



FOREIGNERS

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Cover (front and back):

*Wild Africans Tamed by His Name*

ca. 1895

Title inscribed verso

151 by 199 mm.

Gelatin silver print

Right

**British School**

*English Camel Corps, Sudan*

1884/5

Title inscribed verso

305 by 390 mm (shown cropped)

Pencil, watercolour

MICHAEL GRAHAM-STEWART

2011



1/

1/

**L. Chagny**  
*Les Rois en Exil. Présentations Royales.*  
*Amis, tous amis*  
 Title and signature imprinted. Verso with  
*L. Chagny, dessin-édit., 44, r. Michelet, Alger,*  
 postal stamps and inscribed with address  
 and message  
 95 by 138 mm  
 Lithograph, postcard

This apparently charming postcard, mailed within Algeria in 1906, is a reminder of an intense period of French colonial expansion. The three monarchs shown had all been forcibly exiled to villas in or around Algiers. They all died there.

The group on the left includes the distinctively hatted figure of Behanzin (1841-1906), King of Dahomey. After a long campaign he had surrendered to a French force under Colonel Dodds, a Senegalese mulatto, and was then exiled, initially to Martinique. The lady on the right is Queen Ranavalona of Madagascar (1861-1917). Her deposition in 1897 ended 103 years of the Merina monarchy. The central, bowing, figure is King Ham Nghi of Vietnam. He had only ruled for one year before being forced out by the French. He fought a guerrilla war until captured in 1889 and was sent to Algiers with an interpreter, servant and cook. All three monarchs were given villas and allowances. None were ever allowed to return home, but some travel was permitted. Ham Nghi, a painter himself of some note, met Gauguin in Paris.

2/

**Henry James Pidding (1797-1864)**  
*The Fair Penitent*  
 1830  
 Signed lower right. Title taken from the  
 mezzotint by William Giller after Pidding  
 305 by 255 mm  
 Oil on panel

Seen in isolation this image of an African suffering a medieval punishment in the English countryside appears to be a harmless oddity. However, the same model is shown in the companion painting by Pidding, entitled *Massa out, Sambo werry dry*, in which a servant is liberally partaking of his absent master's liquor. Both paintings were exhibited in the annual Society of British Artists show at Suffolk Street (in 1830 and 1828) and both were engraved, thus reaching a wide audience. The *Literary Gazette* thought the first was a *good thought, beautifully executed* and the second an *entertaining piece of graphic wit, - a painted pun*. However, the *Gentleman's Magazine* was more circumspect about the later work, concluding that it *has had greater pains bestowed on it than the joke deserves*.

Pidding was known for his whimsical and humorous subject matter and this example fits into a tradition of visual jokes at the expense of those of African descent which grew increasingly vitriolic as the century progressed, culminating in the 'coon' humour of the mass print sellers such as Currier and Ives. It is easy to judge standards from the perspective of our own time but what is perhaps surprising about this particular cheap joke is that it was produced precisely when the British were about to finally abolish slavery as an institution. True respect for those of other colour was to take much longer.



2/

**Edouard-Auguste Nousveaux (1811-1867)**

*La destruction de la ville de Cascas au Senegal*

1843

Signed and inscribed *2 aout 1843. destruction de Cascas – 80 lieux dans l'intérieur de la Senegambie – offert à M. Prince de Joinville par le gouverneur du Senegal E. Bouet*

158 by 299 mm

Watercolour

Nousveaux was one of the earliest professional European painters to work in West Africa. In 1842 he replaced Stanislas Darondeau, who had returned to Paris with a fatal tropical illness, on an expedition led by Governor Bouet-Willamez that aimed to extend the area of French influence and suppress slave trading. Cascas is a settlement in the north of Senegal on the border with Mauritania.

For many artists a comparatively short exotic trip provided enough source material for years of worked up Salon quality paintings. It is hard to know whether this fine drawing was executed in the field or in the studio.



**Charles Hullmandel after George Scharf**

(1788-1860)

*The giraffes with the Arabs who brought them over to this country, Zoological Gardens, Regents Park*

June 1836

Imprinted with artist/publisher, printer, date and the names of the handlers and animals

277 by 384 mm

Lithograph

Following the gift by the Viceroy of Egypt of a giraffe each to George IV and Charles X, 'giraffomania' is said to have swept Britain and France. Not since one was owned by Lorenzo de Medici in 1486 had such animals been seen in Europe. Although much loved by George. His example perished in 1829 (and was then stuffed by John Gould). But Charles's, named Zarafa, lived on until 1845. The British, through their Levant Consul Colonel Campbell, commissioned M. Thibault (far right in this print) to procure more specimens. It is never simple to catch a live giraffe. They have periscopic vision over their surroundings, can fight off lions and move at over 35 mph. Even if caught, the stress of a long chase often results in a fatal heart attack. As Thibault was to learn, the only realistic hope is to target the calves. He set off from Cairo in April 1834 for the Kordofan Desert. On 15 August his party spotted two animals, a female (cow) and her young. The chase ended in the death of the cow, on which the party duly feasted, with the calf rounded up the next day. This was tamed and over the next few months Thibault caught four more young ones. However, the last group all died in the cold weather of December en route to Dongola, so Thibault returned to the desert and eventually secured another three specimens, which he shipped to Malta and on to London, earning £700 for his services. The animals processed through the city, terrified by the noise and traffic, to the Zoological Gardens in June 1836. The original was the only female and she produced a calf in 1839. Further successful breeding followed, with her progeny surviving at the zoo until 1881.



5/



5/

**John Napper (1916-2001)**

*Josef Oluga*

1943

Inscribed with title

278 by 180 mm

Pen and wash

In WWII Napper served as an Official War Artist in the Ceylon Command.

6/

**Edward Bainbridge Copnall (1903-1973)**

*L/cpl. Adam Bouchi, Nigerian Reg., Abyssinia*

1941

Inscribed with title and date.

Verso inscribed with artist, sitter and price

276 by 226 mm

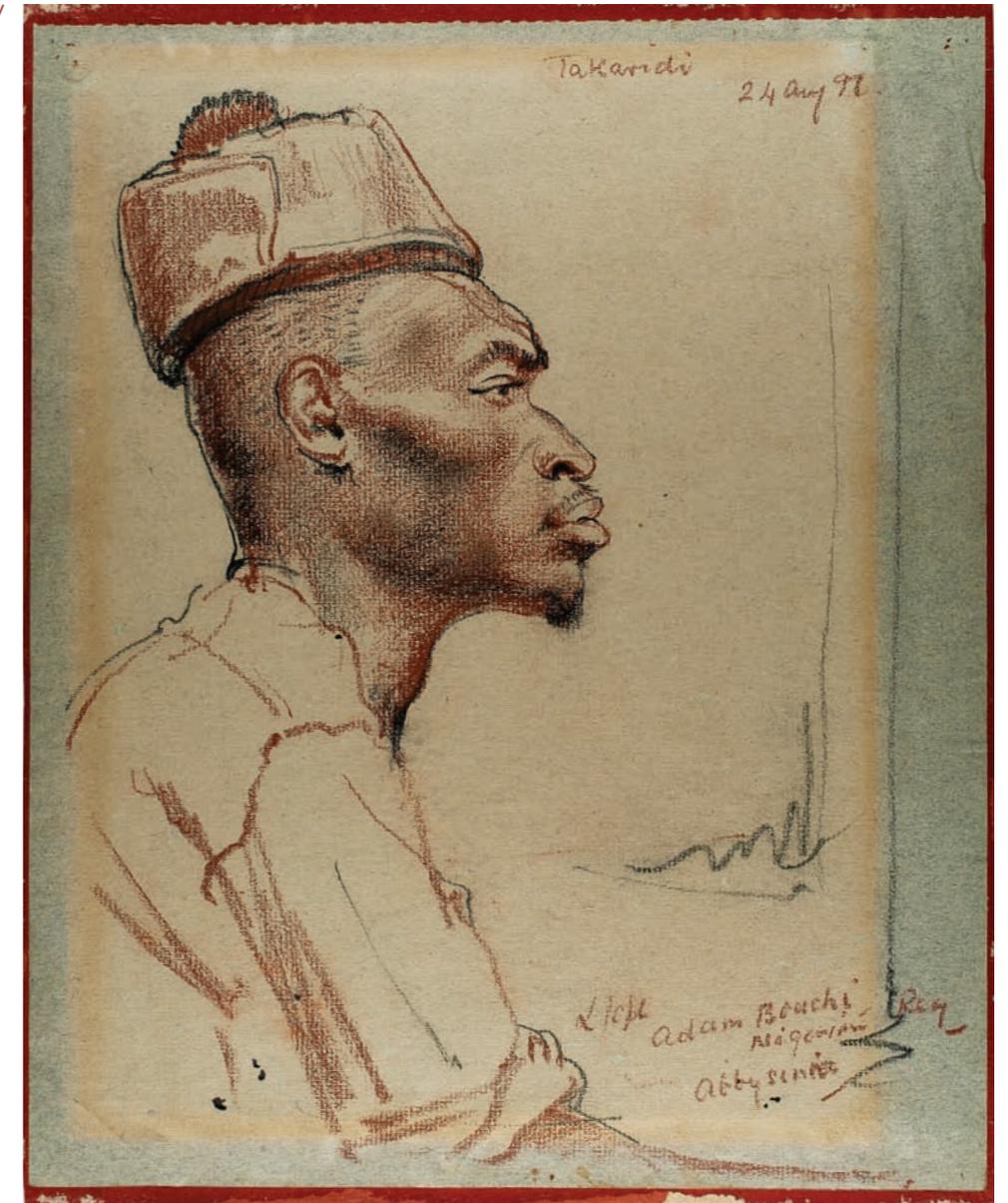
Crayon

Copnall was born in Cape Town but moved when very young to Horsham, Sussex. He served in both World Wars, in the second as a camouflage officer. His sculptures, in a variety of media, included commissions for many public buildings and spaces (for example Becket outside St Paul's Cathedral). He also created work for several London theatres and for the great Cunard liners.

He was President of the Royal Society of British Sculptors from 1961 to 1966 and in that period completed a ten ft resin and coal dust crucifixion for the exterior of a new Anglican church, St John's, in Broadbridge Heath, Sussex. This is now in the Horsham Museum having been removed by the vicar, Ewen Souter, in late 2008 on the grounds that it was unsuitable for children. He said: *The crucifix expressed suffering, torment, pain and anguish. It was a scary image, particularly for children... It wasn't a suitable image for the outside of a church wanting to welcome worshippers. In fact, it was real put off.* (Guardian, 6 Jan. 2009).

An unnamed parishioner commented that the replacement cross would look more at home on the side of a shopping centre and added: *Next they'll be ripping out the pews and putting sofas in their place, or throwing out all the Bibles and replacing them with laptops.* (ibid)

6/





7/

**Pipe, Ovimbundu peoples, Angola**

19th century

The head lifts off to reveal the pipe bowl

Height 203 mm

Wood, glass beads

*Provenance: Reverend William Edward Fay and his wife Annie, Congregationalist missionaries in Portuguese West Africa from 1882 to 1907.*

American missionary activity in what is now Angola began in 1880. Dr John Deans, the secretary of the American Board of Commissions for Foreign Missions (ABCFM), had visited the Benguela Highlands when serving with the U.S. West Africa Navy patrol, and was the driving force behind the dispatch of three Congregationalist missionaries. These were William Sanders, W. Bagster and Samuel Miller (a freed slave and recent graduate). The Highlands site they had chosen was fertile, less pestilential than the coast and a 'barren field' for proselytizing. Not under Portuguese control, it was home to the Ovimbundu people for whom slave catching and trading formed the primary economic interaction with the outside world. When the missionaries reached Bailundu in March 1881 the King, Ekuikui (or Equiqic), is said to have wondered aloud: *You will not buy wax, rubber, ivory or slaves, what are you here for?* (Quoted in the *Missionary Herald*, Nov. 1885, p. 36). But the missionaries remained and in June of the next year were joined by Reverends William Fay and Wesley Stover. However, they were all forced to flee when the mission was plundered in May 1884. A Portuguese trader, Edouardo Braga, was probably the one who persuaded the King to expel the mission, seeing them as a threat to his own nefarious activities. Missions in Africa aimed for self-sufficiency but in practice relied on the infrastructure and supplies that only the merchants could provide. This meant turning a blind eye to some of latter's activities, a contradiction that Livingstone himself had had to accept.

Stover and Fay returned to the USA to report to the Board and as a result pressure on the Portuguese, whose influence was now spreading inland from the coast, was exerted at government level. The Berlin Conference of 1884/5 is usually seen as the start of the 'Scramble for Africa', but one of the agreements signed was the guarantee of freedom for religious (Christian) penetration of the interior. The USA, although not active in territorial acquisition maintained an interest. Much American early missionary energy was focused on the notion of returning freed slaves. Another powerful motive was the abolition of slavery, a cause so popular that politicians ignored it at their peril. ABCFM officials involved the Secretary of State, who summoned the Portuguese ambassador. It was sign of Portugal's growing territorial ambitions that they were now able to influence Ekuikui, who wrote to the missionaries asking for their return, even planting a tree as a pledge that they would not be forced to leave again, although the missionaries did have to swear to forsake politics and not adversely influence merchants.

Fay was joined by his wife in 1886 and then by his sister Louise in 1894. They all mailed reports to and were frequently mentioned in the *Missionary Herald*, the journal of the ABCFM. They witnessed (and contributed to) a period of huge change. Colonial government replaced the local monarchy, a rebellion was suppressed, traders grew more numerous and powerful, and the missions suffered multiple arson attacks. The local population faced the normal evils that beset indigenous peoples at this stage in their histories, that is alcohol and disease, here specifically rum and smallpox.

William Fay finally left for New York at the beginning of 1907 and died soon after his homecoming. He was 51 and had spent half of his life in Angola. The *Missionary Herald* (1907, p. 315) commented that *the West African Mission is much weakened*.



**Nomoli figure, southern Sierra Leone**

Date unknown

Height 108 mm

Stone

**Provenance:** Reverend James Morris Leshar and his wife Ellen, United Brethren in Christ missionaries in Sierra Leone from 1883 to 1885.

The Leshers were stationed in Sierra Leone from their arrival on the *John Brown* in October 1883 until June 1885. The UBC, an evangelical church based in rural eastern USA, had only been operating in Sierra Leone for a few years when the stations run, since the 1840s, by the American Mission Association (AMA) were transferred to their care. They administered to the Temne, Mende, Sherbro and Kono peoples. Their base at Rotifunk proved so popular that in 1883 \$2000 was needed to construct a chapel large enough to hold the congregation. This was quickly raised in Ohio and the chapel was dedicated in February of the next year. Leshar may have been brought over specifically to help with the building as he was skilled in carpentry and construction. Their return was noted in the *New York Times* (10 July 1885): *Among the cabin passengers of the Monrovia were... and the Rev. Mr. Leshar. The latter is a white missionary and a native of Pennsylvania. He and his wife spent two years at the industrial mission sustained near Sierra Leone, under the auspices of the United Brethren. He was obliged to return to benefit his health. Mr. Leshar said that there were good opportunities in Africa for colored people who went there with the determination to stay.*

*They [Nomoli] are certainly one of the most puzzling enigmas in the history of West African art, their origin, age and relations to other artistic manifestations on West Africa having all remained obscure. (J. Atherton and M. Kalous, Nomoli, in *Journal of African History*, XI, No. 3, 1970, p. 303)*

Perhaps first mentioned in European writings in 1447, many of these figures must be of great antiquity, with some relating to the 'Afro-Portuguese' ivories from the 16th century. Unravelling their function is impossible, but the general presumption is that they were ancestor figures, later used as charms to aid rice and other crop fertility. They often are discovered during farming operations, ranging in size from this example up to 30 cm high. Most are in the form of a male figure or head, and are found, with stylistic variations, in southern Sierra Leone (including Sherbro Island), Liberia and Guinea. Philip Allison, in his seminal survey, *African Stone Sculpture* (1968), concludes that the cultures that produced them were transformed both by European contact and, more significantly, by the incursion of the Mende from about 1600 AD. By contrast, in the north of the country, the Kissi preserved the stone-carving tradition until more recent times.



**G. (?)S. Ward**

*Cumming's Young Bosjesman*

1850

Signed, dated and inscribed with title

305 by 245 mm

Watercolour

Roualeyn Gordon-Cumming (1820-1866) was from a wealthy Scottish family. After a brief military career with the East India Company and the Cape Mounted Rifles he became a professional animal hunter. He spent five years in southern Africa living off selling ivory and ostrich feathers, all the while accumulating 'trophies' and stuffed specimens. He also acquired a Khoisan boy called Ruyter (after a Dutch admiral), an escapee from Boers who had enslaved him after killing his family. In June 1849 Gordon-Cumming sailed for England with his faithful Ruyter, his Cape Wagon and 30 tons of baggage. He published the bestselling *Five years of a hunter's life in the far interior of South Africa* (New York, 1850), an adventure story that glamorised the slaughter of beasts for 'sport' and influenced a generation of Victorian schoolboys. In it he paid tribute to his companion *who has ever since faithfully followed my fortunes through every peril and hardship by sea and land, and is at the moment I write brandishing in the Highlands of Scotland an imitation of a Cape wagon-whip which he has constructed, and calling out the names of the oxen composing the team which he, at a subsequent period, drove when he alone stood by me, all my followers having forsaken me in the far interior.* (pp. 117-118)

Gordon-Cumming exhibited his collection in London, including at the Great Exhibition of 1851, and subsequently toured the country with it. He also offered illustrated lectures, billed as *The Lion-slayer at home*, with 'appropriate' music and a cameo from Ruyter, with admission at one to three shillings. From 1858 Gordon-Cumming

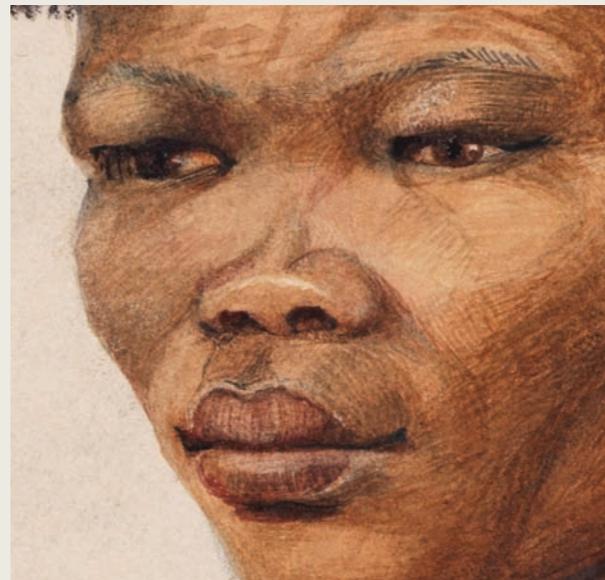
lived beside the Caledonian Canal at Port Augusta in Scotland. Here boat passengers had an hour ashore while their vessels negotiated the lock system. They were greeted by the famous hunter in full highland dress, accompanied by two magnificent white goats, offering (for a fee) a tour of the trophy collection.

Roualeyn's sister Constance was also a prolific traveller and writer and it is from her that we know more of Ruyter and his ultimate fate. In *Memories* (Edinburgh, 1904, pp. 116-117) she recalls:

*During his [Roualeyn's] prolonged absence in the interior, letters had become scarcer and more scarce, and only some occasional quotation from a Cape Town paper, with rumours of his prodigious 'bags', kept up the hope that he still lived. Suddenly one day the glass door of my sister's pleasant sitting-room at Altyre opened, and in walked a magnificent and magnificently-bearded wild man of the woods – a very gentle savage – followed by a most hideous, elf-like little bushman called Ruyter, on account of his good horseman-ship. This little man had been the most faithful of all Roualeyn's followers – indeed, when he lay on the Great Desert helpless, by reason of rheumatic fever, and exposed to the full violence of the tropical sun, (which naturally resulted in sun-stroke), Ruyter alone remained with him, guarding and tending to him to the very best of his ability. So, when Roualeyn concluded it was time to return to the homeland, he very naturally invited the little man to accompany him, and the faithful creature clave to him. Alas, his master neglected the doctor's wise counsel to have him vaccinated, and about ten years later, when smallpox was raging in Inverness, poor Ruyter caught it and died.*

*For about a year after their dramatic arrival, this strangely assorted couple remained at Altyre, during which time my sisters vainly endeavoured to instill into the*

*bushman's mind any conception of sacred things or of a spiritual life. He spoke with affection of his dead mother, but to any suggestion that she still lived, and that he would also still live when this poor soul had ceased to breathe, he had but one answer, "Massa's sister, my mother is rotten, and I shall be rotten". So they had to drop the subject and leave him to find out the truth in due season, as between "inherent" and "conditional" Immortality.*



**Henry Ambrose Oldfield (1822-1871)**

**Temple of Devi, Patan, Nepal**

1850s

Inscribed verso with detailed descriptive text

240 by 318 mm

Watercolour

Oldfield was the Surgeon to the British Residency in Kathmandu from 1850 to 1863. He travelled widely and left a rich visual record of the Kingdom just prior to the arrival of the camera. His drawings are so carefully observed that they have been referenced in recent building restoration projects. Almost his entire Nepalese oeuvre is in the British Library and the Royal Geographical Society (28 and 229 drawings respectively). His respect for, and deep knowledge of, the country's culture and history is clearly seen in his *Sketches from Nipal, Historical and Descriptive* (London, 1880). The location of this painting is described therein:

*Outside the city, near the eastern of these topes, is a three-roofed Hindu temple of Devi, having four entrances, each guarded by a pair of lions. It is chiefly remarkable as being a most favourite spot for the incremation of the dead, it being calculated that fully half the corpses of Patan are burnt in its vicinity. (p. 135)*





11/

11/

*Our China Relations*

ca. 1900

Inscribed with title

225 by 312 mm

Watercolour

12/

**W.H.M. (Australian School)**

*Ab Yum*

5 April 1884

Inscribed with initials, subject, Chinese characters, and from life (below mount)

202 by 139 mm (overall)

Pencil, under thick opalised glass mount/frame

The Chinese are said to have been regular visitors to northern Australia since before the time of Cook. People of Chinese origin currently make up 3.5 per cent of the population, a significant minority whose presence and contribution is often overlooked. They first arrived to settle in large numbers as miners at the time of the Victorian and NSW gold rushes in the 1850s but then diversified to become fisherman, merchants, brush cutters and market gardeners. They soon became the victims of racial discrimination, most publicly in the widespread anti-Chinese demonstrations of 1888 and then officially with the restrictions imposed by the 'White Australia' policy pursued through the first half of the 20th century.



12/

13/

*Mr Hare's residence on the Cocos or*

*Keelings Islands*

ca. 1830

Verso inscribed with title and *in Latitude about 12 S and Long 97 E about 500 miles from the Coast of Java* and *Oliver* bottom left 155 by 437 mm

Watercolour

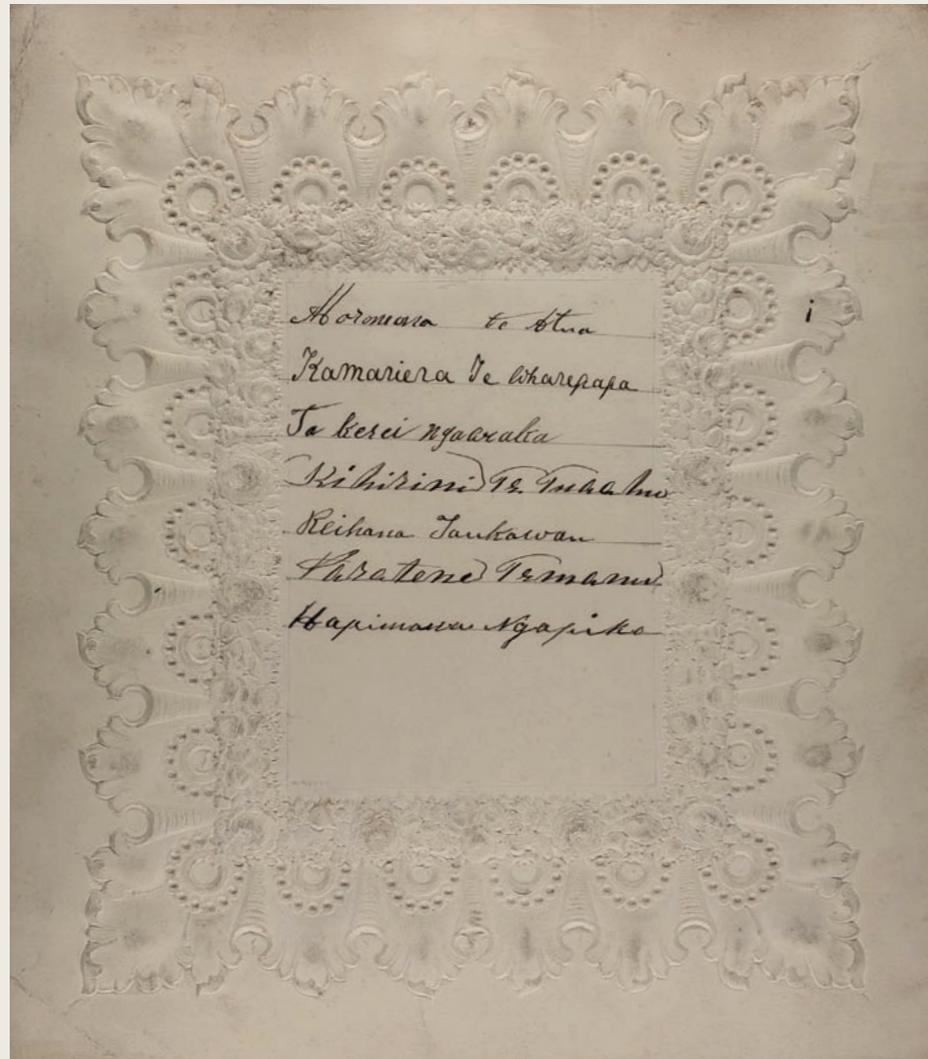
The Cocos Keeling Islands are a remote (2768 km north-west of Perth) Australian dependency. They consist of two atolls, one forming a broken series of islets, of about five square miles in total land area, and a highest point 16 ft above sea level. First sighted by Captain William Keeling in 1609, they remained uninhabited until the wreck of the *Mauritius* in 1824. The survivors were rescued the following year. That December they were partially surveyed by Captain John Clunie-Ross on the *Borneo*. He saw that habitation was sustainable, planted vegetables and trees and then claimed the islands. Clunie-Ross was in the employ of Alexander Hare, a Malacca merchant and entrepreneur renowned for a variety of unsavoury dealings in Indonesia that included slave trading. He is now overshadowed by the more famous white rajahs, James Brooke and Stamford Raffles (with whom Hare was involved during the 1811 takeover of Java). Banned by the Dutch from operating any longer in their territory, Hare took advantage of Clunie-Ross's favourable Cocos reports and moved there in 1826. He took with him 100 Malay slaves, including his harem, to manufacture copra and oil from the coconut groves. Clunie-Ross moved there himself in 1827 and the two soon fell out. Hare left in 1831 and died in Sumatra in 1833, with Clunie-Ross providing a suitable epitaph: *His greatest feature was his licentiousness in regard to all bodily functions.*

The islands were visited by Charles Darwin in 1836 on the *Beagle* under Captain Fitzroy. Clunie-Ross continued the copra

trade to Java and also resupplied whaling ships, with the family remaining in almost continual occupation up to the present. The 629 islanders (2004), predominantly Muslim and descendants of Hare's slaves, voted for integration with Australia in 1984. Currently of little strategic importance, it boasts an airstrip (built by 6,000 Commonwealth men in 1945) formerly used by Qantas on the South Africa route, with income produced from fishing and a small tourism industry. Like other apparently idyllic tropical islands, the Cocos are vulnerable to cyclones and rising sea levels. There is also the chance that they will one day be the site of an immigration facility similar to that on Christmas Island.

The *Oliver* inscription on the reverse of this drawing may give a clue to its origin, perhaps referring to a vessel or the artist. Many naval officers were competent draughtsmen since the recording of coastal profiles and harbour entries was a necessary skill. The Cocos Islands lie close to the one route to the East from the Cape of Good Hope so may have been visited, or passed, by any number of vessels during Hare's tenure. One possibility is the *Arcturus*, under the command of Captain Oliver, which is recorded as trading in this general area from the UK in 1828.





14/

14/

### The Maoris in England

1863

Inscribed with signatures

222 by 196 mm

Pen

The visit to England in 1863/4 of 14 Maori and their tour manager William Jenkins is well documented. Strange as it may seem, when many of their countrymen back home were in the midst of a war with the British, their UK society engagements culminated in an audience with the Queen. However, funding was always an issue, ultimately leading to the group disowning Jenkins. By the autumn of 1863 only the six whose signatures can be seen here were participating in the Illustrated Lectures that they gave around the country. To supplement donations Jenkins sold cartes de visite (in European and 'traditional' dress) and autographs of his charges. Both, according to the *Bristol Mercury* of 19 September, were in great demand amongst the ladies. Most of them left Gravesend in April 1864 bound for New Zealand on the *Flying Foam*. Kihirini died (from tuberculosis) on the voyage but Wharepapa's young English bride gave birth to a daughter, appropriately named Maria Good Hope.

15/

### John Church Dempsey (ca. 1803-1877)

Rev. John H. Bumby

ca. 1840

Imprinted with title and commemorative text

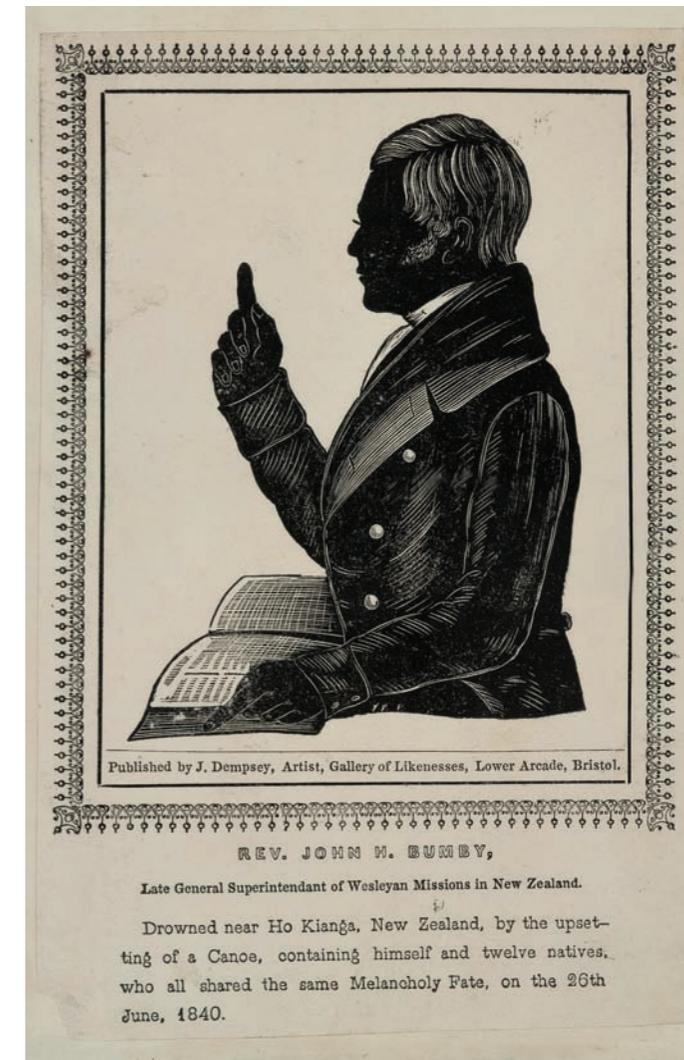
155 by 101 mm

Wood engraving

Technological advances in photography in the 1860s, particularly the wet plate process and the advent of the carte de visite format, are often credited with making portraiture affordable and thus available to many more of the population. This idea ignores the role played by the artists and silhouettists who operated outside of the elite art establishment. There are many who never exhibited at the Royal Academy and whose subjects were often from

a stratum of society that occupies a low profile in the visual historical record. One such was John Dempsey, a semi-itinerant who once promoted himself as a miniature painter, then as an 'in shade' portraitist before becoming a photographer himself in the late 1850s. He did depict establishment figures like the Mayor of London or the members of the Liverpool Stock Exchange when he saw a commercial opportunity (and this portrait of Bumby is presumably cashing in on a big news story) but most of his subjects are from humbler classes. In his surviving oeuvre there are many street characters, the beggars, buskers and deformed, mostly named and never types. Some of these were probably sold but they may also have been painted to demonstrate to potential clients, be they gardeners, publicans or coachmen, his skill by showing off a likeness of a local personality with whom they would have been familiar. The extraordinary cache of watercolours in the Tasmanian Art Gallery recently re-credited to Dempsey may even have been the artist's own folio, kept together for this purpose.

Reverend John Bumby (1808-1840) arrived with his sister Mary Ann in the Hokianga in March 1839 to take over the mission at Mangungu. The 340 hectare site had been purchased in 1828 for the Wesleyans by John Hobbs with the help of the friendly chiefs (and brothers) Patuone and Tamati Waka Nene. Acorns from Kent were planted and those oaks are still there today. Mary Ann brought two stocked hives from England, the first honey bees landed in New Zealand (the native species are solitary burrowers). Before taking full charge he made two trips around the country, the first to buy land at Port Nicholson for a future mission, the second accompanying Reverend Waterhouse to Kawia. From here Bumby had to make his own way home and chose to go by canoe up the east coast. The party left Waiheke but twice overturned off the island of Tiritiri Matangi. Bumby (a non-swimmer) and thirteen of his Maori crew drowned. There were six survivors but Bumby's body was never found. His sister found comfort with Reverend Smales and bore him six children but died ten years after her brother.



15/

**Charles Emilius Gold (1809-1871)**

*Winning's, Wairau N.Z.*

April 1851

Inscribed verso with title, date and signature

175 by 264 mm

Watercolour

Lieutenant-Colonel Gold arrived in Auckland with his regiment in 1847 and left, as a General, in 1861, albeit with a deeply flawed reputation. Whatever his supposed faults militarily, his paintings combine information and charm. Michael Fitzgerald, in his biography for the online Dictionary of New Zealand Biography, describes them as *idiosyncratic watercolour views, which show a rather childlike technique but in some cases a memorable, rhythmic vision of vegetation patterns.*

There are two extant related watercolours by Gold from the same year, *Wairau war graves* and *Scene of the Wairau Incident*. Interior scenes such as this are an unusual departure for the artist which is unfortunate as there can be few more evocative depictions of the reality of a settler's life. The fundamentals of survival and simple luxuries are all carefully observed, including dried shark and corn, whale vertebrae stools, a Maori fish hook (*pa kahawai*), flax *kete* and even a chalked game of hangman.

The Wairau Valley had only been recently occupied by Europeans. After the 'Wairau Incident' in which a party of surveyors was killed, Governor Fitzroy (of *Beagle* fame) hardly endeared himself to the colonists by famously stating, in Nelson in January 1844: *Mistake me not; not an acre, not an inch of land belonging to the natives shall be touched without their consent, and none of their pahs, cultivated grounds, or sacred burial places shall be taken from them.* Such sentiments inevitably led to Fitzroy being replaced a year later by George Grey who purchased the area from Maori, in a deal of typically dubious legality, in 1847. Later that year farmers from Nelson drove the first sheep into the valley.





17/

**J. Sutcliffe**

*Pake-A-Rance, the New Zealand Chief*

ca. 1844

Imprinted with title, signature and *from Life*,  
B. Burns, Printed by W. Monkhouse, York

380 by 266 mm

Lithograph

Barnet Burns (1805-1860) was a sailor who learned to speak Maori while trading flax to Sydney in 1830. In 1831 he was landed on the east coast on the Mahia Peninsula for an extended flax collecting mission. He was one of the first white residents in the region and was taken under the protection of a chief thought to have been called Te Aria. At a time of European encroachment, having your own Pakeha-Maori was a valuable asset that gave access to trade and new technology. It was also a time of increasing inter-tribal warring and obtaining muskets became ever more important. Burns married Amotawa, the chief's daughter, and stayed on when his ship returned 11 months later as his wife was pregnant. On a trip inland all his companions were killed by Ngai Te Rangi men, but Burns was taken on as their very own Pakeha-Maori. Quarter of his face was tattooed before he escaped. He moved to Poverty Bay, then to Tolaga Bay and from 1832 to 1834 sent 107 tons of flax to Sydney, claiming to have 600 Maori in his charge. His tattoos were completed before he moved back to Sydney in October 1834, leaving behind his wife and three children. From there he worked his passage to London where he published a booklet about his experiences. This was reprinted many times but there was no way of corroborating the truth or otherwise of many of his tales of adventure, spiced inevitably with cannibalism. He married again and tried to make a living by giving lectures and selling his booklet but reviews were mixed. The *Chichester Garland* in June 1836 complained his talk was an *incongruous jumble of ignorance, of low wit and bare-*

*facéd presumption*. In the same year he moved to France, married yet again in Paris in 1838, then is believed to have returned briefly to the South Seas, perhaps on board the New Zealand Company immigration vessel, the *Tory*. By 1841 he was back touring in the UK, finally succumbing to cirrhosis of the liver in Plymouth in 1860.

18/

**Flute, Kanak, New Caledonia**

19th century

Two (rolled out) details are shown

Length 720 mm

Bamboo

Bamboo and gourds are materials receptive to this kind of engraving. There is a long tradition in New Caledonia of embellishment of this type (also seen on walking sticks). Depictions of Europeans and their craft may have become popular through their tradability, playing on the fascination and amusement that is engendered by one culture's view of another.



**Canoe prow figure head, *nguzu nguzu*, New Georgia, Solomon Islands**

Early to mid 19th century

Height 170 mm

Wood, shell

Provenance in the artefact market has a value enhancing function, acting as a substitute in the absence of a named artist or precise date of creation. It can be valuable for scholarship adding to the pool of knowledge relating to a corpus of work but is increasingly employed to boost price by association to a famous collector or celebrity artist. It also reassures buyers that the piece has not left a museum by the side door or been recently shipped outside of heritage regulations. However, many artefact provenances would not stand scrutiny in a court of law, relying as they do on oral tradition passed down in good faith.

This figure was amongst material disposed of when the family property at Loudwater was put on the market. Examination of extensive documentation

from the same source reveals, in the absence of inventorial or photographic evidence, that the most likely earlier owner of this piece may have been William Gurney. The Gurneys were farmers but William spent many years at sea in the 1890s. He worked on the steam-yacht *Ceylon*, the *SS Chimorago* and the *Benlarig*, the latter trading to the Far East out of Hamburg. He was also a member of the Royal Naval reserve until 1893.

A surprising number of these figures exist, which may say more about their iconic status amongst collectors than their ever being common in the Solomon Islands. Indigenous peoples could respond rapidly and supply for trade or money whatever type of trophy or souvenir was required. The size, sparse use of shell, snub nose, large pupils and general wear all indicate that this is an early example. It is generally thought that such figures were lashed, just above water level, to the front of war canoes, but it may be that they were not often taken to sea, but rather consulted before a voyage.



**William Twizell Wawn (1837-1901)**

*Solomon Is.*

1901

Inscribed with title, signature and date

255 by 355 mm

Watercolour

Wawn, the son of wealthy solicitor and MP, was born in the same part of England as Captain Cook. He left his job in a York architect's office in his late teens to work at sea, initially in the India trade before arriving in Australasia in 1863, only returning to the UK to take his masters certificate. He did valuable surveying work in the Coral Sea, but much of this was lost in the wreck of the *Quetta* off Somerset in 1890. He is remembered chiefly for his 1893 publication, *The South Sea Islanders and the Queensland Labour Trade*, a frank and revealing first hand account of the controversial business of 'blackbirding'. In its early days this was a lucrative and largely unregulated trade, elements of which bore comparison to the trafficking of slaves across the Atlantic. Up until 1884 the standard item of barter for people was firearms, which, as in Africa, only escalated the level of violence in intertribal disputes. Labourers were transported, for three year periods, to the cane fields of north-east Australia, sometimes willingly but often kidnapped or recruited under false pretences. The minimum age was set as 16, but abuses were rife and the life expectancy of those successfully shipped was short. Missionaries were some of the few white people to witness and report on the practices of the captains, so men like Wawn had little time for them. He could be disparaging about both Europeans and

Pacific Islanders, with the Australian Dictionary of Biography describing him as *something of a misanthropist*. Wawn gave up the people trade in 1894 and went on to speculate in mines and copra with some success, as he retired to Sydney with a *fair competence* according to his obituary in the *Sydney Morning Herald* (9 July 1901). This paid tribute to both his writing and sketching: *There is nothing of the second-hand, nor yet of the reminiscent. The reader might very well imagine that the narratives were written while the scenes depicted were in the course of enactment. His pencil was perhaps more facile than his pen.* He intended to spend his last years in the pursuit of his art (this example dates from then) and was a frequent visitor to the Art Gallery. However, after decades of navigating unknown reefs and facing hostile populations, his fate was to provide evidence for the old maxim that the most dangerous activity is crossing the road. He was hit by a cab in Martin Place, Sydney and died of his injuries two weeks later.





21/

**Samuel Thomas Gill** (1818-1880)

*The Homestead, Savu Savu Bay, Fiji*

1870

Signed with initials. Inscribed verso with  
title and date

248 by 355 mm

Watercolour

As Gill is not known to have visited Fiji this  
may have been a commission, worked up  
from an amateur's field sketch.

22/

A.C.

*Volcano, Mauna Kea, Hawaiian Is*

March 1859

Inscribed verso with title, date and initials

176 by 252 mm

Watercolour



22/

Mauna Loa (4170 m), the most active of the volcanoes on the Big Island of Hawaii, erupted spectacularly on 23 January 1859. The only warning sign in the preceding days was a number of apparently parboiled fish washed up on the beaches. The eruption, the most voluminous in recent history, lasted for nearly a year. A molten river flowed down the northwest flank between Hualalai and Mauna Kea, entering the sea 52 km later at Kiholo Bay, there destroying fish ponds and the village of Wainanali'i. The 120 m lava fountains were so bright it was said you could read a newspaper in Hilo at night from the glow. An expedition to observe the craters at the summit was mounted by the president, two professors, and 20 students (with 30 kanaka bearers) from Oahu College, Honolulu. They arrived in February and spent weeks on the mountain, based on the elevated table land between the peaks of Mauna Kea, Mauna Loa and Hualalai. This watercolour may relate to an incident mentioned in the published account: *On the afternoon of our arrival at the camping ground, a new stream started some few miles below the crater, which had evidently been dammed up by some obstruction, and came rushing down with tremendous noise and fury through the thick jungle which lay in its track, burning the cracking trees, and sending up a thick smoke almost as dense as that from the crater. This stream, from the time it broke away from the embankment, moved along two miles an hour till it reached the vicinity of our camp, when its progress was checked, and it moved not more than a quarter of a mile an hour. But it formed a magnificent sight.* (Nautical Magazine, 1867, vol. 36, p. 497)

23/

**Jonathan Spilsbury after Mason**

**Chamberlin (1727-1787)**

*The Reverend Mr Samson Occom*

1768

Impression without letters. Details inscribed in

pencil below image and in German on mount

253 by 355 mm

Mezzotint

Samson Occom (1723-1792) was a Mohegan Indian, born in a wigwam and brought up traditionally until falling under missionary influence in his teens. He studied theology under Eleazar Wheelock and was ordained on Long Island in 1759. Wheelock founded an Indian charity school and persuaded Occom to travel to England to raise the necessary funds. Between February 1866 and July 1867 Occom toured the UK, preached over 300 sermons and raised £12,000, including a donation of £200 from George III. On his return he fell out with Wheelock, who had let Occom's wife and children fall into destitution. Wheelock then put the funds into Dartmouth College, thus benefiting whites rather than Native Americans.

In later life Occom was always short of money, resorting to fishing, bookbinding and coopering to support his large family. He was the first Native American to write his, albeit short, autobiography in English (in 1768 but not printed until 1982) and to be published. His first book, *A sermon preached...at the execution of Moses Paul* went to 19 editions. He had been asked by the victim, a fellow Christian Mohegan, to speak at his public hanging, the first such event at New Haven for 20 years. Paul had drunkenly attacked and killed the next customer to leave the public house from which he himself had been ejected. Alcohol and Christianity were, as elsewhere in the world, two ways in which indigenous people could deal with the consequences of white encroachment into their traditional lands. Occom increasingly got involved with land claims and resettlement issues. It was a far cry from his childhood

when, as he wrote in his autobiography, they lived a wandering life...had no connection with the English, excepting to traffic with them in their small trifles.



23/



24/

24/

**W.B.**  
**(Said to be) Robert Bontine Cunninghame**  
**Graham (1852-1936)**

ca. 1890  
 315 by 210 mm  
 Watercolour

Graham was one of a breed of colorful Victorian characters that seemed to live several lives concurrently. Described in the *Dictionary of National Biography* as *traveler, poet, horseman, scholar, Scottish nationalist, laird and socialist*, he first visited Spanish America at the age of 17, already fluent in Spanish and Spanish ways courtesy of his maternal grandmother on the Isle of Wight. 'Don Roberto' made his fortune in Argentina from cattle ranching, spent time with Jesuits in Paraguay, apparently befriended everyone from Buffalo Bill to W.H. Hudson as well as completing nine volumes of historical and biographical studies. He supplied Britain with horses for WWI from Argentina and died, aged 83, in Buenos Aires, where a street is named after him.

Closer to home he travelled in southern Morocco disguised as a Turkish sheikh and mined for gold in Spain. In Britain he wrote poetry and entered politics with a portfolio of policies radical for the time that included home rule for Scotland, freedom of speech and the eight hour working day. He was elected as Liberal MP for Lanarkshire in 1886, was suspended from the Commons for uttering the word 'damn' and spent six weeks in Pentonville Prison after being arrested in Trafalgar Square during the 'Bloody Sunday' protest of November 1887, all the while maintaining the appearance of a Spanish Don.

25/

**Joseph (later Nicolas) Bouet (1791-1856)**  
**William Proctor**

ca. 1838  
 Imprinted with subject, artist and dedication  
 330 by 270 mm  
 Lithograph

Joseph Bouet was a French drawing master who worked in Durham. Most of his surviving work, including miniatures and pencil drawings of local characters, is in the University Library.

William Proctor, a carpenter by trade, became interested in natural history and specialised in taxidermy. He was appointed as the first Keeper of the Durham University Museum of Archaeology, and undertook two field collecting trips to Iceland, one of the few places where Great Auks could still be seen. The last ever specimens were killed there in 1844.



This Plate representing **MR. W<sup>^</sup> PROCTOR**, Sub Curator of the Durham University Museum.  
 is respectfully dedicated to the Gentlemen of that University  
 by their humble & obliged Servant,  
**J. BOUET.**

25/

**W. and D. Lizars after Emilia Anderson**

*John Sakeouse, a native of Jacob Sound, Greenland, the first Esquimaux known to have been in this country*

1816

Imprinted with title, artist, engraver, vignette, facsimile signature of the subject and extensive descriptive text

308 by 266 mm (overall)

Engraving

John Sakeouse was born in Disco Bay, Greenland, an anchorage much frequented by whalers. At the age of 18 he persuaded Captain Newton of the *Thomas and Anne* to ship him and his kayak back to Edinburgh, arriving in Leith in August 1816. He gave a series of demonstrations of his skills on the harbour in his 16 lb kayak, beating the locals for speed and dazzling them with rolls and the accuracy of his dart and harpoon throwing. He sailed with Newton to Disco at the beginning of the next season but decided not to stay, perhaps because his only surviving relative, his sister, had died in his absence, and returned to Scotland to lodge again with the captain's family. Here he was painted by Alexander Nasmyth (Scottish National Portrait Gallery) who also gave his subject drawing lessons after discovering Sakeouse already possessed impressive graphic skills.

This was the time when great hopes were held for the discovery of a Northwest Passage linking the North Atlantic to the Pacific. Captain John Ross, commander of an Admiralty sponsored Arctic expedition, recruited Sakeouse as an interpreter, normal practice when the opportunity occurred (as with Captain Cook taking on Tupaia in Raiatea). Ross's *Isabella* sailed across Melville Bay to Cape York and met Inuit who had never seen white men before but with whom Sakeouse was able to communicate, even if their dialects varied from his. From him

we know that the Inuit concluded that the white men's ships must be live creatures with wings that propelled them. Sakeouse also recorded one of these encounters in a drawing, *First communication with the natives of Regents Bay*, which he gave to Ross (now in the British Museum). Once back in Britain Sakeouse briefly enjoyed celebrity status in London before returning to Edinburgh. Further similar work would have been forthcoming as he had obviously been, from Ross's many references to him in the published account, a valuable member of the crew. However Sakeouse contracted typhoid and died on 14 February 1819, attended by Captain Newton and his family. He was given a long obituary in *Blackwood's Magazine* and crowds attended his funeral. The location of his grave is currently unknown.



Painted by Miss Emilia Anderson

Engraved by W.D. Lizars &amp; Co. Edinburgh

**JOHN SAKEOUSE,**

A Native of Jacob Sound, Greenland,

the first ESQUIMAUX known to have been in this Country.



*In the month of August 1816 he arrived at Leith, in the Thomas & Ann, Greenland Whaler, and exhibited several feats of dexterity with his Lance and Canoe which attracted great attention, and gave rise to another exhibition of his powers, in the presence of the greatest concourse of spectators ever known to have assembled at Leith. He successfully contended in swiftness with a six oared Whale Boat, and in his course, threw his Lance with unerring certainty against the bulb of the Beacon. The Canoe weighs 16 lbs: the Vignette shows its size and shape, and how he fixes himself in it, thus fixed, he manages it with such agility, as in an instant to dive, turning the keel of the Canoe directly upwards, and then in a moment replace himself. He has made considerable progress, already, in speaking, reading and writing of the English Language. He says he was at School in his own country; had read of England, and he is even acquainted with several Historical Facts. When shewn a representation of an Elephant, he was much delighted, and said he had heard of the animal, but had never seen a likeness of it before. His mother tongue strikingly resembles that of the natives in the interior of Africa.*

Fac Simile of his Hand Writing

John Sakeouse

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**Missionary family and attendants, Africa**

ca. 1930s

Stamped verso *Austin, Texas*

62 by 125 mm

Gelatin silver print

*Design* Hannah Lawless at The Great Unknown

*Photography* Richard Valencia

*Post production* sjoerd@digisense.co.nz

*Printed by* GEON

*Thanks to* David Hansen, Kenn Harper, Linus Carr,  
Pierre Spake, Camilla Baskcomb, Helen Beastall,  
Hugh Bett, Hannah Lawless, Jonathan Dickson,  
Sjoerd Langeveld, Crispin Howarth, Nina de Boo,  
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