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# EARLY IDENTITIES

AN EXHIBITION OF PORTRAITS HELD  
AT THE AUCKLAND CITY ART GALLERY

DECEMBER 19TH TO JANUARY 20TH  
1955-56

## FOREWORD

EXHIBITIONS in art galleries are related to the functions of art galleries in the community, and are created to fill a definite need. These functions include the collecting and preserving of works of aesthetic importance as well as works which, having little aesthetic value, are of considerable importance as records of a specific time and place, helping to form the background and tradition of painting in Auckland.

With the present exhibition, a broader function of the Gallery is apparent, that of gathering together and recording not only paintings, but details of the lives of the painters and, in this case, the people painted.

We wish to thank all those owners who have generously lent pictures for inclusion in this exhibition, and Miss Una Platts, who has written the introduction and notes for this catalogue as well as collecting most of the portraits exhibited. The importance of this exhibition is largely due to her extensive research.

Thanks must also go to Miss Olive Johnson for her assistance in proof-reading.

COLIN McCAHON  
*Acting Director*

19th December, 1955.

## INTRODUCTION

IN AUCKLAND in 1871 the Society of Artists held their first exhibition. Owing to the fullness of the newspaper accounts, then and in the succeeding years, it is possible to get some indication of the local artists' work, and of the attitude of the public to this work.

This was the time of the development of commercial photography. It possibly would be true to say that in men's minds the photographer was set up in opposition to the portrait painter. There were advertisements for large portrait photographs, hand-tinted in watercolour or oil. These, it is probable, seemed to the go-ahead Auckland business men to offer logically the most efficient manner in which to be perpetuated for posterity. So although there was the tradition, still lingering, that gentlemen had their portraits painted, the word portrait began more and more to be associated with a likeness produced by a mechanical means. Indeed this association is, unfortunately, firmly fixed in many people's minds today.

In 1873 the *Southern Cross* was quite open about its attitude to the camera and said sternly, 'However much art may dislike the encroaching of the sun's accuracy, that encroachment has been made. . . Helios and the photographic lens are the true pre-Raphaelites of the present day'. In the first day's notice of that year's exhibition, after a remark that it was pleasant to speak well of a lady artist, there was a large proportion of the space

given to the 'painting of Photographs in Oil' by a Miss Carroll. 'The delicacy of touch . . . is something rare and marvellous'.

There was needed in Auckland a portrait painter of authority — one who would show that, although the camera could be used as a tool, the portrait painter and the photographer each had his own function.

Gottfried Lindauer, who first exhibited here in 1875, was such a man, but he did not stay in Auckland permanently. P. F. Connelly, primarily a sculptor, it is believed, showed two portraits here in 1877, but these have not been traced, and it is not known if he painted any other portraits while he was in Auckland.

It was not until round about 1886-87 that portrait painting, as distinct from work done in conjunction with the studio photographer, once more asserted itself.

In the 1887 exhibition there were portraits by Robert Atkinson, lately out from England, E. A. Gifford, E. W. Payton, A. Aldis, E. Kate Sperry and by Louis J. Steele, a professional portrait painter who was to make Auckland his permanent home. Work by all these painters, with the exception of Robert Atkinson, is to be seen in this exhibition.

At the *conversazione* held on the opening night of the show, Mr E. A. Mackechnie, the Vice-President, made a plea that could be usefully repeated here and now.

'In England they have established a national portrait gallery to obtain and preserve the portraits of their great men and I should like to see some-

thing of the kind here also. We have on our walls portraits which show that our artists are not deficient in that branch of the arts in which Reynolds and Lawrence excelled. If that were done it would give employment to our artists and preserve for future generations the features of our early statesmen—men who by their action and force of character have materially affected the history of the colony’.

UNA PLATTS

# THE CATALOGUE

Measurements of pictures are given in inches, height before width. They are sight measurements, i.e. the size of a picture as seen within the frame or mount.

## ARTIST UNKNOWN

### 1 BISHOP POMPALLIER (1801 - 1871)

Oil. 44½ x 32½.

Inscribed 'Salus Oceania Ma' (?) lower right.

*Lent by His Grace Archbishop Liston.*

In 1836 Jean Baptiste François Pompallier was appointed by a papal brief vicar-apostolic of Western Oceania, and he arrived in Hokianga on 10th January, 1838. Later the See was divided, and in 1850 Bishop Pompallier was made Bishop of Auckland.

'If he had a fault it was that he was over zealous. It may be that he endeavoured to do too much in too short a time. He exchanged the ordered routine of parish and college life for the perils and sufferings of an apostle . . . with a grateful heart.'

## ARTIST UNKNOWN

### 2 WILLIAM HOBSON (1793 - 1842)

Oil. 16½ x 12½.

No signature or date. This picture is a copy of the portrait by Collins painted circa 1835, in the possession of Mr James M. Rendel, England.

*Lent by the Old Colonists' Museum, Auckland.*

William Hobson was the first Governor of New

Zealand. It was to him, as representative of Queen Victoria, that the chiefs signing the Treaty of Waitangi ceded the sovereignty of their land. Governor Hobson chose Auckland as the site for the capital of the Colony, and in 1841, when the Government first made its headquarters there, a house which had been brought all the way from England was erected for him on the corner of Hobson Street and Cook Street.

### **JOHN LINNELL (1792-1882)**

John Linnell was an English painter of portraits and landscapes. After 1818 he became friend and patron of the poet-painter William Blake. It was through Linnell that Blake met the group of artists who were to form an admiring circle round him during the last years of his life. Albin Martin was a pupil of John Linnell and brought to New Zealand the portrait in this exhibition.

'To Mr Martin might be assigned the position of father of art in this district, probably in this colony'.

Obituary notice, *New Zealand Herald*, 9th August, 1888.

In any record made of painters and paintings in the earlier days of Auckland, Albin Martin must, for a variety of reasons, have an important place.

Firstly, of course, he has this by virtue of his own paintings. He was not a professional painter, but although the term gentleman painter so fits him in many respects, he was much more than that term need necessarily imply. He had been trained by John Linnell (whose portrait of Martin is in this exhibition) and then had travelled to Italy to study

in Rome, Naples and Florence. It would seem that he had envisaged his future as being solely that of a painter. After his marriage, he and his wife returned to Italy. Letters written from Paris in 1841 show that they spent much of their few days stay there in the Louvre, where, his wife says, 'Luckily Albin knowing the pictures beforehand did not allow me to look at all the first time'. Once in Italy there are continued accounts of Albin's sketching tours and his wife writes, apparently apropos of a talk on his health, 'Albin says he is very prudent in the pursuit of his art'.

However, there is also talk of a trustee's misappropriation of money belonging to Albin and his sister. When the obituary notice states 'his succession to a family property in the Vale of Blackmore, Dorsetshire, necessitated his return to England', even although it says that 'here he devoted himself to his painting and art generally', it might just be that the depredations of the family trustee, plus the future demands of a growing family, were the starting point of Albin Martin's decision to emigrate and to relegate his paintings to the perhaps optimistic assessment of the spare time of a New Zealand landed proprietor.

He had only been in New Zealand two months when he wrote in his diary an account of his visit to the races on New Year's Day 1852, seeing it all obviously with a painter's eye. He speaks of there passing him on his way 'half a dozen carts with red wheels'; and on the course, 'I was most interested in looking at the Maories [sic]; they wear blankets of every hue and colour and seated in their wild and picturesque groups they form subjects fit

for Michael Angelo'. He finished, 'I was able to get material for three little sketches'. In 1855, his wife writes, 'Albin sends the enclosed sketch. He has but little time for the arts'. But we know by his work here in Auckland now that he continued painting until the last months of his life.

In addition, Albin Martin was one of the sixteen who planned and formed the original Society of Artists, the first such society in the Australian colonies, and their first exhibition, held in Auckland in March 1871, was one to which painters from all over New Zealand sent their works. In the catalogues of the exhibitions in the seventies, there were no named office bearers, but in the newly constituted Auckland Society of Arts of 1881, Albin Martin was the Honorary Treasurer.

But besides this, what is most fascinating about Albin Martin is the way his early background and that of his wife linked him with richly-odd personalities of Victorian England.

In Auckland his name has been widely associated with that of William Blake. The obituary notice states that while with Linnell (his teacher) he 'made the acquaintance of the poet-painter William Blake, "Sweet Visionary Blake" . . . and remained a friend of his until Blake's death'. Some years after Albin Martin's death, there was still in the old house at Ellerslie a set of Blake's drawings for the *Book of Job*. The finding of these created a great stir at the time and they have since been sold in England. Martin, however, was only 13 when Blake died in 1827 and the obituary notice itself tells us that he became a pupil of John Linnell in 1834, when he was 21. These con-

flicting statements create in our minds a confusion which was added to when, in later accounts, the fellow students of his teacher Linnell, mentioned in Martin's obituary notice, were designated fellow students of Martin himself. Fortunately there are letters to be read in Auckland to and from Albin Martin and from his wife, Jemima. By comparing evidence in these letters with facts and dates in biographical notes of the painters involved, one can gather, tentatively, something of the truth.

John Linnell was undoubtedly the key figure. Albin Martin is stated to have been his pupil in the years 1834-35, but they seem to have begun in those years a lasting friendship. In 1855 his wife writes from the Tamaki farm, 'he [Albin] has sent home some sketches. . . . They are to go to Mr Linnell when they are done with'; and when the Blake drawings were sold in England, there were with them some Linnell letters to Albin Martin.

It seems certain that it was from Linnell that Albin Martin had the *Job* drawings. Mr Butts, a former patron of Blake, possessed the first set, but Linnell had commissioned from Blake a second set from which engravings were to be made, and when Linnell died, he left plates and replicas of drawings of the *Job* series. As another sign of the close association between Linnell and his one time pupil, Martin brought with him to New Zealand not only Linnell portraits of himself, his brother and his brother's wife, but also chalk drawings and engravings which he lent, together with two of the Blake drawings, to be shown at the 1881 Society of Arts exhibition.

The way in which Linnell's own teacher, John Varley, and fellow students Mulready, David Cox, Copley Fielding, W. Turner and W. Holman Hunt were mentioned in the obituary notice implied that Martin had at least an acquaintance with these men. Considering his friendship with Linnell, this was probably true. It was probably also true that George Richmond, whose portrait of Sir George Grey is in this exhibition, was a friend of his. Albin Martin is said to have gone to Italy in 1836 to study, and we know that Richmond and Samuel Palmer went there in 1837. Richmond and Samuel Palmer had both been introduced to Blake when they were very young, and had been of the devoted circle, and Palmer, who had married Linnell's daughter, was indeed a friend of Albin Martin. There is a letter written to him by Samuel Palmer in 1868 thanking him for the photographs and for 'those most interesting and very able sketches in oil'. He recommended the purchase of a new book, *Gilchrist's Life of Blake*, 'copiously illustrated—photographs of all the *Jobs* etc.', and said that when Martin felt inclined to write he would be very glad of 'any amount of domestic details'. Albin Martin had with him in New Zealand at least two water-colours by Palmer, probably done during the two years they were studying in Italy.

One more interesting link: in Dr Scholefield's biographical note, Albin Martin is said to have been educated at Salisbury Grammar School and at Jesus College, Cambridge, where he met George Arney, later to become Sir George Arney, Chief Justice of New Zealand. One cannot help conjecturing that perhaps some talk between the young men

sowed a seed that resulted in their both later emigrating to New Zealand. But the enchanting link is with another school, not recorded here. At some stage of his youth, Albin Martin was a pupil of William Barnes, the Bard of Dorset. The school was in the old Tudor Chantry at Mere. Barnes was a most remarkable character; he was a self-educated man but was said to have been able to 'read Persian, Hindustani and Arabic . . . to play the flute, the violin and the piano; to be interested in geology and archaeology and be a competent engraver on wood and on copper, able to illustrate both his own works and those of his friends'. He was a lover of Petrarch, and wrote his own diary in Italian. One can almost see the inevitability of his pupil Albin going to Italy.

Albin Martin's family belonged to Dorset. There are pencilled notes (with initials) in a book once owned by his wife and his daughter, Fanny, *Highways and Byways in Dorset*, by Sir Frederick Treves, which suggest that they were a branch of that family of Martin of Tours who went to England with William the Norman. Albin was born in Stour Provost, where his father, the Reverend H. Martin, was pastor. His early boyhood was spent in a typical Dorset village of that time — one quiet street of thatched cottages, a farm house, the church and his home, the ancient Rectory. When he was sixteen, his father moved only a few miles away to Silton, which, Treves says, 'had a place in the Domesday Book', although it was now just two or three cottages, the Rectory and the Church, with its 'rook-haunted trees'.

Albin Martin thus came from an old, settled

background, cultivated in every sense of the word, where the very land had been tended, controlled and cossetted for hundreds of years. It helps us to understand his first reaction to Auckland. He saw no beauty in the rolling seas of manuka and fern that had so pleased the young Logan Campbell when he saw them in 1840. The 'mountains' of Auckland were to him 'as dull, as dismal and apparently as unproductive as the wildest muirlands of Scotland'.

This brings us to a mystery. Albin Martin with his wife and six children arrived in the 'Cashmere' in October, 1851. His observations on Auckland, quoted above, were contained in an article for the *Sydney Herald* that Christmas. But it was not of the Auckland of that time he was writing. It was of Auckland in 1846 when first he 'beheld' it. 'I hugged myself', he wrote, 'in the joyful knowledge that I was but a sojourner not a settler . . .'. His sojourn was of one week, but 'circumstances' brought him back 'a couple of years afterwards'. Seemingly he paid two visits to Auckland before returning a third time to settle. It was roughly a four months' voyage from England to New Zealand at that time, and Albin Martin was the man who wrote in his diary 'I am most wretchedly sick whenever a rough sea comes on', and, 'How it is possible for anyone to like a sea voyage I cannot think'.

However, in the Auckland in which he came to settle, he felt more at home. He lived at first in St George's Bay Road, Parnell, about a mile from Auckland. 'There are detached houses nearly all the way to town . . . roses and geraniums grow

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### 3 ALBIN MARTIN (1813-1888)

(See cover portrait)

Pencil and chalk.  $19\frac{3}{4} \times 16\frac{1}{8}$ .

Signed and dated 'J. Linnell 1835' lower left.

*Lent by Miss Nella Hickson.*

*Ref.*

*Albin Martin Journal of an Emigrant (London, 1852).*

*A Glimpse of Auckland.*

*A.S.A. Catalogues.*

*D.N.B.*

*Family papers.*

*Sir Frederick Treves 'Highways and Byways in Dorset' (London 1906)*

### ALBIN MARTIN

(See Catalogue Number 3)

### 4 JEMIMA MARTIN (1816-1911)

Pencil. 10 x 8 (oval).

No signature or date.

*Lent by Miss Nella Hickson.*

Jemima Martin (Mrs Albin Martin) was the daughter of A. J. Kempe, the author of many works on antiquities, and niece of Mrs Anna Eliza Bray, popular and prolific Victorian novelist, remembered particularly for her series of letters to the poet Robert Southey. Existing letters written by Jemima to her aunt are interesting in that they show the change over from English to local terminology. In 1851, 'Albin likes the woods', but by 1854 she is writing of her children crossing the 'creek' and spending the day in the 'bush'.

**5 J. C. FIRTH (1826-1897)**

Oil. 22 x 17.

No signature or date.

*Lent by Mrs P. C. Firth.*

J. C. Firth left England in 1854 and arrived in Auckland with £350 capital. He started a succession of commercial enterprises, all apparently very successful. By 1879 he was able, according to Brett's Colonist Guide, to sink £250,000 into his Matamata estate, where he had opened up 50,000 acres of Maori land. He built a 25-mile road, two chains wide, planted with trees on either side and with 'groves of peach and other fruit trees at intervals so that the weary traveller, fatigued with his long journey, can . . . pluck and eat of fruits growing on the public highway and planted by a private gentleman at his own personal expense.'

**6 THE MEETING OF J. C. FIRTH AND  
TE KOOTI**

Oil. 24 x 30.

No signature or date, but circa 1876.

*Lent by Mrs P. C. Firth.*

In January 1870, at the request of Te Kooti himself, J. C. Firth rode into the country at Turangamoana, alone and unarmed, to meet the rebel chief and his warriors. J. T. Mackelvie wrote from London to Albin Martin, 'Will you kindly remember me to my old friend Mr Firth and say how pleased I am to find his great feat of meeting Te Kooti alone is put on record in such a beautiful manner.'

## **BERTHA HICKSON**

(Grand-daughter of Albin Martin)

### **7 ALBIN MARTIN**

Charcoal. 25¼ x 18.

Signed and dated 'Bertha Hickson 1905' lower right.

*Lent by Evelyn Scott and Constance Quartley.*

### **8 MRS ALBIN MARTIN**

Charcoal. 25½ x 18¼.

No signature or date.

*Lent by Evelyn Scott and Constance Quartley.*

## **JOSEPH J. MERRETT**

### **9 TAMATI WAKA NENE (Circa 1780-1871)**

Pencil. 11½ x 6½.

Signed 'J. Merrett' lower right. Undated.

*Lent by the Old Colonists' Museum, Auckland.*

Tamati Waka Nene was one of the chief supporters of the Treaty of Waitangi. In 1848 he was appointed by Sir George Grey as one of his esquires on his investment as a knight. Later he often attended levees at Auckland.

## **GEORGE RICHMOND (1809-1896)**

George Richmond was an English painter who, in his youth, had been introduced to William Blake by John Linnell, and became one of the Blake circle. After he married he took up portrait painting seriously and was very successful. There were said to be few men of eminence who had not sat for him. He had several connections with New Zealand. It is probable he was a friend of Albin

Martin, and as well as painting Sir George Grey's portrait, he also painted Bishop Selwyn. He once said that his ideal in portrait painting was 'truth lovingly told.'

**10 SIR GEORGE GREY (1812-1898)**

Conté and white chalk.  $23\frac{7}{8} \times 18\frac{3}{8}$ .

Signed and dated 'George Richmond 1854' lower left.

*Auckland City Art Gallery.*

Sir George Grey must surely have been one of the most strongly individual Governors that New Zealand has ever had. He was that unusual combination — a man of action with deep intellectual interests, imagination, and sympathy with the arts. As well as imparting a real richness to life around him, he must have given a superficial glamour. We catch a glimpse of him at the opening of the 1886 Art Society show 'attired in evening dress' and 'on whose breast glittered the Orders of St Michael and St George.'

**ARTIST UNKNOWN**

**11 REV. WALTER LAWRY (1793-1859)**

Oil.  $29 \times 24\frac{1}{2}$ .

No signature or date.

*Lent by the Old Colonists' Museum, Auckland.*

The Reverend Walter Lawry arrived in 1844 to take up his appointment as General Superintendent of the Wesleyan Missions in New Zealand. The establishment of Wesley College at Auckland was the outcome of proposals he made to Sir George Grey.

## **CHARLES FERDINAND BISCHOFF** **(1820-1898)**

Bischoff was the only son of Ferdinand Henry Bischoff, an artist and engraver, who, as a member of the Royal Academy in London, exhibited many works between the years 1823-49. His father, in turn, F. Henry Bischoff, a Hanoverian, was Royal Oculist to His Majesty King George III, and author of *A Treatise on the Extraction of the Cataract*, published in 1793.

Charles Ferdinand was admitted to the Royal Academy School on 12th December, 1840. He became a professional portrait and miniature painter, working first in Ipswich and then in London. In 1854 he married a Miss Eleanor Cann and, deciding to emigrate, the couple sailed in 1855 in the 'Merchantman', being fellow passengers of Governor Gore Browne.

In the interval before going farming he lived and worked in Auckland. In a directory of the time, Bischoff, portrait painter, is listed as living in Wakefield Street. He is the only professional painter listed in the publication.

### **12 SELF PORTRAIT**

Oil. 30 x 25.

No signature or date, but known to have been painted before 1870.

*Lent by Miss O. Bischoff.*

### **13 THOMAS PATON**

Pastel. 24½ x 21½.

Signed and dated 'C. F. Bischoff 1855' lower right.

*Lent by Mrs C. C. Watt.*

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Thomas Paton is said to have come to New Zealand some time in the eighteen-forties to take up a position on the staff of the then Governor. He took up farmland instead, in what is now Balmoral Road, and farmed there until he died.

### **WILLIAM EWANT**

**14 JOHN HOBBS (1800-1883)**

Oil. 33 x 22 $\frac{3}{4}$ .

Signed and dated 'Wm Ewant Auckland 1862' lower left.

*Lent by the Old Colonists' Museum, Auckland.*

John Hobbs was an early Wesleyan missionary who first came to New Zealand with Samuel Marsden in a lay capacity in 1823. In Augustus Earle's account of his visit to New Zealand in 1827, John Hobbs was the only missionary he spoke of approvingly. He was one of those early New Zealanders who made long journeys on foot, one being from Hokianga to Port Nicholson. He was interested in the Maori language, and one interesting thing he did was to translate the Book of Job into Maori.

### **ARTIST UNKNOWN**

**15 GEORGE VAILE**

Oil. 32 $\frac{1}{4}$  x 25.

No signature or date.

*Lent by Mr Earle Vaile.*

George Vaile (1792-1861) was trained in England as an architect. He and his family arrived in Auckland in December 1843 in the same barque that brought the second Governor, Captain Robert Fitzroy.

## ARTIST UNKNOWN

### 16 JOHN WILLIAMSON (1815-1875)

Oil. 35½ x 27½.

No signature or date.

*Lent by the Old Colonists' Museum, Auckland.*

John Williamson was a printer who came to Auckland in 1841. In 1845 he bought a printing plant and established the newspaper *The New Zealander*. In 1848 he was joined by W. C. Wilson, who later established the *New Zealand Herald*.

### G.W.E.

(Possibly G. Eastgate, one of the original founders of the Society of Artists in 1869)

### 17 MISS ALICE LILA SALMON (1855-1925)

(Mrs Shipherd of Shipherd's Avenue, Epsom)

Pencil. 20½ x 15.

Signed 'G.W.E.' (monogram) lower left. Undated, but 1873.

*Lent by Miss M. Shipherd.*

Mrs Shipherd was the daughter of John Salmon, a shipping man who came to settle in New Zealand in 1842, and grand-daughter of William Field Porter, formerly a shipowner of Liverpool, who arrived in the Waitemata in May 1841 in his own brig, the 'Porter', known locally at the time as 'Noah's Ark', for, as well as having on board his own family and a number of tradesmen with their families, he was said to have with him two of each species of domestic livestock: horses, cows, sheep, ducks, fowls, geese, etc. The Porter family lived

on the brig in the harbour for three months until accommodation was ready for them.

The drawing was done when Mrs Shipherd was eighteen and in mourning for her father.

### **GOTTFRIED LINDAUER (1839-1926)**

To most Aucklanders of this generation, Lindauer's name is associated only with the painting of Maoris. Indeed Gottfried Lindauer came out to New Zealand with the express purpose of painting its native people. His interest is said to have been aroused by an article in a local paper in Bohemia, and the fine collection of Maori portraits now owned by the City Art Gallery is an outcome of the enthusiasm that he never lost. However, the portraits shown in this present exhibition give some indication of the number of early settlers who were also painted by Lindauer.

Lindauer was born on January 5th, 1839 at Pilsen in Bohemia. When he was sixteen years old it is recorded that he went to Vienna where he studied art under Fuehrich and Kuppelwieser. He remained there for several years and it is said that he received many commissions for portraits and the painting of Biblical subjects for Roman Catholic churches throughout Austria. It was after his return to Bohemia that he read the article which attracted him to New Zealand.

In 1873 he sailed in the 'Reichstag' from Hamburg to Wellington, landing there in August. It is to James Cowan's account of Lindauer that we have to turn for most of our information from then on. We read that he 'began travelling through native districts of both islands, securing sittings

from a large number of most influential Maori chiefs and members of families many of whom figured prominently in the early history of the Colony'.

It was during a visit to Auckland in 1874 that he met his future patron Mr Henry Partridge. At their first meeting Mr Partridge saw some of the Lindauer sketches and it was then that the idea of making a collection of Maori portraits occurred to him. He became not only patron but lifelong friend of Lindauer and often accompanied the painter on his trips into the country. He would show his steadily accumulating collection of portraits in a room over his tobacconist shop in Queen Street.

During the First World War, after the invasion of Belgium, Mr Partridge offered to present his collection, then valued at £25,000, to the Auckland City Art Gallery on condition that the public would subscribe £10,000 to the relief fund for the Belgians. The fund was over-subscribed in a few weeks and so the fine collection was handed over to the Gallery.

Through their mutual interest in the Maori people, Mr Lindauer and Mr Partridge became friendly with such men as John Webster of Opononi, Judge Maning and William Colenso. It is said to have been through the interest of Colenso that the Church of England became a patron of Lindauer, and hence we have the fine portraits of Bishop Selwyn and the Reverend Dr Kinder.

Lindauer showed a collection of Maori pictures in London in 1885 at the India and Colonial Exhibition. Sir Walter Buller, a man of similar

interests and whose portrait Lindauer painted, noticed the Prince of Wales admiring one of the pictures and afterwards sent it to him, begging the Prince to accept it as a gift.

It is interesting to note that Lindauer only twice exhibited with the Auckland Society of Arts. In 1875 he showed three portraits, none of them being Aucklanders, and in 1888 three more, two of them Maori and the third the small daughter of a Queen Street tradesman. This latter portrait was greatly praised at the time, but unfortunately it has not been possible to trace it for inclusion in this exhibition.

Gottfried Lindauer married an Englishwoman and they had two sons. He died in Woodville on 13th January, 1926.

#### 18 RETIMANA TE MANIA

Oil. 26 x 21½.

Signed and dated 'G. Lindauer 1895' lower right.  
*Auckland City Art Gallery.*

Retimana te Mania lived in the Manukau district until the commencement of the Waikato War in 1863, when he and the Akitai tribe, under Mohi te Ahi a te Ngu, left their settlements at Papakura, Pukekohe, and elsewhere, and joined the King party. He was a man of quiet manners, and did not take much share in tribal leadership. After the war he lived for some years at Pukaki, near Mangere.

#### 19 ANEHANA

Oil. 32 x 26½.

Signed and dated 'G. Lindauer 1897' lower right.  
*Auckland City Art Gallery.*

Anehana was a familiar figure in Auckland in the seventies of the last century. He lived at the Wade (Te Weiti). Lindauer selected him as the subject of one of his earliest portraits because of his fine moko. He was a very well-tattooed man, an excellent type of the old fully moko'd native.

**20 MR JAMES RUTHERFORD (1818-1883)**

Oil. 26½ x 21½.

No signature or date.

*Auckland City Art Gallery.*

Mr James Rutherford and his wife, Sarah, both from County Tyrone, Ireland, arrived in Auckland in 1842. They owned various farm properties around the district, but were living on their property at the side of Mt Hobson when Mr Rutherford died.

**21 MRS JAMES RUTHERFORD**

Oil. 26½ x 21½.

Signed and dated 'G. Lindauer 1876' lower right.

*Auckland City Art Gallery.*

**22 MR BARCLAY BLAIKIE**

Oil. 21½ x 27.

Signed and dated 'G. Lindauer 1876' lower right.

*Lent by Miss Stella Johnston.*

Mr Barclay Blaikie arrived in Auckland in 1864 in the 'Matilda Wattenbach'. As a young man he had been employed to work on the internal ornamental plastering of Balmoral Castle. He made for the Thames goldfields, but after losing all his capital he resumed his earlier trade and his work still decorates some of the old buildings in Auckland.

**23 MRS BARCLAY BLAIKIE**

Oil. 21½ x 27.

Signed and dated 'G. Lindauer 1876' lower right.

*Lent by Miss Stella Johnston.*

**24 MR JAMES DILWORTH (1815 - 1894)**

Oil. 26¾ x 21½.

Signed and dated 'G. Lindauer 1876' lower right.

*Lent by the Dilworth Trust Board.*

James Dilworth was one of the many who emigrated first to Australia and later to New Zealand, arriving in Auckland about 1841. When he died he left his estate to found and endow the well-known Dilworth School.

**25 MRS JAMES DILWORTH**

Oil. 26¾ x 21½.

Signed and dated 'G. Lindauer 1876' lower right.

*Lent by the Dilworth Trust Board.*

**26 MRS JOHN WILSON**

Oil. 25¾ x 21.

No signature or date but circa 1885.

*Lent by Miss V. Wilson.*

Mrs Sophie Wilson was the second wife of Major John Wilson of Waterside, Cambridge. The portrait was painted in Cambridge when Mrs Wilson was twenty-four years old.

**27 BISHOP SELWYN (1809 - 1878)**

Oil. 33 x 27.

Signed and dated 'G. Lindauer Pinx 1899' lower left.

*Lent by S. John's College.*

George Augustus Selwyn arrived in Auckland in 1842, the first Church of England bishop to be

appointed to a New Zealand See. He was a man of great integrity and courage and immense energy. The accounts of his trips through New Zealand visiting his mission stations make amazing reading; during the first year he travelled 2685 miles, 762 of them on foot and the rest by sea and on horse-back.

**28 THE REVEREND DR KINDER, M.A., D.D.**  
(1819-1903)

Oil. 33 x 27.

Signed 'G. Lindauer' lower left. Undated.

*Lent by S. John's College.*

The Reverend Dr Kinder was the first headmaster of the Auckland Boys' Grammar School, being chosen for this position by Bishop Selwyn when he was in England on a visit in 1855. Later he was master and then examining chaplain of S. John's College. Dr Kinder painted charming watercolours, many of which are in the Auckland City Art Gallery's collection.

'Kinder . . . retained in New Zealand the vision of a domesticated English countryside which he transferred with odd but charming results. . . '.

### **ARTIST UNKNOWN**

(Possibly Henry Holmes)

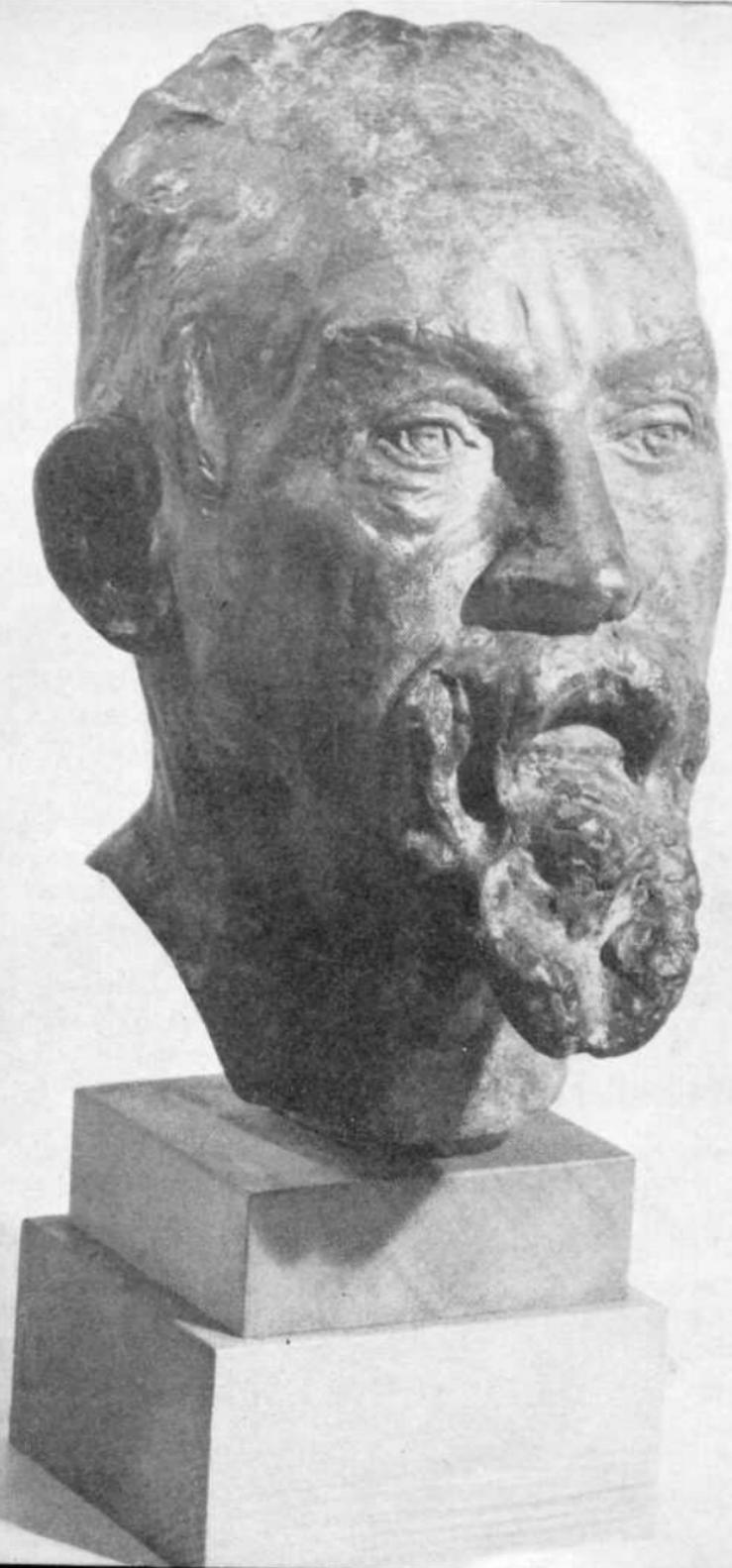
**29 MR ROBERT GRAHAM (1820-1885)**

Oil. 25 $\frac{3}{4}$  x 21.

No signature or date but circa 1881.

*Lent by the Old Colonists' Museum, Auckland.*

Robert Graham was a Scot who arrived in Auckland in 1842. He was always interested in the Maori race and will be remembered as a great friend of



the Arawa tribe, who gave him, as a token of gratitude for settling a native feud, a block of land at Taupo. This land is now known as Wairakei Springs. At various times he owned other properties now well known; they include an estate at Ellerslie (afterwards the property of the Auckland Jockey Club), Waiwera Hot Springs, the island of Motutapu, and Lake House at Ohinemutu.

**E. KATE SPERRY (MRS GILBERT MAIR)**  
( — d. 1893)

Eleanor Kathleen Sperry was the daughter of John Sperry, Commissioner of Taxes. Of her painting we know only that in 1887 she exhibited three portraits at the Auckland Society of Arts exhibition. Two of these portraits were of named Maori subjects, but the third was catalogued simply 'Portrait'. It is possible that the portrait in the present exhibition is the same one. In 1888 she married Captain Gilbert Mair, famous for his exploits in the Waikato Maori wars and for his great understanding and personal friendship with the Maoris.

**30 MRS KATE MACDONALD**

Oil.  $17\frac{1}{2}$  x  $13\frac{1}{2}$ .

No signature or date but circa 1887.

*Lent by the Old Colonists' Museum, Auckland.*

**EDWARD AUGUSTUS GIFFORD**  
(1819-1894)

Edward Augustus Gifford was a painter of landscapes, genre pictures and portraits. He was trained first as an architect, then in the Royal Academy

schools where he won the gold medal award in his final year. His works were exhibited in the Royal Academy in 1842, 1845, 1857, 1863, 1867 and 1870. In 1877 he arrived in New Zealand and lived for a time in Oamaru where his brother Algernon, who had arrived in 1862, was vicar. Later he lived in Auckland and Napier, but finally returned to Oamaru, where he died. In 1886 and 1887 he exhibited with the Auckland Society of Arts.

In Lichfield, England, where Bishop Selwyn spent his last years, there is a portrait of him painted by Gifford, and in the book *Two Admirals*, by James Fenimore Cooper, a portrait of Admiral Fairfax Moresby by Gifford is reproduced as frontispiece.

**31 MR EDMOND AUGUSTUS  
MACKECHNIE (1823-1901)**

Oil. 24 x 20.

Signed 'E. A. Gifford' lower left. Undated but known to have been exhibited in 1887.

*Auckland City Art Gallery.*

Mr Mackechnie was a solicitor who arrived in Auckland from New South Wales in 1870. He had a deep interest in the arts and the one-time Society of Arts building in Coburg Street (now Kitchener Street) was the direct result of his generosity.

**A. ALDIS**

**32 SIR WILLIAM FOX, K.C.M.G. (1812-1893)**

Oil. 35 x 23 $\frac{1}{4}$ .

No signature or date.

*Lent by the Old Colonists' Museum, Auckland.*

Sir William Fox arrived in New Zealand in 1843. He later became deeply involved in the political life of the country and served as Prime Minister, but when he first arrived he seemed most interested in exploring. One of his journeys was through the Waikato with Thomas Brunner and Charles Heaphy, then draughtsman to the New Zealand Company, and whose paintings of New Zealand are so appreciated today. One can imagine Fox and Heaphy being good companions for Fox himself was an accomplished painter and many of his watercolours are now in the Hocken Library, Dunedin.

### **ARTIST UNKNOWN**

**33 THE RIGHT REVEREND MONSIGNOR  
WALTER McDONALD (1830-1899)**

Oil. 10 x 9.

No signature or date.

*Lent by Mr C. D. Mahony.*

Father Walter McDonald was for a time secretary to Bishop Pompallier, but he is best remembered by Aucklanders of all faiths as the parish priest of Panmure who rode round on horseback and always had 'sweeties' in his coat-tail pockets. He was said to have been as welcome to children as Santa Claus.

### **LOUIS JOHN STEELE (1843-1918)**

Louis John Steele was the first professional portrait painter to live permanently in Auckland. He was born at Reigate, Surrey, the son of Dr John Sesson Steele, said to be one of the governors of the

Medical College at Epsom. Old friends believe that his mother was French, and that his sister was Florence Steele, a distinguished metal worker who exhibited at the beginning of the century at the Royal Academy. Steele certainly had French blood and it was supposed to be on the advice of his French artist cousin, M. W. Haussoullier, that after schooling at Reigate Academy he became a student at the École des Beaux Arts in Paris. He spent some years there before moving, in 1867, to Florence. In later years he often talked at length of the happy hours spent in the Uffizi Gallery. Perhaps it was here in Florence that he married, for his wife was believed to be Italian. She was with him in the early eighties in London, and they had one son; but he came to Auckland alone, his son only coming out after his father's death to settle up his affairs.

After leaving Florence, Steele lived in Paris for a time and was probably there during the Franco-Prussian war 1870-71, and during the rule of the Commune. There is no doubt that he brought to New Zealand an attitude of mind highly affected by his life in Paris among French artists and French relatives.

Many Aucklanders were taught drawing and painting by Steele in the thirty years of his life here, and even if he were unable to add an ingredient of Parisian abandon to the staid business life of the time, it would be nice to think that he stirred the imagination of some of the sons and daughters of his new fellow citizens. In an article about Steele appearing in the *New Zealand Illustrated Magazine* in June, 1903, as well as telling us that he came with a reputation and has

'unfortunately given to students too much of a talent that was meant for mankind', the writer hopes that something more than 'a mere echo of the strenuous, if Bohemian life of the Paris ateliers' is left 'in the brains of Mr Steele's pupils'. He certainly captured the imagination of the son of a fellow artist. This son can remember, as a small boy, sitting patiently for Steele and his pupils and being rewarded with a cake; he always hoped without asking that he would be given a coconut one, but always got a plain one. He also remembers strolling down Carlton Gore Road on summer evenings to a nurseryman's garden, and sitting there under the trees with older boys and young men and listening while they coaxed Mr Steele into telling them of his Parisian adventures at the time of the siege. From still another friend we catch glimpses of him dodging bullets in the streets of Paris, and being able, quite by chance, to wave good-bye to an emperor setting off on his journey of exile to England.

It is from the memory of that small boy that we get a vivid picture of the Steele of that period, probably much the time the self-portrait was painted. He was somewhat of a dandy — a dandy of the Left Bank maybe — with a dark velveteen coat, fawn fine-corded velvet trousers, and wearing a heavy gold fob. As he walked up Queen Street, people would turn to look at him. He was clearly an artist, or somebody special.

An early friend of Steele's was Kennett Watkins, and the two men would often converse together in French. When a French ship arrived in the harbour they would go aboard to visit the officers.

Between Louis Steele's stay on the Continent and his coming to Auckland he exhibited in the Royal Academy in 1881, '82, '84 and '85. He is said to have gained prominence as an etcher, his most notable picture being 'Napoleon on the Bellerophon' after the painting by Orchardson, believed by one friend to be his uncle. Again from direct evidence here in Auckland we know of his great continuing interest not only in the mechanics of etching and engraving, but in all crafts related to his profession. There is a scrap book given to his friend Fred Watson which is inscribed

*'L. J. Steele, Esq., / 1882 / 101 Clarendon Road, / Notting Hill, / W. / from / M.S.'*

and in it is written, in the same copperplate hand of the inscription, many notes under such headings as 'Aquatinta', 'A Method for an Outline', and later in the book more diverse recipes such as 'Fresco Painting'. There is a bunch of press clippings of notes on similar lines, and a letter from Robert Gow, written from Bayswater in 1880, giving him directions on 'A New Positive Etching Ground' showing that the two men were in the habit of exchanging recipes and trying out new ideas.

Steele probably arrived in Auckland in 1886. In 1887 he had a studio in Victoria Arcade, as had Robert Atkinson, another new arrival from England, and Frank and Walter Wright. From that time onwards he usually exhibited each year with the Auckland Society of Arts, but there are a few odd years when he neither exhibited nor was listed as a working member. The reason is not known. However in general he showed some portraits and one ambitious narrative picture, the

latter being greatly esteemed at the time. One, 'The Story of a Saddle', exhibited in 1888, is believed to be in France.

It would seem that Steele came to Auckland primarily as a portrait painter. The *Auckland Star* in 1887 said that Mr Louis John Steele was 'of course well to the fore with portraits', and that one of these was 'as good a piece of likeness painting as we have seen in Auckland'. It must be remembered that it was nearly ten years since Gottfried Lindauer had exhibited. Unfortunately none of the earlier Auckland work could be traced for inclusion in this exhibition, the earliest portrait exhibited being that of 'The Primate of New Zealand', painted eleven years after his arrival in Auckland.

In the 1890's a lot of attention was being paid to animal painters, and Mary Morton was receiving great praise. Animals had often played a part in Steele's narrative pictures and as he probably had a continual struggle to keep himself afloat with his teaching and portraits, it is not surprising to find that he was represented in the 1901 Art Society exhibition 'in the role of an animal painter', as the *Auckland Star* notice puts it. According to all reports, just as his portraits of men and women were very good likenesses, so were his portraits of animals. And with the knowledge, no doubt from his youth, of the work of such painters as George Stubbs and Ben Marshall, we see him painting in their tradition. It was at this time that the *Auckland Star* critic, in writing of Steele's work, began to use the term 'Messonnier-like detail'; he was called a 'devotee of the Messonnier school'. For some time the term appears in nearly every notice of an exhibition.

C. F. Goldie was once a pupil of Steele. It is possible that through hearing his master talk of his life in Paris, Goldie chose to go there for his overseas training. When he returned, Steele and his one time pupil joined to paint their 'Arrival of the Maoris', the only picture that many Aucklanders now associate with the name of Steele. The picture was exhibited in the St Louis Exhibition in U.S.A., and is now in the Auckland City Art Gallery collection.

Unfortunately, according to all accounts, there came a time when relations between them became strained, and although in his later years other young painters, including D. G. Payne and Armin Schmidt, met in Steele's studio, Goldie was never amongst them. Perhaps the strain developed as the balance between the two men changed. Steele had been acknowledged the foremost portrait painter for so long, Goldie was the brilliant pupil. But already in 1903 we read in the *Auckland Star* 'Mr C. F. Goldie easily carries off the honours' and Mr Steele is just 'the veteran artist'.

However, Mr Steele was still to have his triumphs, and his portrait of Sir John Logan Campbell, shown in this present exhibition, was said to be 'bound to attract attention, no less from its subject than [from] the artist who painted it'. In the same exhibition Goldie, though he excited 'wonder and admiration', left the critic disappointed.

### 34 SELF PORTRAIT

(See Plate No. 2)

Oil. 35½ x 23¼.

No signature or date.

*Auckland City Art Gallery.*

PLATE 2

SELF PORTRAIT by L. J. Steele

CATALOGUE NO. 34



### 35 MRS KENNETT WATKINS

Pencil.  $4\frac{1}{4} \times 5\frac{1}{4}$ .

Signed and dated 'L.J.S. 88' lower left.

*Lent by Mrs W. F. Holworthy.*

Before her marriage Mrs Kennett Watkins was Clara Eliza Alice Davis, granddaughter of the missionary, the Rev. Richard Davis, who had come to New Zealand in 1824 as an agriculturist attached to the mission stations.

### 36 MRS J. C. FIRTH

Oil.  $20 \times 14\frac{1}{2}$ .

Signed 'L. J. Steele' lower left. Undated.

*Lent by Mrs P. C. Firth.*

See Catalogue No. 5

### 37 JAMES TANNOCK MACKELVIE

(1824-1885)

Oil.  $41\frac{1}{2} \times 54\frac{1}{2}$ .

Signed and dated 'L. J. Steele 92' lower left.

*Auckland City Art Gallery.*

James Tannock Mackelvie came to New Zealand in 1867 and made a large fortune from gold mining. In his will he left the sum of £40,000 in trust to establish and maintain a 'Free Public Museum of Art for the people of Auckland' as well as his own collection of 'pictures and objects of art in statuary, in bronzes, in carvings in ivory and rock crystal, in ancient watches and timepieces, in bonbonnières and snuff boxes, in porcelain, and in many other various and interesting forms, illustrative of the world of art and of human life'.

This portrait, dated 1892, seven years after

Mackelvie's death, is thought to have been painted from a photograph: Steele was not in New Zealand during Mr Mackelvie's lifetime.

**38 THE PRIMATE OF NEW ZEALAND**  
**WILLIAM GARDEN COWIE, D.D.**

(1831 - 1902)

Oil. 48½ x 36½.

Signed and dated 'L. J. Steele '96' lower left.

*Lent by the Right Reverend W. J. Simkin, Bishop of Auckland.*

William Garden Cowie was personally chosen by Bishop Selwyn to succeed him as Bishop of Auckland. He arrived here in 1870. In 1895 he was elected Primate of New Zealand by the General Synod.

**39 SIR GEORGE GREY, P.C., K.C.B., D.C.L.**

Oil. 19½ x 15½.

Signed and dated 'L. J. Steele 1915' lower left.

*Lent by the Auckland Grammar School.*

See Catalogue No. 10

**40 MR HARRY BLACK**

Oil. 30 x 25.

No signature or date but circa 1901.

*Lent by Miss Ethel Black.*

Harry Black was the son of Mr James Black, who came to New Zealand from Queensland in 1879 and was the original owner of the house in Takapuna now known as *Grey Dene*.

**41 'CORONET' WITH MR LEONARD MARSHALL, OWNER,  
MR J. B. WILLIAMSON, TRAINER,  
AND J. T. JULIAN, JOCKEY**

Oil. 40 x 49.

Signed and dated 'L. J. Steele 1902' lower left.

*Lent by the Auckland Racing Club.*

**42 'CANNONGATE' WITH MR JOHN MARSHALL, OWNER,  
AND MR JOHN CHAAFE, TRAINER**

Oil. 36 x 48½.

Signed and dated 'L. J. Steele 1903' lower left.

*Lent by the Auckland Racing Club.*

**43 MRS ENDEAN**

Oil. 40 x 30.

Signed and dated 'L. J. Steele 1905' lower left.

*Lent by Mr W. Endean.*

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.

**44 ERICA PABST**

Oil. 50 x 33¼.

Signed 'L. J. Steele' lower left. Undated.

*Lent by the Misses T. and V. Pabst.*

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.

**45 SIR JOHN LOGAN CAMPBELL, M.D.,**  
F.R.C.S. (1817-1912)

Oil. 45½ x 35.

Signed and dated 'L. J. Steele 1910' lower left.

*Auckland City Art Gallery.*

Sir John Logan Campbell is often referred to as the 'Father of Auckland', but to anyone who has read *Poenamo*, his vivid account of his first years in New Zealand, Campbell will surely always be the young adventurous Scot, self-reliant, seeking his fortune and finding it fairly. From the moment he saw the Waitemata he loved it, and on that day in 1839 when he and his friends walked through the wooded slopes of Remuera, 'the sum and substance of the first invading civilisation', up to the summit of Maungakiekie—they named it One Tree Hill that same day—he stood entranced as he looked over the isthmus. 'On no more fitting shores could a township be located'. It was forever to be his beloved part of the world.

### **KENNETT WATKINS (1847-1933)**

Kennett Watkins was born in India, where his father, Major John Watkins, was serving in the Indian Army. He was educated in England, at Wellington College, where he is said to have won the first prize for drawing three years in succession. He later studied in France and Switzerland, where, vigorous man that he always was, he did a lot of climbing as well as painting. Chevalier Terry and Van der Velden have been named as teachers, but we know that in Florence he learned modelling, sculpting and figure work by P. F. Connelly. Here is a very interesting association as it appears

that this was the P. F. Connelly who modelled some of Logan Campbell's children when they were in Italy, and who came to New Zealand in the late seventies.

Kennett Watkins arrived in New Zealand in 1873 and at first earned his living through his photography. He made tinplates of many of the old Maoris in North Auckland and some of these tinplates are still in existence. He taught school in Russell for a short time, and at the Davis farm, which Darwin had admired, he met his future wife, Alice Davis, a member of one of the early missionary families. By 1877 he is said to have been working as a professional artist; he was member and exhibitor of the Society of Artists, and master of the Auckland Free School of Art, set up by Dr Logan Campbell. Later he was drawing master at the Auckland Grammar School, and at the Auckland Girls' Grammar School, where some of his pictures are to be seen.

In 1915 he and his wife went to live close to a son who was farming near Mt Hikurangi, near Ruatoria. The magnificent scenery probably acted as a new stimulus and he painted perhaps more vigorously than ever. Many of his paintings are to be seen in houses of landholders in the district. In 1926 he went to live with another son in Dannevirke, and in 1931 to Mercury Bay, where he died two years later.

#### **46 MRS KENNETT WATKINS**

Pencil. 5 x 3 (Oval).

Signed, dated and inscribed "Mother" 25 Oct 1889 - Kennett Watkins' lower right.

*Lent by Mr Allan Watkins.*

## **E. G. PRIDEAUX**

Miss E. G. Prideaux exhibited portraits with the Auckland Society of Arts in 1893, 1894 and 1895. The *Star* notice of the 1893 exhibition states, 'Miss Prideaux's forte seems to be portrait painting, at least her skill seems to find a more congenial medium of expression in pictures of the human face than in landscapes'. In 1895 the *Star's* reviewer praises 'some of her work' for its 'remarkable truth to life' and states that she was then in England studying. Very little else is known apart from the fact that while in England she married a Mr Foster and is believed to have remained there for the rest of her life.

### **47 MRS BLEAZARD**

Oil. 24 x 19 $\frac{3}{4}$ .

Signed and dated 'E. G. Prideaux June 1893' lower left.

*Lent by Mrs H. J. D. Mahon.*

Of Miss Prideaux's portrait of Mrs Bleazard, the *Star's* reviewer wrote that it was 'nicely and skilfully treated . . .', 'the moulding and colouring of the face shows a masterly touch without which no one need hope to excel in this branch of the art'.

## **E. W. PAYTON**

E. W. Payton studied in the Birmingham School of Art and at the National Art Training School, South Kensington. He was Principal of the Elam School of Art from 1890 until 1924. He first exhibited in Auckland in 1887. In 1889 he made a number of etchings of Auckland and Rotorua, some

of which he published in a portfolio, which is possibly the first of its kind in New Zealand.

**48 THE REVEREND DR ARTHUR GUYON PURCHAS (1821 - 1906)**

Oil.  $34\frac{3}{4}$  x  $26\frac{3}{4}$ .

Signed and dated 'E. W. Payton 1893' lower left. *Lent by Messrs A. D. and T. C. Purchas, and the Parish of S. Peter's, Onehunga.*

In 1844, Arthur Guyon Purchas came to New Zealand on a reconnoitring trip. Back in England he married, but apparently having liked this country he returned, with his wife, in 1846. He had a medical degree, but after some years as resident surgeon of the first Auckland hospital, he was ordained and became vicar of S. Peter's, Onehunga. Later he turned again to the practice of medicine. He was involved in numerous other activities during his lifetime; he patented a process for flax dressing, erecting his own mill at Waiuku; and he patented an oil engine.

**GIROLAMO PIERI NERLI (1863 - 1926)**

Nerli is listed in the Catalogue of the National Gallery of Victoria as 'Marchese Girolamo Ballati Nerli' and as belonging to the Australian school. He is said to have been born at the Palazzo Pecci in Siena, and to have studied at the Art School in Florence under Antonio Ceseri and Giovanni Muzzioli. He arrived in Melbourne in 1885, where he studied under Loureiro and Catani in 1886. Later the same year he went to Sydney, and in August 1892 he landed in Samoa, where he painted R. L. Stevenson. He is recorded in the Catalogue

of the National Centennial Exhibition of New Zealand Art, 1940, as having started, about 1890, an art school in Dunedin in collaboration with Perrett and Wilson, and as having later been on the staff of the Education Department's Art School, probably 1892-95. It was here that he taught Frances Hodgkins, who mentioned him in a letter written in 1893.

In 1896 he apparently left Dunedin, for in 1897 he is listed as a working member of the Auckland Society of Arts. The *Star* notice of the exhibition states, 'Signor Nerli is comparatively a newcomer to Auckland but he comes with a reputation as an artist especially skilful in figure painting'. He showed six oils and a watercolour. In 1898 Nerli is still a working member with a studio in Victoria Arcade, but perhaps by the time the exhibition was held in April he had moved on, as he showed no paintings.

All accounts seem to agree that he returned to Italy. A story was told in *New Zealand* at the time that he had become Court Painter at the Vatican. He died at Nervi, near Genoa.

#### 49 LADY IN GREEN

Oil. 90 x 33.

Signed 'G. P. Nerli' centre of right hand side.  
Undated.

*Auckland City Art Gallery.*

'... an Auckland lady whose friends need not to be told that her portrait is hung in the exhibition to recognise her face again on the canvas. . .'

'... the expression of the eyes wonderfully good, not only wonderfully good but wonderfully true'.

## **CHARLES FREDERICK GOLDIE (1870-1947)**

Goldie was the second son of Mr David Goldie, a timber merchant, once Mayor of Auckland. He was educated at the Auckland College and Auckland Grammar School and then studied art under both Louis J. Steele and Robert Atkinson.

In 1892 he went to Paris and studied in the Académie Julien under Professors Bouguereau, Constant, Ferrier and Baschet. He studied anatomy at the Beaux Arts under Professor Duval—an authority at the time on 'artistic anatomy'. Goldie studied figure painting here for five and a half years, also studying and copying in the Louvre, the Luxembourg, and in many other famous galleries in Europe. At the Académie Julien, Goldie won a medal for a study from life; this study was stated in 1902 still to adorn the walls of the Académie. In the portrait competition, held once a year, Goldie was twice second and once third.

About 1898 he returned to New Zealand and in 1899 exhibited 'The Arrival of the Maoris in New Zealand', which he had painted in collaboration with his old master Louis Steele. In 1900 he began to exhibit the Maori portraits for which in New Zealand he is so famous. He also painted portraits of friends, of people in public life, and genre pictures. At first, for his admiring public, this was enough. Exhibition reviews praised him for his technical powers, for his brilliance. By 1904 he was acclaimed, in the *Star*, as 'the foremost New Zealand painter', but by 1906 there is an idea creeping in that painting portraits of Maoris is not enough. 'Judging from what the French call the

idée plastique one can hardly criticise these works, but one could wish that Goldie, with all his experience of Maori subjects, had exhibited this year some important historical subject'. What is interesting here is that the 'Arrival of the Maoris in New Zealand' is quoted as being *his* picture, and the question was asked why he did not do more of the same type. As a matter of interest, it might be mentioned here that in 1909 Goldie is described as being a follower of Christian Seybould 'whose wonderful heads in Dresden lose none of their acute detail but rather gain when put under a magnifying glass', and there is said to be 'something of an affinity in his methods with Mr L. J. Steele, "the Meissonnier of Maoriland"'.

In 1910 it seems to be thought necessary for Mr Goldie to justify himself for his wilful choice of painting ageing Maoris when he could be making inspiring compositions. We are told that Mr Goldie claims he is collecting studies because the opportunity of obtaining models from life will soon be gone. His creative work, he says, will come later. But the writer of the notice in the *Star* fears that put off too long his power of creating will be lost.

Interestingly enough, in 1911 Goldie is stated to be at last 'out of his groove' after exhibiting 'a most ambitious picture', his 'The Child Christ in the Temple questioning the Doctors, found by His Parents'. There is a collection of his Maori portraits in the Auckland City Art Gallery which, nowadays, are of far greater interest than the ambitious compositions that were called for in the local press.

Mr Goldie suffered much ill-health in his later years, and for a long period was not painting. He died at his home in Upland Road in 1947.

**50 WIREMU TAMEHANA**

Oil. 18 x 14.

Signed and dated 'C. F. Goldie 1900' lower right,  
and inscribed 'Tamehana' upper left.

*Auckland City Art Gallery.*

**51 THE HON. W. SWANSON, M.L.C.**

(1819-1903)

Oil. 50 x 40.

Signed and dated 'C. F. Goldie 1901' lower right.  
*Auckland City Art Gallery.*

William Swanson first arrived in New Zealand in 1844. His attempt, not long afterwards, to sail to California in a 14-ton vessel built by himself, must appeal to many Aucklanders. Unable to obtain a clearance from the Auckland Customs authorities, he went first to the Bay of Islands and set off from there. He managed, with the help of one of his passengers, to reach Tahiti, and finally Honolulu. He eventually took up land at Swanson, the district being named after him.

'... there need be little hesitation in pronouncing that if there is a picture of the year it is unquestionably the portrait of the Hon. Swanson, M.L.C., by Mr Goldie. This is a really excellent work of art of the highest possible merit, showing, as a picture should, all the character of the sitter'.

**52 THOMSON WILSON LEYS (1850-1924)**

Oil. 46 x 35½.

Signed and dated 'C. F. Goldie Auckland N.Z.  
1905' lower left.

*Lent by the Leys Institute.*

### 53 THOMSON WILSON LEYS

Oil. 45 x 35½.

Signed and dated 'C. F. Goldie Auckland 1909' upper right.

*Lent by the Old Colonists' Museum, Auckland.*

Thomson Wilson Leys came to New Zealand with his father in 1863. He was editor of the *Auckland Star* for forty-five years.

### ELLEN VON MEYERN

Little seems known of Ellen von Meyern even though many people remember her. She is remembered as a pupil of the Elam School of Fine Art, a young woman full of vitality and confidence. She had sisters whom she often painted, otherwise the names of her models often gave rather an exotic flavour to the catalogue—'Mam'zelle Nitouche', 'Madame Boeufœ'.

1901 was the first year in which Miss von Meyern exhibited with the Auckland Society of Arts, and in the *Star's* review of the 1903 exhibition, two of her portraits were praised. It was stated that she showed 'a decided aptitude for this branch of art and with careful study should develop into a portrait painter far above the average'. It was pointed out that certain faults apparent, obviously of youth, were 'compensated by promise of undeveloped power'.

In 1905 there appeared a most enthusiastic notice of her portrait, included in this exhibition, of Mr William Leys. Miss von Meyern showed 'most progress of any of the young contributors'. She had 'gone far beyond last year's promise'. The portrait

of the late Mr William Leys, painted from a photograph after his death, was 'an extraordinary example of success'.

There is less said about her in the succeeding years except that in 1912 she painted a portrait of Pope Pius X, presumably from a portrait, and it was stated that it was decidedly the best canvas she had done. After 1912 little is known about her. She may have married and painted under another name, but those who remember her think of her as someone in Auckland only temporarily and it seems more likely that she moved away, perhaps out of the country.

#### **54 WILLIAM LEYS**

Oil.  $43\frac{1}{2} \times 35\frac{1}{2}$ .

Signed and inscribed 'Ellen von Meyern Auckland' lower left. Undated but circa 1905.

*Lent by The Leys Institute.*

William Leys was the brother of T. W. Leys, editor of the *Auckland Star*. It was William Leys' bequest that first established the Leys Institute in Ponsonby, and T. W. Leys gave liberal donations to supplement the original bequest.

#### **JAMES McLACHLAN NAIRN (1859 - 1904)**

Nairn trained as a painter at the Glasgow School of Art and on the Continent, becoming known both for portraits and landscapes. He came to New Zealand in 1890. Nairn is usually associated with Dunedin, where he first exhibited his pictures, and with Wellington, where he was instructor in the School of Design (afterwards the Technical

College). In 1897 he exhibited one portrait with the Auckland Society of Arts, a portrait which was 'greatly praised'.

### 55 MISS ANNE BERRY

Oil. 24 x 18.

No signature or date.

*Lent by Mrs A. M. Gould.*

### E. SPENCER MACKY

E. Spencer Macky, the eldest son of the late J. J. Macky, won a scholarship to the Elam School of Fine Art while he was a pupil at Ponsonby School. Later he studied under C. F. Goldie. At twenty-one he went to Melbourne and later graduated from the National Gallery Painting School. After this he studied at the Académie Julian in Paris, under Jean-Paul Laurens.

From Paris he went to California, where he set up his own school. Later he became Dean of the Faculty and Professor of Painting and Drawing at the California School of Fine Arts. He held this position for twenty-seven years.

He became President of the California College of Arts and Crafts in 1944, and on retirement from this position in 1954, became President Emeritus of the College and remained on the staff as the Dean of Fine Arts.

He married an Australian painter who also had been professor at the California School of Fine Arts. His figure and portrait work is to be found in galleries in Australia, London, Paris and the United States.

**56 EPHRAIM ISRAEL**

Oil.  $27\frac{1}{4}$  x  $33\frac{1}{4}$ .

Signed and dated 'E. S. Macky - Del - 06 -'  
lower left.

*Lent by Dr Macky Hercus.*

**VYVYAN HUNT**

In the catalogue for the Centennial Exhibition of New Zealand Art, Vyvyan Hunt is said to have been 'a caricaturist working in New Zealand in the early years of this century', and it goes on to say that examples of his work are to be seen in the Alexander Turnbull Library, Wellington. Other examples are in the Hocken Library, Dunedin. In the catalogue of the 1896 exhibition of the Auckland Society of Arts Vyvyan Hunt is represented by a portrait, and in the 1906 catalogue, 'A. Vyvyan Hunt' shows eight caricatures, some of which were bought by Mr E. Earle Vaile at the time and are included in the present exhibition.

**57 "THE OPPOSITION"**

W. F. MASSEY, M.H.R. (1856-1925)

Watercolour.  $11\frac{1}{2}$  x  $6\frac{1}{4}$ .

Signed 'Vyv' lower left. Undated.

*Lent by Mr E. Earle Vaile.*

**58 SIR JOHN LOGAN CAMPBELL**

(1817-1912)

Watercolour.  $11\frac{1}{2}$  x 6.

Signed 'Vyv' lower left and inscribed "'Pounamu Pioneer & Philanthropist'" lower right. Undated.

*Lent by Mr E. Earle Vaile.*

(See Catalogue No. 45)

**59 DR MOORE RICHARD NELIGAN,  
BISHOP OF AUCKLAND (1863-1922)**

Watercolour. 11½ x 6.

Signed 'Vyv' lower left and inscribed "M.N.  
Auckland" lower right. Undated.

*Lent by Mr E. Earle Vaile.*

Dr Neligan came to New Zealand in 1903 as Bishop-Elect of Auckland. He stayed for only seven years, but the eloquence of his sermons during that time made a great impression. It has been said that on occasions there was scarcely a dry eye in the congregation.

**60 DR PHILSON (1817-1899)**

Watercolour. 10½ x 5½.

No signature or date.

*Lent by Mr E. Earle Vaile.*

Dr Philson arrived at the Bay of Islands in 1845. He was assistant surgeon of the 58th Regiment and took part in the engagement at Ruapekapeka.

**THEODRE RENE STANISLAS MARECHAL  
DE VIDTS (circa 1855 - 1937)**

T. R. S. Maréchal de Vidts was born in Alost, Belgium. He is said to have trained as an artist in Belgium and other parts of the Continent. He came to New Zealand in 1900, with his wife, for health reasons, hoping to set up as a professional portrait painter. He soon found that he could not make a living at portrait painting and took on other work, including some interior decorating. During one of the Royal visits he was responsible for decorating the wharf gates. He painted a mural behind the altar in the Roman Catholic Church at Devonport,

using the children in the primer classes of the convent school as models for the cherubs.

He travelled back to Belgium three times, taking work with him for exhibition there. It was while on a visit to Belgium that he died, on 27th February, 1937.

#### **61 SELF PORTRAIT**

Oil. 24 x 20.

Signed and dated 'E Maz de Vidts 1907' lower right.

*Lent by Mrs Colclough.*

#### **62 THE ARTIST'S WIFE**

Oil. 24 x 20.

Signed 'E de Vidts' lower right. Undated.

*Lent by Mrs Colclough.*

### **ARMIN SCHMIDT**

A pupil of C. F. Goldie's when his studio was in Hobson Buildings, Shortland Street, alongside the studio of L. J. Steele, Mr Schmidt studied with him for three years. His fellow pupils were Fred Porter (who later established his own art school in London) and E. Spencer Macky (see Catalogue No. 56). It is an interesting coincidence that the three men met in Paris, years later, still as art students.

In 1905 Mr Schmidt went to Munich, the recognised art centre of Germany, to study. He had hoped to enter immediately the Royal Bavarian Academy, but was not judged ready and had to spend another year in private art schools. He was then accepted as a student at the Academy to study under Professor Carl von Marr. Here he met with

success, being awarded an Honourable Mention for each of his last two years, and was admitted to the select Composition School. The students made up a very cosmopolitan group, and at one time, of the four men sharing his studio, one was American, one Polish, one Greek and one Austrian. At Munich a fellow student was R. M. Wilenski, now an international art critic and historian.

On returning to Auckland Mr Schmidt had his studio in one of the Artists' Flats in Palmerston Buildings, Queen Street. It was at a time when quite a number of artists had their studios there and were advertising for pupils. A few years before, in 1906, the *Star* commented on 'the almost Gilbertian preponderance of teachers of art in proportion to the population'. However, Mr Schmidt was able to live to a great extent on remuneration received from his pupils, and when in 1910 he held his first exhibition after returning from abroad, according to the press, much attention was paid to his work. Unfortunately much of his work of this period was lost in a fire which destroyed the building.

### **63 THEODORE MARECHAL DE VIDTS**

Oil. 12 $\frac{3}{4}$  x 10.

Signed 'A. A. Schmidt' lower left. Undated.

*Lent by Mr Armin Schmidt.*

(See Catalogue No. 61)

### **ROBERT PROCTER**

Procter, who was a native of Scotland, arrived in Christchurch when seven years of age. He studied there and later travelled abroad. He was for some time an instructor at the Elam School of Art.

## 64 THE HON. EDWIN MITCHELSON

(1846 - 1934)

Oil. 48½ x 40.

Signed 'R. Procter' lower left. Undated.

*Lent by the Old Colonists' Museum, Auckland.*

Sir Edwin Mitchelson was President of the Auckland Racing Club for thirty years. He was one of a syndicate of eight who founded the first stud farm with the object of breeding horses fit to race in Australia. He was said to be passionately fond of flowers, and largely responsible for the beautification of Ellerslie Racecourse.

## ALLEN HUTCHINSON

Allen Hutchinson was an English sculptor who spent much of his life travelling and living in countries where there were opportunities to study racial types. Early in the seventies, or more probably in the late sixties, he came to New Zealand and travelled through both islands. He then spent twelve months in the Chatham Islands.

He first exhibited with the Royal Academy in 1883, the next year showing a portrait in relief of New Zealand's Bishop Selwyn, and in 1885 some animal studies. At the end of 1886 he went to Canada to study and model North American Indians. From Canada via British Columbia Hutchinson travelled to California and other American States. His next long stay was in Honolulu, where he worked until 1896, visiting the islands and making studies of the natives. He did a large amount of this work for the Bishop Museum, Honolulu, besides sending work home to London.

In 1894 he exhibited with the Royal Academy again, and in 1895 showed in the New Gallery, Regent Street, London, his portrait bust of Robert Louis Stevenson. Hutchinson modelled the bust when Stevenson was in Honolulu in 1893 and believed that it was the only one the writer ever sat for. Arrangements had been made for Hutchinson to visit Stevenson at his home to model another portrait bust, but Stevenson died before the visit took place. In November, 1899, he was again in New Zealand, as evidenced by an article called 'Artist and Traveller' published in the *New Zealand Illustrated Magazine*. He was said to be on a prolonged visit in order to study and model the Maoris.

In the 1901 exhibition of the Auckland Society of Arts there was a special exhibit of twenty-seven pieces of sculpture by Hutchinson. The *Star's* critic said such an exhibit was 'a subject for congratulation'. One of the pieces was a portrait bust of Sir George Grey, completed about 1867, this pointing to Allen Hutchinson having been in New Zealand then. The exhibits included portrait busts of well-known Aucklanders, of Maoris, Hawaiians, models of animals, and, it was reported, portrait busts 'of his friends', under which heading Lindauer would certainly be included.

In the comments on Lindauer's work, quoted in James Cowan's *Pictures of Old New Zealand*, Allen Hutchinson, describing himself 'sculptor, St Louis, U.S.A.', says, 'The value of Mr Lindauer's work can hardly be estimated by this generation'.

### **65 GOTTFRIED LINDAUER**

(See Plate No. 1)

Bronze, 14" high. Cast from the original plaster 1955.

Signed and dated 'Allen Hutchinson 1902'.

*Auckland City Art Gallery.*

(See Catalogue No. 18)

### **WILLIAM C. SCURRY**

#### **66 SIR JOHN LOGAN CAMPBELL**

Plaster, 33½" high.

Signed, dated and inscribed 'Wm C. Scurry 1902. Sir J. Logan Campbell'.

*Lent by Messrs Campbell & Ehrenfried Co. Ltd.*

### **ARTIST UNKNOWN**

(Probably P. F. Connelly)

P. F. Connelly exhibited in Auckland in 1877 and 1888.

#### **67 LADY CAMPBELL**

Marble, 22" high.

No signature or date.

*Lent by Messrs Campbell & Ehrenfried Co. Ltd.*

Lady Campbell was formerly Emma Cracroft Wilson, daughter of Sir John Cracroft Wilson, a judge in the Madras Civil Service who later made his home on his estate, Cashmere, on the Port Hills, Christchurch.

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