

JOHN  
KINDER

*John  
Kinder*

THE AUCKLAND CITY ART GALLERY  
JUNE            NINETEEN FIFTY EIGHT

## FOREWORD

The Rev John Kinder was not only a considerable amateur watercolourist but was in himself an example of that imaginative group of higher educated men who with their intellect and spirit did so much for the early colonial society of New Zealand.

We have to thank Mrs J. Kinder and Mr Vernon Brown for generously lending material and also the Hocken Library, University of Otago.

The catalogue has been prepared by Mr Hamish Keith and Mr Ross Fraser of the Gallery staff.

P. A. TOMORY



## INTRODUCTION

THE ART OF JOHN KINDER was not his whole life and he probably never regarded himself as being more than an amateur indulging in a favourite amusement. Consequently his biography contains little in relation to his painting. To know that he was a contemporary of Charles Kingsley and Frederick Denison Maurice, or that he lived during one of the most important periods of social reform, may not help us to understand his painting. It does, on the other hand, allow us to glimpse the motives of men who were willing to exchange the felicities and advantages of their cultivated society for a ruder colonial atmosphere.

In many ways John Kinder could be said to epitomise the liberally educated young gentleman of the mid-nineteenth century. His youth corresponded with the youth of social reform; he was born only three years after the Napoleonic Wars and just thirteen years before the first great reform bill. His University years coincide with the beginnings of Christian Socialism, Chartism, the Owenites, the first Communist manifesto, the French Commune and the bloody revolutions that swept Europe in 1848. In the midst of this he could hardly avoid being caught up in the radicalism of his contemporaries and although he took no major part, this influence, as we shall later see, was to materially affect his future life.

Born in London in 1819, John Kinder was the son of a well-to-do merchant whose business interests in Mexico considerably diminished the family fortunes and involved him in extensive

litigation, lasting through most of John's childhood and early maturity, culminating in his father's death in 1847. He attended Cheam School in Surrey where, he notes, his interest in painting was acquired. This interest was further developed when in 1835 he was assisting his mother in the school she ran in Bristol. One of Mrs Kinder's pupils was the son of Aaron Peuley, a painter, who by way of reciprocation instructed young John in the art of watercolour and cultivated his taste for art in general. As yet nothing has been discovered about Peuley so it is impossible to know how much his style may have influenced Kinder's.

A trip to Europe with his father in 1837 was a 'revelation' and began his life-long interest in ecclesiastical architecture, an interest that later led him to join the Camden Society, whose objects were the study of Gothic Architecture, the restoration of old churches and the improvement of the style of modern ones. A sketch book dating from this period is full of 'landscapes with ruins' modelled on John Sell Cotman and extremely competent but rather dull architectural drawings.

It was in Bristol that his attention was first drawn to New Zealand. The colony happened to be the subject of a lecture by one Barnett Burns, a run-away sailor, who was tattooed all over, had lived with the natives and carried the head of an enemy dried in a bag. In his journal John Kinder recalls this lecture with much amusement and it is unlikely that Burns' gory and quite improbable tale would have made much impression on a serious young man making his first explorations into the classics.

In 1837 he entered Cambridge and, although he

did not have much sympathy with the subject, read for mathematics. His father was eager for him to take law and when he graduated as Wrangler in 1842 he was entered, much against his own desires, at Lincoln's Inn and proceeded, as he records, to qualify himself for the legal profession by industriously eating his dinners there, going up to London three times a term for the purpose. Nonetheless, the three years from 1842 were to completely alter the course of his life and put an end to his father's plans for his future. Until 1845 he remained at Trinity College to complete his M.A., supporting himself by taking private pupils. During this time most of his acquaintances were young men preparing themselves for the Ministry. The fact that the Church was beginning to be influenced by the social movements of the day, most probably provided an additional attraction to an idealistic young man.

It is worthwhile here to make some note about Frederick Denison Maurice who, with Charles Kingsley, founded the Christian Socialist movement, and who was to play such a large part in shaping John Kinder's life.

F. D. Maurice (1805-1872) was a pupil of Samuel Taylor Coleridge. He was at Trinity College in 1823 and through his deep interest in education became the editor of the Educational Magazine. He argued that Society should be founded on genuine Christian philosophy and to this end education should remain in the hands of the Church. Being one of the first clergymen in England to perceive the significance of the movements of his time, Maurice was determined that

the Church should actively concern itself with reform unless it was prepared to accept an even weaker place in the framework of Society. Maurice and his friends agreed with the Radicals and the Chartists that changes were needed, but held that the substitution of genuine Christianity for the secular doctrines supplied the only basis for the reconstruction of Society. These views made him far from popular with official church opinion – traditionally reactionary.

From 1845 on, Kinder had frequent opportunity of seeing Maurice, whom he had met some years earlier while Maurice was Chaplain of St Guy's, and who was now Chaplain of Lincoln's Inn and Boyle lecturer at King's College. John Kinder used, occasionally, to breakfast with him and attended both his sermons at Lincoln's Inn and his lectures at King's. He also attended the weekly bible readings, which Maurice's biographers regarded as one of his strongest influences on the rising young men of the day. Although Kinder does not mention it, it is probable that, since Charles Kingsley also attended these readings, the two men were acquainted.

His fellow students, the Camden Society and F. D. Maurice almost certainly influenced John Kinder's choice of vocation and in 1847 he was ordained to a curacy in the East End of London. It was exactly at this time that his father died and, as he remarks, 'never was a young man ordained in more solemn circumstances.'

The curacy in the East End was probably not the most comfortable of livings, particularly at a time when the family's circumstances were much re-



duced, and an offer by the Fellows of Trinity of the mastership of Alleyne's Grammar School in Uttoxeter was a welcome release and, as he wrote, 'Thus by no choice or seeking of my own I became a schoolmaster and my future life was marked out for me to be given to the work of education.' He remained at the school for eight years and on Trinity Sunday 1849 he was ordained priest by the Bishop of Lichfield.

These years were the years of Church reaction and during Kinder's mastership the series of persecutions, abuse, and investigations of the new Christian movement began, culminating in the King's College Inquiry of 1853 which declared Maurice's doctrines to be atheistic and dangerous. Even in Uttoxeter Kinder was not free from this struggle and he writes '. . . the clergy, including the vicar, were unpopular, charged with being Puseyites,<sup>1</sup> and I as their friend became identified with them and came in for my share of abuse. Things were far from comfortable and I longed for a change to a larger place and less constricted sphere.' It was not however until 1855 that one offered itself. That year Bishop Selwyn arrived in England, commissioned by a number of Auckland gentlemen to find a clergyman willing to undertake the mastership of a grammar school to be set up in Auckland, then the capital of the colony. The Rev. John Kinder was recommended to him. It may be interesting to record that at that time Kinder was one of the few clergymen in England to wear a beard, a fashion revived with the return of soldiers from the Crimea. He shaved it off for his interview with Selwyn. He was appointed to the position and Bishop Selwyn

gave him this characteristic piece of advice: 'You see, Mr Kinder,' he said, 'that in the colonies the great thing is to keep moving — as in mathematics a point in moving generates a line, a line generates a surface, and a surface generates a solid, so in the colonies only keep moving and in time we arrive at solidity.'

John Kinder left England in the *Joseph Fletcher* on June 4 1855 arriving in Auckland on October 17. His impressions of the colony would probably have been mixed, but he merely confines himself to stating that he was almost immediately engaged by Mr Kissling as assistant minister of St Barnabas and as Chaplain to the troops garrisoned in Auckland. The year 1855 was a relatively quiet one for the colony save for the introduction of secular education and the arrival of Colonel Gore Brown, the new Governor.

The Church of England Grammar School was set up at the top of Ayr Street, Parnell, on land given by Bishop Selwyn, and opened in the last term of 1855. Its curriculum was probably very much on the pattern of Alleyne's Grammar — a good liberal education with a classical bias. In the first years of his mastership Kinder made many trips, on foot and by horse, both north and south of Auckland. The dates on most of his paintings seem to be those of holidays, but it is most probable that they refer to the trips, the paintings being finished from drawings, during the year. His granddaughter recalls him spending a great deal of time at his desk painting. He was apparently a stern schoolmaster and she also recalls a doggerel sung, no doubt surreptitiously, by his pupils.

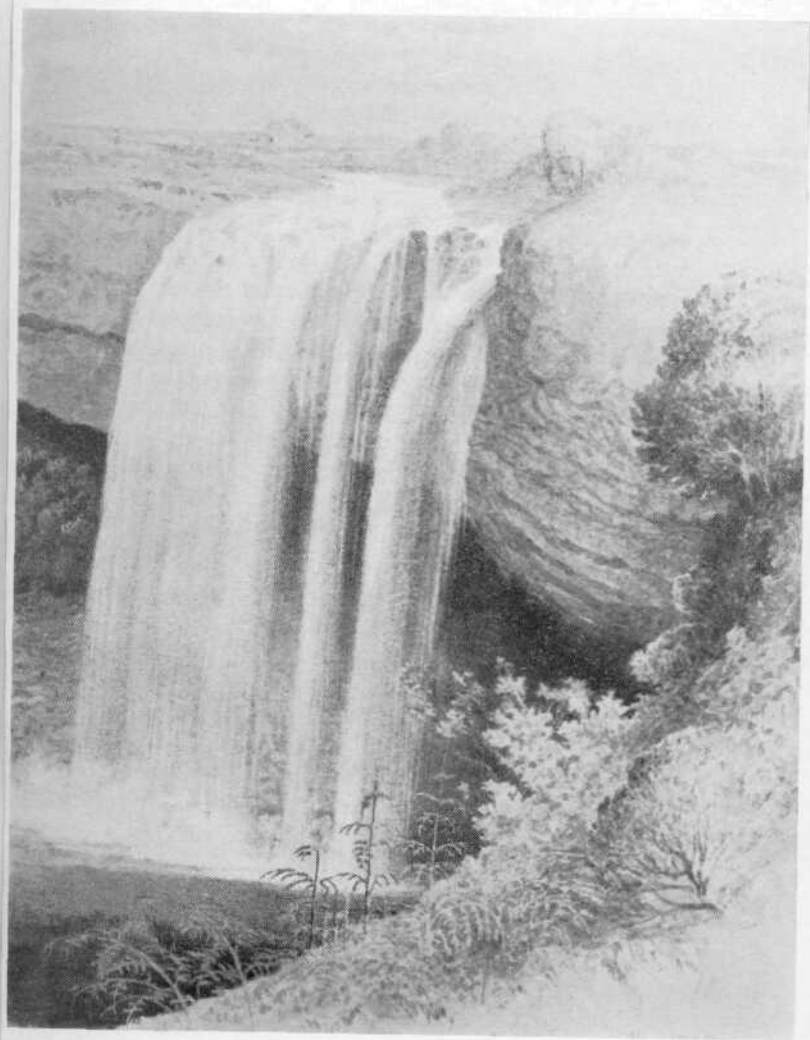


Plate i *KERI KERI FALLS, 1859* (25)

Plate ii *ON MERCURY ISLAND, 1857* (6)



*Between Kinder and kinder  
There's no different letter,  
But if Kinder were kinder  
We'd like it much better.*

The most important trip as far as John Kinder was concerned was that made to Rotomahana at Christmas 1857 when he stayed at the Tauranga Mission Station of Archdeacon Brown. It was here that he met his future wife, Marianne Celia, Archdeacon Brown's daughter. A sketch book in the possession of Mr Vernon Brown contains a drawing of the Tauranga Mission garden, dated Christmas 1857, and one wonders if the extreme gaiety of the style has anything to do with this meeting. John Kinder and Marianne Brown were married in December 1859 and went by horseback on their wedding trip. During this excursion to Matamata, Kinder met Wiremu Tamihana, 'The King Maker.'<sup>2</sup>

When the war broke out in 1860 it made little difference to the Rev Kinder's peaceful avocations. In common with a large section of the colonists of both Islands, he could not help sympathising with the natives, regarding the war at Taranaki (which was the origin of the war in the Waikato and Tauranga) as a sad mistake. But he could not wish them to be victorious and considered it doubtful that a high-spirited race like the Maori would have submitted quietly to European rule without a trial of strength.

In the *Illustrated London News* of November 7 1863 is printed a letter from Mr J. Kinder of Auckland describing a murder by the Maoris in Shep-

herd's Bush, near Drury, and the attack on the escort at the same place. The article is illustrated by an engraving of 'Shepherds Bush, scene of the attack on the escort,' which is identical with J. C. Hoyte's painting of the same event. Both the *News* article and Mr Kinder's letter refer to the enclosure of photographs; the discovery (in the Auckland Museum) of a print of this photograph would suggest that J. C. Hoyte's painting is after the *News* engraving.

Kinder must have known Hoyte at this time, since Hoyte was drawing master at the Church of England Grammar School from 1863 until probably 1866-7. In his journal John Kinder does not mention Mr Hoyte, and no obvious influence can be detected in his paintings. It is true that compositional devices, such as fallen logs and tree stumps, are common to the paintings of both, but this would seem to be more a reflection of the style of the period rather than the direct influence of one painter on another.

Hoyte most probably persuaded John Kinder to join the Society of Artists at its inception in 1869 and his name appears on the list of proposed members. He exhibited two paintings at the Society's first exhibition in 1871. A critic writing in *The Evening Star* considered these two paintings 'rather pleasing,' but objected to the 'sickly yellow tint' which prevailed throughout and which he felt was hardly justified by nature. This adverse criticism did not appear to deter the Rev Kinder, for we find him exhibiting again at the Society's second exhibition in 1873, this time apparently with more success. *The Daily Southern Cross* reports '. . . The

Rev Dr Kinder has (66) VIEW AT ROTOMAHANA and (67) THE CUPOLAS OF ST PETER AND ST PAUL, both displaying artistic merit, the transparency of the water in the former being effectively portrayed while the latter shows in fine light and shade the two remarkable and picturesque rock forms whose dome-like shapes give them their apostolic names.' After 1873 he no longer exhibited and his name does not appear on any subsequent membership list. This year found him at St John's College and the rigorous curriculum and, perhaps, the lack of contact with Hoyte may have contributed to his non-participation.

St John's Theological College had been opened by Bishop Selwyn in 1846, but through lack of students had been forced to close in 1868. When Bishop Cowie arrived in 1871 the need for a theological college was felt and it was decided to reopen St John's, with the Rev John Kinder as master. At that time it was thought that the colony could not supply sufficient students to justify the reopening so Kinder retained the head mastership of the grammar school until mid-1872, when he resigned the post and went into residence at Tamaki. The formal reopening took place on Sunday July 21 1872 with eleven students: five candidates for holy orders and six juniors.

The grounds of the college had by this time deteriorated to a seemingly hopeless wilderness, but year by year under the 'loving and artistic' care of the new master they became 'places of delight.' The timetable of this period, referred to by John King Davis in his history of the College, seems to be almost monastic—lectures on the scriptures before

breakfast and water carrying after. Apart from theological studies the curriculum included the classics ranging from Plato, Sophicles, and Tacitus, down to quite elementary work in Greek and Latin, and mathematics from trigonometry to arithmetic—a considerable timetable for one master. He regarded the appointment to St John's as being the summit of his ambitions and he remained there until 1880 when he resigned and was appointed examining chaplain by the Bishop. The degree of Doctor of Divinity was conferred on him in 1873 by the Archbishop of Canterbury. He retained an interest in the College for the remainder of his life, strongly opposing plans for its removal from Tamaki and presenting his extensive library of theological and classic literature to it.

After his complete retirement he remained actively interested in his painting and gardening. His granddaughter remembers him gardening only a few weeks before his death.

He died in Auckland on September 7 1903, aged eighty-four.

The considerable impact of the New Zealand scene on John Kinder was probably responsible for his development of a style unique in colonial painting. It is true that, in common with most colonial painters, he endeavoured to 'tidy'<sup>8</sup> the New Zealand landscape and impose on its wilderness the more subtle contours of a gentler climate. The eventual compromise is of considerable aesthetic merit. His control of tone, colour and composition is far greater than that normally expected of a 'Sunday painter' and his output prolific. The fact that he was an enthusiastic amateur photo-



grapher may have had some connection with his awareness of light and composition. Some of his paintings are from his own photographs.

The number of paintings he is known to have exhibited is small — only four — and it is quite probable that few people outside his family were aware of his activity or its importance.

He seems to have employed two distinct styles: the first, a rather loose treatment, with large areas of broken colour, and the second, a much tighter, more formal technique of wash on wash. It is most probable that the first style appeared when he painted direct from nature and the second was conceived in the studio working from drawings or photographs. In the latter style Kinder achieved some of his greatest results: ON MERCURY ISLAND, MANAIA WHANGAREI and KERI KERI FALLS, among these.

The painting of John Kinder, in contrast with that of the majority of his contemporaries, contains those elements of construction and vision that make it important more for aesthetic than historical reasons.

HAMISH KEITH

<sup>1</sup>Dr E. B. Pusey (1880-1882), Professor of Hebrew at Oxford and Canon of Christ Church. Among the founders of the first Oxford Movement and associate of J. H. Newman who later changed to the Roman Catholic faith. He was condemned of heresy by the vice-chancellor of the University in 1843 after a controversial sermon on the Eucharist. Among those who came to his defence were

W. E. Gladstone, F. D. Maurice and the Christian Socialists, which brought them under suspicion of Roman affinities.

<sup>2</sup>Who later wrote to Archdeacon Brown (1863) to tell him of his intention of joining the war and attacking Tauranga. An album of photographs by John Kinder contains a number of portraits of Tamihana.

<sup>3</sup>This predilection for tidiness on the part of the colonial painter has two possible reasons. The first: the quite straightforward reflection of colonial activity – that is the endeavours of the settler farmer to tame his land and impose a cultivated pattern on it as soon as possible and, of course, an element of nostalgia for the well-tended, domesticated countryside left behind. The other possible reason is the effect of the Pre-Raphaelite movement in English painting. This movement was well under way by the time the early colonist painter began to appear and the tendency to clip the edges of the bush could have some connection with the Pre-Raphaelite desire to present us with nature ‘. . . such as we have never seen but have often wished to see it.’

## BRIEF CHRONOLOGY

- 1819 Born in London.
- 1835 Lived in Bristol and studied painting with Aaron Peuley.
- 1837 First trip to Europe.  
Met Frederick Denison Maurice.  
Entered Cambridge to read for mathematics.
- 1841 Toured in Europe.
- 1842 Graduated as a Wrangler at Trinity College, Cambridge.  
Entered at Lincoln's Inn.
- 1845 Graduated M.A. at Cambridge.  
Attended Frederick Denison Maurice's weekly bible readings.
- 1847 Ordained to a curacy in the East End of London.  
Appointed headmaster of Alleyne's Grammar School in Uttoxeter.
- 1849 Ordained Priest by the Bishop of Lichfield.
- 1855 Appointed by Bishop Selwyn as master of a proposed Grammar School in Auckland.  
October 17: Arrived in Auckland on the *Joseph Fletcher*.
- 1859 Married Marianne Celia, daughter of Archdeacon Brown.
- 1869 Proposed as a member of the new Society of Artists.
- 1871 Exhibited with the Society's first exhibition in Auckland.  
Appointed master of St John's Theological College, then about to be reopened.

- 1872 Went into residence at St John's in Tamaki.
- 1873 Exhibited with Society of Artists second exhibition.  
Had the degree of Doctor of Divinity conferred on him by the Archbishop of Canterbury.
- 1880 Resigned mastership at St John's. Appointed examining chaplain.
- 1903 Died at Auckland, aged 84.

## SOME SOURCES

The main sources of the notes on Kinder's life are as follows:

*Daily Southern Cross* (Auckland)

J. King Davis *The History of St John's College*

*Dictionary of National Biography* (London 1832)

*Evening Star* (Auckland)

*Illustrated London News* 1863

*New Zealand Herald* (Auckland)

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

Society of Artists (Auckland) *Exhibition Catalogues*

Unpublished autobiographical journal of John Kinder (in the possession of the Kinder family)

Plate iii CRATER OF POERUA. PAKARAKA (19)

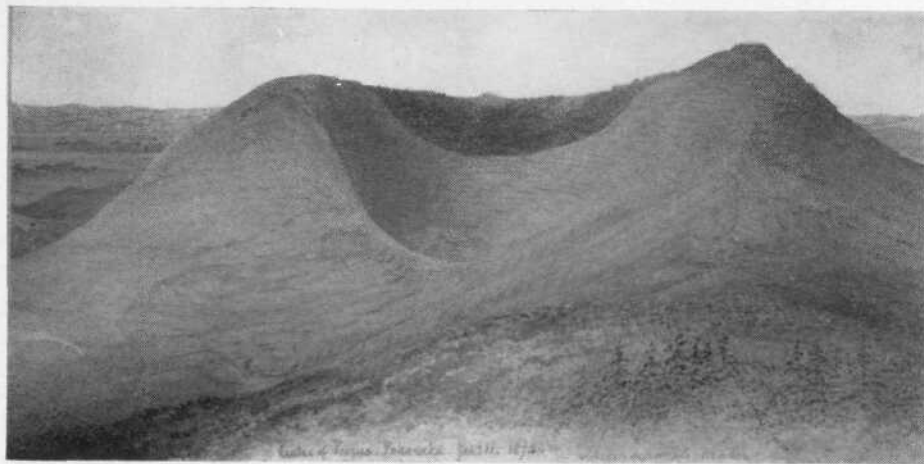




Plate iv ANAKIWA, QUEEN CHARLOTTE SOUND, 1871 (32)

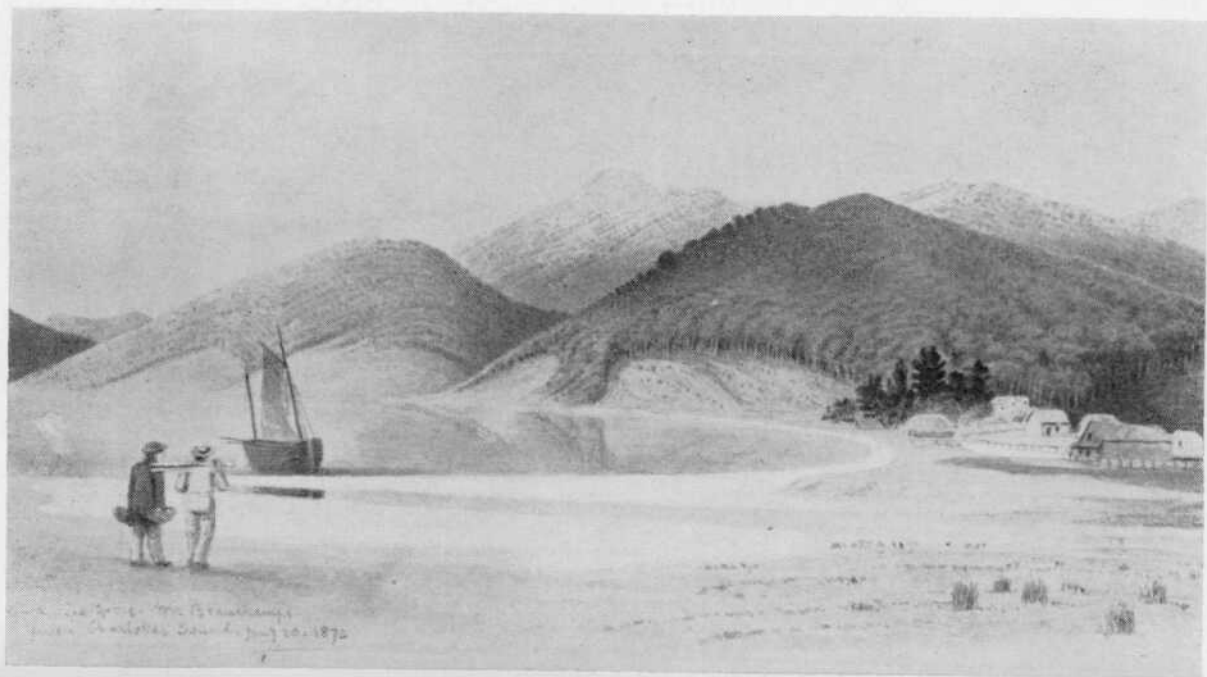


Plate v ANAKIWA (THE GROVE) QUEEN CHARLOTTE SOUND, 1872 (35)

## THE CATALOGUE

THIS CATALOGUE includes all paintings by John Kinder in the collection of The Auckland City Art Gallery. Those shown in the present exhibition are numbered chronologically among the others. With the exception of the two pen drawings, the paintings are watercolours. Measurements are given in millimetres, height before width. They are sight measurements: i.e. the size of a painting seen within the frame or mount. All paintings not otherwise designated are from the Gallery's own collection.

MAHURANGI, 1856

206 x 338 (1540)

Inscribed *Dr. Dalliston's House Mahurangi 1856*, lower right

1

A BIRDS EYE VIEW OF AUCKLAND, 1856

Pen and black ink 250 x 355

Inscribed *Hobson's Bay-Remuera-Oraki [sic] and Rangitoto from Mt Hobson, March, 1856* (lower left), and (lower right) *J. Kinder*

Lent by The Hocken Library

2

AUCKLAND, TAURARUA (JUDGES BAY) 1856

227 x 344 (1473)

Inscribed *Taurarua April 1856*, lower centre

Judges Bay 1856 showing the homes of Sir William Martin and Mr Swainson

SCOTTS ISLAND: MAHURANGI NEAR THE HEADS 1856

212 x 327 (1539)

Inscribed *Scotts Island Mahurangi nr. the heads Dec. 1856*, lower left



3

AUCKLAND FROM WAKEFIELD STREET, 1856

Pen and black ink 250 x 355

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

Lent by The Hocken Library

AUCKLAND FROM THE VERANDAH OF  
MR READER WOOD'S COTTAGE, 1856

290 x 247 (1476)

Inscribed 1856 *From verandah of Mr Reader Wood's*  
*cottage*

AUCKLAND FROM MR READER WOOD'S, PARNELL, 1856

203 x 320 (1474)

Inscribed *Auckland—1856, from Mr Reader*  
*Woods, Parnell, lower left*

ST MARKS OLD CHURCH, REMUERA, 1857

158 x 254 (1482)

Inscribed *St Mark's Old Church, Remuera, 1857,*  
*lower left*

ST MARKS OLD CHURCH REMUERA

155 x 280 (790)

Inscribed *J. Kinder delt. 1862 below pencil date:*  
*1857, lower left*

ORUARANGI—NEAR TUAKAU, 1857

189 x 294 (1546)

Inscribed *Oruarangi, Waikato near Tuakau, 1857,*  
*lower left*

4

ROTOMAHANA

250 x 427

Inscribed *Rotomahana*, lower left

Lent by Mrs J. Kinder

5

MERCURY ISLAND, 1857

215 x 331 (1543)

Inscribed *On Mercury Island*, 1857, lower left

6

ON MERCURY ISLAND, 1857 (1)

Plate ii

231 x 334 (1486)

Inscribed *On Mercury Island* 1857, lower left

7

ON MERCURY ISLAND, 1857 (2)

231 x 337 (1487)

Inscribed *On Mercury Island* 1857, lower left

THE KAWAU 1857

232 x 334 (1469)

Inscribed *The Kawau* 1857 and (very faintly)  
*Kawau Dec.*, lower right

8

KAWAU, 1857 — OLD COPPER MINE

221 x 328 (1468)

Inscribed *Kawau Is. 1857. Old Copper Mine*, lower  
left

TE PAPA MISSION STATION, TAURANGA 1857

153 x 262 (1490)

Inscribed *J. Kinder Delt. Dec. 1857* (lower left)  
and (lower right) *Te Papa Mission Station*  
*Tauranga*

9

TE PAPA — MT MAUNGANUI AND OLD PA, 1857  
211 x 333 (1491)

Inscribed *Te Papa Tauranga* — 1857. *Maungamui and Old Pa*, lower left

10

AUCKLAND — ST STEPHENS CHAPEL, TAURARUA  
(JUDGES BAY) 1858  
227 x 339 (1497)

Inscribed *St Stephens Chapel Taurarua Auckland*, lower left; *J. Kinder Jan 7 1858*, and (in pencil) *J K Jan 7 1858*, lower right

AUCKLAND LOOKING OVER THE HARBOUR FROM  
TAURARUA (JUDGES BAY)

211 x 300 (1478)

Inscribed *Taurarua*, lower right

11

VIEW FROM THE MASTER'S HOUSE, PARNELL  
GRAMMAR SCHOOL, 1858  
270 x 755

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 margins); and (reverse) *Semi-panoramic view taken from the master's house attached to the Grammar School Auckland, N.Z., overlooking Hobson Bay*, 1858

Lent by The Hocken Library

UPPER WAIKATO

110 x 333 (1550)

Inscribed *Upper Waikato* and (faintly) *shewing Terraces*, lower left

**12**

KOHANGA, WAIKATO, 1858

225 x 336 (1494)

Inscribed *Kohanga - Waikato* 1858 J.K., lower left

**13**

WAIKATO RIVER FROM SELBY'S FARM

217 x 340 (1551)

Inscribed *Waikato River from Selby's Farm*, lower left

**14**

KAITOTEHE WITH MOUNT TAUPIRI: WAIKATO 1858

276 x 383 (1495)

Inscribed *Kaitotehe with Mt Taupiri (Mr Ashwell's Station) on the Waikato. Jany* 1858, lower left

ARITITAHA WITH MAUNGATAUTARI MOUNT

122 x 279 (1547)

Inscribed *Aratitaha with Maungatautari Mount*, lower left

**15**

WAIKATO FALLS WHANGAREI

295 x 207 (1530)

Inscribed *Wangarei*. [sic] 1858

**16**

WESLEYAN MISSION STATION, WAIMA, HOKIANGA,  
1858 (2)

230 x 355 (1465)

Inscribed *Wesleyan Mission Station, Waima, Hokianga*, 1858, lower right

17

WESLEYAN MISSION STATION, WAIMA, HOKIANGA,  
1858 (1)

224 x 318 (1464)

Inscribed *Wesleyan Mission Station, Waima,  
Hokianga, 1858, lower left*

HOREKE (CAPTAIN MCDONELL'S) HOKIANGA

198 x 327 (1466)

Inscribed *Horeke (Cpt. McDonell's) Hokianga,  
lower centre*

18

TE KOHUKOHU, HOKIANGA (J. WEBSTER'S) 1858

225 x 329 (1467)

Inscribed *Te Kohukohu, Hokianga — J. Webster's —  
1858, lower left*

PAIHIA, BAY OF ISLANDS, 1858

233 x 340 (1459)

Inscribed *Paihia, Bay of Islands, 1858*

KORORAREKA, BAY OF ISLANDS, 1858

230 x 330 (1455)

Inscribed *Kororareka, Bay of Islands, 1858, lower  
left*

PAIHIA, BAY OF ISLANDS (1)

194 x 339 (1457)

Inscribed *Paihia, Bay of Islands, lower right*

PAIHIA, BAY OF ISLANDS (2)

249 x 356 (1458)

Inscribed (twice) *Paihia, Bay of Islands, lower left*

RANGIHOU, BAY OF ISLANDS

191 x 281 (1454)

Inscribed *Rangihou, Bay of Islands. The first Mission Station New Zealand*, lower left

19

CRATER OF POERUA, PAKARAKA

Plate iii

154 x 345 (1527)

Inscribed *Crater of Poerua, Pakaraka, Bay of Islands*, lower left, and (centre) *view taken from the highest point*

BON ACCORD HARBOUR, KAWAU, 1858

138 x 302 (1536)

Inscribed *Bon accord Harbour — Kawai Decr. 1858*, lower left

20

MONGONUI — ENTRANCE TO HARBOUR — LOOKING SOUTH 1858

225 x 354 (1449)

Inscribed *Entrance to Harbour, Mongonui — Decr 14 — 1858*, lower right

MONGONUI — INSIDE HARBOUR LOOKING NORTH 1858

237 x 322 (1452)

Inscribed *Mongonui — Dec. 15. 1858. Inside Harbour Looking North*, lower left

21

MONGONUI — CAPTAIN BUTLER'S HOUSE, 1858

236 x 356 (1451)

Inscribed *Capt. Butler's House, Mongonui Decr 17 1858*, lower left

**22**

KAITAIA, 1858

200 x 338 (1448)

Inscribed *Kaitaia* 1858, lower left**23**

HOHORA, MOUNT CAMEL, 1858

208 x 341 (1524)

Inscribed *Hohora, Mt. Camel. Decr 21 1858 from the low cliff above the beach*, lower left**24**

MONGONUI: ENTRANCE TO HARBOUR FROM THE NORTH

229 x 332 (1450)

Inscribed *Entrance to harbour from the North. Mongonui, Decr. (25th?) 1858*, lower right

WHANGAROA: THE CUPOLAS OF ST PETER AND ST PAUL — THE SCENE OF THE BURNING OF THE "BOYD"

207 x 344 (1453)

Inscribed *The Cupolas of S. Peter and S. Paul Whangaroa Dec 29 1858. Scene of the blowing up of the 'Boyd,'* lower left**25**

KERI KERI FALLS, 1859

254 x 198 (1526)

Plate i

Inscribed *Keri Keri Falls*, 1859, lower right**26**

THE WAIRERE, THAMES VALLEY, DECEMBER 1859

193 x 316 (1535)

Inscribed *The Wairere Decr. 1859*, lower left



Plate vi *WAIKOUAITI, DUNEDIN, 1873 (38)*



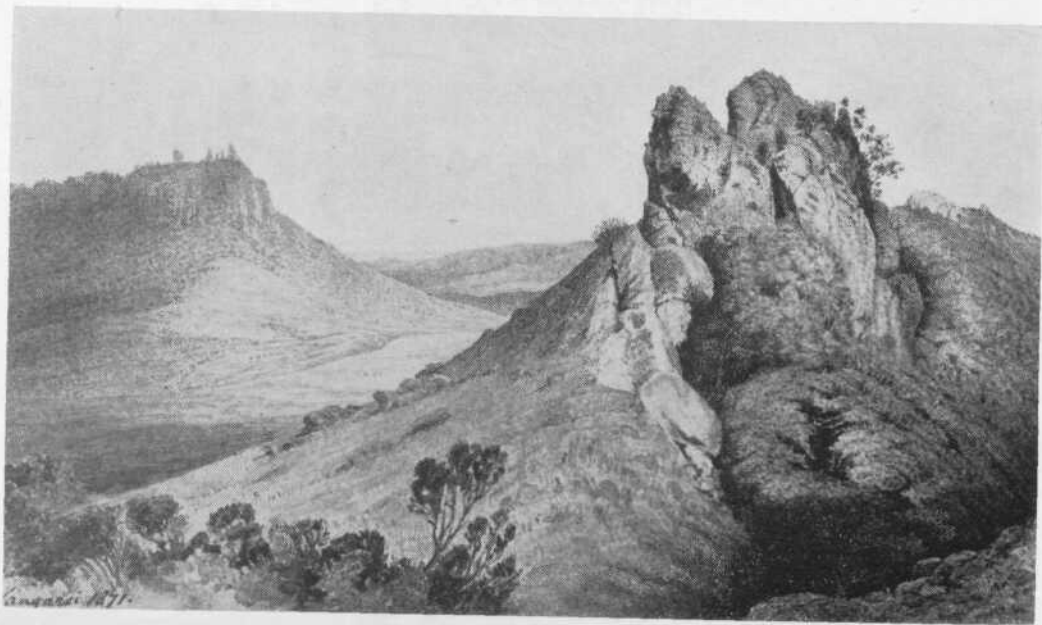


Plate vii *MANAIA, WHANGAREI, 1871* (30)

THE WAIRERE, THAMES VALLEY

125 x 265 (1534)

Inscribed *The Wairere*, lower left

THE ONEHUNGA, 1860, SHOWING MANUKAU HARBOUR  
AND HEADS

210 x 315 (1484)

Inscribed *Onehunga 1860 Manukau and Heads*,  
lower left

AUCKLAND: FREEMAN'S BAY 1860

232 x 346 (1475)

Inscribed *Freeman's Bay - Auckland*, 1860, lower  
left

AUCKLAND: THE THREE KINGS - VOLCANIC CRATER

122 x 359 (1485)

Inscribed *The Three Kings - Volcanic Crater*,  
*Auckland*, lower right

MOUNT HOBSON AND KHYBER PASS ROAD, FROM  
CARLTON GORE ROAD

201 x 320 (1477)

Inscribed *Mt. Hobson & Khyber Pass Rd., from  
Carlton Road*, lower left

PIRONGIA MOUNT 1861

170 x 275 (1549)

Inscribed *Pirongia Mt. Dec. 16. 1861 J. Kinder*,  
lower left

AUCKLAND - OLD SAINT PAUL'S, 1861

240 x 341 (1472)

Inscribed *Old S. Pauls - Auckland*, 1861, lower left

## 27

PIRONGIA MOUNT FROM TE RORE ON THE WAIPA 1861  
145 x 280 (1548)

Inscribed *Pirongia Mt. from Te Rore on the Waipa*  
1861, lower left

TE AWAMUTU. 1862

172 x 280 (1545)

Inscribed *Te Awamutu. 1862. J.K.*, lower left

MAUNGATAPU — TAURANGA. 1863

162 x 305 (1492)

Inscribed *Maungatapu. Tauranga. 1863* (lower left,  
and *J. Kinder* (lower right)

## 28

PUKENUI AND PUKEKAURI, WAIMATE. 1864

204 x 340 (1463)

Inscribed *Pukenui and Pukekauri nr the Waimate*  
*Jany. 1864*, lower right

OLD CHURCH, WAIMATE. 1864

286 x 212 (1462)

Inscribed *The Waimate, Old Church 1864* lower  
left

WAITANGI 1864 FROM BUSBY'S VICTORIA

140 x 279 (1460)

Inscribed *Waitangi 1864. Bay of Islands. From*  
*Busby's Victoria*, lower left

WAITANGI FALLS. 1864

190 x 290 (1461)

Inscribed *Waitangi Falls. Bay of Islands. 1864*,  
lower left

PAIHIA FROM THE ISLAND. 1864

204 x 342 (1456)

Inscribed *Paihia from the Island* 1864, lower left

MANGAWAI. 1864

218 x 355 (1533)

Inscribed *Mangawai, Decr 7* 1864, lower left

MANGAWAI 1864

156 x 331 (1532)

Inscribed *Mangawai, Dec 8*, 1864, lower left

**30**

KOKINUI, WHANGAPAROA, 1868

Plate vii

182 x 301 (1537)

Inscribed *Kohinui Whangaparoa*, 1868, lower left

WHANGAREI NEAR THE HEADS, 1871

189 x 301 (1528)

Inscribed *Whangarei, nr. the heads*, 1871, lower left

**29**

MANAIA, WHANGAREI 1871 (1)

243 x 325 (1521)

Inscribed *Manaia, Whangarei*, 1871, lower left

**31**

MANAIA, WHANGAREI 1871 (2)

205 x 338 (1529)

Inscribed *Manaia, Whangarei* 1871

**32**

ANAKIWA, QUEEN CHARLOTTE SOUND

Plate iv

263 x 424 (1556)

Inscribed *Anakiwa (Beauchamp's) Queen Charlotte's Sound*, 1871, lower left

PICTON, 1872

216 x 335 (1563)

Inscribed *Picton Jan. 11 1872*, lower left

**33**

AWATERE VALLEY AND KAIKOURA MOUNTAINS 1872

227 x 327

(1565)

Inscribed *Awatere Valley and Kaikoura Mt. Jany. 13, 1872*, lower left

**34**

AWATERE VALLEY WITH THE KAIKOURA MOUNT, 1872

175 x 345

(1561)

Inscribed *Awatere Valley with the Kaikoura Mt. Mr. Atkinson's, Jan. 13, 1872*, lower left

ANAKIWA, QUEEN CHARLOTTE'S SOUND, 1872

209 x 343

(1558)

Inscribed *Anakiwa, Queen Charlotte's Sound 1872*, lower left

**35**

ANAKIWA, QUEEN CHARLOTTE'S SOUND. 1872

(MR. BEAUCHAMP'S HOUSE)

Plate v

179 x 331

(1557)

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

NELSON, 1872

115 x 301 (1559)

Inscribed *Nelson 1872*, lower left

**36**

NELSON 1872 (EAST END)

147 x 322

(1560)

Inscribed *Nelson 1872. East End*, lower right

37

OFF TARANAKI. 1873

139 x 310 (1552)

Inscribed *Off Taranaki. 1873 early morning*

38

WAIKOUAITI DUNEDIN. 1873

Plate vi

247 x 342 (1567)

Inscribed *Waikouaiti, Dunedin. 1873, lower right*

ON THE HILLS NEAR LYTTTELTON, 1874

207 x 296 (1564)

Inscribed *On the hills near Lyttelton Jan. 9. 1874,*  
*lower left*

39

CRATER OF POERUA, PAKARAKA, 1874

186 x 367 (1525)

Inscribed *Crater of Poerua, Pakaraka, Jan. 11 1874.*  
*Three separate craters, on lower margin*

NELSON FROM OUTSIDE THE BOULDER BANK, 1874

177 x 322 (1562)

Inscribed *Nelson from outside Boulder Bank. Jan.*  
*11. 1874, centre*

ST. JOHN'S COLLEGE FROM THE WEST. 1874

255 x 191 (1480)

Inscribed *St. Johns College from the West. 1874,*  
*lower left*

ST. JOHN'S COLLEGE CHAPEL

127 x 194 (1769)

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

**40**

ST. JOHN'S COLLEGE

210 x 350 (1481)

Inscribed *St. Johns College, Auckland*, lower left

MOUNT MAUNGANUI, TAURANGA, 1874

195 x 336 (1493)

Inscribed *Maunganui. Tauranga*, 1874

WAIWERA 1877 (1)

176 x 347 (1470)

Inscribed *Waiwera. June 23. 1877*, lower left**41**

WAIWERA 1877 (2)

219 x 350 (1542)

Inscribed *Waiwera June 23 1877* lower left**42**

WAIWERA, NORTH HEAD AND MAHURANGI ROCK, 1877

177 x 355 (1541)

Inscribed *Waiwera, North Head and Mahurangi Rock, June 23 1877*, lower left**43**

WAIWERA HOTEL 1877

209 x 357 (1538)

Inscribed *At Waiwera Hotel, June 26 1877*, lower left

WAIWERA 1877 (3)

255 x 356 (1471)

Inscribed *Waiwera June 27. 1877*

44

PUREWA CREEK, HIGH WATER. 1878

209 x 330 (1483)

Inscribed *Purewa Creek. High Water. Jany 1878,*  
lower left

45

THE WHITE CLIFFS, PARANIHINIHI, TARANAKI, 1879

180 x 316 (1553)

Inscribed *The White Cliffs—Paranihinihi, Taranaki,*  
*Jan. 28 1879,* lower left

INGLEWOOD TARANAKI. 1879

181 x 336 (1554)

Inscribed *Inglewood. Taranaki. Jany 29, 1879 (a*  
*rainy Day),* lower left

46

LAKE WAKATIPU, 1880. MT ALFRED AND THE MOUTH  
OF THE DART RIVER

191 x 347 (1573)

Inscribed *Mt. Alfred and Mouth of Dart River*  
*Lake Wakatipu, 1880,* lower left

THE REMARKABLES AND THE OUTLET OF LAKE  
WAKATIPU

211 x 345 (1574)

Inscribed *Mt. Hector, 7680 ft. The Remarkables*  
*and outlet of Lake Wakatipu,* lower left

47

TE AROHA 1885

276 x 445

Inscribed *Te Aroha* 1885, lower left

Lent by Mrs J. Kinder



GISBOURNE. 1890

237 x 328 (1555)

Inscribed *Gisbourne Jany.* 11. 1890, lower left

48

LYTTELTON HARBOUR AND DOCK, 1890

199 x 343 (1566)

Inscribed *Lytelton [sic] Harbour and Dock Jany.*  
1890, lower left

49

DUNEDIN FROM MELVILLE STREET, 1890

231 x 356 (1573)

Inscribed *Dunedin Jan. 1890 in Melville St,* lower  
left

Dunedin from Melville St. 1890 with St Matthew's  
Church on right. First church spire on left

DUNEDIN 1890

233 x 335 (1572)

Inscribed *Dunedin Jany 1890,* lower left

Dunedin, 1890, showing Otago Boys' High School,  
Lake Logan, Signal Hill and Harbour cone in  
background

DUNEDIN, IN THE CEMETERY, 1890

254 x 198 (1568)

Inscribed *In the cemetery Dunedin J.K. Feb. 1890,*  
lower left

The Northern Cemetery, Opoho

50

DUNEDIN, 1890. FROM QUEENS DRIVE

235 x 342 (1569)

Inscribed *Dunedin Feb. 4 1890* (very faintly) and  
*Dunedin Jany 1890*, lower left

From Queens Drive showing London St., the Uni-  
versity, Lake Logan and Signal Hill

DUNEDIN FROM THE TOWN BELT. 1890

220 x 330 (1570)

Inscribed *Dunedin from the Town Belt Feb. 4.*  
*1890*, lower centre

DUNEDIN LOOKING OVER THE BOTANICAL GARDENS.  
1890

229 x 355 (1571)

Inscribed *Dunedin looking over Botanical Gardens.*  
*1890*, lower right

Dunedin looking over the Botanical Gardens with  
Leith River in foreground, and Woodhaugh  
Gardens

51

TE AROHA 1891 (1)

233 x 333 (1544)

Inscribed *Te Aroha. March 12. 1891*, lower left

52

TE AROHA 1891 (2)

233 x 351 (1488)

Inscribed *Te Aroha March 14. 1891 From flax mill*  
*on West side of the Thames*, lower left

TE AROHA 1891 (3)

240 x 343 (1489)

Inscribed *Te Aroha. March 14. 1891*, lower left

