



Gottfried Lindauer's New Zealand

Edited by Ngahiraka Mason and Zara Stanhope

The Māori Portraits

*An exquisite piece of art publishing that showcases
Bohemian artist Gottfried Lindauer's New Zealand
in 75 plates and detailed contextual essays.*

From the 1870s to the early twentieth century, the Bohemian immigrant artist Gottfried Lindauer travelled to marae and rural towns around New Zealand and – commissioned by Māori and Pākehā – captured in paint the images of key Māori figures. For Māori then and now, the faces of tūpuna are full of mana and life. Now this definitive book on Lindauer's portraits of the ancestors collects that work for New Zealanders.

The book presents 67 major portraits and 8 genre paintings alongside detailed accounts of the subject and work, followed by essays by leading scholars that take us inside Lindauer and his world: from his artistic training in Bohemia to his travels around New Zealand as Māori and Pākehā commissioned him to paint portraits; his artistic techniques and deep relationship with photography; Henry Partridge's gallery of Lindauer works on Queen Street in Auckland where Māori visited to see their ancestors; and the afterlife of the paintings in marae and memory.

For Māori, the faces that look out from Lindauer's portraits are tribal leaders and family members. They are tohunga and politicians. They are ancestors and friends. Gottfried Lindauer met Maori tūpuna at the most basic level of human connection by capturing their likeness. This book returns the ancestors and the artist to the people.

Published in association with Auckland Art Gallery Toi o Tāmaki



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Preface

Ngahiraka Mason

A series of paintings on one subject play a role in an artist's legacy. Guido Reni's early seventeenth-century series of *Saint Sebastian* paintings has endured in European art history as a paragon of male beauty, sainthood and martyrdom. Gottfried Lindauer had a subject he kept returning to over a period of twenty-four years: his archetype of female beauty was *Heeni Hirini and Child* (formerly known as 'Ana Rupene and Child', see Plate XX), a mother-and-child series he started in 1878.

The portrait can be read as an exemplar representing abiding hope for Māori people beaten by British colonisation. Hirini can also be understood as the Māori mother of Māori survivance. Women literally bear the future, as illustrated by the child on her back. Her breaking smile and that of the child is bright and uplifting. Whether Lindauer intended, there is a Christian overtone to the painting that, like his subject, is quietly powerful and might signal that Māori conversion to Christianity is a large part of the colonial story. Multiple paintings of a single subject were not attempted in nineteenth-century New Zealand painting to the degree accomplished by Lindauer. At the time of writing, twelve of a purported thirty versions of *Heeni Hirini and Child* have been located, offering insights and new understandings of Lindauer's paintings and subjects.



Left: Guido Reni, *Saint Sebastian*, c. 1625, oil on canvas, 1670 x 1276 mm, Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki, gift of James Tannock Mackelvie, 1882

Right: Gottfried Lindauer, *Heeni Hirini and Child*, 1878, oil on canvas, 680 x 560 mm, Auckland Art Gallery Toi o Tāmaki, gift of H.E. Partridge, 1915



Left: Marco d'Oggiono, *Mother and Child*, c. 1490, tempera on panel, 655 x 530 mm, Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki, purchased with the assistance of the National Art Collection Fund, 1966

Right: Patoromu Tamatea of Ngāti Pikiao (attributed), *Madonna and Child*, c. 1890, wood and paua shell, 830 x 150 mm, Auckland War Memorial Museum Tāmaki Paenga Hira, ID: 13895

Such works and their histories can become controversial to heirs, descendants and researchers when new information is produced — in this instance, through the making of this book and an associated exhibition. Gottfried Lindauer’s creative process and his use of photography in creating the largest number of painted portraits of nineteenth- and twentieth-century Māori is an undeniable fact, but one which was unknown to many previous to this project. Retrospectively, this is interesting but does not take away from the painted portraits by a professional artist who made a significant and unprecedented record of a time and place. Yet Lindauer can be applauded as an artist ahead of his time.

His contemporary critics and subsequent historians have criticised his style of portraiture as being flat and unsophisticated. The fact that he painted from photographs has also brought him criticism, but Lindauer was not alone in this respect. The twentieth-century portraitist Charles Goldie (1870–1947) used the same photograph of Tāmami Wāka Nene (Plate XX) that Lindauer used to create his posthumous portrait of Nene. When the paintings by both artists are overlayed on the original photograph, the match is identical. Indeed, many artists explored the medium of photography to varying degrees. For example, when the itinerant artist Eugene von Guérard depicted picturesque Lake Wakatipu, he reversed the glass plate and illustrated the canoe sailing backward. Lindauer



Eugene von Guérard, *Lake Wakatipu with Mount Earnslaw, Middle Island, New Zealand*, 1877–79, oil on canvas, 991 x 1765 mm, Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki, purchased 1971

was an accomplished photographer, a skill he possibly acquired in Pilsen before he migrated to New Zealand in 1874, and was certainly proficient in by the time of his settled later life. Lindauer's self-portraits and his paintings of his wife Rebecca and family members are based on his own photographs. Details in his large scene paintings representing Māori life are also drawn from his studio-based photography practice. His long-time friend and supporter Samuel Carnell (1832–1920) is known to have given Lindauer access to his photographs. However, photographers such as the Foy Brothers (James Foy, 1844–90 and Joseph Foy, c. 1847–1923) may not have been happy with Lindauer's borrowing; certainly Elizabeth Pulman (1836–1900) is known to have objected to the practice of other photographic studios reproducing her photographs.

For those who presume the Māori and Pākehā portraits commissioned from Lindauer by patron collectors and individuals were done from life, the overwhelming evidence that subjects were often painted from or on photographs may be surprising, as it was to Lindauer's descendants who have contributed to this research.

Descendants who have inherited portraits are fully connected to the likeness of their forebears. The private commissioning process has produced several generations who have grown up with Lindauer's portraiture as familial images. Other descendants come to the portraits with little knowledge of tīpuna. Exhibitions of Lindauer's portraits provide public access and curators and researchers close gaps in museum and descendant knowledge by sharing what is known about subjects. The focus on Lindauer's portraits at Auckland Art Gallery Toi o Tāmaki and the recent international exhibitions in Berlin and Pilsen have drawn critical acclaim for Lindauer's New Zealand and his Māori portraits. His portraits are on permanent display in hapū marae and private homes and brought out at tangihanga and other equally important Māori occasions. More recently, reproductions of portraits have been exhibited at Treaty of Waitangi settlement claim hearings. Institutions of art and history must be open to correcting institutional information, just as descendants should be open to receiving new information about tīpuna.



Left: Gottfried Lindauer, *Tamati Waka Nene*, 1890 (detail), oil on canvas, 880 x 700 mm, Auckland Art Gallery Toi o Tāmaki, gift of H.E. Partridge, 1915

Right: C.F. Goldie, *Tamati Waka Nene*, 1934, oil on canvas, 455 x 405 mm, Waitangi National Trust

Eruera Maihi Patuone, 1874

Ngāti Hao hereditary chief Eruera Maihi Patuone (?–1872) was a Ngāpuhi leader from Hokianga who encouraged Ngāpuhi contact with European explorers, missionaries, traders and settlers. A hospitable patron to missionaries and merchants, Patuone recognised the commercial benefits of the Bay of Islands becoming an anchorage for trade and he extended protection to settlers wanting to live in his territories. The complexities of the time and the challenges of coexistence with Europeans regularly led to conflict, which sometimes was resolved by warfare. Patuone signed the Declaration of the Independence of New Zealand in 1836 and the Treaty of Waitangi in 1840 at the Bay of Islands.

George French Angas, who travelled around recording Māori life in Aotearoa New Zealand, made a watercolour of Patuone in 1844 showing a tall and handsome fighting chief. Patuone led many northern Māori warriors on fighting excursions, reaching as far south as Wellington. He was known as being fearless in battle but a kind chief. His life and deeds are full of paradoxes: he was skilled in the ways of his forebears and was a practitioner of traditional knowledge and custom, but also a practising Christian and advisor to the colonial government, attending important political functions when requested. He died in Auckland, where he is buried at the Mount Victoria Cemetery, Devonport.

Gottfried Lindauer's posthumous portrayal of Patuone is based on an 1872 photograph by George Redfern (1844–1901) taken in the year Patuone died. The painting is set in an indeterminate landscape and Lindauer has portrayed a venerable, defiant yet friendly chief with chiefly accoutrements, such as his two white-tipped huia feathers, his garment and taiaha, and has styled his white hair and smoothed his white beard and moustache. Patuone's aged face bears the ultimate chiefly symbol of a leader, his rangi paruhi. — NM



PLATE 1

Heta Te Haara, 1896

Ngāti Rangi rangatira Heta Te Haara (?–1894) was a pre-eminent Ngāpuhi chief who lived at Ōhaeawai in Northland. He signed the Treaty of Waitangi (as ‘Hara’) on 6 February 1840 at Waitangi on behalf of Te Uri-o-Te-Hāwato, Ngāti Rangi. The mid-winter 1845 battle of Ōhaeawai, a strongly defended pā, was fought on Te Haara’s territory and was considered part of the Ngāpuhi effort to retain authority over large parcels of their real estate and to show their chiefly mana as inscribed in the Treaty. The battle ended badly for the British troops, with over forty dead. Around 1870, Māori built a church on the site and Te Haara approached the Crown with the suggestion to inter the remains of the British soldiers in the Ōhaeawai churchyard. A monument was erected to the fallen.

Gottfried Lindauer’s painting of Te Haara is based on an undated carte-de-visite from the Pulman photographic studio in Auckland. The portrait conveys the subject’s chiefly status through his dress, ornaments and the symbolic toki pounamu weapon clutched tightly in his right hand. Te Haara’s rangi paruhi combined with his Victorian-style handlebar moustache and sideburns make a compelling image. Lindauer refined the art of making portraits composed from one or more photographs, and he fabricated incised moko lines where they could not have existed. The marks on Te Haara’s kauae (chin), following the logic of symmetry to good effect. This striking Partridge Collection portrait of rangatira Te Haara was exhibited at the Louisiana Purchase Exposition in St Louis, Missouri in 1904. — NM



PLATE 2

Hone Heke M.H.R., UNDATED

Ngāti Rāhiri leader and Ngāpuhi politician Hōne Heke Ngāpua (1869–1909) was born in Kaikohe where, like his great-uncle chief Hōne Heke Pōkai (?–1850), he is regarded as a significant ancestor of Ngāpuhi. The younger Heke joined the fledgling Kotahitanga movement, which started in the 1880s to unite Māori on non-tribal lines and numbered over twenty thousand Ngāpuhi members by 1892, when they set up a Māori parliament. Heke entered national politics in 1893 in his twenties as a member of the House of Representatives. According to his biographer Freda Rankin Kawharu, he introduced the Native Rights Bill to parliament in 1894 to protect Māori land under the Treaty of Waitangi. The bill failed but the principles were adopted in the 1900 Maori Lands Administration Act and Maori Councils Act. In 1895 Heke was elected chairman of the Kotahitanga parliament, but declined to take up the position because he perceived that it was a conflict with his responsibilities to the House of Representatives. Never married and private about his health problem, he died from tuberculosis in February 1909 and is buried at Kaikohe.

Lindauer’s portrayal of Hōne Heke is based on an official parliamentary photograph. The source photograph shows a youthful full-faced Heke sporting a trimmed beard and moustache, dressed like a law clerk in a high-collared shirt, his face framed by thin wire-frame spectacles. Lindauer’s undated portrait is a posthumous likeness of a sombrely dressed gentleman-politician in a charcoal three-piece suit with a loosely knotted white tie. Hōne Heke Ngāpua had a successful parliamentary career and a lifestyle to match: he mixed freely with Pākehā colleagues and entertained his Māori friends and whānau in Wellington. While Heke represented Māori in a European political sphere, he inhabited his Māori world with perspectives derived from a Ngāpuhi worldview, doing everything possible to further the political and social lives of his tribal people and te iwi Māori. — NM



PLATE 3

Kamariera Te Hau Takiri Wharepapa, 1895

Ngāti Horahia, Ngāti Ihutai and Ngāti Titoki chief Kamariera Te Hautākiri Wharepapa (1823–1920) of Ngāpuhi was born at Mangakāhia in Northland. Lindauer’s portrayal of Kamariera was inspired by an historical event. In 1863, in the prime of his life, he was one of fourteen Māori who made the hundred-day journey to England aboard the ship *Ida Ziegler* under the sponsorship of Wesleyan lay preacher William Jenkins, who had been an interpreter for the Nelson provincial government. The Māori party travelled in the cargo storage area, arriving in London on 18 May 1863. Jenkins expected them to wear their fine garments and ornaments at all times and to carry their weapons and perform haka at the public lectures he gave. They were presented to the Prince and Princess of Wales, attended the opera at Her Majesty’s Theatre and in July met Queen Victoria at Osborne House on the Isle of Wight, where they were treated as distinguished guests. The intertribal party from Ngāti Wai Tūhourangi, Ngāti Whanaunga, Ngāti Tūwharetoa, Te Āti Awa and Ngāpuhi was unhappy at the way they were being treated and, after a falling-out, Jenkins abandoned them halfway through the trip. Only eleven of the party returned home: one died in an asylum in England and two died on the voyage back to New Zealand.

Despite the difficulties during this time, Kamariera Te Hautākiri Wharepapa found love and married Elizabeth Reid, an English housemaid, in a ceremony in London. The first of their five daughters was born on the return journey to New Zealand and the family settled in Mangakāhia in 1864. Lindauer’s portrayal of Kamariera builds on two carte-de-visite photographs taken in London by Vernon Heath (1819–95) of Piccadilly and published in the *London Illustrated Times*. In both photographs he is handsomely attired in his Māori finery; in one posed as a warrior and the other dressed and seated on the photographer’s studio floor flanked by a kinsman. — NM



PLATE 4

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