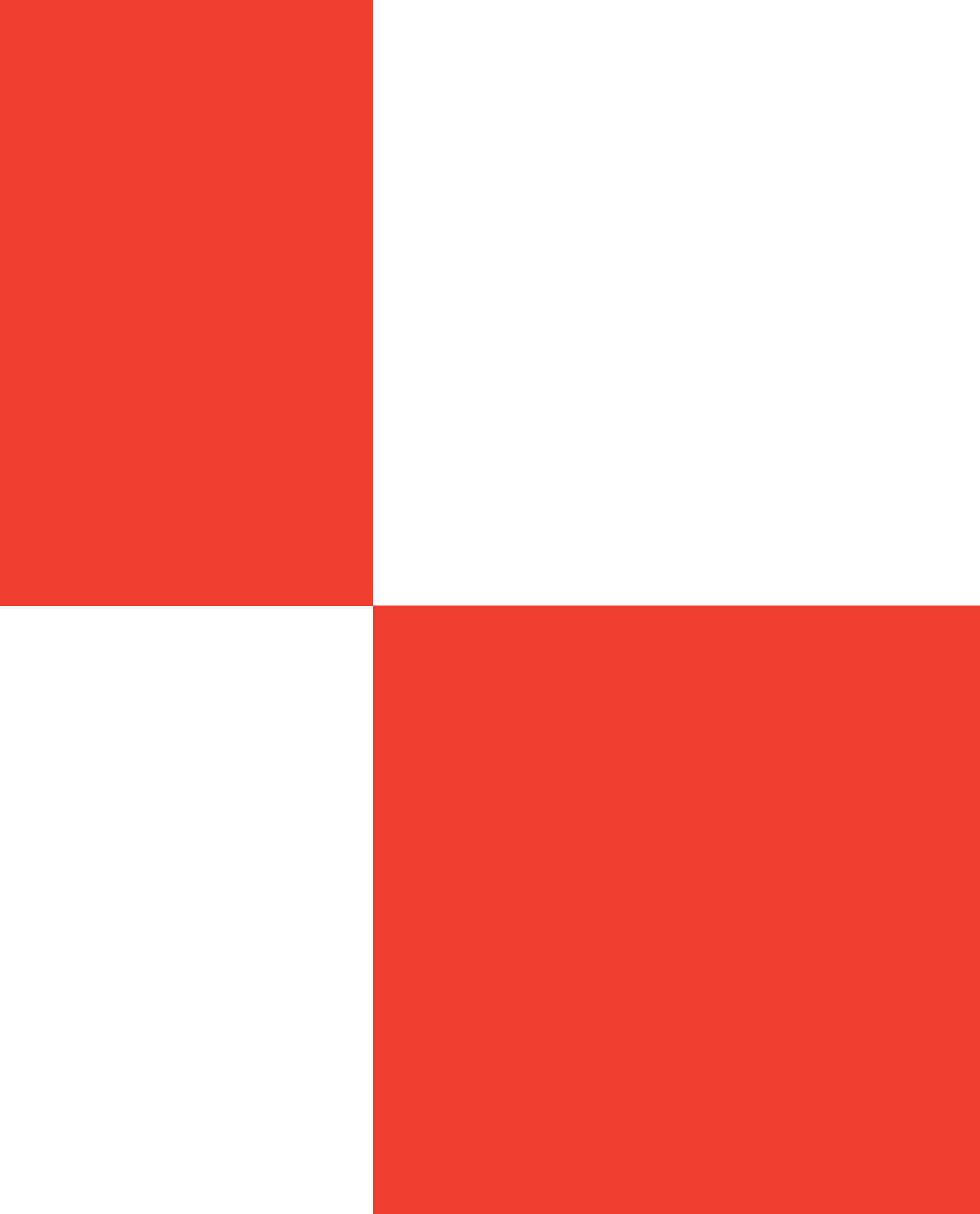


ENDLESS SEA



ENDLESS SEA

Stories told through the taonga of
the New Zealand Maritime Museum
Hui te Ananui a Tangaroa

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Ceremonial lifebuoy
Auckland Maritime
Society, 1958–1986
Cork, canvas, rope, paint
765 mm (diameter)
New Zealand Maritime
Museum Hui te Ananui
a Tangaroa, 1986.8
Gifted by Auckland
Maritime Society

INTR DUC'



Vincent Lipanovich
Director

O - TION

What draws us to te moana, the sea? Familiar and yet unknowable, it has always been one of the greatest and most compelling sources of stories — of exploration, discovery and migration — on our planet. This is particularly so in Aotearoa New Zealand. All New Zealanders — from those of us who can trace our whakapapa through generations to those who are recent arrivals — are touched by our relationship to the sea.

The core story of Aotearoa, and in particular the story of Tāmaki Makaurau Auckland, is maritime at heart. How surprising, then, that it took until the 1990s for our country to have its own maritime museum, which opened in 1993 as a repository for Auckland, later expanding to encompass the nation's maritime heritage as the New Zealand Maritime Museum. As is so often the case in the history of cultural institutions in Aotearoa, the impetus for this came not from government but rather from a committee of dedicated individuals — many with strong personal associations

with the harbour and shipping industries. The museum is indebted, for instance, to the Auckland Maritime Society, and key figures within it, including Bill Laxon and Bob and Cliff Hawkins. The society, which was founded in 1958 and wound up in 2008, donated thousands of objects to our collection, including the lifebuoy shown here, which was displayed whenever the society met. This legacy of philanthropy and community engagement remains powerful: the sterling and unwavering support of John Street, for example, has enabled us to publish this book, and the museum is fortunate to have a team of dedicated volunteers, without whom it could not sustain its wonderful sailing programme and heritage fleet, as well as the many other areas of engagement between its collection and visitors.

In 1993 we had the great good fortune to be gifted our Māori name — Hui te Ananui a Tangaroa — by Hugh Kāwharu and Ngāti Whātua Ōrākei. This name, meaning 'the dwelling of Tangaroa', is one of the great taonga of the museum's collection, reflecting as it does the personification of the sea and its elements,

and the forces that shape our relationship with the waters and guide our navigators.

On the occasion of our twenty-fifth anniversary, in 2018, we received another gift — the mauri stone shown on the next page, from Te Toki Voyaging Trust, an organisation that works to revitalise customary Pacific voyaging culture and whose fleet routinely berths in our marina. Mauri stones are carried on waka hourua and va'a, and are sometimes referred to as the sea-going vessels' hard drives. They are a focal point and 'holders of intention, meaning, prayer, protection and connectedness to homeland, peoples, spirits and places. They embody the myths and stories of ancient places and tales of adventure. They are touchstones to the lands that the wayfinders have come from and the places they have been on their journey,' write Chellie Spiller, John Panoho and Hoturoa Barclay-Kerr. As the founder of Te Toki Voyaging Trust, Barclay-Kerr collected the museum's mauri stone from Motungārara Island, near Kapiti Island. The place is geologically linked to the South Island, and so binds Aotearoa

Toka mauri, selected
from Motungārara Island
Stone
500 × 400 × 280 mm
New Zealand Maritime
Museum Hui te Ananui
a Tangaroa, 2018.76.1
Gifted by Te Toki
Voyaging Trust, 2018

in its entirety to our museum. The stone also signifies our future, and the way forward — Te Tiriti o Waitangi was signed on Motungārara Island.

The collection of taonga and artefacts are the real heart of any museum — they are its mauri, its life force. Here at the New Zealand Maritime Museum — and within the sample of over 100 objects contained in these pages — you can find the whole story of our love for and struggle with the sea. The objects with which we tell these stories were held, used, owned and loved by our ancestors, and are tangible links with our past and to how that past shapes our future.

If you are a New Zealander with a long family history in this land, your ancestors will almost certainly have arrived here by sea, often through many perils. The museum's collections reflect these stories: from the great migrations to the islands that now form the nations of the Pacific, and from there the migration to Aotearoa, through to the early contact with Europeans on these shores and their own migration by sea, from the nineteenth century right up to the 1950s. Even today, when those coming to New Zealand travel by air rather than by ship, these stories

shape the history of this country.

Today, our interaction with our marine environment is generally via trade and industry. New Zealand is one of the most geographically remote countries in the world, and our trade by sea forms the overwhelming majority of our imports and exports. This is not a new phenomenon — traders in this country have relied on sea routes from the very beginning. Māori were well aware of the importance of trade by water, and much of the contact between iwi was via the offshore waters and rivers of Aotearoa.

Māori were also the first New Zealand traders, using waka and whaleboats to bring timber, firewood and produce to the new settlements. Throughout the mid-nineteenth century, Māori and, later, Pākehā owned multiple trading craft, moving essential goods around our coastline — the pride of our heritage fleet, *Ted Ashby*, is a reconstruction of just such a coastal and river trader — and across the Tasman into New South Wales.

By the 1860s sail was giving way to steam, with international shipping lines setting up business and our first home-grown line, the New Zealand Shipping Company, opening in 1873. Steam in turn yielded to oil in the twentieth century, and there was another boom in trade after the advent of containerisation in the 1950s, with the modern industry taking the shape

we are familiar with today.

We are perhaps most aware of our connection to the sea when we use it for recreation. The link between the sea and fun and relaxation is so strong that it almost approaches cliché. It is an oft-quoted statistic that Auckland has more boats per capita than any other city in the world, and Aotearoa has 120 yacht clubs nationwide. If you're not a boatie, then perhaps you're part of the grand old tradition of the New Zealand bach (or crib, if you're from Otago or Southland), and have headed off to the same place by the sea with the family every holiday weekend in living memory. You've almost certainly visited the beach for swimming, picnicking or walking; in a country with 16,000 kilometres of coastline, it's almost unavoidable.

The stories the New Zealand Maritime Museum Hui te Ananui a Tangaroa preserves and tells through its artefacts and taonga are our stories and the stories of how our relationship with the ocean shapes our lives. They chronicle our close bonds with both Te Moana-nui-a-Kiwa and seas more distant. With this book we highlight a small sample of the many shared memories held by the museum, and through them our love of the ocean.

MĀORI WERE
THE FIRST NEW
ZEALAND TRADERS,
USING WAKA



AND WHALEBOATS
TO BRING TIMBER,
FIREFWOOD AND
PRODUCE TO NEW
SETTLEMENTS.

THE PROW



Tauihu carved waka prow
Pre-nineteenth century
Wood
465 × 135 × 80 mm
New Zealand Maritime
Museum Hui te Ananui
a Tangaroa, 2019.54.1

Waka tētē or waka pakoko were canoes named for their bow pieces, which characteristically took the form of a stylised face with a protruding tongue, called a tētē or pakoko. The tauihu prow was usually unadorned and lacked the intricate carving found on waka taua war canoes, as was also the case with the stern post. In between the end points, hulls braced by thwarts might have been constructed in one piece, or in sections held together by a haumi mortise-and-tenon joint if long-trunked trees were unavailable. Gunwales, in keeping with

the rest of the vessel's componentry, went undecorated. Waka tētē were multipurpose, used for more than fishing. Master waka voyager Hoturoa Barclay-Kerr notes that settler accounts from the mid-nineteenth century describe the Auckland waterfront as being alive with waka tētē, chock-full with goods for trade. From early photographs, the area was 'a car park for wakas', he says. They also moved people as well as cargo along the coast and inland waterways.

With thanks to Quentin Roake, 'The Stabilising Influences of Tauihu and Taurapa on Māori Waka', research report, University of Otago, 2014.

ACCOUNTS FROM
THE MID-NINETEENTH
CENTURY DESCRIBE
THE AUCKLAND
WATERFRONT AS
BEING ALIVE WITH
WAKA TĒTĒ,
CHOCK-FULL WITH
GOODS FOR TRADE.



FISHING GEAR





Māhē sinker and
two pā kahawai lures
Pre-nineteenth century
Wood, bone, stone,
pāua shell, natural fibre
455 mm (māhē)
New Zealand Maritime
Museum Hui te Ananui
a Tangaroa, 2019.55.1;
2019.56.1–2

After arriving on the shores of Aotearoa between 1100 and 1300 CE, ancestors of Māori developed unique fishing tackle. They modified their already refined fishing technologies and practices to suit the new conditions, and to go after locals — the fast and powerful kahawai or sea salmon (*Arripis trutta*) being one.

These two pā kahawai are composite trolling lures, made in the days before Māori manufactured fish hooks with metals imported by Europeans in the eighteenth century. The equipment may have seen action along with the accompanying oval sandstone māhē sinker on the days identified as favourable to fishing according to the maramataka — the Māori lunar calendar — and when

experts who knew the movements and seasons of various species advised. The lures consist of a wooden shank inlaid with pāua shell. A bone barb is attached, lashed with muka or flax fibre.

The design is based on an eastern Pacific one in which pearl shell was used for both bait hooks and the shiny facings on lures. In the northern regions of Aotearoa the more brittle pāua or abalone shell was substituted. Along coastlines or in estuaries and harbours, fishers of kahawai trolled the flashing, twisting lures and dropped the māhē behind waka, on lines of plaited muka. Many pā kahawai have been found — an indication of the abundance and importance of the fish they seduced, which as a rule doesn't succumb without a fight.

Not all pā kahawai saw hard service, however, as the marine biologist Chris Paulin points out. In the latter part of the nineteenth century, when Māori artefacts were in demand from collectors and tourists, many were manufactured in Parihaka. This Taranaki settlement had been founded in the 1860s by the two rangatira warriors Te Whiti-o-Rongomai and Tohu Kākahi, who, along with several thousand others, aimed, but didn't succeed, to hold on to ancestral land by practising peaceful resistance. The lures were sold in James Butterworth's Old Curiosity Shop in the nearby town of New Plymouth.

With thanks to Te Papa Tongarewa Museum of New Zealand.



GLOBAL IMPERIAL EXCHANGE IN THE HOKIANGA

Ngāti Hao leader Patuone went to Sydney in 1826 to drum up business for Hokianga in the Far North, negotiating with merchants and others to dispatch ships there to uplift spars, timber, flax, pork and potatoes. Such was Patuone's enthusiasm for commerce that he offered to leave his son behind, as an assurance to prospective traders that no harm would come to them in his harbour. He sailed home with Gordon Browne, who set about establishing the country's first shipyard on the upper reaches of the



Carronade from Horeke
shipyard, Hokianga, 1808
Cast iron, wood
1400 × 800 × 530 mm
Auckland War Memorial
Museum Tāmaki Paenga
Hira, 1965.78.193
On loan to New Zealand
Maritime Museum Hui
te Ananui a Tangaroa,
L1994.351.114

it was abustle, and imagined what Māori — whom he called New Zealanders — might be thinking: ‘Nothing can more completely show the importance of the useful arts than a dockyard. In it are practised nearly all the mechanical trades; and these present to the busy enquiring mind of a New Zealander a practical encyclopaedia of knowledge. When he sees the combined exertions of the smith and carpenter create so huge a fabric as a ship, his mind is filled with wonder and delight; and when he witnesses the moulding of iron at the anvil, it excites his astonishment and emulation.’ Emotions other than wide-eyed awe may have been felt by the workers in 1830, when Browne, Thomas Raine and David Ramsay upped sticks, having declared bankruptcy.

While the over-arching reason for Deptford’s demise was Raine’s changing fortunes — specifically his inability to fulfil government contracts for milk and bread due to a severe drought in New South Wales — the yard had also had its woes. *Enterprise* foundered off the Hokianga heads in 1828, all souls perishing. There had also been costly administrative trouble. Arriving in Sydney in November 1830, *Sir George Murray* was impounded by customs for sailing without a register — documentation, that is, that would attest to its nationality. New Zealand at the time was not a British possession, so the ship could not fly the Union Jack. While New South Wales government officials referred the matter up to their colonial overlords in Britain, *Sir George Murray* was unable to trade. On board at the time were Patuone and the Ngāpuhi rangitira Te Taonui, who, in an effort to move the situation along and signify the ship’s origin, flew a Māori cloak as an ensign.

By the time *Sir George Murray* was liberated and given a temporary licence to trade, it was up for auction. A character called Thomas McDonnell bought the barque, along with the shipyard that built it, and sailed for Horeke in 1831. He was a former officer in the Royal Navy who had segued into trading opium, among other goods. In Hokianga he predominantly stuck to timber, as other players did. During the 1830s, some 50–60 per cent of all timber exported from New Zealand was sourced from Hokianga. Australian merchants sent ships across the Tasman to upload it for the mushrooming settlements of Sydney and Hobart Town. As well, at least 10 shiploads of spars sailed from Hokianga to Britain between 1829 and 1839. Although shipbuilding was something of a sideline for McDonnell, some small craft were built at Horeke during his time — he was active there until 1858 — but records of only one has survived, the 35-ton schooner *Tui*.

McDonnell, writes historian James Belich, ‘was an able but disputatious and pretentious man’. His patron Te Taonui was one of the few noteworthy locals with whom he didn’t pick a fight. He claimed to have bought most of Hokianga, and earned the nickname McDiddle for his irregular dealings. In Horeke he erected an eye-catching residence — ‘The Cottage’ — and surrounded it with orchards, vineyards, workers’ quarters, and 17 cannon, which likely included the museum’s example opposite. The Wesleyan missionary Reverend James Buller lived in the district for a time and visited McDonnell in 1836. ‘Mounted on an elevation,’ Buller recalled, ‘he had several pieces of cannon, and the booming of their report would sometimes echo along the surrounding hills.’

Hokianga Harbour at Horeke, on behalf of the Sydney mercantile firm of Raine and Ramsay.

The yard was named Deptford, after the Royal Navy’s illustrious London dockyard. Kauri was felled, and artillery installed similar to the carronade shown here. By June 1827, when the country’s Māori population was approximately 100,000, and the Pākēha or European in the low hundreds, the Sydney-based newspaper *The Australian* was reporting that ‘[a]bout fifty Englishmen from this port are at work there in sawing deals, and instructing the natives in ship building’. Over the next three years, under the patronage of Patuone and other rangatira, Deptford shipwrights gained in confidence. The first effort down the slipway was the 40-ton schooner *Enterprise*; the second, the 140-ton brigantine *New Zealander*; the last, the 400-ton barque *Sir George Murray*. The itinerant London painter Augustus Earle visited the yard when

MODEL PRISONERS

Model of a frigate, carved by French prisoners of war in England during the Napoleonic Wars, 1803–1815
Bone, wood, metal, string
440 × 160 × 365 mm
Auckland War Memorial Museum Tāmaki Paenga Hira, mar.095, on loan to New Zealand Maritime Museum Hui te Ananui a Tangaroa, L1994.351.159

PRISONERS INCORPORATED HUMAN AND HORSE HAIR, CLOTHING, JEWELLERY, AND ANY OTHER MATERIAL THEY COULD GET THEIR HANDS ON.

During the Revolutionary and Napoleonic Wars (1793–1815) French prisoners were held for years on end in England and Scotland. Their daily food ration included roughly half a pound of beef or mutton on the bone. Prisoners would collect the bones and bury them for lengthy periods in wet clay to make them more pliable, before getting on to constructing models from memory and their imaginings.

It would take a few years to complete a model — the great finesse evident in the museum's example opposite explains why. The unnamed French frigate is largely constructed from bone, which would most likely have been pinned onto wooden internal frames. It is decked, equipped and rigged. A lifeboat is sunk into its deck, attached to retractable pulls at both ends.

Two anchors dangle from pulleys port and starboard. A battery of cannon is set in each side of the hull, itself covered in a thin veneer of bone. At the stern, there is an articulated rudder. At the bow, a female figurehead, her arms also articulated. In one of her hands she holds an anchor — free swinging and knee-high to a small grasshopper. The rigging is made of fibre — prisoners incorporated human and horse hair, clothing, jewellery, and any other material they could get their hands on.

While one defining aspect of captivity must have been the boredom, whiling away the hours in meditative making was not the only objective of model-making. The enterprise could be lucrative: at the end of the wars some prisoners had amassed 100 guineas by selling their handmade

artefacts, as documents from the Norman Cross 'Depot' in Cambridgeshire, England, attest. Built and run by the navy during the Napoleonic Wars, the depot was the world's first purpose-built prisoner-of-war camp, holding on average 5500 inmates at any one time. Most were low-ranking soldiers and sailors, including midshipmen and junior officers, with a small number of privateers. Guards allowed them to sell their craftwork (miniature guillotines, domino sets and straw marquetry, as well as model ships) at the local market and the prison gate. Sometimes prisoners took commissions from wealthy patrons. With the money they then bought ivory and tools, producing even more souped-up and delicate pieces of artistry.





Octant, William
Charles Cox, 1830s
Wood, brass, bone, glass
320 × 225 × 80 mm
New Zealand Maritime
Museum Hui te Ananui
a Tangaroa, 1992.204.7
Gifted by J. Street

‘THOU SEA-MARK!
THOU HIGH AND MIGHTY
PILOT! THOU TELLEST
ME TRULY WHERE I AM —
BUT CANST THOU CAST
THE LEAST HINT WHERE
I SHALL BE?’

The frame of this portable navigational instrument occupies one-eighth of the circumference of a circle, hence the name octant. It uses mirrors to bring two images together — that of the horizon, and a celestial body such as the sun, the moon, a planet or a star. A navigator measures the angle between the two, and uses that information to calculate latitude and pinpoint a ship's position.

Octants were sometimes known as reflecting quadrants or Hadley quadrants, after the mathematician John Hadley, who demonstrated a version of his invention to the Royal Society in London in 1731. The sextant (one-sixth of a circle), invented a little later in the 1750s, is similar to an octant, but more powerful. By 1780 the duo had seen off other navigational instruments such as the cross-staff, the mariner's astrolabe, and the backstaff.

The more rugged and less expensive octants were still in use in the early twentieth century: ships would often be equipped with both octant and sextant, using the octant for everyday observations particularly when a ship was pitching and rolling, and saving the sextant for precision observations in calmer weather. As the sextant became more advanced, it overtook its forerunner in popularity.

A coda: if a navigator's sanity was precarious, no navigational instrument would help. Herman Melville published *Moby-Dick* in 1851. Chapter 118 is entitled

‘The Quadrant’. Captain Ahab is utterly lost in his obsessive quest for revenge on the giant white whale, which has already left him with a peg leg after a previous encounter. Ahab's whaling ship *Pequod* is approaching the equator, it's noon, and he's taken up his quadrant.

At length the desired observation was taken; and with his pencil upon his ivory leg, Ahab soon calculated what his latitude must be at that precise instant. Then falling into a moment's revery, he again looked up towards the sun and murmured to himself: ‘Thou sea-mark! thou high and mighty Pilot! thou tellest me truly where I AM — but canst thou cast the least hint where I SHALL be? Or canst thou tell where some other thing besides me is this moment living? Where is Moby Dick? This instant thou must be eyeing him. These eyes of mine look into the very eye that is even now beholding him; aye, and into the eye that is even now equally beholding the objects on the unknown, thither side of thee, thou sun!’

Then gazing at his quadrant, and handling, one after the other, its numerous cabalistical contrivances, he pondered again, and muttered: ‘Foolish toy! babies’ plaything of haughty Admirals, and Commodores,

and Captains; the world brags of thee, of thy cunning and might; but what after all canst thou do, but tell the poor, pitiful point, where thou thyself happenest to be on this wide planet, and the hand that holds thee: no! not one jot more! Thou canst not tell where one drop of water or one grain of sand will be to-morrow noon; and yet with thy impotence thou insultest the sun! Science! Curse thee, thou vain toy; and cursed be all the things that cast man's eyes aloft to that heaven, whose live vividness but scorches him, as these old eyes are even now scorched with thy light, O sun! Level by nature to this earth's horizon are the glances of man's eyes; not shot from the crown of his head, as if God had meant him to gaze on his firmament. Curse thee, thou quadrant!’ dashing it to the deck, ‘no longer will I guide my earthly way by thee; the level ship's compass, and the level dead reckoning, by log and by line; THESE shall conduct me, and show me my place on the sea. Aye,’ lighting from the boat to the deck, ‘thus I trample on thee, thou paltry thing that feebly pointest on high; thus I split and destroy thee!’

THE WRECK OF HMS ORPHEUS

*Wreck of H.M.S. ORPHEUS
on Manakao Bar,
New Zealand, Feb'y 1863*
Richard Beechey, 1868
Oil on canvas
1110 × 770 mm
Collection of P. A.
Edmiston Trust, on loan
to New Zealand Maritime
Museum Hui te Ananui
a Tangaroa, L1995.59.1

189 PERISHED.
MANY WERE YOUNG:
THE AVERAGE AGE
OF THE CREW WAS 22,
AND SOME WERE 14.

The graphic depiction of Aotearoa's worst maritime disaster is by Richard Beechey, an admiral in the Royal Navy. He titled his 1868 work *Wreck of H.M.S. ORPHEUS on Manakao Bar*, checking for verisimilitude with a survivor—the ship's carpenter, John Beer—in the process of painting. Beer was one of only 70 naval officers, seamen and Royal Marines who lived after their steam-driven, fully rigged warship ran aground on the bar at the entrance to Auckland's Manukau Harbour at 1.30 p.m. on 7 February 1863. Another 189 of Beer's crewmates perished. Many were young: the average age of the crew was 22, and some were only 14. Three-quarters had had little or no experience of the sea before

joining the corvette at Portsmouth, England, in 1861. Further, most could not swim. Shortly before *Orpheus* finally submerged at 9 p.m., 50 of the crew were still clinging to the sails and rigging, some singing 'Abide with Me'. When the main mast toppled, some died as a result of strangulation by spars and lines. Those that survived the shipwreck on Saturday were returned to their naval duties the following Tuesday.

The 21-gunned *Orpheus* was commissioned for the Australian Station at Sydney, to protect the South Pacific from possible attacks resulting from the American Civil War. New Zealand's governor George Grey had also been asking for help with his

impending invasion of the Waikato—the seat of the Kīngitanga Māori King movement and main site of resistance to land sales and settler encroachment. The New Zealand Wars Ngā Pakanga o Aotearoa (1845–72) ultimately saw the confiscation of 1.2 million hectares from 'rebels' in the Waikato and elsewhere.

In the aftermath of *Orpheus's* foundering, the cause was disputed. From his position at the summit of Paratutae Island on the Manukau Heads, Edward Wing had been manning the semaphore station. On seeing ample water lying across the bar below, he had signalled for *Orpheus* to 'Take the bar'. When the ship didn't, Wing signalled to keep further north. Onboard, those in charge consulted



what turned out to be outdated charts of the treacherous harbour and its shifting sandbars, and continued south to the shallows, before striking hard and fast on a shoal. An official inquiry, a coroner's inquest and a court martial all acquitted Commodore William Farquharson Burnett and crew of blame, and shunted it elsewhere. At the court martial the officiating judge gave his verdict that the vessel was lost due to 'the bar having shifted, and the absence of all Pilot Boats and the efficient means to denote the exact position of the banks and the depth of water over the Bar rendering navigation particularly difficult'. The poor condition of the equipment at the signal station was also cited as a contributing factor,

this despite harbour master and pilot Captain Thomas Wing (father of signalman Edward) having for years pleaded for improvements to the station, as well as drawing attention to the serious navigational shortcomings of the harbour. Despite the Admiralty's position, Captain Wing retained his position until 1888.

What was never in dispute was the bravery of Wing's four-strong Māori boat crew, which had gathered up survivors. Governor Grey swiftly reported their gallantry to the Duke of Newcastle, requesting he 'endeavor to obtain from the Royal Humane Society ... the medals to which they have a just and fair claim'. Over in Downing Street, the lord duke was responsive, and further determined

that the pilot's mates should receive a gratuity of £20 apiece, the equivalent of four months' pay.

At least part of the reward was a while in coming. *The Lyttleton Times* reported in August 1864 that '[b]y the last mail from England, Captain Wing has received from the Royal Humane Society four medals to be given to his four native boatmen, who were so useful and daring in trying to save life at the wreck of the Orpheus. Their names are Nehana, Timeona, Kuki, and Roma, this last has since left Captain Wing's service and joined the rebels'. By 1864 there had been another development — the signal mast on Paratutae Island had been cut down by a Waikato raiding party.