



NEWS

Auckland Institute and Museum
Private Bag, Auckland. Phone (09) 390-443
Registered at Post Office Headquarters
ISSN 0111-2252

Number 37
May 1989

THE SOUNDS OF OCEANIA

The Auckland Museum's exhibition **The Sounds of Oceania** opens on April 22 and is an extremely important exhibition for several reasons. It is a little known fact that the museum's collection of sound-producing instruments from Oceania is extraordinarily comprehensive, exceeding in its variety most, if not all, collections in overseas museums. More than 150 instruments from the islands of the Pacific will be included, many never before displayed publicly. Some of these are in a fragile condition, while others such as several stone and kauri gum Maori flutes are unfinished, and thus illustrate their method of construction.



The Sounds Of Oceania Guest Curators Len Stanners (Honorary Curator of Musical Instruments) and Richard Moyle (Lecturer in Ethnomusicology at Auckland University) have made a personal selection of the most interesting and most important items. Included, for example, are two extremely rare Tongan sounding boards, of a type seen by Captain Cook in the 1770's. Only two other specimens are known to exist, and even their Tongan name has been lost. Also included is a Maori shell trumpet once owned by King Tawhiao, and a very rare Maori rehu flute, probably played by men to attract the romantic attention of women.

The uses of sound-producing instruments vary widely. For example drums ranging from hand held slit drums to immense specimens set in

the ground are used for signalling and accompanying dance. Noseflutes, panpipes, and mouth flutes accompany dance or provide private entertainment or communicate messages to a lover. Similarly, musical bows and jews harps communicate intimate messages or play melodies in their own right. By contrast sounds generated by bullroarers and spirit flutes are believed to represent the voices of ancestor spirits, and the men, careful to retain their own authority, keep secret all knowledge of the instruments from women and children. Shell trumpets are in wide use for signalling, but in Tonga are also tuned and blown in groups for entertainment.



The exhibition is timed to coincide with the new Auckland Institute and Museum Publication **The Sounds of Oceania** written by Richard M. Moyle with photographs by the Auckland University Anthropology Department.

Richard Moyle

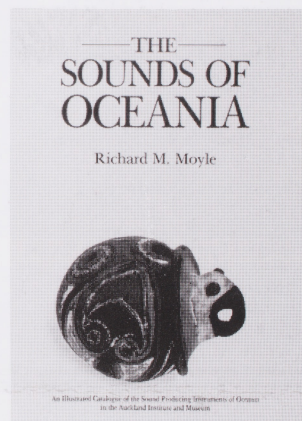
NEW PUBLICATION

The Sounds of Oceania By Richard M. Moyle

Published by Auckland Institute and Museum.

Contrary to common belief sound producing instruments are not spread evenly through Oceania. The greatest variety is found in Melanesia, whereas they are relatively rare in Micronesia. The book divides the collection into

geographical areas, each with its own map, then subdivides into individual political regions. To help place the descriptions of individual instruments in their social and cultural contexts, summaries are given of the main uses of sound-producing instruments within Polynesia, Melanesia and Micronesia. For example, the islands of Eastern Polynesia were characterised by an emphasis on elaborate and extensive religious rituals in which a wide variety of drums were used, many of them carved in fine detail.



In this book, each instrument is described and, wherever possible, its history is provided. A total of 70 photographs illustrates the more outstanding specimens. For readers wanting more detailed or specific information, a list of recommended publications is supplied for individual instrument types. Because of the many and varied occasions on which these instruments were, or still are, used, this illustrated catalogue will be useful to anyone with more than a passing interest in the peoples and cultures of Oceania.

The Sounds of Oceania written by Richard Moyle and published by the Auckland Institute and Museum will be on sale throughout the exhibition and at the Museum Shop.

OPEN EVENING

Saturday 29 April 7.30pm.

A special evening for members to view **The Sounds of Oceania** and meet with the Guest Curators Len Stanners and Richard Moyle. Members may also wish to visit other parts of the museum, in particular the refurbished Asian Gallery and Pacific Canoe Hall.

The evening will also provide an opportunity for members to meet and be entertained by the Maori performance group **Te Waka Huia**. Many of you will be aware that Te Waka Huia performs daily at the museum and has represented New Zealand at a number of important functions, including the opening ceremony at the 1988 Olympic Games in Seoul. The group will leave NZ for a tour of South America early in May and we are please that our members will have the opportunity to see them before they go. Led by Ngapo Wehi the group will demonstrate some of the skills that have afforded them such acclaim both here and overseas.

Following the performance, a light supper will be served in the Supper Room.

PACIFIC ISLAND MUSIC

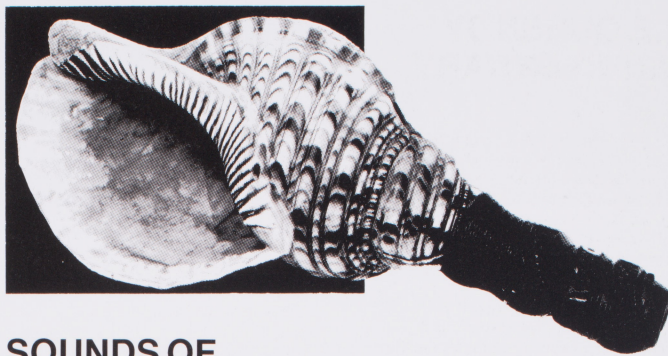
May 1-5 Daily in the Auditorium.
10.30am.

The Sounds of Oceania exhibition will be supplemented by Pacific Island music and during the week 1-5 May there will be performances by Pacific Island dance groups from **Nga Tapuwae College**, Mangere. These performances will take place in the Auditorium at 10.30-11.00am each morning. Admission is free. The Nga Tapuwae College students recently participated in the Auckland Secondary Schools Maori and Pacific Islands Cultural Festival, and were judged the overall winners. Each day a different culture group will perform and will represent Nuie, Tonga, Samoa, Cook Island and New Zealand.

INSTITUTE LECTURE.

Monday May 8th. Schoolroom 1pm.

Dr Richard M. Moyle will give a public lecture title **The Sounds of Oceania**. At that time Dr Moyle will highlight aspects of his book and the significance of the Auckland Museum's collection of sound-producing instruments from Oceania.



SOUNDS OF OCEANIA Putatara Conch Shell Trumpet

The Putatara conch shell trumpet that has been used on the Special Exhibition poster is one that was purchased by the museum in 1982 using funds donated for the purpose by our Members. The trumpet is made from a Pacific conch shell traded from the islands about 1840. The carved mouthpiece which is attached to the

shell is finely carved in the South Taranaki style. The trumpet was acquired in the Bay of Plenty by William Newland of the Patea Rangers, who were sent to Opotiki at the time of Kereopa and the Hauhau incidents. Kereopa had travelled from Taranaki to recruit the Whakatohea of Opotiki to the Hauhau cause. He or one of his followers could have brought the trumpet with them. It is rather curious that it was souvenired by a man from Patea, the area in which it was made originally. South Taranaki or Ngati Ruanui carving is quite rare and this trumpet is an important part of the Auckland Museum's collection.

RETURN OF KOIWI

Human remains in the Auckland Museum which belonged to the northern tribes of Te Aupouri, Te Rarawa, Ngati Kahu, Ngapuhi and Ngati Wai were returned to their respective areas for reburial on the 21 February. The Museum Council and staff have considered at some length the request for the return of these bones, which followed a similar request for bones from the southern Hokianga last year.

The question of such return is not simple, since the Museum's scientific and cultural values are somewhat at odds in this instance. The request was however readily agreed to, in the belief that the return for reburial of these bones was in fact the only acceptable course of action.

Quite a number of museum staff and some members of the Council participated in this return, with the people from Te Tai Tokerau. A strong contingent of Tainui people, including Te Paea Muru, accompanied the remains to the northern most marae involved which was Te Potahi at Te Kao. All those museum staff and members of the Council involved, both in the return to the north and in the preparations at Auckland Museum,

found the experience a greatly moving one, and felt privileged to be able to share in this significant occasion. The goodwill expressed towards the Museum by elders and leaders from several parts of the country over its response to these requests was very warm indeed.

MUSIC IN THE MUSEUM

Monthly concerts are to be held in the Furniture Hall starting on Monday May 1st, and thereafter the first Monday of each month. The concerts will be given by performance students from the University of Auckland Music Department and start at 12.15p.m. These talented young people will play chamber music and each concert will last approximately 40 minutes. A limited number of seats will be placed in the Furniture Hall. Please come and join us for these special performances.



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Study Leave Impressions

A few paragraphs can do no justice to the experiences and stimulation of the study leave I enjoyed from May 1988 to the first day of February this year. There is space only for some very scattered impressions.

First of all it was wonderful to spend time in major northern hemisphere museums including the Metropolitan Museum of Art in New York, the British Museum, Victoria and Albert and Natural History museums in London, Rijksmuseum in Amsterdam and the Kunsthistorisches Museum in Vienna.

The archaeological collections we slowly got to know after repeated visits to the British Museum include the riches from ancient Assyria and Egypt and the prehistoric and Romano-British material. Assyrian reliefs such as the 'lion hunt' and 'capture of Lachish' I had long known in illustration; to see the originals is a totally different experience.

In the Rijksmuseum was a special exhibition presenting the results of recent archaeological work at 17th century Dutch whaling stations on Spitzbergen. This included one of the world's best collections of workmen's clothes of that era, preserved in the dry cold of the Arctic. Twenty-five strongly coloured knitted woollen hats reminded me irresistibly of Dr Seuss. Especially memorable among the other museums we visited are the new Burrell Collection Museum in Glasgow, the antiquities museum in Edinburgh, the Dutch ethnographic museums, and the Pitt-Rivers Museum in Oxford. Some of the German fine arts, archaeological and ethnographic museums clearly enjoy far greater resources than their U.K. or New Zealand counterparts and are setting high standards.

In London I spent some time working through the Maori and Pacific collections of the Museum of Mankind at the Orsman Road store. Something which impressed me here was the very active collecting programme. At the time of my early visits a large body of Mexican religious festival folk art was being unpacked.

Ethnographic museums in Holland and Germany are also actively collecting throughout the world. At the Rijksmuseum voor Volkenkunde, Leiden, storerooms and display galleries show the results of recent work in Papua New Guinea, Mexico, Arctic America and Indonesia. Up-to-date collections are seen as important in a changing world.

Outstanding is the Burrell Collection building in Glasgow, opened to the public in 1983. Much use is made of natural light, with light-sensitive items

displayed in enclosed central rooms.

The collection of antiquities and fine and applied arts was put together by one remarkable and very wealthy man. When we visited there was an eye-opening special exhibition of 18th and 19th century needlework from Central Asia.

The Burrell Collection Museum also has a good cheap coffee bar - not always present in European museums. Altogether it was my single most pleasurable museum experience in the eight months we were away.

Cologne is about the size of Auckland. It funds directly eight major museums and art galleries. We visited the wonderful new art gallery and adjacent Roman archaeology museum next to the cathedral in the city centre. The latter is built over a remarkable 3rd century mosaic found when air raid shelters were being dug during the war. At the Rautenstrauch-Joest Museum of Ethnology banners advertised major Pacific and Australian exhibitions.

Another memorable city of museums is Vienna. Here, though, while the collections are strong, the buildings and displays are in poor shape. The ethnographic museum occupies a wing of the enormous crescentic pre-World War I Neue Burg government building, bedecked with statuary and Habsburg eagles.

The collection includes Montezuma's headdress, fan and red-feathered shield, gifts from the Spanish branch of the family to the Austrian Habsburgs in

1596, all badly displayed in the corner of a small room.

It was interesting to see which museums most impressed our children, aged from 4 to 12. In October the ethnographic museums in Amsterdam and Rotterdam were proclaimed the best yet. These make much use of sound (music, ceremony and village background noise) with reconstructed walk-through displays of, for example, a West African market, Indian city slum, Trinidad carnival and Asmat (West Irian) house etc.

In London they were impressed with the Natural History Museum, and the brand new Museum of the Moving Image next to the Hayward Gallery on the South Bank. In the British Museum it was the rather gruesome remains of Lindow Man - 'Pete Marsh' - which were most talked about.

Just before we came home the Science Museum in South Kensington took over as the best yet. A new children's discovery room 'the Launch Pad' (not there when I visited in September) created great excitement with simple hands-on demonstrations of physical and technical principles such as building your own arch bridge, showing the value of streamlining cars and acting as guinea-pig in a test of centrifugal force.

The 'Launch Pad' was enjoyed so much that we hardly got into the display galleries at all. The thought came to me - what then is the purpose of the collections themselves? Is there a lesson here for museums?

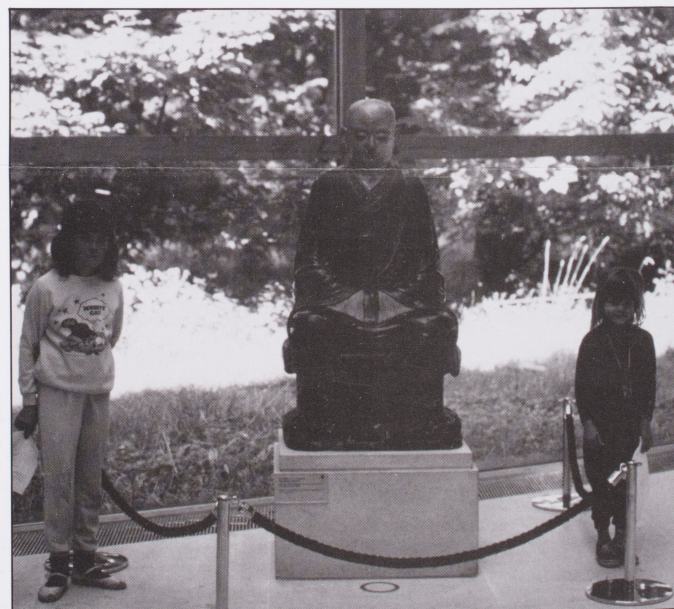
Nigel Prickett

Hotunui Restoration

Readers will be interested in the issues of the Ngati Maru programme has to restore the Ngati Maru Hotunui to its former glory by removing the rest of the house. Good progress has been made on the whole exterior of the house, but the interior side walls are still to be done. However, the programme is consuming an enormous amount of money and therefore expenditure has to be kept to a minimum. It is hoped that the pause in the programme will allow resources to be used for other work to continue.

We are now delighted to receive a grant of \$50,000 from the Auckland Museum by the Affairs Hon Dr M. H. King, which will allow us to begin again. The programme is from the Cultural Heritage Advisory Council, which advises government and future directors of the Auckland Museum in several ways. It makes grants to support the training of conservationists and the undertaking of conservation work. Auckland Museum has several predecessors, the largest of which were the Ngati Maru House, which was truly grateful.

The house is a traditional Maori house of the Ngati Maru of Thames Valley. It was built in 1925. Ngati Maru has acknowledged the house, which they have used informally.



Anna and Marnie Prickett flank a 15th century Buddhist Lohan figure, Burrell Collection, Glasgow

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Collection, Glasgow

Hotunui Restoration

Readers will be aware from earlier issues of the News that a major programme has been underway to restore the Ngati Maru meeting house **Hotunui** to its original appearance, by removing the red overpaint.

Good progress has been made, and the whole exterior and almost all of one interior side wall has been completed. However, the process is time consuming and laborious, and therefore expensive. Lack of money meant that the Museum had to call a pause in the project, while additional resources were found to allow the work to continue.

We are now delighted to advise that a grant of \$50,000 was presented to the Museum by the Minister of Internal Affairs Hon Dr Michael Bassett recently, which will enable the work to begin again. The money was a grant from the Cultural Conservation Advisory Council, a body which both advises government on the needs and future direction for cultural conservation in New Zealand, and makes grants to assist in both the training of conservators and in undertaking conservation work. Auckland Museum has been assisted in several ways by CCAC and its predecessors, but this grant is by far the largest we have received, and we are truly grateful.

The house is a major taonga of Ngati Maru of Thames, who are its owners. Ngati Maru placed the house in Auckland Museum for safekeeping in 1925. Ngati Maru still strongly acknowledge the significance of the house, which they visit both formally and informally. They have given their



The meeting house Hotunui at Parawai, near Thames

permission for the restoration work to be undertaken, and have twice made formal visits to inspect the work in progress.

Because of its prominent place in New Zealand's largest and most visited Museum, **Hotunui** has taken on a cultural significance far wider than its significance to Ngati Maru and Ngati Awa alone. It is the most visited Maori meeting house in the world. It is the most widely known meeting house in New Zealand, having been viewed by literally millions of New Zealanders. It is also the only Maori meeting house that many overseas visitors to New Zealand see.

Its totally inaccurate monochrome red colour has therefore been misleading

to several generations of people, both Maori and Pakeha, creating severe misconceptions about the nature of Maori art, and its vitality. This makes the conservation of **Hotunui** a matter of national and indeed international significance. The fabric of the timber and the original polychrome paint surface is not being harmed physically by the red overpaint. However, what is suffering is the mana of the original artists, the power and beauty of their work, and the appreciation by successive generations of people of the vitality and strength of Maori art. That makes the conservation project much more than merely a cosmetic undertaking.



Repairs to Museum roof, photographed by Virginia Bennett

MUSEUM DEVELOPMENT

A great deal of work is happening both within and outside the Museum at present. Repairs to the front roof and portico have necessitated scaffolding the front of the building, and for the safety of visitors barriers have from time to time been placed around part of the main entrance. The development of the staffroom and the natural history wet laboratory spaces is well under way, with staff temporarily using the Supper Room until the staffroom is finished. A new carpet has been placed in the Asian Hall and the Canoe Hall displays are in the final stages of label preparation. The renovated Pacific Canoe Hall will reopen early in April.

LE QUESNOY ANNIVERSARY

During November last year the New Zealand Herald published a report from Paris with the headline 'War Memories Dim NZ-France Rift', which prompted one of our members who is also a Volunteer Guide to research the 70th anniversary of the liberation of Le Quesnoy. Sheila Gray writes:

The battle for Le Quesnoy is commemorated at the Auckland Museum by the inscription above the window immediately to the left of the West Door.

A portrait of Sir Harold Barrowclough, Chief Justice of New Zealand, who commanded the 4th. Battalion N.Z. Rifles Brigade at Le Quesnoy, is in the passage between the Spitfire and the Military Collections on the top floor of the Museum.

Le Quesnoy, on the Franco-Belgian border was an ancient fortress with ramparts and a double moat. It was captured on November 4, 1918 in the last of a series of spectacular successes by the New Zealand Division, as part of the final allied push which resulted in the Armistice on November 11, just one week later. As an important German machine-gun outpost, it was as highly effective defensive position as it had been for successive generations of defenders during the preceding 1000 years.

The moat, 50 feet wide by 36 feet deep, was divided into two parts by discontinuous fortified walls some 20-30 feet high. Described as being "like fortified islets", these walls were topped by trees and thick undergrowth. In some places in the moat there were two rows of these walls, and combined with the irregular angles at which they were placed, this outer defence presented a disorienting labyrinth for the New Zealanders to penetrate against continuous shelling, withering machine-gun fire and gas.

The inner moat, at the base of the ramparts proper, was a 7 foot wide stream fed by water from several lakes to the east of the town. The final rampart consisted of a continuous 60 foot high wall, with projections every 200 yards which gave the defenders positions for flanking fire.

The final assault under the leadership of Harold Barrowclough, was made by means of "scaling" ladders balanced precariously against the rampart, and which could only be negotiated by one man at a time. Seven hundred prisoners were taken, as well as many field-guns, mortars, machine-guns and ammunition.

Two streets were renamed in honour of the New Zealanders- Avenue d'Honneur des Nouvelle Zelande and

SUBSCRIPTIONS

Members will shortly be receiving their subscription notices for the 1989-1990 year. You will recall that at the Annual General Meeting in September 1988, the subscriptions were set at \$22.00 for annual membership for 1989 - 1990, and Life Membership at \$220.00. These increased amounts recognised the increased costs involved in servicing the membership, as well as the desire to ensure that the members also contribute to the work of the Museum through their subscriptions.

We are very grateful for the support

you give us in this way, and for the generous donations we receive to the Special Funds for the purchase of items for the Library and for the Museum Collections.

We are not quite sure at the time of writing what the impact will be on these subscription amounts of the announced increase in GST. It would be very helpful, in any case, if members would pay their subscriptions promptly, and preferably before 1st July, to save the additional expense of a reminder.



Rue Nouvelle Zelande. New Zealanders are officially represented every year in Le Quesnoy at the Armistice Day Service.

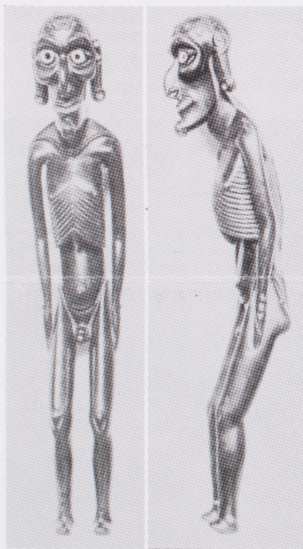
Above: World War One postcards from the collection of the Auckland Museum Library

EASTER ISLAND ART IN FRANKFURT

On April 4, in Frankfurt, a prestigious international exhibition of Easter Island art will open at the Senckenberg Museum. New Zealand collections will be represented by eleven rare and valuable artefacts drawn from the holdings of the Auckland, Wellington, Christchurch and Dunedin museums. These artefacts, ranging from finely carved emaciated ancestor figures to dance paddles and long clubs have been selected by Dr Heide Esen-Bauer of the Deutsch-Ibero-Amerikanische Gesellschaft, a society which organises exhibition of ethnic art in Germany.

Auckland Museum is lending three artefacts, a moai kavakava ancestor figure, a contorted female figure and a man lizard or moko. The New Zealand loan to this exhibition has been co-ordinated by Dr Roger Neich, Curator of Ethnology at Auckland Museum who will accompany the artefacts to Frankfurt.

The extensive preparations for this exhibition have included an expedition to Easter Island by a team of technicians to produce full size



fibreglass replicas of several of the famous huge stone figures. An Easter Island dance group will also travel to Frankfurt for the exhibition.

Roger Neich

Institute Lecture Series

Members will have received the Lecture Series programme and noted the forthcoming lectures. In view of the importance of 1990 a good deal of attention has been given to New Zealand history and aspects of the past that have influenced, and continue to influence, New Zealand and New Zealanders. We are pleased that the speakers, each eminent in their fields of interest, have agreed to address the members. Lectures have been arranged to take place in the Schoolroom which has a seating capacity of 70, with the Auditorium available should the demand arise. We ask members to note that the starting time is 1 pm.

Museum Parking

Those of you who have visited the Museum by car recently will have noticed two changes in the Domain. Firstly, the Auckland City Council has provided additional parking at the rear of the Museum. This will greatly ease the parking congestion around the Museum, especially on wet weekends, and the improvements are much appreciated.

The other change has been the implementation of parking restrictions. The areas closest to the Museum which our visitors normally use are designated P180, which means that if you intend to spend longer than three hours in the Museum, during the week, you will have to move your car after the first three hours. At the weekends, of course, these restrictions do not apply, so there is no problem.

The restrictions have been imposed by the City Council to make more parking available in the Domain for users of the Domain and the Museum, by preventing people from parking all day in the Domain while they are at work in the City, or elsewhere.



Miss Enid Evans assisting Mr. Waldo Heap with the newspaper archives in the Museum Library, 1969.

New Years Honours Enid A. Evans QSM.

Enid A. Evans QSM, BA, ALA, FNZLA, FMANZ, was honoured for her community service, including significantly her long service to the museum profession as Librarian at the Auckland Institute and Museum from 1946 until her retirement in 1970. Throughout her long period of service Miss Evans work was marked by her outstanding organisational ability and high professional standards. Under her care the Auckland Museum Library developed into a locally and internationally renowned reference and research department of the museum. She also developed the Archives and photographic sections of the library which today are a priceless asset in historical research.

Miss Evans has continued voluntary work in her retirement, and Auckland Museum is delighted to see her honoured in this way. She was elected as an Honorary Life Member of the Auckland Institute and Museum in 1988 and in 1971 awarded an AGMANZ Fellowship. Her library service has also been honoured by the award of the Fellowship of the New Zealand Library Association, and of the Library Association of Great Britain. Congratulations Enid from friends, colleagues and Members of the Auckland Institute and Museum.

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

