

to the Maori King' on a portrait of Te Heu Heu Horonuku adds meaning to the image. Many of the annotations, however, consist only of an English Christian name, sometimes with a date. Many have been further identified by elders in the Hawkes Bay, thanks to the efforts of Patrick Parsons, a teacher from Poraiti, who has taken prints made by the Library from the negatives around marae in the region. Much work remains to be done in identifying and documenting the images. Mr Parsons has also made a valuable contribution to the Library's photographic collections, in the form of an album of forty-four cartes-de-visite, many of them by Carnell, which he lent for copying.

While Carnell's work has survived in the Alexander Turnbull Library in negative and print form, his images may also be seen in paintings of the period. It was not unusual at this time for photographers and painters to be closely associated. Photographic studios employed painters as retouchers and hand-colourists, and Carnell himself advertised among his services oil painting, crayon & mezzo, and watercolour. Such collaborative efforts ranged from simple retouching to complete over-painting in oils.¹³ Established artists often based their paintings on photographs. The prototypes of portraits by Gottfried Lindauer of Renata Kawepo, Te Hapuku and Wi Te Manewha, may be seen in photographs by Carnell.¹⁴ In the case of one portrait, that of Hera Te Upokoiri, from Maraekakaho, the original negative and a copy negative of the painting are both to be found in the Carnell collection. These hybrid works are an important ingredient in our visual memory. In homes and marae throughout the country they are treasured and preserved, to be brought out at tangi and other ceremonial occasions.

Samuel Carnell's work, though very much a product of its time, and showing the signs of its creator's need to survive in a harsh commercial milieu, is a significant historical resource. Once the distractions of studio props and paint have been acknowledged and allowed for, the quality of Carnell's superbly exposed plates can be allowed to speak for themselves. Mercifully free of the retouching that often obscures the work of his contemporaries, these negatives reveal the faces and costume of their subjects with unmatched clarity. They deserve to be seen.

REFERENCES

- 1 William Main, *Wellington Through a Victorian Lens* (Wellington, 1972), p. 9.
- 2 *The Cyclopaedia of New Zealand . . .*, 6 vols (Wellington and Christchurch, 1897-1908), VI (1908), p. 306.
- 3 M. D. N. Campbell, 'The Evolution of Hawke's Bay Landed Society, 1850-1914' (unpublished Ph.D. thesis, Victoria University of Wellington, 1972), pp. 375, 379-80; M. D. N. Campbell, *Story of Napier, 1874-1974* (Napier, 1975), pp. 89-90; and *Cyclopaedia*, VI, 306.