TE KUPENGA


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TE KUPENGA

101 Stories of Aotearoa from the Turnbull

EDITED BY MICHAEL KEITH AND CHRIS SZEKELY

MASSEY UNIVERSITY PRESS

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HE MIHI

CHRIS SZEKELY

Tēnei te tuku whakamānawa mō *Te Kupenga* me ōna āhuatanga katoa. He whakamoemiti anō hoki.

Mai i ngā mōhio me te ngākau nui o tēnā kaituhi, o tēnā kaituhi, tae noa ki ngā pūkenga me te pukumahi o te hunga nā rātau i ahu, i hoahoa, i waihanga i tēnei taonga, tēnei ka mihi.

Ka mihi hoki ki te mauri o tēnā taonga, o tēnā taonga kei roto i ēnei whārangi me ngā whakatipuranga o te hunga i waihanga i ēnei taonga me ngā kōrero kei roto.

Otirā, ko te tino tūmanako ka whaitake a *Te Kupenga* ki te hunga katoa ka pānui, tae atu hoki ki ngā rangatahi.

Ko te inoi ka noho tēnei pukapuka hei takoha e ngākau titikaha ana, e hāpai nei i te oranga o tō tātau iwi, me mau i te tangata te wairua ake o tēnei taonga.

FOREWORD

JOHN MEADS

Chairperson | Endowment Trust

History matters. It has mattered to the Turnbull Endowment Trust since it was founded over 85 years ago and it is no less important today. I have no doubt that *Te Kupenga* will be useful to all of us as New Zealanders, especially our rangatahi.

Te Kupenga is an excellent, informative and enjoyable read. The Trust was delighted to give the support necessary to bring this book to fruition. As a charitable trust we have for many years been the recipient of bequests and donations to form a capital base that enables us to support the Alexander Turnbull Library. While the core business of the Library is funded by government, the Trust adds value by supporting initiatives that promote the Turnbull collections and services. We do this through contributions to exhibitions, campaigns to fund remedial treatments on artworks, and, in this instance, by co-publishing a book. *Te Kupenga* was made possible by a grant we received from the New Zealand Lottery Grants Board. The Trust, working with the National Library, will ensure that every high school in New Zealand receives a copy.

My fellow trustees and I find joy and no small measure of satisfaction in supporting one of New Zealand's most prestigious heritage institutions. Alexander Turnbull's founding generosity is legendary. Less well known are the legacies that generations of everyday New Zealanders bestow on the Library through the gifting of collection items and, through the Endowment Trust, bequests and donations. We owe a tremendous vote of thanks for these quieter acts of generosity. They really make a difference in supporting what matters.

On behalf of the trustees, I thank the Lottery Grants Board for their support and congratulate the Alexander Turnbull Library on its centenary. Well done also to Massey University Press and everyone in the wider team who have had a hand in producing this book of wonder.

INTRODUCTION

CHRIS SZEKELY

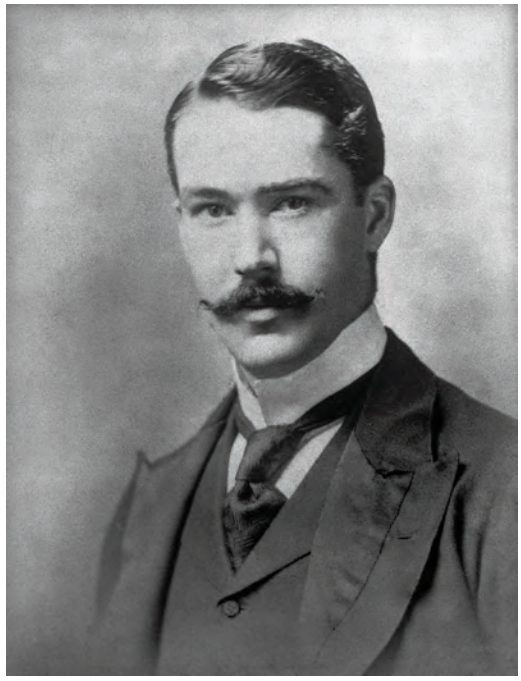
There was once a young man who had a net and spent his entire life fishing. He preserved his catch carefully and, just before he died, presented it to his king — the catch of a lifetime to nourish a country forever. The country was Aotearoa New Zealand. The man was Alexander Turnbull. The net, with its catch, was his magnificent library.

The Alexander Turnbull Library has served the people of New Zealand for a hundred years and more. This book celebrates the library and its founder with 101 stories, told by those who serve the library today. Stories are how we remember things that are important to us, as individuals, families and communities, and as a country. They offer insights that help us make sense of who we are and how we see the world. This book presents its stories like a multiplicity of windows looking in on, and out of, the library and the country it was established to serve.

Alexander Horsburgh Turnbull, or Alex H., was born in Wellington in 1868. His Scottish parents, Alexandrina and Walter, came to New Zealand in 1857. He was one of seven children, two of whom died young in a drowning incident. Walter was a successful merchant, and when he died in 1897, one year after his wife, the family was well set up.

Alexander Turnbull had the means to pursue two prevailing interests: yachts and books. As a young man, he was a keen yachtsman, most at ease knocking about with friends on one of his sailing boats. He was also a bibliophile, a collector not just of books but also of any document that had something to tell about New Zealand and the Pacific. In 1893 he said, 'Anything whatever to do with this colony, on its history, flora, fauna, geology and inhabitants, will be fish for my net, from as early a date as possible until now.'

As Turnbull entered his forties, his quest was already well established. He built a spacious home strong enough to house his library and then retreated inside it. Surrounded by his books, papers, prints and paintings, he became reclusive and unwell. His health continued to decline and he died, unmarried and without children, on 28 June 1918. He was 49.



DESCRIPTION	MAKER / ARTIST	REFERENCE
Alexander Turnbull, 1891	Henry van der Weyde (1838–1924)	1/2-032603-F (digitally enhanced)

Just before he died, Turnbull bequeathed his library to King George V with a request that the contents be kept together as the basis of a national collection. The gesture was hailed as 'the most generous bequest to the people of New Zealand ever made by a New Zealander since the beginning of New Zealand time'.

DESCRIPTION	MAKER / ARTIST	REFERENCE
Mr Kebbell (left) and Alexander Turnbull, on board Turnbull's yacht *Rona*, c. 1896	Photographer unknown	PAColl-4109: 1/2-036181-F

It took two years before Turnbull's library was sufficiently sorted and catalogued to be ready for public use. On the second anniversary of his death, 28 June 1920, the door of the Alexander Turnbull Library, located in the collector's former home on Bowen Street, was opened to the people of New Zealand.

The ethnologist and editor Johannes Carl Andersen (1873–1962) was appointed as the first chief librarian. He held the position for 18 years and developed the collection in line with Turnbull's founding declaration. Andersen was a member of the Polynesian Society and well connected with the scholars of the time. This network initially comprised the principal users of the library, who contributed not only to its collections through the deposit of personal papers, but also to its reputation as a research library.

Over the ensuing decades, the library's size and renown continued to grow, both nationally and internationally. In 1965, the government established the National Library of New Zealand, incorporating the Turnbull and realising its founder's wish that his library become the nucleus of a national collection.

Today, the Alexander Turnbull Library continues as part of the National Library of New Zealand. It still bears the name of its founder, and its collections have grown many times over from the founding bequest. It is a legal deposit library, which means that a copy of every item published in New Zealand, including music, is required by law to be deposited into its collections, to be preserved, protected and available forever.

The collections are ever-growing in every conceivable format except film. They include rare books, maps, manuscripts, music, oral histories, photographs, ephemera and artworks. Most items are donated; many are, or will be, digitised. The largest volume of contemporary New Zealand published material collected by the library is now digital in origin, primarily harvested from the internet but also scraped from hard drives and disks. Digital wizardry is very much a part of the modern library's skill set.

Since 1920, more than 60,000 New Zealanders have followed Turnbull's lead and placed their treasures into the library's care as a research legacy for future generations. Thus, while the National Library's core services, including the Turnbull, are funded by government, the tradition of philanthropy and public good has continued and remains relevant. The Turnbull Endowment Trust, established over 85 years ago, is a charitable organisation that receives bequests, grants and donations to support, promote and add value to the Turnbull's research library mission. This book is an example of how the trust gives a helping hand.

A centenary is a great reason to publish a celebratory book. Such publications are not uncommon for galleries, libraries, archives and museums as they reach their 100-year milestones — almost obligatory, in fact. However, at least two things distinguish this book: the way it was written and the timing of its publication.

DESCRIPTION	MAKER / ARTIST	REFERENCE
Alexander Turnbull Library, Bowen Street, Wellington, 1930s	Photographer unknown	PAColl-5167: 1/2-023744-G

In this book we're celebrating not only the library's marvellous collections; we're also acknowledging the people who work in it. I invited everyone in the National Library to choose an item in the collections that meant something to them personally or professionally and to write about it. Dozens of colleagues nominated hundreds of items, a wish list eventually whittled down to those 101 essays featured here.

The final selection mirrors the serendipity of browsing the shelves, with more than a few unexpected finds. Most formats are represented, including manuscripts, maps, music, oral histories, digital media, drawings, paintings and, of course, books.

Nearly 40 library staff members have written mini essays to accompany their choice of items. They each write in their own voice, their choices and stories informed by numerous factors, including language, personalities and backgrounds. All librarians can write, but *how* we write varies enormously, a variety I see as a virtue.

There are five essays written in te reo Māori. This reflects our capability: notable, emergent and modest. They stand on their own merits in the language of our place, without translation.

Several of the essays are written in the first person. Some are formal and learned, while others are informal and familiar. We were especially delighted when Rob Tuwhare offered a whānau response to our essay on his father, Hone Tuwhare. Our voices are diverse, as are our users and readers. As in fishing, we've used different bait to entice interest, but with the one aim: we want all New Zealanders to find a flavour that suits, have a nibble, and get hooked on the Turnbull collections.

The second distinguishing feature of *Te Kupenga* — its timing — is equally serendipitous. Aotearoa is at the start of introducing the history of this country as a compulsory subject in schools. Young New Zealanders now learn about the place they live in as part of their formal education. Yet history isn't about memorising facts, figures and dates; rather it is about drawing on evidence to uncover a narrative, to tell a story, to find truths.

Libraries like the Turnbull are storehouses of evidence. As a national storehouse, the Turnbull's collections should

DESCRIPTION	MAKER / ARTIST	REFERENCE
Sophia Hinerangi on the Terraces at Rotomahana, 1885	George Dobson Valentine (1852–1890)	PA-Group-00133: PA1-q-138-021

offer materials of relevance and meaning to every New Zealander, enabling them to make connections and find stories that illuminate and intrigue.

Here is one such story from me. In my family we have a hero. Her name is Sophia Gray (Ngāruahine; c. 1834–1911), or Te Paea Hinerangi, or simply Guide Sophia, my mother's great-grandmother. Sophia guided tourists to the Pink and White Terraces, Ōtūkapuarangi and Te Tarata, a geothermal landmark in the volcanic plateau of New Zealand's central North Island. When Mount Tarawera erupted on 10 June 1886, the terraces were destroyed and around 120 people died. Sophia helped rescue survivors and sheltered them in her whare.

Less than six months before the eruption, and when he was just 18 years old, Turnbull toured the terraces and made Sophia's acquaintance. She was his guide. His trip was inspired by a book in his possession, a recent acquisition, James Kerry-Nicholls' *The King Country; or, Explorations in New Zealand*. It proved to be the very first book he bought for his collection.

The Alexander Turnbull Library had begun.

Nothing stays the same, especially in perpetuity. When Turnbull died, he was buried alongside his parents in the Bolton Street Cemetery in Wellington, a short distance from his home and library. Other family members would follow. A hundred years or so after he was born, his remains and those of his family, along with many others, were exhumed to make way for a motorway. They're now in a common grave.

One hundred years from now, what will the Turnbull Library be like? Certainly, it won't be like it is now. It can't be. As the director of a famed history museum has said, 'Anniversaries are more than milestones — they are crossroads at which we decide to live in the past or use our experiences to inform and empower our future'.

The Turnbull is at such a crossroad. The only 'must' in its future is the promise of care for the ever-growing collections, the promise to make the collections available to the people of New Zealand, and — one hopes — to continue to acknowledge the many donors who make the library possible. In this regard, first thanks will always be to Alexander Horsburgh Turnbull, who hoped that his books and manuscripts would assist those in the future in search of truth. His hopes have now been realised for more than a hundred years.

There is a whakatauākī that sums up the crossroad and the continuity: 'Ka pū te ruha, ka hao te rangatahi. When the old net is at an end, the new net goes fishing.' We owe thanks to the generations of New Zealanders who have worked with and for the Turnbull to extend Alexander's magnificent legacy. We look forward to the generations who will continue to build on it.


RANGE 002
DPP
RANGE 003
DPP

The library's large-format store contains works on paper, including watercolours, sketches, prints, posters and maps. Prolonged exposure to light affects these items, so they are housed in acid-free tissue and folders and secured in locked drawers until requested.

101 STORIES

Alexander Turnbull said of his approach to his collecting: 'Anything whatever relating to this colony, on its history, flora, fauna, geology and inhabitants, will be fish for my net ...' This book's 101 stories reveal how wide that net has been cast by the library that bears his name.

WAKA SAIL

OLIVER STEAD

DESCRIPTION	MAKER / ARTIST	REFERENCE
Drawing of the rā in the British Museum, date unknown Pencil on linen-backed paper 620 × 475 mm	Maker unknown	Plans-80-1215

This painstaking scale drawing of a rā in the British Museum records an unknown scholar's attempt to understand exactly how a customary waka sail was constructed. The rā itself was likely acquired on one of the voyages of British explorer James Cook (1728–1779) to New Zealand in the late eighteenth century and is thought to be the only surviving material example of sail construction from te ao Māori at that time.

It is not certain who made this meticulously detailed drawing, or even how it came to be in the Turnbull Library collection. Various leading ethnologists with connections to Alexander Turnbull or the Turnbull Library (or both) — for example, Augustus Hamilton, Elsdon Best, Raymond Firth and Te Rangi Hīroa (Sir Peter Buck) — are known to have studied the sail in the British Museum. What is clear is that the diagram is an attempt to document it precisely and understand its unique construction, perhaps because the recorder believed it represented a vanishing or already vanished technology.

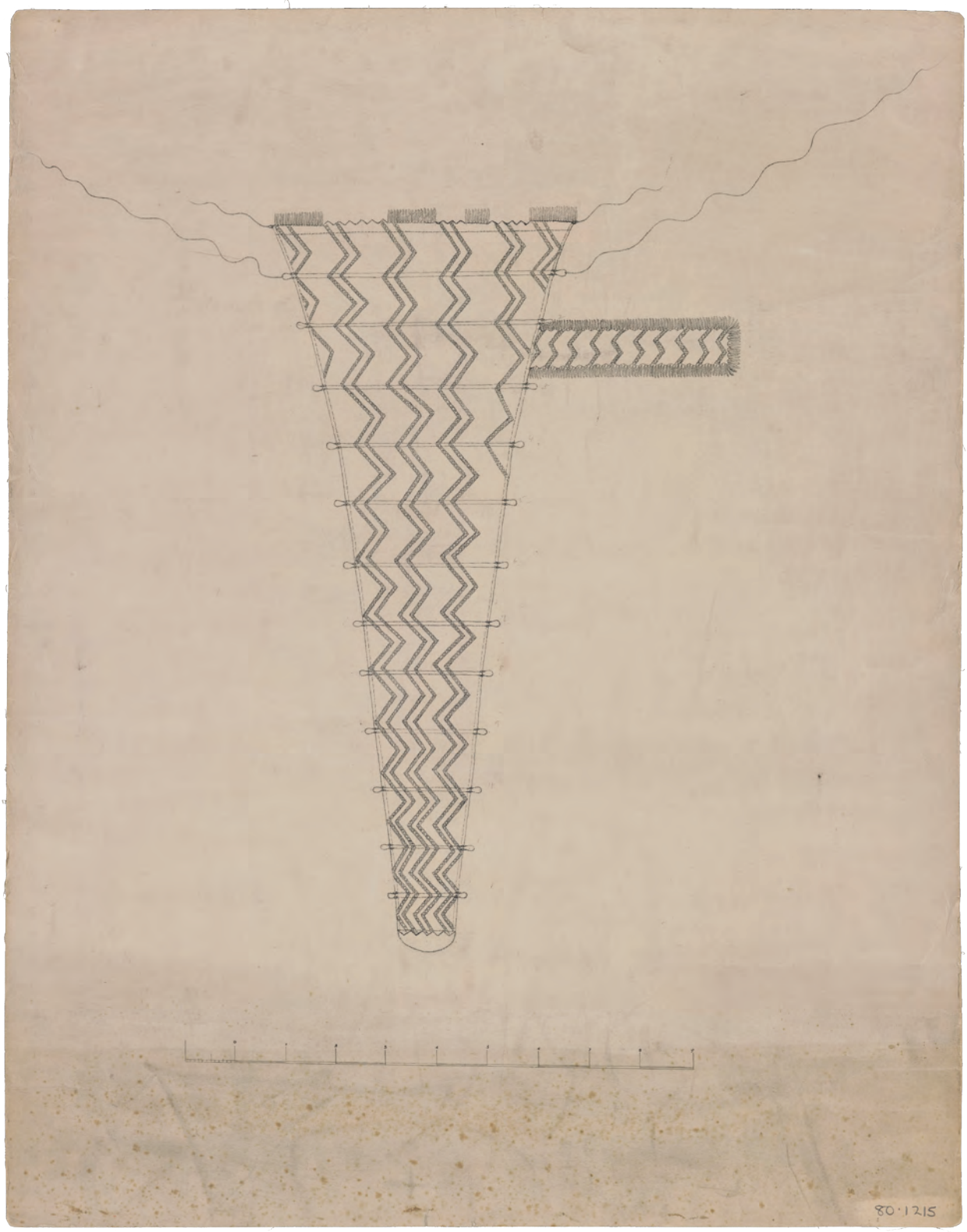
Today, however, with the revival of traditional Pacific Ocean voyaging, the rā represents a continuing link with the pre-European Māori world and the knowledge and skills that enabled the migration of Polynesian peoples to Aotearoa hundreds of years before European navigators could get here.

Polynesian sailing technology and navigational science are now recognised as among the most extraordinary achievements in human history. The stories of how Austronesian-speaking peoples spread themselves and their cultures across the vast expanses of the Pacific and Indian Oceans are receiving more attention than ever as today's Pacific voyagers continue to revitalise and pass on ancient techniques of long-distance sailing and navigation.

Cook was astounded at the similarities between the Māori and Tahitian languages, considering how distant these islands were from each other. He was lucky to have the Raiatean tohunga Tupaia (1724?–1770) with him on his first visit to Aotearoa in 1769, and those initial conversations between Māori and Europeans were facilitated by Tupaia. But as indigenous Pacific scholars are now pointing out, the Pacific was a vast meeting place of peoples long before the arrival of Europeans, and navigators had the multilingual and cultural skills to conduct complex exchanges across widely separated cultures — all facilitated by highly evolved sailing technology and navigational lore.

The rā itself is approximately 4.3 metres high by 2.7 metres at its widest point, and is made of woven flax in 13 sections. Its zigzag bands of hexagonal openwork plaiting will have allowed the controlled passage of air through the sail, while flax-fibre loops on the vertical edges attached the sail to narrow, light masts. In 2019, three Te Tai Tokerau weavers visited the British Museum to study the sail and are now engaged in a project to re-create it.

This drawing of the rā brings out the detail of the sail's patterning, which is hard to distinguish in photographs.



PORTRAIT OF AN ALLIANCE

OLIVER STEAD

DESCRIPTION	MAKER / ARTIST	REFERENCE
Tu, King Pōmare I of Tahiti, 1777 Oil on canvas, 362 × 280 mm	John Webber (1751–1793)	G-697

By the age of 20, Tu-nui-e-a'a-i-te-atua (c. 1753–1803) was acknowledged as the paramount chief of the island of Tahiti. By unifying the island under his leadership through warfare and diplomacy, Tu, as he was commonly known, was to become King Pōmare I of Tahiti.

Tahiti itself was a focal point for eighteenth-century European explorations of the Pacific. During the visit of explorer James Cook (1728–1779) to the island in 1769 on his first Pacific voyage, Tu avoided the expedition members because he did not trust them. However, when Cook visited Tahiti a second time, in August 1773, Tu's status had increased and Cook went to see him, hoping to form a strategic alliance.

Cook and his party were welcomed by a crowd of 1000 people at Tu's home in Pare, Matavai Bay, and Cook ordered a bagpiper to play in honour of the occasion. Tu then visited Cook on the HMS *Resolution* and Captain Tobias Furneaux on the companion ship HMS *Adventure*. A firm friendship had been established. This was much to Cook's strategic advantage, as he was able to use Tahiti as a safe haven and a friendly base for supplying further explorations in the Pacific.

By the time of Cook's third visit, in August 1777, Tu had received visits from several French and Spanish vessels, but his bond with the English captain remained strong. It was evidently Cook's idea to have Tu's portrait painted by John Webber (1751–1793), the official artist on the voyage. Tu readily consented to sit for the portrait and was reportedly so pleased with his image that he requested a portrait of Cook be made for him to keep in memory of his friend. Webber duly carried out this commission.

Cook's portrait was treasured by Tu and shown off to other visiting English captains, including William Bligh of the ill-fated HMS *Bounty*. According to some accounts, the visitors signed their names on the back of the portrait, and it was sometimes carried into battle during intertribal conflicts. The last English captain to see the portrait was reputedly George Vancouver, who visited in 1791. It has since disappeared. As Pōmare I, Tu was the founder of a dynasty that ruled over the kingdom of Tahiti until its cession to France by Pōmare V in 1880.

Tu's portrait was passed down through the family of Captain James King, who commanded HMS *Discovery* after Cook's death in Hawai'i. The portrait was purchased by the Turnbull Library at Christie's, London, in 1977.

Alexander Turnbull was keenly interested in collecting material related to James Cook. The library's Cook collection has continued to develop strongly over the last century, including this purchase in 1977.

MINIATURE WORLD

ANTHONY TEDESCHI

DESCRIPTION	MAKER / ARTIST	REFERENCE
Pocket globe and case, 1776 Globe: papier mâché; case: shagreen, 70 mm diameter	Nicolas Lane (fl. 1775–1783)	Rare Books and Fine Printing Collection (fR407834)

The pocket globe, centred on the Australasian region, shows the track of James Cook's first voyage (1768–71) extending from the east coast of Australia through Raukawa Moana Cook Strait and into the wider South Pacific. The case interior displays hand-painted celestial charts.

Measuring just 7 centimetres in diameter, this visually appealing example of a late-eighteenth-century miniature globe is the only one of its kind held by a New Zealand institution.

The globe was made in 1776 by Nicolas Lane, who was active in London between 1775 and 1783. This edition was the first to be issued in the Lane line of pocket globes, which were manufactured by the firm into the first half of the nineteenth century and were owned by gentlemen as status symbols or used as educational devices for the children of the wealthy classes.

It is delicately crafted from papier mâché overlaid with engraved, hand-painted curved segments known as gores. It incorporates certain cartographic conventions of the time: for example, Tasmania (which is labelled 'Dimens Land' rather than Van Diemen's Land) is attached to mainland Australia, or 'New Holland' as the landmass was then known; and the Antarctic and Arctic polar regions are each denoted simply as the 'Frozen Ocean'. However, California, long thought to be an island, is depicted as a large peninsula.

Accompanying the globe is a hinged case constructed of wood covered in black shagreen, likely made from the skin of a shark or ray, with two hooked metal clasps. The interior of each half is lined with engraved, hand-painted celestial charts of the northern and southern skies that illustrate the constellations as figures or beasts from classical mythology. These celestial gores were most likely acquired from earlier examples produced by the British globemaker Richard Cushee. Unlike them, the terrestrial gores for Lane's pocket globe were newly engraved to show the track of Captain James Cook's first voyage into the Pacific region (1768–71), along with the route taken by Commander George Anson (later 1st Baron Anson) during his circumnavigation of the world in 1740–44.

Early Pacific exploration was a collecting focus for Alexander Turnbull and remains so for the library today. The depiction of New Zealand and the tracking of Cook's first voyage, combined with the item's rarity and excellent condition, made it a highly desirable acquisition. The Turnbull purchased the globe from an antiquarian bookseller in 2019.

DRAWN TO TE AO MĀORI

OLIVER STEAD

DESCRIPTION	MAKER / ARTIST	REFERENCE
Nuku Tawiti, a Deity in the First State, 1824 Pencil and ink on paper 242 × 200 mm	Thomas Kendall (1778–1832)	Kenneth A. Webster: Church Missionary Society (A-114-045)

From his earliest encounters with Māori, English missionary Thomas Kendall (1778–1832) immersed himself in their language and culture. His drawing of an ancestral carving illustrates his struggle to reconcile his fascination for the Māori spiritual world with his mission to convert Māori to Christianity.

Kendall, along with his wife and family, were part of a small group of English missionaries who settled in Pēwhairangi Bay of Islands in 1814 under the protection of Ngāpuhi rangatira. From the outset, he was eager to learn to speak te reo Māori, and he worked to establish its written form as an essential aid to communicating the Christian message.

As he became proficient in the language, Kendall strove to understand the spiritual beliefs of the people to whom he was bringing his Christian ministry. He found the study of Māori whakapapa and cosmology very challenging, even complaining that it was painful. At times his immersion in these themes and narratives led him to question his Calvinist Christian faith.

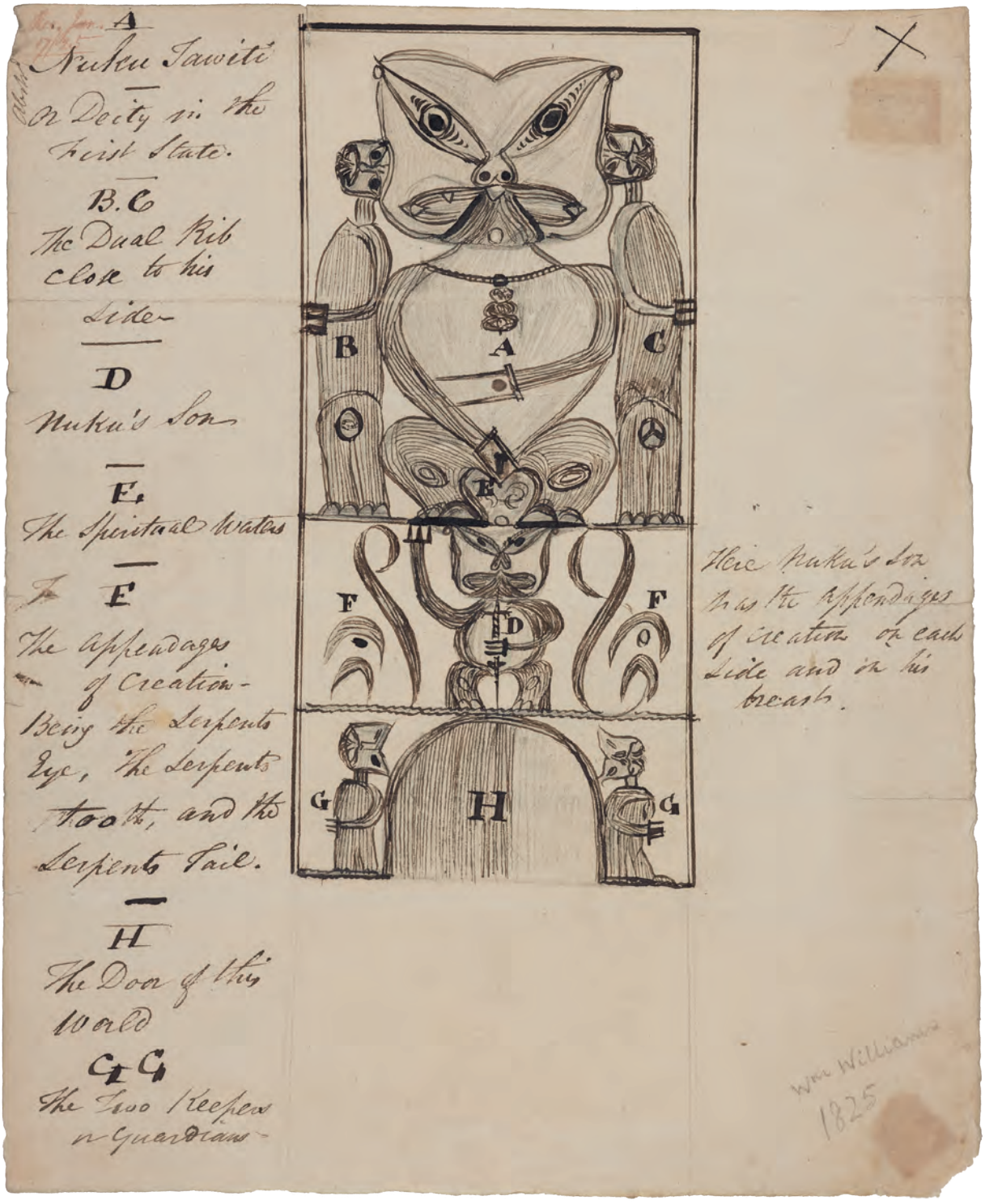
Kendall's sketch of 'Nuku Tawiti' is an example of his struggle to understand Māori cosmology. The carving shows Nukutawhiti as both Ngāpuhi ancestor — captain of the Ngāpuhi ancestral canoe — and as a god. In certain Te Tai Tokerau traditions, he was the primordial deity, creator of sky father Ranginui and Earth mother Papa-tahuri-iho, a status Kendall attempted to describe in the sketch's notes, in which he refers to Nukutawhiti as 'a deity in the first state'.

The carving was the kūwaha (entrance) for a fine pātaka (raised storehouse). As the house was tapu, anyone entering it risked death. The kūwaha, with its carved ancestor-god and his lineage, could be seen as representing the threshold between life and death.

In 1821, despite being married, Kendall began a relationship with Tūngaroa, daughter of the tohunga Rākau, from whom he learnt much of his Māori knowledge. This liaison, together with Kendall's refusal to intervene in the efforts of his friend the Ngāpuhi rangatira Hongi Hika to obtain firearms, eventually led to his expulsion from the Church Missionary Society, the organisation that ran the mission settlement.

However, Kendall's work to standardise the written form of te reo Māori had lasting effect. In 1820 he travelled with Hongi and Waikato to England, where they consulted with Professor Samuel Lee at Cambridge University on solutions for the orthography of written Māori. The subsequent publication that year of *A Grammar and Vocabulary of the Language of New Zealand* laid the basis for literacy and literature in te reo Māori today.

Historian Judith Binney's study of Thomas Kendall's sketch notes that the carving style of this kūwaha resembles the elaborate work of carvers from Te Moana a Toi Bay of Plenty iwi, sought after at the time by other iwi for their skill with metal tools.



YOUNG EMISSARIES

OLIVER STEAD

DESCRIPTION	MAKER / ARTIST	REFERENCE
Tuai, 1818 (left); Tītere, 1818 Oil on board, 305 × 254 mm, in original frames	James Barry (fl. 1818–46)	G-608; G-626

In October 1818, two rangatira, Tuai and Tītere, dressed in their finest English attire, sat for their formal portraits in London. The portraits were intended for the Church Missionary Society (CMS) as a memento of a visit from which the society had high hopes for the future of Christianity in New Zealand.

During the previous decade, in Sydney the Reverend Samuel Marsden (1765–1838) made concerted efforts on the CMS's behalf to bring a Christian influence to Māori in the Bay of Islands. The bay was also an increasingly popular port of call for whaling vessels and for ships sailing eastwards from Australia. Many young Māori men were keen to travel overseas, learn European ways and gain valuable possessions, especially firearms. Marsden was equally keen to make young converts from chiefly families, bringing them to his base at Parramatta to be trained in English, biblical studies and the arts of industry in order to persuade their people to abandon their traditional ways of life for Christian 'civilisation'.

Tuai (Ngare Raumati; c. 1797–1824) was one such promising youth. He first visited Parramatta in 1814, helping missionaries learn te reo Māori there and acting as a go-between for them during their visits to Aotearoa. Tītere also arrived in Sydney in 1814, and he and Tuai became firm friends. Little is known about Tītere's background, but he too probably came from a leading Bay of Islands family. Both men wished to travel to England, and in 1817 Marsden agreed to send them, specifically to help compile a Māori grammar and dictionary for the CMS with Cambridge University linguist Samuel Lee (see page 22).

The pair arrived in London in February 1818, but dictionary work was put aside when they became ill with respiratory infections. In May, they went to Madeley in Shropshire, where, in breaks from lessons on religion and English, their host, the Reverend George Mortimer, arranged for them to visit steel- and glass-making factories, learn carpentry and work on farms. While the pair struggled with their studies, they eagerly participated in other activities and gained celebrity status in their social life, charming and entertaining their many curious hosts and visitors.

However, by the time they boarded their ship for New South Wales at the end of the year, relations with their CMS patrons and companions had become strained and during the voyage they refused further instruction. Any hopes the CMS had that Tuai and Tītere would bring Christian salvation to Aotearoa were dashed when, on their arrival home, both men returned to their customary lives.

The portraits of the rangatira were passed into the Turnbull's care in the 1920s.

The artist James Barry was a Church Missionary Society supporter who painted another famous picture for the CMS in the Turnbull collection — of Hongi Hika, Waikato and Thomas Kendall during their 1820 visit to England.

LETTER FROM ERUERA

PAUL DIAMOND

DESCRIPTION	MAKER / ARTIST	REFERENCE
Portrait of Eruera Pare Hongi, 'a baptized New Zealand youth', 1830s	Artist unknown	From Church Missionary Quarterly papers no. LXXIII, Lady-Day, 1834 (E-296-q-180-2)

The Christian missionaries who came to Aotearoa New Zealand opted to bring the message of their faith to Māori in te reo Māori. For this, they relied on Māori not only to learn the language for oral communication, but also to create its written form via grammar books and dictionaries to produce Christian reading materials. In the process, the new technologies of reading and writing were seized on with enthusiasm by Māori, including Eruera Pare Hongi (Edward Parry Hongi) (Ngāpuhi, Ngāi Tawake; c. 1815–1836).

Hongi, a relative of the Ngāpuhi chief Hongi Hika, excelled at the Church Missionary Society (CMS) school in Kerikeri — the CMS's second European settlement, established in 1819. This letter (see pages 28–29), written when Hongi was about 10, is addressed to the CMS leaders in England and was sent to them by his teacher, George Clarke, as a sample of his top students' work, 'quite masters of reading and writing'.

In his letter, Hongi asks for writing paper and an invitation to travel to England. According to historians Alison Jones and Kuni Kaa Jenkins, he also 'wished to know the names and dispositions of the chiefs in Europe; and he wanted to find out more about how Europeans decide who are the "good" and "bad" people. He had also hoped for some reward for his letter.' For them, Hongi's letter marks the end of the beginning of Māori engagement with writing, which by the late 1820s was established as a popular pastime in the Bay of Islands.

Hongi became the most prominent scribe of the 1830s, and signed as witness to a number of land deeds in Northland. He worked closely with the missionaries, particularly William Yate, who arrived in 1828 and baptised Hongi in 1831. The men collaborated on the Māori translation of scriptures for printing in Sydney, which Hongi visited several times.

Hongi also wrote the Māori text for the 1831 petition to King William IV, written by Yate for 13 rangatira who were concerned about a possible takeover by the French. Yate, described as a constant companion of Hongi's, was dismissed from the CMS because of his relationships with men. Although Hongi is said to have married in 1833 or 1834, it is likely that he was also Yate's lover.

Hongi was the scribe for the Māori text of the 1835 Declaration of Independence, He Whakaputanga, which Ngāpuhi scholars believe he also helped to draft. With his early death in 1836, we can only imagine what contribution he might have made to drafting the Treaty of Waitangi.

Eruera Pare Hongi was one of the most accomplished pupils of the Church Missionary Society school in Kerikeri and became a prominent scribe in the 1830s, witnessing a number of land deeds and drafting He Whakaputanga, the Declaration of Independence, in 1835.

Rec. June 22/26

Ans'd

E te tini rangatira o rapi i kite ana oki kotou
ki taku buka buka o mai te taki buka buka.
kia tuki tuki te taki buka buka ~~ka~~ ki
akotou E pai kotou ki tkau buka buka e aire
atu ana ra oki au ki tou kainga pai e kite au,
e ware pai taware e mari E kino ana pea oki kol
mo te mea ka tuki tuki atu ki a kite kotou
e didi pea te rangatira ki te ra kainga.
Ko wai te ingoa o te rangatira o te pakeha o
reira E tuki tuki kino pea te tuki tuki a te
tangata maori i te mea kino
Na wai te iwi pai o te tangata kino o te tangata
pai a kea oti te pakeha o reira koia kite au
Ko taki ra oki o ku tau, akea a mai ai te
taki utu mo maua ko taku ehoa pai taku
Kia rongo mai kotou kei rapu i taku

DESCRIPTION
Letter written to Church Missionary Society leaders by a 10-year-old pupil at the CMS school, Kerikeri, c. 1825

MAKER / ARTIST
Eruera Hongi (c. 1815–1836), about 1825

REFERENCE
Kenneth Athol Webster collection (MS-Papers-1009-2/71-01)

MEETING HONGI HIKA

OLIVER STEAD

DESCRIPTION	MAKER / ARTIST	REFERENCE
Meeting of the Artist and Hongi at the Bay of Islands, November 1827, c. 1830 Oil on canvas, 578 × 898 mm	Augustus Earle (1793–1838)	Collection of Alexander Turnbull (G-707)

Augustus Earle's *Meeting of the Artist and Hongi at the Bay of Islands, November 1827* was one of Alexander Turnbull's most important acquisitions. The library also holds a fine panoramic watercolour view of the Bay of Islands by Earle, purchased in 1977.

Augustus Earle (1793–1838) was one of England's first professional travel artists. He journeyed widely around the world in the 1820s, sketching people and scenes he encountered on many islands and continents. He later worked up his drawings into finished oil paintings for exhibition and sale. He also wrote and published illustrated accounts of his travels and adventures.

When Earle met the great Ngāpuhi rangatira Hongi Hika (1772–1828) in Pēwhairangi Bay of Islands in 1827, the chief was suffering from a severe bullet wound to the chest. Hongi had sustained the injury during one of the many engagements between his people and rival iwi over previous years, aided by English muskets, a trade in arms to which the weapons in the picture allude. Hongi died of the wound during Earle's stay in New Zealand.

The supply of firearms to northern iwi was greatly boosted as a result of Hongi's visit to England in 1820. There, he met King George IV and was presented with various gifts, which he later traded for muskets and ammunition. The ammunition box in the painting's foreground, marked with a crown and the initials G. R. (Georgius Rex), is a reference to this visit.

In his book *A Narrative of a Nine Months' Residence in New Zealand in 1827*, Earle describes the meeting, and Hongi's appearance: 'His look was emaciated; but so mild was the expression of his features, that he would have been the last man I should have imagined accustomed to scenes of bloodshed and cruelty. But … when he became animated in conversation, his eyes sparkled with fire … it only required his passions to be aroused to exhibit him under a very different aspect.'

Earle's description of the scene and characters matches those depicted in the painting, but his representation does not show a man with 'emaciated' features. As art historian Leonard Bell has noted, Hongi's image is derived not from a sketch of Hongi himself but rather that of another Ngāpuhi chief, Te Whareumu, under whose protection Earle was staying in Pēwhairangi.

The painting is actually a composite image synthesised from a number of sketches Earle made, showing various people and scenes from different times during his stay in Aotearoa. With artworks such as these the only visual images remaining to give insight into the people and places of the time, inaccuracies of this kind are all the more frustrating.

ANOTHER VIEW OF WAITANGI

PAUL DIAMOND

DESCRIPTION	MAKER / ARTIST	REFERENCE
Reconstruction of the first signing of the Treaty of Waitangi, c. 1940 or 1930s Watercolour, 185 × 275 mm	Attributed to Oriwa Tahupōtiki Haddon (1898–1958)	Donated by Department of Māori Affairs (A-114-038)

DESCRIPTION
The Signing of the Treaty of Waitangi, c. 1933
Photograph of original oil painting submitted to New Zealand Patent Office, 1934

MAKER / ARTIST
Oriwa Tahupōtiki Haddon (1898–1958)

REFERENCE
Courtesy of Archives New Zealand (AEGA 18982 PC4 1934/3067)

In 1960, the Department of Māori Affairs donated a watercolour of the signing of the Treaty of Waitangi to the Turnbull Library. No details were provided about the artist, but it is thought to be Oriwa Haddon (Ngāti Ruanui; 1898–1958). A polymath, Haddon trained as a Methodist minister and pharmacist, but also gained a reputation as an artist and cartoonist and as a broadcaster. In 1934, his oil painting of the same scene was presented to the Governor General, Lord Bledisloe, and was hung in the Treaty House at Waitangi. This painting subsequently went missing, but was recorded in a photograph taken for a patent application. The similarities between the lost painting and this watercolour led Turnbull staff to attribute it to Haddon.

Both paintings are interesting for the prominence they give to Māori compared with the European figures, and they stand in marked contrast to the better-known painting of the Treaty signing by Marcus King, completed in 1938 (see page 138). In King's reconstruction, Europeans outnumber Māori, a visual premonition of the influx of settlers to New Zealand after the Treaty was signed. The Māori depicted are also physically placed lower than the Europeans, who sit on a stage, making the former seem supplicant and submissive.

In Haddon's works, in contrast, Māori (women as well as men) dominate among the figures grouped around the wooden table. In the watercolour, a man is signing the Treaty, watched by Lieutenant-Governor William Hobson, another naval officer and the missionary Henry Williams, who is translating. Other Māori, standing and squatting, also look on. The blue-robed man at the right may be the Catholic bishop Jean-Baptiste Pompallier, who argued for the Treaty to include a clause recognising different faiths. Pompallier is more obvious in Haddon's oil painting (behind the men signing). Also depicted are the former British Resident James Busby (right foreground) and a bearded man (by the tent), who may be the Anglican missionary William Colenso. Colenso printed the Treaty and in 1890 published his own memories of the signing, *The Authentic and Genuine History of the Signing of the Treaty of Waitangi*.

Despite lacking the polish and official imprimatur of the King painting, these works by a largely unsung Māori artist may be a more accurate view of the Waitangi signing. They also reflect the Māori agency and engagement evident in Colenso's account, which is regarded as the best eyewitness record of the event. Haddon died at Taihape on 17 June 1958, following a car accident.

WHALING IN THE BAY

ERENA WILLIAMSON

DESCRIPTION	MAKER / ARTIST	REFERENCE
Whangamumu whaling station, 1927	Leo White (1906–1967)	Whites Aviation Ltd: Photographs (PA-Group-00080: WA-25237-G)

Whangamumu, a small, peaceful, bush-fringed harbour tucked away in Pēwhairangi Bay of Islands, once echoed with the sounds of whaling and exuded the smells of the industry. From 1844 to 1941, the harbour was the site of a shore-based whaling station. It has been described as 'one of the country's earliest and most economically successful' whaling operations. It was also unique in New Zealand in its use of nets to catch whales.

Today, winding roads from New Zealand's first capital, Kororāreka Russell, to Rāwhiti lead travellers past a Department of Conservation sign beside the road, all that indicates the steep track leading up and over the hill to the station. Little remains there aside from rusting iron and graffiti-splattered concrete and brick structures, all gradually being absorbed into the bush.

It's a poignant place. Commercial whaling is now abhorrent to many New Zealanders, and images like this one are graphic reminders of the vast numbers of whales that were slaughtered and butchered. Our involvement in the industry is now associated with a sense of shame and loss — another example, perhaps, of how we could have done things better in the past.

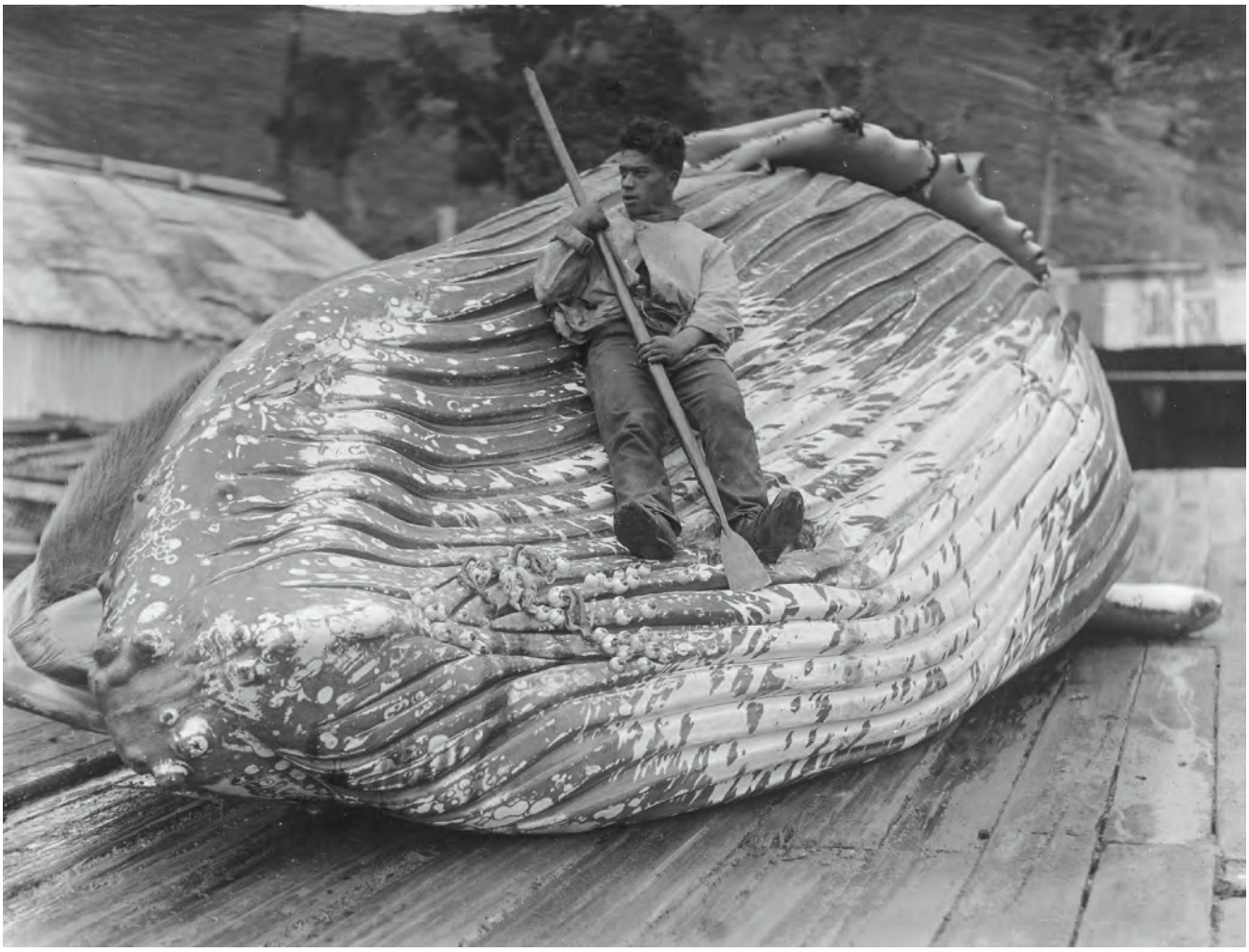
What is interesting, though, is what we can learn about our history and identity as a nation from accounts of Māori and Pākehā interactions that occurred because of whaling. These relationships began as early as the 1820s, when the first shore-based stations were set up.

The establishment of whaling settlements like Whangamumu was possible only because of the cooperation of local iwi and hapū, who allowed settlement and provided food and other supplies essential for the survival of the whalers. In return, papa kāinga (villages) benefited from the income brought in by the young men who took up whaling. Whangamumu was supported by the nearby community at Rāwhiti. Some 20 men from there are thought to have been living and working at the station by 1899.

It was not uncommon for Pākehā whalers to form relationships with Māori women, tying the two groups together through kinship. These relationships enabled some whalers to acquire land of their own for farming when the whaling industry collapsed. Whalers were also among the first Pākehā to become fluent in te reo Māori, essential to their survival as a minority culture within the Māori world.

Mana whenua from Rāwhiti are still involved with the Whangamumu station. Today, however, they work with the Department of Conservation to care for the site and to preserve the stories that give insights into much more than just whaling.

A Whangamumu whaling station worker, probably a Rāwhiti man, with a flensing spade ready to strip the blubber off a whale carcass. Almost all parts of the whale were processed to extract oil and make fertiliser.



BIRD TRADE

RENE BURTON & ERENA WILLIAMSON

DESCRIPTION	MAKER / ARTIST	REFERENCE
Diary of John Waring Saxton, entry 4 April 1842	John Waring Saxton (1807–1866)	MS-Papers-0107-1-11

This poignant and exquisitely drawn image illustrates a migrant's diary entry about the capture of a toroa (albatross) from the ship *Clifford* during its voyage to New Zealand in 1842. John Waring Saxton (1807–1866) gives a graphic description of how the toroa was hauled on deck half-drowned and then crushed to death. He goes on to write, 'As it is intended to stuff [the albatross], it was thus killed in order that the skin and feathers might not be damaged.'

The killing of toroa by passengers and crew on ships traversing the oceans appears to have been relatively common, if mostly opportunistic. But this event was indicative of a seemingly insatiable appetite among European travellers to 'new world' countries like Aotearoa for hunting and selling manu (birds), some live but most dead, for avid collectors at 'home'.

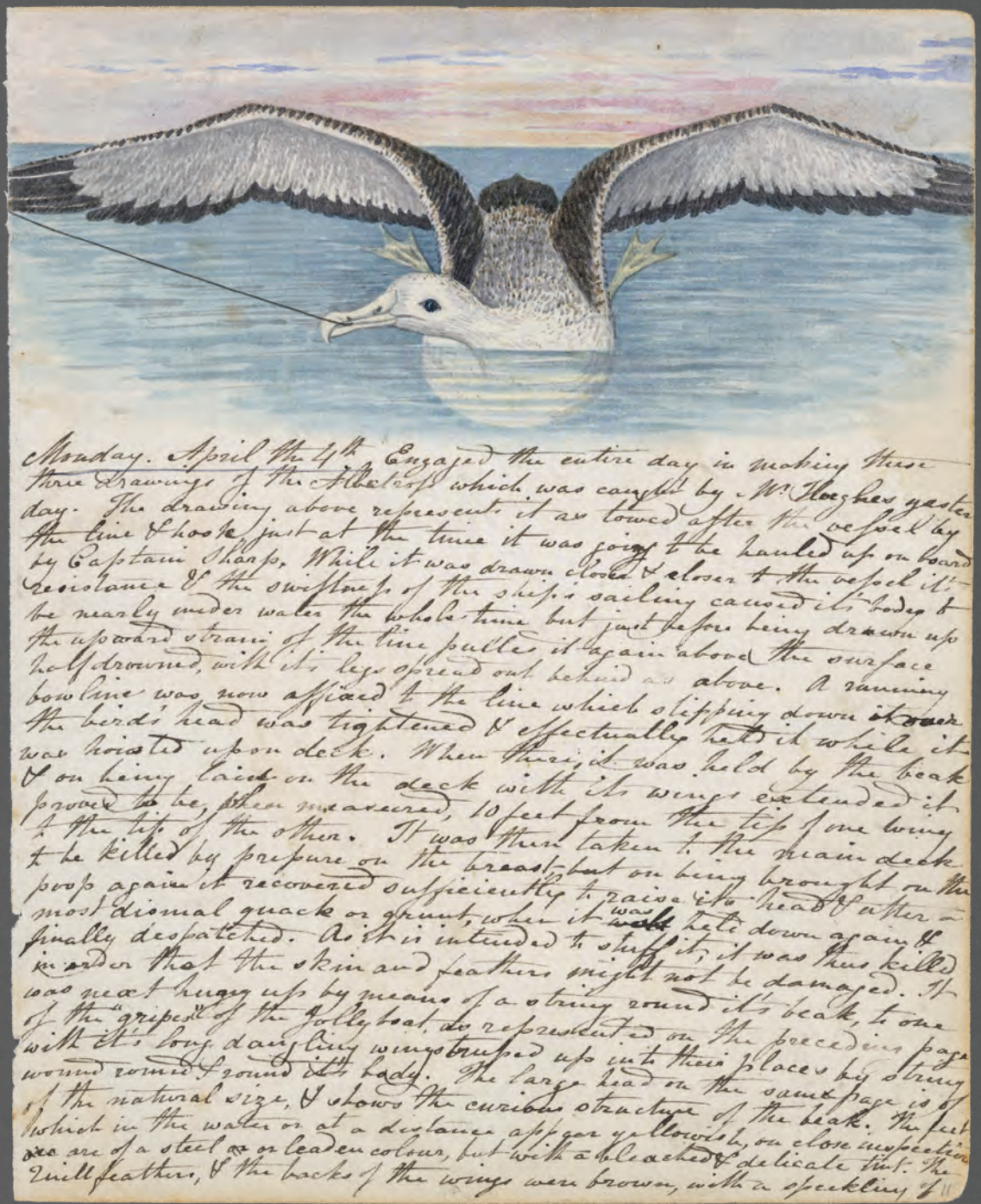
For Māori, as for indigenous cultures worldwide, manu were and are taonga — as messengers, augurs and teachers, and they featured prominently in pūrākau (traditional knowledge stories). New Zealand's bountiful manu were not only a source of food and prized for adornment, but were also indicators of the mauri (life force) of the taiao (natural world).

In country after country where indigenous people had long lived in coexistence with their bird populations, new arrivals — visitors and colonists alike — plundered the exotic creatures, and there was no shortage of willing buyers. Manu were collected and traded by both individuals and institutions such as museums. Feathers were also highly sought after as fashion accessories, as well as for use in trims and embellishments for garments. As demand exploded, manu became commodities and their populations were decimated.

It is not known exactly how many of New Zealand's unique manu were hunted and exported around the world, but the number has been described as astronomical. Taxidermists preserving specimens operated throughout the country, feeding this trade. It wasn't until 1922 that a complete ban on hunting most native manu in New Zealand came into effect.

Today, toroa continue to be harmed by human activities, most commonly as fisheries by-catch. The Department of Conservation estimates that a million seabirds drown in drift nets each year in New Zealand territorial waters, and toroa are frequently caught on hooks set by commercial longliners.

White feathers from toroa were highly valued in European and American fashion markets. As a preserved specimen, this magnificent manu — with a wing span of more than 3 metres — would have been intriguing.



Monday. April the 4th Engaged the entire day in making these three Drawings of the Albatross which was caught by Mr Hoggner yesterday. The drawing above represents it as towed after the vessel by the line & hook just at the time it was going to be hauled up on board by Captain Sharp. While it was drawn closed & closer to the vessel its resistance & the swiftness of the ships sailing caused its body to be nearly under water the whole time but just before being drawn up the upward strain of the line pulled it again above the surface half drowned, with its legs spread out behind as above. A running bowline was now placed to the line which slipping down over the birds' head was tightened & effectually held it while it was hoisted upon deck. When there it was held by the beak & on being laid on the deck with its wings extended it proved to be, when measured, 10 feet from the tip of one wing to the tip of the other. It was then taken to the main deck to be killed by pressure on the breast but on being brought on the poop again it recovered sufficiently to raise its head & utter a most dismal quack or grunt, when it was finally despatched. As it is intended to stuff it, it was then killed in order that the skin and feathers might not be damaged. It was next hung up by means of a string round its beak, to one of the gripes of the Jolly boat, as represented on the preceding page with its long dangling wings stuffed up into their places by string wound round & round its body. The large head on the same page is of the natural size, & shows the curious structure of the beak. The feet which in the water or at a distance appear yellowish, on close inspection are of a steel or leaden colour, but with a bleached & delicate tint. The quill feathers, & the backs of the wings were brown, with a speckling of