The enterprising John Baillie, artist, art dealer and entrepreneur

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ABSTRACT: John Baillie was a key figure in the establishment of New Zealand's national art collection in the first decades of the twentieth century. He was a unique combination of gifted artist and astute businessman. As a young artist, he travelled from New Zealand to London, where he created a respected dealer gallery. On the basis of his work experience and knowledge of British painting, Baillie was commissioned to organise two substantial art exhibitions that toured New Zealand. From these, the Wellington public purchased paintings and prints as a foundation for a national collection of art. This paper aims to provide an appreciation and acknowledgement of Baillie's talents, in particular his commitment to the promotion of art in New Zealand.

KEYWORDS: John Baillie, artist, businessman, exhibition, dealer gallery, dedication, national art collection, recognition.

Artist and art dealer John Baillie (1868–1926) (Fig. 1) was a significant presence in the Wellington art world of the 1890s and played a crucial role in the establishment of New Zealand's national art collection in the first two decades of the twentieth century. However, he is largely overlooked in the history of New Zealand art, partly because he spent the most important part of his life overseas, and partly because he died at the relatively young age of 58.

An artist himself, with a broad interest in the arts, including theatre and music, Baillie had the business skills, the courage and the confidence to enable him to turn his interests into a livelihood. He is chiefly known through the highly successful 'Baillie exhibition', shown in Wellington in May and June 1912.[1] Works purchased from this exhibition are part of the founding nucleus of New Zealand's current permanent national collection of paintings and works on paper. Baillie's years in London as a gallery owner and art dealer gave him the required experience to organise the shipment and display of two large exhibitions of English and European art to New Zealand in 1912 and 1913/14.

A certain amount is known about the early history of the New Zealand Academy of Fine Arts and the Baillie exhibitions from Robin Kay and Tony Eden's *Portrait of a century* and William McAloon's introduction to *Art at Te Papa*, but very little is known about Baillie himself, especially his attitudes, tastes and motivations, and how they informed the early development of the national collection. It is regrettable that there is no extant personal material such as letters to family and friends from which to research the life of Baillie. However, from the rich resources of the National Library of New Zealand website *Papers past*, it is possible to construct a background that gives a reliable indication of his persona, his great energy, his mature, highly developed aesthetic, and his unflagging commitment to the promotion of the arts in New Zealand through the establishment of a national collection of art.

My commitment to providing this insight into Baillie's life and work stems from my 30-year career at the National Art Gallery and its successor, the Museum of New Zealand Te Papa Tongarewa (Te Papa), where I worked with the pieces of art brought to New Zealand by Baillie. Not only did I come to appreciate the significance of these works in the history of the national art collection, but I also observed a lack of wider acknowledgement for Baillie's achievements.


THE NEW ZEALAND FREE LANCE.

MR. JOHN BAILLIE,
The Wellington Artist who has brought to New Zealand the Splendid Collection of Paintings by leading British Artists.

Fig. 1 John Baillie (*Free Lance*, 20 April 1912), microfilm, Alexander Turnbull Library.

Early life in Wellington

John Baillie was born in Wellington in 1868. In the same year, his father, Gordon, opened a book and stationery business on Cuba Street. Gordon was also a photographer, but that side of the business was sold after his death in 1876. It is possible that Gordon's wife, Mary Ann (née Seed), initially ran the business when her husband died until John's older brother, Herbert (who was 13 years old at the time of Gordon's death), was able to take over its management.[2] By 1890, John, then in his early 20s, had become a partner and Baillie's Bookshop was well established at the Cuba Street premises.

John Baillie was listed as an artist exhibitor with the New Zealand Academy of Fine Arts between 1891 and 1921. He was treasurer in 1892 and 1893, and continued to be a council member until 1895. There is no documentation to indicate where Baillie learned his painting skills, but he exhibited a watercolour, *Among the cocksfoot*, at the academy's third annual exhibition in 1891.[3] From then until leaving for England in 1896, he regularly exhibited four to five watercolours at most annual exhibitions. In 1892 and 1893, he was also secretary of the Wellington Art Club, which was founded by the well-known Scottish expatriate artist James Nairn (1859–1904) in 1892. Nairn painted Baillie's portrait and exhibited it at the fifth annual academy exhibition in 1893.[4] This suggests that the two artists had a good rapport. It is frustrating that few of Baillie's paintings are accessible in New Zealand, but an assessment of one of the available watercolours, *Evening shadows*,[5] dated in the 1890s, indicates a strong influence by Nairn (Fig. 2). The painting also has an interesting similarity in terms of subject, lighting and brushwork to that of the London Impressionist artist Paul Maitland (1863–1909),[6] whose work Baillie would exhibit in 1901 at his first London studio in Chelsea.

By the middle of the decade, it appears that Baillie wanted to further his career as an artist, and in 1896 he sailed for London. He was clearly popular and respected in Wellington:

> In view of his approaching departure to England, Mr John Baillie was entertained last night by a number of friends at the Trocadero.[7] With song, recitation, and speech a most enjoyable evening was spent … Mr J.M. Nairn, President [of the Wellington Art Club], in making the presentation, spoke in terms of eulogy of the recipient's many services to the club.[8]

Fig. 2 *Evening shadows*, 1890–96, watercolour, 546 × 850 mm. Artist John Baillie (courtesy of Wellington City Council, City Art Collection).

In July 1896, the *Evening Post* cited: 'A recent letter from England states that Mr John Baillie, of Wellington, who recently went Home to complete his studies as an artist … will paint somewhere near London for the summer, going to Paris later on to improve his drawing technique.'[9]

By August, the prognosis from a London correspondent of the Christchurch *Press* was very positive: 'Mr John Baillie called on me the other day, and I was glad to find that he seemed in excellent spirits as to his artistic prospects in England. His pictures have been most favourably criticised by some of the leading English artists, to whom he has submitted them … with his powers a brilliant future ought to be assured.'[10]

After this initial foray overseas to assess his ability to survive beyond the colonial confines of New Zealand, Baillie returned to Wellington and dissolved his partnership in Baillie's Bookshop with his brother Herbert. A formal announcement to this effect was made on 30 June 1897, and John 'again started for the Old Country by the *Wakatipu* yesterday, with the intention of resuming his art studies in Europe … Mr Baillie … has obtained a good footing in art circles in England, and has now definitely decided upon painting as his career'.[11]

That 'good footing' was substantiated by January 1899: 'Mr John Baillie, late of Wellington, has permanently located himself in a fine studio at 219, King's-road, Chelsea, close to Sloane-square, and yesterday he was "at home" there for the first time. During the afternoon he had between 50 and 60 callers, including members of some of the best art circles in London'. The report continued by saying that there were some charming works of New Zealand scenery, as well as delightful views of the Norfolk Broads on display. It ended on the positive note 'that Mr Baillie has sold several of his pictures at capital prices'.[12]

A review in London's *Sunday Times* dated 23 February 1902 (and reprinted in Wellington's *Evening Post* in April) is admiring of Baillie's work, if a little patronising: 'The remarkable thing about Mr Baillie's work is that the artist received his entire training in New Zealand … His technical capacity is in advance of that of any other colonial painter with whose work we are acquainted, and his poetical vein is a pleasant one.'[13]

In 1903, the new *Sunday Times* critic, Frank Rutter,[14] was more encouraging: 'Mr Baillie is certainly getting on in English art circles, and has had several successful exhibitions of paintings done both in Wellington and London.'[15]

These reports suggest that Baillie was successful enough financially as an artist to maintain a lifestyle in London that brought him into contact with other artists and dealers. The move to London was fortuitous and the momentum for the next few years was building well.

The London years

There is no written evidence to indicate what prompted Baillie to start managing and selling the work of other artists in London in the opening years of the twentieth century. However, there is a clue to his change in direction from a talk he gave to the Wellington Savage Club a decade later, at the time of the 1912 Baillie exhibition: 'He told of his early struggles along the artistic way in London, which ended in his final determination to become an artists' agent.'[16]

The venture could well have arisen from the fact that in using his studio to exhibit and sell his own work, Baillie discussed with visiting artists the possibility of showing their work and offered to manage the sales. His business experience in the bookshop would certainly have made this a feasible proposition. Baillie would also have been aware that at that time in London there was a move to form a colonial art society. There were a good many artists from across the British Empire studying in London, and Baillie probably sensed this as a good business opportunity. He began by showing work tentatively in an informal exhibition space. Whether he actually owned or rented the studio is not clear, but this gave him the confidence to expand the business and acquire more permanent premises.[17]

To have risked opening a dealer gallery in London was certainly enterprising and shows a depth of confidence on Baillie's part in his own aesthetic and business skills. At the time, several well-established art dealers were operating in London, including the Grosvenor Gallery, Arthur Tooth and Son, Thomas Agnew and the Grafton Galleries, all of which had premises on or near fashionable New Bond Street in Mayfair. Notting Hill and Bayswater had not yet become prime locations for an art business venture, but as the *Free Lance* reported in August 1901, 'Mr Baillie has secured good quarters in the The Mall, off Notting Hill Gate, and on the road to Kensington Church – right in the heart of a busy thoroughfare'.[18]

Baillie had already displayed 26 pictures by the artist Paul Maitland in these 'good quarters', so even by 1901 the business was evidently underway. Apart from a gap in 1904–05, when he visited America and went on a tour with his brother Herbert,[19] the Baillie Gallery functioned from 1903 through to 1914 with a consistent programme of exhibitions in various venues.

The premises in The Mall do not seem to have lasted more than a year and there are no extant catalogues from these first early exhibitions. From 1902, Baillie operated from 1 Princes Terrace, Hereford Road, Bayswater, in partnership with Albert E. Bonner.[20] He stayed here until 1905, when he moved northeast to 54 Baker Street. Baillie received good press notices for this move:

> 'Mr John Baillie, the owner of the charming gallery at 54 Baker-street, is a man of courage,' remarks the *Daily Mail*. 'It was a bold venture on his part to pitch his tent beyond the radius where art life is supposed to pulse; it is bolder still to back reputations that are still to be made, but Mr Baillie, who is ever on the look-out for unknown or little-known talent, is a man of subtle taste, and has the "flair" for the good things in art.'[21]

By October 1908, Baillie had moved to 13 Bruton Street, Mayfair, this time in partnership with W.D. Gardiner. He was still based in Bruton Street when he closed the business and returned permanently to New Zealand in 1914.

Though he changed the venue of his gallery three times, Baillie maintained an identity the art-buying public came to trust. In London this was essential if his business was to remain viable. He published catalogues of the exhibitions he held,[22] and also marked out a certain territory for himself by showing the work of minor artists as well as more varied and exotic subject matter. The latter included work by colonial artists and outsiders, such as the homosexual Jewish Pre-Raphaelite Simeon Solomon (1840–1905),[23] together with Tibetan and Chinese art, and costume and theatre designs. An early notice sets the tone of Baillie's intended prospectus: 'The gallery in the Hereford-road is showing the first of a proposed series of "Neglected Artists", one or more of whom is to appear annually.'[24]

From 1905, Baillie staged an annual exhibition of flower paintings by various artists, including both those who were already established and others who were little known. A press observation from an exhibition review of 1908 offers an assessment of Baillie's stable of artists and exhibitions: 'The general character of the work throughout the exhibition suggests the New English Art Club, though few of the artists are actually members.'[25]

Fig. 3 *John Baillie*, 1904, oil on canvas, 535 × 560 mm. Artist John Duncan Fergusson (reproduced courtesy of the Fergusson Gallery, Perth & Kinross Council).

This is not strictly accurate, however, as Baillie exhibited the work of Walter Sickert (1860–1942), Lucien Pissarro (1863–1944) and John Duncan (J.D.) Fergusson (1874–1961), who were key figures in the New English Art Club and, in Fergusson's case, also the Scottish Colourists.[26] An earlier statement in this same review suggests that the reputation Baillie wished to establish for giving new and 'neglected' artists exhibition space had been successful: 'Frequenters of good exhibitions will welcome the migration of the Baillie Gallery from far-away Baker Street to 13 Bruton Street – excellent rooms … Mr Baillie has long shown himself to be a man of taste and a discoverer of artistic talent.'[27]

Frances Hodgkins (1869–1947), who arrived in England from New Zealand in 1901, was initially prepared to entrust Baillie with exhibiting and marketing her work, according to a letter she wrote to her sister, Isabel Field, in 1902.[28] Baillie had approached her, asking her to contribute works to a joint exhibition with Margaret Stoddart (1865–1934). He would have known these artists from exhibiting with them at the New Zealand Academy of Fine Arts in Wellington, the Palette Club and Canterbury Society of Arts Society in Christchurch, and the Otago Art Society in Dunedin. Hodgkins' letter is dated September 1902 and the exhibition took place the following month. The organisation of this exhibition gives the first indication of Baillie's business and entrepreneurial skills. In retrospect, it would seem that Baillie was using his New Zealand contacts to develop an exhibition that would help grow his business.[29] He did not show Hodgkins' work again, but that of Stoddart was shown in June and July 1906, just before she returned permanently to New Zealand. In this exhibition, Stoddart's work was shown in association with that of the rising star Glyn Philpot (1884–1937) and J.D. Fergusson. Another New Zealander whose work Baillie exhibited was Grace Joel (1865–1924), in both 1902 and 1903, and again in 1908, by which time she had settled in England.

There are 10 exhibitions and catalogues from the Baillie Gallery listed in the National Art Library of London's Victoria and Albert Museum for the year 1903, with quite a range of exhibitors.[30] Besides Baillie's own work, there were bookplates and drawings, and the work of Fergusson already mentioned. Tellingly, at this stage Fergusson's work was still in its 'Whistlerian' phase, which would have resonated with Baillie's own approach. Fergusson's work was shown again in 1906.[31] In the four years prior to the outbreak of the First World War, Baillie also showed the work of Anne Estelle Rice (1877–1959), in 1911 and 1913, and Samuel Peploe (1871–1935), in 1914. Fergusson, Peploe and Rice together formed the kernel of the Scottish post-Impressionist movement, and had been influenced by Henri Matisse (1869–1954) while working in Paris. Though Baillie had shown the work of these artists in his gallery, none of their paintings was included in either of the big exhibitions he brought to Wellington in 1912 and Auckland in 1913.[32]

The financial and critical success of the London gallery was the result of a great deal of hard work and commitment by Baillie. It was a remarkable achievement for a 'colonial boy' in Edwardian London. At the time, social structures were clearly defined and the competition from similar enterprises would have been tough. Baillie's membership of both the New Zealand Academy of Fine Arts and the Wellington Art Club, and his friendship with James Nairn, probably gave him a perception of the gap that existed between the establishment and 'alternative' art in London, which he was able to capitalise on to create a viable business. Baillie appears not to have attempted to compete with the other established galleries, and this, too, helped to contribute to his success.

The 1912 'Baillie exhibition', Shed U, Wellington

At the council meeting of the Wellington-based New Zealand Academy of Fine Arts on 9 February 1911, the president, Henry Morland Gore, 'reported that the sum of £500 allocated to the Academy out of the £2000 voted Supplementary Estimates at last session (of parliament) for the purchase of pictures for the Public Art Gallery would be available in a few days'.[33] The overall sum of £2000 was to be split between the four metropolitan centres, Auckland, Wellington, Christchurch and Dunedin, each receiving £500. Initially, the academy was keen to combine with the other three centres to organise a joint exhibition. However, this suggestion did not receive encouraging responses, as noted at an academy council meeting on 11 April 1911.[34] Auckland preferred to use the fund to encourage Australian art, Christchurch declined to cooperate and Dunedin replied that it had already committed to a course of action (not elaborated at the meeting).[35] As a report later suggested, 'interprovincial jealousy' was the most likely underlying reason for the lack of cooperation.[36] The academy had been hoping to be able to organise the exhibition for September and October of 1911, but in view of the negative responses decided to postpone it to the following year.

At the same 11 April meeting, council member and leading artist Dorothy (D.K., or Dolla) Richmond (1861–1935) proposed a similar course of action to that of 1906, when the academy had forwarded the sum of £800 to a small committee in London consisting of Frances Hodgkins, Irish artist Norman Garstin (1847–1926) and British painter F. Morley Fletcher (1866–1950).[37] This committee of three had used the funds to purchase pictures for a 'national' collection. The £800 was from a government subsidy of £1300 for the purchase of works from the 1906–07 New Zealand International Exhibition, held in Christchurch.[38] Richmond's motion lapsed as there was no seconder. Perhaps the reason for its rejection was that this time the academy wanted more direct public involvement, through donations and entry fees combined with the government funds, to procure paintings for a national collection of art. This shrewd move would encourage support and give the institution more leverage with both the government and the Wellington City Council for a building dedicated to housing the permanent collection.

In the 1890s, as the result of lobbying by the academy, the Liberal government had provided land in Whitmore Street for a gallery. But by 1910 the costs of staffing the building, along with the rates and insurance, were depleting the academy's funds, to the extent that the organisation was in debt financially. A public exhibition that would involve the citizens of Wellington would provide a crucial indication of the need for a national art gallery.[39]

The concept of a national collection of pictures had been on the agenda of the New Zealand Academy of Fine Arts for a number of years. At a meeting of the

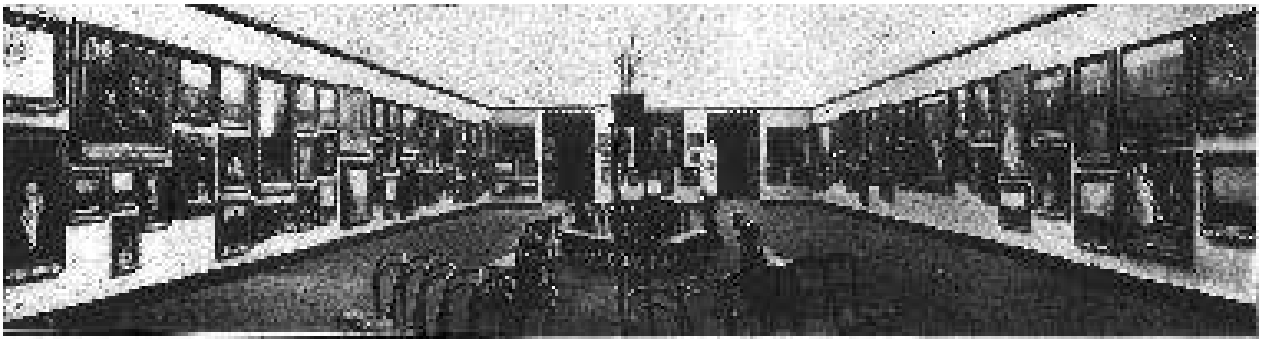

Fig. 4 The Baillie exhibition, Shed U, Wellington, April–June 1912 (*Free Lance*, 4 May 1912), microfilm, Alexander Turnbull Library.

academy council in 1911, H.H. Rayward proposed, and L.H.B. Wilson seconded, the following resolution: 'that it is desirable that immediate steps be taken by the Academy to provide an exhibition of works of Art by Artists resident outside New Zealand for the purpose of affording an opportunity for the purchase of works for the Public Art Galleries of the Dominion'.[40] This resolution was carried.

Now that the academy was in the possession of a definite sum of money to cover the costs of developing a collection, its leaders wasted no time in formulating a plan that would enable the funding to be used as prudently and judiciously as possible.

It is at this point that Baillie enters the story. The academy secretary, E.A.S. Killick, sent a letter to Baillie after Henry Morland Gore's draft was approved at a council meeting on 11 September 1911, asking, 'if he would select pictures to be finally approved by Mr Clausen'. At a meeting held on 6 November 1911, it was noted that a cable had been received from Baillie saying, 'Offer services arrange exhibition'. The following reply was sent: 'Proceed cable probably [*sic*] date of despatch'.[41] After his years of experience as a London art dealer, Baillie was uniquely positioned to curate a major exhibition of pictures in Wellington. He would have been aware of the need to attract support and not offend influential people if a permanent gallery and national collection were to be established in Wellington. Baillie knew most of the people involved in the Wellington art world, as well as the social and political attitudes that formed its fabric. This knowledge would no doubt have influenced his choices for the 1912 exhibition, but there were also severe time constraints for the curation and transportation of an exhibition of its size.

Another factor influencing Baillie's choices was the presence of Royal Academician George Clausen (1852–1944), who was asked to approve Baillie's selection of pictures. The local boy clearly could not be trusted entirely to make such important choices. Clausen was a founding member of the New English Art Club, and had a style combining aspects of *plein air* Impressionism and French naturalism. He was also an adviser to the Felton Bequest at the National Gallery of Victoria, Melbourne, so was an obvious choice for the Academy of Fine Arts. Three letters received from Clausen were read at a council meeting held on 21 August 1911. Unfortunately, these are not extant, but it was proposed that Clausen be thanked and told that the matter of the exhibition was now under consideration.

That it was deemed necessary to look outside New Zealand for works suitable for inclusion in a national collection is indicative of the prevailing attitudes to art, which reflected the social and political situation. England was regarded as 'home', and the academy craved the authority of its expertise to underpin its standing in the community. This was not unexpected. The Governor-General was a patron of the academy and was frequently requested to open its annual exhibitions. The connections with the British crown and culture were strong.

Baillie must have had a very hectic couple of months, because it was noted at a council meeting on 11 January 1912 that a cable had been received from him that read: 'Magnificent collection leaving *Turakina* myself *Remuera* will arrange shows in four cities'.[42] Following this cable, Baillie's own departure was delayed by a bout of influenza, but both he and three separate consignments of pictures had arrived in Wellington by early April.[43] The cargo of pictures numbered more than 400 by 170 artists and was valued at £40,000. This represents an astonishing achievement in the short space of four months. Indeed, Baillie thought so himself and stated with no false modesty, 'I very much doubt if there was another man in

England who could have got together such a collection.'[44]

Tony Eden and Robin Kay have suggested that there must have been personal correspondence between academy council members and Baillie, advising him of the possibility of an exhibition at the time it was proposed for September 1911.[45] The dating of some of the works purchased from the eventual 1912 exhibition encourage the conjecture that there were unsold pictures that had remained in artists' studios and were available for Baillie to include.[46]

The academy council had resolved to await the arrival of Baillie before making any arrangements regarding the display of the exhibition. However, it was apparent from the proposed number of pictures that the Whitmore Street Gallery would not be able to accommodate them. The council then applied to the Wellington Harbour Board for the use of Shed U. This was granted on the understanding that the board would not be put to any expense associated with the exhibition.[47]

Preparations for the exhibition were well underway by 23 April: 'Mr John Baillie and some zealous assistants are guaranteeing a pleasant surprise for the people who visit the art exhibition in the Harbour Board's U store. The interior of the building is taking a form to thrill any onlooker' (Fig. 4).[48]

The Friday opening was 'in every way successful', with 'a large and representative gathering of citizens'.[49] From the opening onwards, there were record numbers of visitors, each happily paying the shilling entrance fee. Voting for favourite pictures was brisk, and the target of public donations to the value of £5000 for the purchase of pictures for the national collection was reached by the time the exhibition closed on 5 June. As commented by Zofia Miliszewska, 'It almost became a source of civic pride and duty to subscribe. The amount of money donated was not the issue, it was the fact that you had contributed to such a great cause was considered important.'[50] Wellington City Council had made a commitment to provide the National Collection Picture Fund with a further £1000 when the public target had been achieved. However, the works purchased with these funds need some contextualisation.

As previously noted, the Baillie exhibition was devoid of the more progressive work being shown in London at the time or indeed even at Baillie's own gallery. The selection was primarily centred on the work of artists influenced by Whistler and French Impressionism that underpinned the New English Art Club.[51] There was nothing by Paul Gauguin (1848–1903), Paul Cézanne (1839–1906) or Vincent van Gogh (1853–90), whose work had startled London in the first provocative exhibition curated by Roger Fry (1866–1934) for the Grafton Galleries in 1910. Baillie would certainly have been aware of this exhibition and the debate surrounding it, as he was acquainted with many of the artists who supported such 'avant-garde' aesthetics. In 1908, the Baillie Gallery hosted an exhibition of the Friday Club, organised by Vanessa Bell (1879–1961) and including lectures by Clive Bell (1881–1964) and Roger Fry.[52] Against this background, Baillie's choices for the Wellington exhibition, presumably made in discussion with Clausen, seem even more astute and objective. Baillie states as much himself:

> In my collection, which I hope will give pleasure, I have sought to avoid that which may raise doubts. For instance, I have brought no examples of post-impression work, though there is some wonderfully good work of that nature now being done. But it would almost fatal to bring it out here, where it might be 'guyed', or at least not understood by the general public.[53]

Baillie's fears were well founded. A critique of the exhibition by Charles Wilson[54] that appeared in the Christchurch *Press* amply demonstrates this: 'The bizarre, too, is as rigidly excluded as the banal … there is happily no representation in the collection of any purely ephemeral eccentricities and crazes. There is here no influence of Gauguin and Matisse, or the wilder and weirder of the Post-Impressionists, the "Cubists" are absent, and of the "Rhythmists"[55] Mr Baillie has, officially at least, no knowledge.'[56]

Baillie's own views were obviously broader, as indicated by the artists whose work he exhibited at his London gallery. And there is further substantiation of these views in his previously mentioned talk to the Wellington Savage Club in 1912 during the Wellington show:

> He [Baillie] had had a long experience now of pictures and buyers of pictures, and he made an appeal to those present for greater tolerance in matters of art. Some people had said there was a great deal of rubbish in his collection – people intolerant of the modern in art … Mr Baillie drew a distinction between the real artist and the painter.[57]

It is interesting that what was considered 'modern' in New Zealand at that time was already 20 years or more out of date in London, and even more so in Paris. British

Fig. 5 *Embarkation*, 1911, watercolour, 256 × 367 mm. Artist Henry Scott Tuke (Te Papa, 1912-0021-7).

Fig. 6 *The Clerkenwell flower makers*, 1896, oil on canvas, 1073 × 158 mm. Artist Samuel Melton Fisher (Te Papa, 1912-0002-1).

Fig. 7 *Girl at her toilet*, *c*. 1910, oil on canvas, 1000 × 850 mm. Artist Glyn Philpot (Te Papa, 1912-0021-2).

Fig. 8 *The haymakers*, 1903, oil on canvas, 751 × 624 mm. Artist George Clausen (Te Papa, 1912-0021-15).

artistic heritage was predominant in New Zealand public collections, especially the work of Sir Joshua Reynolds (1723–92), Thomas Gainsborough (1727–88) and John Constable (1776–1837), overlaid by the work of James Whistler and John Singer Sargent (1856–1925), and with a whisper of the brushwork, compositions and coloration of the long-dead Édouard Manet (1832–83) and his Impressionist admirers. Certainly the pictures that were eventually purchased for the nascent 'national' collection tended towards the more academically acceptable. But to the New Zealand audiences of the time they were regarded as 'modernist'. As the commentator Charles Wilson writes, 'Modernity and distinction are the dominant keynotes of the exhibition of British pictures'.[58]

Soon after Baillie arrived in Wellington with the cargo of paintings, a feature in *The Dominion* described them as 'probably the finest collection of oil and watercolours by modern British artists ever brought to New Zealand'.[59]

From the perspective of a hundred years, this assertion is now open to debate. That said, all the works purchased can be viewed as worthy examples of their type, be it portrait, landscape or genre. But they are in the safe, academic vein in terms of handling of paint and content, and not as 'modern' as the press notices of the time encouraged the public to believe. Sound draughtsmanship and late-Victorian subject matter – bucolic landscapes, romanticised, anecdotal genre scenes and mythological fantasies – were the order of day. Prime examples are *Bacchante and fauns* (1902–12), by Isabel Gloag (1865–1917); *Embarkation* (1911) (Fig. 5), by Henry Scott Tuke (1858–1929); *His only pair* (*c*. 1912), by Frederick Bauhof (1863–?); *The sleeping mermaid* (1911), by John Weguelin (1849–1927); *The Clerkenwell flower makers* (1896) (Fig. 6), by Samuel Melton Fisher (1860–1939); *The brook* (1911), by Bertram Priestman (1868–1951); and *Highland pastures* (*c*. 1878), by Henry Moore (1831–95). But they do reflect the prevailing taste of the day, and certainly the taste of those with the purchasing power and the authority to implement it.

Probably the most critically interesting pictures acquired were *Girl at her toilet* (*c*. 1910) (Fig. 7), by Glyn Philpot (1884–1937); *The death of the year* (1910–12), by Charles Sims (1873–1928) (Fig. 9); *Goblin market* (1911) (Fig. 10), by Frank Craig (1874–1918), one of the most popular paintings in the exhibition, receiving 1074 votes;[60] *Harvesters, portraits of Ivan and Jeanne* (1900–12), by Thomas Austen Brown (1859–1924); and Clausen's own work, *The haymakers* (1903) (Fig. 8). These works

were more challenging, being informed by ideas such as symbolism (*The death of the year*), Pre-Raphaelitism (*Goblin market*), modern approaches to the depiction of sexuality in the works of Walter Sickert (1860–1942) and Manet *(Girl at her toilet*), and French Realism and Impressionism (*Harvesters, portraits of Ivan and Jeanne* and *The haymakers*). Because of their richer subject matter, these works have survived the vicissitudes of taste and have been given more exhibition exposure up to the present than other items purchased from the 1912 exhibition.[61]

The exhibition Baillie curated for Auckland in 1913[62] and subsequently brought to Wellington in June 1914 featured many of the same artists whose works were purchased for the national collection from the 1912 exhibition – including William Lee Hankey (1869–1952), Mouat Loudan (1868–1925), George Clausen, Frank Brangwyn (1867–1956), Bertram Priestman and Charles Sims – so the effect was similar to that of the 1912 exhibition. Ellen Terry (1847–1928), the famous English Shakespearian actress, who was in Wellington in June 1914,[63] visited the second exhibition and 'confessed that she had to rub her eyes to remove the idea that she was in a Royal Academy "show" at any rate in London or Paris, instead of 13,000 miles away and "all blue water between them"'.[64] She nevertheless 'spoke to all she saw of Mr Baillie's collection of pictures in U shed, urging everyone to go and see them'.[65]

The blinkered regard for the authority of the Royal Academy was not confined to New Zealand. In 1910, Roger Fry was appointed as the London representative for the Felton Bequest for the National Gallery of Victoria (NGV). As Gerard Vaughan speculates:

> [this] might have signalled a transformation of Melbourne's buying policy, but it was not to be. Melbourne was too conservative and both the NGV Council of Trustees and the Felton Bequest's committee, as well as the director, whose tastes and experience were by then almost a generation out of touch with the modern mainstream in London, resisted any openness to the avant-garde.[66]

Fry's tenure as a Felton adviser was short-lived. Interestingly, the trustees of the Felton Bequest sent a representative to Wellington, who purchased three paintings from the Baillie exhibition.[67] The director of the Art Gallery of

Fig. 9 *The death of the year*, 1910–12, oil on canvas, 390 × 590 mm. Artist Charles Sims (Te Papa, 1912-0021-17).

Fig. 10 *Goblin market*, 1911, oil on canvas, 1060 × 1060 mm. Artist Frank Craig (Te Papa, 1912-0021-11).

New South Wales at the time, Gother Victor Fyers Mann (1863–1948), also visited the exhibition in Wellington and made purchases for that gallery's collection.[68]

New Zealand was perhaps even less open than Australia to the 'avant-garde', and while the exhibitions Baillie curated in 1912 and 1913 contained works that were very competent and painterly examples of their kind, they were predominantly of a mid- to late-Victorian style in terms of subject and sentiment. Baillie was obviously aware of this from his reported comments concerning the exhibition: '"There were people," said Mr Baillie, "who appeared to think that artists of to-day should paint as they painted forty or fifty years ago, but as art was a living thing, and underwent changes and developments as all other things did."'[69]

He was also acutely aware that a knowledgeable critical forum for art was lacking: '"I don't suppose it would be possible for anyone to bring out pictures," said Mr Baillie, "without encountering some little criticism from those who have small capacity and little authority to air opinions on art, and I have been no exception. It is awfully funny to read some of the stuff in some papers alleged to be artistically critical."'[70]

Realising this, Baillie worked within the taste parameters he had discerned, and focused on the greater future good of supporting the need for a national art gallery. He is to be commended for this astute assessment of the prevailing tastes of the New Zealand public. Given the success of the exhibition and the number of works purchased for the Wellington, Auckland and Dunedin metropolitan collections, he was absolutely correct.[71] At the opening ceremony of the 1912 exhibition, Baillie 'thanked the previous speakers for their appreciative references to himself, and said it had been a great pleasure to him to have had this opportunity to do something which he felt would ultimately prove to be of real value to his native country'.[72]

Gother Mann, the director of the Art Gallery of New South Wales, certainly supported Baillie's ambitions for the 'national collection'. Speaking in relation to fostering a New Zealand school of painting, Mann said: 'That's why I think so much of the Baillie pictures. They will greatly help the students. The New Zealand National Gallery will do much, I am sure, to this end, and that is why it seems to me (just my own personal opinion only) that as many

of the Baillie pictures as are suitable should be obtained for the New Zealand National Gallery. They will help to form public taste, so that, without exactly knowing why at first, it will prefer good work to bad. The influence of such a gallery will be far-reaching.'[73]

Baillie's 1913/14 exhibition was not as financially successful as that of 1912, although it was regarded by one commentator as of better quality: 'A visit to the present collection at once strikes you that it is of a higher average merit than its predecessor, and that it doesn't depend on a few "star" paintings.'[74] Curated for the Auckland Industrial, Agricultural and Mining Exhibition, the 1913/14 show was not well attended. Nor did it have the same publicity or impact when displayed in Wellington in June 1914, following so soon after the 1912 exhibition. Baillie again had the use of Shed U, where he showed a selection of the works that had been exhibited in Auckland.

By October 1914, Baillie had returned to London with the unsold pictures. The First World War had been declared, but at age 48 he was ineligible for service in the armed forces. In tandem with his age, his health was failing.[75] He closed his gallery and returned to New Zealand.

The final New Zealand years

Baillie experienced a time of uncertainty on his return, as reported in *The Dominion* newspaper:

> Mr Baillie cannot see any promise in the immediate future for art dealers owing to the drain on the public's purse through the war, and as his health has been extremely bad he has decided to turn his attention to horticulture and plant-culture in the Hutt Valley … Since he was last in Wellington, Mr Baillie has undergone three operations in New Plymouth for an internal complaint.[76]

After the excitement and vibrancy of the art world in London, either Auckland or Wellington would no doubt have seemed tame and unimaginative to Baillie. Besides his horticultural work, he took up photography. In March 1916, an exhibition of his photographs was shown at McGregor Wright's Gallery, to favourable comment. There were photographs of well-known people and their children, which were 'strikingly natural' because they were taken against a garden or beach background. There were studies of the Hutt Valley and Rotorua, and Venice, Pompeii and English gardens – obviously places Baillie had visited while overseas – were also included in the exhibition.[77]

It is further reported that Baillie worked at the 'electric lighting department' until April 1919, when he was appointed as librarian to the Municipal Free Public Library in New Plymouth.[78] It was not long before he was taking an active part in the cultural life of the town, having kindly consented to produce several small plays in aid of the St Mary's Peace Memorial'.[79] Later that same year, in a report to New Plymouth Council as town librarian, Baillie outlined his plans for a series of entertainments for the library and museum fund: 'I am particularly keen on having an up-to-date reading room and reference library and if people contribute they will no doubt take a keener interest in it.'[80]

Here, Baillie was applying the same tactics of public involvement that had been used to fund and choose the nucleus of a national collection of paintings in 1912. By May 1920, he was able to report that the reading room had been established, although the tables had not yet arrived.[81]

Through this period, Baillie's interest in photography did not abate. He donated 11 of his own photographs of Māori to the New Plymouth Museum, and acted as judge for the photographic section of the A&P exhibition in Palmerston North in November 1919.[82]

In 1920, it was reported that 'Mr John Baillie entertained a number of his friends at a Jazz party at this studio on Tuesday'.[83] Mention of a studio indicates that he continued to paint, and ran 'art unions' for his paintings.[84] The studio was located in Currie Street. In another fundraising venture for the St Mary's memorial, Baillie entered the flower arranging competition. Upon resigning from the position of librarian in November 1920, he advertised his services as an 'artist gardener' in Hawera in May 1922.[85] From that time until his death approximately four years later, nothing is recorded of his activities. From leading such a full and active life in many cultural spheres, it is likely that his health issues worsened and prevented him from holding a full-time job or continuing his musical, artistic and theatrical interests. He died in Wellington in March 1926 at the age of 58.[86]

It is obvious from the evidence of his various activities that John Baillie was a highly gifted and energetic individual who was passionately committed to the arts. His establishment of a successful gallery in London and organisation of large exhibitions of English and European

artworks in New Zealand were great achievements for the era. The exhibitions did much to promote the appreciation of art in New Zealand and the cause of the establishment of a national institution of art. So it is unfortunate that, as a result of his relatively premature death 10 years before the National Art Gallery building in Buckle Street was opened, Baillie has received little recognition for his great efforts and important role in its creation. Following his death, his contribution was well summarised by the secretary for the New Zealand Academy of Fine Arts, Henry Morland Gore, who stated in a resolution at a meeting of the academy council in May 1926: 'It was recognised with grateful remembrance that the success of its efforts to secure a worthy collection of works of art for the projected national gallery was very largely due to his [Baillie's] courageous undertaking, and his loyal co-operation and assistance.'[87]

Notes

1. An excellent research essay on the Baillie exhibition, 'A taste of home: the Baillie exhibition of 1912', was prepared by Zofia Miliszewska in partial fulfilment of a B.A. (Hons.) in art history at the Victoria University of Wellington in 2004. A copy of this unpublished essay is available in the Te Aka Matua Library, Museum of New Zealand Te Papa Tongarewa, Wellington. It is not the intention of this essay to cover the same research ground, but instead to give an overview of the life of John Baillie as an artist and art dealer.
2. In H. Wise & Co.'s *Wise's New Zealand Post Office directory* (1878–79), a Mrs Baillie is listed on p. 640 as a 'stationer' in Cuba Street in 1878.
3. New Zealand Academy of Fine Arts, *New Zealand Academy of Fine Arts annual exhibition, September 1891, cat. 90*, Wellington: Lyon and Blair, 1891, p. 3.
4. New Zealand Academy of Fine Arts, *New Zealand Academy of Fine Arts annual exhibition, September 1893, cat. 159*, Wellington: Lyon and Blair, 1893, [unpaginated].
5. Wellington City Council collection.
6. Paul Fordyce Maitland was a London-born artist whose work was influenced by American artist James Whistler (1834–1903) through his tutor Theodore Roussel (1847–1926), and was a member of New English Art Club. Baillie also curated a posthumous exhibition of Maitland's work in 1910.
7. The Trocadero in Willis Street advertised itself as a 'fashionable rendezvous for luncheons, teas, and suppers. Fish and oyster suppers a speciality'. 'The Trocadero' [advertisement], *Evening Post*, 20 July 1894, p. 4.
8. *Evening Post*, 21 February 1896, p. 2.
9. 'Local and general', *Evening Post*, 25 July 1896, p. 4.
10. 'Anglo-colonial notes', *The Press,* 7 August 1896, p. 5.
11. 'Local and general', *Evening Post*, 1 July 1897, p.5.
12. 'Anglo-colonial notes', *Evening Post*, 23 January 1899, p. 2.
13. 'Mr J. Baillie's pictures', *Evening Post*, 21 April 1902, p. 2.
14. By 1903, the critic for the *Sunday Times* was Frank Rutter (1876–1937). Rutter was a strong supporter of Impressionism and would have been sympathetic to Baillie's style, hence the more positive tone of the 1903 review.
15. *Free Lance*, 13 June 1903, p. 3.
16. 'Tolerance in art. An appeal by Mr Baillie', *Evening Post*, 29 April 1912, p. 8.
17. Interestingly, this approach echoes that of art dealer Peter McLeavey some 60 years later, who began his business in the front room of his flat on The Terrace, Wellington.
18. *Free Lance*, 10 August 1901, p. 4.
19. Herbert Baillie sold the bookshop in 1902 and was appointed chief librarian of the Wellington City Library in 1904. He delivered a paper at the American Congress of Arts and Sciences held in St Louis in 1904, and later toured America looking at libraries. The congress coincided with the Louisiana Purchase Exposition (informally known as the St Louis World's Fair), which probably prompted John to join his brother in America. *Free Lance*, 16 November 1907, p. 4.
20. Alfred E. Bonner was an artist in metal and leather work, and an exhibitor at one of the first exhibitions at the Princes Terrace studio in 1902. Information from the Baillie exhibition catalogues, National Art Library, Victoria and Albert Museum, London, accessible at catalogue.nal.vam.ac.uk.
21. 'A New Zealander's enterprise. The Baillie Gallery in London', *Evening Post*, 28 November 1906, p. 7.
22. A full list of the Baillie Gallery catalogues is available on the website of the National Art Library, Victoria and Albert Museum, London: catalogue.nal.vam.ac.uk.
23. The first posthumous exhibition of Solomon's work, including 122 examples, was held at the Baillie Gallery from 9 December 1905 to 13 January 1906. This was a coup for Baillie and an endorsement of his support for neglected and sidelined artists.
24. 'Mr John Baillie's gallery', *The Times*, 25 September 1903, p. 11.
25. 'Art exhibitions', *The Times*, 12 October 1908, p. 4.
26. The New English Art Club was an artists' society founded in London in 1886 as a reaction against the conservative attitudes of the Royal Academy of Arts. It is still functioning as an exhibiting society today. Ian Chilvers (*ed.*), *Dictionary of 20th century art*, Oxford: Oxford University Press, 1998, p. 430.

27. 'Art exhibitions', *The Times*.
28. Frances Hodgkins to Isabel Field, letter, 30 September 1902, quoted in Linda Gill (*ed.*), *Letters of Frances Hodgkins*, Auckland: Auckland University Press, 1993, p. 138.
29. The 1902 exhibition also included the works by Dorothy (D.K., or Dolla) Richmond, Annie Taylor Blacke, Ella Adams, Muriel Burnett and Grace Joel. 'Personal notes from London', *The Press,* 5 November 1902, p. 8.
30. Constance Halford, James J. Guthrie, Laurence Housman, Clemence Housman, Louise M. Glazier, and group exhibitions of drawings and bookplates.
31. J.D. Fergusson painted a portrait of John Baillie, dated 1904 and now in the collection of the Fergusson Gallery, Perth & Kinross Council (Fig. 3). It is an intriguing parallel to the portrait James Nairn painted of Baillie in 1893, perhaps indicating Fergusson's appreciation and admiration for Baillie's association with, and promotion of, avant-garde art and artists.
32. The most probable reasons for this were that the avant-garde nature of their work was deemed unsuitable for New Zealand audiences, and also their availability. In October 1912, Fergusson, Peploe and Rice had an exhibition at the Stafford Gallery on Duke Street in St James's, London. Stella Tillyard, *The impact of modernism, 1900–1920*, London and New York: Routledge, 1988, p. 182.
33. New Zealand Academy of Fine Arts, minute books, 1882–1924, MS 570, microfilm, National Library of New Zealand, Wellington.
34. Ibid.
35. Subsequently, both the Christchurch and Dunedin galleries did purchase paintings from the selection of works Baillie took to the South Island when the 1912 exhibition closed in Wellington. 'The Baillie collection. Dunedin's art purchases', *The Dominion*, 9 August 1912, p. 4.
36. 'The fine arts. An appeal for funds. Baillie collection', *The Dominion*, 22 March 1912, p. 6.
37. New Zealand Academy of Fine Arts, minute books, 1882–1924.
38. It was the success of the New Zealand International Exhibition held in Christchurch in 1906–07 that prompted the members of the academy to propose an art exhibition for Wellington.
39. Robin Kay and Tony Eden, *Portrait of a century: the history of the New Zealand Academy of Fine Arts*, Wellington: Millwood Press, 1983, p. 54.
40. New Zealand Academy of Fine Arts, minute books, 1882–1924.
41. Ibid.
42. Ibid.
43. A fourth and final consignment did not arrive in Wellington until early May on the *Ruahine*. 'National gallery fund. Governor visits exhibition', *The Dominion*, 10 May 1912, p. 4.
44. 'Feast of pictures. Mr Baillie here', *The Dominion*, 6 April 1912, p. 6.
45. Kay and Eden, *Portrait of a century*, p. 55.
46. *The Clerkenwell flower makers* by Samuel Melton Fisher (1860–1939) is dated 1896, *Highland pastures* by Henry Moore (1831–95) is dated *c*. 1878, *The haymakers* by George Clausen is dated 1903, and several other works are dated in the early to middle years of the first decade of the twentieth century.
47. Shed U was on the boundary between Waterloo and Customhouse quays, south of Shed 21 (now apartments). It was demolished in 1973.
48. 'A wealth of pictures', *Evening Post*, 23 April 1912, p. 8.
49. 'National gallery. Exhibition of British pictures', *The Dominion*, 27 April 1912, p. 5.
50. Miliszewska, 'A taste of home', p. 12.
51. *Catalogue of British paintings selected for the New Zealand Academy of Fine Arts by Mr John Baillie (the Baillie Gallery, London)*, Wellington: Ferguson and Hicks, 1912. A copy of the catalogue is available at the Te Aka Matua Library, Museum of New Zealand Te Papa Tongarewa, Wellington.
52. Frances Spalding, 'Friday Club', *Oxford art online (Grove art online)* [online reference guide], Oxford: Oxford University Press, 2007–2015, quoted in Miliszewska, 'A taste of home', p. 27.
53. 'Feast of pictures', *The Dominion*.
54. Charles Wilson was Parliamentary Librarian in 1901–26, treasurer for the New Zealand Academy of Fine Arts in 1906–12 and a vice-president of the academy in 1915–24.
55. This is most likely a reference to *Rhythm*, the literary journal edited by John Middleton Murray (1889–1957) from 1911 to 1913, for which Anne Estelle Rice and J.D. Fergusson contributed illustrations. Chilvers, *Dictionary of 20th century art*, p. 515. But it could also be reference to the Futurist movement. Futurism was an Italian avant-garde art movement found in 1909 by the poet Filippo Tommaso Emilio Marinetti (1876–1944). It celebrated modern technology, dynamism and power, and its artists – including Giacomo Balla (1871–1958), Umberto Boccioni (1882–1916) and Gino Severini (1883–1966) – were concerned with the rendering of movement. Though influential, Futurism's core initiative did not last much beyond 1916. Ian Chilvers (*ed.*), *The concise Oxford dictionary of art and artists*, Oxford: Oxford University Press, 1990, p. 170.
56. Charles Wilson, 'Our literary corner. British art. The exhibition at Wellington', *The Press*, 27 April 1912, p. 9.
57. 'Tolerance in art. An appeal by Mr Baillie', *Evening Post*.
58. Wilson, 'Our literary corner'.
59. 'Feast of pictures', *The Dominion*.

60. Interestingly, the most consistently popular painting, *The green gown* (1900–12) by John Young-Hunter (1874–1955), which received 1992 votes, was not purchased. The catalogue price of £300 might have been a factor, although *Goblin market* was purchased for £420. In the final choices made, the selection committee might have had to make difficult decisions managing conflicting tastes and the subscription budget.
61. In the case of some paintings, such as *Highland pastures* by Henry Moore and *The Tower Bridge, London* (*c.* 1910) by James S. Hill (1854–1921), their availability for exhibition has become a matter of treatment rather than aesthetics. A conservation unit was not established at the National Art Gallery until 1981. By then, the collection had increased to approximately 1100 paintings, all requiring in some measure either minor or major treatments. After almost 70 years, many of the 'Baillie' works required major treatments, often as result of inherent issues in their creation. Their 'restoration' has now to be programmed within the constraints of budget, availability of staff and competing exhibition requirements.
62. The Auckland Industrial, Agricultural and Mining Exhibition was held in the Auckland Domain, opening on 1 December 1913 and continuing until 18 April 1914. Exhibition buildings included a concert hall, art gallery, machinery court, palace of industries and exhibition tower. 'Auckland Exhibition', *in*: *Wikipedia* [website], 2016, retrieved on 2 November 2016 from en.wikipedia.org/wiki/Auckland_Exhibition. Baillie had been commissioned to obtain a collection of pictures in England for the exhibition's art gallery. 'Personal matters', *Evening Post*, 19 November 1913, p. 7.
63. Ellen Terry was on a Shakespearian lecture tour of Australia and New Zealand at the time. She appeared at the Grand Opera House, Wellington, on 18 and 19 June 1914. 'Entertainments. Miss Ellen Terry', *Evening Post*, 10 June 1914, p. 3.
64. 'The Baillie pictures. A magnificent collection', *Evening Post*, 22 June 1914, p. 8.
65. Christabel [*pseud.*], 'Social gossip', *Free Lance*, 27 June 1914, p. 17.
66. Gerard Vaughan, *Modern Britain 1900–1960: masterworks from Australian and New Zealand collections*, Melbourne: National Gallery of Victoria, 2007, p. 16.
67. These are now in the collection of the National Gallery of Victoria, Melbourne: *Vegetable market, Holland* (pre-1900), by James Campbell Noble (1845–1913); *Card players* (1910), by Frank Brangwyn; and *The Ford* (1883–1912), by Edward Arthur Walton (1860–1922). 'National gallery. Progress of the voting', *The Dominion,* 11 May 1912, p. 4.
68. 'Personal matters', *Evening Post*, 15 May 1912, p. 7.
69. 'Social and personal. The Arts Club', *The Dominion*, 30 April 1912, p. 9.
70. 'The Baillie collection. Dunedin's art purchases', *The Dominion*, 9 August 1912, p. 4.
71. With the benefit of hindsight, it may now be seen as a matter of regret that the 'generation out of date' pattern was set to continue until after the Second World War. Sale exhibitions of British and European paintings brought to New Zealand by Edwin and Mary Murray Fuller in the 1920s and 1930s had a similar pro-academic and safe character to those of the Baillie exhibitions. Edwin admired Baillie and wanted to 'emulate' him ('An Appreciation', *The Dominion*, 28 February 1933, p. 6). For broader discussions of the acquisitions for the 'national' collections from both the Baillie and Murray Fuller exhibitions, see Ann Calhoun, 'Two Wellington entrepreneurs of the 'thirties,' *Art New Zealand* 23: 20–23; and William McAloon (*ed.*), *Art at Te Papa*, Wellington: Te Papa Press, 2009, pp. 1–7. From an historical perspective, criticism of previous acquisitions has to absorb the facts of the prevailing national tastes and attitudes to art at that particular time, availability and cost of good works by 'modern' artists and, most importantly in the case of international works, New Zealand's distance from their sources.
72. 'National gallery. Exhibition of British pictures. Opening ceremony', *The Dominion*, 27 April 1912, p. 5.
73. 'Colonial artists. Why they emigrate', *Evening Post*, 18 May 1912, p. 9.
74. Christabel [*pseud.*], 'Social gossip', *Free Lance*, 4 July 1914, p. 17.
75. It was reported that 'he was at present sojourning in the north of Auckland. His health is still far from satisfactory'. 'Personal items', *The Dominion*, 18 September 1914, p. 4. This is one of the first public acknowledgements of the kidney problems that were eventually to end Baillie's life.
76. 'Personal items', *The Dominion*, 10 April 1915, p. 7.
77. 'Baillie portraits', *Evening Post*, 21 March 1916, p. 8.
78. 'Personal items', *The Dominion*, 19 April 1919, p. 6.
79. *Taranaki Daily News*, 23 July 1919, p. 5.
80. 'New Plymouth Public Library. Report of curator and librarian', *Taranaki Daily News*, 20 October 1919, p. 6.
81. 'Library improvements. Curator's report', *Taranaki Daily News*, 26 May 1920, p. 3.
82. 'A big show, *Evening Post*, 6 November 1919, p. 7.
83. 'Woman's world', *Taranaki Daily News*, 17 January 1920, p. 6.
84. 'Public notices, *Taranaki Daily News*, 5 April 1920, p. 1.
85. 'Special advertisements', *Hawera & Normanby Star*, 13 May 1922, p. 1.
86. 'Deaths', *Evening Post*, 29 March 1926, p. 1.
87. 'Personal matters', *Evening Post*, 13 May 1926, p. 11.

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