREET FROM BOWEN AVENUE and (on same sheet)

OLD SHOPS - CORNER OF BANK STREET 1898

Pen $6\frac{7}{8} \times 9\frac{1}{2}$

Dated and inscribed *Feb 15 '98 O'Connell St. from Bowen Avenue Old Shops - corner of Bank St. Top of Shortland St.*

ACAG

216 H. W. YOUNG

FORT STREET 1898

Watercolour 9×7

Dated and inscribed *March 16. '98. looking up to buildings at top of Shortland St. Fish curers shed and frames in front.*

ACAG

217 GOTTFRIED LINDAUER

MR. JAMES RUTHERFORD

Oil $26\frac{1}{2} \times 21\frac{1}{2}$

ACAG Gift of Mr W. J. Rutherford

218 GOTTFRIED LINDAUER

MRS SARAH RUTHERFORD

Oil 26½ x 21½

Signed and dated *G. Lindauer 1876*

Mr and Mrs Rutherford came to settle in Auckland in 1842, when Mr Rutherford was twenty-four.

He was probably about fifty-eight when this picture was painted.

ACAG Gift of Mr W. J. Rutherford

219 GOTTFRIED LINDAUER

PORTRAIT OF A LITTLE GIRL

Oil 31 x 23¼

Signed and dated on reverse *G. Lindauer 1886*

This is a portrait of Myra Lindauer Partridge, the daughter of Lindauer's patron Mr Henry Partridge, and later Mrs W. H. Graham.

Lent by Mr A. L. Graham

220 ROBERT ATKINSON

ALBIN MARTIN

Oil 44¼ x 34¼

Signed and dated *R. Atkinson Ellerslie N.Z. /86*

This was painted when Albin Martin had left his farm at Tamaki and come in to the suburbs to retire.

Lent by Mrs A. G. Quartley and Mrs T. Scott

221 L. J. STEELE

MRS ENDEAN

Oil 40 x 30

Signed and dated *L. J. Steele 1905*

Mrs Endean was the wife of Mr John Endean, a mining speculator on the Thames, who later owned the Waitemata Hotel in Auckland. Mrs Endean herself successfully speculated in scrip and was said to have shown a shrewdness and ability possessed by few of her sex.

ACAG Gift of Mr W. Endean

222 L. J. STEELE

ERICA PABST

Oil 50 x 33¼

Signed *L. J. Steele*

Erica Pabst, the eldest daughter of the late Dr Pabst, graduated LL.B. at the Auckland University College. She is now a teaching member of the Order of the Sacred Heart in Wellington. This portrait was painted when she was three years old.

Lent by Misses T. and V. Pabst

223 G. SLADE COSBY

PORTRAIT OF CATHERINE GRAHAM

Oil 35½ x 27½

Signed *Slade Cosby*

This is the portrait of a granddaughter of that Mr George Graham of the Royal Engineers, who came to Auckland with Captain Hobson.

Lent by Miss Catherine Graham

224 L. J. STEELE

"CORONET" WITH MR. LEONARD MARSHALL, OWNER, MR. J. B. WILLIAMSON, TRAINER,
AND MR. J. T. JULIAN, JOCKEY

Oil 40 x 49

Signed and dated *L. J. Steele 1902*.

Leonard Marshall was a wealthy man said to have been connected with Marshall & Snelgrove, the well-known London drapers. Another well-known horse of his was 'Eton.'

Lent by the Auckland Racing Club

225 L. J. STEELE

"CANONGATE" WITH MR. JOHN MARSHALL, OWNER, AND MR. JOHN CHAAFE, TRAINER

Oil 36 x 48½

Signed and dated *L. J. Steele 1903*

John Marshall used to live in Princes Street next door to the Nathans' 'Wickford,' later Mount Pleasant Hospital, and now used by the University. In Princes Street in the '90s were the homes of rich merchants, lawyers and doctors.

Lent by the Auckland Racing Club

226 P. F. CONNELLY ?

LADY CAMPBELL

Marble 22" high

Lady Campbell was the wife of Sir John Logan Campbell.

Lent by Messrs Campbell & Ehrenfried Co. Ltd.

BIOGRAPHICAL NOTES ON ARTISTS
with Catalogue Numbers of Artists' Works shown

NOTE *The Auckland Society of Arts*

In November, 1869, a list of proposed members for a 'society of artists' was drawn up; in 1870, a society was formed under that name. There were biennial exhibitions from 1871 to 1877. In 1881 the society was reorganised as the present Auckland Society of Arts.

Caroline Harriet ABRAHAM ?-1877

Daughter of Sir Charles T. Palmer, of Wanlip Hall, Leicestershire, wife of the Rev C. J. Abraham, afterwards Bishop Abraham of Wellington. Came to New Zealand 1850 when her husband took up position of chaplain and principal of St John's College, Auckland. Returned to England 1870.

Cat. Nos. 37, 38

Albert Edward ALDIS 1870-1921

Exhibited with Auckland Society of Arts 1887-89.

Cat. No. 193

F. H. ARDEN

Probably Frank Hamar Arden of New Plymouth. Exhibited with Society of Artists, Auckland, 1871. Drawings by Frank Arden of the Bell Block Stockade, Taranaki, 1865, are reproduced in *The New Zealand Wars* by James Cowan (Wellington 1922).

Cat. No. 151

Edward ASHWORTH

Arrived in Auckland in barque *Tuscan* October 1842. Painted in Auckland and in Waikato 1843-44, in Sydney in early '40's. His work suggests that he was a draughtsman. His son, Charles Ashworth, was an architect and surveyor in Richmond, Surrey.

Cat. Nos. 6, 7, 8, 9, 11, 12, 16, 17, 18, 19

Robert ATKINSON 1863-96

Born in Leeds, England. Studied there under Richard Waller, in Antwerp under Verlat. Arrived in Auckland, probably via Sydney, in 1885.

Exhibited with Auckland Society of Arts 1886-89. From 1890-94 remained a member but did not exhibit. Illustrated *Maori Tales and Legends* by Kate McCosh Clark (London 1896).
Cat. No. 220

C. AUBREY

Probably Arthur Charles Aubrey, 1873-1943, son of H. R. Aubrey, of Whangarei. Painted in Wellington 1889 and 1894, in Auckland 1898-1900. Died in Hawaii.

Cat. Nos. 196, 197

Charles Decimus Barraud 1822-97

Born in England. Arrived in New Zealand 1849. Lived in Wellington. In 1877, while on a visit to England, prepared publication of lithographs in *New Zealand, Graphic and Descriptive*.

Cat. Nos. 150, 155

George Clarendon BEALE 1856-1939

Born in England. Arrived in New Zealand 1858. Lived in Auckland. Exhibited with Society of Artists 1877. Some of his watercolours are reproduced in his book *Seventy Years in and around Auckland* (N.Z. 1937).

Cat. No. 143

Alice BLACK (Mrs F. Weir) 1871-1951

Miss Black was a pupil of L. J. Steele.

Cat. No. 161

Eden Emma BLEAZARD

Daughter of Robert Bleazard, Auckland. Exhibited with Auckland Society of Arts 1881-98.

Cat. No. 176

Charles BLOMFIELD 1848-1925

Born in London. Arrived in Auckland 1863. Exhibited with Society of Artists 1873-77, with Auckland Society of Arts 1881-1925.

Cat. No. 168

Walter BOODLE

Probably a visitor to New Zealand, living in Auckland and exhibiting with Auckland Society of Arts 1885-88.

Cat. Nos. 192, 195

Cyprian BRIDGE

Came to New Zealand as major with 58th Regiment. Some of his sketches made during the fighting in the north 1845-46 are reproduced in *The New Zealand Wars* (Wellington 1922) by James Cowan.

Cat. No. 10

Emma BUCHANAN (Mrs Humphrey Jones)

Daughter of Dr Buchanan. Arrived in Auckland 1857. Married to Humphrey Jones, in charge of army commissariat.

Cat. No. 129

P. F. CONNELLY

Sculptor and painter. Taught in Florence, Italy, probably in late '60s. While there modelled children of Dr Logan Campbell. Possibly visited New Zealand as his guest. Exhibited paintings and photographs of sculpture with Society of Artists 1877.

Cat. No. 226

G. Slade COSBY

English visitor to Auckland.

Cat. No. 223

M. DAY

Probably in Auckland in late '70s.

Cat. No. 194

Charles Philip Hippolytus de THIERRY

1793-1864

Known as Baron de Thierry. Born in England, son of French emigré. Arrived in New Zealand 1838. Died in Auckland.

Cat. No. 26

William EASTWOOD 1821-77

Born in London. Arrived in New Zealand 1862. Lived in Onehunga, working as a surveyor. Exhibited with Society of Artists, Auckland, 1871-

75. President of the society in 1875. Died in Nelson.

Cat. Nos. 97, 98, 147, 148

M. ELWES

Painted in New Zealand 1869-88. Drawing by Elwes reproduced in *Old Christchurch* by J. C. Andersen, but recorded as coming from *London Illustrated News*.

Cat. Nos. 62, 63

E. Goring FORBES

In Auckland 1859.

Cat. No. 73

Sir William FOX 1812-93

Born in England. Arrived in New Zealand 1842. Sometime Prime Minister of New Zealand. Many of his watercolours are to be seen in the collections of the Hocken Library and of the Alexander Turnbull Library. Died in Auckland.

Cat. No. 68

Edward Augustus GIFFORD 1819-94

Born in England. Arrived in New Zealand 1877. Lived mainly in Oamaru. Exhibited with Auckland Society of Arts 1883-87. Died in Oamaru. See *ACAG Cat. 'Early Identities' (1955)*

Cat. No. 102

T. GODFREY, R.N., M.R.C.S.

Visited Auckland in 1844 while serving as lieutenant in H.M.S. *Urgent*.

Cat. Nos. 22, 23

W. GODWIN

Cat. No. 152

J. M. HAMMETT

In Auckland 1876.

Cat. No. 188

W. S. HATTON

In various collections in New Zealand there are Hatton's watercolours of the main cities, dated 1853, 1859, 1860, 1867 and 1869, but so far

there is no real evidence of his actually being in New Zealand.

Cat. Nos. 30A, 77, 78, 79, 83, 190

Charles HEAPHY, VC 1822-81

Born in London. Son of Thomas Heaphy, the founder of the Royal Society of Artists. Arrived in Wellington 1839 as artist and draughtsman for New Zealand Company. In the collection of the Alexander Turnbull Library are some fifty drawings and sketches by Heaphy.

Cat. Nos. 13, 80, 145

P. J. HOGAN

Probably Patrick Joseph Hogan listed as land-surveyor, Onehunga, in 1857. Painted in Auckland 1850-53.

Cat. Nos. 34, 81, 84, 85, 86, 87

— HOPE

Painted in Auckland in the late '40s.

Cat. Nos. 31, 32, 64, 65

John Barr Clark HOYTE 1835-1913

Arrived in Auckland c.1861. Exhibited with Society of Artists 1871-77, Secretary of Society 1872-76. Transferred to Dunedin 1876. Exhibited with Otago Art Society. Transferred to N.S.W., Australia, 1879. Died in Sydney.

See *ACAG Cat.* 'J. C. Hoyte' (1957)

Cat. Nos. 40, 44, 58, 130, 131, 136, 138, 139, 153, 158, 159, 167, 171, 172, 173, 174, 177, 181, 191

A. Vyvyan HUNT 1854-1929

Born in Yorkshire. Arrived in New Zealand 1889. Worked as printer probably with Wilson & Horton, Auckland. Some of Hunt's political caricatures lithographed in supplement of *Auckland Weekly News*, Christmas number, 14 Dec. 1895. Exhibited with Auckland Society of Arts in 1897, 1906 and 1922-26. Died in Auckland.

Cat. Nos. 199, 200, 201, 202

Thomas Biddulph HUTTON

On staff of St John's College, Auckland, 1845-49. Ordained deacon 1847, priest 1853.

Cat. No. 47

Rev John KINDER 1819-1903

Born in London. Arrived in Auckland 1855. Exhibited with Society of Artists 1871-73. Died in Auckland.

See *ACAG Cat.* 'John Kinder' (1958)

Cat. Nos. 1, 14, 48, 49, 50, 51, 52, 53, 54, 56, 57, 69, 70, 71, 72, 89, 93, 120, 121, 122, 123, 124, 132, 133, 134, 135, 182, 183, 184, 185, 186

Gottfried LINDAUER 1839-1926

Born in Bohemia. Arrived in Wellington 1873. Exhibited with Society of Artists 1875, with Auckland Society of Arts 1888. Collection of his portraits of prominent Maoris in *ACAG*. Died in Woodville.

See *ACAG Cat.* 'Early Identities' (1955)

Cat. Nos. 217, 218, 219

John LINNELL 1792-1882

English painter of portraits and landscapes.

See *ACAG Cat.* 'Early Identities' (1955)

Cat. No. 103

H. G. LLOYD

Cat. No. 163

F.M.

Cat. No. 21

Albin MARTIN 1813-88

Born in England. Arrived in Auckland 1851. Exhibited with Society of Artists 1871-77, with Auckland Society of Arts 1881-88. Died in Auckland.

See *ACAG Cat.* 'Early Identities' (1955)

Cat. Nos. 39, 95, 96, 104, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 157

Fanny MARTIN 1844-1928

Daughter of Albin Martin. Born in England. Exhibited with Auckland Society of Arts 1881-98. Died in Auckland.

Cat. Nos. 105, 106

Joseph Jenner MERRETT 1816-54

Believed to have come to New Zealand from Sydney 1840, though possibly not first visit. In 1846 painted well-known Maoris involved in war

in north. In 1847 listed as living in Auckland, in New Plymouth 1852; died in Wellington 1854. Described both as artist and interpreter. Paintings of Maoris reproduced in *Maori Art* by Augustus Hamilton, Vol. 5 (Wellington 1900), and in *The Story of New Zealand* (1859) by A. S. Thomson.
Cat. Nos. 24, 28, 29

T. S. MONKHOUSE

Painted in Auckland 1867. Furniture decorated by a Mr Monkhouse of Auckland displayed at Dunedin Exhibition, 1865.
Cat. No. 170

William NICHOLAS 1809-54

Portrait painter, engraver and lithographer. Born in England. Arrived in Sydney 1836. Probably travelled between Sydney and New Zealand in the '40s. In North Auckland during war 1845-46. Portrait of Hone Heke, his wife (Hariata) and Kawiti reproduced in *The New Zealand Wars* by James Cowan (Wellington 1922).
Cat. No. 30

Isa OUTHWAITE 1842-1925

Born in Auckland. Daughter of Thomas Outhwaite, first Registrar of the Supreme Court of New Zealand. Exhibited with Society of Artists 1875-77, with Auckland Society of Arts 1881-1900.
Cat. No. 187

George Hyde PAGE

Came to New Zealand as lieutenant in 58th Regiment. Painted in Auckland in late '40s.
Cat. No. 33

Edward William PAYTON 1859-1944

Born in England. Arrived in New Zealand 1884. First principal of Elam School of Art, Auckland.
Cat. Nos. 164, 165

Will PEEBLES

Painted in Auckland 1849. A print of his 'Rough View of the Auckland Barracks Square' was made by the 'Electrograph Co.', and this

was reproduced in *Making New Zealand* (Wellington 1940).
Cat. Nos. 66, 67

Robert Field PORTER

Born in England. Arrived in Auckland 1841.
Cat. No. 5

R.R.

Cat. No. 166

George RICHMOND

English portrait painter.
See *ACAG Cat. 'Early Identities'* (1955)
Cat. Nos. 25, 45

Andrew ROBERTSON

Painted in Auckland 1859.
Cat. Nos. 74, 75, 76

R.W.S.

Cat. No. 189

Alfred SHARPE

Believed to have been architect's draughtsman. Exhibited with Society of Artists, Auckland, 1873-77, Auckland Society of Arts 1881-87. In 1888 listed as working member but did not exhibit.
Cat. Nos. 15, 60, 128, 156, 169, 175, 178, 179, 180

F. R. STACK

Major F. R. Stack lived in Auckland 1862.
Cat. Nos. 140, 141, 142

George Treacy STEVENS

Cat. No. 198

Louis John STEELE 1843-1918

Professional artist. Born in England. Arrived in Auckland 1886. Exhibited with Auckland Society of Arts 1886-1917. Died in Auckland.
See *ACAG Cat. 'Early Identities'* (1955)
Cat. Nos. 125, 221, 222, 224, 225

Sam STUART

Exhibited with Society of Artists 1877, with Auckland Society of Arts 1883-86, Secretary of Society 1896-1919. In 1906 made paintings from

early New Zealand drawings, lithographs and possibly photographs, and photographed them, copyrighting them.

Cat. Nos. 27, 43, 88, 100, 144

William SWANSON

Painted in Auckland probably in '70s.

Cat. No. 137

John SYMONS

Organised Society of Artists in Auckland, 1869-70; became first Secretary and Treasurer. Exhibited with Society 1871-73.

Cat. Nos. 99, 127

C. VEITCH

Painted a version of a Hogan lithograph in 1854.

Cat. No. 82

Thomas WARNER

Exhibited with Society of Artists 1871-77. Probably lived in Coromandel in '90s.

Cat. Nos. 41, 59

Kennett WATKINS 1847-1933

Born in India. Arrived in New Zealand 1873. Exhibited with Society of Artists, Auckland, 1877, with Auckland Society of Arts 1881-89. Died in Mercury Bay.

See *ACAG Cat. 'Early Identities'* (1955)

Cat. Nos. 154, 162

D. WHITE

Engraver and lithographer working in Auckland 1865-66.

Cat. No. 149

A. D. WILLIS

Lithographer

Cat. No. 101

Frank WRIGHT 1860-1923

Professional artist. Born in England. Arrived in Auckland 1877. Exhibited with Auckland Society of Arts 1885-1923. Died in Auckland.

See *ACAG Cat. 'Frank and Walter Wright'* (1954)

Cat. No. 42

Walter WRIGHT 1866-1933

Professional artist. Born in England. Arrived in Auckland 1877. Exhibited with Auckland Society of Arts 1889-1925. Died in Auckland.

See *ACAG Cat. 'Frank and Walter Wright'* (1954)

Cat. Nos. 203, 204, 205, 206

H.Y. or W.Y.

If signature is W.Y. it could possibly be William Young, who arrived in Auckland in *Chelydra* 1840 and whose marriage to Miss Hargreaves, a fellow passenger, was first to be solemnised there.

Cat. No. 4

H. W. YOUNG

Possibly Henry William Young, 1840-1903, architect and engineer from Westland, who worked as chief assistant engineer to Midland Railway 1886-96. Exhibited with Auckland Society of Arts 1906, but was not listed as a working member.

Cat. Nos. 61, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216

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