



A Guide to the Collections of the
ROBERT McDOUGALL ART GALLERY

Christchurch, New Zealand

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of the Robert McDougall Art Gallery
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ROBERT McDOUGALL ART GALLERY, CHRISTCHURCH

1. THE BUILDING AND ITS COLLECTIONS

THE BUILDING

The Robert McDougall Art Gallery was opened to the public on June 15, 1932.

It was presented to the city by Mr R. E. McDougall, after a referendum, which was held in 1925, had opposed a city council proposal to establish a public art gallery. Mr McDougall presented the then mayor with a cheque for £25,000, which was the estimated cost of the proposal and thereby ensured the provision of a gallery. This original sum was later to be supplemented by the time the building was completed.

The designing of the building was made competitive, and was awarded to a New Zealand born architect, Edward Armstrong, F.R.I.B.A. It matched most admirably Mr McDougall's expressed wish that it should be a beautiful little gem in which to house works of art. It is a classically-designed building comprising a number of intimate rooms, bays, and galleries, surrounding an enclosed central court. The most striking features are the vaulting and columns of this spacious and well-lit central area which is the equivalent of the atrium of a Roman villa. The scagliola columns are similar to those found in great country houses in Britain and Europe, especially those constructed during the eighteenth century. These were made to simulate marble and were constructed by Italian craftsmen who were brought to Christchurch especially for this work.

The contracting firm for the construction of the building was that of James Jamieson who was one of the most avid art collectors in Christchurch in his time. Selected works from Mr Jamieson's collection were presented to the Gallery in 1932. Other items from the Jamieson collection may now be seen in the collections of the Canterbury Museum.

THE COLLECTIONS

First, it needs to be said that this does not aim at

being a complete, scholarly and authoritative catalogue of all the art works in the McDougall Art Gallery.

A publication such as that takes much more time and research than has been available for the preparation of this one.

This is intended to meet the present pressing need for a guide or handbook of general information about the Gallery and its collections, and for the general visitor a brief introduction to art in general. It is intended really to assist the general visitor who so often makes enquiries of this nature.

There has not been a catalogue or guide book since the one that accompanied the opening in 1932. That little volume, called *Illustrated Catalogue of the Robert McDougall Art Gallery*, listed altogether a total of one hundred and sixty works comprising oil paintings, watercolours, miniatures, a drawing or two, and a few pieces of sculpture. Since then, by donation, bequest and purchase, the collection has grown to over a thousand individual items, requiring constant attention and study. In some cases the history of works is still untraced and much research remains to be done. Therefore, this publication can but be an insight into what the Gallery contains, and the purposes for which these objects have been collected. It is also important to remember that this is a living collection in the sense that it is constantly growing and changing. Each year further donations, bequests, loans and purchases are added to it to strengthen and to make it increasingly versatile and meaningful within the areas it represents. Therefore, no publication can ever be absolutely up-to-date.

There will inevitably and unwillingly be errors in these pages. If that should be so, correction would be most appreciated, and forgiveness hoped for.

Originally the collection consisted of donations by Mr McDougall, a selection from the collection of James Jamieson, and a large number of exhibits which were presented by the Canterbury Society of Arts. Founded in 1882, this organisation had, since that date, been gradually accumulating a permanent collection of art works. This acquisition policy was assisted by annual grants from the Christchurch City Council, with the aim of providing the city with a collection of which it could in time be proud. When the McDougall Gallery was established, the Society selected and presented a representative group of works which really formed the basis of the City's collection.

All art works, whatever the method by which they have been acquired, have been combined in an effort to make a total collection, and one which is as meaningful and as useful as possible.

The Gallery is entirely financed and administered by the Christchurch City Council. It is a permanent museum of art works, which in addition to maintaining and presenting items from its permanent collections, also has a programme of constantly-changing temporary exhibitions. These are organised from the Gallery's own resources, other sources within New Zealand, or from overseas, and are intended to supplement and extend the activities of the Gallery into areas which it would not, or could not, otherwise cover.

Each section of the collection is organised and

hung as closely as possible to chronological sequence, though allowances must be made for display and presentation. Emphasis has been given to works which are representative of changes in style, and/or to artists who are considered to have made an important contribution to art in their period.

Owing to the size and the constant growth of the collections, as well as consideration for effective display and periodic changes to avoid a permanently static exhibit, not all of the exhibits owned by the Gallery are on exhibition at any time. A portion of the collection is in reserve and available for study on request. In this sense, it is a reference library of art works and should be regarded and used as such.

The collections are organised into three basic groups. These comprise:

- (a) Works showing the development of art in Europe from the Classical Greek and Roman period to the present day. (This includes a collection of British watercolours of the eighteenth to twentieth centuries).
- (b) Paintings, drawings, prints, sculpture and pottery, showing the development of these art forms in New Zealand from the colonial period to the present day.
- (c) A small collection of paintings, prints, and pottery representing these arts in Australia and Japan and providing for New Zealand, comparisons with geographic neighbours.

2. EXPLANATIONS

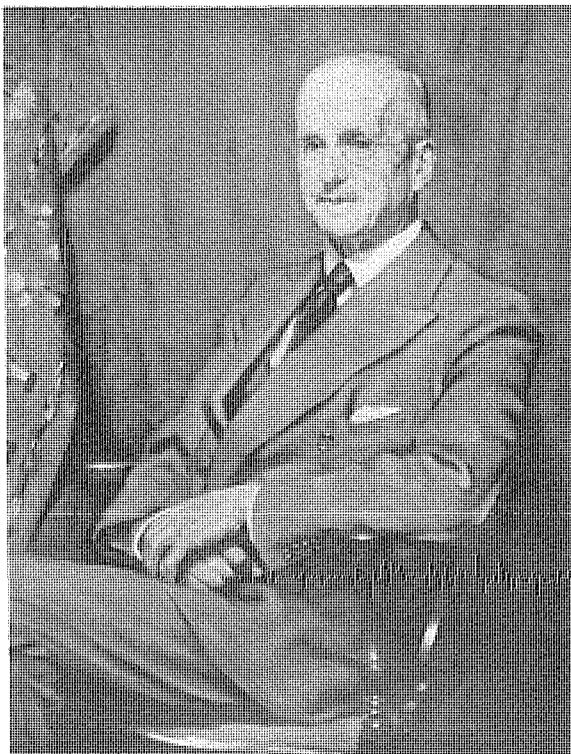
For the general information and interest of visitors, this guide book provides surveys of the more significant artists and works in each section of the collection. At the end of each section with the exception of the New Zealand section (which will be published separately) there is a list of works in the collection as at August 31st 1972. These are listed alphabetically under artist's names. The number alongside each title is the Gallery's accession number for that work, and refers to the General Accessions Register of the Gallery and its card index system. The abbreviation C.S.A. stands for Canterbury Society of Arts which was responsible for the acquisition of a large number of the works which comprised this Gallery's collection when it was established in 1932.

All measurements are given in inches, height before width.

3. ROBERT EWING McDOUGALL (1861-1942)

Robert Ewing McDougall was born in Melbourne in 1861 of Scottish parentage. He came to Christchurch as a child at the age of three, and was later educated at Charles Cooke's Private School and at Christ's College.

He began his career at the age of 14 as a junior clerk in the Colonial Bank of New Zealand. A few years later he joined Mr John Aulsebrook as junior partner in the firm of Aulsebrook and Company. Ten years later he bought Mr Aulsebrook's interest in the Company and became sole proprietor and manager. In 1928 the business was formed into a private company.



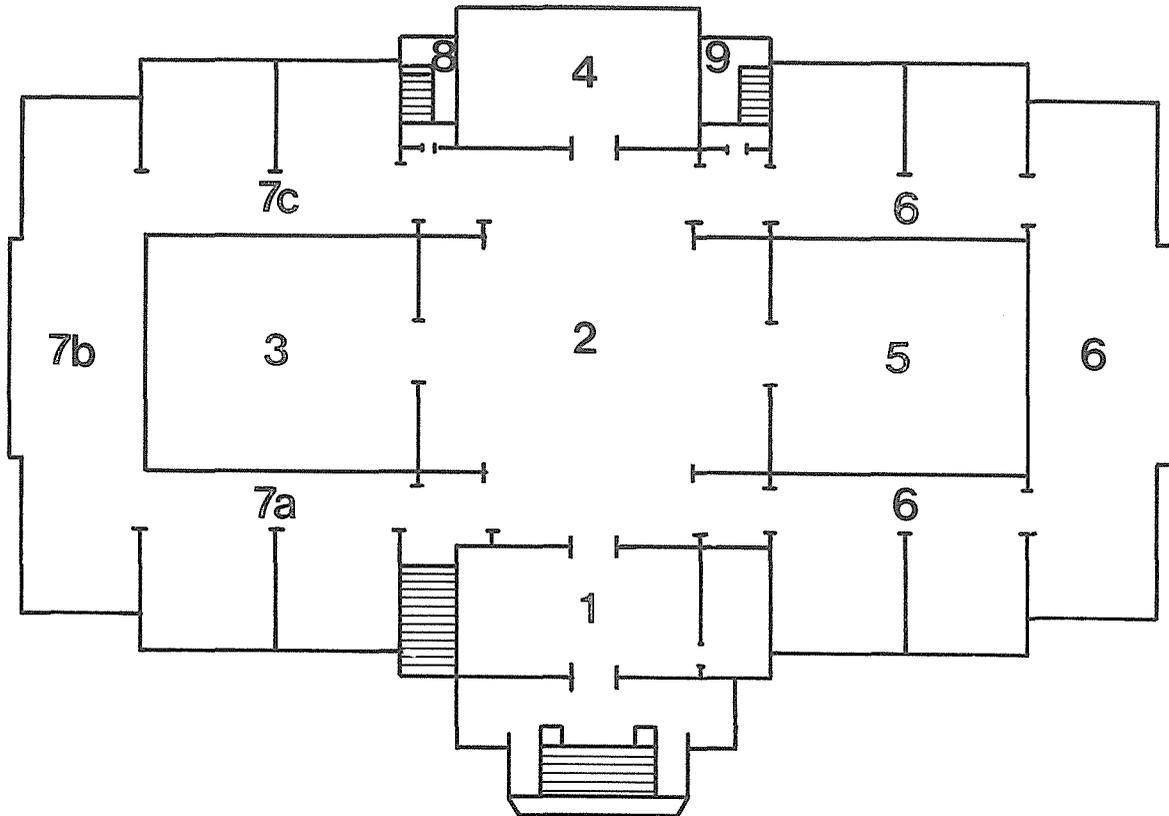
PORTRAIT OF ROBERT E. McDOUGALL, by Archibald F. Nicoll
Presented by R. E. McDougall

Mr McDougall was a director of other companies in Christchurch as well as a foundation member and one-time President of the Canterbury Industrial Association (later the Canterbury Manufacturer's Association). He was also patron or officer in many semi-public and philanthropic bodies in Christchurch. He was one of the founders of the Christchurch Golf Club, of which he was president 1911-12, and again 1924-5. He was also a generous giver to patriotic causes. During World War II he opened the Canterbury Patriotic Fund with a very substantial monetary donation.

Mr McDougall was an interested sportsman. As well as providing tennis courts and a bowling green in the factory grounds for the use of his employees, he also took a close personal interest in their sporting activities. He was himself a member of the Canterbury Rowing Club, and was interested in a number of other sports as well. He travelled overseas on several occasions, principally to Britain and America to purchase equipment for his factory.

Mr McDougall was especially interested in art, purchasing paintings from time to time, with the intention of eventually providing a gallery to house the collection which the Canterbury Society of Arts had been assembling.

The McDougall Gallery was Mr McDougall's gift to the City of Christchurch. It was built on a site granted to the City by the Domains Board. The foundation stone was laid on May 28th, 1928, by Mr McDougall and it was formally opened on June 16th 1932, by the Mayor of Christchurch, Mr D. G. Sullivan.



4. FLOOR PLAN OF THE GALLERY

All public exhibition areas are on the ground floor. Numbers refer to sections listed below.

1. Foyer, 2. Sculpture Court, 3. European Collection, oils, 1600 to late nineteenth century, 4. European drawings, prints and watercolours, 5. European collection, oils, late nineteenth century to present, 6. New Zealand collection, 7a. British watercolours, 7b. Temporary exhibitions, 7c. Temporary exhibitions, 8. Women's toilets (downstairs), 9. Men's toilets (downstairs).

5. EUROPEAN PAINTING: AN OUTLINE

The McDougall Gallery collection contains mostly moderate-size easel paintings. These, when combined with drawings and original artists' prints, serve to outline most of the main developments that have taken place in the history of easel painting as an art form. Although Western painting begins in Italy (and because our collection has no examples, we must miss a great deal of what happened in that part of Europe) the development of easel painting and, in particular, the use of oil as a medium owes its beginnings largely to the area of Europe which is now occupied by the so-called Low Countries of Belgium and the Netherlands. It is from the Netherlands that the earliest oil paintings in this collection come. It was the brothers Van Eyck who were largely responsible for the successful use of oil paint, which is a natural pigment ground up, mixed with oil (usually linseed) and diluted as required. It can be used either heavily, or sparingly, to achieve a very wide range of effects. It can convey great delicacy as well as forcefulness and richness of colour. It is also an

adaptable medium, one which was found to be especially suited to the making of small, intimate and very often jewel-like or precious objects. It also has the added advantages of being able to be applied to a wide range of surfaces, such as wood, canvas, copper, ivory and others—examples of most of which can be seen in this collection.

Although it was used in Roman times, the use of oil has flourished in Europe since the fifteenth century, where it replaced the use of tempera. This was a mixture of pigment and egg yolk, the effect of which resembled oil paint but which lacked its richness of colours. It also dried much more quickly, and had to be applied more rapidly.

During the sixteenth and seventeenth centuries, the use of oil paint made possible an increasingly three-dimensional effect in painting and heightened the effect of illusory realism. To achieve the greatest possible luminosity of effect the painting was gradually built up from a prepared ground and a monochrome or single layer of colour, into which the light areas



JAN VAN GOYEN (1596-1656). 'Landscape'.



GERARD DOU (1613-1675). 'The Physician'.

JAN STEEN (1626-1679) or school of. 'Tavern Scene'.



were painted in thick, opaque colour. The shadows were then tinted in to produce what has become known as the classical technique of painting which most of the great masters have followed. Examples in this collection are by Jan van Goyen (1596-1659) and other members of the Dutch School of painters, including Jan Steen (1626-1679), Gerard Dou (1613-1675), and Philips Wouwerman (1619-1668).

Small easel paintings such as these were produced in the Netherlands to supply the demand, mostly, of a wealthy bourgeoisie, whose prosperity at the time was largely derived from trade, banking, and the professions. The collecting of paintings, though was not limited just to this social class. It was in fact, universal, and hardly a peasant cottage is said to have existed without one or two examples to brighten its otherwise severe interior. There is a distinction to be seen between the Roman Catholic area of Flanders and the Protestant north. The pious Catholicism of the south can be seen in the Flemish work by an unknown painter, showing St. Catherine of Sienna. All the associations with her life and beatification are shown in this minutely and delicately painted work on copper. The man-orientated paintings of the Netherlands can be discerned in the remainder where the low horizons and atmospheric skies, which are geographically characteristic of the Low Countries, also helped to determine the treatment of landscape by its painters. They also made much use of the activities of the people. The Van Goyen 'Landscape' has all of these characteristics. The large area of cloud-filled sky is offset for visual interest by a large, gnarled tree placed right-of-centre.

The genre interest, or interest in people and their activities is evident in the 'Tavern Scene' which has traditionally been attributed to Jan Steen, or at least to his school, and can be seen again in a very fine work on copper, signed and generally believed to be authentically by Gerard Dou. 'The Physician' is undoubtedly one of the finest works in the entire collection. It portrays one of the prevailing interests of the Renaissance, not only in man's daily activities but also in scientific discovery. These aspects of man's intellectual development are represented by the flask containing a potion of some kind which the scholarly gentleman holds up to observe in the light. Within the classical arch, which frames him (and includes a servant-figure carrying a bucket and looking on with interest) are other allusions to science, taking the form of an anatomical textbook, open, and revealing a human skeleton, a globe partly covered by drapery, and a metal bowl resting on a minutely observed piece of textile which itself hangs partly over a classical relief showing putti playing with a goat.

This work is similar to another known Dou in Vienna. It was bequeathed to the Gallery by Heathcote Helmore of Christchurch who acquired it in Europe, but more of its history is not known. It does, however, summarise a great deal about Renaissance and especially Dutch Renaissance art, its preoccupation with humanism, or man-oriented subject matter, an interest (shown by the arch and the relief) in the classical period of Greece and Rome, as well as in scientific research and discovery. It states quite triumphantly the Renaissance idea that man is the centre of all things.

The Renaissance in Northern Europe was far less concerned with Christianity than was the case in Italy. In the north there was also interest as we have seen, in the landscape, in the effects of nature, as well as the achievements of man. Some painters portrayed man's architectural accomplishments as seen in the watercolour of the Interior of St. Bavo Cathedral, Haarlem, by Cornelius Pronck (1691-1739), in the 'White Horse', believed to be by Wouwerman, where the buildings form a solid dark mass against a late evening sky, and the veduta scene of the Colosseum, Rome, which was possibly painted by a Flemish artist visiting Italy (as so many did) to study. Because of its rather precise architectural observation this particular work was traditionally attributed to Bernardo Belotto (1720-1780), a nephew of Canaletto.

Few paintings as early as this in the history of European art are signed, and reliance must be placed, either upon historical records indicating authentic attribution to a particular artist, or as in most cases to particularly distinctive ways in which the paint is handled.

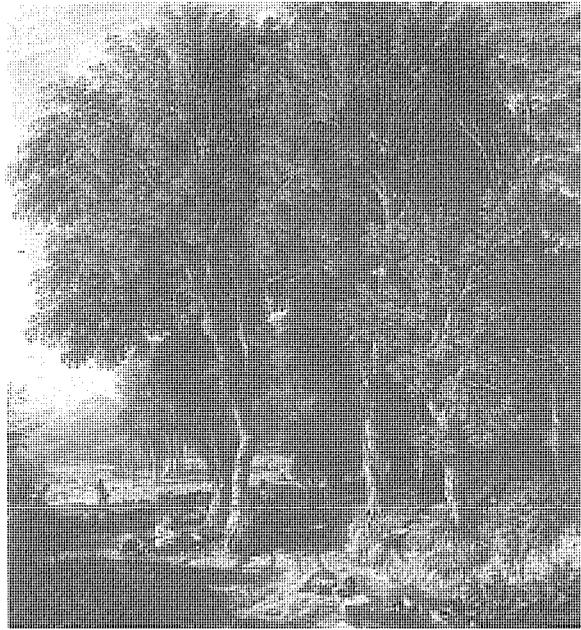
Classical antiquity has always been a stronger interest in southern Europe where of course it arose and where it truly belonged. This was especially true of Italy, and while peasant activities and man's own preoccupations were of vital interest in northern Europe, the south leaned more towards continuing to portray myths and legends of its ancient and heroic past. Consequently in the work of Jacopo Amigoni's (1675-1752) 'Bacchus and Ariadne', we see the gods of the Ancients in the setting of a columned temple and an idealised piece of landscape fit for gods. Symbolism is evident again in the grapes, the empty wine jar and the bowl. There is however, more than an interest in mythology. In the arrangement of the figures and forms into an elegant effect, it marks the age of rococo, a highly artificial, ornamental, indeed sumptuous and sensuous period in which attention was focused on exuberant and lavish ornamentation obscuring solid form. The soft flesh tones seem here to melt away at the edges, defying definition of form or solid outline. This is an example and the only one in the collection of 'sfumato', a graduating or softening of form and outline.

The baroque, which preceded the rococo movement, is represented by two drawings, the finest of which is by Luca Giordano (1632-1705). A study for a ceiling painting, it is a pen and ink drawing on heavy paper. Some shading has been indicated by areas of light wash. This group of figures arranged consciously on the paper to form an oval shape, also intends an optical illusion in which the eye imagines a recession beyond the flat surface of the drawing beyond into space. This soaring, infinite, spacious quality is typically baroque and an illusion of space in which godlike, yet solid figures float and soar majestically. The finished version we must remember, would be overhead on the ceiling of a large and impressive room.

Dutch painting of the fifteenth to eighteenth centuries was to prove popular in Britain, in fact so much so that it was usually very difficult for the native-born artist to achieve any recognition or support. His lot, largely, was the painting of portraits, but even in this limited field, until the eighteenth

century, the best commissions went to foreigners. Some like Van Dyke, Sir Peter Lely, and Sir Godfrey Kneller, were imported into Britain, where, naturally, they served to inspire local painters. The eighteenth century saw the building of considerable private collections in Britain, generally favouring Dutch and Italian paintings, many of which were acquired by younger sons of noble families during their customary 'grand tour' of the Continent, for the sake of their education. This not only accounts for the predominance of Dutch and Italian pictures in British Collections, but also for the interest which was especially prevalent in the eighteenth and nineteenth centuries, in landscape, in genre and in portraiture.

It was portraiture which was to be the peculiar triumph of British painting, and good examples of this can be seen in the miniatures on ivory of the eighteenth and early nineteenth centuries, along with two very fine portraits by Sir Henry Raeburn. The quality of academic painting in the Victorian period, especially when devoted to portraiture, is evident in 'Teresina', by Frederic, Lord Leighton who was President of the Royal Academy and responsible for the selecting of some of the works in this collection. His work begins to show the sentiment which is characteristic of most Victorian painting, and which is even more obvious in the 'Dutch Funeral' by Petrus Van der Velden, a Dutchman, who was an exponent of what could be called the traditional Dutch, Rembrandtesque, or chiaroscuro method, making use of contrasts of light and shade to achieve striking effects. His emotion was most often directed



WILLIAM HAVELL (1782-1857). 'Lake Grasmere'.

FREDERIC, LORD LEIGHTON (1830-1896). 'Teresina'.



JACOPO AMIGONI (1682-1752). 'Bacchus and Ariadne'.



towards the moods of nature and of the landscape. Van der Velden came to New Zealand in 1890, and his works hanging both in the European and the New Zealand collections, serve to link the European tradition with painting in New Zealand. It was during the nineteenth century, that European colonization began in New Zealand and the art forms with which we are here concerned were introduced into this part of the World.

From the nineteenth century onwards, developments in painting in Europe continued to have relevance for New Zealand. Most of the major developments have in some way been reflected in paintings done in this country. By now, major world movements and developments have no longer been the direct ancestors of painting in New Zealand but are parallel and usually contemporary events which have not necessarily produced the same results. Differences both geographically and culturally have often served to modify these developments, or even to ignore them altogether. What has remained fairly constant has been a British-like interest in landscape and people, and in the basic concept of painting in the European manner.

EUROPEAN ART IN THE TWENTIETH CENTURY

'Traditional' or academic painting, by which is meant the learning and use of formulas and techniques as developed in Europe in the 'classical' period of easel painting (from the fifteenth to nineteenth centuries) has continued to the present day. Some of the most important events, and developments, however in painting in particular, and art in general have taken place often quite outside the academies and conventions of the past. The beginnings can be traced from about the middle of the nineteenth century when revolutions in painting virtually coincided with revolutions in society and intellectual thought. The century following the upheaval that started all upheavals, (the French Revolution) was the seed bed of the twentieth century and a period of unparalleled discontent, innovation and questioning of all sets of values and ideals. It began with Rousseau and the French Philosophers of the eighteenth century whose ideals of a return by man to a state of being with nature was to assist not only social change in France from 1789 onwards, but from then on throughout Europe and the wider world to the present day. Some painters began to seek a return to nature rather than continue with what they considered to be artificial convention. One of these was Eugene Boudin (1824-1898) whose apparently insignificant little painting called 'Cornfield', is historically one of the key works of the collection. In its pure colours, simple structure and 'airy' atmosphere, it represents the return of the artist from an indoor studio to the light and real 'atmosphere' of the outdoors. Gone are the conventions. The paint has remained as pigment painted on to board, largely avoiding any illusion of absolute realness and relationship or imitation of nature, to record a much more momentary 'feeling' or glimpse of an environment and atmosphere. It is in fact an 'impression' in a visual, sensory sense and Boudin was the father of 'Impressionism', an idea and approach in painting which was to rival, and eventually overcome academic conventions and create a

new means of vision in its own right. The essential feature of this type of painting was that it represented a spontaneous method of working rather than a calculated, planned (or contrived) one. It was the forerunner of twentieth century developments of which there have been many innovations, each with its own label, founders and followers.

The McDougall Gallery collection has quite a number of late Victorian and early twentieth century academic paintings, many of them purchased by the Canterbury Society of Arts from annual exhibitions of the Royal Academy. All of these are technically fine works, but often unimaginative and dull by comparison with more spontaneous works of the period. As the century went on, some of the features of more progressive painting gradually became obvious in academic work though it has never seen a significant departure from realism in subject matter.

Narrative painting, in which subject matter bears an equally important emphasis with technical ability, has been a dominant characteristic of British painting. Pure symbolism and abstract imagery (which is not an invention of the twentieth century) has never been popular with Anglo-Saxons, and so has found difficulty of acceptance not only in Britain but also in New Zealand. Consequently, the European collection, and especially paintings of British origin, have continued to reflect both loyalty to the academic tradition and to recognisable or so-called realistic imagery in subject matter. This is even evident in a watercolour by Paul Nash (1889-1946), 'The Ghost of the Heinkel', in which the phantom-like bony structure of a burnt out German bomber in World War II supplies the material for an essay into surrealism, a movement dating from the mid-twenties and conjuring up images of the weird or super-real. The theatre forms the basis for Sickert's impressionistic paintings of which 'The Shoreditch Empire, 1920' is a good example. Its concern is with the momentary effects of reflected light on a figure in a balcony box of the theatre. It is a brief moment of forms, colour and light frozen in time, whereas the 'fauvists' used colour itself to define forms as in Othon Friesz's 'In The Woods'. In no sense is this a realistic portrayal of a road among trees but a use of natural objects to express colour values themselves.

A small group of French works, including a drawing by Forain and oils by Roger Lersy and Jacques Winsberg show the prevailing French interest in colour and efforts to express movement and action in painting. 'Expressionism' or 'spontaneous' painting from experience, observation, memory, or even from imagination, has become an increasing preoccupation of painters in this century—an age which has also been truly concerned with discovering, or expressing 'essentials'. For example, cubist painters were concerned with what they believed to be essentially the geometric structure of objects and their relationship with mathematics and science. This is quite a different relationship between painting and science to that which existed in the period of the Renaissance. Man, in the twentieth century appears no longer the master. Science does. That, however, is beginning to be replaced once again by more human values.

The structure and real nature, or composition of matter, which has been the concern of much of the scientific interest of our age, has over-flowed into



PETRUS VAN DER VELDEN (1837-1913). 'The Dutch Funeral'.



RICHARD WALTER SICKERT (1860-1942)
'The Shoreditch Empire'.

art and painting. Artist's work has itself, become an experiment and an analysis into structure and the nature of reality. Art works have come, not to reflect or imitate some aspect of supposed reality or nature, but to be pieces of imagined reality in themselves. They have become self-contained 'constructions' or 'paintings', or objects in their own right, often bearing little or no relationship whatsoever to anything else already in existence. The painting by contemporary British painter Terry Frost, called 'Red and Black', is an essay in the use of just these two colours; applied to the canvas in particular forms, and in relation to the white ground. The positive/negative, forms which emerge, and recede, and the reaction/interaction of the colours themselves create an illusion (all paint in the past has created and

relied on an illusion of some kind), an event, or happening, and an object which is man-made, mind-conceived, hand executed. It is a painting, though not in the same sense as the paintings of the Impressionists, the Academicians, or of the ancient Romans, or Greeks. It does, though, represent a current idea and development of its time, as indeed any valid truthful, or beautiful work of art should do. These things are not constant for all time.

It is the changing state, the restlessness of validity, truth and beauty which constitutes art. It is the creative genius, alone, of man. This is what a collection such as this aims at representing, in order that an appreciation of the past might assist in an understanding of the present and that both might serve as a catalyst for the expression of the future.



L. S. LOWRY (1887-). 'Factory at Widnes'.



OTHON FRIESZ (1879-1949). 'In The Woods'.

6. EUROPEAN PAINTING 1600 ONWARDS: SUMMARY

Examples of easel painting ranging from Dutch landscape and genre painters of the seventeenth century, through Italian Classicism to the division between the romantic realism of the late nineteenth century and

its accompanying revolution which was impressionism. The twentieth century is represented by a small number of key works indicating the movements of post-impressionism, fauvism and expressionism.

7. EUROPEAN PAINTING 1600 ONWARDS: ITEMS OF PARTICULAR INTEREST

JAN VAN GOYEN (1596-1656)

A Dutch painter whose works are known for their wide skies, low horizons and animated human activity confined to the lower portion of the painting. He established (with others) the early school of Dutch naturalistic painting. Van Goyen was the father-in-law and teacher of Jan Steen.

69/260 'LANDSCAPE' Oil on canvas 20 $\frac{1}{4}$ x 31

Collection: Captain Garcia first Secretary, C.S.A. by donation to C.S.A., presented by C.S.A., 1932.

JAN STEEN (1626-1679)

Dutch genre painter and pupil of Jan Van Goyen. Worked at the Hague, Delft and Haarlem. Tavern scenes and social gatherings are recurring themes in his work. His paintings usually contain humour, and are known also for their personal anecdote, rich colour harmonies and strong sense of composition.

69/257 'SCENE IN A TAVERN' Oil on canvas
18 $\frac{1}{2}$ x 16 $\frac{1}{2}$

Collection: Major A. C. D. Spencer, by presentation to C.S.A., presented by C.S.A., 1932.

GERARD DOU (1613-1675)

Dutch painter of portraits and genre subjects. A pupil or associate of Rembrandt. He became the leading painter of the city of Leyden in his day and was noted for his meticulous rendering of minute detail.

69/292 'THE PHYSICIAN' Oil on Copper 19 $\frac{1}{4}$ x 14 $\frac{1}{2}$

Collection: Heathcote Helmore Bequest 1965

JACOPO AMIGONI (1682-1752)

Italian. A Venetian rococo* painter who achieved popularity in his own lifetime.

69/254 'BACCHUS AND ARIADNE' Oil on Canvas
35 $\frac{1}{4}$ x 27 $\frac{3}{4}$

(*Rococo was a decorative form of art and applied especially to interior decoration in the eighteenth century. Its features were soft colours and delicate curves which were used to achieve elegant and charming effects.)

SIR HENRY RAEBURN (1756-1823)

A Scottish portrait painter and one of the most important British portraitists. He exhibited at the Royal Academy in London from 1792. Raeburn gained a wide patronage, particularly among Scottish nobility. Altogether he is said to have produced about 1,000 portraits.

'MRS BARBARA WALKER OF BOWLAND, 1819' Oil on Canvas 34 $\frac{1}{2}$ x 26 $\frac{3}{4}$

'GENERAL A. WALKER OF BOWLAND, 1819' Oil on Canvas 34 $\frac{1}{2}$ x 26 $\frac{3}{4}$

Collection: Walker Family by inheritance. On indefinite loan

WILLIAM HAVELL (1782-1857)

British. A fine example of British landscape painting in the Rousseau 'nature' manner. Havell was a contemporary of John Constable (1776-1837) although his work is more closely linked to Italian influences on eighteenth century English landscape painting.

69/363 'LAKE GRASMERE' Oil on Canvas 22 $\frac{1}{2}$ x 21

Collection: Heathcote Helmore Bequest 1965

RICHARD ANSDELL, R.A. (1815-1885)

British. Studied at Liverpool and Chatham. Exhibited at the Royal Academy, 1840-1884. Ansdell's subjects were taken mostly from Scotland and Spain, and are usually connected with sheep or shepherds. His work is reminiscent of George Morland (1763-1804) whose genre subject matter is echoed here in the shepherd. There are also connections with Landseer's sentimental portrayal of animal instinct. (Sir Edwin Landseer, 1802-1873).

69/349 'EWE WITH LAMBS' Oil on Canvas
23 x 36 $\frac{1}{2}$

Presented by Mrs Laurie Wilson

FREDERIC, LORD LEIGHTON (1830-1896)

English painter and sculptor. Educated and studied in Europe. Settled in London in 1860. Leighton was the first painter to be made a peer (1896). He was a late-Victorian exponent of sentimental classicism and idealism, and one of the foremost British painters of the nineteenth century.

69/358 'TERESINA' Oil on Canvas 13¼ x 9
Exhibited at New Zealand and South Seas Exhibition,
Christchurch, 1906.
Purchased by C.S.A. presented by C.S.A., 1932.

PETRUS VAN DER VELDEN (1837-1913)

Van der Velden had already achieved some prominence in his native Holland before migrating to New Zealand in 1890. Heavily influenced by Rembrandt and the Dutch School, Van der Velden's 'Dutch Funeral' is a fine example of late nineteenth century romanticism in which important elements were the 'picturesque' and an emphasis on the subjective approach in painting, involving an emotional response from the viewer. Subject matter was concerned with the past, the exotic, the mysterious, and often the morbid. This example of Van der Velden's work provides the Gallery with an interesting link between the European and the New Zealand sections of its collections.

69/125 'THE DUTCH FUNERAL' Oil on Canvas
51 x 99

Presented by H. C. D. Van Asch, 1932

SIR FRANK BRANGWYN (1867-1956)

British. Known best for his detailed and brightly-coloured murals. He was a very popular artist in his lifetime, and produced many drawings, paintings, etchings, and also designed pottery, furniture and textiles.

69/350 'AN EASTERN BARBER' Oil on Panel
21¼ x 14½

Presented by the Family of James Jamieson, 1932

PAUL NASH (1889-1946)

British painter of landscapes in oils and water-colours. He was an official war artist during both world wars, concentrating during the Second World War on paintings of aircraft. He was influenced by surrealism* during the 1930s. His later works contain intense and mystical qualities.

69/517 'THE GHOST OF THE HEINKEL' Watercolour
14¾ x 21¾

Presented by Miss M. Raymond, 1965

(*Surrealism was a movement which began in 1924. It is a form of art which tends to mix the real with the unreal, making use of dreams, chance effects and fantastic, weird or horrific imagery.)

WALTER SICKERT (1860-1942)

English, and the leading British impressionist. Studied under Whistler and was influenced by Degas. Used impressionist techniques to depict interior scenes. The theatre was a favourite subject, portrayed in sombre tones and subtle shades of colour rather than light.

69/366 'THE SHOREDITCH EMPIRE, 1920'
Oil on Canvas 28½ x 19½

Odo Cross Bequest 1965

OTHON FRIESZ (1879-1949)

French post-impressionist painter and designer. An associate of Dufy and Matisse, and at one stage of his development, a member of the fauves* group.

69/302 'IN THE WOODS' Oil on canvas 14½ x 17½
May Schlesinger Bequest, 1938

(* Fauvism is a style of painting in which the colours are the important aspect of the work. Fauvism later gave way to Cubism.)

L. S. LOWRY (1887- ?)

A British painter whose work has portrayed the depressing and inhuman conditions of industrialism. In the milieu of such haphazard development, Lowry shows a deep underlying concern for the humans trapped in, and overpowered by such an environment.

69/353 'FACTORY AT WIDNES' Oil on canvas
23½ x 19½

Purchased, 1957

**8. EUROPEAN PAINTINGS,
DRAWINGS AND SCULPTURE,
OTHER THAN BRITISH:
CATALOGUE**

AMIGONI, JACOPO (1675-1752) Italian

69/256 'BACCHUS AND ARIADNE' Oil on canvas
35¼ x 27¾

Presented by private donors

ASSELIN, MAURICE (1882-1947) French

69/304 'GIRL READING' Oil on canvas 17½ x 14½

May Schlesinger Bequest, 1938 (Purchased by
Sydney Thompson)

69/299 'THE RIVER' Oil on canvas 23½ x 18¾

May Schlesinger Bequest, 1938

BOUDIN, EUGENE J. (1824-1898) French

69/469 'CORNFIELD' Oil on panel 10¼ x 13½

Presented by Family of James Jamieson (who purchased it in France) 1932

CHAPPEL, EDOUARD (1859- ?) Belgian

69/297 'THE HOMEFIELDS' Oil on canvas $9\frac{1}{2} \times 11\frac{1}{4}$
John Heaton Rhodes Bequest

CUYP, AELBERT (1620-1691) Dutch

69/255 'A COW DRINKING' Oil on canvas $27 \times 21\frac{1}{2}$
Presented by C.S.A. 1932

DOU, GERARD (1617-1675) Dutch

69/292 'THE PHYSICIAN' Oil on copper $19\frac{1}{4} \times 14\frac{1}{2}$
Heathcote Helmore Bequest, 1965

**SCHOOL OF GERARD DOU Seventeenth Century
Dutch School**

69/258 Gerard Dou Subject—'COTTAGE INTERIOR
WITH KITCHEN MAID' Oil on panel
 $12\frac{1}{2} \times 10\frac{1}{2}$

Presented by Mrs K. M. Bridgeman, 1956

FLEMISH SCHOOL c.1650

72/23 'SAINT CATHERINE OF SIENNA' Oil on
copper $7\frac{1}{4} \times 5\frac{1}{4}$

Purchased, 1972

**FORAIN, JEAN LOUIS (1852-1931) French
impressionist**

69/474 'IN COURT' Drawing $11 \times 17\frac{1}{2}$
May Schlesinger Bequest, 1938

FRIESZ, OTHON (1879-1949) German expressionist

69/302 'IN THE WOODS' Oil on canvas $14\frac{1}{2} \times 17\frac{1}{8}$
May Schlesinger Bequest, 1938

**GERMAN SCHOOL Artist unknown, eighteenth
century**

69/294 'LANDSCAPE WITH RUINED CASTLE' Oil
on panel $17 \times 24\frac{1}{4}$

John Heaton Rhodes Bequest, 1960

69/295 'LANDSCAPE WITH COTTAGE AND BOAT'
Oil on panel $17 \times 24\frac{1}{4}$

John Heaton Rhodes Bequest, 1960

GIORDANO, LUCA (1632-1705)

69/291 'STUDY FOR A CEILING' Pen and wash
drawing $17\frac{1}{4} \times 12\frac{1}{2}$

Sir Joseph Kinsey Collection

GUTTUSO, RENATO (1912-) Italian

69/497 'THREE FISHERMEN IN A ROWING BOAT'
Wash drawing $22 \times 30\frac{1}{4}$

Presented by Contemporary Art Society, London,
1967

ITALIAN SCHOOL Sixteenth century

70/48 'MYTHOLOGICAL SUBJECT' Drawing
 $10\frac{1}{2} \times 7\frac{1}{4}$

Sir Joseph Kinsey Collection

70/50 'PREPARATORY DRAWING FOR FRESCO'
Pen and wash $10 \times 12\frac{1}{2}$

Sir Joseph Kinsey Collection

**ITALIAN SCHOOL (BOLOGNESE) Late seventeenth
century**

69/267 Drawing $10\frac{1}{2} \times 9\frac{3}{4}$

Sir Joseph Kinsey Collection

ITALIAN SCHOOL Late sixteenth century

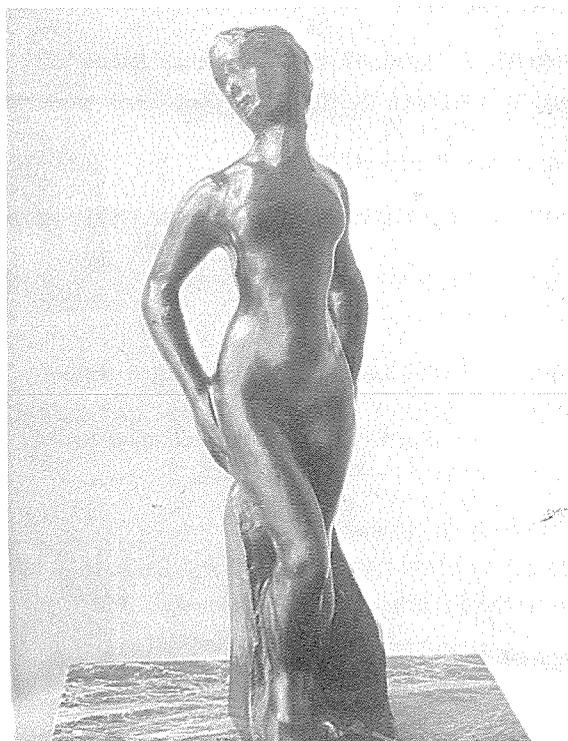
69/276 'CLASSICAL FIGURES' Pen and wash draw-
ing $10\frac{1}{2} \times 7$

Sir Joseph Kinsey Collection

LE SUEUR (1617-1655) French

69/269 'ALLEGORICAL SUBJECT' Pen and wash
drawing $9\frac{1}{2} \times 12$

Sir Joseph Kinsey Collection



AUGUSTE RODIN (1840-1917). 'Psyche'.

LEBASQUE, H. (1865-1937) French

69/499 'ACROSS THE BAY' Oil on canvas $28\frac{1}{4} \times 35\frac{1}{2}$
May Schlesinger Bequest, 1938

LERSY, ROGER French Contemporary

69/300 'LE TROTTEUR ROUGE' Oil on canvas
23 x 28

Presented by Miss M. Raymond in memory of her
father, S. G. Raymond, K.C., 1959

MARATTI, CARLO (1625-1713) Italian

69/270 'FIGURE WITH DRAPERY' Red chalk draw-
ing $12\frac{1}{4} \times 9\frac{1}{4}$

Sir Joseph Kinsey Collection

MASCHERINI, MARCELLO Italian

69/549 'BATHER' (A fragment) Bronze 44" high
Purchased, 1966

MESERBY, GERARD French

69/298 'LANDSCAPE WITH FIGURES AND DUCKS'
Oil on panel

Presented by family of James Jamieson, 1932

**OLIVIER, LAURENT JOSEPH Nineteenth century
French School**

71/37 'PORTRAIT OF A WOMAN IN A BLACK
DRESS' Oil on canvas 37 x $32\frac{3}{4}$

Purchased, 1971

PICART, J. Eighteenth century, French School

69/275 'FEMALE NUDE, 1703' Red chalk drawing
 $14\frac{3}{4} \times 10$

Sir Joseph Kinsey Collection

**PITTONI, GIOVANNI BATTISTA (1687-1767) Italian
School**

69/263 'FIGURES' Drawing $6\frac{1}{4} \times 6\frac{1}{2}$

Sir Joseph Kinsey Collection

PRONCK, CORNELIUS (1691-1759) Dutch School

69/296 'INTERIOR OF ST. BAVO CATHEDRAL
HAARLEM, HOLLAND' Watercolour 13 x $17\frac{1}{4}$

Heathcote Helmore Bequest 1965

PRUDILLA, F. Spanish School

69/385 'AFTER THE DANCE' Watercolour 11 x 16

Presented by family of James Jamieson, 1932

REINER, F. C. Nineteenth century, German School

69/480 'LANDSCAPE', dated 1883 Pen and wash
 $9\frac{1}{2} \times 15\frac{1}{8}$

Sir Joseph Kinsey Collection

REIGER, J. Eighteenth century, German School

69/482 'THE GOOD SAMARITAN' Pen and wash
11 x 17

69/481 'LANDSCAPE WITH BOAT' Pen and wash
11 x 17

Sir Joseph Kinsey Collection

RENI, GUIDO (1575-1642) Italian School

69/273 'SAINT MATTHEW WITH THE ANGEL'
Drawing heightened with white chalk
 $15\frac{3}{4} \times 13$

Sir Joseph Kinsey Collection

RODIN, AUGUSTE (1840-1917) French School

69/527 'ETERNAL IDOL' Bronze $11\frac{1}{2}$ " high

69/528 'PSYCHE' Bronze $13\frac{1}{4}$ " high

Presented by N.Z. Government 1964

SCHOOL OF RUBENS Flemish

70/51 'DRAWING OF NUDE RECLINING MALE'
Red chalk drawing $10\frac{1}{4} \times 14\frac{1}{4}$

Sir Joseph Kinsey Collection

SIMON, LUCIEN, (1861-1945) French School

69/531 'ACTORS OF A SIDESHOW' Oil on canvas
 $71\frac{3}{4} \times 54\frac{1}{4}$

May Schlesinger Bequest, 1938

SCHOOL OF JAN STEEN (1626-1679) Dutch School

69/257 'SCENE IN A TAVERN' Oil on canvas
 $18\frac{1}{2} \times 16\frac{1}{2}$

Presented by C.S.A. 1932

**VEDUTA Painter — attributed to Flemish School,
eighteenth century**

71/11 'THE COLOSSEUM ROME' Oil on canvas
10 x 17

Purchased 1971, Ballantyne Bequest

**VAN GOYEN, JAN (1596-1656) Dutch — attributed
School of Haarlem**

69/260 'LANDSCAPE' Oil on canvas $20\frac{1}{4} \times 31$

Presented by C.S.A. 1932 from collection of Captain
Garcia, first secretary of the society, 1882.

WINSBERG, JACQUES Contemporary French

69/620 'TAUREAUX NOCTURNES' Oil on canvas
 $14\frac{1}{4} \times 76\frac{1}{2}$

Presented by the Contemporary Art Society, London,
1969

**MANNER OF PHILIPS WOUWERMAN (1619-1668)
Dutch School**

72/06 'THE WHITE HORSE' Oil on canvas 11 x 14

Purchased, 1972

9. COLLECTION OF PRINTS AND DRAWINGS: SUMMARY

The print collection parallels the painting collection in historical coverage and development with examples of work by Durer, Van Leyden, Bartolozzi, Rembrandt, Rossini, Piranesi, Hogarth, Rowlandson, Meryon, Landseer, Blake, Fantin Latour, Chagall, Lurcat, Brangwyn, Stanley Anderson, Dame Laura Knight, Norman Lindsay, Malcolm Osborne, Graham Sutherland, Henry Moore, Hann Trier, Otto Dix, Ewald Matare, John Piper, Ceri Richards, Oskar Kokoschka, Barbara Hepworth and Ben Nicholson. These portray the history of print making from Renaissance woodcuts to twentieth century techniques.

The collection of New Zealand prints includes work by Trevor Lloyd, Leo Bensemann, Francis Shurrock, A. H. Cook, A. H. McLintock, Roland Hipkins, Heber Thompson, Juliet Peter, Barry Cleavin, Stanley Palmer, Vivian Lynn, Mervyn Williams and an increasing number of other contemporary print-makers.

Australian art is represented through prints by Conrad Martens, Arthur Boyd, Sidney Nolan, Charles Blackman, Noel Counihan, Fred Williams, Sydney Ball, Tay Kok Wee, Beatrice Maddock, Tate Adams, George Baldessin, Jock Clutterbuck, Robert Jacks, Alan Mitelman, Kenneth Jack and Tom Green.

Among the Japanese artists are Hagiwara, Fukita, Shinohara and Saito. There is a small collection of drawings containing work by Rysbrack, Pittoni, Le Sueur, Maratti, Reni, Picart, Giordano, Gainsborough, Forain, Augustus John, Sir David Low, Mina Arndt, James Cook, Tony Fomison, David Cheer, Alistair Nisbet-Smith, and Michael Smither.

The New Zealand section is also noteworthy for its extensive collection of drawings by Petrus Van der Velden (1837-1913). (Presented by the family of Archibald Nicoll to whom most of them belonged.)

10. COLLECTION OF PRINTS AND DRAWINGS: ITEMS OF PARTICULAR INTEREST

ALBRECHT DURER (1471-1528)

German painter, engraver and designer of woodcuts as well as being a major theorist on art matters in his day. He was a profound student of Italian painting, and especially of Renaissance developments and the revolutionary ideas of Leonardo da Vinci and others. Much of his work is devoted to the portrayal of religious subjects.

70/37 'BETRAYAL' Woodcut 15½ x 11

Collection: Sir Joseph Kinsey. Transferred from the Canterbury Museum

LUCAS VAN LEYDEN (1494-1533)

As his name implies, he was a native of the city of Leyden, taught by his father and a member of the Leyden School of painting. His woodcuts and engravings show a high sensitivity and brilliant draughtsmanship. He is one of the major figures in the history of printmaking in Europe.

This is a fine example of a rare print. It is van Leyden's last graphic work and an example of his mature style. It once belonged to the collection of Frederick Augustus, Elector of Saxony, who was one of the greatest collectors of his time. A large part of his collection is now in the Albertina in Vienna.

71/49 'PALLAS ATHENE' original engraving, 1530 4¾ x 3½

Collection: Sale, Folio Fine Arts, London; Vogther, N.Z.: sale John Cordy Ltd., from which it was purchased, 1971

GUIDO RENI (1575-1642)

Italian artist and pupil of Lodovico Carracci. Noted for his sensitive draughtsmanship, eclectic classicism, and melodramatic compositions. Reni was influenced by Raphael as well as earlier Greek and Roman models.

69/273 'SAINT MATTHEW AND THE ANGEL' Drawing, heightened with white chalk. 15¾ x 13

Collection: Sir Joseph Kinsey

LUCA GIORDANO (1632-1705)

Italian. Painted in Naples. Helped to change Neapolitan art by introducing the baroque* style. His works include many ceilings such as in the Palazzo Riccardi in Florence (1682) and the Escorial in Madrid (1692).

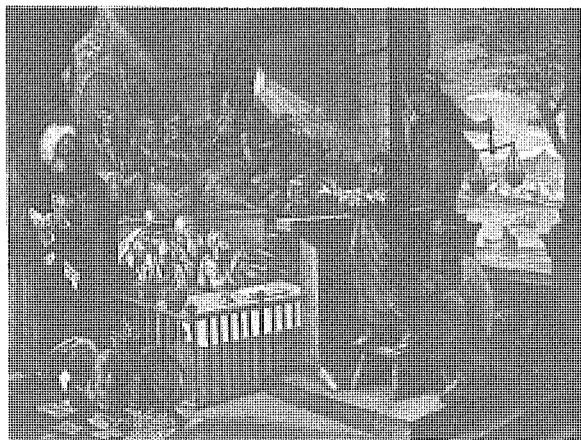
69/291 'STUDY FOR A CEILING' Pen and ink drawing 17¼ x 12½

Collection: Sir Joseph Kinsey

(* Baroque is a term applied to European architecture and painting in the period approximately between 1600 and 1750. It's features were art works planned according to a series of geometrically controlled spaces such as circles, squares and ellipses within, on top of and joining one another. Paintings depended upon illusion to achieve their effect and involved the spectator in a feeling of soaring, rhythmic spaciousness.)



LUCAS VAN LEYDEN (1494-1533). 'Pallas Athene'.



WILLIAM HOGARTH (1697-1764). 'Paul before Felix' (Burlesqued).

WILLIAM HOGARTH (1697-1764)

Hogarth ranks as one of the most important British painters and engravers. He is famous for his social satire, evident in such work as 'The Rake's Progress' and 'Marriage a la Mode'. After painting fashionable portraits he turned to moral subjects stating '... I

have endeavoured to treat my subjects as a dramatic writer; my picture is my stage and men and women my players, who by means of certain actions and gestures, are to exhibit a dumb show.' The popularity of his engravings was so great that they were often copied, which led Hogarth to press for a Copyright Act, passed in 1735 for the benefit of artists and engravers. His fame is firmly based on the engravings of moral subjects which need to be read, detail by detail.

This is a very rare etching and engraving with the subscription ticket attached and completed, sealed and signed by Hogarth. The subject is a burlesque of painting in the Dutch style. The only other versions recorded are in the British Museum, the Fitzwilliam Museum, the Lewis Collection and the Royal Library, Windsor.

71/51 'PAUL BEFORE FELIX' (burlesqued) Etching and engraving, first state 10 $\frac{1}{4}$ x 15 $\frac{1}{4}$

Collection: Vogther, purchased from Folio Fine Art Ltd., sale, John Cordy Ltd., Auckland, 1971, purchased, 1971

GIOVANNI BATTISTA PIRANESI (1720-1778)

A Venetian architect who went to Rome in 1740 and achieved fame for his rendering of buildings and monuments of classical antiquity. His works convey dramatic contrasts of light and shade, and have provided an eternal image of what Rome was. Described by Horace Walpole, '... as savage as Salvator Rosa, fierce as Michelangelo and exuberant as Rubens, he has imagined scenes that would startle geometry and exhaust the Indies to realise.'

71/64 'VIEW OF THE ENTRANCE TO THE SEPULCHRAL CHAMBER OF ARRUNZIO AND HIS FAMILY' Etching 17 $\frac{1}{4}$ x 23 $\frac{3}{4}$

Purchased 1971, at sale John Cordy Ltd., Auckland

THOMAS GAINSBOROUGH (1727-1788)

English. Painter of landscape and portraits. Influenced by French rococo painters and Dutch masters of landscape. A very successful artist during his lifetime, he was even considered to be the finest portrait painter in England and perhaps in 'the whole of Europe.'

69/256 'LANDSCAPE' Pencil drawing 5 $\frac{1}{4}$ x 6

Purchased 1957 from John Manning Ltd., London

WILLIAM BLAKE (1757-1827)

An eminent British poet as well as an engraver, known principally for his illustrations for the *Book of Job*, and his poem 'Jerusalem'. From an early neo-classical style his work developed along more visionary lines, becoming powerful and highly imaginative. He was a friend and associate of many of the other finest artists of his age, including the water-colourist, John Varley, and Henry Fuseli.

71/47 'CHRIST WITH A BOW TRAMPLING UPON SATAN' Original etching 9 $\frac{1}{4}$ x 5 $\frac{1}{4}$

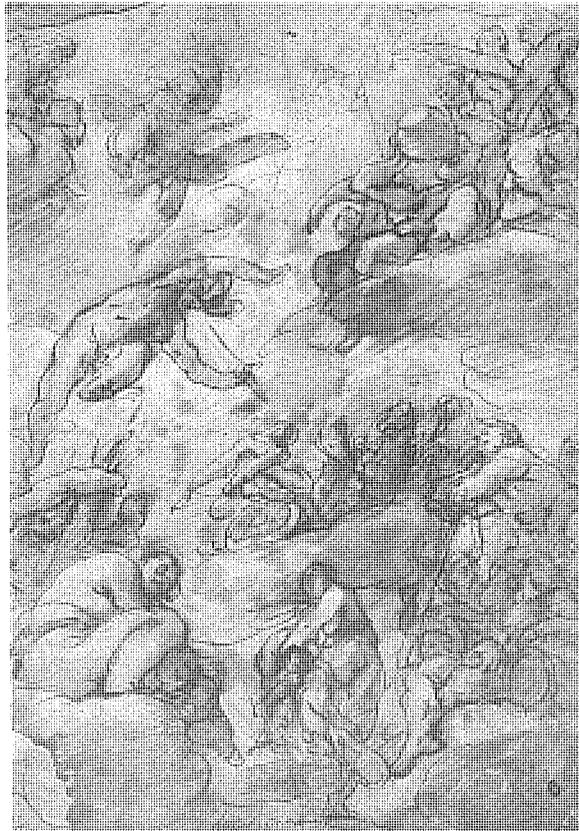
Collection: Vogther, New Zealand. Sale, John Cordy Ltd., Auckland from which it was purchased, 1971



WILLIAM BLAKE (1757-1827).
'Christ With A Bow Trampling Upon Satan'.



GUIDO RENI (1575-1642). 'Saint Matthew and the Angel'.



LUCA GIORDANO (1632-1705). 'Study for a Ceiling'.

SIR EDWIN LANDSEER (1802-1873)

An English artist who also knew great popularity during his lifetime. He popularized heroic virtues in animals, which form the subjects of most of his works. Probably his most famous is 'The Monarch of the Glen' (Coll: Dewar and Sons Ltd.) He also modelled the lions for Nelson's Column, in Trafalgar Square, London.

69/579 ENGRAVINGS Each 7 x 9

Presented by G. Griffiths

HENRI FANTIN-LATOURE (1836-1904)

A French painter mostly of flowers and figure studies in a heroic, classical manner of which this is an example. Studied under his father and Courbet. Represented in the Louvre, Paris, and many major collections throughout the world.

69/419 'ARIANE' Lithograph 6 $\frac{3}{4}$ x 5 $\frac{1}{4}$

Collection: Sir Joseph Kinsey. By transfer from Canterbury Museum

JEAN LOUIS FORAIN (1852-1931)

French. A painter and graphic artist. In subject matter Forain's work is similar to Degas and Toulouse-Lautrec, concentrating often on the sardonic humour of court scenes and legal procedures, expressively conveyed with a minimum of line and tonality.

69/474 'IN COURT' Drawing 11 x 17 $\frac{1}{2}$

May Schlesinger Bequest, 1938

AUGUSTUS JOHN (1878-1961)

English painter and draughtsman. His work owes a great deal to the study of the old masters, and especially to nineteenth century French painters, but he established a style of his own. He was particularly noted for portraiture.

69/368 'SKETCH FOR WELSH BAPTISM PAINTING'
20 $\frac{1}{2}$ x 15 $\frac{1}{4}$

Presented by Miss Maureen Raymond in memory of her father, S. G. Raymond K.C., 1956

MARC CHAGALL (1889-)

Born in Russia, moved to Paris 1910, where he was influenced by the cubist* movement. Returned to Russia in 1914, leaving again soon after the Revolution in 1918. An artist of international reputation, whose works include designs for stained glass windows and paintings for the ceilings of the Paris Opera.

69/543 'LA CORBEILLE D'ANANAS' Lithograph
28 $\frac{1}{2}$ x 20 $\frac{1}{2}$

Presented by Miss Maureen Raymond, 1956

(* Cubism was the first abstract style of the twentieth century. It applies mainly to the period between 1907 and 1914. It was named by the art critic Louis Vauxcelles who took up a remark made by Matisse about Braque's 'little cubes'.)

JEAN LURCAT (1892-)

French painter and designer of tapestry, whose interest in the latter was largely responsible for the revival of the tapestry industry in France in association with the works at Aubusson. Strong colour and bold stylization are essential elements of his work.

69/495 'L'HOMME' Lithograph 20 $\frac{1}{4}$ x 28 $\frac{1}{4}$

Presented by a group of students from Christchurch, studying in Paris.

HENRY MOORE (1898-)

English sculptor, and the first major British sculptor of international reputation. Moore's work has been dominated by three main influences, primitive and ancient art forms, the contemporary work of Brancusi and Picasso and the work of Giotto and Masaccio, who were both masters of Italian Renaissance art.

The human figure, especially the reclining figure, is a recurring theme in his work. He has been concerned with the revelation of space contained within a volume. There is consequently a close connection in most of his figures between landscapes, hillsides and caverns.

69/425 'PROMETHEUS' Lithograph 13 $\frac{1}{2}$ x 9 $\frac{3}{4}$

Purchased, 1953



THOMAS GAINSBOROUGH (1727-1788).
'Landscape Drawing'.



JEAN LOUIS FORAIN (1852-1931). 'In Court'.



AUGUSTUS JOHN (1878-1961).
'Sketch for Welsh Baptism Painting'.

11. PRINT COLLECTION: CATALOGUE

The print collection includes works relating to all sections of the collection. There is no differentiation into geographical areas or schools.

ADAMS, TATE Australian contemporary

69/641 'STONE WALL, PINK AND OCHRE' Lithograph 29½ x 22

Purchased, 1969

ANDERSON, STANLEY (1884-) British

69/397 'WHITEHALL' Etching 9¼ x 11½

Sir Joseph Kinsey Collection

AYRTON, MICHAEL (1921-) British contemporary

69/398 'SHEPHERD 1' Lithograph 13¾ x 18

Purchased, 1953

BAIRD, JOHNSTONE British

69/409 'WATERLOO BRIDGE' Etching 9 x 13½

Robert Bell Bequest, 1943

BALDESSIN, GEORGE (1939-) Australian contemporary

69/642 'PERSONAGE IN STRIPED DRESS' Etching 20 x 20

Purchased, 1969

BALL, SYDNEY (1933-) Australian contemporary

69/654 'CANTO NO. IV' Screenprint 16 x 18

Purchased, 1969

BARTOLOZZI, FRANCESCO (1728-1815) Italian

69/286 'PORTRAIT' Engraving from a painting by Guercino 10 x 8

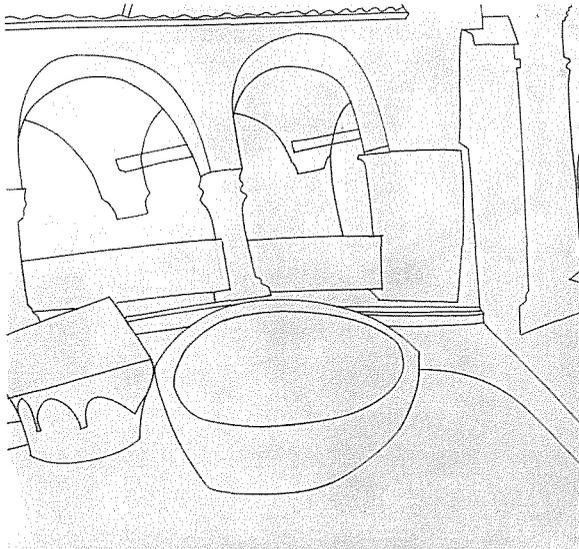
Sir Joseph Kinsey Collection

69/288 'PORTRAIT OF A WOMAN WITH A BOOK' Engraving from a painting by Guercino 10¾ x 9½

Sir Joseph Kinsey Collection

69/284 'THE ASSASSINS' Engraving from a painting by Guercino 9 x 12½

Sir Joseph Kinsey Collection



BEN NICHOLSON (b. 1894). 'Torcello I'.

69/287 'ASSASSINATION' Engraving from a painting by Guercino 9 x 12½

Sir Joseph Kinsey Collection

69/285 'PORTRAIT OF LEONARDO DA VINCI' Engraving from a painting by Annibale Carracci 11 x 6¾

Sir Joseph Kinsey Collection

BASIRE, Italian School Eighteenth century

69/289 'ITALIAN LANDSCAPE' Mezzotint 9 x 11⅝
from a painting by Guercino

Sir Joseph Kinsey Collection

BASKETT C. H. (1872-) British

69/405 'BOSHAM' Aquatint 9 x 13⅝

Sir Joseph Kinsey Collection

BENSEMANN, LEO (1912-) New Zealand Contemporary

69/455 'DEATH AND THE WOODCUTTER' Woodcut engraving 9¼ x 7

Presented by F. A. Shurrock, 1961

BENTLY, ALFRED British

69/407 'BACK LINES ON THE WESTERN FRONT' Dry point 8 x 11

Sir Joseph Kinsey Collection

BILLET, Mons French School

69/404 'GATHERING COCKLES' Etching 9¾ x 12½

Sir Joseph Kinsey Collection

BLACKMAN, CHARLES, Australian Contemporary

69/652 'GIRL ON THE BEACH' Silkscreen 21½ x 30

Purchased, 1969

BLAKE, WILLIAM, (1757-1827) British

71/47 'CHRIST WITH A BOW TRAMPLING UPON SATAN' Engraving 9¼ x 5¼

Purchased, 1971

BLAMPIED, E. (1886-) British

69/402 'THE LETTER' Drypoint 7⅝ x 10¼

Presented by Ian McDonald

69/408 'LEISURE' Drypoint, 8⅝ x 11¾

Sir Joseph Kinsey Collection

BOYD, ARTHUR (1929-) Australian Contemporary

69/650 'SAINT FRANCIS' Lithograph 22 x 31¼

Purchased, 1969

BRANGWYN, SIR FRANK, R. A. (1867-1956) British

69/399 'GATEWAY, AVILA' Etching 7¼ x 6⅝

Presented by C.S.A. 1932

69/400 'WHARFSIDE' Etching 13 x 8

Sir Joseph Kinsey Collection

BROCKHURST, G. L. British

69/406 'BY THE WINDOW' Etching 6 x 4¼

Sir Joseph Kinsey Collection

BRUNET, L. French

69/403 'LA FEMME AU CHIEN' (Woman with a dog) Etching 7½ x 8¾

Sir Joseph Kinsey Collection

CAMERON, SIR DUNCAN Y., R.A. (1865-1945) British

69/411 'CHARTERHOUSE SCHOOL, GODALMING' Etching 5¾ x 3¾

Sir Joseph Kinsey Collection

CHAGALL, MARC (1887-) Russian born, has lived mostly in France

69/543 'LA CORBEILLE D'ANANAS' (basket of pineapples) Colour lithograph 28½ x 20½

Presented by Miss M. Raymond, 1966

CLEAVIN, BARRY (1939-) New Zealand Contemporary

70/29 'CORNUCOPIA' Etching and Aquatint 15 x 13½

Purchased 1970

69/632 'PRINT WITH SOFT CENTRE' Screenprint
18 $\frac{1}{4}$ x 18 $\frac{1}{4}$

Purchased 1969

CLUTTERBUCK, JOCK Australian Contemporary

69/643 'FIGURE' Screenprint 32 x 23 $\frac{1}{2}$

Purchased 1969

COOK A. H. New Zealand

70/78 'PORTRAIT OF A. E. WILDEY, ESQ. (1928)'
Etching 6 $\frac{3}{4}$ x 4 $\frac{1}{2}$

Presented by F. A. Shurrock, 1961

69/461 'WINTER IN HAGLEY PARK' Etching 6 $\frac{3}{4}$ x 5

Presented by F. A. Shurrock, 1961

**COUNIHAN, NOEL (1913-) Australian
Contemporary**

69/653 'A GIRL'S HEAD' Colour lithograph 22 x 31 $\frac{1}{4}$

Purchased, 1969

CRAWFORD, G. STETSON British

69/410 'ALONG THE ELLE, QUIMPERLE, BRITTANY'
Etching 7 x 5

Sir Joseph Kinsey Collection

DIX, OTTO (1891-) German Contemporary

69/413 'ROOSTER' Coloured lithograph 25 x 19

Purchased, 1962

DODD, FRANCIS (1874-1949) British

69/555 'GEORGE CLAUSEN ESQ' Etching 14 $\frac{1}{2}$ x 10 $\frac{1}{2}$

Sir Joseph Kinsey Collection

DOWD, J. H. (1884-1956) British

69/412 'THE OLD FAVOURITE' Etching 5 x 6 $\frac{7}{8}$

Sir Joseph Kinsey Collection

**DUBAY, OREST (1919-) Czechoslovak
Contemporary**

69/521a 'BLACK ON WHITE—CYCLE' Needle engrav-
ing 1959 16 $\frac{1}{2}$ x 16

Purchased, 1962

69/521b 'BLACK ON WHITE—CYCLE' Needle en-
graving, 1959 16 $\frac{1}{2}$ x 16 $\frac{1}{4}$

Purchased, 1962

DURER, ALBRECHT (1471-1528) German School

70/37 'BETRAYAL' Woodcut 15 $\frac{1}{2}$ x 11

Sir Joseph Kinsey Collection

**FANTIN LATOUR, IGNACE HENRI JEAN THEODORE
(1836-1904) French**

69/419 'ARIANE' Lithograph 6 $\frac{3}{4}$ x 5 $\frac{1}{4}$

Sir Joseph Kinsey Collection

FUKITA Japanese Contemporary

67/647 'RAINBOW STEALING THE FLOWERS'
Woodblock 24 x 30

Purchased, 1969

GABAIN, ETHEL (1883-1950) British

69/414 'THE TOILET' Lithograph 13 $\frac{1}{8}$ x 10

Sir Joseph Kinsey Collection

GOLTZIUS, HENDRICK (1558-1617) Dutch

70/47 'SELF PORTRAIT' Woodcut 8 x 6 $\frac{3}{4}$

Sir Joseph Kinsey Collection

GREEN, TOM (1913-) Australian Contemporary

71/60 'NORTH SEA NIGHT' Screenprint 12 $\frac{1}{2}$ x 17 $\frac{1}{4}$
Presented by John Brackenreg, 1971

71/61 'RITUAL DANCE' Screenprint 12 x 16 $\frac{1}{2}$
Presented by John Brackenreg, 1971

71/59 'HEBRIDES' Screenprint 18 $\frac{1}{4}$ x 24 $\frac{1}{2}$
Presented by John Brackenreg, 1971

GROSS, FRANK (1908-1963) New Zealand

69/465 'KYEBURN' Lithograph 12 $\frac{1}{4}$ x 25 $\frac{3}{4}$

Gift of Town and Country Art Club, 1963

69/467 'TREES, 1959' Lithograph 18 $\frac{1}{2}$ x 24 $\frac{3}{4}$

Purchased, 1961

HADEN, SIR SEYMOUR (1818-1910) British

69/415 'VILLAGE OF THAMES DITTON' Etching
6 x 8 $\frac{1}{4}$

Sir Joseph Kinsey Collection

HAGIWARA, Japanese Contemporary

69/646 'A MAN IN ARMOUR' Woodblock, 35 x 23 $\frac{1}{2}$

Purchased, 1969

**HEPWORTH, BARBARA (1903-) British
Contemporary**

71/42 'WINTER SOLSTICE' Serigraph 31 x 23

Purchased, 1971

HIPKINS, ROLAND (1895-1951) New Zealand

69/463 'DESERTED HOMESTEAD' Linocut
12 x 15 $\frac{1}{2}$

Presented by F. A. Shurrock, 1960

- HOGARTH, WILLIAM (1697-1764) British**
 71/51 'PAUL BEFORE FELIX (BURLESQUED)'
 Etching and engraving 10 $\frac{1}{4}$ x 15 $\frac{1}{4}$
 Purchased, 1971
 69/548 'THE ELECTION' Stipple-engravings (set of
 four) each 14 $\frac{3}{4}$ x 19
 J. F. Oakley Bequest
 69/547 'THE RAKE'S PROGRESS' Stipple-
 engravings (Set of eight) each 13 $\frac{3}{4}$ x 16
- JACK, KENNETH (1924-) Australian
 Contemporary**
 71/56 'FARINA, SOUTH AUSTRALIA' Colour litho-
 graph 17 x 27
 Presented by John Brackenreg, 1971
 71/58 'CLUNES, VICTORIA' Colour lithograph
 17 x 27
 Presented by John Brackenreg, 1971
- JACKS, ROBERT Australian Contemporary**
 69/644 'COMPOSITION' Lithograph 21 x 10
 Purchased, 1969
- KNIGHT, DAME LAURA R. A. (1887-1965) British**
 69/418 'BANK HOLIDAY' Aquatint 11 x 8 $\frac{3}{4}$
 May G. Moore Bequest, 1954
- KOKOSCHKA, Oskar (1886-) British
 Contemporary**
 'PORT OF LONDON II' Lithograph 25 x 35 $\frac{3}{4}$
 Purchased, 1971
- KRONENBERG, F. (1901-) German
 Contemporary**
 69/562 'OSTSEE' Lithograph, 17 $\frac{3}{4}$ x 23
 Presented by the National Council of Churches
- KUGLER, RUDOLF, (1921-) German
 Contemporary**
 69/416 'JAZZ' Lithograph 14 $\frac{3}{4}$ x 20 $\frac{3}{4}$
 Purchased, 1966
 69/417 'EGYPT' Lithograph 16 $\frac{1}{2}$ x 20 $\frac{1}{2}$
 Purchased, 1966
- KUNIYOSHI, UTAGAWA (1798-1861) Japanese**
 69/544 'TRIPTYCH' Woodblock each 14 $\frac{1}{4}$ x 9 $\frac{3}{4}$
 Purchased
- LANDSEER, SIR EDWIN, R.A. (1802-1873) British**
 69/516 'DOGS' Etching 7 x 9 $\frac{5}{8}$
 Presented by G. Griffiths
- 69/524 'CHIMNEY SWEEPS' Etching 6 $\frac{5}{8}$ x 9 $\frac{1}{4}$
 Presented by G. Griffiths
- LEE, SYDNEY, R.A. (1866-1949) British**
 69/420 'THE MOUNTAIN FORTRESS' Etching
 18 $\frac{1}{2}$ x 21 $\frac{1}{2}$
 Sir Joseph Kinsey Collection
- LINDSAY, NORMAN (1879-1969) Australian**
 69/421 'LYDIA' Etching 10 $\frac{5}{8}$ x 6 $\frac{3}{4}$
 Sir Joseph Kinsey Collection
- LLOYD, TREVOR (1864-1937) New Zealand**
 69/457 'TREE FERNS' Etching 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$
 Purchased, 1964
 69/458 'KARAMATURI' Etching 16 $\frac{1}{8}$ x 9
 Purchased, 1964
 69/459 'THREE VETERANS' Etching 11 x 7
 Purchased, 1964
- LUMSDEN, E. S. (1883-1948) British**
 69/422 'JAMES McBEY' Etching 10 $\frac{1}{4}$ x 11 $\frac{3}{4}$
 Sir Joseph Kinsey Collection
- LURCAT, JEAN (1892-) French Contemporary**
 69/495 'L'HOMME' Lithograph 21 $\frac{1}{4}$ x 28 $\frac{1}{4}$
 Gift of a group of donors, 1963
- LYNN, VIVIAN New Zealand Contemporary**
 70/31 'ETHER TEEMING WITH WEIGHTY HAP-
 PENING' Screenprint 23 x 18
 Purchased, 1970
- MACBRYDE, ROBERT (1913-) British
 Contemporary**
 69/426 'WOMAN AT TABLE' Lithograph 15 $\frac{1}{2}$ x 12 $\frac{1}{2}$
 Purchased, 1953
- McLINTOCH, A.H. (1903-) New Zealand**
 69/462 'BOATSHED, LIMEHOUSE' Etching 6 $\frac{1}{4}$ x 8 $\frac{3}{8}$
 Presented by F. A. Shurrock, 1960
 69/464 'WINTER WILLOWS' Etching 10 x 10 $\frac{1}{2}$
 Presented by F. A. Shurrock, 1960
 69/466 'LOW TIDE, LIMEHOUSE' Etching 3 $\frac{3}{8}$ x 7 $\frac{1}{8}$
 Presented by F. A. Shurrock, 1960
- MADDOCK, BEATRICE, (1934-) Australian
 Contemporary**
 69/640 '12 MIDNIGHT' Screenprint 24 x 22
 Purchased, 1969

MATARE, EWALD, (1887-) German

69/423 'THREE HORSES' Lithograph 17 x 17½
Purchased, 1966

MARTENS, CONRAD (1801-1878) Australian

69/625 'SYDNEY FROM NORTH SHORE' Hand
coloured lithograph 9¼ x 19½
Estate of Mrs S. M. Lewis in memory of L. J. Lewis,
1969

MAYO, EILEEN New Zealand Contemporary

72/28 'BREAD AND WINE' Wood engraving 6¼ x 5
Purchased, 1972

72/27 'THE DOVES' Wood engraving 6¾ x 4¾
Purchased, 1972

72/26 'MOTHER AND SON' Wood engraving
6½ x 4¾
Purchased, 1972

72/25 'NEW YEAR' Wood engraving 6½ x 4½
Purchased, 1972

MEMPES, MORTIMER, British

69/427 'AN OLD BRIDGE, CASHMERE' Etching
11¼ x 8
Robert Bell Bequest, 1943

MERYON, CHARLES (1821-1868) French

71/28 'LA RUE DE MAUVAIS CARCONS' Etching
5½ x 4½
Purchased, 1971

72/20 'VIEW OF AKAROA, 1845' Etching 4¼ x 6
Purchased, 1972, with assistance, Queen Elizabeth II
Arts Council

72/21 'CHARCOAL BURNER'S POINT, AKAROA,
1845' Etching 6 x 12¾
Purchased, 1972, with assistance, Queen Elizabeth II
Arts Council

72/22 'NATIVE HOUSES AT AKAROA, 1845'
Etching 6¾ x 9¼
Purchased, 1972, with assistance, Queen Elizabeth II
Arts Council

**MITELMAN, ALAN (1946-) Australian
Contemporary**

69/645 'INTO THE STONE' Lithograph, 21 x 26
Purchased, 1969

MOORE, HENRY (1898-) British Contemporary

69/425 'PROMETHEUS' Lithograph 13½ x 9¾
Purchased, 1963

MUELLER-LANDAU, ROLF (1903-) German

69/424 'CASCADE OF FISHES' Lithograph
18½ x 22¼
Purchased, 1966

NEVISON, C. R. W. (1889-1946) British

69/429 'BROADWAY, DOWN TOWN' Etching
10¾ x 7
Sir Joseph Kinsey Collection

NICHOLSON, BEN (1894-) British Contemporary

71/41 'TORCELLO I' Etching 13¾ x 18¾
Purchased, 1971

NIXON, JOB (1891-) British

69/428 'CASA MARIA, ANTIOCH' Engraving
7¼ x 6½
Presented by C.S.A.

**NOLAN, SIDNEY (1917-) Australian
Contemporary**

71/40 'QUILTING THE ARMOUR' Serigraph
21¼ x 27½
Purchased, 1971

70/04 'THE LIGHTHOUSE' Screenprint 22 x 18
Presented by Mr A. R. Guthrey, 1970

69/651 'LEDA AND THE SWAN' Lithograph,
20½ x 25¼
Purchased, 1969

OSBORNE, MALCOLM, R.A. (1880-1963) British

69/430 'TREKKERS AT SALONIKA' Drypoint
5¾ x 14¾
Sir Joseph Kinsey Collection

69/431 'STANLEY ANDERSON' Drypoint
Sir Joseph Kinsey Collection

**PALMER, STANLEY S. (1936-) New Zealand
Contemporary**

71/68 'CREEK, PUNGA AND CLOUD—KARAMA-
TURA' Bamboo engraving 1970
Purchased 1971

70/27 'HILLS, HUIA' Bamboo engraving 22½ x 18
Purchased, 1970

PENNELL, JOSEPH (1860-1926) British

69/434 'A SPANISH WAR BRIDGE' Etching
Robert Bell Bequest, 1943

- PETER, JULIET** New Zealand Contemporary
69/432 'FACADES W.9. LONDON' Lithograph
22 x 17 $\frac{1}{4}$
Purchased
69/433 'LONDON PIGEONS' Lithograph
Purchased
- PIPER, JOHN (1903-)** British Contemporary
71/39 'CAERNARVON CASTLE' Serigraph
19 $\frac{1}{4}$ x 29 $\frac{3}{8}$
Purchased, 1971
- PIRANESI G. B. (1720-1778)** Italian
71/64 'VIEW OF THE ENTRANCE TO THE SEPUL-
CHRAL CHAMBER OF ARRUNZIO AND HIS
FAMILY' Etching 17 $\frac{1}{4}$ x 23 $\frac{3}{8}$
Purchased, 1971
- REMBRANDT, VAN RYN (1606-1669)** Dutch
69/265 'PETER AND JOHN HEALING THE CRIPPLE
AT THE TEMPLE GATE' Etching 7 x 8 $\frac{1}{2}$
Sir Joseph Kinsey Collection
- RICHARDS, CERI** British Contemporary
71/46 'ORIGIN OF A ROSE' Serigraph 22 $\frac{3}{4}$ x 30 $\frac{1}{2}$
Purchased, 1971
71/45 'PROMETHEUS II' Serigraph 30 x 22 $\frac{1}{2}$
Purchased, 1971
- RICHARDS, FRED (1878-1932)** British
69/439 'THE STREET OF INK' Etching 8 $\frac{1}{4}$ x 7 $\frac{1}{4}$
Sir Joseph Kinsey Collection
69/436 'THE STREET OF THE FORGOTTEN NAME'
Etching 9 $\frac{3}{4}$ x 6 $\frac{7}{8}$
Sir Joseph Kinsey Collection
- ROSENBERG, LEWIS (1890-)**
69/435 'VITRE' Etching 8 $\frac{1}{4}$ x 5 $\frac{3}{4}$
Presented by C.S.A.
- ROSSINI, LUIGI (1790-1857)** Italian
69/438 Etched Line Print, 18 x 22 $\frac{1}{2}$
Presented by Mrs M. K. Gilkes, 1938
- ROWLANDSON, THOMAS (1756-1827)** British
69/687 to
69/698 'HORSE ACCOMPLISHMENTS' Twelve
coloured lithographs each 9 x 12
Sir Joseph Kinsey Collection
- RUSHBURY, SIR HENRY (1889-)** British
69/437 'WALLS OF SIENNA' Etching 5 $\frac{1}{8}$ x 10 $\frac{1}{8}$
Sir Joseph Kinsey Collection
- SAITO, KIYOSHI (1907-)** Japanese
69/624 Woodcut 14 $\frac{1}{4}$ x 20 $\frac{1}{4}$
Presented by E. B. E. Taylor, 1969
69/649 'CRANE RED' Screenprint 28 x 20
Purchased, 1969
- SEDLACEK, VOJTECH (1892-)** Czechoslovak
69/456 'HARVEST' Colour lithograph 14 x 20 $\frac{1}{4}$
Purchased, 1962
- SHANNON C. H., R.A. (1863-1937)** British
69/441 'PORTRAIT' Lithograph 11 x 9 $\frac{5}{8}$
Sir Joseph Kinsey Collection
69/442 'THE TOILET' Lithograph 11 x 8 $\frac{3}{4}$
Sir Joseph Kinsey Collection
- SHINOHARA** Japanese Contemporary
69/648 'TRIPTYCH—DOLL FESTIVAL' Screenprint
28 x 56 $\frac{1}{2}$
Purchased, 1969
- SHORT, SIR FRANK, R.A. (1857-1945)** British
69/445 'HOBB'S NORTH, SOUTH DOWNS' Dry-
point 10 $\frac{1}{4}$ x 14 $\frac{1}{8}$
Sir Joseph Kinsey Collection
69/444 'THE SEA ROAD INTO SEAFORD' Drypoint
6 $\frac{3}{4}$ x 9 $\frac{1}{2}$
Sir Joseph Kinsey Collection
- SHURROCK, FRANCIS A. (1887-)** New Zealand
69/460 'SALE DAY, HAWARDEN, NORTH CAN-
TERBURY' Linocut 8 $\frac{1}{2}$ x 12 $\frac{1}{2}$
Presented by the artist, 1960
- SHUTZ-WOLFF, JOHANNA (1896-)** German
69/440 'COMPOSITION I' Lithograph 18 $\frac{1}{2}$ x 32 $\frac{1}{4}$
Purchased, 1962
- SPARKS, NATHANIEL, (1880-)** British
69/446 'POOL FROM PURBECK' Etching 9 $\frac{5}{8}$ x 14 $\frac{3}{4}$
Sir Joseph Kinsey Collection
- SPENCE, ROBERT (1871-)** British
69/443 'THE FOX AND THE SWORD' Etching
8 $\frac{1}{2}$ x 10 $\frac{3}{4}$
Sir Joseph Kinsey Collection

SPENDER, HUMPHREY (1910-) British

69/523 'STILL LIFE ON A TABLE' Monotype
17½ x 24

Presented by Contemporary Art Society, London,
1967

**SUTHERLAND, GRAHAM (1930-) British
Contemporary**

71/44 'ARMADILLO' (From 'A Bestiary') Colour
lithograph 26 x 20

Purchased, 1971

69/447 'PEGDEN WOOD' Etching 6 x 8

Sir Joseph Kinsey Collection

TAY KOK WEE (1942-) Australian Contemporary

69/639 'DIARY 7' Intaglio 30 x 20

Purchased, 1969

THOMPSON, HEBER New Zealand

71/25 'CORNICAN GYPSY' Etching 8½ x 5¾

Purchased, 1971

72/09 'CORNICAN' Etching, 9 x 13½

Purchased, 1972

TRIER, HANN German Contemporary

69/448 'A HEDGEHOG IS VULNERABLE TOO' Litho-
graph 14¼ x 27¼

Purchased, 1962

VAN LEYDEN, LUCAS (1494-1533) Dutch

71/49 'PALLAS ATHENE' Engraving, dated 1530
4¾ x 3

Purchased, 1971

WALCOTT, W. (1874-) British

69/453 'A VENETIAN FESTIVAL' Drypoint and
aquatint 10 x 22¼

May G. Moore Bequest, 1954

69/449 'THE CONSUL' Etching 21¼ x 24¼

Sir Joseph Kinsey Collection

WALKER, B. E. (1886-) British

69/450 'THE FLOODED VALLEY' Etching 7½ x 10½

Sir Joseph Kinsey Collection

WEBB, MARILYNN New Zealand Contemporary

71/69 'COASTLINE 9' Intaglio, 19½ x 14¾

Purchased, 1971

**WILLIAMS, FRED (1927-) Australian
Contemporary**

69/638 'KNOLL IN YOU YANGS' Etching 11½ x 18

Purchased, 1969

WILLIAMS, MERVYN New Zealand Contemporary

70/30 'CHROMATIC INVENTION IIA' Serigraph
18 x 26

Purchased, 1970

WYLLIE, W. L. (1851-1931) British

69/425 'CONSTANTINOPLE' Etching 8½ x 10¼

Robert Bell Bequest, 1943

69/451 'OLD LIME HOUSE' Etching 8¾ x 10¼

Robert Bell Bequest, 1943

YEISEN, KEISAI (1790-1848) Japanese

69/520a 'PRINT' Woodblock 14½ x 9¾

Purchased, 1949

69/520b 'PRINT' Woodblock 14¾ x 10

Purchased, 1949

ZORN, ANDERS (1860-1920)

69/454 'SEA NYMPHS' Etching 7 x 9¾

Sir Joseph Kinsey Collection



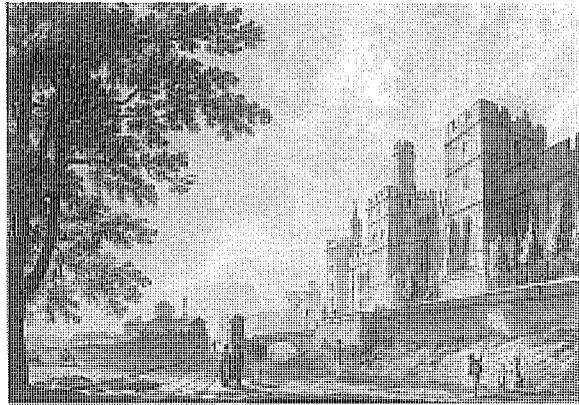
JOHN PIPER (b.1903). 'Caernarvon Castle'.

12. COLLECTION OF BRITISH WATERCOLOURS: SUMMARY

The small group of watercolours by British artists is one of the important sections of the Collection, showing developments in this media from the late eighteenth century to the twentieth century. There are three examples by Paul Sandby, R.A. (1725-1809), a fine Samuel Prout (1783-1852), showing the porch of Chartres Cathedral, and Anthony Vandyke Copley Fielding's (1787-1855) 'Italian Scene'. Clarkson Stanfield, R.A. (1793-1867) is represented by 'A Castle in Spain', C. J. M. Wichelo (1803-1865) by 'Snow on Wimbledon Common, 1830' and there are three works by Hercules Brabazon (1821-1906) one of which, 'The Grand Canal, Venice' is in emulation of Turner, and very atmospheric. Others include David Cox, Thomas Rowlandson, John Phillip, R.A. (1817-1867), T. S. Robins (1829-1880), in a typical 'Seapiece with Shipping', Charles Cattermole, (1832-1900), Lamorna Birch, R.A. (1869-1955), C. H. Eastlake, Frances Hodgkins (1869-1947) (represented by the once controversial 'Pleasure Garden') and Paul Nash (1889-1946) with 'Ghost of the Heinkel'.

The use of watercolour as a medium in its own right is one of the great achievements of eighteenth century British art. Its origins are to be found in Dutch painting, of which there is an example in the Collection by Cornelius Pronck (1691-1759), (an interior view of St. Bavo Cathedral, Haarlem).

British watercolour painting developed along two parallel traditions—the topographical and the imaginative.



PAUL SANDBY (1725-1809). 'Windsor Castle, South Terrace'.

Topographical painting was mainly concerned with recording, or documenting, as in the work of Paul Sandby. The technique very rarely varied from the formula of an outline sketch in pencil, followed by the laying-in of areas of shadow in neutral washes; then the addition of local colour. This technique can also be seen in Rowlandson's work. Generally it was an inflexible technique allowing little variation.

The more imaginative and expressive line of development was more poetic and flexible. Both methods were to combine during the nineteenth century in Turner and others in which gouache and other mixed media used often achieved the effects of oils.

13. CATALOGUE OF BRITISH PAINTINGS, DRAWINGS, WATERCOLOURS AND SCULPTURE

ALLAN, R. W. (1852-1942)

69/384 'IN SHELTER' Watercolour 23½ x 35½

Presented by C. S. A., 1932

ALLINGHAM, MRS H. (1848-1926)

69/386 'A DORSET COTTAGE' Watercolour
14½ x 20½

Presented by C. S. A., 1932

ANSDELL, RICHARD, R.A. (1815-1885)

69/349 'EWE WITH LAMBS' Oil on canvas 23 x 36½

Presented by Mrs Laurie Wilson

BALFOUR, J. LAWSON (1870- ?)

69/513 'TRAILING MIST' Oil on canvas 31½ x 43½

Presented by C.S.A., 1932

BALLANTYNE, K. M.

69/525 'THE SUNLIT HILL' Oil on canvas 41½ x 52½

Presented by C. S. A., 1932

BAYES, GILBERT (1872-1953)

69/470 'JASON PLOUGHING THE ACRE OF MARS'
Bas-relief bronze on panel 17 x 66½

Presented by C.S.A., 1932

BELL, R. A., R.A. (1863-1933)

69/468 'THE ROMANCE' Oil on panel 8 x 9½

Presented by family of James Jamieson, 1932

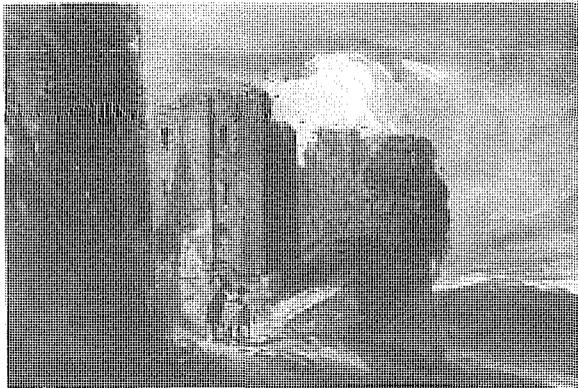
BIRCH, S. J. LAMORNA, R.A. (1869-1955)

69/323 'CORNISH RIVIERA' Tempera 20 x 26

Presented by K. Airini Vane, 1960



THOMAS ROWLANDSON (1756-1827). 'And so to Bed'.



DAVID COX (1783-1859). 'Goodrich Castle on the Wye'.

69/395 'THE RIVER MACHNE, SOUTH WALES'
Oil on canvas 17½ x 23½

Presented by C.S.A., 1932

BRABAZON, HERCULES B. (1821-1906)

69/316 'EVENING, GRAND CANAL, VENICE' Water-
colour 5½ x 7½

Purchased, 1962

69/317 'GRAND CANAL, VENICE'; an interpretation
of Turner. Watercolour 8 x 10½

Purchased, 1962

69/315 'MANFALUT, EGYPT' Watercolour 8¾ x 11

Sir Leonard Woolley Bequest, 1961

BRANGWYN, SIR FRANK, R.A. (1867-1956)

69/350 'AN EASTERN BARBER' Oil on board
21¼ x 14½

Presented by family of James Jamieson, 1932

BREAKESPEARE, W. A. (1856- ?)

70/45 'THE FOUNTAIN, 1883' Oil on board
5½ x 9

Presented by family of James Jamieson, 1932

BROWN, SIR ARNESBY, R.A. (1866-1955)

69/494 'THE UPLANDS' Oil on canvas 27½ x 35½

Presented by C.S.A., 1932

BROWNE, HENRIETTE (1829-1901)

69/551 'LA LECTURE DE LA BIBLE' Oil on canvas
34½ x 45

Presented by Mr R. E. McDougall, formerly collec-
tion of Empress Eugenie of France

BRYANT, CHARLES (1883-1937)

69/305 'LONDON'S RIVER' Oil on canvas 24¼ x 29½

Gift of anonymous donor, 1936

BUNDY, EDGAR (1862-1922)

69/546 'CONSPIRATORS' Oil on canvas 26 x 39

Presented by C.S.A., 1932

BURGESS, JOHN (1814-1874)

69/313 'PORTA NIGRA, TREVES' Watercolour
14¼ x 21

Sir Leonard Woolley Bequest, 1961

BUTLER, SAMUEL (1835-1902)

69/76 'SELF PORTRAIT, 1873' Oil on canvas
20¾ x 16¼

Presented by Canterbury College to which it was
given by Butler's trustees

CANE, THOMAS (1830-1905)

69/306 'THE GREAT CLOCK, ROUEN' Watercolour
15½ x 10¼

Presented by family of James Jamieson, 1932

CARDON, CLAUDE

70/09 'THE BARN' Watercolour 14½ x 20½

CARMICHAEL, J. W. (1800-1868)

69/522 'THE SHANNON AND THE CHESAPEAKE'
Oil on canvas 27½ x 39½

Presented by C.S.A., 1932

CATTERMOLE, CHARLES (1832-1900)

69/307 'AN AUDIENCE' Watercolour 6 x 17½

Presented by S. Hurst Seager

69/308 'THE TROUBADOUR' Watercolour 6 x 17½

Presented by S. Hurst Seager

CATTERMOLE, GEORGE (1800-1868)

69/314 'INCIDENT IN THE LIFE OF BENVENUTO
CELLINI' Watercolour 8 x 11

Sir Leonard Woolley Bequest, 1961

CHALMERS, G. PAUL (1836-1878)

69/351 'THE END OF THE CHAPTER' Oil on canvas
20 $\frac{1}{4}$ x 16 $\frac{1}{4}$

Gift of Mr R. E. McDougall, 1932

COOPER, T. SYDNEY, C.V.O., R.A. (1803-1902)

69/552 'TWIN LAMBS' Oil on board 9 $\frac{1}{2}$ x 7 $\frac{3}{4}$

Presented by family of James Jamieson, 1932

COX, DAVID (1783-1859)

71/50 'GOODRICH CASTLE ON THE WYE' Water-
colour 7 x 10

Purchased, 1971

CROME, JOHN (1768-1821)

69/336 'OLD GATE AND TOWER, NORWICH' Wash
and pencil 6 $\frac{1}{2}$ x 8 $\frac{3}{8}$

Sir Joseph Kinsey Collection

DIXON, CHARLES (1872-1934)

69/339 'THE POOL, LONDON' Watercolour
10 $\frac{3}{4}$ x 30 $\frac{1}{4}$

J. H. Rhodes Bequest

69/342 'BELOW GRAVESEND' Watercolour
15 $\frac{1}{2}$ x 22 $\frac{1}{4}$

H. G. and A. H. Anthony Bequest, 1964

DOWNIE, PATRICK

69/369 'CALM MORNING ON THE CLYDE' Oil on
canvas 27 $\frac{1}{2}$ x 35 $\frac{1}{2}$

Presented by family of James Jamieson, 1932

DRURY, ALFRED, R.A. (1856-1944)

69/554 'THE AGE OF INNOCENCE' Bronze 23" high

Presented by C.S.A., 1932

DU MAURIER, GEORGE (1834-1896)

69/472 'DRAWING FOR PUNCH, 1896' Pen and ink
8 $\frac{1}{2}$ x 5 $\frac{1}{2}$

69/471 'DRAWING FOR HARPER'S MAGAZINE'
Pen and ink 8 $\frac{3}{4}$ x 9 $\frac{1}{2}$

69/473 'DRAWING FOR CORNHILL MAGAZINE'
Pen and ink 5 $\frac{3}{4}$ x 8 $\frac{1}{2}$

All three presented by the trustees of the artist.

DURDEN, J.

69/396 'A BLUE ROOM IN KENSINGTON' Oil on
canvas 13 $\frac{1}{2}$ x 13 $\frac{1}{4}$

Presented by a group of citizens

EASTLAKE, C. H.

69/514 'LINGERING LEAVES' Oil on canvas
33 $\frac{1}{2}$ x 43 $\frac{1}{2}$

Presented by C.S.A., 1932

69/335 'CHALK CLIFFS' Watercolour 8 $\frac{1}{2}$ x 12 $\frac{1}{4}$

Presented by family of James Jamieson, 1932

69/390 'SONG OF THE SHIRT' Oil on canvas
43 x 33 $\frac{1}{4}$

Presented by C.S.A., 1932

EGGINGTON W.

69/343 'A CLOUDY DAY, PRINCETOWN, DART-
MOOR' Watercolour 10 x 13 $\frac{1}{2}$

Miss Farrie Thomas Bequest, 1963

FIELDING, ANTHONY VANDYKE COPLEY

(1787-1855)

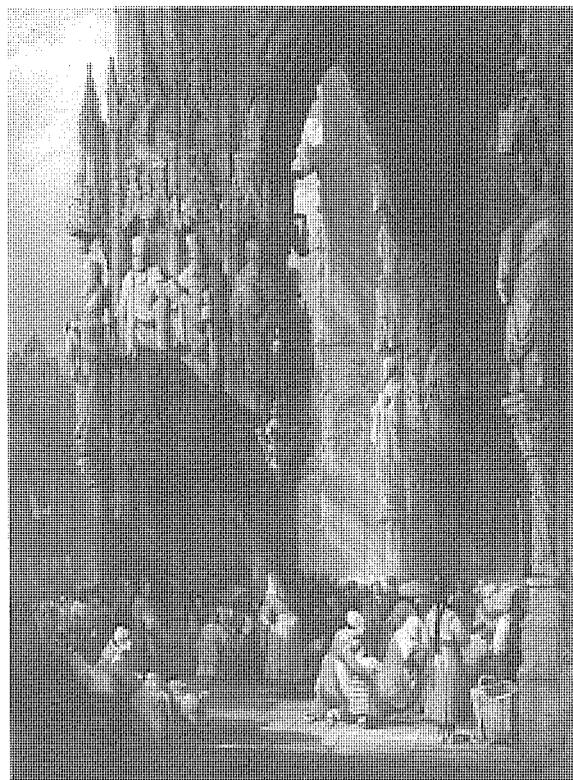
70/19 'ITALIAN LAKE SCENE' Watercolour
23 $\frac{1}{2}$ x 33 $\frac{1}{4}$

Purchased, 1970

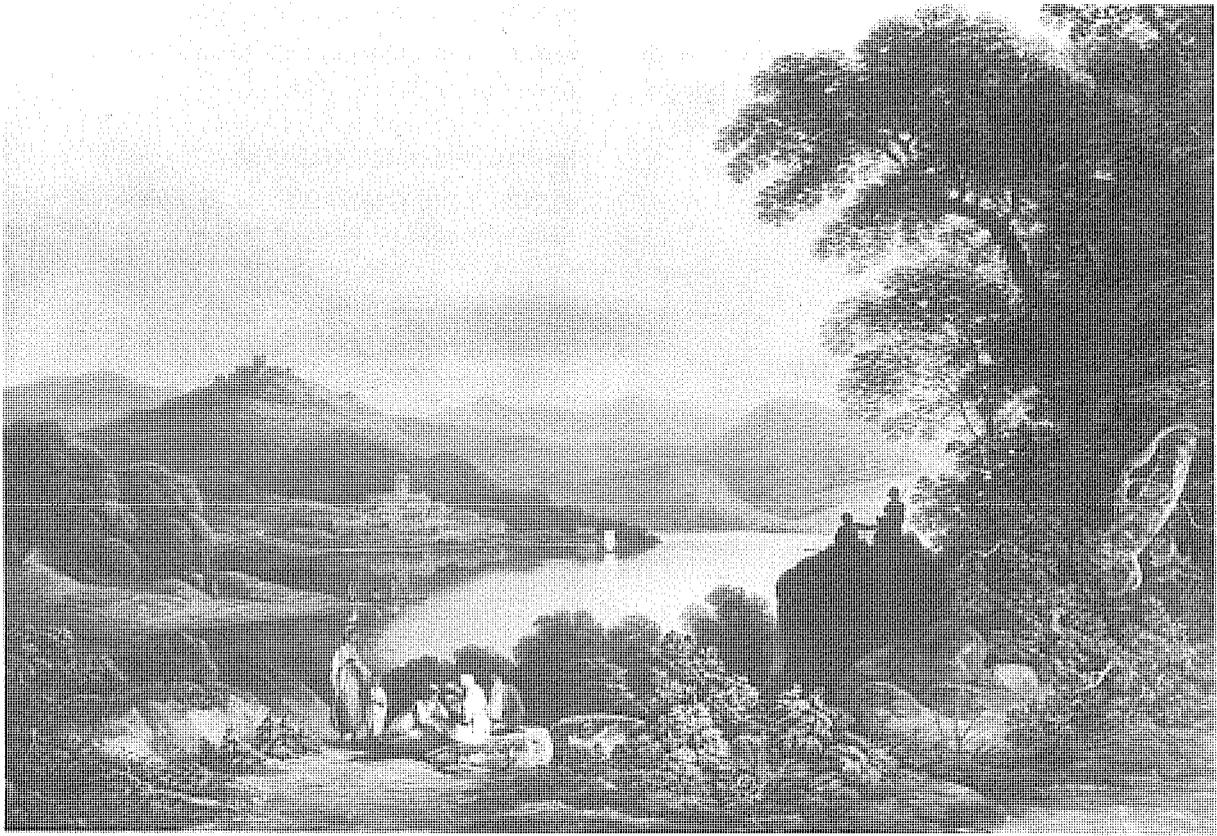
FROMMUTH, C. H. (1866- ?)

69/365 'DOCK STUDY WITH BOATS, 1904' Pastel
23 $\frac{1}{2}$ x 17 $\frac{3}{4}$

Presented by C.S.A., 1932



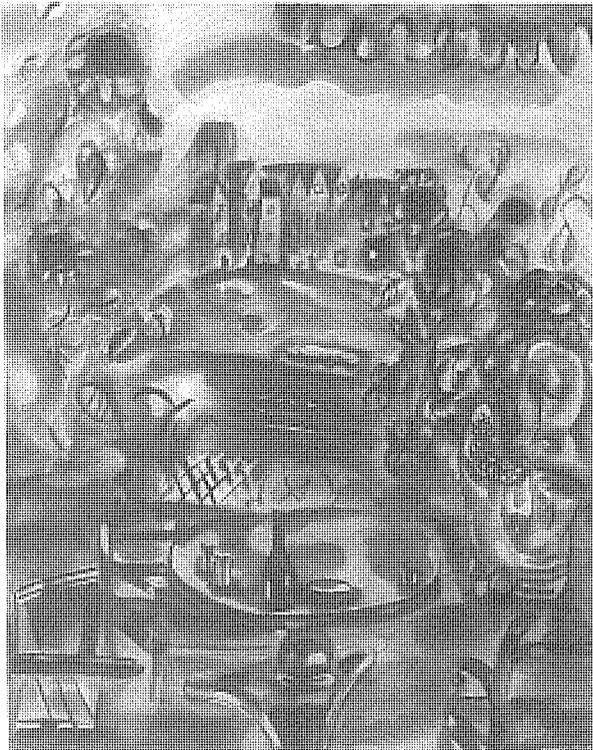
SAMUEL PROUT (1783-1852). 'The porch of Chartres Cathedral'.



ANTHONY VANDYKE COPLEY FIELDING (1787-1855). 'Italian Lake Scene'.



HERCULES B. BRABAZON (1821-1906). 'Grand Canal, Venice'.



FRANCES HODGKINS (1869-1947). 'Pleasure Garden'.

FROST, TERRY

72/05 'RED AND BLACK' Oil on canvas 30 x 25
Presented by Contemporary Art Society, London,
1972

GAINSBOROUGH, THOMAS, R.A. (1727-1788)

69/256 'TREES' Pencil drawing $5\frac{1}{4}$ x 6
Purchased, 1957

GILLICK, ERNEST

69/557 'EX TENEBRIS LUX' Bronze
Presented by Mr R. E. McDougall, 1938

GUTHRIE, SIR JAMES (1859-1930)

72/02 'MARION LORNA GUTHRIE, 1895' Oil on
canvas $32\frac{1}{2}$ x $24\frac{1}{2}$
Marion Lorna Grant Bequest, 1972

GOULDSMITH, E. (1852-1932)

69/309 'ON THE TEIGN, NORTH DEVON' Oil on
board 20 x $24\frac{1}{2}$
Presented by C.S.A., 1932

69/381 'POOL NEAR ADELAIDE' Oil on canvas
 $29\frac{1}{4}$ x $39\frac{1}{2}$
Presented by C.S.A., 1932

HAITE, G. C. (1855-1924)

69/345 'MILK BOATS ON THE CANAL, DOR-
DRECHT' Watercolour 20 x 12
H. G. and A. H. Anthony Bequest, 1964

HALE, W. M. (1849- ?)

69/352 'HOUSES OF PARLIAMENT, WESTMIN-
STER' Watercolour 20 x 30
Presented by C.S.A., 1932

HAMMOND, G. D.

69/559 'A READING FROM PLATO' Watercolour
 $17\frac{1}{2}$ x $13\frac{1}{4}$
Presented by family of James Jamieson, 1932

HANKEY, W. LEE (1869-1952)

69/310 'WE'VE BEEN IN THE MEADOWS ALL
DAY' Watercolour $46\frac{1}{2}$ x $34\frac{1}{4}$
Presented by C.S.A., 1938

69/561 'THE VILLAGE GOSSIP' Watercolour
 $23\frac{1}{4}$ x $19\frac{1}{4}$
Sir Joseph Kinsey Collection

HARE, ST. GEORGE (1857- ?)

69/372 'A SLAVE' Oil on canvas $15\frac{3}{4}$ x $11\frac{1}{2}$
Presented by C.S.A., 1932

HARTWELL, CHARLES L., R.A. (1873-1951)

69/558 'THE LASS OF DEE' Bronze $19\frac{1}{2}$ " high
Presented by C.S.A., 1932

HAVELL, WILLIAM (1782-1857)

69/363 'LAKE GRASMERE' Oil on canvas $22\frac{1}{2}$ x 21
Heathcote Helmore Bequest, 1965

HAYES, CLAUDE, R. I.

69/329 'ON THE OUSE' Watercolour 9 x $13\frac{1}{2}$
Presented by C.S.A., 1932

69/319 'THE CHURCH IN THE MARSHES' Water-
colour $10\frac{1}{2}$ x $13\frac{1}{8}$
Robert Bell Bequest, 1943

HAYWARD, ALFRED (b. 1875)

69/380 'THE KEY TO NORMANDY' Oil on canvas
 $41\frac{3}{4}$ x $51\frac{1}{2}$
Presented by C.S.A., 1932

HENRY, GEORGE, R.A. (1859-1926)

69/389 'THE BLACK HAT' Oil on canvas 35 x $28\frac{3}{4}$
Presented by C.S.A., 1932

HODGKINS, FRANCES (1869-1947)

69/8 'PLEASURE GARDEN (1933)' Watercolour
21 x $16\frac{3}{4}$
Presented by a group of subscribers

69/9 'THE DEAD ROBIN, 1891' Watercolour
 $10\frac{1}{2}$ x $8\frac{1}{4}$
Purchased, 1958

69/10 'DUCKS AT THE OLD SHED (1892)' Water-
colour 12 x $8\frac{5}{8}$
Purchased, 1958

69/11 'GIRL FEEDING POULTRY' Watercolour
 $12\frac{1}{2}$ x $8\frac{3}{4}$
Purchased, 1958

69/55 'PORTRAIT OF A LADY, 1900' Watercolour
 $16\frac{3}{4}$ x $11\frac{1}{2}$
Marjorie Bassett Bequest, 1964

69/57 'FARMYARD' Gouache, 19 x $24\frac{1}{2}$
Presented by Contemporary Art Society, London,
1967

D. M. H. (initials — unknown)

'HARBOUR SCENE' Watercolour $9\frac{1}{4}$ x $14\frac{1}{2}$
Purchased

HOUSTON, GEORGE (1869- ?)

70/60 'WINTER IN THE HIGHLANDS' Oil on canvas $9\frac{3}{4} \times 13\frac{1}{2}$

Presented by C.S.A., 1932

69/532 'SPRING IN THE HIGHLANDS' Watercolour $27\frac{1}{2} \times 35\frac{1}{2}$

Presented by family of James Jamieson, 1932

HUNGERFORD, COL. TOWNSEND

69/311 'ROMAN AMPHITHEATRE AND AQUADUCT, SEGOVIA, 1842' Watercolour $17 \times 22\frac{1}{4}$

Presented by Miss G. Hungerford, 1958

69/320 'AMIENS CATHEDRAL (about 1842)' Watercolour $7\frac{1}{4} \times 5$

Presented by Miss G. Hungerford, 1968

HUNTER, COLIN (1841-1904)

69/560 'THE HARBOUR' Oil on canvas 12×20

Presented by family of James Jamieson, 1932

JOHN, AUGUSTUS, O. M., R.A. (1878-1961)

69/368 'STUDY—WELSH BAPTISM' Charcoal drawing $20\frac{1}{2} \times 15\frac{1}{4}$

Presented by Miss M. Raymond

JOY, G. W. (1844-1925)

69/392 'REVERIE' Oil on canvas $35\frac{3}{4} \times 22\frac{3}{4}$

Presented by C.S.A., 1932

KEMP-WELCH, LUCY E. (1869-1958)

69/475 'TIMBER COMING DOWN THE MOUNTAIN' Oil on canvas $19\frac{1}{2} \times 23\frac{1}{2}$

Presented anonymously, 1932

69/564 'MARE AND FOAL (OR SUNLIGHT THROUGH THE TREES)' Oil on canvas $35\frac{3}{4} \times 47\frac{3}{4}$

Presented by C.S.A., 1932

KENNINGTON, T. B. (1856-1916)

69/377 'RELAXATION' Oil on canvas $42 \times 60\frac{1}{4}$

Robert Bell Bequest, 1943

KING, H. J. YEEND (1855-1924)

69/381 'PARSONAGE FARM' Oil on board $13\frac{3}{8} \times 20\frac{1}{4}$

Presented by family of James Jamieson, 1932

KNIGHT, DAME LAURA, R.A. (1877-1965)

69/566 'LES SYLPHIDES' Watercolour $17\frac{1}{2} \times 22$

Presented by a group of citizens

KNOWLES, G. SHERIDAN (1863- ?)

69/565 'GLASGERION' Oil on canvas $47\frac{1}{4} \times 71\frac{1}{2}$

Presented by C.S.A., 1932

LA THANGUE, H. H., R.A. (1859-1929)

69/354 'MAKING LIGURIAN LACE' Oil on canvas $41\frac{1}{4} \times 35$

Presented by C.S.A., 1932

69/355 'THE VILLAGE FOUNTAIN' Oil on canvas $26\frac{1}{4} \times 29\frac{1}{4}$

Presented by Mrs La Thangue, 1945

69/356 'PROVENCAL FISHING BOATS' Oil on canvas $19\frac{1}{4} \times 23\frac{3}{4}$

Presented by Mrs La Thangue, 1945

LAW, DAVID (1831-1901)

69/344 'GLEN FINLIS, PERTSHIRE' Watercolour $8\frac{3}{4} \times 14\frac{1}{4}$

Presented by family of James Jamieson, 1932

LEBASQUE, HENRY (1865-1937)

69/499 'ACROSS THE BAY' Oil on canvas $28\frac{1}{4} \times 35\frac{1}{2}$

May Schlesinger Bequest, 1938

LEECH, JOHN (1817-1864)

69/519 'THE PICNIC—SCATTERGOOD FAMILY' Pencil drawing $7 \times 5\frac{1}{4}$

Sir Leonard Woolley Bequest, 1961

LEECH, W. J. (1881- ?)

69/367 'STEPS TO THE COURS' Oil on canvas $28\frac{1}{4} \times 23\frac{1}{4}$

Presented by a group of citizens

LEIGHTON, FREDERIC, LORD (1830-1896)

69/358 'TERESINA' Oil on canvas $13\frac{1}{4} \times 9$

Presented by C.S.A., 1932

LENFESTAY, G. H. (1872- ?)

69/383 'PLOUGHING' Watercolour $14 \times 19\frac{3}{4}$

Sir Joseph Kinsey Collection

LESLIE, G. D., R.A. (1835-1921)

70/44 'THE WIZARD'S GARDEN' Oil on canvas $43\frac{1}{2} \times 31\frac{3}{4}$

Presented by C.S.A., 1932

LOW, SIR DAVID (1891-1963)

70/57 'CARICATURE OF NEVILLE CHAMBERLAIN' Black chalk, $37\frac{1}{2} \times 26$

Presented by Miss M. Raymond in memory of her father S. G. Raymond K.C., 1959

LOWRY L. S. (1887-)

69/353 'FACTORY AT WIDNES' Oil on canvas
23½ x 19½
Purchased, 1957

LUCAS, MARIE SEYMOUR (-1921)

69/567 'THE TYRANT' Oil on canvas 17¾ x 13½
Presented by C.S.A., 1932

LUND, N. M. (1863-1916)

69/379 'GLEN DOCHART' Oil on canvas 47½ x 71
Presented by C.S.A., 1932

69/370 'THE KEEPER'S COTTAGE' Oil on canvas
27¾ x 35¾
Presented by C.S.A., 1932

MOORE, HENRY, R.A. (1831-1895)

69/568 'SEA STUDY' Oil on canvas 5¼ x 12
Presented by family of James Jamieson, 1932

MURRAY, SIR DAVID, R.A. (1849-1933)

69/489 'TUDDINGTON' Oil on canvas 17¼ x 23½
Presented by C.S.A., 1932

NASH, JOHN, R.A. (1893-)

69/359 'MEADLE, SPRINGTIME' Oil on canvas
23½ x 31½
Presented by Miss M. Raymond

69/364 'POND AND TREES, WORMINGFORD' Oil
on canvas 28 x 30

NASH, PAUL (1889-1946)

69/517 'THE GHOST OF THE HEINKEL' Water-
colour 14¾ x 21¾
Presented by Miss M. Raymond, 1965

NESFIELD, W. A. (1793-1881)

69/487 'A CASTLE AT SUNSET, 1841' Watercolour
-14¼ x 19½
Heathcote Helmore Bequest, 1965

NIGHTINGALE, L. C.

69/569 'WELCOME MORSEL' Oil on canvas
29¾ x 19½
Presented by C.S.A., 1932

OLSSON, JULIUS, R.A. (1864-1942)

69/375 'MOONLIGHT' Oil on canvas 39¾ x 49½
Presented by C.S.A., 1932

O'NEILL, D.

69/301 'YOUNG GIRL (THE STRANGER)' Oil on
board 19½ x 15½
Presented by Contemporary Art Society, 1967

PADDAY, C. M.

69/539 'A DIFFERENCE' Oil on canvas 29½ x 39¾
Presented by C.S.A., 1932

PENLEY, EDWIN A. (1807-1870)

69/341 'NEAR LOCH VENNACHAR, SCOTLAND,
1862' Watercolour 7½ x 18½
Sir Leonard Woolley Bequest, 1961

PHILLIP, JOHN, R.A. (1817-1867)

69/318 'SEGOVIA, 1860' Watercolour 13½ x 19½
Sir Leonard Woolley Bequest, 1961

PORTER, F. J.

69/394 'SUSSEX LANDSCAPE' Oil on canvas
15¾ x 21¾
Presented by Contemporary Art Society, London.

PRIESTMAN, B., R.A. (1868-1951)

69/529 'A SUNNY AFTERNOON' Oil on canvas
33¼ x 47¼
Presented by C.S.A., 1932

PROUT, SAMUEL (1783-1852)

69/322 'THE PORCH OF CHARTRES CATHEDRAL'
Watercolour 27½ x 20¾
Heathcote Helmore Bequest, 1965

RAE, HENRIETTA (MRS E. NORMAND) (1859-1928)

69/572 'DOUBTS' Oil on canvas 56½ x 43¾
Presented by C.S.A., 1932

ROBINS, T. S. (1829-1880)

69/312 'SEAPIECE WITH SHIPPING, 1875' Water-
colour 12 x 18¼
Sir Leonard Woolley Bequest, 1961

ROWLANDSON, THOMAS (1756-1827)

71/48 'AND SO TO BED' Pen and wash 4½ x 7½
Purchased, 1971

ROE, FRED. (1864-1947)

69/360 'MAY DAY' Oil on canvas 49¼ x 69½
Presented by C.S.A., 1932

ROSS, R. (JNR.)

69/393 'LOCH GOIL' Oil on canvas $13\frac{1}{2} \times 20\frac{1}{2}$
Presented by Mr and Mrs A. G. Boreham, 1965

RYSBRACK, J. MICHAEL (1694-1770)

69/261a 'CLASSICAL FIGURES FOR SCULPTURE'
Watercolour $8\frac{3}{4} \times 6\frac{1}{8}$

Sir Leonard Woolley Bequest, 1961

69/261b 'CLASSICAL FIGURES' Watercolour $8\frac{3}{4} \times 6\frac{3}{8}$

Sir Leonard Woolley Bequest, 1961

SANDBY, PAUL, R.A. (1725-1809)

69/331 'WINDSOR CASTLE, SOUTH TERRACE'
Pen and wash $6\frac{1}{4} \times 5\frac{1}{4}$

Heathcote Helmore Bequest, 1965

69/334 'LANDSCAPE, LAKE DISTRICT' Pen and
wash $6 \times 5\frac{1}{4}$

Heathcote Helmore Bequest, 1965

69/333 'FORT AND BUILDINGS' Pen and wash
 $6\frac{1}{4} \times 5\frac{1}{4}$

Heathcote Helmore Bequest, 1965

SICKERT, W. R., R.A. (1860-1942)

69/366 'THE SHOREDITCH EMPIRE, 1920' Oil on
canvas $28\frac{1}{2} \times 19\frac{1}{2}$

Odo Cross Bequest, 1965

SIMPSON, CHARLES (1885-)

69/371 'ON THE BEACH' Tempera, $20\frac{3}{4} \times 29\frac{1}{4}$

Presented by family of James Jamieson, 1932

69/387 'LANDING HERRINGS' Oil on canvas
 $23\frac{1}{2} \times 29\frac{1}{2}$

Presented by C.S.A., 1932

SMITH, HELY (1862- ?)

69/547 'THE FOG HORN' Oil on canvas 33×39

Presented by C.S.A., 1932

SOMERSCALES, T. J. (1842-1928)

69/575 'HOMEWARD BOUND' Oil on canvas
 $23\frac{1}{2} \times 41\frac{1}{2}$

Sir Joseph Kinsey Collection

SPEED, HAROLD (1872-1957)

69/348 'AUTUMN' (Design for Royal Academy Re-
freshment Room) Tempera, $14\frac{1}{2} \times 31$

Presented by C.S.A., 1932

STANFIELD, CLARKSON, R.A. (1793-1867)

69/330 'CASTLE IN SPAIN' Watercolour $6\frac{3}{8} \times 9\frac{1}{4}$

Heathcote Helmore Bequest, 1965

STOKES, ADRIAN SCOTT, R.A. (1854-1935)

69/373 'AMONG THE SANDHILLS' Oil on canvas
 $33\frac{1}{4} \times 50\frac{1}{2}$

Presented by C.S.A., 1932

UNKNOWN

69/321 'WINDSOR CASTLE' Watercolour $12\frac{3}{4} \times 19\frac{1}{4}$

Heathcote Helmore Bequest, 1965

WALKER, W. E. (1847-1930)

69/346 'ON THE MOORS, KYLES OF BUTE' Water-
colour $19\frac{1}{2} \times 26\frac{1}{2}$

Presented by C.S.A., 1932

WARDLE, A. (1864- ?)

69/478 'HILL LEOPARDS' Oil on canvas 22×34

Presented by C.S.A., 1932

WATERLOW, SIR ERNEST A., R.A. (1850-1919)

70/67 'A POOL AMONG THE HILLS' Watercolour
 $29\frac{1}{2} \times 22$

Presented by C.S.A., 1932

WATSON, H. (1871-1936)

69/485 'THE BATHING POOL' (In the Doone
Valley) $33\frac{1}{2} \times 52\frac{1}{2}$

69/347 'MEALL BUIDHE, RANNOCH' Watercolour
 $12 \times 15\frac{1}{2}$

Presented by a group of citizens

WICHELO, C. J. M. (1784-1865)

69/332 'SNOW ON WIMBLEDON COMMON, 1830'
Watercolour $5\frac{1}{4} \times 6\frac{3}{8}$

Heathcote Helmore Bequest, 1965

WILLIAMS, J. TERRICK, R.A. (1860-1936)

69/374 'FISHING VILLAGE CONCARNEAU, 1901'
(or Evening Concarneau) Oil on canvas
 $31\frac{1}{2} \times 47\frac{1}{2}$

Presented by C.S.A., 1932

69/362 'THE SEWING PARTY' Oil on canvas
 $9\frac{1}{2} \times 13\frac{1}{2}$

Presented by family of James Jamieson, 1932

69/388 'TWILIGHT, VENICE' Oil on canvas
 $17\frac{1}{2} \times 23\frac{1}{2}$

Robert Bell Bequest, 1943

WYLLIE, L. W., R.A. (1851-1931)

70/33 'THE SLOPING DECK' Oil on canvas
 $3\frac{1}{2} \times 5\frac{3}{8}$

Presented by family of James Jamieson, 1932

14. PAINTING IN NEW ZEALAND: AN OUTLINE

Painting in New Zealand is related both to the history and environment of the country and to corresponding developments in European art forms.

Nineteenth century New Zealand painting owes its origins largely to the British watercolour tradition which reached its peak during that period. The collection of nineteenth century British watercolours, therefore, provides interesting comparisons with the work of Sir William Fox, William Matthew Hodgkins, John Kinder, J. C. Richmond, J. C. Hoyte and John Gully, all of whom show a greater affinity with their contemporary British counterparts than with the New Zealand landscape, which they tended to romanticize with Victorian charm and effect and not without varying degrees of convention.

Towards the end of the nineteenth century, however, Alfred Walsh provided an interesting example of how a more individual style could emerge in isolation from the mainstreams of development.

James Nairn, Edward Fristrom, D. K. Richmond (daughter of J. C. Richmond), Maud Sherwood, Margaret Stoddart and the early work of Frances Hodgkins, leaned heavily on styles and current trends overseas.

The exotic aspects of the new land are to be found perpetuated in the portrayal of the Maori as the noble savage. The portraits of Maori chiefs by C. F. Goldie and Gottfried Lindauer are academic studies of what was believed to be a proud but dying race, in the manner of traditional European portraiture.

Petrus Van der Velden, a Dutchman and one of the leading figures in nineteenth century New Zealand painting, preferred to capture the brooding atmosphere and light effects of this country in the style of Rembrandt. Van der Velden had already achieved considerable success in his homeland before coming here. What this country had in its strength of land forms it lacked in the way of people; consequently an unpopulated landscape became almost a traditional form of New Zealand painting. It has continued to remain an important element to the present day, continuing to be seen and at its most intense moments in the work of painters like John Weeks, Rita Angus, M. T. Woollaston and Colin McCahon.

It is only in recent years that many of New Zealand's artists have started to lose the need to venture overseas in search of stimulation. Sydney Thompson, Francis McCracken and Owen Merton, to name only a few, became expatriates as the titles and subjects of so many of their works will indicate. Of those who went abroad, the greatest was undoubtedly Frances Hodgkins (daughter of W. M.

Hodgkins). She was to create for herself a reputation as one of the greatest watercolourists of the twentieth century.

To compensate in some measure for the loss of artists who went away from New Zealand, there was the occasional arrival from abroad of painters or art teachers and of course there was the artist who sometimes managed to evolve an individual approach and reputation by working virtually in isolation at home.

Since the end of the Second World War, however, there have been considerable changes. A greater number of international exhibitions have toured this country, art publications from a wide source range have been readily available, and there have been study and travel awards initiated for the assistance of the developing artist. All of these things have meant that the mainstreams of development in other parts of the world have no longer been unknown, ignored, or picked up second-hand.

New Zealand painting today is, consequently, more varied, more prolific and therefore less easily classified than has been the case in the past. A close interest in what is happening on an international level is being taken by many young painters who are no longer concerned with what might have been a New Zealand school or tradition of painting. Many others, however, continue to remain faithful to the landscape.

There is equal justification in the history of art in New Zealand for both lines of thought, though there can be no doubt which is more significant. The development of art in this country has in fact been a juxtaposition (and at times a combination) of the two.



JOHN KINDER (1819-1903). 'Mount Tarawera from the Landing Place near Rotomahana, 1866'.

15. PAINTING IN NEW ZEALAND: ITEMS OF PARTICULAR INTEREST

(The works listed are those most likely to be hanging but may be replaced from time to time. In the case of some painters, others may also be available upon request). A definitive list of New Zealand paintings will be published separately.

SIR WILLIAM FOX (1812-1893)

Born England, came to New Zealand 1843. Agent for The New Zealand Company, concerned with colonisation, and early explorer. Sometime Prime Minister. A topographical painter, historically important for his freshness of vision towards the landscape.

71/62 'MOUNT COOK AND FRANZ JOSEF
GLACIER FROM FRESHWATER CREEK'
Watercolour 9½ x 13¼

Purchased, 1971, sale, John Cordy Ltd., Auckland.

JOHN KINDER (1819-1903)

Born London, came to New Zealand as headmaster of the Church of England Grammar School, Auckland (where J. C. Hoyte was art master) and later became master of St. John's Theological College, Auckland. Travelled widely throughout the country. Also a talented amateur photographer. His work shows a strong interest in form and structure of landscape.

70/71 'MOUNT TARAWERA FROM THE LAND-
ING PLACE NEAR ROTOMAHANA, 1866'
Watercolour 18 x 10

Purchased, 1970, sale, John Cordy Ltd., Auckland

JOHN GULLY (1819-1888)

Born Bath, England. Came to New Zealand 1852. A settler and explorer, as well as sometime art teacher. Largely self-taught. An exponent of misty, atmospheric landscapes which were very popular in his day. (A feature on Gully and his work appeared in the McDougall Art Gallery *Survey*, November, 1971).

69/05 'LAKE TE WHARAU, NELSON, 1882'
Watercolour 14 x 24

Exhibited, C.S.A., 1882, purchased by C.S.A.
Presented by C.S.A., 1932

71/38 'GOLDEN BAY, NELSON' Watercolour
17½ x 27¼

Collection: McIlraith family, from the artist, presented in memory of the McIlraith family, 1971, by Mrs E. M. McIlraith

CHARLES DECIMUS BARRAUD (1822-1897)

Born Surrey, came to Wellington, 1849. Painted landscapes and portraits of Maori chiefs throughout the country. A Wellington businessman and talented amateur topographical painter. While visiting England in 1877, published a portfolio of lithographs entitled *New Zealand Graphic and Descriptive*.

69/611 'LAKE HOROWHENUA, 1864' Watercolour
13 x 19¾

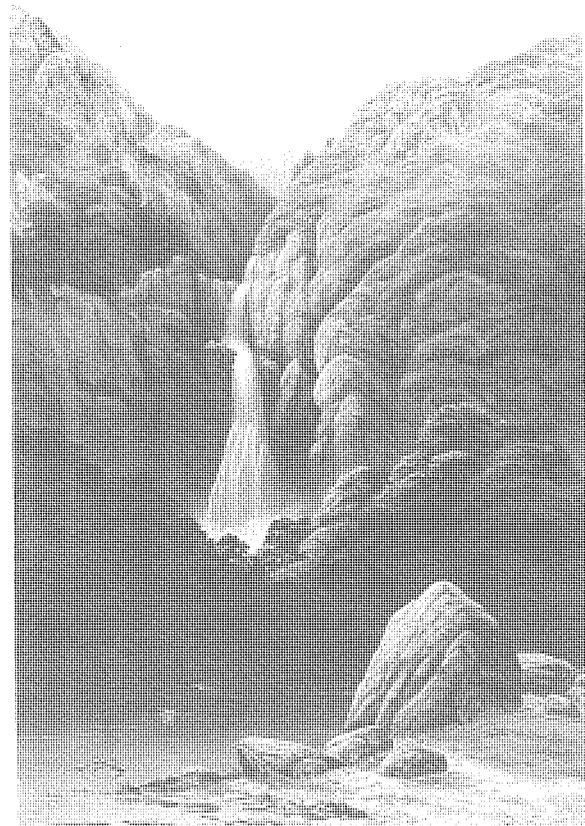
Presented by Mrs M. Trail, 1969

JAMES CROWE RICHMOND (1822-1898)

Born London, came to New Zealand 1851, as a settler and became friendly with Gully. Lived later in Nelson and Auckland, was active in Provincial Government and also Minister for Native Affairs 1866-1869. A man of very wide talents including engineering, farming, administration. His daughter, Dorothy Kate Richmond, was a friend and associate of Margaret Stoddart and Frances Hodgkins.

69/22 'TAKAKA VALLEY FROM CLIFTON' Water-
colour 14 x 20½

Exhibited, C.S.A., purchased by C.S.A., 1884
Presented by C.S.A., 1932



J. B. C. HOYTE (1835-1913). 'Dillon Bell Falls, Egmont National Park'.



JOHN GULLY (1819-1888). 'Golden Bay, Nelson'.

JOHN GIBB (1831-1909)

Born in Scotland, studied in Glasgow, came to New Zealand 1876. Exhibited widely with art societies. Painted in Christchurch and Canterbury. His works are very much Scottish 'old school' of painting.

69/153 'SHADES OF EVENING (THE ESTUARY)'
Oil on canvas 21½ x 39½

Exhibited at C.S.A., 1882, purchased by C.S.A., 1882
Presented by C.S.A., 1932

69/154 'CLEARING UP AFTER RAIN, FOOT OF
OTIRA GORGE' Oil on canvas 32¾ x 49½

Purchased, 1964

WILLIAM MATTHEW HODGKINS (1833-1898)

Born Liverpool, emigrated to Melbourne 1858, Dunedin 1860. A barrister and solicitor, he travelled widely, painting landscapes and was known through Australia and New Zealand. In 1876 he founded Otago Art Society and was for many years a leader in Dunedin art circles. Frances Hodgkins (1869-1947) was his daughter. He was a prolific and talented amateur painter.

69/07 'LAKE WAKATIPU, 1882' Watercolour
12 x 18¼

Purchased by C.S.A., 1883

Presented by C.S.A., 1932

JOHN BARR CLARKE HOYTE (1835-1913)

Born England, came to New Zealand 1860. Was drawing master at Auckland Grammar School to 1869 and foundation member of Auckland Society of Arts. Later moved to Dunedin, died in Sydney. A popular painter even in his day, noted for his idyllic landscapes, especially of rocky lakes and mountain settings. A prolific painter of stylized landscapes, he has been styled as one of the 'fathers of New Zealand art'.

69/53 'TE TARATA OR WHITE TERRACE, ROTO-
MAHANA, 1872' Watercolour 15 x 25'

Purchased, 1962

69/54 'DILLON BELL FALLS, EGMONT NATIONAL
PARK, 1875' Watercolour 34 x 21

Purchased, 1967

PETRUS VAN DER VELDEN (1837-1913)

Born Rotterdam, came to New Zealand 1890. A follower of the Dutch Romantic Realist School. Also studied in Germany. In Sydney, 1898-1905. Settled in Christchurch for a period and produced some memorable landscapes, particularly of Otira, as well as teaching privately. He was very much influenced by early Dutch painting and Rembrandt in particular. Later moved to Wellington and finally to Auckland where he died.

69/152 'THE OLD FISHERMAN' Oil on canvas
23 x 19¼

Stephen Powell Bequest

69/144 'THE OTIRA RIVER, 1893' Oil on canvas
39 x 66

Purchased, 1966

69/214 'STILL LIFE' Oil on canvas 22½ x 35½

Presented by family of A. F. Nicholl, 1963

WILLIAM MENZIES GIBB (1859-1931)

Born Scotland. Son of John Gibb. Came to Christchurch, New Zealand with his parents, 1876. Studied at National Gallery school, Melbourne. Member of Canterbury Society of Arts and a leading Canterbury painter for many years, also in the 'old school' of landscape-painting, though his work sometimes shows a lightened impressionist palette.

69/143 'A VALLEY BY THE SEA' Oil on canvas
23¾ x 35¾

Presented by C.S.A., 1932

69/182 'APRIL MORNING, KAIKOURA, 1892' Oil on
canvas 23½ x 35½

Collection: Allen family.

Presented in memory of Mr and Mrs F. Allen, 1964

CHARLES FREDERICK GOLDIE (1870-1947)

Born in Auckland, studied at academies in Paris 1892-1898. Returned to Auckland where he taught and specialised in academic and romantic, realistic portraits of the Maori, which were valued for their high technical achievement and historical importance. (A feature on Goldie and his work was published in the McDougall Art Gallery *Survey*, July, 1971).

69/80 'WIREMU RAWIRI' Oil on canvas 26 x 21½

Purchased by C.S.A., 1902

Presented by C.S.A., 1932

69/78 'ENA TE PAPATAHI' Oil on canvas 19½ x 23½

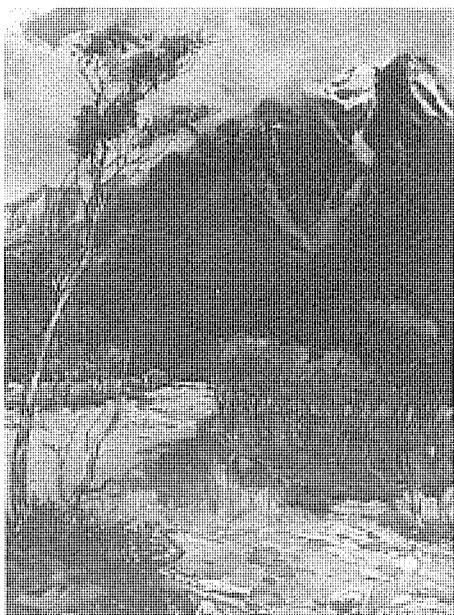
Presented by family of James Jamieson, 1932

70/79 'RAPAKA—AN ARAWA CHIEFTAINNESS'
Oil on canvas 10½ x 8½

Presented by Mr and Mrs G. Wood, 1970



JOHN GIBB (1831-1909). 'Shades of Evening (The Estuary), 1882'.



ALFRED W. WALSH (1859-1916). 'In the Otira. 1905'.



WILLIAM MENZIES GIBB (1859-1931). 'On the road to Peel Forest'.

GOTTFRIED LINDAUER (1839-1926)

Born in Pilsen, Bohemia, (Now Czechoslovakia but then part of the Austrian Empire). Studied academic painting in Vienna, came to New Zealand in 1873 and lived in Nelson, Auckland and Woodville and also specialised in portraying Maori life.

69/541 'TAWHIAO POTATAU, THE SECOND MAORI KING, 1882' Oil on canvas 22½ x 19½

Gift of A. G. and A. H. Anthony, 1964

69/93 'ANA RUPENE AND CHILD HURIA' Oil on canvas 32½ x 27

Presented by Ballins family

JAMES M. NAIRN (1859-1904)

Born and studied in Glasgow. Came to New Zealand 1890. An impressionist who settled in Wellington as an art teacher at Wellington School of Design. One of the finest professional painters to have come to New Zealand.

69/500 'A SUMMER IDYLL' Oil on canvas 13½ x 17½

Purchased by C.S.A. Presented by C.S.A., 1932

69/508 'HOEING THE CROP' Oil on canvas 10¼ x 14¼

Purchased C.S.A. Presented by C.S.A., 1932

69/21 'SUNLIT ESTUARY' Watercolour 10 x 14
Robert Bell Bequest, 1943

GIROLAMO NERLI (1862-1926)

Born Italy, came to New Zealand 1892. Was Frances Hodgkins first teacher in Dunedin. Also a noted painter in Australia. Later returned to Italy. An impressionist painter whose work showed varying degrees of romantic realism. He became Court painter at the Vatican. (It is said.)

70/18 'A ROMAN FEAST' Oil on canvas 6¼ x 10½
Purchased, 1970, sale, John Cordy Ltd., Auckland, 24/9/70

(This appears to be a preparatory work for 'A Bacchanalian Feast' in the collection of the Auckland City Art Gallery.)

EDWARD FRISTROM (1856-1942)

Born Sweden, studied at Stockholm's Royal Art School. Settled in Brisbane in 1890s. Arrived in Auckland, 1903. Returned to Brisbane, 1909 but from 1910-15, taught at Elam Art School, Auckland where it is said he brought a breath of new life. Moved to California where he settled, 1916. An impressionist painter of landscape and also portraits, which were among some of the finest work ever done in New Zealand. Died in Los Angeles.

71/63 'LAKE WAKATIPU' Oil on hardboard 10 x 14½

Purchased, 1971, sale, John Cordy Ltd., Auckland, Nov. 1971

ALFRED H. OKEEFFE (1858-1941)

Born Bendigo, Australia. Came to Dunedin 1862. Studied academic painting in Paris (Academie Julian where he studied with Goldie). Taught at Dunedin School of Art.

69/145 'ROSES' Oil on board 12¾ x 15½

Purchased, 1963

69/105 'STUDY—THE DRIFT OF MANY WINTERS' Oil on canvas 29½ x 23½

Presented by C.S.A., 1932, to whom it was given by H. P. M. Berry

ALFRED W. WALSH (1859-1916)

Born Victoria, Australia. Came to Dunedin, New Zealand as a child. Worked as a draughtsman with the Public Works in Otago and studied under D. C. Hutton before becoming an art teacher at Canterbury School of Fine Arts where he taught for twenty years. Particularly noted for his watercolours of mountain and bush scenery. Died in Tauranga.

71/14 'STREAM WITH BOULDERS' Watercolour 12 x 24¾

On loan, School of Fine Art, University of Canterbury

69/143 'LOW TIDE—KAIKOURA' Watercolour 11 x 13¼

Presented by family of James Jamieson, 1932

69/44 'IN THE OTIRA, 1905' Watercolour 15¼ x 11
Presented by C.S.A., 1932

69/46 'LOW TIDE—AUCKLAND' Watercolour 15¼ x 11

Presented by G. W. Bradley, 1951

GRACE JOEL (1865-1924)

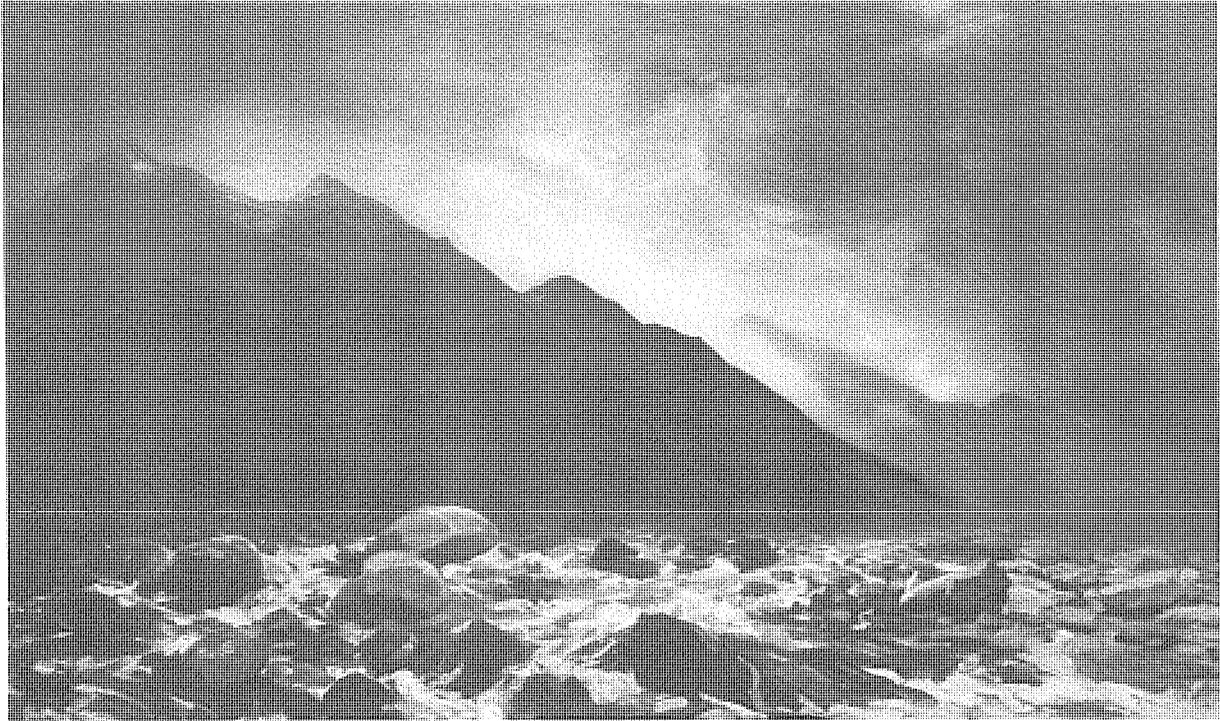
Born Dunedin, studied with Nerli in Dunedin and at the National Gallery School in Melbourne. After teaching art in Dunedin she left for Europe and studied at the Academie Julian in Paris. Returned briefly to New Zealand in 1906. Exhibited with Royal Academy and Paris Salon. In Otago she gained a reputation for her portraits and anecdotal figure studies. She was one of the first New Zealand expatriates to achieve success abroad. She has been described as 'a mute, inglorious Frances Hodgkins'. Died in London.

69/530 'STUDY' Oil on hardboard 23½ x 19½

Purchased, 1966

DOROTHY KATE RICHMOND (1861-1935)

Born Auckland, daughter of J. C. Richmond. Visited Europe as a girl with her father. Studied later at the Slade, along with Frances Hodgkins in Normandy France, under Norman Garstin. Frances Hodgkins acknowledged her 'nice taste and judgement' but said she lacked 'fire and originality'. She taught art at the Nelson Girl's College before going overseas again. Later taught and worked in Wellington for the remainder of her life and was prominent in art circles there. She played an important role in the

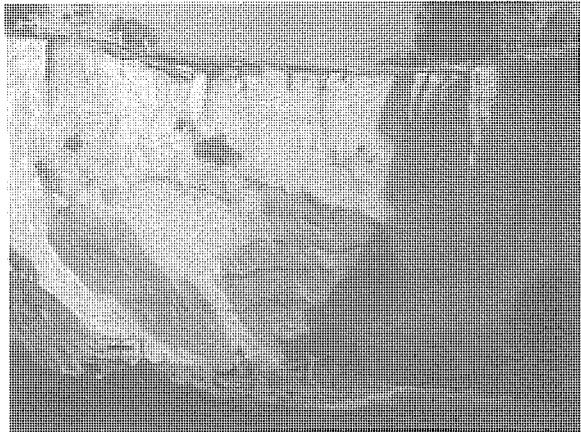


PETRUS VAN DER VELDEN (1837-1913). 'The Otira River, 1893'.

ARCHIBALD F. NICOLL (1886-1953). 'Brocklands'.



JOHN WEEKS (1888-1965) 'The Sun Bathed Clay Pit'



establishment of the National Art Gallery. Her landscapes are among the best watercolour work of her period. She is also noted for her flower studies.

69/23 'MOUNT SEFTON' Watercolour 19½ x 27½
Presented by C.S.A., 1932

69/618 'GIRL WITH A YOKE' Watercolour 11¾ x 7¾
Purchased, 1969 sale, R. G. Bell and Co., Christchurch, Dec 1969

MARGARET OLROG STODDART (1865-1934)

Born Diamond Harbour, Canterbury, daughter of a well-to-do pastoralist. Studied at Canterbury School of Fine Arts under Walsh and later in Edinburgh. Met and painted with Frances Hodgkins in Europe. Exhibited at Royal Academy, Royal Institute and on the Continent, early 1900s. Returned home and became a highly-respected Canterbury painter.

69/33 'ANNA OLLIVER ROSES' Watercolour
14¾ x 20½

Presented by C.S.A., 1932

69/28 'AKAROA HARBOUR' Watercolour 24 x 25
Presented by C.S.A., 1932

69/29 'CLEMATIS' Watercolour 27½ x 33½
Presented by C.S.A., 1932

69/30 'IN THE MACKENZIE COUNTRY' Watercolour 18 x 23½
Presented by C.S.A., 1932

FRANCES HODGKINS (1869-1947)

Born and studied in Dunedin (Nerli was her first teacher). A member of a highly-artistic family—her father was William Matthew Hodgkins and her sister Isabel a popular and talented watercolourist. Visited and studied in Europe twice before settling there, 1913, travelling widely throughout Britain and the Continent. She gained the distinction of being one of the finest watercolourists of the twentieth century.

69/55 'PORTRAIT' (c.1900) Watercolour
16¾ x 11½

Marjorie Bassett Bequest, 1964

69/11 'GIRL FEEDING POULTRY' Watercolour
12½ x 8¾

Purchased, 1958

69/57 'FARMYARD' Gouache 19 x 24½
Presented by Contemporary Art Society, London, 1967

69/08 'PLEASURE GARDEN' Watercolour 21 x 16¾
Presented by group of donors, 1951

SYDNEY LOUGH THOMPSON O.B.E. (b. 1877)

Born Oxford, Canterbury. Pupil of Van der Velden 1895-1898 and Canterbury School of Fine Art, Heatherleys, London, Academie Julian, Paris, returning to be associated with Christchurch School of Art

until 1911. Returned to Europe to paint at Concarneau, where he has spent much of his life. An associate and great admirer of Frances Hodgkins and her work. His work is neo-impressionistic in technique.

69/114 'UP THE HAPUKU VALLEY' Oil on canvas
14¾ x 17½

Presented by an anonymous donor, 1937

69/185 'THE EARTHENWARE MARKET, CONCARNEAU, 1913' Oil on board 14¾ x 17¾

Marjorie Bassett Bequest, 1964

69/190 'THE ROCK, LE BAOU DE ST. JEANNET, 1922' Oil on canvas 28 x 23

Purchased, 1967, from the artist

A. ELIZABETH KELLY C.B.E. (1877-1946)

Born Christchurch, studied Canterbury University School of Fine Art as well as with Van der Velden and overseas. Exhibited among others at the Paris Salon, Royal Academy, Royal Scottish Academy. Awarded Silver Medal, Paris Salon, 1934. A prominent leader amongst Canterbury painters for many years. Particularly noted for her portraits.

69/91 'MARGARET' Oil on canvas 35¾ x 27½
Purchased 1951

69/193 'DIANA' Oil on canvas 39 x 27
Purchased, 1933

HARRY LINLEY RICHARDSON (1878-1947)

Born London. Studied at Westminster School of Art, Academie Julian, Paris. Fellow of Royal Society of British Artists, Royal Academy. Arrived in New Zealand 1907 and first taught at Wellington Technical College. After a visit to Europe he settled in Palmerston North as a teacher at the Technical College in 1928. Died in Palmerston North. Specialised in portraits, especially of the Maori.

69/107 'BATHING THE BABY' Oil on board
8¾ x 11¾

Presented by Miss Daisy Osborn

69/174 'A YOUNG MAORI BOY' Oil on board
11 x 18¼

Purchased, 1967 from collection of Russell Clark

FRANCIS McCracken (1879-1959)

Born Northern Ireland. Came to Auckland as a child. Studied Elam School of Art under Nicoll and Frisstrom. Returned to England in 1911. Served in France during World War I. Studied at Royal Scottish Academy School, Edinburgh, Florence, Paris. Settled in Edinburgh and was a member of the Society of Scottish Artists.

69/97 'STILL LIFE, TULIPS' Oil on canvas
32½ x 24½

Purchased, 1949

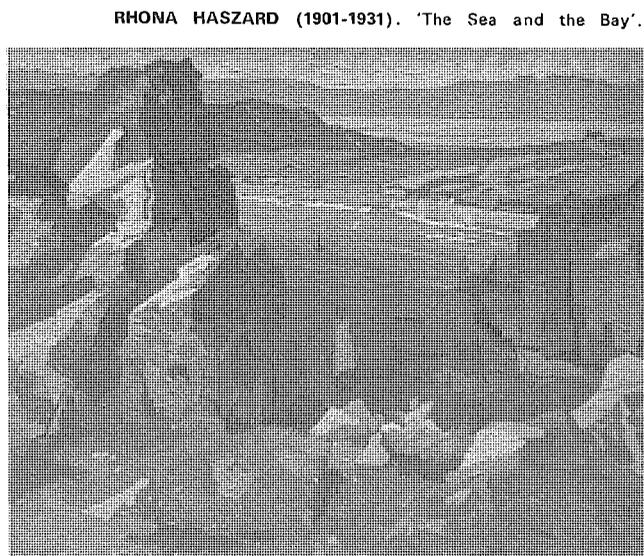
69/219 'STONE HOUSE' Watercolour 9 x 10½
Purchased, 1969



MARGARET STODDART (1865-1934). 'Clematis'.



SYDNEY L. THOMPSON (b. 1877). 'Mr Fisher Snr 1935'.



RHONA HASZARD (1901-1931). 'The Sea and the Bay'.

McINTYRE, RAYMOND (1879-1933)

Born Christchurch, studied at Canterbury College School of Art. Went to England in 1909 where he studied and exhibited, with the London Group, New English Art Club, and Royal Academy.

69/96 'STUDY—RUTH' Oil on board 10½ x 7

Presented by the artist's family

69/95 'STUDY' Oil on board 13 x 9¼

Presented by the artist's family

69/98 'STREET SCENE, LONDON' Oil on canvas 23½ x 19½

Presented by the artist's family

MAUD W. SHERWOOD (1880-1956)

Born Dunedin, studied there and in Paris where she became noted, as well as at Wellington Technical College under Nairn. Settled in Australia 1933. After briefly visiting New Zealand in 1924 and visiting the Continent and North Africa, exhibited with Royal Academy and Paris Salon. Worked mainly in water-colour.

69/39 'SPANISH HOUSES' Watercolour 17 x 21¼

Purchased, 1958

69/37 'HORSE AND CART' (or The White Horse) Watercolour 17¾ x 21

69/38 'MAGNOLIA' Oil on board 14½ x 16½

Presented by the Artist's family, 1958

NUGENT WELCH (1881-1970)

Born Akaroa. Studied at Wellington Technical College under Maud Sherwood and Mary Richardson (Mrs Tripe). Became a professional painter 1908 and was official war artist with the New Zealand Division, 1918-19. Lived and painted in Wellington where he died. Served on the Council of the New Zealand Academy of Fine Arts.

69/200 'CLEARING AFTER RAIN' Oil on canvas 26⅝ x 39½

Presented by C.S.A., 1932

69/488 'SUMMER' Oil on board 52½ x 35½

Presented by C.S.A., 1932

69/48 'WEST COAST, WELLINGTON' Water-colour 11¾ x 16½

Purchased, 1949

T. A. McCORMACK (1883-1969)

Born Napier. Largely self-taught. Lived and worked in Wellington. His still-lives and landscapes in water-colour show some affinities with Japanese brush painting.

69/50 'EASTBOURNE LANDSCAPE' Watercolour 15 x 22½

Purchased, 1951

HERMINA (MINA) ARNDT (1885-1926) (Mrs Leo Manoy)

Born near Queenstown. Studied at Wellington Technical College before going to England in 1908. Went to Europe to study under Sir Frank Brangwyn, Herman Struck and Lovis Corinth. She was a member of the Societe des Beaux Arts, Paris. Returned to Wellington in 1914. Married 1917 and went to live in Motueka. Her work was widely shown throughout Europe. Died in Wellington.

69/146 'PORTRAIT OF A MAN' Oil on board 19¼ x 16½

Presented by J. and M. Manoy, stepchildren of the artist 1961

69/229 'PLAITS' Charcoal drawing 16½ x 13¼

Presented by J. and M. Manoy, 1961

69/230 'THE FARMER' Charcoal drawing 17½ x 13½

Presented by J. and M. Manoy, 1961

ARCHIBALD F. NICHOLL O.B.E. (1886-1953)

Born in Christchurch and studied at the Canterbury College School of Fine Art, under Sydney L. Thompson, exhibiting with the Canterbury Society of Arts. Later studied at Westminster Art School, London, Edinburgh College of Art, Scottish Academy Life School. Until he left for Britain in 1911 he taught at Elam School of Fine Arts, Auckland where his pupils included Francis McCracken and John Weeks. Exhibited Royal Academy, Royal Scottish Academy, Glasgow Institute. Elected a member of the Society of Scottish Artists. After returning to New Zealand he was appointed director of the Canterbury College School of Fine Art which post he retained until 1928. Noted for his academic portraits and landscapes. He was a noted follower of Van der Velden and of academic tradition.

70/38 'BROOKLANDS' Oil on board 8⅝ x 11⅝

Purchased, 1970

69/104 'DR. J. C. BRADSHAW' Oil on canvas 31 x 25¼

Presented by citizens

69/103 'R. E. McDOUGALL' Oil on canvas 35¾ x 27¾

Presented by Mr McDougall, 1932

OWEN MERTON (1887-1931)

Born Christchurch. Studied under Van der Velden and at Canterbury School of Fine Art with Alfred Walsh. Visited England and the Continent as a child and again in 1908, went to Paris to study. Worked with Frances Hodgkins at Concarneau in the summer of 1910. His married life and the war years were spent mostly in America. On his wife's death he returned to Europe. Elected to Royal Society of British Artists and achieved some recognition in New York, 1916-24 before returning to London where he exhibited with great success. His late works indicate his interest in the cubist movement.

69/19 'ST IVES, BARNOON HILL' Watercolour
7 $\frac{1}{4}$ x 8 $\frac{3}{4}$

Presented by family of James Jamieson, 1932

69/15 'THE BEACH, ST. IVES' Watercolour
9 $\frac{1}{4}$ x 12

Presented by Dora Wilcox Moore, 1946

69/20 'BRIDGE OVER THE SEINE' Watercolour
10 x 13 $\frac{1}{4}$

Presented by Mrs S. M. Brockett, 1961

69/17 'CONVENT IN THE SNOW, MURAT' Water-
colour 14 x 14 $\frac{1}{4}$

Presented by citizens, 1941

JOHN WEEKS, O.B.E. (1888-1965)

Born Devonshire, England. Came to New Zealand in 1892. Studied in Auckland where he was a pupil of Nicoll and Fristrom, and later England, Australia, and Edinburgh. Travelled in Europe and North Africa. Returned to New Zealand 1929. Taught at Elam School of Art, Auckland, from 1930 to 1954. His work shows a wide range of influences but he became New Zealand's major exponent of cubism.

69/479 'THE SUN-BATHED CLAY-PIT' Oil on
canvas 36 $\frac{1}{2}$ x 51 $\frac{1}{4}$

Presented by C.S.A., 1932

69/147 'WHITE ROSES' Oil on hardboard 19 $\frac{1}{4}$ x 15 $\frac{1}{4}$
Purchased, 1967

A collection of thirty works by Weeks, part of the residue of his estate, was purchased in 1969 with assistance from the Queen Elizabeth II Arts Council.

HASZARD, RHONA (1901-1931)

Born in Thames. Studied at the Canterbury College School of Art. Left for Europe in 1926, travelled widely and exhibited in Paris and London. She settled in Alexandria where she was tragically killed in a fall from a high window.

69/85 'THE SEA AND THE BAY' Oil on canvas
17 $\frac{1}{2}$ x 21 $\frac{1}{2}$

Presented by C.S.A. 1932

RITA ANGUS (1908-1970)

Born Hastings, Hawkes Bay. Studied Canterbury University School of Fine Art, and at Elam School of Art, Auckland, 1930. Lived in Christchurch but travelled throughout the country. Moved to Wellington 1955. During 1958, studied and worked in Europe. The painting of 'Cass' is one of her most famous works. It depicts a back country Canterbury railway station. Her paintings are noted for the meticulous organisation of the compositions, often with a mood of isolation and loneliness in the New Zealand environment.

69/74 'CASS' Oil on board (signed in her married name, Rita Cook) 14 $\frac{1}{2}$ x 18 $\frac{3}{4}$

Purchased, 1955

69/75 'A GODDESS OF MERCY' Oil on canvas
33 $\frac{3}{4}$ x 23 $\frac{3}{4}$

Purchased, 1956

OLIVIA SPENCER-BOWER

Born in England, from a family with long Canterbury associations. Has been in New Zealand most of her life. A painter of the rugged grandeur of Canterbury, particularly of its mountains and tussock country. A frequent exhibitor throughout the country.

69/41 'BLEACHED TERRACES' Watercolour
21 $\frac{1}{2}$ x 59 $\frac{1}{2}$

Purchased, 1956

69/40 'LA PICCOLA MARINA, CAPRI' Water-
colour 18 $\frac{1}{2}$ x 14 $\frac{1}{2}$

Presented by C.S.A., 1932

69/109 'PORTRAIT' Oil on board 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$

Purchased, 1953

EVELYN PAGE

Born in Canterbury and studied there, specialising originally in music. Later turned to painting with considerable success. Lives in Wellington. Her early impressionistic work often dealt with the figure. Later she was to develop into an expressionistic painter of people and still life.

69/176 'OBJECTS IN SHADE' Oil on board
19 $\frac{1}{4}$ x 23 $\frac{1}{2}$

Purchased, 1968, Willeston Gallery, Wellington

69/173 'STILL LIFE' Oil on board 9 $\frac{1}{4}$ x 13 $\frac{1}{4}$

Purchased, 1968, Willeston Gallery, Wellington.

M. T. WOOLLASTON (b. 1910)

Born Toko, Taranaki. Largely self-taught though he studied briefly in Christchurch and Dunedin. Has spent most of his life in the South Island, on the West Coast. Now lives in Nelson. Visited Australia 1958, Europe, U.S.A., 1962. One of New Zealand's most individual exponents of expressionism with a very individual colour sense.

69/130 'SUNSET, GREY RIVER' Oil on board
22 $\frac{1}{4}$ x 32 $\frac{1}{2}$

Purchased, 1956

RUDOLF GOPAS (b. 1913)

Born Lithuania. Studied in Lithuania, Austria, Italy, Greece. Came to New Zealand, 1949. Since 1950 has lectured at University of Canterbury School of Fine Arts. A vivid and powerful exponent of expressionism in which colour and form often combine.

69/183 'THE TRAWLERS' Oil on board 35 x 47 $\frac{1}{4}$

Purchased, 1959

71/26 'MOVEMENT IN SPACE' Acrylic 35 x 41 $\frac{1}{2}$

Exhibited one-man show, C.S.A., 1971

Purchased, 1971

DORIS LUSK (b. 1916)

Born Dunedin and lived and studied there until 1942. Now lives and works in Christchurch. Exhibits frequently throughout the country and is noted for her oils as well as watercolours of landscapes and portraits.

69/92 'OVERLOOKING KAITAWA, WAIKARE-MOANA' Oil on board 22 x 26½

Purchased, 1955

69/51 'MOUNT GREY FROM PINES BEACH' Watercolour 17 x 22

Purchased, 1961

71/27 'BETTINA' Watercolour 23¾ x 17¾

Exhibited Recent Canterbury Painting, McDougall Gallery, 1971

Purchased, 1971

LOUISE HENDERSON

Born and studied in Paris. Studied in Christchurch after coming to New Zealand. Has lived in Auckland since 1950. 1951 went to Paris to study with Metzinger. Worked in the Middle East 1955-58. A frequent exhibitor throughout New Zealand. Her work is an elegant form of current expressionism.

69/84 'GRAPES AND LILLIES' Oil on canvas 24½ x 29¾

Presented by group of donors, 1956

70/06 'PAINTING FROM "BUSH" SERIES' Oil on canvas 28 x 41

Exhibited, New Vision Gallery Auckland, 1971

Presented by Miss M. Raymond, 1971

W. A. SUTTON (b. 1917)

Born Christchurch, studied Canterbury University School of Fine Arts, 1934-37, London 1947-49. Senior Lecturer in Painting, School of Fine Arts, Christchurch. The Canterbury landscape has been the inspiration for most of his work.

69/111 'PRIVATE LODGINGS' Oil on board 24½ x 30¾

Purchased, 1949

70/08 'WINTER—FOUR SEASONS SERIES' Oil on board 35¾ x 96

Exhibited, one-man exhibition, C.S.A., 1969

Purchased, 1969

70/39 'DRY PASTURES NEAR WAKATIPU' Watercolour 14¾ x 19¾

Purchased, 1970 sale, Fisher and Son, Christchurch, 1970

COLIN McCAHON (b. 1919)

Born Timaru. Lived and studied in Dunedin. Moved to Nelson, 1939, later to Wellington and Christchurch and then Auckland 1953, to join staff of Auckland City Art Gallery. 1952 visited Australia and U.S.A. in 1958. Until recently lectured in painting, School of

Fine Arts, Auckland. Perhaps the most vigorous exponent of landscape imagery in New Zealand today.

69/142 'TOMORROW WILL BE THE SAME BUT NOT AS THIS IS' Oil on board 71 x 47¼

Exhibited Group Exhibition, 1962

Presented by group of donors, 1962

RALPH HOTERE (b. 1931)

Born Northland. Studied at Auckland and Dunedin Teachers' Training Colleges. Worked in Northland as school art specialist. Studied in London and travelled in Europe 1961-65. Studied in France and Italy, 1962-63, on Karolyi International Fellowship. Sometime Frances Hodgkins Fellow.

69/631 'BLACK PAINTING' Acrylic on canvas 44 x 36

Exhibited, Group Exhibition, 1969

Purchased, 1969

QUENTIN MACFARLANE (b. 1935)

Born Dunedin, studied Canterbury University School of Fine Arts, 1954-57. Lecturer on staff of Christchurch Teachers' Training College. Has exhibited widely throughout the country in recent years. His work has been greatly inspired by Canterbury landscape and atmosphere.

69/99 'DEPOSITION' Oil on board 27 x 40½

Purchased, 1957

69/700 'SOUTHERLY STORM CLOUDS' Oil on canvas 45 x 36¼

Purchased, 1969

PHILIP TRUSTTUM (b. 1940)

Born Raetihi. Grew up in Canterbury and studied at Canterbury University School of Fine Arts, 1961-64. Lives and works in Christchurch and exhibits widely throughout the country. Works in an expressionist style of painting which has been described as a 'series of events' taking place over the surface of the painting. The method of painting is as important as the images produced.

69/636 'A ROYAL HANGING' Oil on hardboard 47¾ x 72

Exhibited one-man show, C.S.A., 1969

Purchased, 1969

JOHN COLEY (b.1935)

Born Palmerston North, where he studied and later at School of Fine Arts, University of Canterbury. Has widely exhibited and is widely represented in collections in New Zealand. His principal interest is in the nature of colour, the interaction and relationship of colour is explored in each work.

69/635 'COLOUR GRID, ABACUS III' Oil on canvas 48 x 48

Purchased, 1969

TREVOR MOFFITT (b. 1936)

Born in Gore, he has lived, studied and worked in the South Island all his life. The folk-law, especially of the gold rush era, the sheep stealer McKenzie, and salmon fishing today has occupied most of his attention. He might well be termed a New Zealand genre painter for the subject matter which he treats with broad expressive paintwork and strong rhythms and movement.

70/25 'FISHERMEN ON RIVERBANK' Oil on board
35 x 47½

Purchased, 1970

DON BINNEY (b. 1939)

Born Auckland, where he has studied, lives and works. Widely exhibited and represented, his work, too, is nationalistic in spirit, deriving its decorative, flowing forms directly from the landscape and from the birds of the country. It is bird forms that express his involvement in and reaction to the space, forms, and light of the environment.

70/40 'CANTERBURY GARDEN BIRD' Oil on board 72 x 48

Exhibited, Group Show, C.S.A., 1970

Purchased, 1970

MICHAEL SMITHER (b. 1939)

Born New Plymouth, where he now lives and works. Studied at School of Fine Arts, University of Auckland. A painter closely involved with his environment of rocks, mountain and water. He has also done religious paintings and all of his work has a sharply delineated compositional quality about it.

69/612 'STILL LIFE WITH SUNFLOWER' Oil on hardboard 48 x 30

Purchased, 1970

RAY THORBURN (b. 1932)

Born Wellington. Studied School of Fine Art, Auckland. Lives and works in Palmerston North where he is a lecturer at the Teacher's Training College. A hard-edge, optical-effect, modular painter who has achieved success both in New Zealand and abroad.

70/07 'MODULAR 3, SERIES 2' Acrylic on hardboard 27 x 108

Purchased, 1970

BRENT WONG (b. 1945)

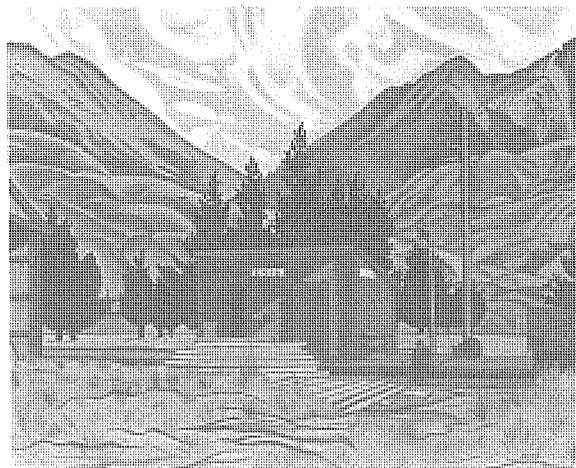
Born Wellington, where he studied at the Polytechnic College and where he lives and paints. A painter in a surrealist manner whose interest lies in his environment and especially with the effects which man has upon it.

71/53 'RECESSION' Acrylic on hardboard
35¾ x 53½

Presented by the Peter Stuyvesant Trust, London, 1971



RAYMOND McINTYRE (1879-1933). Study—'Ruth'.



RITA ANGUS (1903-1970). 'Cass'.

DON DRIVER (b. 1930)

Born Hastings, lives and works in New Plymouth. His work is a combination usually of various media and materials, aimed at achieving textural effects and geometric structures.

'PAINTED RELIEF No. 11. 1972' A. C. Vynol
59 x 72

Purchased, 1972, with assistance from the Queen Elizabeth II Arts Council

(This work was the winner of the Benson and Hedges Art Award for 1972)

PATRICK HANLY (b. 1932)

Born Palmerston North. Studied at School of Fine Arts, University of Canterbury. A widely acknowledged painter within New Zealand and overseas. He has been responsible for the mural of the Christchurch Town Hall. A painter interested in the essential life-motivating forces and 'energy' in painting. His work is usually high-keyed and has a spontaneous liveliness as well as monumentality about it.

72/41 'DO IT' Oil on hardboard 48 x 48

Purchased, 1972, with assistance from the Queen Elizabeth II Arts Council

16. POTTERY COLLECTION: A SUMMARY

The making of pottery in New Zealand for practical use such as storage and preserving jars, goes back to the Colonial period when the craft was transplanted from Britain. Most major centres of population had their own brick and tile factories, as well as professional potters. Luke Adams, of Christchurch was but one example of these pioneers who relied on local clays and mostly simple salt glazes. The making of hand-made pottery and earthenware gradually declined during the twentieth century until World War II. Since then there has been an increasing interest in hand-made pottery both for functional and for decorative purposes. So too has there been a new quest for raw materials and ideas, many of them coming initially from older-established centres

abroad. Influences can consequently be seen in New Zealand pottery from Britain, Japan, Australia, and the U.S.A. Pottery now flourishes in New Zealand as a creative craft and art form.

The collection contains examples by Len Castle (Auckland), Patricia Perrin (Auckland), Graeme Storm (Auckland), David Brokenshire (Christchurch), Richard Cadness (Auckland), Peter Stinchbury (Auckland), Warren Tippet (Hamilton), Adrian Cotter (Auckland), Nola Barron (Christchurch), Mirek Smisek (Manakau) Juliet Peter (Wellington).

From overseas, examples include Hamada (Japan), Uragami (Japan), H. R. Hughan (Australia), Milton Moon (Australia) and Michael Cardew (Britain).

17. SCULPTURE COLLECTION: SUMMARY

Although only a small collection, the sculpture section has some interesting pieces, representing several major periods of art history and development. There are two small Roman pieces, a bronze of Venus and a sensitively modelled head of a girl in marble.

The Medieval period is represented by two sixteenth century Flemish woodcarvings of religious subjects. These are on loan and there is a regrettable gap until the romantic realism of the late nineteenth and early twentieth centuries, which have bronzes by Alfred Drury, Gilbert Bayes, and Charles L. Hartwell. These are all British pieces.

Apart from these, twentieth century European sculpture is represented by two fine little bronze pieces by Auguste Rodin who is one of the great figures in the field of sculpture, not just of his period, but in fact of all time (he was able to combine realism with symbolism to perfection) and the Italian, Marcello Mascherini.

New Zealand sculpture is represented by Charles Kidson who was born and educated in Britain but who settled in Christchurch as a teacher at the School of Art and later as a full-time sculptor. He did the monument at Kaiapoi and the Grigg statue in Ashburton among other commissions, and the head of his daughter in marble, in this collection, belongs in the period of romantic realist portraiture of the early part of this century.

Francis A. Shurrock, also English born, has been in New Zealand since 1924. Among his major works in Christchurch is the Fitzgerald statue in Rolleston Avenue. He is represented in the McDougall Gallery collection by three portrait busts and a plaque. Russell Clark's work helps to provide a link between the 1930s and 40s, with the present day where expressionism has for its present representation, R. N. Broad, who studied in Christchurch as well as in Australia, Professor Paul Beadle, who is head of the School of Fine Arts, University of Auckland, and Marte Szirmay, a product of the same school.



PAUL BEADLE (b. 1917). 'Last Supper VI'.

18. CATALOGUE OF THE SCULPTURE COLLECTION

BAYES, GILBERT (1872-1953) British

69/470 'JASON PLOUGHING THE ACRE OF MARS'
Bronze panel

Presented by C.S.A., 1932

69/630 'LAST SUPPER VI'
Bronze Height 14 $\frac{1}{4}$ "

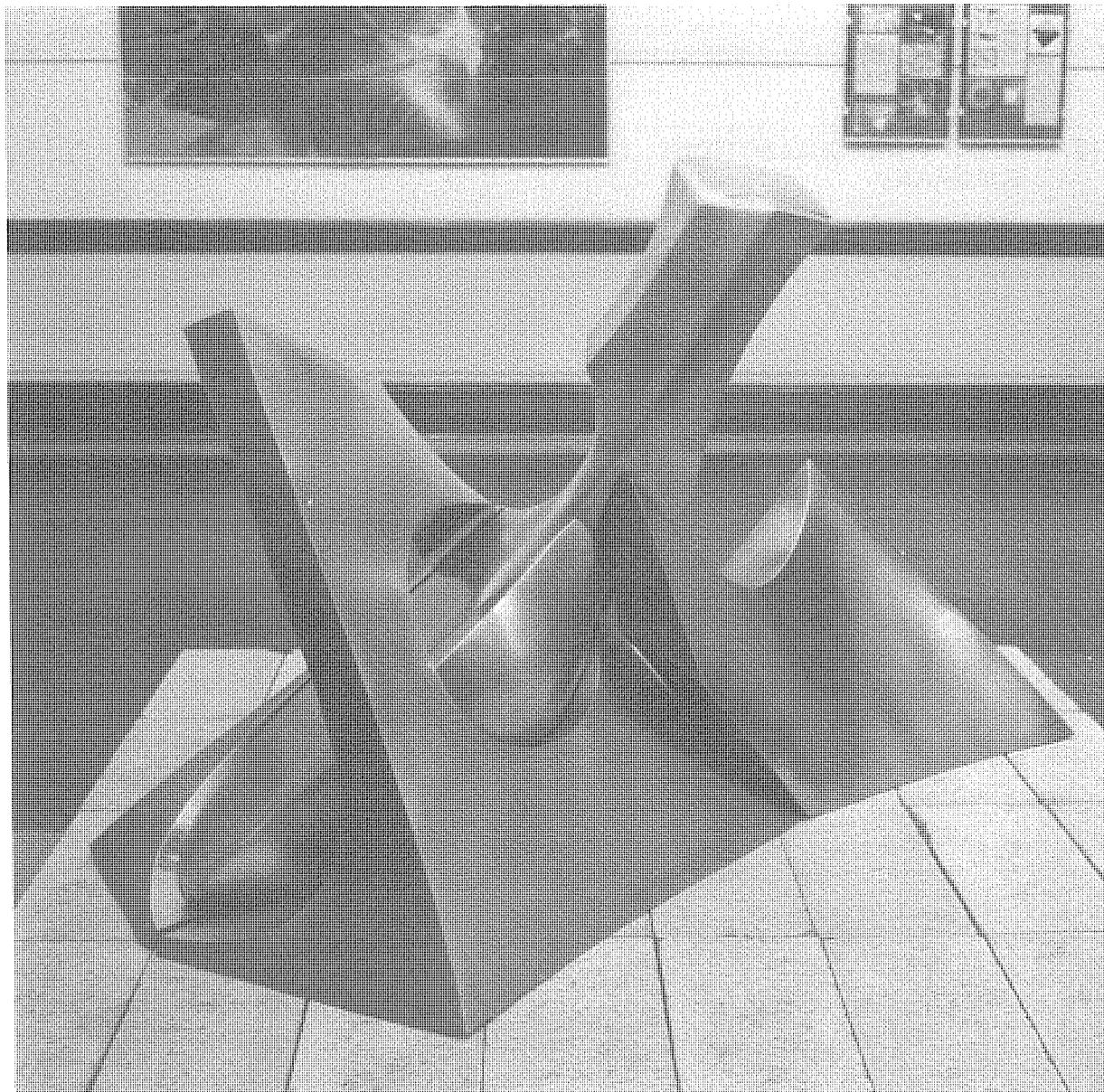
Exhibited, Group Show, C.S.A., 1969
Purchased, 1969

BEADLE, PAUL (b. 1917)

Born Britain, now living in New Zealand. Dean
of Faculty of Fine Arts, University of Auckland.

BROAD, R. N. New Zealand

70/16 'PENINSULA'
Bronze Height 21 $\frac{1}{2}$ "



MARTE SZIRMAY. 'Sculpture, 1971'

Exhibited, one-man show, C.S.A., 1970
Purchased, 1970

CLARK, RUSSELL (1905-1966) New Zealand

70/68 'FIGURE'
Bronzed fibre-glass Height 14¼"
Purchased, 1964

DRURY, ALFRED, R.A. British

69/554 'THE AGE OF INNOCENCE'
Height 23"
Presented by C.S.A., 1932

FLEMISH

Unknown Carver, Sixteenth century

'CHRIST AS MAN OF SORROWS'
Woodcarving Oak Height 47"

On loan from Mr J. A. Tasman

'MARY, ANNE, AND THE CHRIST CHILD'
Woodcarving Oak Height 38½ cm.

On loan from Mr J. A. Tasman

GILLICK, ERNEST (-1951) British

'EX TENEBRIS LUX'
Bronze

Presented by Mr R. E. McDougall, 1938

(This work was the winner of the Royal Society of
British Sculptors' Medal, 1935)

HARTWELL, CHARLES L., R.A. (1873-1951) British

69/558 'THE LASS OF DEE'
Bronze Height 19½"

Presented by C.S.A., 1932

KIDSON, CHARLES (1866-1908)

Born and studied in England, came to New Zealand.

69/511 'DAUGHTER OF EVE' (the daughter of the
artist)
Marble Height 12"

Presented by C.S.A., 1932

MASCHERINI, MARCELLO Italian

69/549 'THE BATHER' (A fragment) 1960
Bronze Height 44"

Purchased with assistance from the Queen Elizabeth
II Arts Council, 1966

RODIN, AUGUSTE (1840-1917) French

69/528 'PSYCHE'
Bronze Height 13¼"

Presented by the New Zealand Government, 1964

69/527 'ETERNAL IDOL'
Bronze Height 11½"

Presented by the New Zealand Government, 1964

ROMAN 1st-2nd CENTURY A.D.

72/140 'VENUS'
Bronze Height 6"

Purchased, 1972

SHURROCK, FRANCIS A.

Born and studied in Britain, before coming to New
Zealand and settling in Christchurch.

69/573 'MR R. E. McDOUGALL'
Bronze panel, head in profile (entrance
foyer) Size 48 x 32½

Presented by Canterbury Society of Arts, 1932

69/610 'EDWARD ARMSTRONG'
Bronze head of the architect of the Gallery
Height 15½"

Presented by the sculptor and Mr G. Griffiths, 1960

69/609 'MR R. E. McDOUGALL'
Bust of the donor in plaster Height 23"

Presented by Mr R. E. McDougall

'SIR JAMES SHELLEY'
Portrait bust, 1925 Plaster Height 21"

On loan from Mr J. P. Shelley

SZIRMAY, MARTE

Born in Hungary, now living in New Zealand.

72/01 'SCULPTURE, 1971'
Cast aluminium

Exhibited, one-man show, C.S.A., Dec. 1971

Purchased, 1971, with assistance from The Group
and private donors.

**TRETHERWEY, WILLIAM THOMAS (b. 1896)
New Zealand**

72/54 'CHARLES M. GRAY, J.P. (1853-1918)'
(Mayor of Christchurch 1891-1904-1905)
M.P. for Christchurch North, 1905-1908. City
Councillor, 1881-1903).

Marble portrait bust signed and dated W. T.
Tretthewey, 1928. Height 33"

Transferred from City Council Chambers, 1972

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INFORMATION

The gallery is open Monday to Saturday (inclusive):
10.00 a.m. to 4.30 p.m. Sunday 2.00 p.m. to 4.30 p.m.
Closed Good Friday, Christmas Day and Anzac Day.

Location: Botanic Gardens, Rolleston Avenue.

Telephone: 40-754

Postal Address: P. O. Box 237, Christchurch.

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Members participate in specially organised programmes of activities including exhibition previews, panel discussions, lectures, film evenings and other functions, and receive newsletters and publications. Telephone 40-754 for further information or call at the Gallery's reception counter.

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