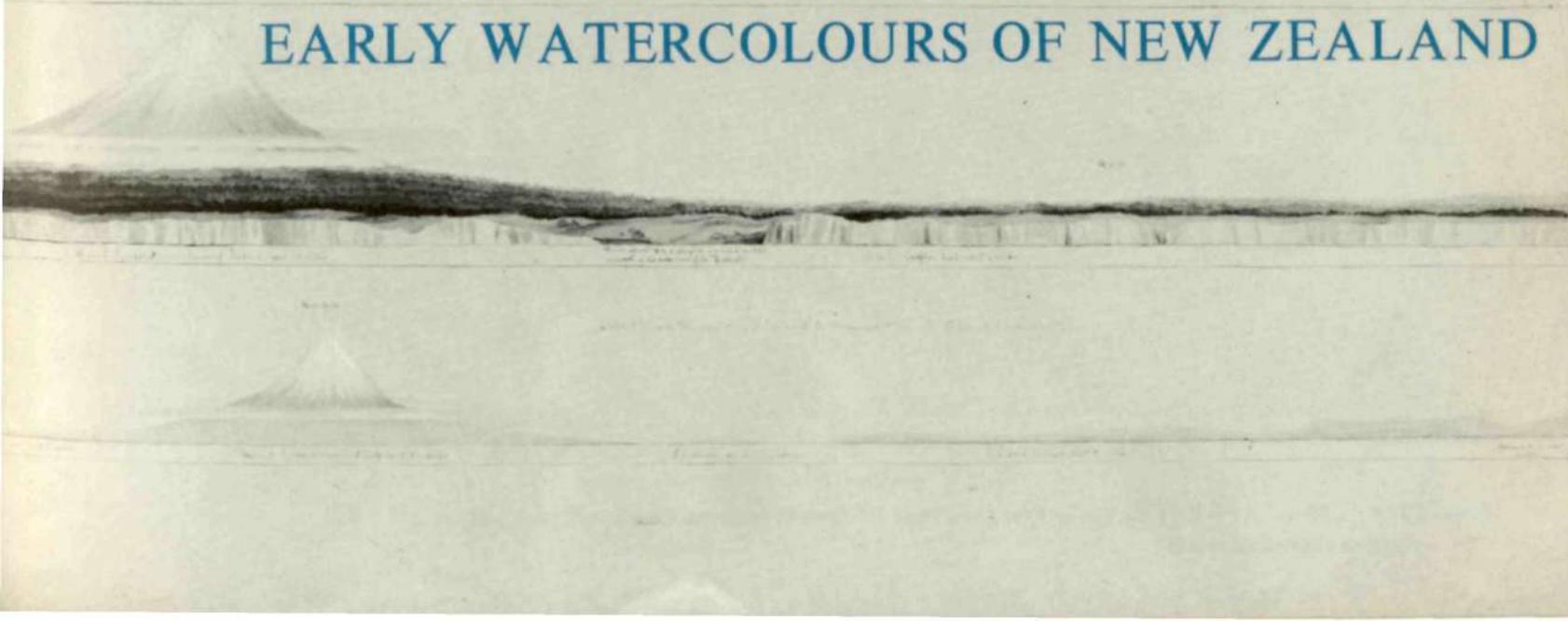


EARLY WATERCOLOURS OF NEW ZEALAND



Cover: CHARLES HEAPHY *View of the West Coast from Mt Egmont to Queen Charlotte Sound* (c1842) 388 x 499

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EARLY WATERCOLOURS OF NEW ZEALAND

AUCKLAND CITY ART GALLERY

SEPTEMBER 1963

## FOREWORD

This illustrated supplement to the exhibition *Early Watercolours of New Zealand* is intended primarily as a reference guide to New Zealand watercolours of the nineteenth century. Increasing public interest in the art of this period has made such a comprehensive source book highly desirable. It is hoped that the present selection of reproductions will assist in making better known the style, and some of the more important works of the artists of colonial New Zealand.

Our thanks are due to the following firms whose generosity has greatly assisted the production of this booklet: *Fletcher Trust & Investment Co. Ltd.*; *Winstones Ltd.*; *Fisher & Paykel Ltd.*; *Offset Plates Ltd.*

## INTRODUCTION

During the last decade, various exhibitions, anthologies and collections devoted to the work of individual artists, have contributed to a growing awareness of nineteenth century New Zealand painting. At a period when painting in this country appears to be reaching some maturity, it is, perhaps, reasonable to look to the preceding century for some precedent, to identify some possible tradition. In this respect these early watercolours are of considerable interest.

Very few of the painters of the colonial period could be said to be artists by intention: soldiers, surveyors, New Zealand Company draughtsmen, accomplished gentleman, they were all involved in the immediate necessities of colonization. Their painting was itself a colonising activity, the description and definition of an unknown landscape. Their works, however, offer us much more than historical or topographical documentation. These watercolours serve for us as 'touchstones', tangible evidence of the enduring problem of acclimatization.

The New Zealand landscape held no great physical menace, but the immensity of its solitudes could hardly fail to impress an imagination conditioned by centuries of civilized and humanized landscapes. New Zealand offered no views of the Alps from the inn, no distant prospects of great cities or glimpses of ancient villages nestled in wild mountain valleys, no relics or ruins, only the vastness of nature unrelieved by humanity. The familiar totems, the old referential images, the Romantic notions of solitude, were totally inadequate to cope with this wild and savage landscape. If, on occasions, a glimpse of Mt. Egmont

could remind the traveller of his first impressions on seeing Mt. Blanc from Geneva, or a camp in the forest at night form a picture *worthy of the pencil of Salvator Rosa*, in the cool light of reflection the reaction was possibly closer to that of William Colenso: *Here, notwithstanding the pleasurable height to which my imagination had been raised whilst engaged in contemplating the magnificence and extent of the prospect before me, it soon sank below its ordinary level on finding that not a human being dwelt in all that immense tract of country on which my eager gaze then rested. The grass grew, the flowers blossomed, and the river rolled, but not for man. Solitude all! Even the very little birds, denizens of wilds, few though they were in number, seemed (so fancy intimated) to think with me, for they flew from bush to bush around and about my path with their melancholy 'twit, twit', as if wishing to have all they possibly could of the company of a passer-by.\**

Colenso's impression is one that even now the sensitive traveller in what remains of New Zealand's wilderness might share; and power pylons, marching across the pumice plateau, serve for him, merely as a reminder that, as yet, our relationship to the landscape is marked only in a material sense.

The problem of acclimatization seems always to have occupied the New Zealand imagination. Perhaps the relative ease of physical acclimatization has led us to exaggerate the difficulties of identification. Nonetheless these difficulties, real or imagined, form the basis of a recurring theme in New Zealand painting and literature. To identify some of them in these

\* *Excursion in the Northern Island:*

(p. 30) *Early Travellers in New Zealand*, Nancy Taylor, Oxford.

early watercolours seems more than just an unwarranted projection of our own anxieties. However much these early painters were involved in the exigencies of topography, it is not surprising that their hopes and ambitions should find some reflection in their painting. That they became directly involved with the colony, goes without question; the progression from company draughtsman to politician is a familiar biographical pattern.

The watercolours in the present collection form roughly three groups. The first, beginning almost with settlement, comprises the paintings of George French Angas, Augustus Earle, William Fox and Charles Heaphy.

Angas and Earle were visitors to New Zealand and for this reason perhaps, they could look more objectively at the country, finding time to observe quite closely the nature of its inhabitants. Their observations of the Maori are relatively free from the classifying overtones of those of earlier draughtsmen, and they are certainly more objective than later representations. Earle seems to endow the landscape with a brooding presence; his *Distant View of the Bay of Islands*, is surely one of the earliest works to reflect the anxieties provoked by the vastness of the New Zealand landscape, made all the more remarkable by the travellers in the foreground. If these figures seem a little uneasy in this gloomy prospect, it is not surprising: in the painted landscape of New Zealand they seldom appear again.

Heaphy and Fox worked in the service of the New Zealand Company, and the stamp of the Company's office is obvious on many of their early works. It would be interesting to know what comment was provoked in those offices, by the arrival of a painting

as awesome as Fox's *Ocean Bay*. Heaphy's earliest works are more conventional, but a painting such as his *Kauri Forest, Wairoa River Kaipara*, is no less remarkable. The stylistic basis of these watercolours appears to be in late eighteenth century English watercolour painting, and if, as Dr. E. H. McCormick has pointed out, our society is firmly based in Victorian England, stylistically at least New Zealand painting is heir to a more spacious age.

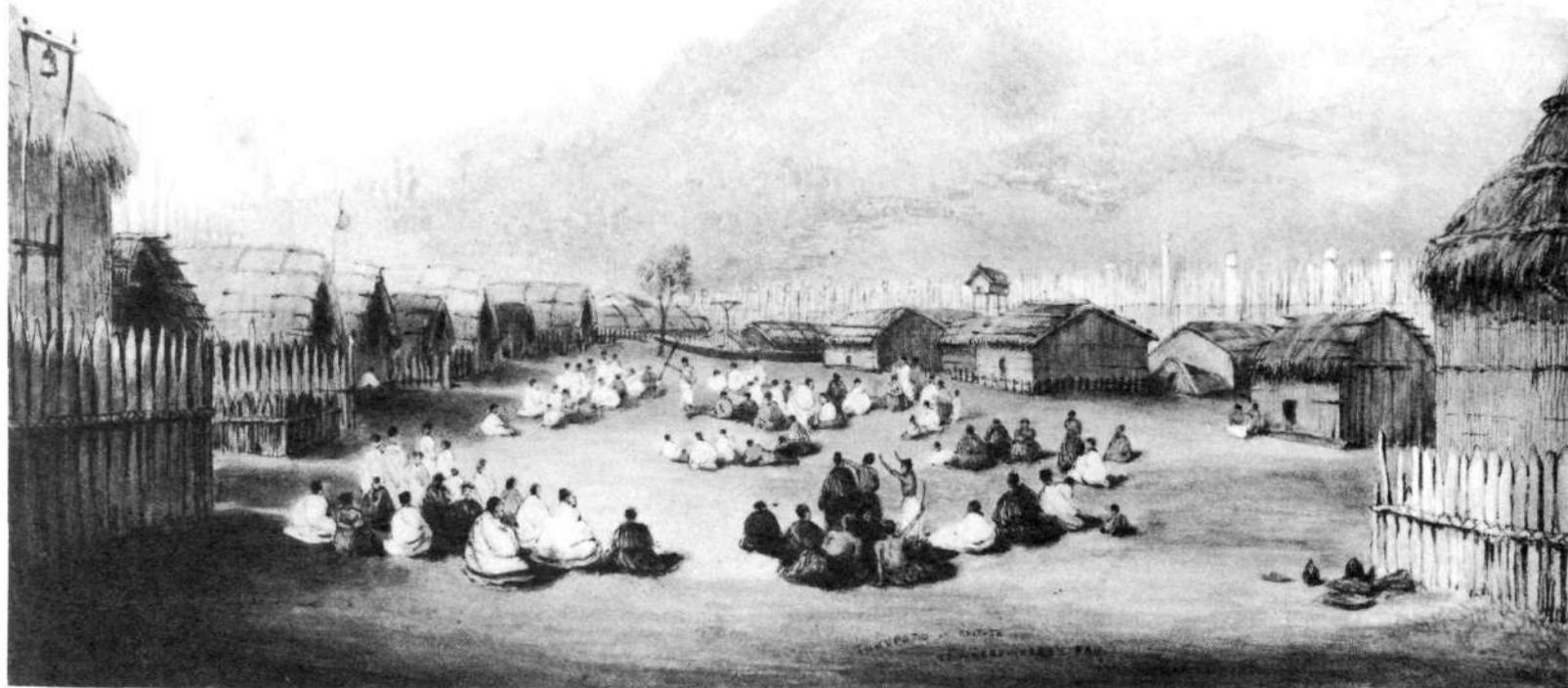
By the middle of the century the influences had changed. In the towns, life assumed a relatively permanent air and the polite watercolours of John Hoyte, the drawing master, and the Reverend John Kinder, were doubtless enjoyed as manifestations of civilization. During the sixties the presence of the army, its officers forming a social reservoir, and the occasional visiting professional artist such as a Nicholas Chevalier, conspired to create an illusion of a settled orderly life. Beneath the surface however the familiar restlessness was at work. The Maori Wars served to remind the colonist of the insecurity of his position. The predilection for 'tidying' the landscape in the watercolours of this period is, perhaps, a projection of the desire to establish some cultivated pattern on the land — to impose on the wild forms of nature the order denied by the pressures of colonial life. Kinder's painting is Utopian in a sense: the hills and valleys, craters and plains, are ordered with mathematical precision. This very precision makes evident the pressing desire for identification.

The crisis past, the material complacency of the New Zealand settler was to remain intact until disturbed, much later, by economic disquiet. Now was the time to found art societies, musical and literary societies, to reap some of the fruits of the good, new,

life. Painting was now an activity in its own right, and the way was prepared for the resident professional. In cultivated Dunedin, William Mathew Hodgkins and his circle dreamt of a New Zealand school of landscape painting, based on the study of atmosphere and light, and taking as its mentor J. M. W. Turner. James Crowe Richmond and John Gully devoted their time and talents to sensitive, but sentimental, views of the lakes and mountains. This activity, established, accepted and prolific, was not, however, to be the beginnings of New Zealand Art. In retrospect this last period of colonial painting appears something of a hiatus. It required the fresh vision of Petrus Van der Velden, in his wild landscapes of the Otira Gorge, to carry the uneasy theme of New Zealand painting into the twentieth century.

HAMISH KEITH.

*Sizes are given in millimetres, height before width. In some cases the spelling of the original titles has been retained.*



GEORGE FRENCH ANGAS *Tukupoto at Kaitote Te Wherowhero's Pah* (c1844) 235 x 324

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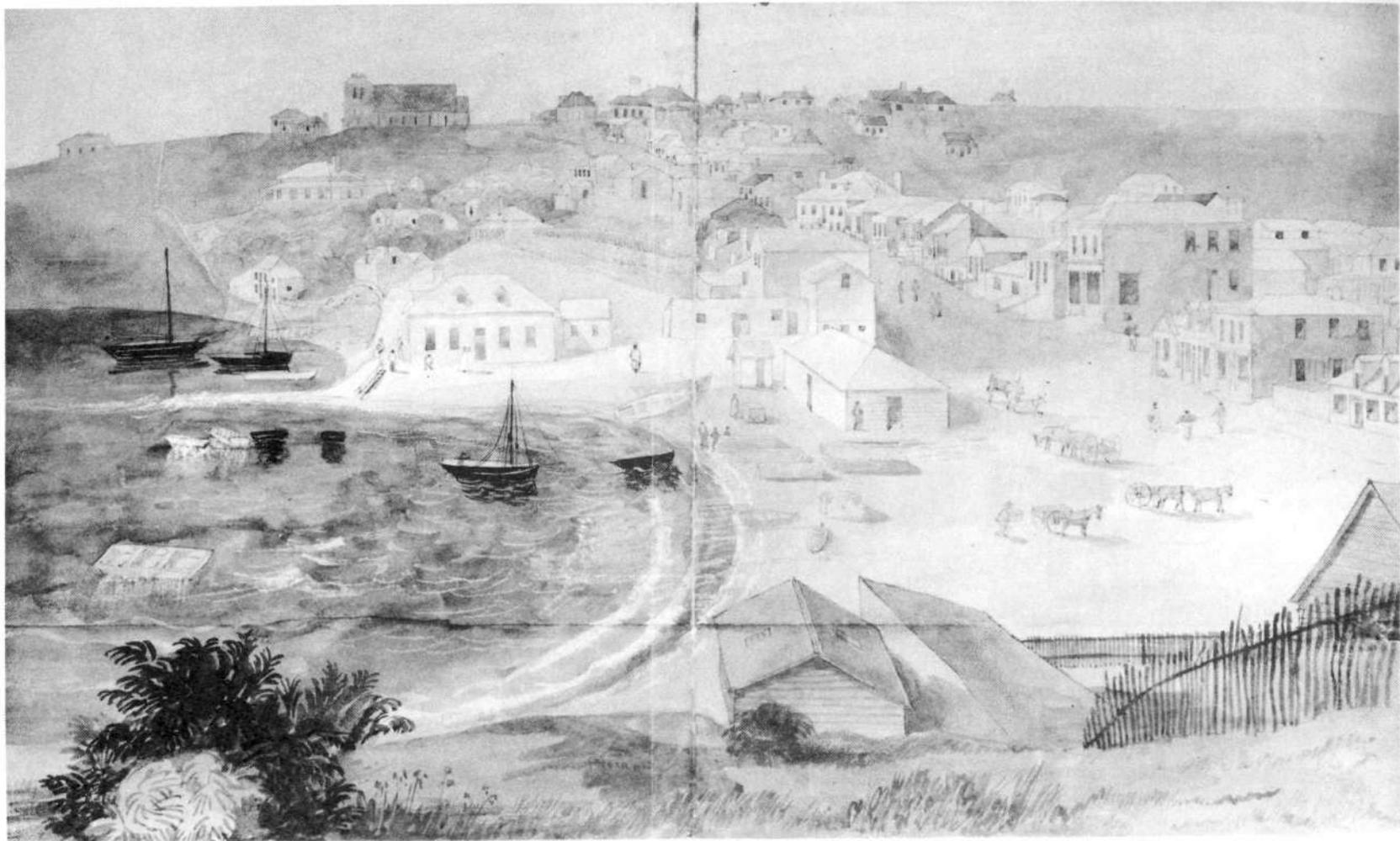
EDWARD ASHWORTH *Auckland from the Government Domain* (c1843) 280 x 470

AUCKLAND CITY ART GALLERY



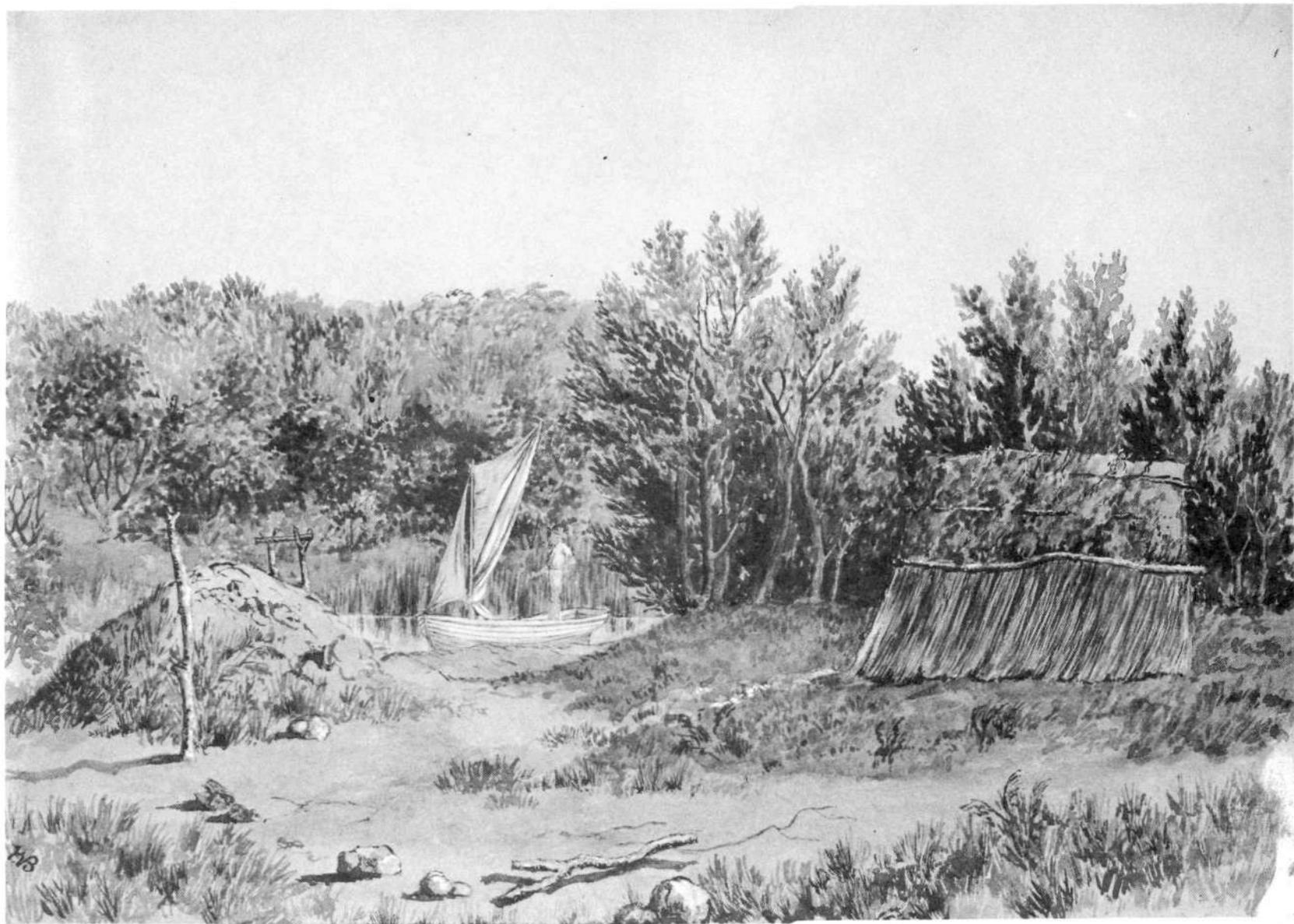
ASHWORTH *Old St. Pauls* (c1843) 227 x 300

AUCKLAND CITY ART GALLERY



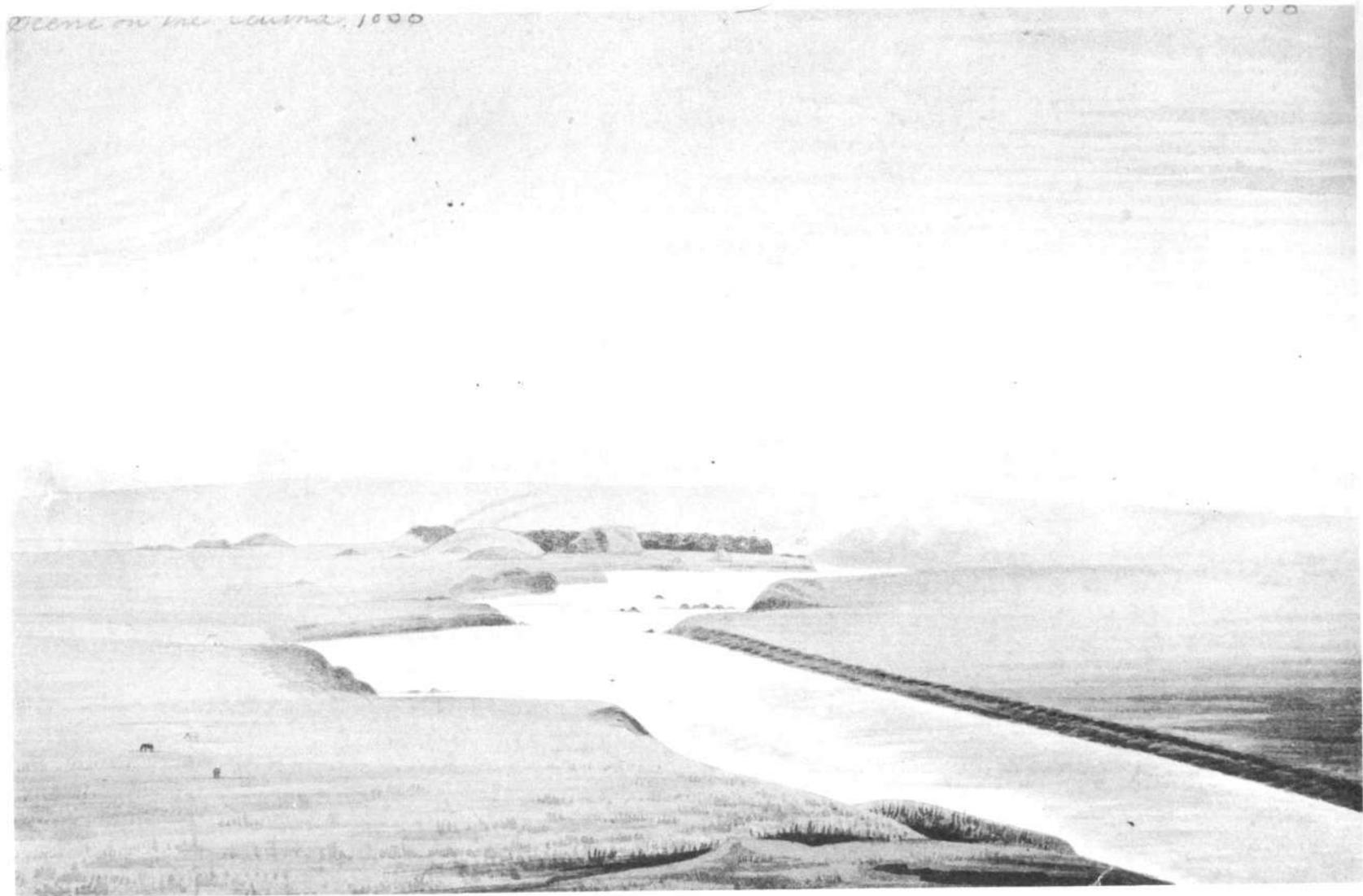
ASHWORTH *West View of Commercial Bay 1843* 227 x 378

AUCKLAND CITY ART GALLERY



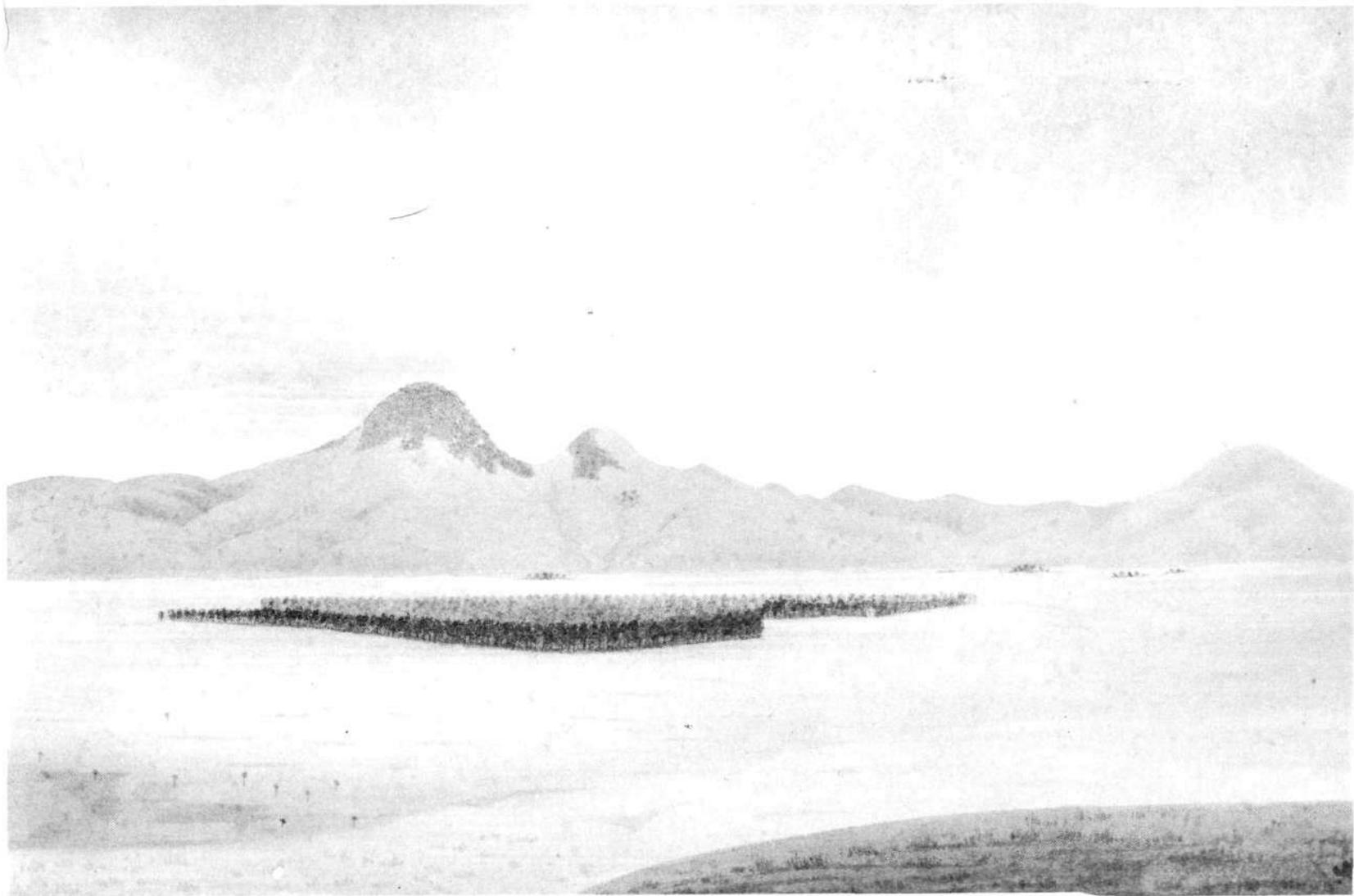
WALTER BOODLE *Waitemata River May 2, 1880* 245 x 347

AUCKLAND CITY ART GALLERY



JOHN BUCHANAN *On the Clutha 1856* 153 x 226

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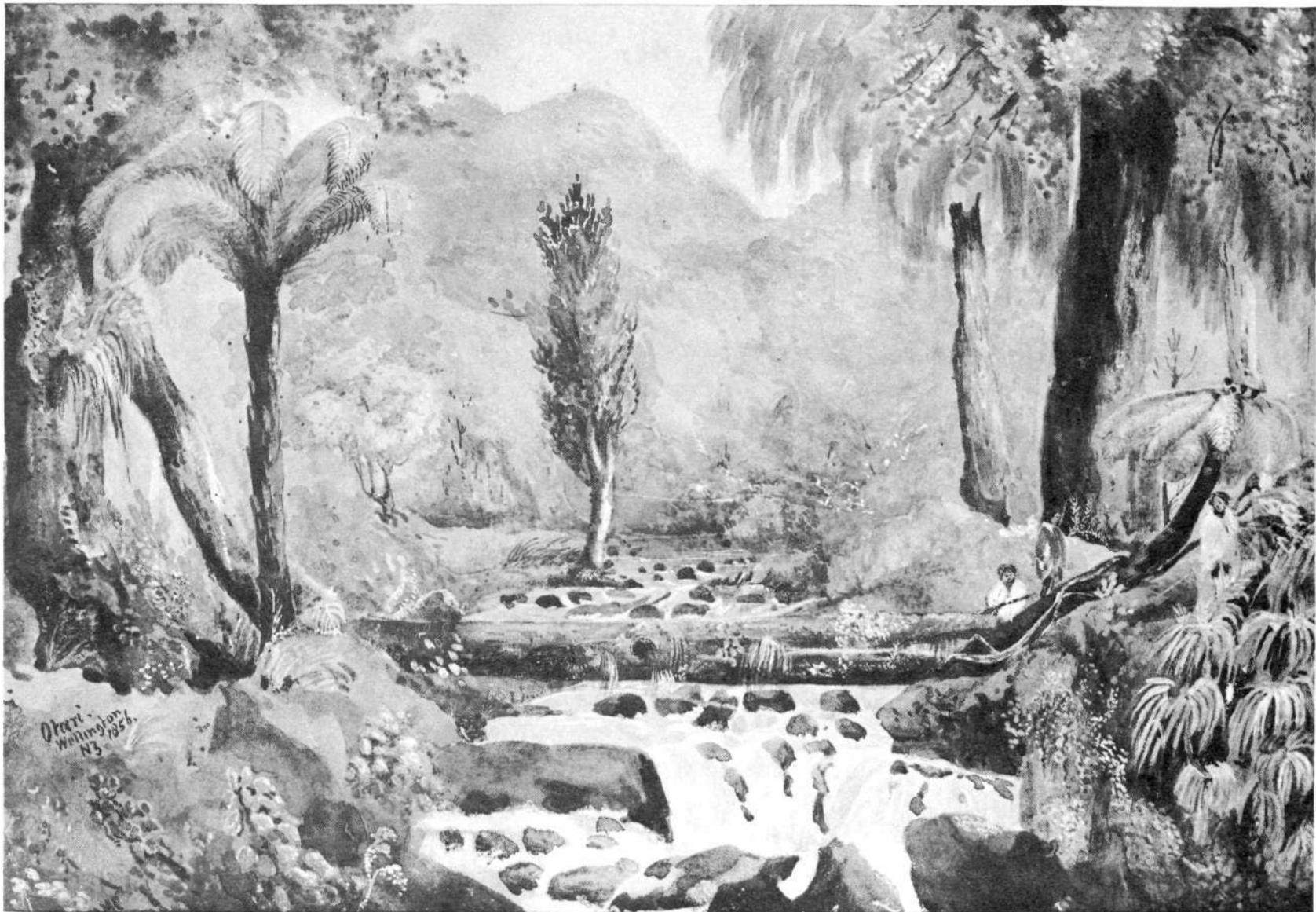


BUCHANAN *Taieri Bush and Saddle Hill 1856* 172 x 240  
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J. BUNNEY *Auckland 1858* 413 x 610

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A.M.C. *Otairi Wellington 1856* 285 x 414

AUCKLAND CITY ART GALLERY/WEBSTER LOAN



NICHOLAS CHEVALIER *Lake Wairarapa* 219 x 340

NATIONAL ART GALLERY



CHEVALIER *The Upper Rangitikei* 250 x 360  
NATIONAL ART GALLERY



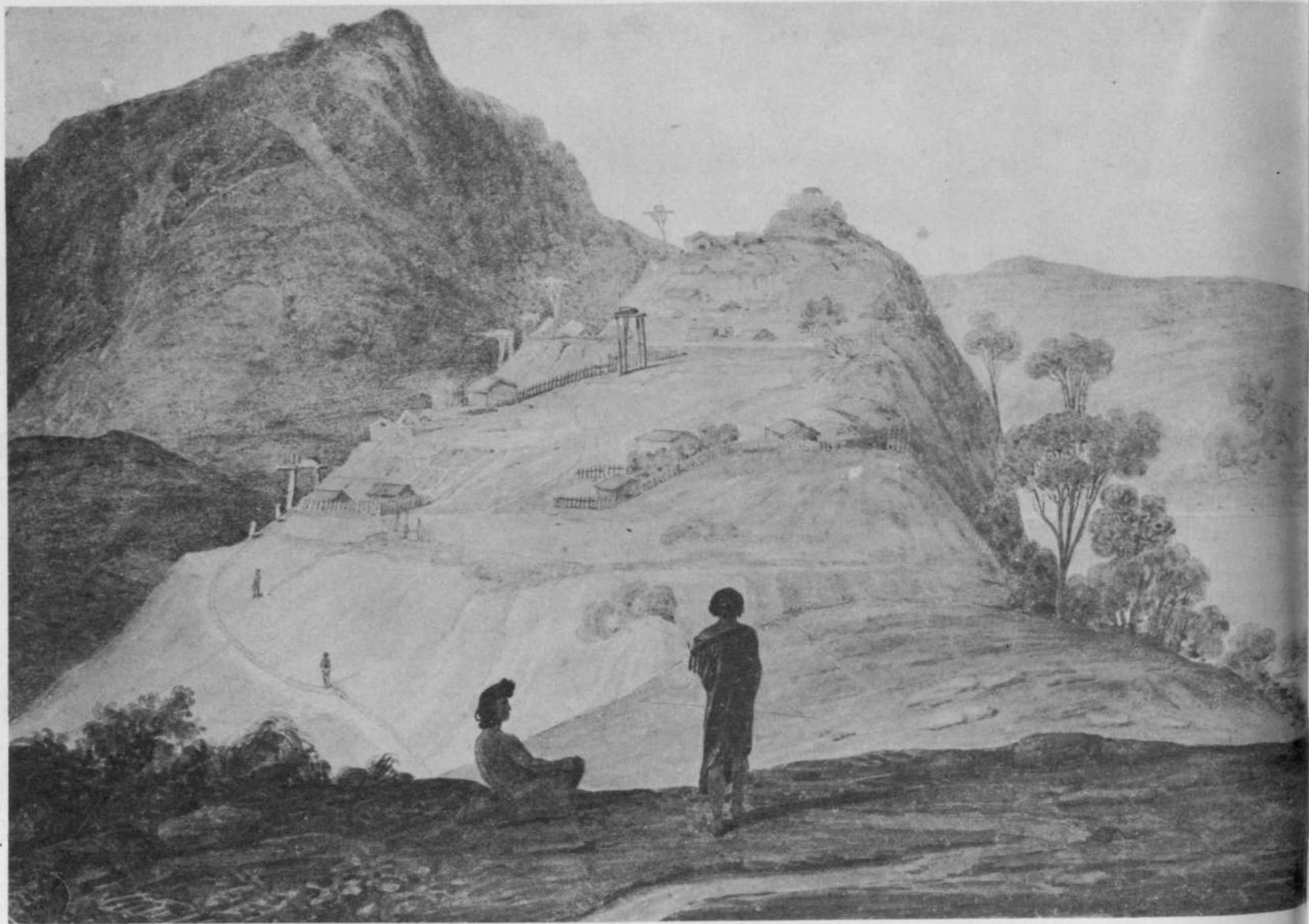
AUGUSTUS EARLE *Entrance to the Bay of Islands* 235 x 375

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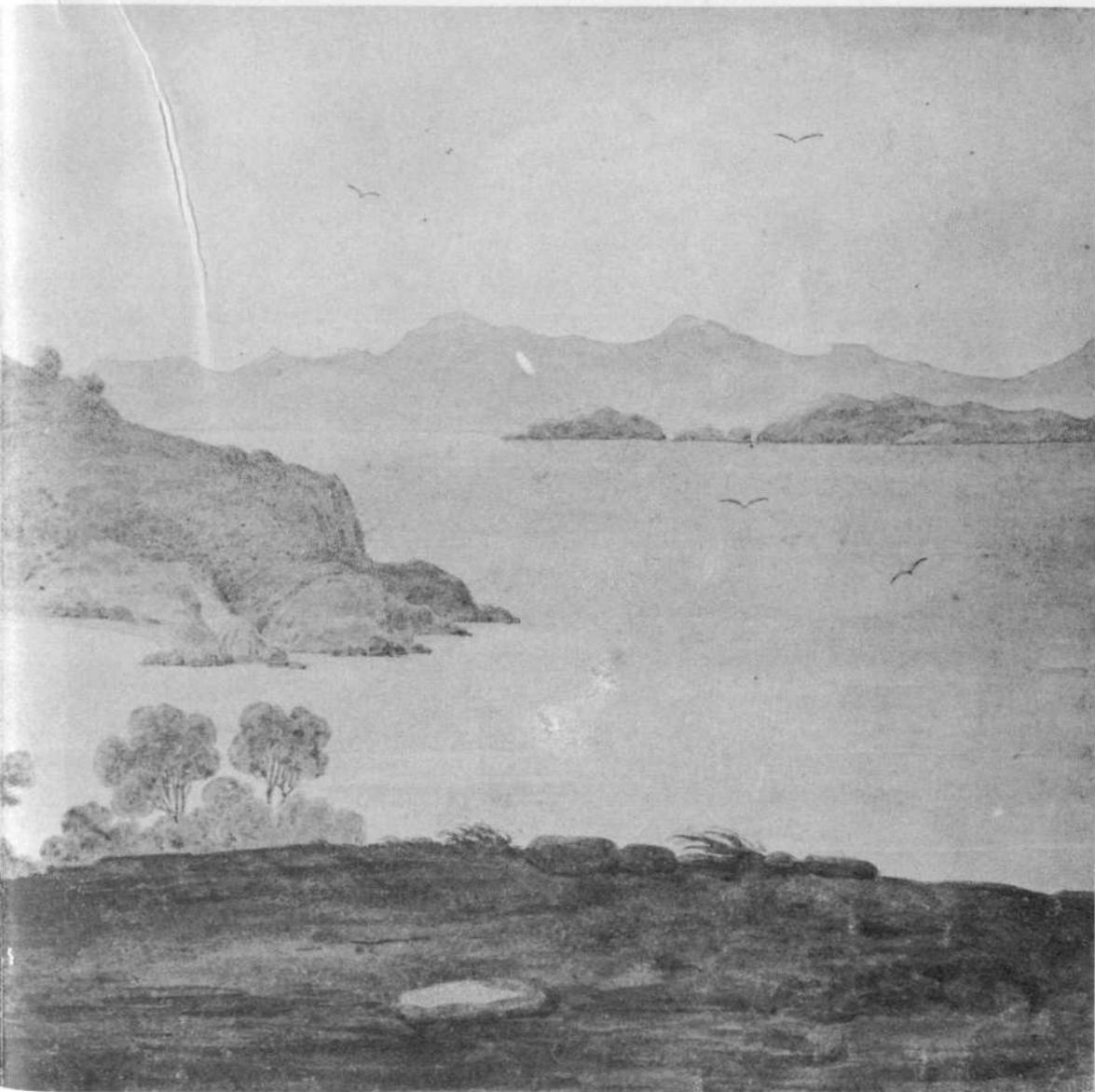
EARLE *A Tabood Storehouse at Range-Hue Bay of Islands* 210 x 324

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EARLE *Range-Hue a new Zealand fortified village* 241 x 590

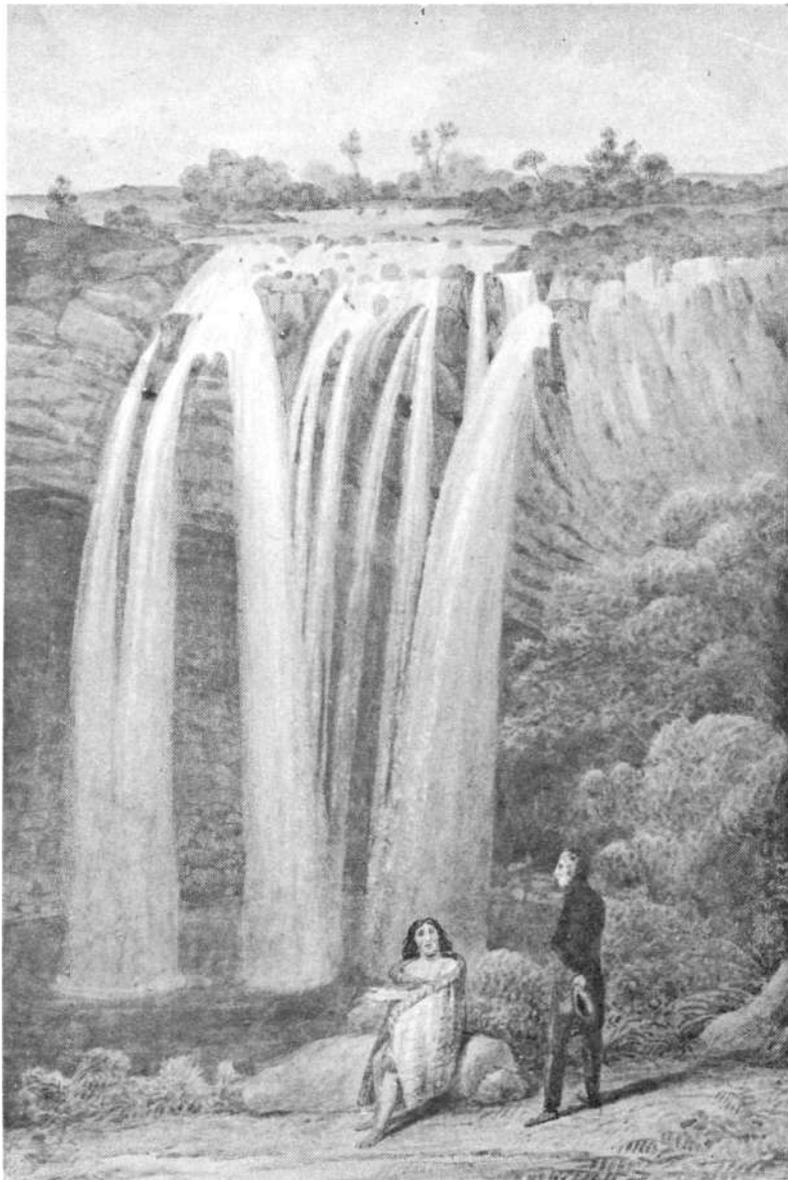
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View of the bay from the hillside near the old fort.

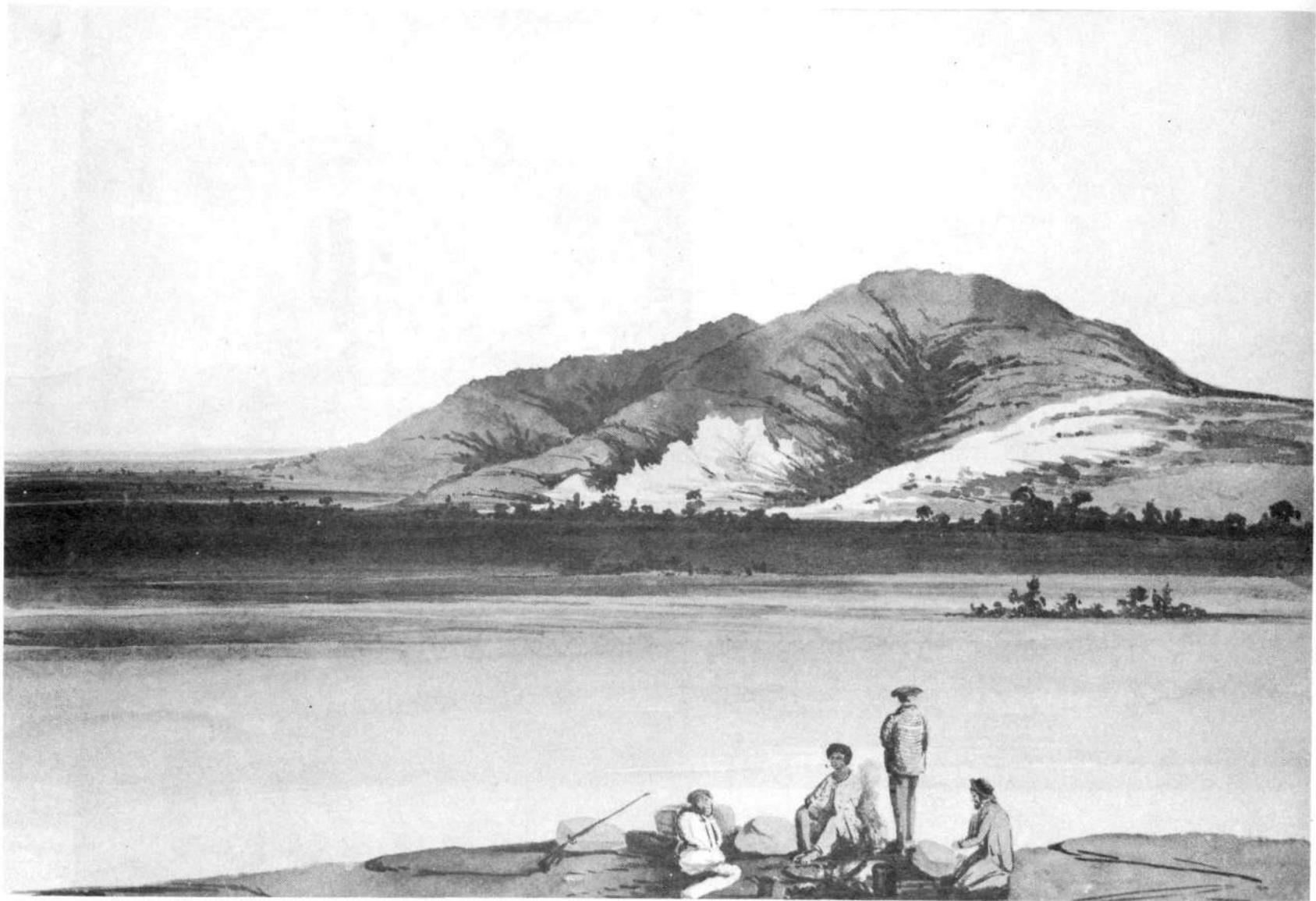


EARLE *Distant View of the Bay of Islands New Zealand* 261 x 442  
NATIONAL LIBRARY OF AUSTRALIA



EARLE *The Wye Matte. waterfall near Kiddy-Kiddy* 375 x 260

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SIR WILLIAM FOX *On the grass plain below Lake Arthur 1846* 244 x 353

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FOX *In the Matukituki Valley, looking into the Otapawa 1846* 205 x 264

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FOX *The Mangles Valley, on the Teraumei River 1846* 205 x 511

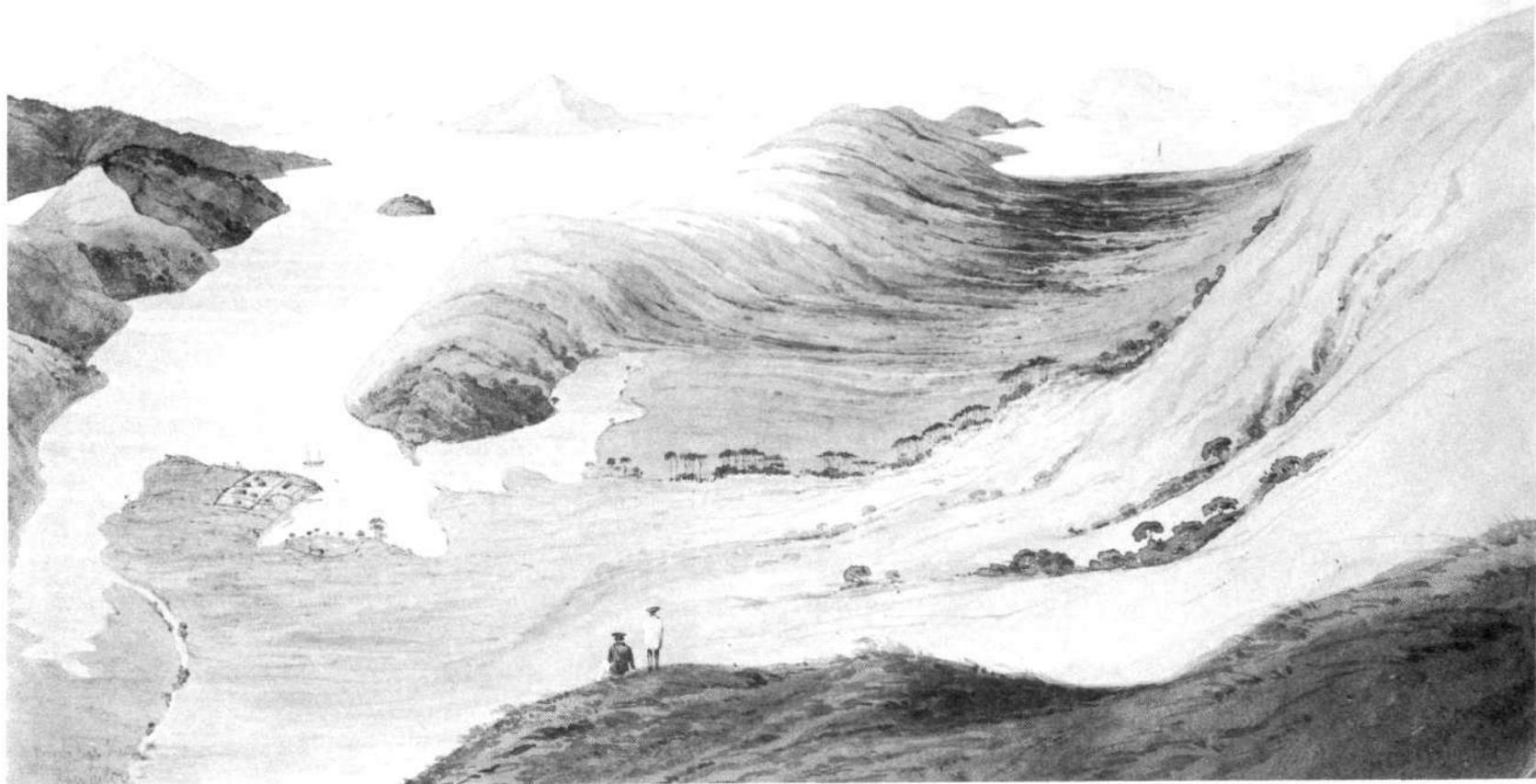
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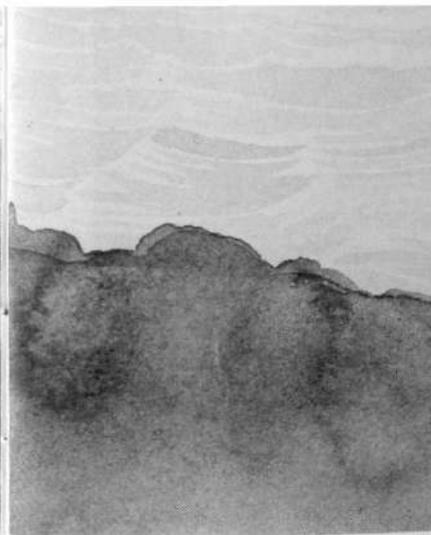
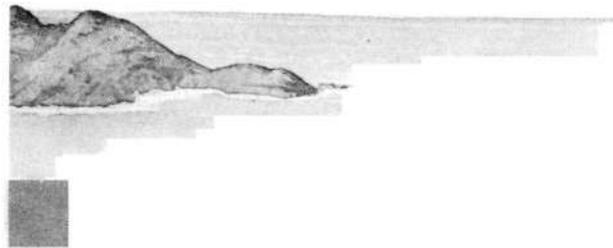
FOX *On the Buller River in the Aglionby or Matukituki Valley* 221 x 280

ALEXANDER TURNBULL LIBRARY



FOX *Bird's eye view of Waitoi (Picton) 1848* 355 x 558

ALEXANDER TURNBULL LIBRARY



FOX *Ocean Bay (Port Underwood)* (c1848) 333 x 721

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FOX *Guards Bay Marlborough Sounds 1848* 248 x 350

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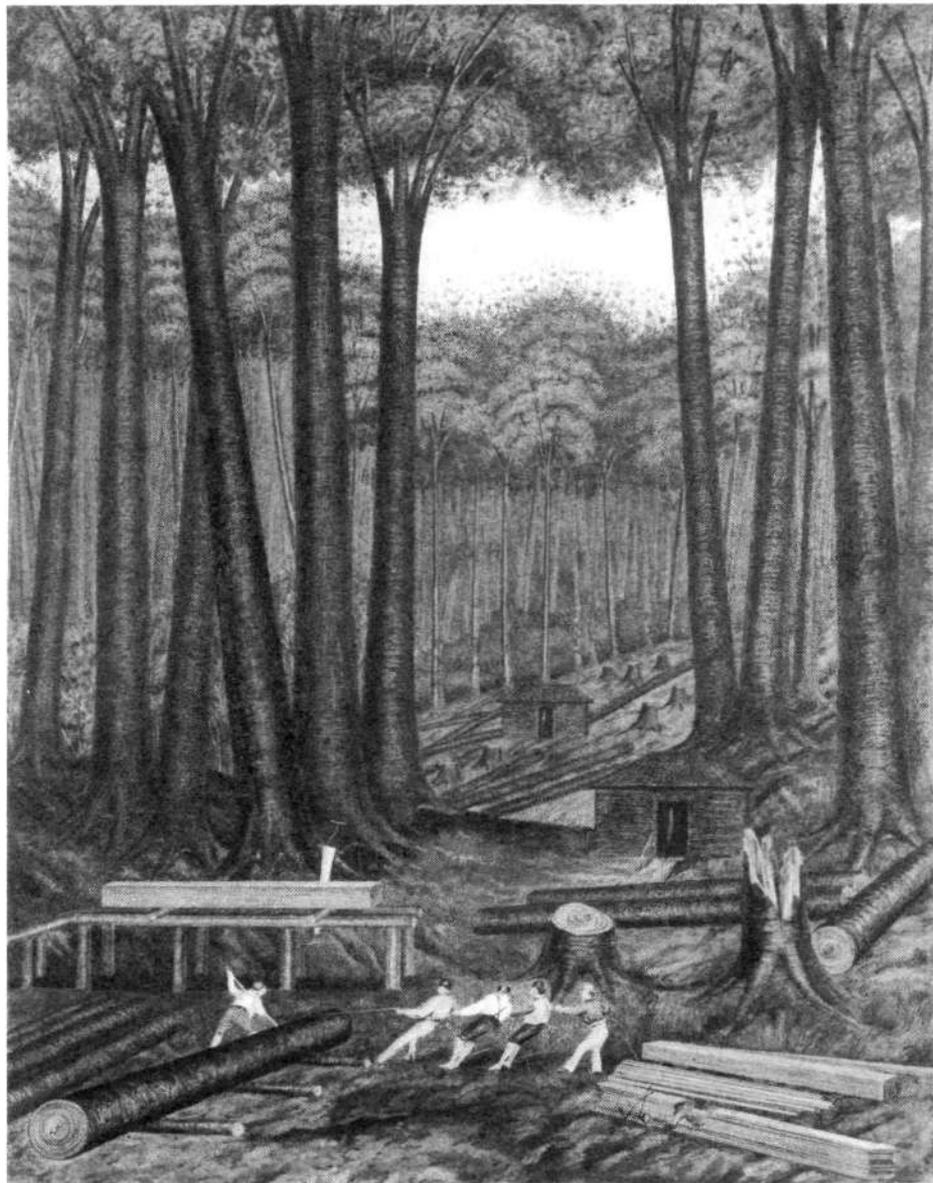
JOHN GULLY *The Franz Josef Glacier 1874* 355 x 560

AUCKLAND CITY ART GALLERY

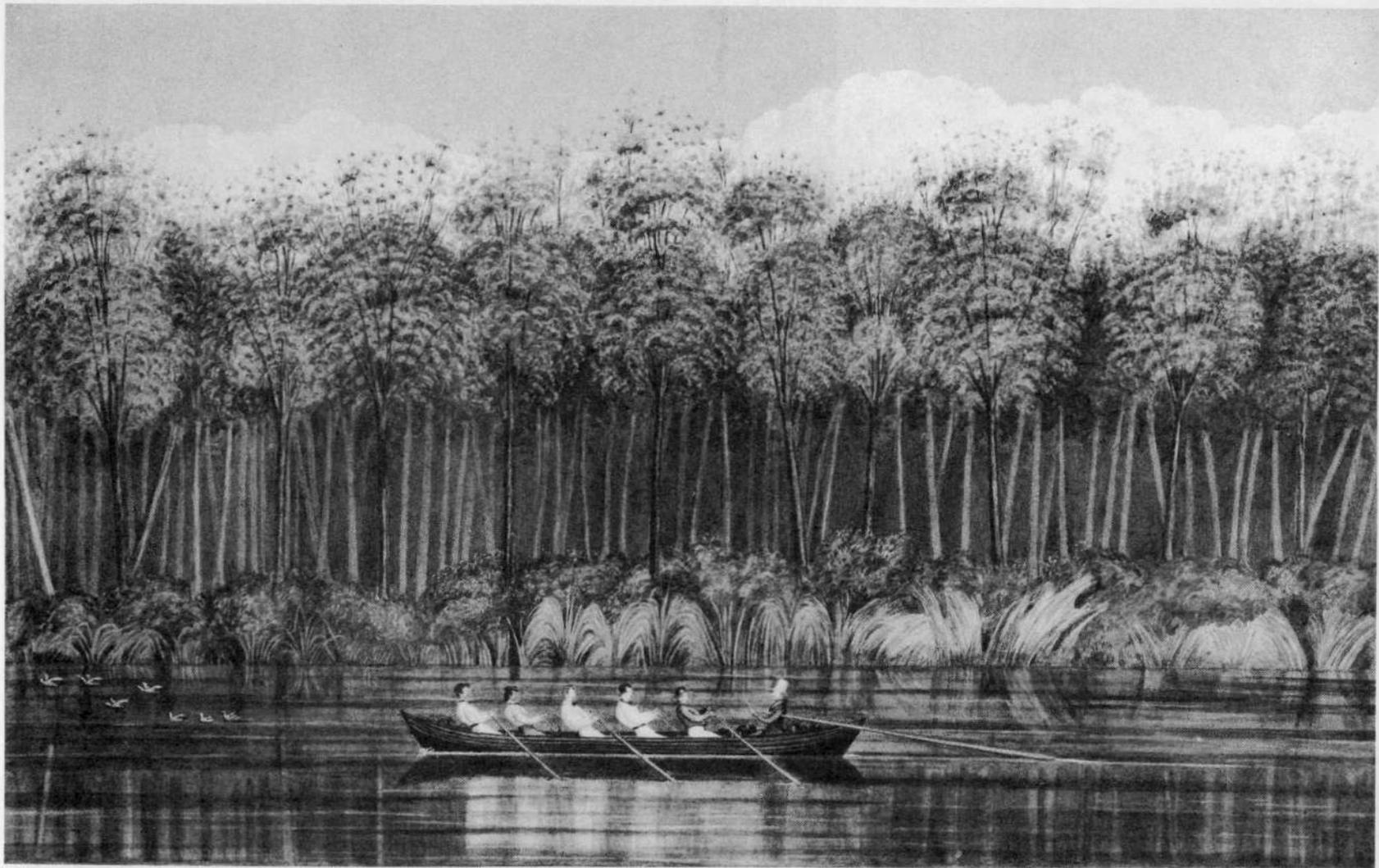


**GULLY** *Sunset at Te Anau Downs Station 1887* 285 x 430

AUCKLAND CITY ART GALLERY

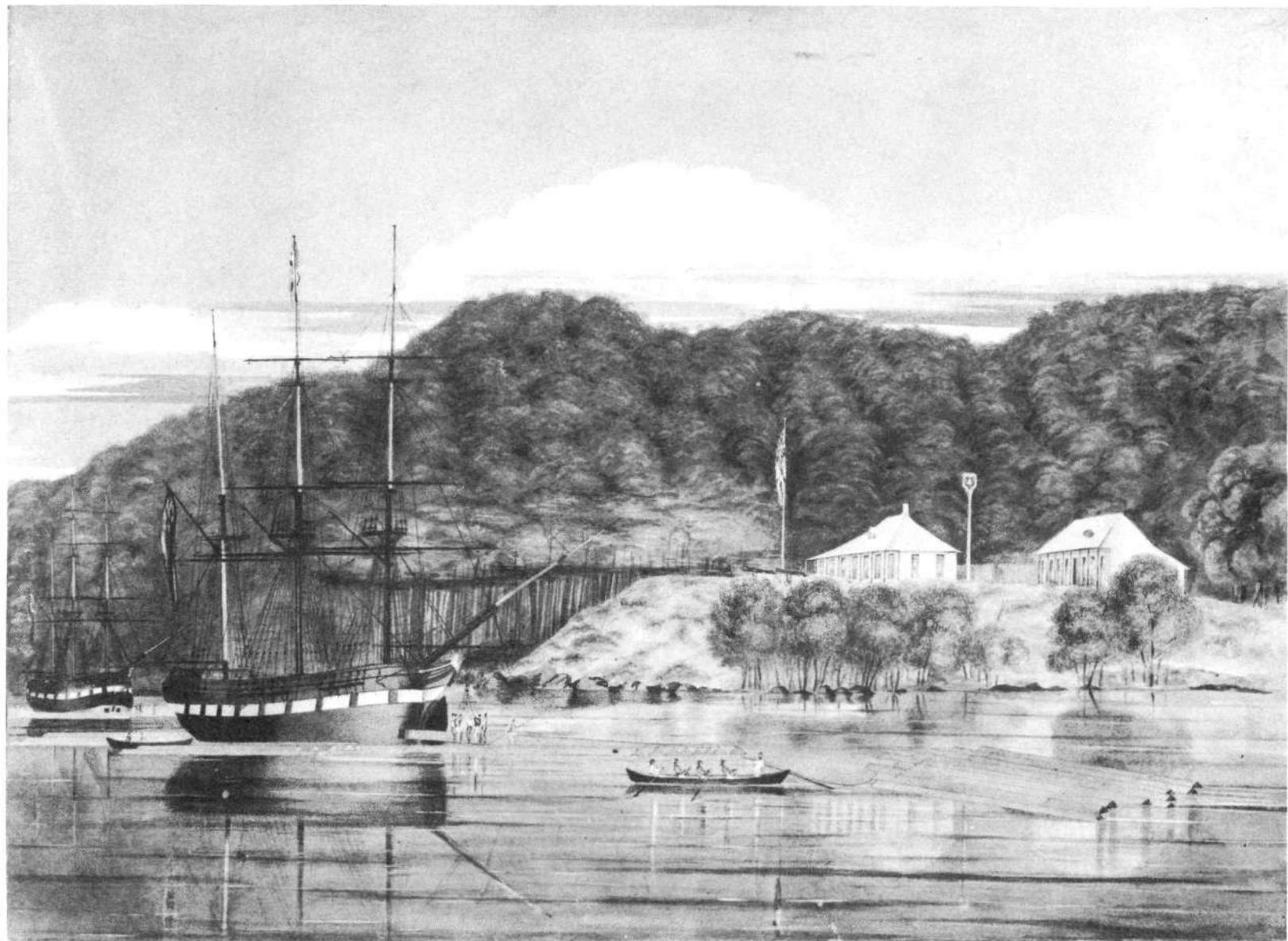


CHARLES HEAPHY *Kauri forest, Wairoa River Kaipara* (1840) 477 x 380  
ALEXANDER TURNBULL LIBRARY



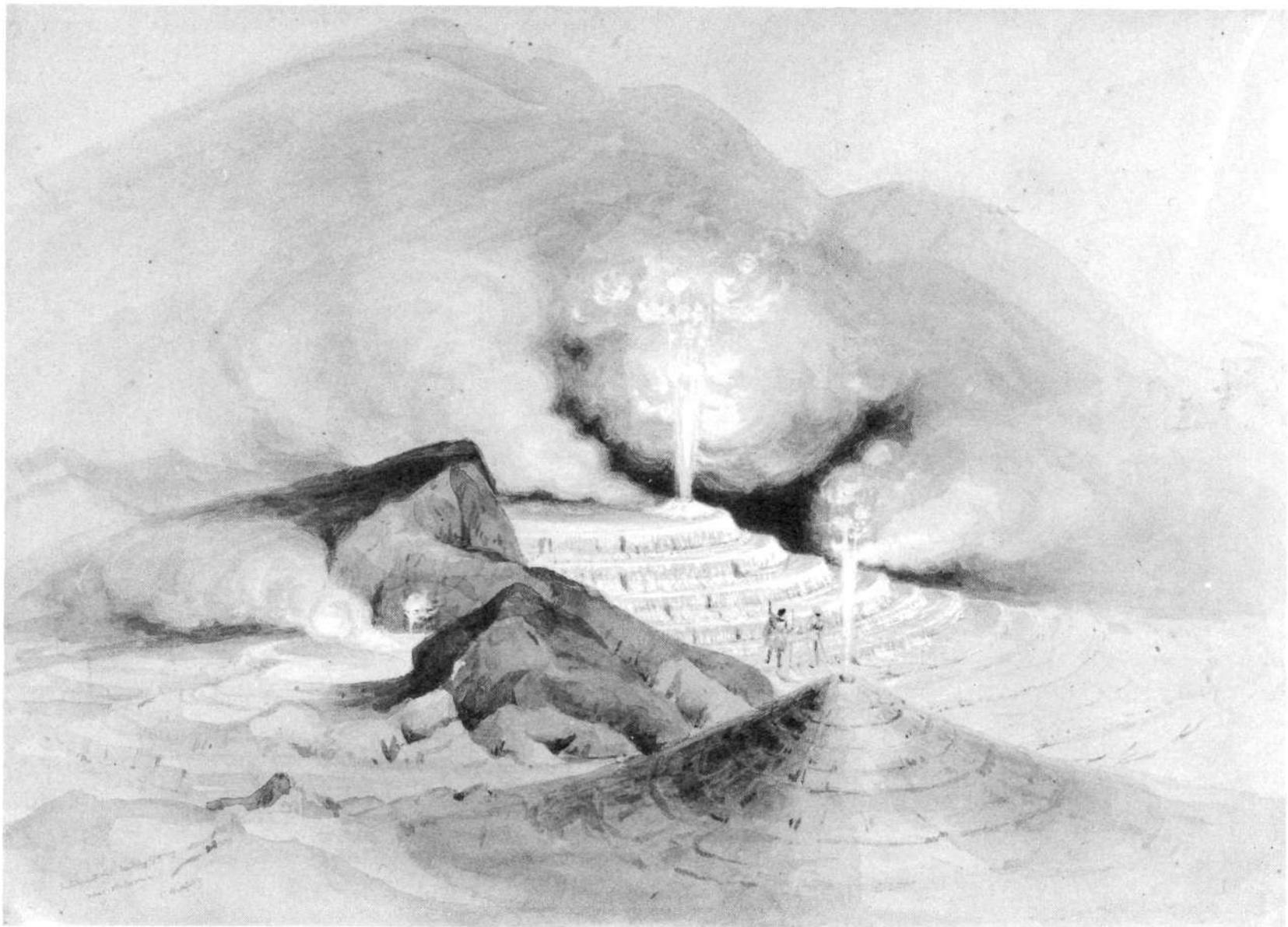
HEAPHY *Kauri forest on the Wairoa River Kaipara 1840 288 x 458*

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HEAPHY *View of the Kohu-Kohu, Hokianga River 1839* 310 x x430

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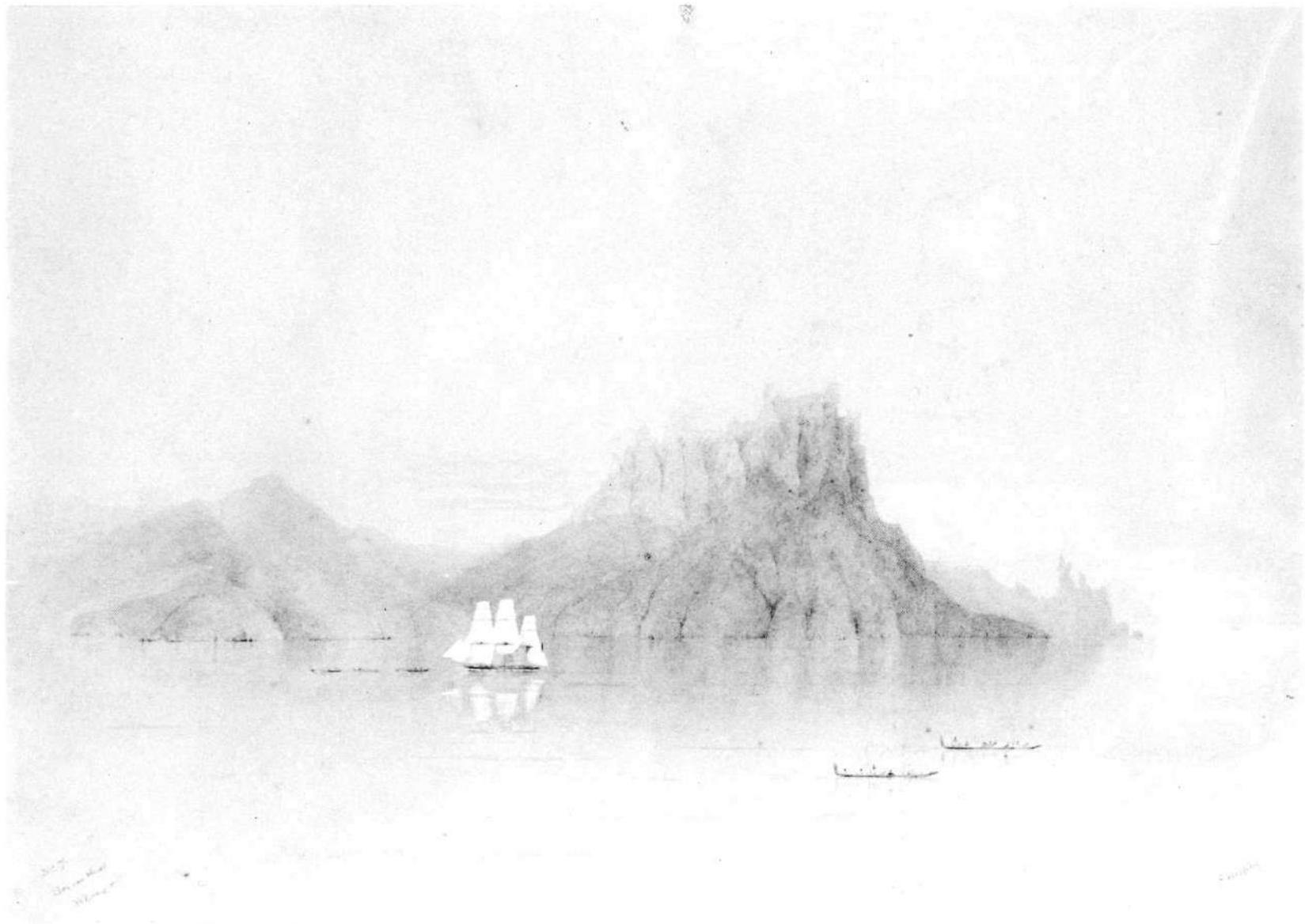
HEAPHY *Intermittent Boiling Springs near Rotorua* 368 x 514

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HEAPHY *Rangitoto Island, Extinct Volcano* 435 x 553

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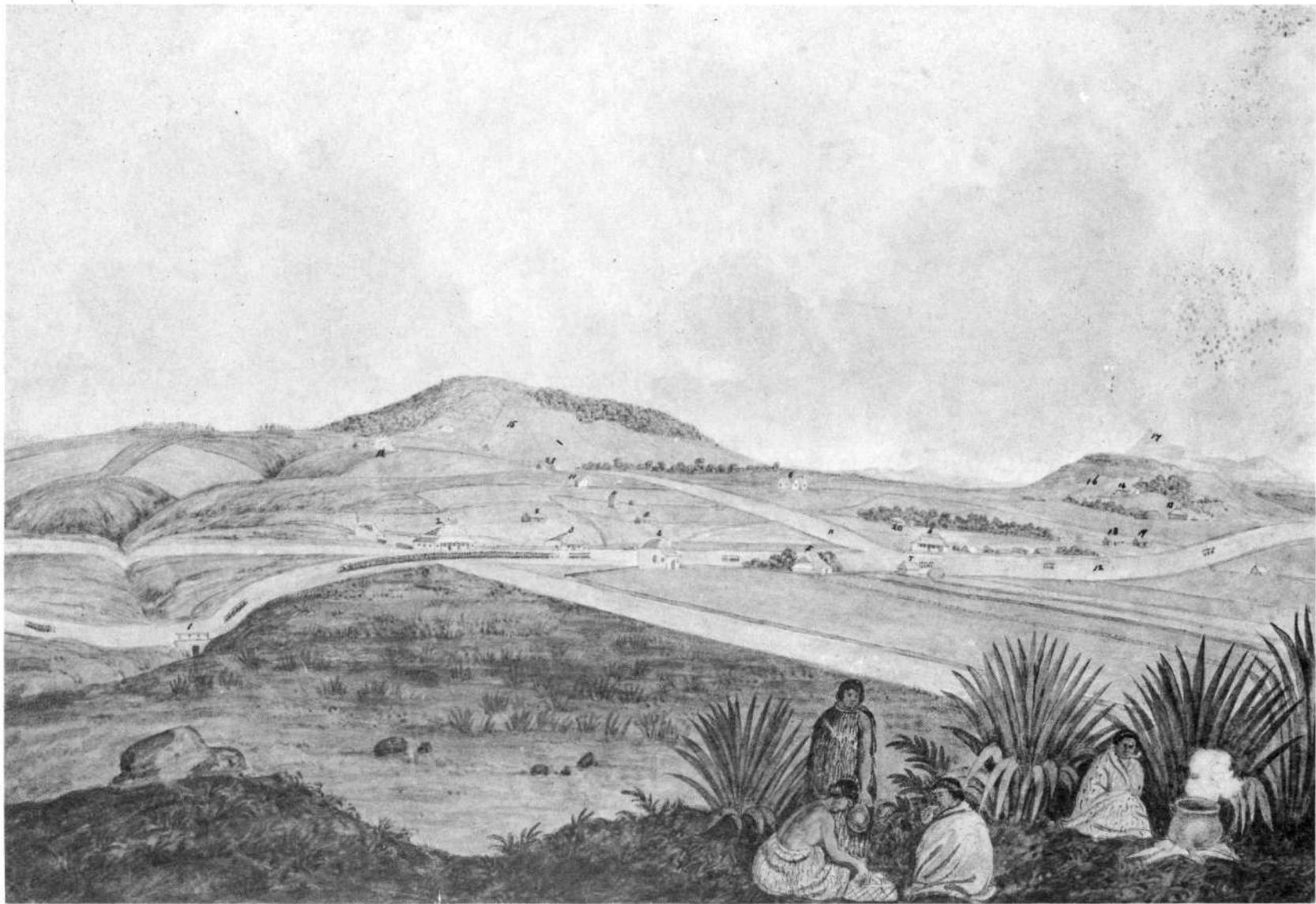


HEAPHY *Bream Head Whangarei* 494 x 699

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W.M. HODGKINS *Looking up Akaroa Harbour from the North Head 1868* 135 x 220  
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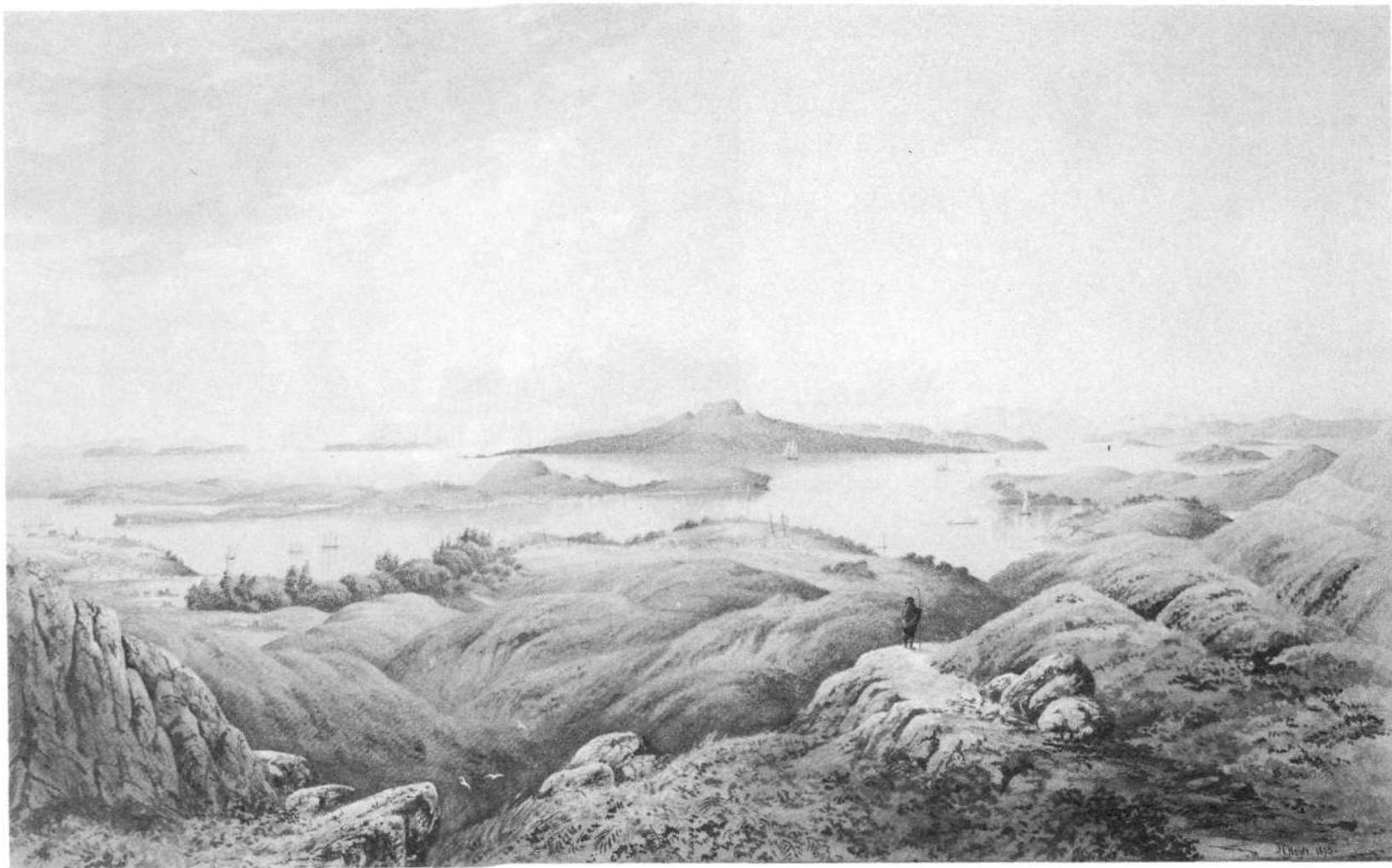


HOPE *Auckland between Mt Hobson and Mt St John* (c1846) 352 x 513

AUCKLAND CITY ART GALLERY

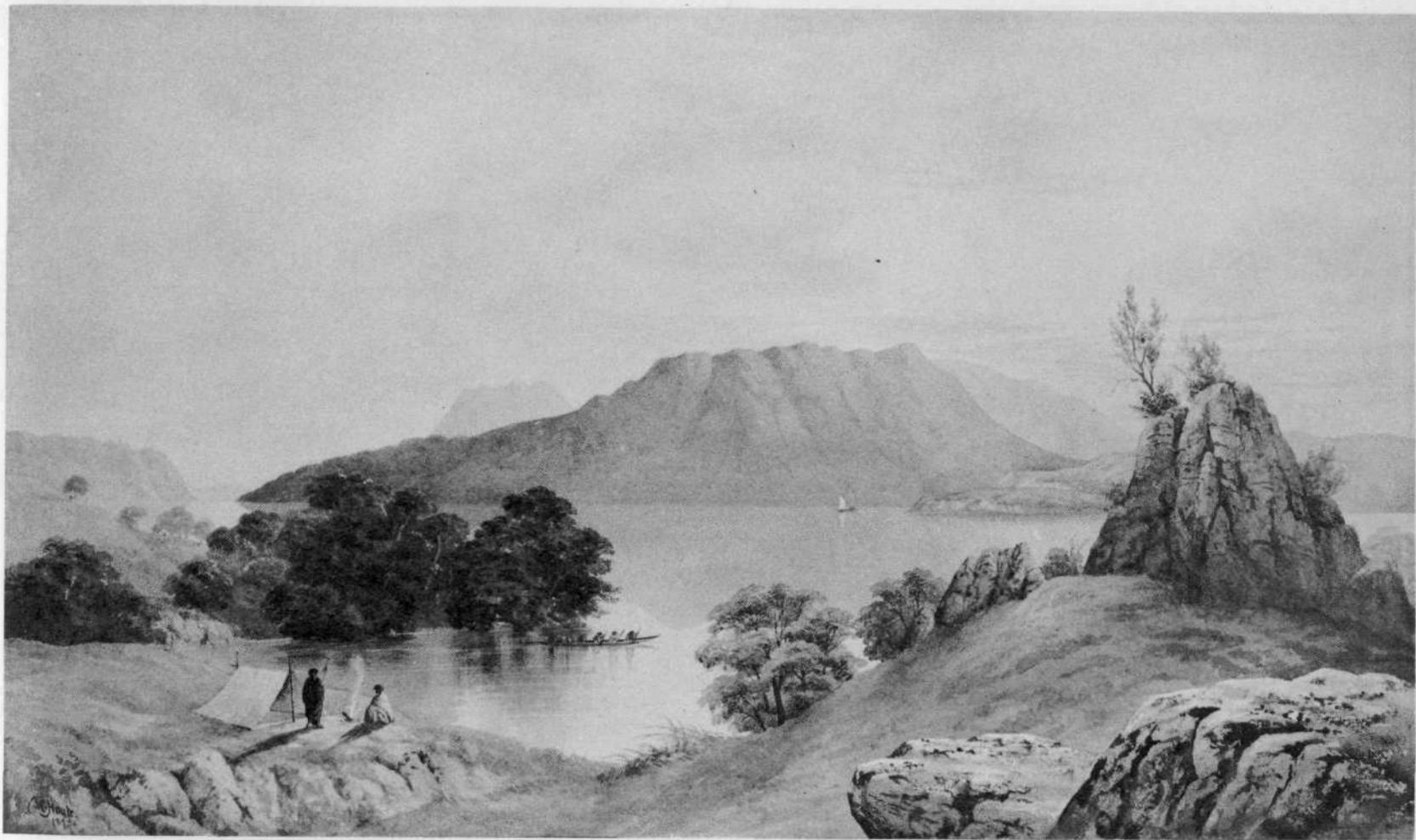


JOHN BARR CLARK HOYTE *The Road to Otira, Arthur Pass* 628 x 412  
AUCKLAND CITY ART GALLERY



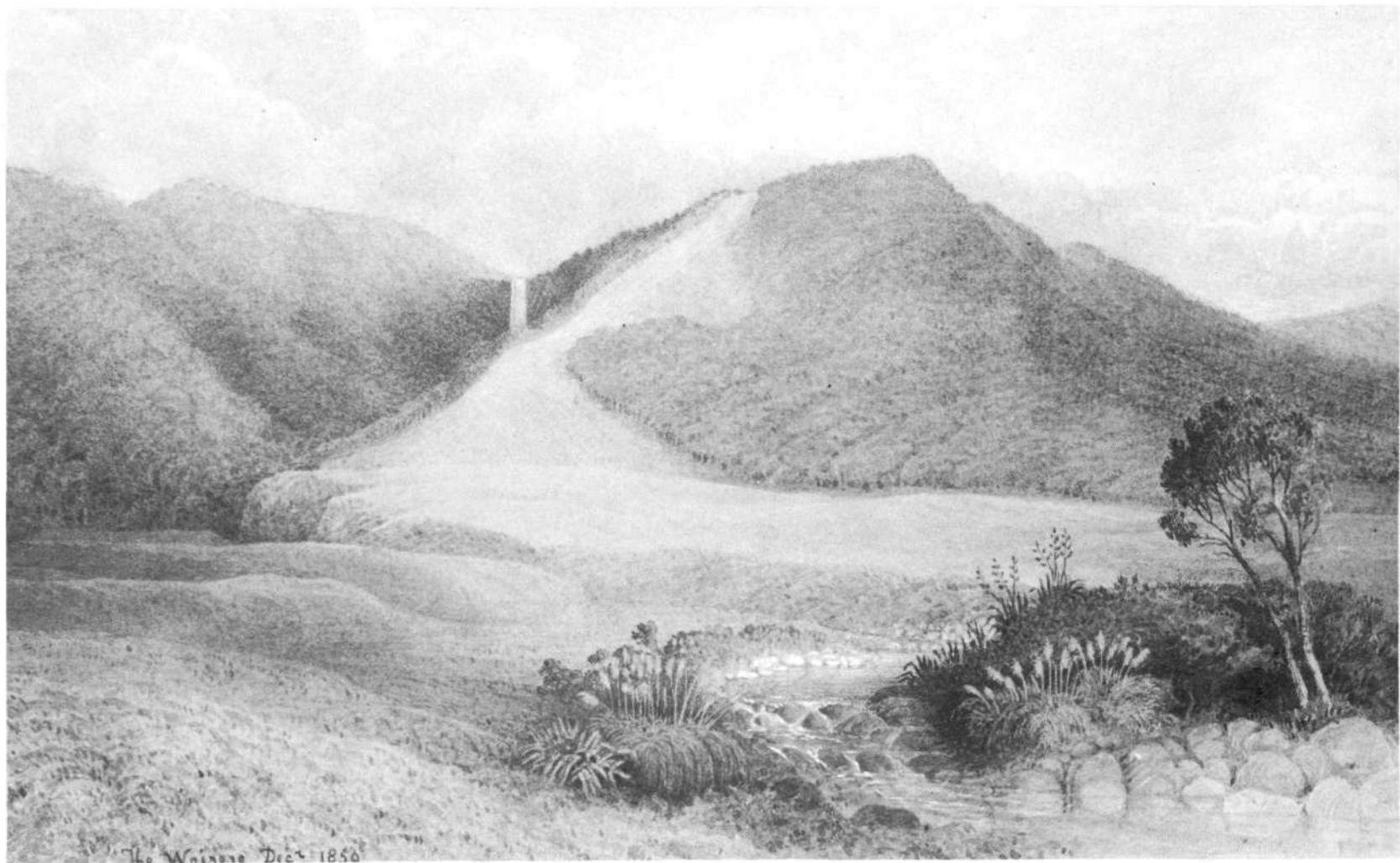
HOYTE *Auckland in 1873* 505 x 827

AUCKLAND CITY ART GALLERY



HOYTE *Mt Tarawera and Lake* 1873 420 x 725

AUCKLAND CITY ART GALLERY



JOHN KINDER *The Wairere, Thames Valley, December 1859* 193 x 316

AUCKLAND CITY ART GALLERY



Lake Taupo from the Mission Station Orerī, near Pukawa  
from a Sketch by the Rev. J. Kinder 1862

KINDER *Lake Taupo from the Mission Station Orerī, near Pukawa 1862* 274 x 455

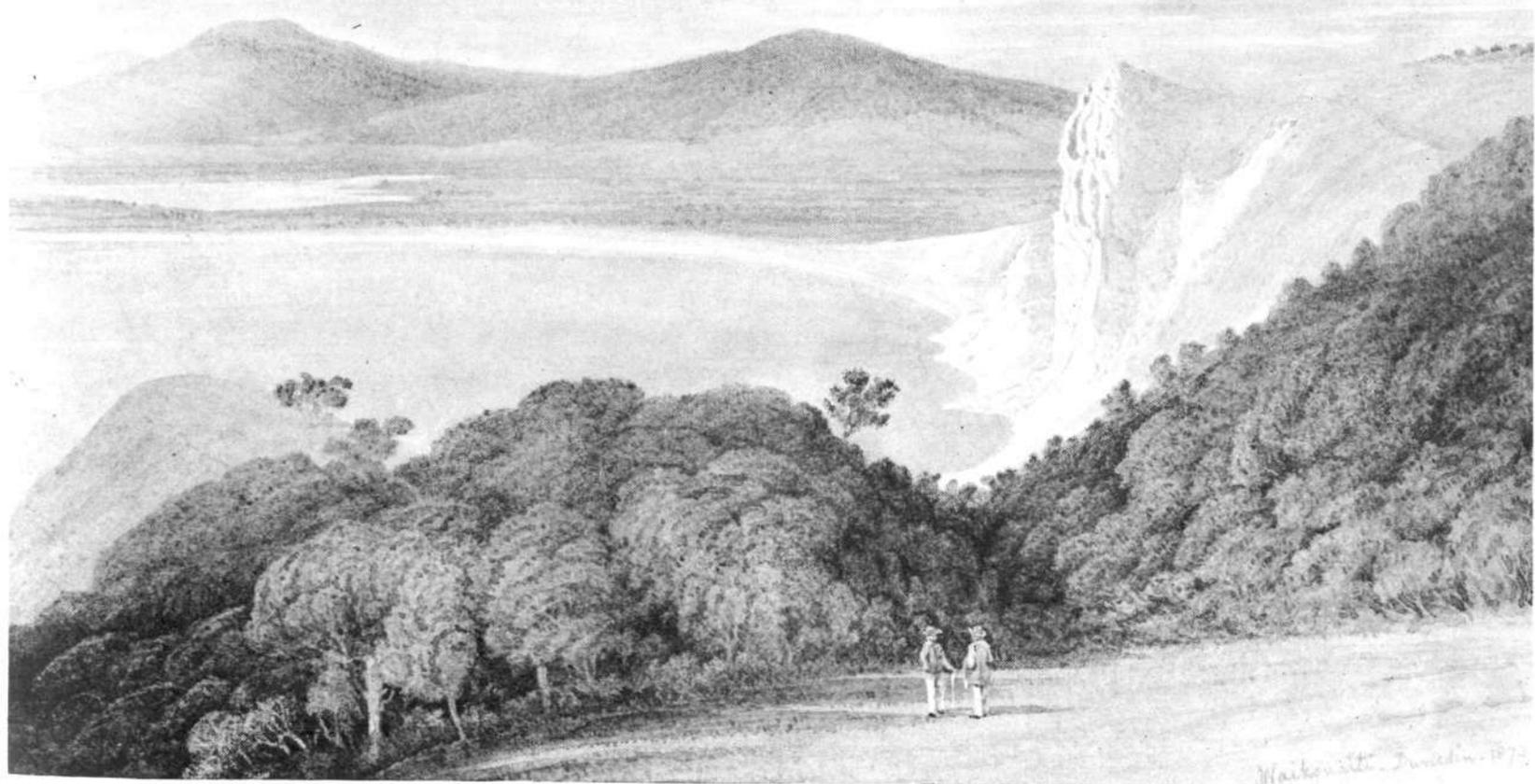
AUCKLAND CITY ART GALLERY



Anakiwa - see p. 2 - Mrs. Beauchamp  
Queen Charlotte's Sound - July 20, 1872

**KINDER** *Anakiwa, Queen Charlotte's Sound 1872* 179 x 331

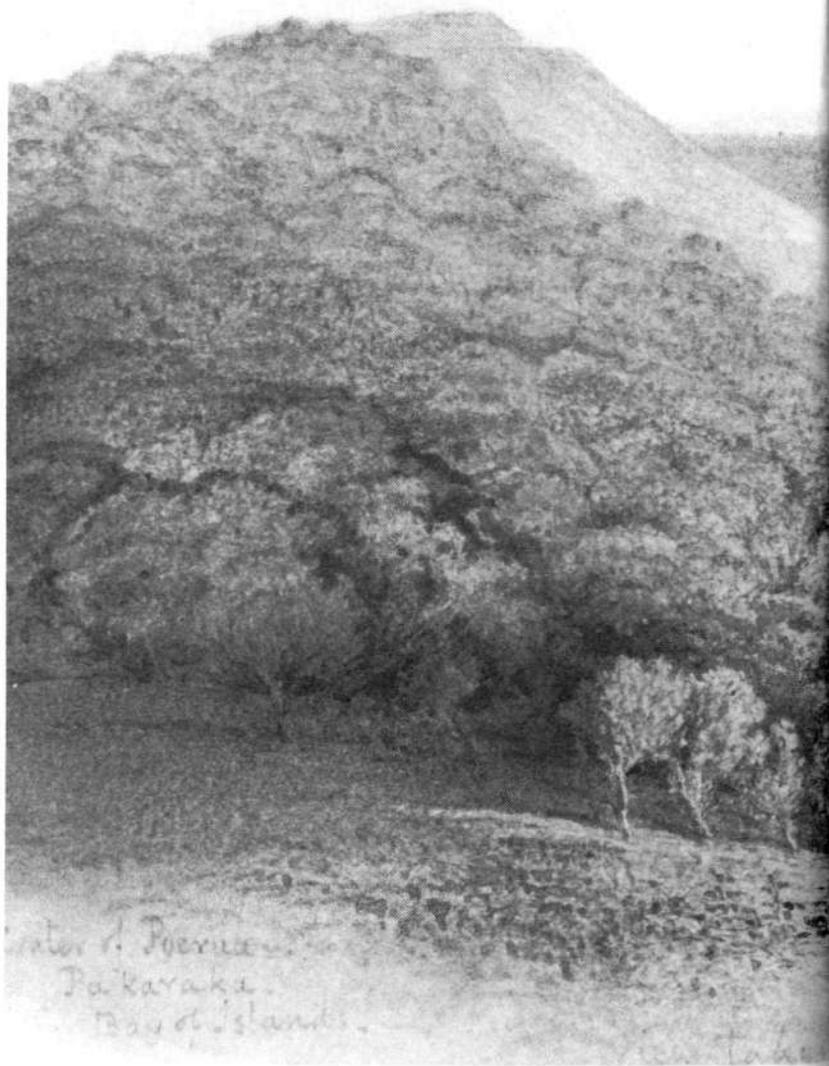
AUCKLAND CITY ART GALLERY



*Waikouaiti, Dunedin 1873*

KINDER *Waikouaiti, Dunedin 1873* 247 x 342

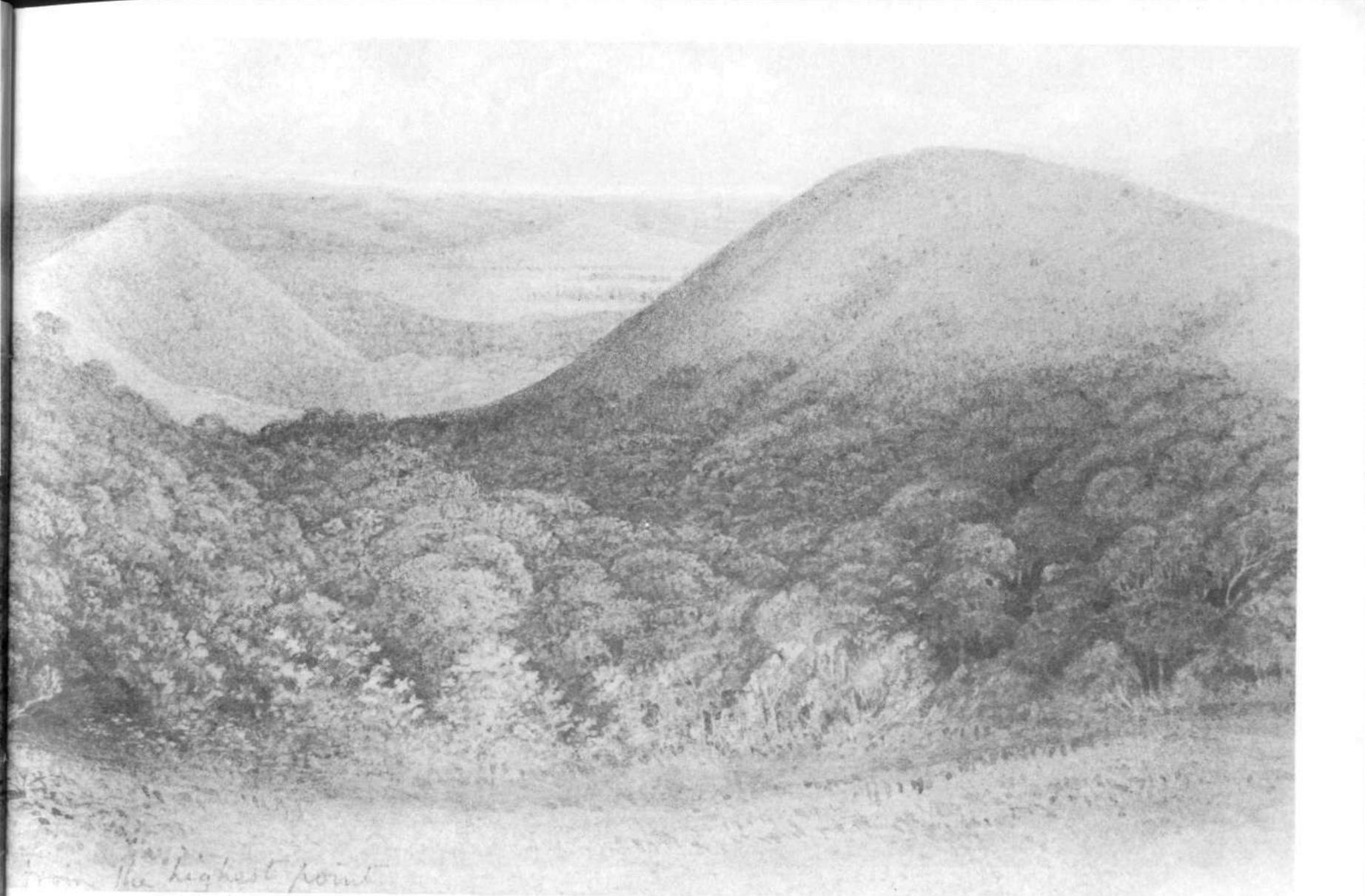
AUCKLAND CITY ART GALLERY



Crater of Poerua  
Pakaraka  
Bay of Islands

KINDER *Crater of Poerua, Pakaraka* (1874) 154 x 345

AUCKLAND CITY ART GALLERY



from the highest point



*Maunganui Tauranga 1874.*

**KINDER** *Mount Maunganui, Tauranga 1874* 195 x 336

AUCKLAND CITY ART GALLERY



H. MAPLESTONE *Hawkestone Street, Thorndon 1849* 308 x 455

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GEORGE O'BRIEN *Otago Harbour* 305 x 406

MR & MRS BREMNER, DUNEDIN



O'BRIEN *Otago Peninsula and Harbour* 295 x 451  
MR & MRS BREMNER, DUNEDIN



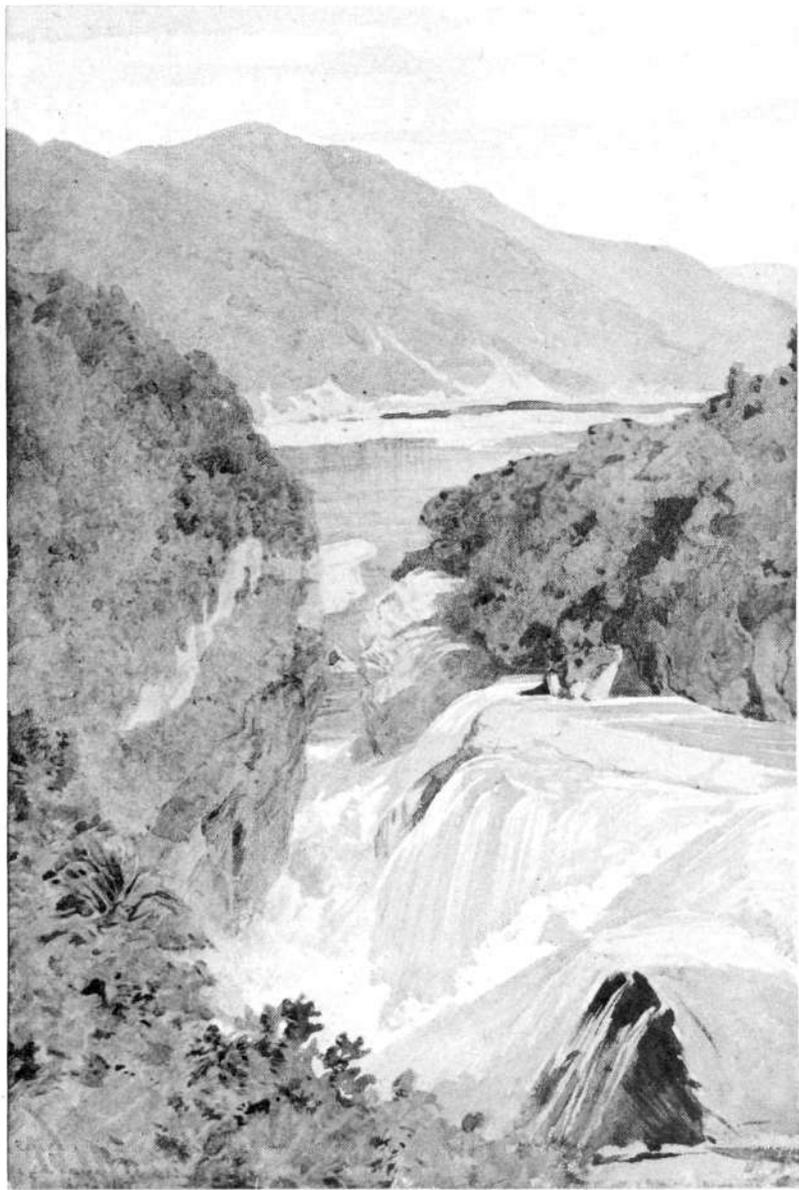
O'BRIEN *Otago Peninsula* 203 x 254

MR & MRS BREMNER, DUNEDIN



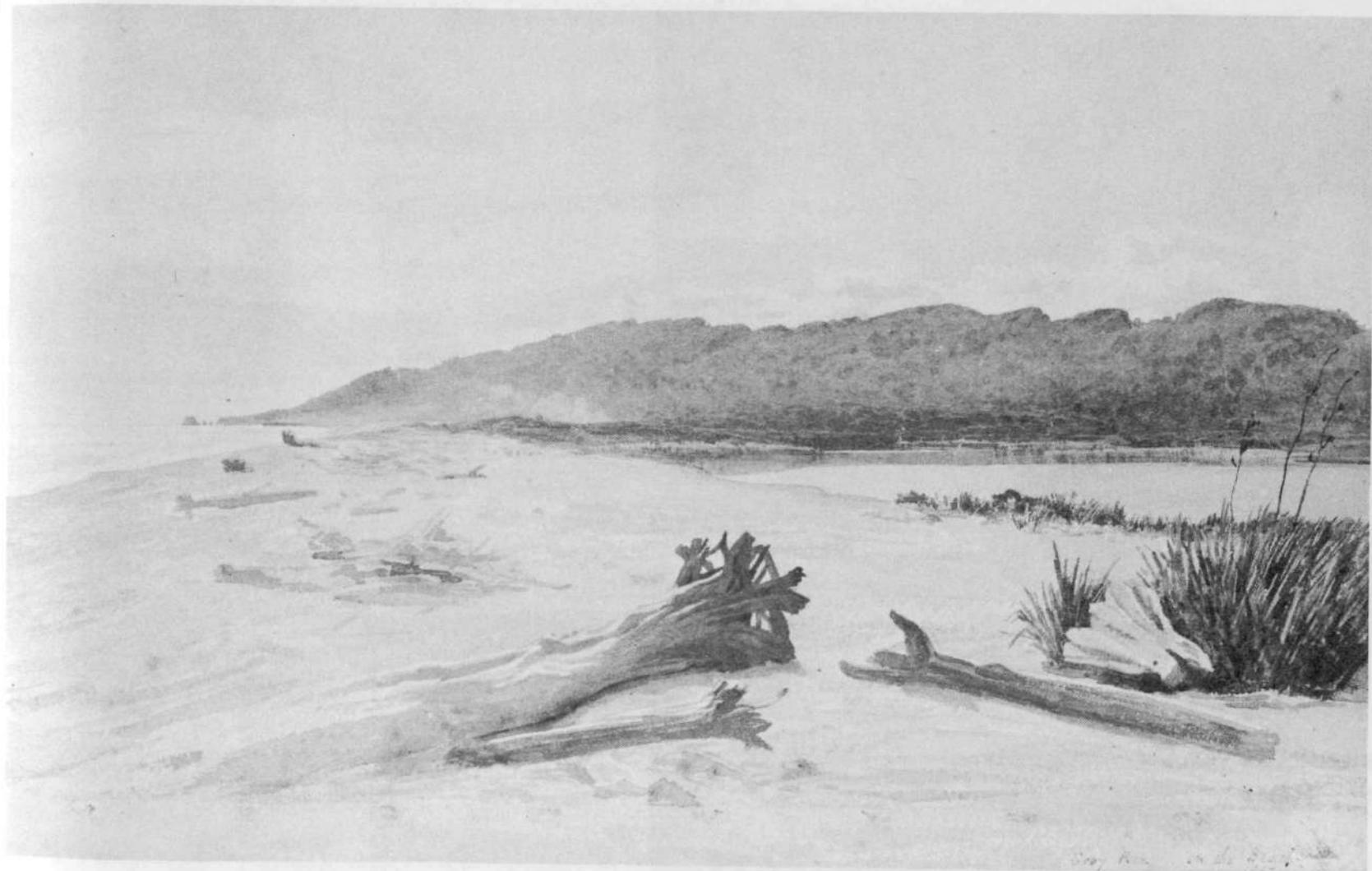
JAMES CROWE RICHMOND *North Head, Auckland Harbour* 242 x 352

NATIONAL ART GALLERY



RICHMOND *Te Reinga Falls on the Wairoa* 1867 340 x 235

NATIONAL ART GALLERY



**RICHMOND** *Lagoon at the mouth of the Grey River* 1862 205 x 325

NATIONAL ART GALLERY



**RICHMOND** *Wanaka, Central Otago* 290 x 535

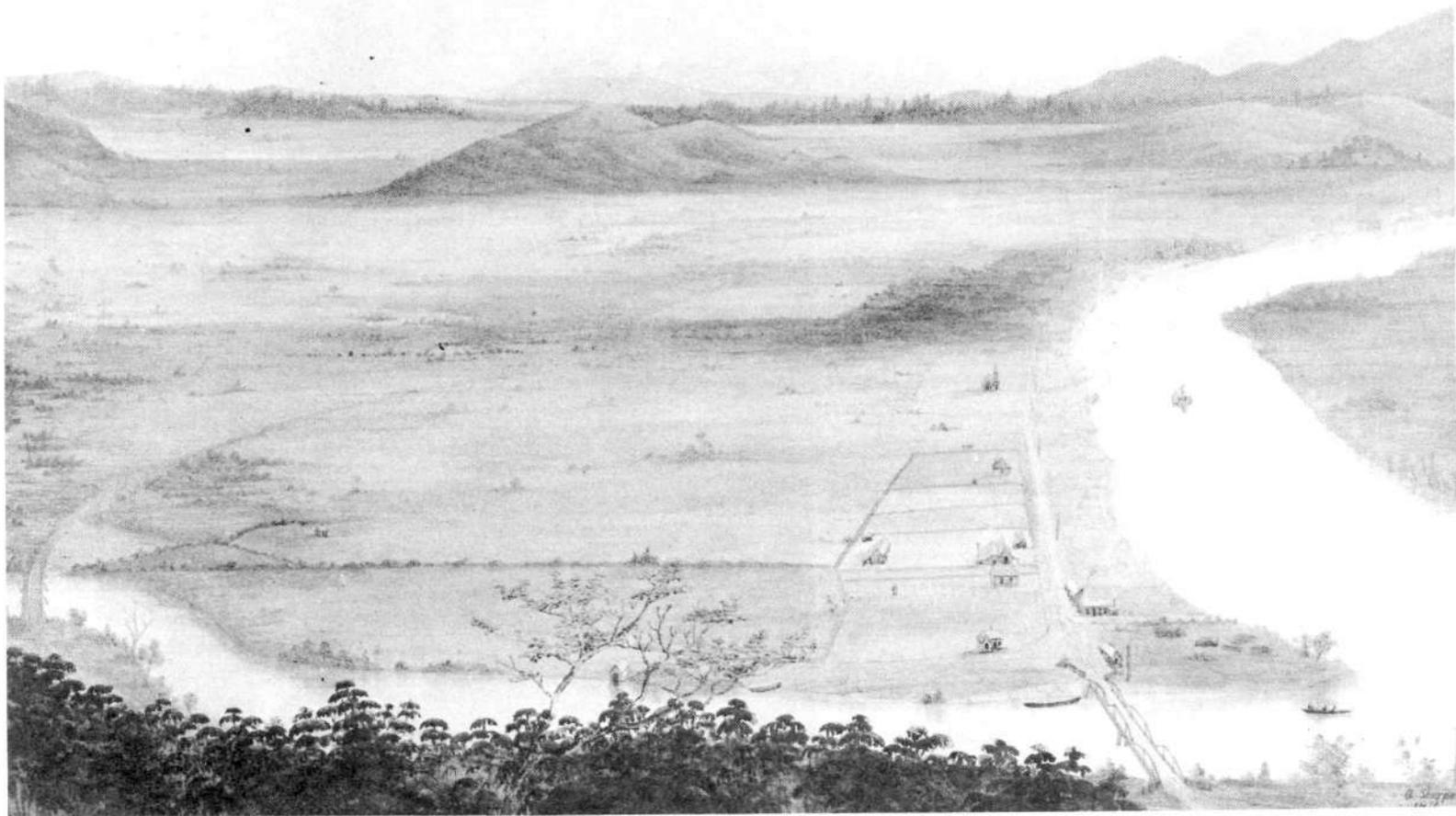
AUCKLAND CITY ART GALLERY



ALFRED SHARPE *A Jam in the Lava Cleft. Hay's Creek Papakura* 635 x 432  
AUCKLAND CITY ART GALLERY

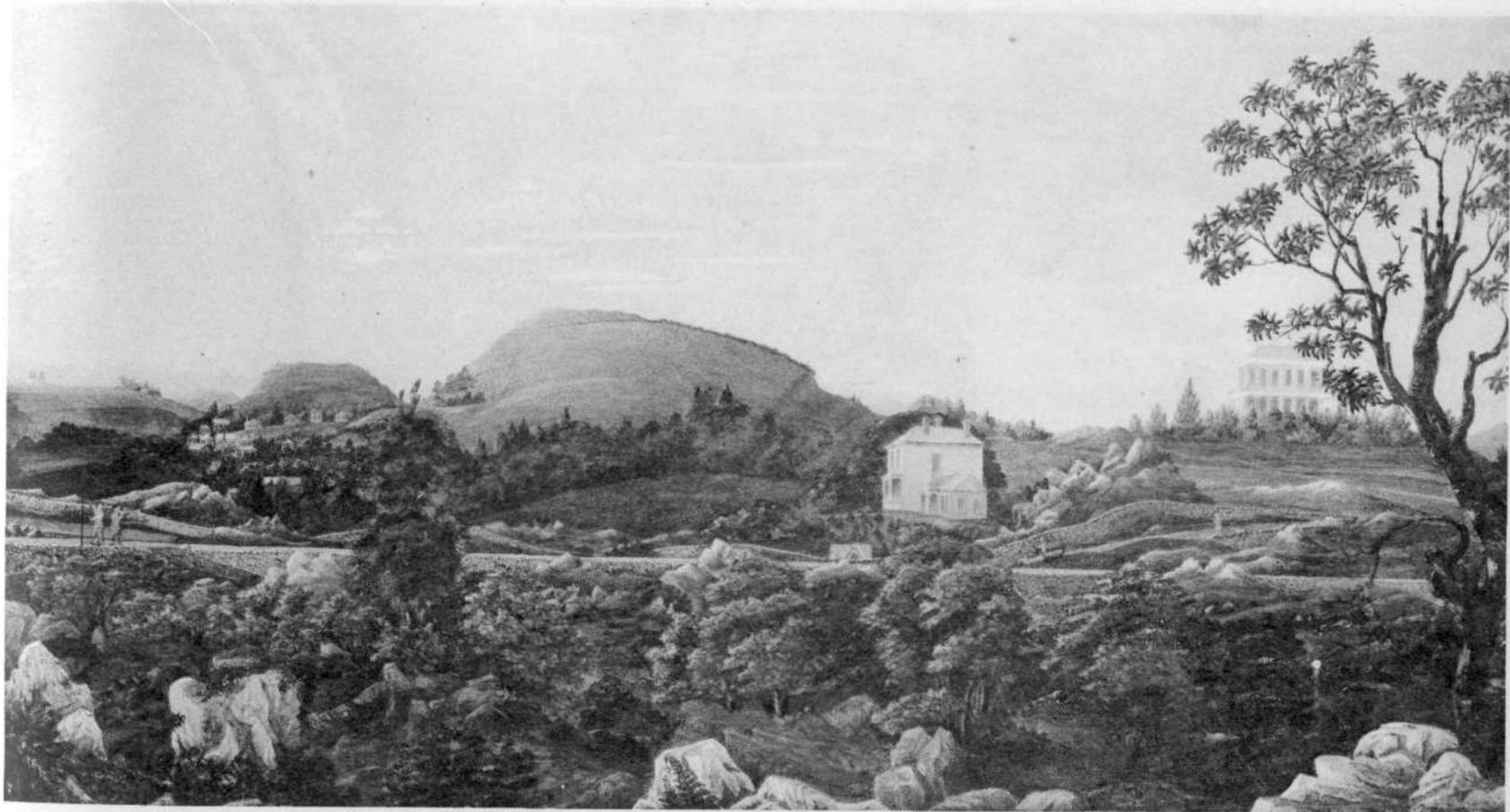


ALFRED SHARPE *A Jam in the Lava Cleft. Hay's Creek Papakura* 635 x 432  
AUCKLAND CITY ART GALLERY



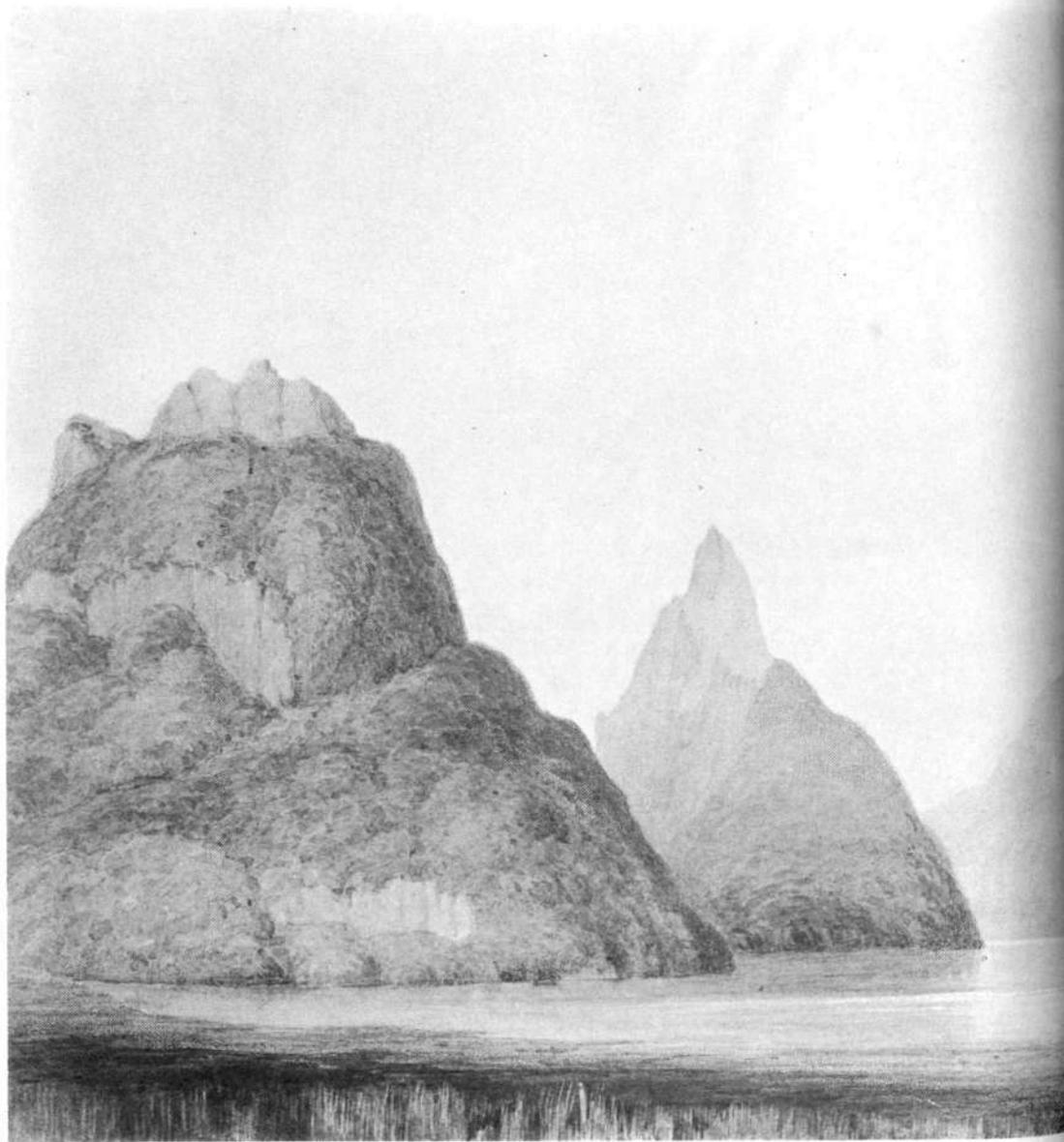
SHARPE *Taupiri Village and Plain looking towards Pirongia* 512 x 702

AUCKLAND CITY ART GALLERY



**SHARPE** *The Environs of Auckland* 355 x 665

AUCKLAND CITY ART GALLERY

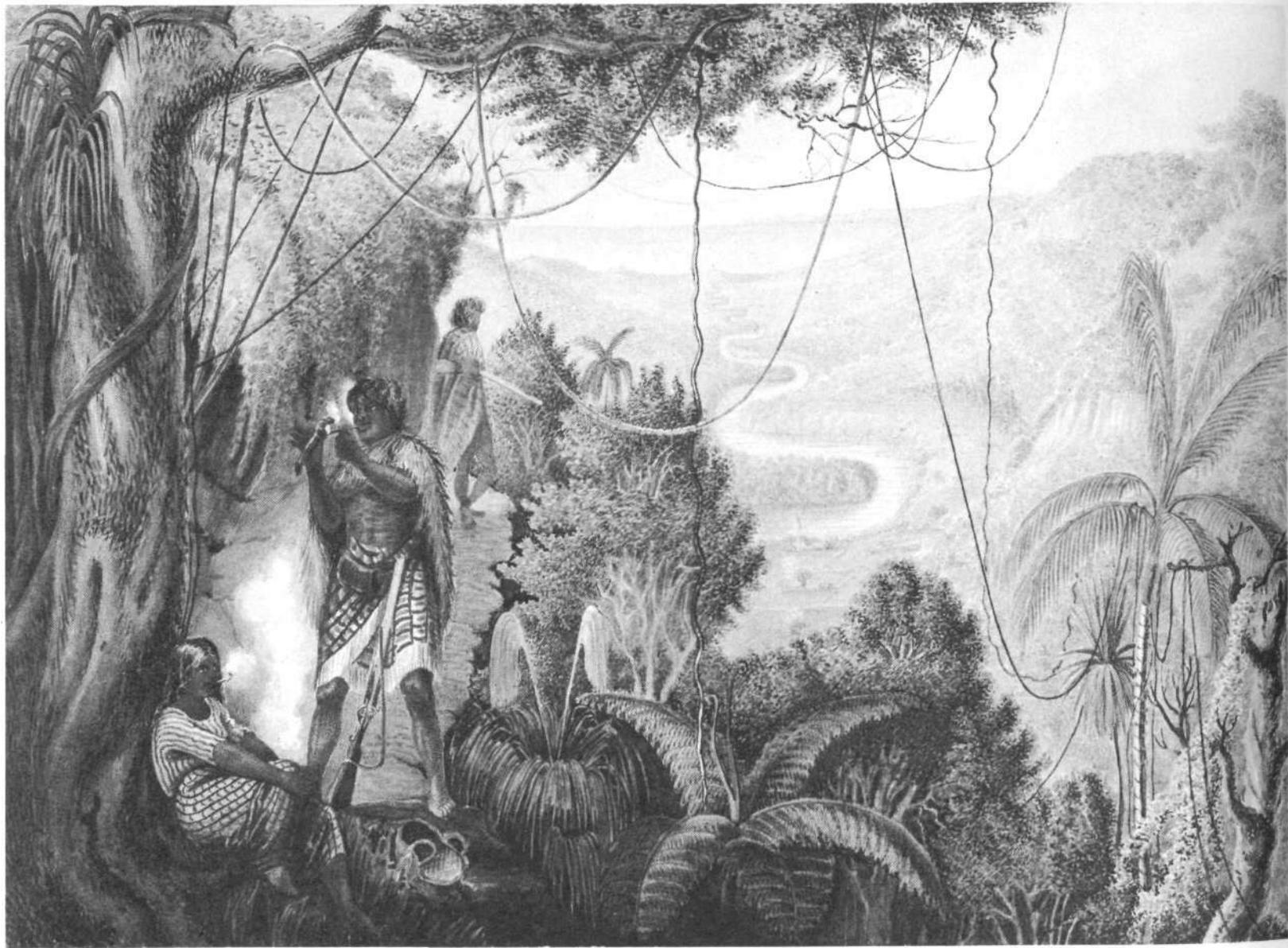


ARTIST UNKNOWN *Milford Sound* (1851) 355 x 890

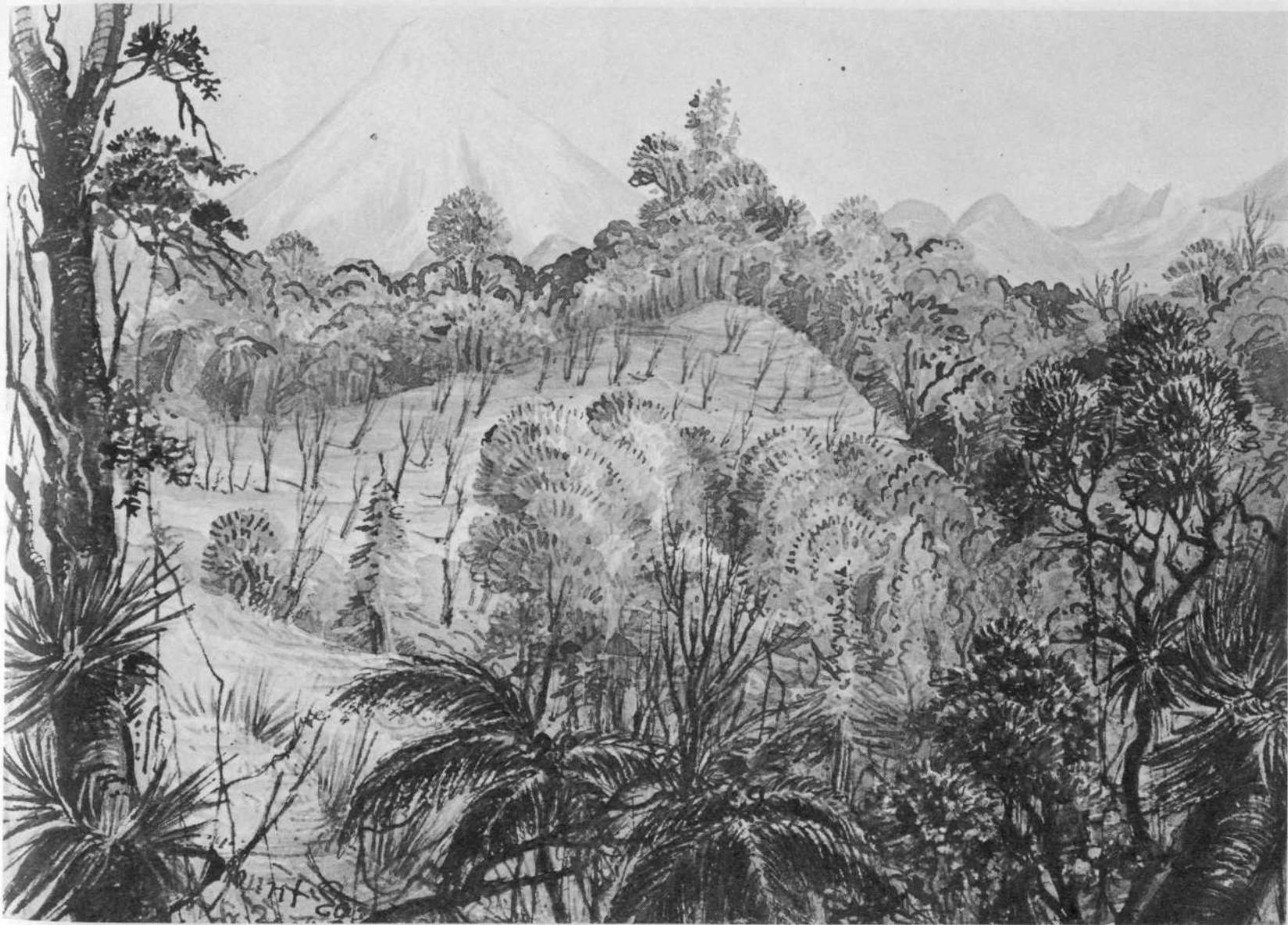
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THE GREAT MOUNTAIN RANGE AS SEEN FROM THE BEACH AT THE MOUTH OF THE GREAT BAY, LORAIN, ALASKA. THE WATERFALL ON THE RIGHT IS THE GREAT MOUNTAIN FALLS.



GUSTAVUS FERDINAND VON TEMPSKY *Scouting Party* (Wanganui 1865?) 254 x 350

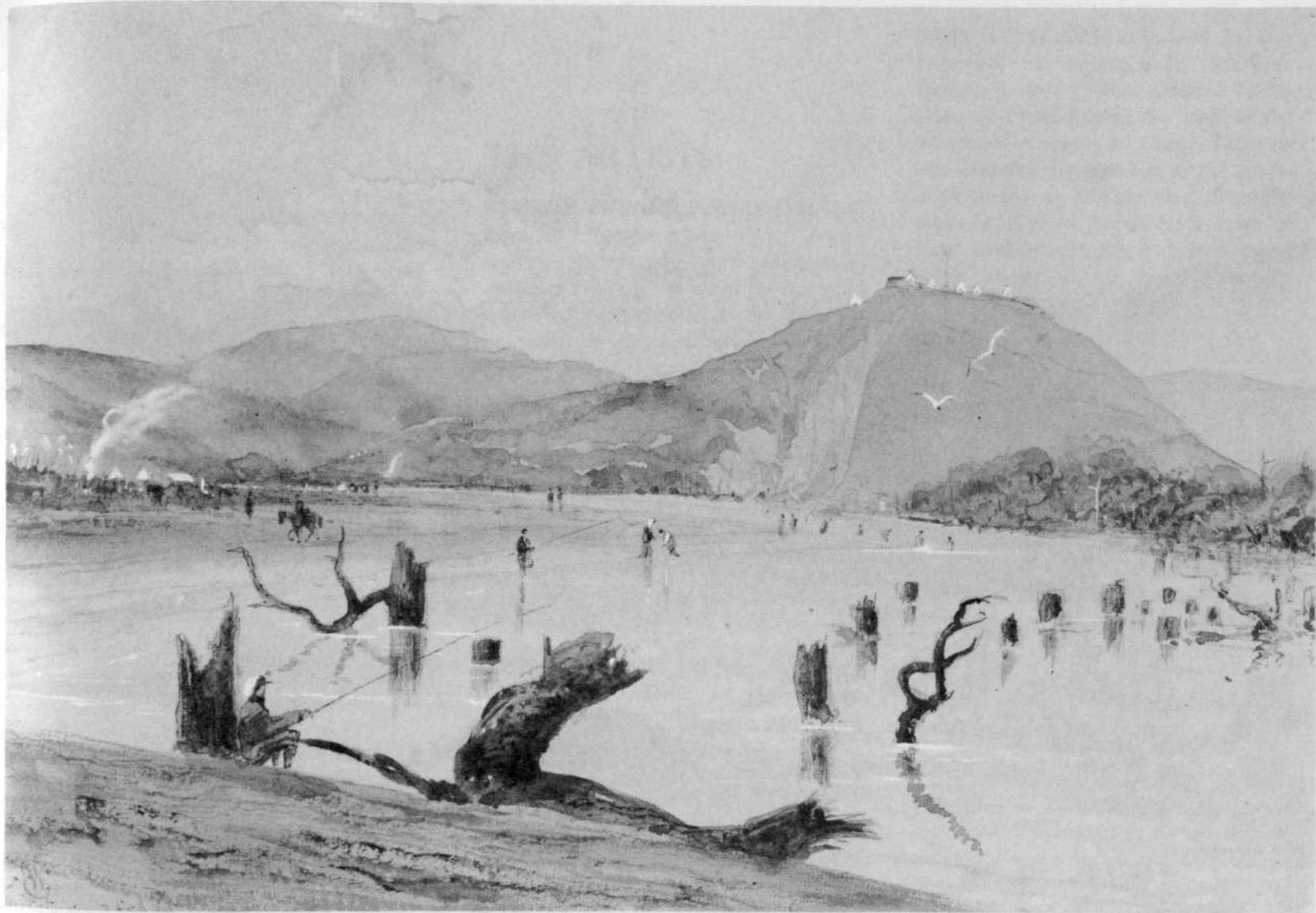


SIR HENRY JAMES WARRE *Mt. Egmont, Taranaki* (1862) 229 x 320  
AUCKLAND CITY ART GALLERY



WARRE *Mt. Egmont, North of Waitara* (1862) 225 x 323

AUCKLAND CITY ART GALLERY



E. A. WILLIAMS *On the Waitotara River* 1865 172 x 250  
AUCKLAND CITY ART GALLERY



WILLIAMS *On the Waingongoro River, Hawera 1865* 177 x 255

AUCKLAND CITY ART GALLERY

## THE ARTISTS

### **GEORGE FRENCH ANGAS 1822-1886**

*Born at Newcastle-on-Tyne, Angas studied lithography and anatomical drawing. In 1843 he went to Australia where he accompanied Governor Grey on some of his explorations. In 1844 Angas visited New Zealand, working largely in the Taupo district. Two years were spent in South Africa, and from 1853, Angas was secretary of the Australian Museum in Sydney. He returned to England in 1861. In 1847, his THE NEW ZEALANDERS ILLUSTRATED and SAVAGE LIFE AND SCENES IN AUSTRALIA AND NEW ZEALAND, were published in London.*

**EDWARD ASHWORTH.** *Ashworth arrived in Auckland in the barque TUSCAN, (October 1842). He painted in Auckland and in the Waikato, 1843-44; in Sydney in the early 1840's. His work suggests that he was a draughtsman.*

**WALTER BOODLE.** *Probably a visitor to New Zealand, living in Auckland and exhibiting with the Auckland Society of Arts 1883-1888.*

**JOHN BUCHANAN 1819-1898.** *Born at Levenside, Dumbartonshire, Scotland, Buchanan came to New Zealand (Dunedin) in 1849, joining the staff of the triangulation survey in Otago. Later he was permanently attached to the geological survey as botanist and draughtsman. In 1880 he published a book on New Zealand grasses, and contributed many papers to the TRANSACTIONS OF THE NEW ZEALAND INSTITUTE.*

**NICHOLAS CHEVALIER 1828-1902.** *Chevalier was born at St. Petersburg, studied art at Lausanne and architecture at Munich. He became naturalised and lived in England, obtaining some important commissions. In 1855 he visited Australia, spending some years there, coming to New Zealand in 1865. In 1866 he was exploring and painting in the South Island: the provincial Government of Canterbury voted him £200 as preliminary expenses for a sketching tour of the Southern Alps. He returned to England in 1868 and exhibited regularly in London and Paris.*

**AUGUSTUS EARLE b.1798-** *Earle was born in England and educated as an artist. From 1815 he lived and painted first in the Mediterranean and then in the United States and for a time in South America, coming to New Zealand in 1827. He spent some months*

*sketching and studying the Maori people from his headquarters at Kororaraka. On returning to England he published his journals in 1832: THE NARRATIVE OF A NINE MONTHS' RESIDENCE IN NEW ZEALAND. At this time Earle was again at sea, as draughtsman on the BEAGLE, which called at New Zealand where he made further sketches.*

**SIR WILLIAM FOX** 1812-1893. *Born in England Fox emigrated to New Zealand in 1842. As editor of the NEW ZEALAND GAZETTE AND BRITANNIA SPECTATOR Fox helped further the interests of the New Zealand Company's settlers. In 1843 he made an extensive exploration of the Wairarapa district. Later the same year, Fox was offered the post of resident agent for the Company at Nelson. In 1845 he established a route between Queen Charlotte Sound and the Wairau, and in 1846 with Brunner and Heaphy, Fox started across country to Rotoiti. In 1850 Fox returned to England as honorary political agent for the Settlers' Constitutional Association. On returning to New Zealand his life was spent in intense political activity. Sometime Prime Minister of New Zealand, he was passionately interested in social reform and in the rights of the Maori.*

**JOHN GULLY** 1819-1888. *Born in Bath, Gully started his career in the designing and draughting department of a foundry.*

*In 1852 he emigrated to New Zealand settling near New Plymouth where he met J. C. Richmond. Later he went to Nelson where he became drawing master at the College. For the last decade of his life he devoted his whole working day to his paintings of New Zealand scenery.*

**SIR JOHN FRANCIS JULIUS VON HAAST, K.C.M.G.** 1822-1887. *Haast was born near Bonn in Germany. He arrived in New Zealand in 1858. For some years he explored and surveyed and in 1868 was appointed director of the Canterbury Museum. He was the first professor of geology and palaeontology in New Zealand, receiving several high honours in the field of science.*

**CHARLES HEAPHY** 1822-1881. *Born in London, son of Thomas Heaphy founder of the Royal Society of Artists. In 1839 he arrived in Wellington in the TORY as artist and draughtsman for the New Zealand Company and in 1841 accompanied the expedition to fix the site of Nelson. In 1842 he visited England, where he published his RESIDENCE IN VARIOUS PARTS OF NEW ZEALAND. In 1843 he returned to New Zealand and farmed at Motueka. He took part in several explorations from Nelson to the headwaters of the Buller, one of these, in 1846, with Fox and Brunner. He was at Coromandel as first goldfields Commissioner in 1852 and in 1853 returned*

*to Auckland. In 1858 he joined the Auckland City Volunteer Company as Lieutenant and later Captain of the Parnell Company and, in 1863, was immediately involved in the Waikato War and promoted to Major. In 1867 he received the Victoria Cross. He was elected M.H.R. for Parnell. In 1870 he resigned from House to become Commissioner of Native Reserves. Appointed Judge of the Native Land Court in 1878. He died in Brisbane.*

**WILLIAM MATHEW HODGKINS** 1833-1898. *Hodgkins was born in Liverpool leaving England for Melbourne in 1858 and coming to New Zealand (Dunedin), in 1860. He travelled widely painting New Zealand landscapes. He was a founder (1876), and president for seventeen years of the Otago Art Society. He was the father of Frances Hodgkins.*  
**JOHN BARR CLARK HOYTE** 1835-1913. *Born in England where he received his artistic training, Hoyte spent some years in the West Indies returning to England about 1860 and coming to New Zealand shortly afterwards. In 1868 he was in Wellington and in 1869 became drawing master of the new Auckland College and Grammar School. In 1876 Hoyte transferred to Dunedin and in 1879 went to Sydney where he died.*

**REVEREND JOHN KINDER** 1819-1903. *Born in London, Kinder arrived in*

*New Zealand in 1855 having been chosen by Bishop Selwyn as headmaster of the proposed Auckland Grammar School. In 1871 he was appointed master of St. John's Theological College, Tamaki; in 1873 the degree of Doctor of Divinity was conferred on him. In 1880 he was appointed examining chaplain, resigning his mastership at St. John's. Kinder was a member of the Society of Artists.*

**GEORGE O'BRIEN** 1821-1888. *O'Brien was born at Dromoland Castle, County Clare, Ireland. At the age of eighteen he was in Australia, crossing to Otago in 1863. He practised in Dunedin as draughtsman and engineer.*

**JAMES CROWE RICHMOND** 1822-1898. *Richmond was born in London, coming to New Zealand in 1851, and settled near New Plymouth. After the Maori War in 1859 Richmond lived in Nelson and Auckland: (sometime editor of the NELSON EXAMINER). Later he joined the Stafford Government as Commissioner of Customs and Stamp Duties, and (informally), as minister for Native Affairs from 1866-69; the last Maori War occurring during his term of office. After nine years in Europe he again returned to New Zealand. He died at Otaki.*

**ALFRED SHARPE.** *Believed to have been an architect's draughtsman. He*

*exhibited with the Society of Artists, Auckland 1873-77, Auckland Society of Arts, 1881-87. In 1888 was listed as a working member of the Society, but did not exhibit.*

**MAJOR GUSTAVUS FERDINAND VON TEMPSKY** 1828-1868. *Born in the Silesian town of Liegnitz. After extensive military experience, Von Tempsky came to New Zealand in 1859 where during the Maori Wars, he led a special corps for bush fighting until his death from a Hauhau bullet in 1868 at Te Ngutu-O-Te-Manu.*

**SIR HENRY JAMES WARRE, K.C.B.** 1819-1898. *Warre arrived in New Zealand in 1861 as commanding officer of the 57th Regiment brought from India for service in the Maori wars, and based on New Plymouth. He left New Zealand in 1865 and completed his military career as colonel of the Wiltshire Regiment, having seen service in foot regiments in the Crimea, India and New Zealand.*

**COLONEL E. A. WILLIAMS.** *Colonel in the Royal Artillery. The Hocken Library (Dunedin) holds a sketch book containing approximately 90 water-colours, views painted during the Maori Wars, 1864-66, of localities mainly around Auckland, Tauranga, Waikato and Taranaki.*