

photographs of a number of his paintings and drawings mounted in an album, to serve as illustrations to the work when it was published. This album is now in the possession of the artist's grand-daughter, Margaret Strutt-Davies, in Edinburgh. The painting in question is included, and labelled in Strutt's own hand:

Maoris beaching their canoes and going off to market, at Onehunga near Auckland.

Strutt describes this scene in his *Journals*, as witnessed by him at Onehunga prior to his departure from Auckland on the *William Denny* on 4 July 1856.

Before leaving Onehunga a pretty sight presented itself to us. The morning was lovely, and the charming bay and beach were quite animated with a fleet of canoes, just arrived with all sorts of produce for the Auckland market. The picturesque canoes were beached to the lively song of the natives, their contents landed, and the tribe gathered together to hear a short speech from a fine old chief, which done, the kits (native baskets) were shouldered, or strapped to the backs of the bearers, with the strong and handy slings, each generally as well, carrying a huge cum cum or pumpkin, while not a few drove fat pigs tied by one leg to the market.

G. Mackaness, ed. *The Australian Journal of William Strutt, A.R.A., 1850-1862*. (2v.)
Sydney, Halstead Press, 1958. Part II, p. 20.

In the *Albums*, Strutt includes 8 small sketches of Maoris at Onehunga and Taranaki (C1/14). Two of these relate directly to the oil painting, being preliminary sketches for the seated figure with his back turned, second from the right, and for the semi-recumbent woman with a hat at the back of her head at centre right.

However, Strutt also included several figures based on his New Plymouth drawing: the Maori with the short feather cloak driving a pig, from the drawing of *The Beach, New Plymouth*, (C1/2) reappears almost unchanged to the left, and the seated figure in a blue cloak holding a mere, to the right of the standing chief, derives from a drawing of Rawiri, a chief sketched by Strutt in New Plymouth (C1/6).

The promontory in the background is reminiscent of the Sugar Loaves in New Plymouth.

So the painting must finally be regarded as a composite work. While the caption in the album of illustrations to Strutt's unpublished *Autobiography* indicates that the *subject* of the picture is the scene on the beach at Onehunga as described in his *Journals*, the painting also includes landscape and figure elements derived from his Taranaki drawings.

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