



AUCKLAND WAR MEMORIAL MUSEUM

# NEWS

Auckland Institute and Museum  
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## Forthcoming Exhibitions

### Postal Impressions

21st December -  
28th January 1991

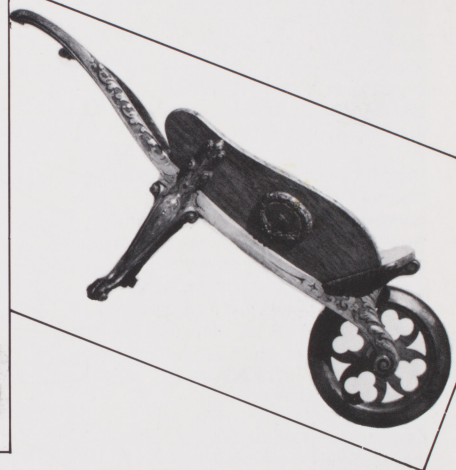
The New Zealand Post Archive is a rich resource containing the country's most complete record of historic, indigenous and foreign stamps. New Zealand Post felt as part of 1990 commemorations to make many of the philatelic treasures and related material available to the public through a touring exhibition.



**Postal Impressions** explores the 'art and design of New Zealand stamps' and through these aspects the changes in design and aesthetic attitudes since 1855. The exhibition will also include the graphic and technological developments during that time.



(Left) Model of spiral staircase made by James Walter Pooley in 1876 and (below) wooden wheel barrow made by John Halliday around 1869. Both items from Applied Arts Collection, Auckland Museum, and in **Mau Mahara**



### Mau Mahara

23rd February -  
7th April 1991

**Mau Mahara - Our Stories in Craft** is an historical exhibition of New Zealand Crafts that presents a lively and informative perspective on 150 years of New Zealand culture.

Each of the show's objects has been selected for the story it tells about ourselves and our heritage. Stories about Maori and Pakeha traditions passed from generation to generation of craftspeople, from community to community from old country to new.

**Mau Mahara - Our Stories in Craft** is a Craft Council of New Zealand contribution to the 1990 commemorations.

Entry Charge Adults \$5.00 Child \$2.50 Family \$12.50.

### Mau Mahara Open Evening

This is a special opportunity for members to enjoy free admission to this exhibition. The West Door will open at 7.30pm, on Saturday, March 9th, 1991.



## An Ethnologist on leave

The initial reason for this travel was to act as condition reporter and courier for the return of a New Zealand loan of eleven Easter Island artefacts from Brussels. I had served as the co-ordinator of this loan from the four main New Zealand museums when the artefacts were assembled and accompanied to Frankfurt one year ago.

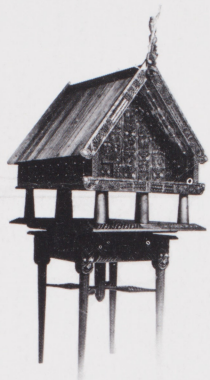
With financial assistance from the Auckland Museum and the Cultural Conservation Advisory Council, this travel was extended into four weeks of study leave to look at Maori and Pacific collections in European museums. Furthermore, as a member of a CCAC steering committee set up to organise a conference in New Zealand in November 1990 concerning Maori collections overseas, I was requested to encourage the relevant overseas curators and conservators to attend this conference and to contribute to its proceedings.

I also took four weeks of annual leave, making a total of eight weeks in Europe. Theoretically, the first four weeks were to be a holiday spent in southern Italy and Greece, but it inevitably became very much a busman's holiday. Visions of warm blue Grecian seas faded quickly in the European winter and most of my time was spent in museums and archaeological sites.

One of my research interests in Maori art has been the development of perspective and all that that implies in developing individualism and an external narrative "objective" view of culture and history. The parallel case is the development of perspective in 5th century BC classical Greek art, but since no Greek paintings of the period have survived (apart from vase paintings) we have to be satisfied with Roman copies of Greek paintings. Therefore, it was a great thrill to study the frescoes from the villa of Livia in Rome and all the paintings and mosaics from Pompei, Herculaneum and the Villa Boscoreale, including the fabulous mosaic of Alexander the Great and Darius at the Battle of Issis.

Once again, questions raised by Greek sculpture concerning the development of perspective and narrative reliefs have always been

most illuminating for my Maori art studies and it was especially valuable to see so much Greek sculpture at first hand. Also, most of my studies of Maori art have dealt with the interaction of nineteenth century Maori and European aesthetics and since the nineteenth century European view of what constitutes good art was so strongly influenced by their experience of Greek art, it was most illuminating to study Greek art in its own "primitive tribal" setting.



Once in London, my study leave began in earnest with two weeks working on the Maori and Samoan collections of the British Museum Department of Ethnography. Day visits were also made to the Cambridge Museum, the Pitt-Rivers Museum in Oxford, and the Horniman Museum in South London. Then it was train travel again to see the ethnographic museums of Amsterdam, Leiden and Rotterdam. Unfortunately some of these collections were inaccessible but the von Bulow collection of well-documented Samoan items in Leiden was a highlight. A Queen's holiday weekend during my period in Holland gave me the opportunity to stay two days in historic Haarlem, with its Frans Hals Museum and the ancient Teylers Museum with its amazing displays of early instruments, fossils, minerals, Rembrandts and anything else.

Finally in Brussels, the Easter Island loan was checked and packed but time was also found to see the Maori collection of the Musee Royale d'Art et d'Histoire.

This period in Europe has now enabled me to complete my world-wide studies of several aspects of Maori and Samoan art. My Ngati Tarawhai carving study can now

be finished knowing that I have seen all their significant work overseas, including a meeting house in Hamburg, a war canoe in Berlin, a tomb in Paris, another house in Stuttgart and a storehouse and model canoe in London. With my documentation of hitherto unrecorded Maori painted paddles in London, Vienna, Cambridge and Stuttgart, a comprehensive catalogue of these rare artefacts with their important evidence of early Maori kowhaiwhai painting can now be prepared. At the British Museum I was able to identify a model storehouse carved by Jacob Heberley (Hakopa Heperi) of Wellington in 1901 for the Duke and Duchess of York and Cornwall, thereby filling in a major gap in my study of this important transitional Maori carver.

Following my earlier studies of Samoan figurative carving, I will now be able to document several examples of carved Samoan canoe figureheads, as noted on two full-size examples in Stuttgart and Bremen, and on two canoe models in Berlin and Leiden.

A long-standing subsidiary interest of mine has been early Central Asian Buddhist art. I have been very fortunate now to see the Central Asian collections of Albert von Le Coq in Berlin, some Sogdian collections from Russia on exhibition in Vienna, the Paul Pelliot collection at the Musee Guimet in Paris, and the Aurel Stein collection from Tunhuang in a special exhibition at the British Museum.

A Saturday morning spent among artefact dealers on the Portobello Road provided a valuable insight into another aspect of the museum and collector's world.

All of this travel around Europe did not pass without incident. I experienced two total train breakdowns, two train strikes including one in southern Italy at 11.00 pm at night when the "overnight express" train simply stopped and all the staff just walked away, and two trains which caught fire. One fire was put out by workers running along the tracks with extinguishers, the other required us to abandon the whole train at a country siding in France.

I think I have had enough train travel for a life time!

**Roger Neich**

## From our Troubled Visitors

From time to time visitors whose little to be desired apparently not following letter

Auckland Museum  
29th December

Major Russell  
58th Regt

Sir,

I have previously people in charge speak to your s injure the spec With regret I ha that scribbling injury to contrib do so now. The Institution will n in constant atte hitherto relied o visitors not to in be a public am shall feel oblig person accomp visit here.

I beg to remain  
Yours obedient  
J.A. Smith  
Hon Sec

## Titokow

Regular reader some issues ba member Maurice novel "Season o some early Gist in our coin displ wonderful new Warriors" also h Auckland Muse

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## Council Election

Two new members' representatives were elected to the Council of the Auckland Institute and Museum in the postal ballot held prior to the Annual General Meeting. Our congratulations are extended to Lorraine Wilson, who was previously on the Council as a representative of the Auckland City Council, and Rod Bieleski, a longstanding Life Member.

Rob Fenwick, Chairman of the Council's Finance Committee was unsuccessful in the election, and he leaves the Council at the end of his three year term. The Museum is very grateful to him for his service to the Museum while he was a member of the Council, and for the business expertise he brought to its deliberations.

## Rule Changes

The Rule changes proposed by the Council and notified to members prior to the Special General Meeting were adopted unamended at the meeting. The museum will now operate on a 1 July to 30 June financial year. Subscriptions for the period 1 April 1991 to 30 June 1991 will be one quarter of the present rate, while subscriptions for the full 1991-1992 year will be: Individual Members \$27, Life Members \$270, Corporate Members \$270, and Maori tribal group members not less than half the subscription for corporate membership, all exclusive of GST.

## Auditorium Induction Loop System

Members will be aware that the Museum has recently upgraded the public address system in both the Auditorium and School Room. The installation also included an induction loop system that is of great value to the hard of hearing.

The Museum has received thanks from the Hearing Association and at their suggestion will display indicators in the Museum to ensure patrons are able to make full use of the facility.

## The Prince and Princess of Wales Science Award Scheme

The Royal Society of New Zealand is acutely aware of the need to support individual scientists, technologists and technicians in their endeavours to equip themselves intellectually and technologically for the many tasks ahead. The Prince and Princess of Wales Science Award Scheme, was established by the Society in 1983, provides that support by way of special grants.

The Royal Society contributes part of its annual grant from government to support this scheme, contributions came also from the New Zealand business community and various societies and associations. The Royal Society is calling for all Members to support the scheme and ask for contributions to be sent to:

Prince and Princess of Wales Science Award Scheme  
c/o The Executive Officer, The Royal Society of New Zealand, PO Box 598 Wellington.

*Victoria Bell, Acquisitions Librarian, with the recent purchase of British Parliamentary Papers to New Zealand.*



# Library News

## Readers' Register

From the beginning of September we have instituted a Readers' Register which we ask all readers to sign. It is a pleasant way for staff to become aware of readers' interests when coming into the Library. The Register also has a most valuable "spin-off" for staff as such statistics are helpful when assigning priorities to services (such as written guides to specific parts of our collections).

## New Purchases

In August the Library purchased from an English bookseller twenty three British Parliamentary Papers relating to New Zealand. During the nineteenth century, some 117 papers wholly or principally relating to the colony were laid on the table of the House of Commons. The papers are very valuable sources for historical study as they deal with many aspects of British colonial administration.

The Library held approximately half the papers, all from the period 1835-57, whereas the new acquisitions date from 1862. Many comprise the despatches from Governor George Grey during the New Zealand Wars.

## New Lib

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## Comput

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*Eddie Sun, Tech... Services Librari... workstation*



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## Register

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## New Library Staff

Shirley Witherington began as typist-clerk in the Library in July. Shirley has come to the Library with a very broad clerical background, including time as Secretary of the Christchurch Branch of the Plunket Society and the Karitane Hospital Board, and as Administrative Secretary in academic publishing in the Geography Department at Canterbury University. After two months, Shirley finds the "pleasant, bookfilled environment" of the Library mentioned in the advertisement living up to its promise. "Any library is a magic place, but this unique library is a veritable treasure trove". As a commercially trained, rather than Library trained person, Shirley found it valuable coming into the Library just as an automated system was being developed. "Starting with the manual systems mean I understand better their translation into automation". Shirley looks forward to developments in automated systems: "these promise to be both interesting and challenging". As well, she looks forward to the refurbishment of the library and its workplaces next year.



## Computerisation

In July the Library purchased PC hardware and software to assist in collection management. We selected three software packages; a word-processing program for library office work; INMAGIC, a database management system; and BIBLIO, a suite of pre-defined data structures and report formats for use with INMAGIC.

In August we designed a manuscripts and archives database and formats for reports, and loaded our first trial records. We now prepare cataloguing worksheets and enter information into the database directly from these. One major advantage (among many) compared with the "traditional" card catalogue, is the much improved ability to search through information. We can search 20 to the 30 fields we have designed for the database.

During September we finalised the data structure and twelve report formats for our Acquisitions database.

*Eddie Sun, Technical Services Librarian, at the PC workstation*



## Library Closure

The Museum Library will be closed between Monday 3 December 1990 and Saturday 15 December 1990 inclusive. It will re-open at 1pm Monday 17 December 1990.

During this time the Library staff will undertake an evaluation of the Library's collections using the Conspectus methodology. As well, staff will continue collection management activities (particularly cataloguing of original materials) which have not been possible during opening hours.

We apologise if this closure causes any inconvenience to our Members and other Library users, but it is essential for the efficient running and maintenance of the Library's collections.

If you wish to return Library books during this period there will be a book collection unit on the ground floor of the Administration are near Reception.



## From our Archives: Troublesome Visitors

From time to time, the Museum has visitors whose behaviour leaves a little to be desired. The problem is apparently not a new one, as the following letter indicates:

Auckland Museum  
29th December 1855

Major Russell  
58th Regt

Sir,

I have previously desired the people in charge of the Museum to speak to your sons on visiting not to injure the specimens contributed. With regret I have to complain to you that scribbling in the Visitors Book & injury to contributions compels me to do so now. The funds of the Institution will not permit of a person in constant attendance. I have hitherto relied on the good feeling of visitors not to injure what is wished to be a public amusement. In future I shall feel obliged if you will let some person accompany them when they visit here.

I beg to remain Sir  
Yours obediently  
J.A. Smith  
Hon Sec

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## Titokowaru

Regular readers may recall mention some issues back of a link between member Maurice Shadbolt's last novel "Season of the Jew" and some early Gisborne trader's notes in our coin display. Well, Maurice's wonderful new book "Monday's Warriors" also has a link with Auckland Museum.

The novel is historical fiction, an account of the life of Titokowaru, leader of Ngati Ruanui of Taranaki, whom historian James Belich has described as the greatest and least known of the Maori generals of the New Zealand Wars. Belich's own historical account of Titokowaru, "I Shall Not Die," has done much to make him better known, but now Maurice Shadbolt brings to life, in a way that only fiction can, this Maori leader, and those around him, including the enigmatic American "renegade" Kimball Bent.

And the link with Auckland Museum? In the Taranaki section of the new



Maori display **Nga Tupuna** you will see a taiaha which once belonged to Titokowaru, a tangible reminder of a great soldier. Look for it next time you visit the Museum.

dollar coin, but his place has been taken by a figure who will be very familiar to visitors to the Auckland Museum.

With the approval of the Arawa people, the Reserve Bank decided to use on the new 20 cent coin, for 1990 onwards, the image of Pukaki and his two sons, after the well known carving in Auckland Museum. The carving was one of the gateways to the pa Pukeroa, which was on the hill above Ohinemutu where the Rotorua Hospital now stands. A second gateway from the same pa is also in the collection of the Auckland Museum. The carving of Pukaki was presented to the Museum in 1877, and has been a feature of our displays of Maori art and culture ever since.

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## New Twenty Cents

We have had a kiwi on the New Zealand 20 cent coin ever since decimal currency in 1967, and before that on the two shilling coin from the time the first New Zealand coinage was struck in 1933. By the time you read this, however, some of you may have a new 20 cent coin in your pocket. The kiwi has been elevated to appear on the new one



## INSTITUTE LECTURE SERIES AND MUSEUM PROGRAMMES

### Taonga Maori Conference

18-27 November 1990

The Cultural Conservation Advisory Council is convening this conference to bring together key people from overseas museums holding Maori collections, to enable them to meet and exchange views with Maori people and the New Zealand museum profession. It is intended to promote further understanding between Maori and those who care for taonga Maori, both overseas and within New Zealand. The conference will commence in Auckland with one day at the Auckland University Marae and one day at the Auckland Museum, then move through New Zealand visiting marae and museums before closing in Dunedin. While the conference is in Auckland there will be two public sessions:

### Taonga Maori and the Evolution of the Representation of 'Other'

Monday 19 November, 7.30-9.30pm  
Conference Room, Auckland  
Quality Inn, Anzac Avenue  
Keynote Speaker — Adrienne  
Kaepler, Curator, National  
Museum of Man, Smithsonian  
Institution, Washington D.C.

### Biculturalism in Exhibitions

Tuesday 20 November, 1.15-2.15pm  
Auckland Museum Auditorium  
Speaker — Michael Ames, Director

and Professor, Museum of  
Anthropology, University of  
British Columbia, Vancouver.

Tuesday 13 November  
1990  
1.00pm

Lt Col Christopher Pugsley  
(Rtd)

### Anzac: 75 years after

Christopher Pugsley, the well known writer and military historian, will address Members for the final Institute Lecture for 1990. His talk will focus on the Turkish, Australian and New Zealand perceptions of the ANZAC encounters. Christopher Pugsley is the Curator of the current exhibition **A Loss of Innocence** and will give guided tours of the exhibition on Saturday November 10, and Sunday November 11, at 11.00am and 2.00pm each day.

### More Special Exhibitions

A Loss of Innocence  
10th November -  
9th December

For the first time in 70 years the Gallipoli paintings of the New Zealand painter Horace Moore-Jones will be shown to New Zealanders when two combined exhibitions of paintings of New Zealand in the First World War open at the Auckland Museum on 10 November 1990.

The National Archives of New Zealand is touring the Anzac exhibitions: **A Loss of Innocence** together with **Sketches Made at Anzac** from the Australian War Memorial.

**Sketches Made at Anzac** is a collection of twenty five of the Gallipoli paintings of Horace Moore-Jones. The Moore-Jones Collection is held by the Australian War Memorial in Canberra and this is the first time that paintings from the Collection have been seen in New Zealand since 1920.

**A Loss of Innocence** captures the naivety of New Zealanders going off to War in 1914 believing that it was a chance to get away to see the world. A letter on display captures the agony of a wife pleading for her husband not to be sent.

The exhibition shows how New Zealanders found the "great adventure" very different to what they imagined. There was little adventure and no glory, only the sorrow of loved ones and youth wasted.

### The Wynyards



An exhibition of memorabilia relating to General Robert Henry Wynyard - Soldier, Administrator, Provincial Superintendent and Artist and his descendants. The exhibition will be on display in the Logan Campbell Gallery on the first floor from 20 October-18 November 1990.

Auckland War Memorial Museum was erected in the Auckland Domain in 1929 and extended in 1960 as the Memorial to those from Auckland Province who died in two World Wars. It is administered by the Auckland Institute and Museum, whose origins go back to the first Auckland Museum of 1852. Auckland Museum News is issued free to members of the Institute and Museum, a group of friends and supporters to the Museum.