

menced crossing the Tongahoè which is only half a mile beyond—its banks are quite as high and steep as the former, and it was necessary to make several cuttings to enable the carts and bullock drays to get up to fine table land beyond. The sea comes up to the cliffs at high water.’

This brilliant sketch is a more vivid document than a photograph could have been because of the artist’s capacity to select and to freeze a number of different happenings into the same scene. The river, the steep cliffs, the sea-swept sand are all here, but so, also, are the drift-wood and crowded activity on the stony foreshore; the temporary footbridge crossed by soldiers, rifles shouldered; a four-wheeled bullock-drawn dray fording a gun lower down the river is flanked by mounted guards; a long line of foot soldiers and pack horses climb the newly formed steep path.

The fourth Williams’ purchase [Soldiers crossing river with bullock wagons. 24.2 × 34.5 cm] is untitled and without signature or explanation. It is again the 4th Brigade crossing a river with bullock wagons and guns. This time the river is inland and more northern. The artist has already crossed the river and instead of looking down, as in the former painting, is drawing the group as it approaches him. Egmont rises in the distance. R. I. M. Burnett’s suggested date for this water-colour is June 1865 when Lt Col. Williams was for three weeks attached to Colonel Warre near New Plymouth.

These four paintings so establish Williams’ style that they confirm the tentative attribution of four other watercolours already held in the art collection. They were purchased at the August 1973 auction by Messrs J. H. Bethune & Co. of the collection belonging to the estate of the late A. O. Bartlett of Silverhope. In concluding this note I wish to express my thanks to Mr R. I. M. Burnett for the generous provision of biographical and other information.

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