

# mq

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DIRECTOR'S MESSAGE

Perhaps 2006 will be remembered at Auckland Museum as the year of heroic seafaring, as well as the year in which the refurbishment, and Stage II expansion of the Museum were finally completed.

On 21 July we open the spectacular *Vikings* exhibition, a collection drawn primarily from the National Museum of Denmark, but with important material from Roskilde, Oslo, Stockholm, Scotland and Yorkshire as well. It is the first time Viking culture has been seen in New Zealand, and falls hot on the heels of the Smithsonian Museum's very similar exhibition which toured major museums in the United States.

These extraordinary people, popularly known for their warlike nature (even if that is a rather one dimensional view), voyaged throughout northern Europe, the Mediterranean and penetrated deep into Central Asia. More interestingly, they are the first known non-indigenous 'discoverers' of the Americas. Long known from the Viking Sagas, more recent archaeological evidence now confirms that Vikings were in Newfoundland some time before Columbus reached the Caribbean.

Curiously, at about the same time as Nordic voyagers reached the sub-Arctic latitudes of the Americas, our own Polynesian ancestors reached the equatorial Americas, retrieving gourds and kumara and leaving coconut. The greatest of all navigators, the Polynesians reached all the way across the Pacific from their ancestral homelands in south-east Asia to touch the Americas.

This insufficiently understood story is the subject of the Museum's *Vaka Moana* exhibition. *Vaka Moana* will be launched with the opening of the Museum's Stage II building works in December, and will tell the story of a 3000 year long voyage, and the peopling of one third of our planet.

*Vaka Moana* is our story, and we are proud to be able to tell it at a time coinciding with the completion of our major building project. We are also delighted to be taking it to the world, with four major venues secured to date in Asia, Europe and Australia.

2006 is the year of the 'Vikings' and - as Sir Peter Buck referred to our Polynesian ancestors - the 'Vikings of the Sunrise'. Don't miss either of these historic shows.

Dr T L Rodney Wilson  
Director



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

## NEWS IN BRIEF

### DA VINCI MACHINES SEEN BY OVER 103,000 PEOPLE

Thank you Auckland for helping us make *The da Vinci Machines* the most popular exhibition in recent museum history. On the last weekend alone, over 15,000 Aucklanders queued good naturedly for up to three hours to get in. While Da Vinci will always have an enduring appeal, many visitors said they were enthralled that the exhibition gave them the chance to see just how wide ranging his intellect and influence was.

### VETERANS' CLUB OPENING

The opening of *Veterans Club* on 24 March was a memorable occasion for all concerned. For the comrades of Auckland's legendary 21st Battalion it offered the opportunity to get together one last time and swap stories amongst their superb collection of photographs and memorabilia. For the Museum it was fulfilment of a desire to commemorate the Year of the Veteran in a way that honoured veterans both as soldiers and citizens. For members of the general public it was a profound experience to hear The Honourable Phil Goff, Minister for Veterans Affairs, and Clem Hollings, President of the 21st Battalion, share just some of the great exploits and actions of the 21st. A fitting tribute to a truly great Battalion.

### UPCOMING EVENTS

#### Dinos in the Dark: new hunting times scheduled

SATURDAY 3, 10, 17 JUNE, FROM 6PM

Auckland Museum took delivery of its male drososaur the week before Easter - then promptly lost it! Resident drososaur, Delarus took one look at him and promptly ran off - with him following closely behind. Thankfully the Museum was able to call on its Dinomites to help find them both. Over 120 members armed with torches and well fed on pizza and fruit, helped Museum staff search the darkened Natural History galleries to eventually find the pair. Such a great night was had by all, it will be repeated again during June... check the Winter Season Guide for details.

#### The Winter Family Festival

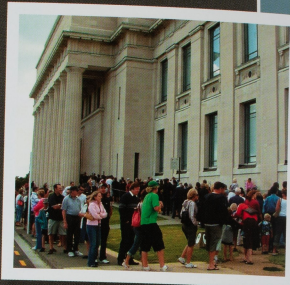
1-16 JULY

These Winter Holidays will herald the first annual Family Festival - a huge range of activities programmed with families in mind. For the tots, we open our long-awaited Storyspace in the Treasures and Tales Discovery Centre where children aged 18 months - 5 years can explore New Zealand's people, land and history through stories, play and make-believe. We will also be promoting two family trails - the Natural History 'Walk on the Wild Side' and a new Trail through the Maori Court to coincide with Matariki. As well as this there will be the usual Holiday Programmes throughout the Museum and our two dinosaurs will finally be seen spending time together. There will be something different every day so make sure you get along.

#### Volvo Vikings Late Night Wednesday

WEDNESDAY 2, 9, 16 AUGUST

Avoid the hustle and bustle of the day and take in the Volvo *Vikings* exhibition and a lecture at a *Late Night Wednesday*. These proved very popular at *The da Vinci Machines* and this exhibition sees them return to accompany the Vikings Lecture Series investigating Viking arts, myths, legends and their incredible expansion and settlement throughout Europe.



# maori values team

The Auckland War Memorial Museum, Tamaki Paenga Hira, is of special significance to Maori on three very important levels. First and foremost the Museum is established upon the mana whenua (customary land) of Ngati Whatua o Orakei, the home tribe (tangata whenua) of Auckland. Second, it is a war memorial, a shrine to New Zealand's war dead (wahi tapu), of whom many hundreds were Maori. And third, the Museum is responsible for the largest and most comprehensive collection of Maori treasures (taonga) in the world.

In 1995, in keeping with its special significance to Maori, international significance and commitment to the Treaty of Waitangi, the Museum sought to develop proactive Maori initiatives in all its operations. Revision of the Museum's legislation resulted and the Taumata-a-Iwi (Maori Advisory Committee) was established under the new Auckland War Memorial Museum Act 1996.

"The 1996 amendment to our Act provided an unprecedented opportunity for Maori to share in the governance responsibilities of the Auckland Museum. This fell on the local tribe of Ngati Whatua o Orakei, who, with the assistance of Tainui and Ngati Paoa formed the Maori Advisory Committee known as the Taumata-a-Iwi. In 1997 Sir Hugh Kawharu became its first representative to the Auckland Museum Trust Board and in 1998 the Taumata's Kaupapa or Maori Values constitution was formed, laying the groundwork for the position, Tumuaki/Director Maori to be established in 2000. Since

then the Maori Values Team has grown to 14 strong and provides a unique dual line of accountability between Museum operations as they affect Maori and governance (Taumata and Trust Board) On behalf of the Taumata-a-Iwi the Maori Values Team strives to protect Maori Values in the Museum on five levels: whenua (ground on which the Museum stands), the dead (Ancestral Human Remains awaiting return home and the shrines dedicated to all who fell in battle), taonga (ancestral treasures), all who work in the Museum, and all who visit. Nevertheless, this very dedicated team still finds time to fulfil their everyday line management duties to the departments they provide specialist advice, including training programmes, media interviews and endless public enquiries. As Tumuaki I am proud to serve such a talented team and marvel their tireless contribution to Maori Values, helping set Tamaki Paenga Hira Auckland Museum apart from any other institution in the world." DR PAUL TAPSELL, TUMUAKI MAORI



LEFT - RIGHT: Geraldine Warren, Librarian Maori, Kaihau Tu Kunga Korero, Ngati Porou, Ngati Kahungunu, Ngati Maniapoto. Chanel Clarke, Curator Maori, Kaihau Tu Kunga, Ngapuhi, Ngati Porou, Te Rarawa, Tainui. Hikitia Barton, Library Assistant - Te Kakano, Kaiarahi Te Kakano, Ngati Tuwharetoa. Kelly Bewley, Exhibitions Technician, Kaiarahi Whakaritenga, Ngati Kahungunu, Rakai Paka. Janneen Love, Library Assistant - Te Kakano, Kaiarahi Te Kakano, Ngati Kahungunu ki Te Wairoa - Mohaka, Ngapuhi, Tuhoi. Catherine Jehly, Assistant Curator Maori - Taonga Database, Kairangahau Taonga, Te Arawa, Te Atanga a Hauiti.

IN FRONT: Awihina Rawiri, Assistant Researcher Maori - Taonga Database, Kairangahau Taonga, Ngati Whanaunga, Ngati Tapa, Ngati Tuwharetoa, Te Arawa, Ngati Whatua, Nicola Ralton, Maori Values Coordinator, Kaihau Tu Kunga, Ngapuhi, Ngati Kuri. Leanne Castle, Tourism and Hospitality Maori, Kaiarahi Turuhi, Ngati Porou.

ABSENT: John Teou, Ethnology Technician, Kaiarahi Taonga, Tainui. Kipa Rangihueua, Educator Maori, Kaihau Mataranga, Te Arawa, Ngati Awa. Frances Boyce, Security Attendant, Kaiarahi Maru, Ngati Whatua. Paul Tapsell, Director Maori, Tumuaki Maori, Te Arawa, Ngati Whakauae, Ngati Raukawa ki Maungatautari. Rangiria Hedley, Ancestral Human Remains Repatriation Facilitator, Kaihau Koiwi Whakahokia, Ngati Tuwharetoa.

# louis vuitton meets \$2 toa

Auckland Museum recently acquired this selection of designer "shoppers" from a series created by contemporary Maori artist, Gina Matchitt of Whakathea and Te Arawa descent. This recent set of works is a move away from her more traditional medium of small scale jewellery towards accessories of a larger nature.



This selection of bags comes from the series, *Where Everyone Gets a Bargain*, originally exhibited at Anna Miles Gallery in September 2005, where low-rent meets Louis Vuitton in the form of designer 'shoppers' made of glittering vinyl, possum fur, sheepskin, Chinese brocade, and iron-on plastic beading. Each luxuriously spec'd bag features the Maori transliteration or translation of a well known retail outlet. In the original set of nine bags, Matchitt hones in on the local livery of the grocery, petrol, alcohol and takeaway industries. Foodtown becomes *Kaitaone*, *Te \$2 Toa* (The \$2 Shop), *Anga* (Shell), and *Te Wharewhero* (The Warehouse) feature alongside *Three Kings*; *Hamipeka Kingi* (Burger), *Miti Kingi* (Meat) and *Waipiro Kingi* (Liquor).

Two years spent living in Geneva, Switzerland, sharpened Matchitt's awareness of everyday immersion as the key to language learning. "You are forced to learn because all that surrounds you is French." Matchitt also ponders the connection between economic power and control of the language, and considers the possibility of Maori language surrounding everyone, every day, just as French and English have in bilingual Canada since the 1970s. Matchitt moved back home to the Bay of Plenty in 2005 and she now lectures at Te Whare Wananga o Awanuiarangi. Her ideas were reinforced by the Pakeha supermarket owner in Tokomaru Bay who translated all the signs into Maori. He thought this appropriate as many of his customers spoke Maori. The locals in turn thought it a great idea. It also confirmed to them that Maori language was valued and important to someone who was not Maori. In these works her commentary on the status of the Maori language is much more forceful than previously.

The form came from a shopping bag Matchitt used to take to the markets in Geneva. It was a practical size for lots of things. "It wasn't flash or anything so I wanted to make a fancier version of it. We talked about handbags, but with kids and shopping the larger size was better. Then Louis Vuitton came out with their designer shopping bag which confirmed my ideas!"

These works help fulfill the aim of Auckland Museum ethnology collections to include selected aspects of contemporary art, specifically those fields of contemporary Maori and Pacific Art that derive from, relate to, resonate with, or bear reference to the traditional arts of these groups. On an obvious level these works relate to patterns existent in much of the traditional fibrework held within the Museum's Maori collection. The use of the iron-on Hama plastic beads (a Danish children's toy designed to be ironed together to form connected patterned mats) to create the trademarks replaces what might have been traditionally flax fibre woven using the taniko method of finger weaving. Their functionality relates to the more traditional collections of kete and their function as storage baskets for all manner of things. However, on another level Matchitt's bags have much to contribute to the dialogue around several important issues facing Maori society today. Her better known works such as the *Raiona Whero Cross* and the *Pall Mall Cross* were a comment on the destructive effects of alcohol and tobacco on the Maori population. Matchitt continues this theme with the production of the *Waipiro Kingi* (Liquor King) shopping tote, waipiro meaning rotten water.

The selection of *Anga* (Shell) is significant when considered in relation to museums and exhibitions in New Zealand. As some will recall the sponsorship that Mobil Oil provided for the now famous Te Maori exhibition created some controversy as several tribes were involved in a protracted struggle with Mobil over the corporation's synthetic fuels plant at Motunui, Taranaki. This situation was echoed in Canada at around the same time *Te Maori* was touring New Zealand. The Glenbow Museum in Calgary was offered a grant by Shell Canada in support of the ethnographic exhibition entitled: *The Spirit Sings: Artistic Traditions of Canada's First Peoples*, an exhibition timed to coincide with the 1988 Winter Olympics in Calgary. The Lubicon Lake Cree in Northern Alberta announced a boycott of the 1988 Winter Olympics to draw attention to their unresolved land claim. Shortly thereafter, their boycott focused on the *Spirit Sings*. The parallels are evident; the exhibitions were appropriate targets; they were about native peoples and sponsored by the oil companies which were drilling in the area claimed by the locals as their traditional lands. Though aesthetically humorous in nature these works lend themselves well to more serious discussions such as the relationships between multinationals and indigenous communities worldwide. At their heart are the issues of language retention, the overall poor standards of health, and the reality of a low socio-economic existence experienced by Maori and other indigenous communities.

These works make an important contribution to the ongoing relevance of the Maori collection, and the role that works of art can play in highlighting pressing issues facing Maori society within the national and global context.

Visitors to the Museum will be able to see one of the bags which will feature in the *New Zealand Design and Decorative Arts Gallery* due to open later this year.



# vikings

21 JULY - 8 OCTOBER 2006



## SPECIAL EXHIBITION

Important artefacts from European collections - brought to New Zealand for the first time - help us to tell the extraordinary story of the Vikings, whose fame as fearless warriors is unrivalled in popular imagination. This remarkable exhibition paints a fuller picture of these dynamic mariners, explorers, traders and artists. With artefacts from some of Europe's most prestigious museums and interpretive material from live re-enactment societies, this exhibition is a once-in-a-lifetime opportunity to become immersed in one of the most powerfully seductive societies the world has ever known.

The dynamic people who raided and traded across a large part of the world from the 8th to the 11th century - Norse peoples scattered throughout Scandinavia - were not at first unified nations. They called themselves Northmen, Norsemen, Danes, Götur and Svear. Others called them pagans, heathen, men from the north, the foreigners. They shared a language, now called Old Norse, and had most customs and religious beliefs in common. During the Viking era their patchwork of principalities and fiefdoms consolidated into three kingdoms, Norway, Sweden and Denmark. Hit-and-run raiders became large armies with strategies and engineering works, and they changed from pagan to Christian.

The name Viking is now used for all Scandinavians of the Viking age. But at that time the word *vikingr* was used only for someone who went *i viking* - raiding and plundering. For some this was a way of life, but many Scandinavians never went. Others became *vikingr* only from time to time, to get money to establish themselves on their own land.

They were fearless warriors and ferocious in attack, but at the same time they were shrewd and accomplished traders, skilled explorers and navigators, superb shipbuilders and craftsmen. They founded settlements and towns in other countries and blended into the local populations, leaving their imprint in law, custom, landholding and language which endure to the present. They had a rich mythology and tradition of story telling.

Knowledge of the Vikings is pieced together, however, since they did not leave written histories. They only left short inscriptions engraved on stones or wooden or metal objects, using letters called runes. Most of what we know comes from accounts written by others, often centuries later, or from archaeological finds, and from the study of things like language, place names, and art.

Viking society comprised three levels: nobles, free people and slaves. Questions of law and leadership were decided by assemblies of freemen named *Things*. In the 8th century most Vikings lived by farming, grazing animals, hunting and fishing, whether in villages, isolated farms or on large estates. The whole family tended the farm and the entire household ate and slept together. Large estates included outbuildings for cooking, brewing, and craft work. It was later in the Viking age that towns developed.

In Viking houses life revolved around the hearth or, in bigger dwellings and estates, the central hall. Here the host was bound by an obligation of hospitality, and magnates received and entertained guests. In winter, with farming limited, there was feasting and drinking, with board games, music and other pastimes. *Skalds* (bards) recited poetry and told stories, which were the main way of recording history. Some of what we know about Viking ships and voyages comes from these sources.



**THIS PAGE - ABOVE, TOP:** Vikings believed that Jormangund, the serpent of Midgard (the earth), lay coiled in the ocean. It circled the world, its tail in its mouth. The god Thor and the serpent were enemies. Although the serpent held the world together Thor tried many times to kill it. This illustration from an Icelandic manuscript shows an attempt by Thor to catch the serpent with an ox head for bait. In the great battle at the end of the world the serpent and Thor were destined to kill each other. Reproduced courtesy Stefánur Arni Magnússonar a Íslandi.

**THIS PAGE - ABOVE, BOTTOM:** Copy of a magnificent 11th century casket kept in the treasury of Cracow Cathedral, Poland. The wooden core was covered with 22 carved antler panels, fixed and ornamented with gilded bronze, with stylised animals contained in interlaced leaves. The original was destroyed in WWII. National Museum of Denmark.

**OPPOSITE PAGE:** This menacing face is a rare depiction of a Viking warrior from the Viking age itself. It is part of the ornate woodcarving on a wagon in the royal ship burial of 834 at Oseberg, Norway. It was perhaps intended to guard the Queen on her journey to the afterlife. Photograph of replica, Andrew Fritovsz, ANMM.



In the 9th and 10th centuries Norwegian Vikings reached the Faeroe Islands north of Scotland and went on to discover Iceland and Greenland. They formed settlements and colonies which lasted hundreds of years. In an amazing feat of navigation a Greenland Viking, Leif Eiriksson, reached modern Newfoundland in North America at the end of the 10th century and formed a short-lived settlement there.

The ships that made this possible were among their greatest achievements. Built in many sizes for different uses, they were double-ended, clinker-built (overlapping planks) with a pronounced keel but shallow draft. Some were propelled by both oars and sail. Vikings were remarkably skilled navigators, although little is known of their methods. It is thought that they kept to the coasts where they could, but offshore could draw on a deep knowledge of stars, clouds, winds, currents, temperatures, and bird and animal behaviour.

Vikings travelled great distances in their search for land and treasure. They traded eastward into Russia and south as far as the Arab lands, even reaching Baghdad. They traded the riches of the north – timber, iron, furs, amber, whale and walrus ivory, and animal skins – for silver and gold, jewels, glass, wine, salt, and slaves. They met traders from the eastern routes and brought back silk and spices from far-off Asia. They travelled on rivers and lakes, carrying their boats across land when they had to, or foraging on horse, camel, and on foot.

Viking market towns developed both in their homelands and new settlements. These became large centres for all the crafts in which Vikings excelled – woodworking, smithing and metalwork, making textiles and clothing, bone and antler work, and leatherwork.

Viking settlements existed in many parts of Scotland, in the Northern and Western Isles, and in the north of England, where they rebuilt the old Roman trading port of York, which they called Jorvik. Many Irish cities grew from Viking encampments – Dublin, Waterford, Limerick for example. Vikings from Sweden settled in modern-day Russia, along the Volga River. There they were known as the Rus, giving rise to the name Russia. In northern France, Vikings first invaded then settled in the region which became Normandy. It was their descendants, the Normans, who invaded England in 1066 and drove out the last Viking king.

At the start of the Viking age most Scandinavians were still pagan. They had many gods and goddesses, from simple nature spirits to heroic figures. Odin, Thor and Frey were the major deities, who dwelled in Asgard – the inner world of an elaborate universe. Vikings believed they travelled to other worlds in the afterlife. They were cremated or buried with possessions and sacrifices. Some rich men were buried in boats, and women in carriages or sleds. Slain warriors went to Valhalla – the hall of the gods – and would join in the final great battle at the end of the world.

But the spread of Christianity was inexorable. Christian missionaries had been in Scandinavia from the beginning of the Viking age, and Vikings who settled in Christian countries learned Christian ways. For emerging Scandinavian rulers there was political advantage in alliances with neighbouring Christian powers. Denmark was converted in the 960s. Norway and Sweden gradually gave in over the next century. For some time Christianity and the old faith continued side by side, but pagan belief faded away as the Viking era ended.

The *Vikings* exhibition contains more than 200 original artefacts from the other side of the world, many of them, famous like the Lewis chess pieces. The exhibition was developed under the auspices of the National Museum of Denmark, which has lent a large number of these 1000-year-old objects. Other historic material has come from the Museum of Cultural History at the University of Oslo in Norway, the Museum of National Antiquities in Sweden, the Viking Ship Museum at Roskilde, Denmark, the National Museums of Scotland, the Orkney Museum, Scotland, and the Yorkshire Museum, England.

As well as original material, the exhibition contains a number of fine copies and reconstructions of famous objects and everyday goods. These all required skilled craftsmanship and some are important objects in their own right, such as the reconstruction of the animal head post found in the royal grave at Oseberg, and a copy of a the Cammin chest, later destroyed in World War II.

A large group of everyday clothing, shoes, jewellery and personal possessions was reconstructed by Birka Traders in Sydney. Each piece follows as closely as possible what we know of Viking dress. Sources of this knowledge include fragments surviving in graves, and the Danish trading centre of Hedeby where clothes torn up and used as rags were preserved in garbage pits and harbour sediments. The replica clothes are hand-sewn, using wool and linen thread, with waxed linen thread used for shoes and leather items. The cloth is linen and wool, with weave and thread-count matching Viking-age materials. Some of the woollen cloth was imported from Ireland and the Scottish Hebrides and dyed by hand.

→ VOLVO VIKINGS, 21 JULY - 8 OCTOBER 2006  
SOUTH EAST GALLERY, GROUND FLOOR



TOP: The only near-contemporary depiction of Viking shipbuilding is in the Bayeux Tapestry, showing William the Conqueror's fleet for invading England in 1066. The Norman ships and building methods are clearly in the style of their Viking forbears. Reproduced by special permission of the City of Bayeux, France.

ABOVE: Two original Viking-age chess pieces – a king (right) and a berserker warrior biting his shield in frenzied anticipation of battle (left). The world-renowned figures carved from walrus ivory and whale tooth were probably made in Norway in the 12th century, and were found in 1831, on the Isle of Lewis in the Scottish Outer Hebrides. It's possible that the Vikings learnt chess in Arab lands, and knew the game earlier than other Europeans. Photograph courtesy National Museums of Scotland.

# viking legend and legacy

The drama and power of the Viking period has fascinated the world for a thousand years. The legend took on a life of its own, and was modified and romanticised for the purposes of ensuing generations. From corporate branding through to re-enactment enthusiasm, the love of the lore continues.

Even though the Vikings left few accounts of themselves, the tales of their great feats, bloody conquests and heroic explorations have never died. These legends and images have been appropriated at different times and for different purposes. In the 19th century, when nationalist feeling spread throughout Europe, there was a great revival of Viking history and mythology. A fashionable new romantic image of the Viking was created. It spread internationally through painting, literature and the performing arts. The heroic, pioneering, powerful and courageous Viking was used as an icon and represented a Norse identity. The image of the longboat and horned helmet were exploited both for commercial and political purposes.

To the present day the appeal of Vikings is undiminished. They are everywhere in our popular culture – in music, film, television, advertising, sports, fashion and toys. And living history groups revive Viking culture by practising their crafts and skills.

## THE NOBLE VIKING

Communication of Viking mythology through the Norse sagas (epic poems and mythological stories) was traditionally oral. The sagas were first recorded in Old Norse in the 13th century by Christian authors such as Snorri Sturluson. They were compilations of historical conquests of the Scandinavian kings during the 10th to 12th centuries. Although they are believed to be authentic and accurate accounts of life at the time, they are subjective and somewhat partisan, often characterising the Vikings as great and honourable heroes.

The fact that no contemporary texts from the Viking age exist (it lasted from the 8th to the 11th century) is one reason for the barbaric image of the Viking that has been propagated through the centuries. Vikings were described by other cultures (often ones that had suffered at their hands); they didn't have much chance to speak for themselves.

Popularisation of the Vikings started in the 16th century with reprints of early publications dealing with Viking culture such as *Gesta Danorum* (the history of Denmark), by the 12th-century scholar Saxo Grammaticus. These descriptions reinforced the notion that Vikings were fierce warriors while they also helped to shape the archetypal persona of 'the noble Viking'.

Throughout the 17th and 18th centuries, Nordic scholarship was also read and discussed in intellectual circles in Britain. Interest in English translations of Nordic literature grew because of rapidly developing diplomatic networks, and enthusiasm from the enquiring minds of Royal Society members.

Archaeological finds from the 1880s spurred great public interest in Vikings, when their arts and crafts and even their great ships, recovered from burials, added immensely to the stories from the myths and sagas. The Gokstad ship, built 890-895 AD, was discovered on a farm at Sandefjord in Norway in 1880. It was covered by a mound of blue clay which preserved the ship's wooden structure and contents.

**THIS PAGE:** One of Vikingdom's most enduring stereotypes – the Wagnerian Valkyrie Brunhild.  
**OPPOSITE PAGE:** Unidentified replica of a Viking ship in the Australian National Maritime Museum's photographic collection by the prolific Sydney Harbour photographer William James Hall c. 1900. Reproduced from glass plate negative.

Decorative arts at the turn of the 19th century also showed Viking influence. Common styles incorporated intertwining designs in glass and pewter tableware and the ornamentation known as the dragon pattern or 'dronesque meander' reminiscent of Viking line work and interwoven animal designs.

## WHY THE HORNS?

In the late 19th century, the horned helmet was a feature of the iconic Viking identity and remains so today – and yet not one of the Viking helmets that have been found have horns! Romantic national representations in Sweden contributed to this popular image. It was notably Sweden's Geatish Society, an academic club for Norse literary studies, that mixed the Viking age with earlier Bronze-Age ceremonial Scandinavian helmets that do have horns, to misconstrue the image.

The popular image of the Viking in a horned helmet was spurred on by the costume designs of Richard Wagner's operas in the mid 1800s based on Teutonic (early Germanic) mythology.

## THE VIKING SPIRIT LIVES ON

Viking achievements are celebrated throughout the world today. Groups of Viking enthusiasts have proliferated, and Viking life is revived in saga battles, festivals, ceremonies and internet discussion groups. Viking fairs are popular entertainment as well as informative demonstrations of traditions such as leatherwork, ceramics, weaving, jewellery and cooking. But Viking-themed festivals are anything but recent.

The Up Helly Aa festival on Lerwick in the Shetland Isles, with its spectacular fires and torchlit parades, and its connections to the pagan Viking Yule celebrations of the sun's return after the winter solstice, was started after the Napoleonic wars. The celebrations became more elaborate over the 19th century. In 1870 disguises and the torchlight parade were introduced. In the 1880s the Viking longship burning appeared – contributing to the widespread



but false idea of the burning ship funeral – and from 1914 the squad of Vikings Jarls (earls) led the procession. Romantic ideas of Viking tradition remain a feature of the event, enjoyed by a 12,000-strong crowd today.

Replica boats and voyages are popular undertakings by Viking enthusiasts. One of the first of its kind was *The Viking*, a replica of the well-preserved Gokstad ship, which was built and sailed across the Atlantic in 1893. It reached the Newfoundland coast in 27 days and carried on to Chicago where it challenged the 400th anniversary of Columbus' discovery of America, which was being celebrated there at the great World Exposition. The acclaimed performance of the vessel stirred debate about the first European discovery of the Americas.

#### VIKING VIRTUES

Today many businesses use the Viking image for commercial purposes whether they have Scandinavian ancestry or not. The Viking icon evokes success, discipline, exploration and achievement. Sporting teams associate with a more menacing or ferocious Viking image, that of power, endurance, supremacy and triumph.

Volvo has reinstated the the alchemical symbol for Iron. Volvo originated in Trollhättan, Sweden, renowned for its iron works, originating from the Viking legacy of iron forging.

The romance of the Viking past continues to capture our imagination. Runes, Norse gods, and Viking mythology appear in a range of commodities, some serious, some silly. Princess Viking Barbie, Legoland, a Disney Goofy, the Belgian born Smurf, and German Toy mobil exemplify the international appeal of Viking-themed children's toys. Other amusements such as comic books, adult romance novels and computer games entail mythological references and Viking characters in all manner of adventures.

J R R Tolkien invented a fairy language based on Old Norse for his own *Lord of the Rings* saga. He drew on Norse mythology to include giants, elves and dragons in his fantasies where heroes avenge evil forces by magic, axe and sword.

The intensity with which Vikings have infiltrated all facets of our contemporary world is both undeniable and unsurprising, even though the public image of the Viking has not changed all that much from the 19th-century conception of the warrior with his horned helmet and longship. It's an image we clearly recognise, and enjoy. Our noble hero is here to stay.

#### VIKING PUBLIC PROGRAMMES AND EVENTS

Auckland Museum is offering a broad array of public programmes to complement Volvo Vikings. If you did not receive the Winter Season Guide of activities and events with your MQ, you can phone (09) 309 0443 or visit the website at [www.aucklandmuseum.com](http://www.aucklandmuseum.com).

A highlight of the programme is the Volvo Vikings Lecture Series which tells the remarkable story of the Vikings, their culture, achievements and place in our imagination by drawing on all the major sources from which our knowledge of the Vikings comes, showing the differing views arising from their own fragmented accounts of themselves and the accounts of their victims and trading partners.

You may choose to attend individual lectures or register for the series. A concession price is available to Auckland Museum members, full time students and unwaged. The exhibition will be open for viewing prior to each lecture and people who pre-register for the lectures will be able to view the exhibition for just \$6 payable on the night.

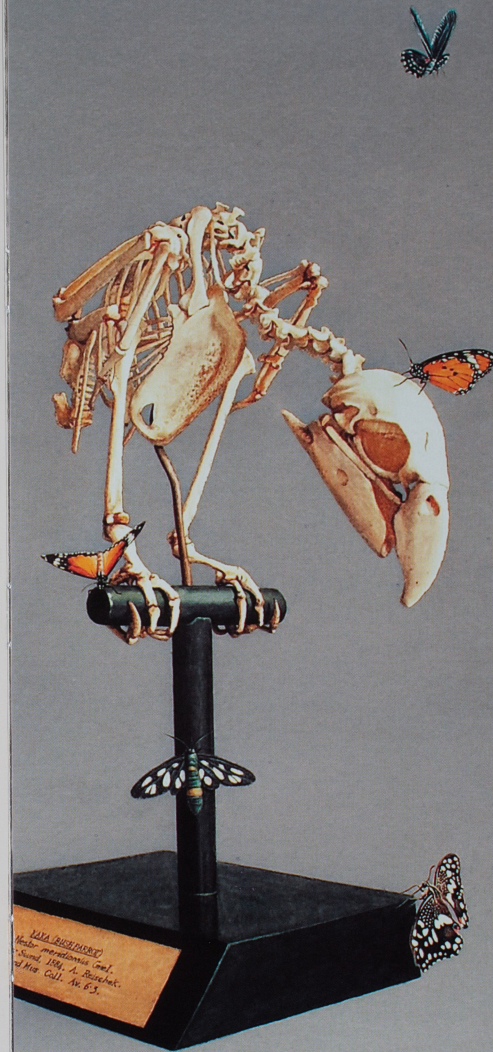
Individual topics, dates and times and details for bookings are available in the Winter Season Guide and on the website.

#### VIKING VENDING

Complementing the Museum's major Vikings exhibition, the Museum Shop has assembled a diverse range of merchandise to enable visitors to take home a memento of the show.

For the martially minded, there are finely wrought replica swords, daggers and axes and the distinctive helmets to fend off the blows. For children, there are a number of educational books, Viking figures and DVDs together with games and puzzles. Viking styled jewellery will grace Auckland's fashion-conscious this winter and the arresting exhibition graphics will feature on bags and t-shirts. An impressive array of books will enable further study of these fascinating people and their impact on other cultures and times.

If you can't make it to Auckland during the exhibition, the range is available online at [www.aucklandmuseum.com](http://www.aucklandmuseum.com).



# art meets science

In an unusual collaboration Auckland Museum curator of Land Vertebrates, Brian Gill has worked alongside artist Hamish Foote to produce *The Feathered Drawer*, a collection of paintings based on ornithological specimens from the Museum's assortment of over 12,000 specimens.

In the time Foote spent with Brian a myriad of stories about the history of the collections came to light that inspired the tales told in his work.

Around a hundred years ago, a bird trapper brought the body of a huia to Auckland taxidermist AT Pycroft who promptly skinned the bird and then demanded that his housekeeper cook it for his dinner. It isn't entirely clear what date this occurred, but Brian estimates it was when Pycroft, born in 1875, was about thirty. The last sighting of a huia was in 1907.

This inspired the narrative of *Pycroft's Supper*, which shows the tagged study-skin of the extinct huia laid out on the dinner table surrounded by the remnants of the Victorian period of colonisation and collection with the oak table and cutlery. Note: a study-skin is a stuffed bird stretched out into a long shape to make storage easy and to allow scientists to measure all the parts and examine the different regions of the plumage. Though intended for scientific use, they have ably assisted artists over the years with replicating the finer details of plumage.

The show was a result of two years work as part of a research proposal for Unitec and was exhibited at the Artis Gallery in Parnell in April.



# musical matariki

23 JUNE - 25 JULY 2006

Matariki at Auckland Museum will be a joyous time of cultural celebration.

This year the theme is music, with both the Museum's rich collection of taonga puoro (traditional Maori musical instruments) and the inspiration of the musical goddess Hineraukatauri creating a past, present and future environment for exploring a diverse range of programming for all the family.

Matariki is the Maori name for the group of stars also known as Pleiades or the Seven Sisters. It has two meanings, both referring to the star cluster; Mata Riki (Tiny Eyes) and Mata Ariki (Eyes of God). The mid-winter rise of Matariki in the pre-dawn sky signals the beginning of the Maori new year. Matariki was traditionally a time for planting and harvesting for the coming months. It was a time for whanau (family) to come together, celebrate their joys, look forward to the future and reflect on the loss of loved ones that had passed. Knowledge and history were also shared through ceremonies, song, dance, carving, weaving and story telling. In more recent times, it has become a special time of year to respect the land we live on, celebrate the unique place we live in and continue to share and grow with each other.

Matariki is important to Maori and Pacific people and other cultures around the world. This is reflected in the whakatauki (proverb) *Matariki hunga nui* (Matariki has many admirers). It was celebrated by the ancient Greeks, Inca, Indians, Celts and still is in parts of the Pacific. In Hawaii it is known as Makali'i, Samoa Mata-ali'i and Tahiti as Matarii'i. The constellation was also used by people and cultures, including Vikings, across time as a navigational aid for voyaging the seas.

## MATARIKI FESTIVAL AT AUCKLAND MUSEUM

Auckland Museum is celebrating Matariki this year with a month long program of events from 23 June - 25 July 2006. The theme is Hineraukatauri, the goddess of music, inspired by the Museum's rich collection of taonga puoro (traditional Maori musical instruments). The programme will celebrate and share with museum visitors the knowledge and history associated with taonga puoro through talks, demonstrations, song, performance, workshops and story telling.

Hineraukatauri is influential during Matariki through the ability of her family of musical instruments to stimulate and encourage Papatuanuku (Earth Mother), Ranginui (Sky Father) and their offspring to flourish and continue to be productive. In honouring Hineraukatauri, celebrations are structured around three strands held in the following order: Te Ao Tawhito - Traditional and Cultural Values; Te Ao Marama - Revival and Renaissance; Te Ao Hou - Contemporary. See the Winter Season Guide or website for more details.

## MUSICAL TAONGA FROM AUCKLAND MUSEUM'S COLLECTION

Many taonga puoro have ancestral names and histories attached to them. These taonga puoro 'come to life' when played conveying their korero (stories) and linking the past with the present. The Museum's Collection includes two taonga in particular that carry an ancestral name and history and can be viewed as part of the *Ko Tawa* exhibition currently on tour and scheduled to open at the Whangarei Museum on 17 June 2006. These are Murirangaranga and Te Awa o Te Atua whose stories are told here.



Murirangaranga

NGATI TUTANEKAI, NGATI WHAKAUE

When Whakaue adopted Tutane kai, the family tohunga, Te Murirangaranga, dedicated the young boy to Tumatauenga, the god of war. However, Te Murirangaranga broke his tapu too soon after the ritual, so Whakaue had him killed. This koauau was made from Te Murirangaranga's right arm and was named after him. The sound of this flute encouraged Tutane kai's lover, Hinemoa, to swim over to his home on Mokoia Island where she became his wife.

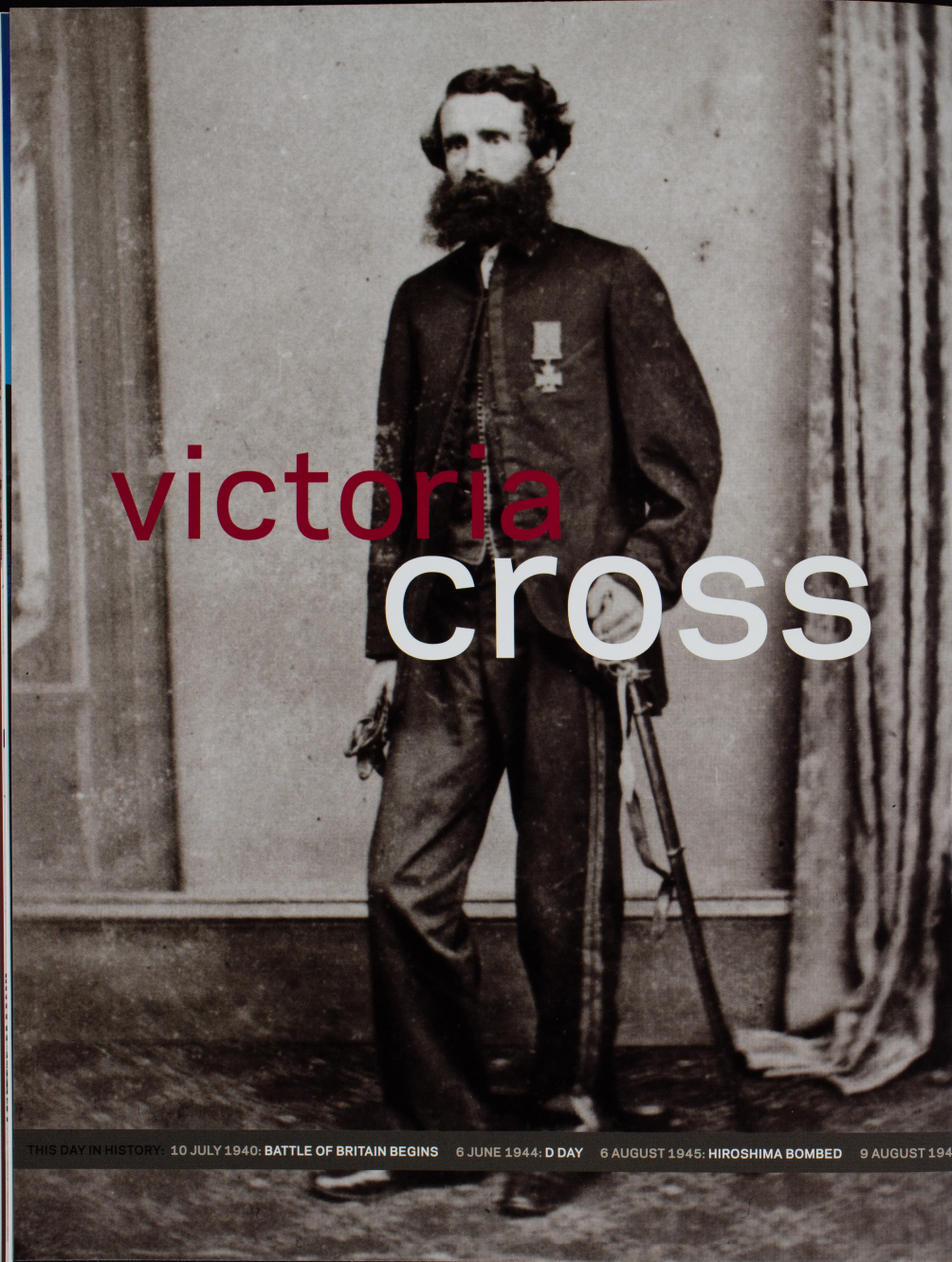
At the battle of Kaokaoora in April 1864, the Te Arawa chief, Te Tohi Te Ururangi was killed while wearing Murirangaranga suspended from his neck. He was taken to Maketu the next day, and Murirangaranga was given to Ngahuruhuru Pango. On 7 February 1870, Captain Gilbert Mair successfully led a constabulary of soldiers against Te Kooti. Mair was given the koauau in gratitude, and in 1890 Murirangaranga entered Auckland Museum.



Te Awa o Te Atua

NGATI TUWHARETOA

In 1846 the putatara was lost when Te Heuheu and his people were overcome by a massive landslide at Te Rapa. It was recovered several years later, and in 1875 was produced at a court of enquiry held before Major Scannell and Captain Gilbert Mair with regard to the ownership of certain lands. Following the enquiry the putatara was given to Mair, who in turn sold it to Auckland Museum.



# victoria cross

The Victoria Cross (VC) is the highest recognition for valour "in the face of the enemy" that can be awarded to members of the British and Commonwealth armed forces of any rank in any service, and civilians under military command. It is also the highest award in the British Honours system.

The medal takes the form of a cross pattée, 1.375 inches (35mm) wide, bearing a crown surmounted by a lion, and the inscription "FOR VALOUR". This was originally to have been "FOR BRAVERY", until it was changed on the recommendation of Queen Victoria, who thought some might erroneously consider that only the recipients of the VC were brave in battle. The medal, suspension bar and link weigh about 0.87 troy ounces (27g). The ribbon is crimson, 1.5 inches (38mm) wide.

The VC was first issued on January 29, 1856, recognising acts of valour during the Crimean War of 1854-1855. All VCs are cast from the bronze cascabels of two cannon of Chinese origin that were captured from the Russians at the siege of Sevastopol, although during the First World War metal from guns captured from the Chinese during the Boxer Rebellion was also used. However, a 2006 book on the VC's history by historian John Glanfield calls this account into question, arguing that it is unlikely, and impossible to prove, that the metal used for the VCs really does come from these cannon.

The barrels of the cannon in question are stationed outside the Officers' Mess at the Royal Artillery Barracks at Woolwich. The remaining portion of the only remaining cascabel, weighing 358 oz, is stored in a vault by 15 Regiment Royal Logistic Corps at Donnington. It is estimated that approximately 80-85 medals could be cast from this source. A single company of jewellers, Hancocks of London, has been responsible for the production of every VC awarded since the medal's inception.



## CHARLES HEAPHY, VC DRAUGHTSMAN, ARTIST, SURVEYOR, EXPLORER, SOLDIER, PUBLIC SERVANT (1820 - 1881)

Charles Heaphy was born in London, England, probably in 1820 and came to New Zealand with New Zealand Company. Over the next twenty years he was employed variously as a draughtsman and surveyor, working in many parts of the country, but also executing a series of watercolour portraits and landscapes. For some time his only source of income being a few commissions to execute portraits of acquaintances, some contract survey work and paid militia service.

In 1847 he moved to Auckland and was appointed to the Survey Office as a draughtsman - eventually becoming provincial surveyor. During 1859 Heaphy enrolled in the Auckland Rifle Volunteers, being

commissioned lieutenant in August 1863 and was later appointed 'Military Surveyor and Guide to the Forces'.

On 11 February 1864 Heaphy, under intense fire, went to the aid of a wounded soldier, at Waiari, near Te Awamutu; after some agitation on his part, this led to his becoming the first member of an Irregular unit to be awarded the Victoria Cross, at a parade held in Auckland on 11 May 1867.

Heaphy's career after this time continued to alternate between surveying, painting, goldmining, and other government posts, including a short period as Member of the House of Representatives for Parnell.

OPPOSITE PAGE: Charles Heaphy, VC.



PHOTOGRAPHS  
OF THE  
SOUTH SEA ISLANDS.



*A Maori hostage sent in to our Camp at Ngaruawahia. The carving is on the caves of King Potatau II palace.*

# south sea snapshot

Photographs of the South Sea Islands is an album of largely never-before-seen images of New Zealand and the Pacific that has opened a window on the region's history circa 1860s.

The acquisition of this album will complement other significant albums in the Museum's collection, such as the John Kinder albums, which contain Kinder and Beere photographs of the Waikato campaign of the New Zealand Wars. This addition will also augment the large collection of images the Museum has of the South Pacific.

A frequent French visitor to the Auckland Museum Pictorial Collection, Serge Kakou, has offered the Museum the rare opportunity to acquire an exceptional album relating to New Zealand, Australia and the south west Pacific. Mr Kakou is a photographic historian and author specialising in early photography in the South Pacific. On previous visits he has donated copies of his books to the Museum Library: *Decouverte Photographique de la Nouvelle-Caledonie 1848-1900* and *Tahiti 1904/1921*; Lucien Gauthier, *Photographe*.

The album, probably compiled by M. Higginson, who was on board *H.M.S. Curaçao* in the early 1860s, contains a large proportion of photographs certainly taken by him, as well as the work of other photographers, including that of D.M. Beere, to name at least one positively identified. The large format album of 15 pages contains 150 photographic prints of varying sizes, many of which are completely fresh, previously unknown images. There are several images of the British naval ship, as well as portraits and views relating to the islands of Samoa, Tonga, Fiji and the New Hebrides. Of particular interest is the series of images documenting aspects of the Waikato campaign of the New Zealand Wars. Until this important album came to light, M. Higginson, as a photographer, was unknown. George Montague John Higginson was known only to have been Assistant Paymaster on *H.M.S. Curaçao*.

The album has 58 images relating to the Waikato War. There are views of the Great South Road and camps from Otahuhu southwards, also pictures of scenery, battle sites, camps and fortifications as far south as Te Awamutu and Rangioahia. Most appear to be Higginson's work; some are the work of other photographers such as Beere.

An important group of 11 pictures of Rangiriri adds considerably to knowledge of Maori defences, and the church and British camp at

the decisive battle site of the war. Other groups are of Ngaruawahia, Paterangi, and Otahuhu and the naval camp at Mangatawhiri. Many are very different to other known images of these places. There are also the only known pictures of several military camps such as Rahui Pokeka and Lake Kimihia.

Before now the most important known photographers of the Waikato War have been Spencer, Beere, Kinder and Temple, and pre-war photographs of the lower Waikato by Bruno Hamel. Albums put together by Haines, Nicholl and Urquhart are generally not their own work. The Higginson album doubles the number of known photographs of the Waikato War.

From the perspective of Pacific Islands history, this album contains some gems of historical importance. These include previously unknown portraits of King George Taufa'ahau of Tonga and King Thakobau of Fiji, who were then the most influential and most powerful figures in Polynesian politics. Rare views of early churches at Niue and Apia document the rapid acceptance and growing role of Christianity in Pacific affairs of the 1860s. On the contrary, a traditional men's custom house at San Cristoval in the Solomon Islands illustrates how paganism still held sway in the remoter parts of the Pacific. These are very early photographs for the Pacific Islands, where photography did not come into general use until the 1880s.

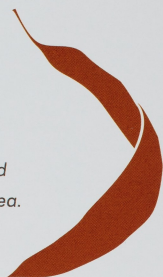
In relation to Maori cultural history, there are unique and very interesting views of the interior of the Rangiriri Maori church which was damaged during the fighting, and an interior view of the Taupiri Maori church of major importance for studies of Maori kowhaiwhai (rafter) painting. Such early interior views of Maori buildings are extremely valuable for studies of early Maori architectural development and art history. Another photograph shows a rare landscape view of the Maori King's settlement at Ngaruawahia showing the relationship of the main architectural elements of a Maori village at that time. The carved meeting house of Tawhiao, the Maori King, at Ngaruawahia, of which Auckland Museum holds the teketeke figure from the front apex, is featured in a detailed photograph.

**ORIGINAL CAPTIONS FROM THE ALBUM - THIS PAGE:** "A Maori hostage sent in to our Camp at Ngaruawahia. The carving is on the caves of King Potatau II palace." **OPPOSITE PAGE (CLOCKWISE):** "Ngaruawahia the Native Capital of New Zealand." "The Royal Navy camp at Te Awamutu March 1864." "St John's Church behind." "King George of the Tongas Tongatapu." "The Native Earthworks at Rangiriri partially destroyed" (Higginson has put his name on this photograph of the central strong-point of Maori defences at Rangiriri. Lake Waikare, much bigger than today, can be seen beyond.) "Interior of the Church at Rangiriri New Zealand partly destroyed by shells during the action." (The thatched roof and walls of the Maori church at Rangiriri were damaged in the battle of 20-21 November 1863.) "H.M.S. Curaçao at Sydney Harbour" (H.M.S. Curaçao, a wooden frigate of 1571 tons, 192 x 43 feet, and armed with 23 guns, was built at Pembroke Dockyards and launched in 1854. She was named to commemorate the capture of the Dutch island of Curaçao in 1806.)

# te kakano

E kore au e ngaro te kakano  
i ruia mai i Rangiatea.

*I shall never be lost, the seed  
that was planted in Rangiatea.*



The name for the Pacific Peoples Information Centre, Te Kakano, is derived from this whakatauki (proverb). It refers to Maori origins in the Pacific and the traditions and values that were brought here to Aotearoa. The role of Te Kakano is to nurture these traditions and values and highlight their continued importance today.

Te Kakano is a blend of library facilities, audio visual units and collection databases, but more importantly it is a gathering place for people and their stories. Whether a visitor wants to find out about Polynesia, or is looking to find their individual connections to their people and ancestors through the collections, Te Kakano provides a nurturing compass so visitors can find their way with a sense of self, belonging, origin, and pride in their heritage.

Te Kakano has become increasingly important for Maori and Pacific people needing to find a sense of orientation in the world of museums, and to appreciate their heritage in a museum context. Whether connecting directly with the galleries, or using technology to find pathways, Te Kakano has opened the way for descendants to return to their homelands to learn about their own tribal histories with the guidance and encouragement that they need to proceed. The staff also provide a touchstone for war memorial remembrance from a Maori and Pacific viewpoint.

Overseas visitors find a fascinating insight and introduction to a new culture and often gain a glimpse into a world of cultural values very similar to their own. Staff also provide a valuable guiding service which is utilized by everyone from Japanese tourists to Maori Battalion veterans and school children.

With piles of inviting cushions and languid soft lighting, Te Kakano is also a lovely resting place for weary bones and tired legs! To appreciate the impact that an encounter to Te Kakano can have on people, meet two of the staff members, Janneen Love and Hikitia Barton, who came to visit and never really left.

→ TE KAKANO IS LOCATED ON THE GROUND FLOOR AND IS OPEN EVERY DAY  
BETWEEN 10AM AND 5PM (EXCEPT CHRISTMAS DAY)  
EMAIL: [TEKAKANO@AUCKLANDMUSEUM.COM](mailto:TEKAKANO@AUCKLANDMUSEUM.COM)

LEFT: Kimikini o Te Kooti, AM B2B

## HIKITIA BARTON

Tu mai Tongariro, te maunga marohirohi ki te riri i hinga a i a Tauhara, noho mai i raro ra te iwi o Tutemohuta i nga tahataha o te moana o Taupo-nui-a-tia. Tiro atu ra ki Karioti, whakawhiti i nga pae maunga o Hakarimata, tae noa ki te maunga tapu a Taupiri: ki nga uri o Mahanga me Mahuta, ki Aotea moana ki te awa o Waikato, he piko he taniwha, Waikato Taniwharau. Taupiri titiro ki Maungataniwhako Ngati Kahu ki raro, ko Tokarau te moana, ko Waipapa te waka ko Te Whanau Moana nga uri o tenei waka. Ko Hikitia Te Ohaki Barton ahau, he uri na ratou kua mihia, aku raukura, aku rangatira, ma ratou ahau e arahi e tohutohu.

Tongariro, the mighty mountain who defeated Tauhara, situated next to the great lake of Tia where the decedants of Tutemohuta live. Looking over to Karioti, and across the Hakarimata ranges to the sacred mountain of Taupiri. Aotea harbour, the river Waikato, there, live the descendants of Mahanga and Mahuta. Taupiri look at Maungataniwha, to the sea of Tokarau, Te Waipapa canoe, and Te Whanau Moana, the decedants of this canoe. I am Hikitia Te Ohaki Barton, a descendant of those acknowledged, it is they who will guide and direct me.

## JANNEEN LOVE

Ko Takitimu te waka

My canoe is Takitimu

Ko Kahungunu ki te Wairoa te iwi

My tribe is Kahungunu

Ko Pahauwera te hapu

My sub tribe is Pahauwera

Ko Te kahu o te rangi te marae

My marae is Te kahu o te rangi

Ko Janneen Love ahau.

I am Janneen Love

Ko Haruru te maunga

My mountain is Haruru

Ko Mohaka te awa

My river is Mohaka

My ancestry and heritage as recited above was entrenched in me by my grandparents since the day I was born. Having been to Kohanga reo, kura kaupapa, and a maori boarding school, there was an unspoken expectation that my career would have something to do with helping my own people, much to my efforts to have otherwise! Not knowing what field of work I wanted to get into, I hesitantly went to university to study any random subject that would fit into a timetable that suited me... typical teen!

One day I applied for a customer service job not knowing that it was here at the Museum, although I had been here once before, I never thought that I would end up working in a museum let alone have a passion for it. The day I came into the Museum for my interview was the day it struck me, when I walked into the Maori gallery, it was then that the Taonga reminded me of what I had taken for granted, everything that I had learnt and was surrounded with growing up, when so many Maori, like others around the world, were detached from their own turangawaewae and were trying to find a sense of belonging.

Inspired by this, I ended up studying a Bachelor of Arts, with a double major in Maori and Museums & Cultural Heritage which tie in nicely with my mahi (work) in Te Kakano. It means that I can help care for the Taonga, help tell their stories, and the stories I was told growing up. The most rewarding thing is that I can help and guide those who are looking to re-connect with their Maori heritage and for those foreign to Maori culture, to help them understand what these Taonga mean to us. On a more personal level, it means that I can give back to my people, and my ancestors what they gave me, it is fortunate that I have the support and environment to be able to do so.

I arrived in Auckland in 2004, at the time I was studying extramurally Traditional Maori Art, via Massey University in Palmerston North. My first visit to the Museum was initially to connect with taonga (Maori treasures) that I descend from and to visit to my tipuna (ancestors). Perhaps I was hyper-aware of the ihi or energy the collection holds and the reverence it commands. What I was not expecting was to meet others in this Museum that felt the same way I did about these taonga.

I soon found myself curling up on a pillow in Te Kakano researching for my studies. My daughter who was three at time would fall asleep next to me, giving much valued reading time. The reference books Te Kakano provided were invaluable as were the staff manning the centre, their passion and knowledge kept me focused on my own path of learning. Kipa, our Educator Maori, would fill me with information on Maori traditions, some I was familiar with from my own marae. Hikitia provided me with encouragement and a clear understanding of what the Museum was and the library resources that are available.

In 2005 I began volunteering at the Museum, completing the guide training course and going on to act as a guide for Ko Tawa. I now work full time at the Museum, part time in Te Kakano and part time in Public Programmes. It is a privilege to work in such close vicinity to our Taonga. Daily I see our collection positively affecting many of our visitors, whether they are connecting with a taonga from their own hapu, or iwi or maybe the first time they have come across Maori taonga. By working in Te Kakano, I too can provide our visitors with a seed of self guided learning similar to the one that was planted in me.

An absorbing journey through the works of one of the nineteenth century's greatest photographers, capturing a unique moment in New Zealand's history and some of the country's most celebrated geographical features – including the famed Pink and White Terraces – *George D. Valentine: A Nineteenth Century photographer in New Zealand* provides a remarkable insight into the forces that have shaped the land and our nation.



This extraordinary touring exhibition *George D. Valentine (1852–1890)* uncovers one of New Zealand's foremost nineteenth century photographers, outstanding for his artistic and technical skills; his work remarkable for documenting the Terraces before their destruction.

The terraces were regarded as the eighth wonder of the world and the 1880s saw a generation of novice tourists travel to the other side of the world in search of the exotic. About 30 a day trekked into the 'Heart of Wonderland' to marvel at the mighty natural structures. Some painted the legendary staircases, some made engravings, while other put pen to paper to describe the indescribable. The Duke of Edinburgh scratched his name into the surface in a famed act of vandalism. Others, most notably George Valentine, took photographs.

The exhibition of 30 framed photographic works and a number of other works and supporting material is developed and toured by the Christchurch Art Gallery Te Puna o Waiwhetu, in association with Ngai Tahu Development and Nga Kaumatua o Tuhourangi – Whakarewarewa, Rotorua.

Although it was ill health that compelled Valentine to emigrate from Scotland to New Zealand in 1884, George Valentine wasted little time in his new environment in exercising his artistic skills.

"In 1885, spending a week at 'The Warm Lake' Rotomahana, Valentine created an unparalleled series of images of Otukapuarangi and Te Tarata – the celebrated Pink and White Terraces," says curator Ken Hall.

One hundred and twenty years ago on 10 June 1886, as a result of the devastating eruption of Mount Tarawera, the Terraces were destroyed and at least 108 lives were lost. Valentine returned to an almost unrecognisable landscape, and in his remaining few years sought out extraordinary landscapes to match his interests and talents.

"While the subject matter of Valentine's photographs holds obvious fascination, the artistic quality of this work is exceptionally strong," says Ken Hall. "There are many images here that will remain with the viewer."

The exhibition presents aspects of Valentine's background and story to enhance appreciation of the works, most of which have not been exhibited, or published, since the artist's death. Ken Hall says that "for many, this exhibition will be a new experience; an extraordinary encounter with the power of the photographic medium, and with early photography in particular."

→ **GEORGE D. VALENTINE: A 19TH CENTURY PHOTOGRAPHER IN NEW ZEALAND**  
9 JUNE – 27 AUGUST, PICTORIAL GALLERY, SECOND FLOOR



THIS PAGE – ABOVE: George Valentine by William Tyree, c.1894-95. THIS PAGE – BELOW: Tiki, Gate of Te Pukeroa Pah, Ohinemutu, 1886. (Now on display in Auckland Museum)  
OPPOSITE PAGE – ABOVE: Pink Terraces, Lake Rotomahana, 1885. OPPOSITE PAGE – BELOW: Rotomahana, looking to the site of the Pink Terraces, 1886.



PINK TERRACE, LAKE ROTOMAHANA, 28. CV

# valentine's view



ROTOMAHANA, LOOKING TO SITE OF PINK TERRACE, 1885. CV



## CONSTRUCTION UPDATE

### FUNDRAISING UPDATE...

Auckland Museum's fundraising for the Stage II Grand Atrium project came a couple of steps closer to completion with news of two new grants. Lottery Heritage and Environment Committee confirmed the application for \$300,000 towards the development was successful and Woolf Fisher Trust also made a substantial grant of \$100,000.

"We are slowly but surely making our way to the fundraising target," said Dr Rodney Wilson, Museum Director. "This is certainly the more challenging part of the campaign but the Trust Board is confident all funding will be in place before the opening of the Atrium in December this year.

"It is an extremely challenging environment for construction in New Zealand - and Auckland in particular. Certainly the delivery of the project within reasonable cost, design and build parameters has only been possible due to the collaborative working partnership which the Museum, the main contractors Hawkins, RDT Pacific, the project managers and all the sub-contractors working together. We are constantly refining design/build solutions to improve cost and value outcomes."

The Museum's fundraising target is now less than \$2 million which is a long way from where it started back in 2002 when the project was launched.

"We have had tremendous support from donors - not only Auckland based, but some as far south as Dunedin," said Dr Wilson. "What has been very humbling has been the tremendous support from the ASB Trusts. Their support has been extraordinary and we really can't thank them enough."

The Museum's private fundraising campaign run by the Museum Circle called 'With a View to the Future' has closed, surpassing its target of \$1.2 million. With support from Ngati Whatua, Ngati Paoa and Tainui, along with established Auckland families - many who had donated to the construction of the original building in 1929, all showing their support by a further donation.

The Museum Institute, the oldest Museum membership group has also undertaken to support the fundraising campaign with a 'Take your seat for the 21st Century' campaign to provide the seating in the auditorium. Only 50 of the total 196 seats are available and donations are welcome.

### ALMOST THERE...

Rising high above the parapet of the existing Museum, the new Lion Foundation Event Centre is taking shape. The plywood panelling has been completed and the steel structure which will take the glass perimeter has been installed.

By the end of June, the copper will have been installed on the roof and the glazing will be complete which will ensure a watertight southern courtyard. This will allow the fit out of the bowl and the basement floors as prior to this, no work can be carried out that could be damaged by water.

"Given the storms in late March/early April, I was keeping a watch on the roof structure very carefully," says Dr Wilson. "The roof is held down at the centre, with four block and tackles which can take up to 12 tonnes strain, however, there were a couple of moments when I thought Auckland may well be about to see the biggest frisbee ever leave the Museum's roof at any moment."

### ATRIUM FLOOR...

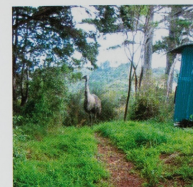
Following the theme established by Noel Lane, architect for the initial redevelopment of the original Museum interior, the new atrium floor will be black basalt. Provided by Trethewey Granite and Marble, basalt is the ideal stone as it not only provides a contiguous look with the foyer, it is extremely hard wearing. Basalt is also the main rock that the City of Auckland rests on. The basalt is being laid at about 20m<sup>2</sup>/day in a random pattern and has a honed finish and will eventually cover some 1800m<sup>2</sup> of exhibition centre, atrium and southern lobby flooring.

### MORE EARTHWORKS TO COME...

Even though the Museum has already removed some 35,000m<sup>3</sup> of volcanic tuff from the southern courtyard, truck dock and underground car park, more is yet to come.

Visitors to the Museum will see the construction of the new truck dock and plant room which will mean some further road works and levelling of the top of the Maunsell Road extension. This will allow an articulated truck to park directly underneath the Museum, so that it can unload exhibition items in a safe and environmentally secure area. In the past, the Museum has had to either walk items in or crane them through second storey windows.

IF YOU WOULD LIKE TO SUPPORT AUCKLAND MUSEUM'S CAPITAL CAMPAIGN FOR THE GRAND ATRIUM PROJECT, PLEASE CONTACT: AMANDA SUTHERLAND DEVELOPMENT MANAGER, AUCKLAND MUSEUM, 99 306 AUCKLAND, NEW ZEALAND OR VISIT WWW.AUCKLANDMUSEUM.CO.NZ FOR MORE INFORMATION.



FROM TOP TO BOTTOM: Teacup, KKKC Royal Doulton, 1930s. The Kohukohu 'moa' sighting, 16 April, 2006. Lantern Slide, Landing Place. Head of Tarawera Lake. This commercially produced slide of an image by the photographer Charles Spencer records the view of the Ngati Taou village, Te Ariki, before the eruption of 1886. Members of the kainga pose for the camera at the portage between Tarawera and Rotomahana where the Kaiwaka stream flowed into Rasatu Bay. Lantern Slide, Tinakori Road, Thorndon Wellington, c. 1900. This lantern slide has a typed identification label on its edge which suggests that it is commercially produced.

## ASK THE EXPERTS

**Q** My mother found this Royal Doulton cup buried in my grandmother's garden some years back and was understandably concerned. Was bigotry acceptable by such a renowned company, even many years ago? How old would this be? Also, are such things valuable, even with such distasteful slogans?

**A** Fear not! Your grandma was not a Nazi. This cup hails from the Kozy Kottage Kitchen in Symonds St, Auckland which operated in the 1930s. The base of the cup bears the Standard printed mark, No. 1333, c. 1902. The 'Made in England' was added from c. 1930 onwards. Studio work represented only a small proportion of the firm's output and Doulton's financial stability rested on its ability to mass produce tablewares, particularly advertising ware, and this piece is one of those and therefore of little value beyond sentimental. **LOUIS LE VALLIANT, CURATOR APPLIED ARTS**

**Q** What's this? My mate Tom Bevan took this picture on Easter Sunday at his bach which is about 2km outside Kohukohu on the Hokianga Harbour. Could it be the M word? Extinct no moa?

**A** In my opinion, the bird is an emu. Many birds have something about their size, shape, colour or movement that gives them away. Bird-watchers call this the bird's 'jizz'. Part of the emu's jizz is a very elongated and horizontal 'back' from which the grey plumage droops. This is seen clearly in the image, and all other features of the head, neck and legs agree with emu. In New Zealand, emus are farmed for their meat and leather and also kept in zoos. The bird in this case has presumably escaped from captivity, which is a very rare event. There were 10 species of moas but there is no reliable record of any European ever seeing one. This is because they were almost certainly all extinct before Captain Cook's first voyage to New Zealand. Nobody is entirely sure what moas looked like, but artists' impressions do not show them as looking particularly like emus. Even without the photographic evidence, emu would of course be a more likely explanation than moa. By the principle of parsimony we should favour the simplest explanation of events with the fewest assumptions. As one philosopher of science has said, if you hear hoof-beats outside your window, it will be horses and not zebras.

**BRIAN GILL, CURATOR LAND VETERBRATES**

**Q** These glass slides were found in our attic. They look like slides but they are heaps bigger and really old looking. Do you know what they are and what they were used for?

**A** These three inch transparent slides were referred to as 'lantern slides' because the images on these positive transparencies were projected, as if by magic, by means of a projector called a "magic lantern". Often confused with the more oblong glass negatives, the positive transparencies were the precursor of the popular 35mm slide. It consists of a black and white or hand coloured image sandwiched between two plates of glass and secured by black paper tape binding the edges. Collections of such slides were usually stored in specially grooved wooden cases and numbered for correct projection sequence. Lantern slides with images painted on glass and projected onto walls date back to the 1600s. But photographically produced slides did not appear until after 1851 with the invention of the collodion process. Popularity of the lantern slide was given a major boost with the introduction of gelatine emulsion from 1871. In late Victorian times the slides were a popular form of public entertainment known as "magic lantern entertainment". They were also used for education, religious instruction and family entertainment. The growing popularity of moving picture, "the movies", after the turn of the century saw a decline in their use and the appearance of the 35mm slide after about 1950 brought about its demise.

**GORDON MAITLAND, CURATOR PICTORIAL COLLECTION**

DO YOU HAVE A QUESTION FOR AUCKLAND MUSEUM'S VAST ARRAY OF CURATORIAL EXPERTS? SEND YOUR QUESTIONS AND PHOTOS TO US... EMAIL: EXPERTS@AUCKLANDMUSEUM.CO.NZ OR POST TO: AUCKLAND MUSEUM, 'ASK THE EXPERTS', PRIVATE BAG 92016, AUCKLAND

Please note: As museum staff we adhere to the principles of the ICOM (International Committee of Museums) charter and are unable to give valuations on items to external enquirers. Our role is to provide information to people about where to get valuations but we try to give you information on the historical or aesthetic significance of the items.



# mq

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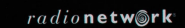
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**HIDDEN TREASURES**

**THE "DAILY SOUTHERN CROSS" MAP OF THE SEAT OF WAR**

Scale: 1/2 inch to the mile (ie: 2 miles = 1 inch)  
 J. Varty, Lithographer, 1863, Auckland  
 DU 436.14 Map 1, Auckland War Memorial Museum Library's Reserve Map Collection

A record of the state of the country during the New Zealand War, 1863-1864, of the New Zealand War, the map covers the area photographed by Higginson in his album. Photographs of the South Seas. The map complements other useful cartographic tools for research held by the Library such as the maps contained in Colonel Gamble's Journal of the War. Measuring 79 x 53 cm, the map shows Waitemata Harbour, Manukau Harbour and Southland down through the Waikato to Ngatowahia. It indicates Maori paths, brittle paths and government roads. The map includes sites of the following: pilot station, Whau, lockhouse, Junction Hotel, Herp of Eru, native land, native settlement, Heeding's Line, Osholm's Bush, Swayby stables, Young's Inn, Transport Corps and Camp, Maketu native village, Shepherd's Bush, artillery stables, Queen's Road, 20 Wheroas, Bull Stockade, redoubts - Kohere Block - battle of 17th July and Mission station - Kaitakehe (Taupori). The map also gives Maori place names, pa sites and some European homestead sites. Note: This reproduction has cropped a small vertical strip from sides of the map. The full reproduction is now available on the Museum's website.

**THE  
 Daily Southern Cross  
 MAP  
 OF THE SEAT OF WAR.**

SCALE - Half Inch to the MILE.

J. VARTY, LITH, AUCKLAND.

MAORI PATHS INDICATED THUS  
 BRITTLE BY  
 GOVT. ROADS

From Manukau Heads to Waikato Heads 27 Miles



TAMAKI PAENGA HIRA  
AUCKLAND MUSEUM