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TRACKING HEAPHY: TRAVELS IN THE NEW ZEALAND LANDSCAPE

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TRACKING HEAPHY: TRAVELS IN THE NEW ZEALAND LANDSCAPE

Celia Walker

VOLUME ONE
ABSTRACT

TRACKING HEAPHY: TRAVELS IN THE NEW ZEALAND LANDSCAPE

Charles Heaphy was a nineteenth-century artist, surveyor, explorer, politician and soldier, whose work was inextricably linked with the colonisation process in New Zealand. Heaphy’s views of the landscape were framed by pictorial and social interests, and his travels were motivated by personal and professional concerns. This study focuses on specific journeys largely undertaken early in Heaphy’s career, due to the wealth of material available to document those times. The journeys assessed in detail are: his travels on the New Zealand Company ship the Tory; his exploratory expeditions in Taranaki, the Nelson region and the West Coast of the South Island; and his work with the geologist Hochstetter. Heaphy’s paintings, drawings and lithographs are examined alongside his published and unpublished texts in order to arrive at a more complex understanding of his oeuvre. The relationship between Heaphy’s work and that of his contemporaries such as William Fox and Edward Jerningham Wakefield is also considered.

This study investigates Heaphy’s work within the context of recent travel and landscape theory, and uses these ideas to look at his representations as products of the colonial world. Alongside such post-colonial considerations is a discussion of his use of numerous pre-existing genres and conventions, and how those relate to the meanings of his depicted and described landscapes. Some of those conventions, such as the picturesque and the sublime, affect both visual and written material; others he utilised, such as in his hunting still-life and bird paintings, were exclusively pictorial forms. It is argued that interpreting his work from a single theoretical perspective would be reductive. The intertwining of these tropes with his actual experiences of place and his underlying political motivations make possible multi-layered readings of his works. By examining these various aspects of his travels and ways of recording, this study aims to contribute to the discourse about colonial landscapes, and the cultural construction of New Zealand.
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Staff from those other institutions who have helped with my enquiries also deserve credit: those from the Special Collections at the University of Auckland Library, including the late Giles Margetts for assisting me with using microfilm, Lyn Opperman in the Department of Art History for her help with scanning, Andrew Potter at the Royal Academy Library, Joe Maldonado at the British Library, Claire Finlayson at the Hocken Library, and research staff from the United Kingdom Hydrographic Office. I would also like to thank those institutions that hold works by Heaphy and others that I have reproduced in this thesis, particularly the National Library of Australia, the Auckland Art Gallery Toi o Tamaki, Te Papa Tongarewa Museum of New Zealand, and the Tate Gallery and the National Portrait Gallery in London.
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ABBREVIATIONS

ATL Alexander Turnbull Library, Wellington
NPG National Portrait Gallery, London
UKHO United Kingdom Hydrographic Office

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187. *Browns Id. and Rangitoto. No. 4*, watercolour, 432 x 635 mm, ATL C-025-013

188. *Bream Head Whangarei. No. 7*, watercolour, 491 x 691 mm, ATL C-025-012


190. *Crater with recurved side, Otahuhu. 1868*, pen and ink, 250 x 350 mm, ATL A-147-010

192. *Cascade Point*, watercolour, Auckland War Memorial Museum PD 56 (66)

193. *Milford Sound cliff 2000ft high*, watercolour, Auckland War Memorial Museum PD 56 (70)

194. *Harrison’s Cove, Milford Sound*, watercolour, 365 x 467 mm, ATL C-025-019

195. Alfred Burton, *Milford Sound, Harrison’s Cove*, albumen print, 140 x 202 mm, Museum of New Zealand Te Papa Tongarewa O.000866

196. John Buchanan, *Milford Sound, looking North-west from Freshwater Basin*, 1863, watercolour, 222 x 509 mm, Hocken Library

197. Alfred Burton, *Milford Sound – Barren Peaks and Bowen Fall*, albumen print, Auckland War Memorial Museum TR650 B974

198. *Lady Bowen Fall, Milford*, sepia wash, Auckland War Memorial Museum PD 56 (3)

199. Alfred Burton, *Acheron Passage, Dusky Sound*, reproduced from original collodion glass-plate negative, Museum of New Zealand Te Papa Tongarewa C.015271


A MAP OF NEW ZEALAND INDICATING THE KEY PLACES OF HEAPHY’S TRAVELS AND ROUTES OF MAJOR EXPEDITIONS

Key to sketched route indications:
- Heaphy, Stokes and Park 1840
- Heaphy, Brunner, Fox and Kehu 1846
- Heaphy, Brunner and Kehu 1846
(South Island routes taken from Taylor, *Early Travellers*, p. 185)