

benefit. He regarded his skills of observation and recording as God-given gifts. In applying those abilities he hoped that he might arouse in others a much greater appreciation of the environment which he believed God had created.

Weld would not have expected to be rated as an artist of major significance. Yet historically his paintings, and many other works by lesser-known artists in New Zealand, do not deserve to be so completely neglected. The Lyttelton sequence in the Canterbury Museum enables a local historian to trace a pattern of early buildings and communications, including the erection of the first Catholic church, the nature of the port and the development of the road to Sumner. Any student of New Zealand's early tourist industry would find 'Lake Rotomahana' (Turnbull Library) and 'Te Terata, Lake Rotomahana' (Lovat) to be amongst the earliest European paintings of the famous Pink and White Terraces destroyed in the Tarawera eruption of 1888. For the historical geographer too such works can have considerable value. For the biographer and social historian, the Scrope/Weld collection is an excellent example of how the works of such minor artists can prove to be a mine of normally little-used source material.

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- 2 Lady Alice Lovat, *The Life of Sir Frederick Weld, G.C.M.G., a Pioneer of Empire* (London, 1914) facing p. 98, with title '“Te Terata,” Lake Rotomahana. 8th October 1854'.
- 3 C. Bowen to H. Selfe, 18 June 1866, Selfe MSS, Vol. II No. 177, Canterbury Museum.
- 4 Weld Papers, Box IV No. 3. An account of the 1855 expedition was published in the *Nelson Examiner*, 2 June 1855, p. 3.
- 5 Lovat, op.cit., facing p. 102.
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- 7 Sir F. A. Weld, *Hints to Intending Sheep Farmers in New Zealand* (London, 1851) p. 12.