



Auckland
War Memorial
Museum

NEWS

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Treasures
OF THE
INCAS

ORO del PERU

The largest and most spectacular travelling exhibition seen at Auckland Museum for many years comes in April. "Oro del Peru: Treasures of the Incas" is an exhibition of art treasures from the Inca Empire, and the earlier kingdoms of Peru. The exhibition, arranged by the National Art Gallery, Wellington, in association with Fletcher Challenge, brings to New Zealand some of the finest Peruvian gold artefacts in existence, many of them rarely seen outside Peru.

250 wonderful objects from the collection of the Museo Oro del Peru in Lima will be seen in this exhibition in April and May. The gold items include ceremonial knives, some with their handles inlaid with turquoise; the ear plugs which were the mark of an Inca, again several intricately inlaid with precious stones; necklaces, pectoral ornaments, nose ornaments and other jewellery; crowns; masks, ceremonial bowls and beakers, some in both gold and silver.

To illustrate more fully the life and art of the Peruvians in pre-Columbian times, the exhibit also includes pottery, textiles and feather garments. But the principal point of attraction will undoubtedly be the gold. In an economy like ours which is more accustomed to admiring gold for the capital it represents, it can come as a surprise to learn that this soft, non-corroding metal was prized by the inhabitants of old Peru not as currency, but for its aesthetic beauty alone. The Peruvians covered temple walls with gold, it was used to decorate the apparel of priests and princes, it was used in religious ritual and as a mark of class distinction, but it was never a medium of exchange.

Never, that is, until the Spanish came upon the scene. Following clues from earlier explorers, Francisco Pizarro and 180 soldiers entered Cuzco, the capital of the Inca Empire in 1532 A.D. By a mixture of luck, treachery and superior weaponry, Pizarro and his men conquered the crumbling Inca Empire, and imprisoned the Emperor Atahualpa. When he realised the power gold had over the conquistadors, Atahualpa offered them a vast room filled with gold to a height of three metres, in exchange for his freedom. Naturally the Spanish agreed, and precious gold



Ceremonial knife (Tumi), Gold

artefacts were brought from throughout the Empire to fill the room. Although the Inca had fulfilled his bargain, Pizarro reneged on the agreement, and executed Atahualpa after a mock trial and conversion to Christianity.

The Spanish greed for gold continued, and enslaved Indians were set to the task of melting down every gold object the Spanish could find. Fortunately for us, many things were kept hidden from them, but many tonnes of gold ingots were shipped back to Spain. Ironically, this influx of gold caused an inflation which reduced the value of the gold booty. It is strange to realise that the precious objects stolen from the Inca and melted down are with us still, stored as unrecognisable bars in bank vaults throughout the world.

Bringing "Oro del Peru" to New Zealand is both an ambitious and an expensive undertaking. Even with the generous sponsorship of Fletcher Challenge it will be necessary to charge admission to the exhibition. However, as a special benefit to Members of the Auckland Institute and Museum, you will find enclosed with this copy of the **News** a complimentary ticket entitling you to one free admission to the exhibition. (We've also enclosed an information leaflet on the exhibition.) We hope you will take advantage of this, and come along to enjoy what will be an outstanding display.

"Oro del Peru: Treasures of the Incas" opens at the Museum on Monday April 21st, and continues until Monday 2nd June, the Monday of Queen's Birthday Weekend.

Auckland Museum 21 April — 2 June



Goodman in 1909.



the "Musical cause it is so much. We're for their work. find that their y them to e (getting on is the most for stopping only to be for the support ven. That does to keep adding rder that o great The training ce in late April weeks, with a sion once a joining this who is (you o become a Museum ng your interest. about the

dy sent in your on our list — omatically as te again.

MUSEUM ATTENDANCES

Auckland Museum has always enjoyed very high numbers of visitors attending. In recent years, the trend has been for these numbers to decline somewhat, as other leisure activities and attractions compete with us for people's leisure time. It's important not to

over-emphasise this, since our total of three quarters of a million visitors annually makes us the most popular attraction in Auckland. However, it is very pleasing to be able to report a reversal of the downwards trend over the summer. In January we were visited by 82,378 people, an increase of over 21% on January 1985. In February, we received 68,332 visitors, an increase of nearly 17% on February 1985.

with MICHAEL STUBBS, GEORGINE MELVILLE, GARY SHAIL, ASHLEY KNIGHT, LUCINDA BATESON, LOLO YOUNG
 Producer/director MICHAEL DOLENZ
 LONDON WEEKEND TELEVISION

7.00 Antiques for Love or Money
 Dougal Stevenson, Trevor Plumbly, Neil Billington, Cheryl Seifert, Cherry Raymond and Richard Valentine discuss items of interest from the Auckland area. The programmes were recorded in the Auckland War Memorial Museum. (Final)
 Producer JOHN WANSBROUGH
 TELEVISION NEW ZEALAND

7.30 Foreign Correspondent
 Neil Billington introduces interesting news from overseas current events.

Antiques for Love or Money

The latest series of this popular television programme to appear on our screens was filmed in the Auckland Museum. Dougal Stevenson and colleagues descended on the Museum for a week last July, when the programmes were made. Aucklanders flocked in with their treasures for identification and valuation by the panel, and from these objects many were selected for inclusion on the programme. A number of pieces from the Museum's own collections were used to augment these pieces. If you've been watching, you'll know that the panelists remain as strongly entrenched in their opinions as ever (for which the Museum accepts no responsibility!), and the series has been as entertaining as usual.

Institute Lectures

Council has been concerned for several years at the poor attendances at Institute Lectures: the number of our members who attend has become very low, and on occasions the audience has been embarrassingly small. After much deliberation this year, the Institute Committee of Council, which has arranged the lectures each year, has recommended to Council that the syllabus of monthly lectures be replaced with a smaller number of special interest lectures and special evenings for members (the first of which was the reception held in association with the Musical Instruments Exhibition in February).

Council has accepted the recommendation reluctantly, since the lectures represent a long tradition which began with the establishment of the Institute and Museum in 1868. However, times change, and the character of the lectures has already changed considerably since those early days. We all hope that the new arrangements find favour with our members. If you have any comments or suggestions about topics or activities for members which you would like to see arranged, please don't hesitate to mention them to Stuart Park, the Museum's Director, Dr. Peter Brook the Chairman of the Institute Committee, or any member of the Museum Council.

Music at the Museum

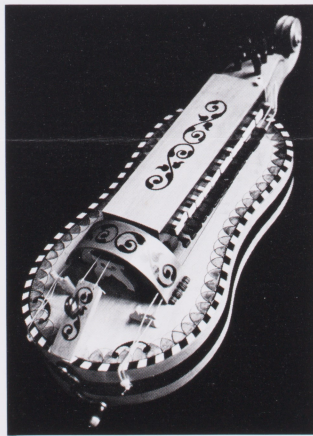
At the opening of the exhibition "Musical Instruments Through the Ages", Museum President Russell Thomas spoke of his belief that the exhibition and the musical events associated with it, promised to be a milestone in the life of the Museum.

"The exhibition represents a most harmonious collaboration between the Museum and its staff, and the members and organising committee of the Auckland Early Music Society, Mr Thomas said. "The idea for the exhibition arose some time ago from the Society, and was welcomed most enthusiastically by the Museum. It presents an opportunity for us to display some items from our collections which are not normally on display, something we have been keen to do in recent years, particularly through our special summer exhibitions, like "Material World", which has just finished.

"Importantly, however, it has also given the Museum an opportunity to display to our many visitors prized musical instruments borrowed from over sixty private owners. Instruments are very often much more to their owners than inanimate pieces of wood or brass, and we realise the great debt we owe to these lenders in allowing us to borrow and display these wonderful objects."

Mr Thomas continued by acknowledging that had it not been for the work of one person, most of the instruments would not have been there. "Mr. Len Stanners of the Auckland Early Music Society has devoted a huge amount of time to making this exhibition the success it will be. Len has been the driving force behind the exhibition from the beginning. He has catalogued the Museum's entire collection of instruments,

he used his extensive knowledge of the musical community to "acquire" other instruments for the project. His work hasn't finished yet, and won't until all the instruments are safely returned to their right places, but I must express our deep gratitude to you, Mr Stanners."



A screenprinted poster featuring a French style hurdy gurdy (above) is available at the Museum Shop.

The President noted that Mr Stanners had not been of course, a one man band, let alone a one instrument band. Many members of the Early Music Society had willingly assisted in giving their time and talents to assist Len Stanners in the work of

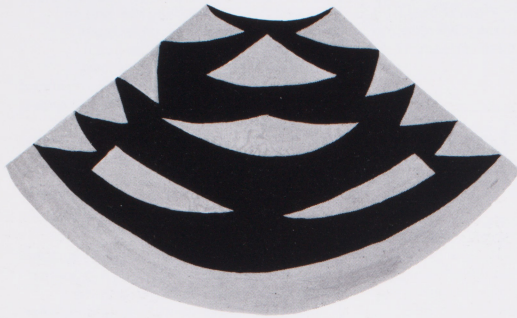
preparing the exhibition. He continued: "I know that I shouldn't mention individual names, but I must make an exception in acknowledging Mrs. Marjorie Charlton, who has done such a magnificent job in organising the feast of musical concerts and events which will take place throughout the month of the exhibition. But there are also many others: the Early Music Society's President and officers; the individual musicians; those involved in the educational activities surrounding the exhibition; and the Museum's own hard working staff in many departments, notably Display, Conservation, Ethnology and applied Arts. All of these have contributed to make this exhibition a success."

Finally, Mr Thomas acknowledged the help of the United Building Society in supporting the exhibition and the concerts. He noted that Mr Tapsell had commented on many occasions on the need for closer involvement of corporate organisations in culture and the arts. Mr Thomas was sure the Minister would be pleased to know of this instance of happy co-operation between the United Building Society, the Early Music Society and the Museum.

Members will know that Russell Thomas' expectations of the exhibition were more than fulfilled. We have had a wonderful feast of music at the Museum for the duration of the exhibition. The educational activities of visiting English music specialists the Bagnalls have been truly outstanding, as 3,500 school children in their activity groups have discovered. The musical performances, both formal and informal have been most successful, and the exhibition itself has attracted an enormous amount of interest from visitors. Those members who joined us for the special Members' Evening enjoyed a most pleasant evening of music, conversation and refreshments.

The Museum is truly grateful to all those who have made the whole venture so successful.

Hawaiian Cloak



In pride of place in one corner of the Museum's Pacific Hall is a magnificent Hawaiian feather cloak. The chiefly cloaks of Hawaii were decorated with the feathers of hundreds of birds — red from the 'iwi, and yellow from under the wings of the black 'o'o and mamu birds. Only six or seven suitable yellow feathers could be obtained from each bird — the number of birds each cloak represents is therefore enormous.

The cloak in Auckland Museum was obtained in 1947 by exchange with the Cambridge University Museum of Archaeology and Anthropology in England. The cloak is a very fine example of late eighteenth or early nineteenth century Hawaiian manufacture. It is rumoured to have been collected in Hawaii by Captain George Vancouver in 1791, but this cannot be substantiated. In spite of that, the Vancouver Centennial Museum in Vancouver, British Columbia has asked to borrow the cloak for the exhibition which they are currently preparing to commemorate the voyages and explorations of Captain Vancouver, because of his close connection with their city.

The cloak will be leaving for Vancouver later this month, and will be on exhibition in Canada for about six months. The loan, approved by the Institute and Museum Council, is another example of the international loans Auckland Museum has been involved in lately — many of them going out of Auckland, but some, like the Peruvian Gold, coming in the other direction.

Japanese Flag

In December 1942, 23 year old Isamu Yamamoto was conscripted as a reservist into the Japanese Army. His employer and colleagues at the Tokyo company where he was working autographed for him a Japanese flag, offering their best wishes to him. After a brief period in China, Private Second Class Yamamoto left for service in the Solomon Islands with the 23rd Foot Regiment. He became a Private First Class in April 1943, and subsequently a Corporal. He died on Biak Island, Bougainville, in what is now Papua New Guinea, on 25th August 1944. He was 25.

Yamamoto's flag passed subsequently into the possession of Lt. Col. F.W. Voelcker, who presented it in due course to the Auckland Museum. The Museum's Curator of Military History John Wadham placed the flag on exhibition as part of a display on the war in the Pacific in 1984, after conservation treatment by Museum Conservator Gerry Barton.

In mid 1985, Mr. Kazuo Horikawa was one of the many Japanese visitors to Auckland Museum. While looking at the display on the Pacific War, he was surprised to see the signature of his sister Hanako Horikawa on a Japanese flag — she had been one of the work mates of Isamu Yamamoto. On his return to Japan, Mr. Horikawa made strenuous efforts through his sister and Japanese government agencies to locate the family of Mr. Yamamoto. He eventually made contact with Mr. Fujiyoshi Yamamoto, younger brother of Isamu. Fujiyoshi Yamamoto was delighted to learn that his brother's flag had survived, since the family had had nothing to remember Isamu by, beyond his urn and a few seashells sent from Bougainville by his colleagues. Because of the significance such personal items have in Japanese sentiment, Mr Yamamoto approached the Mayor of his city, his local member of Parliament and the Japanese Ministry of Foreign Affairs, to

enlist their aid in asking for the return of the flag.

In February 1986, the Council of the Auckland Institute and Museum received a letter from the Japanese Consul General in Auckland, Mr. S. Tomihari. Mr. Tomihari outlined the details of the flag's history, and conveyed the request of Isamu Yamamoto's family that the flag might be returned to them. Mr. Tomihari noted the feeling among Japanese people that personal belongings of the war dead should be returned to next of kin. He also pointed out that the flag had had no connection with the Imperial Japanese Government, and had never been Japanese Government property. It thus differed totally in character from other military exhibits of the former Japanese Imperial Government and its Army and Navy now displayed in Auckland Museum. Finally, Mr. Tomihari noted that the return of the flag would be seen as a most welcome gesture of friendship between our two nations.

The Museum Council gave considerable attention to the request. Members were sympathetic to the desire of the family to have the flag returned, but were concerned that such an action should not form a precedent for other requests. The distinction drawn by Mr. Tomihari between personal property and government military property was noted, as of course was the factor of the goodwill that would follow such a return. Finally, Council resolved unanimously to agree to return the flag to the family of Isamu Yamamoto. A facsimile of the flag will be made for display in the Museum, where the story of its return will be added to its earlier history. It will also be indicated to the family that if the flag should no longer be wanted at some future date, it should be returned to the Museum.

The last chapter in this story cannot yet be written, since it concerns the handing over of the flag. An appropriate occasion is being sought, perhaps in conjunction with Japan Week in June. We'll let you know.

New Zealand's First Flight

Members will know that the Museum has had copied on to safety film a rare and important movie of the New Zealand Flying School operated by Messrs Walsh Brothers and Dexter Ltd. at Kohimarama, or Mission Bay, in 1917. Museum Director Stuart Park confesses that he knew little about the Walshes until he first saw the film, but by dint of a lot of reading he can now comment knowledgeably about it, (the film is silent, so some commentary is essential).

Stuart has been showing the film to a variety of community and aviation groups over the last few months. He was particularly pleased to be able to do so as part of the commemoration of the first sustained and controlled flight in New Zealand. Vivian Walsh flew the Wright biplane "Manurewa" at Glenora Park, Papakura on February 5th 1911. Leo and Vivian Walsh, their sisters Doreen and Veronica, and a group of supporters had built the plane themselves from imported parts, and Vivian taught himself to fly it. After that first flight on February 5th, Vivian went on to make other well documented flights, and of course ultimately to establish the Flying School in 1915.

The 75th anniversary of the first flight was celebrated with the unveiling of a plaque in the Auckland Racing Club's grounds at Takanini, not far from the spot where Vivian first flew, on February 5th this year. The plaque was unveiled by Sir Richard Bolt. His father, George Bolt, was an instructor at the Kohimarama Flying School, and was the man who gave the Museum its film. Among other invited guests was Arthur Dexter, the son of R.A. Dexter, the Walshes' partner and financial backer. The Walshes' achievement in making New Zealand's first flight is too little known, and the Museum was pleased to be able to lend its support for the occasion.

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.

