

AIGANTIGHE ART GALLERY
TIMARU

THROUGH FIFTY YEARS

THE SOUTH CANTERBURY ART SOCIETY

R. D. J. COLLINS

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AIGANTIGHE ART GALLERY
TIMARU

T H R O U G H F I F T Y Y E A R S

The Early Decades

of

The South Canterbury Art Society

R. D. J. COLLINS

Hocken Library

Dunedin

1983

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INTRODUCTION

The importance of the art societies in nineteenth and early twentieth century New Zealand art, although recognised in general terms,¹ has not yet been fully reflected in detailed studies, a lack which may be attributable in some measure to the societies themselves. Not all of them have preserved their records with the care later generations would have wished for, but the South Canterbury Art Society is not one of those. Its extant records are not complete - the most regrettable gaps are those left by the printed catalogues for the fourth (1899) and sixth (1913) exhibitions - but minute books, secretarial notes, records of sales, newspaper clippings, miscellaneous printed circulars and pamphlets, when studied in conjunction, and in the light of information from other sources, provide a detailed picture of one aspect of the cultural life of a small regional centre.²

Timaru grew up around the shipping facilities established in 1851 to serve the adjoining Rhodes Brothers' Levels Station. Development was slow, with the 1858 census recording only sixteen people living in or near Timaru. The arrival in 1859 of the first direct immigrant ship, soon to be followed by several others, gave a boost, and by 1866 the population had reached 1,000. The town became a borough in 1868, and in April 1896 had a population of 3,613. Cultural and educational activities were not neglected during these forty-five years. A public reading room was opened in 1862 and a Mechanics Institute and Public Library in the same year; in 1891 there were six libraries in South Canterbury with a total membership of 455 (the free Timaru Municipal Public Library was to be opened in 1909). The first of a number of amateur theatrical and dramatic societies was formed in 1865, and the Timaru Choral Society in 1867. A visiting opera company played in Timaru in 1874, and visits from professional theatrical companies were frequent events after 1877. A co-educational secondary school (subsequently divided) was opened in 1880. There were performances of Shakespeare by a touring company in 1881, and in 1889, Janet Achurch, a visiting English actress, was enthusiastic about the Timaru audience's response to a production of Ibsen's Doll's House.³

Another important step in the evolution of the town's cultural life was taken at a meeting in the Timaru Town Hall on 28 August 1895, when the motion "that an Art Society be formed in Timaru" was proposed by Mr E. Holdgate, seconded by Mr T. Wagstaff, and carried. The minutes do not record the size of the gathering, but name in one capacity or

another, ten individuals. A sub-committee set up to draft rules reported back with commendable rapidity to a second meeting on 4 September, when the Constitution and Rules were adopted, when it was decided to print 500 copies of a prospectus "setting forth the aims of the Society...", and when a committee was formally elected.

The "Prospectus" begins with the following statement:

The South Canterbury Art Society has been formed to promote the study, practice, and enjoyment of the fine arts; to assist artists to dispose of their works; and, as funds permit, to establish an art library and an art gallery in Timaru.

... a statement which contains nothing exceptional or distinctive. These same aims had for example been guiding the activities of the Otago Art Society for twenty years. Among the details of subscription, of rules for exhibiting, and plans for an Art Union, there stands out one other clause of interest:

The classes of art works admissible to the Society's Annual Exhibition are:- Paintings of all kinds; Drawings generally, including engravings, etchings, architectural and engineering drawings, and decorative designs; Illuminating; Designs for Christmas and similar cards; Designs for the embellishment of any article of utility; Sculpture; Modelling; Wood Carving; Photographs.

This catholicity of taste, destined in later years to embrace still further rubrics, was to give a distinctive, rather provincial and occasionally curious tonality to some subsequent exhibitions. The nine articles of the Constitution and the twelve "Rules For Annual Exhibitions" were printed in an eight-page booklet at the Herald Office, Sophia Street.

Apart from their obvious interest in Art and their equally obvious interest in music (concerts and musical entertainments were to be a constant accompaniment to the Society's exhibitions, sometimes receiving more press coverage than the works of art themselves), what can we deduce and discover of the small band of founders? The President, the Venerable Archdeacon Harper, oldest son of Bishop Harper, was born at Eton, England, in 1833. After being educated at Eton and Merton College, Oxford, he was ordained in 1856. There were five Vice-Presidents: Dr R.S. Reid was born in Dunedin in 1858, took his degrees at Edinburgh, returned to New Zealand in 1879 and settled in Timaru in 1886: Edward Holgate was an ironmonger who, in 1882, owned property in Timaru worth £800: Edwin H. Lough, born in 1833, had settled in New Zealand in 1854. From 1864 he served as clerk to the Levels Road Board before becoming Timaru Town Clerk and Borough Treasurer in 1868. He served at one time as secretary to the Timaru Floral Society, and in 1882 owned property in Geraldine County worth £15, and in Timaru worth £750. John Jackson, born in England in 1837, migrated to New Zealand in 1863. His business interests were varied (sawmiller, coal and timber merchant, flourmiller) and he was active on many local, educational and charitable bodies, including seventeen years' service as a borough councillor and four years as Mayor. His Timaru property in 1882 was worth £1,975. John Hardcastle was briefly editor of the Timaru Herald after the turn of the century. E.M. Blake, an architect, was Secretary and Alexander P. Rule, about whom nothing as been sighted, was Treasurer. The Society's Councillors were: Mrs Cowan, perhaps the wife of John G. Cowan, clothier, whose two acres in Geraldine County in 1882 were worth £230; Miss Jonas, probably the daughter of Moss Jonas, a grain broker who had settled in Timaru in

1868. He was active in local body politics, serving both as borough councillor and Mayor. In 1882 he owned 768 acres in Geraldine County, worth £5,204, and property in Timaru worth £7,500; Thomas Wagstaff, a bookseller; Frederick Burchell, an artist; James Turnbull, an architect; William Greene, an artist and teacher; William Ferrier, a photographer; Miss McRae, Mrs T. Jones and Miss Williams remain only names.

Allowing for fluctuations in personal fortunes, for the probability of the sources consulted being incomplete or not wholly reliable, and for their widely differing dates of publication,⁵ it nevertheless appears that at least the founding committee of the South Canterbury Art Society was cultured (Van der Velden was to pay the President this compliment), well educated (or at least well trained on a professional level), and probably, on average, reasonably well off. We have made no attempt to ascertain the extent to which this ease or relative ease extended throughout the Society's membership, yet it may be noted that in 1895, 5/- (the Society's annual subscription in its first year) was the average daily wage, without board, for a farm labourer, that a gardener would have received 5/- to 6/- per day, and a storekeeper's assistant from 15/- to 40/- a week. In 1894 5/- would have bought 2cwt of potatoes, or twenty quarts of milk, or seven to ten pounds of butter, or twelve 4lb loaves of bread.⁶

* * *

The Society's first exhibition opened in the Assembly Rooms, on the corner of George and Barnard Streets, on 16 January 1896. The printed catalogue lists 264 items and records the names of fifty-three working members and twenty-one ordinary members, an achievement which takes on a fuller significance when set in a wider context.⁷

Timaru Dunedin & suburbs Christchurch & suburbs

Population at April 1896 census	3,613	47,280	51,330
Working members listed in catalogue	53	131 ^a 130 ^b	not listed
Ordinary or Honorary members	21	60 ^a 54 ^b	Ordinary 81) Life 10)
Number of entries in catalogue	264	281 ^a 260 ^b	205

From among the list of members of the South Canterbury Art Society we may note, on an anecdotal level and as a link with the past, Miss E. K. O'Brien and Mrs Lindsay, daughters of George O'Brien; and as a pointer to the future, Miss J. McCahon. Of the painters listed however, only William Ferrier and William Greene appear to have maintained any measure of reputation beyond their own time.

* * *

When William Ferrier died in 1922, the Timaru Herald wrote that he was known far beyond South Canterbury as a photographer beyond the average, and all his work was characterised by a refined artistic taste. Probably he was best known for his landscape photography and in this respect, so far as Timaru is concerned,

he must be looked upon as an historian. Through his instrumentality the present generation and the generations to follow, will be able to trace the rise and prosperity of Timaru from its very early days. Of a quiet retiring disposition, Mr Ferrier pursued his calling in an unobtrusive way, living in the realm of art.

Born in Edinburgh in 1855, Ferrier travelled to New Zealand with his father in 1869. He was for a time in business in Oamaru in the firm of Ferrier and Rock, exhibiting in the 1880 Melbourne Exhibition, but he established his photographic business in Timaru in 1881. His successive professional addresses, moving to larger and more centrally situated premises, are a measure of his business success. He retired "some two or three years" before his death.⁸ He might well have been known today only as a photographer, were it not for Colin McCahon who wrote in 1966:

My grandfather William Ferrier was both a photographer and a landscape painter in water colour. We grew up with his paintings on the walls, and at holiday times visiting my Grandmother's house at Timaru (I don't think I ever met my Grandfather) we lived in rooms hung floor to ceiling with water colours and prints. Once, suffering from mumps, I think it was, I spent a time confined to bed in what had been my Grandfather's dark room: red glass in the window, and paints and brushes, a palette, in shallow drawers. I don't remember doing any painting at this time myself, I was probably intimidated by the obvious professionalism of the environment. Possibly the mumps and dark redness of the room were together too discouraging.

This little room was seldom, if ever, used. The occurrence of mumps in a crowded holiday household made segregation imperative and so it was that having met the 'finished' work both in Timaru and in

Dunedin I now met the sacred materials of 'art'.⁹ Ferrier's consistent activity in the South Canterbury Art Society, serving on the committee from 1895, and exhibiting in all seven exhibitions, was paralleled by membership of the Otago Art Society from 1891 to 1896, and of the Canterbury Society of Arts erratically, from the late 1880s to 1922. His work was seen in Dunedin between 1888 and 1893, and in Christchurch from time to time from the late '80s to 1919. Some ambiguously-worded newspaper reports seem to suggest that he sometimes worked in oils, but water colour was certainly his preferred medium. Even allowing for a small number of non-landscape subjects - The Fisherman, A Portrait, The Trysting Place ... - and a couple of landscapes from further afield, his work is overwhelmingly of Timaru, Caroline Bay, the harbour, the adjacent coastline, and to a lesser extent, South Canterbury from Mount Cook to the coast. Small groups of his works in the Hocken Library and the South Canterbury Historical Museum show him to have been an undistinguished follower of the nineteenth century topographers, but his contemporary reputation as a watercolourist was solid: the Triad praised one of his works in the 1899 exhibition and reproduced one in 1897.¹⁰

The origins of William Greene's art may be sought elsewhere, partly perhaps in his admiration for Constable, perhaps also in his enthusiasm for Corot, Millet, Rousseau and the Barbizon School, but it was his affinity with animal painters which received specific comment in the press:

Our popular animal painter, Mr Greene, is well represented in the exhibition. Really good painters and interpreters of animal life have always been comparatively rare, even in the Home Country, where Cooper, Landseer, Rosa Bonheur, Caideron, and Lucy Kemp-Welch stand at the head of the list.¹¹

Portraits, flower studies and landscapes do appear in his total output, but it is his animal studies which dominate, numerically and by their quality. Titles such as Expectation, The Unemployed, The Slaves of the Beach and The Shingle Shifters, all paintings of horses, also suggest a link with nineteenth century narrative painting.

Greene was born in Australia in 1872, but came to New Zealand in 1874. He lived first in Dunedin (some Dunedin and East Otago landscapes figure in the record of his exhibited work), and was in Timaru by August 1895. Greene was apparently trained in Dunedin and Melbourne, and travelled to Europe in 1905: he showed English landscapes for the first time in 1907 and regularly thereafter until 1914. A second visit to Europe may be implied by the facts that there is no record of his having exhibited anywhere in New Zealand in 1917, and that English subjects reappear in the early '20s. Apart from showing with the South Canterbury society on all possible occasions, he exhibited with the Otago Art Society thirteen times from 1897 to 1923 (he was a member only from 1907 to 1910) and with the Canterbury Society of Arts irregularly from 1899 to 1925 (he is recorded as a working member from 1912 on). His work was also seen with the Auckland Society of Arts in the early '20s. Several of his paintings were reproduced in the catalogues of both the Auckland and Canterbury societies, in the Triad, and in the Otago Witness, an indication of the consideration in which his work was held. Greene taught at the Timaru Boys' High School for twenty years, giving occasional lectures on art history to the pupils, and also at the Timaru Technical College.¹² Tireless devotion to the South Canterbury Art Society (to which he presented one of his major works in 1919) was rewarded by the Life Membership conferred in 1920, and when, in 1921, he left Timaru to take up a position at the Christchurch

Teachers' Training College, the Society presented him and his wife with "a wallet of Treasury Notes".¹³ He died in Christchurch in 1925.¹⁴

* * *

The high proportion of loan works in the first exhibition diminishes somewhat the significance of those 264 catalogue numbers. Works by (or optimistically attributed to) Fra Angelico, Luca Signorelli, Raphael, Guido Reni, Rembrandt, Master Brugge (1558-1640), De Wint, Holman Hunt, Sir D. Wilkie, Ayerst Ingram, G. S. Ferrrier R.S.W.¹⁵ and Meissonnier, help define the cultural loyalties of the Society's members, but other loans brought further breadth with works by Hoyte, Gully, L.W. Wilson, S.H. Moreton, W.M. Hodgkins, Barraud, J.M. Madden, Thomas Cane and C.H. Howorth. Apart from the local artists who submitted work for sale - Ferrrier, Alex Rule, Greene, E.K. O'Brien and others - priced pictures were sent from further afield by artists who included John Gibb, M.O. Stoddart, L.W. Wilson, the Moultrays father and son, A.H. O'Keefe, J.D. Ferrett and Charles Blomfield.¹⁶ The field of attraction extends scarcely beyond Christchurch in the north (the Aucklander Blomfield is an exception, but this work, although for sale, was not exhibited by the artist) and Dunedin in the south, and this pattern will continue to dominate the exhibitions of the South Canterbury Art Society: although North Island artists will occasionally submit work, the Society seems to have been condemned to live within the shadows of its older and better-established neighbours, the Canterbury Society of Arts and the Otago Art Society, just as Timaru was and remains dominated by the cities of Christchurch and Dunedin.

The works submitted, if their titles may be taken as a just guide, contain no surprises - some genre subjects, but a predominance of flower

One indication of the exhibition's public success is given by a news item published four days after the opening.

There were a good many visitors to the art exhibition on Saturday, but not so many country people looked in as it was hoped there would be. They were probably too busy to spare the time. The instrumental music provided for the afternoon was very good. The attendance in the evening was very fair, and a nice programme of music was gone through. The exhibition ought to be crowded every evening, and there should be a constant stream of visitors during the day, for it is admitted by all to be a really first-rate show, far beyond what anyone anticipated. Some people may be under the erroneous impression that there is not much more to be seen than has been provided by an occasional picture sale, such as we have had in Timaru. Nothing could be more mistaken. When we say that the walls of the Assembly Room are covered from the floor nearly to the ceiling, an idea of the extent of the collection is given to those who know the large room, and it must not be imagined that the pictures are most of them by Timaru people, whose abilities may, rightly or wrongly, be averaged at a low rate. The great majority, three-fourths or so, are by artists of established reputation, some of them have been shown in the Royal Academy, London, and many others are imported pictures, kindly loaned by their owners. We understand that the art union tickets for the distribution of pictures are selling well.¹⁹

studies and landscapes from both hemispheres. An unsigned newspaper article states that "There are about fifty colonial and European artists represented, besides between thirty and forty local ones, so that there is a great variety of subjects sufficient to hit everybody's sentiments in some spot or other."¹⁷ A long three-part review¹⁸ made individual comments on many works, but chose to handle many contributions with considerable tact. The first part begins:

It would be injudicious and invidious to attempt to describe or criticise all the pictures in the Art Society's exhibition; criticism in print would be out of place in regard to the work of beginners, as most of the local working members are; and equally out of place, for a different reason, in regard to the loan collection.

- and similar thoughts are repeated in the third article, yet some barbs do appear. Miss Jonas, for instance, "appears to have a good sense of colour, but is too eager for quantity", and C.H.T. Sterndale's "No. 63, a Study in Rabbits, (dead)", which deserved mention "as an example of perfect detail, one of the best finished pictures in the room," nevertheless provoked the observations:

But though so well done, it suggests the question: Is this sort of thing worth doing? There are two or three more of the same sort of "still life" studies to which the question applies. What emotion, beyond simple admiration for cleverness of execution, is to be evoked by contemplation of a picture of dead rabbits, or dead ducks and onions? It seems a sheer waste of time and talent.

Unconcern, misinformation and prejudice were all obviously factors against which the Society had to battle, but the sales made are indicative of some real measure of success.

At the exhibition's end, a committee meeting (31 January 1896) passed for payment accounts totalling £50-17-11, which included £15-6-6 for printing and perhaps advertising, £1-10-5 to the Railways for freight, £1-1-0 for a Band, 7/6 for the use of a hoarding, and £7-0-0 for rent. Payments for works sold totalling £45-2-5 were made to twelve artists including J.D. Moultray (£11-3-0), J.E. Moultray (£4-14-9), J.D. Perrett (£5-14-8), W. Greene (£5) and Miss M.O. Stoddart (£2-10-0). There was apparently some thought given to purchasing a picture for the Society, doubtless as a first step towards a permanent public collection in the town, but the committee decided at this meeting to defer a decision and a picture was returned to J.D. Moultray.

* * *

During 1896 there was held a small exhibition of local work for which no catalogue has been sighted, and William Greene and C.H.T. Sterndale established a joint studio and began holding art classes, all events stimulating an interest which reached a second peak on 3 December 1896 when the Society's second exhibition opened.²⁰ William Ferrier was now Treasurer, C.H.T. Sterndale had joined the ranks of the Vice-Presidents, and there were further changes among the Councillors.²¹ The number of working members had grown from fifty-three to eighty, that of ordinary members from twenty-one to twenty-seven, and the net had been cast wider: artists from Christchurch (John Gibb, S.H. Moreton, Miss M.O. Stoddart) and Dunedin (W.M. Hodgkins, J.D. and J.E. Moultray, J.D. Perrett,

Miss J. Wimperis) were now full members.

Preparations for this exhibition had been made during November: on the 16th, an offer from Van der Velden to send a loan collection of his works was discussed and accepted; season tickets were to cost 3/6 each; a caretaker was to be sought at 8/- a day. The exhibition itself, with only 209 numbers in the catalogue, might seem to have been less significant than that in January, but that figure conceals some grouped exhibits, and does not reveal the drop in the number of loan exhibits.²² Among the colonial artists are listed Ferrier, Greene and Sterndale from Timaru; W.M. Hodgkins, F.M. Wimperis, J. Wimperis, Grace Joel, J.D. Moultray and Frances Hodgkins from Dunedin; and from Christchurch Van der Velden and Miss M.O. Stoddart.²³ Forty-eight works were frankly catalogued as copies, including number 84, Mrs Cowan's Landscape, after Gully, £4-4-0, further evidence of the Master's pervasive influence. (An analogous situation appears in the 1896 exhibition when William Greene showed number 96, Homewards, after Van der Velden.)

Speaking at the opening, the President, Archdeacon Harper expressed the view that art offered a respite from other concerns: a parliamentary electoral campaign was in full swing! "Perhaps to-day many who are interested in the all-prevailing topic of politics would be glad to escape for a time from heated discussion into this hall of art, and soothe themselves for an hour or so amid scenery and stories of human nature, with which politics had nothing to do", is how a local newspaper reported him. He expressed the hopes that art scholarships might one day be provided by the Government, for study in Australia perhaps, and that art would take "a characteristic and high place in the colony". The guest speaker, the

Rev. George Barclay, also looked towards a promising future.

He referred to the fact that the present exhibition was larger and better than the previous ones, pointed to the position New Zealand promised by and by to occupy in the art world, with its splen- did streams and transparent skies; to the various schools of art, romantic, impressionist, and so on; and in concluding an interesting speech endorsed the remarks of the Archdeacon, and hoped to see art take high rank in this colony. He hoped to see the artists of New Zealand produce paintings that would be known through- out the world and be an honour to their country.²⁴

How surprised he would have been had he foreseen that two of the colonial artists represented on the walls about him were, indeed, soon to acquire respectable reputations in Europe.

A long review, published in two parts²⁵ discussed in a peremptory and staccato manner many individual works. Praise tended to be brief and unsupported: "Some good work in this", or "the best landscape in the room, a very good piece of work". Rarely however was it untempered by a defla- ting coda: "appears to be good drawing; true New Zealand colours, but lacking atmospheric distance" or "good work on left foreground, ... right half weak" and of a still-life "very good indeed, but for lack of relieving lights". But it is almost impossible to assess fairly the comments of a nebulous critic writing on unknown works by obscure artists: taking his (or her) comments on Grace Joel's entries, we are better able to assess the climate in which artists showed their work in Timaru.

Grace Joel's pictures were:

- no 26, The dead dead past is gone; The present... £10-10
- 83, A Rose midst Poppies £10-0
- 95, Girl in Blue (no price listed)
- 96, Head £5-5
- 185, A Summer Morning (no price listed)
- 187, Portrait (no price listed)
- 201, A Grey Afternoon (no price listed)

An early news item, reporting the opening of the exhibition, contains a passage which must refer to Grace Joel's work in general, and to catalogue number 26 in particular.

Som striking pictures are sent from Dunedin, one over the door, which may be labelled "Degradation", being the most artistic, as it does appeal to the emotions, if decidedly the reverse of pleasantly. The artist's work is characterised by ideas of colour which will take a great deal of study and persuasion to induce one to accept as correct, otherwise the works are meritorious.²⁶

The formal review of the pictures is less tolerant.

No 26, cannot be passed; perhaps the most striking picture in the exhibition; labelled "The dead dead past is gone; the present..." Miss Joel, a painful subject, the "shocking example" of feminine degradation wanted for prohibitionist lectures; roughly done as befits the subject.

and:

Nos 95 and 96, "Girl in Blue" and "Head", Miss Joel; cannot admire this lady's work; evidently possesses talent, but has adopted the smudge and recklessness of colouring miscalled "impressionist". No 96, has good, maternal expression, which, with clearer and human colour, would make it an admirable picture. No 95, is too flat to please, others of Miss Joel's pictures still more "impressionist" (?) than these. ²⁷

Only Van der Velden's works received more extensive comment than Grace Joel's - was she in fact being paid a back-handed compliment by a critic who recognised, however confusedly, a threat to his aesthetic values, demanding as stern a condemnation as possible?

The Triad's critic happened to see the exhibition, and his reactions are somewhat different.

One of the strongest bits of work on the walls is Miss Joel's - The dead, dead past is gone; the present ... This picture stands out in marked contrast to Miss Joel's other pictures. In this figure the blood seems to circulate under the skin of the face, as is its wont, but in the others, especially in "A Portrait", the blood seems to be all on the outside of the cheek. "A Portrait" is coarse and crude. ²⁷

On the occasion of the Otago Art Society's 1896 exhibition the critic of the Otago Daily Times (and Otago Witness) saw two of the paintings later seen in Timaru.

The first work to be noticed by Miss Joel is No. 13. It represents a poor, miserable, saddened creature whose life has evidently been the reverse of comfortable, seated, her hands supporting her face, lost either in contemplation of her past or in speculation as to her future, as the title of the picture suggests - "The dead, dead Past is gone, the Present-". The figure itself is well drawn, and the work, though somewhat coarsely painted, is yet quite in keeping with the idea of poverty and distress. (...) but the best work by this artist on the north wall is "A Rose 'midst Poppies" (No. 32). Looking out from a perfect bower of the latter brilliant flowers there is distinguished the head of a little girl smiling at you through the shadows cast over her features by the poppy stems and leaves. It is a very pleasing picture, and one that does Miss Joel great credit. ²⁹

The tempered admiration expressed for The dead, dead past... and the obvious delight taken in A Rose 'midst Poppies both contrast with the views of the Timaru critic. ³⁰

* * *

The Society's Minute book for the period 1895-1913 contains two pages of notes, "Business attended to since Council Meeting December 10th/97", which look forward to the third exhibition, but also reflect the continuing bonds with the sister societies in Christchurch and Dunedin. Letters were dispatched to various artists in those centres concerning the sending of work; a letter of condolence was sent to Professor J.H. Scott, secretary of the Otago Art Society, on the death of W.M. Hodgkins in February 1898;

a letter, of which the contents are not recorded, was received from Grace Joel; and in a letter received in February 1898, Van der Veiden asked the Society to try to sell The Orphans for £125, less 10% commission (in the Society's second exhibition it had been priced at £150).

* * *

In the catalogue of the third exhibition (opened 27 April 1898) the list of working members has dropped to seventy-nine and that of ordinary members to twenty-two. Changes in the membership of the Council include the election of Mrs W.S. Lindsay (née O'Brien). There are no new members worthy of mention, unless J.M. Gibb is in fact W.M. Gibb, but among 184 numbers in the catalogue (itself a drop from earlier totals) some new exhibitors appear, notably C.N. Worsley, J.M. Madden, W. Menzies Gibb, T. Cane (although work by this artist had been lent to the first exhibition) and J.M. Nairn. Loan exhibits include work by Alma Tadema, Ingram and G.S. Ferrier R.S.W. from Europe, and Hoyte, Gully, Kirkwood and Nerli from the ranks of colonial artists. Two views of Pleasant Valley by Edmund Norman are also listed.

The speech delivered at the opening by one of the Vice-Presidents, Dr R. Stuart Reid, expresses better than any earlier address, the educational and thence the moral value of works of art, in which the Society believed.

If parents gave their children a taste for art or for music, they would keep their children at home, and surely home surroundings and home

examples would be better than they would find wandering about the streets in such company as chance brought their way. - (Applause.) If parents brought their children to such exhibitions as this, to see beautiful things, and to hear beautiful music, they would be doing something towards laying the foundations for a happy future for them, and Art in Timaru would not be in future such uphill work as it was at present.³¹

A further point discreetly alluded to in the second sentence quoted - the problem of attendances and the support of exhibitions - seems to have been a recurrent concern, despite the enthusiasm of press notices and persuasive advertisements. We have already quoted evidence of this dating from January 1896. In January 1897 the Triad had observed: "It is certainly a shame that the public has accorded the promoters of the Exhibition such scant encouragement."³² A plaintive note was struck by a local critic in 1899: "The public ought to patronise the exhibition too, not only for its own sake, but for the sake of the future of the art of painting in this district."³³ We find similar regrets, and values similar to those advanced by Dr Reid in 1898, being expressed in 1913. 'Well Pleased' in a letter to the Timaru Post³⁴ stated: "Why more of our townsmen have not patronised it (i.e. the current exhibition) is beyond comprehension", and addressed himself to parents, appealing for them to give their children "the chance to develop gifts by [themselves] showing a practical interest in the beautiful pictures and other works of art now being shown...". Moreover, "there is no better antidote to larikism than something to occupy the mind." The

like Timaru".³⁸ Had the ascerbity of earlier reviews wounded too many, too deeply? In fact, only Miss A. E. Abbott (the future A. Elizabeth Kelly) and W.J. Hutton, both of Dunedin, winners in the black-and-white competitions for land- or seascape and figure subjects, were named in the local press. The Triad is more helpful, mentioning among other names A.H. O'Keefe (Christmas Morning, originally seen at the 1889-90 Exhibition in Dunedin), C.H. Howorth, Greene ("one of our coming men"), the Gibbs, James F. Scott, A.W. Walsh, Miss (M.E.R.?) Richardson, and Miss Hodgkins (who sent "a clever study of a Maori"). Mabel Hill, a pupil of Nairn, came in for sterner comment.

I never had any particular liking for the spotty water color school (several of Miss Mabel Hill's sketches, for example). This style of picture to my mind, always looks too woolly and over-worked, and in consequence dirty, and is a marked contrast with Mr Howorth's work, or a clever little sketch by Mr Ferrier, deserving of notice, called "In the Harbour".

The Triad critic, too, regrets the poor support the exhibition received, despite its educational value, but concludes, wearily perhaps, that "... Timaru is not one whit worse off than Dunedin or Christchurch".³⁹

* * *

The Society's Council met in March 1900, planned to call the annual general meeting in the following October - and then seems to have entered a state of suspended animation, for the next recorded meeting was called on 16 August 1909 "to discuss a proposal to revive the Timaru Art Society". Five former members - Ferrier, Greene, Rule, Wagstaff and Mrs Cowan - and one

irregular rhythm of exhibitions after the first flush of energetic enthusiasm in 1896 (1898, 1899, 1910, 1913, 1920) albeit a rhythm influenced by the war, may also reflect, in part at least, this lack of support.

Criticism of the 1898 exhibition ranged from the inevitable praise of Lady Ranfurly's watercolours - what else for the Governor's wife? - and praise for C.N. Worsley³⁵ to serious reservations about J.M. Madden's bold colouring which marred otherwise admirable oil paintings, and to conservative reticence in the face of paintings by John Gibb and J.M. Nairn. Gibb's picture, "an otherwise fine" work called Waiting off Akaroa Head, was "spoiled by the intrusion of a hard matter-of-fact little tugboat in the foreground". Moreover, "the clouds are too large for their species, to fit in with the expanse of the scene", surely an appeal for an incongruous conjunction of idealism and a strict transcription of reality. Nairn's Afternoon in the Fields (no 33, £5-5-0) was "said to be in the French 'Impressionist' style. This seems to be a high-falutin' synonym for oddity and disregard for realities".³⁶

* * *

Our assessment of the fourth "Annual Exhibition of Paintings and Wood-Carving" (opened 26 May 1899) must be based solely on press coverage. Membership exceeded seventy working members. Approximately 150 pictures were shown, most of them by colonial artists. Their average quality, we are assured by one of the Timaru papers, "is as high as can be seen at any New Zealand exhibition of local work, and many of the pictures would not be out of place in more pretentious exhibitions in the Old Country".³⁷ The local critic expressed reluctance to undertake a detailed review of the exhibition: "It is an ungracious task to criticise such work in a small place

new one - R. Grant - attended this meeting, which led in due course to the fifth, so-called Annual, Exhibition of the renamed South Canterbury Arts and Crafts Society, opened on 1 June 1910.⁴⁰ Archdeacon Harper was now Patron, James Craigie (M.P. and Mayor) President and T. Wagstaff Secretary. There were seven Vice-Presidents, one general manager and a governing body with a total membership of forty-three!

The manager of the local cinema, Pathe's Pictures, offered to publicise the exhibition on the screen: he was thanked with a complimentary ticket to the exhibition, and William Ferrier was asked to prepare a suitable slide. (Ferrier was also to be requested to produce 12" x 10" photographs of the different sections of the exhibition). During the period it was open, a daily newspaper, The Comet, was published: no copy has been sighted.⁴¹

The 277 pictures listed in the catalogue gave perhaps a fairer impression of contemporary New Zealand painting than had been given in any earlier exhibition. They included oils by Cecil and Elizabeth Kelly, J.M. Madden, R. Proctor, W.M. Gibb, William Greene, C.N. Worsley and A.H. O'Keefe; and watercolours by Margaret Stoddart, A.W. Walsh, Mabel Hill, Nugent Welch, W.M. Gibb, H. Linley Richardson, James F. Scott, E.S. Barker (a South Canterbury artist apparently showing for the first time with the Society, and now better known under her married name, E.S. Hope), R. Proctor, C.N. Worsley and Frances Hodgkins.

Two distinctive aspects of this exhibition deserve comment. The first is the renewed effort obviously being devoted to the establishment of a local art gallery. William Greene's The Edge of the Field, Essex, England⁴² was purchased by the Mayor, James Craigie, for presentation, and still further works were acquired through his intervention. The Timaru Post in a leader⁴³

took up an earlier suggestion that profits from the exhibition should be devoted to an art gallery. After all, it was time for the community, having established its commercial and industrial bases, to turn to the aesthetic part of human nature. The other distinctive feature is the fact that detailed records of sales have been preserved, listing catalogue numbers (and therefore titles), artists' names, prices paid and commissions charged, and the names of purchasers. Forty-seven works by twenty-five artists were sold for a total of £212-11-0 (less commission of £16-6-4).⁴⁴ Among the vendors we note William Greene (six works, priced at a total of £71-4-0, a clear indication of his status at least in his own community), A.H. O'Keefe (one work, Life's Evening, purchased by Mrs Grant for £15), Miss Joachim (one work, 15/-), W.M. Gibb (one, £2-2-0), M.O. Stoddart (one, £6-6-0), Mabel Hill (two, total price £3-3-0) and William Ferrier (four works, total price £7-11-0). In addition to her O'Keefe, Mrs Grant also purchased a work by Greene: another of the Greenes sold was that bought by the Mayor for presentation to the art gallery: two Robert Proctors were bought by E.A. LeCren.

* * *

Some unexplained debate doubtless lies behind the decision taken on 11 February 1913 to modify Article IX of the Rules, adding the words "and shall have entire jurisdiction as to what are works of art".

The absence of a copy of the catalogue of the Sixth Exhibition (opened 14-10-1913) reduces the detail available, but publicity pamphlets and

very extensive newspaper coverage go some way towards filling the gaps.⁴⁵ Once again the organisers broadened the exhibition's appeal: china and curios, applied art in many forms, and sculpture supplemented a large and varied collection of pictures - more than 350 according to the Timaru Post,⁴⁶ although that figure included a collection of reproductions of work by the Great Masters.

The principal local artists exhibited faithfully, and from further afield arrived work by James F. Scott (formerly of Dunedin); F. Brooke-Smith (Invercargill); J.E. Moultray, A.H. O'Keefe and Mabel Hill (Dunedin); Sydney L. Thompson, J.M. Madden, Margaret Stoddart, the Kellys, R. Wallwork and W.M. Gibb (Christchurch); H. Linley Richardson, Esmond Atkinson, C.N. Worsley, F. and W. Wright, L.J. Steele, C.F. Goldie, C. Blomfield, D.K. Richmond, W.A. Bowring and N. Welch (North Island).⁴⁷ One important

loan work deserves to be mentioned: it is Edmund Norman's "pretty tinted drawing of part of the Mackenzie Country," presumably the Panorama of the Mackenzie Country lent again to the 1920 exhibition, and reproduced under the title Birds Eye View of the McKenzie Country in 1969.⁴⁸ The conservatism reflected in the warmth with which Goldie's work was received, and the belief expressed in the role flora, fauna and scenery had to play in the development of a New Zealand school of art, must be set against the equally warm response to Frances Hodgkins's contribution and its aesthetic implications.

One of the chief objectives of the organisers of the 1913 exhibition was the further development of a public art collection in Timaru, building on the foundations laid in 1910. In 1912, the Borough Council and the Art Society had both elected groups of trustees to care for the existing, home-less, collection which in July of that year contained fifteen works. Also

in 1912, James Craigie had stepped down after ten years of Mayor, and the citizens made him a "splendid gift" of a "substantial sum", which, at the recipient's own request, was to be devoted to the purchase of New Zealand works of art from the forthcoming exhibition. And thus it was advertised in preliminary publicity, but Craigie appears to have had second thoughts. Pressure was brought to bear on the Society's Council to purchase only one work, and that by an English artist, but they resisted, stressing the commitment made in the preliminary circular advertising the exhibition.⁴⁹

One direct fruit of the exhibition was the presentation of D.K. Richmond's oil The Idlers which had been won in the Art Union. Other gifts and loans were received (they included Goldie's Memories, presented by James Craigie) and the collection then valued at £1,500 was officially opened on 18 June 1914, in a room of the Public Library.⁵⁰ A further gift of note was William Greene's major oil painting The Roadmakers of 1916 which, after being shown with both the Auckland and Otago art societies priced at £50, was presented by the artist in 1919.⁵¹

T. Wagstaff resigned his secretaryship in 1913 on moving to Auckland, and was succeeded by P.W. Rule, an architect, and son of Alexander P. Rule, another of the "founding fathers". It would be largely through the efforts of P.W. Rule that the Society was to maintain any flicker of life through the following three decades.

* * *

The war and "six years of enforced inactivity"⁵² intervened. The Society remained active on a social level, and plans were laid during 1916 to hold a small exhibition in that year. They came to nought however, and it

was only in 1919 that any significant activity occurred. Preparations were then begun for what was to be the seventh and last exhibition of the original South Canterbury Art Society. When it opened on 3 May 1920, James Craigie MP was still President, P.W. Rule was still Secretary, Greene and Ferrier were still Councillors. One new name of note appears on the committee, that of William Thomas M.A., Rector of the Boys' High School, purchaser of a Mabel Hill at the 1910 exhibition, and future author of the Thomas Report which was indirectly to establish the School Certificate examination.

The catalogue records 300 entries. Among the loan exhibits we note the names of Goldie, Van der Velden, Lee Hankey, Sir James Guthrie, M.O. Stoddart and Nerli. New Zealand artists exhibiting their own work included F. Brooke-Smith from Invercargill; O'Keefe from Dunedin; Greene, Ferrier and E.S. Barker from South Canterbury; the Kellys, Rosa Sawtell, W.M. Gibb, M.O. Stoddart, R. Proctor and J.M. Madden from Christchurch; and C.N. Worsley and H. Linley Richardson from the North Island (the last named being recorded however only in newspaper reports). The tally is less rich than in 1910 and 1913. Edmund Norman's Panorama of the Mackenzie Country was lent by an un-named owner. P.W. Rule lent a collection of prints which included work by Rembrandt, Bartolozzi, Lalanne, D.Y. Cameron, J. Pennell and Robert Gibbings (Rule's copy of the Shakespeare Fourth Folio was shown in the "curios" section of the exhibition), and A. Hope, the Society's Patron, lent prints by Whistler, D.Y. Cameron, Macwhirter and Brangwyn. The collection of war curios, not listed in the catalogue, was organised by the Timaru R.S.A., and the Timaru Amateur Photographic Society mounted a display of photographs.

An unsourced newspaper article opined that "New Zealand artists have dealt well by this exhibition. Most of the best names are well represented..." and the buying public seems to have responded. Inter alia, Margaret Stoddart sold five works as did William Greene, C.N. Worsley sold three and Madden two, while both the Kellys and William Ferrier sold one each. But the general impression one receives is that, after brief flickers of promise when Van der Velden, Nairn, Grace Joel, Frances Hodgkins and Mabel Hill had exhibited in Timaru, tradition and conservatism had won. When opening the 1920 exhibition, the Vice-President J.P. Newman stressed yet again the "magnificent natural scenery of mountain, lake, and river, landscape and seascape, [which offer] excellent scope for dominion artists".

* * *

As had been the case in 1913, the further development of the art gallery was one of the intentions of the 1920 exhibition. All profits, it was announced in March, were to be directed to that end. Subsequently the gallery continued to occupy the attention of the Society's council: indeed, apart from plans to hold a small exhibition in club rooms in 1925 (an exhibition to which the extant records make no further reference) the collection of pictures and its accommodation appear to have been the sole reason for the Society's existence through two decades.

On 11 June 1920 the Council accepted with gratitude the offer of H.L. Thompson to lend three works by Sydney L. Thompson, but the period 1921-33 was one of less happy discussions and decisions. "In Timaru", wrote the Herald's leader writer in February 1921,

... unfortunately, the small collection of pictures is housed in a borrowed room, and the lenders are

getting uneasy. Without more space, the growth and classification of the Library can't proceed much further. The shelving is inadequate. The accommodation for handling a rush crowd of borrowers begins to be quite impossible. And yet without the room they now occupy it seems likely that some of our best pictures will return to private collections. 53

There was pressure on the art gallery to move in early 1921 and again in April 1922. In 1930 consideration was given to installing the collection in a local theatre, but finally, in 1933, it was agreed to hang the pictures above the shelves in the Children's Library. Yet this decision must have affected only part of the collection, for in the mid-'50s works were discovered which had spent twenty years in the Library basement. In August 1956, with the move to the newly refurbished Aigantighe Art Gallery recently gifted by Mr J.W. Grant, one of the objectives so bravely defined by the founders of the South Canterbury Art Society more than fifty years earlier, was finally achieved.

* * *

It is difficult to discover reasons for the decline of the South Canterbury Art Society. One might have expected that the increase of Timaru's population over the period of its greatest activity - from 3,613 at the 1896 census to 14,058 in April 1921 - would have been accompanied by a concomitant growth in the Society's strength, but this was not the case.

Economic factors may contain a partial answer. By the mid-'20s, although the annual subscription was only 2/6 (nominally half of what it had

been in 1896), there may have been some reluctance to pay it. Already in 1913 a letter to the Timaru Post had appealed for a reduction in admission charges to the exhibition held in that year. One visit (1/-) was felt by the correspondent to be inadequate fully to study and appreciate the works shown, whereas "the price charged for a season ticket [5/-] is beyond the means of a great many people". The hypothetical farm labourer who in 1895-6 may have wished to join the Art Society would have paid one day's wages as his subscription. Thirty years later his subscription would have represented only one quarter of his average daily wage. A storekeeper's assistant in 1896 would have paid between one third and one eighth of his weekly wage, but only one thirty-seventh in 1925, figures which suggest that it should have become easier, not harder, to become a member of the Society. Ostensibly, wages rose during the decade 1914-24, but costs and prices rose too, and effective wages fell, at no point between 1914 and 1924 returning to their level at the beginning of the War. 54

There was also, as Gordon H. Brown describes, a general decline in the interest shown in art in New Zealand in the years following the War. 55 May it be that a new generation more pragmatic and concerned with the latter-day cult of "relevance" was gradually supplanting an older generation committed to traditional values and cultivated pursuits? Or was it that an evolving social and political climate, which was to bring Timaru its first Labour member of Parliament in 1928, and New Zealand its first Labour Government in 1935, was for the time being diverting energies and sensibilities in different directions?

* * *

EPILOGUE

There exists a copy of a letter written by P.W. Rule in July 1946 as Secretary of the South Canterbury Art Society, but when in October of the same year a Fine Arts and Crafts Exhibition was opened in Timaru, it was sponsored by the District Adult Education Council and the Canterbury University College Advisory Committee on Adult Education. Its diversity recalls the exhibitions of 1910 and 1913: crafts of many kinds, oriental art, paintings, work by art students, historical pictures, books, antique furniture... South Canterbury exhibitors of note were A.J. Rae and E.S. Hope, while the Kellys, Sydney L. Thompson, Kennaway Henderson, Doris Lusk, Richard Wallwork, W.A. Sutton and Rita Cook (Angus) sent work south from Christchurch. Russell Clark, Peter McIntyre and A. Barns-Graham provided most of the special collection of war artists' work.

The old Art Society entered into a new existence in June 1951, first as the South Canterbury Arts Club and later, after its incorporation in August 1953, under its original title. An unbroken series of annual exhibitions has been held since 1953, dominated by South Canterbury and North Otago artists, of whom A.G. Manson, Colin V. Wheeler, Esther S. Hope, Phyllis D. Bethune and A.A. Deans are probably the most widely known. But the general tenor of the Society in its most recent metamorphosis seems to have perpetuated its earlier conservatism, and despite the occasional appearance of names having a wider, even a national significance,⁵⁶ the Society remains what geography, economics and population patterns seem to have decreed it should always be - a modest organisation fulfilling a purely local role, overshadowed by more vigorous and significant centres to both north and south.

NOTES

1. Gordon H. Brown and Hamish Keith, An Introduction to New Zealand Painting 1839-1967, Collins, London & Auckland, 1969, pp. 55-6; and Gordon H. Brown, New Zealand Painting 1900-1920: Traditions and Departures, Queen Elizabeth II Arts Council of New Zealand, Wellington, 1972, passim.
2. There exist two brief published accounts of the South Canterbury Art Society. Oliver A. Gillespie (South Canterbury, A Record of Settlement, Timaru, South Canterbury Centennial History Committee, 1958, pp. 394-6) acknowledges no sources in his bibliography. This text was obviously the basis for A. A. St C. M. Murray-Oliver ("Art in Canterbury: A Summary", in A History of Canterbury, ed. W.J. Gardner, vol II, Christchurch, Canterbury Centennial Historical and Literary Committee, and Whitcombe & Tombs, 1971, pp. 472-3): although the Society's records are cited in the bibliography to this volume, the date of its foundation is improperly antedated thirty years to 1865.
3. Gillespie, op. cit., Chapters 8, 9, 21; Johannes C. Andersen, Jubilee History of South Canterbury, Whitcombe & Tombs Ltd., Auckland etc., 1916, pp. 480, 604, 608; Islands 27, v 7, no. 5, 1979, p. 540.
4. In 1882 Geraldine County extended from the Rangitata to the Waitaki, surrounding Timaru; this and other such properties could therefore have been suburban and not necessarily rural.
5. A Return of the Freeholders of New Zealand, October 1882, Wellington, Property Tax Department, 1884; Wise's New Zealand Post Office Directory for 1894-95; Cyclopedia of New Zealand, vol 3, Canterbury provincial district, 1903.
6. Official Year Book of New Zealand, 1896, pp. 178-183.
7. Otago Art Society figures are taken from the catalogues of exhibitions opened (a) 8 November 1895 and (b) 6 November 1896: Canterbury Society of Arts figures are taken from the catalogue of the exhibition opened 6 April 1895, no copy of the 1896 catalogue having been located.

8. Obituary notice, Timaru Herald, 18 October 1922, p. 2.
9. Landfall, 80, December 1966, p. 360.
10. Triad, January 1897, p. 5; and July 1899, p. 21.
11. Timaru Herald, 8 June 1910, p. 6. Gordon H. Brown comments, New Zealand Painting 1900-1920, p. 38, on the group of animal painters working in the early years of the century. One painting by Greene was included in this exhibition.
12. An account of one series of lectures was published in The Tamaruvian, v. XII, no. 1, December 1917, pp. 38-40. A further reference to these lectures is contained in an undated, unsourced news clipping which reports Greene's farewell from the Timaru Boys' High School.
13. Undated, unsourced news report of the function at which the Art Society farewelled Mr and Mrs Greene.
14. Little detailed research has yet been published on South Canterbury artists in the period from the arrival of Europeans to the 1920s, but those who have hitherto attracted attention are: Samuel Butler (1835-1902, resident in South Canterbury 1860-64), S. Cousins (active in South Canterbury 1867-73), William Ferrier (1855-1922), William Greene (1872-1925), Emily W. Harper (1850-1905, sister of Archdeacon Harper and wife of J.B.A. Acland), Edmund Norman (1820-1875), William Packe (?-1882), James Preston (1834-1898), Captain E.F. Temple (1835-1920), and A.L. Haylock (1860-1948). In addition to these more or less permanent residents, numerous nineteenth-century visitors enriched the visual records of the region: they included Christopher Aubrey, John Barnicoat, C.D. Barraud, Nicholas Chevalier, John Gully, Frances Hodgkins, W.M. Hodgkins and William Mantell.
(Principal sources: Gillespie, op. cit.; Murray-Oliver, loc. cit.; John Oakley, Paintings of Canterbury 1840-1890, Reed, 1969.)
15. Works lent by William Ferrier, G.S. Ferrier's cousin.

16. One watercolour by George O'Brien, cat. number 242, Up the Leith, was offered for sale at £5-0-0 by his daughter Mrs Lindsay.
17. Timaru Herald, 18 January 1896, p. [3]. The distinction between European and colonial artists on the one hand, and local ones on the other, suggests not the conventional colonial inferiority complex but a regional one instead.
18. Timaru Herald, 23 January, p. [4]; 24 January, p. [3]; 25 January, p. [4]. These articles also appeared in the South Canterbury Times. This parallel publication of articles in the two papers was to be repeated for the second, third and fourth exhibitions. The South Canterbury Times ceased publication in 1901.
19. Timaru Herald, 20 January 1896, p. [2].
20. Like the first, the second, third and fourth exhibitions were held in the Assembly Rooms.
21. C.H.T. Sterndale, born India 1853, educated in England, spent five years surveying in North America and twelve years tea-planting in India (Assam), before settling in New Zealand in 1888. Lived near Balclutha and exhibited with the Otago Art Society, before moving to Timaru in 1895. Showed at the first exhibition of the South Canterbury Art Society, and is described in the New Zealand Post Office Directory for 1898-99 as an artist.
22. Loan pictures included work by Louis B. Hurst S.B.A., Kenneth McLeary R.S.A., Child with Apple attributed to Greuze, and four pictures lent by W.M. Hodgkins, Lake Manapouri and Lake Te Anau by John Gully, and E.A. Gifford's Otira Gorge and Head of the Otira Gorge.
23. As the exhibitions of the South Canterbury Art Society have for the most part escaped the notice of the cataloguers of Van der Velden, Frances Hodgkins and C.F. Goldie, we append all available information on their works seen in Timaru. Van der Velden, Appendix A : Frances Hodgkins, Appendix B : C.F. Goldie, Appendix C.
24. Timaru Herald, 4 December 1896, p. [4].

41. A precedent for this venture can be seen in the New Zealand and South Seas Exhibition Gazette published daily by Coulls, Culling and Co. for the duration of the 1889-90 Exhibition in Dunedin. Very few copies are known to survive.
42. Algantighe Art Gallery, Timaru, and now known as A Scene in Surrey (!)
43. Timaru Post, 13 June 1910.
44. An undated, unsourced newspaper clipping reports total sales of £216-2-0.
45. Both the Timaru Herald and the Timaru Post gave extensive and detailed coverage to the exhibition. It did not, however, come to the notice of the Triad.
46. Timaru Post, 15 October 1913, p. 5.
47. Sales totalled £170 according to the Timaru Post, 29 October, p. 5.
48. John Oakley, Paintings of Canterbury 1840-1890, plate 44.
49. Minutes of Council meetings held in rapid succession on 18, 22 and 23 October.
50. Johannes C. Andersen, Jubilee History of South Canterbury, pp. 486-7.
51. Algantighe Art Gallery. A preliminary oil sketch is also held in this collection.
52. Timaru Post, 4 May 1920, p. [6]. Report of the exhibition opening.
53. Timaru Herald, "Books, Pictures and the Public", (editorial), 16 February 1921. Elsewhere this article reads:

Those who are satisfied with our gallery are philistines;
 those who laugh at it, ungrateful churls. It is a beginning -
 not to be compared with similar beginnings in, say, Nelson
 and Wanganui, but very much better than anything achieved yet in
 two or three larger towns. Our proper attitude to it is a
 feeling that it might be better, but could very easily be worse.
 ... and concludes by asking -
 ... whether municipal encouragement is the stimulus it is

25. Timaru Herald, 12 December 1896, p. [3] and 15 December 1896, p. [3].
26. Timaru Herald, 4 December, p. [4].
27. Timaru Herald, 12 December, p. [3].
28. Triad, January 1897, p. 3. The only other artists named in this review are Greene, J.D. Moultray, Van der Velden and M.O. Stoddart.
29. Quoted from Otago Witness, 12 November 1896, p. 24.
30. The present location of The dead, dead past... is unknown: A Rose 'midst Poppies is in the Robert McDougall Art Gallery, Christchurch.
31. Timaru Herald, 28 April 1898, p. [3].
32. Triad, v. 4, no. 10, January 1898, p. 3.
33. Timaru Herald, 2 June 1899, p. [3].
34. Timaru Post, 27 October 1913, p. 3.
35. "Mr C.N. Worsley of Gisborne, a recent arrival in the colony, is undoubtedly a great acquisition to the ranks of New Zealand water colour artists". Timaru Herald, 5 May 1898, p. [3].
36. Timaru Herald, 5 May 1898, p. [3].
37. Unsourced, undated clipping.
38. Timaru Herald, 27 May 1899, p. [3].
39. Triad, July 1899, pp. 20-21. The criticism of Mabel Hill may be set alongside an attack on Nairn published in the same journal, July 1903, p. 6, quoted by Gordon H. Brown, New Zealand Painting 1900-1920, p. 32.
40. In addition to pictures, there were many sections devoted to crafts and curios, children's art and technical exhibits. Miss O'Brien judged the Cookery section. Musical competitions were also arranged. The fifth, sixth and seventh exhibitions were held at the Technical School, Arthur Street.

supposed to be. It is not easy sometimes to prevent encouragement from drifting into complete control, and it may be said without any qualification whatever that for twenty or thirty generations yet the last will be an aesthetic calamity.

54. New Zealand Official Year Book, 1926, pp. 750-3.
55. Gordon H. Brown, New Zealand Painting 1900-1920, p. 49.
56. Jean Horsley, Rita Angus, M.T. Woollaston, Tom Field, Russell Clark, Olivia Spencer-Bower, Tom Taylor, W.A. Sutton and Eric Lee-Johnson have all exhibited once with the Society (or the Arts Club), and A. Lois White, Ivy Fife, Sydney L. Thompson, Doris Lusk, Louise Henderson and Eileen Mayo at least twice. Artists resident in South Canterbury who have discovered less conventional modes of expression - Jacqueline Fahey, Rosemary Campbell and the sculptor Morgan Jones - have exhibited only rarely with the local Society.

A.H. McIntock (a teacher in Timaru between 1929 and 1936) and A.J. Rae (in Timaru from the early '20s to the mid-'40s) do not appear in the Society's exhibition catalogues, although Rae served as a council member in the '20s and exhibited in the 1946 exhibition.

APPENDIX A - Petrus Van der Velden

1896 (Second Annual Exhibition)

- (a) Catalogue number 27, Portrait H.P., sold
62, The Old Fisherman, sold
70, The Orphans, £150-0
127, Violinist, £100-0
204, Special exhibit 74 studies, (no prices in catalogue)
- (b) ... paintings are expected from leading New Zealand artists, including P. Van der Velden, of Christchurch, ... (unsourced clipping, 17 November)
- (c) We are informed that a number of well-known artists of Christchurch and Dunedin, including Mr Van der Velden, will be exhibitors, ... (unsourced clipping, 21 November)
- (d) The pride of place this year is given to two large and much-talked-of pictures by Mr Van der Velden, of Christchurch, The Orphans and the Violinist and one of the most interesting and most valuable sections is a large series of sketches by the same artist. (Timaru Herald, 3 December, p [3])
- (e) (Archdeacon Harper) referred particularly to the notable series of pictures sent by Mr Van der Velden, from the early inception, of mere outline and rough sketch, to the finished picture. This series alone was worth an exhibition in itself, and would repay careful study. (. . .)

The picture of the collection is Van der Velden's "Orphans". At first sight it is not entirely pleasing, but it grows upon one rapidly, and certainly. The idea is that a funeral has just taken place, hinted at by a church and knots of people in the back-ground, and a strong young seaman or fisherman is leading away from the burial ground two orphan children, a girl just old enough to feel her loss, a boy too young to understand it, yet impressed with the knowledge that something has

happened. These inward feelings are well expressed in their faces. And the stalwart young fellow who leads them away, he too shows feeling and at the same time an endeavour to hide it from the children. On the whole a fine picture of a good idea, an elevating picture. Mr Van der Velden sends another large painting, a Violinist, an excellent piece of work, but it needs an interpreter, the resting musician looks so "dour", and stubborn. He has a powerful face, and if he is going to strike for better pay, he will hold out. The same artist's large series of sketches and studies, extending most of the way around the hall, are an exhibition in themselves, and studious artists will revel in them.

(Timaru Herald, 4 December, p [4])

(f) If I were a great artist I would sooner devote my abilities to such subjects as "The Orphans" (Van der Velden) than I would to a subject which you find most exquisitely painted in a very small picture not far from the door - "Courtship"; a fine example of the minutiae and delicate touch of the Dutch School, but in which there is far more art than poetry.

(. . .)

Boldness and delicacy of touch go together in many fine pictures; both are deliberate. You may see the one in the lower part of the picture of the "Orphans"; the other in the faces of the three figures, and so also in those figure subjects done by the same hand on the lower walls, very rough sketches, but masterly, every line telling its intended story. The figures are not mere dabs of colour on a light ground, nor of white light on a dark back-ground. They are faithfully drawn, however roughly, and that is the result of very much study and work. Look also in those rough sketches at the way in which very common subjects - some might even call them vulgar - are so handled that the sketch is full of the poetry of life, and what might be almost called ugliness is made really beautiful. As for instance, in that simple outline sketch at the lower end of the room near the window of a raggedly dressed girl clasping a baby boy in her arms and looking at him; or another, a sketch of a Dutch girl carrying a big wooden child's cot; or that one near the door of an old woman as she comes down the street. These are instances, well worth

study, of the power of good drawing; it looks simple, it is most effective and pleasing. But it is not learnt in a day.

(extracts from the full text of Archdeacon Harper's opening remarks, Timaru Herald, 5 December, p [3].)

(g) [publication of an advertisement for the Exhibition, stressing] "the Van der Velden collection of Pictures".

(unsourced clipping, 8 December)

(h) The most important picture in the room, Van der Velden's "Orphans", has been placed on the platform and near the door, and is more favourably seen in that position.

(Timaru Herald, 10 December, p [3].)

(i) No 27, "Portrait" Van de (sic) Velden; female head and bust; beautifully dressed, wanting in vitality.

(. . .)

No 62, "Old Fisherman", Van der Velden; a fine head; one of the best pictures in the room.

(Timaru Herald, 12 December, p [3].)

(j) A short note was taken on the opening of the exhibition of the large pictures and notable sketches by Mr Van der Velden, and these would require columns to themselves.

(Timaru Herald, 15 December, p [3].)

(k) The Art Society's exhibition was yesterday visited by Mr P. Van der Velden, who came all the way from Christchurch for the purpose of seeing the pictures. He expressed himself much pleased with the exhibition and attributed the enthusiasm displayed for art in Timaru to the fact that the Society had so cultured a president, whose opening address had so much impressed him. The few members of the council, who were hurriedly called together, profitably spent some time with the great artist. The secret of Mr Van der Velden's success is untiring study and love for his work. With him art is religion. In the course of some remarks he gave valuable hints towards the composition of pictures. Every picture must have some one motif, and to this motif all else must be subjective. (sic)

The advice he gives to young artists is go to nature. Better to transfer to canvass (sic) such a simple subject as a stool or a chair than to copy other men's pictures. Each artist must give expression to his own emotions and feelings not to other men's; in other words, he advocates originality. Those who have not yet visited the exhibition should do so without delay. The studies by Mr Van der Velden are in themselves an education to students, and his finished pictures must appeal to all.

(Timaru Herald, 15 December, p [2].)

(1) [publication of an advertisement for the exhibition, including a reference to] "works by P. Van der Velden."

(unsourced clipping, 16 December)

(m) The interest in the exhibition of art has been stimulated by the visit of Mr Van der Velden to Timaru. His studies have been rearranged in consecutive order as to the dates of their execution, and this portion of the collection might be termed "the evolution of an artist".

(Timaru Herald, 16 December, p [2].)

(n) Mr. Van der Velden's sketches are delightful, but none of his three large pictures entirely pleases me. The face of the "Fiddler" is the face of a brigand, and something is amiss with his right hand. Generally Mr. Van der Velden's "hands" show a thorough knowledge of anatomy and colour, but the fingers of the hand not in shadow are insufficiently elaborated. I don't like the composition or rather the proportions in "The Orphans". The middle figure seems too large for the other two.

(Triad, v 4, no 10, January 1897, p 3.)

* * *

1920 (Seventh Annual Exhibition)

- (a) Catalogue number 18, Sweethearts, lent by Mr W.S. Blaikie
- 57, A Reverie, lent by Miss McLean
- 212, Good Night, lent by Mrs W. Grant

(b) Van der Velden's "Sweethearts" is a painting of rare finish and well worthy of this well-known painter's art. "A Reverie" by the same hand is also of a high order and worthy of mention.

(Timaru Post, 7 May, p [3].)

(c) A fine specimen, a life-size study, by a late New Zealand painter shows Mr Van der Velden in a style not usually associated with his name, and as charming in sentiment as it is consummate in art.

(Timaru Herald, 3 May, p [7].)

(d) There are 300 pictures in all, and they are representative of front-rank artists from Van der Velden downwards.

(. . .)

Van der Velden is represented by a trio of different studies, which indicate in a striking way the versatile genius of this great artist.

(Timaru Herald, 5 May, p [8].)

APPENDIX B - Frances Hodgkins

1896 (Second Annual Exhibition)

- (a) Catalogue number 178, Washing Day, £3-3-0
157, Study, (no price in catalogue)
137, The Fortune Teller, (no price in catalogue)
133, The Goose-step, £3-3-0

(b) No 157, a workman, seated, smoking, Miss F. Hodgkins, a capital sketch.
(Timaru Herald, 15 December, p [3].)

* * *

1899 (Fourth Annual Exhibition)

(a) Miss Hodgkins had a clever study of a Maori; ...

(Triad, 1 July 1899, p 21)

* * *

1910 (Fifth Annual Exhibition)

- (a) Watercolour section, catalogue number 14, Here It Is, lent by Mrs Greene
- (b) An apt subject and pretty picture by an artiste (sic) who is doing very well at Home. The painting is deserving of minute inspection.
(unsourced, undated clipping)

* * *

1913 (Sixth Annual Exhibition)

(a) Some [artists] have begun to form a New Zealand school of landscape paintings; others, like Mr Goldie, of Auckland, have found a new field to

develop in the picturesque phases of Maori life, while Miss Hodgkins exemplifies with subtle skill some of the latest tendencies of Continental art.

(Timaru Herald, "The Art Exhibition", (first leader),
14 October, p 6.)

(b)

"The Bridge Delft" is by Miss F.M. Hodgkins, one of the best water colour artists New Zealand has produced, who has for years been showing at the Academy. Her work is decidedly modern, being of a broad and sketchy type. The French (sic) scene mentioned produces a charming bit of decorative colouring, the autumn tints being exceedingly true to nature. Miss Hodgkins (sic) also has on view a number of market scenes - "Vegetable Market, Venice", "Market Place, Candebec (sic)", and "Market Day, Dinan". These are painted in a unique and effective style. It may be mentioned that Miss Hodgkins's (sic) talents in this respect are regarded so highly by artists that many seek her tuition.

(Timaru Post, 15 October, p 6.)

(c)

[Timaru Herald, 17 October, p 5, reports the sales of two works by Frances Hodgkins, no 75, Arabs, Tetuan, and no 108, Market Day, Dinan.]

(d)

[Timaru Herald, 18 October, p 10, reports the sale of no 71, Vegetable Market, Venice, by Frances Hodgkins.]

(e)

Much admiration has been expressed for the paintings by Miss Frances Hodgkins, in the exhibition. She is a New Zealander by birth, and has been living principally in Paris during the past ten years. Miss Hodgkins has been a constant exhibitor at the new English Art Club, Royal Institute of Water Colour, Glasgow, and the International Society, London, and took the first prize at the Australian section of the Franco-British Exhibition. An Australian paper describes her work as "indicative of the sweeping advances made by water-colourists during the last decade, and the manner in which they have thrown off the trammels of mere prettiness and untruth, and arrived at their own kingdom of absolute sincerity and simple structure in viewing Nature and all her manifold works. Miss Hodgkins's gallery is a liberal education, and while all of it may not please the public, it will sincerely

delight artists. In her collection she practically gives object-lessons in the progress of this beautiful art, commencing with a calm, sedate, and sweet study, 'Market Day, Dinan', and thence onward, painting at strenuous speed with a giant's strength until she arrives at some terrific examples of ultra-impressionism that almost take one's breath away. The virility of her methods is amazing, and so is her daring, while her selection of colour, often bizarre in effect, is in most cases remarkably judicious, and thoroughly well wedded to the subject in hand. Miss Hodgkins lets herself go, so to speak, and with masculine strength and free and flashing brushes she enters the dominion of the ultra-impressionists and stays there to some purpose. Yet in all this there is the message of spontaneity of originality, and the art that rings out a true, if over-emphasised, note. It is an exhibition that no lover of art can afford to miss." The water colours by this artist which come in for so much attention at the Timaru Exhibition are: No 71, "Vegetable Market," Venice; No 75, "Arabs, Tetuan"; No 121, "Dutch Interior"; No 108, "Market Day, Dinan"; No 103, "Market Place, Candebée (sic)"; No 95, "Dordrecht Cathedral"; No 94, "Evening, Concaruan (sic)"; and No 86, "The Bridge Delft", the latter being considered quite the best.

(Timaru Herald, 23 October, p 3)

APPENDIX C - C.F. Goldie

1913 (Sixth Annual Exhibition)

- (a) Some [artists] have begun to form a New Zealand school of landscape paintings; others, like Mr Goldie, of Auckland, have found a new field to develop in the picturesque phases of Maori life, while Miss Hodgkins exemplifies with subtle skill some of the latest tendencies of Continental art.

(Timaru Herald, "The Art Exhibition", (first leader), 14 October 1913, p 6)
- (b) No. 274, "Memories - The Last of Her Tribe", by C.F. Goldie. Mr Goldie is easily New Zealand's foremost painter of Maori portraiture, and in this and in his other pictures he has sustained his reputation in a very marked degree. In the picture under notice an old Maori woman, with short cropped hair, and features wrinkled with age, is sitting with her head resting in her hands, looking back into the long past, and apparently entertaining sad memories of by-gone days. The face is repulsive, but exceedingly natural, and faithfully painted in every detail.

(Timaru Herald, 16 October, p 8)
- (c) No. 312, "The Last of the Cannibals", one of Mr C.F. Goldie's Maori portraits, and in it is seen this artist's usual accuracy and attention to detail, the tattooing on the old chief's face being marvellously well done.

(Timaru Herald, 17 October, p 5)

(d) Foremost among the artists represented is Mr C.F. Goldie of Auckland, whose fame as a painter of Maoris extends beyond New Zealand. His pictures are remarkable for their delineation of the Maori character. His picture of an old Maori wahine entitled "Reverie", is unique, but in this article artists' pictures only are being described. "The Last of the Cannibals, Tuwai Tawhiti", a picture of an old tattooed Maori, is one of the very finest of Mr Goldie's collection, and should not be allowed to leave Timaru.

Memories - The Last of Her Tribe, now Aigantighe Art Gallery, Timaru. Its presentation by James Craigie was mentioned at the Art Society's annual general meeting on 15 May 1915.

* * *

1920 (Seventh Annual Exhibition)

(a) Catalogue number 49, Memory of What Has Been and Never More Will Be, lent by Mrs W. Grant

(b) "Memory of What Has Been and Never More Will Be," another of Mrs Grant's collection, by Mr C.F. Goldie, is a good specimen of this masterly artist's work. The Auckland Art Gallery contains a large collection of Mr Goldie's pictures which are all Maori studies. As yet this artist has never been equalled in this line of work all his pictures being so real and convincing that one cannot but marvel at his consummate art. The picture here displayed is a near study of an old wahine, seated outside a thatched hut, a rug is thrown across her hand, her eyelids droop, and the whole figure suggests a melancholy soliloquy. The tatoo on the lips and chin, the skin on the hands and the bright green velvet blouse have been depicted so perfectly that one almost expects the old native to stand up and waddle out of the picture.

(Timaru Post, 7 May, p 3)

NOTE: This work was purchased by the Dunedin Public Art Gallery in 1951 for 800 guineas.

"One of the Old School", "Memories - The Last of Her Tribe", both Maori studies, show the same clever delineation of the Maori character. The expressions produced in every case are perfectly true to life, from the sternness of the mouth to the abstracted gaze of the eyes. "No Koora Te Cigar", also by Goldie, is a head study of a Maori woman smoking a cigarette, and this also should be retained for the gallery. The wrinkled old visage of the Maori woman, with her eyes almost closed behind the wreaths of smoke, fairly breathes.

(Timaru Post, 17 October, p 6)

(e) No. 164, "One of the Old School", (a Ngatiawa Chieftainess) is by C.F. Goldie, who is also responsible for No. 169, "Reverie", No. 215, "Pakapa, an Arawa chieftainess". Mr Goldie's work in Maori portraits is beyond criticism, but something should be said of his picture "Reverie", (lent by Mrs William Grant), wherein an aged Maori woman is depicted with half-closed eyes, and evidently thinking "long" thoughts. There is an air of sadness about her, and it is safe to say that it is the finest picture in the gallery of this class of work. Quite remarkable detail is shown, and the artist's power of representing the texture in still-life work generally, would be difficult to surpass. The flesh painting is good also, and the old lady looks ready to step out of the picture into the room. Nothing but praise can be said of Mr Goldie's other Maori pictures. With the Maori race diminishing as it is, such portraits as he paints will become more rare, and consequently more valuable as time goes on.

(Timaru Herald, 18 October, p 10)

(f) Another picture has been sold, making a total of fifteen. This is C.F. Goldie's "No Koora Te Cigar", depicting a Maori woman, wonderfully true to life, smoking a cigarette, with her eyes screwed up behind the filmy smoke.

(Timaru Post, 24 October, p 5)

NOTE: The Last of the Cannibals, Tuwai Tawhiti, now Aigantighe Art Gallery, Timaru, having been purchased by the South Canterbury Art Society for £84 in October 1913.

- ABBOTT, Miss A.E. 25
 ACLAND, Emily W. 36
 ANGUS, Rita 34, 40
 ATKINSON, Esmund 28
 AUBREY, Christopher 36

 BARCLAY, Rev. George 18
 BARKER, E.S. 26,30
 BARNICOAT, John 36
 BARNES-GRAHAM, A. 34
 BARRAUD, C.D. 13, 36
 BARTOLOZZI 30
 BETHUNE, Phyllis D. 34
 BLAIKIE, W.S. 44
 BLAKE, E.M. 7
 BLOMFELD, Charles 13, 28
 BOWRING, W.A. 28
 BRANGWYN, Frank 30
 BROOKE-SMITH, F. 28, 30
 BRUGGE, Master 13
 BURCHELL, Frederick 8
 BUTLER, Samuel 36

 CAMERON, D.Y. 30
 CAMPBELL, Rosemary 40
 CANE, Thomas 13, 22
 CHEVALIER, Nicholas 36
 CLARK, Russell 34, 40
 COOK, Rita (Rita Angus) 34
 COUSINS, S. 36
 COWAN, Mrs. 7, 17, 25
 CRAIGIE, James 26, 27, 29,
 30, 51

 DEANS, A.A. 34

 FAHEY, Jacqueline 40
 FERRIER, G.S. 13, 22, 36
 FERRIER, William 8, 9-11, 13,
 16, 17, 25, 26, 27, 30, 31, 36
 FIELD, Tom 40
 FIFE, Ivy 40
 FRA ANGELICO 13

 GIBB, John 13, 16, 24, 25
 GIBB, W.M. 22, 25, 26, 27, 28,
 30
 GIBBINGS, Robert 30
 GIFFORD, E.A. 37
 GOLDIE, C.F. 28, 29, 30, 37,
 46-47, 49-51
 GRANT, R. 26
 GRANT, Mrs W. 27, 44, 50, 51
 GREENE, William 8, 9, 11-13, 16,
 17, 25, 26, 27, 29, 30, 31, 36, 38
 GREENE, Mrs W. 13, 46
 GREUZE 37
 GULLY, John 13, 17, 22, 36, 37
 GUTHRIE, Sir James 30

 HANKEY, Lee 30
 HARDCASTLE, John 7
 HARPER, Archdeacon 7, 17, 26, 36,
 41, 42-43
 HARPER, Emily W. 36
 HAYLOCK, A.I. 36

 HENDERSON, Kenneway 34
 HENDERSON, Louise 40
 HILL, Mabel 25, 26, 27, 28, 30,
 31, 38
 HODGKINS, Frances 17, 25, 26,
 28, 31, 36, 37, 46-48, 49
 HODGKINS, W.M. 13, 16, 17, 21,
 36, 37
 HOLDGATE, Edward [5], 7
 HOPE, A. 30
 HOPE, E.S. 26, 34
 HORSLEY, Jean 40
 HOWORTH, C.H. 13, 25
 HOYTE, J.B.C. 13, 22
 HUNT, Holman 13
 HURST, Louis B. 37
 HUTTON, W.J. 25

 JACKSON, John 7
 JOACHIM, Miss 27
 JOEL, Grace 17, 18-21, 22, 31
 JONAS, Miss 7, 14
 JONES, Morgan 40
 JONES, Mrs T. 8

 KELLY, A. Elizabeth 25, 26, 28,
 30, 31, 34
 KELLY, Cecil 26, 28, 30, 31, 34
 KIRKWOOD 22

 LALANNE 30
 LE CREN, E.A. 27
 LEE-JOHNSTON, Eric 40
 LINDSAY, Mrs W.S. 9, 22, 37
 LOUGH, Edwin H. 7
 LUSK, Doris 34, 40

 McCAHON, Colin 10-11
 McCAHON, Miss J. 9
 McINTYRE, Peter 34
 McLEAN, Miss 44
 McLEARY, Kenneth 37
 McLINTOCK, A.H. 40
 McRAF, Miss 8
 MACWHIRTER 30
 MADDEN, J.M. 13, 22, 24, 26, 28,
 30, 31
 MANSON, A.G. 34
 MANTELL, William 36
 MAYO, Eileen 40
 MEISSONNIER 13
 MORETON, S.H. 13, 16
 MOULTRAY, J.D. 13, 16, 17, 38
 MOULTRAY, J.E. 13, 16, 28

 NAIRN, J.M. 22, 24, 25, 31, 38
 NERLI, G.P. 22, 30
 NEWMAN, J.P. 31
 NORMAN, Edmund 22, 28, 30, 36

 O'BRIEN, Miss E.K. 9, 13, 38
 O'BRIEN, George 9, 37
 O'KEEFE, A.H. 13, 25, 26, 27, 28,
 30

PACKE, William 36
PENNELL, J. 30
PERRETT, J.D. 13, 16
PRESTON, James 36
PROCTOR, R. 26, 27 30

THOMPSON, H.L. 31
THOMPSON, Sydney L. 28, 31, 34,
40
TURNBULL, James 8

VAN DER VELDEN, Petrus 8, 17,
20, 22, 30, 31, 37, 38, 41-45

RANFURLY, Lady 24
RAPHAEL 13

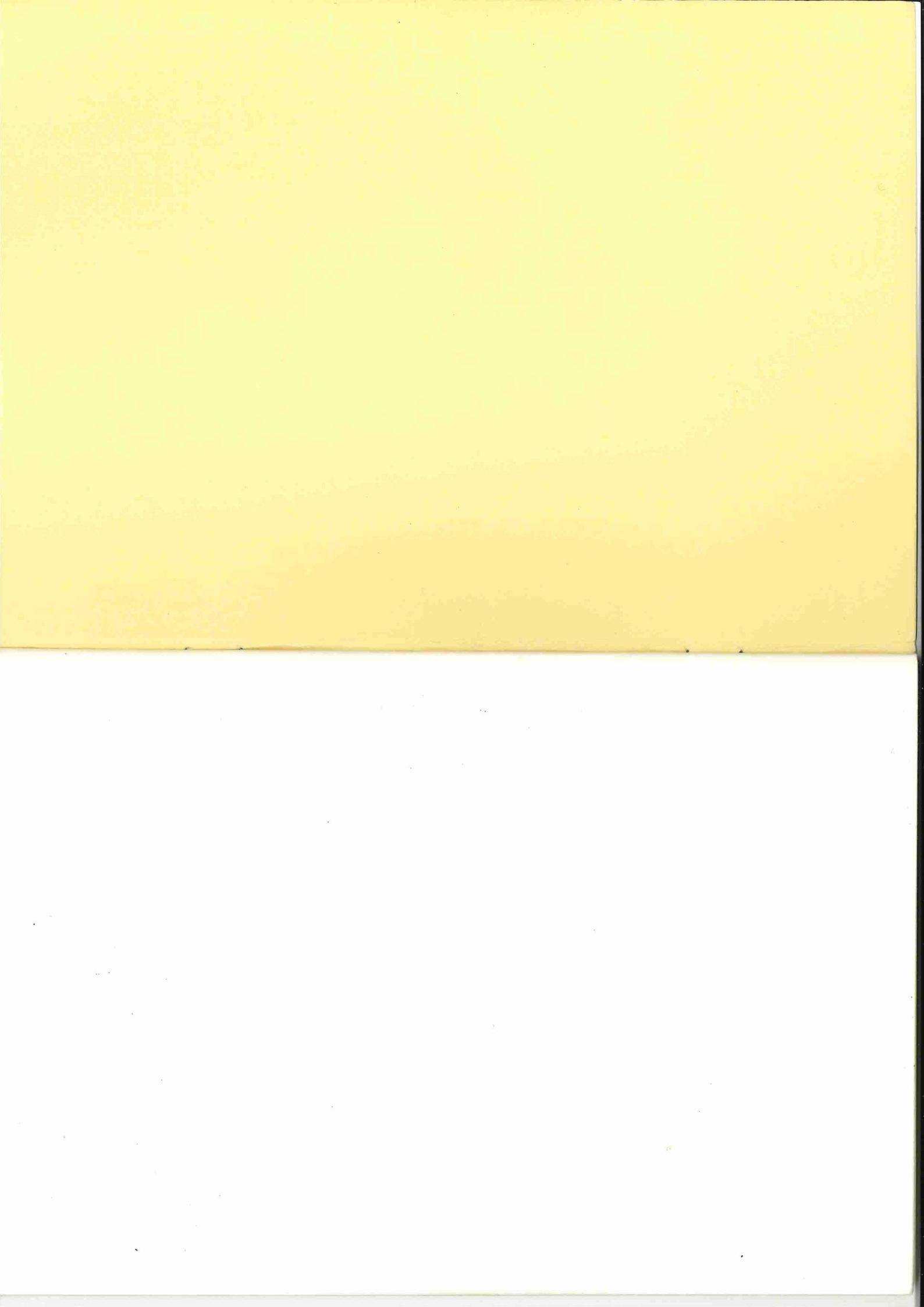
REID, Dr R.S. 7, 22-23
REMBRANDT 13, 30
RENI, Guido 13

RICHARDSON, H. Linley 26, 28, 30
RICHARDSON, Miss (M.E.R.?) 25
RICHMOND, D.K. 28, 29
RULE, Alexander P. 7, 13, 25, 29
RULE, P.W. 29, 30, 34

WAGSTAFF, Thomas [5], 8, 25,
26, 29
WALLWORK, Richard 28, 34
WALSH, A.W. 25, 26
WELCH, Nugent 26, 28
WHEELER, Colin V. 34
WHISTLER, J. McN. 30
WHITE, A. Lois 40
WILKIE, Sir D. 13
WILLIAMS, Miss 8
WILSON, L.W. 13
WIMPERIS, J. 17
WIMPERIS, F.M. 17
de WINT 13
WOOLLASTON, M.T. 40
WORSLEY, C.N. 22, 24, 26, 28,
30, 31, 38
WRIGHT, Frank 28
WRIGHT, Walter 28

SAWELL, Rosa 30
SCOTT, James F. 25, 26, 28
SCOTT, Professor J.H. 21
SIGNORELLI, Luca 13
SPENCER-BOWER, Olivia 40
STEELE, L.J. 28
STERDALE, C.H.T. 14, 16, 17, 37
STODDART, M.O. 13, 16, 17, 26, 27,
28, 30, 31, 38
SUTTON, W.A. 34, 40

TADEMA, Alma 22
TAYLOR, Tom 40
TEMPLE, Captain E.F. 36
THOMAS, William 30



The SOUTH CANTERBURY ART SOCIETY, first established in 1895, was younger than its larger sister societies in Auckland (founded 1869), Dunedin (1876) Christchurch (1880) and Wellington (1882), but of an age with numerous smaller societies and more radical art clubs established in various parts of New Zealand in the late 1880s and the 1890s. All of these new groups are evidence of the quickening of interest in the visual arts, which is an important fact of colonial cultural life in the final decade of the nineteenth century.

The society's surviving records, although incomplete, are very extensive, and have made it possible to study the ideas on the nature of Art and its role in the community which underlie much of the Society's activity, the ambitions of artist members, the taste of local art collectors, and the standards and attitudes of the local newspaper critics.