



landscape. The subsequent watercolours were normally completed only at the journey's end.

Not all of Weld's adventures were restricted to New Zealand. On his voyage home in 1855, he adjusted his route in order to observe the volcano of Mauna Loa in active eruption. Not content to view it from a distance, he climbed the mountain, an ascent which he felt obliged to complete because he had promised nearby villagers that he would report on the rate of the lava flow. His minutely detailed yet graphic account was later published by the Royal Geological Society in London. Again the sketchbook accompanied the adventure. Another of the paintings reproduced in Lovat's biography is that of the 'Great Eruption of Mauna Loa, Hawaii, 16th November 1855'.⁵

After some twenty years in New Zealand, during which time he knew something of life in Canterbury, Marlborough, Nelson, Wellington, Taranaki and Auckland, Weld left the colony with his wife and four of the twelve children who would eventually comprise their family. Yet going home to England in 1866 did not spell retirement; at forty-three, he was far too active for that. Nor could he afford to do so. Instead he sought and obtained appointment to Her Majesty's imperial service as a colonial governor. Sent first to Western Australia (1869-74), he was promoted to Tasmania (1875-80) before being posted to the Straits Settlements and Protected Malay States, from which position he retired reluctantly in 1887. In all three areas his governorship was an active one but in the Scrope/Weld collection there are only two paintings from this phase of his career. Both are Tasmanian subjects: 'Lake Echo' and 'Reach of the Derwent River'. Lovat reproduces two Western Australian scenes and one Tasmanian⁶ but