

# TIRO

Views from the Past

# HANGA

An exhibition of paintings from the Fletcher Trust Collection

# WHĀNUI



HABITANTS DE LA NOUVELLE-ZÉLANDE.

1 Singhi-cho-Che Kihlahi 2 Tani-cho-Che Kowera 3 Vêve de Tani 4 Jeune femme

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Te Kōngahu Museum of Waitangi

*15 April — 15 September 2017*

Peter Shaw

# Foreword

On Waitangi Day, 6 February 2016 the Te Kōngahu Museum of Waitangi opened to the public with the permanent exhibition *Ko Waitangi Tēnei; This is Waitangi*. Among the 500 taonga and images on display is the painting *Hongi and Waikato* (1820) attributed to John Jackson, a work that had been purchased by the Fletcher Trust for its collection in 2009.

As the result of our contacts with the Museum of Waitangi at the time of the inaugural exhibition, the idea was formed of a joint exhibition at some time in the future. The intention was to display paintings in the Fletcher Trust Collection relevant to the North. In particular, it was viewed as an opportunity to show the rarely seen lithographs made after visits by French explorers to the Bay of Islands in the 1820s. This exhibition, *Tirohanga Whānui; Views of the Past* is the result.

The exhibition does not pretend to be comprehensive but rather a display of images of the North assembled over many years by what is one of the few surviving corporate collections in this country. Founded in 1962, the Fletcher Trust Collection, as it has been known since 2000, is hung in the offices of Fletcher Building at Penrose, Auckland and in Government Houses in Auckland and Wellington. Paintings from the collection have been widely seen in nationally touring exhibitions and are regularly loaned to public art galleries throughout the country.

The set of Duperrey lithographs was purchased by Sir James Fletcher and

George Fraser in 1979. Since then other lithographs and paintings have been added to the collection and are now on view to the public in this exhibition and accompanying catalogue. These include the very first paintings purchased by the Fletcher Collection, in 1962; four Coromandel watercolours by J.B.C Hoyte. Also here is what is certainly the first oil painting ever made in New Zealand of a New Zealand subject, William Hodges' *Dusky Bay* (1773) which was purchased by the Trust in 2015. We are grateful that the Waitangi National Trust has allowed its two watercolours by John Kinder and Alfred Sharpe to be displayed with our own paintings.

The Fletcher Trust is pleased to provide this catalogue as a means of increasing viewers' understanding and enjoyment of the exhibition. It is also a record of a significant event.

The notes on the paintings have been written by Fletcher Trust Art Curator Peter Shaw with visitors to the exhibition in mind. They bring to life events and circumstances from the past in the hope that the information contained in them can inform our view of who we are today. Our history is an ever-present reality, as concerns expressed in the work of more recent painters included in the exhibition clearly indicate.



**Angus Fletcher**  
Chairman, The Fletcher Trust

## William Hodges — *Dusky Bay, New Zealand*

This small painting is believed to be the first oil painting ever made in New Zealand of a New Zealand subject.

It was most likely painted en plein-air from the deck of Captain Cook's ship, the *Resolution*, which arrived at Dusky Bay on 25 March 1773 on his second voyage to New Zealand. On finding their first anchorage unsuitable, Cook and his first lieutenant, Pickersgill, set out in separate boats to find a better one. The following day the sloop was moved over to a small creek where it was moored head and stern close to the shore of what was then named Pickersgill Harbour, on the S.E. side of the bay. Here the *Resolution* was to remain until 11 May.

Bush was cleared to make an observatory and a forge for ironwork, tents were set up for sail makers, even a small brewery established using cauldrons in which local plants were boiled to make a palatable drink for the labourers. Boats were sent out on daily fishing expeditions and to carry out the accurate charting of the Sound.

The work is painted on a piece of pine, probably an off-cut from the ship's carpenter's workshop. It is testimony to what Johann Reinhold Forster, the ship's pastor

and a naturalist described as the flourishing of the polite arts in Dusky Bay: "*the romantic prospects of this shaggy country lived on the canvas in the glowing tints of nature, who was amazed to see herself so closely copied.*"

The artist William Hodges had been engaged by Cook to make topographical records of places visited. In this work, Hodges has done much more than that. While the foreground is minutely detailed and finished, the depiction of the hills and mountains of the middle ground as well as the sky is much freer. The agitated treatment of the clouds and the freedom of painterly brushstrokes with which the mountains are depicted seem to anticipate the naturalism of later artists such as Constable.

The tiny brushstrokes used to delineate so precisely the Māori figures in the right foreground and the sailing boat to the left of the island show that this is a finished painting made on the spot, not a mere sketch.

The red-jacketed figure standing and pointing in the largest boat is unlikely to be a Māori chief wearing a coat given by Cook, as had earlier been believed. It is rather Lieut. Richard Pickersgill himself, directing an exploratory expedition.



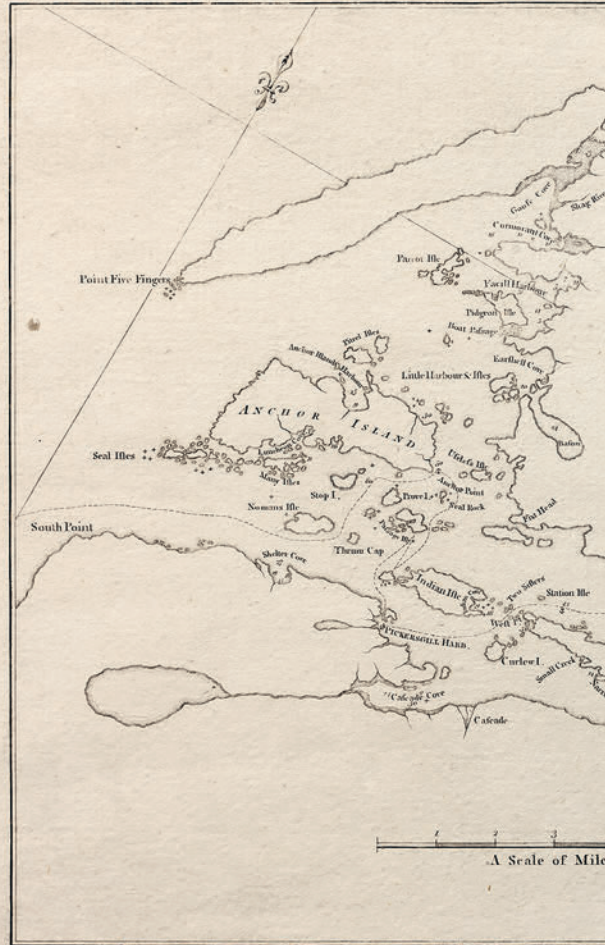
William Hodges 1744–1797  
*Dusky Bay, New Zealand 1773*  
Oil on board  
200 × 250mm

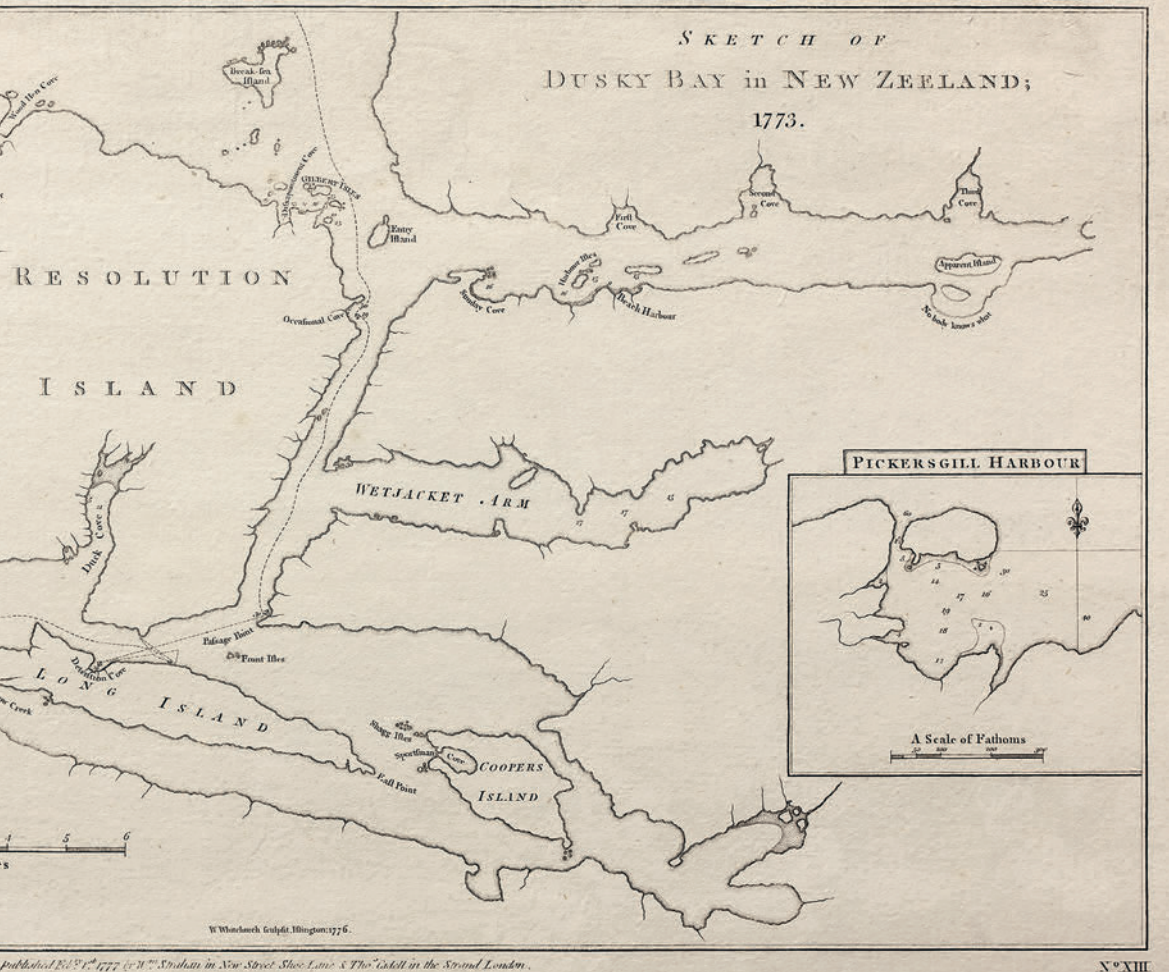


## *Sketch of Dusky Bay in New Zealand*

Lieutenant Pickersgill described the anchorage he had found in terms that convey his happiness at being back on land after a long sea voyage: “one of the most enchanting little Harbours I ever saw... surrounded with high Lands intirely cover’d with tall shady trees rising like an amphitheatre; and with the sweet swelling Notes of a number of Birds made the finest Harmony.” So the *Resolution* was manoeuvred into what has been known ever since as Pickersgill Harbour.

Cook and his men explored Dusky Sound until 11 May 1773 when they left in their thoroughly cleaned and re-rigged ship. Some of their other activities are recorded in the names of various locations: Luncheon Cove, Sportsman’s Cove, Sunday Cove, Detention Cove. Near Apparent Island appears a presumably unexplored area which bears the name “Nobody knows what.”





*Sketch of Dusky Bay in New Zealand 1773*  
published February 1st 1777 by William Strachan in New Street Shoe Lane  
and Thomas Cadell in The Strand, London

No. XIII  
W.W. Whitchurch, sculpit.  
Islington 1776

Attributed to:

## John Jackson — *Hongi and Waikato*

On 2 March 1820 the two Ngāpuhi chiefs Hongi Hika and his nephew, Hohaia Parata Waikato, left the Bay of Islands on the whaler *New Zealander* to visit England in the company of the missionary Thomas Kendall. He took the two chiefs to Cambridge where they stayed with Professor Samuel Lee to whom they gave valuable assistance in his preparation for the Church Missionary Society of the book *A grammar and vocabulary of the language of New Zealand*.

Although Hongi's health was seriously affected by the climate, he was well received in London society, being much admired for his princely bearing and interest in British military organisation. He was soon to convert many of the gifts showered upon him into cash, buying muskets and powder with it. After some delay Hongi and Waikato were able to meet King George IV, who presented them with a suit of chain mail armour and more guns. The two chiefs returned home in July 1821 and in less than two months Hongi had embarked on the prolonged campaign of death and destruction with which his name is inextricably linked to this day.

While in London the two chiefs were painted by John Jackson RA, a prolific portraitist whose sitters had included the Duke of Wellington and some noted Wesleyan ministers. It is believed that this unsigned double portrait was a commission from the Church Missionary Society, owners of the work until 1993.

This is not a painting in the 'noble savage' genre. Instead the artist has gone to some pains to employ his considerable talent in depicting his two subjects as characterful individuals. By cloaking them in a dramatically conceived but undefined space these rangatira appear both powerful and mysterious. Even today the painting evokes the sense of awe with which British people including the artist himself must have regarded them.



Attributed to John Jackson 1778–1831

*Hongi and Waikato*

Oil on canvas

410 × 325mm

# Ambroise Tardieu

## — *Weopons, Implements and Utensils*

This image and the following seven were published in 1826 in Paris by Arthus Bertrand as part of the eight volume atlas *Voyage autour du Monde*. It records the voyage to the South Seas during the years 1822–1825 of the corvette *La Coquille* under the command of Louis-Isidore Duperrey (1786–1865) and his deputy Jules Dumont d'Urville.

The purpose of the voyage was not primarily one of discovery but rather to add to hydrographic, botanical and ethnographic knowledge particularly of New Guinea and the Caroline Islands. *La Coquille* visited the Bay of Islands, New Zealand, between 3 and 17 April 1824. On board as draughtsman was an eighteen year old unpaid civilian, Francois-Louis Le Jeune, whose sometimes awkward watercolours were later revised by Antoine Chazal. They were then entrusted to the engraver Ambroise Tardieu, an employee of the French Government.

Of the twenty eight implements assembled into an elegantly balanced composition by Chazal, only five were drawn by Le Jeune and the rest by unknown artists. It is likely that these objects were brought by Duperrey back to France where drawings were made of them.

This image shows greenstone, bone and wooden carved weopons, implements and musical instruments. There are two axes, a patu, a fork made from a bone of Korokoro, chief of Kahuwera, three mere (clubs), an oar, a feeding tube, four flutes, a comb, four fishhooks, two carved waka huia, a kumete or bowl, a bailer, a tiki, earrings and a carved stick.



NOUVELLE-ZÉLANDE.

- |  |                                      |
|--|--------------------------------------|
| 1. Hache en Tale vert.                           | 15. Entonnoir en bois.               |
| 2. Herminette en Serpentine.                     | 16. Bâton d'un Chef.                 |
| 3. Casse-tête d'os de Baleine.                   | 17. Hameçons.                        |
| 4. ——— en Serpentine.                            | 18 et 19. Coffres en bois.           |
| 5. ——— en bois dur.                              | 20. Peigne.                          |
| 6 et 7. Mallets pour battre la racine de gingée. | 21. Ornement en Serpentine.          |
| 8. Bouche en os humain.                          | 22. Prodant d'oreille en Serpentine. |
| 9. Dague.  | 23. Fétiche en Serpentine.           |
| 10 et 11. Flûtes en bois.                        | 24. Ornement d'oreille en bois.      |
| 12. Flûte en os humain.                          | 25. Bassin en bois dur.              |
| 14. Dent de Requon, servent d'Amulette.          | 26. Escabe à main.                   |

Chazal delin<sup>t</sup>.

De l'Imprimerie de Renard.

Ambroise Tardieu sculp<sup>t</sup>.

Ambroise Tardieu 1788–1841 (engraver)  
 Drawn by Antoine Chazal 1793–1854  
 Plate 40 from the atlas: Voyage around the World  
*Weapons, Implements and Utensils* 1826  
 Hand-coloured engraving  
 555 × 340mm

## Ambroise Tardieu

### — 1. *Native house* 2. *Plan of this house* 3. *Tomb* 4. *Idols*

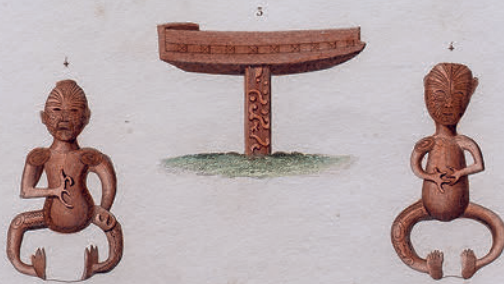
A contemporary description of this whare by the collector of botanical specimens and ship's surgeon, René Primevère Lesson is quite at variance with its clean and tidy appearance in Tardieu's engraving:

*"Their dwellings, instead of being spacious and airy, which would be a disadvantage in a country lashed by tempests of the southern hemisphere, are small and low, and their villages or hippahs (pa) are never situated on the plain, where they could be attacked in a surprise raid, but are always on the topmost points of steep hills and cliffs, places with difficult approaches.*

*These huts are lairs which can be entered only by crawling on hands and knees, and the families they shelter sleep pell-mell on the straw in a very restricted space, where the breathing of several people easily maintains the warmth necessary to prevent outside cold from entering. Inside there is no furniture, with the exception of a few finely carved chests and a few red wood vases, covered with patterns..."*

Lesson also writes of a visit that he and M. de Blossville, one of the ship's junior officers, made to Orokaoua-ipah (Orokawa) across the bay on the peninsula opposite Kahuwera where they *"...came across a carved chest, painted red and supported four feet above the ground by four posts."* Inquiries made of a native as to its purpose only elicited the request that they leave the spot immediately since the monument covered a grave. Lesson commented that there are few such mausoleums *"...as few New Zealanders ever died of old age in the bosom of their families, what with their warlike habits and their cannibalism!"*

Such descriptions reveal the opinions of an educated European man who could not help but betray his own inherent sense of cultural superiority over those he is describing. This is further exemplified by the use of the term 'idols' as the title of one of the images.



NOUVELLE-ZÉLANDE.

1. Maison des Natives.  
2. Plan de cette Maison.

3. Tombeau.  
4. Idoles.

*Duperrey et Chazal delin.*

*De l'Imprimerie de Bâtonnet.*

*Ambroise Tardieu sculp.*

Ambroise Tardieu (1788–1841) (engraver)  
Drawn by Louis Isidore Duperrey (1786–1865) and Antoine Chazal (1793–1854)  
Plate 41 from the atlas: Voyage around the World  
1. Native house 2. Tomb 3. Plan of this house 4. Idols  
Hand-coloured engraving 1826  
555 × 340mm



## Ambroise Tardieu

— *Waianiwaniwa waterfall near  
the village of Kerikeri*

The French title *Cascade de Fanafaoua* barely conveys the real name of the beautiful single-drop waterfall. Waianiwaniwa translates as “waters of the rainbow”. The falls were visited on 5 April 1824 by Lesson and a party of others, probably including the artist Le Jeune, who may have depicted himself as the seated figure in the foreground.

Nearby, at Kororipo pā, across the river from the Mission House at Kerikeri, lived “*the famous Shongi*” as Lesson and others called Hongi Hika. It was from here that Hongi had during recent years assembled canoes and warriors before embarking on the musket raids which had made Ngāpuhi feared throughout the upper part of the North Island.

The French party was greeted at Hongi’s pā with a haka whose ferocity drew forth some of Lesson’s most expressive prose:

*“It was a sight to see – these ferocious islanders rolling their flashing eyes rhythmically, the eyeballs turning in the sockets so that only the whites could be seen, while their choked voices throbbed and sobbed or roared like those of tigers . . . Shongi smiled gently at this hymn of triumph, the notes of which he had many times heard mingled with the cries of enemies massacred at his orders and roasted by his tribesmen.”*

Another in the visiting party was the aristocrat Jules-Alphonse-René Poret, Baron de Blosserville, at that time a junior officer, who wrote of the falls, “*. . . behind the screen of water which shoots out, the rock forms a deep cavern the sombre colour of which contrasts in an extraordinary way with the whiteness of the spray. The natives claim that the lower basin cannot be sounded and they make a god of the rainbow which is often seen above the cascade.*”



CASCADE DE PANAPAOTUA PRÈS DU VILLAGE DE KIRIKIRI.

Ambroise Tardieu 1788–1841 (engraver)  
Drawn by Jules Louis Le Jeune, fl. 1804–1851  
and Antoine Chazal 1793–1854

Plate 42 from the atlas: Voyage around the World  
*Waianiwaniwa waterfall near the village of Kerikeri* 1826

Hand-coloured aquatint

555 × 340mm

# Ambroise Tardieu

## — *Establishment of the English Missionaries at Kerikeri*

The French party stayed at Kerikeri on the night of 9 April 1824 after their visit to Rangihoua earlier in the day.

At the centre of the picture is the Mission House built only two years earlier on land granted to Rev. Samuel Marsden by Hongi. Here, using logs transported by raft to Kerikeri from Kawakawa and Waikare, then made into planks by Māori sawyers, missionaries worked with Māori carpenters. The house was first occupied in 1821 having taken two years to build. In this careful composition there is no longer any sign of the temporary buildings which had earlier been supplied to the missionaries by Hongi.

Jules de Blosseville described the scene in a manner that conforms well with Le Jeune's drawing:

*“The six houses are wooden and white washed. The one where the minister and several others live is very elegantly built. They are all surrounded by an eight foot wall. A solid gate, always kept closed by a big lock, prevents the natives from getting in to steal the plants growing nearby. The houses are also enclosed and palisaded, but the fields are unprotected by any palisade.”*

Having so recently been treated to Hongi's frightening hospitality just across the river it is perhaps little wonder that security was uppermost in his mind as de Blosseville described the Church Missionary Society's Kerikeri headquarters.



ÉTABLISSEMENT DES MISSIONNAIRES ANGLAIS A KERIKERI,  
(Nouvelle-Zélande.)

Jules Louis Le Jeune del.

Re. l'Imprimerie de Rimond

Ambroise Tardieu sculp.

Ambroise Tardieu 1788–1841 (engraver)  
Drawn by Jules Louis Le Jeune, fl. 1804–1851  
and Antoine Chazal 1793–1854  
Plate 43 from the atlas: *Voyage around the World*  
*Establishment of the English Missionaries at Kerikeri 1826*  
Hand-coloured aquatint  
555 × 340mm

## Ambroise Tardieu

— *Inhabitants of New Zealand* 1. Hongi,  
chief of Kerikeri 2. Touai, chief of Kahouwera  
3. Brother of Touai 4. Young woman

Here the artists have treated these inhabitants of a strange country in much the same way as botanical specimens might be; arranged, numbered and titled. In Le Jeune's original the three male figures are drawn closer together, gesticulating as though in lively conversation. In the engraving only Touai (Tuai or Tuhi) gestures, somewhat stiffly.

Hongi Hika visited *La Coquille* two days after the ship arrived in the Bay of Islands. His escort performed a haka, the first the ship's crew had ever experienced, which thoroughly terrified them. Lesson described in some detail how Hongi had won the approbation of the first missionaries by feigned gentleness and studied courtesy; how he was taken to England by Thomas Kendall but turned against him following the Church Missionary Society's failure to provide him with powder and muskets: "*Warlike and fierce he thirsted to extend the field of his domination and gave himself with all the energy of his savage passions to this instinct for the perpetual warfare waged among the different tribes.*"

Touai, again in European dress and fluent in conversational English, was one of Hongi's allies during some of the wars however he was described by Lesson as a mediocre warrior, not much thought of outside his own pā. His elder brother Korokoro, Hongi's equal and rival in bravery, had died while Touai was in England. Touai only succeeded him because a second brother had been killed at Pāroa in the interim. Touai himself died only six months after *La Coquille* left.

The fourth brother, Te Rangi, represented here cloaked and seated was, according to Lesson, "*... a rather insignificant personage who was nevertheless respected for his family background, as his ancestors had been arikis or high priests.*" Apparently he rarely left *La Coquille*, preferring to remain on board to supervise the prostitution of enslaved women in exchange for gunpowder and axes.

The unknown young woman in a woven flax cape and tagged skirt was in some versions of this engraving said to have been eighteen years old.



Ambroise Tardieu 1788–1841 (engraver)  
 Drawn by Jules Louis Le Jeune, fl. 1804–1851  
 and Antoine Chazal 1793–1854  
 Plate 44 from the atlas: Voyage around the World  
*Inhabitants of New Zealand* 1. Hongi, chief of Kerikeri 2. Touai, chief of Kahouwera  
 3. Brother of Touai 4. Young woman 1826  
 Hand-coloured engraving  
 555 × 340mm

## Ambroise Tardieu

### — *Canoe of the inhabitants of New Zealand*

This was a sight that must regularly have greeted the returning French party as it came and went from Pāroa Bay where *La Coquille* was anchored. Behind the waka the pā Kahuwera rises up, like Rangihoua (with which it has sometimes been confused) it is sited on a steep hillside above the sea.

Le Jeune's original watercolour was dated 10 April 1824, the day on which the party returned from Kerikeri as described by de Blossville (see Plate 43). It was titled "*Inhabitants of New Zealand with a view of their fortified stronghold or Hippih*". This was altered to the present title when Chazal tidied the watercolour. While some details remain the same, he significantly altered the originally more lively grouping of people in the waka, removing their facial moko and simplifying the carving on the taurapa (stern post) in the process.

On the left of the waka is the distinctive figure of Touai, chief of Kahuwera, identifiable by his European dress for which he clearly had a penchant (see also Plate 47) including top hat and a pipe. Among the fifteen on board are two paddlers and a woman with a baby strapped to her back, also holding a paddle, and two others with inclined heads whose arms are identically crossed over their upper bodies, perhaps performing a waiata.



PIROQUE DES HABITANTS DE LA NOUVELLE-ZÉLANDE.

*Leprieux et Chazal del.*

*De l'Imprimerie de Roussel.*

*Ambroise Tardieu sculp.*

Ambroise Tardieu 1788–1841 (engraver)  
Drawn by Jules Louis Le Jeune, fl. 1804–1851 and Antoine Chazal 1793–1854  
Plate 45 from the atlas: *Voyage around the World*  
*Canoe of the inhabitants of New Zealand* 1826  
Hand-coloured aquatint  
555 × 340mm



# Ambroise Tardieu

## — *Inhabitants of New Zealand*

### 1. *Etinou* 2. *Taifanga*

Here Chazal has combined two of Le Jeune's originally separate images. Etinou wears two gold coins as an earring. In the original watercolour, she is shown with scars on her shoulder and chest, probably from inflicting herself with wounds with a shell during mourning. Judging by an inscription of Le Jeune's, Etinou appears to have been a girl known to the crew as Nanette. This is corroborated by Lesson who wrote in his journal: "*One of the young girls, called Nanette by the sailors, who was noted for her constant gaiety and vivacity, was the boldest of all and the least hesitant about plunging into the water.*"

Taifanga (Taiwhanga), a Ngāpuhi chief from Kaikohe, and the missionary Thomas Clarke were passengers on board *La Coquille* on its voyage from Port Jackson (Sydney). In Le Jeune's original watercolour he is wearing an army great coat and there is a feather attached to the crown of his helmet.

Lesson relates that when the ship first dropped anchor behind Moturua on

3 April 1824 (a location soon changed to Paroa Bay on Touai's advice) the alarmed Taiwhanga kept on shouting 'Danger! Shipwreck!' at the sight of such a large vessel resting calmly in ten fathoms over a bottom of sandy silt.

*La Coquille* was immediately "*invaded by wave upon wave of Islanders*". According to d'Urville, having been away from home for fifteen to eighteen months, Taiwhanga was overcome at the sight of his parents and friends. "*I should try in vain to describe the proofs of affection and sensitiveness which this poor lad gave on this occasion. For more than an hour his heart was bursting with emotion and tears of tenderness flowed from his eyes.*"

In January 1838 the missionary Rev. R. Wade stayed a night at Taifanga's home. By that time this former warrior alongside Hongi (Wade refers to him as being "among the foremost of the bloodthirsty") had been baptized, taking the name of Rawiri, or David, and was a consistent Christian.



Ambroise Tardieu 1788–1841 (engraver)  
Drawn by Jules Louis Le Jeune, fl. 1804–1851  
and Antoine Chazal 1793–1854  
Plate 46 from the atlas: *Voyage around the World*  
*Inhabitants of New Zealand* 1. *Etinou* 2. *Taifanga* 1826  
Hand-coloured engraving  
555 × 340mm

# Ambroise Tardieu

## — *New Zealand chiefs*

### 1. *Touai* 2. *Another chief*

Chazal has combined two distinct images chosen from Le Jeune's original drawings. The subjects are Touai, chief of Kahuwera, and another unnamed chief. Lesson's account described Touai in detail:

*Before long a native in European dress came on board. He spoke English having spent some time in England where he and the chief Terri (Titere) had been taken by the brig Kangaroo, and he introduced himself to us. Toui, brother of the famous Korokoro, whom he had succeeded as chief of Kaouera i-pah (Kahouwera) was the bearer of numerous English and American certificates which testified to the service he had rendered to various navigators, and from that moment on he was everybody's pet... he persuaded us to shift anchorage and to go closer to his fortified village or i-pah. He was a man of medium build, about thirty years old, with an elegantly tattooed face; his manners were common and very stiff in the European dress he wore when with us."*

In 1818–19 through the auspices of the missionary Thomas Kendall the young chiefs Touai and Titere, preceding Hongi and Waikato by two years, had travelled to

visit the linguist Professor Samuel Lee at Cambridge University where they assisted him in the preparation of his work on Māori vocabulary and grammar.

D'Urville, writing his own account published in 1831 of the 1826–29 voyage of L'Astrolabe, had this to say of Touai:

*"Although Touai had taken much greater pains than Shongui (Hongi) to imitate the manners and the general appearance of Europeans, at bottom he had not benefited any more from his trip to England, so far as principles were concerned. He was just as addicted as any of his compatriots to the tastes, customs and superstitions of his land. Only being more skillful, more ingratiating and more determined to pay court to Europeans, Touai took the greatest care to disguise his conduct and feelings under the outward signs of civilization, and this savage had all the sagacity characteristic of a professional courtier. Thus throughout our stay in Paroa Bay we had nothing but praise for his behaviour and even for his acts of kindness. Always guided by his one motive, he hoped to obtain from us a lot of powder and muskets."*



Ambroise Tardieu 1788–1841 (engraver)  
Drawn by Jules Louis Le Jeune, fl. 1804–1851  
and Antoine Chazal 1793–1854  
Plate 47 from the atlas: *Voyage around the World*  
*New Zealand chiefs* 1. *Touai* 2. *Another chief* 1826  
Hand-coloured engraving  
555 × 340mm

## A. St Aulaire

### — *The corvette L’Astrolabe falling suddenly on reefs in the Bay of Plenty, New Zealand*

This lithograph records a popular subject of the time – that of a small sailing ship at the mercy of tempestuous seas. Negotiating these threatening conditions called on all the skills of the crew as many diaries confirm.

The history of the corvette *L’Astrolabe* is complex. First launched at Toulon in 1811 as *Ecurie* she was a horse transport vessel of 380 tons. In 1813 she was transformed for the transportation of men and ammunition and renamed *La Coquille*. After further refurbishment for survey voyages she sailed in August 1822 under Duperrey on her first extensive voyage to the South Seas, returning in 1825.

In March 1826 *La Coquille*, now renamed *L’Astrolabe*, left Toulon under the command of Dumont d’Urville on a voyage that was to end in 1829. The name was chosen by d’Urville himself in commemoration of an earlier *L’Astrolabe* that had carried the explorer La Pérouse (1741–1788) on his 1785 voyage. That voyage had ended with the disappearance of the ship and all on board somewhere in the Pacific.

Accounts of *L’Astrolabe’s* 1826–29 voyage under d’Urville describe how the ship rode out tempestuous storms, ran aground six times and avoided sinking only by a miracle. In 1828, on the way back from the South Seas, d’Urville was able to ascertain that the first *L’Astrolabe* had been wrecked at Vanikoro, Santa Cruz, north of the New Hebrides Islands in 1788. He and his crew erected a monument to the memory of the lost sailors.

On d’Urville’s third and final voyage to the Pacific *L’Astrolabe* was accompanied by the *Zélée* under Charles Jacquinot. This dangerous voyage lasted from 1837 to 1840 and on his return d’Urville was promoted to Rear-Admiral.



A. St. Aulaire del. et lith.

LA CORVETTE L'ASTROLABE  
*tombant tout à coup sur des récifs dans le baie de l'Abondance*  
(Nouvelle Zélande)

J. Tasty, Editeur

Lith. de Serres

A. St Aulaire 1801–1844 (artist and lithographer)

Plate 44 from: Voyage of the corvette L'Astrolabe during the years 1826–29. J. Tasty, editor, Paris 1833

*The corvette L'Astrolabe falling suddenly on reefs in the Bay of Plenty, New Zealand*

Lithograph  
325 × 495mm

A. St. Aulaire (LITHOGRAPHER)

Louis-Auguste de Sainson (ARTIST)

— *View of Cape Whangarei, New Zealand*

On 21 February 1827 *L'Astrolabe* was driven north by a black squall from the area between Aotea (Great Barrier Island) and Hauturu (Little Barrier Island). Here d'Urville's intention had been to correct Cook's charting work which "... was again found to be unexact, and a new exploration became indispensable."

The storm-driven current drove the ship so far that eventually the broken summits of Te Whara (Bream Head) and Tawiti Rahi (Poor Knights Islands) could be seen. It was hoped that the breeze would lead them to a sheltered anchorage at Whāngarei but at 4.30pm it fell leaving the ship becalmed at the east end of Taranga (Hen Island). As d'Urville wrote, "... on its desert shores nothing but the monotonous sound of the breakers and the fearful cry of the sea-birds was heard."

On the morning of 22nd heavy seas again threatened so shelter was urgently sought at the head of 'Wangari Bay' under Te Whara but this too proved impossible. Now the ship was obliged to anchor at the mouth of the bay in a place little sheltered from the rain, wind and heavy sea.

*"Nevertheless, it was not long before we distinguished a long war-canoe coming from the head of the bay, and approaching us, urged by all the vigour of those on board, for they managed their craft with extreme ability. One of those on board was dressed in English garments. I at first took him for some deserter among the Natives, the more so as he accosted the corvette without hesitation, mounted on board, and asked for the rangatira rahi (principal chief) and advanced towards me with a deliberate air. It was not until I heard him speak and examined his partly tattooed face nearer that I discovered he was in reality a Native."*

This was Rangui (Rangi-tuke), son of Te Koki, principal chief of Paihia, who d'Urville had visited four years earlier on Duperrey's voyage. He can be clearly seen in top hat and suit sitting second from the right in the waka.

Perhaps this lithograph recalls the incident, re-siting it in the process and significantly improving the weather conditions.



de Peinture gravé

A. St. Aulaire del. G. de Lamoignon sculp.

VUE DU CAP WANGARI.

(Nouvelle - Zélande.)

J. Tastu Editeur.

G. de Lamoignon

A. St. Aulaire (lithographer), Louis-Auguste de Sainson 1800–1887 (artist)  
 Plate 49 from: Voyage of the corvette L'Astrolabe during the years 1826–29. J. Tastu, editor, Paris 1833  
*View of Cape Whangarei (Whangarei Heads), New Zealand 1833*  
 Lithograph  
 206 × 342mm



Antoine Maurin (LITHOGRAPHER)

Louis-Auguste de Sainson (ARTIST)

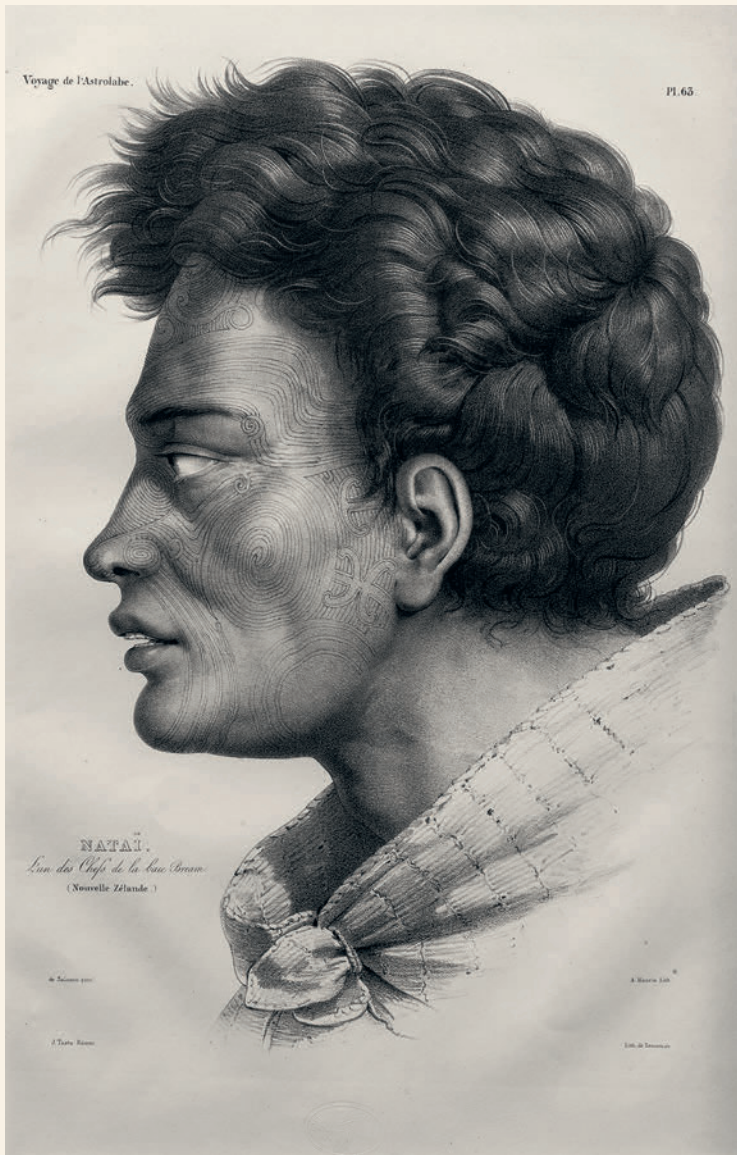
— *Natai, One of the Chiefs of Bream Bay*

Little is known of the chief Natai other than the fact that he came on board L’Astrolabe with the chief Rangui (Rangi-tuke). D’Urville wrote of this meeting near Whāngarei Heads that “...one of his lieutenants, named Natai, decorated with regular tattooage, attracted our attention. The facile pencil of M. de Sainson has reproduced with fidelity the features and moko of this New Zealand warrior.”

This striking portrait in profile shows that the lithographer has indeed taken some pains to reproduce de Sainson’s version of the subject’s moko. However the pronounced aquilinity of the nose and treatment of the mouth indicate an artistic attempt to Europeanise the face. The hair in short curls, accords more with Parisian fashion of the time for wig-less, Graeco-Roman hairstyles rather than the long, tied method adopted by most Māori males.

Of Natai’s companion Rangui (Rangi-tuke), d’Urville wrote that “...although he concealed part of the truth, I suspected very quickly that he was at this time engaged in some military expedition against the people of Shouraki (Hauraki) Bay.”

D’Urville was right. Rangi-tuke and Natai were probably part of some kind of advance guard leading up to a more significant attack in the future. In June 1828, on his second attempt to obtain utu for the death of Pōmare two years earlier at Te Rore, near Pirongia, Rangi-tuke was fatally speared in the eye in a clash with Ngāti Tipa at the mouth of the Tamaki River. Most of his taua (war party) died with him.



Antoine Maurin 1793–1860 (lithographer), Louis-Auguste de Sainson 1800–1887 (artist)  
Plate 63 from: Voyage of the corvette L'Astrolabe during the years 1826–29. J. Tastu, editor, Paris 1833  
*Natai, One of the Chiefs of Bream Bay 1833*  
Lithograph  
471 × 339mm

Isador-Laurent Deroy (LITHOGRAPHER)  
 Louis-Auguste de Sainson (ARTIST)  
 — *View of the Bay of Islands*

This extensive view of Manawaora Bay looks down from a hill at the southern end of the bay, along the foreshore and out towards the sea. It shows *L'Astrolabe* anchored out in the bay and a small schooner at the water's edge. Signs of European visitors include washing hanging on a clothes-line, several Europeans moving barrels down the path and some raupō dwellings at the base of the hill in the foreground.

It was near here, in May 1772 that Marion du Fresne's men had set up a masting camp where his men led what Captain du Clesmeur described as "... *the gentlest and happiest life one could hope for among savage peoples.*" On the other side of the bay, at Te Hue, Marion meet his death, his men having violated a tapu by drawing their nets and eating fish where Māori had earlier drowned.



de Sainson graveur.

Deroy del.

VUE DE LA BAYE DES ILES.

( Nouvelle-Zélande. )

J. Tastu, graveur.

Lith. de Sainson.

Isador-Laurent Deroy 1797–1886 (lithographer), Louis-Auguste de Sainson 1800–1887 (artist)  
Plate 50 from: Voyage of the corvette L'Astrolabe during the years 1826–29. J. Tastu, editor, Paris 1833  
*View of the Bay of Islands* 1833  
Lithograph  
201 × 318mm

Jean-Louis Tirpenne (LITHOGRAPHER)

Victor Adam (LITHOGRAPHER)

Louis-Auguste de Sainson (ARTIST)

— *View taken from the Bay of Islands*

This beautifully composed image was probably drawn from the eastern end of the sandy beach at Pāroa Bay, looking north towards Rangihoua. *L'Astrolabe* is anchored in the wide channel between Paihia and Kororāreka (Russell). On the right two Māori women are collecting firewood.

On entering the Bay of Islands d'Urville was surprised not to be met by waka, Duperrey's expedition having been so welcomed on a previous visit three years before. He soon realized that he had entered the Bay of Islands at the very time that Ngāpuhi invasions of the Hauraki Gulf were gathering momentum. Those men who might normally have rowed out to greet a visiting ship were now warriors in taua (war parties).

However, the beauty of the Bay of Islands made an strong impression on d'Urville: *"I gazed admiringly at the superb view of the whole bay, with its ramifications and the many islands which caused Cook to give it its name. As I reflected on the advantages this marvellous harbour can offer to ships, I could not help thinking of the importance it will assume some day when New South Wales has become a powerful state."*



de Sainson gravé

Tirpenne del. Fig. par V. Adam

VUE PRINCE A LA BAYE DES ILES .

( Nouvelle Zélande )

J. Tastu Editeur

L. 66. 31. Anvers 1833

Jean-Louis Tirpenne 1801–1878, figures by Victor Adam 1801–1867 (lithographers),  
 Louis-Auguste de Sainson 1800–1887 (artist)  
 Plate 62 from: Voyage of the corvette L'Astrolabe during the years 1826–29. J. Tastu, editor, Paris 1833  
*View taken from the Bay of Islands* 1833  
 Lithograph  
 176 × 301mm

Jacques Arago (LITHOGRAPHER)  
 Louis-Auguste de Sainson (ARTIST)  
 — *Establishment of the Missionaries*

Pahia was founded as a Missionary settlement only four years before de Sainson drew it on 12 March 1827.

Seen from a high viewpoint in the foreground looking north along the beach, the well-ordered settlement of Paihia is dominated by the Church Missionary Society's compound which was established in 1823 by Rev. Henry Williams. It was the third such missionary establishment after Rangihoua (1815) and Kerikeri (1819) and was regarded as "heaven" in contrast to the whaling establishment across the water at Kororāreka, described by Polack as "the hell-hole of the Pacific". It contrasted sharply with Kerikeri too, where the missionaries had been filled with alarm at the cannibal feasts of Hongi and his warriors.

In this version of the original image three settlers, two well-dressed gentlemen and

a child, are shown with their backs to the view. One of them is holding a folder of papers – could he be de Sainson who depicted himself in this way more than once. (In another version two Māori are shown in conversation while a pākehā looks on.)

On the beach, a masted dinghy is being pulled ashore, two men are fixing ties to a gun carriage; at the far end of the beach, a little out to sea and obviously being blown by a healthy breeze, a two-masted sailing boat is coming into shore.

Māori dwellings are indicated behind a fence close to the shore. Above the missionaries' compound a flag flies. In the watercolour on which this lithograph is based, the markings of the Union Flag are clearly visible on the flagstaff. This is perhaps noteworthy given the French interest at the time in colonising New Zealand.



de Sainson pinx.

J. Arago del.

ÉTABLISSEMENT DES MISSIONNAIRES.

( Nouvelle Zélande )

J. Tastu, Editeur

Lith. de Lefevre

Jacques Arago (lithographer), Louis-Auguste de Sainson 1800–1887 (artist)  
 Plate 56 from: Voyage of the corvette L'Astrolabe during the years 1826–29. J. Tastu, editor, Paris 1833  
*Establishment of the Missionaries 1833*  
 Lithograph  
 313 × 494mm



T. Milbert, V. Adam (LITHOGRAPHERS)

Louis-Auguste de Sainson (ARTIST)

— *View of Kahuwera, fortified village  
at the Bay of Islands*

Having climbed up from the sandy bay below, crew members of *L'Astrolabe* are collecting cabbages while de Sainson with his block of drawing paper and another look on.

Behind them the fortified pā of Kahuwera rises up, its palisades and the rooflines of whare visible though it had been long abandoned. Behind its steep site the islands of Moturoa and Motuarohia stretch out across the Bay of Islands. An enemy's seaward approach to Kahuwera would have been difficult if not impossible.

In 1937 the historian Leslie Kelly visited the area trying to locate the precise viewpoints shown in these lithographs. He described how “... *the headland of Kahuwera was conspicuous by high cliffs approaching 200 feet in height and which, even from a distance, could be observed to have been cut into a series of short terraces resembling gigantic steps down the steep side...*”



de Sainson peint.

Milbert del. Pigeon sculp.

VUE DE KAHUWERA  
 Village fortifié à la baie des îles.  
 (Nouvelle Zélande.)

J. Tastu del.

Lith. de Lacomme

T. Milbert, figures by V. Adam (lithographers), Louis-Auguste de Sainson 1800–1887 (artist)  
 Plate 51 from: Voyage of the corvette L’Astrolabe during the years 1826–29. J. Tastu, editor, Paris 1833  
*View of Kahuwera, fortified village at the Bay of Islands* 1833  
 Lithograph  
 325 × 495mm

Edouard Hostein, Victor Adam (LITHOGRAPHERS)

Louis-Auguste de Sainson (ARTIST)

— *Former country house of Korokoro, near Kahuwera*

This lithograph shows Pāroa Bay viewed from a point above the sandy beach where *L’Astrolabe* is anchored. The hill on which Kahuwera pā was formerly located rises up behind the large fern to the left. Three Māori standing in the foreground are expressing alarm at the sight of the party of seven Europeans pulling their boat ashore. Behind the Māori group, the houses (the ‘*ancienne maison de campagne*’ of the French title) can be seen.

In 1937 when Leslie Kelly was attempting to locate various positions in the Pāroa Bay area, he and his party landed on the sandy beach “... *in probably the same place where so many early whalers and others of their time landed in search of amusements supplied by the inhabitants of old-time Kahuwera.*”

Local Māori told Kelly that three pā formerly stood on the eastern headland of Pāroa Bay. They were Kahuwera, Tarawatangata and Pāroa, all fortifications of Ngāre Raumati. Kelly wrote that “... *during the conquest of the Ngare Raumati many of their fortified positions were attacked and captured and the inhabitants killed and eaten, until they were completely*

*overcome. I have been unable to discover any evidence that Nga-puhi built any pa when they occupied the district. They seem to have contented themselves with building settlements... After the original people of Kahuwera had been defeated and their land occupied by Korokoro, the latter appears to have constructed a village for himself just below the old pa of his enemies and in a more handy position to the beach.*” That is exactly how it appears in this lithograph.

Korokoro, chief of Kahuwera, was said to have been the equal of Hongi as a military leader. In July 1814 he had accompanied Hongi, Ruatara and various family members to Sydney. Here they met Samuel Marsden, acquired tools and weapons and increased their knowledge of agricultural techniques. Korokoro died in 1823 after coming back from an expedition to Hauraki with his brother Touai, who succeeded him. In 1825, following Touai’s death of illness and misery in October 1824, joint Ngāpuhi and Ngāi Tawake forces again fell on Kahouwera ravaging and dispersing its inhabitants.

The pā was in a dilapidated state by the time of d’Urville’s arrival the following year.



A. 31000 plan.

Nouve. Lib. Fig. par l'Admin.

## ANCIENNE MAISON DE CAMPAGNE DE KOROKORO.

*près Kahuwera*  
 (Nouvelle Zélande.)

J. Tardieu, Editeur.

Lith. de...

Edouard Hostein and Victor Adam (lithographers), Louis-Auguste de Sainson 1800–1887 (artist)  
 Plate 55 from: Voyage of the corvette L'Astrolabe during the years 1826–29. J. Tastu, editor, Paris 1833  
 Former country house of Korokoro, near Kahuwera 1833

Lithograph  
 327 × 419mm

Louis-Auguste de Sainson (ARTIST AND LITHOGRAPHER)

Pierre Langlumé (LITHOGRAPHER)

— *Hut in Tolaga Bay; House of a chief of  
the Bay of Islands; House of the chief Pomare,  
Bay of Islands 1833*

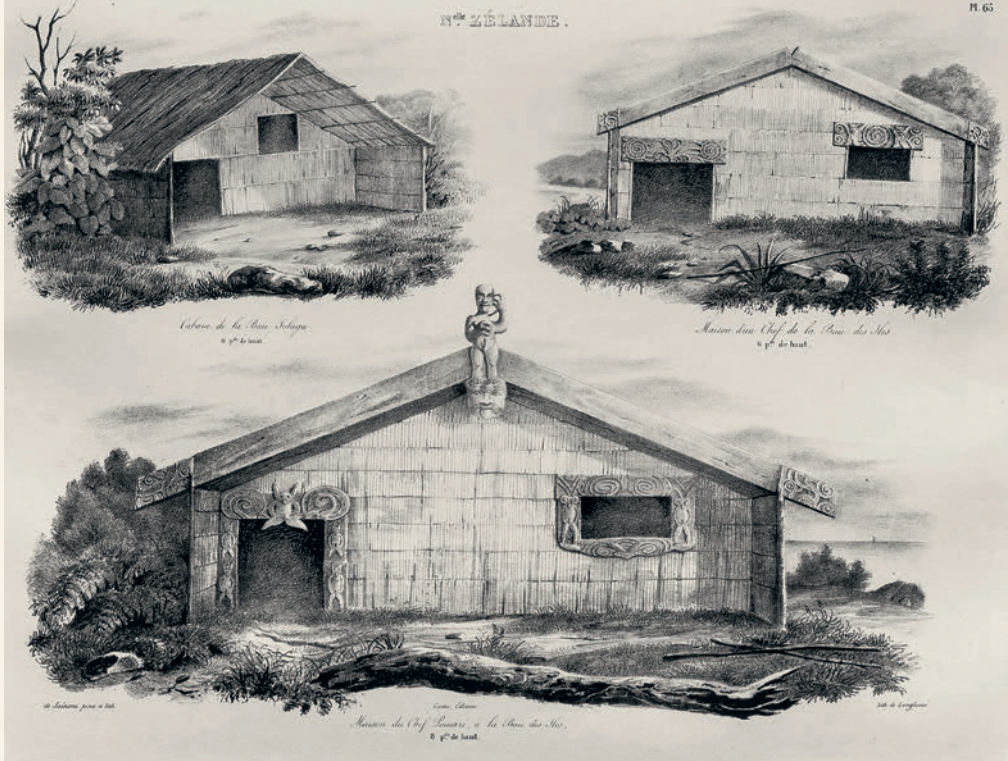
De Sainson has gone to considerable pains to provide an accurate picture of the appearance of these three whare. The first is an uncarved, wooden-framed structure covered with raupō. As usual, it has only a door and a single window within the deep porch. The second, more elaborate whare has carved bargeboards (maihi) and features window hoods while Pōmare's house is a whare whakairo (carved house) befitting his chiefly rank. Not only are its window and door frames carved but there is also a tekoteko (carved human figure) at the apex of the bargeboards.

Many descriptions of buildings occur in the writings of French visitors to the Bay of Islands. Some, reflecting dismay at the difference between European and Māori domestic life, concentrate on dirt, smell and lack of ventilation. Lieutenant de Blois de la Calande, a young French aristocrat as his name indicates, described whare as

“...hovels unbearable for the European.”  
Others, like de Sainson, both artist and lithographer in this case, offer a more objective picture.

Angela Ballara has written that of all the Bay of Islands chiefs the Ngāpuhi chief Pōmare was the most useful to the early missionaries. After Hongi he was also the most feared. A trader, he armed his people with muskets purchased with surplus crops successfully grown after he had encouraged the use of iron farming tools.

Pōmare was the chief at Matauwhi, situated in a cove a little to the south of Kororāreka. Perhaps this is a drawing of his house there. In 1826 he was killed far from home, at Te Rore on the Waipa River, after his party was surrounded by Waikato and Ngāti Maru warriors seeking utu for earlier Ngāpuhi attacks.



Louis-Auguste de Sainson 1800–1887 (artist and lithographer),  
 Pierre Langlumé 1790–? (lithographer)  
 Plate 65 from: Voyage of the corvette L'Astrolabe during the years 1826–29.  
 J. Tastu, editor, Paris 1833

*Hut in Tolaga Bay; House of a chief of the Bay of Islands;  
 House of the chief Pomare, Bay of Islands 1833*

Lithograph  
 326 × 494mm

T. Milbert, A. Bès, V. Adam (LITHOGRAPHERS)

Louis-Auguste de Sainson (ARTIST)

— *Watering Place in Astrolabe Cove*

This lithograph records a happy domestic scene at a watering place in Tasman Bay where the crew of *L'Astrolabe* were able to wash their clothes. Looking much the same today as in the lithograph, the place still bears the name Watering Cove.

D'Urville's account describes a "...*stream of the clearest water which snakes across the sand flowing into the sea*", noting that at high tide the ship's rowboat was able easily to meet all the ship's fresh water needs.

Men sit and stand by the stream's edge doing their washing, a shirt hangs from a tree branch while to the right a sailor reclines nonchalantly with legs crossed, in relaxed conversation with another.

It is interesting to note that the figure drawing for this lithograph, as for others, is the work of Victor Adam while the landscape elements were done by Milbert and Bès.

The search for fresh water was an ever-present concern for seamen. D'Urville found that in New Zealand creeks near the shore were invariably salty and therefore unsuitable for drinking or washing. As well, fresh water streams were often too small to be useful. This he attributed to the irregularity of the soil, the height of the mountains but above all "...*to the little width of the islands of which that land is composed, which does not permit the watercourses to attain any considerable volume before pouring out into the sea.*"



de Sainson grave

C. Adam delin.

Lith. de L'Éclair.

J. Milbert del. J. Bès grav. P. Adam

## AIGUADE A L'ANSE DE L'ASTROLABE

( Nouvelle Zélande. )

T. Milbert and A. Bès (lithographers), figures by V. Adam,  
 Louis-Auguste de Sainson 1800–1887 (artist)  
 Plate 39 from: Voyage of the corvette L'Astrolabe during the years 1826–29.

J. Tastu, editor, Paris 1833  
*Watering Place in Astrolabe Cove* 1833

Lithograph  
 360 × 549mm



## Augustus Earle — *Village of Parkuni, River Hokianga*

Here, at Pakanae, two Europeans, one in top hat and waistcoat, the other more informally dressed, are conducting some kind of negotiation involving a ribbon with two Māori women, one of whom is bare breasted. They are observed by a seated Māori figure wrapped in a blanket which he has drawn up to his face – in dismay? Is this work the record of some sexual bargain or, more innocently, a marriage proposal or a simple commercial transaction?

This lithograph is Plate 4 of a series of 10 from *Sketches illustrative of the Native inhabitants and Islands of New Zealand* published in London in 1838 under the auspices of the New Zealand Association by Robert Martin & Co.

Such collections had a ready sale either to those with a then fashionable taste for representation of encounters between Europeans and ‘savages’ or those impelled by the colonizing urge. Earle was a keen observer of such phenomena though in this case the lithograph shows a domestic scene which belies his own written descriptions.

Earle was an itinerant artist who traveled widely after 1815, reaching Brazil by 1820. He worked in Rio de Janeiro for a period and in 1824, voyaging to Calcutta, spent eight months on Tristan da Cunha, having been abandoned there. He was eventually rescued by a ship bound for Tasmania and found his way to Sydney where he lived for two years.

In October 1827 he sailed to New Zealand, where he spent eight months in the area between Hokianga and the Bay of Islands. Openly living with Māori, he incurred the displeasure of missionaries, in turn criticizing them for their prudish imposition of Western clothing on a people he admired for their “...*natural elegance and ease of manner.*”

In 1831 Earle joined the *Beagle*, also carrying the young Charles Darwin, on its voyage to chart the South American coastline. He became ill at Montevideo and was forced to leave the ship in August 1832. In the same year, he published the still highly readable *A narrative of a nine month's residence in New Zealand in 1827.*



Augustus Earle 1793–1838  
*Village of Parkuni, River Hokianga* 1838  
Hand-coloured lithograph  
228 × 398mm

# Francis Dillon Bell

## — *New Zealand Bush*

This painting's meticulous detailing exhibits a calligraphic finesse and a Ruskinian botanical accuracy. At the same time it displays the artist's feeling for the gloomily romantic beauty of a forest in which three small Māori figures, passive bystanders, are engulfed by nature.

Bell was born in France where his father was a merchant and British consul in Bordeaux. He spoke English and French fluently and was educated in the classics, painting and music. Such an education was considered the basis for the life of a cultivated gentleman. In 1839 his father's cousin, Edward Gibbon Wakefield, found the young Bell a position with the New Zealand Company in London. By 1841 he was acting secretary for the company there, with responsibility for the Nelson area.

Bell arrived in New Zealand in 1843 where he was sent to buy land from Māori first in Auckland and then in Nelson. In 1847 he was involved in Wairarapa purchases and thereafter worked for the company in New Plymouth. In 1850, when the New Zealand Company folded, Sir George

Grey appointed him Commissioner of Crown Lands and a member of the Legislative Council. In 1853 he was elected to the Wellington Provincial Council and in 1855 won a seat in the House of Representatives.

A fluent Māori speaker and more experienced in Māori affairs than most of his contemporaries, Bell became Minister of Native Affairs in the Domett administration in 1862. He supported the invasion of the Waikato in 1863, visiting Australia to recruit military settlers. When Domett's administration was replaced by his former rival Sir William Fox's, Bell temporarily retired to his sheep station near Palmerston, Otago.

In 1871 Bell was returned to parliament in the Mātaura seat which he had held since 1866. Knighted in 1873 he served as speaker of the House of Representatives until 1875. He retired in Otago in 1891. Bell was a fine calligrapher as well as painter whose works were exhibited at the 1865 Dunedin Exhibition with others by fellow politicians J.C. Richmond and Sir William Fox.



Francis Dillon Bell 1822–1898  
*New Zealand Bush* c.1845  
Watercolour  
445 × 337mm

# Alfred Sharpe

## — *Entrance to the Stalactite Caverns at Waiomio, Bay of Islands*

Sharpe was a frequent visitor to the North. Upon arriving in New Zealand in 1859 he took up land at Mata Creek, Mangapai, south of Whāngarei where he remained for six years before moving to Auckland. During the 1870s he worked there as an architectural draughtsman and teacher while also finding time to produce and exhibit large-scale watercolours in New Zealand and Australia. His vividly painted landscapes were made in areas within relatively easy reach of Auckland – the Bay of Islands, Coromandel peninsula and into the Waikato. Roger Blackley has written that Sharpe probably produced up to 150 paintings of New Zealand subjects, of which less than one hundred survive. In 1887 he moved to Newcastle, Australia.

The caves at Waiomio, also known as the Kawiti Caves after the chief Te Ruki Kawiti of Ngāti Hine on whose land they were situated, are close to Kawakawa and to Ruapekapeka. Here in 1846 the last battle in the Northern Wars was fought between British forces and allied northern tribes under Kawiti and Hone Heke. Kawiti himself had designed the complex

fortifications that withstood several weeks of siege and intense bombardment by the British under Colonel Despard. After the battle the Māori dead were carried back to Waiomio by Kawiti's surviving warriors.

Sharpe's own notes "...by an artist and tourist 'off the beaten track'" record that the caves were full of human bones and skulls and were therefore unable to be entered by any white man without permission and a guide. Sharpe described how earlier vandalism by Pākehā had resulted in bones being thrown into the stream or left scattered on its banks. He was obviously enormously impressed by his visit, commenting that "...the roofs are thickly studded with glow worms as to resemble the starry vault of night when you gave upward into the darkness."

The artist has carefully painted the pendant stalactites at the entrance to the cave in his usual detailed manner. A torchbearer with a staff walks intrepidly into the interior gloom while another visitor prefers the role of seated spectator.



Alfred Sharpe 1836?–1908  
*Entrance to the Stalactite Caverns at Waiomio, Bay of Islands 1882*  
Watercolour  
645 × 454mm  
Waitangi National Trust Collection

# Alfred Sharpe

## — *The Garden Front, Sir George Grey's Mansion, Kawau*

In 1862 Sir George Grey purchased Kawau Island, including what had originally been the Mine Superintendent's house. He immediately set out to transform it, adding twenty rooms to the original ten using designs by the architect Frederick Thatcher, at the time Grey's private secretary. The large garden, planned on an Italianate model, was gradually filled with exotic species as part of Grey's experiments with the acclimatisation of plants.

Most painters who went to Sir George Grey's estate on Kawau Island had themselves rowed out into the bay in order to make a painting of the picturesque view across the water looking back to the front elevation of what is today known as the Mansion House. However Alfred Sharpe's main interest lay in the variety of foliage displayed in the garden of the house's west front and the building's architectural details. The result is a unique pictorial record.

In June 1884 Alfred Sharpe included this painting in the second annual exhibition of the Fine Arts Association of New Zealand at Wellington. It was one of 78 exhibits sent from Auckland for a show comprising 344 works. The work was exhibited again in the same year in the splendid "show window" of Phillips and Son's paint, paperhanging and picture shop in Queen Street.

In a review of the Wellington exhibition the *Star's* critic observed that "... *the view of Sir George Grey's house, Kawau, is pretty, though there is a little too much of the architectural drawing about it.*" Conservation architects involved in various later restorations of the house have had good reason to think otherwise about this meticulous watercolour.



Alfred Sharpe 1836?–1908  
*The Garden Front, Sir George Grey's Mansion, Kawau 1884*  
Watercolour  
620 × 380mm



## Major Cyprian Bridge — *Battle at Ohaeawai*

On 1 July 1845 a major offensive was launched by British and Māori forces allied against Pene Tauī's pā at Ohaeawai. This was the third major battle of the northern war with Hōne Heke, Kawiti and their allies.

In the foreground of the painting is the hill Puketapu; cloaked figures nearby depict some of Tamati Waka Nene's people. There is a suggestion that the figure in the lower right holding a spyglass is Major Bridge himself. Below the hill is Pene Tauī's pā, flying a British ensign. Insultingly, it is upside down and at half-mast. This had been captured by a raiding party of the defending Māori who had earlier surprised Nene's forces on Puketapu.

Circumstances for battle were less than ideal on both sides: the pā at Ohaeawai was held by only about a hundred fighters. Nevertheless, the defences were brilliantly conceived, eliciting nervous praise from their opponents. The British troops who had only recently arrived from Auckland, were tired and unable to sleep for cold and hunger. Governor Fitzroy hoped that the

enemy intended to defend his stronghold rather than disappear into the bush where his forces could not be followed.

The British set up camp only four hundred metres from the pā, the first row of bell tents visible to the left in this painting. At night Tamati Waka Nene's forces exchanged insults with those in the pā, each side reminding the other of the incentive to avenge earlier deaths in battle. A six-day bombardment was largely ineffectual because defences were deceptively strong and single targets were not identified. Nene himself came close to despair at the British ineptness and his fear of the inevitable loss of life should they pursue the foolhardy course of attempting to storm the pā. Such was the commanding officer Colonel Despard's fury on seeing the enemy so defiantly and incorrectly flying his ensign that he immediately decided to do just that. Perhaps this is the very moment that Bridge has chosen to paint.

The ensuing battle of Ohaeawai resulted in a significant defeat for British forces in the North.



Major Cyprian Bridge 1807–1855  
*Battle at Ohacawai* c.1845  
Oil on canvas  
460 × 610mm

# Gustavus Ferdinand von Tempsky

## — *Encampment of the Forest Rangers*

This watercolour recalls the soldier artist's involvement in Major General Trevor Chute's march around Mount Taranaki in early 1866. Imperial troops had devastated territory belonging to tribes which had given their allegiance to the prophet Te Ua Haumēne's Pai Mārire faith which was opposed to the alienation of Māori land by any means.

What had been designed as a four-day victory march back to New Plymouth after a successful campaign instead became a nine-day disaster, despite Sir George Grey's praise of it. The force of Forest Rangers, mixed Colonial and Imperial troops and kūpapa (pro-British Māori allies) became seriously lost. Hampered by ceaseless rain and inadequate supplies, Chute's men had to eat their pack horses and were only saved from starvation by the arrival of a supply party from North Taranaki.

This is a propaganda painting. Although horses are clearly being flailed in the left background the rest is fantasy. A group of soldiers is even doing a spot of drill. A nightmare experience has been transformed into a picturesque, decorative stage set. The artist has included himself (far left) in conversation with Assistant

Surgeon William G. Manley. It is most likely that other foreground figures include General Chute, Dr Isaac Featherston, Colonels Carey and Gamble, and possibly Colonel McDonnell. Von Tempsky gifted this painting to Surgeon Manley.

Born at Königsberg, East Prussia, von Tempsky came from a military family whose traditions he followed by attending cadet schools in Potsdam and Berlin. In 1846 he left Prussia for the Mosquito Coast (now Nicaragua), moving on to California by 1850 where he failed to make a fortune as a goldminer. By 1857 he was living in Scotland, his wife's birthplace, and in 1858 he travelled to Australia, again in search of gold.

News of gold mining prospects on the Coromandel brought von Tempsky, his wife and three children to Auckland on 10 March 1862. On 24 August 1863 von Tempsky took out British citizenship to allow him to obtain a commission with the Forest Rangers. He saw action during the Waikato War, establishing a reputation as an intrepid leader. Although ruthless in pursuit of fighting Māori, he disapproved of the killing of the women, children and wounded as had occurred at Ōrākau.



Gustavus Ferdinand von Tempsky 1828–1868  
*Encampment of the Forest Rangers* 1866  
Watercolour  
240 × 340mm

## Lieutenant George Hyde Page — *Skirmish at St John's Wood, Wanganui*

An inconclusive skirmish took place on 20 July 1847 at the climax of a month-long blockade which had confined settlers within the narrow limits of Wanganui township. In *The New Zealand Wars*, James Cowan precisely described the action depicted in this watercolour.

About 400 Māori had appeared on the low hills above the town, moving down towards it. An even larger number occupied a level ridge above the bush known as St John's Wood, a little over a mile south of the town stockade. This main body awaited the result of preliminary skirmishing, hoping that the British soldiers would be induced to come out on to the level ground where lightly equipped and mobile Māori would hold the advantage. Small parties of warriors were scattered over the ground between the ridge and the town, and on the hills to the north.

The only convenient approach from the town was along a narrow strip of ground, with swamp on either side. The first British parties were soon in action followed by reinforcements from the stockades, until eventually four hundred soldiers were engaged in the skirmishing. Māori leapt from their cover, some firing,

some dashing in with their kakauroa (long-handled tomahawks). The only line of withdrawal was along the natural causeway through the swamp. When most of the Māori were within about 15 yards of them, the British turned and charged. Several Māori were bayoneted in the *melée*. Further Māori advance was stopped. The main body reoccupied their trenches and the slopes of the hill south of the gully. From these positions they continued to fire on the troops so long as the latter were within range. The day's engagement ended indecisively.

The artist, Lieutenant George Hyde Page, had been gazetted ensign in the 58th Regiment in 1841. In 1843 he was promoted to the rank of lieutenant and arrived in New Zealand in 1845. He fought in the land war in the north and was present at the attack of Kawiti's pā at Ruapekapeka in the Bay of Islands. Following his participation in the war at Wanganui, he was stationed in Auckland where he married the daughter of General Pitt, Lieutenant Governor of New Ulster, as the northern part of New Zealand was then known. After Pitt's death in 1851 Page returned to England and later served in the Crimea, rising to the rank of Major General in 1882.



Lieutenant George Hyde Page 1823–1908  
*Skirmish at St John's Wood, Wanganui c.1850*  
Watercolour  
330 × 585mm

## Lieutenant Colonel Arthur Morrow — *Camp of the Flying Column*

This watercolour was painted when the artist was a young ensign in the Auckland Rifle Volunteers. It depicts a camp set up in September 1863 between St John's Redoubt, Papatoetoe and the Hunua Ranges, on the west side of the Wairoa River.

Māori challenged settler intrusion on their land. Raiding parties pillaged houses of outlying farmers after they had taken refuge in the stockade opposite Galloway Redoubt, at what is now Clevedon, or retreated to Papakura. The raiding parties lay in wait at the edge of the bush to cut off the routes of any settlers bold enough to try to return to their farms.

No doubt the British army formed a Flying Column in response to Māori ability at equally sudden guerilla-type attacks. The settled nature of this orderly landscape rather belies the intention that such a column be a small military unit capable of rapid mobility.

Born in Ireland, Arthur Morrow arrived in Auckland in 1861 having trained for the Royal Marines and as a surveyor. His skills as a draughtsman are evident. He

eventually rose to become Colonel of the Volunteers in the Waikato War following General Cameron's long delayed advance south in July 1863. Thereafter he was to work in the Government Survey Office for many years.

After his marriage into the wealthy Buckland family he lived at Simla close to Highwic, the Buckland family home, on the rise above Newmarket, Auckland. Later he lived at Buckland's Beach.

Lieutenant Colonel Morrow retained his military title and a vigorous interest in military matters. In April 1914 he attended the fiftieth anniversary unveiling of a monument at Ōrākau, scene of the final battle of the Waikato War. In 1933, then in his nineties, he presented before an audience of gentlemen including the Governor-General, Lord Bledisloe, a paper on the Defence of Auckland. He believed it vulnerable to attack and offered proposals for the city's defence.



Lieutenant Colonel Arthur Morrow 1842–1937  
*Camp of the Flying Column* c.1865  
Watercolour  
250 × 540mm



## William Strutt — *The Ambuscade*

This painting demonstrates Strutt's academic training in its detailed treatment of foliage and triangular arrangement of figures. The central visual point of the painting is the contrast between the brightly lit, care-less British redcoat and the group of fearsome warriors, shrouded in gloom, at whose hands he will shortly meet his fate.

Leonard Bell has suggested that the painting offers a generic, fictitious view probably made to satisfy a contemporary taste for ambush scenes though undoubtedly referring in a general way to the very real tensions existing in the Taranaki area.

Born in Devon, England into an artistic family, Strutt had his schooling at Jersey and later in Paris. In 1838 he entered the atelier of Michel-Martin Drolling, a pupil of the great neo-classicist painter,

Jacques-Louis David. In 1839 Strutt was admitted to the École des Beaux-Arts where he was attracted by the work of the orientalist and was taught by one of them, Vernet. He disliked England and in 1850, after various jobs as a copyist, booked a passage for Melbourne. Here he delighted in the “pure and searching light” and worked as a painter and engraver.

Marrying in 1852, he took his wife and one child to Nelson in 1855. He remained in this country for one year, mostly in Taranaki where he purchased a bush property between the Henui and Mangorei Rivers. Here he built a ‘whorry’ – whare or Māori dwelling. In New Plymouth he sketched Māori, mostly “... *the grim old and tattooed specimens*” and also favoured subjects involved in strenuous activity. *The Ambuscade* was painted after he had returned to England.



William Strutt c.1825–1915  
*The Ambuscade* 1867  
Oil on canvas  
228 × 442mm

# Charles Heaphy

## — *Whangaroa Harbour*

This small watercolour records a bay with a ship at anchor and a newly erected raupō whare close to the shore. A Māori waka with two sails can be seen in the harbour. This is a familiar subject that appears many times during the early years of colonisation.

Charles Heaphy was one of a group of artists including William Mein Smith, S.C. Brees, John Buchanan and J.J. Merret, who came to New Zealand as part of the New Zealand Colonising Company's efforts between 1838 and 1858. To help plan new settlements and also to promote the new country at home, artist-draughtsmen were included among the migrants.

Heaphy is commonly regarded as being the most perceptive of this group. At the age of seventeen he was appointed artist and draughtsman to the New Zealand Company and sailed in May 1839 with Captain William Wakefield on the *Tory*. When the ship visited the Hokianga and Kaipara he produced the first examples of his extensive sketch and written material for the directors of the Company and their publications.

Although based in Wellington, he worked with survey parties in Taranaki and again in

the Bay of Islands before being despatched to Nelson. In 1842 he returned to England where his illustrated book *Residence in Various Parts of New Zealand* was published. Returning to New Zealand, Heaphy took up land at Nelson but withdrew after the outbreak of hostilities which followed the Wairau Incident. He took part in journeys of exploration to the headwaters of the Buller River with Fox and Brunner.

In 1848 he was appointed draughtsman in Auckland and was then posted to Coromandel, where he served as first goldfields commissioner in New Zealand. As District Surveyor for Auckland in 1859, he assisted Hochstetter in his geological survey of the city. In 1854 Heaphy moved to Warkworth having been appointed District Surveyor of Matakana, then being opened for European settlement. During the invasion of the Waikato, he fought as a Major in the Auckland Rifle Volunteers and was awarded the Victoria Cross for his bravery at Waiari. After the war he was occupied making surveys of the confiscated land. From 1865 to 1880 he held a number of high public offices including Commissioner of Native Reserves and Judge of the Native Land Court. He was for three years Member of the House of Representatives for Parnell.



Charles Heaphy 1820–1881  
*Whangaroa Harbour* 1855  
Watercolour  
130 × 205mm

# Joseph Jenner Merrett

## — *Nagel Cove*

By the time of the artist's arrival in Nagel Cove on Great Barrier Island in 1849 it is clear that Europeans had made their mark. The cone-shaped Mohunga bears a flagstaff. There is a completed shed-like structure near the beach and the framework of another close by. The steep hillside shows evidence of planting in rows.

In 1769 Cook had re-named the island of Aotea calling it Great Barrier Island because of the protection it offered to the Hauraki Gulf. Traditionally occupied by Ngāti Rehua and Ngāti Tai, the pre-European history of Aotea was complex and is still the subject of debate.

Great Barrier Island was attractive to Europeans because of whaling, kauri logging and copper mining, and had been visited by them since the 1820s. In 1838 the island's Māori owners encouraged the

American William Webster of Coromandel and his partners Captain Jeremiah Nagel and William Abercrombie to settle. At Nagel Cove a huge capstan was built to enable sailing ships to be lifted out of the water for the careening of their hulls. Although Webster's subsequent land-claim was disallowed in 1844, part of the island was re-sold to Sir Frederick Whitaker who was attracted to the opportunities for copper mining, as he had been at Kawau.

Merrett is likely to have visited the Bay of Islands from Sydney during the late 1830s. By 1841 he was based in Auckland, like other artists seeking work as a surveyor. He travelled to the North a number of times as well as into the Waikato, making drawings of Māori which were made into lithographs in London in 1845. In 1851 he was in Taranaki and at Wanganui in 1852. He died in Wellington in 1854.



Joseph Jenner Merrett 1816–1854  
*Nagel Cove* 1849  
Watercolour  
165 × 250

Sigismond Himely (engraver)  
 François-Edmond Pâris (artist)  
 — *La Favorite crossing the  
 pass of Kororareka*

The title and appearance of this work suggest that there is a bar or difficult sea passage to negotiate at the entrance to the Bay of Islands, near Kororāreka (Russell). It is likely that the artist, aware of the fashion for nautical scenes featuring small ships battling heavy seas, used some license in enlivening the scene.

*La Favorite*, commanded by Cyrille-Pierre-Theodore Laplace, arrived in the Bay of Islands on 2 October 1831 and left again on 11th. On board was the artist François-Edmond Pâris, who was later to have a distinguished naval career, eventually achieving the rank of Admiral.

The purpose of *La Favorite's* extensive journey was to investigate commercial prospects for French traders, particularly in Indo-China. The ship left Toulon on 30 December 1829 with a crew of 177 onboard, sailed around the Cape of Good Hope to India, to various South East Asian ports, the Dutch East Indies and then to Hobart. The crew was plagued with dysentery which Laplace attributed to a decrease in wine rations.

Although the short visit to the Bay of Islands was designed to rest the crew before the long voyage back, some survey work was carried out in the Kawakawa River area. Sailing via Valparaiso and Rio de Janeiro *La Favorite* finally anchored in Toulon harbour on 21 April 1832.

Such were the sensitivities of the time that reports of the French survey work caused a flurry when reported in Sydney, causing the British Government to seek clarification from the French as to its intentions. On the 5th of October, while *La Favorite* was still in the Bay, thirteen local chiefs with missionary assistance, petitioned King William IV to protect their land from further encroachments of this kind.

Laplace had been surprised to find how clearly unwelcome by Māori he and his men were. He came to the conclusion that a rumour had been spread that he had come to take possession of the Bay of Islands and to avenge the death of Marion du Fresne.



Sigismund Himely 1801–1872 (engraver), François-Edmond Pâris 1806–1893 (artist)  
From the album: Voyage around the World of the corvette La Favorite during the years 1830–1832  
published under the direction of M. de Sainson by Arthus Bertrand, Paris 1835

*La Favorite crossing the pass of Kororareka*

Aquatint  
220 × 314mm



Sigismond Himely (engraver)  
 Barthélemy Lauvergne (artist)  
 — *Beach at Kororareka*

Although his name appears on the lithograph and some coastal profiles were drawn by Lauvergne as *La Favorite* sailed down from North Cape to the Bay of Islands, no original drawing for this image has ever been found. Lauvergne had already visited New Zealand on board *L'Astrolabe* under d'Urville.

He recorded pleasant exchanges between Māori and Europeans; the group on the far left are almost affectionately engaged; French sailors are helping Māori pull in a net; animated conversations are taking place in the middle right.

Other contacts made between *La Favorite's* crew and Māori included meetings with the chiefs Pōmare and Rewa and also with a “female cohort” which invaded the ship one night, an event to which Captain Laplace turned a blind eye.

He did not, however, when he and his crew witnessed savage scenes involving cannibalism having come upon a war party returning from the South. In a clear reference to current French philosophical notions of the Noble Savage inspired by Rousseau, Laplace wrote:

*“I would like to know what one of these philosophers who consider man in his wild state to be a model of innocence and goodness would have said if he had been present at this spectacle.”*



PLAGE DE KORORAREKA  
*(Vues de Tahiti)*

Sigismond Himely 1801–1872 (engraver), Barthélemy Lauvergne (artist).  
From the album: Voyage around the World of the corvette La Favorite during the years 1830–1832  
published under the direction of M. de Sainson by Arthus Bertrand, Paris 1835

*Beach at Kororareka*

Aquatint  
220 × 318mm

## George Baxter

### — *The Rev. J. Waterhouse superintending the landing of the missionaries at Taranaki*

In this image, Māori are clearly represented according to the prevailing stereotype of Rousseau's Noble Savage despite the fact that it was already being questioned in missionary literature. The mountain, obviously Taranaki or Mount Egmont as it was known at the time to Pākehā, was wrongly described as Mount Edgcombe.

This is a somewhat fanciful image of an historical event. In 1841 the Rev. John Waterhouse, General Superintendent of the Methodist South Sea Mission, arrived from Māngungu, Hokianga on the beach at New Plymouth, Taranaki, with the missionary Rev. Charles Creed and Mrs Creed. Also with them was a Māori teacher, John Leigh Tutu who had converted to Christianity a decade earlier.

Some years after, in January 1845, the Missionary Society's Journal published a woodcut based on this print of Baxter's with the intention of persuading intending

missionaries of the enthusiastic reception they could expect from 'the New Zealanders'. The Journal reports Eliza Creed's arrival assisted by "... seven native females in a transport of joy, anxiously carrying Mrs Creed with the greatest care to the shore."

The propagandistic intention of this triumphal scene of disembarkation is clear. Subsequent events were less glorious. After the arrival of 148 settlers on the *William Bryan* the following year, Creed found himself in an invidious position. It had quickly become apparent to the new immigrants that lands they had been promised by the New Zealand Company in London had never in fact been purchased from Te Ati Awa. In 1843, having lost all credibility with both Māori and Pākehā, Rev. Creed was told to give up his mission house or have it burned to the ground. In the same year he was accused of adultery with a Māori woman and banished to Dunedin.



George Baxter 1804–1864  
*The Rev. J. Waterhouse superintending the landing of the missionaries at Taranaki 1841*  
Oil print  
295 × 340mm

## John Kinder — *Waitangi, Mr Busby's*

This painting appears to be a watercolour sketch for a more finished treatment of the subject probably made after the artist had returned to Auckland from the Bay of Islands. Both are dated 1864 and are almost identical except that the later work, now in the Auckland Art Gallery, is titled *Busby's Victoria*.

The group by the shore is probably part of a seasonal fishing party as Māori asserted their right of access to the land long after Busby had purchased it in 1834. In the second painting Kinder added a group of settled sheep in the foreground and to the right a long jetty stretching into the harbour.

As was his frequent custom, Kinder took a photograph from the same vantage point. This he titled *Waitangi Creek from Mr Busby's, Bay of Islands*. Its composition is exactly that of the two paintings, though in painting them the artist has tidied the rather unkempt foliage.

Besides sketching and photographing while he was there, Kinder also made several paintings in the Waimate North area including the volcanic cones Pukenui and Pukekauri and Waitangi Falls. At Paihia

he painted views showing the Mission Station and the chapels both old and new. An unfinished sketch shows the view toward Paihia from Waitangi. There is also an intriguing photograph from Rangihoua looking down to the site of Oihi Mission Station however this does not appear to have been made into a painting.

It is interesting that as late as 1864, a Kinder title should still mention the town of Victoria. Busby had renamed Waitangi envisaging it as the future capital of New Zealand. By this time his dream would have been a fading memory, though perhaps still not in the mind of its creator.

Although in 1840 Busby had drawn up a town plan for Victoria and offered lots for sale to settlers, his scheme did not take off, despite 39 sections being sold. After Governor Hobson moved the capital from Okiato (near Russell) to Auckland in 1841 and issued proclamations that all land purchased by Europeans from Māori before 1840 would be subject to investigation, commercial risk and uncertainty of title doomed Busby's scheme. However, even as late as 1848, on the evidence of another, even larger street layout, he was still refining plans for his town.



John Kinder 1819–1903  
*Waitangi, Mr Busby's* 1864  
Watercolour  
357 × 254mm  
Waitangi National Trust Collection

## J.B.C Hoyte

- *1. Figure on Bush track, Coromandel*
- *2. Bush Scene, Coromandel*
- *3. Commercial Hotel, Coromandel*
- *4. Tauranga Hotel, Coromandel*

Gold was first discovered at Coromandel in 1852. It was found in quartz reef rather than alluvial deposits so it was not until the mid-1860s that the expensive crushing equipment required for its extraction was available. Arrivals were usually from Auckland by steamer, however Hoyte made a watercolour showing two miners with pick axes being deposited on a Coromandel beach from a Māori canoe. Could the lone figure on the cleared bush track also be a miner?

These four Coromandel subjects were painted five years after the artist arrived in Auckland where he was to live for sixteen years. Perhaps they were among those shown in Auckland by the artist in 1866 when he exhibited scenes from Whangarei, Coromandel, Auckland, the Waikato and Wellington regions and Nelson.

It is unlikely that the painting of the Tauranga Hotel or its companion of

the Commercial Hotel with the Police Station in front deserve the criticism that Hoyte often subordinated topographical accuracy to picturesque effects of light and atmosphere. Their location can be precisely pinpointed today. Neither, in the two bush landscapes, does he shy away from depicting the effects of tree felling.

The *NZ Herald's* Coromandel correspondent wrote on 20 July 1865 of the “utter discomfiture” of the police as the result of a defective stove which filled their premises with smoke and their consequent gratitude to the proprietor of the Tauranga Hotel for the occasional kettle of hot water.

Hoyte, always an indefatigable traveller in search of subject matter, moved to the South Island in 1876, living first in Nelson then in Dunedin. In 1877 he made a cruise circumnavigating the South Island. After moving to Sydney in 1879 he continued to paint New Zealand scenes, working up finished paintings from sketches.



J.B.C Hoyte 1835–1913  
1. *Figure on Bush track, Coromandel*  
2. *Bush Scene, Coromandel*  
Watercolours c.1865  
290 × 440 or 420mm







J.B.C Hoyte 1835–1913  
3. *Commercial Hotel, Coromandel*  
4. *Tauranga Hotel, Coromandel*  
Watercolours c.1865  
290 × 440 or 420mm

## Kennett Watkins

### — *Toetoe, Northland*

Although the precise location of this painting is unknown, its recognizably New Zealand identity including a pohutukawa and a cabbage tree is clear. So too is the skill with which the artist has managed to delineate the foreground foliage from the background river landscape, using deftly applied sometimes tiny brushstrokes to provide a screen which brings the distance closer. Cleverly, too, he has left the sky relatively clear of incident in order to draw the viewers' attention to the toetoe fronds.

Best known for his large, romantically sun-drenched oil paintings of New Zealand historical subjects, Kennett Watkins here shows himself to have been

a miniaturist of some ability as well. Trained in England, then later in France, Switzerland and Florence, he arrived in New Zealand in 1873 with assured techniques in the use of oil and watercolour and also in the difficult and time-consuming art of ferrotype photography.

Watkins lived first in the North, where he taught at Russell and also made photographic images of Māori. After he had married in 1877, he moved to Auckland (where he also taught) then later, further afield, to Ruatoria, Tiniroto, Dannevirke and Mercury Bay.



Kennett Watkins 1847–1933  
*Toetoe, Northland*  
Watercolour c.1875  
270 × 220mm

## Russell Clark

### — *Hokianga Crossroads*

Formerly undated and known as *Waiting for the Bus*, this painting has been re-titled from a photograph of the work inscribed by the artist. The date comes from one of a number of pencil sketches made for the subject.

In the process of transforming the figures from sketches to finished painting the artist can be seen moving from an interactive conversational grouping towards something less tightly focused. Both the girl on the left and the central male figure look into the distance; even the boy on the far right seems to be looking past the two chatting women in the foreground.

Where are these crossroads leading? Is it too fanciful to ask whether there might not be an echo here of Gauguin's painting *Where do we come from? What are we? Where are we going?*

During the years 1949–1951 Russell Clark became well known for his drawings and paintings of Tuhoe people of the Ureweras reproduced in the *School Journal*. This

painting had its origins in a visit by Clark to the artist Eric Lee-Johnson whose 1951 retrospective exhibition Clark was organizing in Christchurch. At the time Lee-Johnson was living near Opononi, Northland on the road towards the hill called Tamaka at the northern entrance to the Waiotemarama-Pakanae Gorge. This hill, described by Lee-Johnson as being as high as the Great Pyramid of Egypt, appears in the upper right of the painting.

Clark was one of the first artists to attempt to represent Māori in a manner that did not idealise or romanticize in the manner of Goldie or Lindauer. His paintings show the influence of English modernists such as Henry Moore, Eric Ravilious and John Minton in figure drawing, and Paul Nash in landscape depiction and paint technique. Clark was also interested in the work of Australian painters William Dobell and Russell Drysdale whose naturalistic approach to the representation of country people also contributed to the formation of his own style.



Russell Clark 1905–1966  
*Hokianga Crossroads* 1954  
Oil on canvas  
560 × 560mm

## Arthur Thompson — *Shepherd's Hut, Northland*

Auckland-born Arthur Thompson studied at the Elam School of Art during the Depression of the 1930s. Thereafter there was little opportunity for artists (“... *no work, no scholarships, no buyers*” as he himself wrote) other than annual exhibitions at the Auckland Society of Arts. Like other aspiring artists of the time he was obliged to turn his considerable skills to commercial art.

By the 1950s he was well known for his TEAL airline posters advertising Pacific destinations and for his covers for Auckland Festival brochures. By the 1960s, he had broadened his skills to become a costume and set designer for theatre, film and television, in 1961 working in England on David Lean’s film *Lawrence of Arabia*. In 1963, he and his wife, Barbara, bought her father Arnold Goodwin’s pioneering puppetry theatre business, Goodwin Marionette Theatre, which they continued to operate successfully, making puppets and performing touring shows all over New Zealand.

From the early 1950s, rural-urban drift had resulted in many old farm buildings being simply closed up and left to decay. Māori, many from the North, moved to the cities in large numbers seeking economic

security. Artists were dismayed by this but also attracted – as they were to the task of recording old wooden houses in Auckland shortly before their demolition for motorway development.

Arthur Thompson, like May Smith, John Holmwood and Eric Lee-Johnson, had worked in England and would have been familiar with the paintings of John Piper, Paul Nash and Eric Ravilious for whom the picturesque, melancholy qualities of bombed or otherwise decaying buildings were a creative spur. No bombs had fallen in Northland however derelict houses were everywhere.

The Kaikohe-born poet Hone Tuwhare (1922–2008) put it most eloquently in *The Old Place* (1964):

*On the cream lorry  
or morning paper van  
no one comes,  
for no one will ever leave  
the golden city on the fussy train;  
and there will be no more waiting  
on the hill beside the quiet tree  
where the old place falters  
because no one comes any more  
no one.*



Arthur Thompson 1915–1997  
*Shepherd's Hut, Northland* 1976  
Ink and Watercolour  
380 × 470mm



## Eric Lee-Johnson — *Old House at Minniesdale, Albertland*

A King Country childhood gave Eric Lee-Johnson an aversion to cities. Throughout his life he preferred to live in out of the way places and in his art and photography sought a distinctive regional imagery. Even when not living there he travelled frequently to Northland where, as his biographer Maurice Shadbolt tells us, “...he became fascinated by its frontier-type landscape. It was rich in New Zealand history and its derelict buildings, abandoned churches and pa sites proved a rich storehouse of images for paintings.”

From 1948, Lee-Johnson and his family lived at Hokianga and in 1955 his photographs about Opononi and its famous dolphin, Opo, were widely circulated in Australia and New Zealand. From the late 1960s he lived first at Warkworth, then Kamo and eventually Howick.

The extraordinary story of the British non-conformist immigrants who came to Albertland, north of the Kaipara Harbour between 1862 and 1865 was bound to appeal to Lee-Johnson’s imagination. Thwarted by isolation and difficulties of access, the planned township at Port Albert was never properly established. The settlers’ dream of a classless society established on the banks of the Oruawharo River could not be realized. Many of those who nurtured it now lie buried in the historic Minniesdale churchyard.

This watercolour shows the battering of time suffered by abandoned houses all over Northland. The painter’s use of vigorous brushstrokes over the whole surface of the paper conveys a vivid impression of a house caught up in a chaotic whirlwind of destruction and decay.



Eric Lee-Johnson 1908–1993  
*Old House at Minniesdale, Albertland* 1966  
Ink and Watercolour  
440 × 560mm

# Robert Ellis

## — *Rakaumangamanga*

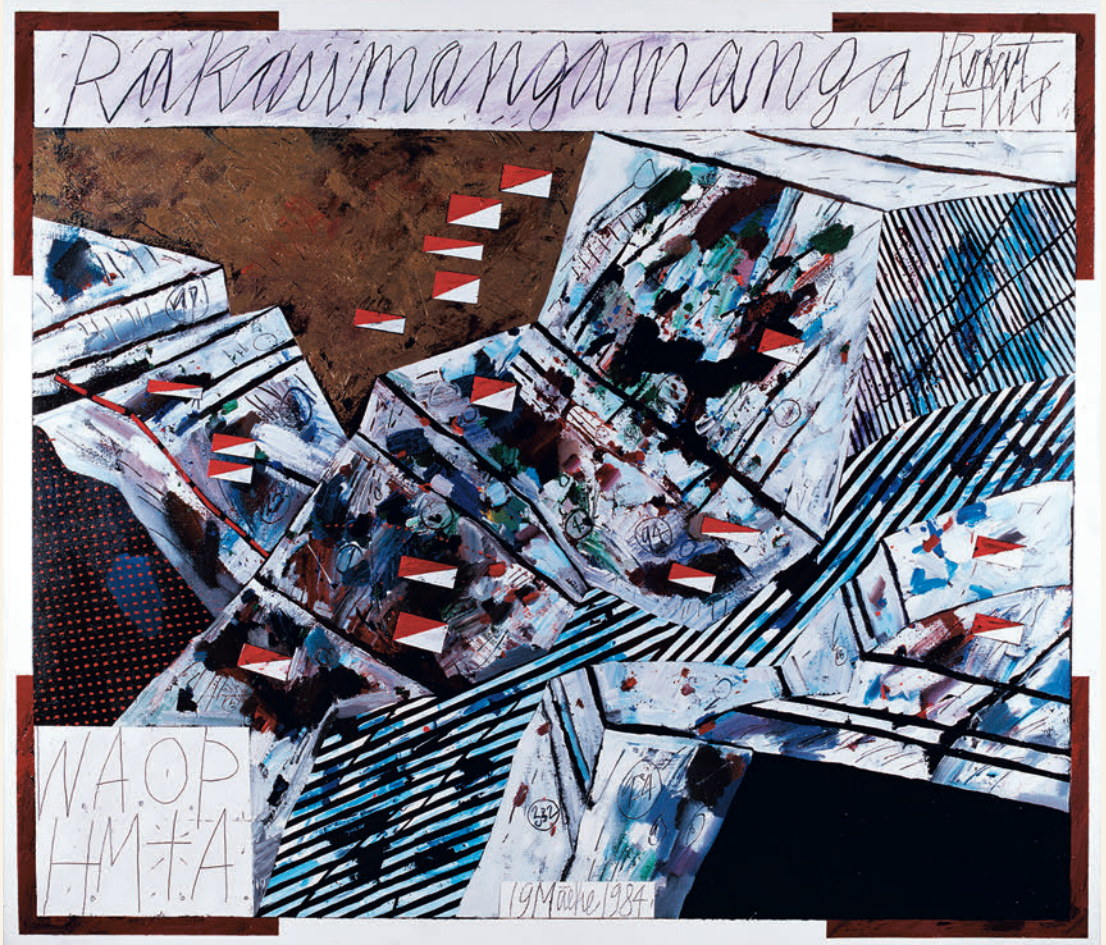
The English born painter Robert Ellis, who came to New Zealand in 1957 as a lecturer at Auckland University's Elam School of Art, married into a Māori family from Te Rāwhiti. This painting is one of his many painted expressions of indignation at the treatment of Māori land as an economic unit, parcelled up, made subject to rates so that local councils could gather revenue. In some cases if rates were not paid then councils could seize portions of the land in lieu. Surveyors' flags dotted about the surface of the land (and the painting) were actually first observed by the artist in an arid part of southern Spain; as a painter they seemed to him applicable to what had happened to his Māori family's ancestral lands.

Here is Rakaumangamanga, sliced up into collapsing blocks, numbered, scratched over by bureaucratic pens, floating in space.

In 1927 the area was visited by the Māori spiritual leader Tahupotiki Wiremu Ratana, another opponent of land alienation. The letters in the lower left corner are an anagram for the familiar Ratana chant that includes the words 'Glory be to God'.

The title of this painting, Rakaumangamanga, refers to the sacred mountain that dominates the peninsula at the eastern entrance to the Bay of Islands. It is also known as Cape Brett, after Cook renamed it in 1769, punning on the name of Admiral Sir Piercey Brett because of the small 'pierced' island at the tip of the peninsula.

In ancient times held by Ngāre Raumati, the land has been occupied by Ngāpuhi hapū since the wars of the early 19th century. Between 1901–05 Native Land Court hearings investigated the titles of the Rāwhiti Block which included Rakaumangamanga. This process resulted in the naming, description and determining of twelve specific title areas which could then be subject to partition. In 1906 Cape Brett lighthouse was built at the tip of the peninsula. Between 1906 and 1970 a number of other pieces of land were alienated from Māori Land Court title by way of sale.



Robert Ellis b. 1929  
*Rakaumangamanga* 1984  
Oil on canvas  
1600 × 1860mm

Shane Cotton  
— *The Plant*

Shane Cotton b. 1964  
Ngāpuhi, Ngāti Rangī, Ngāti Hine  
*The Plant* 1995  
Oil on canvas  
1905 × 2750mm





## Shane Cotton — *The Plant*

This much exhibited and important work invites the viewer to ‘read’ its surface as one might read a map, from a bird’s-eye view. There is much to decipher. Shane Cotton has said that the painting functions as “... a system or pattern of sorts that overlaps, weaves, contains and filters different kinds of historical and indigenous information.”

Among its references are carefully brush-painted reproductions of the handwriting of Hongi Hika, which were laboriously copied by the chief on board the *Active* in July 1814 during the month-long voyage from the Bay of Islands to Port Jackson (Sydney). Hongi, his eight-year old son, Ripiro and the chiefs Ruatara of Rangihoua and Korokoro of Kahuwera were accompanied by the missionary Thomas Kendall, whose idea of a suitable reward for diligence with the quill pen was to present his pupils with a fish hook for every correctly copied page.

Like Ellis’s *Rakaumangamanga*, and with similar critical intention, Cotton’s painting depicts measured and subdivided pieces of land that were antithetical to Māori notions of land tenure but basic to European concepts of land as an economic unit.

A direct, more contemporary reference to land alienation can be deciphered in the lower right section of the work. Here, on its side, is an envelope. At the apex of the fold are the words ‘WAY OUT’, a bitter comment on the then National government’s 1993 Fiscal Envelope which proposed, without prior consultation with iwi Māori, a non-negotiable package for the final settling of Treaty of Waitangi claims — capped at \$1 billion.

The year in which this painting was made, 1995, saw unprecedented levels of dissent originating in Māori loss of patience with government handling of land grievances. Waitangi Day was a major focus, followed by the occupation of several other sites including Moutoa Gardens (Pākaitore Marae) in Wanganui; the disused Tāmaki Girls’ College, Auckland; the marae at the Whakarewarewa Arts and Crafts Institute and another by a hapū of Tainui of a hill behind the Huntly Power Station.

This painting can also be viewed as the panel of a huge machine in an industrial plant with its banks of flashing lights and instructions to ‘press’, ‘go’ or ‘move’. There are references to popular culture including video games.

## Acknowledgements

The following people have generously answered questions or given much appreciated help during the writing of this exhibition catalogue: Claudia Orange, Bridget Williams, Andrea Stafford Shaw, Alexa Johnston, Rob Tuwhare for kind permission to use his father Hone Tuwhare's poem, Ron Brownson, Mary Kisler, Michael Keir-Morrissey, Aroha Harris, David Broad, Caitlin Timmer-Arends, Stephanie Steele, Isabel Sutherland, Kerryn Pollock, Caroline McBride. Coral Shaw and Kate Martin carefully sifted through the manuscript providing invaluable advice that was always taken. Any errors that remain are entirely my own. I am indebted to the skills of Kallan MacLeod, photographer, and of Arch MacDonnell and Sarah Gladwell of Inhouse Design.

In the course of writing, particularly with regard to the early lithographs that record the visits of French explorers to the Bay of Islands, I have had recourse to books and articles written by the following: Angela Ballara, Judith Binney, Anne Salmond, Paul Moon, Vincent O'Malley, Len Bell, Francis Pound, Roger Blackley, James Belich, Iain Sharpe, Andrew Sharp, Geoff Park, Dorothy Urlich Cloher, Michael Fitzgerald, D.R. Simmons, Bernard Smith, Michael Dunn, Alison Jones and Kuni Jenkins. Of the older books James Cowan's *History of the New Zealand Wars*, Una Platts' *Dictionary of Nineteenth Century New Zealand Artists* and the Ellis's *Early Prints of New Zealand* remain indispensable.

The translated accounts of the various French voyages by S. Percy Smith, Olive Wright and Isabel Ollivier are an invaluable and fascinating resource. So too are the authoritative entries in *Te Ara Encyclopedia of New Zealand*, many of them written by people whose names appear above.

**Peter Shaw**  
January 2017



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ISBN 978-0-473-38716-7

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Design: [inhousedesign.co.nz](http://inhousedesign.co.nz)  
Fonts: Didot Elder and Mercury  
Photography: Kallan MacLeod  
Prepress: Spectra Graphics  
Printer: Everbest Printing Co., China

All works are by the artist unless specified.

Front cover: Ambroise Tardieu  
*Inhabitants of New Zealand* 1. *Hongi, chief of Kerikeri* 2. *Touai, chief of Kahouwera* 3. *Brother of Touai* 4. *Young woman*

