

MAORI ROCK DRAWING

The Theo Schoon Interpretations



Robert McDougall Art Gallery
Christchurch City Council
New Zealand

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FOREWORD

The earliest images created in New Zealand, that have survived to our time, are the drawings made in caves and shelters by Maori artists as long ago as the fifteenth century or earlier.

They have intrigued archaeologists, historians, and artists, who, admiring the strength and elegance of the designs, have conjectured about their origins and significance.

In the late 1940's the artist Theo Schoon began to observe and record the rock drawings of the South Island, enthusiastically responding to their aesthetic appeal with the graceful interpretations which constitute this exhibition. Melded together in these works are the objectivity of the scholar and the empathy of the artist observing across the centuries the work of earlier New Zealanders responding to their time, place and beliefs. It is Schoon's paintings together with the research carried out by staff of the Canterbury Museum that has increased our understanding of these early New Zealand images.

We are grateful to Canterbury Museum, the Alexander Turnbull Library and the Rotorua Art Gallery for granting permission to use and reproduce paintings, prints and photographs from their collections for this exhibition.

We also wish to thank Mr Michael Trotter, Beverley McCulloch, Lyn Williams and Joan Woodward of Canterbury Museum, Mr John Perry Rotorua Art Gallery, and Mr Frank Rogers Auckland for their valuable advice and assistance in preparing this exhibition. With great regret we note the passing of the artist Theo Schoon who died at Sydney on July 14th 1985.

John Coley,

Director,
Robert McDougall Art Gallery

INTRODUCTION

SOUTH ISLAND ROCK DRAWINGS

In many parts of the South Island, particularly where smooth surfaced outcrops of limestone occur, prehistoric Maori drawings can be found on the rock surface, where they have survived for several centuries.

The reason for the association of the drawings with limestone outcrops is twofold: firstly, the limestone is often naturally shaped into overhangs which provided protection from wind and rain for both the artists and their artwork; and secondly, the light-coloured smooth surfaces were no less attractive to people living centuries ago than are walls and fences to the "graffiti" artists of today.

Most Maori rock drawings were produced using black or red dry pigments — charcoal or red ochre. A few appear to have incorporated white limestone rubbing, and some are actually incised into the surface of the rock, but the majority have been literally drawn with a piece of charcoal or ochre.

The drawings are a valuable record of a form of artwork of the early New Zealanders whose artistry is better known from the objects they produced in the more constrained mediums of wood, stone, bone and shell. Some are undoubted works of art and have as much appeal today as they did five hundred years ago. Others are mere doodles, often appearing as random lines or blotches of pigment having little or no deliberate form that can be discerned by the modern viewer. Yet over all, the rock art of the South Island, whether at Kaikoura or Clifden, in North Otago or North Canterbury, does conform to certain conventions. Inanimate objects are rarely depicted; the few that are, are almost invariably man-made objects. Mountains, hills and trees are not shown. Birds, mammals and fish are common, with humans being the most prevalent of all recognisable objects. Some creature forms are not readily identifiable as to species

or even the type of animal being portrayed, and some of these may well represent mythical monsters of Maori legend such as the taniwha — or, as one leading ethnologist put it, race memories of creatures from another land. Occasionally the drawings are in outline, but most are blocked in, sometimes with a blank strip running down the centre. Figures drawn in profile have the head, more often than not, facing the viewers right. Only rarely are drawings truly realistic; mostly the shapes are stylized, sometimes to such an extent that accurate identification can become difficult or questionable. Geometrical designs also occur, sometimes standing alone, but more often as part of a human or creature form. Most of the drawings are of individual objects or designs drawn in isolation; compositions do occur, and some are quite spectacular, but these are rare.

Although there is a general similarity amongst the rock drawings throughout the South Island, there are also regional differences. Certain objects are more common in some areas than in others, or they might not occur at all outside a particular locality. Some styles of depiction, too, have a limited distribution and do not occur elsewhere.

It must be remembered that these drawings that have survived the elements throughout the South Island are just a small fraction of those that must have been drawn. Many thousands must have been destroyed by weather, and in more recent times by vandalism and land development. Many more will be gone by the turn of the century. We are indebted to the archaeologists and to the artists for recording them, studying them, even interpreting them, and in some cases for making copies available for all to see, to admire, and perhaps to wonder at.

Michael M. Trotter

Director
Canterbury Museum

Robert McDougall Art Gallery — Canterbury Museum

MAORI ROCK DRAWINGS: A matter of Interpretation

Beverley McCulloch
Canterbury Museum

The recording of the prehistoric Maori drawings which occur in rock shelters, principally in the South Island of New Zealand, began over one hundred and thirty years ago. This first record, in the 1852 sketch-book of the surveyor, Walter Mantell, is not extensive — in fact just a page showing a selection of drawings from a single North Otago shelter. Yet in many ways it epitomises most of the rock drawing recording and interpretation which took place during the next century and for this reason it is useful to look at it in a little detail.

Mantell's sketches show that he was selective in the drawings he depicted; the relationship of the individual drawings, one to the other, as they occurred on the rock face is not indicated, and no size scale is given. The sketches are executed in solid colours with hard, clean outlines, the whole being described as "Ngatimamoe paintings".

Copies of these sketches were published a few years later to illustrate aspects of a paper by Mantell, undergoing a further departure from the prehistoric originals in the process; the published versions were printed in a single colour only, and two items from the original sketch-book were omitted. It is obvious that Mantell's record (including both the field-sketch and published version), was of little value either archaeologically or artistically. The selection of only certain designs immediately introduced an element of personal bias, while in ignoring both the scale and the spatial relationships of the drawings one to the other on the rock face, he may well have been distorting some deliberate intent or design on the part of the original artist.

The same applies to any change of colour. Further, Maori rock drawings, either red (haematite) or black (charcoal) are in fact never of solid pigment, almost invariably being executed in a dry medium on a rock surface which, however smooth, always has a degree of roughness. As a result the drawings are always 'textured' to a greater or lesser degree with the background rock showing through in patches — and never with a clean outline.

Mantell was therefore quite incorrect in referring to them as 'paintings', while his ascription of them to the Ngatimamoe tribe was purely speculative. The Maori people claimed neither first hand or traditional knowledge of the artists. All this may seem somewhat harsh criticism; Mantell was after all a surveyor not a prehistorian, but nevertheless he did claim to be something of an authority on the Maori race. And, as already stated, his work was quite typical of nearly all the rock art recording which was to be done over the next century.



HAMILTON PHOTOGRAPH OF THE TAKIROA DRAWINGS CIRCA 1890.

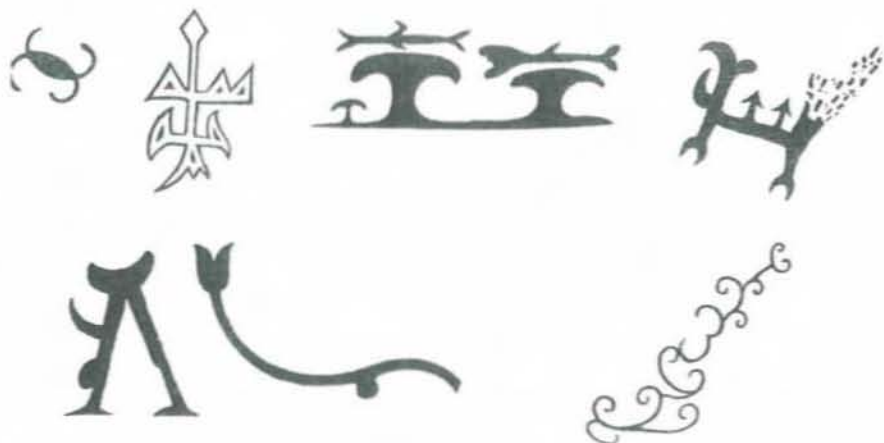
The best known of subsequent investigators was Julius Haast (of Canterbury Museum), Augustus Hamilton of Otago, and J. L. Elmore, an American who had a particular interest in rock art and worked in various places throughout the world.

Haast was essentially a scientist. In commissioning the artist T. S. Cousins to make copies of the drawings in the important Weka Pass shelter in North Canterbury, Haast improved on Mantell's work by ensuring that size scales were included — as well as an overall diagram showing the positioning of the drawings within the shelter. However, he too was selective in what he recorded, having preconceived ideas about South Island rock-shelter art.

Augustus Hamilton (later to become Director of the Colonial Museum in Wellington) had a particular interest in all aspects of Maori art. He was the first person to record rock drawings extensively by photography. The slow film and more laborious and painstaking photographic processes of last century, which included large negatives and better control of contrast, proved an

admirable vehicle for such work and Hamilton has left us some splendid records of drawings, especially those from the Waitaki River shelters. Nevertheless he too was selective, with little concern for scale or spatial relationships as is indicated by his publication in 1898 of a selection of drawings from the same site as Mantell. Comparison of the two versions (see illustrations) shows clearly the differences. No greater adherence to accuracy is revealed by the records of J. L. Elmore, now held in the Hocken Library, Dunedin.

Although the people mentioned here are the best-known recorders of Maori rock art prior to Theo Schoon in the late 1940s there were many others who copied and photographed drawings for their own personal interest, and many of them unfortunately chose to emphasize the originals by various methods. These included outlining in chalk, 'touching-up' with various substances including Indian ink and black greasy crayon, and in one notable instance, overpainting completely with red and black house paint.



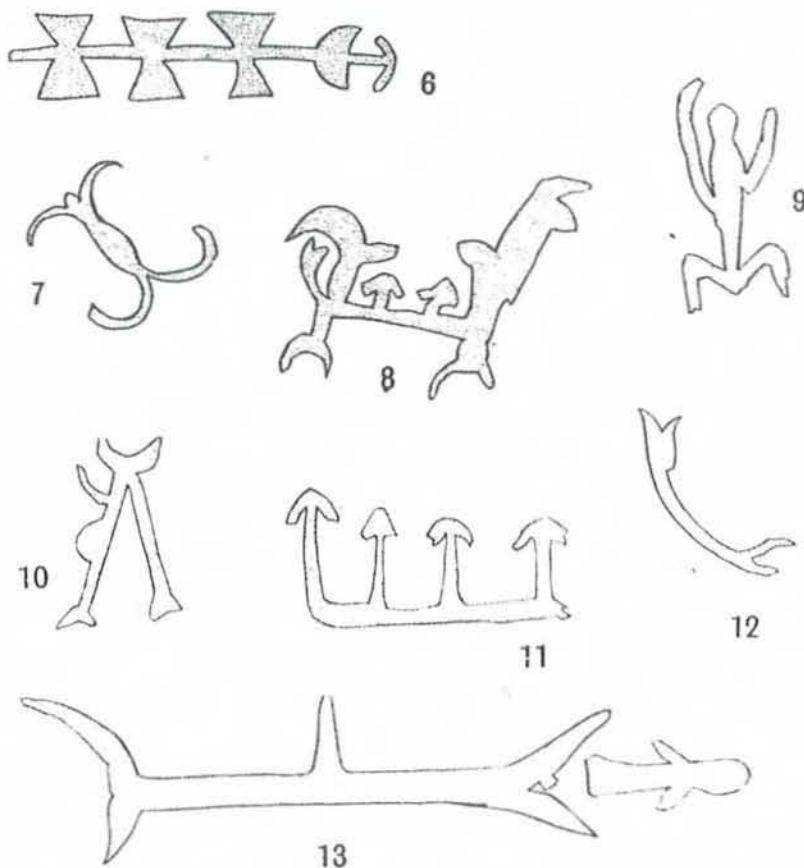
Ngatimamoe paintings *Takiroa caves.*

THE SAME TAKIROA DRAWINGS AS PUBLISHED BY HAMILTON IN 1897.

From all this, one thing becomes very clear. Although recording and interpretation are actually quite different disciplines — or should be — the one wholly objective the other equally subjective; it is quite apparent that in their recording all these investigators were quite unable to resist the temptation to interpret what they saw on the rock. None of them seems to have been willing to make a simple, physically accurate, copy of the original drawings. In this they joined many other investigators who made no attempt at all to make copies, but who were very free in their interpretation of what they believed the drawings to mean, of who did them, and of when they were done. Indeed, discussion of the meaning and origins of South Island rock art was an important aspect of many studies on New Zealand prehistory in the last decades of the nineteenth century, and continued well-into the twentieth.

The main problem was that they were so obviously 'different' from the art forms practised by the Maoris at the time of European contact, and this problem was compounded by the Maori people themselves who denied all knowledge of them. This led to all sorts of unlikely speculations as to whom the artists had been, with some of the suggestions verging on the ridiculous. Very little was known of the prehistory of New Zealand — and rock art just did not fit into the traditional accounts. Few if any investigators paused to ask themselves if the country or human culture had changed at all over the years of Polynesian occupation. Even fewer seemed to have been able to make rational observations about the drawings, such as the fact that you cannot directly compare an art form executed with a dry drawing medium on a non-portable, natural surface with, for example, a piece of wood carving, or a neck ornament, or a facial tattoo.

Nor can you compare the work of Polynesian man, living in New Zealand, directly with that of the cave artists of Paleolithic Europe, or the Aborigines of Australia, nor yet the Bushmen of Africa. Or if you do compare it, it must



ROCK DRAWINGS AT TAKIROA. AS DEPICTED IN RED BY MANTELL IN 1868.

be done within the context of the particular culture to which it pertains. For some reason, there was very little constructive analysis of New Zealand rock drawings done during that first century of investigation.

In 1946 Theo Schoon was employed by the Department of Internal Affairs to make painted copies of rock art in Canterbury and North Otago. This was the first official recognition of the importance of this art form which had hitherto been regarded as something of a 'poor relation' when compared with the more spectacular and better known forms such as wood carving and greenstone working.

Schoon's copies are of course the subject of the current exhibition and in this publication a separate essay is devoted to his work. However there are some points which should be noted here.

When Schoon first commenced his rock art work he went to considerable trouble to make his paintings an accurate and realistic copy of what he saw on the rock. An excellent example of this is his rendering of the three moas from Craigmore in South Canterbury. This painting reproduces almost exactly this most important group — even to the texture of the background rock and the flaking of the surface which has carried away some of the pigment.



THEO SCHOON'S COPY OF THE TAKIROA GROUP IN 1947.

But later the artist in Schoon came to the fore. More and more his boards show his own interpretation of the original works, coupled with the old bugbears of solid colour and hard outline. Despite the amount of work done by Schoon, his copies are unfortunately not an accurate record of Maori rock art, although for many years they were used as a standard reference. Even more unfortunate is the fact that Schoon, like so many others before him, indulged in the practice of 'retouching' drawings with crayon as an aid to clarity. This is regarded as particularly bad in Schoon's case, because as an artist himself, one would have expected him to respect the integrity of other artists' work especially as he described some drawings as a major artistic creation and believed all of them to have been done for some special purpose — magical or ceremonial. Yet his activities were such that they led to the coining of the term "schooned" to describe retouched rock drawings.

It was yet another artist, Anthony Fomison, who in the 1960s made the next major contribution to the study of rock art. Unlike Schoon, Fomison, while appreciative of the artistic merit of Maori rock drawings, seems to have been able to separate Fomison the artist from Fomison the archaeologist. His records of South Canterbury rock art, painstakingly traced, dot by dot, onto plastic sheeting are among the most important we have.

Fomison also interpreted the drawings, recognising a stylistic progression from the relatively naturalistic to the more generalized or stylized. He also noted that in the few post-European examples of rock art there was a return to a naturalistic presentation. Fomison's painstaking tracings actually reflect the importance he placed on the artistic aspects of the study of rock art; he was the first investigator who seems to have been able to accept the worth of the drawings as they stood, without embellishment. He clearly saw no need to try and improve upon them.

If Anthony Fomison was the first person to attempt really accurate reproductions of Maori rock art, he was also the last artist to take any great interest in it. From the 1960s onwards, rock art became very much the province of archaeologists. Interest in the drawings as an art form became secondary to the desire to record accurately as well as to conserve, many shelters by now having been either excessively vandalised or subjected to increasing damage and weathering problems occasioned by agricultural and industrial activities. The principal workers during this period were Michael Trotter in North Otago and Beverley McCulloch in North Canterbury, both of whom concentrated on recording in a manner similar to that used by Fomison in South Canterbury.

But interpretation also is an important part of an archaeologist's work, although archaeologists were more concerned with the significance of rock drawings as part of Maori culture as a whole. They were interested not only in the drawings but the empirical evidence associated with them. They called on modern technological resources such as radiocarbon dating as well as controlled excavation techniques, and they added information from the research of other scientific disciplines such as botany, zoology and geology. This approach was not wholly new — it had been used in a limited fashion by Haast in the previous century and to a much greater extent by Roger Duff of Canterbury Museum, who had accompanied Schoon on many of his excursions into the field.

But now for the first time all the lines of research were pulled together in a constructive way; no information was used in the interpretation of the drawings and their origin that could not be shown to be based on scientific facts. The same criteria were used in looking at the drawings themselves and it was accepted that while it was possible to be sure of what some of the objects depicted were, in many cases it was not. Nor was there anything indicating the reasons behind their execution. Certainly there was no evidence to show that they had any mythical, religious or ritual significance as had frequently been proposed in the past.

So what is the modern archaeological interpretation of Maori rock drawings? We can be sure that with few exceptions all the South Island drawings were executed about 500 or more years ago, during the time of the early human occupation of New Zealand, commonly called the "moa hunter" period. (The exceptions are a few "contact period" drawings depicting missionaries, sailing ships etc. which were probably done by Maori guides accompanying early European explorers.)

During the moa hunter period almost all of the country was heavily forested, including what are now the grassland areas of the east coast. Certainly there was heavy forest around the main areas where rock drawings are now found. This bush harboured abundant food supplies in the form of birds — including a number of species of the now-extinct moas — as well as the Maori rat, or kiore. For this reason, the South Island of New Zealand probably had about the same human population as the North even though the climate was not as desirable, and agriculture could be practised only from Banks Peninsula north.

The people seem to have been living a more nomadic or 'hunter-gatherer' existence than did their village-dwelling descendants. They made numerous expeditions into the forested interior of the South Island, to hunt and gather game. They took with them

some stone tools and a certain amount of food, mainly from coastal resources. During the trips they sheltered under rock overhangs — mostly of limestone — building fires and eating the food they had brought, as well as cooking that they had gathered.

It was during these stay-overs that they drew, using charcoal from their fires and red ochre or haematite. (This latter pigment does not occur naturally in most rock art areas and must have been brought in deliberately.)

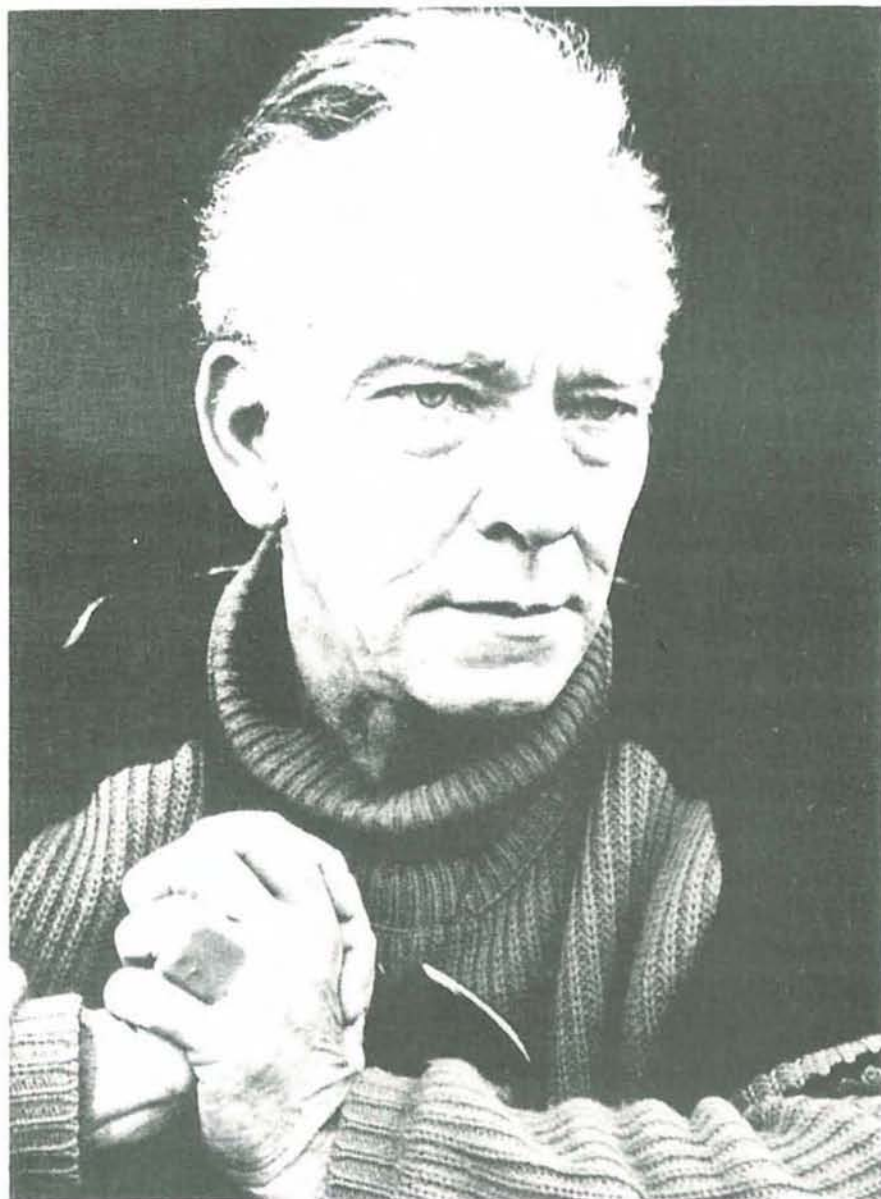
Then between 700 and 400 years ago, most of the east coast forest was destroyed in a series of huge, man-made fires. The exact reason for these will never be known, but they resulted in a great reduction in the habitat of many bush birds. A number of species — including all the moas — became extinct. As a result, the areas formerly favoured for hunting and where many of the rock shelters occur, became barren and inhospitable. There was no longer any reason to visit those areas and they were largely abandoned for the next few centuries, along with the practice of rock art.

The drawings all have a strong cultural similarity and show a wide range of artistic ability — from mere scrawls and scribbles to well executed, artistically balanced figures. Despite the range of artistic talent apparent when a whole range of drawings is examined, they are not crude or primitive, many showing a quite sophisticated degree of stylization. It seems likely that most of the early travellers were involved in the art work — not just a selected few of greater ability. The things they drew were mainly important objects from their environment; usually animal forms and humans, with some abstract designs. There are no scenes depicted and there are few examples which show deliberate composition.

The marked difference between Maori rock drawings and the better known Maori wood carvings is not just a matter of a different medium. They were done centuries before most of the known wood carvings in a quite different cultural period.

Most of the Maori rock art you will see — ranging from that on souvenir bric-a-brac to the Schoon copies in the current exhibition — shows a limited range of drawings, selected largely for their appeal to European artistic taste. This means that most people get a very distorted view of what Maori rock art is really like.

To truly appreciate rock drawings and certainly before passing any interpretive judgement upon them — it is necessary to see them in their true context, as they occur on a natural rock canvas the work of unknown artists of many centuries past.



THEO SCHOON

MAORI ROCK DRAWING and THEO SCHOON

Neil Roberts,
Curator,
Robert McDougall Art Gallery.

Artists have pondered the significance of rock drawing and painting since the discoveries at Lascaux and Altamira last century. However, the current of widespread interest had its beginnings around 1904-1905 when a number of younger European artists in Paris and Munich discovered the real message that the artists of hunter gatherer societies had to offer. The renunciation of the academic or classical renaissance approach to art with its premeditated rendering of reality encouraged a return to a source before the involvement of science in art.

Paul Klee, Joan Miro, Andre Masson and others all saw the creative potential, inspiration, that the rock art of more primitive societies had to offer. Its spontaneity, creative design, and symbolism offered genuine equivalents for the real world and a way forward.

The existence of rock drawing is global and in this way New Zealand rock drawings, despite their unique features, are not exceptional products of a hunter gatherer society. However, their real value as works of art remained largely unrecognised until 1946 when Theo Schoon revealed through his paintings, photographs, and writing, the latent potential that contemporary New Zealand artists had on their own doorstep.

Schoon also tendered the theory that stood in variance to those ethnologists of the time that Maori rock drawings were not just the idle scribbles of nomadic Maori tribesmen sheltering from the rain but thought their design quality were fine achievements of Maori art, part of the magical ritual practices of the Tohunga of New Zealand. In 1947 Mr. Roger Duff, an eminent ethnologist, in a lecture to the Royal Society of New Zealand had to admit 'While artistic merit was generally passed over by previous observers I have learnt through association with Mr. Theo Schoon to recognise in many cases a refinement of line and occasionally apparent and pleasing play of design'. Although a few other artists had made tentative studies of shelter imagery

Theo Schoon was the first to activate a reassessment of the significance of this early Maori art form.

His discoveries were later developed and advanced by the excellent work carried out by the artist Tony Fomison, who, during the 1960s, was able to determine that four stylistic phases of design had occurred — 1) Naturalistic; 2) Less naturalistic, generalised; 3) Revival of naturalism; 4) Contact period. Fomison, like Schoon, recognised the unquestionable qualities that these drawings had as works of art, they were more than mere decoration. However, Fomison suppressed the artist in him a little more than had Schoon.

Whilst these artists have shown an interest in Maori Rock drawing, few have exhibited quite the same dedication and enthusiasm as Theo Schoon.

THEO SCHOON

Theo Schoon was born in Kebumen on the Island of Java in 1915, of Dutch parents. His father was a Dutch consul. At an early age he experienced contact with the art and craft of Indonesia and was fascinated with the architectural remains of a much earlier culture, the Hindu Empire, which survived through abandoned temples. There were also many archaeological expeditions to Java during the 1920s and some were carried out quite close to Schoon's home. Such was his interest, that he was called upon on several occasions to record very fragile specimens, as they were excavated. This involvement brought him in close contact with some of the leading ethnologists of the Pacific.

It was during these years of youth that the seeds of interest in more primitive art forms were sown.

Around the early 1930s he was sent to Holland to attend High School, and then moved on to the Academy of Fine Arts in Rotterdam. It was at this time that his real interest in rock art began. "I was not satisfied with the standard obligatory art history books required by art history professors at the School of Art".¹ The interest in other cultures and their art forms was fed by a growing number of art books that younger European artists in the 1930s avidly sought. Theo Schoon was no exception. It was, however, in a department store in 1936 that he came across a book on African Rock Drawing and discovered the revelation of its significance. This book had been written by Professor Frobenius, an eminent ethnologist, who later wrote books on the rock art of other continents, including Australia. The German professor was a pioneer in the specialised research and recording of art forms of primitive peoples, which he had begun in the 1900s.

For the next forty years he investigated most of the surviving art forms of early cultures. With a team of artists and ethnologists he built up a collection of reference material on rock drawings that became of international significance. It was also during the mid 1930s that more comprehensive publications on the caves at Lascaux in France and of Prehistoric Europe were made which were of immense interest to artists.

After studying at Rotterdam, Theo Schoon also studied in France and for a brief time in Switzerland and Germany. In 1939 he accompanied his parents to New Zealand. For a while he attended Canterbury College School of Art where he made quite an impact with his satirical cartoons. To say that he was not impressed with art in New Zealand and the current thinking of many of its artists at this time would be an understatement. He found more to interest him in the Canterbury Museum than the adjacent Robert McDougall Art Gallery. In 1941 he was living in Dunedin and exhibited the following year at the Otago Art Society. By 1942, however, he had moved to Wellington where he worked for a photographer in Manners Street who also provided him with studio space. It was around this time that he also gained an association with a number of more adventurous younger artists, that included Rita Angus, Douglas McDiarmid, Gordon Walters, and Denis Knight Turner. All valued the important creative message that primitive art forms had to offer, but it was perhaps Gordon Walters who showed the greatest interest for Maori art forms and put the inspiration gained to most effective use in his painting.

SOUTH CANTERBURY

It would be fair to say that at this time Theo Schoon was not fully aware of the imagery that existed in New Zealand rock shelters that was to strike him like a thunderbolt a few years later. In 1943 G. B. Stevenson a North Otago amateur ethnologist published an article in the 'Journal of the Polynesian Society.' This article aroused Theo Schoon's interest and encouraged him to investigate further. There were, at this time, few records of rock drawings other than those by T. S. Cousins of 1876 and those of Dr. Elmore of 1917. Dr Elmore an American antiquarian had done a series of scale drawings of certain shelters in Canterbury, which Theo Schoon was able to examine at Otago Museum and conveyed his enthusiasm for them to Dr. Skinner the then Director.

His interest well aroused, Schoon visited South Canterbury to examine a few of the sites during 1945 for himself. It was obvious that the ravages of time and man had taken their toll and if something was not done to record and protect these drawings they would not survive for much longer.

This thinking was very much in accord with the South Canterbury Historical Society, which had become concerned about the condition of the rock drawings in the region.

During October, 1945, they wrote to Canterbury Museum to ask the ethnologist, Mr Roger Duff, to carry out a field survey and to furnish a report.

Mr Duff's report showed that protection measures were urgent and that some method of recording the imagery should also be carried out. It was therefore not unexpected that when



MOA BIRDS CRAIGMORE — Theo Schoon

Theo Schoon approached Canterbury Museum and expressed his wish to record the drawings in these shelters that his proposal was looked at favourably.

Early in July Canterbury Museum engaged Theo Schoon to copy drawings at Craigmore. *Cat.7.* On July 10, 1946, he left Christchurch with Mr Duff. The most impressive images were those found at 'Gordons Valley', Pareora, which Theo Schoon set about recording. The arrangements on the part of Canterbury Museum had been something of an experiment, but Mr Duff was so enthusiastic with the results, that he requested that similar paintings be made of the other rock drawings in the area. In a letter to Mr W. Vance, research officer to the Department of Internal Affairs, Timaru, he wrote "I was impressed with their faithfulness of reproduction." Theo Schoon was equally impressed with the artistic merit of the original drawings and intended sending some of his reproductions to the University of Leyden.

He had completed his work by the third week in July. Meanwhile, Mr Duff had approached the Department of Internal Affairs for a grant so that the recording could continue. This approach was looked at favourably by the Department. Early in August, Mr Harper — Under Secretary for the Department of Internal Affairs, visited Timaru and was shown some of the paintings. His response was encouraging. On July 31, 1946, approval was given for a fee of 5 guineas a week to be paid over a period of eight weeks, for a project that involved making scale copies of rock drawings on South Canterbury sites. Canterbury Museum was to provide a schedule of drawings to be copied, and supervision of the artist.

On Monday, August 19, Mr Duff and Theo Schoon left Christchurch and stayed with a Mr McCully at Peel Forest. Mr McCully had a life long interest in rock drawings and had extensive knowledge of South Canterbury. Theo Schoon lamented at a later date that full advantage of this man's considerable knowledge was not taken seriously at the time. The following day Mr McCully drove them to a farm at Waitohti

which had a frieze on it, in a shelter, about 25 metres long. Theo Schoon set about copying this, using 5 boards. He completed work on these on August 23. *Cat.8.* One board was damaged by dust from Nor'west winds and had to be repainted. On Saturday, August 24, he travelled with Mr Duff to a site at Hazelburn, about 3 kilometres away. There they were given permission to camp in an unoccupied farmhouse close to Blackler's High Shelter. The drawings were found to be in particularly good condition. Two days later he started painting the figures on the right hand side, but after a further two more days, rejected his work because he did not feel it was a sufficiently good reproduction. Rain set in over the next five days and made working difficult, almost impossible, so Theo Schoon took the time to explore the adjacent limestone valleys and located five more sets of drawings. Among this group, was a further shelter. *Cat.12.* He wrote of his new find to Mr Vance, in Timaru on September 3. Theo Schoon restarted work on Blackler's High Shelter. The following day he had finished the first panel and started the drawing of another. He found that there was a degree of difficulty with the superimposed figures and panel four of this series took until September 8 to complete.

By September 12, he had completed the sixth panel, but the following day was windy and panels 5 and 6 got covered in dust while still wet, and had to be scraped and started again.

By September 18, all of the drawings in the shelter had been completed. Mr McCully paid Theo Schoon a visit and was impressed with his work, and believed that they had been recorded 'as true to the originals as it was possible to obtain them.'³ The following day, Theo Schoon, Mr Vance and Mr McCully visited the neighbouring farm to examine drawings, situated in a gully behind the house. *Cat.13.* The dome shaped shelter, with a partly flat roof was found to contain drawings of intricate designs, among the most interesting in South Canterbury.

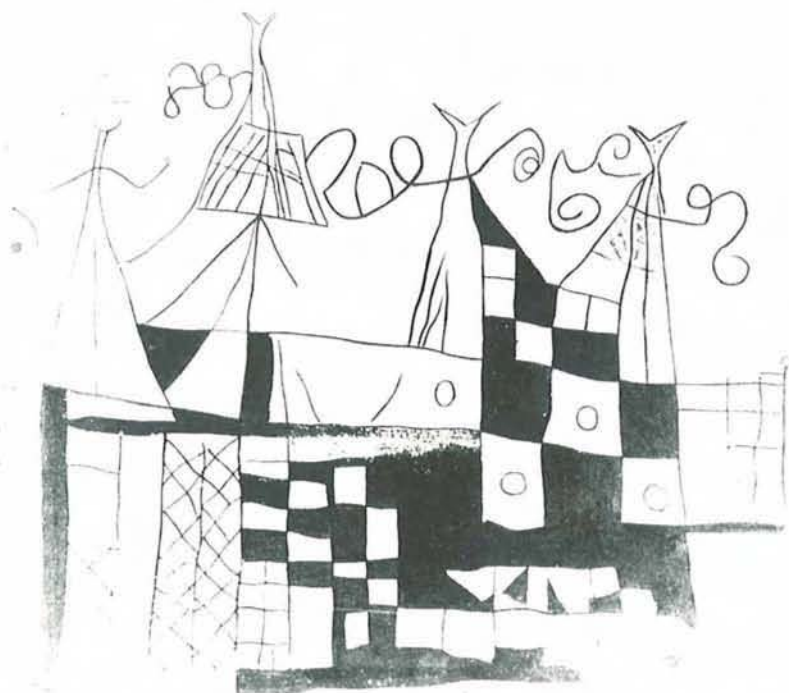
The next day the drawings on another property in the Opihi Valley were visited. Here the famed Taniwha frieze

was found. After completing the paintings of Blackler's High Shelter, Hazelburn, Theo Schoon moved to the other side of the road to work on Blacklers Low shelter. This presented some difficulty as part had been damaged by Dr J. L. Elmore in 1917, but as Theo Schoon had Elmore's original drawings with him, loaned by Otago Museum, the task was not quite so difficult. On September 20th, he went to look at shelters on Glennie's and Mowat's farms, in the area and over the next few days painted there in the Upper Totara Valley. *Cat. 16.*

Having finished at Hazelburn he left on September 23 for a property at Hanging Rock Bridge, on the banks of the Opihi River, in order to paint the Taniwha frieze. The shelter was found to have been badly damaged by the Public Works Department. Painted in red ochre, this was possibly one of the more sacred sites. The use of red earth is sacred amongst most primitive peoples. In New Zealand, it was tapu. His arrival at the site, was not exactly a pleasant one, as he recorded in a letter to Mr Vance a few days later, "Owing to rain and darkness, I was left at the wrong place, and was forced to sleep in the rain to keep the painting materials dry."⁴ The farmer gave permission for Theo Schoon to camp in a hut on his property but this did not improve matters much. From September 24-30, there was a week of almost continuous rain and snow. The roof of the hut leaked and he had difficulty keeping his materials dry at times. Flood waters nearly lapped the hut door. Any attempts to work were fraught by the weather. This was to be just the first of many harsh conditions he was to experience over the next few years.

On October 1, 1946, Mr Duff travelled to Hazelburn and was pleased with the work that Theo Schoon had done in his absence. In a report he stated, "I can add from personal experience that the number and variety and placing of rock drawing figures make it a most difficult job to copy them, and that they have been copied with incomparable skill".⁵ Time on the project was running out. Bad weather and transport difficulties had set it back by several weeks but Theo Schoon endorsed his commitment in a letter to Mr Vance and his willingness to continue after the eight week term had expired. He, however, made a request for a vehicle to speed up his travelling, but this was declined. In reply to this request, the Under Secretary of Internal Affairs replied "It would be definitely out of the question for the Department to provide Mr Schoon with a car".⁶

From October 2 to 4, it continued to rain and it was not until the 5th that he was able to proceed copying the Taniwha frieze. On Sunday 6th, a local farmer called to see Theo Schoon and took him to see some drawings in the district about 3 kilometres away. The next day he went to Timaru for further materials and on his return recommenced work, but got a bout of influenza and was ill for almost a week. This delayed completion of the Taniwha frieze, but by Sunday September 13, it was finished.



COLONIAL CHURCH RAINCLIFF — Theo Schoon

The next day marked the end of the project. From that point on he worked in a voluntary capacity to complete the copying of drawings listed in the original museum schedule. During the last two weeks of October, Theo Schoon was camped at Hanging Rock Bridge in a tent and completed three panels; he also discovered a number of them on other properties. On one boundary he found a large shelter with more complex drawings on both the wall and roof. On November 5, he commenced recording these.

Having moved on to Raincliff, he set up camp at the Boy Scout Reserve close by. Mr Vance and Mr Duff called a week later to inspect the new finds and both still continued to be impressed with Theo Schoon's work.

NORTH OTAGO

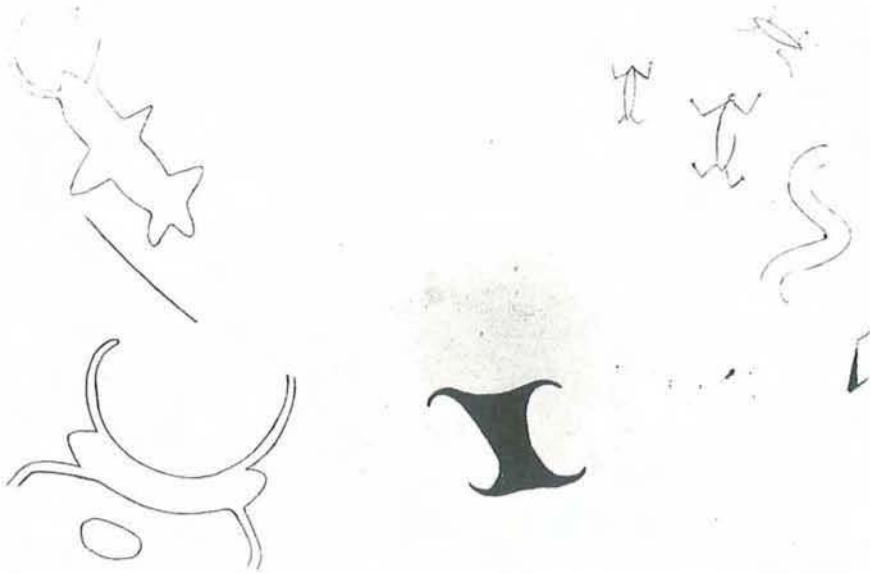
The last copies of drawings that came under the grant were not completed until early February, 1947. In a letter that he wrote from Mr Norton's property, Opihi, he stated that he would have to find work on the Milford Road building project if he was to continue in the district. He however suggested that the Department could consider purchasing future copies of his newly discovered drawings, at 3 guineas each, which would help him to cover costs. Mr Vance was very supportive of this suggestion and made a good case to the Department of Internal Affairs. As a result of this proposal a meeting was convened in Wellington, on February 12, 1947. It was felt that Theo Schoon should be encouraged to continue his work on a different basis. Meantime, further panels of drawings at Totara Valley and Hanging Rock had been completed. On March 7, official approval was granted to purchase paintings at the suggested amount. It was also suggested that in view of the eventual destruction of the Waitaki

Gorge by the Hydro Scheme, then in progress, that some steps should be taken to record any drawings in this area.

Theo Schoon was in agreement with this and on March 18, 1947, he travelled by bus with Mr Duff and Mr Vance to the Waitaki Hydro Hotel, where they stayed the night. The next morning, they drove to Shepherds Creek, about 40 kilometres away, where they examined some unique drawings. In the afternoon, they found on a large face of Greywacke rock, about 10 metres high, several drawings in red, black and white, depicting imagery as unique as the surface on which they were drawn. In contrast to drawings elsewhere these were well preserved.

They moved further downstream and found on the opposite side of the river at Gooseneck Bend another group of excellent drawings. The following day Mr Vance and Mr Duff left Theo Schoon at the Hydro survey camp to continue his work in the area.

He spent April and May working, at first copying the drawings on Mr McAultrie's property at Shepherds Creek, then on Mr Whalens at Gooseneck Bend. He then moved on to the Te Akatarawa Station. By late April all the Waitaki drawings had been recorded, and as had happened in other areas, he discovered many that had been previously unknown on tributaries of the Waitaki. Those found at Awamoko Stream and Ahuriri, were the most notable. *Cat. 18.* Of the Ahuriri drawings, he wrote on June 27, 1947, "I have drawn each composition many times over, to pick up the hidden thread, to get a sense of their growth, movements and counter-movements, the harmony which on full realisation, suddenly unfurls in song — Take the Ahuriri dogs, their beauty is evident, but try any of our formulas or standards and you would get nowhere. Each curve con-



SHEPHERDS CREEK WAITAKI VALLEY — Theo Schoon

sidered as a curve, each dog as a whole, related to the other. The dogs are not only dogs, but a refined and conscious blending of curves. The dogs together, are placed again as part of another composition, countermovement. It would not take you much to detect the sways of the movement in which dogs are placed or the countermovement harmonising the figure of a cross.⁷ Theo Schoon had moved from Waitaki to Duntroon by mid-May and made one of his most spectacular finds on the right bank of the Maerewhenua River, which he considered, surpassed those drawings at Ahuriri. The find was that of a large tattooed figure, with spiral patterns depicted on the torso. *Cat. 19*. This was the most unique discovery of organised spiral design.

On June 1, 1947, he was able to write of further finds in the area. These included another moa drawing on a property close to Earthquakes, where he found three sets of drawings, including a spectacular eagle. Of Duntroon, he wrote "This District will prove to be

as rich, as the Opihi,"⁸ but all of his discoveries were not as welcoming, "I found a great many other drawings, some converted into chicken coops".⁹ Other drawings were found on a property on the Awamoko Stream, *Cat. 22*, and on a farm at Ngapara on the Kurow Road, during the time he was at Duntroon, he helped support himself as he had often done at other locations by doing 'potboiler' portraits and studies of homesteads. These tiresome commissions did not always end in the happiest of circumstances. On one occasion while working at Duntroon, after completing 3 portraits for a farmer, he was charged 6 shillings for the petrol to take him to and from his commission.

The winter of 1947 was a severe one and Theo Schoon suffered from it. In a letter to Mr W. Vance, on July 7, he expressed how it was affecting him "It goes without explaining how I suffer from the cold, from this severe winter, but I put up with those trials gladly, so long as it is given to me to make new discoveries of such beauty"¹⁰



TATTOOED MAN DUNTROON — Theo Schoon

An artist of less dedication and enthusiasm would surely have given up. This enthusiasm was endorsed in an article he wrote for the *New Zealand Listener* in September 1947 entitled 'New Zealand's Oldest Galleries'. This was yet another attempt to enlist greater understanding of rock drawings as major works of New Zealand Art. He firmly stated that he believed these to be deserving of special attention. That "every picture in rock by prehistoric man, by a child, or painted by Rembrandt, is alive with a certain definite spirit".

He stressed the fact that drawings, rather than being casual scribbles were imbued with spiritual qualities and were created at the core of spiritual life. The images were spiritual equivalents of the real waking world. "Like the priest, the artist was a link between man and the supernatural".

He found that the drawings' designs had a set of basic ingredients which closely paralleled primitive religious art — "Again and again I have found the most surprising original creations — major artistic feats, which border on uncanny and frozen music, in which the very soul of the mytho poetic Polynesian has been crystallised".

By mid-September he had moved on to Oamaru where he examined some threatened drawings on limestone outcrops at Totara about 10km south of the town. A further application for a vehicle was made to the Department of Internal Affairs and declined.

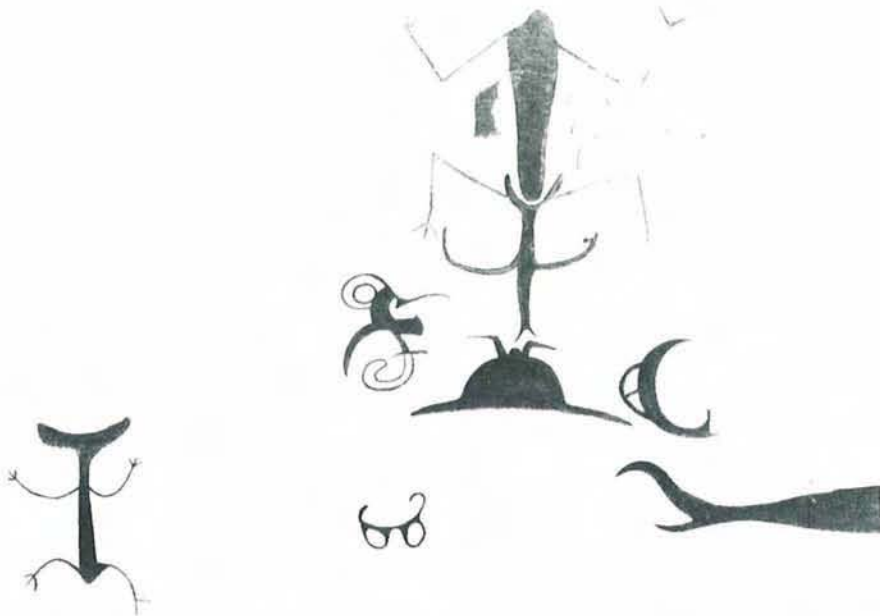
His stay in Oamaru was brief and by the following month he was working back in South Canterbury, this time in the Pareora Gorge, *Cat. 14*, and here he remained until the end of November.

SOUTHLAND

There had been several rumours of rock drawings in Southland, at Clifden and Fenwick. This encouraged him to travel to Invercargill early in December, 1947, then to Clifden on the Waiau River, about 65 kilometres north west of Invercargill. Experience had indicated that certain limestone terrain was a likely location for drawings. His calculations were correct and by the first week in January, 1948, he was able to report that he had made several new finds, in the Southland region, even though the drawings had deteriorated to a greater degree than anywhere else. His evidence, based on the sites that he examined in Southland, strongly supported his theory that the shelters, rather than being just places visited casually, had been sites of camps related to seasonal visits to hunting grounds. He continued his work in Southland until late in the month.

CANTERBURY

By mid-February, 1948, Theo Schoon was back in Christchurch and stayed for the next six weeks at Scarborough with Dr. Milligan, who was also an enthusiast of rock drawings. On April



'TIMPENDEAN' SHELTER WEKA PASS (detail) — Theo Schoon

4, he travelled to Weka Pass, Waikari to copy the drawings on the property "Timpendean". *Cat. 4.*

The Weka Pass drawings presented some problems as considerable damage had been done as a result of retouching in 1930. After completing the panels here, the next area that drew his attention was Marlborough. He continued his search on the upper reaches of the Conway River, behind Kaikoura at Monkey Face. *Cat. 5.* and confirmed the existence of drawings in this area.

During June, the Fox Movietone Unit, filmed the Canterbury Drawings. Theo Schoon was invited to participate in the documentation and travelled to Timaru to take part. By August, all work on South Island rock drawings was complete.

THE RESPONSE

From January, 1949, he was in Auckland staying with A.R.D. Fairburn, with whom he had corresponded for some time. Fairburn had developed a keen interest in rock drawing designs. Drawing on Theo Schoon's inspiration he made several blocks which were then printed on fabric.

In the June/July issue of 'Home and Buildings' A.R.D. Fairburn expressed his enthusiasm "I did not know of the existence of these marvellous paintings until Mr Schoon sent me his photographs." As well as the writer/artist A.R.D. Fairburn, Theo Schoon had on side, Gordon Walters, who had spent some time working with him on shelter sites during the winter of 1946, and Denis Knight Turner.

On February 15, Theo Schoon spoke to the Christchurch Session of the Science Congress. An exhibition of his photographs was also held at this time. His plea for preservation and a greater recognition of these endangered artworks was noted and reported by the press, but went largely unheeded. After he completed making further copies of his paintings, he returned to

the North Island to continue his search. From May, 1950, he surveyed most of the rivers of the North Island, and continued to find evidence of rock drawing on all the major rivers and their tributaries.

During this time, he supported himself by labouring. The attention given to the preservation of these drawings had been mild and he was continually frustrated by the lack of interest in what he considered to be major cultural assets.

In the summer of 1950, he wrote to UNESCO expressing his concern that the government had not seen fit to employ a team of artists and scientists to investigate and record these drawings properly.

The response in Europe was immediate and enthusiastic. Both Dutch and French Art Magazines carried articles on New Zealand Rock drawings, and an article in 'Arts' by L.P.J. Braat was later published in the New Zealand Listener on April 13, 1951.

Following the printing of that article, some debate ensued in the correspondence column of the New Zealand Listener, culminating in a radio talk arranged by ZYC on April 27, 1952. Both Dr. Duff and Theo Schoon were invited to put forward their respective points of view.

Dr Duff, on hearing Theo Schoon's talk, said "Every word of Theo Schoon's talk conveys that single-minded enthusiasm, which has inspired him, since his first sight of the South Island rock drawings at Otago Museum."¹¹

Despite the privations and living virtually as a hermit most of the time during almost eight years, Theo Schoon maintains that he learnt a great deal, spiritually and as an artist. He achieved a balance and power, which he had never had before. He emerged altogether a better painter.

This was an experience he could not have learnt anywhere else, in any other way.

What started out as a personal quest for material to learn from as an artist, also proved to be a major contribution to the tangible recording of a unique New Zealand art form, which often depicted life forms extinct for centuries as well as revealing something of the mental characteristic of the artists who created them. That these rock drawings are unique, major works of indigenous art, there seems no doubt. What motivated the artists may never be known for certain, but it seems quite obvious that they all were done with a sense of purpose.

The very fact that the imagery varied in subject and stylistic treatment seems to support Theo Schoon's theory that at least some of the drawings were done with a sacred ritualistic intent and were intensely magical, whilst others were perhaps more casual indications to hunters, of markers of game to be had. Whatever the interpretation, they agree with imagery from most other hunter and gatherer societies. In many ways, it has been the conflict of interpretation on the part of artist and ethnologist, that has proved the stumbling block to understanding. Art, however, is much older than science and it is science that took art away from its instinctive reality and cast it in the mould of scientific reality of the Italian Renaissance, that by the nineteenth century, had virtually shifted creativity out of existence.

What Theo Schoon found in New Zealand rock drawings was no different from what other artists found in the art forms of less developed societies.

This imagery had a purpose that was real and yet magical in its design. It did not ape reality, but stood rather as graphic anthropomorphic equivalents, complete, yet not detached, inventive simplicity, rather than spontaneous crudity.

In 1947, while Theo Schoon was working in Duntroon, he wrote "If you can appreciate the overwhelming truth of Gauguin's distortions, it is truly a small step forward toward the inherent power in the simplest of forms. It is possible to create a masterpiece, with an elaborate range of ingredients, but also conceal the mere poverty it displays, but with the simplest ingredients, power or weakness, is instantly evident."

Maori rock drawings are made of the simplest ingredients and their power is immediate. They emerge as masterpieces in their own right.

FOOTNOTES:

- 1 Correspondence TS/NR, February, 1985.
 - 2 Correspondence RD/WV, July, 1946.
 - 3 Report WV/Department Internal Affairs, September, 1946.
 - 4 Correspondence TS/WV, September, 1946.
 - 5 Correspondence TS/WV, October, 1946.
 - 6 Correspondence Under Secretary of Internal Affairs/WV, October, 1946.
 - 7 Correspondence TS/WV, June, 1947.
 - 8 Correspondence TS/WV, June, 1947.
 - 9 *ibid*
 - 10 Correspondence TS/WV, July, 1947.
 - 11 New Zealand Listener, 8 April, 1952, p.8.
- TS Theo Schoon, NR Neil Roberts, WV William Vance, RD Roger Duff.



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- Duff, R. S. Arts Year Book 6, 1950, *Maori Art in Rock Drawings*, p 6-11.
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- Dunn, M. R. *Maori Rock Art*, A. H. & A. W. Reed, Wellington, 1972.
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- Dunn, M. R. *Bulletin of New Zealand Art*, Vol.8, 1980, p 3-11.
- Dunn, M. R. 'The Art of Theo Schoon', *Art New Zealand*, 25, 1982, p 22-23.
- Fomison, A. 'Maori Rock Drawings', *Exhibition Handbook*, Victoria University of Wellington Council of Adult Education.
- Schoon, T. 'New Zealand's Oldest Art Galler-

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- Press*. 'Rock Drawings', 12 June, 1947.
- 'Maori Rock Drawing in Caves', 14 February, 1948.

- 'Rock Drawing Reassessed', 10 May, 1947.
- 'New Zealand Rock Drawing', 24 May, 1947.
- Southern Cross*. 'Early Rock Treasures', 5 February, 1949.
- Southland Times*. 'Visit by Dutch Artist', 20 December, 1947.
- 'Ancient Rock Drawings found in Southland', 10 January, 1948.

UNPUBLISHED CORRESPONDENCE

- TS/Department of Internal Affairs, 1946-1953.
- TS/NR, March, 1985.
- Reports of Department of Internal Affairs on Maori Rock Drawings, 1916-1956.
- Maori Rock Drawing file, Canterbury Museum, 1946-1951.

CATALOGUE

THE DRAWINGS

Most of the original drawings were made in charcoal. However, some were made by using a type of red crayon of haematite (oxide of iron). A few drawings in South Canterbury and elsewhere, have a yellowish colour achieved by abrading and bruising the limestone surface. Cat. 15 is an example of this treatment. Most drawings are monochrome, either black silhouette, or out-line images, however, imagery with blank centres does occur as at Frenchmans Gully Cat. 14 and Earthquakes, Duntroon Cat. 21. It is thought that this could be the result of the way in which the drawings design was constructed, rather than having definite meaning. The ravages of time and in some cases, the efforts of well-meaning European restorers, have contributed to the deterioration of many of these drawings, so that today, they are in a most fragile state.

SUBJECTS

Among the most prominent and consistent subject types, are monsters, e.g. Weka Pass, Waitohi and the Taniwha Frieze. Each of these exhibit evidence of the hand of a more skilled artist. Dogs, fish, birds and birdmen are particularly common subjects. In some shelters, the images of long extinct birds, such as the moa, N.Z. eagle and goose occur. Also there are definite narratives, often in fragmentary compositions, depicting activities of hunting, fishing, rafting, etc. as well as European horses, ships and houses. This latter imagery, dates from what has been termed the 'Contact' period. That is drawings dated after 1769.

I CANTERBURY

- 1 Julius von Haast Recording details of the 'Timpendean shelter', 1876 181 x 265mm
Thomas Selby Cousins 1840-1897

Water colour Canterbury Museum Collection

Thomas Selby Cousins was the nephew of Samuel Cousins and came to New Zealand in 1864. By the 1870s, he was living in Canterbury and had established a reputation as a watercolourist and illustrator. In 1876, Dr Julius von Haast, the first director of Canterbury Museum engaged Cousins to do measured scale drawings of the images found in a shelter on 'Timpendean' farm, Waikari. Von Haast had a keen interest in rock drawings and developed his own theories on their origins.

- 2 'Timpendean' Shelter, Weka Pass, Waikari, 1876
Thomas Selby Cousins 1840-1897
Watercolour 432 x 153mm
This measured scale drawing, is a 12:1 reduction.
Canterbury Museum Collection.
- 3 'Timpendean' Shelter, Weka Pass, 1876. Composite Measured Details
Thomas Selby Cousins 1840-1897.
Watercolour 750 x 1045mm
Canterbury Museum Collection.
- 4 'Timpendean' Shelter Weka Pass 1948
Theo Schoon
Panels 1-7 each 520 x 650mm
Oil on Board
The 'Timpendean' Shelter is the major site in the Canterbury region for Maori rock drawings. Located on private property 35km north of Christchurch. The main gallery of this shelter extends for 22 metres and has fragmentary designs with one drawing superimposed upon another.

Black asymmetrical silhouette figures are on a higher level, with a five metre red snake-like creature, with open swallowing jaws, beneath. The lower designs is thought to post-date those above. The Weka pass shelter, has however, suffered from considerable retouching during the twentieth century.
Theo Schoon travelled to Waikari

and copied the drawings in this shelter during April 1948.

- 5 *Monkey Face — Spiral Monster Kaikoura*
Oil on Board 505 x 634mm
(Actual size).
This black outline and silhouette monster was copied by Theo Schoon during September, 1948.
Canterbury Museum Collection.

II SOUTH CANTERBURY

- 6 *Eagles in Flight Craigmere Pareora 1946*
Oil on Board 512 x 633mm
1:4 Reduction Canterbury Museum Collection.
The depiction of the now extinct New Zealand eagle that occurs on several shelters in South Canterbury and Otago were amongst the first rock images recorded by Theo Schoon, during July 1946 at Craigmere, south-west of Timaru.
- 7 *Moas Craigmere Pareora 1946*
Oil on Board 645 x 522mm
1:3 reduction
Canterbury Museum Collection
This depiction of moa birds in black and red outline, was copied by Theo Schoon during July, 1946.
- 8 *Waitohi Frieze Composition 1946*
Oil on Board panels 4 — 6/6 each 520 x 650mm
Canterbury Museum Collection.
These black silhouette figures were copied during August, 1946, by Theo Schoon. The Waitohi Frieze Composition is located north of Opihi in a shelter approximately 3 x 23 metres.
- 9 *Hazelburn High Shelter 1946*
Oil on Board panels 1-4-7 of 7, each 635 x 763mm
1:4 reduction
Canterbury Museum
Theo Schoon copied the drawings in the Hazelburn district during August 1946.
Hazelburn, north west of Timaru, has many limestone escarpments parallel to the Raincliff Road.
The drawings in ochre and black

are both in open and silhouette form depicting dancing anthropomorphic forms bearing clubs.

- 10 *Monster Swallowing a Man Rain-cliff Opihi 1946*
Oil on Board 637 x 758mm
1:5 reduction
Drawn in ochre and black.
Theo Schoon camped at Raincliff Bridge during November 1946 and copied many drawings in shelters in the area. He also discovered others that were unknown. Monsters were believed to have lived in caves and devoured passing travellers.
This image, nearly two metres long, is located in a shelter of drawings.
- 11 *Man in a Mokihi Canoe 1946*
Oil on Board 505 x 632mm
Actual Size
Canterbury Museum Collection.
Theo Schoon copied this drawing during November 1946, which was one of a group of drawings found on a station near Raincliff. It depicts men in a flax canoe. The Mokihi appears to have been in profile while the figures are shown frontal.
- 12 *Man With Dog 1946*
Oil on Board 507 x 633mm
1:3 Reduction
Canterbury Museum Collection
This drawing depicts a stylised man and dog and whales drawn in both outline and silhouette in red and black.
- 13 *Colonial Church Raincliff Bridge 1946*
Oil on Board 500 x 630mm
Canterbury Museum Collection
This Klee like Church depiction, is amongst the most recent drawings in South Canterbury, dating from what has been termed the 'Contact' period i.e. after 1769.
- 14 *Birdmen Frenchmans Gully Pareora 1946*
Oil on Board 525 x 675mm
Actual size.
Canterbury Museum Collection.
These drawings, located in a small gully near the Pareora River, were copied by Theo Schoon during October, 1946.
The imagery includes birds, bird men and fish, which has been considered may have had some association with hunting magic.
- 15 *Opihi III, & IV 1947*
Oil on Board each 503 x 760mm
1:5 Reduction Panels 3 and 4 of 6 panels
Canterbury Museum Collection.
Theo Schoon copied drawings on shelters on a private property, Opihi, during January 1947. The drawings in white and black are examples of the bruised and linear technique with imagery that includes stylised fish and anthropomorphic figures, over-lapping.
- 16 *Multiple Humans Totara Valley 1947*
Oil on Board 500 x 625mm
3:1 Reduction
Canterbury Museum Collection
In January 1947, Theo Schoon copied a number of faint drawings outlined in black, which suggested a narrative intention of dogs, men dancing, men in canoes, fishing, etc.
- ### III NORTH OTAGO
- 17 *Shepherds Creek, Waitaki River Valley, 1947*
Oil on Board 505 x 760mm
1:3 Reduction
Canterbury Museum Collection
Theo Schoon copied these red and black outline and silhouette drawings during March of 1947.
- 18 *Ahuriri Group, Hunting Men and Dogs, 1947*
Oil on Board 505 x 760mm
1:2 Reduction
Canterbury Museum Collection
These spectacular designs of men and dogs were copied from the greywacke roof of a cave on the Ahuriri River, by Theo Schoon during May 1941.
The black silhouette and open treatment of the figures is considered by some authorities to place them in a later period to other drawings in the Waitaki River Valley.
Hydro development in the district has submerged these drawings since they were copied.
- 19 *Tattooed Man, Maerewhenua River, Duntroon, 1947*
Oil on Board 505 x 633mm
1:5 Reduction
Canterbury Museum Collection
This unique metre high figure with spiral tattoos was discovered in a shelter about 13 kilometres north west of Nqapara and copied by Theo Schoon during July 1947.
- 20 *Whales and Sails Maerewhenua River, Duntroon, 1947*
Oil on Board 505 x 760mm
1:2 Reduction
Canterbury Museum Collection
These drawings located on private property are considered to date in part from the 'Contact' period in particular the depiction of a European sailing vessel.
The drawings were copied by Theo Schoon during May 1947.
- 21 *Man in Profile with Three Fingers, Earthquakes, Duntroon, 1947*
Oil on Board 520 x 650mm
1:5 reduction
Canterbury Museum Collection
Copied by Theo Schoon during June 1947. This black profile figure drawn in both silhouette and open form was located on the wall of a cave a few kilometres south west of Duntroon. Stylistically these figures closely resemble those in the Ahuriri River valley.
- 22 *Woman giving Birth, Awamoko Stream, Duntroon, 1947*
Oil on Board 634 x 506mm
1:2 reduction
Canterbury Museum Collection
Theo Schoon copied this birth scene which he found in black outline on limestone during June 1947.

PHOTOGRAPHS

Theo Schoon took hundreds of photographs of Maori drawings and the sites in which he found them. In 1949 130 images were purchased from the artist by the Department of Internal Affairs. These are now held by the Alexander Turnbull Library in Wellington.

The photographs included in this exhibition are not prints made by Theo Schoon but recent copies of his images.

- 23 Craigmore Valley No.1 Site Photograph
24 Gordons Valley Pareora Site Photograph
25 Waitohi Frieze Shelter Detail Study
26 Waitohi Shelter Frieze Detail Study
27 Waitohi Shelter Frieze Detail Study
28 Waitohi Shelter Frieze Detail Study
29 Hazelburn High Shelter No.1 Site Photograph
30 Hazelburn Detail Study
31 Hazelburn Shelter Detail
32 Shelter Opihi River
33 Ahuriri River Site Photograph
34 Shepherds Creek Waitaki River Valley Detail Study
35 Weka Pass Main Shelter Waikari
36 Weka Pass Shelter Detail Study
37 Weka Pass Shelter Detail Study

PRINTS

- 38 Design in Opihi River Style c.1950
Theo Schoon
Linoblock Im 120 x 390mm Printed 1982 by J. F. Perry
Rotorua Art Gallery Collection
- 39 Design in Opihi River Style c.1950
Theo Schoon
Linoblock Im 110 x 250mm Printed 1982 by J. F. Perry
Rotorua Art Gallery Collection
- 40 Bird Design in Ahuriri Style c.1950
Theo Schoon
Linoblock Im 310 x 340mm Printed 1982 by J. F. Perry
Rotorua Art Gallery Collection

The Robert McDougall Art Gallery
P.O. Box 237 Christchurch,
Botanic Gardens, Rolleston Avenue,
Christchurch 1.

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