

Fiordland and Foveaux Strait. His account of the work and conditions of sealers is a graphic and unembellished one. Even more valuable are his descriptions of the life and politics of the Maori people of the region on whom the sealers were to a large degree dependent. Relationships were always precarious, with occasional depredations by both sides, and at times it seems the sealers were almost wilfully oblivious of tapu. Boulton's own contacts with the Maori were sufficiently close for him to be able to construct an extensive Maori vocabulary, which reveals that he had a fine ear for languages.

In February 1828 Boulton sailed to Sydney, and after 18 months working on the coasts of New South Wales and Tasmania he joined the rush to the new Swan River colony. He spent more than three years in the colony — longer than he had spent at any place since he sailed for Brazil in 1816 — and yet this is the least satisfactory part of his *Journal*, occupying a bare six pages of this edition. For reasons which are not made clear, it was another unhappy period in the life of the traveller. Boulton always had problems in human relations — particularly with masters of ships and sisters-in-law — and perhaps personal difficulties of this nature soured his experience in that depressed settlement. He certainly left without any regrets in 1833, journeying for a further 14 months through the East Indian archipelago before settling in Ceylon where he lived out the remaining 20 years of his life.

Journal of a Rambler provides a rare glimpse of a seafaring world which is in general sparsely documented. It is in every respect a finely produced work. The extensive Introduction by June Starke is authoritative, lively and elegant, filling in wherever possible the gaps in Boulton's career and coming to terms with his own wayward sense of time. The editing and annotation are scholarly without intruding too much into the flow of the narrative. The book is expensive, but justifiably so for such a handsome production. In most respects it is a saga of a squandered career, but 130 years after the death of its author, the editor and publishers of this attractive *Journal* have created a fine memorial. It is perhaps a better one than John Boulton deserved.

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John Kinder: Paintings & Photographs. By Michael Dunn. SeTo Publishing, Auckland, 1985. 224 pp. N.Z. price: \$435.00.

MICHAEL DUNN'S book on John Kinder is one of the best monographs yet to appear on a nineteenth-century New Zealand artist. In particular, the quality and generosity of the colour plates are remarkable, reflecting both careful photography and painstaking checking against the original works. This means the reproductions can be trusted by students, teachers, researchers, indeed all those who may be interested but who do not have recourse to the originals. And this kind of fidelity consequently lessens the surprise value of an encounter with the works themselves, for those forced to rely on the inadequate reproductions spread through much of our art-historical literature. It raises the cost of the volume (in this case to \$435), but this calibre of colourful reproduction is invaluable.

The latter half of the book is devoted to a useful catalogue of Kinder's surviving oeuvre. Here are entries for 424 watercolours and drawings, and for no fewer than

396 photographs. This is a surprisingly respectable body of work, from an amateur for whom painting and photography represented a diversion or release from teaching and church duties.

It is refreshing to see Kinder's photographs, precious artefacts for which the glass negatives are now missing, dignified by careful cataloguing and laser-scanned colour plates. Although Kinder's fine-art reputation has previously rested on the watercolours and drawings (20 of which appear in *New Zealand's Heritage*), it is now clear that he also made a contribution of international significance with his wet-plate landscape photographs of the 1860s. Slowly, and belatedly, New Zealand art galleries are admitting photography as a fine-art medium of our time, of which Kinder's work represents the first flowering in this country. In 1985, the year Dunn's book was published, Ronald Brownson 'curated' the first survey exhibition of Kinder's photographs at the Auckland City Art Gallery. In this show, three 'token' watercolours played a role similar to that earlier reserved for a few photographs related to drawings or watercolours.

Preceding Dunn's catalogue is a thoroughly researched and compelling commentary on Kinder's life and art. The biographical sections are of great interest, especially the account of the social conflicts engendered by Kinder's high church ideology, both in England and in New Zealand. Kinder's curious diffidence over exhibiting his works could easily relate to public rancour concerning his educational policies and the conferring of his Doctorate of Divinity, an honour which earned him considerable enmity within Auckland's élite.

The commentary on the paintings and photographs reveals the importance of Kinder's amateur status. This is most obvious in his retention of the work as things made essentially for the perusal of his intimates, and almost certainly for posterity. The superb present condition of both watercolours and photographs is a direct result of Kinder's care in mounting the pictures. They form narrative sequences: chains of pictures which link into comprehensive views. The extensive collections of his work in several public institutions — bequests made by his heirs — represent a much more complete oeuvre than is the case for his professional contemporaries. As one would expect, there are parallels in the work of other important amateurs such as William Fox and Albin Martin.

Dunn rightly links Kinder's consistently small-scale format to the intimate album context for which they were intended. His style is directed towards producing pictures that are visually satisfying at fairly close proximity. There is the distinct possibility that his refusal to exhibit after 1873 relates also to an awareness of the 'non-hanging' nature of his style, poles apart from the large-scale exhibition watercolours by John Gully, J. B. C. Hoyte or Alfred Sharpe.

Michael Dunn's book is evidence that art history is maturing in this country. His work will be of great interest to all students of nineteenth-century New Zealand, whether their field be local history, architecture, botany, ethnology, photography or painting. The organization of the catalogue according to topography eases access for the general user, although from an art-historical perspective this approach also masks a possible chronological reading of Kinder's style. The fact remains that the present catalogue is an immense compilation of an oeuvre which is problematic in its dating, but which needed to be opened up for further investigation.

That the catalogue is a model of scholarship is evident from a comparison with the massive Gully 'catalogue', which appears in John S. Gully's account of his forebear's career, published in 1984. At first glance this contains references to over 700 watercolours, but a closer reading establishes that over half of these have been

manufactured from the literature, instead of from a close examination of the works themselves. By contrast, Dunn provides in each entry a detailed description of medium, size, watermark, inscription(s), provenance and present location (including vital accession dates and catalogue numbers). Dunn's own catalogue numbers must now be the standard references for Kinder's pictures.

The inscriptions by which Kinder explained his views are all provided in the catalogue entries, faithfully transcribed from the pictures and the back and front of mounts. I would like to have seen these texts function in Dunn's titles with orthographical quaintnesses preserved. Instead there is a degree of editorial intervention, especially in the modernization of place-names. We get Mangonui, instead of Kinder's Mongonui; and Houhora instead of Hohora (although we still have Poerua, which should have become Pouerua). Do Keri Keri or Tara Wera present problems for the modern reader? It's not merely authentic 'flavour' that can be lost; sometimes such editing results in the reverse of an improvement, such as when Wiremu Tamihana (spelt correctly by Kinder) is altered to read Tamehana, the form popularized by some historians such as James Cowan and James Belich. Here error has been compounded by the rendering of Tamihana's tribe as Ngatihana, instead of Ngatihaua — a mistranscription of Kinder's own correct version.

Late in life Kinder wrote his lengthy 'A Brief Account of my Life', a text which still needs to be published in its entirety, and recorded Bishop Selwyn's words of advice to the intending emigrant. 'You see Mr Kinder . . . that in the colonies the great thing is to keep moving. As in mathematics a point in moving generates a surface, and a surface generates a solid, so in the colonies only keep moving and in time we arrive at solidity.' The solidity of John Kinder's contribution to colonial culture has at last been revealed, in a book which serves as an important model for all future researches into the work of our pioneer landscape artists.

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In and Out of the World: Seventh-day Adventists in New Zealand. Edited by Peter H. Ballis. Dunmore Press, Palmerston North, 1985. 178pp. N.Z. price: \$16.95.

SEVENTH-DAY Adventists do not form one of New Zealand's larger religious denominations. At the 1981 census they were listed sixteenth among religious professions, with 11,520 members, well below the Latter Day Saints, agnostics and atheists, but only just behind the Assemblies of God and Jehovah's Witnesses. Many New Zealanders' knowledge of Seventh-day Adventism is confined to its links with a well-known sandwich spread and breakfast cereal, its preference for Saturday as a day of rest and worship, and — in recent years — its courses to help smokers give up their addiction.

This volume of essays substantially enlarges our knowledge of Seventh-day Adventism in New Zealand and would be a credit to any major denomination with access to larger resources of finance and scholarship. Not all the essayists belong to the denomination in question but it is one sign of its changing status (a sect which has become a denomination — to use H.R. Niebuhr's distinction) that one of the essays is by a member who is also professor of econometrics at Victoria University.

The essays originated as lectures at the Hawkes Bay Community College under