

# mq

MUSEUM  
QUARTERLY

## Darwin's orchids

*explaining species*



THE QUARTERLY MAGAZINE OF AUCKLAND WAR MEMORIAL MUSEUM | ISSUE 112 | SPRING 2007 | \$5

## DIRECTOR'S MESSAGE

This is my last introduction to *MQ*. At the end of September, I retire from the position of Director and move to new endeavours and a new home at Akaroa, on Banks Peninsula.

It also brings to a close 26 years of life in Auckland, first as Director of the Auckland Art Gallery and later as Founding Director of the National Maritime Museum.

Auckland has been wonderfully generous to me. It is a great place to live; a lively city, set in a beautiful landscape, meandering along the edges of three distinctly different, magnificent harbours and blessed with the Hauraki Gulf, one of the world's finest waterways, on its doorstep.

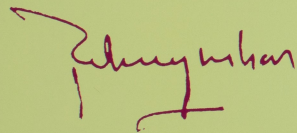
All three of the Museums I have been privileged to serve in Auckland are indelibly etched in my soul, and I shall be sorry to leave them. But Auckland Museum – the one which reaches the widest audience and digs deepest into the consciousness of Aucklanders – has been my passion for the last 13 years.

In that time we have achieved a great deal. The Museum has been transformed from the rather tired, shabby and unenterprising institution it was. Its programmes, services, exhibitions and educational programmes are now equal to any of its type and size internationally. It has been a wonderful adventure to prosper and ready to excel.

I wish my successor Dr Vanda Vitali all the best for her time here. She brings to the Museum impressive experience and qualifications. She comes to a Museum equipped to prosper and ready to excel.

Thank you all for your support and belief in the Museum and your work during my time as Director.

Dr T L Rodney Wilson CNZM  
Director




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AUCKLAND DOMAIN, PARNELL  
PRIVATE BAG 92018, AUCKLAND  
NEW ZEALAND

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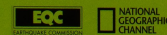
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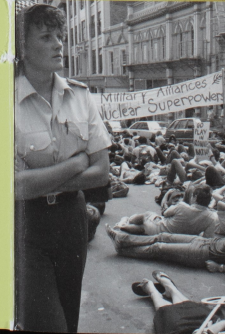
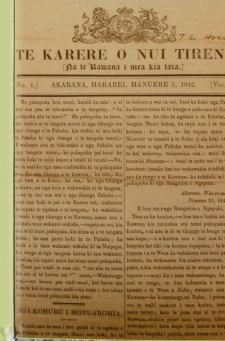
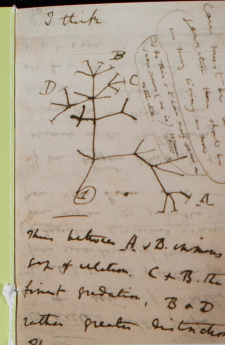
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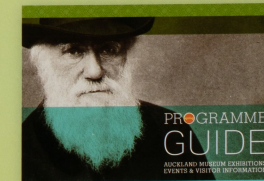
Vaka Moama:



## ISSUE 112

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

## AND THE WINNER IS... AUCKLAND MUSEUM



## EGYPT ATTRACTS HUGE NUMBERS



## VAKA MOANA SETS SAIL

Awards have been a feature for the Museum this year. In June The Museum's Grand Atrium project was the Supreme Winner of the Property Council of New Zealand's Annual Awards. The judges said they were impressed with the total scope of the project, the attention to detail and the commitment and co-operation of all stakeholders in the delivery of a unique project that incorporated stunning architectural and engineering features into a landmark Auckland building. The chief judge of the awards, John Dunn said: "The new atrium is a world-class, future-proofed facility that will provide tangible benefits to New Zealand for generations to come".

In August the Grand Atrium Project was a Gold Winner for the Holmes Consulting Group in the Association of Consulting Engineers of New Zealand 2007 Awards of Excellence, with particular reference to the number of complex engineering solutions critical to the construction of the Grand Atrium.

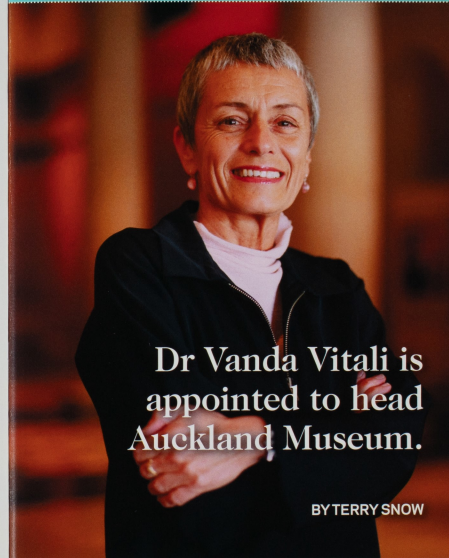
Also in August, the book associated with the exhibition *Vaka Moana: Voyages of the Ancestors* (edited by Massey University History Professor Kerry Howe and published by Bateman) won the award as the Best History Book in the 2007 Montana New Zealand Book Awards. The judges said: "The expansion of human settlements across the Pacific is one of the great navigational achievements of all time. This well-written, beautifully designed book does the story full justice." Director Rodney Wilson says "In my 30 years of art gallery and museum publishing, this is the most important book I've been involved with because it puts into print for the first time, in the mainstream publishing world, the story of Pacific navigation, seamanship and settlement. I am personally indebted to all those that made the book possible, and proud that we have achieved it."

Topping off an award-winning year, outgoing Museum Director Rodney Wilson was recognised in the Queen's Birthday honours, being made a Companion of the New Zealand Order of Merit for services to museum and art gallery administration.

Just over 66,000 people visited the exhibition *Egypt Beyond the Tomb*, exceeding the forecast numbers. This is the second exhibition to be held in the Museum's new exhibition hall. Exhibition highlights included a visit from pupils who arrived wearing beautiful Egyptian costumes they had made at St Mary's school, Ellerslie and the sell-out lecture series held in partnership with Auckland University's Continuing Education Team.

After being at the Auckland Museum from December 2006 until 1 April this year, the exhibition *Vaka Moana* is now touring internationally. The exhibition is at Japan's National Museum of Ethnology in Osaka from September to December 2007, before going to the National Museum of Natural Science in Taiwan and the National Museum of Australia. The exhibition is also slated to travel to the United States and Canada, before returning to New Zealand in 2011.

# New museum director



## Dr Vanda Vitali is appointed to head Auckland Museum.

BY TERRY SNOW

Creating exhibitions that inspire, stimulating the imagination of museum visitors, working with multi-disciplinary teams, engaging in educational partnerships and in partnerships between experts inside and outside the museum are all high priorities on the list for new director of Auckland Museum, Dr Vanda Vitali.

Dr Vitali takes over from Dr Rodney Wilson who retires after 13 years as director (see interview with Dr Wilson, page 22). She comes from the Natural History Museum of Los Angeles County which is regarded as a leader in the United States in exhibitions, education and research. The museum is the largest museum of natural history in the western United States and houses more than 33 million specimens and artefacts, including the world's second largest collection of marine mammal specimens.

Dr Vitali has been Vice President, Public Programs and Director of Content Development there and was the executive producer of the museum's most successful exhibitions such as LA: *light/motion/dreams*. Canadian-born Dr Vitali has a PhD in Materials Science from the University of Toronto and post doctoral qualifications in Epistemology (interpretation of science in archaeology). She was formerly with the Royal Ontario Museum.

Solid state physics started Dr Vitali in museum work. Her studies included projects such as the origins of artefacts, the paleogeographic reconstruction of Carthage and other Punic ports, determining the provenance of Mesopotamian ceramics and working with artefacts from Native American, pre-Columbian and Pacific cultures. Dr Vitali's Carthage projects were part of Unesco initiatives in Tunisia. She spent 13 years as a consultant on heritage and culture-based policies and practices in the United States, Europe, the Middle East and Africa.

The chair of the Auckland Museum board, Mr David Hill, said "Appointing a director with appropriate experience in dealing with cultural and ethnic diversity was considered critically important."

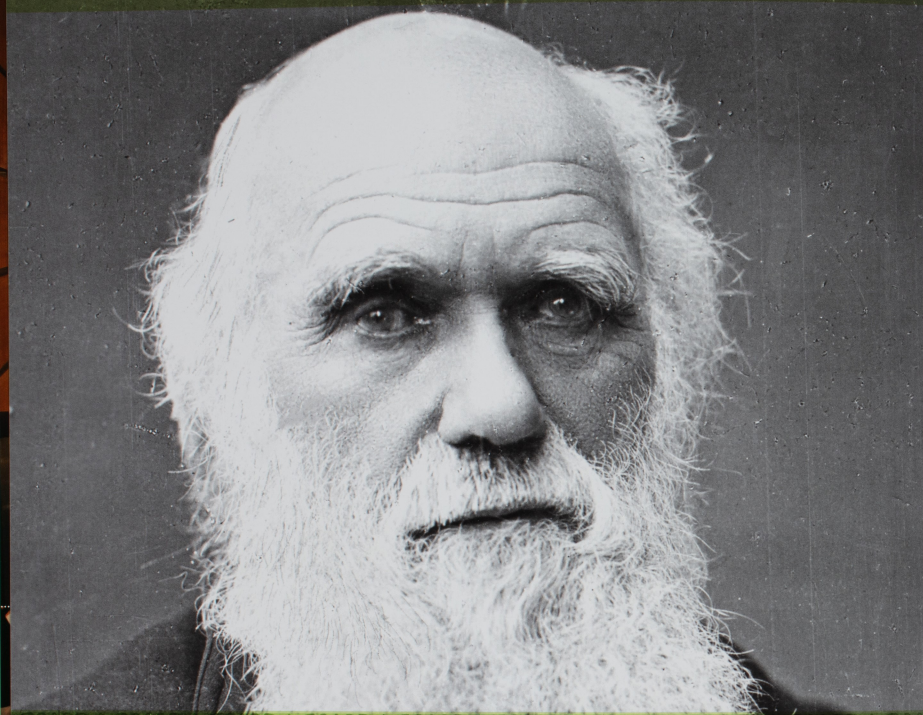
Today many museums specialise in one discipline, but Dr Vitali says the complexity of Auckland Museum as a centre for studies of history and nature, as well as its important role for Maori culture was an attraction for her. "Museums that are rich in complexity are particularly important to society. I believe the museum is there to help us make sense of the world," she says.

Dr Vitali is drawn to New Zealand which she considers an extremely beautiful and rich environment that needs to be protected and, as a keen sailor, she has always been attracted to large bodies of water.

The Natural History Museum of Los Angeles County is on Exposition Boulevard in the south east part of downtown at the centre of a diverse cultural population of African-Americans, Latinos, and 'Korea town'. The use of music, multi-media and the night-time programme 'First Fridays' has been a major attraction to a varied audience. "When you find 1400 to 1500 young people all gathering at the museum it is quite something," says Dr Vitali. She believes in the importance of repeat visits and a museum also being cited and acknowledged.

She says museums try to teach a lot and her belief is they should inspire more and teach less - the balance should be much more equal. "I think that inspiration is how you motivate people to learn."

MAJOR EXHIBITION



# Darwin the curious

The theory of evolution evolved from a patient thinker and careful observer.

AUCKLAND MUSEUM EXHIBITION HALL, 29 SEPTEMBER - 13 JANUARY 2008

At the entrance to the exhibition *Darwin* is a magnifying glass. Far from being a simple Victorian artefact, this essential tool of scientist and evolutionary thinker Charles Darwin is hugely symbolic, says the curator of the exhibition, Niles Eldredge.

Eldredge is Curator, Division of Palaeontology, at the American Museum of Natural History in New York where the exhibition originated.

Speaking from New York to *Museum Quarterly*, Eldredge explains that the location of the magnifying glass emphasises the fact that as a young man on the brig *HMS Beagle*, Darwin did not have sophisticated tools that scientists and technology use today. But the lesson for young New Zealand scientists who may visit the exhibition here, says Eldredge, is that Darwin had a burning desire to learn about the world. He examined things closely.

"The outstanding thing is when Darwin was off the *Beagle* he looked at whatever was at hand - rocks, birds, animals - with just a magnifying glass."

Eldredge believes curiosity is built into people. "I see scientific enquiry between the mind and the natural world is best done by curious people," he says.

In the opening paragraph of *Origin of Species*, Darwin wrote: "When on board *HMS Beagle* as naturalist I was much struck by certain facts in the distribution of the organic beings inhabiting South America and in the geological relations of the present to past inhabitants of that continent. These facts as will be seen in the latter chapters of this volume seem to throw some light on the origin of species - that mystery of mysteries as it has been called by one of our greatest philosophers. On my return home, it occurred to me in 1837 that something might perhaps be made out on this question by patiently accumulating and reflecting in all sorts of facts which could possibly have any bearing on it...I have not been hasty in coming to a decision."

## ❖ Patient ❖

In being patiently observant, Darwin "allowed nature to come to him" and from the remarkable interpretations, notes and conclusions from that five-year-long voyage of the *Beagle*, Darwin formulated thoughts that had begun during his studies at Cambridge University.

Underlining the creative imagination Darwin exemplified, scientist Julian Huxley wrote in the introduction to a 1958 edition of *Origin of Species*: "In 1859, the area of biological ignorance was very large. Nothing was known of the mechanism of fertilisation, heredity and



## Darwin's Bible

The Bible Darwin had aboard the *Beagle* was in German so he could learn to read the environmental and scientific writings of explorer Alexander von Humboldt in the original. It's wonderful to think that he was so familiar with the Bible that he would be able to recognise the German words for verses he knew well. Darwin was officially a "creationist" when he went aboard the *Beagle* aged 22 but soon developed his evolutionary thinking.

Above: Darwin's magnifying glass. © AMNH.

❖ 1809 ❖

Charles Robert Darwin is born at The Mount in Shrewsbury, Shropshire, England on February 12, the same day as Abraham Lincoln.

❖ 1817 ❖

Darwin's mother, Susannah, dies when he is eight years old.

❖ 1825 ❖

Darwin's father removes Charles from Shrewsbury Grammar School due to his poor progress and sends him to Edinburgh University. He later castigates his son, saying "You care for nothing but shooting, dogs, and rat-catching, and you will be a disgrace to yourself and all your family."

variation, nor of embryonic differentiation; the scientific study of animal behaviour, biogeography and ecology had scarcely begun; no good palaeontological series, like those of horse or elephant, had been discovered nor any fossils bearing on the ancestry of man; and the time-scale admitted by geologists and physicists was grossly inadequate. Yet in spite of this Darwin in the *Origin* gave a remarkably good general picture of the evolutionary process."

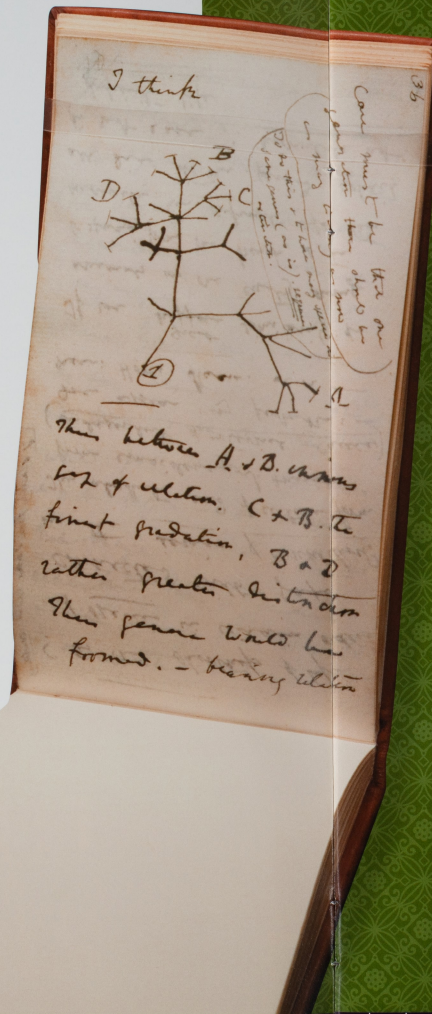
Visitors to the exhibition experience the wonders Darwin witnessed on his journey as a curious and adventurous young man aboard the *HMS Beagle* on its historic five-year voyage (1831–1836) to South America, the Galapagos Islands, and eventually New Zealand.

## Evolution

When Darwin was born in 1809, there was really no professional class of scientists yet. Rather, leisured wealthy men and clergymen for the most part were the early contributors to the growth of scientific knowledge. And a few of these—most notably Jean Baptiste Pierre Antoine de Monet, Chevalier de Lamarck ("Lamarck" for short)—had already formulated some serious ideas about evolution.

Lamarck was a zoologist, and made great contributions especially to the early study of "invertebrate" animals—that great hodge-podge of animals that mostly share the lack of a backbone in common. Things like the sponges (sponges are animals though they lack true tissues and organ systems); corals and "jellyfish"; flatworms; mollusks (clams, snails, squids, etc.); arthropods (lobsters, insects, spiders, millipedes, etc.); echinoderms (starfish, sea urchins, etc.); annelid worms (earthworms, leeches, some marine worms), etc. etc. Lamarck saw all these as forming part of the "Great Chain of Being." And he thought they were all inter-related by a process of ancestry and descent—the core idea of evolution.

You can think of evolution as the simple idea that all organisms on the face of the earth right now are descended from a single common ancestor (now known to have lived at least 3.5 billion years ago). And, to jump ahead to a lesson Darwin actually taught us, you can "test" this idea of evolution scientifically by predicting what you might see were it true. If evolution is true, there ought to be at least one feature held in common by all organisms—from the simplest of bacteria to the most complex of plants and animals. And there is such a feature: the amazing molecule of heredity known as RNA (Ribonucleic Acid). Given the logic of scientific discovery and analysis, RNA does not prove that all organisms are descended from a single common ancestor; but if RNA were not common to all life, the idea of evolution would be on far shakier scientific ground.



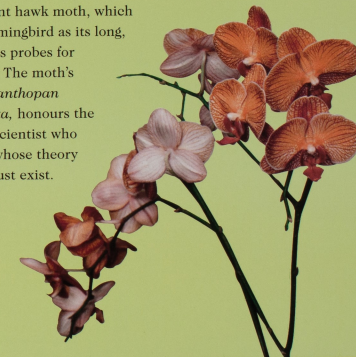
## An Orchid Prediction

Orchid plants, members of a vast and ancient family, enchanted Darwin late in life and intrigue us still, more than a century later. With more than 20,000 species in the wild today, each astonishingly adapted to its habitat and its pollinator in shape, size, colour or fragrance, orchids embody life's richness. And it is that richness that Darwin's work allows us to understand.

Two centuries after Darwin's birth his insights remain fresh and vital. As a young man, he dared to ask how the natural world came to look as it does. How can we explain the amazing diversity of life all around us? And his answer—it had happened through evolution by natural selection—only increased his sense of wonder. "There is," he said, "a grandeur in this view of life," a life in which "endless forms most beautiful and most wonderful have been, and are being, evolved."

Darwin first saw the astonishing orchid from Madagascar, *Angraecum sesquipedale*, in 1862. Its foot-long green throat holds nectar—the sweet liquid that draws pollinators—but only at its very tip. "Astounding," Darwin wrote, of this strange adaptation. "What insect could suck it?" He predicted that Madagascar must be home to an insect with an incredibly long feeding tube, or proboscis.

Entomologists were dubious: no such insect had ever been found there. Charles Darwin died in 1882, and more than 40 years later, his insight was confirmed. A naturalist in Madagascar discovered the giant hawk moth, which hovers like a hummingbird as its long, whip-like proboscis probes for the distant nectar. The moth's scientific name, *Xanthopan morgani praedicta*, honours the prediction of the scientist who never saw it, but whose theory told him that it must exist.



1835–1836

Pondering variations among Galapagos mockingbirds, Darwin first considers the evolution of species, writing in his notebook, "If there is the slightest foundation for these remarks the zoology of Archipelagoes—will be well worth examining, for such facts (would) undermine the stability of Species."

1837

Darwin draws a simple evolutionary tree in one of his notebooks below the words "I think."

1838–1839

Darwin develops his theory of natural selection.

1839

Darwin marries cousin Emma Wedgwood; they have two children in London. Eventually, they will have ten children.

1842

Darwin writes first Sketch of his evolutionary theory. Darwin moves to Down House southwest of London, where he lives the last 40 years of his life.

1844

Darwin secretly writes a landmark essay on evolution by natural selection and instructs his wife to go ahead and have it published in the event of his death.

Darwin drew on the scientific interests of both his grandfathers, Josiah Wedgwood of pottery fame and Erasmus Darwin who wrote *Zoonomia* which explores medical and biological themes—including Erasmus Darwin's own take on the concept of evolution.

Late in life, in his *Autobiography*, Darwin reminisced about his experiences on the *Beagle*, and what it was that he saw in the natural world that led him to become an evolutionist (or, more accurately in the terminology of the day, a transmutationist):

"During the voyage of the *Beagle* I had been deeply impressed by discovering in the Pampean formation great fossil animals covered with armour like that of the existing armadillos; secondly, by the manner in which closely allied animals replace one another in proceeding southwards over the Continent; and thirdly, by the South American character of most of the productions of the Galapagos archipelago, and more especially by the manner in which they differ slightly on each island of the group; none of the islands appearing to be very old geologically."

In notebooks, letters—and indeed, in the very first sentence of *On the Origin of Species*—Darwin had been making pretty much the same remark, starting not long after he returned to England in 1836. But, in pointing to three distinct kinds of observations that led him to his transformational views, Darwin's passage in his *Autobiography* is his most complete account of his critical *Beagle* experiences and observations.

Think of these three sets of observations as patterns: Darwin saw examples of (1) newly appearing species replacing extinct species in time; (2) similar species replacing one another in space ("In proceeding southwards over the Continent"); and (3) on a microcosmic level, he saw similar species replacing one another on different islands in the Galapagos Archipelago. He had examples of each category—but then proceeded to generalise them, taking his one or two examples and seeing that they reflected general phenomena the world over: replacement patterns of species in space and time.

Historians rightly are wary of taking someone's reminiscences as gospel: people's memory plays tricks on them, and often they (whether consciously or not) distort the stories they tell of themselves. Or, knowing the outcome, they turn around and interpret prior events as inevitably leading up to the known outcome.

Both are valid caveats. But something led Darwin to break with his mentors, the Reverend Adam Sedgwick and especially the Reverend John Stevens Henslow, over the issue of transformationalism. And Darwin's repeated insistence that it was replacement patterns of species over time and space, at the very least, points out the direction in which to look as one pores over his geological and biological notes written while on the *Beagle*.

## Darwin in New Zealand

December 30, 1835

*In the afternoon we stood out of the Bay of Islands, on our course to Sydney. I believe we were all glad to leave New Zealand. It is not a pleasant place. Amongst the natives there is absent that charming simplicity which is found in Tahiti; and the greater part of the English are the very refuse of society. Neither is the country itself attractive. I look back but to one bright spot, and that is Waimate, with its Christian inhabitants.*

Journal of Researches. Voyage of the *Beagle*.

Previous spread, main image: Darwin's Tree of Life. The first-known sketch by Charles Darwin of an evolutionary tree describing the relationships among groups of organisms. © Syndics of Cambridge University Library. Right, top-bottom: The Darwin exhibition. Darwin's Microscope. Blue-footed boobies (*Sula nebouxi excisa*) © Stephen C. Quinn/AMNH

This spread, above right: Darwin's desk, featuring *On the Origin of the Species* in the foreground. Below right: Annie's Box. The heartsick Emma Darwin filled her daughter's writing box with some of her childhood treasures, displayed here, and kept it until her own death. © AMNH.

Following page: vignettes from the Darwin exhibition. Above: The recreation of Darwin's study at Down House. Below: 'The Nature of Species' display which examines skeletal similarities supporting Darwin's theory of evolution. © AMNH.

Information from the American Museum of Natural History and Dr Niles Eldredge's Darwin blogs used with permission.

## The last page of On the Origin of Species

*It is interesting to contemplate a tangled bank, clothed with many plants of many kinds, with birds singing on the bushes, with various insects flitting about, and with worms crawling through the damp earth, and to reflect that these elaborately constructed forms, so different from each other and dependent on each other in so complex a manner, have all been produced by laws acting around us. These laws, taken in the largest sense, being Growth with Reproduction; Inheritance which is almost implied by reproduction; Variability from the indirect and direct action of the conditions of life and from use and disuse; a Ratio of Increase so high as to lead to a Struggle for Life, and as a consequence to Natural Selection, entailing Divergence of Character and the Extinction of less-improved forms. Thus, from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows. There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being evolved.*



1844

Darwin writes to botanist Joseph Hooker telling him of his evolutionary ideas, saying "At last gleams of light have come and I am almost convinced (quite contrary to the opinion I started with) that species are not (it is like confessing a murder) immutable."

1851

Darwin's first daughter, Annie Elizabeth, dies at the age of ten, likely from tuberculosis.

1858

Darwin receives a letter from a young naturalist, Alfred Russel Wallace, who has independently arrived at a theory of natural selection that is nearly identical to his own.

1858

Both Darwin's and Wallace's theories are presented before the Linnaean Society.

1859

Charles Darwin publishes *On the Origin of Species*, putting forward his theory of evolution by natural selection.

1860

Based on his belief in special creation, Bishop Samuel Wilberforce leads an attack on Darwin's theory at a meeting of the British Association for the Advancement of Science, held at Oxford University Museum. Two of England's most influential scientists, Thomas Huxley and Joseph Hooker, fiercely support Darwin's work. Both sides claim victory.

## The exhibition

The exhibition centres around the life and work of Charles Robert Darwin, bringing Darwin's ideas up-to-date as we examine the main themes and status of current research in evolutionary biology. The basic goal is simple: to reveal in multiple formats what Darwin saw, how he came to evolution in the first place; how his thinking matured as he discovered natural selection—and what the overall, overwhelming evidence in the natural world is for evolution in general.

These "multiple formats" include (1) specimens of fossils and modern species (some of the animals and plants being live); (2) original documents (letters, notebooks, diaries etc.) written by Darwin—as well as letters from family and colleagues relevant to the story; (3) many of Darwin's personal effects (e.g. his geological hammer, his Bible—and much more—including a terrific recreation of his study at Down House where he wrote *On the Origin of Species*, *Descent of Man* and other books; and (4) film and interactive media. Museum exhibitions differ from all other media in that they primarily consist of real solid objects. Knowing that the documents on display are the original, for example, can greatly enhance interest in the exhibition. And, of course, there is nothing like some good old giant fossil animals and a rich assortment of exotic birds, reptiles and plants to catch the eye of the visitor.



1871

Darwin's *The Descent of Man* is published which explicitly applies evolution to humans.

1882

Charles Darwin dies and is buried with honour in Westminster Abbey, a few feet away from Sir Isaac Newton. Darwin's funeral is attended by England's leading politicians, scientists, and clergy.

# DARWIN IN NEW ZEALAND



Auckland Museum's natural history curators share their passion for our natural world and Darwin.

## Land Vertebrates

BY BRIAN GILL, CURATOR OF LAND VERTEBRATES

Biology thoroughly gripped me at Massey University in the 1970s when I did a degree in zoology. The huge grey science blocks, designed and built by the Ministry of Works, were monumental. I was in awe of the sheer number of laboratories stocked sparsely with benches and equipment. The dozens of white-coated lecturers were so knowledgeable in their fields. There was the sense that this was part of the cutting edge where new knowledge was being ferreted out for a greater glory. There was probing and dissection, and the detached, analytical scientific approach.

Despite this (and also because of it), the wonder shone through of living things in all their complex adaptations and their riotous diversity. I came to understand that this touches on the point that Darwin made at the end of *Origin of Species* when, having just dismantled the idea of special creation in favour of spontaneous change through a brutish "struggle for existence", he wrote that "there is grandeur in this view of life".

Reptiles and birds were the groups I specialised in. After a PhD at Canterbury University, studying the grey warbler—a bird that is co-evolved with its brood-parasite the shining cuckoo—I had a post-doctoral fellowship at the University of Queensland, studying communally-breeding grey-crowned babblers in the semi-arid Darling Downs.

I came to Auckland Museum in 1982 and my first long-term study was of whiteheads on Little Barrier Island, helping to prove that these little bush birds are communal breeders, whereby young from previous broods hang around to help raise their parents' later offspring.

Time at the Museum made me aware of the demand for bones to be identified, and of the importance of the Museum having full osteological reference collections to assist identification and research. I therefore shifted my research interests to palaeontology and have studied bones and other remains of extinct New Zealand birds including moas and ravens. The phenomenon of extinction, including New Zealand examples like the moa, was a major influence on the thinking of 19th-century biologists like Darwin.

Auckland Museum has representative collections of New Zealand land vertebrates (birds, reptiles, amphibians and land mammals), with some important historical holdings of foreign material as well. Birds are spread through the Origins, Land and Oceans Galleries. One of the concepts refined by

Darwin was that of "adaptive radiation" by which a particular evolutionary line radiates into a group of closely related species separated by slightly different features, such as size and shape, that suit them to slightly different modes of life. Good examples involving New Zealand birds can be picked out in the galleries by consideration of the moas, kiwis, New Zealand wrens, New Zealand robins (including tomtit) and native parakeets.

In storage the Museum has 18,000 land vertebrates specimens including 5000 study-skins of birds. When confronted by dozens of morepork skins on a tray, a lay person will often ask why we need so many specimens of the same kind. The answer lies at the heart of Darwin's findings, and is that individuals vary—with age, sex, geographical location and in random individual ways. The researcher cannot characterise the species by examination of one morepork. Biologists work with variation in characters, and mostly look at ranges and calculate averages over a large sample of individuals. This is where natural history collections underpin biology, supporting studies of speciation, biogeography, morphology, systematics and conservation.



Above, from top to bottom: Brian Gill with some of the Museum's study-skins of birds both local and foreign. Photo: Alex Burton. The low-land tree weta (left) and the mountain stone weta (right). Curator John Early in the field.

Previous page: A white-fronted parrot *Amazona albifrons* from central America, illustrating the diversity of the Museum's natural history collections.

Right: New Zealand Alpine Moths (*Geometridae*) from the Clarke collection, which established the Museum's entomological collection when the 11,666 insect specimens were donated in 1929.

## Entomology

BY JOHN EARLY, MANAGER, NATURAL HISTORY AND CURATOR OF ENTOMOLOGY

As a kid I was a geek, spurning sports and all things clubbish. I preferred to spend solitary hours with books or puddling around in ponds and streams, excavating clay banks to find the lairs of trapdoor spiders, observing birds and insects in the garden, being entranced by life in miniature on a moss-covered rock and marvelling at the beauty and diversity of the natural world.

I much preferred Grandad's microscope to his telescope. Micro held a greater appeal than macro and a drop of pond water was far more rewarding than Jupiter's moons. Later on I was in complete sympathy with one of my university lecturers who specialised in studying roundworms when he said, "I prefer to work with animals I can't pat or kick."

At high school I was introduced to population genetics, evolution and speciation, dangerous topics for a lad brought up in an unquestioning creationist family. I vividly recall devouring an article in *Scientific American* on Darwin's finches. I became utterly convinced by the evidence and elegant argument that natural selection through descent with modification was by far the best explanation of the variation encountered in the natural world. This put paid to the theory of special creation I was brought up to believe.

In the 1970s I studied zoology and botany at the University of Canterbury. I abandoned dreams of becoming a marine biologist à la Jacques Cousteau when serendipitous post-graduate research introduced me to the fascinating world of the insects, in particular the tiny parasitic wasps which are still my main research focus. While I was a student, summer expeditions to Antarctica and the subantarctic Snares Islands whetted my appetite for field biology which, along with curiosity, I believe is essential for a naturalist; it certainly was for Charles Darwin.

After graduating, I tutored entomology and general zoology classes and field courses at Lincoln University, still working on parasitic wasps and participating in field excursions and insect survey work in wonderful places all over the South Island; Fiordland, alpine Westland and the Chatham Islands were highlights.

Why does New Zealand not have species of certain groups of insects which are common in other parts of the world, and conversely why are other groups well represented here when they are rare elsewhere? Our natural heritage and affinities lie clearly with other lands of the southern hemisphere, and not with the north, the source of my colonial and cultural heritage.

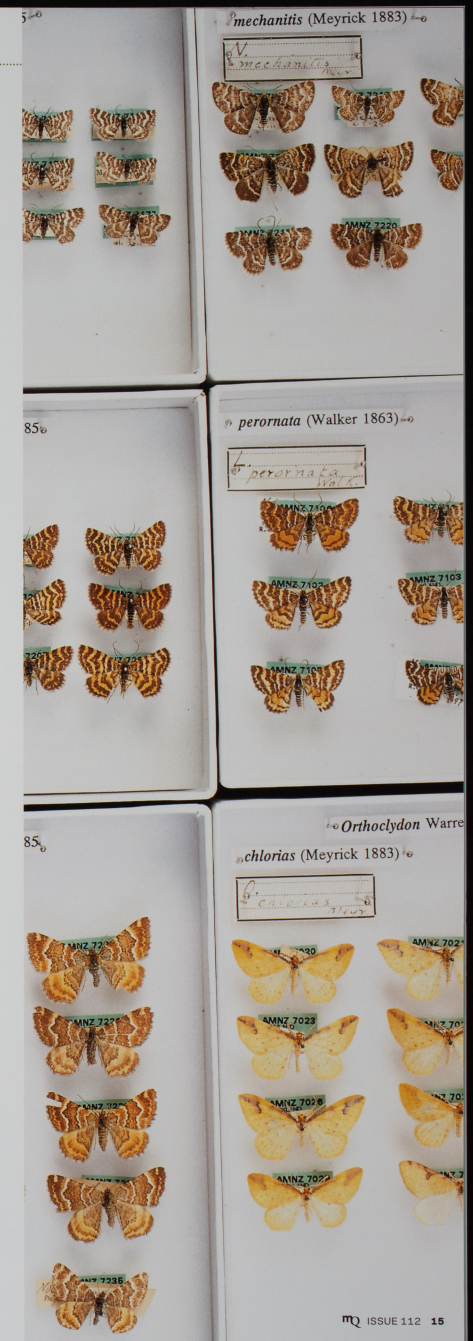
The museum's insect collection of some 500,000 specimens documents the diversity and variability of New Zealand insects. Examples of adaptive radiation abound and some of these can be seen in the galleries. The mountain stone weta in the alpine scree of the Land Gallery is basically a lowland tree weta that adapted to cold climate during the ice ages and then moved to higher altitudes as the ice retreated. It's now perfectly adapted to a treeless alpine environment and can even withstand being frozen and thawed.

Darwin's protracted synthesis of detailed observations of plants and animals in their natural habitats over many years made him question and seek explanations that culminated in his theories.

He concluded that the Earth had changed and life responded by adapting to the change. The specimens he collected formed the basic building blocks of his ideas. They are the material evidence of his research, voucher specimens that can be checked and verified.

The Auckland Museum's collections function in the same way, documenting the diversity of our fauna and the variation encountered in it. The present geographical distribution of species shows how they have adapted and changed to reflect events from New Zealand's turbulent geological history.

Evolutionary theory is the foundation and framework on which all biology is now built including the science of taxonomy and classification, the basis for the arrangement of our collections. I still ask the same questions of the parasitic wasps that I study – what species live here, where do they fit into the evolutionary tree and what light do they shed on the evolution of these insects on a global basis?





# Botany

BY EWEN CAMERON, CURATOR OF BOTANY

As a small child I collected live animals. My mother was afraid to come into my room because of what she might find there; chirping baby birds, skinks, wetas, a mouse, and damselfly nymphs – they all fascinated me. This thirst for wanting to know what things were continued during my teenage years but with a new focus on native plants.

A friend and I cycled around Auckland collecting pieces of plants from places like Ngapipi Road by Tamaki Drive and the Kepa Road railway tunnel near Purewa Creek. We followed this by trying to match our specimens up with illustrations in books.

Studying botany at Auckland University put me in touch with lecturers who knew our native flora and I capitalised on that knowledge. At university, botany appealed to me more than zoology, partly because of the absence of smelly dissections soaked in formalin! The combination of exciting fieldwork in remote places such as islands and the diversity of both the native and naturalised flora became a hobby which turned into a profession.

The Museum herbarium started with Thomas Cheeseman's (1845-1923) collection of some 20,000 specimens which he described in 1900 to Leonard Cockayne as "...the largest and most complete collection of NZ plants extant." It now stands at 330,000 specimens, represented in all plant groups and contains many type specimens. A wealth of historical specimens date back to 500 sheets of Banks and Solander material from Cook's first visit to New Zealand.

Two-thirds of the collection is now on data base and includes all the New Zealand specimens. This now underpins much of the nationwide management of threatened plants and weeds.

During the 19th century, Darwin collected plant specimens in much the same way as we still do today – pressing them between paper and mounting them on card. The main difference is that today we also

- record very precise localities (often as gps points);
- take ecological notes;
- include a digital image in situ;
- digitalise both the label data and the pressed specimen; and
- often retain a leaf in silica gel for dna extraction.

The leaf display of southern beeches (*Nothofagus* spp.) in the Museum's Land Gallery is an example of adaptive radiation of the ancient Gondwanan genus. Following the break-up of the southern continent, southern beech now occurs in New Zealand, Australia, New Guinea, New Caledonia, South America. From fossils, the genus was known to also occur in Antarctica.



By contrast, the display of 12 divaricating (diverging or branching out widely) native shrubs in the same gallery is a striking example of convergent evolution where the pressure of moa browsing (or was it the climate?) has caused these unrelated plants with their divaricating habit and small leaves to all look very similar.

Recent adaptive radiation becomes apparent when you look at the native koromiko (*Hebe* spp.) shrubs in the outer Hauraki Gulf. The hairy *Hebe pubescens* of the Coromandel Ranges and adjacent small islands is much less hairy and has different-shaped leaves on the Barrier Islands. Recently the Great Barrier, Little Barrier and Coromandel forms have been described as three different subspecies of *H. pubescens*.

When asked by a group of students why we hold 30-60 specimens of the same species, I frequently reply "...if we are going to preserve a human as representative of *Homo sapiens* which one of us would you choose?" which with the racial mix of Auckland students today makes the point of morphological variation within a species. You can't see a species from a single specimen and for our native plants we want to show the full diversity of morphological variation. This requires representing seedlings, saplings, adult shade and sun foliage, flowers (male and female if on different plants), fruit, geographical variation and altitudinal variation.

Left, above: Divaricating shrub display in the Auckland Museum Land Gallery.

Left, below: This orchid, *Earina mucronata*, was collected near Mercury Bay in November 1769 by Joseph Banks and Daniel Solander during Cook's first visit to New Zealand. This was part of 500 Banks and Solander specimens donated by the British Museum to assist Thomas Cheeseman write his *Flora of New Zealand* (1906). Banks and Solander wrongly called it a parasite, presumably because they weren't familiar with epiphytes in Europe, and the similar looking plants that they would have known were parasitic mistletoes.

Below: Fossil beech leaf (*Nothofagus brassii* group), 75mm long, in the southern beech display in the Land Gallery. New Zealand's living beeches all have small leaves, but larger leaved-leaved forms like this Miocene fossil from Great Barrier Island were once common. They are related to the large-leaved beech trees growing today in New Caledonia and New Guinea.



WAR MEMORIAL



# PASSCHENDAELE

# REMEMBERED



Liquid mud, enough to drown a man, the din of guns, the stink of corpses rotting in the trenches, mere metres of ground gained at the cost of tens of thousands of lives... such was the scene in the Belgian town of Passchendaele 90 years ago during one of the most tragic battles of World War I.

On two days in October 1917, in the farmlands of Belgium, New Zealand suffered two of its greatest tragedies. On 4 October 490 New Zealand servicemen were killed. Eight days later on 12 October there was an even greater loss. Of 3000 casualties on that day, over 840 young New Zealanders lay dead or dying in the mud and uncut wire before the village of Passchendaele.

War poet Siegfried Sassoon in his sonnet Memorial Tablet (Great War) summed it up: "Squire nagged and bullied till I went to fight, / (Under Lord Derby's Scheme), I died in hell - / (They called it Passchendaele). My wound was slight / And I was hobbling back; and then a shell / Burst slick upon the duck-boards; so I fell / Into the bottomless mud, and lost the light."

From July to November 1917, the total casualties were reported to be British allied forces, 448,000 killed and wounded, Germans 260,000 killed and wounded.

Passchendaele Memorial Service, Friday 12 October  
4pm - 5pm, Court of Honour (in front of Museum)

## Armistice Day

4th Annual Armistice Symposium: "Very, Very, Good Friends"?  
Friday 9 November Auditorium | Registration from 2pm

At the 11th hour on the 11th day of the 11th month of 1918 the guns of World War I officially fell silent and peace was declared. Armistice Day is marked each year.

The Armistice Commemoration Service led by the Royal New Zealand Navy at the Court of Honour outside the Museum will start at 10.30am on Sunday November 11. There will be prayers, a wreath laying ceremony and two minutes silence at 11.00am. The weekend of November 10 and 11 will see displays at Auckland Museum to mark the occasion.

Over the last three years Auckland War Memorial Museum has commemorated Armistice Day with its Armistice Symposium – an opportunity for people to come together and explore the complex relationship between war and peace.

This year the symposium examines the relationship between the US and New Zealand – from a defence and business viewpoint and will explore where the relationship might go next. For full programme details and registrations please email [vlipanovich@aucklandmuseum.com](mailto:vlipanovich@aucklandmuseum.com).

# Ancient Worlds



## Egypt

Much of the gallery displays material from Ancient Egypt. Isolated by desert and sea, Egypt developed a unique and self-contained culture that lasted 3000 years. This was the greatest civilisation of the ancient world. The Egyptian mummy which was recently subject to a major Museum conservation project, will be on show. Also on show are Palaeolithic tools dating from tens of thousands of years before the age of the pharaohs.

## Mesopotamia

Among material from Mesopotamia are collections excavated in the 1920s and 30s by Leonard Woolley at the Sumerian city of Ur and by Max Mallowan in the 1930s at the much older Neolithic settlement of Arpachiyah in northern Iraq. These collections of complete pots and sherds, jewellery and stone tools were donated by the British Museum.

## Greece

Greece is represented mostly by material from the Archaic, Classical and Macedonian (or Hellenic) periods, that is, from about 700 BC to the conquest by Rome in 148 BC. The arts and ideas of Ancient Greece were revived in the Renaissance and have been at the heart of European civilisation since then. Notable in the display are decorated pots dating from as early as the Mycaenean culture (ca 1650–1200 BC).

## Rome

The republic and empire of Rome ruled much of Europe and the Mediterranean for hundreds of years at the end of the 1st millennium BC and early in the 1st millennium AD. Ancient Rome is represented in the gallery by jewellery, glass, pottery, small stone busts and other items.

## Europe

Throughout the Stone Age, Europe consisted mostly of cold climate tundra. Later, when agriculture followed by Bronze Age technology were introduced from Southwest Asia, the region was forested. Archaeological material including Stone and Bronze Age tools from the Swiss Lake Villages tells an important part of the story of change in Ancient Europe.

## India and China

The first Indian and Chinese civilisations were, like those of Egypt and Mesopotamia, based on the productivity of irrigated agriculture which led to population growth and the rise of cities and states. The Bronze Age Indus Valley civilisation and early Chinese states of the Yellow River valley are marked by their arts and well-planned towns. Ceramics, Stone Age tools from India and Chinese bronzes are notable in the displays.

## The Americas

The main civilisations of the New World were in Mexico and nearby parts of Central America, and on the Andean highlands and coast of Peru, Ecuador and Bolivia in South America. Both areas had notable ceramic and fabric arts, and architecture from huge pyramids to the stone-built cities of Cuzeo and Machu Picchu in Peru.

## From great civilisations, a common inheritance for all of us.

BY NIGEL PRICKETT, CURATOR OF ARCHAEOLOGY

The new Ancient Worlds gallery shows much of what was in the former Civilisations gallery, but the display has been expanded to include

- stone tools illustrating much older human cultures, when hunting and gathering was the universal way of life; and
- material from the period of the Neolithic – or Agricultural – Revolution, which was the essential precursor to the rise of civilisations.

As in the old gallery, however, most material is from the great civilisations of the past, notably Egypt, Greece, Rome, Mesopotamia, India, China and Central and South America.

The Museum's collection illustrating these huge topics in world history will be shown in new purpose-built display cases. At the centre of the space are five stand-alone cases, each with one item, representing China (Neolithic painted pot); Southwest Asia (Palestine Bronze Age bowl); Greece (black figure hydria or large water jar); Rome (amphora); and the Americas (painted ceramic figure).

These signal the location of adjacent displays covering those places in continuous curved cases that take up the two sides of the gallery. The design by Rewi Thompson Ltd expresses the idea that this material from throughout the world might be brought together and presented as a common inheritance of us all.

Two big themes contrast the universality of the human experience with the variety of artistic expression from early civilisations of the Old and New Worlds. Tools, weapons, containers, personal ornaments and early written scripts have much in common in order to do what they are intended for. But the artistic creativity of different societies could take them in very different directions. Part of the range of creativity we have inherited from the past, including especially pottery, jewellery and stone pieces, is shown in the new gallery.

The Ancient Worlds gallery is an introduction to the tools and arts of all these regions. It is designed for all New Zealanders who want to know more of these aspects of the human past. It is also directed towards the needs of secondary and tertiary students undertaking classical studies and other courses in the broader area of human history.



Far left: Painted pot from north-west India, dating from before the rise of the Indus Valley Civilisation in the 2nd millennium BC.

Above: Egyptian mummy mask from the Late Period, 747-332 BC.

Below: Bronze Age axe, Europe.



# On reflection

During his tenure at the Auckland Museum, Dr Rodney Wilson can trace the trajectory of Auckland Museum's steady return to prominence and stability from a low point through several key moments – among them the introduction of the 1996 Auckland War Memorial Museum Act and a stimulating “back to basics” moment that set the tone for what was to follow.

“One of the most exciting periods for me was soon after getting here, reading some of the scoping work that had been done about how we needed to refurbish the museum. I didn't believe in it and discovered nor did some of the people on the council nor some of our key staff.

“We sat down and said, given the history, the building, the collections and war memorials and that we are a natural history and human history museum, what should be the balance of our commitment to those disciplines? And that became, what kind of areas in the museum should we deploy? In a world where museums tell stories and build their exhibitions around narratives, where does the sanctity or validity of the object sit, relative to the storytelling?”

“We worked through a whole lot of profound philosophical issues very quickly without too much breast-beating and came up with a series of beliefs which we implemented in the Stage I refurbishment. I wrote up our findings in a report titled *Three Stories, Three Storeys*. It quickly emerged that we had *Hotunui* [the great meeting house of the Hauraki peoples] and the *waka* on ground floor. We couldn't put them anywhere else. So the ground floor became the place where we put human stories.

“The war memorials were on the top floor – there had been dreadful exhibitions, just junk rooms of memorabilia – so that was where you might tell the story of New Zealand's identity through war.

“That left the middle floor, where we had already developed *Weird and Wonderful*, the children's natural history resource centre, to tell the natural history story. We gave natural history a great deal more space and emphasis. So three layers emerged pretty quickly. That period extended over about three months and set in place the philosophical framework for the re-development of the museum. That was exciting.”

Dr Wilson says the greatest of the challenges was taken care of when he arrived. There had been several decades of neglect of the museum. The old governance body had the right intentions for the institution but somehow was unable to marshal the political support to keep the museum up-to-date and to maintain it.

“I was the beneficiary of the dreadful realisation that the museum was virtually bankrupt, the building was in a state of collapse and we were third world in what we offered.”

Moves to transform the Museum were already being driven by a number of people from the institute who realised things had to change – people like then-president Harold Coop, Sir John Ingram, Lindo Fergusson and others, on the political front by Doug Astley then an Auckland city councillor and at mayoral level by no one more than Manukau City mayor Sir Barry Curtis.

## RODNEY WILSON LOOKS BACK AT 13 YEARS AS DIRECTOR OF THE AUCKLAND MUSEUM.

The new act was difficult to introduce – “the worst thing in my entire career was to make people redundant to get ourselves on our feet financially. That was a shockingly difficult time; hopefully even those people can now say that's what had to happen.” It was followed by the refurbishment of the museum in Stage I, on time and on budget. For Stage II and the Grand Atrium project, the government in 2002 committed \$23.5 million that through escalation and adjustment became \$27 million, leaving at least \$23 million for the museum to raise out of private and corporate sectors, not from ratepayers.

“The great thing about Aucklanders is they know you can mount arguments for ever about equity, whether in roading or elsewhere, but in the end Auckland has to do it. If we were going to have a decent museum we had to pay for it ourselves. And that's exactly what we have done.”

Major changes over the 13 years of Dr Wilson's term have seen the development of large public programmes, exhibitions that tour into the Museum and from the Museum, a more active engagement with audiences and efforts to be as representative of Auckland diverse population as possible (Auckland's Korean population has grown to 40,000 in the last decade). Specialist Maori staff have been appointed and outreach programmes put in place – the *Celebrate Franklin* exhibition at the new Franklin Centre, developed in partnership with the council, Te Kakano, the Maori Pacific resource centre, accessible online at the Manukau City Centre library so schools can do projects online. In part, this recognises the difficulty for some of travel or cost to get to the Museum.

Dr Wilson also had one of those “wake-up” moments when a Samoan-language newspaper ran a story on the dinosaur puppets and a bigger Pacific Island audience came to see them – “mainstream families like anybody else” – than attended the Pacific textile and weavers exhibition, *Pathways*.

Dr Wilson leaves to become a museum consultant and sounds two alerts for museums in the 21st century. Even re-developed museums have to work to remain enterprising – he praises “the astounding quality of interpretation in the exhibits designed in this museum,” part of the “enormous creativity in this country, testimony to what New Zealanders are capable of”; and, in the age of dumbing down and the 30-second sound bite, he says museums, because of their values, are at the sharp end and should not lose sight of why they are doing what they do. Audience-growth aspirations and the need appeal to children and families have to be balanced with providing and protecting authenticity, validity and credibility, and inspiring people to knowledge of themselves, their community and their country.

He holds the *Vaka Moana* exhibition, the powerful story of Pacific people migrating across a third of the planet, as hugely important and in New Zealand terms a hundred-fold more important than the recent Egypt exhibition. “It's the first substantial exhibition that tells the story of how the Pacific was peopled. An event, not quite the word, a moment of three millennia of human history that has inspired me all my life.”

INTERVIEWS CONDUCTED BY  
OLIVER STEAD AND TERRY SNOW

Pictured from left: Auckland Museum's Maori Court, the Grand Atrium, Dr Rodney Wilson and Prime Minister Helen Clark.

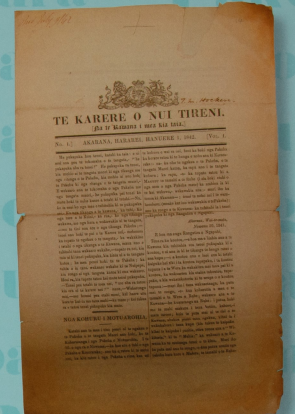
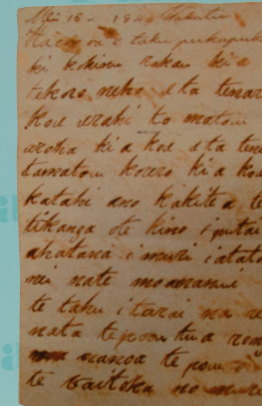
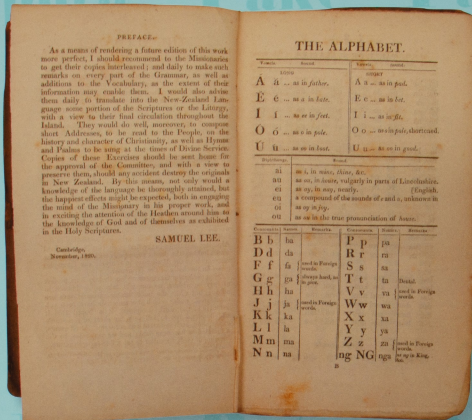
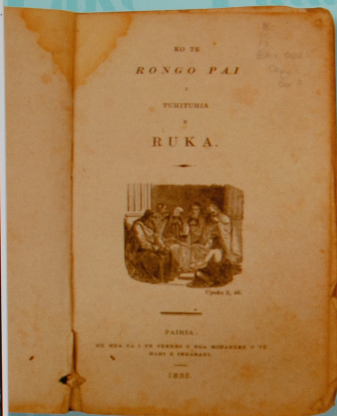


## The Act

In 1996, the Auckland War Memorial Museum Act, transferred the assets and governance of the Auckland Institute and Museum to the Auckland Museum Trust Board. Paramount among their responsibilities is the trusteeship and guardianship of the Museum, and its extensive collections of treasures and scientific materials.

The Act sets out the obligations of the board and provides for sustained funding of the Museum by a levy on Local Territorial Authorities. It also requires the museum to actively supplement public funding with commercial activities.

# EARLY 19<sup>TH</sup>-CENTURY MAORI LITERACY



## Maori language publications flourished in the 19th century.

BY GERALDINE WARREN, KAIARAHĪ / MAORI REFERENCE LIBRARIAN

Auckland Museum Library has an extensive collection of early Maori language materials, particularly printed scriptural publications, a range of Maori language newspapers and more than 300 manuscripts.

With the 19th-century arrival of British missionaries came the notions of Great Britain as the apex of hierarchical civilisation and Maori as “noble savages.” For Maori in the 1830s, Christianity and books became fashionable symbols of European knowledge and technology, declining in popularity swiftly when seen as emblems of empty promises in the 1840s.

Samuel Marsden of the Church Missionary Society (CMS) encouraged the “civilise and Christianise” philosophy and directed his pioneer missionaries to emulate the model of manual industry and schooling for converting native people.

In 1816 Thomas Kendall of the Church Missionary Society established the first mission school for native children at

Rangihoua under the patronage of Ruatara of Te Hikutu and Hongi Hika of Ngai Tawake. This early introduction to reading, writing and Christianity was unsuccessful.

Kendall had an elementary primer, *A korao no New Zealand*, or *The New Zealander's first book*, printed in Sydney in 1815. The Museum Library's copy is the only known copy left of the 200 printed. [Illustration 3]

By 1827, CMS missionaries under Henry Williams completed the Maori translation of the Gospel, and imported printed religious material from Australia. By 1830 the CMS had their first printing press at Kerikeri.

The publication *Ko te katekikhama III*, a translation of the Church Catechism from the Book of Common Prayer, heralded the mass printing of thousands of pages of religious material. The Wesleyan Mission first printed material in 1836 at Hokianga and the Catholics at Kororareka in 1839.

Maori appeared to acquire scriptural literacy easily within their villages. Bishop Pompallier believed that Maori could read within three months “as they would persevere endlessly with slates in hand.” Maori eagerly taught other Maori, helping to spread the novelty of literacy and the Gospel. [Illustration 4]

Iwi came to trust their missionaries; the power of the spoken word was transferred to that of the written word. [Illustration 2] Maori society became skilled at acquiring knowledge in the European manner so that their tribe could deal with Europeans and their technology. The lack of access to secular literature had ominous political implications, as Maori assumed that literacy and the Bible were essential to access God and that religious reverence was the source of European power.

The establishment of British law and its bureaucracy of jurisdiction, regulations and records after 1840 transferred the political control of secular affairs from Maori collectives to the courts. [Illustration 4] This revolution ensured the easy transfer of land title from Maori to European. Whakapapa, waiata, whaikorero and tribal histories were documented for use in the Native Land Courts.

Maori language newspapers emerged as a political forum between the colonial state and Maori, to inform Maori about legislation, land sales and British social customs. [Illustration 5] The first Maori language newspaper produced entirely by Maori is *Te Hokiōi o Nui-Tirenī*, e rere atuna in 1862; the press was a gift from Austrian Emperor Franz Joseph.

### Illustrations

- 1 *Ko te Rongo Pai i tūtuhia e Ruka*. One thousand copies of *The Gospel according to St Luke* were printed at Paihia in 1835. Demand was high and each copy cost three bushels of potatoes.
- 2 In 1820 Thomas Kendall, took Hongi and Waikato to England and presented them to King George IV and the Church Missionary Society. Kendall visited Cambridge to seek the linguist guidance of Samuel Lee, Professor of Arabic. The resultant *A Grammar and Vocabulary of the Language of New Zealand* (1820) was a considerable improvement in Maori orthography.
- 3 An elementary primer.
- 4 A letter written on 16 May 1849 by Te Hapuku and others at Wakatu. The writer tells the letter to speak on his behalf to the family and express grief about a victim of murder.
- 5 The first Maori language newspaper, *Te Karere o Nui Tirenī: The New Zealand Messenger*, 1842-1846, attracted Maori on publication day to Auckland where groups would discuss the content and write replies to the editor.

# A significant furniture gift

I directed that the settlers, their families, and everything belonging to them should be landed as soon as the building was ready for their reception ... on the following morning, Friday the 13th, Mr and Mrs King ... were landed and the vessel loaded and watered ready for sea. Rev Samuel Marsden, January 1851<sup>1</sup>



BY VIVIEN CAUGHLEY

John and Hannah King were one of the three artisan missionary couples who accompanied Rev Samuel Marsden on his first historic voyage to New Zealand aboard the missionary brig *Active*. They heard his sermon on Christmas Day 1814. They were the only missionaries from this first settlement to remain in New Zealand for the rest of their lives. The chest of drawers which accompanied them on the *Active* was most likely made in Sydney and has recently been donated to Auckland Museum by King family descendants.

The New Zealand mission was originally based on the premise that civilised arts would precede conversions. To this end John King, a shoemaker, was appointed by Marsden and given training in flax dressing and twine spinning. They left England in September 1809, Marsden returning to Australia, King as a single man, and fellow artisan William Hall, with his wife, Dinah, intending to continue to New Zealand. However, news of the burning of the *Boyd* at Whangaroa in December 1809 also reached Australia. King and Hall remained at Parramatta with Marsden.

On 10 November 1812 John King married Hannah Hansen at St John's Church, Parramatta. Marsden was the officiating clergyman and the ceremony was witnessed by Dinah Hall and Thomas Hansen. On 28 August 1813 their first child, Philip Hansen King, was born.

At the end of 1813 the third artisan missionary, Thomas Kendall, his wife Jane, and their family arrived in Port Jackson.

Plans for the New Zealand mission were resurrected, Marsden bought the brig *Active* for the use of the mission, the first exploratory visit was undertaken by Kendall and Hall, Captain Hansen, Hannah's father, was offered command of the *Active*, and in November 1814 the party departed on its historic voyage to the Bay of Islands.

Marsden recorded that 35 people were on board the *Active*, as well as a quantity of livestock for the settlement. He made no specific mention of furniture, but he did note the date of the landing of the settlers and their possessions. In his first communications to the Church Missionary Society in 1808 he had recommended that missionaries should not take much with them. The chest of drawers was possibly the only storage piece the Kings brought with them. Two extant King family garments, a wedding shirt and christening gown (also in the Museum collection), were likely to have been stored in this chest upon their arrival.

Marsden returned to Australia at the end of February 1815, having settled the missionary families in a raupo whare built by local Maori at Rangihoua, the site of the first mission station. The whare was partitioned, but had no floorboards, windows, or chimneys. The Kings shared this space with the Kendalls, the Halls, and the Hansens. Marsden, with idealistic optimism, pronounced that all was well, and thus was the seed of the New Zealand mission and European settlement planted.



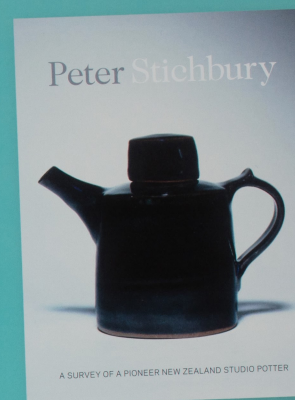
## Significant

Louis Le Vaillant, Curator of Applied Art, writes: Examples of very early 19th-century New Zealand furniture with such a strong family provenance as the King chest of drawers are of immense significance to the Museum's collection. This chest is a simple "2 over 3", a popular design that followed the manner of English construction of the time. It is made with Australian hardwood (most likely cedar) covering the New Zealand Kauri carcass and back. The locks and fine dovetailing construction in the drawers are characteristic of a piece of that time.

The piece has undergone some change during its working life with drawer knobs altered to pulls and then replaced, the top repositioned, the feet changed and the surface re-varnished according to mid-20th century taste. The King family chest of drawers adds to other items in the collection such as the armchair used to lower Mrs King and her lady companion from the *Active* on the occasion of the first visit of the Rev Marsden to New Zealand in 1814. We remain grateful to the King family descendants for their donation.

1. Rev Samuel Marsden, "Observations on the Introduction of the Gospel into the South Sea Islands: Being my first visit to New Zealand in December 1814," quoted in Elder, J R, *The Letters and Journals of Samuel Marsden* (Dunedin: Coulls, Somerville and Wilkie, 1932), p101-2

## Pottery pioneer



Peter Stichbury is a leading figure in the development of studio pottery in New Zealand. This, the first major publication on Stichbury, aims to contextualise his major achievements, nationally and internationally, over the past six decades and give further insight into the individual and his work.

Throughout his long career, not only as an artist and potter, but also a teacher and mentor, Stichbury has shared his technical expertise among the craft community. His willingness to teach others and his innovative approach towards design and form have significantly enhanced the integrity of studio pottery in New Zealand.

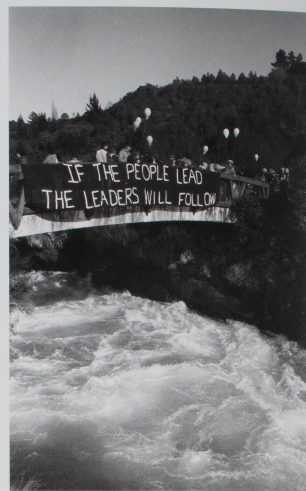
*Peter Stichbury: A Survey of a Pioneer New Zealand Studio Potter* includes a comprehensive illustrated catalogue of his work and exhibition history. A series of essays by Justine Olsen, Peter Smith, Peter Lange, Leo King and the Stichbury daughters delve into the many facets of Stichbury's life, family and career.

**PETER STICHBURY: A SURVEY OF A PIONEER NEW ZEALAND STUDIO POTTER WILL BE AVAILABLE THROUGH THE MUSEUM SHOP AND OTHER RETAIL OUTLETS MID-OCTOBER.**

EXHIBITION



**NUCLEAR-FREE  
20 YEARS ON**



PICTORIAL GALLERY, 9 NOVEMBER 2007 - 3 FEBRUARY 2008

## A display of photos marks a nuclear-free anniversary.

Constantly present at New Zealand nuclear-free protests in the 1970s and 1980s was photographer Gil Hanly. Her democratic view of many significant protests and similar occasions comes from simply being a participant who had a camera.

BY GIL HANLY

When the peace movement and the peace squadron were out on the water, I went out with people on expensive yachts and didn't have 500m lens so my photos of those actions are general rather than up close. But I have pictures of David Lange arriving back from the Oxford Union debate and many others in my book *Peace is more than the absence of war*.

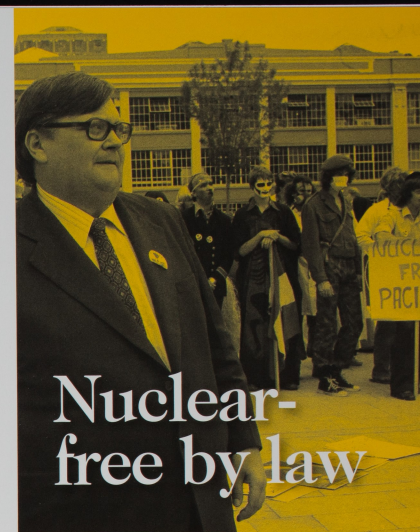
When we were in London, Pat [late husband Pat Hanly] and I and our baby along with Maurice Shadbolt went on the Aldermaston marches and Campaign for Nuclear Disarmament (CND) protests. The protests were small compared to the population. When I came back here and found a mayor like Robbie and so many people who were anti-nuclear it was just great.

When I had my camera in the late 70s and 80s I just took pictures of Pat and the kids - I didn't take photographs seriously. Then I lost my camera and when I took it up again I didn't know that I was doing a sort of documentary of history. I belonged to groups and I simply photographed what I was involved in. I took my camera along to things that were happening. I was always at events like gallery openings and peace marches and took photos as a participant.

I say to kids today, 'Take your camera' then you are on the spot and can photograph things that engage you and that you are passionate about, rather than try to find a serious niche.

Even the gardening photographs which I am associated with now came about because I am a gardener. Somebody needed photos and in the absence of other professional photographers being interested, asked me whether I would do it because I enjoyed gardening. I had never done colour photographs but said I would give it a go. That way, my involvement with a subject is not wasted.

Left: Peace protests took place on land and on the water against US naval ship visits.  
Above right: David Lange was Prime Minister when the nuclear free legislation was passed.



## Nuclear-free by law

The New Zealand Nuclear Free Zone, Disarmament, and Arms Control Act was passed 20 years ago in 1987. In the words of the Act, it establishes in New Zealand a Nuclear Free Zone, to promote and encourage an active and effective contribution by New Zealand to the essential process of disarmament and international arms control.

The New Zealand Nuclear Free Zone comprises all of the land, territory, and inland waters within the territorial limits of New Zealand; the internal waters of New Zealand; the territorial sea of New Zealand; and the airspace above these areas.

The Act implements in New Zealand five treaties: The South Pacific Nuclear Free Zone Treaty of 6 August 1985; The Treaty Banning Nuclear Weapon Tests in the Atmosphere, in Outer Space and Under Water of 5 August 1963; The Treaty on the Non-Proliferation of Nuclear Weapons of 1 July 1968; The Treaty on the Prohibition of the Emplacement of Nuclear Weapons and Other Weapons of Mass Destruction on the Sea-bed and the Ocean floor and in the Subsoil Thereof of 11 February 1971; and The Convention on the Prohibition of the Development, Production and Stockpiling of Bacteriological (Biological) and Toxin Weapons and on their Destruction of 10 April 1972.

The Act also states that the Prime Minister may only grant approval for the entry into the internal waters of New Zealand by foreign warships if the Prime Minister is satisfied that the warships will not be carrying any nuclear explosive device upon their entry into the internal waters of New Zealand.

# Arts of Asia

“What touches one human heart in one country touches all.”

Lin Yutang, *The Importance Of Living* China, 1937

BY LOUIS LE VAILLANT  
CURATOR OF APPLIED ARTS



Auckland Museum now holds the pre-eminent collection of Asian items in New Zealand, some 7000 objects offering a staggering breadth of material culture from the Neolithic period to the present day.

This collection has been developed for nearly a century through the beneficence of a number of key donations, loans and the Museum's own collecting initiatives.

The Arts of Asia gallery can now allow visitors to consider the rich diversity found within existing traditions, the import and export of objects and ideas and the development of symbols, motifs and language in the object arts. Many of the works in the new display are functional wares, informed by an aesthetic that emanates from the natural world and seeks to achieve a balance between humankind, nature and the cosmos. We hope this gallery portrays an account of the material creativity of Asian decorative arts and design centred on beautiful objects made for social, domestic, ritual or contemplative use.



above: konebachi (bread kneading bowl)  
Japan, 2000, Hanjiro Mizuno  
stoneware, Seto prefecture clay  
sancai (three-colour) lead glaze  
gift of Shigenori and Kazuko Itoh, 2007

lefts lohan (detail)  
China, Ming dynasty (1368 – 1644)  
carved wood, gesso traces  
Humphreys-Davies collection 1943, M1036

above left: star tile  
Rayy/Persia, Seljuq 12th Century  
cobalt blue and lustre glaze on stoneware  
1968.117, K1876

far left: Kuan Yin as Kuo hai  
(Goddess of Mercy)  
Fukien/China, 18th Century  
Qing dynasty (1644-1912)  
porcelain with white glaze, blanc de Chine  
Humphreys-Davies collection, 1941.137, K460,  
26301, CA335, K4785

## Early 1900s

There had been an interest in the collection and display of Asian arts at the museum since the early 20th century. Aucklander Harry S Dudley deposited his collection of Japanese export ceramics as well as bronzes, tsuba, kogai and netsuke in 1911. It included a number of wonderful snuff bottles and an internationally significant collection of clocks. He later gave his whole collection to the Museum.

In 1916, the colonial governor and Premier Sir George Grey gave his collection of “foreign ethnological articles” (including the magnificent yu-shek (jade bull) to the people of Auckland. James Mackelvie's collection is also represented by the restrained form of the Tang dynasty vase.

The collection soon developed a strong group of works from China. One of the major gifts was the 260 pieces presented by Captain George A Humphreys-Davies. By 1939, the Museum had established Humphreys-Davies as the Honorary Curator of Oriental Collections. He was made an Honorary Life Member of the Museum in 1944. One of the most outstanding pieces and one of the last he presented was the Lohan which is the focus point of the new gallery.

## Modern ceramics

A new generation of visitors was increasingly attracted to Japanese and Chinese works that emerged through the interest in modern studio ceramic movement after World War II. The rise of the craft guilds and associations in New Zealand made it possible to communicate and exchange these ideas. The Society of Potters organised visits to New Zealand by outstanding artists of the neo-Oriental studio ceramics movement. They included its English advocate Bernard Leach in 1962, followed by the Japanese potters Takeichi Kawai in 1964 and Shoji Hamada in 1965 – all of whom gave workshops and demonstrations throughout the country. Their presence influenced a generation of New Zealand studio potters.

Accompanying the annual exhibition of the Auckland Studio Potters Society (ASP) was a display of contemporary Chinese ceramics and a demonstration by visiting Japanese potter Takeichi Kawai. Subsequently the ASP deposited their collection of national and international studio ceramics as well as contemporary Japanese mingei (or folk movement) pieces.





**left: maebyeong**  
South Korea  
Joseon dynasty (1392 - 1910)  
late 15th century  
stoneware, celadon glaze,  
inlaid decoration  
National Museum of Korea collection  
1995 (12132), 1976.47, K2388

**far left: three-piece outfit**  
Rei Kawakubo (1942 - )  
for Comme des Garçons (fashion house)  
Japan (estab. 1973)  
France, Paris Fashion Week 2003  
mixed media  
Museum purchase, 2005.21.1

**below: long pao (dragon robe)**  
China, Guangxu reign (1875 - 1908)  
late 19th century  
silk, silk thread, gold thread  
Museum purchase, 1966, T89



## Oriental ceramics

In June 1967, Aucklander Charles Edgar Disney established a trust for the Museum to purchase European and Oriental objects. It also provided the incentive to develop our first Hall of Oriental Ceramics. Soon after Sir Tom Clark, director of the Auckland commercial pottery Crown Lynn purchased the outstanding Han dynasty "Hill Jar" for the display.

Wellingtonian Peter Rule's collection of Korean ceramics provided primary access to and research for many of our studio potters and added vastly to our understanding. Potters were able to use this collection as first-hand teaching material. Ownership of Rule's remarkable collection transferred to the National Museum of Korea in 1995 but the works remain on display at the museum. The wonderful maebyeong from the Joseon dynasty (1392-1910) shows the spontaneity and innate simplicity of the Korean potters' art.

Arts of Asia includes works from the recently presented collection of Shigenori and Kazuko Itoh of Green Gallery, Japan. This impressive donation represents exemplary pieces of contemporary Japanese potters' art. Japanese potters not

only maintain traditions but also modernise and explore their craft, showing how beauty and skill draw on the strengths of the past.

This internationally recognised collection has continued the links of potters and their works with New Zealand, demonstrating the characteristic qualities that Japanese bring to their making. Beautiful works like Hanjiro Mizuno's konebachi (bread kneading bowl) are masterpieces.

The Arts of Asia gallery will also include, for the first time, textiles and garments, including a fine Japanese temple hanging, an elegant Chinese longpao (dragon robe) as well as contemporary fashion designs such as Japanese born Rei Kawakubo's outfit for Comme des Garçons.

## EXHIBITION

# Lolita in Japan

## AN INNOCENT GOTH

BY KATHRYN HARDY BERNAL



TAMAKI GALLERY, 14 SEPTEMBER - 18 NOVEMBER 2007

Auckland Museum's exhibition *Loli-Pop* explores the Japanese Gothic and Lolita subculture and its relationship with popular culture. The most prominent face of the movement, the young woman who is Loli-Goth or Gothic Lolita, is characterised by her doll-like appearance, inspired by Rococo and frilly Victorian fashions of the little girl.

The cult of the Gothic Lolita has only recently appeared outside Japan but the phenomenon is not new to the Japanese. Ideas that have contributed to the style have been around since the 1970s and have evolved from movements such as Glam, Post-Punk, Neo-Romanticism and Goth.

The cult began to take hold in the 1990s, a time when Japan began to face a future fraught with economic instability. Some claim that these uncertainties have contributed to the rise of the Loli-Goth sensibility. The impulse to dress as a young girl is seen to reflect a subconscious desire to hang on to childhood security. Others dismiss the practice as infantile behaviour and merely another example of Japan's obsession with all things cute, or "kawaii".

Indeed, the many followers who admire the cuter aspects of the style inspire enthusiasm and the desire in the younger generation of Japanese women to become members of the Loli-Goth cult. Western fans profess similar motivations. While there is a sexual connotation associated with the term "Lolita" in the West, it is paradoxically the opposing element of childhood innocence that attracts Japanese participants.

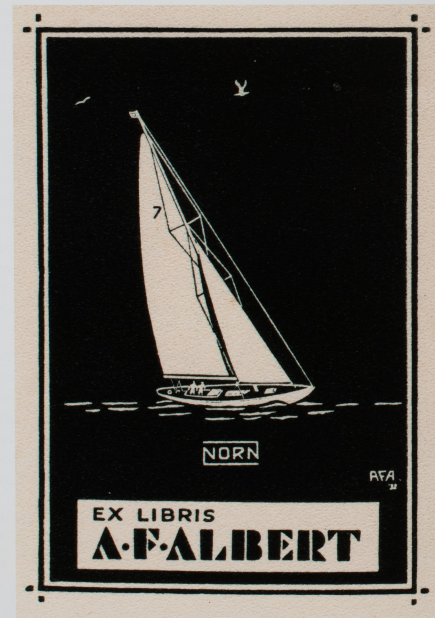
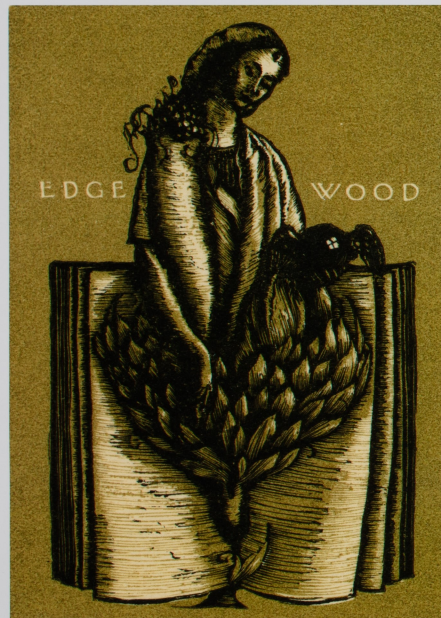
Japanese-Californian student Leuren, aged 16, in a recent interview on the streets of Harajuku, said that what she likes about Lolita fashions is that she can dress in a rebellious way while being cute and pretty. Her comments were that she felt "feminine, like a girl, modest and not too scantily clad".

As with her Tokyo-based colleague, Erika (17) from Boston, Massachusetts, her interest initially came from the music. The genre that many Loli-Goths support, called Visual-kei ("visual style"), is represented by Japanese rock bands whose members are known for their heavily made-up and theatrical appearance. Favourites are Malice Mizer and Mois Dix Mois. However, Erika's attraction to Gothic and Lolita differs from her friends, in that she appreciates the "mix between the Victorian influence and contemporary Goth".

Though reasons for becoming a Loli-Goth may vary, one association can certainly be read into the phenomenon. The Gothic Lolita rejects the Nabokovian undertones that may seem apparent to a Western audience and chooses to stay childlike and innocent, both in her manner of dress and play, which often includes the collection of dolls.

This exhibition looks at the strong relationship between the Loli-Goth and the Doll, with a display of Japanese Lolita dolls. This display is complemented by the highlight of the show, five full-sized garments, designed by AUT Fashion staff, Angie Finn, Yvonne Stewart, Lize Niemczyk, Gabriella Trussardi, Carmel Donnelly and Kathryn Hardy Bernal. The garments reflect a Western response to the Gothic and Lolita subculture.

\* Kathryn Hardy Bernal, Curator of *Loli-Pop: A downtown view on Japanese street fashion*, is Lecturer in Fashion Theory at AUT University. She is currently researching towards her PhD on the Gothic & Lolita subculture, and the ideologies surrounding the phenomenon.



## HIDDEN TREASURES

Auckland Museum has one of the finest collections of bookplates in the Southern Hemisphere, and this is the first time these have been seen at strength since the 1950's.

Bookplates, or ex libris, came into being about the time moveable printing type was invented in the fifteenth century. The exhibition *Every Picture tells a story: Exquisite ex Libris 1900-50* on currently surveys the recurring motifs of book plates produced between 1900 and 1950, showcasing their excellence and the rich veins of expression favoured by artists and patrons.

PICTORIAL GALLERY, LEVEL 2  
UNTIL 28 OCTOBER 2007



  
TAMAKI PAENGA HIRA  
AUCKLAND MUSEUM