

'Children under 14 one-half.—This ship has superior Accommodation, and will take out a Clergyman, an Elementary School Master, and an experienced Surgeon.'

On pages 3 and 4 John Pearse has pasted papers relating to the *Duke of Portland*; 533 tons, commander William T. Cubitt. Underneath is Pearse's first spindly ink sketch: 'the *Duke of Portland* with sails furled, pennants and flags flying from every mast'. This drawing is flanked by a plan of the top and lower decks with the dimensions of the cabins shown. From luxury in the Poop (11' 10" x 9' 9") with three windows and a sofa, to a more usual 7' 7" x 7' 4" on the upper deck and 6' 2" square on the lower. At the bottom left of the page is a certificate for eighteen packages 'Baggage Effects' stamped and signed by an Insurance Broker under seal of the N.Z. Agency Office. It provided for the goods to be delivered at Auckland. A further certificate dated 24 October 1851 permitted 'Twenty Five Packages Baggage' to be landed at Commercial Bay by J. Logan Campbell.

The final document on this page tells us in the flourished typography of Her Majesty's [sic] Consul at Alexandra that John Pearse aged 48 years passed that way, 22 July 1856, on his return to England.

Page 6 is headed 'Sketches of ships seen from the Duke of Portland'. One faint penline and sepia wash sketch shows the last of England: a distant tree-covered slope, a castle and three windmills on a coast labelled in Pearse's even-sloping small script 'Sussex coast—believed to be Sandgate.' Another, dated 17 June 1851, shows a concourse of 16 sailing ships and one primitive steam boat 'anchored off Dungeness'. This the scene an emigrant left in the 1850's.

The following nine pages give life on board a sailing ship. The children play chess or draughts or learn to read around 'Mrs Marks volunteer schoolmistress'. Pearse draws their hatted and bonnetted heads as they bob for raisins, sit with their fathers on top of the cow box or, in elaborately documented jest, tease the unpopular schoolmaster by putting up his cabin door or stealing his cap and nailing it on the mast. Then Pearse draws the crew, bearded and side-whiskered characters who look, in 1972, nearly contemporary: Merris, the second mate, Harry, the Irish steward, Mr Jackson 'a Russian merchant off for the Canterbury plains', Bill, Leslie, Dan, Sam and Sir Mich<sup>l</sup> Le Fleming<sup>l</sup> (a Jamaican). The Captain's back and his lady's flounced broad beam are recorded as they lean on a rail; sailors balance dangerously—also drawn backview—when reefing. The carpenter tries to stop a leak, the butcher catches pigs blood in a wooden pail. The schoolmaster pares his nails or sits, one foot on another chair, rod in hand, 'inclined for a bully'.

Pearse turns an observant, amused, delighted eye on his fellow passengers and their activities. They sew, sleep, gossip, 'dance a Russian two-