

# mq

MUSEUM  
QUARTERLY



## Egypt: Beyond the Tomb An underworld journey

THE QUARTERLY MAGAZINE OF AUCKLAND WAR MEMORIAL MUSEUM | ISSUE 111 | WINTER: JUNE - AUGUST 2007 | \$5

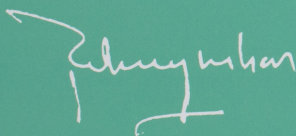
## Welcome to the Winter issue of MQ.

MQ was always intended to become a magazine, but other priorities caused it to remain little more than a newsletter for some time. In the last couple of years however it has emerged from that chrysalis to become a very attractive, and widely read chronicle of programmes, activities and life at the Museum. In magazine format.

This issue is the first to be managed outside the Museum by a specialist Editor, and it sets MQ off on the next step on its path to the size and content of a fully fledged magazine, brim-full of interesting articles, news and programmes. Be prepared to be excited by an ever richer, ever more complex, bigger quarterly magazine.

Vaka Moana concluded a successful season during which it received very positive critical acclaim, wonderful support from schools, and the most colourful and enthusiastic participation from Auckland's diverse Pacific communities imaginable. It is now on its way to Osaka, Japan, where it opens September 12. *Egypt: Beyond the Tomb* continues the theme of major exhibitions reflecting great world cultures, and great human achievement.

Finally the *Fazioli International Piano Recital Series* is under way. Featuring Jin Ju, Nelson Goerner, Markus Groh and Nikolai Demidenko, this top quality series of concerts launches Auckland Museum as a venue for serious music. The music programme – which supports the Museum as the foremost collector of musical instruments in New Zealand – can be expected to grow rapidly in the future. To ensure that, a new appointment is being created specifically to drive programming for our new theatre. Don't miss the remaining concerts – but look out also for wonderful programme in the future.



T.L. Rodney Wilson  
Director



AUCKLAND WAR MEMORIAL MUSEUM



AUCKLAND WAR MEMORIAL MUSEUM  
AUCKLAND DOMAIN, PARNELL  
PRIVATE BAG 92018, AUCKLAND  
NEW ZEALAND

OPENING HOURS: Open 10am – 5pm  
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ADMISSION: Admission is by donation,  
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exhibitions.

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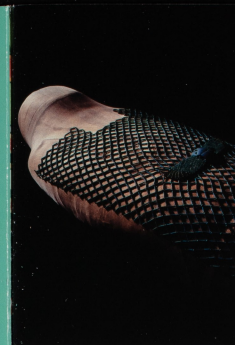
Vaka Moana:



Egypt – Beyond the Tomb:



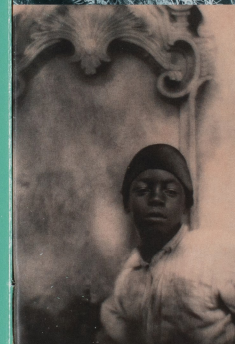
COVER: Bronze cat and earring. Late period  
664 – 332 BCE, provenance uncertain.  
National Museum of Antiquities, Leiden.



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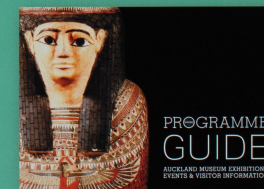
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Please note that exhibitions and events information is included in the Auckland War Memorial Museum Winter Programme Guide inserted into the back of this magazine.

## NEWS IN BRIEF



### Rededication Ceremony

The upgrading of the consecrated grounds at the northern entrance to the Auckland War Memorial Museum has been a project long in the making. It was in 1930 that the RSA first suggested introducing lighting improvements and an inscription to "prevent the thoughtless desecration" of the cenotaph which, even 77 years ago, was a public concern.

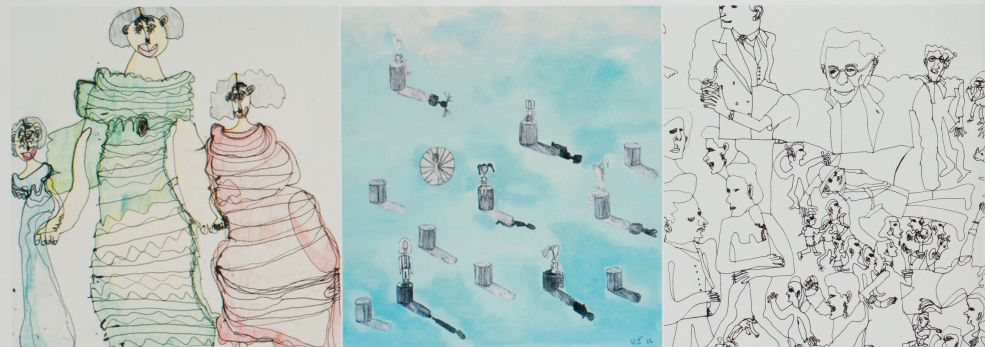
The newly laid engraved basalt paving around the base of the cenotaph will hopefully remind those walking on the space that this is the homeland memorial for some 5000 service personnel who did not return to New Zealand after World War I and were lost or buried in foreign fields.

It has been a long held opinion that the original build was a compromise, a result of the Depression and a lack of funding to create the quality originally expected by the RSA. The

approach by the Museum to the Auckland City Council in support of the RSA Auckland Inc resulted in the council investing \$140,000 towards the first part of the upgrade. The RSA also donated \$20,000 with support from the Year of the Veteran fund.

The re-dedication ceremony hosted on 18 March by the Auckland War Memorial Museum, Auckland RSA Inc and the Auckland City Council, was attended by HRH Prince Andrew, the Duke of York and members of the Defence Force and supported by the Dean of the Holy Trinity cathedral with colleagues from the various denominations.

**Left: Prince Andrew, Duke of York, lays a wreath at the cenotaph during the rededication ceremony.**



### IHC Art Awards

6 JULY - 2 SEPTEMBER | TAMAKI GALLERY

This year Auckland Museum has the honour of hosting the IHC Art Awards exhibition to showcase the winners and their unique and important perspectives on of the world. These awards were established in 2004 to encourage the creativity and art of New Zealanders with an intellectual disability. A key part of the awards is the exhibition of the winners work at prestigious public institutions.

**Left: Finalists (left and centre) and winner (right) of the 2006 IHC Art Awards.**

### Stevenson's Winter Family Festival

The popular family Festival, a big hit last year, it is back again with an Egyptian theme from June 30 to July 15. In an interactive show daily during this school holiday fortnight, the Mummy Show tells children how Egyptians created mummies. On three Saturday nights they can join Shepsit's spirit as she travels through the Egyptian underworld. Check out workshops and activities every day of the holiday festival in the Winter Programme Guide.



### Anzac Day Farewell

BY RODNEY WILSON, DIRECTOR

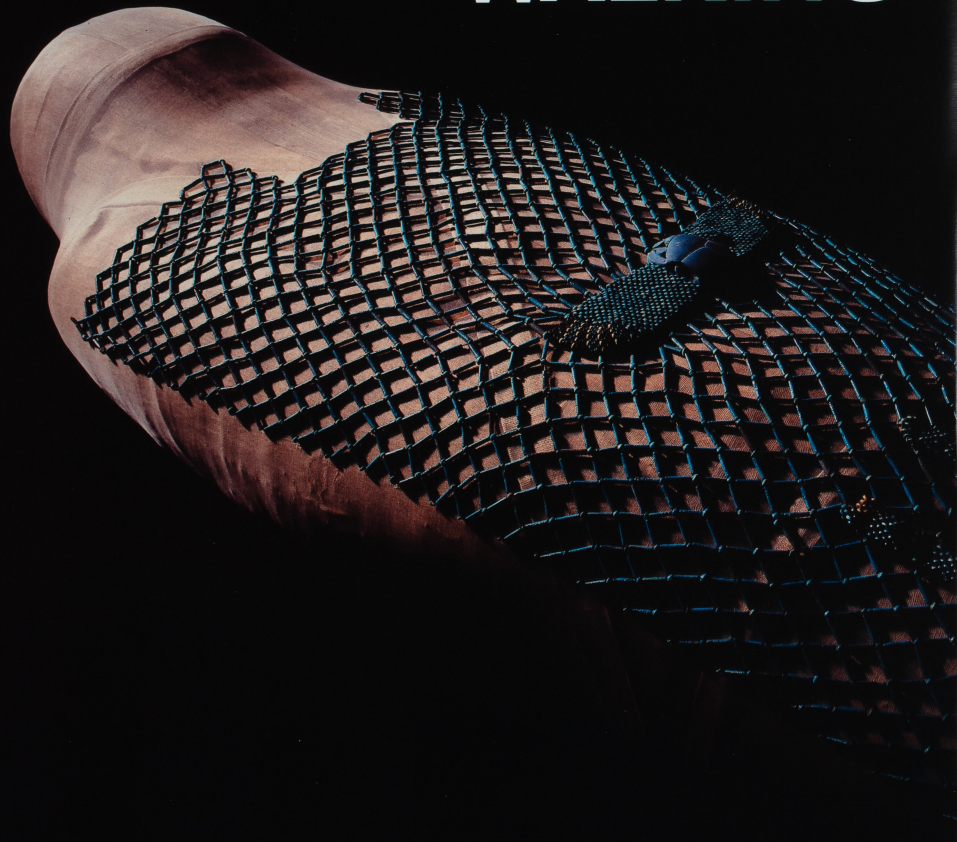
We traditionally measure the passing of the years with Christmas and New Year's Eve, but in the 13 years I've been Director of Auckland War Memorial Museum, ANZAC Day has been that marker for me. It's probably a combination of things. Getting up about 4.00am to be there in plenty of time for the Dawn Service. The year-on-year meeting of people under the Museum lighting. The dark, the emotion of the service. The coming-up of the sun. The rum in the coffee and the greasy warm croissants after. A dash home, quick kip, and back for the 11.00am Citizens' Service, with its more formal aspects. The war veterans, thinning out over the years, but always there, always standing in for their fallen and departed comrades. And then another round of savouries and something stronger.

In my first year as Director, we had about 5000 people at the Dawn Service. This year the estimate was 15,000 to 20,000. ANZAC Day marks autumn: summer has passed and winter is knocking at the door, and for me years start and end on ANZAC Day. I will miss ANZAC Day at Auckland Museum - but I will be standing there on Rue Lavaud in Akaroa at the Memorial instead.

**Left: Anzac Day at Auckland Museum. Right: Director Rodney Wilson**



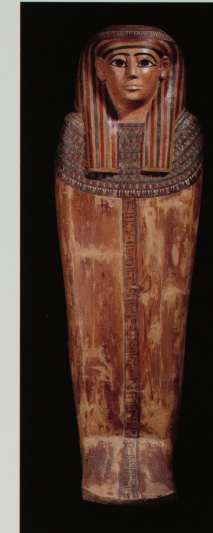
# DEAD GIRL WALKING



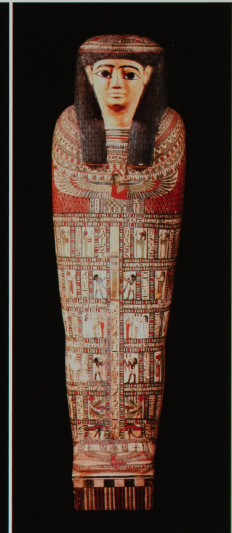
The exhibition *Egypt: Beyond the Tomb* follows the rituals of Ancient Egypt that trace the underworld journey of a young Egyptian woman.

## Keku

OUTER COFFIN



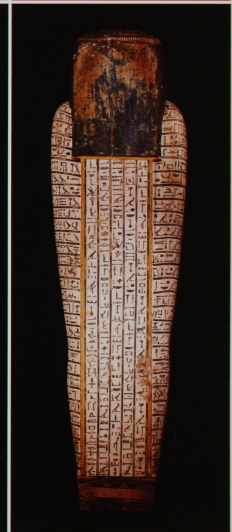
INNER COFFIN



MUMMY



COFFIN INTERIOR



The Ancient Egyptians were a most practical people. They believed that a dead person's *ba*, or soul, continued to exist after death and once they had decided that the afterlife was a functional state of being where a body, servants, food and jewellery were needed, they set about creating a society which put great store by attending to all these rituals.

The information and artefacts in the exhibition *Egypt: Beyond the Tomb* focus on the coffin and mummy of the late Keku, thought to be in her early 20s and a victim possibly of disease. Her reasonably well-off father Namenekhamun who lived in Thebes 2700 years ago was Chief Butcher in the temple complex of the god Amun and able to provide well for Keku both in life and in death.

Among the useful actions which surrounded the death, embalmment and assistance to this young woman's journey through the underworld were:



the coffin is painted with a good facial likeness so the spirit can recognise its body after death;



the lungs, stomach, liver, and intestines are embalmed in jars for the tomb so the body can breathe and eat in the afterlife;



food is left in the burial chapel above the tomb for the afterlife journey;



shabtis are buried with the body — miniature servants made of stone, wood, or clay that could be called on to carry out the compulsory manual labour the deceased may be instructed to perform by Osiris, god of the underworld. A rich person might have hundreds of shabtis in their tomb;



the family went shopping for amulets before Keku's death to provide her with protective charms for the underworld journey.

## BCE and CE

The initials BCE (Before Common Era) and CE (Common Era) denoting periods in time, are interchangeable with BC (Before Christ) and AD (Latin, Anno Domini meaning "In the year of the Lord"). Archaeologists and historians increasingly use the initials BCE and CE instead of the exclusively Christian BC and AD.



## Cats

Many ancient Egyptians had cats as family pets. They were excellent for keeping down the rats and mice common in the grain fields. When a pet such as a cat died, it was mummified to await the owner's death when it could be put in the tomb as a companion for the afterlife. The same care was used in mummifying cats and pets as was devoted to people.



## Mummy

The word "mummy" is derived from the Persian / Arabic word "mummiya" meaning tar or bitumen. When the Arabs encountered Egyptian mummies in the 7th century CE, they thought they were covered in tar. Although the ancient Egyptians did occasionally use tar in the mummification process, mummies were coated in dark resins which gave the skin a black colour.



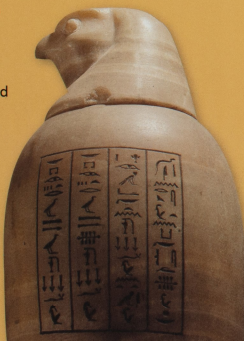
## Jewellery

Everyone from poor farmers to wealthy royals wore jewellery in ancient Egypt. They took various pieces into the tomb for use in the afterlife. A case of jewellery in this exhibition shows gold rings, carnelian earrings, gold earrings, faience necklaces and a gold and amethyst scarab ring. There's a necklace with ornaments and beads made variously from gold, carnelian, red jasper, lapis, agate and haematite. It is in excellent condition, as if it could have come from a modern jewellery shop although it is 3500 years old.



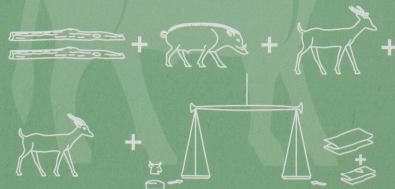
## Canopic Jars

The four animal-headed sons of the god Horus are resented on the canopic jars which hold various organs taken from the body during embalming. For example, the falcon-headed god Qebehseuef (shown) is protector of the intestines. The canopic jars held the lungs stomach, liver and intestines which were separately embalmed. They allowed the person to breathe and eat in the afterlife.



## Funeral Costs

The no-nonsense Egyptians had a funeral director's sense of the costs of coffins, and prepared their clients in advance. One calculation has 2 sycamore logs + 1 pig + 1 goat = 1 coffin (this deduced from the graphic hieroglyphics depicting this equation). Another calculation was: 1 goat + 8.5 and 5 deben of sheet copper = 1 coffin. In ancient Egypt 1 deben = about 91 grams of metal, esp. copper silver and gold.



The 70-day process of embalming is covered in detail in this exhibition. Once again, the efficient ancient Egyptians knew to remove the organs and use a salt compound to dehydrate the body. The heart, the centre of knowledge and emotion, was usually left untouched inside the body (it was later protected by a heart scarab amulet left on the mummy).

After approximately 40 days of dehydration the body was drained of excess fluids and stuffed with linen, sand or sawdust. Herbal preparations and resins were applied before the body was wrapped in bandages and shrouds. Wealthy families like Keku's would then add further adornments to further protect the body in its travels.

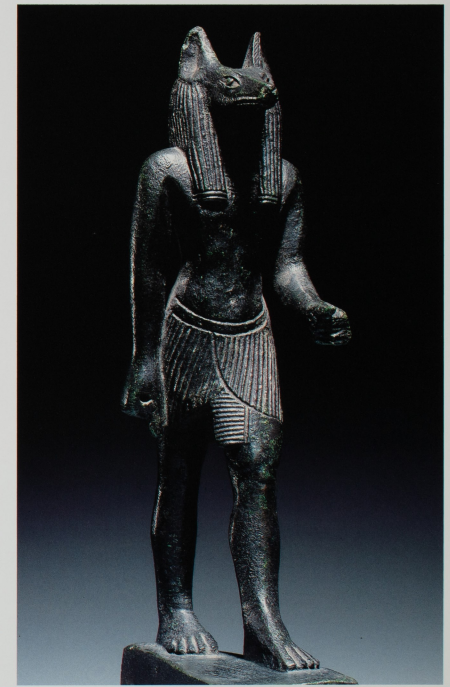
The inner coffin was covered with spells and prayers from the *Book of the Dead*, important religious symbols, and scenes of various gods and goddesses associated with death, protection and the underworld.

Only those from the upper classes could afford an outer coffin to protect the more highly decorated inner coffin. In this exhibition, hieroglyphs in the centre column of the lid identify Keku as the owner of the coffin and also tell us her title and the names and titles of her parents.

The underworld journey and afterlife judgement ancient Egyptians believed in have echoes in other belief systems around the world, although there is an element of the serviceable in the world of ancient Egypt where disputes concerning your property are not considered to be a black mark.

River and land journeys figure in the geography of Egypt and so it is with the afterlife. Paradise is a Field of Rushes, naturally a reflection of the real world the Egyptians knew, idealised as complete with blue skies, rivers and boats for travel, gods and goddesses to worship and fields and crops that needed to be ploughed and harvested.

Researchers have pieced together Keku's story from the artefacts, writings and preserved remains this civilisation left behind. *Egypt: Beyond the Tomb* includes a wealth of ancient Egyptian artefacts from amulets to bowls and shabtis. More than 200 ancient Egyptian burial treasures in this show range from animal mummies to the magnificently decorated sarcophagus.



Above: Anubis, the jackal-headed god of embalming and mummification and patron god of embalmers. He is also seen as the guardian of the dead and a guide through the underworld. This bronze statuette from the Late Period (664 BCE – 332 CE) probably once held a sceptre or staff.

## Hall of Final Judgment

Ancient Egyptian travellers through the underworld eventually came to the Hall of Final Judgement and the 42 judges. But if they were armed with the *Book of the Dead*, like some modern guide to the planet, this handy volume gave the travellers the correct words to use, ensuring that they would pass this part of the judgment process even if they had not been completely innocent.

The young woman Keku, whose mummy is present in this exhibition, would then proceed to the second part of the judgment process where her heart was weighed against the feather of the goddess Ma'at. Perhaps this is the origin of the saying "light-hearted" being associated with happiness. If the scales balanced, the test had been passed and Keku would be welcomed into the afterlife by Osiris. If the heart was found to be heavier than the feather, it was fed to Ammut the Devourer and the soul cast into darkness.



## Danger

The *Book of the Dead* included spells for driving off dangerous creatures encountered during the underworld journey.

### SPELL 33: FOR DRIVING OFF A SNAKE

OH REREK-SNAKE, TAKE YOURSELF OFF, FOR GEB PROTECTS ME.  
GET UP, FOR YOU HAVE EATEN A MOUSE WHICH RE DETESTS  
AND YOU HAVE CHEWED THE BONES OF A PUTRID CAT.

### SPELL 31: FOR DRIVING OFF A CROCODILE THAT STEALS MAGIC FROM PEOPLE IN THE AFTERLIFE

GET BACK! GET BACK, YOU DANGEROUS ONE! DO NOT COME  
AGAINST ME, DO NOT LIVE BY MY MAGIC!

## Perfume

Ancient Egyptians believed that the gods smelled of perfume and smelling bad was considered a sin. Egyptian perfumes were so prized that when Egypt was overthrown by Julius Caesar, he tossed perfume bottles into the Roman crowd to symbolise domination. It is said Cleopatra had the sails of her barge soaked in perfume to capture the heart of Mark Anthony.

Perfumes were used a lot in every day life. They were also poured over the mummy during the funerary services to send the deceased off into the sweet-scented afterlife. Incense and perfume to replenish tomb supplies were placed on offering tables as gifts to the deceased.

In this exhibition, there is a special box where, by pressing various buttons, you can experience a whiff of some special fragrances which ancient Egyptians prized: spikenard, myrrh, lotus flower and frankincense.

## I am Innocent

To help the newly dead with their pleading before the 42 judges in the Final Hall of Judgment, the Spells from the *Book of the Dead* provide some excellent words. The ever-practical Egyptians did allow the defence of arguing to defend your own property as an exception among actions you were supposed to avoid.

### SPELL 125: DECLARATION OF INNOCENCE

O WANDERER WHO CAME FORTH FROM BUBASTIS,  
I HAVE NOT EAVESDROPPED.  
O LORD OF THE TRUTH WHO CAME FORTH FROM MAATY,  
I HAVE NOT STOLEN BREAD.  
O YOU OF THE CAVERN WHO CAME FORTH FROM THE WEST,  
I HAVE NOT BEEN SULLEN.  
O DOUBLY EVIL WHO CAME FORTH FROM ANDJE, I HAVE NOT  
DISPUTED EXCEPT AS CONCERNED MY OWN PROPERTY.

## I am Ready

Ancient Egyptians believed that when the tomb doors closed, all the tomb paintings and statues came alive. Shabtis (pottery servants) often had written on them:

MASTER, IF YOU CALL ME  
HERE I AM, READY TO DO  
ALL YOUR WORK IN THE  
AFTERLIFE.



## Funerary Texts

Funerary texts were included in Keku's burial chamber to act as "travel guides" for the hazardous journey through the underworld. These crucial inclusions in the tomb were written on walls, coffins, statues or papyri and contained all the required passwords and spells. Funerary texts were placed within reach of the dead person's mummy so they could be retrieved and recited when necessary. Initially they were made available only to royals. These were revised about 2100 BCE so that officials and nobles were also allowed to use them. Eventually, about 1500 BCE, a funerary text was made available to everyone in Egypt. This text is known today as the *Book of the Dead*.



## Buyer Beware

Some of the Egyptians who bought funerary items in the marketplace would not have been able to read what was inscribed on their amulet, papyrus or shabti, trusting instead that they were being sold authentic items. This gave the less ethical vendor an opportunity to sell substandard products. Today, the buyer must also beware.

A case in this exhibition includes some fake shabtis which are in the Auckland Museum collection. Fake shabti figures are known from as early as the 17th century and have since been produced to satisfy the tourist market and general fascination with ancient Egypt. New Zealand soldiers in Egypt in World War I and World War II are among those who bought fake shabtis, many of which later found their way into museums. Forgeries are typically moulded in clay and may be painted blue or green in rough imitation of faience, the ancient ceramic glaze based on quartz. Their hallmarks include incorrect proportions, unintelligible inscriptions and mismatched features.



## Lecture Series

THE HIEROGLYPHS  
OF ANCIENT EGYPT  
18 July, 7:30pm

THE MYTHOLOGY  
OF ANCIENT EGYPT  
25 July, 7:30pm

THE ART OF ANCIENT EGYPT  
1 August, 7:30pm

Bookings advised. For more information see  
Auckland Museum Winter Programme Guide,  
or the website [www.aucklandmuseum.com](http://www.aucklandmuseum.com).



## Egypt in Action

ADULTS EGYPTIAN NIGHT AT THE MUSEUM  
(BRING A TORCH) 18 and 25 July

FOOD OF THE PHARAOHS 1 August

FAMILY EVENTS INCLUDE:

Making of a Mummy, 30 June to 15 July, 11-12 August; a family guide to Keku's Journey, activity cards, weekend games, storytelling, an Egyptian night at the Museum suitable for families, a quiz tournament and an Egyptian ornament workshop.

Bookings advised. For more information see Auckland Museum Winter Programme Guide, or the website [www.aucklandmuseum.com](http://www.aucklandmuseum.com).

# Ancient Egypt in the Auckland Museum

BY NIGEL PRICKETT, CURATOR  
OF ARCHAEOLOGY

The Auckland Museum is fortunate to have a collection which illustrates Ancient Egypt from the period of the Pharaohs and before. This includes a mummy, Palaeolithic hand-axes tens of thousands of years old and painted pots of the 5500-3100 BC pre-dynastic era. At the other end of the story of pre-Islamic Egypt are silver crosses and textiles from the Christian period.



Auckland Museum's mummy is the body of a young woman Ta-Sedgemet dating from 800-500 BC. This means that she lived 2000 years after construction of the famous pyramids at Giza. The mummy will be on display in the new Ancient Worlds gallery opening at the end of August.

From the period of Pharaonic Egypt covering 3000 years, Auckland Museum has examples of ceramics, jewellery, small sculptures and amulets in materials such as stone, faience and bronze, some tools, cosmetic jars, mixing palettes and other items.

The appeal of Egypt is understandable. Egypt is the best-known, longest-lasting and greatest civilisation of the ancient world. The first Pharaoh, Narmer, dates from ca 3100 BC. Thirty dynasties then took up nearly 3000 years before Alexander the Great in 332 BC ushered in 300 years of Greek rule, followed by the Romans who ruled from 30 BC to 395 AD.

Throughout this immense period there was remarkable continuity in the Egyptian economy and way of life, in their arts and beliefs. Among the brilliant achievements of Ancient Egypt are pyramids, temples, sculptures and other monumental architecture. Rich grave goods recovered from royal and other tombs show the importance of ritual relating to death and the afterlife. Written hieroglyphics record the beliefs and stories of people and their rulers.

However, the Egyptian material in the Auckland Museum tells mostly of the lives of ordinary people. Most ancient Egyptians were farmers on the banks of the Nile. Their fields were watered by annual flooding after rain in the distant Ethiopian highlands and enriched by the deposited silt. In the towns lived labourers, traders, craftspeople and bureaucrats. Their domestic possessions were practical and their grave goods produced in vast numbers to a standard they could afford.

Above: Predynastic Painted Pot, Egypt c. 3500 BC. Earthenware. Height: 18.5cm. This example of predynastic painted wares is from Matmar, near Asyut in Upper Egypt. Collection of Auckland Museum (AK 18727).

Right, top to bottom: Face on the coffin lid with painted plaster ground. A CT scan reveals what lies beneath the bandages. (Images courtesy of Mercy Radiology.) Mummy bandages showing binding pattern and salt deposits.



Two newly placed  
sculptures welcome  
visitors to the Museum.



## ENTER WITH SCULPTURES

BY RODNEY WILSON

Two sculptures have sprung up close to the southern entrance of the Museum in recent weeks. The first is Peter Nicholls' *Spine*, located to the south-end of the road accessing the atrium entry.

*Spine* is a double fan of massive Australian hardwood wharf timbers. Standing 3.5 metres high, the fans are at right angles to each other, but sweep up to intersect at the top, with a feather-like lightness that defies the weight and density of the recycled timber.

Commissioned by Auckland Art Gallery in 1986 as part of the *Aspects of Recent New Zealand Art* series of exhibitions, *Spine* stood outside the gallery entrance for several years before being packed away. It is wonderful to see this important piece, now associated with the Museum, and placed on long-term loan from the Gallery.

The other sculpture takes the form of two urns, carved from white and black marble. As you enter the Museum at the atrium door, they flank the atrium entry. Titled *Whaowhia*, a reference to the Gilbert Archey motto associated with the Auckland Institute and Museum coat of arms, this work was made by Brett Graham.

Graham was chosen from a selected list of invited artists, and was commissioned by the Edmiston Trust. Whilst the work was commissioned by the Trust for this specific location, it is also a new addition to the Edmiston Trust's trail of contemporary sculpture recently installed in a number of locations within the Domain.

The surface of each urn is embellished with carved motifs which symbolise several of the collections and responsibilities of the Museum. The urn forms reflect the role of the Museum as a "container" of cultural, heritage and scientific properties; a preserver and protector - a Pataka Matauranga.

Each urn has been cut into a series of horizontal bands and re-assembled, which the sculptor conceives of as a metaphor for the Polynesian renaissance, literal cultural reconstruction. The addition of layer upon layer of stone is also symbolic of the Museum's Maori name, Paenga Hira, referring to the Ngati Whatua practice of marking boundaries with basalt mounds.

The carved "emblems" include a nautilus shell, butterfly, flame, Maihi and Amo, starfish, moa, Zero aircraft, cross, beetle, Air Force roundel, Pa, flower symbol from a Samoan siapo, eel, hand, shell, whakapakoko or carved walking stick.

Above: *Whaowhia*  
by Brett Graham

Below: *Spine*  
by Peter Nicholls



# WHAT WOMEN WANT

Two new acquisitions highlight the lives of local women pioneers in the fight for women's rights.



Mary Ann Colclough and Meri Te Tai Mangakahia both addressed the question of "what women want" and their pioneering efforts in New Zealand are recognised in two dedicated pieces of furniture acquired by the Museum. The chair and parliamentary cabinet were bought in the 2006 auction of the Charles Wakefield collection held in the UK. Charles Wakefield was the founder of the Wakefield Oil Co. which later became Castrol Oil.

## Meri Te Tai Mangakahia

Meri Te Tai Mangakahia (1868-1920) is recorded as the first woman to have addressed the Maori parliament, Te Kotahitanga. It was in 1892 when her husband Hamiora had been elected premier of Te Kotahitanga parliament and Meri attended the session at Waipatu in the Hawke's Bay.

The speaker of the lower house introduced a motion from Meri requesting that Maori women be given the right to participate in the selection of members. She was invited to come into the parliament to explain her motion. She not only requested that Maori women be given the right to vote but that they also be eligible to sit in the Maori parliament.

A recent museum acquisition is the Meri Mangakahia New Zealand Women's Temperance Union Kotahitanga Parliamentary Chest which reflects her forthright opinions. The chest was made for Hamiora and Meri and the beautiful box depicts both inside and out, the colonial scene of their Whangapoua homestead. The lid is finely banded with their names and "Votes For Women" together with the initials WCTU (Women's Christian Temperance Union).

Meri Te Tai Mangakahia is believed to have been born in 1868 at Whakarapa in the Hokianga district. She was the daughter of the influential Te Rarawa chief Te Tai and his wife Hana

Tera. Meri was educated at St Mary's Covent in Auckland where she became an accomplished pianist.

Around the early 1890s, Meri married Hamiora Mangakahia of Ngati Whanaunga from the Coromandel. He was a Native Land Court Assessor and had been working in the Bay of Islands at the time. They built themselves a homestead on Hamiora's land at Whangapoua on the Coromandel Peninsula.

The host of the meeting at Waipatu in 1892 was Henare Tomoana and his wife Akenehi Tomoana who supported Meri's motion to the parliament and was also known for speaking forthrightly about Maori women's rights to maintain and control their land. The very fine, inlaid parliamentary cabinet was ordered for Hamiora and Meri by Henare and Akenehi.

The inlay work uses native woods creating a very fine and important example of New Zealand 19th-century cabinet-making by Andrews & Sons, cabinet makers of Wellington.

After Meri's death the box came into the possession of Alethea Constance Cherry, a member of the Queensland Cherry family. Connie had been gifted it by friends in Australia and a further inscription on the box reads 'To Connie Cherry, Farewell 20th January 1927 Caranderrk Station, Healesville.'



Left: Meri Te Tai Mangakahia Above: The Meri Mangakahia New Zealand Women's Temperance Union Kotahitanga Parliamentary Chest



## Mary Colclough

In *Memory of One Who Loved to Serve* is the inscription on a chair dedicated to the memory of Mary Colclough alias "Polly Plum". Mary Colclough was in the vanguard of the women's suffrage movement in New Zealand and the words recognise her campaign for women's rights in the 19th century. Born in London in 1836, Mary Ann Barnes trained as a teacher before coming to New Zealand in 1859. She settled in Auckland and in 1861 married Thomas Caesar Colclough. Following his death in 1867, and with two young children to care for, Mary resumed teaching. She also became a champion for women's rights, and in particular, targeted property rights for married women. Through 1871-1873 Mary Colclough campaigned vigorously, delivering public lectures in Auckland and the Waikato and under the pseudonym Polly Plum contributed articles to a number of newspapers.

When asked what rights she wanted for women Polly Plum responded

*The right, as thinking, reasoning beings, to decide for themselves what is best for their own happiness. If they were satisfied with man's decision, this agitation for change would not be.*

Elsewhere she commented that it was

*iniquitous that in a Christian country, anyone, male or female, should have it in their power to wrong and oppress others, under the shelter of the law.*

Large audiences attended Mary's lectures on the subject of women's rights — to own property (within marriage), to vote, to work, to be educated. She also advocated temperance and improved treatment of women prisoners and prostitutes. At a time when it was unusual for women to deliver public lectures she attracted great numbers — boats were laid on from the North Shore for her second Auckland lecture. She also had the support of a number of leading clergymen, and her departure from Auckland to take up a teaching post in Tuakau was marked by a public farewell.

But she also had many opponents. A *Waikato Times* editorial responded that

*The majority of women are unfit even to have authority over their children still less over their domestic servants. To make them legally equal to their husbands would be disastrous in the extreme ... Women's power is her weakness, her tenderness, and her ability to love deeply.*

In 1874 Mary Colclough crossed the Tasman to Australia where she continued her support for women's causes. This included advocating athletic sports for girls, the removal of the vow of obedience from the marriage service, and public discussions about prostitution.

Mary Colclough returned to New Zealand in 1876 and continued teaching — at Rangiora and Papanui. She witnessed the passing of the Married Women's Property Act in 1884 but unfortunately did not live to see New Zealand women receive the vote, as she died in 1885 aged 49 following a serious accident.



Above: The 820mm-tall folding chair, typical of the late 1880s-1890s and dedicated to Mary Ann Colclough "Polly Plum" and to the WCTU, has a folding wooden frame, a pivot on seat-level, a leather strap for hanging and a woven cane seat in traditional 7-step pattern. Decorative techniques include some inlay work. Collection Auckland War Memorial Museum Tamaki Paenga Hira; purchase; 2006.9S.2.

Below: Bronze plaque dedicated to Mary Colclough.



## Women's Christian Temperance Union

The chair dedicated to Mary Colclough also acknowledges the Women's Christian Temperance Union (WCTU) founded in the USA in 1874. The first branch of the WCTU in New Zealand was established in Auckland in 1885. The ongoing battle for women's right to vote was largely spearheaded through the WCTU.



## A private view

The private photographic collection of New Zealander and internationally renowned cinematographer Michael Seresin, *Another View*, provides a choice sampling of classic photographs by some of the most famous photographers of the 20th century.

Michael Seresin has made a major contribution to motion pictures through his work on many well-known movies, including *Midnight Express*, *Angela's Ashes*, *Harry Potter and the Prisoner of Azkaban*. At the same time, over a lifetime's involvement in photography, Seresin has assembled a collection of very high-quality black and white photographic prints, made from original negatives by masters such as Henri Cartier-Bresson, Gyulia Brassai and Bill Brandt.

The selection reflects the photographic interests of the collector himself, and provides as much insight into Seresin's motivations and inspirations as a cinematographer as it does into photographic styles of the 20th century. In his choice of works Seresin has focused on intimate revelations and defining moments.

An image by Gyulia Brassai shows a female opium smoker in the secretive world of the Paris "demi-monde" of the 1930s. A print from a glass plate negative taken by E.J. Bellocq shows a

prostitute preparing herself for a client in the red-light district of Storyville, New Orleans, around 1912.

One of the most delightful images in the collection is from an unknown photographer, who captured Picasso poised high on a balcony in Paris, holding up one of his drawings to the sky with characteristic self-assurance, as if showing off his mastery of the world of art.

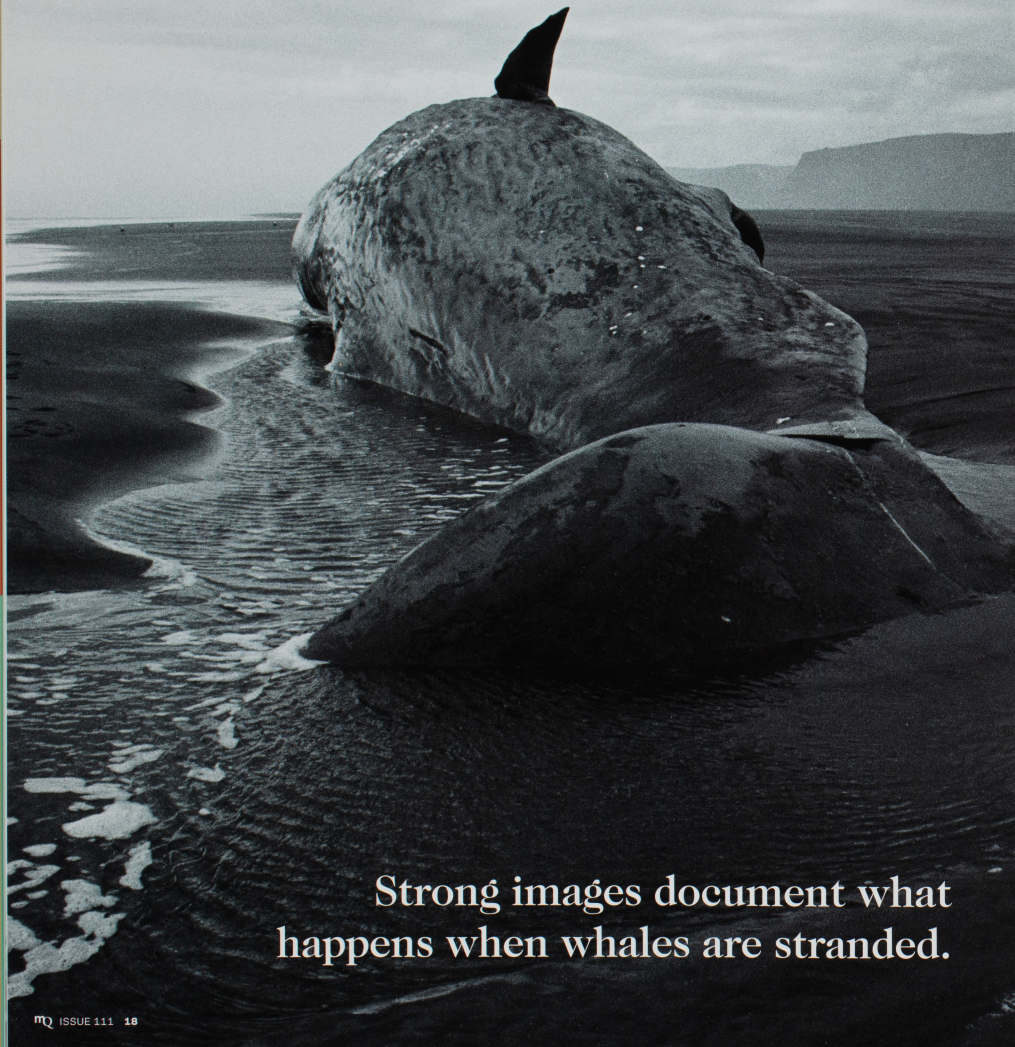
An image probably made by the leading photographer of the Mexican Revolution, Augustin Casasola, shows the shirt in which the Emperor Maximilian was assassinated in 1910, pinned up on a window frame as if on public display, with the deadly accuracy of the bullet holes and the bloodstains clearly visible.

**Another View: A Selection of 20th century international photographs from the Seresin Family Collection.**  
1 June – 1 July, Pictorial Gallery, free with entry donation.

Above left: Photograph by E. J. Bellocq. *Prostitute, Storyville, New Orleans, 1912.*

Above right: Photograph by Baron De Meyer (1868–1946). *From the Shores of the Bosphorus, date unknown.*

# WHALE STRANDING



Strong images document what happens when whales are stranded.

In October and November of 2004 two large sperm whales stranded in separate incidents along the Whatipu coastline of West Auckland. The first whale was alive when it was discovered stranded but could not be rescued because of its massive size (approximately 40 tonnes). The second was discovered already dead.

*Whale Strandings* is an exhibition by West Auckland photographer Jan Young which documents both of these stranding events in a series of black-and-white images. They show the jawbone of a whale being removed on behalf of local iwi and the subsequent burial of the carcasses by Department of Conservation (DOC) staff. There is also a series of colour images of a stranded Cuvier beaked whale.

Young says documenting strandings along the Whatipu coastline is something she is passionate about continuing. For her, each stranding is unique and presents different problems, just as the "awesome marine mammals" and the role of various agencies such as DOC, Auckland Regional Council Park Rangers and Project Jonah fascinate her. The idea that there is an educational / scientific element to her images also greatly appeals to her.

"With my photography I aim to take strong, direct images that document the importance of our unique lives and environment," she says.

## INSPIRATION

Young lives in Huia, West Auckland, with her husband and teenage son and in the last three years has rekindled her interest in photography after time devoted to family and career. She draws inspiration from the work of New Zealand photographers Glenn Busch, Robin Morrison and Laurence Aberhart.

Says Young: "I love to photograph everyday people who in my mind lead interesting lives. An important component of this process for me is spending time with my chosen subjects." Young talks about the ongoing relationship built up with DOC and ARC Park Rangers who provide her with great photographic opportunities as they recognise the value of recording their work.

"Once we've built up a relationship, it's then that I feel I get to really learn about 'them and their world.' I hope that my images go on to reflect this."

*Whale Strandings: Photography by Jan Young*  
Pictorial Gallery, 13 July – 18 August, 2007

## Whale Notes

About half of the world's 80 species of whale reside in or migrate through New Zealand waters. Sperm whales are most usually seen off the west coast of the North and South Island and are well documented off the Kaikoura coast. They primarily feed on giant squid and can dive up 1.5 kilometres deep.

In 2003, a large pod of male sperm whales stranded at Whatipu but they can also be found stranded alone. Because a sperm whale weighs anywhere from 20 - 40 tonnes, little can be done for these animals once they are on the beach.

Department of Conservation (DOC) officers suspect that the Manukau bar, extending approximately 2-3 kilometres out to sea, is quite a navigational hazard as it's not uncommon for whales to follow the coastline.

When and if a single whale of a pod gets into distress, its stranding tends to lead to a mass stranding. A pod of sperm whales was untypically seen milling around near the Huia buoy in the Manukau Harbour in 2003 the day before they stranded. DOC thinks when overnight they tried to leave the harbour in turbulent bar waters, they took a false channel that leads to the beach along Whatipu.

No real cause was established for the live stranding of the single sperm whale at Whatipu in 2004 as the animal presented as a mature, healthy individual.

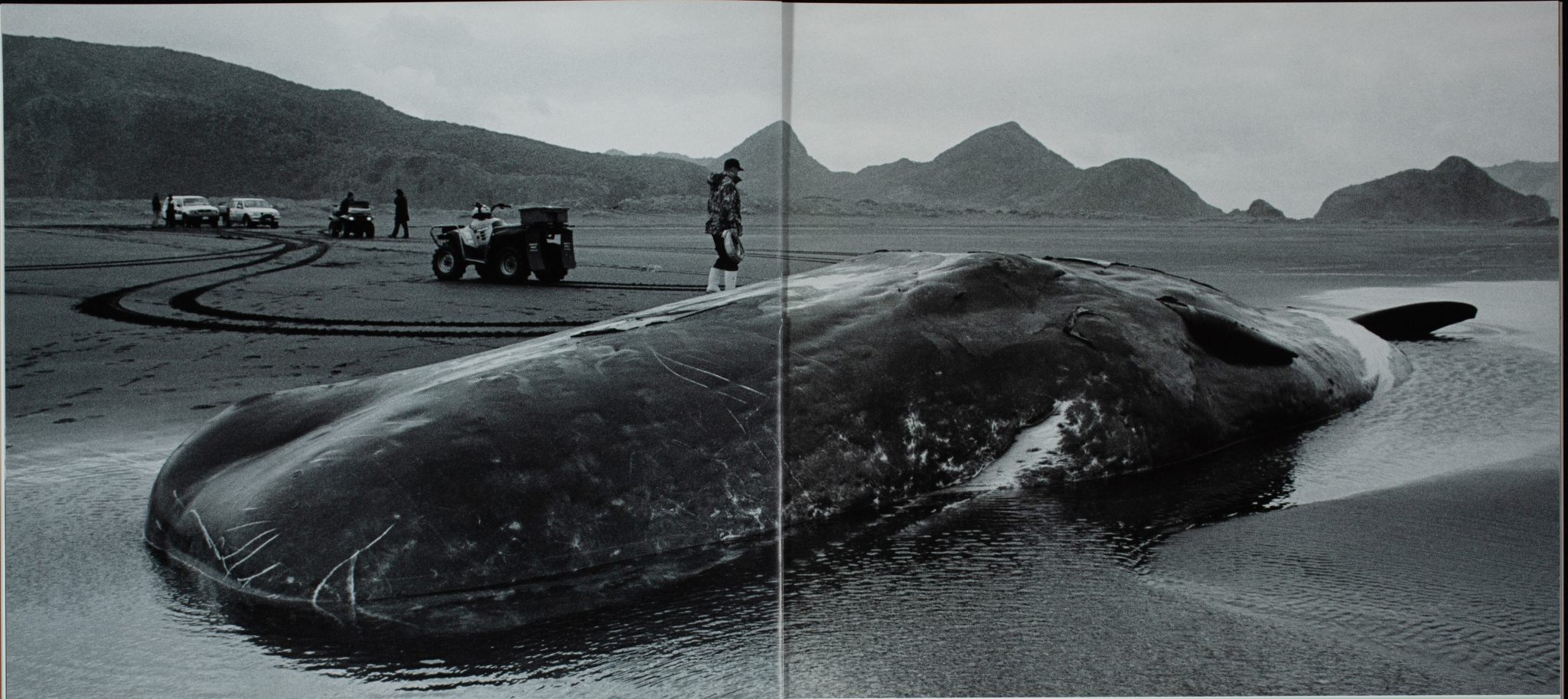
Information provided by DOC.

## Advice To Public

It's important to contact the local office of the Department of Conservation (DOC) about dead whales on the beach, or if you see a distressed whale or pod of whales off the coast when there is the potential to avert a stranding. Details about size, colour, shape of animal, tidal conditions, weather conditions, time of day and place are all helpful. The public can make a real difference and have saved marine mammals through their efforts.

Website: [www.doc.govt.nz](http://www.doc.govt.nz). Go to Conservation, Marine and coastal.





## When giants come to rest

BY BOB HARVEY, MAYOR OF WAITAKERE

When I was 15, I spent a summer living in the Karekare Surf Club. In those days, the beach was really remote; hardly anyone came there even for a swim. I'd found an old brass bed under a farm house and erected it on the beach under a makeshift canvas tent. I slept on it most nights after reading *Moby Dick*, still an all-time personal favourite of mine. At night the surf would come in under the bed and it would lurch precariously.

I remember one morning seeing a great water spout coming down the coast from the Manukau Bar. Later that day, as I walked along the coast towards Whatipu at the mouth of the Pararaha Stream, I came upon the carcass of a recently beached blue whale. I stood in awe trying to fathom why this great creature would have come ashore.

I realised that the water spout had indicated its arrival and death on the beach and it seemed such a spiritual moment in my life. I returned later that day to the surf club and wrote a poem about the whale and its journey to Karekare.

A couple of years later I met one of the old identities of the coast who told me that on this section of the beach whales had been beaching themselves for as long as he could remember. When they would be riding their horses down the coast to Whatipu in the timber-milling days, they would often come across a decaying whale. In fact, ancient Maori named this stretch of coast Te Takotoranga o nga Paraoa, "the resting place of the whales."

The mystic and tragic arrival of stranded whales is always profound and deeply moving and over the years, I have always gone to the coast when word has come to me that there

has been a stranding. This is how I came to hear that Jan Young had also been on a journey — recording the arrival of these great marine giants on our Waitakere shore.

When I saw Jan's work, I knew that here was someone who also felt deeply for whales and their tragic end. Her photographs are extraordinary in their emotive power. Jan captures their fate with a stillness. On the black sand, as the rangers and DOC officers prepare to bury the carcass, there is an atmosphere of deep melancholy.

To swim with whales and to see them in their natural element is to be aware of their great and glorious beauty. To see them stranded and helpless, beyond assistance and support, is to understand the true meaning of life and death itself in the natural world.

# WAR AND PEACE IN THE DOMAIN



Top left: Anzac parade, 1930s. Photograph by NZ Herald.



Left: Domain camp. Bell tents and horses (probably for South African War), ca 1900. Photograph by William Beattie.

Far left: U.S. Camps, Auckland Domain, 1943. Aerial view showing United States military camps and naval hospital.

## Parades, peace-making and troop camps have all appeared in the Domain.

The Auckland Domain is a well-known memorial site with the prominent Cenotaph and War Memorial Museum taking centre stage. The Domain also has interesting and varied history when it comes to war itself, having been the site of battles and peace-making between Maori tribes, and subsequently serving as a parade ground and camp for troops.

In pre-European times, the domain was an ideal pa site for Ngati Whatua – overlooking the Waitemata harbour and providing rich volcanic soil for gardening, irrigated by the natural spring that now feeds the duck ponds adjacent to the Wintergardens. The domain area is called Pukekawa meaning “hill of bitter memories” and refers to tribal battles fought there between Hongi Hika, leader of the Ngapuhi from the North, and Potatau Te Wherowhero leading the local Ngati Whatua. It was on this site that a peace treaty was eventually agreed by these two tribes in 1828.

A totara tree planted by Princess Te Pua Herangi to commemorate the battles, and the eventual settlement of the dispute, stands on Pukekaroa, a small scoria cone to the west of the museum and site of the Ngati Whatua pa. The totara is surrounded by a carved palisade.

In the later part of the 19th century, the domain was often used as a camp location and public parade ground for New Zealand regiments including the 3rd Auckland Regiment. From that time and well into the 20th century the domain became the venue for much military activity.

### BOER WAR

The first contingent of volunteers for the Boer War was requested to equip themselves with a rifle and a horse. When they assembled in the Domain in preparation for departure for South Africa, neat rows of bell tents showed the mustering point for soldiers and their horses.

### WORLD WAR I

During World War I, the domain was a rallying place for Aucklanders. On 23 September 1914 the Auckland Regiment formally paraded there before they marched to the wharf and sailed as part of the main body of the New Zealand Expeditionary Force. More than half of the 1000 men who paraded that day were either killed or wounded at Gallipoli. The consecrated ground in front of

the Museum commemorates their final departure point.

A photograph of Maori and Pacific Island soldiers marching over Grafton Bridge was taken in late November 1915 as the troops headed to the Domain for the Queen Carnival. The huge carnival raised £300,000 for the Wounded Soldiers' Fund, a sizeable amount in 1915.

Between the world wars the domain continued to be used for military parades and to a lesser extent for camps. The School Cadet programme was strong during this time as the Defence Act of 1919 had introduced Compulsory Military Training (CMT) for all males from 14-21 years. Local schools such as Seddon Memorial Technical School held their annual training camps in the domain.

### WORLD WAR II

The American “friendly invasion” of New Zealand began in 1942 when the United States Marine Corps arrived to occupy the numerous camps that had been constructed for them. Barracks were built at various locations around Auckland (as well as in Wellington and Warkworth) to

accommodate up to 45,000 American servicemen. A book of instruction to these visiting American troops included a cartoon joke about the phrase “Down Under.”

Camp Hale was one of two camps erected in the Auckland Domain for US troops. The Outer Camp was built in front of the Auckland Museum and consisted of fifteen buildings housing 750. The Inner Camp had eight large H-shaped dormitories, each housing 122 men. It was located near the cricket pavilion where the Auckland City Parks Department implement sheds are today. A plaque, to the west of the main entrance to the Museum, commemorates the presence of US troops there between 1942-44.

As part of New Zealand's defence precautions during World War II, a Heavy Anti-Aircraft Battery emplacement was constructed by New Zealand Army engineers in March 1943. This AA battery was part of an Auckland-wide air defence network that included sites at Mt Eden, Alexandra Park and Bayswater. It was located on the grassed area beyond the car park at the Atrium entrance to the Museum. The battery was at the highest point of the Domain.

Here it comes, racing at an average speed of more than 200km an hour around the 13.6km Le Mans circuit, a painting by Andy Warhol... it's an unusual combination, but ever since there were shaped canvases, a car as a form of painting has always been a possibility. Warhol said he tried to portray speed pictorially on the 470hp car.

The BMW M1, painted by Warhol without assistants, finished 6th in the 24-hour Le Mans endurance race in 1979 and joined the ranks of BMW art cars, fifteen of which have been commissioned from top artists since 1975. Now the Warhol car is at the Museum in Auckland along with other cars painted by Americans Frank Stella and Roy Lichtenstein and Aussie Ken Done.

Stella's take is a black-and-white grid pattern which the artist regards as "agreeable decoration"; Lichtenstein's typical large, comic-book benday dots are identifiable, although he talks of the "painted lines as a road, pointing the way" for the BMW 320i and the way the design "shows the scenery through which the car has driven"; Ken Done's darkly coloured BMW M3 includes Aussie icon parrots and parrot fish.

Hervé Poulain, the French arts and antiques auctioneer and an "I'm crazy about speed" car buff, started it by commissioning Alexander Calder to paint a BMW CSL 3.0 in 1975, two years after Poulain's book on art and the automobile appeared. Poulain drove the Calder car himself in the 1975 24-hour Le Mans, retiring with engine trouble after nine hours when lying fifth. He was also the driver of the Warhol car in 1979.

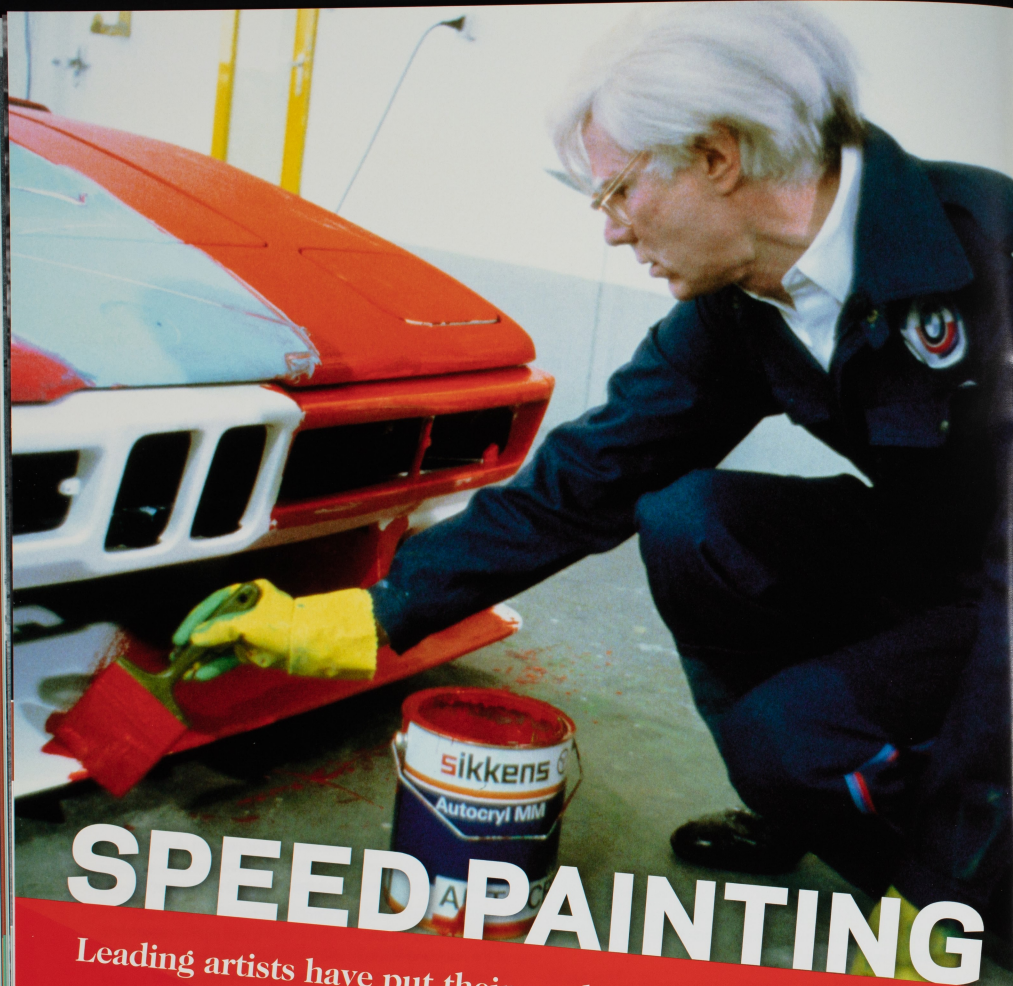
Frank Stella, the 71-year-old New York minimalist-turned-shaped-canvas expert, is also a motor racing fan. He befriended Le Mans driver Peter Gregg and actually survived a car crash with Gregg when the pair were en route to Le Mans in 1980.

BMW Art Cars Collection, Museum Events Centre under the Dome. 16 July – 12 August.



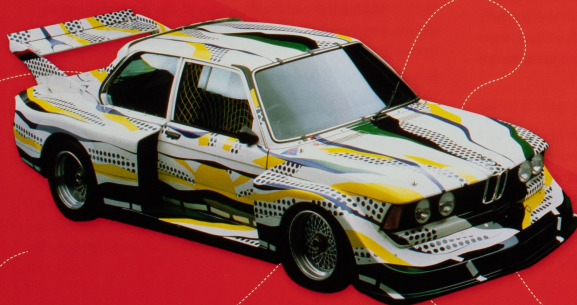
This page, top – bottom: BMW M1, Andy Warhol, 1979... portraying speed pictorially. BMW CSL 3.0, Frank Stella, 1976... "agreeable decoration." BMW M3, Ken Done, 1989... parrots and parrot fish. Far left: Andy Warhol at work. BMW 320i, Roy Lichtenstein, 1977... dots and lines.

BY TERRY SNOW



# SPEED PAINTING

Leading artists have put their mark on high-speed race cars.



## MUSEUM MEMBERS



### New membership manager

Nicola Hancox, the Museum's new Membership Manager, has spent the last five years living in London where she made the most of the cultural activities on offer including regular trips to the Victoria and Albert Museum and the British Museum.

Nicola worked in London for the BBC in their New Media Department, initially as a researcher for the BBC website and more recently as an Applications Producer in the Interactive TV Team. The last major projects she produced were the interactive services for Wimbledon 2006 tennis tournament and the 2006 Commonwealth Games.

Nicola is a University of Auckland graduate with a Bachelor of Arts (Honours) majoring in English and Women's Studies and says she is really enjoying life back in New Zealand.

"I am excited about the opportunity to work in the dynamic and diverse environment that surrounds the Auckland War Memorial Museum," she says.

Nicola is looking forward to meeting many of the Museum's members and, with her strong relationship management and communication skills, to providing an integrated and innovative membership programme.



### Competition winner



Congratulations to Rory Norton, the lucky winner of a Sony Bravia television in our summer membership competition.

Seven-year-old Rory has a strong family connection with the Museum. His grandmother Susan Hawkeswood is one of our invaluable volunteers and Rory and his brother Hugo have been visiting the Museum since they were babies.

Rory joined our Stevenson Dinomites kids' club after receiving a Kid Plus membership from his grandmother for Christmas. Rory's favourite part of the Museum is the Volcano Gallery with its rumbling eruptions.

Rory also recently took part in our popular Night at the Museum event. The new television has come as unexpected bonus to the Norton family. Their old TV will be shipped out to their holiday home at Piha to make way for the brand new set.

## BECOME A MEMBER

To become a member please choose the type of membership that suits you and complete this form.

For further information about membership, contact the membership office: phone 09 306 7070 extension 733 or email: [membership@aucklandmuseum.com](mailto:membership@aucklandmuseum.com). All memberships are annual and include gst.

### GENERAL MEMBERSHIP

- Family: 2 adults + 6 children ..... \$50
  - Kid Plus: 1 child + 1 adult ..... \$30
  - Adult ..... \$30
  - Couple ..... \$40
- STUDENT AND SENIOR INCLUDED

### MUSEUM INSTITUTE MEMBERSHIP

- Family ..... \$60
  - Joint ..... \$55
  - Individual Adult ..... \$50
  - Student and Senior ..... \$40
- TWO ADULTS AND UP TO 3 CHILDREN AT THE SAME ADDRESS  
CHILDREN UNDER 13 YEARS MAY JOIN THE STEVENSON  
DINOMITES CLUB ON REQUEST
- TWO ADULTS AT THE SAME ADDRESS

### MUSEUM CIRCLE MEMBERSHIP

For further information please contact: Rozelle Edwards, Development Manager, Museum Circle  
Phone: 09 413 9212 Email: [redwards@aucklandmuseum.com](mailto:redwards@aucklandmuseum.com)

### MEMBER DETAILS

Family name: ..... First name: .....

Street address: .....

Telephone: H: ..... W: .....

Email: .....

Joint members only: Other cardholder's name: .....

Family members only:

CHILD 1: ..... DOB: .....  M  F      CHILD 2: ..... DOB: .....  M  F

CHILD 3: ..... DOB: .....  M  F      CHILD 4: ..... DOB: .....  M  F

CHILD 5: ..... DOB: .....  M  F      CHILD 6: ..... DOB: .....  M  F

### PAYMENT DETAILS

Total: \$ .....  Cheque  Cash Please charge my credit card:  Visa  Mastercard

Cardholder's Name: ..... Signature: .....

Card No: [ ]      Expiry: [ ][ ] / [ ][ ]

Please send completed form to: Membership Department, Auckland Museum, Private Bag 92015, Auckland or hand in at the Museum foyer.

# Celebrate Franklin

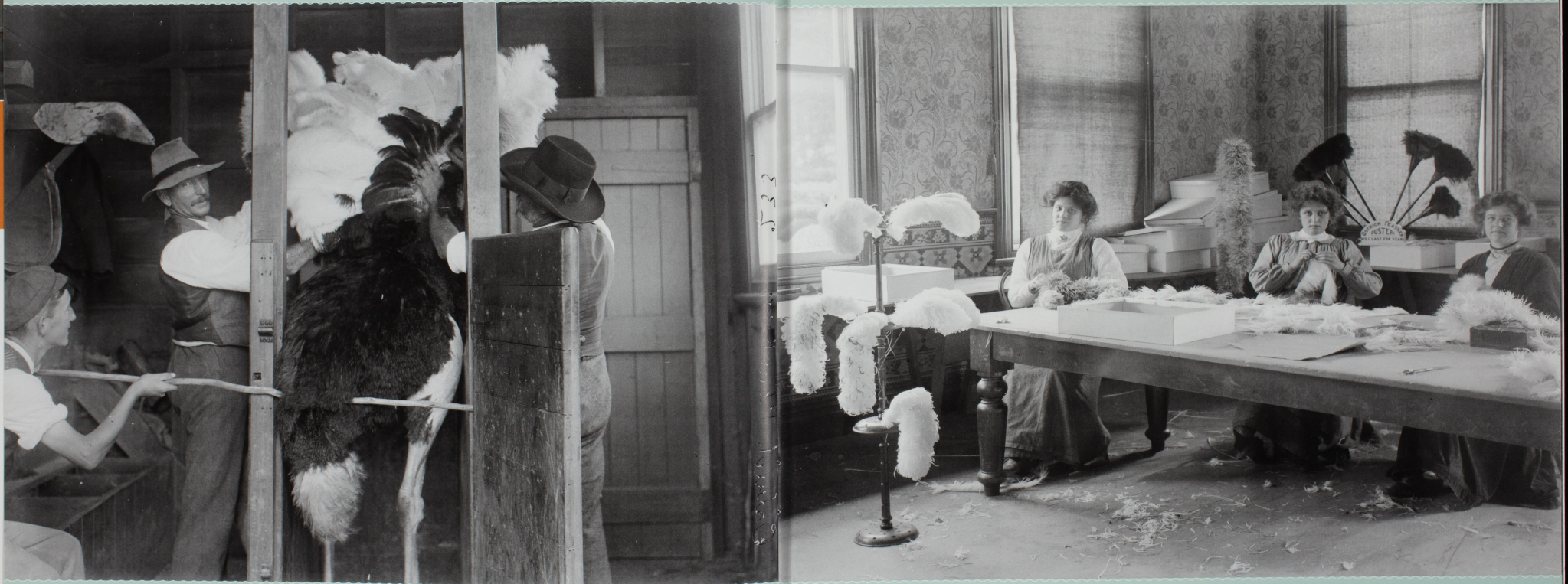
The Auckland Museum is involved in a collaborative effort with the Franklin Arts and Cultural Centre to produce an exhibition which will be held in Franklin District Council's new arts centre called Franklin; The Centre.

The opening of the exhibition will coincide with the completion and official opening of the building sometime in early July. The Museum will display visual material from its Pictorial Collections and provide the labour, expertise and technology to mount the exhibition while Franklin people will contribute some images from the district and their local knowledge.

This Museum outreach exhibition, *Celebrate Franklin*, is intended as a visual celebration of the history and development of the region which has a rich cultural and

economic base. The area supports a multi-cultural population and apart from its rich farming and market-gardening activities it has heavy industries such as iron sand mining and the steel mill.

Ostrich farming and making ostrich feather fashions flourished in the Franklin district for some 45 years until 1932. The photographs on these pages show work with ostriches and feathers on Helvetia Farm at Paerata which was owned by John Schlaepfer, a Swiss - hence the farm's name.



## Ostrich Farming

Helvetia Ostrich Farm, 1910. The photograph on the left shows the men wrestling with the birds in the stalls as they try to pluck their feathers.

In the photograph above, women are dressing the feathers destined for the millinery industry for the decoration of fashionable women's hats and fans. Photos: Arthur N. Breckon

Ostrich farming had started in 1887 on L A and N A Nathan's 3000-acre estate near Whitford park. They bought 42 South African birds imported by a Mr V Nissen of Kaipara and shipped them to Whitford aboard the steamer *Glennelg*. The birds were plucked regularly and kept in good condition and Mr Nissen was employed as manager.

A E Tonson in the book *Old Manukau* (Tonson Publishing House, 1966) recorded that by 1898, the farm had 300 ostriches. Every eighth months, good birds yielded 1 ½ pounds

(680gms) of feathers which were taken from the wings and tail and came in black, white and grey colours. The feathers sold for 12 pounds sterling per pound weight and were in demand for hat plumes, feather boas and dusters which were all created in a factory on the estate where eight or nine girls worked.

The birds were bred on the estate and within a year they were fully grown to a height of six feet (1.8m) so that a strong 1.2 metre fence was needed to keep them in. Care was necessary

in handling the male birds as a kick from one could be more serious than a kick from a horse. If a bird escaped it could out-distance the fastest horse with its 6ft (2.7m) strides. A E Tonson reports that once when an ostrich did escape to the road, it reached Maraetai before Mr William Buchan riding hard on a reliable horse caught up with the tiring bird.

In 1902 when further space was needed, a group of birds was transferred to Helvetia Farm when Mr John Schlaepfer became a partner in the enterprise. To make the transfer,

two large mobs of ostriches were driven along the road from Whitford to Paerata. This run was made early in the morning to lessen chances of meeting horses which could have been terrified at the sight of the birds.

The ostrich industry continued to flourish for many years until changing fashions and an uncertain market led to the industry being discontinued and after 1932 no birds remained.



## Manukau Heads Signal Station

The Signal Station guards the entranceway to the Manukau Harbour and ensures safe passage for ships through the extensive and shifting sandbanks and the bar which makes the area a treacherous part of the tumultuous Tasman Sea. Left: Hauling a new mast up the steep slope from Wattle Bay. Photo: J. Wiseman, 1908. Above: The Harbour Master and his son hoist the signal flags at the station in the 1930s. Photo: NZ Herald photo



# Seven Sisters of Matariki

By Terry Snow



Above: Munya Andrews

Author of the book *The Seven Sisters of the Pleiades*, Munya Andrews is a Bardi woman from the Kimberley region of Western Australia who has been fascinated by the star cluster Pleiades — Matariki — since her grandmother told her a story about them.

Munya Andrews has Scottish and Indian ancestry, is a lawyer, an academic, and an actor, with interests from art and architecture to religion and anthropology. But as a little girl, growing up in the Kimberley she remembers spending many nights out in the bush.

She told the radio programme *The Spirit of Things* on ABC Radio National, Australia, "My grandmother would tell me Dreamtime stories of the stars and her favourite story and mine was that of the Seven Sisters which are the Pleiades. It's a common story right across Australia for a lot of Aboriginal people and is basically about the seven girls coming down to earth and going about their normal activities of hunting and so on. But in most of the stories, there's usually a hunter who ends up catching one of the sisters for his wife and the stories differ as to how she goes back to her sisters. Some of the stories have the sisters come back and fight for her."

Munya believes the Pleiades story is "telling young women there is a place within yourselves that you can find a place of strength, to stand up to any kind of invasion, invasion of the self, your land, your country, your culture and so on, and that you can find strength and sisterhood as well."

At school, Munya grew up with stories about the Roman and Greek mythologies. In Greek mythology the Pleiades were seen as a group of "seven" stars, its brightest stars Alcyone, Atlas, Electra, Maia, Merope, Taygeta and Pleione visible to the keen naked eye, even though modern observations reveal hundreds of stars.

In her teens and 20s, Munya began to understand the bewildering array of stories that surround the Pleiades and the mystical connection to the number "7" across global cultures. In her book, she writes about the major role of the Pleiades in navigation and exploration of the Pacific ocean for the Polynesians.

## Making Sense of Matariki

By Marilyn Head

THE PAST TEN YEARS HAS SEEN THE WELCOME REVIVAL OF MATARIKI, CELEBRATIONS WHICH MARK THE MAORI NEW YEAR.

Matariki is the Maori name for the group of stars also known as Pleiades or the Seven Sisters. Matariki has two meanings, both referring to the star cluster: mata riki (little eyes) and mata ariki (eyes of God).

However, not surprisingly in the transposition of a traditional event to a modern-day setting, there has been some confusion about what Matariki represents, particularly since this lovely star cluster signalled several seasonal activities.

When it disappears from the night sky in late April it is a reminder that the harvests should be gathered, birds preserved and berries safely stored — hence the occasional confusion of Matariki with a harvest festival. But when it rises just before dawn in late May or early June it signals the imminent arrival of the winter solstice, the shortest day of the year. It is this latter time that gives meaning to the mid-year Matariki festivities which like Christmas and New Year in the northern hemisphere occur at mid-winter.

## Munya Andrews has discovered stories about the Pleiades, or Matariki, around the world.

"What was really intriguing was discovering the Polynesians had an ancient star constellation of a waka, a canoe in the skies, of which the Pleiades stars formed the bow. And not only that, but there were stories of the Seven Canoes, once again "7", coming to populate Aotearoa New Zealand. The Tainui canoe has a direct connection with the Pleiades because the Sail of Tainui is connected with Matariki, and played an important role in their finding land and coming to Aotearoa.

"What's really interesting is I had a dream when I was in New Zealand of an old Maori woman showing me where they buried the sails of the Tainui canoe and saying that was very sacred knowledge, I remember feeling quite honoured that she had shown me and shared this information with me. You can imagine my surprise years later when I discovered that the sail of the Tainui was an important Pleiadean constellation in Maori cosmology."

From people in New Zealand, Australia and ancient Egypt to Japan, Pawnee Native Americans, Mayans, the Kalevala the great Finnish epic and Hindu mythology, Munya finds there are notions of the Pleiades creating life and the idea that somehow we're either related to or descended from the Pleiades.

And what do the stories teach us? Not only about common shared themes through cultures but, Munya says, "I think like all mythology, the stories teach us about how to be human, but more importantly how to be good humans, and about interconnectedness and kinship with one another, and the responsibilities and behaviours, proper behaviour, that goes along with that. The stories are reminding us that there is also another dimension to that ethical behaviour, that there's a sense of a higher being who embodies all of the virtues that we admire, and that we strive to attain and to become like. And the stories are like guides for us, and they teach us how to behave and how to treat one another, and how to love."

Lecture: 30 June, Matariki legends from around the world. Munya Andrews

Most people are aware that Maori used a lunar calendar for every day purposes. But because the moon's orbit around Earth does not exactly coincide with the Earth's orbit around the sun (there are twelve and a half lunar cycles each year) a different celestial marker was needed to keep in time with the seasons, and the "little eyes" of mata riki served this purpose.

The gathering of family to farewell and lament those who have passed and to welcome in the new year are universal sentiments. George Parekowhai former head of Maori Studies at Auckland Teachers College refers to a traditional blessing: Ma te wheturangi o Matariki, e tiaki mai, e manaaki mai i a koe, i a koutou ranei, mo te tau e taka mai ana — May the gentle light of Matariki guide and inspire you all this year.

He says it is a reminder of our obligation to take care of those who are weak or ill — reminiscent of traditional New Year's resolutions to improve our behaviour.

## Celebrate Matariki

The Matariki Festival of events at the Auckland Museum has the theme of Tangaroa, God of the Sea and kai moana (seafood). For more information check the Winter Programme Guide or the website [www.aucklandmuseum.com](http://www.aucklandmuseum.com).

**16 JUNE** | Master carver Rangji Willis

**20 JUNE** | Lecture: Mythology of Tangaroa, Rawiri Taonui

**27 JUNE** | Film: NZ Film Archive, history of kai moana gathering

**30 JUNE** | Lecture: Matariki legends from around the world, Munya Andrews

**4 JULY** | Hetimotimo Kai Experience NZ native foods with an emphasis on kai moana

**11 JULY** | Film: Whale Rider

**15 JULY** | Matariki Finale speakers and performers

## Stevenson Winter Family Festival

**16 JUNE, 3 JULY** | Story-telling: Tales of Tangaroa

**16, 23, 30 JUNE, 7 JULY** | Children's activity: Whetu harakeke - folding stars from flax

**23 JUNE** | Parent and child, chartered fishing trip with Bill Hohepa

**3 JULY** | Reeds book launch and readings | Guided story tour of the Maori court

**4 JULY** | Surfing workshop with Miles Ratima

**7 JULY** | Children's water safety workshop

# HIDDEN TREASURES



## EGYPTIAN PLATES SIX AND SEVEN FROM OWEN JONES' THE GRAMMAR OF ORNAMENT.

This edition published by Bernard Quaritch, London, 1910. It is based on plates lithographed by Francis Bedford for the original 1856 edition and first republished by Quaritch in 1865.

Auckland Museum Library. Reserve OS. NK 1510.

English architect and designer, Owen Jones' (1809-74) *The Grammar of Ornament* (London, 1856) is one of the most influential reference books in the decorative arts.

Jones categorised, by period and style, 100 coloured examples of historical styles of ornament and for the first time presented ornament (and therefore style) as a universal formal language capable of being scientifically applied.

Jones was also instrumental in the application of chromolithography to book illustration and *The Grammar of Ornament* has become one of the masterpieces of nineteenth-century colour printing.

