

attacked him and was the cause of all the pother flew at the other's throat, and in an instant we were all rolling on the ground together.' Camping out with the Godleys was a much more civilised affair.



Canterbury Plains—Waimakariri [1850] watercolour 17 × 24.5cm Art Coll. Rack 252 (c) (Scrope/Weld Collection)

Moreover, it was sufficiently leisured for Weld to depict it in two watercolours. 'Canterbury Plains, Waimakariri [1850]', one of the Scrope/Weld collection donated to the Alexander Turnbull Library, shows the camp site on the near side of the river with Maori huts and food storage platforms on the far side. The very similar 'Camp, banks of Courtenay (Waimakariri) Canterbury Plains, Dec. 5 1850', held in the Canterbury Museum collection, actually depicts some of the party, the most obvious being Charlotte and her small son Arthur, walking from the tent down to the river itself.

These unassuming sketches have a considerable significance for the biographer. The paintings are additional evidence of an association which was influential in the development of Weld's political ideas. Discussions with such pastoralists as Weld and his senior partner, Charles Clifford, doubtless made Godley more aware of the vital role which sheep-farming could play in the successful foundation of the new settlement. Moreover, the sketches mark the beginning of an important new phase in Weld's pastoral activities. The expedition for which the Godleys farewelled him had its practical consequences in the founding of a major sheep station still in existence today and still in Clifford family ownership.