

# H. MOORE-JONES

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WAIKATO ART MUSEUM

Campbell Smith  
801 River Road  
Hamilton



PAINTINGS &  
DRAWINGS BY

**HORACE  
MOORE — JONES**

ORGANISED BY THE WAIKATO SOCIETY OF ARTS IN THE  
**HAMILTON ART GALLERY**

— 13th September  
— 2nd October '64

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BCN 206124

## FOREWORD

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The N.Z.R.S.A. was founded in 1916. Starting from financial scratch, its accounts were increasingly "in the red". Sapper Moore-Jones, who had been exhibiting his Anzac pictures in Auckland, offered, for a retainer and expenses, to exhibit in aid of the R.S.A. I had taken over the position of General Secretary of that body in January 1917 and my first task was to conduct this exhibition round the South Island over a period of some six weeks. I was thus only briefly, if intensively, associated with Moore-Jones. We showed from Invercargill to Christchurch and the tour resulted in a comfortable credit balance which relieved anxiety for the executive.

Moore-Jones found that his word-picture of "Simpson and the Donkey", taking wounded men from Shrapnel Gully to Anzac Cove, appealed to his audience, and while in Dunedin he decided to supplement it with a washdrawing, which he then did. This was the true origin of the picture here on display.

Hamilton,

22nd August, 1964

DOUGLAS SEYMOUR

This exhibition has been organised by the Waikato Society of Arts to commemorate the 50th Anniversary of Gallipoli and the Centennial of Hamilton.

## INTRODUCTION

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WHY H. MOORE-JONES?

WHY HAMILTON?

Because of his famous Gallipoli Water Colours H. Moore-Jones, New Zealand's official war artist 1915, earned a high reputation throughout the Commonwealth—certainly in England, Australia and New Zealand.

Because he was the first Art Master at the Hamilton High School.

Because he met his tragic end in the Hamilton Hotel fire of April 1922.

It is unfortunate that New Zealanders know him only from popular reproductions of his water colour drawing of "Simpson and his donkey" because, as this Exhibition attempts to show, his talents were diversified; his portraits and landscapes alone secure him a firm and important place among the painters of his time.

## ACKNOWLEDGMENTS

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Without the help of these people this exhibition would not have been possible.

Miss W. Moore-Jones  
Mr Paul Moore-Jones  
Dr and Mrs E. T. Rogers  
Mr Douglas Seymour  
Mrs B. Cato  
Mrs H. L. Bayly

and many others too numerous to mention, who have lent works for this exhibition.



PORTRAIT OF AMY. PLATE 1

## BIOGRAPHICAL NOTES

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Horace Millichamp Moore-Jones, third child of a family of ten, came to New Zealand with his engineer father and schoolteacher mother in 1885. For a short while the family lived in Ponsonby before moving to a larger home in Portland Road, Remuera. Here Mrs Moore-Jones started a school for girls or as it was called in Victorian terms—'An Academy for young ladies'. The 'Academy' flourished and soon a larger building was deemed necessary. She bought in Remuera Road a large grey-brick mansion in the style of a mediaeval castle with castleated towers, and watchman's turret but, of course, commanding a wonderful view of the Harbour and distant hills. This house still stands.

As a child and youth Moore-Jones showed great interest in painting—an interest that became more intense as he came under the influence of Anne Dobson, a former R.A. student and notable sculptress, whom he soon married. Moore-Jones declared that he owed much of his ultimate success to her. After his marriage and because of what he termed 'the confined cultural climate' of New Zealand he went to Australia where he felt that a life of artistic endeavour would be more rewarding. It was, and he soon established himself as a successful painter of portraits and

allegorical works. Little is known of his life in Australia except that after the death of his first wife he married again and became a member of the Council of the Royal Art Society. After 25 years in Sydney the call of the art world of London and Paris could not be denied. Leaving his wife and three children in Australia he arrived in London in 1912 where he enrolled at the Slade School working under some notable painters: Frank Brangwyn, Philip Lazlow, Quiller Orchardson and Orpen. He was a student of some repute. After a brief sojourn in Paris he joined 'Pearson's Magazine' as staff artist. While at Pearson's occurred an incident illustrative of the impetuous philanthropy of the man. A Maori Concert Party touring Britain found themselves without funds, their manager having absconded with what profits there were. Learning of their predicament Moore-Jones took the party 'under his wing' finding for some jobs as models, for others suitable employment. The party eventually saved enough money to pay their return passages to New Zealand. His work as a book illustrator was becoming known in England but it was now August 1914 and Britain was at war. At the age of 47 Moore-Jones enlisted in the New Zealand Engineers, a corps raised in England. Naturally he had to do some shaving of a greying moustache and a cropping of hair before he was accepted. With other Australian and New

Zealanders domiciled in England at the time he did his training on Salisbury Plains. In due course the Corps sailed for Egypt where he joined the main body in Cairo. April 1915 saw them in Mudros and then Anzac Cove. Here is his own brief account of the landing:

"To a man like myself who had never been under fire, there was a curious anticipation—it certainly wasn't fear—as we were transferred, all the time under fire, first from the transports to the torpedo boats, and from the torpedo boats to the horse punts. Just as we were about to land, the first burst of shrapnel came knocking out good fellows here and there. And then the landing! Some men jumped into the water where they were beyond their depth and were drowned. A moment later we were charging up the beach. Most of us had never seen death. It was curious, with pals dead and wounded all around, how soon one adapted himself to the whole grim business. One became inured to it almost at once."<sup>1</sup>

He began to make sketches of the harsh terrain behind Anzac Cove some of which attracted the attention of one of his officers. He was ordered to present himself and his sketches to G.H.Q. where General Birdwood assigned him to make sketches of enemy-held country. These he did and often under extremely

hazardous conditions. They proved of inestimable value for there were no topographical maps of any significance. His sketches were used by our own batteries for their triangulations and even by the gunnery officers on the battleships offshore. After seven months on the Peninsula a wound on the right hand put a temporary end to his work. A steady deterioration in his health, the strain and privation on a man no longer in the prime of life, saw him invalided back to England. After recuperation at the Birmingham Military Hospital he worked on his sketches to make what is now his famous set of Gallipoli Water Colours. When he returned to London, they came under the notice of the New Zealand High Commissioner who arranged an Exhibition of them at New Zealand House in the Strand. On April 19, 1916 he was commanded to present himself and his sketches at Buckingham Palace where he discussed his work at length with His Majesty King George V.

The Exhibition at New Zealand House was a complete success. Moore-Jones received some handsome offers for the complete set of paintings but these he refused being quite confident that the New Zealand Government would wish to buy them for the National Collection. The London Press notices were very favourable:

“Though the sketches in the main have considerable pictorial

charm, it is as a faithful record of the structure of the land and of the military advantages taken of its conformation, that the Sapper's water colours and sketches claim our attention. . . . This memento of a great episode should be prized not only by Australians and New Zealanders but also by people throughout the Empire.’<sup>2</sup>

‘They enable one to see better than a photograph the kind of country the troops had to contend with . . . . Sapper Moore-Jones is no amateur but a trained artist whose topographical drawings have the beauty of precision.’<sup>3</sup>

‘The military artist is himself the eye of the Army, the eye that sees the intricacy of gorge and gully, hill and plain, and conveys its message by brain and hand so that the commander and men may understand what lies before them, learning more clearly from the pictured representation of the country than they could by a wealth of words. Apart from the high artistic merit of these sketches, apart from their intrinsic, historic and romantic value, they have a further interest for many of them were drawn under shell fire . . .’<sup>4</sup>

‘He shows a breadth and freedom of treatment and a feeling for colour that will recommend his work to art lovers . . .’<sup>5</sup>

There was a second Exhibition of these water colours at the

home of Hugh Riviere, the distinguished son of Briton Riviere R.A.

Moore-Jones, called before the Medical Board, was classed unfit for battle duty and was returned to New Zealand on the 'Arawa', with the first load of repatriates. Like many of his comrades he found it difficult to adjust himself to civilian life but eventually he turned one of the outbuildings at his mother's home into a studio and returned to his painting with his old intense fervour. From there he later moved to 1 Ayr Street, Parnell, the old Grammar School site.

He was able to bring back his Gallipoli paintings to New Zealand, and organised an Exhibition of them in Auckland where they were enthusiastically received not only by the art lovers but by the public in general who, though smitten by the tragedy of Gallipoli knew so little of the kind of country over which it was fought.

The whole collection was offered to the New Zealand Government and to our bitter regret it was refused. The same was to occur a little later with the Nan Kivell collection of early New Zealand water colours. Both of these famous collections now reside in Canberra.

As Mr Douglas Seymour tells us in another section, the Exhibition went on tour in the South Island. It was while they

were in Dunedin and Moore-Jones was staying at Wain's Hotel that the now famous water colour drawing of 'Simpson and his Donkey' was made. The Exhibition was disbanded in Wanganui. Moore-Jones returned to his painting in Auckland but occasionally exhibited his Gallipoli water colours in smaller centres including Hamilton in 1918. Here he received many commissions for facsimiles and was at last persuaded to come and teach here. He was appointed first art master at the Hamilton High School travelling from Auckland by road each week. His portrait commissions and private teaching necessitated a studio here and this he set up in Frear's Building in Garden Place.

It was here while staying overnight at the Hamilton Hotel on the way to his niece's wedding at Tirau that he met his untimely death. At 4 a.m. on the morning of April 4, 1922 the Hotel caught fire. Moore-Jones escaped without trouble but returned to the burning building in an endeavour to rescue people who were trapped. Twice he did this but died the same afternoon in the Waikato Hospital from excessive burns.

Some weeks after his death an Exhibition of his works was organised in order to raise money to assist his widow. This is the first since then and is the only retrospective Exhibition ever held of his work.

JAMES MACK

1. The Weekly Press, August 16, 1916
2. Morning Post, April 11, 1916
3. The Times, April 15, 1916
4. The Evening Standard and St James's Gazette
5. The British Australian, April 13, 1916



The identity of the stretcher-bearer in the famous drawing has been the subject of much argument both here and in Australia. Murphy, Simpson, Kirkpatrick, Scotty, Duffy—all have been suggested as the real character. Certain it is that the wash drawing was from a photograph taken on Gallipoli by Mr James Jackson of Dunedin and painted as an enduring memento to a brave, if mysterious, stretcher-bearer.

A facsimile was painted in his Auckland studio and both it and the original were sent for reproduction to Hugh Rees Ltd of London in separate ships to ensure the safe arrival of at least one of them for the submarine menace was still at its height. In the final event both arrived safely. One of them should have been destroyed by Rees but was not. One was eventually sold through an agent to the Australian Government and one came back to Auckland to reside in the Auckland Commercial Travellers' and Warehousemen's Club.

Controversy raged across the Tasman as to who owned which, but one of them is the focal point of this Exhibition.

THE PHOTOGRAPH BELOW IS THE ONE FROM WHICH "SIMPSON AND HIS DONKEY" WAS PAINTED.



PLATE 2

SIMPSON AND HIS DONKEY. PLATE 3



## CHRONOLOGY

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- 1868—Born Malvern Wells, Worcestershire, England.
- 1885—February 2—With his parents and their family arrived Auckland.
- 1888—Married for the first time to Anne Dobson, A.R.A.  
Studied painting in Sydney; was for some time a Council Member of the Royal Art Society.
- 1902—Married Florence Mitchell after the death of his first wife.
- 1912—Painting in England under Frank Brangwyn, Phillip Lazlow, Quiller Orchardson, Orpen.
- 1914—Enlisted in London with the New Zealand Engineers.  
Trained at Salisbury Plains and Egypt.
- 1915—April—To Gallipoli as a sapper.  
Sketched enemy positions and terrain for artillery triangulations.  
Made topographical drawings at ANZAC.  
November—Wounded in the hand, and suffering from strain and privation invalidated to England.
- 1916—Recuperating at Birmingham Military Hospital. Worked up his water colour drawings from sketches done on Gallipoli.  
April—Exhibition of Gallipoli water colours at New Zealand House, The Strand.  
April 19—Command exhibition of his work at Buckingham Palace.  
July-August—Opened negotiations with New Zealand Government for purchase of complete set of Gallipoli drawings.  
August—Second Exhibition at the home Hugh Riviere.
- 1917—Returned to New Zealand.  
Gallipoli series exhibited throughout New Zealand.  
'Simpson and his donkey' painted in Wain's Hotel, Dunedin  
New Zealand Government refused to buy the works which were then purchased by Australian Government.
- 1918—Set up studio in Hamilton. Taught privately.  
First art teacher at Hamilton High School.
- 1922—April 4—Lost his life in Hamilton Hotel fire.

## SOURCES

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- Moore-Jones's personal scrapbook  
The Weekly Press, August 16, 1916  
The Windsor Magazine  
New Zealand Herald, September 27, 1916  
The New Zealand Weekly News, August 22, 1962

ALL SIZES GIVEN IN THE CATALOGUE ARE IN INCHES, HEIGHT BEFORE WIDTH

## CATALOGUE

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1. WAIHEKE HOLIDAY FAMILY GROUP

Oil on Wood. 10 x 14½  
Lent by Miss W. Moore-Jones

2. PORTRAIT OF THE ARTIST'S GRANDMOTHER

Charcoal (from a Daguerreotype). 19¼ x 14¾  
Lent by Miss W. Moore-Jones

3. ST THOMAS'S CHURCH, KOHIKOHIMARAMA

Water Colour. 7¼ x 12¾  
Signed H. Moore-Jones, bottom right  
Lent by Miss W. Moore-Jones

4. PORTRAIT OF A YOUNG GIRL

Oil on canvas. 11½ x 8½  
Signed and dated H. Moore-Jones 1893, top righthand corner

5. RANGITOTO

Oil on canvas. 5¼ x 9¼  
Signed H. Moore-Jones, bottom right  
Lent by Miss W. Moore-Jones

6. PORTRAIT OF ANNE

Conte. 20¾ x 15¾ (Oval)  
Signed and dated H. Moore-Jones '03, bottom right  
Lent by Miss W. Moore-Jones

7. BELLAMBI NORTH SYDNEY

Water colour. 9¾ x 13¾  
Signed H. Moore-Jones, bottom right  
Lent by Miss W. Moore-Jones

8. PORTRAIT OF AMY

Pastel. 52 x 30½  
Signed and dated H. Moore-Jones 1908, bottom right  
Lent by Miss W. Moore-Jones  
Plate 1

9. PORTRAIT OF AMY

Conte 19¾ x 13¾  
Lent by Miss W. Moore-Jones

10. PORTRAIT OF AMY

Oil on canvas. 22¾ x 17 (Oval)  
Lent by Miss W. Moore-Jones

11. PORTRAIT OF FLORENCE

Oil on canvas. 24 x 17¾  
Lent by Mrs G. O'Neill

12. YOUNG GIRL

Oil on canvas. 24 x 17¾  
Lent by Mrs G. O'Neill

13. PORTRAIT OF NORMA

Pastel. 22 x 18  
Signed H. Moore-Jones, obliquely lefthand corner  
Lent Miss W. Moore-Jones

14. BLUEBELLS

Oil on wood.  $12\frac{5}{8}$  x  $15\frac{5}{8}$   
Signed and dated H. Moore Jones 1913, bottom left  
Lent by Dr and Mrs E. T. Rogers

15. BLUEBELLS

Water Colour.  $7\frac{7}{8}$  x  $10\frac{7}{8}$   
Signed and dated H. Moore-Jones 1919, bottom left  
Owned by the Waikato Society of Arts  
Presented by Mrs A. Younghusband

16. BLUEBELLS

Oil on wood.  $12\frac{1}{2}$  x  $15\frac{1}{2}$   
Lent by Miss W. Moore-Jones

17. BLUEBELLS

Oil on wood.  $12\frac{5}{8}$  x  $15\frac{5}{8}$   
Signed H. Moore-Jones, bottom right  
Lent by Mr Paul Moore-Jones

18. BLUEBELLS

Oil on wood.  $12\frac{1}{2}$  x  $15\frac{7}{8}$   
Lent by Mrs G. O'Neill

19. ENGLISH HOUSES

Water colour.  $8\frac{3}{4}$  x  $10\frac{3}{4}$   
Lent by Mrs J. S. Bailey

20. PASSING OF THE MAORI

Oil on canvas.  $92\frac{7}{8}$  x  $56\frac{3}{8}$   
Signed H. Moore-Jones, bottom right  
Lent by the Auckland City Art Gallery

21. GALLIPOLI LANDSCAPE

Water colour. 9 x  $26\frac{1}{4}$   
Signed Sapper H. Moore-Jones, bottom left  
Lent by Dr and Mrs E. T. Rogers

22. GALLIPOLI LANDSCAPE

Water colour and sepia.  $8\frac{1}{2}$  x  $17\frac{5}{8}$   
Signed and inscribed Sapper H. Moore-Jones, Rhododendron  
Ridge, bottom left  
Lent by Mr Paul Moore-Jones

23. SIMPSON AND HIS DONKEY

Water Colour.  $38\frac{3}{4}$  x 26  
Signed and dated Sapper H. Moore-Jones (painted 1917)  
Lent by the Auckland Commercial Travellers' and Ware-  
housemen's Association

23a. The photograph taken by Mr James Jackson of Dunedin,  
from which Simpson and his donkey was painted.

Plate 2

24. PORTRAIT OF RITI

Oil on canvas (unfinished). 36 x 23 $\frac{3}{4}$   
Lent by Miss W. Moore-Jones

25. PORTRAIT OF A WARRIOR

Water colour. 10 $\frac{3}{4}$  x 7 $\frac{3}{8}$   
Signed H. Moore-Jones, bottom right  
Lent by Mrs H. L. Bayly

26. PORTRAIT OF A MAORI WOMAN

Water colour. 19 $\frac{3}{8}$  x 8 $\frac{1}{2}$   
Signed and dated H. Moore-Jones 1918  
Inscribed One of the old school, an aristocrat, middle right  
Lent by Mrs H. L. Bayly

27. MAORI VILLAGE

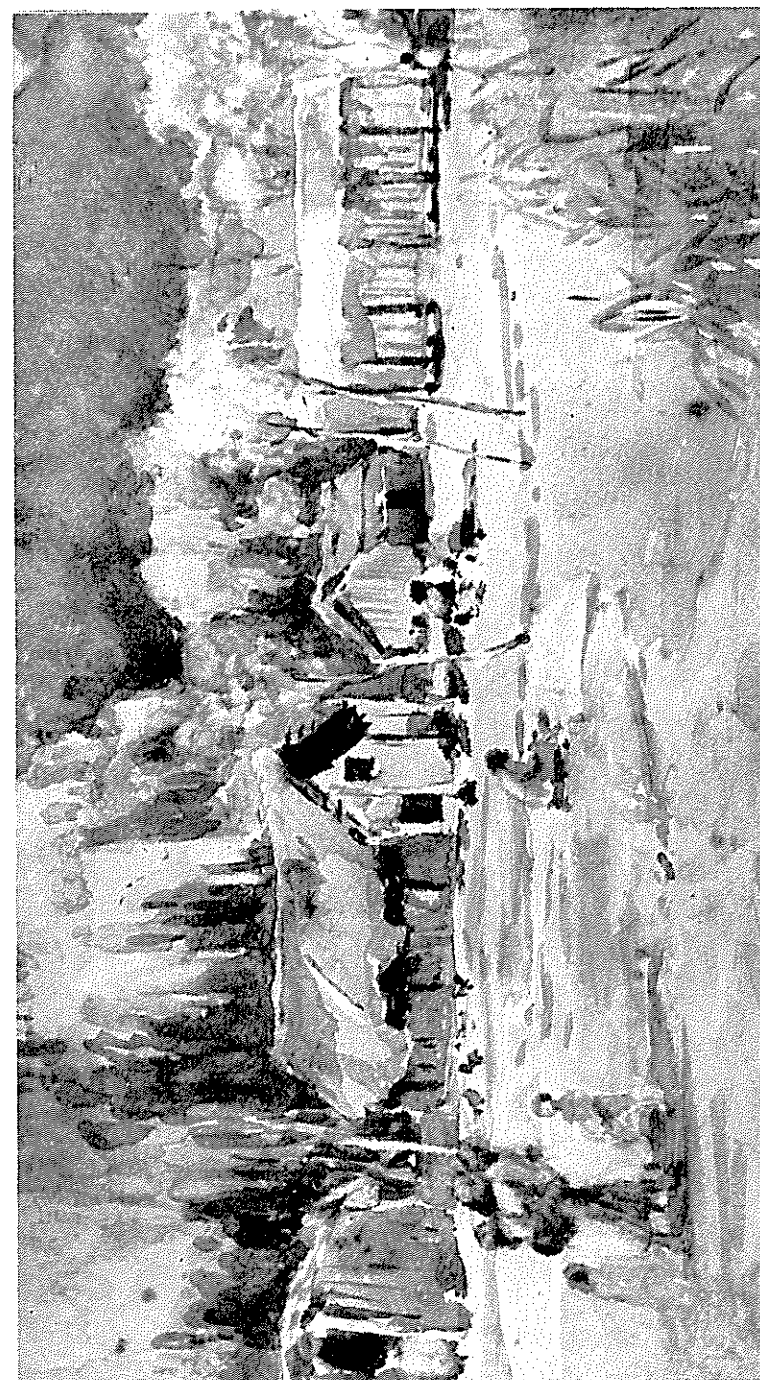
Water colour. 7 $\frac{1}{4}$  x 11 $\frac{1}{2}$   
Signed H. Moore-Jones, bottom left  
Lent indefinitely to the Waikato Society of Arts by  
Miss G. Tompkins  
Plate 4

28. HOUSE IN THE WAITAKERES

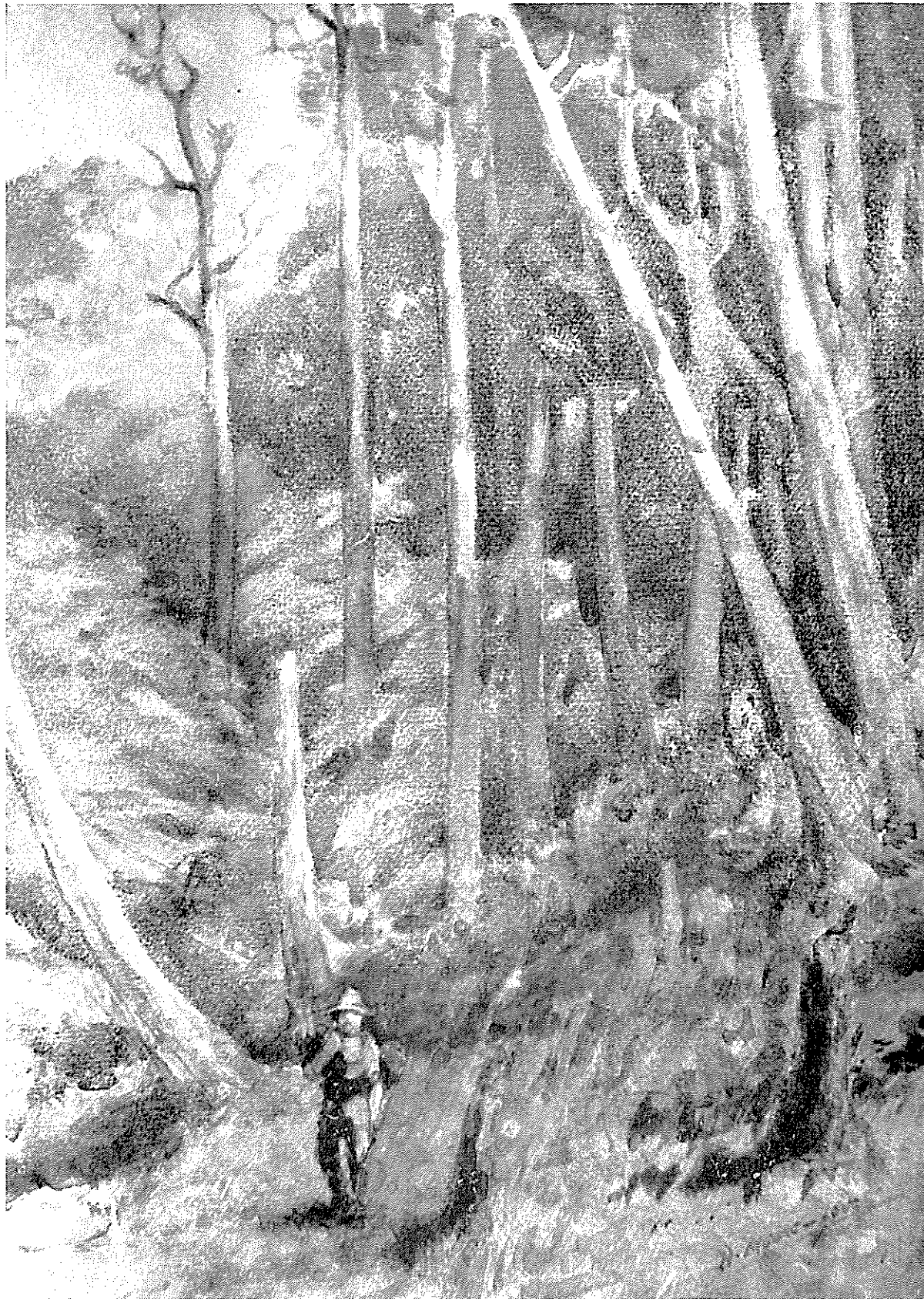
Water colour. 8 $\frac{3}{4}$  x 7 $\frac{1}{4}$   
Signed and dated H. Moore-Jones 1919, bottom left  
Lent by Miss W. Moore-Jones

29. LOOKING TOWARDS THE WAITEMATA FROM THE

WAITAKERES  
Water colour. 8 $\frac{3}{4}$  x 10 $\frac{3}{8}$   
Signed H. Moore-Jones, bottom left  
Lent by Miss W. Moore-Jones



MAORI VILLAGE. PLATE 4



30. **GIRL IN A BONNET**

Conte and Chalk. 15 $\frac{7}{8}$  diameter (round)  
Lent by Miss W. Moore-Jones

31. **PORTRAIT OF A YOUNG GIRL**

Conte. 14 x 12 (oval)  
Signed H. Moore-Jones, middle right  
Lent by Miss W. Moore-Jones

32. **PORTRAIT OF A YOUNG GIRL**

Conte. 16 $\frac{1}{2}$  x 12 $\frac{1}{2}$  (oval)  
Signed and dated H. Moore-Jones 1919, bottom right  
Lent by Mrs G. Rix-Trott

33. **WAITAKERE LANDSCAPE**

Water colour. 14 x 9 $\frac{3}{4}$   
Signed and dated H. Moore-Jones 1919  
Lent by Dr and Mrs E. T. Rogers

34. **PORTRAIT OF A CHILD**

Coloured chalk. 15 $\frac{1}{2}$  x 14 $\frac{1}{2}$   
Signed and dated H. Moore-Jones 1919, twice bottom right  
Lent by Dr and Mrs E. T. Rogers

35. **PORTRAIT OF A WOMAN**

Signed H. Moore-Jones, bottom right  
Oil on canvas. 29 $\frac{1}{2}$  x 22 $\frac{3}{8}$   
Lent by Miss E. Monkton

36. PORTRAIT OF A YOUNG MIDSHIPMAN

Water colour (from a daguerreotype). 12 x 10 $\frac{3}{8}$  (oval)  
Lent by Dr and Mrs E. T. Rogers

37. PORTRAIT OF A YOUNG MAN

Oil on canvas. 27 $\frac{3}{4}$  x 24  
Lent by Dr and Mrs E. T. Rogers

38. WAITAKERE BUSH SCENE

Water colour. 9 x 9 $\frac{7}{8}$   
Signed H. Moore-Jones, bottom left  
Lent by Miss W. Moore-Jones

39. WAITAKERE LANDSCAPE

Water colour. 9 $\frac{5}{8}$  x 13 $\frac{3}{8}$   
Signed H. Moore-Jones, bottom right  
Lent by Mrs H. L. Bayly

40. WAITAKERE LANDSCAPE

Oil on canvas. 10 $\frac{5}{8}$  x 14 $\frac{1}{8}$   
Signed H. Moore-Jones, bottom left  
Lent by Miss W. Moore-Jones

41. PORTRAIT OF A YOUNG MAN

Oil on wood (unfinished). 15 $\frac{7}{8}$  x 12 $\frac{3}{8}$   
Signed H. Moore-Jones, bottom right  
Lent by Dr and Mrs E. T. Rogers

42. WAITAKERE LANDSCAPE

Water colour. 13 $\frac{3}{4}$  x 9 $\frac{3}{8}$   
Signed H. Moore-Jones, bottom right  
Lent by Mrs H. L. Bayly  
Plate 5

43. TOWARDS THE WAITEMATA FROM THE  
WAITAKERES

Oil on prepared board. 10 $\frac{3}{4}$  x 7 $\frac{1}{4}$   
Lent by the Waikato Club

44. WAITAKERE LANDSCAPE

Water colour. 8 $\frac{3}{4}$  x 5 $\frac{1}{2}$   
Signed H. Moore-Jones, bottom right  
Lent by Mrs H. Hammond

45. WAITAKERE LANDSCAPE

Water colour. 8 $\frac{3}{4}$  x 11 $\frac{1}{4}$   
Signed and dated H. Moore-Jones 1920, bottom right  
Lent by Mrs L. Christie

46. WAITAKERE LANDSCAPE

Oil on wood. 15 $\frac{7}{8}$  x 12 $\frac{1}{2}$   
Lent by Mr Paul Moore-Jones

47. ASSEMBLING OF THE FLEET

Oil on canvas. 24 x 52  
Signed H. Moore-Jones, bottom right  
Lent by the Auckland City Art Gallery

48. PORTRAIT OF A YOUNG GIRL IN FANCY DRESS

Oil on canvas. 24 x 17 $\frac{3}{4}$   
Lent by Mrs G. Rix-Trott

49. PORTRAIT OF DENIS

Conte. 14 $\frac{3}{4}$  x 11 $\frac{3}{4}$   
Signed and dated H. Moore-Jones December 1921, bottom  
right  
Lent by Dr and Mrs E. T. Rogers

50. GIRL IN GARDEN

Oil on prepared board. 12 x 8 $\frac{5}{8}$   
Lent by Dr and Mrs E. T. Rogers

51. PORTRAIT OF THE ARTIST'S MOTHER

Water colour.  
Lent by Miss W. Moore-Jones

52. LETTER TO MOORE-JONES FROM GENERAL SIR IAN  
HAMILTON

53. LETTER TO MOORE-JONES FROM LIEUTENANT-  
GENERAL SIR WILLIAM BIRWOOD

54. LETTER TO MOORE-JONES FROM LIEUTENANT-  
GENERAL SIR ALEXANDER GODLEY