
FIJI TIMES Checklist

Cover — *Fiji Times*, 17 August 1892, 4 ps., tapa cloth, 78 by 45 cm.

A few copies of occasional editions of the *Fiji Times* and *Fiji Observer* were printed on tapa cloth.

Front endpapers — R. Martin & Co., after Augustus Earle (1793-1838), *Native Village, and Cowdie Forest, 1838*, lithograph, hand-coloured, 24 by 37 cm. Shown enlarged, cropped, and with caption overlaid.

Provenance: Parker Gallery, London, then Herbert William Coudrey. Earle was the first European artist to spend an extended period (six months) in New Zealand, recording the trip in his *Narrative of a Residence in New Zealand* (1832). This (and the back endpaper) print are two from the rare 1838 set of 10 lithographs commissioned and issued by the New Zealand Association, an organisation which promoted systematic colonisation. Despite the propagandist brief Earle's images are faithful representations of Northland in the Musket Wars era. In the *Narrative* he describes arriving at this village at dusk on 6 Nov. 1827.

1 — Anon., *Mosaic G1 test, Montebello Islands, WA, 16 May 1956*, typed and stamped text verso, gelatin silver print, 9.5 by 12.3 cm.

2 — Melba Bone China,

globe, base inscribed: *To commemorate the coronation of His Majesty King Edward VIII May 12th 1937*, 9 cm.

3/4 — William Fernyhough (1809-1849), *Corroboree, or Dance of the Natives of New South Wales*, c. 1836, imprinted with title and *On Stone by W.H. Fernyhough. Printed and sold by J.G. Austin and Co. No. 12, Bridge St. Sydney*, lithograph, 23.5 by 32 cm.

Fernyhough, a voluntary immigrant to Sydney, is best known for his *Twelve Profile Portraits of Aborigines*.

This Corroboree scene was separately published. Fernyhough failed to make a living as a lithographer or architectural draughtsman and was declared bankrupt in 1842. He subsequently worked as a surveyor.

5/6 — Edward Ashworth (1814-1896), *View towards Old St. Paul's Church, Emily Place, Auckland, 1843*, signed, pen and wash, 20 by 26.8 cm.

Provenance: From an album compiled by H.M. Dunsterville, 1840s. Ashworth arrived in Auckland in late 1842 intending to work either as an architect or surveyor. Failing in this he advertised as a drawing teacher and was employed as tutor to the children of Eliza Hobson (widow of Governor Hobson). He was probably the compiler of the album (Turnbull Library) presented to her on her return to England in 1843. Ashworth followed in Feb. 1844.

St. Paul's, the garrison church during the Maori Wars,

was perched on a point at the end of Princes St. overlooking the harbour. The building was demolished when the Britomart headland was removed in 1885.

7/8 — Anon, *Man with boomerang, ?1850s, ?Queensland, watercolour on card (or thick waxed paper)*, 14.6 by 13.5 cm.

Previously said to be by Harden S. Melville. Originally with or from a scrapbook, broken by a London dealer in 1984, that included sketches by Melville. This skilled drawing, presumably taken from life, may be by a visiting artist who left little other comparative work.

9 — *Maori paddle, hoe, the brow of the handle figure engraved with W.H. St. Hill, A.D.C. to Col. Sir J. E. Alexander, N.Z., 1862*, 135 cm.

Major General Sir James E. Alexander (1803-1885) arrived in New Zealand in 1860 as commander of the 2nd battalion of the 14th Regiment. He published two books on his time in New Zealand: *Incidents of the Maori War, New Zealand, in 1860-61 (1863)* and *Bush-fighting. Illustrated by remarkable Actions and Incidents of the Maori War in New Zealand (1873)*.

Hill's career ended in disgrace when he was Commandant in Hobart. *The Launceston Examiner* (5 April 1880, p. 3) states that he was *allowed to retire for having behaved in a scandalous manner, unbecoming the character of an officer and a gentleman*.

He had appropriated moneys from the Governor's account at Commercial Bank.

10 — Attributed to Albert A.C. Le Souëf (1828-1902), central Victorian Aboriginal weapons, mid/late 1860s, longest, 23.5 cm.

See Aldo Massola: 'Central Victorian Aboriginal Weapons', in *Australian Natural History*, June 1962, ps. 47-50, for illustrations and a discussion on the boxed set of miniature weapons made by Albert Le Souëf in 1867, now in Museum Victoria. His wife Caroline decorated the box with pokerwork scenes of Aboriginal life. Two other sets are said to have been made. Albert (later the Director of Melbourne Zoo) grew up with Aboriginal people at his father's station on the Goulburn River.

11/12 — Edward Roper (1830-1909), The Maori and the Ki-wi, signed and inscribed verso, oil on paper, 50 by 29.5 cm.

Exhibited: *Colonial Fine Art Exhibition*, Burlington Gallery 1882-1886 and in *Exhibition of Pictures of our Colonies*, Great Assembly Hall, London, 1893, cat. 163. Hunting of flightless birds is no longer encouraged in New Zealand (except for weka in the Chatham Islands). According to Murdoch Riley (*Maori Bird Lore*, 2001, p. 136) the nocturnal kiwi was lured by *breaking small twigs or sticks before a fire so that both sight and sound would induce the bird to come near. The glare of the fire made it immobile. The Maori also*

imitated its call to attract it.

13 — King Jack of Bodewong, Kingplate, Queensland, brass, 220 mm. wide.

14 — Charley King of Burran, Kingplate, New South Wales, brass, 232 mm.

Provenance: L. Barton, Sydney, for the first, then (for both) Roy Hinz and L. Richard Smith collections. Exhibited in *Poignant Regalia* (1993/4), nos. 44, 46 and illustrated in accompanying book by Tania Cleary, ps. 55, 56.

15/16/17 — Hiapo, Niue, late 19th century, tapa cloth, 125 by 180 cm.

These fine hand-decorated cloths were only made for a few decades, perhaps under missionary influence and/or for sale. Only one fragment is currently left on the island. Production had ceased before 1901. For a full discussion and illustrations of most of the surviving examples see John Pule and Nicholas Thomas, *Hiapo*, (2005).

18 — Eyre and Spottiswoode, after Alfred Pearse (1856-1933), Truth is Stranger than Fiction (The Amazing Adventures of Louis de Rougemont), London, lithograph, poster, 741 by 497 mm.

Henri Louis Grin (1847-1921) was born in France. He spent time in Australia, including a year as butler to Sir William Robinson, Governor of WA. He wrote for *The Wide World Magazine* from 1898, describing wild adventures in New Guinea and outback Australia. He was quickly exposed as a fraud but

subsequently toured South Africa and Australia as 'The Greatest Liar on Earth'.

19/20 — George Rose (1861-1942), five cards from the Rose Stereograph Company's Solomon Islands series, 1907, gelatin silver prints, each card 10 by 17.7 cm. overall.

Rose visited Malaita on the maiden voyage of the *Makambo*. As well as tourists the ship carried returning *Kanakas*, 50 of whom were landed at Gavutu on 4 August. The worst excesses of the blackbirding trade (importation of Melanesian labour for the plantations of Queensland) had been curbed by 1907. However violence, in the form of kidnapping and reprisals, continued. The author Jack London also visited Malaita (Langa Langa lagoon) in 1907 on the blackbirder *Minota*. The vessel's previous captain had been tomahawked and allegedly eaten. *The present skipper smilingly warned us that the same tribe still required two more heads from the Minota, to square up for deaths on the Ysabel plantation.* (Jack London, *Log of the Snark*, Macmillan, 1916, p. 135)

21/22 — Rex Battarbee (1893-1969), portrait, ?Hermannsburg, 1936, watercolour, signed and dated, 35.5 by 29 cm.

This girl in her mission smock, surely identifiable, sat for Battarbee on his third trip to the 'Centre'. He spent two months with Albert Namatjira travelling along the Palm

River and MacDonnell Ranges. The agreement was that the latter looked after the camels and in return he would be taught watercolour painting. Battarbee's role as mentor to his Aboriginal friend will always overshadow his own paintings which, even before Namatjira opened his eyes to the deeper meanings of 'country', display a fine appreciation of the magical landscapes around Alice.

23/24 — Anon., Bikini Atoll evacuation, 1946, three press photographs, gelatin silver prints, largest 20.5 by 27.8 cm.

Life on remote Bikini atoll had always been pretty quiet. The 245 square mile lagoon is ringed by 23 islets with a land mass of 2.32 square miles. Foreign intrusion before WWII had been minimal although the islanders had been converted by New England and Marshallese Protestant missionaries in the 1890s. Like much of Micronesia they were notionally administered by Japan after 1919. Through WWII the atoll was occupied by a force of six Japanese soldiers manning the weather station. One of these died when an American plane strafed the island in March 1944. The next day US troops were led to the survivors' slit trench to find they had suicided by hand grenade. Over the next few months the Americans built a store, school and medical dispensary.

On 15 Jan. 1946 President Truman announced that the US was the sole trustee of all Pacific islands captured

from the Japanese. Nine days later Bikini was named as the location for the detonation of nuclear bombs numbers three and four. On 6 Feb. US survey ship Sumner blasted holes through Bikini's reef to the lagoon and just after church on the 10th Governor (US Marshall Islands) Ben Wyatt arrived. He told the islanders of the bomb and that the Americans "are trying to learn how to use it for the good of mankind and to end all world wars... would (Chief) Juda Kessibuki and his people be willing to sacrifice their island for the good of all men?" Biblical comparisons were made to the Children of Israel being led into the Promised Land and despite protests from many Juda agreed, though nothing was signed, to lead the 11 families away for a matter of months. The islanders were removed on 7 March, embarkation having been delayed by a day so a re-enactment of the meeting and church service of 10 February could be staged (three times) for the cameramen and film crew.

As the 167 Bikinians were landed on Rongerik 42,000 US servicemen and scientists took over their island. A series of barge or reef based tests followed. It is estimated that between 1946 and 1958 the island experienced an average 1.6 Hiroshimas every day. Bravo, a 1954 hydrogen device, was 750 times more powerful than that used at Hiroshima. It produced a four mile fireball, vapourised three

islands, left a one mile 200 ft. deep hole in the reef, and moved concrete buildings 24 miles across the lagoon.

The islanders were experiencing starvation conditions on Rongerik and refused permission to return so in March 1948 were relocated to Kwalein Atoll. Then in September of the same year, were moved again to Kili Island, 400 miles south of Bikini but with no lagoon or reef. Food there was such short supply that provisions had to be airlifted, much of which was smashed on impact as no parachutes were used. The 1957 cyclone destroyed much of the vegetation.

In April 1968 President Johnson declared Bikini safe and some islanders were permitted to return. Later it was discovered that the all clear had been based on a typographic error relating to liquid consumption (put at one teaspoon per day). In the early 70s it was realised that eating any local produce was dangerous and after a lawsuit that lasted several years the islanders were again removed (1978). The Bikinians who had returned were found to have ingested the largest known amounts of radiation of any population. In 1997 it was decided the islands may never be suitable for settlement. The approximately 3650 nuclear nomads who today consider themselves Bikinian are destined to be living in permanent exile, in what has been called 'a culture of atomic victimhood.'

25/26 — Russell Clark (1905-1966), seated figure, 1952, signed and dated below, 42 cm.

Clark's friend Alan Ingham worked as an assistant to Henry Moore in England from the late 1940s until 1953. Clark bought a Moore watercolour (*Family Group*) from the artist in 1951. Moore owed much to his studies of 'tribal', including Polynesian, art and here his influence can be clearly seen inspiring an artist from the Pacific.

27 — Anon., Taranaki test, Woomera, 9 October 1957, gelatin silver print, 21 by 25.5 cm.

28 — Prohibited Area, 1950s, enamel on metal, 46 by 43 cm.
The Woomera Prohibited Area (including Maralinga) originally covered 100,000 square miles. Today it occupies just under half of that area but remains the largest weapons testing site in the world. It is booked for over a decade in advance for rocket and drone research etc.

29 — Anon., One Tree test, Maralinga, 27 September 1956, gelatin silver print, wire photo, 21.5 by 16 cm.

29/30 — Anon., Taranaki test, Woomera, 9 October 1957, gelatin silver print, wire photo, 25.5 by 17.5 cm.

30 — Anon., Mururoa Atoll test, 3 July 1970, cibachrome, 34 by 26 cm.

31 — Anon., Mururoa Atoll test, 3 July 1970, cibachrome, 26.5 by 34 cm.

France conducted 181 nuclear explosions on Mururoa between 1966 and 1996 (the

last of 41 in the atmosphere in 1974).

32 — John Siune (b. 1965), Yaitape Disasta Tidal Wave, signed and dated 1998. Also inscribed Australian Army wantim army bilong PNG ol i wok wantim na helpim ol man, meri na pikinini long Yaitape, oil on canvas, 112 by 144 cm.

John Siune is one of the Port Moresby based Highlands-born painters working in the style, sometimes labelled as 'modern primitive art', pioneered by Mathias Kauage and Timothy Akis. The latter continued to farm part time but Kuage became Papua's first non-traditional professional artist. These two had been mentored by Georgina and Uli Beier after the Beiers moved to Papua New Guinea from Nigeria in 1967.

33 — Anon., Mosaic G1 test, Montebello Islands, WA, 16 May 1956, typed and stamped text verso, gelatin silver print, 9.5 by 12.3 cm.

34 — Phil May (1864-1903), A curiosity in her own country, imprinted with title and 1527. The Bulletin post cards - series 1A. Phil May. Verso imprinted with Norman Lindsay decorative border. Postally used (from N.S.W. to N.Z. 1904), lithograph, postcard, 140 by 90 mm.

May's apparent empathy for his subjects, remarkable for such a notoriously racist organ such as *The Bulletin*, may be due to his experiences of living rough on the streets of London.

Endpapers — R. Martin & Co., after Augustus Earle (1793-1838), Village of Parkuni, River Hokianga, 1838, lithograph, hand-coloured, 23.5 by 37 cm. Shown enlarged, cropped, and with caption overlaid.

For provenance and background see note for front endpapers. Earle's vessel left Sydney on 20 Oct. 1827, crossed the Hokianga bar on the 30th before anchoring off the village of Parkuni (Pakanae). Earle was surprised to come across the roasted body of a slave, apparently slain for neglecting his master's hogs while distracted by the arrival of the ship. This detail was not included for obvious reasons in this rendering of his visit.