



TŪ TE WHAIHANGA
A RECOGNITION OF CREATIVE GENIUS

**printed object
captions**

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Showcase 1



Left to right

Pouwhenua *weapon*

D1914.62

Wood

On loan from Cambridge Museum of Archaeology and Anthropology

The pouwhenua is the most ancient of all the two handed weapons. The war-god Tūmatauenga killed Tūhapairangi by stabbing his spear through the back of Tūhapairangi's head so that its point protruded through Tūhapairangi's mouth. This is said to be the origin of its distinctive shape. The sharp point is known as the kurupā, and the carved band which provides a good grip is the tīngongi. This pouwhenua has an additional symmetrical carving design near the ate (side blades) which could also function as a grip. Fundamentally, the pouwhenua has the same functions as the taiaha.

Tewhatewha *weapon*

D1914.64

Wood

On loan from Cambridge Museum of Archaeology and Anthropology

As a single handed weapon, this was the chief's signaling staff; as a double handed weapon it was his quarter staff. Its unique characteristics include an axe-head shape at one end, usually adorned with an array of feathers (pohoi). Along the body (rapa) is a carved gripping piece (tīngongi), and the pointed portion is known as the ate. The flat side (kurupā) of the axe-head is used for striking and also for deflecting, while both ends were used for thrusting.

Taiaha *weapon*

D1914.61

Wood, pāua shell

On loan from Cambridge Museum of Archaeology and Anthropology

Taiaha are one of the more common double-handed staffs. They are used for quick, sharp strikes or stabbing thrusts which require agile toroparawae (footwork). Common features include a carved upoko (head) and protruding arero (tongue) with two sets of eyes inlaid with pāua. This taiaha is unusual because it only has one pair of eyes and the pāua inlay has been notched around the outer edge. This taiaha is 1.85 metres long.

Showcase 2



CLOCKWISE FROM TOP LEFT

Wahaika *weapon*

D1914.58

Wood

On loan from Cambridge Museum of Archaeology and Anthropology

Patu wahaika, also known as a patu ngungurahu were made from whalebone or very hard wood, and were most useful for fighting at close quarters (āpitiū). The carved figure below the inner crescent is usually a deity or protector for the user and is called a poukaiora. The figure on the butt facing away from the hand is another deity to aid the dispatch of one's enemy. The wahaika could be used for thrusting and striking in various ways. Waha-ika refers to its hook-like shape.

Wahaika *weapon*

D1914.59

Whalebone

On loan from Cambridge Museum of Archaeology and Anthropology

This patu wahaika is made from whalebone. Its small size indicates that it was most useful in close range attacks (whawhai apititū). It has no carved poukaiora (guardian or deity figure) which are usually carved near the crescent, however there is a protrusion maintaining the waka-ika shape. It has no manaia (guardian figure) on the upoko-hou (butt end), however there is a hole for the tau (wrist cord). This simple whalebone wakaika is an example of the original form before the introduction of steel chisels allowed more complex surface decoration.

Kotiate *weapon*

D1914.60

Wood

On loan from Cambridge Museum of Archaeology and Anthropology

This type of patu is made either from whalebone or, like this one, from very hard wood. The upoko-hou on the butt of the handle (kakau) is an example of early carving, usually of a deity or protector. This type of weapon was used in close-range encounters, the owner looking for the opportunity to strike with the ate-runga (upper blade) or the ate-tau (base blade), or to deliver a sharp jab with the top of the kotiate (rau). The two notches (matarua) were used to sever an opponent's liver, hence the name 'koti-ate'.

Patu Parāoa *weapon*

D1914.57

Whalebone

On loan from Cambridge Museum of Archaeology and Anthropology

This patu retains the natural form of the bone with a flat surface on one side and a slight curve on the other. The elongated blade with a solid striking edge is the ate and the top jabbing edge is the rau. Like other patu it has a pūare (hole) for the tau (wrist cord), and the reke (butt end) has grooves, effective up close in a reverse strike to the head. The parāoa (sperm whale) was admired for its power and size and was referred to in warfare terminology, for instance 'Te koanga umu tohorā', meaning to dissect the whale for cooking.

Patu ōnewa *weapon*

D1914.56

Stone

On loan from Cambridge Museum of Archaeology and Anthropology

Patu ōnewa, mere pounamu and patu parāoa were generally used for decapitation because of their very sharp ends. They were highly regarded by Māori and on ceremonial occasions were used as a chief's sceptre. This patu ōnewa gives an indication of the inherent artistry and understanding of natural form so characteristic of early Māori workmanship. Because he understood the high regard in which this type of club held, Joseph Banks had forty of them cast in brass. One of the brass patu is on display in this exhibition.

Showcase 3



CLOCKWISE FROM TOP LEFT

Tīheru/Tata *bailer*

Oc, NZ.123

Wood

On loan from British Museum

The shape of this canoe bailer is dictated by the need to extract water speedily and efficiently from the canoe. The manaia form on the end of the handle is visible from both sides, as is the full face figure spread across the base. In canoes fitted with a floor or deck one or two spaces are left clear so that bailing operations may be performed. This area in a canoe is known as the puna-wai or tainga-a-wai.

FISHHOOKS - from top clockwise

Matau *fishhook*

D1914.72

Wood, bone, flax fibres

On loan from Cambridge Museum of Archaeology and Anthropology

Traditional matau made by Māori are ingenious and beautifully constructed. The huge variety of hooks represent the many kinds of fish caught as well as the many techniques used. The shape of this particular matau has a sharp bend (kou) in comparison with the other matau on display here. The bone point or mata is smaller and has a single barb (niwaha).

Matau *fishhook*

D1914.69

Wood, bone, flax fibres

On loan from Cambridge Museum of Archaeology and Anthropology

Māori were expert fishermen. Their knowledge led to the development and manufacture of a wide variety of effective matau such as these on display here. The flax fibre snood known as the takā is tied to a groove at the head of the hook (koreke) which is lashed with fine muka (flax fibre) known as the whakamira. The wooden shank known as the papakauawhi with its bend (kou) has an attached bone mata (point) lashed again with fine muka.

Matau *fishhook*

D1914.70

Wood, bone, flax fibres

On loan from Cambridge Museum of Archaeology and Anthropology

The workmanship in this matau is an early example of Māori ingenuity in utilising and manipulating natural resources. Certain tough and flexible woods were bent into the desired shape. In this example the bone tip has a series of serrations down the outside edge which would have acted as barbs (niwha). The muka (flax fibres) snood (takā) and fine binding twine (whakamira) are also marvels of fine craftsmanship. Māori also utilised the gum (pia) of certain trees as a preservative that was applied to the lashings.

Matau *fishhook*

D1914.71

Wood, bone, flax fibres

On loan from Cambridge Museum of Archaeology and Anthropology

Māori were fishing efficiently and sustainably before the introduction of modern materials through an understanding of their environment and its natural resources. Hooks made of bone alone were not strong enough to catch big fish such as mango (shark) and hāpuku (groper). This hook is an example of one which has been constructed with a strong wooden kauawhi (shank) made from dried saplings, lashed to a sturdy barbed bone hook (niwha).

Showcase 4



Pākē rain cape

D1924.81

Flax

On loan from Cambridge Museum of Archaeology and Anthropology

Pākē are a rougher and more serviceable type of garment. Their fibres were often thicker and have a coarser type of finish. Their primary function was to provide warmth, deflect rain and protect the body during battle. The top (ua) of this cloak is thickly fringed and it is heavily marked with kōkōwai (red ochre) on the inside. Kōkōwai was applied to the body before going into battle, so these markings would have come off the original wearer.

Showcase 5



FROM LEFT

Hoe paddle

C589

Wood, natural pigment

On loan from Great North Museum Hancock

The flowing abstract pattern called kōwhaiwhai have become most commonly associated with those painted on the heke (rafters) of wharehau (meeting houses). These appeared from the mid-nineteenth century onwards. However, kōwhaiwhai were seen much earlier on portable taonga such as this painted hoe (paddle). Several paddles with carved handles and kōwhaiwhai designs on the blade were collected during Cook's first voyage in 1769 and were also recorded in a water colour painting by Sydney Parkinson.

Hoe paddle

Oc1896.1147

Wood, natural pigment

On loan from British Museum

The intricately carved manaia design around the 'whiti' (hand grip) and the carved manaia design at the top of the handle, along with the overall leaf shape of the blade give this unique set of hoe waka a commonality. The design elements make them part of a set that were probably crafted by the same people. Most of these hoe waka also have intricately painted designs on both surfaces of the blades. While each painted pattern looks similar they are in fact very different and represent the earliest form of what we now know as kōwhaiwhai. The painted patterns consist of 'pītau' and 'kape' design elements which pre-date the kōwhaiwhai painting that appeared on buildings during the mid 1800's. The paintings on each blade incorporate elements of asymmetry and symmetry. The pigment was probably kōkōwai (red ochre) mixed with shark oil.

Showcase 6



Kaitaka cloak

1886.21.20

Flax fibre, dog skin and hair, traditional black and brown dyes

On loan from Pitt Rivers Museum

“He māhiti ki runga, he paepaeroa ki raro” basically means ‘fit for a chief’. This majestic cloak or kaitaka is very finely woven from muka carefully selected for its fineness, sheen and colour. The main body (kaupapa) is completely undecorated, woven in the two-pair weft (whatu aho-rua) which reveals the quality of the muka and the fineness and perfection of its workmanship, which is also reflected in the outstanding tāniko boarder with the additional dog skin and dog hair at the bottom. One such garment is shown in the painting of Joseph Banks done by Benjamin West.

Kōkōwai (red ochre) markings

Kōkōwai is a red coloured clay, when burnt and mixed with shark-liver oil, forms a type of pigment that is applied to carvings, flax weaving and used for personal adornment, particularly warrior chiefs. It was highly valued by Māori, as it has a direct whakapapa (connection) to Māori traditions of creation, including the first women mounded from the sacred soil at Kurawaka.

Tying cord (taura here)

The tying cords (taura here) at the top (ua) of this kaitaka remain intact. They are rolled taura here.

Poka (shaping)

Shaping lines were used to make the kākahu fit more closely over the shoulders and across the hips.

Side plaited border

A narrow plaited border along one side. The opposite side has a whenu tāpiri (finished edge warps) completed with a three-ply twist. The narrow plaited border side would have been the revealed side when worn.

Tāniko

The tāniko design on this kaitaka includes the diamond shaped pattern called the whakarua kōpito, including the niho taniwha design. The whakarua kōpito pattern is repeated three times along the bottom (remu) with the dog skin and remaining hair stitched below this particular pattern.

Dog skin and hair

The dog skin and hair strips have been stitched on to the bottom (remu), using a fine bone needle. These strips have been applied under the whakarua kōpito design.

Showcase 7



FROM LEFT

Hoe paddle

D1914.66

Wood, natural pigment

On loan from Cambridge Museum of Archaeology and Anthropology

The flowing abstract pattern called kōwhaiwhai have become most commonly associated with those painted on the heke (rafters) of wharenui (meeting houses). These appeared from the mid-nineteenth century onwards. However, kōwhaiwhai were seen much earlier on portable taonga such as this painted hoe (paddle). Several paddles with carved handles and kōwhaiwhai designs on the blade were collected during Cook's first voyage in 1769 and were also recorded in a water colour painting by Sydney Parkinson.

Hoe paddle

D1914.67

Wood, natural pigment

On loan from Cambridge Museum of Archaeology and Anthropology

The intricately carved manaia design around the 'whiti' (hand grip) and the carved manaia design at the top of the handle, along with the overall leaf shape of the blade give this unique set of hoe waka a commonality. The design elements make them part of a set that were probably crafted by the same people. Most of these hoe waka also have intricately painted designs on both surfaces of the blades. While each painted pattern looks similar they are in fact very different and represent the earliest form of what we now know as kōwhaiwhai. The painted patterns consist of 'pītau' and 'kape' design elements which pre-date the kōwhaiwhai painting that appeared on buildings during the mid 1800's. The paintings on each blade incorporate elements of asymmetry and symmetry. The pigment was probably kōkōwai (red ochre) mixed with shark oil.

Hoe paddle

1886.1.1157

Wood, natural pigment

On loan from Pitt Rivers Museum

This hoe waka, while resembling the others in this display is unique in that it has a manaia form carved half way up on the kakau (shaft). It has remnants of pigment on the blade which indicate that it was once painted.

Showcase 8



George III Coronation medalet

1985.61

Brass

Lent by Whāngārā Incorporated Blocks

This brass medalet was found in the sand dunes at Whāngārā (about 30 kilometres north of Tūranganui a Kiwa) in 1983 surrounded by artefacts from the time before European settlement. It is a copy of the gold guinea struck in 1761 to commemorate the coronation of King George III. William Monkhouse, the surgeon on board the Endeavour, described a 'medal of the present King' being hung around the neck of a chief, likely to be of Ngāti Konohi, who came on board the ship while close to Whāngārā on 19 October 1769. The chief was wearing two fingernails and a pounamu kapeu (a greenstone earring like the one in this exhibition) in his ear. Cook gifted him tapa and a medalet.

Showcase 9



FROM LEFT

Kahu kurī *dog-skin cloak*

Oc NZ 125

Flax fibre, dog-skin

On loan from British Museum

Kahu kurī came in many different styles, such as tōpuni, ihupuni, awarua, kahu waero, māhiti, and pūahi, but any such cloak identified its owner as a rangatira. Hirini Moko Mead defines this particular type of cloak as a pūahi. It is woven with the close single-pair twine of muka (flax fibre) which form a thick impenetrable covering. Strips of dog skin were attached to the kaupapa (body of cloak) during the weaving process. There is also a plain tāniko band under the dog skin fringes.

Tātua *belt*

D1914.48

Flax fibre

On loan from Cambridge Museum of Archaeology and Anthropology

This belt is an exceptional example of traditional fine weaving. Tātua of this kind were worn around the waist to secure small weapons such as patu (short-handled clubs). This artistically constructed belt with fine closely woven muka (flax fibres) would have been worn by a warrior, as the red ochre markings or kōkōwai confirm that it was made to be worn in battle.

Showcase 10



CLOCKWISE FROM TOP LEFT

Heru *Comb*

D1914.38

Wood

On loan from Cambridge Museum of Archaeology and Anthropology

Heru were traditionally used by men to fasten their long hair up into a topknot known as pūtiki. The heru together with bird feathers indicated the rank of the wearer. This heru is particularly small and is made of wood. It would have taken considerable technical skill to carve the twenty-three teeth. It is adorned with the carved head (manaia), similar to the heru depicted in a well-known sketch by Sydney Parkinson, the artist who accompanied Cook on his first voyage.

Rei-puta *whale-tooth necklace*

C765

Whale-tooth, flax fibre, albatross bone

On loan from Great North Museum Hancock

This large rei-puta (neck pendant) is made from a sperm whale tooth, a rare and precious material in traditional Māori society. It is still complete with the finely woven cylinder-like taura (flax neck cord) and poro-toroa (albatross toggle). A very similar rei-puta appears in Sydney Parkinson's portrait of a Māori chief, dressed prepared for war and adorned with noble taonga.

Tātua *belt*

D1914.47

Flax

On loan from Cambridge Museum of Archaeology and Anthropology

This tātua is made of flax strips known as whenu. They were woven in the same way as large floor mats (whāriki) and were then folded, creating a thick, protective tātua. A series of plaited flax fibres were attached and joined to make one complete tying cord at both ends. Tātua were traditionally worn in battle to secure items such as patu. This tātua has traces of the kōkōwai (burn red ochre and shark's oil) markings which rubbed off the original wearer.

Aurei *cloak pin*

D1914.44

Whalebone-tooth, flax fibre

On loan from Cambridge Museum of Archaeology and Anthropology

Aurei were used to fasten traditional cloaks over the shoulder. The word au comes from the Māori term for the thatch needle and rei refers to the whale ivory from which some of them were made. Aurei has come to be a general term for all ornaments of this type.

Poru-toroa *Albatross toggle*

D1914.45

Albatross bone, flax fibre

On loan from Cambridge Museum of Archaeology and Anthropology

Toggles were known as poro. This example is a poro-toroa as it is made from albatross (toroa) bone. Although this taonga has been tentatively identified as a toggle, it could have served other purposes.

Kapeu *ear pendant*

Greenstone, aute bark

On loan from Cambridge Museum of Archaeology and Anthropology

D1914.39

Māori had a wide assortment of ear pendants. This type, known as a kapeu or a tautau, is a long polished drop of pounamu with a curve at the end. This beautiful kapeu pendant has a piece of aute (paper mulberry) attached. Cook also reported seeing short pieces of rolled aute worn through the ear-lobe.

Showcase 11



CLOCKWISE FROM TOP LEFT

Waka huia *treasure box*

Oc,NZ.113.a

Wood, natural pigment

On loan from British Museum

The name waka-huia indicates that this finely ornamented wooden storage box was used to contain huia feathers or similarly treasured personal adornments. They were usually elaborately carved and traditionally were designed to be suspended from the rafters of prominent whare (houses). This particular waka-huia is unique because it has a painted taupoki (lid). The distinctive kōwhaiwhai design is painted with natural pigments. However, it is questionable if this taupoki is the original.

Turuturu *weaving peg*

1887.1.715

Wood

On loan from Pitt Rivers Museum

Turuturu (weaving pegs) are fixed securely in the ground with the cloak that is being worked on suspended between them. In this way the cloak is kept taut, upright and at the right height for the weaver who sits in front of it. Turuturu like this one are not only functional but also finely carved taonga.

Paepae hamuti *latrine*

D1914.65

Wood, pāua shell

On loan from Cambridge Museum of Archaeology and Anthropology

The original function of this rare type of taonga remains unclear. It is often stated that they are the ends of latrine bars, but firm evidence for this is lacking and they could be parts of canoes or houses. A rectangular recess on both sides of the shaft is pierced with two rectangular holes which indicates that additional wooden attachments are required to complete the structure and function of this mysterious artefact.

Kōauau *flute*

D1914.55

Wood

On loan from Cambridge Museum of Archaeology and Anthropology

Kōauau are among the more common taonga pūoro (musical instruments). They were customarily carved from maire, mataī, or tōtara wood, with patterns and symbols varying from tribe to tribe. The kōauau has three wenewene (finger-holes) and is played by lifting the instrument to one side and placing the lip on the edge of the blowing hole at one end, then blowing softly over the opposite inside edge. These taonga were also worn around the neck.

Showcase 12



Hinematioro

Wood

On loan from Tübingen Museum

Te Pou o Hinematioro

The Hinematioro Pou is significant to Te Aitanga a Hauiti because it is associated with the ancestress Hinematioro and is carved in the Iwirākau tradition known to have emerged from Te Whare Wānanga o Te Rāwheoro.

In 1769, as members of the Endeavour visited Pōurewa Island, they were gifted a pou from the house of Te Aitanga a Hauiti Ariki, Hinematioro.

The pou was recognised as an example of the Hauiti carving style and was a centre piece in the Banks Exhibition in Bonn. The pou is here on loan from Tübingen University Museum, Germany.

Hinematiaro – He Ariki

Hinematiaro was without peer in her lifetime. She was known for her fair management of resources and administered kindly to her people. Her influence went beyond Tairāwhiti and her stature of Ariki was recognised throughout the land. Her mana and tapu descended from her father Tānetokorangi, a grandchild of Konohi, the principle rangatira of the Whāngārā area, and her mother Ngunguruterangi, the great-granddaughter of Rerekohu.

She was considered by the early European settlers to be the “Queen of the coast” and evidently was a young woman of great power and influence when Cook arrived.

Showcase 13



Brass patu

Brass

On loan from Pitt Rivers Museum

1932.86.1

Forty of these replica Māori clubs were cast for Joseph Banks by Eleanor Gyles of London, though few can now be traced. They were engraved with the date and Banks's coat of arms by Thomas Orpin, and Banks intended to take them as presentation items when he sailed with Cook on the second voyage. However, after a dispute over the accommodation on board ship for his retinue and equipment, he did not sail. Captain Clerke later took some with him on Cook's third voyage, one of them eventually ending up in inland Oregon. They are a testament to Banks's admiration for the form of the patu ōnewa, and also his appreciation of the importance of exchange.