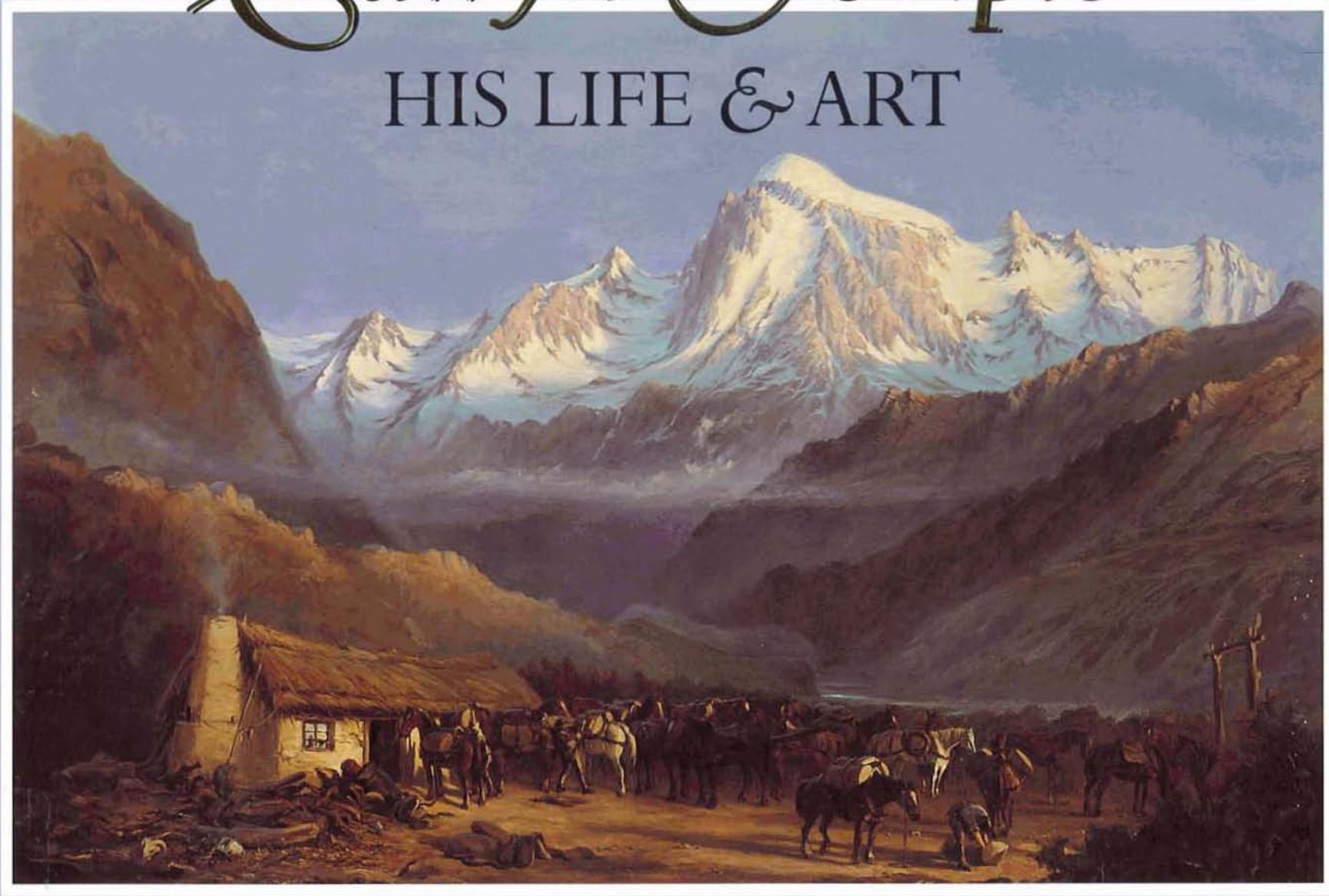


Edwyn Temple

HIS LIFE & ART



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Edwyn Temple – Artist
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Cover: *Mount Tapuaenuku, Early Morning* 1889. Oil on paper. Private collection (cat. no. 83).

Edwyn Temple

HIS LIFE & ART

NEIL ROBERTS



Robert McDougall Art Gallery
Christchurch, New Zealand

Introduction

Who was Captain Edwyn Temple? For many years I knew him only as a retired career soldier and amateur artist who had been the first secretary treasurer of the Canterbury Society of Arts. I was familiar with a few of his works, including *Storming of the Martinere, Lucknow, 1858* (cat. no. 30) in the Robert McDougall Art Gallery collection but, although Temple seemed interesting, I did not rate him especially highly in relation to his contemporaries in colonial New Zealand art.

That view changed completely in 1994 when his great-grandson, Norman Barker, visited me to show the fruits of four years' research into the life and work of his ancestor—three large Eastlight files crammed with images of Temple's sketches and paintings, mostly held by his descendants in New Zealand and elsewhere. Since 1990 Norman Barker had been on the trail of Temple's works and had located and documented several hundred. Although others are known to exist and may well surface in the future, the task of identification is made difficult as Temple rarely signed his work.

When Norman Barker showed me the works he had found, even without knowing much about Temple's life, I realised that he was no ordinary, amateur, colonial art society painter. Temple was clearly an artist of considerable ability but what made him stand out was that he was also an artist of considerable imagination. By the end of Norman Barker's visit it was clear in my mind that Temple warranted a major exhibition.

Over the past five years I have come to know a good deal more about Edwyn Temple and my respect for him as a serious, committed artist has steadily increased. Temple was very much a man of his time, relatively conservative in his personal life yet adventurous as an artist, particularly in his painting. There is no question that he had an inner drive and was a compulsive sketcher who drew on any piece of paper at hand as the mood took him. Letters, ledgers, telegrams, envelopes, even wrapping paper—all were at the disposal of his pen or pencil. His fertile imagination, coupled with a slightly sardonic wit, resulted in many lively and amusing drawings and paintings.



Door Knocker, 15th Century,
Paris.
Watercolour.
Private collection (cat. no. 6).

Even though he was not considered a professional artist in the accepted sense, there is no question that he was serious about his painting, in particular, and his approach was nothing other than professional. The time he spent producing such a quantity of work shows that he was engaged in more than just a diverting pastime. Between 1880 and 1892, his most active period as an artist in New Zealand, he made many trips over the South Island, often in the company of his friend and relative, James D Lance. During these trips he made sketches that were later developed into more major paintings, many of which were exhibited at either the Canterbury Society of Arts or Otago Art Society annual exhibitions where they frequently received favourable attention.

Temple also exhibited beyond New Zealand – in 1880 at the Melbourne International Exhibition and the Colonial and Indian Exhibition of 1886 – and his works were acquired for collections. Today he is represented in three public collections in New Zealand and one in Australia.

When Temple and his family arrived in Christchurch as immigrants in 1879, they found a small provincial town of little more than 13,500 people, largely dependent on a pastoral economy. There was no school of art, no art society, no art gallery and no more than twenty seriously minded artists, of whom only John Gibb, T S Cousins and J M Madden were considered to be trained professionals. The remainder, including Atcherley, Neville, Beetham, Peele, Cane, Snow and Fereday, all had full-time occupations and painting was primarily a leisure pursuit. Temple would have had no reason to feel inferior as an artist in such company. In fact, most of the major figures in New Zealand painting at this time, such as Gully, Barraud, Fox, Richmond and Hodgkins, were basically amateurs, mostly self-taught with, in some instances, less training than Temple.

While most of his contemporaries wrestled with a single reality – the New Zealand landscape – Temple was dealing with far wider subjects taken from the writings of such literary figures as Dickens, Hood, Defoe and Kingsley as well as his own incredible imagination. His facility for caricature in particular is shared by only one other Canterbury artist of that time, Thomas Selby Cousins (1840–1897).

Temple's decision in 1879 to emigrate was a fortunate one not only for him and his family but also for New Zealand because the legacy of art that he left

includes important historical imagery of rural life in the South Island during the last quarter of the nineteenth century.

Temple's personality was as multifaceted as his art. Well educated, the grandson of a baronet, he was gentlemanly in his manner. Known as 'The Captain', or 'Ned' to his family and close friends, he was a typical conservative Victorian husband and father, not readily showing his emotions, a hard taskmaster, irascible and frequently impatient with those he had little in common with or was prejudiced against. His dislike of clergymen in particular was well known among his family and one story that has often been told concerned a visit by Bishop Julius to Temple at his home, Castlewood, near Geraldine. As he was sitting taking tea with Temple, the bishop was talking on theology as an Oxford supporter and referred to Mary Magdalene as Mary Maudlin. At that remark Temple sat up in his chair and shouted at his visitor that he was like every bishop he had ever known, 'a damned ignorant old fool'!¹

Temple did, however, have many close friends. Included were James Dupré Lance, Charles Garcia and Lancelot Walker, former military men, the surveyor John Holland Baker and runholder J Edward Parker. Of these, it was his neighbour, the politician Lancelot Walker, who was Temple's closest confidant. Unfortunately, we will never know Temple the man, as his friends and family once did, but through his painting we are able to meet an artist who is deserving of a higher place among his colonial contemporaries than he has been given to date.

*Neil Roberts
Curator*

Edwyn Frederick Temple



Edwyn Temple, c. 1900.

EARLY YEARS

Edwyn Frederick Temple was born at Emsworth, Hampshire on 21 April 1835. He was the second son of Lieutenant-Colonel John Temple (1801–1870) and Jane Dorothea Marshall. John Temple was the grandson of Sir Grenville Temple of Stowe, 9th Baronet. The Temple of Stowe family was one of the oldest in Britain, dating back to the time of Edward the Confessor. In the late eighteenth century the family became linked by marriage to the Blackwood family and the Irish Peerage of Dufferin.² Branches of the family were diverse and extended to the United States as early as the 1670s. One of Edwyn Temple's ancestors was Robert Temple of Ten Hills, Boston, Massachusetts. The Temples were traditionally a military family. Generations had served in various regiments as Loyalists to the crown and Edwyn Temple was no exception.

Temple's mother was from an equally distinguished family. His maternal grandfather was John Marshall of Leeds, a wealthy industrialist and Member of Parliament. As his family moved frequently, Temple's early years were spent in England and on the Continent. Temple developed a talent for drawing early and there is evidence that he inherited ability in art from both sides of his family. Temple's uncle, Sir Grenville-Temple-Temple, the 10th baronet, illustrated several of the books he wrote about his experiences in the military. Temple's mother is known to have painted and one of his cousins, Herbert Menzies Marshall, was an accomplished architectural draughtsman and watercolorist who, in 1882, became vice-president of the Royal Watercolour Society, London.³ A small pencil sketch of his father resting on a *chaise longue* was made in 1846 (cat. no. 1) and, although a juvenile piece, does show better than average draughtsmanship for an eleven-year-old.

In 1848 Temple began attending Rugby School.⁴ There is no record of when he left the school, but it is likely that it was in 1851, the year his mother died.

By 1852 Temple was in Italy and spent time in Florence with his father's cousin, Laura Bowdoin, who became Princess Pandolfina, the second wife of Ferdinand de Monroy, Prince of Pandolfina. Edwyn was encouraged in his painting by the Princess who engaged a tutor for him. The only confirmed extant works from this time⁵ are a watercolour of *The Forum, Pompeii* (cat. no. 3) and several studies of frescoes that include *From Pompeii (Centaurs from a Mural)* (cat. no. 4) and *Dancing Figure from a Mural, Pompeii* (cat. no. 5).



Lieutenant Colonel John Temple. Oil on canvas. Private collection (cat. no. 2).



2nd Ally Enf[antry] Lie[utenant] Col[onel] Parker. Cap. Rimmer. Cap. Barreter. Cap. Temple. Capt. Bell. Capt. Yarrell. Col. D'Alton. Major Hume. Lt. Gilfillan. Capt. Brudenell. Major Kavanagh. Lt. French. Lt. Hobbs. Lt. Keppel. Capt. Leyden. Lt. Richard Lee. Lt. Tandy. Lt. Trench. Lt. Webb. Capt. Ross. Lt. Weston.

The 55th Regiment, Richmond Barracks, Dublin, 1858.
Temple is sixth from the right, standing.

THE MILITARY, 1853–1870

England, the Crimea and India

Despite his artistic talent, Temple, like his father and ancestors before him, was destined for a military career. Whether he did so through personal choice or from a sense of family duty is uncertain, but the latter seems likely. In 1853 he underwent military training, completing his examinations in January 1854. Temple was keen to join his father's regiment, the 60th Rifles, and letters of request were written by John Temple.⁶ In a letter of 8 May 1854 from the secretary of the Commander-in-Chief he was given permission to choose any regiment he wished. The following week £450 was received from John Temple to purchase his son's ensigning in the 98th Foot Regiment and Temple was appointed on 19 May 1854 but did not parade going on leave. On 15 September 1854 he was appointed to the 55th (Westmoreland) Foot Regiment without purchase. The following December he was commissioned as Lieutenant and commenced his duties.⁷



Study for Battle of Inkerman. Watercolour. Private collection (cat. no. 11).

The war with Russia on the Crimean Peninsula was well advanced by the end of 1854 with the major battles of Alma, Balaclava and Inkerman having been fought and the major push to take the fortress at Sebastopol yet to come. Early in 1855 the 55th Regiment was sent to Malta from where, on 5 June, it embarked for the Crimea. For more than a year Temple was under the command of Lord Raglan in the trenches at the Crimea and witnessed the fall of Sebastopol in September.⁸ During that time he made many notes, sketches and watercolours, of which *Woronoff Ravine, Sebastopol, August 1855* (cat. no. 14) is one of the most accomplished.

Many years later Temple was asked by former fellow officer Major-General John Richard Hume to prepare some illustrations for Hume's book, *Reminiscences of the Crimea Campaign with the 55th Regiment*, published in 1894.⁹ Several preparatory studies that Temple made have survived and include *Study for the Battle of Inkerman* (cat. no. 11) and *Cavalry Battle Charge* (cat. no. 13). Temple used his experience and his powers of imagination to great effect in both of these. A commentator in the *Illustrated London News* praised the illustration for the Battle of Inkerman for its dramatic effect: 'the agony of those who are falling are very cleverly and dreadfully portrayed'.¹⁰

After time at Scutari fortress from May 1856 through until September 1857, the 55th Regiment was garrisoned on Gibraltar. Temple may well have made sketches while there but none from this time are known to have survived. That year he was awarded the Crimean Medal and Clasp for his service. From the end of 1857 until 1861 the regiment was stationed at Richmond Barracks near Dublin and on 22 June 1858 Temple purchased his captaincy.¹¹ During this time he probably sketched and painted a great deal but only a few pencil drawings from this period are extant, among them *Drogheda, May 2 1859* (cat. no. 17).

In 1860 and 1861 Temple spent time on the Isle of Man and took the opportunity to sketch around the environs of Douglas. Practically all his work from this time is in pen, pencil or watercolour – media in which he could work quickly.

By April of 1861 Temple was stationed at Aldershot¹² and also spent time on Jersey. Among the senior staff at Aldershot was Lieutenant-General Thomas Budgen of the Royal Engineers. The Budgen family came originally from Guernsey.



Woronzoff Ravine, Sebastopol, August 1855. Watercolour. Private collection (cat. no. 14).

Temple was clearly attracted by the Lieutenant-General's twenty-year-old daughter, Caroline Maria Budgen. When their relationship began is uncertain but 1862 seems likely. They were married on 21 April 1863 at St Luke's Church, Cheltenham.¹³ Temple was stationed at Plymouth and for part of 1862 and 1863 he spent time with his regiment on Jersey. The watercolour sketches he made there include *Le Grand Vis, Jersey, 26 April 1862* (cat. no. 18) and the small sketchbook study *St Ouen, Jersey, 1863* (cat. no. 19), which reveals a still rather conventional handling of the medium with no evidence of any particular style.

This is understandable because, being in the military, he probably had limited opportunity to study contemporary artists' works. At this time he could be described as a natural painter, which may account for a certain stiffness seen in some of his English works.

Temple had been married barely six months when his regiment was despatched to India. They sailed from Portsmouth October 1863, bound for Calcutta in three ships that took 135 days to reach their destination.¹⁴ From Calcutta they marched to the camp at Hazaribagh, Bengal where the regiment was quartered for nearly six



Storming of the Martinere, Lucknow, 1858. Oil on canvas. Robert McDougall Art Gallery collection (cat. no. 30).

months. Before the year was out Caroline (Carrie) Temple was pregnant with the first of her nine children, a daughter, Ellen Gertrude, who was born on 30 July 1864.

That same year, the 55th Regiment formed part of the force under the general command of Brigadier General Harry Tombs for the Bhutan Expedition that resulted in the storming of the stockades at Dewangiri. Following the Bhutan campaign, the regiment was quartered at Dum Dum, north of Calcutta. Here an outbreak of fever, which took the lives of many men, was the subject of *Hospital Tents (Doolies)* (cat. no. 26).¹⁵

Early in 1866, the regiment moved north again, this time to Lucknow. During that year Temple extended himself considerably in his art as sketches and studies he made in a variety of media attest. They show a freedom and wit that has hitherto been absent and reveal observation of the local people, as in *Indian Woman Carrying Water* (cat. no. 23). Temple was not slow to lampoon his fellow officers in *Ze Commanding Officer On Ze March to Purneah* (cat. no. 24).

The small watercolour *Indian Village* (cat. no. 25) is an exceptional work of this time. Modern in its composition, it has a freshness and liveliness not as evident in earlier, more finished works. There is a real sense that this was a happy time for Temple.

At some point during the three years he was in India, Temple visited Burma – possibly the regiment stopped off briefly at Rangoon on the return journey to England – where Temple made several paintings of Buddhist pagodas and shrines in Burma. In the most dramatic of these, *Pagodas with Rampant Dragons by Moonlight* (cat. no. 29), grotesque sculptures of the shrine are set against a full moon sky. The dramatic effect is enhanced by the figures in the foreground walking calmly by, giving it an almost surreal quality. Many years later Temple returned to subjects related to his time in India including events of the Indian Mutiny that he had not experienced, such as *Cawnpore, 1857* (cat. no. 31) and *Storming of the Martinere, Lucknow, 1858* (cat. no. 30).

On 3 March 1866 the 55th Regiment returned to England and later in the year Temple took leave in Guernsey¹⁶ with his wife who was at this time pregnant with a second child who was born there on 11 January 1867. While on Guernsey Temple



Ze Commanding Officer On Ze march in Purneah, 1866.
Ink and watercolour. Private collection (cat. no. 24).



Indian Village. Watercolour. Private collection (cat. no. 25).

The Jung Frau, (sic) 1875.
Watercolour.
Private collection (cat. no. 39).



Figures by a Boat on a Beach. Watercolour. Private collection (cat. no. 36).

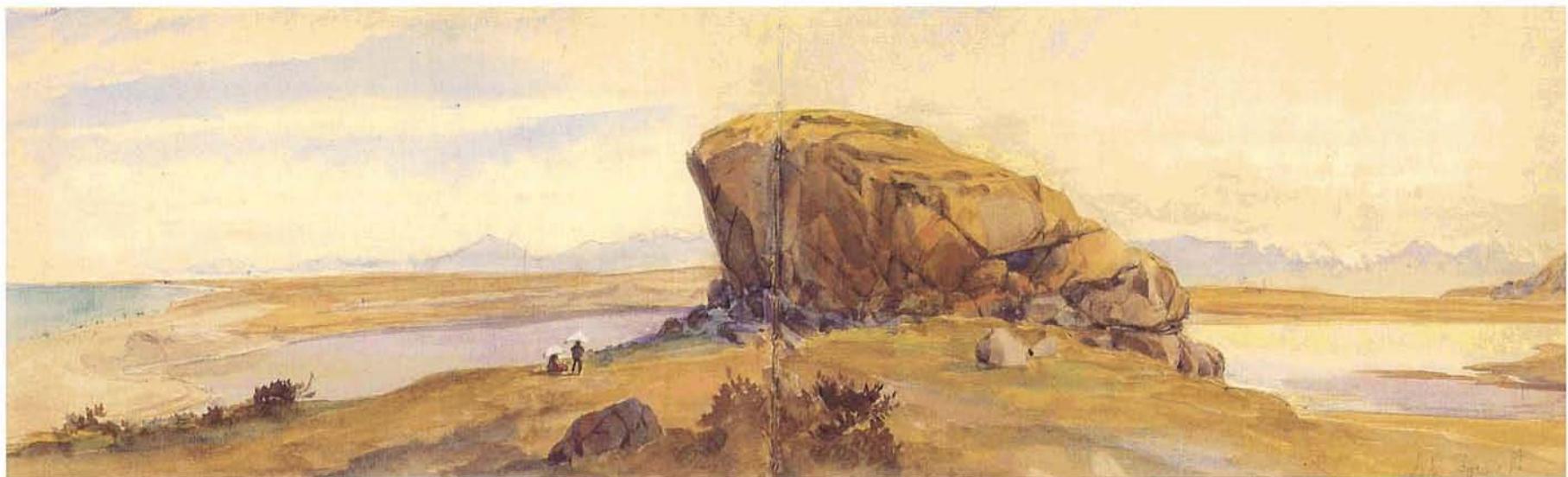


spent time painting and sketching around Cobo Bay and further along the coast at Petit Port, producing some quite finished, almost topographical watercolours. He exhibited a landscape publicly that year, giving Guernsey as his home address.¹⁷

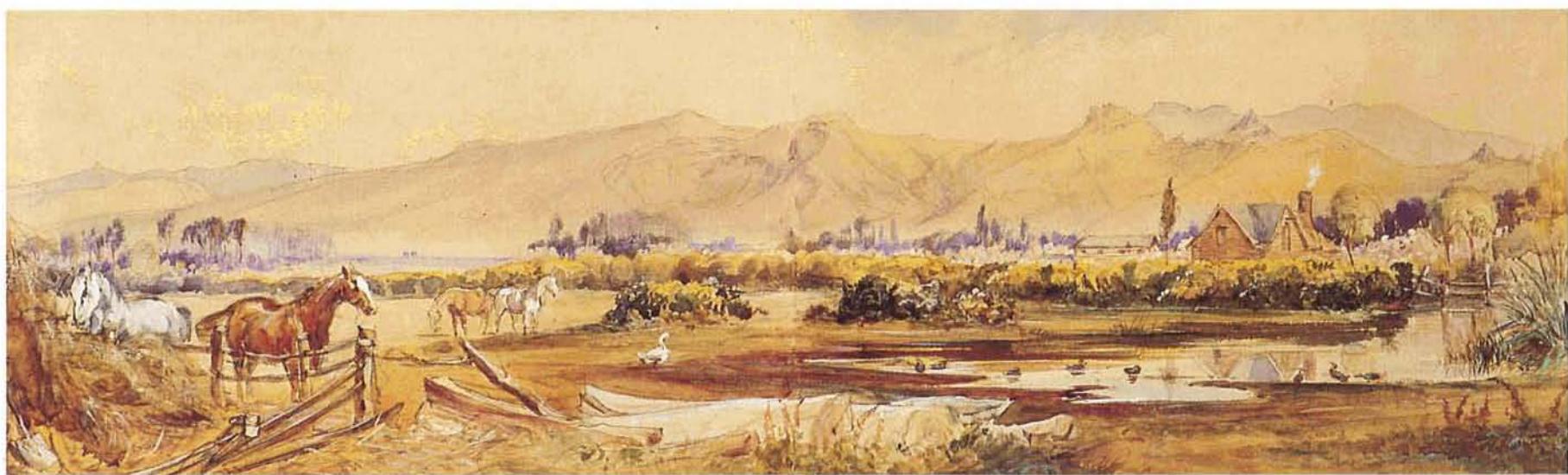
At some time during 1868 the family moved north to live first at Leeds then Sheffield but by the following year Temple had taken a house at Stoke Fleming, near Plymouth. Over the next two years there were many moves between the north and south of England.

Early in 1870 Temple's father became ill and died on 26 November at his home, Heatherfield House, near Ascot. A painting of John Temple astride his horse in the full uniform of a Lieutenant-Colonel (cat. no. 2) is attributed to Temple but this cannot be confirmed with any certainty. If it is by Temple, painted before 1870, it shows a mastering of the oil medium that is not evident in any of his work prior to this date. John Temple knew and corresponded with many noted Victorians, including Edwin Landseer, who may have been the painter of this portrait in which the horse is almost the most significant subject.

In 1870 Temple and his family were living in Leeds at Headingley House, the residence of Temple's grandfather, John Marshall, until his death in 1845. The grounds of Headingley, north of Leeds, eventually became the famed cricket fields but in 1870 it was the home of Temple's bachelor uncle, Arthur Marshall, who intended Temple to be his heir, provided he took over Headingley House. It is uncertain what transpired but by the following year Temple and his wife and four children were living at Totnes and spent the next five years in Devon. Following his retirement from the army on 31 March 1870, Temple is likely to have had more time to spend painting.



Lake Forsyth 1881. Watercolour. Private collection.



Christchurch, looking towards the Port Hills, 1880. Watercolour. Private collection (cat. no. 45).



Trial on Board Rangitikei, 1879. Watercolour. Private collection (cat. no. 43).



Cobo Bay, Guernsey. Watercolour. Private collection (cat. no. 37).

THE 1870S Devon and Ullswater

During this time Temple made many picturesque watercolours of Totnes and the many bays and inlets along the Devonshire coast. Among the works from this time are *Totnes* (cat. no. 38), *Harbour, Bolt Head, Devon* (cat. no. 34) and *Beer Haven, Devon* (cat. no. 35). One of the most accomplished works from this period is the little study *Figures by a Boat on a Beach* (cat. no. 36) which clearly indicates how skilled Temple was in his draughtsmanship at this time. He must have been pleased with the result as this watercolour is one of the very few that he signed with his distinctive monogram initials.

In the summer of 1875 the Temple family holidayed in Switzerland around Lake Constance, probably staying with Temple relatives who lived in the area. A surviving caricature, *The Jung Frau* (cat. no. 39), reveals that Temple was not selective in his lampooning of others – his family, on this occasion his twelve-year-old daughter Ellen (Nell), were also ready targets for his wit.

The following summer the family holidayed at Lake Ullswater, Cumberland, where four of Temple's uncles of the Marshall family had established substantial homes around the lake akin to the villas on lakes Geneva and Constance in Switzerland. This Switzerland of the north had its own special picturesque appeal and Temple conveys a real sense of this in the watercolours he made at Ullswater. It is evident that he did seek out the picturesque and there is a hint of romanticism but it is restrained and Temple rarely steps beyond the bounds of reality in such works in a way that would not displease John Ruskin. These watercolours have a freshness and life not always evident in his work following his time in India, which suggests that this may also have been a happy period in his life.

By this time Temple had obviously established his own rules for the two dominant facets to his work where certain aspects rarely mingled. When he was working *en plein air* before nature his prime concern was to represent his impressions of the light and local colour of the subjects as accurately as possible and there were boundaries that he did not cross. However, when he worked from his imagination anything was possible and any invented effects of light or atmosphere

or caricaturisation enhanced the impact of imagery. This dichotomy in his approach held true for much of his subsequent work.

During 1877 and 1878 the Temple family lived in Leeds again, at Headingley,¹⁸ but by February of 1879 had moved south again to Southsea, Portsmouth and within six months would be on their way to New Zealand. What prompted Temple to leave England in that year is not certain. He probably had diminishing capital and with eight children to support and no secure income, prospects may have seemed somewhat uncertain. A distant cousin, James Dupré Lance, descended from the daughter of Robert Temple¹⁹ of Ten Hills, Boston, had gone to live in New Zealand in 1856 and within a decade had become a successful runholder and was a relatively wealthy man. In 1868 Lance and his wife and family had moved to Dinan in Brittany, France²⁰ but in 1879 they decided to return to New Zealand. It is unlikely that Temple's decision to go to the same country as Lance and his brother was merely a coincidence, especially considering that Lance was the person who helped Temple establish himself in New Zealand and became a regular companion on trips around the South Island.

Whatever the reason, on the noon tide of 19 July 1879, Temple and his family left from Plymouth as saloon passengers on board the *Rangitikei*, an iron clipper, with Captain T Milman as master.²¹ The ship carried 397 passengers, including 338 immigrants in steerage, perhaps enticed by Julius Vogel's work scheme.²² The *Rangitikei* sailed south, reaching the Cape of Good Hope on 18 September. From there it sailed on to New Zealand, arriving in Lyttelton Harbour on 25 October 1879.²³ During the 98 days they were at sea Temple had spent time sketching and painting, recording incidents and people that he encountered during the voyage. One of the more striking of these works is his *Trial on Board Rangitikei* (cat. no. 43) which is caricatured in such a comical way that it reminds the viewer of a scene from a Gilbert and Sullivan opera, which may well have been Temple's intention.

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9-18 4551 E. F. TEMPLE, Hon. Sec.



Mount Hutt Station, June 1880. Watercolour. Private collection (cat. no. 51).

NEW ZEALAND – THE 1880s
Early New Zealand Works, 1880–1882

Within a relatively short time Temple seems to have become established and on 4 December 1879 he joined the United Canterbury cricket team and on 2 February 1880 he was elected a member of the Christchurch Club²⁴ which brought him in contact with some of Canterbury's most prominent citizens. He also purchased a relatively new house, Holmwood, in Cashel Street West, opposite the Canterbury Volunteer Drill Hall.²⁵

It may have been only coincidental that nine months after Temple's arrival in Christchurch a meeting was held to give consideration to founding an art society for Canterbury. Talk of forming such a society had been in the air for some time but nothing had eventuated. But it is also possible that Temple was the catalyst for establishing the society. In December 1900 when interviewed by the *Canterbury Times* on art in Canterbury, the artist John Gibb stated that 'Captain Temple, the well known artist, was the first secretary and practically started the society'.²⁶



Wharf Politics Lyttelton, 1880. Watercolour. Private collection.



Roadmen near Mount Hutt Station. Watercolour. Private collection (cat. no. 52).

Temple was elected to the key position of Honorary Secretary Treasurer of the first Canterbury Society of Arts (CSA)²⁷ council, which comprised twelve of Christchurch's most highly regarded professional and academic minds at that time.

Temple was clearly keen to establish himself as a serious artist and in *The Press* of 1 June 1880 it was announced that he would be sending three watercolours to the forthcoming Melbourne International Exhibition.²⁸ They included *Mount Earnslaw*, *Rainbow* and *Lake Wakatipu*. In 1880 he sold several paintings to Henry Wynn Williams and H A Scott, foundation members of the Canterbury Society of Arts council, and his watercolour *One of the Heads at the Entrance to Lyttelton Harbour, 1880* was sent to Herbert S Marshall in Fairford, England.

Temple's sketchbook for March 1880 reveals that he visited J D Lance at Horsley Down Station, North Canterbury, and made sketches of him and his son, among them *Father and Son, Hurunui Races, 1880* (cat. no. 48). Temple also travelled west across the plains to Mount Hutt Station, then owned by H P Murray Aynsley, where he made a painting of the station homestead but of more significance was



Landing of Captain Cook in New Zealand 1769. Watercolour.
Rex Nankivell Collection, National Library of Australia.

a spirited little study, *Roadmen near Mount Hutt Station* (cat. no. 52). Early in the year, within six months of arrival, he had travelled south on his first visit to Lake Wakatipu, which had become a popular destination for artists after the railway line went through to Kingston in 1879. His studies of *Queenstown by Night* (cat. no. 59) and *Waterfront, Queenstown, by Night* (cat. no. 58) are unique as few of his contemporaries concerned themselves with night-time scenes. During 1880 Temple was clearly using his sketchbook to good effect.

Back in Christchurch, because of the economic situation and growing unemployment, workers' meetings were held and political agitation came to the fore in many sectors, including the Lyttelton waterfront where events took a slightly different turn. Temple captured a sense of this in *Politics on Lyttelton Wharf* (cat. no. 49) where lumpers appear to be holding an informal meeting during their lunch break.

In 1881 Temple took over a 24-hectare property near Geraldine, formerly owned by a Captain Hardcastle who had named it Castlewood because of its proximity to a stand of native bush. The homestead stood on a bluff overlooking

Hae Hae Te Moana River. Prior to Hardcastle's arrival, much milling had gone on in the district and remnants of the old forest were evident everywhere. It is likely that Temple, on a visit to South Canterbury, may have learnt from J D Lance that Castlewood was for sale. Lance had once owned Castlewood in partnership for a short time with the neighbouring property of Mount Four Peaks Station, which was sold to Lancelot and Sherbrooke Walker and E L Clogstoun in 1861. By 1881 Mount Four Peaks Station was owned solely by Lancelot Walker, who had been a subaltern in the East India Company's army. As Walker was a member of the Christchurch Club, he may have given advice about Castlewood. Temple and he remained close friends until Walker's death in 1907.

During 1881 Temple travelled widely in the South Island sketching. He visited Rakaia Gorge, Akaroa and French Farm. In April he travelled to the Otira and in November spent time in the Wairau valley, Blenheim and at Picton. Prior to these trips he had organised in January the inaugural exhibition of the Canterbury Society of Arts, held in the recently completed Christchurch Boys' High School, Worcester Street West. This first exhibition included work by fewer than twenty local artists. Temple exhibited a total of eighteen paintings of a variety of subjects that included landscapes, sea pieces, figure and animal studies, a flower study and a portrait.²⁹ The reviewer for *The Press* was full of praise and considered that Temple's landscapes resembled stylistically those of the watercolorist, Paul Jacob Naftel: 'in landscapes his style reminds us of Naftel, the Guernsey painter, body colour being employed to produce certain effects'. Particular praise was given to the paintings *Elephant Hill*, *Bryant Glacier*,³⁰ *Gully in Mount Hutt, Lake Wakatip [sic] from Queenstown*, *Rocks, Waihoa, Four Peaks Station, and Humboldt Range from the River Dart*. One of the more unusual exhibits was a large watercolour titled *Early Settlers*, which depicted the landing in 1769 of Captain Cook and his being greeted by Maori. This work, now in the collection of the National Library of Australia, was remarkable in its time because narrative depictions of New Zealand's early history were rare among the works of New Zealand artists of the 1870s and 1880s.

Another narrative work, *The Sea Spell*, showing a drowning man, was inspired by Thomas Hood's verse, 'Heaven ne'er heard his cry nor did the ocean heed his

caul'. Temple was clearly out to demonstrate, as a new arrival, his capability as an artist and did so with great effect.

Support for Temple's painting in the *Lyttelton Times* review combined enthusiasm with criticism, stating, 'in his work he possesses absolute genius' but adding 'this genius is erratic and there is in him a tendency to clever caricature... visitors will be fairly puzzled by his works for in them they will recognise genius, manipulative skill with touching tenderness of perception, womanly delicacy of colouring, vigorous treatment, harshness, unfinished good beginnings and utter carelessness.'³¹

The second exhibition of the Canterbury Society of Arts opened in December of the same year and ran through until January 1882. Temple exhibited nine works that included New Zealand and English landscapes and two paintings based on the Crimea. Most favourable comment from *The Press* went to *Head of Lake Wakatipu*, which was considered the most successful – 'there is a glow about this picture and the magnificent mountains seem to swelter in the heat'.³² The *Lyttelton Times* in January 1882 discussed Temple's work at length: 'Captain Temple's curious erratic method of painting was noted last year. His style occasionally shows traces of power and originality, at times amounting to something more on the border line that bounds it from genius. At other times we are met by careless workmanship and want of feeling that is inexcusable in one so proficient in the technicalities of his art.'³³ The reviewer illustrated his point by comparing two of Temple's paintings: 'To take two as opposite in character as they are in the positions assigned to them in the room *Swamp, Tuamarina River* (74) and *Head of Lake Wakatipu* (29). The latter is characterised by almost womanly tenderness and delicacy of execution which however never degenerates into mere prettiness. The other, with its blood streaked sky and gloomy pools of slimy water, removes us at once into the region of melodrama. It is, in fact, a piece of miniature scene painting. One searches, as if by instinct, for the wicked villain struggling in the yawning jaws of a stage alligator; and listens to hear if "Die terraitor" or "Berlood! Berlood!!" does not echo through the dark vistas of pine and tree fern.'³⁴ This identification that Temple was an artist of contrasts was perceptive and largely true. There is without doubt evidence that he regularly produced some paintings that were highly accomplished and others



Waterfront, Queenstown, by Night. Watercolour. Private collection (cat. no. 59).



Castlewood, 1882. Ink wash. Private collection (cat. no. 54).

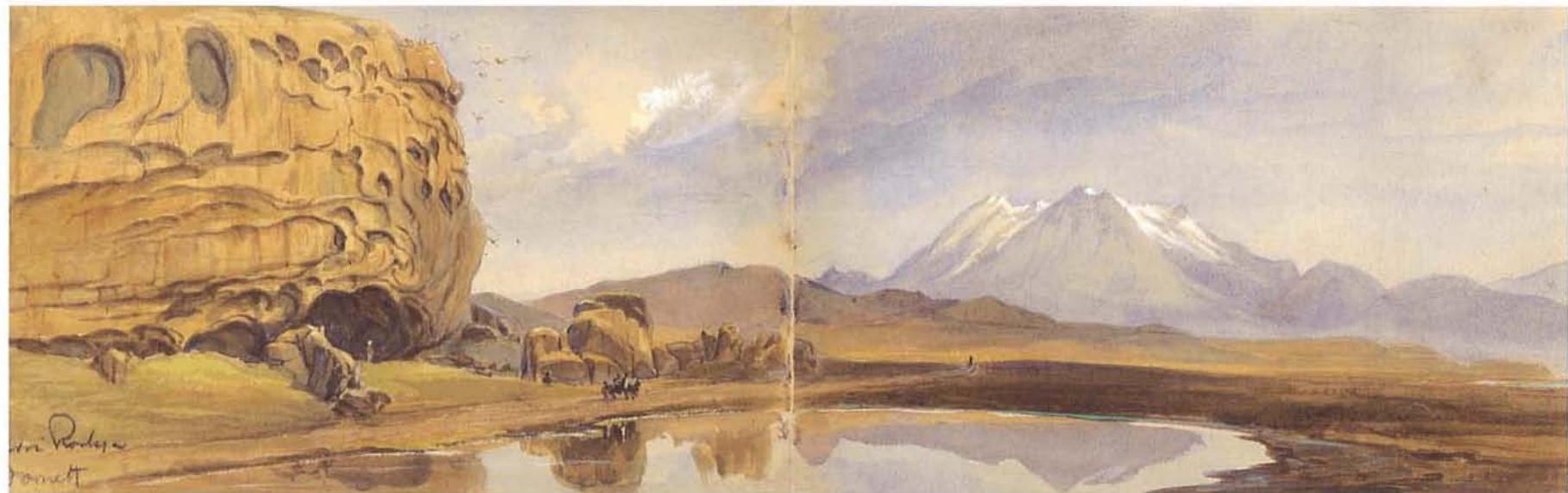
that were the reverse. Such a variation is difficult to explain, even if one makes allowance for the fact that even the greatest artists are rarely consistently good.

At some time during 1881 Temple seems to have been engaged in designing a font for the Church of St Michael's and All Angels, Oxford Terrace, evidenced by an extant preparatory study *Design for Font, St Michael's Church, 1881* (cat. no. 53). Though never built, it does reveal Temple's understanding of and competence in geometrical drawing.

In 1882 Temple exhibited at the Canterbury Society of Arts and was re-elected Secretary Treasurer for his last term of office. Having become a working member of the Otago Art Society, he showed one painting at the annual exhibition in

Dunedin later in the year. He also joined the Auckland Society of Arts but for some unknown reason did not exhibit. During April he visited Wanaka and made paintings of that lake and neighbouring Lake Hawea.

Having now taken over Castlewood, he divided his time between Christchurch and Geraldine. The earliest extant drawing he made of the Castlewood homestead is dated 1882. Made quickly in ink and wash, *Castlewood, 1882* (cat. no. 54) is a remarkable *tour de force*. Its Woollaston-like freedom, vitality and invention give it the look of a drawing made in 1982 rather than 1882. Extensions were made to the homestead in 1884 that greatly altered its appearance, which can be seen in a later watercolour, *Castlewood, Geraldine* (cat. no. 66).



Mount Domett, (sic) and Tarn Roslyn, Waitaki River 1883. Watercolour (sketch book). Private collection.



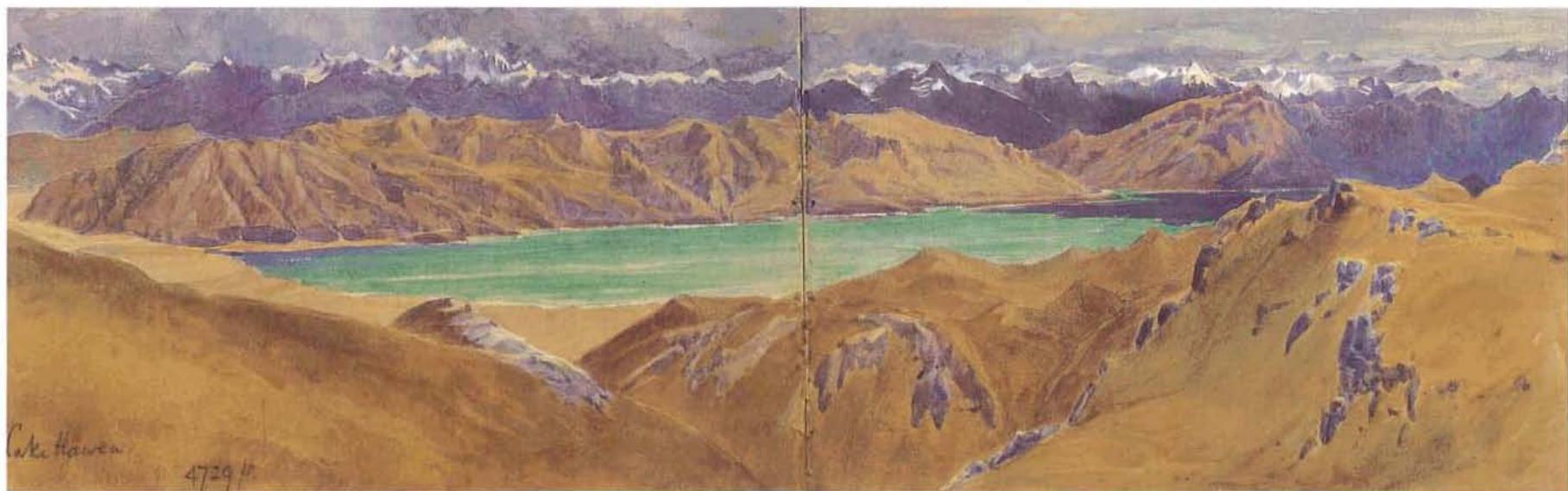
Mount Earnslaw, Lake Wakatipu, 1883. Oil on canvas. Private collection (cat. no. 60).



Kinloch Lake Wakatipu. Watercolour. Private collection.

TRAVELS WITH J D LANCE, 1883

In 1883 Temple began keeping a journal, which he maintained for almost twenty years. Much of his diary was taken up with routine notes on the weather, accounts, farm-related matters and visitors but of special significance are entries he made documenting various trips. The first of these was in 1883 when he accompanied J D Lance and members of Lance's family³⁵ who had set out on 5 March from Horsley Down with a large carriage and four horses. Included were Lance's wife, his sister, on a visit from England, a daughter and a son, Thomas, with Queenstown as their destination. They arrived at Geraldine on 29 March and Temple joined them on their trip south. They first set out for Raincliff Station where they stayed two days, because of the weather, leaving on Sunday 31 March for Timaru where they stayed at the Grosvenor Hotel.



Lake Hawea from Mt Grandview 1883. Watercolour (sketch book). Private collection.

On Monday 1 April they travelled to Waimate via St Andrews where Temple stayed at the Club Hotel. Lance and his family travelled on to stay with the Sudholme family at Te Waimate. The next day Henry Secretan drove Temple to Waihao Gorge where he sketched. Temple, having rejoined the Lances the following day, Wednesday 4 April, travelled with them to Oamaru, staying overnight at the Star and Garter Hotel.

On Thursday 5 April they drove to Robert Campbell's Otekaike Station near Kurow where they spent the weekend. On the way Temple made studies of the Maori rock drawings at Duntroon. The following Monday, 9 April, they set off along the banks of the Waitaki River to Otematata, lunching on the way at Wharekuri. Temple sketched when the opportunity presented itself. After spending the night at Mr T A Munro's accommodation house they travelled on a further 27 kilometres to Omarama, arriving in the early afternoon of Tuesday 10 April. They spent all of the following day fishing at Omarama. On Thursday 12 April they drove on through the Lindis Pass to Morven Hills Station where they spent the next two days at Morven Hills as guests of Mr A McPhail, the station manager. During that time Temple climbed to the ridge of Mount Grandview, from where he was able to view a panorama that took in lakes Wanaka and Hawea and make several watercolour sketches.

On Sunday 15 April they left Morven Hills and drove to the Clutha, taking the pontoon ferry across the river to Lowburn where the night was spent at the Welcome Home Hotel, run by Mr and Mrs Perriam. Early the following day they set off to Cromwell up the Kawarau Gorge, lunching at the Victoria Bridge Hotel adjacent to the Victoria suspension bridge, at that time barely three years old, then on to Queenstown where they stayed overnight at Eichardt's Hotel. The next day, Tuesday 17 April, the party took the steamer up Lake Wakatipu to Kinloch where they were well accommodated at the Kinloch Hotel. An entry in the hotel register praises the hospitality received and includes a sketch by Temple.³⁶ (Back cover)

The following week Temple spent sketching, staying on after the Lance family left on 19 April. At noon on Tuesday 24 April Temple left on the steamer for Kingston where he stayed overnight. The next morning he took the train to Gore then on to Dunedin. On Thursday 26 April he left Dunedin by express train

for Orari then took a coach and finally a trap, arriving home in the early evening. In his journal he recorded that a total of 296 miles had been travelled.

During the winter of 1883 Temple visited Lance at Horsley Down and travelled to Kaikoura then to Picton.³⁷ The sketches made on this trip and the earlier one to Lake Wakatipu were developed into a number of finished oil paintings and watercolours over the following years. Among them were *Mount Earnslaw, Lake Wakatipu, 1883* (cat. no. 60), *The Remarkables, Queenstown* (cat. no. 65), *Mount Cosmos* (cat. no. 64), *Distant View of Picton* (cat. no. 68) and a variant, *Picton Bay; township and Queen Charlotte Sound, Province of Nelson, looking north, 1890* (cat. no. 69). All are accomplished, finished works in the chosen medium but lack much of the vitality that Temple was able to achieve in his *plein air* sketches, such as those of Kinloch and Picton, which have a sense of place in New Zealand rarely surpassed by any of Temple's professional artist contemporaries.

Temple exhibited works at both the Canterbury and Otago Art Society Exhibitions in 1883. Of the three paintings shown in Dunedin, *Mount Cosmos* (cat. no. 64) was praised in the *Otago Witness* review for its 'beauty' but the reviewer felt a certain 'stiffness' let it down.³⁸

In 1883 Temple was appointed a Justice of the Peace for Geraldine³⁹ but relinquished his office as Secretary Treasurer of the Canterbury Society of



21
Foreshore, Picton, 1883. Watercolour. Private collection (cat. no. 70).



Picton Bay: township and Queen Charlotte Sound, Province of Nelson, looking north. Watercolour. Alexander Turnbull Library collection, Wellington (cat. no. 69).



Stream through the Bush, North Island. Watercolour. Private collection (cat. no. 77).

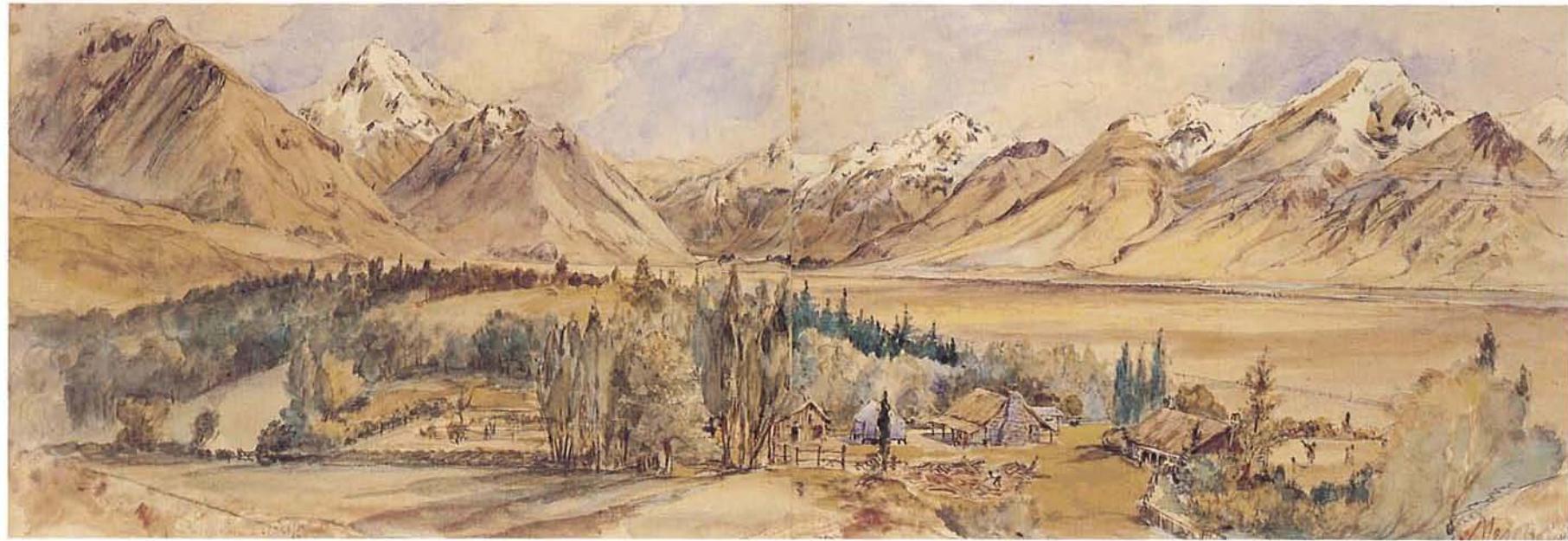
Arts.⁴⁰ It is not known how many works Temple had sold since beginning to exhibit in 1880. Comments on his work had been favourable and prices were average, ranging from three to fifteen guineas. However, on 22 February 1884 the politician Francis Arkwright and his wife visited Temple at Castlewood and ordered four oil paintings on panel at three pounds each⁴¹ that may have included *Gorge in the Two Thumb Range*. As Arkwright was a former military man and politician it is likely that he may have been in South Canterbury staying with Temple's neighbour, Lancelot Walker, on Mount Four Peaks Station and met Temple then. The following year Temple visited Arkwright near Marton.

In April 1884 Temple exhibited just three paintings at the Canterbury Society of Arts annual exhibition, receiving only brief mention in both *The Press* and the *Lyttelton Times*, in which the reviewer felt that his work had changed: 'Captain Temple's pictures this time do not give the same insight into his rare talent as some he has sent in years gone by. Apparently he has fallen in love with quite a

new style of work, smooth and rather fanciful in its colouring.'⁴² His painting *Ferry, Rakaia* shown that year was described as 'a most curious bit of scenery'.⁴³ It was obvious from this that provided Temple chose the well-trodden path of the picturesque and conventional subjects he would retain critical approval.

On 2 July 1884 Temple set off on another trip.⁴⁴ He travelled first to Christchurch where he stayed overnight with J Edward Parker who had been the runholder of Elephant Hill Station⁴⁵ near Waimate and had also been a founding member of the Canterbury Society of Arts Council. Edward Parker, or Ned as he was known to his friends, had been educated at Eton and Cambridge and was the son of Sir James Parker who had been Vice-Chancellor of England. Parker and his wife and large family of children eventually returned to England.

The following day Temple took the train to Waikari and a buggy to Waiau where he was met at the Waiau Hotel by J D Lance and others. On 4 July Temple set out with the manager of Highfield Station, a guide and a packhorse.



Mesopotamia, 1884. Watercolour. Private collection (cat. no. 73).

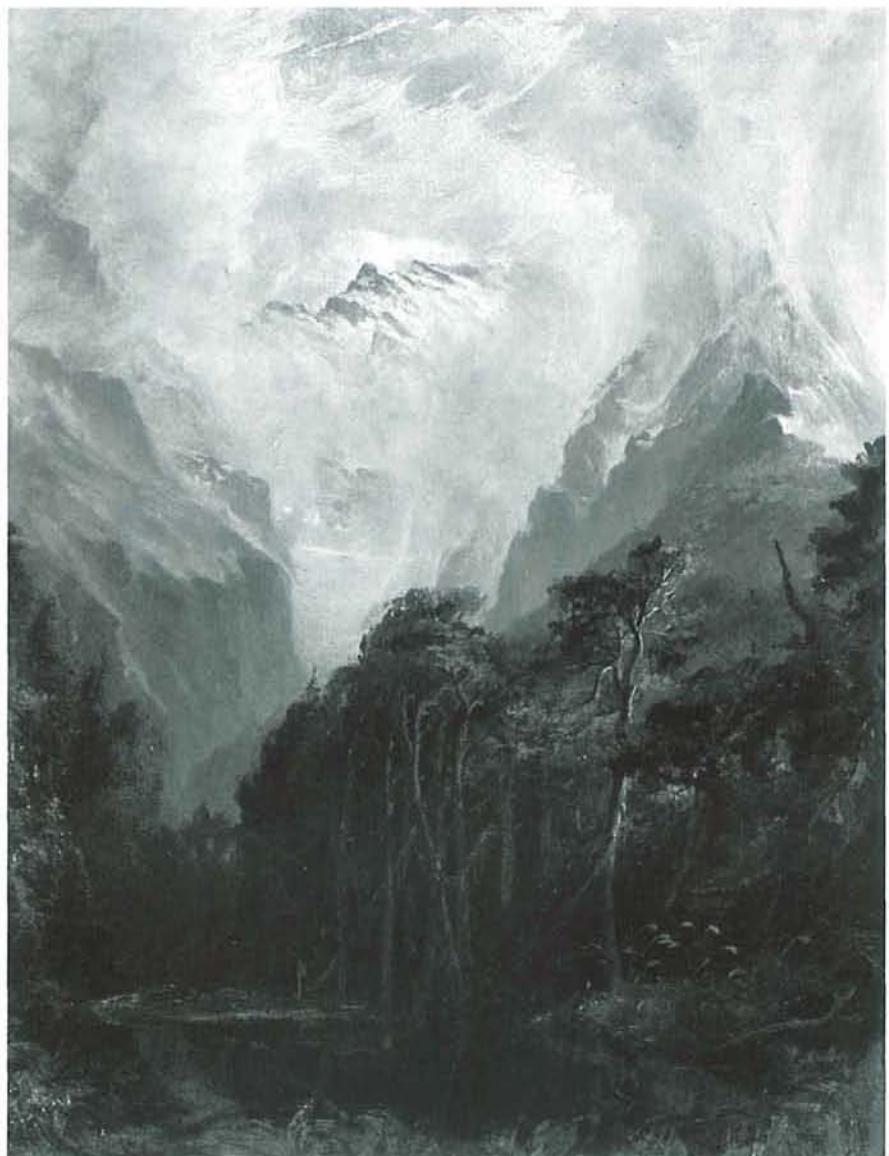
After travelling 50 kilometres they reached Greenfield Station but the manager declined to see them so they proceeded a further 16 kilometres to Swyncombe, a large station, where they spent the night. The next day Temple travelled to Kaikoura in the company of Frederick Lance and H B Huddleston, later a civil engineer and architect in Blenheim. July 6 and 7 were spent at Kaikoura then on 8 July Temple travelled back to Swyncombe Station. After returning to Waiau on 9 July and spending the night there, Temple was again met by Lance who drove him on 10 July to Horsley Down. With the exception of 15 July when he visited Lance's other property, Heathstock Station, he spent nearly a week with the Lance family. On 17 July he returned to Christchurch where he once more stayed overnight with the Parkers before travelling home to Geraldine the next day. The products of this trip were not apparent in Temple's works exhibited in Dunedin late in 1884 but certainly appeared in the year following.



The Accommodation House Otira 1885. Watercolour sketch. Private collection.



Andromeda. Pencil. Canterbury Society of Arts Charitable Trust collection,
Centre of Contemporary Art (cat. no. 128).



In Otago, 1885. Oil on canvas. Canterbury Society of the Arts Charitable Trust collection, Centre of Contemporary Art (cat. no. 74).

VISIT TO MESOPOTAMIA STATION, 1884

*L*ate in 1884 Temple arranged with the Mesopotamia Station manager, Norman MacFarlane, to make a visit and on 25 November set off with his thirteen-year-old son Algar (Bob).⁴⁶ They travelled first to Mount Peel Station then on up the Rangitata Gorge to their destination where they spent two weeks. During this time Temple made many sketches and studies of Mesopotamia Station, including the homestead. The most notable one extant is *Mesopotamia, 1884* (cat. no. 73) a *plein air* study that has a freshness and clarity of light that Temple sometimes had difficulty achieving in his studio works. This trip also resulted in several other important paintings, among which are *Cloudy Peak* (cat. no. 71) and *Cloudy Peak, Rangitata Gorge* (cat. no. 72).

At least one of the paintings that Temple sent to the 1885 New Zealand Industrial Exhibition⁴⁷ held in Wellington, *Gates of Erehwon*, had been inspired by the Mesopotamia visit and others were among those that he sent to the Canterbury Society of Arts early in March 1885 for the annual exhibition. The reviewer for the *Lyttelton Times* criticised Temple once again for being erratic but was also complimentary: 'Captain Temple is erratic, but his pictures are always clever, and if there are more than one or two hung, the chances are that something very far above the ordinary level will be found among the number.'⁴⁸

On this occasion it was Temple's non-landscape work, particularly his drawings *Andromeda* and *A Temple in Burmah*, that got most favourable notice but his painting *Humbolt Range* was also praised for the rendering of the mountain peaks, described as 'one of the cleverest bits in the exhibition'.⁴⁹ The *Lyttelton Times* reviewer's favourable opinion of *Andromeda* (cat. no. 128) was shared by the Canterbury Society of Arts Council, which purchased the work for its permanent collection. The council's earlier purchases of work by Gibb, Gully, Cousins and others since 1881 had been almost exclusively New Zealand landscape paintings. The legend of Andromeda the sea nymph, chained to rocks as a sacrifice to a sea monster in order that the wrath of Poseidon might be appeased, was a popular subject with European academic artists in the nineteenth century, as it had been with the Greeks and Romans, which may have added to its appeal as an acquisition. While Temple had been away on his trip to Mesopotamia work had begun on extending the house at Castlewood and was not completed until March 1885.

WORKS, 1885–1889

At some time in 1885 Temple travelled to Otira and sketched the old hotel that was carried away in a flood the following year. He also visited Francis Arkwright at his 450-hectare property, Overton, near Marton, probably between August and October of 1885. It was during these months that the first government-sponsored industrial exhibition was held in Wellington and as Temple had two works in the fine art section and was friendly with several politicians he is likely to have attended the exhibition. From Wellington, Marton was easily reached by train. How long Temple remained a guest of the Arkwrights is unsure but the many paintings in both oil and watercolour of the environs of the homestead suggest the visit may have been primarily to do this. Temple also painted elsewhere on the property.

In the watercolour *Stream through the Bush, North Island* (cat. no. 77) he achieved a real sense of New Zealand which was not appreciated when he exhibited a related work *On the Porua [sic], Porewa* in November/December of 1886. The *Otago Witness* reviewer remarked, ‘Mr Temple’s *On the Porua, North Island* no 8 is a pretty landscape somewhat spoiled by stiffness and want of spirit in which the foreground is painted.’⁵⁰ The *Evening Star* reviewer went further, saying, ‘One cannot but be struck with the unconventional mode in which he treats his subjects. The picture under notice is New Zealand and nothing else.’⁵¹ Such castigation for his style of painting the New Zealand landscape reveals how little Temple was bound by the conventions of style that many of his contemporaries followed. He merely read his subject and painted his impressions of it as he saw it, adapting his treatment accordingly. It is for this very reason that his English paintings in particular seem to be much different. He would be a lesser painter if they were not. But in the mid-1880s this was difficult to grasp and a hint of English conventional style was seen as being important.

In 1886 Temple exhibited a total of fifteen works at the Canterbury Society of Arts. Nine of these were shown in March at the annual exhibition and six at the first Black and White Exhibition, held in September. Among the works that received favourable mention in *The Press* was *Otira River* (cat. no. 75) which led the reviewer to comment ‘there is character in the sky, and the light effects in the



The Swarry – Entrance of a Man in Blue (Pickwick).
Oil on board. Private collection (cat. no. 133).



Doomed – Bush Fire. Oil on board. Private collection (cat. no. 76).



Maori Guide and Packman (Study for Mt Tapuaenuku Early Morning).
Watercolour. Private collection.

mountains and valleys are reproduced most artistically. It seems a matter of wonder that so pretty a bit of New Zealand scenery should have escaped the purchaser.⁵² Temple's painting *In Otago* (cat. no. 74) was not mentioned but did not escape the eyes of the Canterbury Society of Arts Council who purchased it for the collection.⁵³ There was, however, interest on the part of *The Press* writer in several other works. *Up the Rangitata* was described as 'just the kind of picture which would be the rage in art studios at home, as depicting most artistically and graphically our wild mountain scenery'.⁵⁴

In 1886 Temple did get the opportunity to send work 'home' as he was among more than eighty artists who sent work to the Colonial and Indian Exhibition.⁵⁵ The paintings had to be in London by 31 March and were exhibited in the gallery of the Royal Albert Hall. Temple showed three oils and three watercolours but received no more than acknowledgement in the English press.

J A Blaikie, writing in the 1887 *Magazine of Art* on New Zealand exhibits, comments that he thought Temple's works were unduly 'melodramatic'.

The works that Temple exhibited at the first Black and White Exhibition, held in September of 1886, were commended by *The Press* reviewer, including the drawing *Cawnpore, 1857* (cat. no. 31) also purchased that year by the Canterbury Society of Arts for its collection. This drawing depicts a scene during the 1857 Mutiny in India when several hundred Europeans, after resisting for some weeks, were defeated. Sepoys agreed to permit them to leave on the River Ganges but the mutineers slaughtered them as soon as they got into boats. Temple may have read Sir George Trevelyan's book *Cawnpore*, published in 1865, which was a popular, widely read historical account of the massacre.

After the increased number of works exhibited in 1886, Temple sent just five works to the Canterbury Society of Arts in 1887, comprising New Zealand, Indian and English subjects. Among these were two that he had exhibited in Dunedin the previous year. Having not exhibited in Auckland, he discontinued his membership of the Auckland Society of Arts. The following year he exhibited seven works that included the oil sketches *The Swarry – Entrance of a Man in Blue* (cat. no. 133) and *The Swarry – Frog Hornpipe* (cat. no. 134), both based on Charles Dickens' *Pickwick Papers*, *Doomed – Bush Fire* (cat. no. 76) and *Storming the Martinere, Lucknow, 1858* (cat. no. 30) which was purchased for the society's collection. Like *Cawnpore, 1857*, purchased two years earlier, it was based on an incident during the Indian Mutiny. Although Temple had not witnessed the mutiny, a number of his ex-army friends, particularly J D Lance, had and it was a significant event for many of Temple's generation who had served in India.

Both *The Press*⁵⁶ and the *Lyttelton Times* gave good notices. The *Lyttelton Times* praised *Storming of the Martinere, Lucknow, 1858* but was dismissive of Temple's other exhibits, referring to *Doomed – Bush Fire* as 'nothing more or less than claptrap quite unworthy of an artist who has shown himself so capable'.⁵⁷ *The Press* also considered that the work had little merit yet it stands as a remarkable piece of painting, perhaps the best study of a bush fire in nineteenth-century New Zealand painting since William Strutt painted such a subject in the 1840s. In the 1880s bush fires were a reality in New Zealand and artists were often keen to paint the results



Happy Days, Four Peaks. Oil on board. Private collection (cat. no. 85).

but the actual fire as a subject was considered too mundane and, for the critics, of no account. But for Temple it was a reality worthy of painting. It was such an attitude that helped make Temple the artist that he was.

In November 1888 Temple set off on another trip with J D Lance taking the Middle Clarence Valley to Kaikoura. Among the works that resulted from this journey are *Mount Tapuaenuku, the Sacred Hill* (cat. no. 84) and *Tapuaenuku, 16 miles from Woodbank, 20 November 1888* (cat. no. 82), both of which are skilful paintings.

During December 1888 Temple exhibited four paintings at the Otago Art Society, including one that had its source in popular English history, *The Armada Becalmed off Freshwater, 1588* and another that had its source in the poem 'The Sands of Dee'. By the 1880s Temple exhibited paintings other than New Zealand landscapes, believing that works of his imagination were equally important and needed to be seen.

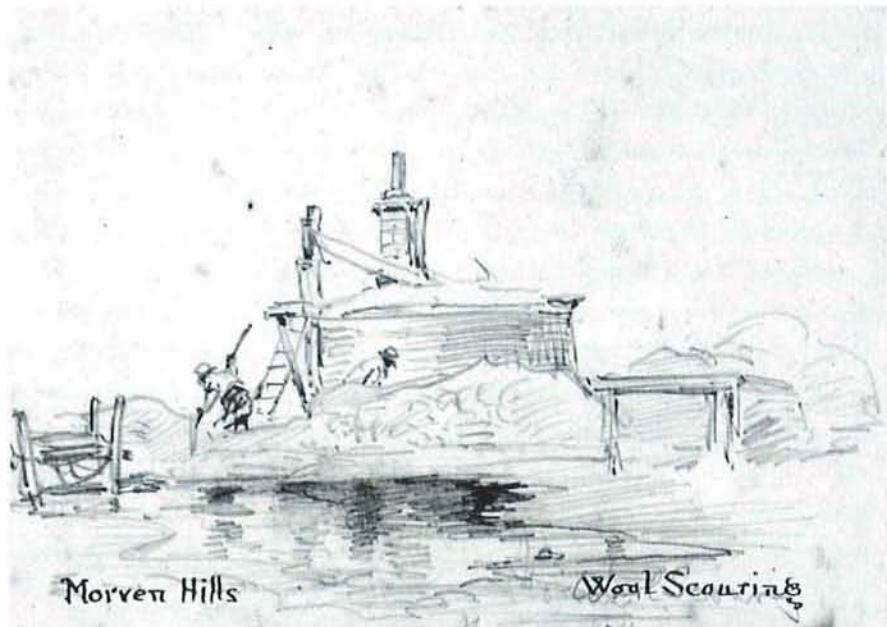
Of his paintings in 1889, by far the most significant was *Mount Tapuaenuku, Early Morning* (cat. no. 83), completed in October 1889. It depicts a scene at dawn at the old Dee hut where packhorses are being loaded up for an expedition, probably to check and repair boundary fences. Temple succeeded in lifting this mundane subject to the level of a noble statement. As this oil painting is on paper Temple may have initially intended it to be in watercolour and then felt that a more permanent medium was more suitable. Many notebook studies were made in advance of this work, likely during his trip the previous year. Similarly, a number of preparatory drawings were made for another important painting of 1889, *Happy Days, Four Peaks* (cat. no. 85) which depicts horses free from harness or rider in a paddock on the property of Temple's neighbour, Lancelot Walker, who bred horses including several that he raced. Temple sent both of these paintings and seven others to be shown at the New Zealand and South Seas Exhibition that opened in Dunedin on 26 November. They were acknowledged but not singled out for special attention by the press.



First Sight of Mount Cook, E F Temple and John Baker, January 1890.
Watercolour. Private collection (cat. no. 88).

THE 1890s

The Trip South with J H Baker, 1890



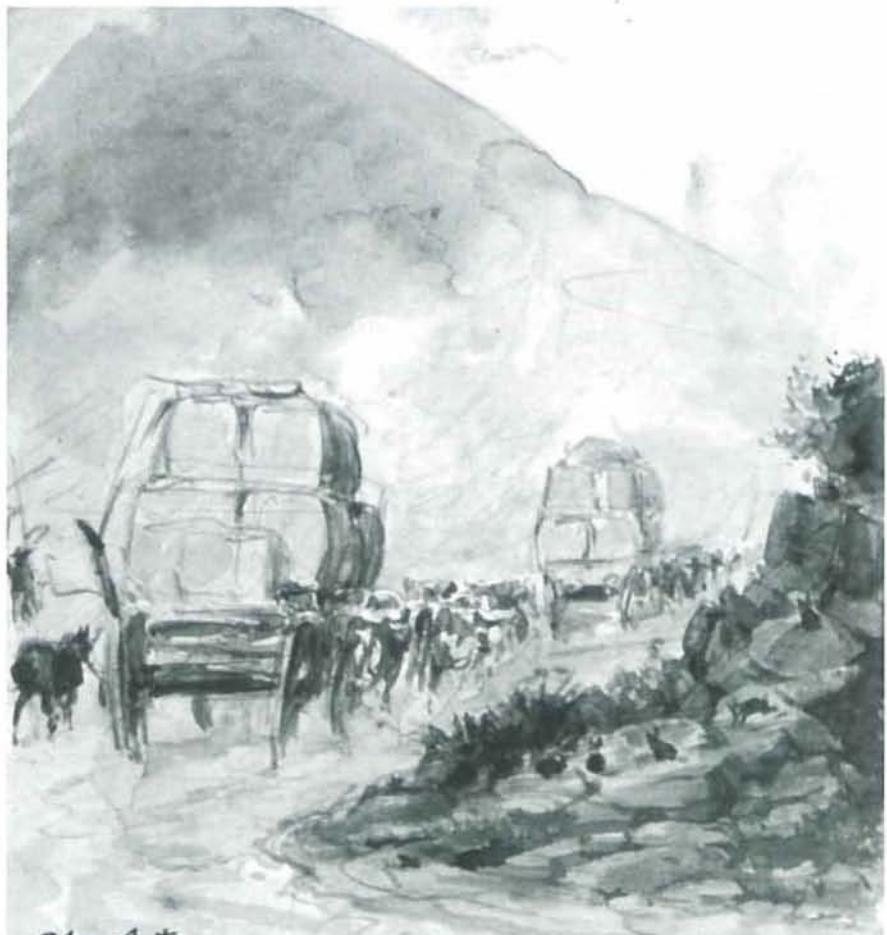
Morven Hills, Wool Scouring. Pencil. Private collection (cat. no. 99).

Among the people to whom Temple had been introduced by Edward Parker in the early 1880s was John Holland Baker who was the Chief Surveyor of Canterbury. Early in January of 1890 there was a report that timber was being milled illegally at the head of Lake Wakatipu, which Baker was obliged to investigate. He set off to do so, accompanied initially by his wife. On his journey south Baker visited Temple on Friday 3 January⁵⁸ and returned the following day to stay. Temple saw the opportunity of a sketching trip to Wanaka and prevailed upon Baker to let him travel with him. Baker agreed and they made arrangements.

On Tuesday 7 January Baker and his wife left to stay with their relatives, the Campbells, at Otekaike Station.⁵⁹ On Wednesday 22 January Temple travelled by train to Dunedin where he spent the following day. He returned on Friday 24 January, travelling by train to Oamaru and then to Kurow where Baker joined him. On Saturday 25 January they hired a buggy and a pair of horses and drove to Otematata where they had lunch at Munro's accommodation house then on to Benmore Station where they stayed overnight.

The next morning they travelled 28 kilometres to Lake Ohau Station where Temple made sketches, among them *Lake Ohau Station, Mount Cook – distance 51 miles* (cat. no. 89). After sleeping the night they drove on Monday 27 January to the camp of the surveyor, Thomas Brodrick, at the head of Lake Ohau on Ram Hill Creek which Baker later had renamed Temple Creek. Temple made a watercolour depicting the swiftly flowing small river, *Ram Hill Creek* (cat. no. 92). Temple rode with Baker, Brodrick and two others up the Hopkins River Valley and camped in a horse paddock at the junction of the Huxley and the Hopkins rivers. This part of the journey resulted in several watercolours, including *On the way up the Hopkins* (cat. no. 93), *The Hopkins River Valley* (cat. no. 91) and *The Hopkins River* (cat. no. 94), all based on sketches made between 29 and 30 January 1890.

On Wednesday 29 January they rode a short distance to the head of the Hopkins River, then back to the camp. Temple made a watercolour in his sketchbook



Otamata
Wool Wagons from Morven Hills 1890

Otamata (sic), Wool Wagons from Morven Hills, 1890.
Watercolour. Private collection (cat. no. 98).

depicting Baker and himself looking at the view with Mount Cook in the distance, *First Sight of Mount Cook, E F Temple and John Baker*, January 1890 (cat. no. 88). Temple remained at the camp on 30 January sketching while Baker went 50 kilometres up the Dobson River. *Breaking Camp, Hopkins River* (cat. no. 90) is likely to be based on sketches made at this time. As Baker had completed his work in the area, on Friday 31 January Temple drove with him down Lake Ohau to Benmore, where they lunched, and then on to Omarama Station. After staying the night they drove up the Ahuriri valley to Birchwood Station on 1 February.

On Sunday 2 February, Temple and Baker rode further up the Ahuriri Valley to an out-hut where Temple remained sketching while Baker carried on for some distance. They then returned to the homestead and next morning drove down the Ahuriri valley, over the Lindis Pass to Morven Hills Station. After spending the night there they drove on Tuesday 4 February to Tarris Station where they lunched, then on to the Luggate ferry after which they journeyed on to Pembroke at the south end of Lake Wanaka where the night was spent at the Wanaka Hotel, run by Mrs Russell.

On Wednesday 5 February they set out on horseback heading for the Matukituki River Valley, riding round the south end of the lake to Glendhu Bay. There they met the local station manager, a Mr Cameron, who guided them to a short cut to the river valley and the sawmill where they spent the night. The following morning they rode up the west branch of the Matukituki River where Temple was able to view the Rob Roy Glacier and paint *Rob Roy Glacier* (cat. no. 97). Baker left Temple sketching and rode on further. When he returned, they moved on and lunched at another sawmill before riding up the east branch of the river to a point opposite Cascade Glacier. They then rode back to Pembroke arriving, very tired, late that evening. On Friday 7 February they put their horses on the lake steamer and set off up Lake Wanaka, stopping for a short time at Manuka Island. There they climbed a hill to view a lake at the top. After returning to the steamer they moved on to the head of the lake where they unloaded the horses and rode on to Makarora Station, managed by Charles Symonds. During Saturday and Sunday Temple made sketches around Makarora Station, including *Makarora* (cat. no. 96) while Baker went off to fulfil the purpose of his visit.

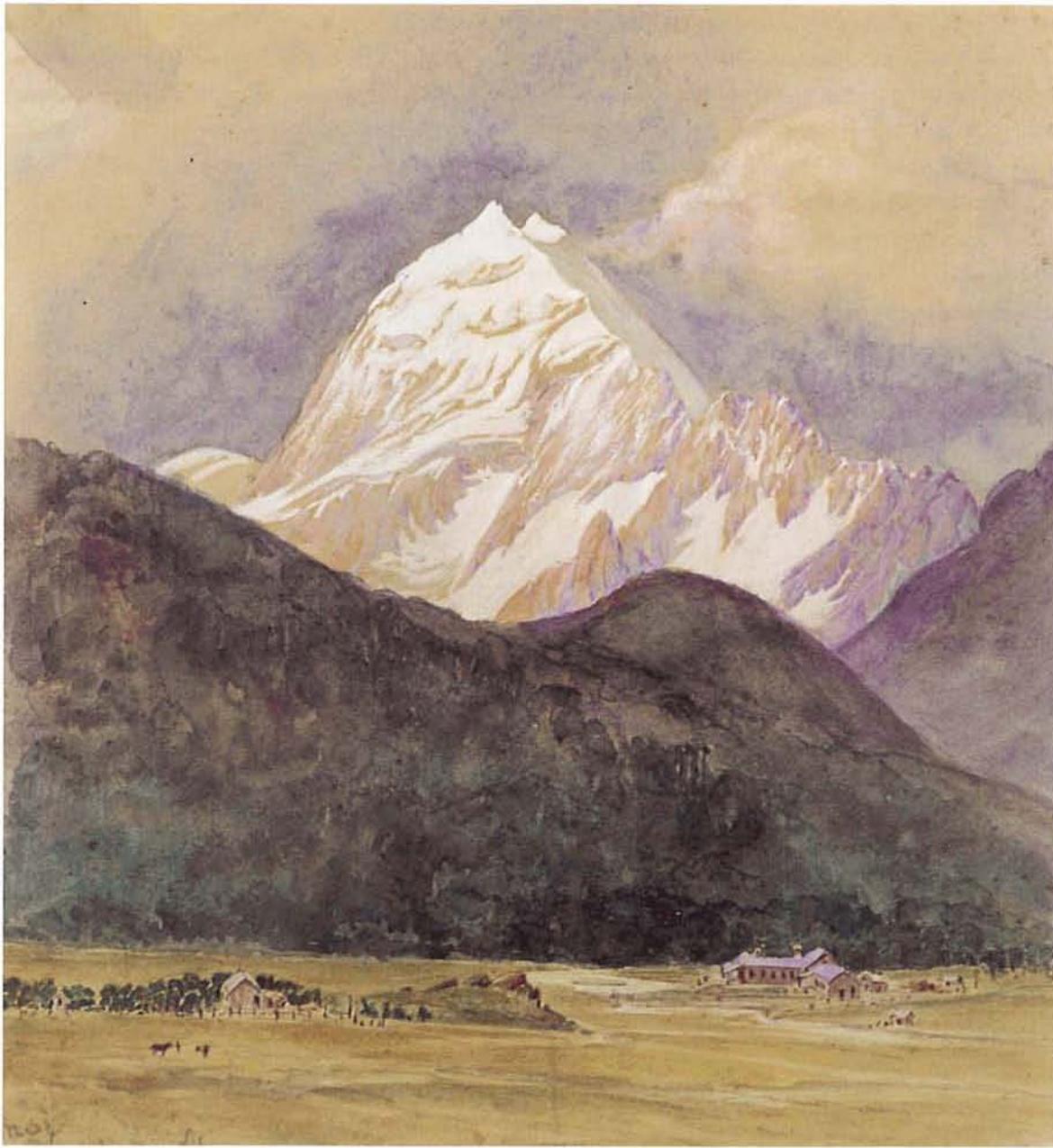
On Monday 10 February, Temple rode to the head of the lake then took the steamer back to Pembroke where he spent the next two days, probably sketching while he waited for Baker. Baker returned late on 12 February and next morning they set off from Pembroke in a trap and two horses. They drove to the Luggate ferry, crossed the Clutha then went on to Tarris where they rested and had lunch before driving on to Morven Hills Station for the night. The following day they left at 6am and drove to the station woolshed where they breakfasted at a nearby hut before carrying on along the road through the Lindis Pass to Omarama. After a break they took to the road again and it is likely that it was then that they encountered several wool wagons carrying the clip from Morven Hills, which Temple sketched in *Otatamata, (sic) Wool Wagons from Morven Hills, 1890* (cat. no. 98). They probably had to follow the wagons for some distance, enabling Temple to make the sketch which he worked up later in watercolour including his own poignant comment on the rabbit menace, which also appears in his little

watercolour sketch, *The Rabbiter* (cat. no. 86). At Otematata they had tea and changed the horses before driving on to Kurow. On Saturday 15 February, having left Baker to carry on with his work, Temple took the train to Oamaru then to Orari, arriving home that evening. In his journal he calculated that he had travelled 913 miles and his expenses amounted to £10 7s 8d.

In November Temple exhibited five paintings related to his trips earlier in the year at the Canterbury Society of Arts. At the opening of the 1890 annual exhibition on 4 November the president of the society, Richmond Beetham, paid tribute to Temple and the setting up of the society ten years earlier: 'Captain Temple is, I am glad to see, still present amongst us on these walls and it must be with feelings of unmixed pleasure that he sees today the results of his early struggle to build up the Society. After securely placing, so to speak, the foundation stone of the present building Captain Temple relinquished his post as secretary and treasurer.'⁶⁰ Tributes came also from *The Press* reviewer who was enthusiastic about what Temple was



Up the Hopkins River Valley, 1890. Watercolour. Private collection (cat. no. 91).



Mount Cook and the Old Hermitage.

Watercolour.

Private collection (cat. no. 104).

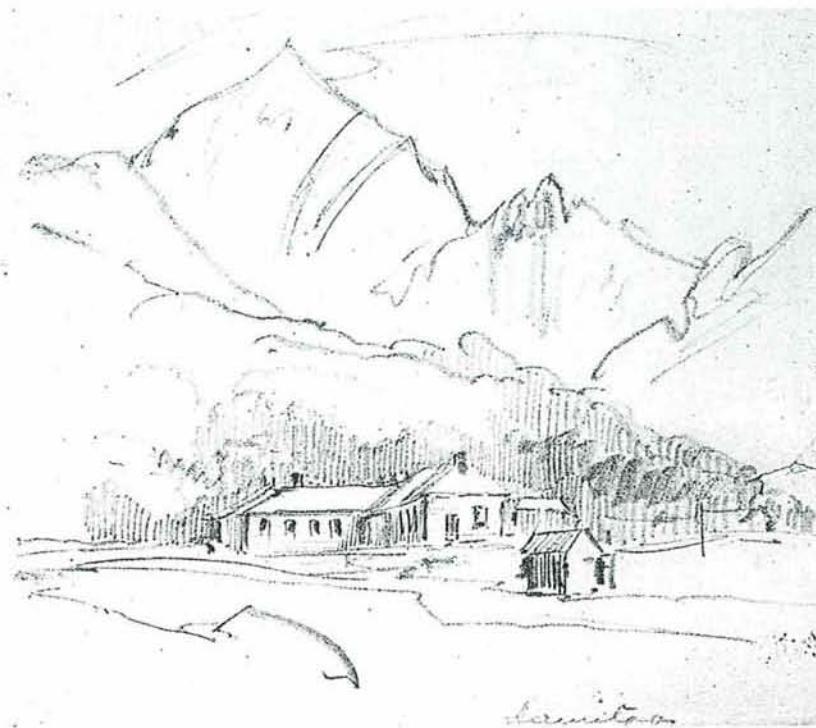
exhibiting that year, 'Captain Temple, who has good and bad years, is this year in a very happy mood. He has sent three little gems of lake and mountain scenery, the best of them being 106 *Lake Ohau*. Few, if any, of our artists can rival him in what has been called "the anatomy" of mountains, and it is a treat to look at them. It may be objected that his style is a little hard, and that now and then there is a lack of atmosphere in his pictures. The almost faultless drawing, however, and happy seizure of other points atone for more than this.'⁶¹

The following year Temple exhibited four works at the 1891 Canterbury Society of Arts annual exhibition in April that drew little comment from *The Press* and the *Lyttelton Times*. The *Lyttelton Times* did, however, draw attention to an alpine painting, 'Captain Temple's watercolour sketches are always bright, crisp and full of life. Of the four exhibited by him the one we like best is No 98 *In West Canterbury*. It is not the most finished, and is really only a sketch, but the delicate and artistic painting of the mountains will be admired by all who see it.'⁶² In October he exhibited drawings at the third annual Black and White Exhibition.

During 1891 a competition was held to design a new Canterbury Society of Arts medal for which six entries were received, including one from Temple which was the winning design and he was awarded the three guinea prize.⁶³ Temple did many preparatory sketches for this including cat. no. 148 but as this is the only one extant it is difficult to ascertain how closely Temple's design was followed when the medal was actually struck.

By 1891 Temple had developed a reputation in the Canterbury art community as a specialist in alpine scenery and it is this genre that featured most prominently among the works that he had exhibited since 1880. Early the following year he decided to develop this aspect of his imagery by visiting Mount Cook for a week of sketching. He may have been invited to visit the Hermitage at Mount Cook by FFC Huddlestone who was the manager and an amateur artist. In July 1884 he had met a relative of Huddlestone's on a trip to Kaikoura with J D Lance. Whatever the reason, on Monday 11 January he set out for the Hermitage, travelling first by rail via Timaru to Fairlie Creek where the night was spent at the Gladstone Hotel.⁶⁴ The next morning he hired Thomas Shaw, the proprietor of the coach livery and bait stables, to drive him to Tekapo. They travelled through Burke's Pass where

Temple had first sight of Mount Sefton and, a little further on, Mount Cook. They arrived at Lake Tekapo at lunchtime and in the early evening reached Pukaki, where Temple spent the night at Riddle's accommodation house. On Wednesday 13 January they boarded the coach again for the Hermitage. They crossed Lake Pukaki on the pontoon ferry then travelled the very rough road to their destination 60 kilometres ahead. Temple reached the Hermitage Hotel where Frank Huddlestone welcomed him. The hotel in 1892 was just eight years old, a replacement for a shakedown hut that had served as accommodation prior to 1884. The hotel was built of cob with a corrugated iron roof and was located in the Hooker Valley at the junction of the Mueller and Hooker glaciers at the foot of Mount Sefton. His watercolour *Mount Cook and the Old Hermitage* (cat. no. 104) depicts the hotel dwarfed



The Hermitage. Pencil. Private collection (cat. no. 106).



Rotten Tommy, Mount Cook 1893. Watercolour. Private collection (cat. no. 105).



Haumuri Bluff from the South. Watercolour. Private collection (cat. no. 115).

against the grandeur of Mount Sefton. Probably painted following his return, it acquired its title much later. The Hermitage was renovated in the 1900s when wooden extensions were made. A sketchbook pencil drawing, *The Hermitage* (cat. no. 106), is a study of the old hotel. Temple spent a week in what he described as 'capital weather' at the Hermitage sketching within the environs of the hotel, making studies of the glaciers that include *The Hooker River entering the Mueller Glacier, January 1892* (cat. no. 109) and *Fall in Terminal Face* (cat. no. 108). Temple left the Hermitage for home on Thursday 21, the day, according to a quote that he pasted alongside his diary of the trip, that Louis XVI was guillotined in 1793, and he arrived home on 23 January, the anniversary of Gustave Doré's death in 1883. This parallel of historical events with his own is another instance of Temple's wit.

His return home was short as after just one day's rest he set off again on Monday 25 January for Horsley Down which he reached the same evening.⁶⁵ The following morning he left in a buggy with J D Lance for Culverden where they lunched before setting out for Highfield Station where the night was spent. On Wednesday 27 January they left for Calverley Station on the Kaikoura coast, travelling on to Parnassus, past Hawkswood Station. In the afternoon they reached the Conway River which they followed for two hours down to the coast to Claverley Station on Amuri Bluff. Claverley was at that time owned by William Smith who named it after his boyhood home in England but by 1892 Smith lived on his other property, Ludstone, and Claverley was under the management of James Tate. Temple and Lance spent the next four days at Claverley, riding daily along the bridle track along the coast toward Kaikoura. The sketches Temple made at this time were later worked up into many watercolours that included *Kaikoura Coast* (cat. no. 113) and *Haumuri Bluff from the South* (cat. no. 115). Temple and Lance left Claverley on 3 February and drove back the same route via Highfield Station, Culverden, arriving at Horsley Down on the night of 4 February.

The works developed from the two trips were in evidence amongst those Temple showed in Christchurch at the Canterbury Society of Arts annual exhibition early in April. Included were the paintings *Mount Sefton, North of Amuri Bluff* and *Lake Pukaki*. What was evident was that Temple had intensified his palette beyond mere local colour. The *Lyttelton Times*, reviewing his work, commented on

this but did not fully appreciate it, 'The recognised genius of Captain Temple stands confessed in his pictures this year; he sends in five. He uses ranges of colour that would at the hands of less expert workers produce disastrous results, and his daring effects of contrast are not to be heedlessly imitated.'⁶⁶ The painting *North of Amuri Bluff* was singled out and was seen as 'a watercolour that is calculated to excite wildly different opinions. It is hard to say what effects of colour may or may not be seen amongst the mountains at various times and seasons; but it is very difficult to realise that some of the vividness is not the result of poetic licence freely interpreted.'⁶⁷

There is no question that by 1892 his colour was becoming more vivid in its contrasts and this is also apparent in the English subject works he painted that year.

On April 21 Temple left on a trip back to England on board SS *Ruahine*⁶⁸ as the guest of its master, Captain Herbert Greenstreet, who had commissioned Temple to make a series of paintings for him based on Cape Horn, which was on the ship's route. The SS *Ruahine* was one of the New Zealand Shipping Company's star vessels which took no more than forty days to travel from New Zealand to England calling at Montevideo, Rio de Janeiro and Tenerife with Plymouth as the ultimate destination.

Temple travelled saloon class and arrived in England by the end of May. His immediate movements are uncertain but he seems to have spent most of the time with his Marshall cousins around Lake Ullswater, in particular at Patterdale Hall but he also visited his sister at Poulton, Cricklade, Wiltshire.

After spending the summer in England, during which time he made many watercolours including *Summer Haymaking, Lake Ullswater, 1892* (cat. no. 117) and *Lake Ullswater, 1892* (cat. no. 119), Temple left London for New Zealand in early September on RMS *Tainui*, which reached Wellington on 15 November.⁶⁹ The next morning he took the ferry *Rotorua*⁷⁰ to Lyttelton with his old friend, Captain Charles Garcia, as a travelling companion.

The twelve years spent in New Zealand and more constant practice at his painting had resulted in Temple's treatment of the English landscape becoming clearer, less atmospheric, more structured and definitely more colourful. In a sense his 1892 paintings were treated with an almost New Zealand light while in 1880,



Gibbons Again (on board *Tainui* 1892). Watercolour. Private collection.



Looking Down the Valley, Ullswater. Watercolour. Private collection (cat. no. 120).

soon after his arrival, the reverse had been the case, with his New Zealand paintings being at first quite English.

In April 1893 Temple exhibited four works at the Canterbury Society of Arts and included one painting of Lake Ullswater with three New Zealand landscapes. Later in the year he showed another painting of Ullswater in Otago but neither were given special attention in the press notices. His showing of work in 1893 was to be his last as the next year he discontinued membership of the Canterbury Society of Arts and although he remained a working member of the Otago Society of Arts until 1900 he did not exhibit there again either. What prompted him to stop showing his work is unclear as he continued to paint and make sketching trips. One of the more notable was in March of 1895 when he revisited the Bealey, Otira and Taramakau river valleys and spent several days sketching and making watercolours. As with other trips, it is Temple's sketchbook studies that are the more engaging. Drawings such as *Changing Horses at the Bealey* (cat. no. 122) and *Jackson's, Teramakau, March 1895* (cat. no. 123) have immediacy and do not have the stiffness of the more finished works. There is no doubt that Temple's *en plein air* landscape work was among his best.

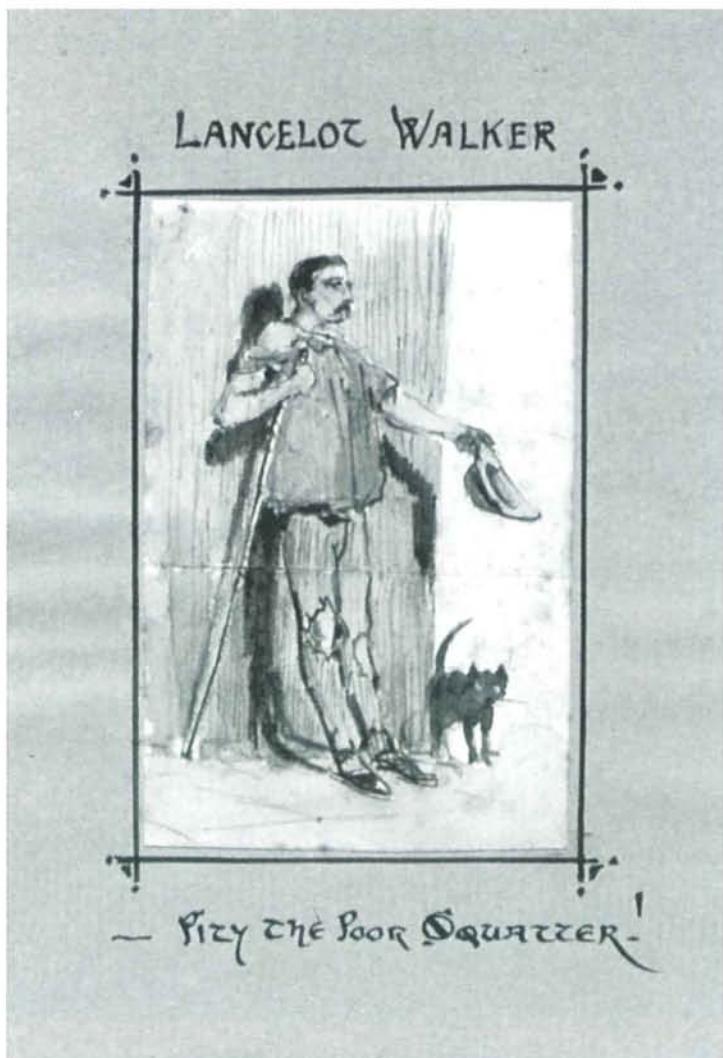


Jackson's, Teramakau, (sic) West Coast. Gouache. Private collection (cat. no. 125).



Changing Horses at the Bealey, 1895. Pencil. Private collection (cat. no. 122).

LATER YEARS, 1900–1920



Lancelot Walker – Pity the Poor Squatter.
Watercolour. Private collection (cat. no. 87).

40

As the century drew to a close, most of Temple's sons and daughters had married and only his youngest daughter, Laura Frances (Taizah), by then 21 years old, remained at home. In January 1901 Temple decided to make another trip to Lake Wakatipu. On this occasion his wife and daughter accompanied him.⁷¹ They left Castlewood on 21 January and travelled by train to Dunedin where they stayed at Wain's Hotel overnight and for the next two days. On 24 January they took the train to Kingston then on to Queenstown where they stayed for twelve days at Eichardt's Hotel. During this time Temple sketched but there are no works extant that are dated 1901, which makes the identification of this period difficult. On 5 February they left Queenstown, travelled by steamer to Kingston then by rail to Lumsden, where they spent the night before resuming their journey once more by rail to Dunedin. After staying the night at Wain's Hotel, they left Dunedin on 7 February by train for home.

Temple continued to live at Castlewood through the 1900s. In 1909 he took another trip back to England, departing on 12 June with his wife and daughter Laura and Colonel W Shakespeare, who later became Laura's husband and was also of the 55th Regiment. They left Lyttelton as saloon passengers on board the Union Steamship Company's *Rimutaka*,⁷² which sailed via Cape Horn, stopping at Montevideo, Rio de Janeiro and Tenerife, with Plymouth as its destination. This was Temple's last trip out of New Zealand and after his return he moved to live with his wife and daughter at a house he bought in Wai-iti Road in Timaru.

By 1912 many of his friends of the 1880s had either died or left New Zealand. J D Lance died in 1897, Lancelot Walker in 1907, and J E Parker, Captain Charles Garcia and John Baker had all returned to England. As the years of his old age advanced, Temple busied himself from time to time with his art and after 1914 took a tactical interest in the progress of World War I, in particular the major battles such as the Somme, fought in the summer of 1916. Although he had been away from the military for forty-five years, another generation of Temples was serving, which made him indirectly involved.



Castlewood, Geraldine. Watercolour. Private collection (cat. no. 66).



Master of the Situation. Pen and ink. Private collection (cat. no. 137).



Amuri, Kaikoura (Colossus on a Beach). Watercolour. Private collection (cat. no. 141).

On 18 June 1917 Temple's wife died, after fifty-four years of marriage. Almost exactly three years later, Temple followed, on 23 June 1920⁷³ and was buried in Timaru Cemetery.

Painting had been a large part of Temple's life, especially during the thirty years he lived in New Zealand. Much of his work was landscape painting but there was a corpus of other work concerned with caricature and literary-based subjects that exposed his wit and powers of imagination. Included among the more successful of these are such works as *Master of the Situation* (cat. no. 137), which recalls Daumier, or *Mothers Meeting* (cat. no. 138) that echoes George Cruikshank's *Monstrosities*, and research into historical design exemplified by costume studies (cat. nos. 149-154). But more enigmatic is *Leopard and Monkeys on a Log* (cat. no. 155) in which Temple is said to have caricatured himself and his relationship with his nine children. Several drawings and paintings were based on the Devil, for example *Tempted by the Devil* (cat. no. 135) in which a cloaked figure seated on a rock is being beguiled by a demon in the guise of an angel, which would not be amiss among the works of Gustave Doré. But of all Temple's imaginary works it is those which include colossi that are especially unusual. Amongst these are *Valley of Giants* (cat. no. 142) and *Amuri, Kaikoura (Colossus on a Beach)* (cat. no. 141). *Valley of Giants* had its origins in Samuel Butler's *Erewhon* and illustrates a part of the narrative in which the principal character has to cross the divide to reach the land on the other side but has to go through a pass in a blizzard with the noise of the wind so fierce that he must cover his ears. When he eventually reaches the top of the divide he is confronted by rows of god-like figures carved into the rock from whose mouths the noise is coming. Butler describes the sound they are emitting as 'being most horrible'. Temple owned an 1872 edition of "Erewhon" into which he pasted other drawings he made of the narrative. Even more remarkable is *Amuri, Kaikoura (Colossus on a Beach)* in which a Gulliver-like figure is beached like a whale in a landscape resembling the Kaikoura coast, which is a complete synthesis of the two directions – the actual and the imaginary – that concerned Temple over most of his life as an artist.



Tempted by the Devil.
Oil on board.
Private collection (cat. no. 135).



Leopard and Monkeys on a Log. Oil on canvas. Private collection (cat. no. 155).

Notes

- ¹ Richard E Temple, *Temple of Stowe MS* p79
- ² Burke's Peerage 36th ed, 1874 p1133
- ³ Who's Who, 1901 p764
- ⁴ Entry and enrolment records, Rugby School 1847–1851 (no records extant for Temple's leaving date)
- ⁵ Temple, p71
- ⁶ War Office Records 12, 6517–6537, Public Record Office, Kew, Surrey, England
- ⁷ *Ibid.* 31, 1049
- ⁸ Military discharge documents, 31 March 1870, in possession of NT Barker
- ⁹ J R Hume, *Reminiscences of the Crimea Campaign with the 55th Regiment*, p105
- ¹⁰ Illustrated London News clipping affixed to verso of the drawing (undated)
- ¹¹ Military discharge documents, 31 March 1870
- ¹² War Office muster rolls and pay lists 1853–1870, Public Record Office, Kew, Surrey, England
- ¹³ Temple, p72
- ¹⁴ Hume, p84 (also contains an account of the 55th Regiment until its demise in 1886)
- ¹⁵ *Ibid.*
- ¹⁶ War Office muster rolls and pay lists 1853–1870, Public Record Office, Kew, Surrey, England
- ¹⁷ Christopher Wood, *Dictionary of Victorian Painters*, p467
- ¹⁸ based on place of birth of Violet Isabel Temple, 26 December 1877
- ¹⁹ Temple, p23
- ²⁰ Cyclopaedia of New Zealand vol 3, p87
- ²¹ *The Press*, 26 October 1879, p2
- ²² *Ibid.*
- ²³ *Ibid.*
- ²⁴ Christchurch Club quarterly report 2 February 1880 states that Edwyn Temple was proposed as a member by Leonard Harper and seconded by Henry P Lance and was duly elected to be a member
- ²⁵ Wise's Post Office Directory, Canterbury 1881
- ²⁶ Canterbury Times, 12 December 1900, p49
- ²⁷ Minute Book 1, Canterbury Society of Arts, 15 July 1880
- ²⁸ *The Press*, 1 June 1880, p3
- ²⁹ *The Press*, 18 January 1881, p3
- ³⁰ *Ibid.*
- ³¹ Lyttelton Times, 19 January 1881, p5
- ³² *The Press*, 26 December 1881, p2
- ³³ Lyttelton Times, 6 January 1882, p5
- ³⁴ *Ibid.*
- ³⁵ Edwyn Temple's Journal, 1883–1902, entry for 1883
- ³⁶ Register of the Glacier Hotel, Kinloch, 19 April 1883
- ³⁷ Journal, July 1883
- ³⁸ Otago Witness, 10 November 1883, p12
- ³⁹ New Zealand Government Gazette, 1883
- ⁴⁰ Minute Book 1, Canterbury Society of Arts, annual general meeting, 18 September 1882
- ⁴¹ Journal, 22 February 1884
- ⁴² Lyttelton Times, 17 April 1884, p6
- ⁴³ *Ibid.*
- ⁴⁴ Journal, 2 July 1884
- ⁴⁵ N Baker (ed), *A Surveyor in New Zealand 1857–1896*, p174
- ⁴⁶ Journal, November 1884
- ⁴⁷ New Zealand Industrial Exhibition 1885, p151
- ⁴⁸ Lyttelton Times, 12 March 1885, p5
- ⁴⁹ *Ibid.*
- ⁵⁰ Otago Witness, 27 November 1886, p16
- ⁵¹ Evening Star, 17 November 1886, p2
- ⁵² *The Press*, 13 March 1886, p3
- ⁵³ Minute Book 1, Canterbury Society of Arts, 9 September 1886
- ⁵⁴ *The Press*, 13 March 1886, p3
- ⁵⁵ Colonial and Indian Exhibition 1886, p289
- ⁵⁶ *The Press*, 9 September 1888, p2
- ⁵⁷ Lyttelton Times, 2 March 1888, p6
- ⁵⁸ Journal, January 1890
- ⁵⁹ *Ibid.*
- ⁶⁰ Lyttelton Times, 5 November 1890, p6
- ⁶¹ Lyttelton Times, 24 November 1890, p5
- ⁶² Lyttelton Times, 15 April 1890, p5
- ⁶³ *The Press*, 15 January 1892
- ⁶⁴ Journal, 11–23 January 1892
- ⁶⁵ *Ibid.* 25 January – 6 February 1892
- ⁶⁶ Lyttelton Times, 6 April 1892, p6
- ⁶⁷ *Ibid.*
- ⁶⁸ *The Press*, 22 April 1892, p4
- ⁶⁹ *The Press*, 17 November 1892, p4
- ⁷⁰ *The Press*, 18 November 1892, p4
- ⁷¹ Journal, 21 January – 5 February 1901
- ⁷² Lyttelton Times, 13 June 1909, p6
- ⁷³ Timaru Post, 24 June 1920, p3

Catalogue

TITLE

As several of the works listed in this catalogue were left untitled by the artist, titles (marked with an asterisk) have been assigned for the purpose of this exhibition.

DATE

Many works are undated. Dates have been determined by the curator on the basis of evidence found during research.

MEASUREMENTS

All measurements are millimetres, height before width.

EARLY WORKS, 1846–1879

- | | | | | | |
|----|---|-----|---|-----|--|
| 1* | <i>Major John Temple Resting on Couch, 1846</i>
Pencil 112 x 178mm
Private collection | 11* | <i>Study for Battle of Inkerman</i>
Watercolour (monochrome)
400 x 580mm
Collection: Wendy Temple | 21 | <i>Mess House, Hazareebagh, (sic) 1864</i>
Watercolour 177 x 250mm
Collection: Elizabeth Temple |
| 2 | <i>Lieutenant-Colonel John Temple</i>
Oil on canvas 495 x 748mm
Private collection | 12* | <i>Battle of Inkerman</i>
Photograph of watercolour
140 x 208mm
Collection: Wendy Temple | 22 | <i>Rock Dwelling, India</i>
Watercolour 247 x 343mm
Collection: Mrs Hilary Batha, London |
| 3 | <i>The Forum, Pompeii, 1852</i>
Watercolour 90 x 120mm
Collection: Wendy Temple | 13* | <i>Cavalry Battle Charge</i>
Watercolour 180 x 250mm
Private collection | 23 | <i>Indian Woman Carrying Water, 1866</i>
Watercolour 110 x 45mm
Collection: Wendy Temple |
| 4* | <i>From Pompeii (Centaurs from a Mural)</i>
Watercolour 85 x 180mm
Private collection | 14 | <i>Woronzoff Ravine, Sebastopol, August 1855</i>
Watercolour 163 x 352mm
Collection: Bob and Joyce Withers, Erina, N.S.W. | 24 | <i>Ze Commanding Officer On Ze march in Purneah, 1866</i>
Ink and watercolour 110 x 177mm
Collection: Wendy Temple |
| 5* | <i>Dancing Figure from a Mural, Pompeii, 1852</i>
Watercolour 178 x 85mm
Private collection | 15 | <i>Monastery of St George, Crimea, 1855</i>
Pen/ink and watercolour 35 x 82mm
Private collection | 25 | <i>Indian Village</i>
Watercolour 177 x 250mm
Collection: Elizabeth Temple |
| 6 | <i>Door Knocker, 15th Century, Paris</i>
Watercolour 175 x 112mm
Private collection | 16 | <i>Jewish Tomb, Valley of Jehoshaphat, May 1856</i>
Watercolour 125 x 180mm
Private collection | 26 | <i>Hospital Tents (Doolies), 1866</i>
Watercolour 110 x 180mm
Collection: Wendy Temple |
| 7* | <i>Thatched Cottage</i>
Watercolour 80 x 113mm
Private collection | 17 | <i>Drogheda, May 2 1859</i>
Pencil 89 x 134mm
Private collection | 27 | <i>Fashionable News, 1866</i>
Pen/ink 180 x 110mm
Collection: Wendy Temple |
| 8 | <i>Longleat at Sunset</i>
Watercolour 140 x 245mm
Private collection | 18 | <i>Le Grande Vis, Jersey, April 26 1862</i>
Watercolour 176 x 253mm
Collection: Elizabeth Temple | 28 | <i>Abandoned City, Paghan</i>
Watercolour 240 x 506mm
Private collection |
| 9 | <i>Nightly Parade for Guards in the Trenches before Sebastopol, 1855</i>
Watercolour 132 x 220mm
Collection: Elizabeth Temple | 19 | <i>St Ouen, Jersey, 1863</i>
Watercolour 95 x 60mm
Private collection | 29* | <i>Pagodas with Rampant Dragons by Moonlight</i>
Watercolour 220 x 480mm
Collection: Elizabeth Temple |
| 10 | <i>Parade for Guards in the Trenches before Sebastopol, 1855</i>
Watercolour/pencil 110 x 270mm
Collection: Wendy Temple | 20 | <i>Marchwood Barracks, Plymouth, 1863</i>
Watercolour 105 x 130mm
Private collection | 30 | <i>Storming of the Martinere, Lucknow, 1858</i>
Oil on canvas 621 x 980mm
Robert McDougall Art Gallery Collection |

- 31 *Cawnpore*, 1857
Pencil 302 x 492mm
Canterbury Society of Arts Charitable Trust, Centre of Contemporary Art
- 32* *Harbour with Sea Wall, Guernsey*
Watercolour 84 x 123mm
Private collection
- 33 *Petit Port Bay, Guernsey*
Watercolour 232 x 333mm
Collection: Bob and Joyce Withers, Erina, N.S.W.
- 34 *Harbour, Bolt Head, Devon*
Watercolour 215 x 452mm
Private collection
- 35 *Beer Haven, Devon*
Watercolour 305 x 560mm
Collection: Wendy Temple
- 36* *Figures by a Boat on a Beach*
Watercolour 80 x 225mm
Private collection
- 37 *Cobo Bay, Guernsey*
Watercolour 245 x 450mm
Private collection
- 38 *Totnes*
Watercolour 350 x 233mm
Collection: Mrs Hilary Batha, London
- 39 *The Jung Frau, (sic) 1875*
Watercolour 180 x 110mm
Collection: Wendy Temple
- 40 *A Valley Walk, Lakes District*
Watercolour 440 x 220mm
Collection: Wendy Temple
- 41 *Ullswater, 1876*
Watercolour 130 x 203mm
Collection: Wendy Temple
- 42* *Double Humpback Bridge, Lake District*
Watercolour 95 x 168mm
Private collection
- 43 *Trial on Board Rangitikei, 1879*
Watercolour 110 x 140mm
Collection: Wendy Temple
- 44 *On Board Rangitikei, 1879*
Watercolour
Private collection
- NEW ZEALAND WORKS**
- 45 *Christchurch, looking towards the Port Hills, 1880*
Watercolour 123 x 410mm
Collection : N.C Withers
- 46* *On the Governor's Bay Jetty, 1880*
Watercolour 85 x 140mm
Private collection
- 47 *Horsley Down*
Watercolour 120 x 195mm
Collection: Elizabeth Temple
- 48 *Father and Son, Hurunui Races, 1880*
Watercolour 85 x 150mm
Private collection
- 49 *Politics in the dinner hour on Lyttelton Wharf, 1880*
Watercolour 132 x 218mm
Collection: Wendy Temple
- 50 *Methven Church, 1880*
Watercolour 134 x 227mm
Collection: Elizabeth Temple
- 51 *Mount Hutt Station, June 1880*
Watercolour 142 x 215mm
Collection: Elizabeth Temple
- 52 *Roadmen near Mount Hutt Station*
Watercolour 140 x 212mm
Private collection
- 53 *Design for Font, St Michael's Church, Christchurch, 1881*
Pen and watercolour 220 x 230mm
Private collection
- 54 *Castlewood, 1882*
Ink wash 112 x 180mm
Private collection
- 55 *Hanging Rock, Pleasant Point*
Watercolour 107 x 297mm
Private collection
- 56 *Mount Domett, (sic) Waitaki River*
Watercolour 127 x 206mm
Collection: Elizabeth Temple
- 57 *Kingston*
Watercolour 89 x 152mm
Collection: Wendy Temple
- 58* *Waterfront, Queenstown, by Night*
Watercolour 80 x 165mm
Collection: Mrs G.M Harman, Christchurch
- 59* *Queenstown by Night, 1880*
Watercolour 230 x 295mm
Private collection
- 60 *Mount Earnslaw, Lake Wakatipu, 1883*
Oil on canvas 540 x 850mm
Private collection
- 61* *Head of Lake Wakatipu, three views*
Watercolour 130 x 427mm
Collection: Elizabeth Temple
- 62 *Lake Wakatipu, looking toward Kinloch*
Watercolour, 123 x 200mm
Collection: Elizabeth Temple
- 63 *On the Dart River*
Oil on canvas 465 x 1075mm
Collection: Wendy Temple
- 64 *Mount Cosmos c.1883*
Watercolour 198 x 393mm
Private collection
- 65 *The Remarkables, Queenstown*
Watercolour 230 x 492mm
Collection Mrs G. M. Harman, Christchurch
- 66 *Castlewood, Geraldine*
Watercolour 330 x 660mm
Private collection
- 67 *Arapawa Island, three views*
Watercolour
Private collection (Temple Family)
- 68* *Distant View of Picton c.1883*
Watercolour 380 x 483mm
Collection: Mrs Pamela Temple Laird
- 69 *Picton Bay: township and Queen Charlotte Sound, Province] of Nelson, looking north, c. 1883*
Watercolour 382 x 678mm
Alexander Turnbull Library,
National Library of New Zealand,
Te Puna Matauranga o Aotearoa
- 70* *Foreshore, Picton, 1883*
Watercolour 165 x 356mm
Private collection
- 71 *Cloudy Peak*
Oil on canvas 622 x 987mm
Collection: Di Skidmore
- 72 *Cloudy Peak, Rangitata Gorge, 1884*
Watercolour 305 x 658mm
Private collection

- 73 *Mesopotamia*, 1884
Watercolour 250 x 720mm
Private collection
- 74 *In Otago*, 1885
Oil on canvas 397 x 307mm
Canterbury Society of Arts Charitable Trust, Centre of Contemporary Art
- 75 *Otira River*
Oil on board 340 x 230mm (oval)
Collection: Wendy Temple
- 76 *Doomed – Bush Fire*
Oil on board 505 x 755mm
Collection: Ian and Diane Hopson
- 77 *Stream through the Bush, North Island*
Watercolour 218 x 455mm
Collection: Mrs Hilary Batha, London
- 78 *North Island Bush, Property of Mr F Arkwright*, 1885
Watercolour 220 x 457mm
Collection: Mrs Hilary Batha, London
- 79* *Mule Packtrain with Rider*
Watercolour 368 x 265mm
Collection: Mrs Hilary Batha, London
- 80 *Clarence Road*
Watercolour 232 x 320mm
Private collection
- 81 *Kaikoura, Clarence Road*
Watercolour 305 x 500mm
Private collection
- 82 *Tapuaenuku, 16 miles from Woodbank*, 20 November 1888
Watercolour 215 x 277mm
Collection: Elizabeth Temple
- 83 *Mount Tapuaenuku, Early Morning*, October 7 1889
Oil on paper 950 x 1232mm
Private collection
- 84 *Mount Tapuaenuku, the Sacred Hill*
Watercolour 229 x 280mm
Private collection
- 85 *Happy Days, Four Peaks*
Oil on board 592 x 974mm
Collection: Bob and Joyce Withers, Erina, N.S.W.
- 86 *The Rabbiter*
Watercolour 79 x 170mm
Private collection
- 87 *Lancelot Walker – Pity the Poor Squatter*
Watercolour 97 x 67mm
Collection: Wendy Temple
- 88 *First Sight of Mount Cook, E F Temple and John Baker*, January 1890
Watercolour 170 x 247mm
Collection: Elizabeth Temple Malden (née Barker)
- 89 *Lake Ohau Station, Mount Cook, distance 51 miles*
Watercolour 95 x 172mm
Collection: Mrs Hilary Batha, London
- 90 *Breaking Camp, Hopkins River* 1890
Watercolour 180 x 260mm
Collection: Wendy Temple
- 91 *Up the Hopkins River Valley* 1890
Watercolour 110 x 335mm
Private collection
- 92 *Ram Hill Creek (Temple Creek)* c. 1890
Watercolour 215 x 460mm
Collection: Mrs Hilary Batha, London
- 93 *On the Way up the Hopkins* 1890
Watercolour 240 x 435mm
Private collection
- 94 *The Hopkins River*, 1890
Watercolour 117 x 170mm
Collection: Wendy Temple
- 95 *Lake Wanaka and Mount Aspiring*
Watercolour 182 x 257mm
Collection: Mrs Hilary Batha, London
- 96 *Makarora*, 1890
Watercolour 124 x 182mm
Collection: Elizabeth Temple
- 97 *Rob Roy Glacier* c. 1890
Watercolour 133 x 172mm
Private collection
- 98 *Otamatata (sic), Wool Wagons from Morven Hills*, 1890
Watercolour 142 x 123mm
Collection: Elizabeth Temple
- 99 *Morven Hills, Wool Scouring*
Pencil 127 x 170mm
Collection: Elizabeth Temple
- 100* *The Scottish Musterer*
Pencil 85 x 145mm
Private collection
- 101 *Mount Peel from Castlewood*
Watercolour 230 x 290mm
Collection: Mrs Hilary Batha, London
- 102 *Mount Cook from the Old Hermitage Site*
Watercolour 300 x 464mm
Collection: Mrs Hilary Batha, London
- 103 *Rocky Creek*
Watercolour 254 x 356mm
Private collection
- 104 *Mount Cook and the Old Hermitage*
Watercolour 315 x 295mm
Private collection
- 105 *Rotten Tommy, Mount Cook* 1893
Watercolour 324 x 672mm
Private collection
- 106 *The Hermitage*
Pencil 90 x 120mm
Private collection
- 107 *Glacial Study – Mountainside*
Watercolour 187 x 135mm
Private collection
- 108 *Fall in Terminal Face*
Watercolour 143 x 179mm
Collection: Elizabeth Temple
- 109 *The Hooker River entering the Mueller Glacier*, 1892
Watercolour 160 x 355mm
Collection: Elizabeth Temple
- 110 *Valley Kaikoura*
Watercolour 165 x 330mm
Collection: Mrs Hilary Batha, London
- 111 *Gate Fastening, Claverley*
Pencil 130 x 70mm
Private collection
- 112 *Claverley*
Watercolour 170 x 355mm
Collection: Elizabeth Temple
- 113 *Kaikoura Coast*
Watercolour 152 x 343mm
Collection: Ian and Diane Hopson
- 114* *Rock Study*
Watercolour 175 x 354mm
Collection: Mrs Hilary Batha, London
- 115 *Haumuri Bluff from the South*
Watercolour 168 x 350mm
Private collection
- 116 *Kaikoura Coast*
Watercolour 164 x 342mm
Collection: Bob and Joyce Withers, Erina, N.S.W.

- 117 *Summer Haymaking, Lake Ullswater*, 1892
Watercolour 254 x 356mm
Collection: Mrs Hilary Batha, London
- 118 *Cricket Match, Patterdale*, 28 July 1892
Watercolour 250 x 356mm
Collection: Mrs Hilary Batha, London
- 119 *Lake Ullswater*, 1892
Watercolour 240 x 445mm
Private collection
- 120* *Looking Down the Valley, Ullswater*
Watercolour 255 x 456mm
Collection: Mrs Hilary Batha, London
- 121* *Harbour with Sailboat*
Watercolour 125 x 179mm
Collection: Mrs Hilary Batha, London
- 122 *Changing Horses at the Bealey*, 1895
Pencil 138 x 165mm
Private collection
- 123 *Jackson's, Teramakau*, (sic) March 1895
Pencil 127 x 178mm
Private collection
- 124 *Jackson's, Teramakau*, (sic) West Coast
Pencil 254 x 305mm
Private collection
- 125 *Jackson's, Teramakau*, (sic) West Coast
Gouache 210 x 440mm
Private collection
- 126 *Looking up the Teramakau* (sic) from
Abandoned Accommodation House
Watercolour 140 x 176mm
Collection: Mrs Hilary Batha, London
- 127 *In the Otira*
Watercolour 355 x 255mm
Collection: Wendy Temple

IMAGINARY WORKS

- 128 *Andromeda*
Pencil 335 x 212mm
Canterbury Society of Arts Charitable Trust, Centre of Contemporary Art
- 129 *Oh! A Life on the Ocean Wave!*
Pen and ink 143 x 155mm
Collection: Wendy Temple
- 130* *Frog and a Fisherman*
Oil on board 242 x 395mm
Collection: N.C Withers
- 131* *The Ark*
Pen/ink and wash 203 x 119mm
Collection: Elizabeth Temple
- 132 *A Samoan Picnic or Jack in his Element*
Watercolour 205 x 125mm
Collection: Elizabeth Temple
- 133 *The Swarry – Entrance of a Man in Blue (Pickwick)*
Oil on board 229 x 305mm
Collection: I. Murray Wilson
- 134 *The Swarry – Frog Hornpipe (Pickwick)*
Oil on board 229 x 305mm
Collection: Wendy Temple
- 135 *Tempted by the Devil*
Oil on board 315 x 220mm
Private collection
- 136 *On the Qui Vive*
Pen and ink 202 x 127mm
Private collection
- 137 *Master of the Situation*
Pen and ink 130x 205mm
Collection: Wendy Temple
- 138 *Mothers Meeting*
Pencil 100 x 100mm
Collection: Wendy Temple
- 139* *Genie Arising*
Watercolour 340 x 540mm
Private collection
- 140* *Colossus lying in a Cave*
Watercolour 145 x 240mm
Collection: Elizabeth Temple
- 141 *Amuri, Kaikoura (Colossus on a Beach)*
Watercolour 170 x 355mm
Private collection
- 142 *Valley of Giants*
Watercolour 548 x 1209mm
Collection: Nicholas Withers
- 143* *Dog Lying on a Mat*
Watercolour 55 x 95mm
Collection: Wendy Temple
- 144 *Lambing Time*
Pencil 120 x 180mm
Collection: Wendy Temple
- 145 *Taylor's Mistake*, May 1 1882
Watercolour wash 130 x 205mm
Collection: Wendy Temple
- 146 *Loss of the 'Kent' East Indiaman*, 1793
Watercolour wash 200 x 275mm
Collection: Elizabeth Temple
- 147 *Lion Rock*
Watercolour 320 x 505mm
Collection: Elizabeth Temple
- 148 *Sketch Design for Canterbury Society of Arts medal 1892*
Watercolour 90 x 127mm
Private collection
- 149* *Costume study, Henry VIII*
Watercolour 165 x 125mm
Private collection
- 150* *Costume study, after Albrecht Dürer, Nuremberg*, 1508
Watercolour 190 x 120mm
Private collection
- 151* *Costume study, Dress*, 1500
Watercolour 155 x 103mm
Private collection
- 152* *Costume study, Dress*, 1477
Watercolour 160 x 120mm
Private collection
- 153* *Costume study, Elizabeth of Yorke*, 1502
Watercolour 150 x 120mm
Private collection, Dunedin
- 154* *Costume study, Dress*, 1581
Watercolour 155 x 105mm
Private collection
- 155 *Leopard and Monkeys on a Log*
Oil on canvas 495 x 690mm
Collection: Mrs Hilary Batha, London

Chronology

1835: Born 21 April, younger son of Lieutenant-Colonel John Temple of 60th Rifle Regiment.

1848–50: Rugby School.

1851: Thought to have commenced military training.

1852: Went to Italy to live with his cousin, Princess Pandolfina in Florence. Also spent time in Palermo where the Pandolfina family had a villa. In Florence was tutored by a local artist.

1853: Returned to England, completed his military training and applied to join the army but kept declining postings as they were not the 60th Regiment. Passed examinations.

1854: Appointed to the 98th Regiment. On 19 May ensigned at a cost of £450 but did not parade. Shortly after, accepted a post with 55th (Westmoreland) Foot Regiment without purchase and commenced duties on 7 November. Appointed Lieutenant (without purchase) 15 December.

1855: Stationed on Malta from 11 March to 31 March. Embarked for the Crimea 5 June. At Sebastopol from 16 July to 8 September. In command as Lieutenant from 1 October to 31 December. Garrisoned briefly at Scutari Barracks.

1856: Embarked from Crimea 22 May. Stationed on Gibraltar May to July. Awarded the Crimean medal and clasp.

1857: Gibraltar, Until 11 September on detachment, stationed at Richmond Barracks, Dublin from November.

1858: Richmond Barracks. On 22 June purchased captaincy. From July to December, stationed at Curragh Camp.

1859: On leave during January. May, stationed at Drogheda, Dublin

1860: January to March, stationed at Curragh Camp. February, visited Isle of Man.

1861: From April, stationed at Aldershot. On leave from 19–30 October. Visited Isle of Man.

1862: Visited Jersey during April.

1863: Married at Cheltenham on 21 April to Caroline Maria Budgen b.1842, daughter of Lieutenant-General Thomas Budgen of Royal Engineers, Aldershot. Visited Jersey. 9 May, death of brother Grenville in China. On 20 October sailed from Portsmouth, bound for Calcutta in three ships via the Cape. Voyage took 135 days.

1864: After landing at Calcutta, marched to Hazaribagh where the regiment was stationed for six months.

1865: The regiment formed part of the force under Sir Henry Tombs, storming the stockades at Dewangiri on 2 April. On 30 July, first child Ellen was born.

After returning from Bhutan Expedition they were quartered at Dum Dum where there was much fever and death from cholera.

1866: Transferred to Lucknow early in the year. Returned to England 4 March.

1867: During January visited his wife's family on Guernsey for her confinement. A second child Dora was born on 11 January. Exhibited a landscape publicly for the first time.

1868: Lived in Leeds then Sheffield with family. Son Arthur born on 25 July.

1869: Temple family moved to Stoke Fleming near Plymouth on the Devon coast.

1870: February, another child, Constance, born at Plymouth. Retired 31 March from the army. Temple family moved in with Temple's bachelor uncle, Arthur Marshall, at Headingley.

1871: Living at Totnes. Another child, Olga, born in October.

1872: Living at Brenleigh, Totnes.

1873: Living at Bowden, Totnes. A son, Edwyn Grenville, born in October.

1874: Totnes.

1875: Temple family holidayed in Switzerland. October, made studies of military manoeuvres on Salisbury Plain.

1876: Temple family holidayed at Ullswater with Marshall relatives.



Edwyn Temple family and friends, Castlewood, c. 1898. Private collection.

1877: Living at Leeds. A daughter, Violet, born 26 December.

1878: Leeds.

1879: Living at Southsea, Portsmouth. Sailed for New Zealand on Rangitikei 19 July. Arrived in Lyttelton on 25 October.

1880: Purchased a house in Cashel Street, Christchurch. With H Wynn Williams, Louis Neville and others, the Canterbury Society of Arts was formed. Henry JT Tancred elected president of 15-member council with Temple as Secretary Treasurer. March, visited J D Lance at Horsley Down. June, visited West Canterbury and Mount Hutt Station. Also visited Queenstown, Lake Wakatipu. Sent three works to Melbourne International Exhibition. Elected a member of Christchurch Club 1 February.

1881: Purchased Castlewood property at Geraldine. Daughter Ellen looked after the Christchurch house for younger daughters attending boarding schools. Visited Otira in April. November, visited Akaroa, French Farm, Blenheim and Picton. Exhibited 18 works at the first CSA annual exhibition in December.

1882: Exhibited four works at the CSA annual exhibition. Re-elected Treasurer of CSA council. Exhibited one work at Otago Art Society. Became working member of the Auckland Art Society. April, visited Wanaka and Hawea.

1883: April, travelled from Castlewood to Oamaru, Omarama via Waitaki Valley, Lindis Pass to Morven Hills Station, Lake

Hawea, Wanaka. 16 April, reached Queenstown and travelled to the head of the lake. Travelled to North Canterbury and on to Kaikoura, Picton. Exhibited at CSA annual exhibition. Exhibited three works at the OAS. Appointed Justice of the Peace in the Geraldine district.

1884: Spent two weeks in November at Mesopotamia station. Exhibited three works at CSA. Exhibited three works at OAS.

1885: Exhibited two works at New Zealand Industrial Exhibition, Wellington and six at CSA. A drawing, *Andromeda*, purchased for permanent collection of CSA. Visited Otira, North Island, painted on Overton, property of Mr Francis Arkwright MP, near Marton.

1886: Exhibited nine works at CSA Annual Exhibition. Oil painting In Otago purchased for CSA permanent collection. Exhibited three works at OAS. Last year as working member of Auckland Art Society. Exhibited at Colonial and Indian Exhibition, London.

1887: Exhibited five works at CSA and one at OAS.

1888: November, visited mid-Clarence Valley. Exhibited seven works at CSA annual exhibition. *Storming of the Martinere, Lucknow*, 1858 purchased for the permanent collection. September, exhibited with first CSA Black and White Exhibition, from which *Cawnpore*, 1857 purchased for CSA collection. Exhibited four works at OAS. Last year as working member of ASA.

1889: Did not exhibit at CSA or OAS. Exhibited five works at New Zealand South Seas Exhibition, Dunedin. Painted *Mt Tapuaenuku, Early Morning*.

1890: January-February, accompanied Provincial Surveyor John Holland Baker on inspection tour of topographic work in the Hopkins and Ahuriri valleys beyond Lake Ohau. Travelled to head of Lake Wanaka.

1891: Exhibited five works at CSA annual exhibition and five works at the Third Black and White Exhibition in October. Awarded a three guinea prize in the competition for the design of the Canterbury Society of Arts medal.

1892: January, spent two weeks in Mount Cook region, then travelled north to stay at Claverley, north of the Conway River. Rode daily with Lance on the bridle track towards Kaikoura. 21 April, left for England on board SS Ruahine as guest of Captain Herbert Greenstreet who commissioned a series of paintings on Cape Horn. Arrived June, visited Ullswater, stayed with Marshall relatives at Patterdale Hall. Returned September on RMS Tainui, arrived Wellington 15 November.

1893: Exhibited four works at CSA and three works at OAS.

1894: Last year of membership with CSA. Visited Picton and Queen Charlotte Sound during February and March.

1895: April, visited Westland, sketching and painting at Otira, Jackson's and Taramakau river valley.

1896: 17 December, daughter Constance married.

1897: 15 February, daughter Violet married. Death of J D Lance, 28 May. Has Esther Hope, neé Barker, as his pupil.

1899: 5 December, eldest daughter married Richard Marshall, Temple's first cousin, in Cumberland, England.

1900: Last year as working member of Otago Art Society.

1901: Visited Queenstown and environs of Lake Wakatipu with wife and daughter Laura.

1907: 19 May, death of Lancelot Walker.

1909: Visited England accompanied by wife and daughter. Departed from Lyttelton on Rimutaka on 12 June.

1912: Living in Timaru.

1917: 18 June, death of Caroline Temple.

1920: Died Timaru 23 June, buried Timaru cemetery.

Works Exhibited

1880–1900

Wherever possible when exhibition catalogues have not been extant, attempts have been made to list exhibits according to mention in newspaper reviews, in which case catalogue numbers may not be known.

CANTERBURY SOCIETY OF ARTS

- 1881 (First exhibition – January)**
 - 26 St Michael's Mount
 - 54 A Portrait
 - 61 Bryant Glacier, Humboldt Range
 - 83 Gully, Mount Hutt
 - 134 Lake Wakatipu from Queenstown
 - Humboldt Range from the River Dart
 - Early Settlers
 - Four Peaks Station
 - The Sea Spell
 - Elephant Hill Creek
 - Rocks at Waihao
 - Madame Falcot
 - Horseplay

- 1881 (Second exhibition – December)**
 - 17 Mount Domett
 - 27 Head of Lake Wakatipu
 - 28 Picton
 - 33 Lake Ullswater, Cumberland
 - 57 A Hot Night in the Trenches
 - 63 Cumberland Fells
 - 64 A Quiet Night in the Trenches
 - 74 Swamp, Tuamarina River
 - 65 Bush, French Farm, Akaroa

- 1882**

Exhibited but no exhibits documented (no catalogue extant)

- 1883**

Exhibited but no exhibits documented (no catalogue extant)

- 1884**
 - 93 Ferry at Rakaia
 - 94 Virgin Snow
 - 95 Sunset, Lake Wakatipu

1885

- 96 Mounts Alma and Inkerman
- 105 Andromeda
- 139 Mount Sinclair
- 144 Two Thumb Range
- 153 Humboldt Range
- 154 Far from the Madding Crowd's Ignoble Strife
- 155 Scene in Burmah

1886

- 10 Ghosts Walk
- 40 Ariadne
- 43 In Otago
- 53 Otira River
- 75 They had Friends in the Shape of Boys
- 77 Four Peaks
- 86 The Looker on Mountains
- 89 Overton, near Marton
- 97 Up the Rangitata
- 106 In Mesopotamia

1886 (First Black and White Exhibition)

- 111 Gorge
- 115 Phaeton
- 116 Cawnpore, 1857
- 121 A Silent Fool
- 127 Pool and Pyramids

1887

- 100 On the Rangitata
- 151 Hindu Shrine
- 169 On the Rangitikei
- 225 Otira Gorge
- 227 Waiting for Mackerel, Devon

1888

- 18 Sketch from Pickwick, Entrance of a Man in Blue
- 19 Sketch from Pickwick, Frog Hornpipe

20 Storming the Martinere, Lucknow, 1858

- 21 Doomed – Bush Fire
- 129 On Lake Wakatipu
- 146 Constantinople
- 150 A New Zealand Gorge

1889

No exhibits

1890

- 102 Survey Camp, Lake Ohau
- 106 Lake Ohau
- 105 Far Up the Ahuriri
- 140 Mount Tapueanuku
- 309 Mount Aspiring

1891

- 31 Valley of the Ahuriri
- 54 Kaikoura and Clarence Road
- 84 Head of the Hopkins River
- 93 Clarence River
- 98 In West Canterbury

1891 (Third Black and White Exhibition)

- 1 Cloud Shadows
- 39a Mount Rolleston, Cloudy Peak and Lake Ohau
- 42a Mount Cosmos, Temple Creek and the Clarence
- 37a Peaks and Glaciers, West Canterbury
- 55a To the Death

1892

- 24 Mount Sefton
- 232 North of Amuri Bluff
- 260 Hooker River Entering the Mueller Glacier
- 287 The Humboldt Range
- 298 Lake Pukaki

- 1893
 89 Aorangi
 90 Tasman River in the Nor'wester
 120 Head of Lake Ullswater
 146 Summer Morning, Lake Pukaki

 1894
No exhibits (resigned membership)

MELBOURNE INTERNATIONAL EXHIBITION 1880–1881

- Mount Earnslaw
- Lake Wakatipu
- Mount Rainbow

- NEW ZEALAND INDUSTRIAL EXHIBITION 1885 (Wellington)**
- 128 Gates of Erewhon
 - 134 Gorge in the Southern Alps

- NEW ZEALAND AND SOUTH SEAS EXHIBITION 1889–1890 (Dunedin)**
- 9 The Sands of Dee
 - 21 Spurs of the Southern Alps
 - 27 Mount Tapuaenuku, Early Morning
 - 66 The Swarry – Entrance of a Man in Blue
 - 67 The Swarry – Frog Hornpipe
 - 99 On the Dart River, Otago
 - 101 Between the Devil and Deep Blue Sea
 - 105 Happy Days

- COLONIAL AND INDIAN EXHIBITION 1886 (London)**
- OILS ON CANVAS
- View on the Rangitata River
(Lent by F Arkwright)
 - Gorge in the Two Thum Range
(Lent by F Arkwright)
 - View in Rangitikei
(Lent by Lord Sidmouth)
- WATERCOLOURS
- Lake Sumner and Conister Mountains
 - Sketch after Burning of a Forest
 - A New Zealand Gorge
- EXHIBITS AT OTAGO ART SOCIETY 1882–1893**
- 1882**
- 115 Rakaia Gorge
- 1883**
- 62 Realm of the Kea
 - 91 Mount Cosmos
 - 108 Otira Gorge in Flood
- 1884**
- 91 Looker on Mountains
 - 121 Mount Four Peak, South Canterbury
 - 81 Robinson Crusoe
- 1886**
- 8 On the Porua North Island (sic)
Porewa
 - 52 Hindu Shrine

- 1887**
- 32 On the Rangitata

- 1888**
- 38 On the Rangitata River
 - 72 The Sands of Dee
 - 85 The Armada Beccalmed off Freshwater, 25 July 1588
 - 62 In the Gloaming

- 1889–1892**
- No exhibits*

- 1893**
- 253 On Lake Ullswater
 - 268 Amuri Bluff
 - 269 Kaikoura

- 1894–1900**
- No exhibits*

Reviews

Review Notices 1880–1892

54

"E.F.TEMPLE—Three watercolour drawings."

Press 1/6/80 (p 3): Notice of intended exhibits for Melbourne exhibition

"CAPTAIN TEMPLE, the energetic hon. Secretary of the Society, exhibits no less than eighteen pictures, touching in them on a large variety of subjects, and showing the great versatility and scope of his brush, it being moreover noticeable that he varies his style at times considerably. Among his eighteen are to be found landscapes, sea pieces, figure and animal pieces, a flower study and a portrait. In the landscapes his style reminds us at times of that of Naftel, the Guernsey painter, body colour being employed largely to produce certain effects. But that Captain Temple is not dependent on his practice – to which, by the way, a certain class of watercolour painters object, as destructive to transparency – is shown by other landscapes solidly and brilliantly painted without any body colour whatsoever. Of his views of scenery, perhaps the best are his *Elephant Hill Creek*, a picture full of well worked out detail; his *Bryant Glacier*; his *Gully in Mount Hutt*, a little gem: his *Lake Wakatip, [sic.] from Queenstown*; and his *Four Peaks Station*. His picture of the *Humbolt Range, from the River Dart*, is a carefully painted picture, with a fine reflected light in the foreground. His *Rocks at Waihao* is the least pleasing of his landscapes. A portrait (in oil) by this artist, shows an effective head of a woman in a Brittany cap. No 52 on the catalogue, by Captain Temple, is entitled *Early Settlers*, and depicts a landing of Captain Cook when he is interviewed by Maoris of an enquiring turn of mind, who appear particularly struck with pigs that the explorer has brought to shore with him. *The Sea Spell* is an effective picture of a drowning man, suggested by Tom Hood's lines: -

'Heaven ne'er heard his cry, nor did
The Ocean heed his caul."

Madame Falcot, a picture of a rose, and *Horseplay*, show the hon. Secretary of the Society in the flower and animal lines."

Press 18/1/81 (p.3):

"THE ENERGETIC SECRETARY OF THE SOCIETY, Captain Temple, shows nine pictures, the most successful of which is a view of the head of Lake Wakatip. [sic] There is a glow about this picture, and the magnificent mountains seem to swelter in the heat. His view of Picton, though more a rough sketch than a painting, is instructive as well as striking. *Lake Ullswater, Cumberland*, is clever, though a prevailing green makes it not so pleasing as it might be. There is a large unfinished looking oil of a swamp on the Taumarina river, and two small figure pieces pourtraying [sic] scene in the trenches of Sebastopol, while the balance of Captain Temple's pictures are made up of two new [sic] Zealand views and one from Cumberland."

Press 26/12/81 (p.2):

"CAPTAIN TEMPLE shows a remarkable picture entitled the *Adoration of the Magi*, the name of the artist not being known."

Press 27/12/81 (p.2):

"CAPTAIN TEMPLE, of the productions of whose pencil unfortunately the Exhibition only affords us but few examples, sends a pretty little bit of bold scenery in *Ferry on the Rakaia* (93), which is worth more than a passing glance from the visitor."

"Captain Temple in *Virgin Snow* (108) has a very vigorously drawn picture of one of the monarchs of the Southern Alps, the dark foliage in the foreground contrasting finely with the snow-clad mountain which fills the background."

Press 10/4/84 (p.2):

"IN CONNECTION with the Exhibition now open, pictures have been purchased from Miss Wimpens, [Wimperis?] Captain Temple and Mr T S Cousins."

Press 3/3/85 (p.2)

"WERE IT NOT that the catalogue states positively that *Ariadne* (40) is by Captain Temple, no one would believe it. It is characterless and amateurish in the extreme.

Captain Temple more than redeems himself in the charming picture *In Otago* (43). This is a beautiful reproduction of a bush scene. In the foreground is one of those small lakes so often met with in Otago district the edges fringed with trees and surrounded by lofty snow capped mountains through a rift in the range of which one can see miles away other ranges half hidden in mist."

Press 3/3/86 (p.3)

"CAPTAIN TEMPLE has a very charming bit of artistic colouring in *Otira River* (53). The contrast of the green foliage and sand banks of the river in the foreground with the sky and mountains in the background is admirably managed. There is character in the sky, and the light effects on the mountains and valleys are reproduced most artistically. It seems a matter of wonder that so pretty a bit of New Zealand scenery should have escaped the notice of purchasers."

"Captain Temple's picture of a troop of boys pelting an unfortunate frog (75) would have been a pretty bit of scenery had the boys been omitted; one in the foreground must have been a veritable son of Anak."

"Captain Temple is very successful in his *Four Peaks* (77), which envinces careful work."

"Captain Temple, in *The Looker - On Mountains* (86), gives us the only marine picture he has sent this year. The foam-covered breakers are well painted, but he has obscured the mountains in the background to much for the success of the picture as a whole."

"In his picture, *Overton, near Marton* (89), Captain Temple has one of those kinds of landscapes in which he is so effective. In the foreground is a piece of native bush, at the back of which is pasture land, stretching away in the far distance to a range of hills. The colouring and perspective in this picture are alike good."

"Capt. Temple's *Up the Rangitata* (97) is just the kind of picture which would be the rage in the art studios at home, as depicting most artistically and graphically our wild mountain scenery."

"*In Mesopotamia* (106) is another of Captain Temple's and is well worth looking at."

Press 13/3/86 (p.3):

"Captain Temple sends six pictures, all of which are admirable. Of these we may [not legible, may be "award"] *Otira Gorge* (no. 111), *Phaeton* (no. 115), *Cawnpore in 1857* (No. 116), and *A Silent Fool* (No. 121), for special commendation. Captain Temple also sends a very artistic picture, *Pool and Pyramids* (No. 121), in which the sand forming the foreground is most realistically done."

Press 8/9/86 (pp.4/5):

"THE COMMITTEE have purchased the following pictures for the Society from those exhibited, viz: - *Cawnpore in 1857* (No. 116), Captain Temple."

Press 9/9/86 (p.2)

"CAPT. TEMPLE has a picture, *Storming of the Martiniere, Lucknow*, Illustrative of the Indian Mutiny. The artist has been very successful in imparting to the picture the requisite local colouring, but there is a want of finish and completeness in the details which detracts considerably from the effect as a whole."

(p.6) "Captain Temple, in his picture, *Doomed* (no. 66), has a somewhat sacrificed the clearness of detail in treating the foliage to the fire effect, the story of the picture being a bushfire."

"It may be noted that the Council have purchased Captain Temple's picture, of the *Storming of the Martiniere* For the Society."

Press 1/3/88 (pp. 5/6):

"CAPTAIN TEMPLE gives us a very good picture of the far famed Golden Horn in his *Constantinople* (146). The sky is admirably done and the city in the background is well worked up making an exceedingly effective picture as a whole."

Captain Temple's picture *After the burning of a Forest to Clear the Ground* (204) is a clever reproduction of the peculiar haze arising from the ashes of the burnt forest and the mountains in the background are also well done."

Press 5/3/88 (p 6)

"CAPTAIN TEMPLE whom one is pleased to welcome once more to the ranks of the exhibition sends in an artistic sketch Hopkins River(84) the river in the foreground being excellently done.

Two of Captain Temple's Lake Ohau (106) and Far up the Ahuriri (107) are beautiful pictures well worth more than a cursory glance."

Press 11/11/90 (p 6)

"CAPTAIN TEMPLE who one is glad still to welcome amongst the ranks of the exhibition, sends a charming picture *The Valley of the Ahuriri* (51). The snowy mountains in the background, the effect of which is heightened by a range of brown-coloured hills immediately below and the river mirroring the mountain peaks are admirably done.

Press 8/3/91 (p 3)

"CAPTAIN TEMPLE sends a perfect little gem in *Mt Sefton* (24). The castellated mountains, virgin white snow to its summit standing sharply against the blue sky contrasts finely with the deep green of the foliage and russet brown of the other hills."

Press 6/4/92 (p.5)

"MR E. F. TEMPLE contributes *A Portrait* (54) which certainly need not have been squeezed into so modest a position. Despite the fact that this picture is unfavourably placed, visitors will readily enough discern the pleasing effect of its warm browns, and will be quite prepared to accept the portrait as a faithful one."

Lyttelton Times 18/1/81 (p.4)

"MR TEMPLE, whom the Council have been most fortunate in securing as their honorary secretary, is another very large contributor. Mr Temple's pictures – one of which, in oil, has already been noticed – indicates that he possesses absolute genius. They also indicate that his genius is erratic, and that there is in him a tendency to clever caricature. Visitors will be fairly puzzled by his works, for in them they will recognise genius, manipulative skill coming of w[which?] touching tenderness of perception, womanly delicacy of colouring, vigorous treatment, harshness, unfinished good beginnings, utter carelessness. As examples of Mr Temple's more satisfactory productions may be mentioned *St Michael's Mount* (26) better still, *Bryant Glacier, Humboldt Range*, (61) and a charming little study, *Gully, Mount Hutt* (83). [or 88?]"

Lyttelton Times 19/1/81 (p.5)

"MR WYNN WILLIAMS shows a most interesting water-colour, by J. Peele and a charming water-colour *Lake Wakatipu* (134) by E. F. Temple."

Lyttelton Times 20/1/81 (p.4): Works loaned for exhibit.

"AMONG THE NAMES of exhibitors besides those already mentioned are Messers J. Peele, E. Temple, Neville and Atcherly, Mrs Nicholls and Miss Horn – all of them guarantee that certain degree of practiced workmanship and excellence may be looked for in their respective productions."

Lyttelton Times 26/12/81

"CAPTAIN TEMPLE's curiously erratic method of painting was noted last year. His style occasionally shows traces of power and originality, at times amounting to something more on the border line that bounds it from genius. At other times we are met by a careless workmanship and want of feeling that is inexcusable in one so proficient in the technicalities of his art. That this is not random writing may be proved in a short comparison of some few of the numerous pictures he has sent to the gallery. To take two as opposite in character, as they are in the positions assigned to them in the room — *Swamp: Taumarina River* (74), and (29) *Head of Lake Wakatipu*. The latter is characterised by an almost womanly tenderness and delicacy of execution, which however, never degenerates into mere prettiness. The other, with its blood-streaked sky and gloomy pools of slimy water, remove us at once into the region of melodrama. It is, in fact, a piece of miniature scene-painting. One looks, searches as if by instinct, for the wicked villain struggling in the yawning jaws of a stage alligator; and listens, to hear if 'Die t erraitor' [sic] or 'Ber lood!!' does not re-echo through the dark vistas of pine and tree fern. And such tree ferns! But the other picture makes amend for all. Nature has been very kind to the artist in presenting him with such a series of beautiful curves as the skeleton of his picture; and by choosing the moments of the afterglow of a quiet sunset, he has invested the scene with a charm of colouring that renders them doubly pleasing. No pronounced colours are employed; from the faint yellow where the sun has sunk, up to the cold blue of the snowy peaks, all tints are deliciously soft, and melt into one another. Yet nothing is ragged, blurred, or indistinct. The mountain ridges are sharply cut, for all their softness, the water-line is clear and marked, the reflections pure and well-defined, as in that still, clear atmosphere would really be the case. The one little cloud sweeps naturally up into the sky from the highest point of the range, and all is repose. The few white gulls wheeling over the mirror-like surface of the lake just break the dead stillness, and no more. In composition, finish, drawing and colouring alike, the picture is one the artist may be proud of. Close beside this which is one of the gems of the collection may be noticed a scene on the same lake (29) by Mr T. S. Cousins, which well exemplifies the difference in style between the two artists at their best."

Lyttelton Times 6/1/82 (p.5)

"..... OTHER WELL-REMEMBERED CONTRIBUTORS, such as Messrs T. S. Cousins, Atcherley, Captain Temple, and Miss F. M. Wimperis, each sending a fair number of instances of their skill."

Lyttelton Times 27/2/83 (p.6)

"CAPTAIN TEMPLE's pictures this time do not give the same insight into his rare talent as some he has sent in years gone by. Apparently he has fallen in love with quite a new style of work, smooth and rather fanciful in its colouring. Yet there are the same signs of cultivation in 93, 108 and 112 as of yore. The last, a sunset scene on Lake Wakatipu, contains some beautiful drawing, and the great logs and tree trunks shown in deep shade, and the composition, are very good. The *Ferry on the Rakaia* is a most curious little bit of scenery."

Lyttelton Times 17/4/84 (p.6)

"CAPTAIN TEMPLE is erratic, but his pictures are always clever, and if there are more than one or two hung, the chances are that something very far above the ordinary level will be found among the number. This is the case in the present instance. *Andromeda* (105) is a remarkably good piece of crayon work, the figure graceful and beautifully posed, its action expressive, and the rock and waves by which it is surrounded equally artistic — the whole an exceedingly clever picture. No. 154 is a dainty little bit of river scenery, and 155 a rich piece of Eastern colouring, "A Temple in Burmah," containing some very excellent drawing. Most of the others are alpine scenes, of which No. 96, *Mounts Alma and Inkerman*, is the best, as a whole. The snowy peaks in 153, *Humboldt Range*, show powers far beyond this, it is true, and make one of the cleverest little bits in the Exhibition, but the foreground is unfinished, and other parts of the picture washy."

Lyttelton Times 12/3/85 (p.5)

"CAPTAIN TEMPLE sends an admirable drawing of a view on the Rangitikei (169) in which the shadows cast by the bright sunlight are well rendered while there is evidence of conscientious work throughout."

Lyttelton Times 5/3/87 (p.6)

"A MEETING OF THE COUNCIL of the Society was held yesterday afternoon, for the purpose of selecting for purchase one of the pictures shown at the present exhibition. It was decided to purchase an oil painting by Captain Temple, subject, *The Storming of the Martinique, Lucknow, 1858*.

Lyttelton Times 1/3/88 (p.4)

"FEW OF OUR New Zealand artists can excel Captain Temple in cleverness, when he is at his best, but it need scarcely be told to those who know his works that he is very unequal. In the eight contributions he sends this year there is to be found ample evidence of the fact. Nos. 18, 19, and 20, scenes from *Pickwick*, can be passed over with scant notice, being merely "composition" sketches, painted without models, and hence wanting in correctness both of form and colour, while their humour is not very apparent. No. 34, *Storming of the Martiniere, Lucknow, 1858*, is, however, far beyond anything we remember to have seen from the brush of Captain Temple, both as regards the impressiveness of the subject and the technical skill shown in carrying it out. This is the work which the Council of the Society has decided to purchase, and we think, on the whole, they have chosen wisely, as, apart from its artistic merit, it belongs to a class of pictures not represented in their gallery hitherto. The architecture of the massive building, over the skirting walls of which the British soldiers are swarming to the relief of the beleaguered, is admirably drawn, and the peculiar atmospheric effect of the haze engendered by the sun being obscured by the smoke arising from the guns of the combatants, is excellently rendered. The few figures in the picture, small though they be, are full of vigour and force, and altogether Captain Temple may be congratulated on his delineation of an important event in history, with which he was, we believe, personally associated. Not only do this artist's other works shown here fall far beneath this one in point of artistic merit, but, with a single exception, they are not worthy of his reputation. No. 66, *Doomed*, a bush fire, is nothing more or less than claptrap, quite unworthy of an artist who has shown himself so capable, and No. 129, *On Lake Wakatipu*, is not much better, although it does not exhibit the same glaring artistic errors. On the other hand, No 146, *Constantinople*, a water colour, mainly worked with Chinese white, is firmly and broadly handled, the distant view of the beautiful city being especially good. With our review of Captain Temple's pictures we must continue our criticism of this excellent exhibition at an early date."

Lyttelton Times 2/3/88 (p.6)

"THE CANTERBURY SOCIETY OF ARTS was instituted ten years ago in 1880. Its patron was Mr Justice Johnston, its first president Mr H. J. Tancred, and its Hon Secretary Captain Temple."

The then Secretary, Captain Temple, is, I am glad to see, still present amongst us on these walls, and it must, I am sure, be with feelings of unmixed pleasure that he sees to-day the results of his early struggles to build up the society. After securely placing, so to speak, the foundation stone of the present building, Captain Temple relinquished his post as Secretary and Treasurer, and other gentleman, among whom were Mr Mainwaring, Mr Blair, and Mr Arthur Appleby, did good work for the infant society.

Lyttelton Times 5/11/90 (p.6)
Mr R Beetham's opening speech reminiscing on ten year history of C.S.A.

"CAPTAIN TEMPLE who has his good and bad years, is this year in a very happy mood. He has sent three little gems of lake and mountain scenery, the best of them being 106, *Lake Ohau*. Few, if any, of our artists can rival him in knowledge of what has been called 'the anatomy' of mountains, and it is a treat to look at them. It may be objected that his style is a little hard, and that now and then there is a lack of atmosphere in his pictures. The almost faultless drawing, however, and happy seizure of other points atone for more than this."

Lyttelton Times 24/11/90 (p.5)

"TURNING TO THE LANDSCAPES, we notice immediately on entering that the voyage of the President of the Sounds has been productive of some of his best work, and that the hands of none of our well-known artists — Mr John Gibb, Captain Temple and others — have lost their cunning; also, that there many watercolour sketches of considerable merit."

Lyttelton Times 9/4/91 (p.5)

"CAPTAIN TEMPLE'S water-colour sketches are always bright, crisp and full of life. Of the four exhibited by him the one we like best is No. 98, *In West Canterbury*. It is not the most finished, and really is only a sketch, but the delicate and artistic painting of the mountains will be admired by all who see it."

Lyttelton Times 15/4/91 (p.6)

"The recognised genius of Captain Temple 'stands confessed' in his pictures this year; he sends in five. He uses ranges of colour that would at the hand of less expert workers produce disastrous results, and his daring effects of contrast are not to be heedlessly imitated. His most characteristic contribution is *The Humboldt Range* (287), in which the crest line of the mountains is splendidly treated, and the atmospheric effect is very fine. The picture is best seen from a distance of nine or ten yards away to the right: from this standpoint the intense blue of the water tones down to its due gradation, and the pervading spirit of the picture can better be understood. Again, the most striking contribution is *Hooker River entering the Mueller Glacier*, (260), a fine bold piece of work; the colouring of the ice and snow clear and decisive; the rushing, foaming torrent painted with more than ordinary force. It is distinctly a picture that grows upon one. *Mount Sefton*, (24) is a small, hard-looking picture, in which the clouds have been somewhat conventionally treated. *Lake Pukaki* is a pretty little picture containing much delicacy of colouring; and *North of the Amuri Bluff* (9), is a water colour that is calculated to excite widely differing opinions. It is hard to say what effects of colour may or may not be seen amongst the mountains at various times and seasons; but it is very difficult to realise that some of the vividness is not the result of poetic license freely interpreted."

Lyttelton Times 15/4/91 (p.5)

"QUITE A SMALL COLLECTION is sent by Capt Temple and although some of these are open to criticism they show a great deal of undeniable merit and originality. One of the least pretentious *Otira River in Flood* is perhaps the gentleman's best in as much as it is most free from the defects noticeable in the others. No 91 'Mt Cosmos' has also many points of beauty but shows some stiffness of treatment."

Otago Witness 10/11/83 (p.12)

"MR TEMPLE'S *On the Porua North Island* (No 8) is a pretty landscape somewhat spoiled by the stiffness and want of spirit in which the foreground is treated."

Otago Witness 27/11/86 (p.16)

"MR TEMPLE'S North Island Landscape *On the Porua* (No 8) is another good contribution from Canterbury despite the rather unpleasant brown which may be for ought we know natural to the locality. One cannot be struck with the unconventional mode in which he treats his subjects. The picture under notice is New Zealand and nothing else. Standing on a strip of land cleared of kauri forest of which a portion stretches across a stream, through the middle distance we get a glimpse of terraces and of a distant range, painted with great skill and taste. Mr Temple's other exhibits are all small, though in his usual good style."

Evening Star 17/11/86 (p.2)

ADDITIONAL REVIEWS

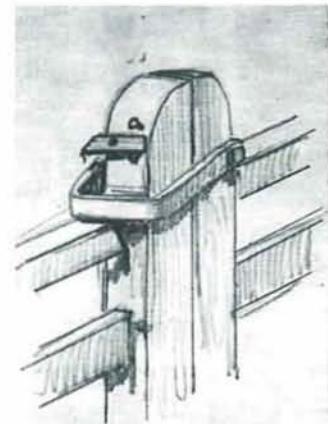
Press 3/3/86 (p.3)

Lyttelton Times 5/3/87 (p.6)

Press 5/3/88 (p.6)

Press 11/11/90 (p.6)

Press 8/3/91 (p.3)



*Gate fastening
Cloverley.*

Gate Fastening, Cloverley.

Pencil.

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ABBREVIATIONS

- AAG Auckland Art Gallery
CML Canterbury Museum Library
PRO Public Records Office London
RMAGA Robert McDougall Art Gallery Archives
TFP Temple Family Papers

C C C LIBRARY



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Back cover: Sketch from the Kinloch Hotel Visitors book, 1883. Private collection.

We all agree in saying that the Skirloch Hotel is
the most homely, and comfortable at which ^{we} have
stayed during ^{our} journey.

