



South Canterbury

ART LOAN
EXHIBITION

Bay Hall Timaru

November 9-19

1961



CATALOGUE

TWO SHILLINGS

SOUTH CANTERBURY ART LOAN EXHIBITION

1961

Sponsored by

ADULT EDUCATION DEPARTMENT
UNIVERSITY OF CANTERBURY

S.C. COUNCIL OF ADULT EDUCATION

with the assistance of
S.C. ARTS SOCIETY (Inc.)
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F O R E W O R D

IDEALS AND ASPIRATION play a vital part in the lives of men. Ideals, by their very nature, represent something beyond what can be achieved. The better artistic productions of each generation — the masterpieces — provide a record of achievement and also bring us pleasure, refreshment and a guide to new endeavour. Since excellence cannot be attained by the mere imitation of work which was good in its own day, the artist aspires to modify the idiom developed by those who went before him.

Significant works of art form part of the treasure of civilisation. The greatest works are strenuously competed for by galleries of the world. New Zealand is a relatively young country and naturally its resources of art treasures are of modest dimensions. The organisers of this exhibition have assembled a collection of works of quality held in various parts of New Zealand. These works have been made available through the generosity of the authorities controlling public galleries and of many individuals. We have been specially privileged to have seven items from the private collection of His Excellency, Viscount Cobham.

The citizens of this district have reason to be deeply grateful to those who have made these fine works of art available and also to Mr. P. W. Young and his colleagues of the committee which initiated the South Canterbury Art Loan Exhibition and carried out the very exacting tasks involved in its organisation.

H. E. FIELD,

Chairman, Regional Council for Adult Education,
UNIVERSITY OF CANTERBURY

A P P R E C I A T I O N

All Exhibitions of this kind depend on generosity, therefore we gratefully thank His Excellency, Lord Cobham and all those private lenders and galleries who have so generously lent their pictures and works of art. Many others have made this Exhibition possible and special mention must be made of the Timaru City Council and its officers for their contribution.

D.S.M.

Section 1

VISCOUNT COBHAM'S
COLLECTION

- 1 DESCENT FROM THE CROSS
(Oil)
Van Dyck born in Antwerp. Studied in the studio of Rubens. In 1632 became principal painter to Charles I. This painting is a reduced work of the great picture in Antwerp. A similar is in the Madrid Gallery.
- 2 THE YOUNG CHRIST
(Oil)
Painted on panel by de Boullongne, the younger, after Guercino.
- 3 GEORGE WILLIAM,
LORD LYTTLETON, K.C.M.G.
G. Richmond, R.A.
(Painted 1876)
Lord Lyttelton took a leading part in the establishment of Canterbury. Under-Secretary for the Colonies 1846. Throughout his life took an interest in Church and Educational matters. With his brother-in-law, W. E. Gladstone, published a volume of 'Translations'.
- 4 FLOWER PIECE
(Oil)
Born in Amsterdam, pupil of van Aelst. Her father was a distinguished professor of anatomy.
- 5 SEASCAPE
(Oil)
Marine painter to George III, 1793. Draughtsman to the Admiralty.
- 6 DUELLISTS
(Oil)
Born in London. Painted portraits first then action and theatre pieces and imaginative subjects. Painting may be stage set or actual duel between Lord Camelord and Mr. R. Tremlett.

7 HENRY WILLIAM,
LORD WESTCOTE
(First Baron Lyttelton)
Sir Joshua Reynolds, P.R.A.
(1723-92)

Reynolds was the first President of the Royal Academy. Painted this portrait in 1772. Painting at one time belonged to Mrs. Thrale, friend of Dr. Johnson. Lord Lyttelton was variously an M.P., Governor of S. Carolina and Jamaica, Ambassador to Portugal, and held other government posts.

Section 2

OIL PAINTINGS

- 8 BRIDGE OF AUGUSTUS,
RIMINI
(Dunedin Art Gallery)
Wilson (1714-82) was a foundation member of the Royal Academy. The artist painted the picture while on a visit to Venice.
- 9 DUNSTANBOROUGH
CASTLE
J. M. W. Turner, R.A.
(Dunedin Art Gallery)
Turner (1775-1851) was one of the most celebrated English artists, master of colour and atmosphere. First exhibited at the Academy at the age of fifteen.
- 10 HILLY LANDSCAPE IN
AUVERGNE
T. Rousseau
(Dunedin Art Gallery)
Rousseau (1812-67), French painter of the Barbizon School. His pictures have a grave and exquisite melancholy.
- 11 ON THE BEACH,
BRIGHTON
John Constable, R.A.
(Dunedin Art Gallery)
Constable (1776-1837) has been called 'the father of Impressionism'. The French adored his work before his countrymen appreciated its fidelity and subtle vision.
- 12 BENJAMIN WEST'S
BEST EFFORT
Ed. M. Ward, R.A.
(Dunedin Art Gallery)
Ward (1816-79) is a subject painter in the Victorian tradition.
- 13 DOG'S HEAD
Sir Edwin Landseer, R.A.
(Dunedin Art Gallery)
Landseer (1802-73) as a delineator of hair, horns and feathers was considered unsurpassed.
- 14 POOLE HARBOUR
J. Cole, A.R.A.
(J. E. Fraser)
- 15 PORTRAIT OF A MAN
Pieter de Putter
(Alec. Turnbull Library)
De Putter (? 1600-59) was probably the artist. The painting on wooden panels was at one time ascribed to Rembrandt.
- 16 BACCHANALS I
Jacopo Amigoni
- 17 BACCHANALS II
(Auckland Art Gallery)
Amigoni (1675-1752) was a pioneer of Venetian rococo style. A painter in the grand manner.
- 18 SMUGGLERS' CAVE
Daiker
(J. S. Keen)

- 19 HEAD OF AN OLD WOMAN C. Modigliani
(J. S. Keen)
- 20 THE DEPOSED H. Byles
(J. S. Keen)
- 21 NAPOLEON BEFORE AUSTERLITZ F. Roe
(J. S. Keen)
- 22 THE BYRE Waldmitter
(J. S. Keen)
This picture, dated 1383, is possibly one of the four oldest known oils, pre-dating Van Eyck, commonly named the founder of oil painting. Possibly of Bavarian origin, painted on a Belgian oak panel.
- 23 THE MODEL RESTING C. E. Butler
(J. S. Keen)
- 24 THE GIRL WITH THE ROSE Weitz
(J. S. Keen)
- 25 THE TOWN Von Foutine
(J. S. Keen)
- 26 BOULEVARD AT NIGHT Servick Williams
(Mrs. C. W. Burns)
- 27 WOMEN IN THE STREET W. Lee Hankey
(W. S. Blakie)
- 28 SELF PORTRAIT attributed to
Sir John Millais, P.R.A.
(W. S. Blakie)
Millais (1829-96) was one of the founders of the Pre-Raphaelite Brotherhood.
- 29 THE TEAM H. Fidler
(W. S. Blakie)
- 30 STORYTIME Sir Hubert von Herkomer, R.A.
(W. S. Blakie)
- 31 T. M. RHODES, 1857 W. Beetham
(Mrs. P. R. Woodhouse)
- 32 SCENE — DIEPPE W. Lee Hankey, R.W.S.
(R. H. Kerr)
- 33 PEAT LIFTERS H. Mckenzie
(Mrs. J. C. Wigley)
- 34 PAYSAGE DE LA BRIE Prevest-Vallerie
(Mrs. J. C. Wigley)
- 35 PASTORAL A. Talmage, R.A.
(Mrs. J. C. Wigley)

- 36 THE WEE BURDIE,
EARLY SUMMER Lamorna Birch,
R.A., R.W.S.
(Mrs. J. C. Wigley)
- 37 CALVES IN SUNLIGHT H. Fidler
(Mrs. J. C. Wigley)
- 38 WOODLAND SCENE Sir Ernest Waterlow, R.A.
(Miss M. H. Bond)
- 39 THE HOMEFIELDS Edward Chappel
(McDougal Art Gallery)
Chappel was born in Antwerp and worked with the brothers Maris.
- 40 CYNTHIA'S BIRTHDAY H. L. Richardson, R.B.A.
(McDougal Art Gallery)
Born in London, 1878, but came to New Zealand, and noted for his portrait work.
- 41 CLIFFS OF DOVER William Collins, R.A.
(Mrs. J. W. Brown)
- 42 THE MERCHANTS D. Hardy
(Mrs. J. W. Brown)
- 43 NEAR DORKING A. Hulk
(S. G. Mackenzie)
- 44 THE NEXT MOVE W. Denby Sadler
(S. G. Mackenzie)
- 45 THE SHEPHERD A. Friedenson
(S. G. Mackenzie)
- 46 PORTRAIT Sir James Guthrie
(J. Grant)
- 47 CASTLE, GUYSEPPE VALLEY H. Speed
(J. Grant)
- 48 HAYSTACKS Arnesby Brown
(J. Grant)
- 49 RAINY DAY H. Fidler
(J. Grant)
- 50 MISS NASH attr. Sir Godfrey Kneller
(Mrs. H. D. S. Mackenzie)
Kneller (1646-1723), a distinguished portraitist who had a great influence on later English painters. Born in Lubbeck.
- 51 THE CHRISTCHILD Jan Joest van Calcar
(Mrs. D. Monheimner)
- 52 ST. FRANCISKA Unknown
Van Calcar (? 1474-1519), famous for his altar pieces.

53 THE MADONNA
Unknown
(Mrs. D. Monheim)
For church use in southern Germany — seventeenth century.

54 WOMAN'S HEAD
C. Modigliani
(W. S. Blakie)

55 THE COW GATE,
EDINBURGH
William Douglas
(C. R. Hervey)
Douglas (1780-1832) was miniature painter to Prince Leopold of Saxe-Coburg and also a landscape painter.

56 NAVAL OFFICER AND CHILD
E. Bundy
(L. E. Finch)

57 WASHDAY, KATRIRING
Sir Alfred East
(L. E. Finch)

58 SIGNALLING FISHING BOATS
Adam Proctor
(L. E. Finch)

OILS by PETRUS VAN DER VELDEN

59 DUTCH SNOW SCENE
(Dunedin Art Gallery)

60 OTIRA GORGE
(J. S. Keen)

61 THE MAN IN THE RED CLOAK
(C. W. Don)

62 SWEETHEARTS
(W. S. Blakie)

63 BELLE OF MARKEN
(W. S. Blakie)

64 DUTCH FUNERAL
(W. S. Blakie)

65 DUTCH SUNSET
(S. G. Mackenzie)

66 SELF PORTRAIT
(S. G. Mackenzie)

67 THE COMING STORM
(L. E. Finch)

68 THE HILLSIDE
(L. E. Finch)

69 SELF PORTRAIT
(L. E. Finch)
Petrus van der Velden (1836-1913) was born in Rotterdam. With the brothers Maris and Israels, he tried to revive the old style of Dutch painting. Came to New Zealand in 1890 and settled in Christchurch where he devoted himself to painting and teaching art, and had a considerable influence.

OILS by G. P. NERLI

70 OLD SALT
(J. S. Keen)

71 VILLAGE BLACKSMITH
(W. S. Blakie)

72 THE LOVERS
(L. E. Finch)

Section 3

WATER COLOUR PAINTINGS

73 VENICE
Sir R. Walter Sickert, A.R.A.
(Dunedin Art Gallery)
Sickert (1860-1942) was influenced by Whistler and Degas and kept a refined twilight palette. His work has had a great influence on modern English artists.

74 WINDMILL AND FARM
John Constable, R.A.
(74.96 M. F. Hanan)

75 SWISS SCENE
J. M. W. Turner, R.A.

76 COUNTRY VISITORS
Thomas Rowlandson
AT WESTMINSTER
Rowlandson (1756-1827), draughtsman, caricaturist and painter, more concerned with man than his environment. Paints the people and manners of his day.

77 LANDSCAPE AND COTTAGES
Peter de Wint
De Wint (1784-1849), pupil of Girtin and Varley, painted best the flat English landscape.

78 SEASCAPE
Peter de Wint

79 ISLE OF STAFFA
Peter de Wint

80 GOING TO THE HAYFIELD
David Cox
Cox (1783-1859) was principally a water-colourist, pupil of Varley, discovered 'Cox Paper' and wrote on art.

81 GOODRICH CASTLE
David Cox

- 82 STREET SCENE IN ROUEN Samuel Prout
Prout (1783-1852) made a special study of Continental scenes, buildings and ruins.
- 83 STREET SCENE Samuel Prout
- 84 A WINTER'S DAY Thomas Collier, R.I.
Collier (1840-91), paintings are marked by great freedom.
- 85 A VIEW OF THE TUILLERIES Thomas Girtin
Girtin (1775-1802), friend of Turner, during his short life revolutionised landscape painting in water colour.
- 86 RIVER SCENE Thomas Girtin
- 87 INTERIOR OF CATHEDRAL James Holland
Holland (1800-70) is one of the finest colourists of the English school, famous for his Venetian scenes.
- 88 SEASCAPE Eugene Isabey
- 89 SPINNERS OR TAPESTRY WEAVERS Hercules Brabazon
Brabazon (1821-1906), a noted water colourist.
- 90 A HIGHLAND HILL A. Melville
- 91 THE ARETHUSA Sir Frank Brangwyn, R.A.
A mural painter and water-colour artist of great boldness and making striking use of colour and design.
- 92 CHIOZZIA, VENICE Sir Frank Brangwyn, R.A.
- 93 SEASCAPE R. P. Bonington
Bonington (1801-28) impressed the French with his work. Sometimes carried away by his own skill.
- 94 ESTHER AND AHASERUS R. P. Bonington
- 95 CUTTING AND STACKING PEAT Sutton Palmer
- 96 LANDSCAPE John Varley
Varley (1778-1842), a friend of Blake and foundation member of the Royal Watercolour Society in 1804.
- 97 GIRL WITH A KITTEN W. Weatherhead
(J. S. Keen)
- 98 RIVER SCENE M. Drinkwater
(J. S. Keen)
- 99 DORDRICHT, HOLLAND I. van Staaten
(J. S. Keen)
- 100 STREET SCENE, ALGIERS C. N. Worsley
(J. S. Keen)
- 101 SAND DUNES R. Goodman
(J. S. Keen)
- 102 AFTER THE STORM W. Hartford
(J. S. Keen)
- 103 THE GAMBLERS G. Cattermole
(J. S. Keen)
Cattermole (1800-68) frequently adopted romantic subjects.
- 104 HIGHLAND MOORS H. McWhirter
(J. S. Keen)
- 105 GATHERING CHESTNUTS Mannigazzi
(J. S. Keen)
- 106 THE NURSEMAID W. Lee Hankey
(W. S. Blaikie)
- 107 BUTTER TOWER, ROUEN CATHEDRAL Thos. Cane
(P. R. Woodhouse)
- 108 BABY BROTHER H. McGoun, R.S.A.
(Mrs. J. C. Wigley)
- 109 MARKET SCENE C. N. Worsley
(Mrs. M. A. Raymond)
- 110 MARKET SCENE C. N. Worsley
(Mrs. M. A. Raymond)
- 111 FAR FROM COURT AND FREE FROM CARE Sheridan Knowles
(Mrs. M. A. Raymond)
- 112 CLIFFS NEAR LAND'S END E. Hughes, R.I.W.
(McDougall Art Gallery)
Eleanor Hughes was born in Christchurch 1882, but has lived in England since 1904.
- 113 MEALL BUIDHE H. Watson
(McDougall Art Gallery)

- 114 THE GREAT CLOCK, ROUEN Thos. Cane
(*McDougall Art Gallery*)
Cane (1830-1905) came to New Zealand in 1873. He was an architect by profession.
- 115 NAPLES, 1887 E. George
(*Mrs. J. W. Brown*)
- 116 MOUNTAIN VILLAGE, SWITZERLAND C. N. Worsley
(*S. G. Mackenzie*)
- 117 STREET IN SPAIN C. N. Worsley
(*S. G. Mackenzie*)
- 118 THE MEADOWS H. Hayes
(*S. G. Mackenzie*)
- 119 GARE LOCH Russell Flint
(*J. Grant*)
- 120 STUDY OF A HEAD A. D. Muir
(*J. Grant*)
- 121 LAMORNA MORNING E. Hughes, R.I.W.
(*Mrs. G. Kingston*)
- 122 SEASCAPE Purves Flint
Brother of Russell Flint, No. 119, above.
(*Mrs. H. D. S. Mackenzie*)
- 123 THE VALLEY S. Long
(*Mrs. J. M. Scott*)
- 124 ITALIAN FARMYARD G. P. Nerli
(*L. E. Finch*)
- 125 CHERRY BABY P. van der Velden
(*W. S. Blaikie*)

Section 4

CONTEMPORARY WORK

- 126 WESTERN MACDONNELLS Albert Namatjira
(*Mrs. A. S. Copland*)
- 127 MOUNT VEAL Enoch Namatjira
(*Mrs. A. S. Copland*)
- 128 MOUNT RAZORBACK Oscar Namatjira
(*Mrs. A. S. Copland*)

- 129 MACDONNELL RANGE B. Landara
(*Mrs. A. S. Copland*)
No. 126 is the last painting the artist signed, the day before his death; the other names are Albert's two sons and son-in-law.

- 130 THE STEPS J. P. Murphy, R.A.
(*Monoprint*)
(*Mrs. R. K. Still*)

- 131 EVE J. P. Murphy, R.A.
(*Crayon and Ink*)
(*Mrs. R. K. Still*)

- 132 TWO SNAILS ON BOXWOOD B. Arnason
(*Wood Engraving*)
(*Miss D. Urwin*)

- 133 DROPS ON THE POOL B. Arnason
(*Wood Engraving*)
Mrs. B. Arnason is a contemporary Icelandic artist and sculptress.

- 134 ALPINE VALLEY C. Fishwick
(*Oil*)
(*Mrs. A. M. Steven*)

- 135 PARIS STREET John Hutton
(*Water Colour*)
(*Mrs. Angus Cameron*)

- 136 BOAT ON THE PENS John Hutton
(*Water Colour*)
Hutton is famous for his engraved windows at Runnymede Air Force Memorial and Guildford and Coventry Cathedrals. President of the Mural Painters' Society, one of his works was recently bought by the Duke of Edinburgh.

Section 5

NEW ZEALAND PAINTINGS

PAINTINGS by FRANCES HODGKINS

- 137 SUMMER
(*Water Colour*)
(*Dunedin Art Gallery*)

- 138 STREET SCENE
(*Water Colour*)
(*Mrs. C. W. Burns*)

- 139 OLD LADY IN THE MARKET
(*Water Colour*)
(*Mrs. C. W. Burns*)

- 140 MAORI GIRL
(*Water Colour*)
(*Mrs. P. R. Woodhouse*)

- 141 HEAD OF A WOMAN
(*Water Colour*)
(*Miss M. L. Cartwright*)

- 142 SCOTT HOME, DUNEDIN
(*Water Colour*)
(*Mrs. J. M. Scott*)

143 **PORTRAIT** (Mrs. J. M. Scott)
(Water Colour)
Frances Hodgkins (1870-1947), born in Dunedin, attained world fame. Her vision became post-impressionistic.

PAINTINGS by GOLDIE

144 **THE LAST MATCH** (J. Grant)
(Oil)

145 **THE SULKY CHILD** (J. Grant)
(Oil)

146 **MEMORIES, MAORI CHIEFTAINNESS** (Mrs. H. Turnbull)
(Oil)

147 **CAUGHT NAPPING** (L. E. Finch)
(Oil)

148 **MAORI MOTHER AND CHILD** (Mrs. D. L. Rutherford)
(Oil)

149 **MEETING WITH HONGI** Augustus Earle
(Alex Turnbull Library)

(Oil)
Meeting of the artist with the wounded chief Hongi, November 1827, the year of Earle's arrival in New Zealand. He is also famous as the author of two early books on New Zealand. Exhibited in the Royal Academy.

150 **IN THE MATUKITUKI VALLEY** Sir William Fox, K.C.M.G.
(Alex Turnbull Library)

(Oil)
Fox (1812-93) arrived in New Zealand in 1842. Explorer, politician, painter and Prime Minister. This painting was done while on a trip with Brunner and Heaphy, February 1846, in the Nelson district.

151 **EGMONT FROM THE SOUTH, 1840** Chas. Heaphy, V.C.
(Alex Turnbull Library)

(Water Colour)
In 1839 Heaphy (1821-81) was appointed artist and draughtsman to the New Zealand Company. In 1842 he published a book of his travels in New Zealand. He entered politics and was awarded the V.C. for his gallantry in the Maori Wars.

152 **VALLEY OF THE NAIRNE, CHATHAM ISLANDS, 1840** Chas. Heaphy, V.C.
(Alex Turnbull Library)

(Water Colour)
153 **WHIUA, PORTRAIT OF A MAORI WOMAN** Ed. Fristrom
(Alex Turnbull Library)

(Oil)
Fristrom (d. 1920) came to New Zealand from Sweden. Taught in Auckland. Specialised in Maori portraits. Left New Zealand to settle in U.S.A.

154 **AFTER THE STORM** John Gibb
(Auckland Art Gallery)
(Oil)
The wreck of the 'Benvenue' and 'City of Perth' on the Timaru foreshore, 1892.

155 **HEAD OF TE ANAU** L. W. Wilson
(Water Colour)
(J. S. Keen)

156 **MITRE PEAK** S. H. Morton
(Water Colour)
(J. S. Keen)

157 **REMITTANCE MAN** A. H. O'Keefe
(Oil)
(J. S. Keen)

158 **TRAILING MIST** C. H. Madden
(Oil)
(W. S. Blakie)

159 **ON THE SHORE** Blythe Fletcher
(Water Colour)
(W. S. Blakie)

160 **OTAKIA** W. H. Hodgkins
(Water Colour)
(Mrs. P. R. Woodhouse)
Founder of the Otago Arts Society. Father of Frances Hodgkins but not always outshone by his famous daughter's brilliance.

161 **MISTS** E. Woodhouse
(Water Colour)
(Mrs. P. R. Woodhouse)

162 **PIHAUTEA, WAIARAPA** C. D. Barrard
(Water Colour)
(Mrs. P. R. Woodhouse)
A work of this artist was presented to the Queen Mother.

163 **FOUR PEAKS** E. F. Temple
(Water Colour)
(Mrs. J. Temple)

164 **GUERNSEY** E. F. Temple
(Water Colour)
(Mrs. J. Temple)

165 **HARVEST** C. Menzies Gibb
(Water Colour)
(Mrs. M. A. Raymond)

166 **WEST COAST, WELLINGTON** Nugent Welch
(Water Colour)
(MacDougall Art Gallery)

167 **LAKE MANIPOURI** L. W. Wilson
(Oil)
(Mrs. D. L. Rutherford)

168 **ACROSS THE FORD** T. Pritchard
(Oil)
(Mrs. D. L. Rutherford)

169 **MILFORD** J. M. Madden
(Water Colour)
(Mrs. J. W. Brown)

170 **MT. ROLLESTON, 1886** J. Goldsmith
(Oil)
(Mrs. J. W. Brown)

171 **LANDSCAPE** Blythe Fletcher
(Water Colour)
(S. G. Mackenzie)

172 **RIVER BEND** W. Menzies Gibb
(Oil)
(S. G. Mackenzie)

Section 6

DRAWINGS

- 173 VALLEY OF THE WELKIN J Gully
(Water Colour) (T. Grant)
- 174 MT. FOG Marriot Burton
(Oil) (Miss E. Waddell)
- 175 MOERAKI BOULDERS J. H. Scott
(Water Colour) (Mrs. J. M. Scott)
- 176 MT. ASPIRING J. Gully
(Water Colour) (Mrs. J. M. Scott)
- 177 COUNTRY LANDSCAPE Mabel Hill
(Water Colour) (Mrs. J. M. Scott)
- 178 STUDY W. M. Hodgkins
(Water Colour) (Mrs. J. M. Scott)
- 179 MAORI WOMAN AND CHILD G. Lindauer
(Oil) (Mrs. C. A. Hind)
- 180 GARDEN, WELLINGTON, P. van der Velden
1908
(Water Colour) (Alex Turnbull Library)
- 181 MT. TOMLESE Cecil Kelly
(Oil) (Mrs. A. S. Copland)
- Vigorous and clear handling in his work portraying the contemporary New Zealand landscape.
- 182 PORTRAIT A. Elizabeth Kelly
(Oil) (Mrs. K. W. Watton)
- Her mature portraits brought her recognition beyond New Zealand.
- 183 MAID OF CONCARNEAU Sydney Thompson
(Oil) (W. S. Blakie)
- Divided his time between the two hemispheres, painting the sunshine and sails of Concarneau as glowingly as the life of his own land.
- 184 BRETON FISHERFOLK Sydney Thompson
(Oil) (R. H. Kerr)
- 185 STREET IN OLD ST. JEANNE Sydney Thompson
(Oil) (R. J. Moyes)
- 186 AFTERNOON MARKET Sydney Thompson
(Oil) (R. J. Moyes)
- 187 FISHERMEN AND BOATS, SYDNEY THOMPSON
MEDITERRANEAN SHORE
(Oil) (R. J. Moyes)
- 188 LAKE TE ANAU J. Gully
(Mrs. R. St. Barbe Baker)
- 189 BRADSHAW'S SOUND J. Gully
(Mrs. R. St. Barbe Baker)
- 190 LANDSCAPE WITH T. Gainsborough, R.A.
PEASANTS
(Dunedin Art Gallery)
- Rival of Reynolds and Wilson, Gainsborough (1727-88) used Nature as his model.
- 191 LANDSCAPE WITH T. Gainsborough, R.A.
FIGURES AND CATTLE
(Dunedin Art Gallery)
- 192 HEAD OF Sir Thomas Lawrence, P.R.A.
A BOY
(Plumbago Drawing)
- Lawrence (1769-1830) was a successful artist from the age of twelve. He was the toast of Europe all his successful life.
- 193 HEAD OF A GIRL Sir Ed. Burne-Jones
(Pastel Drawing) (M. F. Hanan)
- 194 THE ABBEY CHURCH, J. S. Cotman
MONTEVILLIERS
(M. F. Hanan)
- Cotman (1752-1842), the last of the great eighteenth-century water colourists. His work shows originality and versatility.
- 195 THE CAR OF LOVE I Sir Ed. Burne-Jones
- 196 THE CAR OF LOVE II Sir Ed. Burne-Jones
- 197 THE CAR OF LOVE III Sir Ed. Burne-Jones
(Chalk Drawing) (Auckland Art Gallery)
- Burne-Jones (1833-98) was a prolific and resourceful Pre-Raphaelite designer, possessed of a serene and gracious imagination.
- 198 FIRST HOUSE, TEMUKA, 1868 E. Norman
(Mrs. E. R. Stockes)
- 199 'ANZIE' C. Philpot
(Charcoal Drawing) (Mrs. W. B. Cunningham)
- 200 EARLY TIMARU J. S. Browning
(Ink Drawing) (Mrs. P. R. Woodhouse)
- 201 LT. COLONEL JOHN TEMPLE G. W. Wilkin
(Mrs. J. Temple)
- 202 SEGOVIA, ROMAN T. Hungerford
AMPHITHEATRE AND AQUADUCT
(Colour Drawing) (McDougall Art Gallery)
- Hungerford of the Royal Artillery, drawn 1842.

203 VAISON LA ROMAINE James Cook
(Pencil Drawing) (McDougall Art Gallery)
Cook (1904-61) was born in Christchurch but worked mainly overseas. Had a high reputation in Australia as an artist and critic.

204 MARSEILLES Owen Merton, R.B.A.
(Pencil and Sepia) (McDougall Art Gallery)
Merton (1887-1931) was born in Christchurch but worked mainly in England and Europe.

205 PORTRAIT OF KATE E. Wallwork
(Pastel Drawing) (Mr. D. L. Rutherford)

206 MEDIEVAL VOTIVE PANEL Unknown

207 MEDIEVAL VOTIVE PANEL Unknown
(Gold Thread) (Mrs. D. Monheimer)

Section 7

GRAPHIC ART

REMBRANDT HARMENS VAN RIJN (Etchings)
Rembrandt's (1606-69) ability as painter and etcher has been rarely equalled and never surpassed.

208 WOMAN BATHING HER FEET IN A BROOK

209 MAN WITH DIVIDED CAP

210 BUST OF OLD MAN WITH FLOWING BEARD

211 OLD MAN WITH FUR CAP

212 OLD MAN WITH WHITE BEARD

213 REMBRANDT BESIDE A WINDOW

214 REMBRANDT AND WIFE SASKIA

215 RAISING OF LAZARUS

216 CHRIST AT EMMAUS

217 CHRIST AMONG THE DOCTORS

218 THE BURGOMASTER

219 DR. ARNOLD THOLINX

220 JAN MYTENBOGAERT

221 OLD MAN WITH FUR CAP
(Etchings) (National Art Gallery)

222 JAN LUTMA

223 CLEMENT DE JONJHE

(M. F. Hanan)

SIR ANTHONY VAN DYCK (Etchings)
Van Dyck (1599-1641) did only some twenty etchings, but enough to establish his reputation.

224 JAN BRUEGHEL

225 LUCAS VORSTERMANS

226 JOHANNES DE WAEI

(National Art Gallery)

227 JORDAENS DE MOMPER

(M. F. Hanan)

ALBRECHT DÜRER (Steel Engravings)
Dürer (1471-1528) was a considerable Renaissance scholar and he tries to combine the Gothic and Italian traditions. Perfected techniques in both engraving and woodcuts. His graphic work is amongst the finest ever attempted.

228 ADAM AND EVE

229 THE MADONNA, MONKEY AND CHILD

230 PLATE WASHING HIS HANDS

(M. F. Hanan)

SIR FRANK BRANGWYN

(Etchings)

231 THE AFFLICTED

232 THE FEAST OF LAZARUS

233 THE CHURCH OF ST. NICHOLAS, PARIS

(M. F. Hanan)

234 ST. MARTINS IN THE FIELDS H. Rushbury
(Dry Point) (J. E. Fraser)
Etcher in the best English tradition.

235 PLACE DES VICTOIRES H. Rushbury
(Dry Point) (J. E. Fraser)

236 ELTERWATER AND M. Osborne
LANGDALE PIKES (J. E. Fraser)

Noted for his work in the Lake District.

237 CHAPEL STYLE
(Dry Point)

M. Osborne
(J. E. Fraser)

238 THE ROOST
(Wood Engraving)
A recent Australian artist.

L. Lindsay
(J. E. Fraser)

239 OLD CORSICAN
(Etching)
Brockhurst seeks to emulate the old masters.

G. Brockhurst
(J. E. Fraser)

240 WALBERSWICK PIER
(Etching)

Sir Frank Short
(M. F. Hanan)

241 HEAD OF EPSTEIN
(Etching)

Augustus John
(M. F. Hanan)

242 LANDSCAPE
(Dry Point)

Sir Frank Short
(Mrs. C. W. Burris)

243 MIMOSA AND WINE BOTTLES
(Etching)
Wenda Boreel
(Mrs. W. B. Cunningham)

244 ST. PAUL'S CROSS, LONDON
(Aquatint)
Wenda Boreel
(Mrs. W. B. Cunningham)

245 NANNY
(Etching)
Wenda Boreel
(Mrs. W. B. Cunningham)

246 LADY WITH A LETTER
(Coloured Etching)
G. Baxter
(Mrs. J. W. Brown)

247 FARM IN NORMANDY
(Coloured Etching)
J. Macaulay
(Mrs. J. W. Brown)

248 SOUPER A TROIS SOUS
(Etching)
Whistler (1834-1903) was born in the United States but moved to London in 1859 from where he travelled widely. He was the master of the etching technique, a fact never disputed by his most violent critics. Friend of Oscar Wilde. Reacted against most Victorian themes in art.
J. A. M. Whistler
(Mrs. J. Grant)

249 COUNTESS COWPER
(Etching)
Bartolozzi (1727-1815) was engraver to George III and foundation member of the Royal Academy for which he engraved the diploma still in use.
F. Bartolozzi, R.A.
(Mrs. H. D. S. Mackenzie)

250 THE MARKET PLACE
(Woodcut)
Sherwood was born in Dunedin but is better known in Australia.
Maud Sherwood
(Mrs. H. D. S. Mackenzie)

251 FARM POND
(Aquatint)
C. H. Baskett
(L. E. Finch)

252 INTERIOR, ST. THROPINE, PARIS
(Etching)
Louis Ott
(L. E. Finch)

Section 8

SILVER

253 FOUR-PIECE STERLING SILVER
TEA SERVICE
circa 1848
(Mrs. C. Thomson)

255 GEORGE III HEAVILY EMBOSSED SILVER
TEA SERVICE

256 STERLING SILVER
BUTLERS TRAY
circa 1860

257 LATE MRS. SARAH MARIA ELWORTHY'S
SILVER CHATELAINE

258 SILVER PRESENTATION SPOON

259 SIX FRUIT EMBOSSED
TABLE SPOONS
circa 1860

260 FLAIGREE SILVER SHOE
Used as St. Valentine's Day favour; circa 1860.

261 GEORGIAN MINIATURE
With hair work and pearl decorated case.

262 INDIAN ANKLETS, 1905
Heavily embossed beaten silver, pinned and hinged.

263 VICTORIAN SILVER POSY HOLDER
Presented to Sarah Maria Elworthy at the ball given by Bachelors of Timaru before the family's departure on a trip to England, 1872.

264 SILVER STUD BOX, 1860

265 INDIAN SILVER TRINKET BOX

266 A. & P. PRIZE MEDALS, 1867-72

Section 9

FURNITURE AND BYGONES

- 267 SILVER CARD CASE (heavily chased) circa 1870
- 268 COIN MOUNTED SNUFF BOXES
- 269 SILVER CHAIN MESH EVENING BAG
- 270 INDIAN SILVER ELEPHANT (Mrs. C. C. G. Webb)
- 271 FOUR QUEEN ANNE CANDLESTICKS (Mrs. G. Palmer Chapman)
- 272 CHASED SILVER TRAY
- 273 SILVER ROSE BOWL (heavily embossed)
- 274 SILVER TRINKET BOWL (Mrs. R. D. King)
- 275 PAIR CANDLESTICKS (silver on gilt)
- 276 THREE-ARMED CANDLESTICK
- 277 TUREEN AND LADLE
- 278 SILVER TRAY circa 1823
- 279 PAIR CANDLESTICKS (Mrs. G. R. Kingston)
- 280 SILVER TEAPOT (Mrs. Reynolds)
- 281 MAHOGANY INLAID SATINWOOD CHIPPENDALE CHAIR
- 282 EARLY VICTORIAN CARVED WALNUT ARMCHAIR
- 283 EARLY VICTORIAN CARVED WALNUT LADY'S CHAIR
- 284 VICTORIAN INLAID WALNUT BOW-FRONTED CHIFFONIER WHATNOT (Mrs. C. Thomson)
- 285 THREE MAHOGANY SIDE CHAIRS AND ELBOW CHAIR circa 1805
- 286 SHERATON FOLDING CARD TABLE, 1770, MAHOGANY
- 287 EIGHTEENTH-CENTURY MAHOGANY HIGH-BACK CHAIR (Mrs. B. W. Charnan)
- 284 LOUIS XVI BUHL INLAID WINE COOLER (Mrs. C. R. Hervey)
- 288 EIGHTEENTH-CENTURY OAK HALL TABLE (Mrs. C. R. Hervey)
- 289 SEVENTEENTH-CENTURY OAK GATE-LEG TABLE
- 290 EIGHTEENTH-CENTURY MAHOGANY DUMB WALTER
- 291 FRENCH INLAID, EBONISED AND ORMULU MOUNTED CABINET (Mrs. H. D. S. Mackenzie)
- 292 LOUIS XVI INLAID WALNUT FALL-FRONT DESK
- 293 LOUIS XV MARQUETRY SECRETAIRE (with ornulu mounts and pierced gallery)
- 294 INLAID WALNUT TEAPOY TABLE

Silver is among the most magnificent of antiques, and the most homely. Whether viewed as a work of art, fragment of history or ever-appreciating investment, there is a universal appeal in its intimate association with the details of day-to-day living; the teapot and salver, salt-cellar, candlestick, and cake basket were designed to be used, with joy in the using.

- 295 WILLIAM AND MARY
MAHOGANY HIGH-BACK ARMCHAIR
- 296 FRENCH BERGERE CHAIR, ROSEWOOD
- 297 ROBERT ADAM WALNUT SIDE CHAIRS
- 298 GEORGIAN ROSEWOOD CARD TABLE
- 299 WILLIAM AND MARY
ROSEWOOD WORK TABLE
- 300 REGENCY ROSEWOOD CIRCULAR TABLE
(with brass inlay and enrichments)
(Mrs. W. S. Blakie)
- 301 POLE SCREEN
(with original silk embroidered screen)
- 302 TWO CHIPPENDALE CARVED OAK CHAIRS
From Duke of Bedford's estate.
(Mrs. C. C. G. Webb)
- 303 QUEEN ANNE OAK TABLE
- 304 FRENCH HIGH-BACK CHAIR
- 305 CHIPPENDALE ELBOW CHAIR
IN MAHOGANY
- 306 TWO OAK WINDSOR CHAIRS
- 307 CARVED OAK HALL TABLE
(Mrs. G. Palmer Chapman)
- 308 FOUR HEPPLEWHITE SIDE CHAIRS
TWO ARMCHAIRS, SETTEE EN SUITE,
MAHOGANY
- 309 ROSEWOOD GEORGIAN CARD TABLE
- 310 TWO EARLY VICTORIAN WALNUT CHAIRS
- 311 EARLY VICTORIAN MAHOGANY
DAVENPORT
(Mrs. R. D. King)
- 312 BACHELOR CHEST
- 313 EIGHTEENTH-CENTURY
LADDERBACK CHAIR
- 314 EIGHTEENTH-CENTURY
OAK SIDE TABLE
(Mr. R. H. Kerr)
- 315 CAPTAIN CAIN'S SEA CHEST
- 316 CAPTAIN JAMES COOK'S CHEST
- 317 JACOBEBAN BIBLE BOX
- 318 QUEEN ANNE CHEST OF DRAWERS
- 319 JACOBEBAN CHEST
- 320 QUEEN ANNE CHAIR
- 321 SMALL JACOBEBAN CHEST
(Mrs. P. R. Woodhouse)
- 322 MAHOGANY TABLE WITH
BRASS-MOUNTED PEDESTAL
- 323 OAK DINING CHAIRS
circa 1800
- 324 SMALL MAHOGANY CHAIR,
INLAID SATINWOOD
circa 1800
- 325 BAL TIC OAK CARD TABLE
circa 1840
(Miss Gilchrist)
(Mrs. Ardley)
- 326 FRENCH CARD TABLE
(finely inlaid and ornately mounted)
(Mrs. B. Howell)
- 327 IVORY FAN
- 328 SILK PANEL
Worked by Mary, Queen of Scots.
(Mrs. R. D. King)

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