

**TWO-BY-TWO**  
**MEN IN PAIRS**

**CHRIS BRICKELL**

Of a limited first edition of 50 copies, this is #

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*Text set in Sabon, Trend Slab and Trend Serif*

# TWO-BY-TWO MEN IN PAIRS

CHRIS BRICKELL

**genre books**



**T**his little book, *Two-by-Two*, showcases some of my favourite photographs of New Zealand men in pairs. Its images were created over the eighty years between 1880 and 1960. Their sitters work, play and pose together, in the mines, by the seaside, at home, in a paddock, wherever men found themselves in one another's company. Some drink in a submarine, two sit on logs in the middle of a river and others laze on the grass. Many occupy a more conventional site for image making: a photographer's studio.

My overarching question is this: what does it mean for two men to 'be together'? The meaning of 'togetherness' is never fixed. It always depends upon time, place, social

context and the specific relationships of those involved.

Men's togetherness can be more or less deliberate. One day in 1947, two men wandered down Whitmore Street, Wellington, past the then Supreme Court (opposite). One stopped to look at the flowers; the other stared resolutely ahead. They did not acknowledge each other's presence, and their shared use of the pavement was their only connection. Quite incidentally, these men happened to be in the same place at the same time. This togetherness is so ephemeral, its protagonists are barely together at all.

Many connections are less random. A particular circumstance can bring men together. They may work together on a production line, sharing a common orientation to the task at hand. Sometimes they are photographed in pairs. Bush-fellers, gum diggers, factory and office workers shared their days.

Many men were friends, of course, and some celebrate mateship in photographs. From one end of New Zealand to another, men went



*Whitmore Street, Wellington, 1947.*

into photographers' studios two by two, much as Noah's animals filed into the ark. In the small cities of Whanganui and Nelson and the rural Taranaki settlement of Opunake, mates sat together for the camera. Photographers often scratched their sitters' surnames onto the edges of the plates. In the following pages, we will meet Mr Silcock and Mr Hooper, Mr Calley and Mr Powell, Mr Hodgson and Mr



Rogers, and a great many others. Often, but not always, these men were young chaps commemorating their friendship before one (or both) went on to marry. Many late nineteenth-century and early twentieth-century men married relatively late, aged between 25 and 30.

Some men carried on their male friendships into the future, and a few spent their whole lives in the company of other men. This was true of the Victorian period, as well as the later years covered in *Two-by-Two*. On page 154 we meet Derrick Hancock and Ron Hawley, who posed in front of a Morris Minor in 1952. This was the year the pair first met; they would live as partners for fifty-three years until Ron's death in 2005.

I will return to the transformation of men's relationships over time, but first let us ponder some other social shifts. New Zealand society changed a lot in eighty years. The cities grew rapidly, and makeshift wooden buildings gave way to complex worlds of commerce, concrete and suburban sprawl. Men's work

environments took on new forms too: there were rough, remote farms and goldfields, large factories and new office jobs. Technology transformed work lives, from the pick and shovel to the tractor, the typewriter and the telephone. Our photos show something of these changes and innovations.

As the 1930s gave way to the 1940s, and the '40s slid into the '50s, the car became a standard prop in photographs of men together. The pair on our front cover are not unusual: they pose on a roadside lay-by, an arm around a shoulder and feet up on the bumper, doors and windows open on a hot summer's afternoon. These two lads were on a summer trip to the West Coast with a group of friends. Happily, their holiday negatives survive among my family's own collection.

Clothing is another prop. One of our cover models greets the summer's day in a long-sleeved shirt and jacket, while his mate has his jacket in his lap and his shirt sleeves rolled up. Not for them the t-shirts, shorts and jandals of a later generation.

Men used clothing to express their social status, occupation and identity. Messrs Silcock and Hooper (opposite) are a suave pair from the 1880s. One wears an unusually louche tie, a watch chain and a pinky ring, the other an extravagant shirt that would have seemed daring during the 1960s. A cane, a pipe and jaunty hats complete the ensemble. Were these men ‘mashers’ or ‘dudes’, young chaps of the period known for their sartorial smartness and artistic ways? The dude, declared Auckland’s *Observer* newspaper, placed ‘an extravagantly undue stress on dress’. As one of the *Observer*’s poems put it:

*His bang-tail coat, cigaw,  
His cane of pattern snobbery  
His style of saying “Aw”,  
And all that sort of bobbery.*

Other men wore different clothes, all of which spoke to their wearers’ lives at work, leisure or at home: top hats, braces, workman’s boots, overalls, singlets, builders’ aprons, sportswear,



*Mr Silcock and Mr Hooper, 1880s: a pinky ring, fancy shirt and stylish hat: see the full image on page 46.*

military uniforms. Some, on occasion, dressed in ‘drag’, a term that dated back to the mid-nineteenth century. Others wore nothing at all.

As time slid by, photography underwent its own transformations. The wet plate held its place at the start of our period, a tricky method involving a rapid turnaround between exposure and developing. Some of our studio shots are examples of the wet plate process. These include the work of Whanganui

photographer William Harding, the creator of Silcock and Hooper's likeness. The albumen process followed: 'printing out papers' covered in a solution of silver and egg white that gave a warm sepia effect. Robert Gant's images are albumen prints, including the three that open our first chapter (reproduced here in black and white, not the original sepia tones).

By the early twentieth century, our men appeared courtesy of the silver gelatin print. Chemicals could be added to the developing process, giving a range of hues: dark brown, green or even pink. (The green and pink versions were rarely flattering, and little is lost by reproducing these as greyscale images.)

These printing technologies affected the relationships captured on film. The wet plate process required developing facilities close at hand—in a studio, for instance, where men posed for the occasion. Many a pair made their way through William Harding's doorway, passing under the sign welcoming them to the 'photographist'. The examples arrayed in Harding's front window showed potential



*William Harding's Whanganui studio, 1870s.*

sitters what kinds of backdrops and poses were possible. Others' use of the albumen process, based on a dry plate that did not require instant developing, meant photographers could follow men into their natural habitats: forest clearings, theatres, and the living rooms and kitchens of the young colony.

Art critic John Berger once famously said 'men act, women appear. Men look at women.

Women watch themselves being looked at.' In the photographer's studio, though, many of the men were subjects for the viewer's gaze. Some were stoic, some defiant, others enigmatic. Having adorned themselves in the clothing of their class and time, they set themselves up for our appraisal. More than a few commemorated their attachments out of doors. Other men engaged in activity. As work colleagues they hewed rock from the walls of a gold mine, loaded passengers' bags into a flying boat and processed butter in a dairy factory. Often, actions were represented by suitable paraphernalia: guns, bicycles, a railway locomotive.



**BEFORE** we move on to look at the photographs more closely, I want to reflect a little more on the kinds of relationships commemorated in the shifting spaces of colonial, interwar and postwar New Zealand. Philosopher Michel Foucault asks the bigger question:

*How is it possible for men to be together?  
To live together, to share their time, their  
meals, their living quarters, their pastimes,  
their sorrows, their knowledge, their  
confidences?*

Photographs are one means of commemorating men's togetherness, and I have already suggested that men posed in different kinds of pairings. Some were brothers, some friends, a few workmates, and a number were lovers. These categories could mix and intertwine. A work colleague may or may not be a friend during leisure hours. A brother may be a friend or a sworn enemy; photos of brothers hint at closeness, distance or (sometimes) indifference. Conversely, some friends became brother-like. Historian Alan Bray suggests some men entered a world of 'sworn friendship' in which friendly bonds could be just as intense as those fostered among siblings. More than a few friends relied on one another as if they were related by blood.



We can only guess what many of our sitters felt for one another, although the intensity of a glance or the shyness of a smile might provide clues. What did the pair opposite mean to each other? C. Field and Absalom John David ('Dave') Rookes were photographed one day in March 1917, in the Opunake studio of Samuel Feaver. We know little about Field, not even his full name. Public records tell us that Dave Rookes, on the right, was a farmer's son who married in 1929, aged in his late twenties or early thirties. The *Hawera and Normanby Star* reveals Rookes had a good enough singing voice to offer a worthwhile contribution to concerts in his community, and electoral rolls tell us he was a factory hand during the week. Of his and Field's friendship, nothing is known. Both are impeccably groomed; Field smoulders in the background and Rookes tenses his lips, but what does it all mean?


To add to the complexity, the nineteenth century was home to a model of friendship unknown in our own time. 'Romantic friends' were physically and emotionally close, and

sometimes expressed that closeness in a language of attachment and longing. A few men articulated this attachment in prose; others signalled it in photographs. They leaned on one another, held hands and looped their arms around each other's waists. American poet Walt Whitman composed the anthems to the 'love of comrades', but the ideas filtered through into New Zealanders' lives too.

This kind of expression appeared in Arch McNicol's story 'Mates Together', published in *New Zealand Illustrated Magazine* in 1905. This is a tale of Ned Dale and Tom Herbert, mates in a rural community where 'a man earns his bread by the strength of his limbs'. Earn their bread they did, building fences atop a cliff perched high above the sea. Ned and Tom 'loved each other; although, perhaps, they were not aware of the fact'. Ned was 'not a woman's man' and, unlike Tom, he cared not for the attentions of young Elsie London. But Elsie made eyes at Ned during a local dance and Tom, in despair, ran to the edge of the cliff. As if by instinct, Ned knew something

## MATES TOGETHER.

By ARCH. M. McNICOL.



CCASIONALLY a man may lead a solitary life and find in his solitude all that his soul desires. Such a man must depend upon his own intellectual resources for entertainment, and must have an unbounded belief in his own power to please himself. The introduction of another man into his life gives him something to love—or hate.

was wrong, and he rushed to his friend's side. Tom's 'suicide was imminent', but Ned made it just in time. 'Tom felt himself clasped in his mate's strong arms, and gently borne away from temptation. Then his soul rebounded.'

Men's love for one another did not necessarily preclude a love for women, as poor Tom's story shows. Still, as McNicol wrote in his introduction, the arrival of a mate gave a man 'something to love'.

The cultural theorist Eve Kosofsky Sedgwick poses some provocative questions about the erotic potential of homosocial relationships. Our own society, Sedgwick suggests, assumes a ‘radically discontinuous relation of male homosocial and homosexual bonds’, but the same cannot be said of earlier decades, especially the period before the Second World War. Then, people tended not to think in terms of ‘heterosexuality’ and ‘homosexuality’. As a result, there was a certain continuity between homosociality and the possibilities of intense male intimacy. We see this continuity in McNicol’s story, in which men’s relationships with one another, rather than their associations with women, take centre stage. The very title of McNicol’s story—‘Mates Together’—underlines this point.

Sedgwick suggests this is an argument about ‘the *structure* of men’s relations with other men’, but it also has implications for photographs of men together. It is impossible to tell, in the absence of corroborating information,

the tenor and degree of our men’s intimate connection. Were they brothers, ‘sworn friends’, or lovers? Intriguingly, some lovers rarely touch, while friends drape themselves over one another’s bodies.

We can surely read too much into these photographs—but then again, do we always dig deep enough? Male friendship, George Haggerty points out in his book *Men in Love*, is never ‘one thing’. Often, in my excitement, I have shown off an old photo of two men together, and my interlocutor has helpfully suggested ‘they’re most likely brothers’. The brotherhood option is repeated over and over as a more likely possibility than either tactile mateship or an erotic connection.

But this (fascinating) response leads to new questions. Why does brotherhood prevail over mateship? When—and why—do brothers look as though they might be lovers? Are lovers more like brothers than mates?

This last question might seem deliberately provocative, but at various times in history the

term ‘brother’ suggested homoerotic as well as familial connections. Throughout the twentieth century, for instance, Germans used the term ‘warmer Brüder’—‘warm brothers’—to refer to same-sex couples. In Auckland, in 1941, a Crown Prosecutor interrogated two men accused of sexual relations:

*Q: The conversations between you and Millar must have been fairly filthy?*

*A: Yes.*

*Q: Were you brother practitioners?*

*A: [silence]*

*Q: Were you two queens?*

*A: That will do. I was known as a bitch. I am not.*

This interrogated man rejected the term ‘brother practitioner’, but, in our own time, gay men refer to one another as ‘family’. The terrain of friendship and kinship continues to overlap.

Whatever conclusions we might draw about these kinds of connections, our photographs reveal a continuum of male relationships. Fighting, arguing, chatting, working, connecting, caring, loving: these are all possibilities when men pair off.

In asking what it means for men to be together, *Two-by-Two* ultimately leaves interpretation to those who peruse its images. A look through these pictures settles the viewer into a gentle rhythm; pair after pair stand, sit, pose, toil, lounge. In the following pages, we see how men’s togetherness speaks of both social dynamics and individual experience.





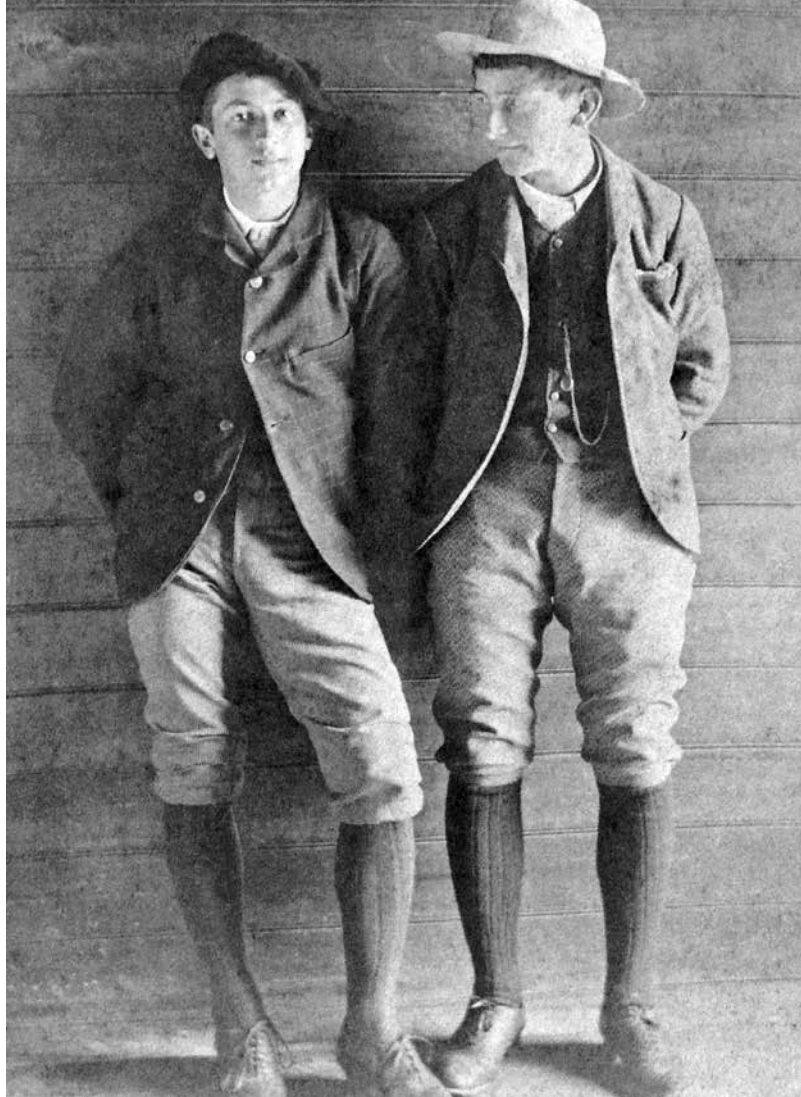
**1880–1914**





PREVIOUS PAGES: *In Masterton in 1888, clerks Harry Perry (left) and Charles Blackburn adopt an identical pose and show off their stockings. The image is by Robert Gant, a chemist and thespian as well as a photographer. Gant had a keen eye for the male form.*

OPPOSITE: *Perry and Blackburn again, in a companion image.*



*Law clerk Edmund Porritt (left) and an unknown friend measure up in 1889, in front of a stage set at Masterton's Theatre Royal. Porritt wins by an inch in this third Gant photograph.*



*Mr Greem (left), Mr Collie and their dog, photographed in Whanganui by William Harding on 17 March 1888. Note the names and date scratched into the sides of this glass plate negative, details that were cropped out when the image was prepared for use on the front cover of Mates & Lovers: A History of Gay New Zealand.*



*Mr S. Calley and Mr Powell, 1888, in a second photograph by William Harding. Nothing more is known about Calley and Powell, but Harding set up as a photographer in Whanganui in 1856. A 'gentle, kindly and pious man', he worked for the love of the photographic arts rather than for pecuniary gain, and only his wife's job as a teacher—and the odd bit of carpentry work on William's part—kept the family afloat financially. They left New Zealand for Sydney in 1889.*



*Mr Tate and Mr Burton, 1880s, also by Harding. Like Messrs Collie, Greem, Calley and Powell, this pair chose the Roman column backdrop. Tate's and Burton's bodies are both together and apart; a chaise longue separates their legs even though an elbow rests near a shoulder.*



*Another pair, identities unknown, stack themselves on Harding's chaise longue.*







ABOVE: Mr Harris and Mr Lister, two more of Harding's men. OPPOSITE: another unnamed pair perches for the camera.



*Mr Loveridge and Mr Campbell, 1880s, by William Harding. Their names appear on the top of the negative.*



*Another of Harding's images, this one of two unnamed Maori men.*



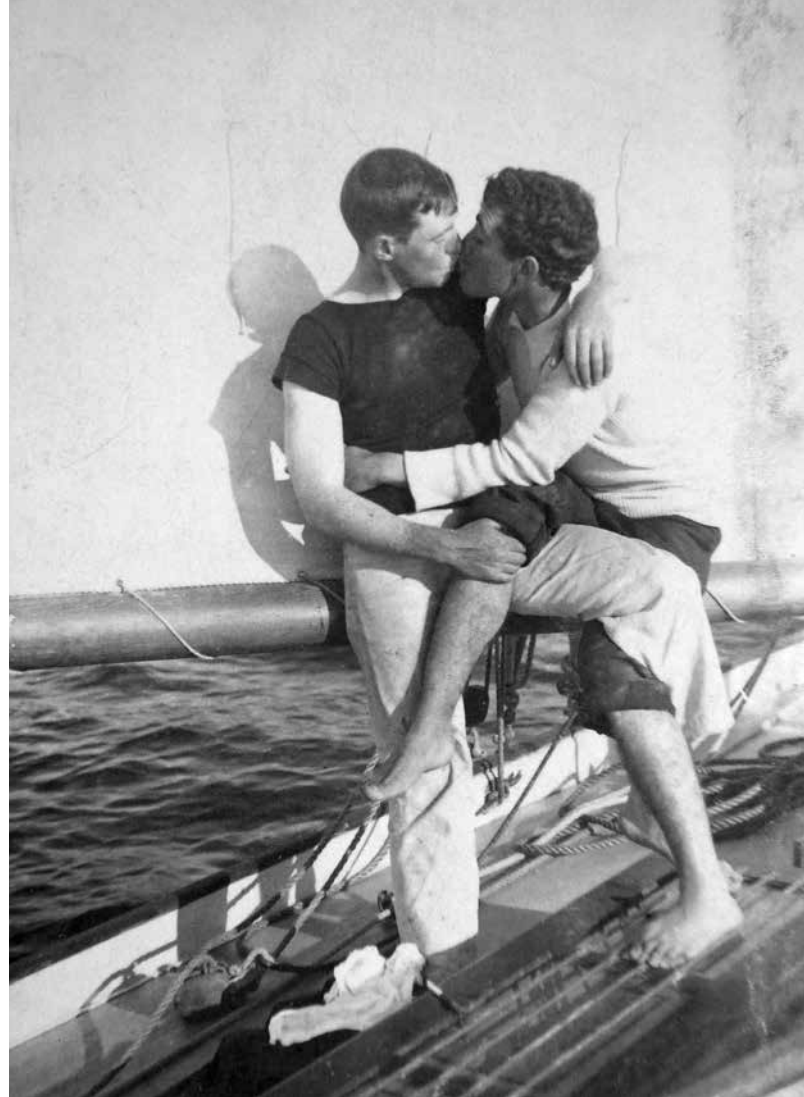


*Another pair of sitters in Harding's studio, and once again an arm touches a shoulder. This time, the architectural prop reveals its own artifice: a column with its side missing.*





ABOVE AND OPPOSITE: *Three nineteenth-century photographs of men kissing. From left to right: Robert Gant and Edmund Porritt, Masterton, c.1888; Henry Winkelmann and Charles Horton, Auckland, 1890s; and a mystery couple, also on a yacht, probably photographed near Auckland some time between 1890 and 1910.*



*Albert Park, Auckland, 1898, in a photograph by Henry Winkelmann: yachtsman, bank clerk and photographic chronicler of the Auckland region. He never married, and his homosexuality was acknowledged within his extended family.*





Rolleston Statue. Christchurch. F.G.R. 576q.



PREVIOUS PAGES: *A pair poses in Rolleston Avenue, Christchurch, outside the museum. This photo postcard, c.1910, is the creation of Frederick Radcliffe, a prolific photographer of cities and wild places all over the country. His urban images often include men alone or in groups.*

OPPOSITE: *Two strollers, a bicycle and a Hansom cab on Marine Parade, Napier, 1910. This was another Radcliffe postcard, sent from Joy to her friend Ida in Whanganui. The message on the reverse was little more than a weather report: 'We have been to Hastings for the day but now it's raining in torrents'.*



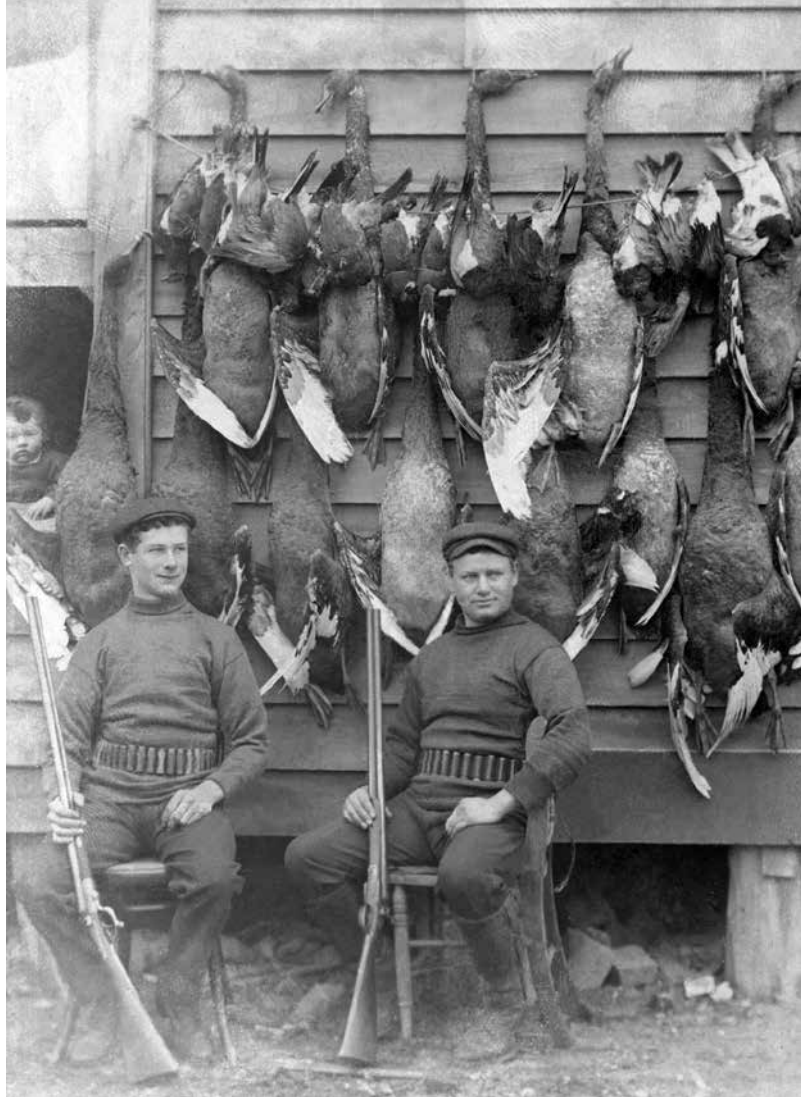
*On a sunny day on the West Coast, an unnamed pair of young men hang out in the long grass.*



*Young Maori men from Taranaki, early 1910s, photographed by Samuel Feaver. Puke Ariki in New Plymouth houses many of Feaver's negatives. Our photographer's talents stretched well beyond image work: he was also a farmer and an accomplished veterinary surgeon. Feaver photographed local citizens in a studio attached to his Opunake chemist shop.*



*Two Wairarapa chaps (Edward Hawke on the left) pose with their haul of wild fowl, 1900.*



*Clarence Keedwell and another lad, probably volunteers  
in a school cadet unit, Wairarapa district, 1897.*



*Pioneering days in  
the Nelson area,  
with domestic  
paraphernalia: dog,  
gun, frypans.*





Swagging Tucker  
a spell at Quatiti crossing

PREVIOUS PAGE AND OPPOSITE: *Two images from Hubert Girdlestone's albums, c.1904, which record the lives and work of survey parties through the North Island. Girdlestone was himself Government Surveyor and a Fellow of the Royal Geographical Society. Ruatiti is west of Mount Ruapehu.*



*My Camp Bathing Hole*



*Lighting a cigarette, somewhere near Nelson. The image appears to have been staged, and the suited attire seems a little out of place in a grassy field.*



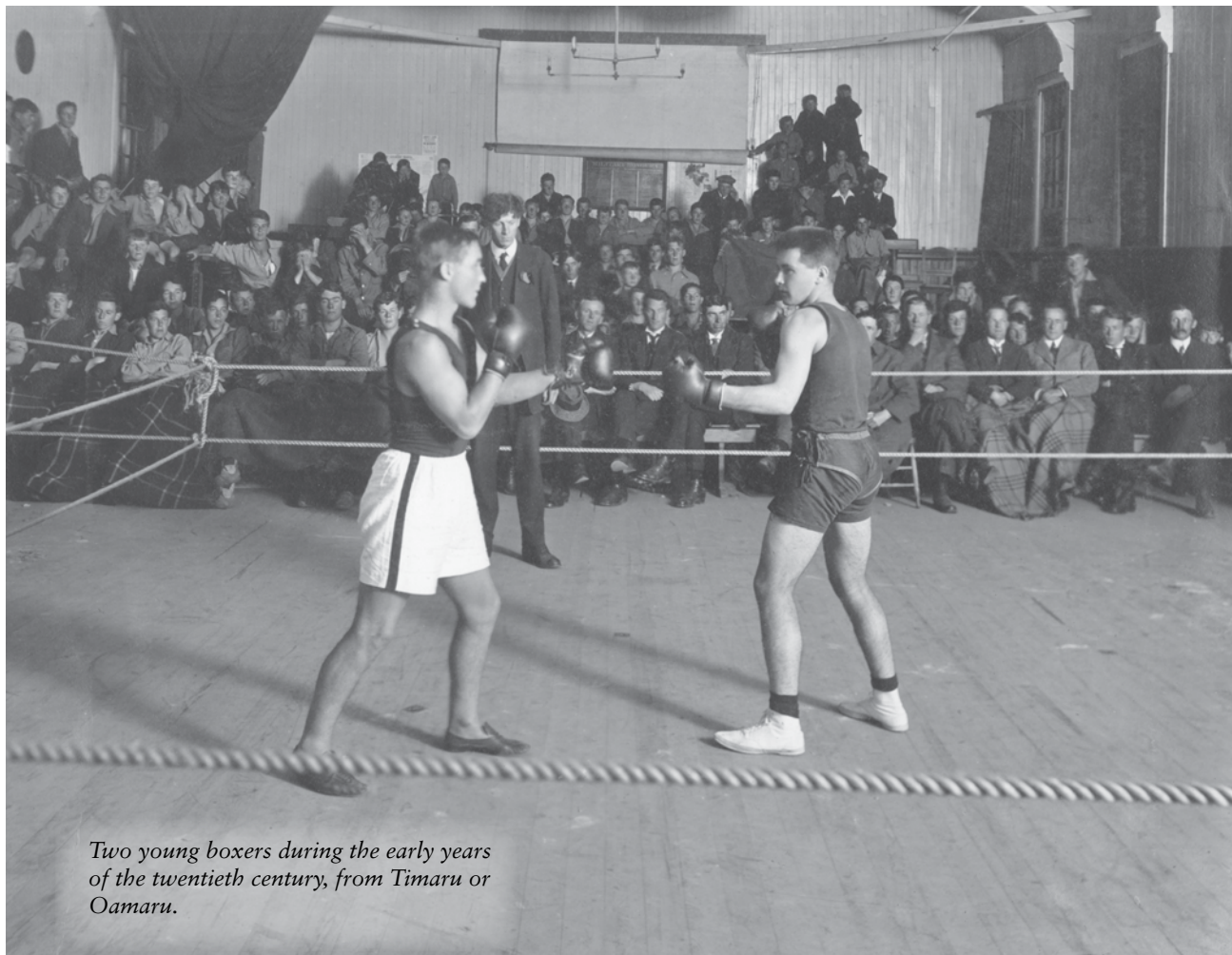


*Two runners, photographed near Hokitika by Benno Thiem during the early 1900s. Thiem was an Australian immigrant, a single man who lived in Hokitika's Red Lion Hotel and meticulously documented the area's male worlds.*

BENTHAM  
948 HOKITIKA



*West Coast cyclists undertake running repairs. No doubt a third member of the party took the photo, and his machine lies in pieces to the right of the shot.*



*Two young boxers during the early years  
of the twentieth century, from Timaru or  
Oamaru.*

*Two fellows photographed by C. Campbell Photo Artist, Invercargill. Campbell's advertising in the Southland Times declared: 'Studio open daily for artistic portrature in all its branches from midgets to life size.' Visitors could also buy panoramas of local scenery. The advertisements ran between the late 1880s and the turn of the twentieth century.*





*A second image by Campbell of Invercargill.*



*On a grassy knoll, probably somewhere in the Wellington region, Sydney Charles Smith photographed this formally-dressed pair with thistle flowers in their lapels.*



*Under a fir tree, probably in the Christchurch area, two moustachioed chaps stare at the camera one day during the late 1910s. Adam Henry Pearson Maclay was the photographer.*



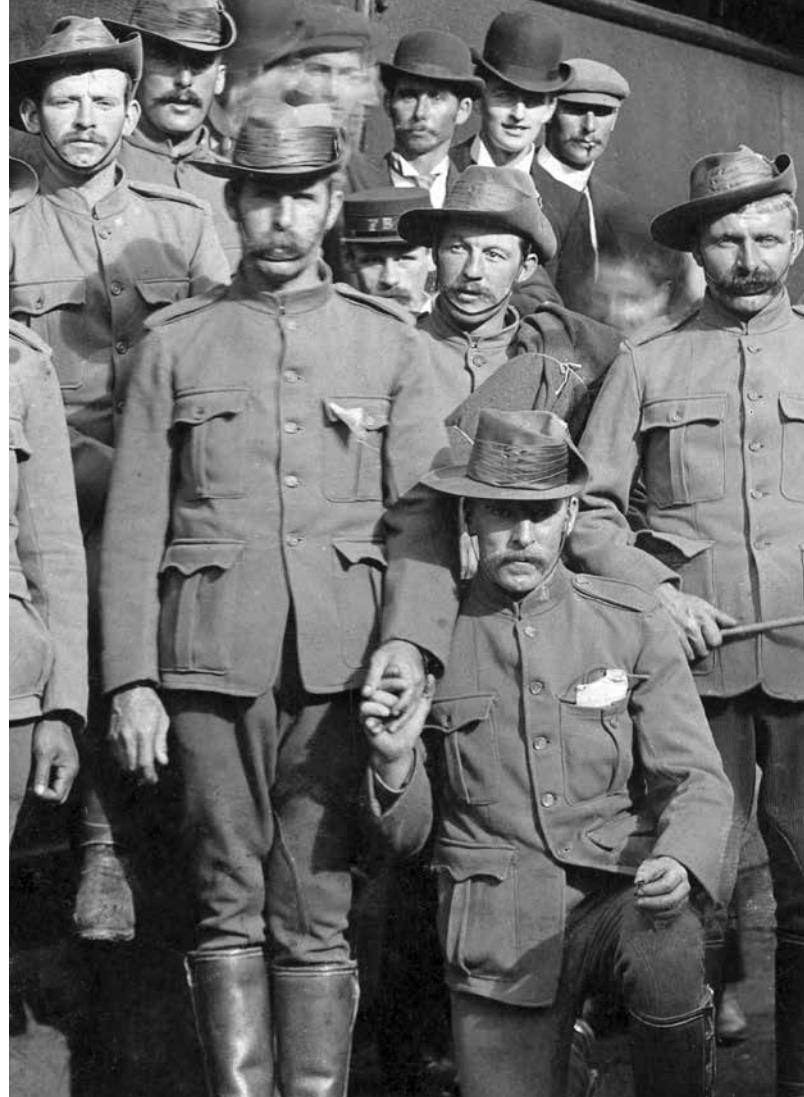


*A couple of chaps photographed in Auckland by 'Martin the Postcard Man' who rented space in Smeeton's Buildings on Queen Street. In 1912, Martin also had a booth at the Auckland Exhibition in the Domain. This image may be a memento of this place and time, but its sitters' identities were not recorded for posterity.*





*Off to the Boer War, 1900; two soldiers hold hands among the throng. These troops were captured for posterity by one of the staff at Sarony Studio in Auckland's Karangahape Rd.*



*Unidentified gold miners in the Waihi district, c.1910.*



*Two workers pose at a goldmining battery.*





*An engine driver and  
stoker on board a  
locomotive, c.1910,  
probably based in the  
Manawatu area.*

*On the wharf, once  
more with a railways  
theme: the chap on  
our right wears an  
NZR cap.*





*Two gum diggers sorting kauri gum, Northland, 1910s.  
Photograph by Northwood Brothers, Kaitaia.*

*Retired chemist Robert Gant (left) and his younger lover Charlie Haigh, a draper by trade, next to a stream somewhere in the Wairarapa, 1910s. The pair would be together until Gant's death in 1936.*





*Charlie Blackburn (left) and H.M. Rockel, dressed for their roles in the farce 'French Before Breakfast', Masterton, September 1889. Photograph by Robert Gant.*



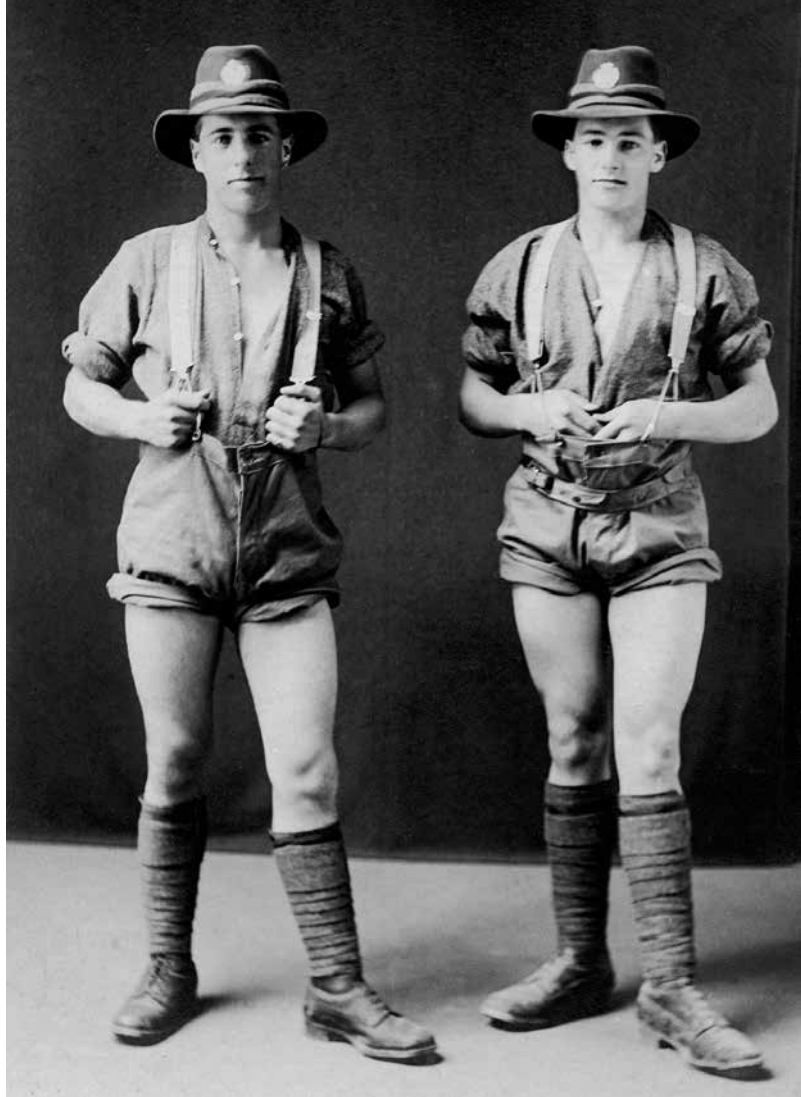
*At the beginning of the twentieth century, two Nelson rugby players pose in fancy dress. The football bears the unreadable initials of a local football club, while the hat's wearer is, quite unselfconsciously, 'Flirt'.*



**1915–1960**



*The front of a postcard, First World War. The reverse reads 'Dear Ruby, How do you like me in shorts? This is our ordinary working togs and is pretty cold in the mornings. Best love from Fred. How about getting married Rub. when I come home on my leave. xxxxxxxxxxxxxxxxxxxx'*



*Two soldiers all set for the First World War.*





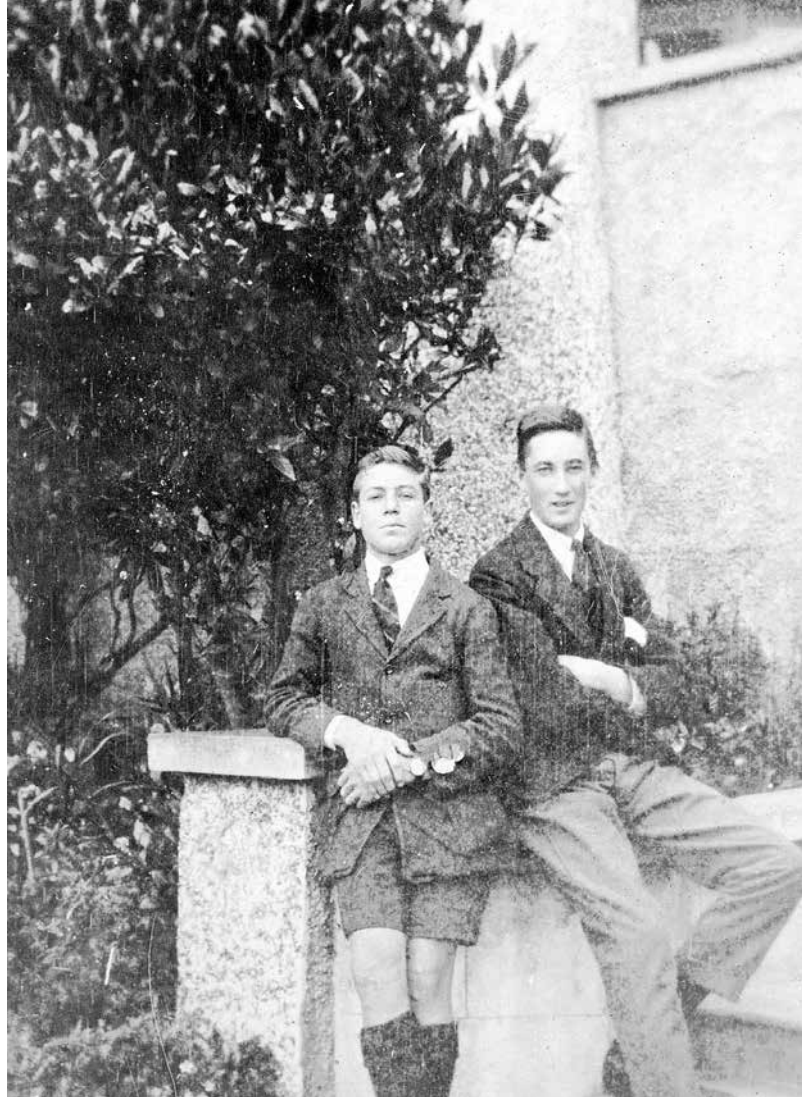
*These curious pictures are the work of Frederick Nelson Jones, a quirky Nelson-based saddler, amusement park owner, inventor and pioneer of photo journalism. They form part of a series of images from the 1910s, in which men re-enact poses from classical statuary.*



*Jim and Cecil Garrity of Greytown, c.1920. Jim, the older of the two, married in 1927, a year after his younger brother Cecil.*

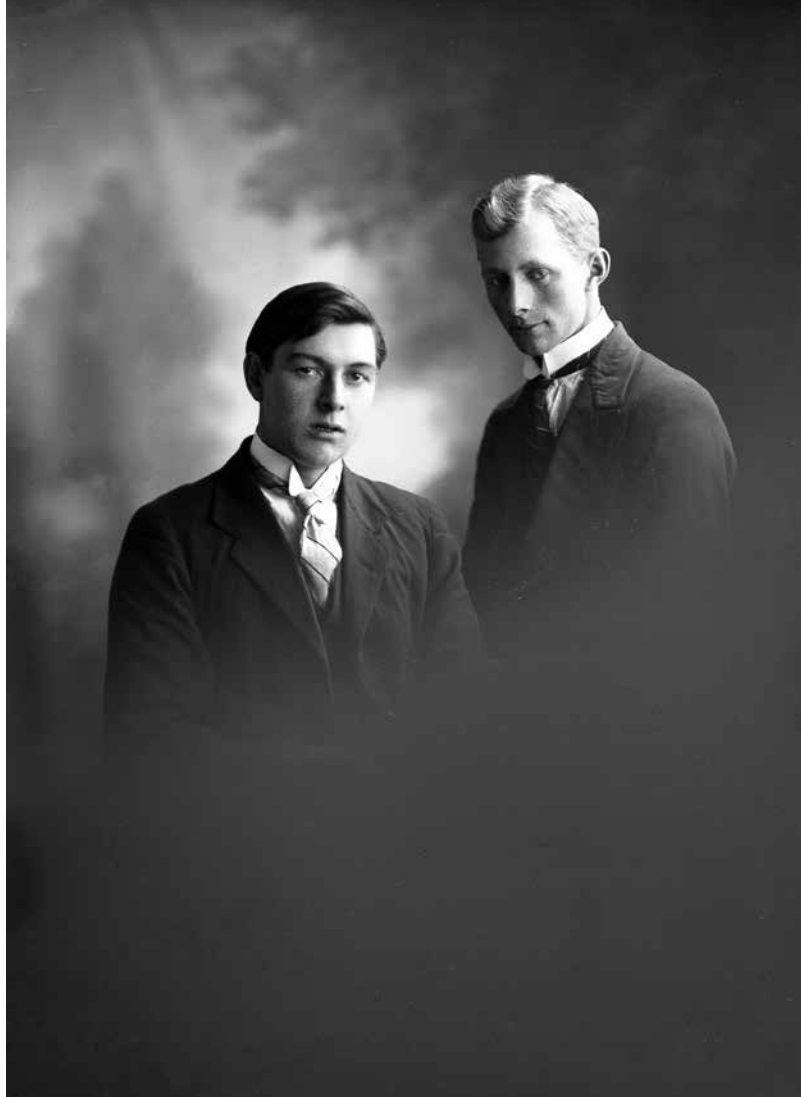


*Wellington schoolboys, late 1910s.*





*Bernard Scanlon (left) and Charles Woolford jnr, Te Kiri, Taranaki, 1917, in another image by Samuel Feaver. Scanlon was a cheesemaker who went to war the following year. Woolford, a farmer's son, married in 1931. While Woolford appears rather delicate and uncertain, Scanlon looks towards the camera defiantly.*



*Mr Hodgson and Mr Rogers, Taranaki, 1919,  
immortalised by Samuel Feaver.*



*Messrs George and Bradley, Taranaki, January 1928.  
Two more of Samuel Feaver's subjects, these men show  
off their nice clothes and matching hair.*





*Inside a butter factory at Waitoa, near Te Aroha, 1921.  
Photograph by Percy Godber.*

*Two Maori men attend to a felled log, some time during  
the 1930s.*





*Two hunters pause between bursts  
of activity, somewhere in the  
Whanganui district during the  
1920s.*

*Men, guns, dogs. Near Whanganui, 1928.*

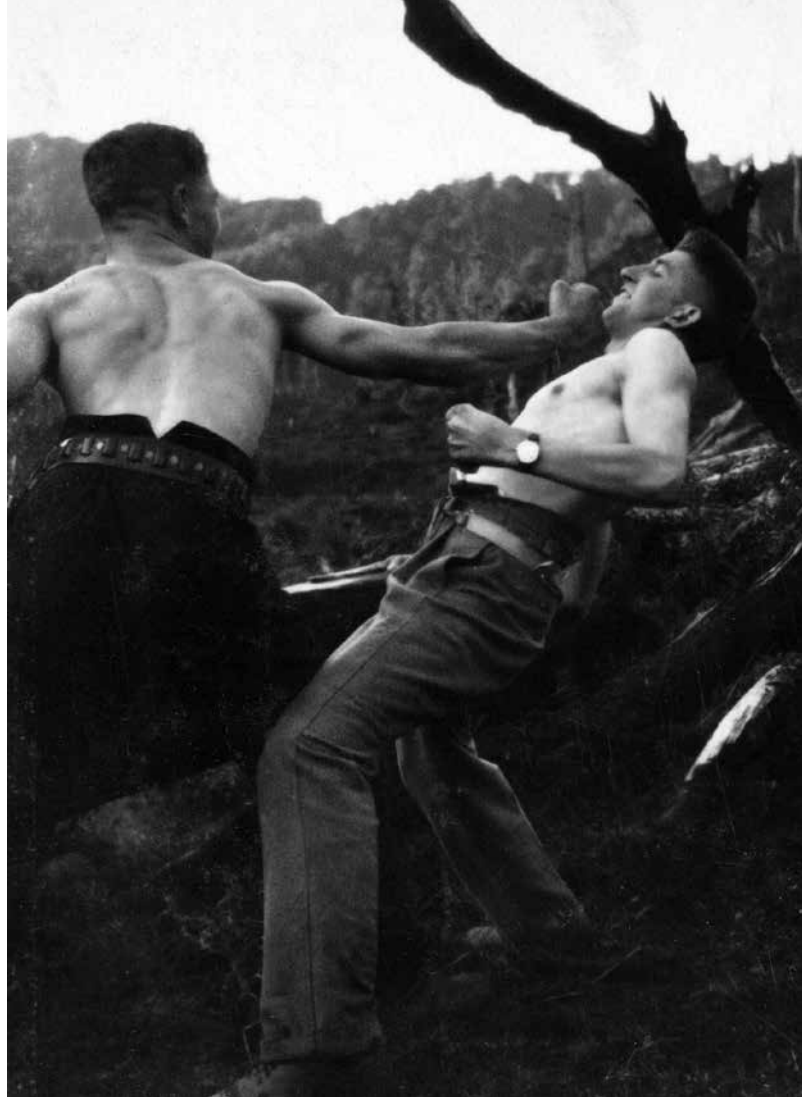


*On a hunting trip  
in the Paraparas,  
the rough country  
north of Whanganui,  
c.1928.*

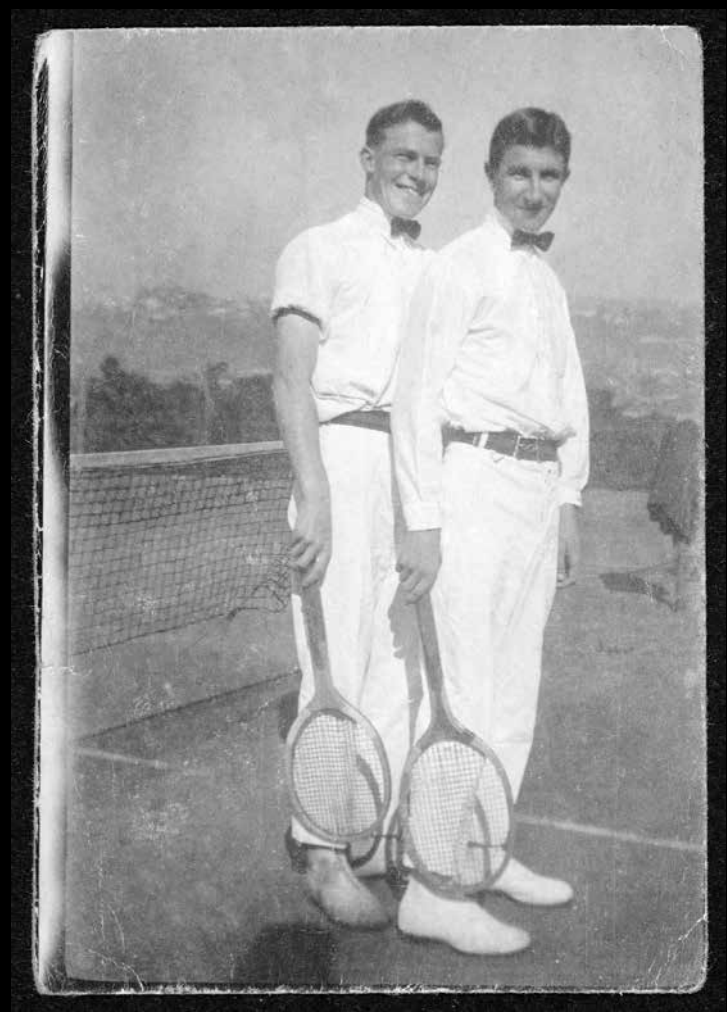




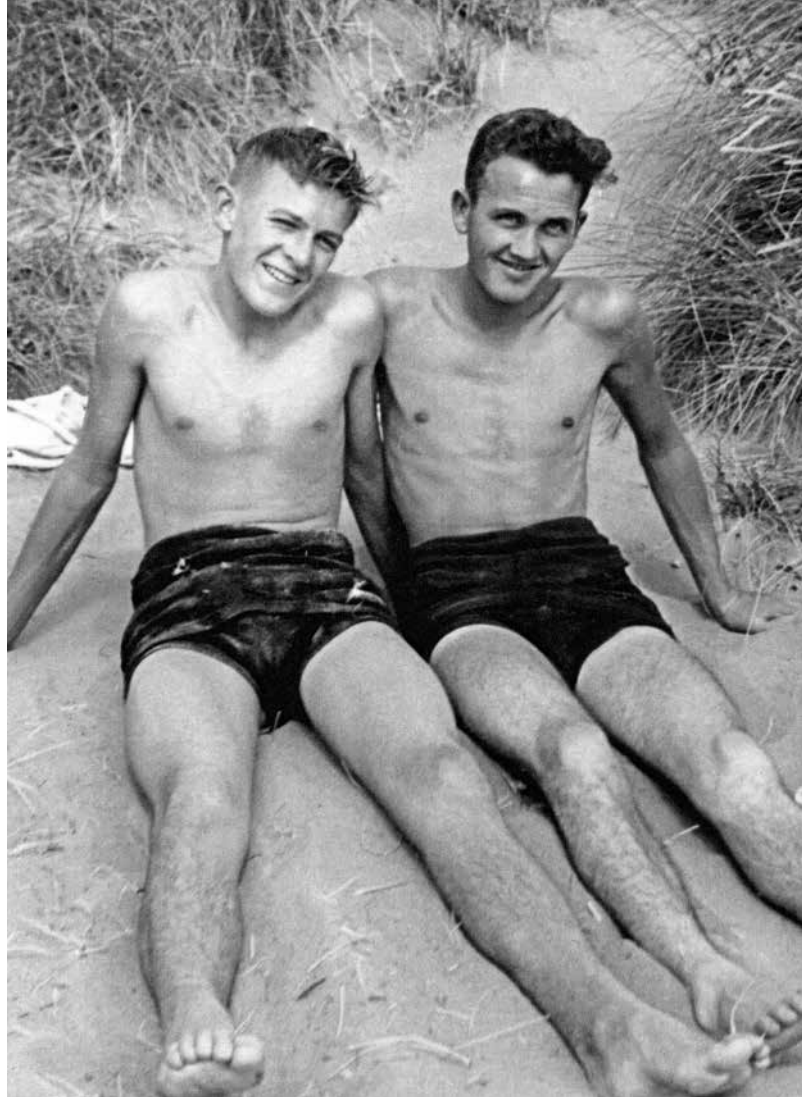
*Pugilism in the wilderness, 1920s.*



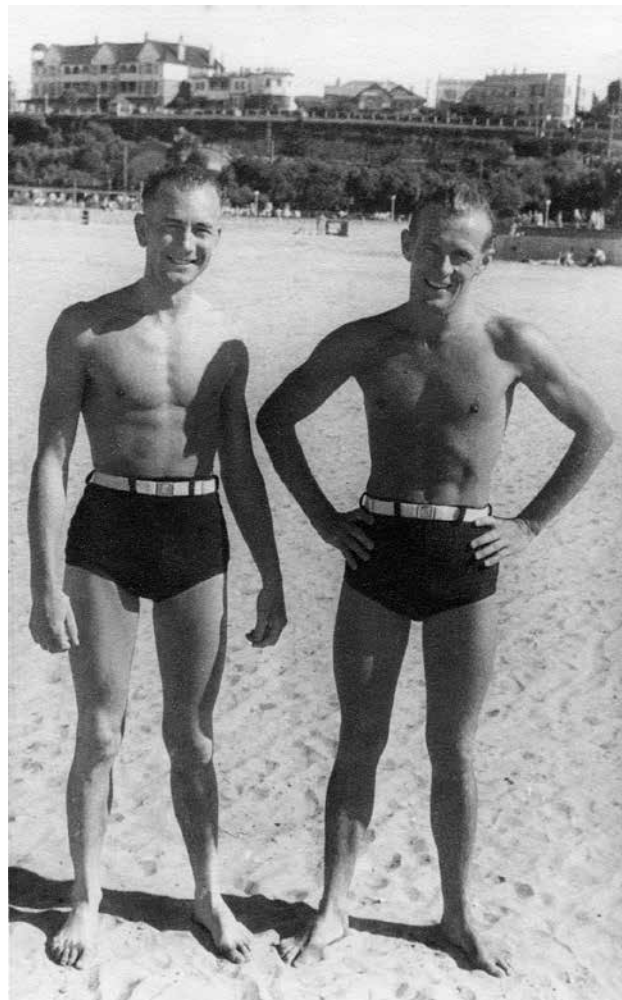
*Tennis anyone? On the court during the 1920s.*



*David Wildey (left), aged 18, and his friend Maurice Robson (20) at Sumner Beach, Christchurch, Saturday 11 November 1939. During World War II, David spent time in New Caledonia and the Solomon Islands before returning to New Zealand, training as a school teacher and setting up life with his partner Keith Hulme. Maurice married, and he and David eventually lost touch.*



*Reverend Frank Ross (left) and David Wildey at Caroline Bay, early 1950s, while David was teaching in Timaru.*



*Showing off at Days Bay, near Wellington, some time during the 1920s or '30s.*





*Two men of the Home Guard, photographed during the Second World War. One is a young chap from a factory, the other an older man over the age limit for regular military service.*



*Don Peat and his mate Mr Hartstong, Wellington, 1939-1940, standing on the Wellington station platform with no conveyance in sight: 'Dash the train'. The photo was presumably taken by a 'Brownie Target' camera; Hartsong holds the box in his right hand.*

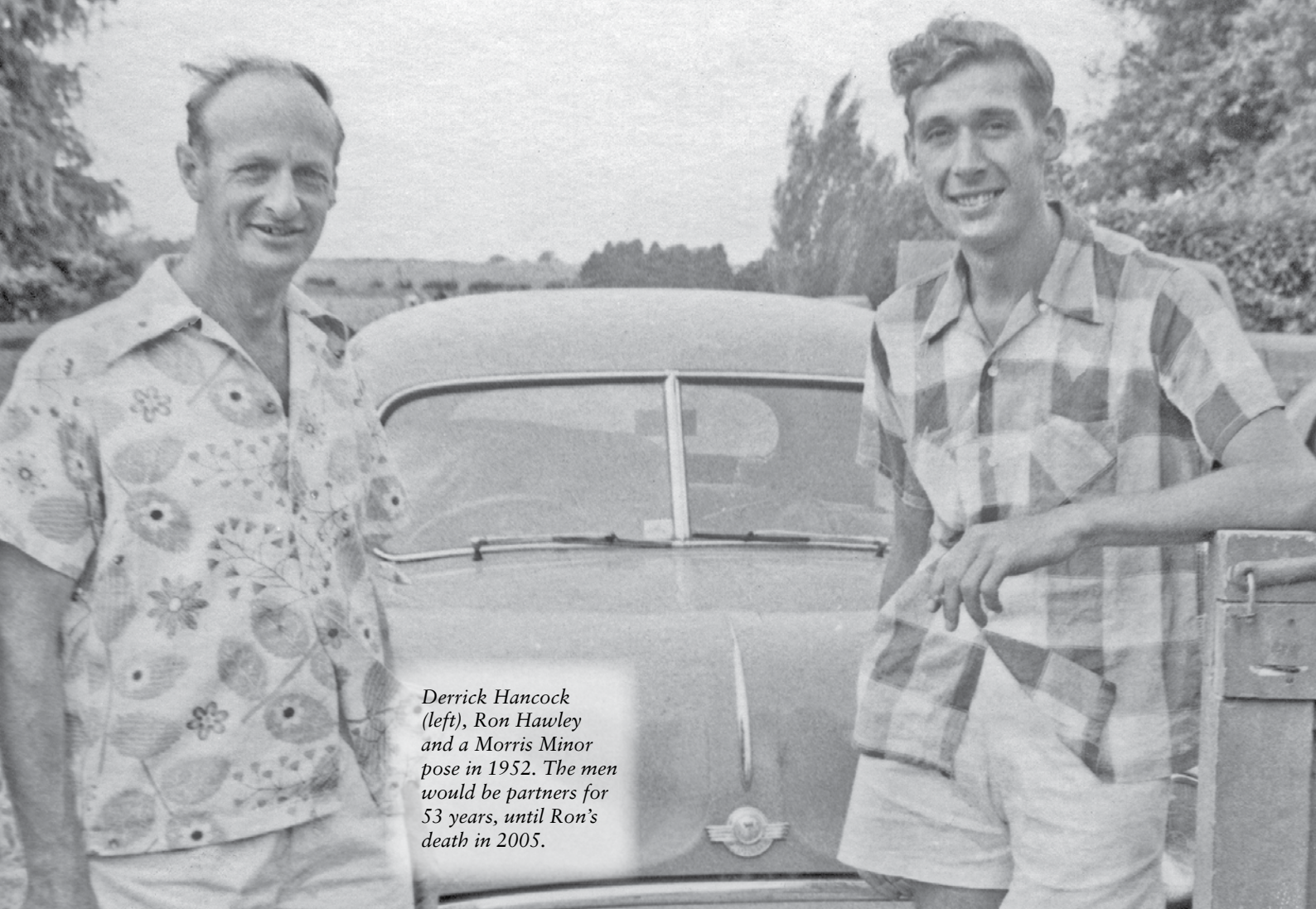
*'After Smash 1940', from the Don Peat album, taken somewhere in the Wellington region.*





*Puckered up: another image from the Peat album,  
possibly from the army camp at Trentham, 1939-40.*





*Derrick Hancock  
(left), Ron Hawley  
and a Morris Minor  
pose in 1952. The men  
would be partners for  
53 years, until Ron's  
death in 2005.*

*At the swimming pool, possibly in the Nelson area,  
1940s.*

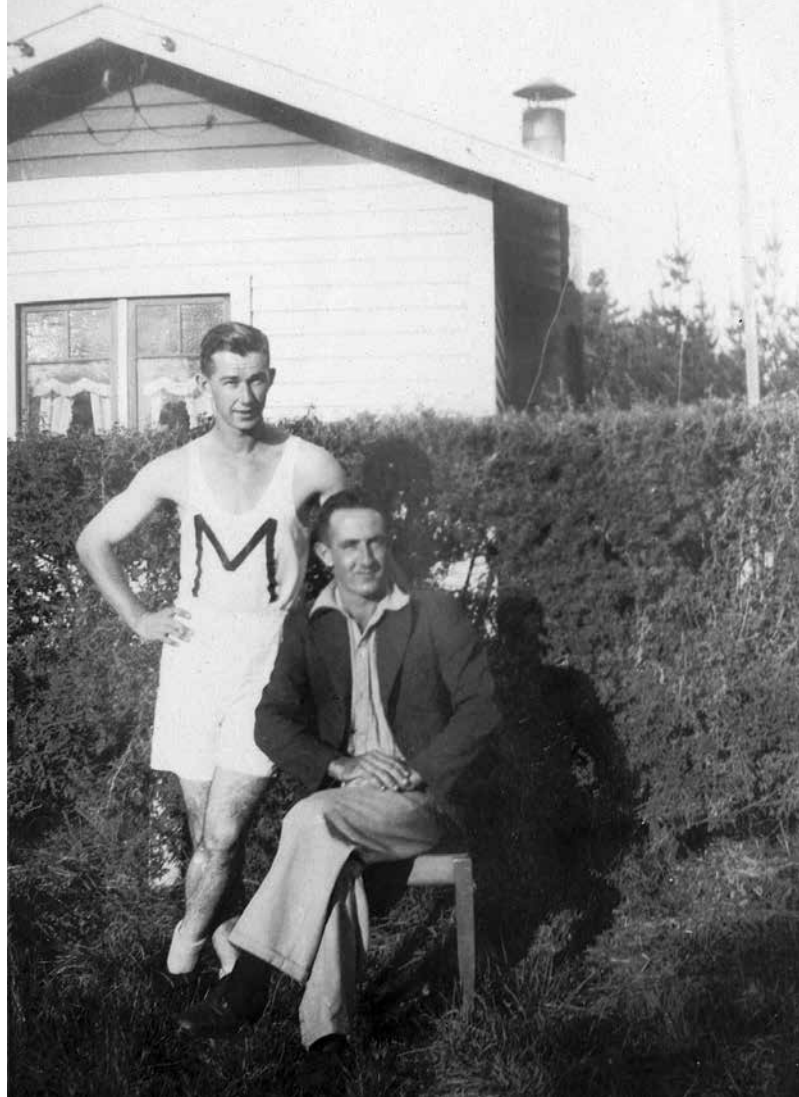




*A cadillac motorcycle in front of a Capstan billboard,  
probably in Auckland during the early 1930s.*



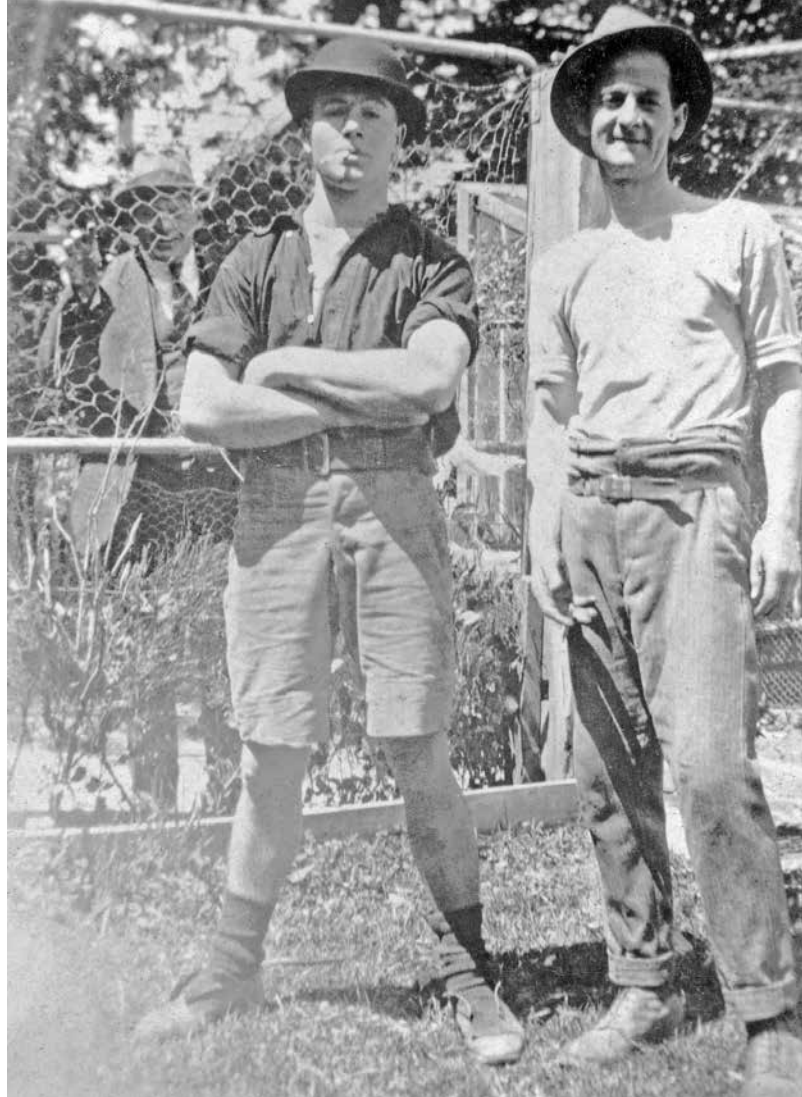
*In the Nelson area some time during the '40s, men competed for cycling trophies. Here two pairs pose for a photographer.*



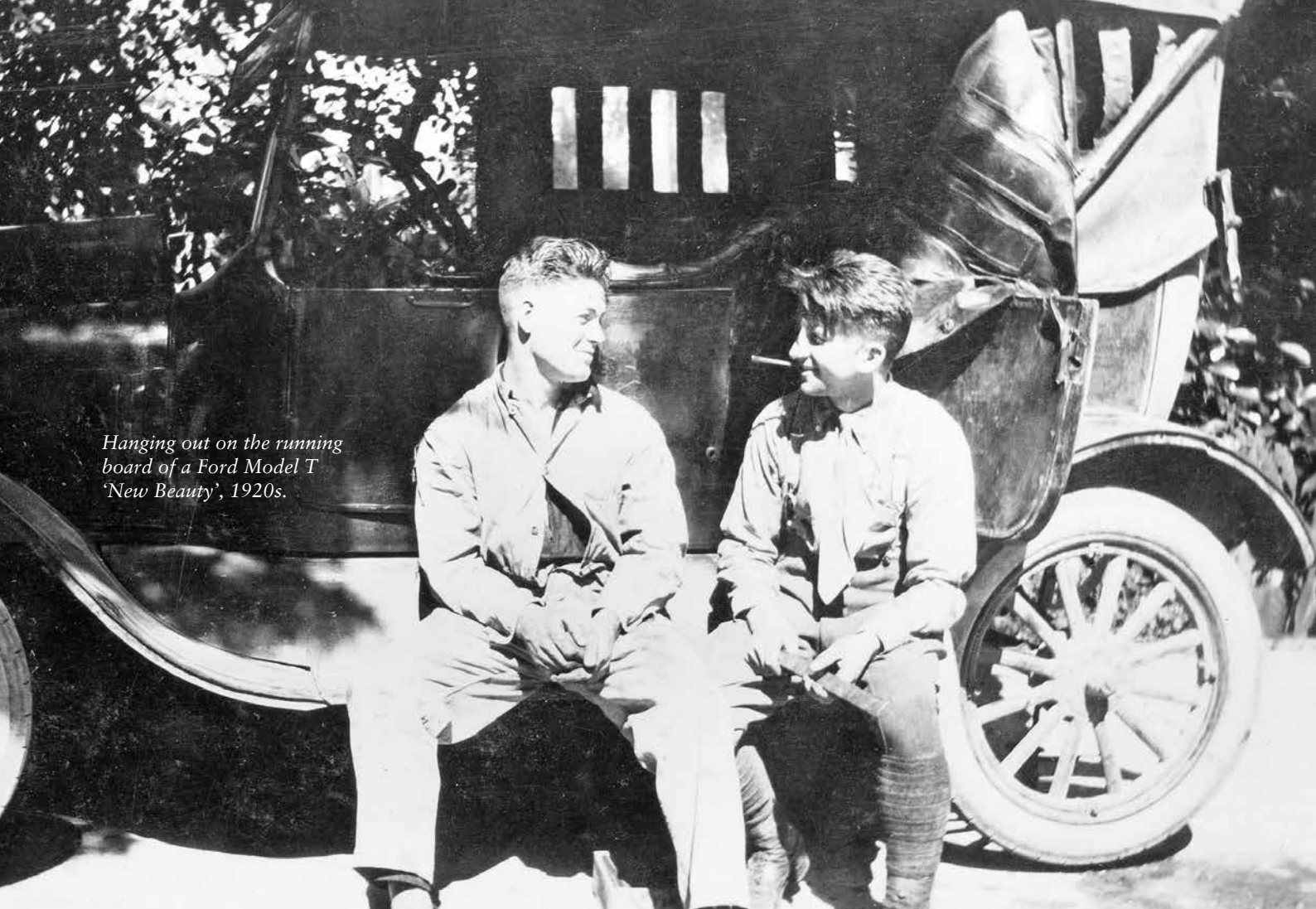
*Two unidentified men from Feilding wait on the street in a queue for tickets for the All Blacks vs. South Africa test match, Athletic Park, Wellington, 4 August 1956.*



*Lewis Taylor (left) and a mate, photographed some time during the early 1920s. Taylor began a career as a bank clerk before learning to fly. He was a fighter pilot and squadron leader during World War II, and after the war he became an administrator in civil aviation.*





A black and white photograph of two young men sitting on the running board of a vintage Ford Model T. The man on the left is wearing a light-colored jacket and trousers, looking towards the man on the right. The man on the right is wearing a light-colored shirt and trousers, holding a cigarette in his mouth, and looking back at the first man. The car is dark-colored with a light-colored running board. The background shows some foliage and a fence.

*Hanging out on the running  
board of a Ford Model T  
'New Beauty', 1920s.*





PREVIOUS PAGES AND OPPOSITE: *Friends of Lewis Taylor relax during the 1920s.*



*Ernie Webber (top) and a friend during the 1920s. Webber was a businessman, railway enthusiast and keen tramper. After his imprisonment in 1957 for 'homosexual offences' he penned De Profundis for Today. This prose piece reflected on his life, desires and imprisonment. Webber named his work after the epistle of the same name by Oscar Wilde, written while the Irish playwright was incarcerated in Reading Gaol in 1897. Webber worked on his version in Mt Eden.*





PREVIOUS PAGES: *Friends getting clean at a naturist gathering, Browns Bay, Auckland, 1947. These images are taken from an album of nudist photographs that depicts a range of New Zealand and English groups of the 1940s.*

OPPOSITE: *Ralph Harris and his father, 'First nudist holiday, at Stokes Valley, about 1944'.*



*Brothers Joe (left) and Bill Conlon, nicely framed by the elements of a garden, 1950s.*



*Bill Conlon (left) and a younger friend or relation set sail across a smooth sea during the 1950s.*







*At Lake Ohau, on a winter's day in 1950,  
two motorists step outside their Ford  
Custom and admire the scenery.*



*This moody shot from the 1940s or '50s is from the collection of the Hokitika Museum. Unfortunately, its enigmatic participants remain anonymous.*





*An unknown New Zealand pair from the Second World War,  
probably photographed in Egypt.*



*In New Caledonia during the Second World War, staff of the Kiwi News prepare the next edition.*



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PREVIOUS PAGES AND ABOVE: *Baggage handlers at Mechanics Bay wharf, Auckland, load TEAL flying boats bound for Australia during the late 1940s. Photographs by Whites Aviation.*





*Government carpentry trainees working on a window frame for a state house, photographed during the early 1940s by a National Publicity Studios photographer.*

*Sailors from the submarine HMS Telemachus, Wellington, 1950, snapped by an Evening Post photographer.*





*Drinking aboard HMS Telemachus, 1950.*



*At the factory of His Masters  
Voice New Zealand Ltd  
(HMV), Wakefield Street,  
Wellington, May 1957.  
Photograph by Morrie Hill.*



*Two miners in Seddonville arguing about politics, 1945.  
Photograph by John Pascoe. Photograph by John Pascoe.*



*Two unidentified men with an old Model T Ford are about to take part in the Hastings Blossom Festival parade, 1958.*



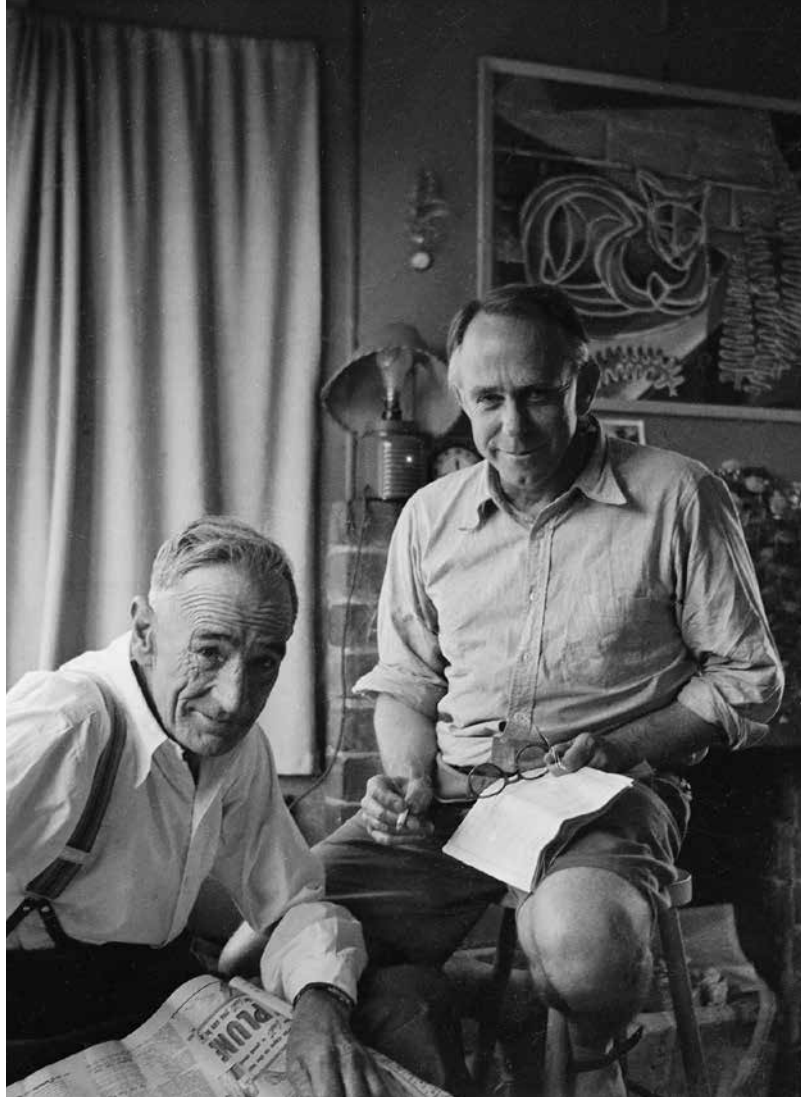


*Two chaps sunbathe between their car and tent,  
Paraparaumu, 1956. Evening Post photographer.*

*Two Nelsonians take a tumble.*



*Well-known author Frank Sargeson (right) and his lover Harry Doyle, sometime labourer and horse trainer, at home in Takapuna, c.1950.*





OPPOSITE AND FOLLOWING PAGES: *Phil Jay and Wally Pricor were stalwarts of the 'Kiwis Revue', a successor to the wartime 'Kiwi Concert Party'. During the 1950s the revue travelled New Zealand and Australia, performing for general audiences. Here Jay and Pricor pose in Robert Steele's Auckland studios.*







## PHOTO CREDITS



AC: Author's collection  
 ACL: Auckland City Library  
 AM: Auckland War Memorial Museum  
 ANZ: Archives New Zealand  
 ATL: Alexander Turnbull Library  
 HC: Hocken Collections  
 HM: Hokitika Museum  
 NPM: Nelson Provincial Museum  
 PA: Puke Ariki, New Plymouth  
 SCM: South Canterbury Museum, Timaru  
 WA: Wairarapa Archive, Masterton

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Two pilots in the flying control room, Mechanics Bay, Auckland, 1946. On the water, a flying boat awaits its next assignment.

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