



Auckland War Memorial Museum

NEWS

Auckland Institute and Museum
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Another Year

Another year seems to have flown past, and yet in retrospect it has seen quite a lot of activity at the Museum for Council and staff (both paid and voluntary). Good progress has been made in the development of the Maori gallery displays, and although there is little for the public to see, Council members were shown what has been achieved to date after a recent Council meeting. When you read this, the contractors and sub-contractors for the construction of the display caves in the western gallery will have completed their work, handing over to the Museum staff for the installation of the displays. We look forward to good progress being made on the completion of these displays during 1985.

Our volunteer guides have now completed a full year of guiding at the Museum, and most successfully too. I'd like to express the deep appreciation of the Museum to these volunteers who so willingly work so hard for the benefit of the Museum.

*The Museum Shop and Coffee Lounge have undergone major refurbishing projects, as Council strove to ensure they maintained their high standards. Several staff have travelled overseas, on fieldwork, to conferences and to examine museum practices. Other overseas travellers have included the fifty-one objects from the Museum's collection included in the exhibition **Te Maori**, and the statue of Kave which went to the Museum of Modern Art exhibition.*

In all this activity and development, of course, the basic work of the Museum must

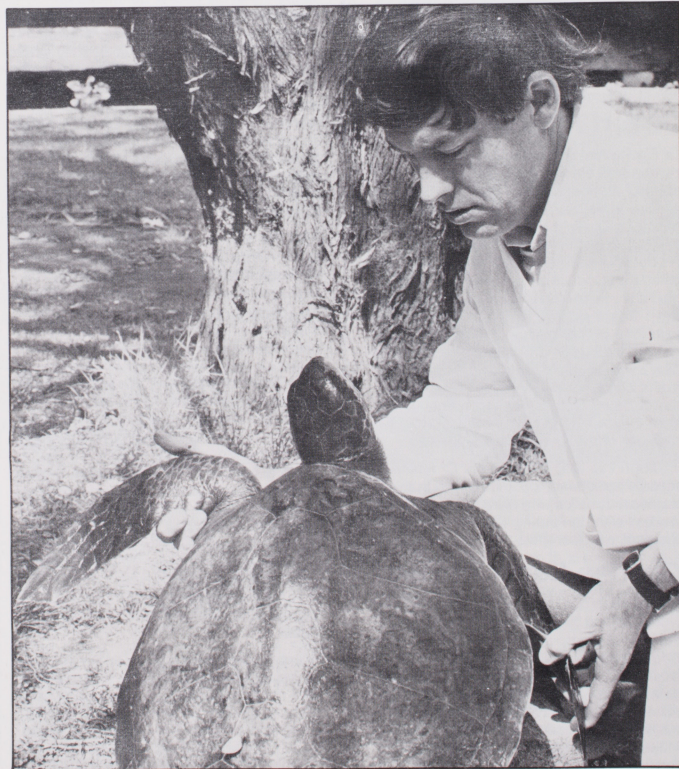
continue. We've been open to visitors 364 days in the last year, we've answered hundreds of public and scientific enquiries, we've cared for the objects in our collections, we've kept the place clean and well cared for, we've offered reference services through the Library, we've deliberated and made submissions on a wide range of issues, we've shown thousands of visitors young and old through the Museum and enhanced their appreciation of what they see - all in all a very busy Museum year. May I express my appreciation to all those who've made this possible, the President and Council, the paid and voluntary staff, the members of the Institute and Museum, and the people of Auckland and beyond. Thank you all, and please accept my best wishes for a Merry Christmas and a Happy New Year.

Stuart Park

Turtle off Birkenhead Wharf!

A recent addition to the Museum's reptile collection is a fine specimen of a Green Turtle *Chelonia mydas*. It was found alive off the Birkenhead Wharf in October, but was sickly and died soon after. The turtle is a young one with a carapace half a metre long. The maximum carapace length for the species in South Pacific waters is about 1 metre.

The Green Turtle is one of four species that occasionally turn up in New Zealand waters. They are circumtropical and naturally are most regularly seen in northern parts of New Zealand. The few actually reported to museums probably indicate a much greater number that remain at sea and go unnoticed. Many are found sick or exhausted suggesting that they have strayed off course, but it is now believed that turtles may deliberately seek out temperate waters as feeding grounds. The Birkenhead specimen is a vaguely greenish colour, but the Green Turtle is said to derive its name from its fat which imparts a green colouring to soup. It is hoped that the specimen can be mounted for eventual display in the natural history galleries.



Obituaries

Council has been saddened by the recent deaths of C E Disney, I W McKinnon and Dr E H Roche. The President and members of Council and staff were present at the funerals of all three men, and appropriate condolences were conveyed to Mrs McKinnon and Mrs Roche. All three made significant contributions to the Museum, in quite different ways.

Ian McKinnon

Mr Ian Walmsley McKinnon died in Auckland on 12th October 1984.

Mr McKinnon was appointed to represent the Auckland City Council on the Council of the Auckland Institute and Museum in June 1974, and he continued in that position until his death. Mr McKinnon became a Life Member of the Institute and Museum in September 1976.

Ian McKinnon made a substantial contribution to the work of the Museum and its Council. He was a staunch supporter of the Museum, as well as one of its keenest critics if he thought it had strayed from the mark. He was heavily involved in the legal and political discussions with provincial local authorities and others leading up to the enactment of the Auckland War Memorial Museum Maintenance Act 1979 and its 1980 Amendment. He was a most active member of the Museum's Finance Committee, and kept a close watch on the Museum's affairs. He took an interest in many of the Museum's activities, and was a frequent attendee at special exhibitions, especially those involving pottery and the decorative arts.

Both the Auckland Institute and Museum and the Auckland City Council were well served by Ian McKinnon's involvement with the Museum Council; he will be sadly missed.

Dr E H Roche

Dr Roche had a distinguished medical career, and worked for the community in a number of different capacities, including his service to the Auckland Institute and Museum. Dr Roche had a long and active involvement with the Institute and Museum. He became a Life Member in 1949, and was elected to Council as a representative of the members in 1962. He was elected to the Trust Board as well in 1975. He served as chairman of the Museum Committee of Council from 1964 until 1976, a period which saw considerable growth in the Museum, and a correspondingly heavy workload for the Museum Committee. Dr Roche retired from Council in 1976, but continued as a member of the Trust Board until 1981.

Through this long involvement Dr Roche made a substantial contribution to the successful work of the Museum, and all who worked with him during this time recognise the debt we owe him.

Charles Edgar Disney

A very generous benefactor to the people of New Zealand died recently in Auckland at the age of ninety-three. He was Mr Charles Edgar Disney, who, in 1967 established the Disney Art Trust with funds totalling at that time, \$108,966. The income from the Trust is divided annually between the Auckland Institute and Museum and the National Museum, Wellington for the purchase of Applied Arts items for their collections. The



Disney Art Trust is administered by the New Zealand Guardian Trust Company Limited.

Mr Disney was born in Cornwall, the sixth child in a large family. He grew up in London, and left home at the age of 14. When he was nineteen he decided to seek his fortune abroad. With sixteen shillings and tenpence halfpenny in his pocket he landed in Australia where the next two years were spent on a back country sheep station. Charles Disney then went to Sydney where he met a relative who was a purser on a ship. This was the beginning of a long association with the merchant navy, lasting until his retirement at the age of 65. On the outbreak of war in 1914 he joined a collier. His first sight of New Zealand was from a vessel calling for coal at Westport. In this collier he saw the naval action off the Falkland Islands in 1914.

After the war, in 1922 Mr Disney decided to settle in New Zealand. He made his home in Wellington but continued to serve on merchant vessels trading worldwide. During his voyages he visited some of the great museums of Europe and America. He developed a strong conviction that more extensive funds were urgently needed by New Zealand museums to enable them to buy on the overseas market and thereby enrich the displays available to the public seeking to extend their appreciation of the arts of mankind. Above all else, Mr Disney came to believe in attractive public displays of items of high quality. His own personal interests included Oriental objects, particularly porcelains of the Ming period, Chinese textiles, including embroidered gowns, panels and rugs, objects of wood, ivory, jade and metal as well as fine European ceramics such as Sevres, Copenhagen, Meissen, Delft, and English China.

However, the terms of the Disney Art Trust he established make it quite clear that the staff of each museum is free to select such material as may be considered of special value and interest. The pieces purchased are, in the words of the Trust deed, to be "displayed so as to attract the interest of

people, and in particular young people."

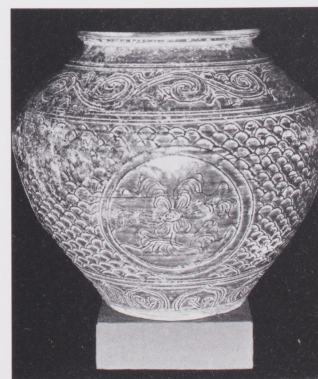
In the case of the Auckland Museum the establishment of the Trust coincided with the foundation of the Department of Applied Arts under the curatorship of Mr Trevor Bayliss. The development of this section of the museum's collections would have been comparatively slow if Mr Disney had not made provision for quite extensive overseas purchases of important objects. All areas of the applied arts have received significant additions and buying has become more diversified to include contemporary handcrafts such as studio pottery, hand weaving, glass making, and jewellery manufacture, with particular emphasis on the development of these art and craft forms in New Zealand.

The Asian collection has received special attention over the years with the purchase of Chinese neolithic pottery, Sung and Ming period porcelains and storage jars of high quality, Chinese export wares, and good representative pieces of Thai, Burmese, Vietnamese, Korean, and Japanese ceramics of all the major periods.

The most recent addition has been a large and rare example of a Vietnamese storage jar of the 14th - 15th centuries.

Purchases for the European collections have included fine pieces of classical Greek pottery, English medieval wares, Delft ware, and a wide range of eighteenth and nineteenth centuries English china.

The Disney Hall of English Furniture which was established in Mr Disney's honour and with his strong support has benefited by the purchase of a Sheraton-style satin wood card table of the Georgian period, a mid nineteenth-century Gothic revival side-table, and a rare Welsh oak dresser. Altogether, since the establishment of the Disney Art Trust, the collections of the Auckland Museum have been enriched by several hundred items.



Charles Disney was made an Honorary Life Member of the Auckland Institute and Museum in 1967. He had been a resident of the Roskill Masonic Village for some years, but was kept in touch with Auckland Museum through regular visits, especially on his birthday and at Christmas, from both Trevor Bayliss, Honorary Keeper of Asian Art and Brian Muir, Keeper of Applied Art. Mr Disney has been a staunch friend of Auckland Museum, one whose contribution to the collections will leave a lasting memorial.

Kave

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Judy Lessing: "It is the mass from the island group in Micr been lent by t

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Iwirakau

As you go into the Maori Hall from the Asian Hall, there is a carved black wooden figure. It is part of a poutokomanawa, a post for a chief's house. The Museum's records show that the post comes from "East Cape", and give the genealogy of its "last owner". He was a chief named Te Wharehinga, whose son was Karaitiana, descended from the famous ancestor Iwirakau.

A few years ago when Museum Ethnologist Dave Simmons was visiting Port Awanui south of the Waipatu River on East Cape he asked if there were still people called Wharehinga or Karaitiana living in the area. He was directed to the marae at Tikapa. The elders there recognised the genealogy and stated that they were the descendants of Iwirakau. They pointed out the place where Te Wharehinga's house had stood just in front of their present marae. The poutokomanawa in that house was Iwirakau.

Iwirakau is well known in tradition as the originator of the Ngati Porou tribal carving style. In about 1700 he and Tukaki of Te Whanau a Apanui tribe entered the whare wananga (school of learning) at Tolaga Bay. They eventually left, bringing away with them "the manaia and taowaru", that is the knowledge of carving. Sir Apirana Ngata called Ngati Porou carving the "Iwirakau style".



Carved section of pataka named Paringamouhoki, now in the Museum of Mankind, West Berlin. Photo: Museum für Völkerkunde.

In the carving in Auckland Museum Iwirakau is shown holding a greenstone mere. Nearby, in the display of heirlooms is the actual mere which belonged to him, also called Iwirakau.

During his research in Europe Dave Simmons located in Berlin the only surviving pieces of carving by Iwirakau himself. They

form part of a pataka named Paringamouhoki which was carved to stand beside Tairuku Potaka, the Te Kaha storehouse, whose carvings are some of the Auckland Museum masterpieces currently on loan to the exhibition **Te Maori** in the United States of America. It's remarkable how all these diverse pieces are interrelated.

(left): AM 163, from the Edward Walker collection, purchased in 1897, and now on display in Auckland Museum's Maori Hall (East).

(right): View of the Disney Hall of Furniture, established in honour of Mr. Charles Edgar Disney.



Linnaeus



The name of Thomas Cheeseman, well known to members of the Museum, since he was its first Institute and Curator from 1874 until 1923. This remarkable achievement of Cheeseman was also noted by scientists of his day, and a considerable note. As a result of the work of that of Carl Linnaeus, the Swedish naturalist who instituted the Linnaean system of scientific nomenclature, two names come to mind: the Linnaean Society Fellowship and its grant.

The Linnaean Society was founded in 1788, to promote the study of natural history. Among its members were Sir Charles Darwin, Sir Joseph Hooker, T.H. Huxley and A.R. Wallace. The Society's centenary was celebrated by instituting the Linnaean Medal, "costing not less than £100 on one side the head of the recipient, the other the arms of the Society, and the name of the recipient. The medal is awarded annually.

In 1923 the Linnaean Medal was awarded to Thomas Cheeseman, "to express appreciation of the work rendered by him to the Society through his life-long services to the advancement of the most distant parts of the world." Reference to the "Manual of New Zealand" by Cheeseman had put

It's No Cold!

We communicate with the world in the museum. Recently we kindly sent us information request from us, concerning they had mounted on protection for wildlife which we obviously had in New Zealand. We were by the address on the Office managed to do

Linnaean Gold Medal



The name of Thomas Cheeseman will be well known to members of the Institute and Museum, since he was Secretary of the Institute and Curator of the Museum from 1874 until 1923. This long service was a remarkable achievement in itself, but Cheeseman was also one of the foremost scientists of his day, and a botanist of considerable note. Another notable name is that of Carl Linnaeus, the celebrated Swedish naturalist who created the modern system of scientific nomenclature. These two names come to be associated through the Linnaean Society of London, its Fellowship and its gold Medal.

The Linnaean Society of London was founded in 1788, to promote the study of natural history. Among its early members the Society numbers Sir Joseph Banks, Charles Darwin, Sir Joseph Hooker, T.H. Huxley and A.R. Wallace. To celebrate the Society's centenary in 1888, the Society instituted the Linnaean Medal, a gold medal "costing not less than £14" (in 1888) having on one side the head of Linnaeus, and on the other the arms of the Society and the name of the recipient. The medal is awarded annually.

In 1923 the Linnaean Society awarded the Linnaean Medal to Thomas Frederic Cheeseman, "to express its high appreciation of the valuable services rendered by him to botanical science through his life-long study of the vegetation of the most distant portion of our overseas dominions." Reference was made to the "Manual of New Zealand Flora" which Cheeseman had published in 1906, and to

his work as curator of the Auckland Museum, covering a wide field of natural history, as well as making important contributions in ethnology. It was also noted that 1923 marked fifty years since Cheeseman had been elected to the Fellowship of the Linnaean Society.

Regrettably, Cheeseman died in October 1923, not long after he had received notification of the award of the Medal. The medal itself was kept in his family, until it was placed on loan in the Auckland Museum by the late Tom Grant-Taylor in 1961. Following his father's death, David Grant-Taylor has decided to continue the loan of the medal to the Museum. We are delighted that this has happened, partly because the medal is itself a fine example of the medal maker's art, not otherwise represented in the Museum's numismatic collections (nor, we believe, in any other collection in the country). More importantly, however, the medal is an important link with the Institute and Museum's first professional Curator, a New Zealand scientist of considerable merit, who retired in his fiftieth year of service to the Museum, aged 77. The medal is not normally on display, for security reasons, though it was included in the Cheeseman memorial exhibition held last year, and will be displayed from time to time. Our photos show both sides of the medal.

We should add that Museum Malacologist, Walter Cernohorsky, is also a Fellow of the Linnaean Society, though he hasn't been a Fellow for fifty years (quite), nor has he won the Society's medal (yet).

It's Not That Cold!

We communicate with many museums all over the world in the course of our work at the museum. Recently, Liverpool Museum kindly sent us information, in response to a request from us, concerning an exhibition they had mounted on the legislative protection for wildlife in Britain, something in which we obviously have a parallel interest in New Zealand. We were amused, however, by the address on the letter, though the Post Office managed to deliver it without any

difficulty. The address read:

G.S. Park, Esq. M.A. A.M.A.
Director of the Auckland Institute and Museum
Private Bag
Auckland Island
New Zealand

Perhaps they took our interest in wildlife a little too literally, since the only living things on the Auckland Islands, 320 km south of New Zealand, are the wildlife.

Donation of Hei Tiki

An important tiki named Maruaru Kura a Maruaru has been presented to the Museum. The tiki belonged to Topeora an ariki tapairu (paramount chieftainess) who in her person combined the blood lines of Taranaki, Hawkes Bay, East Coast, Urewera, Rotorua and Hauraki. In 1860 she was visiting Oruarangi near Thames when she died. She was buried in the urupa which was on the pa which had been sacked by the Ngapuhi in 1820.



In 1933 excavations on the pa were undertaken by Mr S. Hovell who persuaded Mr Fisher of Auckland Museum to assist in the recovery of artefacts. A prominent amateur of the time was Dr J B Liggins who was also present. An undertaking was given by Mr Hovell that the burial ground would not be touched but the temptation was too great. This tiki was recovered by one of the workers and given to Dr Liggins. When the important Liggins collection came into the Museum, the tiki was retained by Mrs Liggins. It has now been bequeathed to the Museum on behalf of herself and Dr Liggins. It is an extremely fine tiki, made from kahurangi greenstone, which combines elements of Taranaki and East Coast carving styles.

SPECIAL EXHIBITION

MUSICAL INSTRUMENTS IN ANCIENT ISRAEL

ALSO: BIBLICAL ART BY HEINZ SEELIG



DECEMBER 4 - FEBRUARY 3
AUCKLAND MUSEUM

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Kave's Tops

There's been a lot of information reaching New Zealand about the successful impact of the objects in **Te Maori** on the people of the United States. Understandably, there's been less publicity about that other exhibition in New York in which Auckland Museum is involved, since no Maori pieces are included, and ours is the only loan from New Zealand. For those who may have missed it, here's an extract from an interview broadcast on Morning Report on September 28th:

Reporter:

"While the Metropolitan Museum of Art in New York is displaying treasures of Maori culture, another important New York museum, the Museum of Modern Art, has opened an exhibition which shows how tribal art heavily influenced artists earlier this century. Standing guard at the entrance is a tall wooden figure, familiar to anyone who has visited the Auckland War Memorial Museum.

Judy Lessing:

"It is the massive figure of the goddess Kave from the island of Nukuoro in the Caroline group in Micronesia. It has never before been lent by the Auckland Museum.

William Rubin who heads the Modern's department of painting and sculpture and who organised the show calls the figure one of the greatest, if not the greatest, masterpiece in all tribal art.

Rubin:

"We chose to put that up front because in its character, that is the egg-like simplification of the head and the power, massiveness and simplicity of the carving in general, it seemed to summarise all those qualities about tribal art which would have appealed to a Brancusi or a Picasso, and in its simple magnificence it seemed to us a very good note to strike at the beginning of the exhibition.

Judy Lessing:

"Mr Rubin said similar figures of Kave, large and small and in photographs, influenced French and German painters earlier this century. In the Modern's show, Picasso, Max Ernst, Paul Klee and Gauguin are just four of the many artists represented. While African tribal art predominates there is much from Melanesia and Micronesia. The artists didn't want to understand too much about the object's tribal meaning, Mr Rubin says,



because this could have cut off avenues of imagination and development. He points out that "primitivism" is a modern reaction to tribal art, a chapter in the history of western culture. There are no Maori pieces in the exhibition which tries to put the original work next to the artist's version or to show what had inspired him. Generally, Mr Rubin believes, Maori art was rare in Europe and wasn't as close to the taste of modern artists as other tribal objects were, so it played a relatively marginal role in the history of Western European art.

"Judy Lessing, New York, Radio New Zealand News."

Display Grants

At its meeting in November, Council was delighted to learn of the success of two applications for support for the development of the Maori Gallery. The Sir John Logan Campbell Residuary Estate, which has a long history of generous support of the Museum, announced a grant of \$15,000 for the development of the western gallery displays. This grant will meet the cost of the construction of the settlement model made by Peter Gossage and pictured on the cover of this year's annual report. Council has resolved to acknowledge the grant appropriately on the model.

At the same meeting news was received of a grant from the New Zealand Lottery Board, through its Art Galleries and Museums Scheme. A subsidy of \$50,000, on a one dollar for two basis has been granted, and will be able to be uplifted shortly when construction work in the gallery is complete. The Lottery Board provides ongoing support for the Museum Liaison Officer Sherry Reynolds in her work with local museums throughout the province. It also provided a subsidy on the upgrading of museum security a couple of years ago, but this is the first grant in the ten years of the Art Galleries and Museums Scheme which has assisted the development of the Museum's displays. Please keep buying lottery tickets.



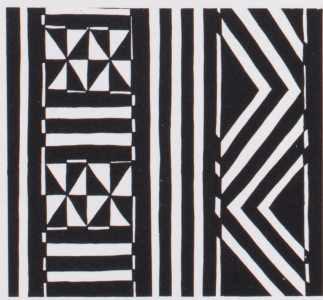
ready covered. Our contractors Wormalds have had men drilling holes and running cables the length of the building, but the work is almost completed now (the photo shows the installation in progress in the Hall of Man). We will be able to rest secure in the knowledge that in the event of a fire breaking out, the Fire Service will be summoned immediately and automatically.

Museum Director Stuart Park has also been involved in familiarisation visits by Fire Service staff, so that in the event of a fire those who come to fight it will already be familiar with this large and complex building, and with the valuable and vulnerable collections it contains.

Museum Security

The safety and security of the Museum and its collections is one of the prime responsibilities of the Museum. The Museum Council has been improving and upgrading facilities to ensure that every care is taken of the irreplaceable objects we hold in trust. Physical security while the building is open to the public, surveillance of the building after hours, fire detection and fire safety have all received attention from Council in recent years, as a programme of progressive upgrading has been instituted.

Currently, a major installation of smoke detectors is under way to extend this form of fire protection to parts of the building not al-



PACIFIC PATTERNS

15 DECEMBER - 20 JANUARY 1985
AUCKLAND MUSEUM

The "Prize," the "Iron Duke" and the Craig Family

In recent research for background stories to use in her tours of the Museum, Volunteer Guide Sheila Gray discovered an unsuspected link between three seemingly unrelated nautical exhibits at the Museum:

- the painting of the "Prize", a Royal Navy Q-boat in action against a U-Boat in the North Atlantic in 1917.
- the paintings of the Craig Line barques which plied the Tasman around the turn of the century.
- the hull of the "Iron Duke", the little sailing dinghy raced on the Waitemata in the 1920s by the Governor-General, Lord Jellicoe.

The connecting link? —

Lieutenant-Commander William Edward Sanders, V.C., D.S.O., R.N.R., whose life story has been described as 'an epic of achievement and heroism', and whose name has become synonymous with sailing and the finest traditions of the sea for generations of young New Zealand yachtsmen who have competed for the prestigious 'Sanders Cup'.

For nearly fifty years round the turn of the century, the fleet of wind-jammers belonging to the Auckland merchant J J Craig, plied the Tasman carrying passengers, and cargoes of timber, coal, flour and general merchandise. With a jealously guarded reputation for reliability and fast passages, the barques and barquentines of the Craig Line were always well turned out: each one named for a member of the owner's family, they were affectionately known as the "Craig Family" and were the training ground for many future Master Mariners. One young seaman who signed on to gain deep-water sailing experience to further his career was William Sanders, a young man from the Auckland suburb of Takapuna.

After several years working round the New Zealand coasts in the Government ship "Hinemoa", servicing light-houses from Cape Reinga to Puysegur Point, Sanders joined the 'Craig Family' about 1910, finally returning to steam and gaining his extra Master's Certificate just before the outbreak of World War I.

The Royal Navy rejected Sanders' application for a Commission, but early in 1916 he presented himself in person at the Admiralty in London, and in April 1916 was commissioned Sub-Lieutenant, R.N.R.

In April, 1917, Sanders was promoted Lieutenant-Commander and put in command of the 200 ton schooner "Prize" — a Q-boat. At this stage of the War submarine activity was seriously disrupting the flow of raw materials, food and manpower into Britain. A solution that was tried was the use of armed decoys — Q-boats — whose main strength was the element of surprise, to turn aside U-boats prowling the sea-lanes around Britain.

On the 30th of April 1917, Sanders in the "Prize" was credited with the destruction of the German Submarine U93. The Submarine did not in fact sink, though it was badly damaged. Under the command of the First Officer, she was sailed back to Germany — on the surface all the way, dodging Royal Navy patrols by going north almost to the Arctic Circle and then hugging the coasts of Norway and Denmark to Germany: an epic of endurance, courage and superb seamanship in its own right. Sanders was awarded the Victoria Cross for his part in this action. A few weeks later, his brother officers at Milford Haven presented him with his Sword of Honour but there was no time to travel to London to receive his medal from the King. On 14th August Sanders was in action again: this time the U-boat Commander was not deceived and a torpedo sent the "Prize" and Sanders to the bottom leaving Sanders' well.

well.

With peace restored Lord Jellicoe, the hero of Jutland, toured the Dominions in H.M.S. New Zealand — of which there are several mementoes and a model in the Museum (see the story in the last News). In September 1920, just before the start of the yachting season, Lord Jellicoe arrived in New Zealand as the newly appointed Governor-General.

An enthusiastic small boat sailor, Lord Jellicoe lost no time in acquiring one of the much talked about new dinghies. Another boat of the same class already called "Betty" preventing him from calling it after his wife, so it was christened "Iron Duke" after his former flagship. He became a familiar and popular figure at the tiller of "Iron Duke" and raced the little craft for many seasons, in all weathers, on the Waitemata. The 14-foot 'one-design' boats came to be termed the



name, in the words of Their Lordships of the Admiralty, 'to be inscribed imperishably on the same roll of Naval history where stand the names of Blake, Nelson and Raleigh. Sanders was also posthumously awarded the Distinguished Service Order for a third action in June 1917. The First Sea Lord at the time was Earl Jellicoe.

About this time in Auckland, as a result of the decline in yachting during the war, and the consequent gap in the training of boys in the crafts of boat-handling and seamanship, a new 14-foot open clinker built dinghy was designed and tried out by the North Shore Sailing Club, specifically to teach youngsters to sail. The design turned out to be a yachtsmen's dream, and with the end of the War keels were laid down as fast as the trim little boats could be built. The word spread along the grape-vine, and the 14-foot 'one-design' craft were built and sailed just as enthusiastically in Otago and Wellington as

'Jellicoe Class' as a result of his interest and participation in their races. In 1921, Messrs Walker and Hall, Silversmiths, presented a magnificent sterling silver cup for inter-Provincial competition among the 'Jellicoe Class' boats. To perpetuate the memory of Lieutenant Commander W. E. Sanders, V.C., D.S.O., R.N.R. who had himself first learned to sail on the Waitemata, the cup was to be known as the 'Sanders Memorial Cup'. Competition for the Sanders Cup came to be the highlight of the yachting season, particularly in Wellington and the South Island.

Today, the Sanders memorabilia and the great painting of the little "Prize" occupy a quiet corner of the West wing of the Museum among the Military Collections, the "Craig Family" portraits grace the end wall of the Maritime Hall, and the hull of the "Iron Duke" lies high above the Waitemata under a window in the Maritime Hall.

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 of the Museum.

