

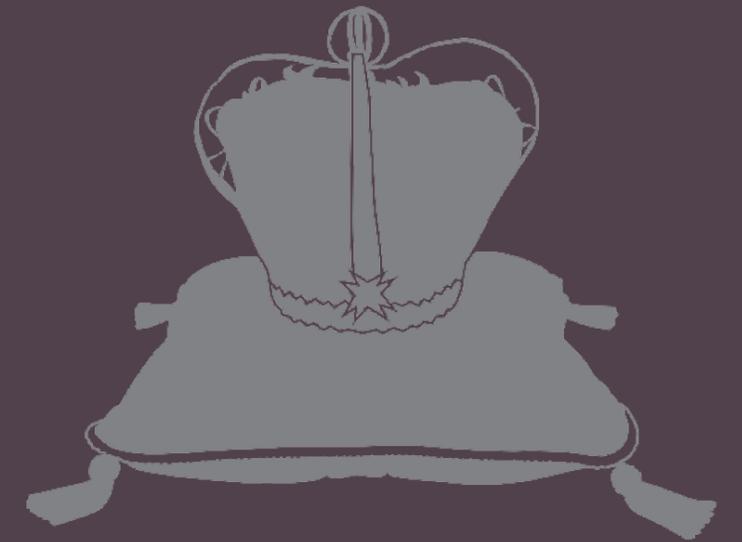
Maureen Lander (born 1942)

Te Hikutu, Ngāpuhi, Te Roroa

Crown Grab Bag 2006 1995, 2006

pīngao fibre, blue textile cushion
Auckland Art Gallery Toi o Tāmaki
purchased 2011

Crown Grab Bag, 2006 was recreated after the Labour government passed the Foreshore and Seabed Act 2004, described at the time as being the last great ‘Crown land grab’. The first version of Maureen Lander’s woven pīngao crown was a component in her installation *Gilt Complex*, 1995 in the *Korurangi: New Māori Art* exhibition. In it she compared pīngao – an endemic grass – with European ‘gold leaf’ in the context of art making. The work also brought into public consciousness the endangered status of this native dune plant, which is an important taonga (treasure) for Māori, especially for its use in tukutuku (decorative panels) and raranga (weaving). In the 1995 exhibition, small gilt-framed photographs on the floor showed exquisite woven examples of pīngao alongside people trampling on it in the dunes, counterpointed by a row of small gilt-framed mirrors in which viewers saw themselves. It is no coincidence that this artwork also profiled the fact that there was a growing agitation between Māori iwi (tribes). Māori were represented by a pīngao-clad pillar as a pou whenua (land post) and ‘the Crown’ by the pīngao crown in the debate over current and future ownership of the foreshore and ongoing iwi access to long-established resources.



Ka hangaia anōtia te *Crown Grab Bag*, 2006 whai muri i te whakamanatanga o te Kāwanatanga Reipa i te Ture Takutai Moana 2004; i taua wā i kōrerotia mō te ‘Whānako Whenua a te Karauna’. Ko te tauira tuatahi o te karauna pīngao i whatua e Maureen Lander he wāhanga nō tāna hanganga *Gilt Complex*, 1995 i te whakaaturanga *Korurangi: New Māori Art*. I reira he whakataurite i te pīngao ki te ‘rau koura’ o Ūropi i roto i te horopaki o te mahi toi. Nā tēnei toi i kawē mai te mana tata korehāhā o tēnei tupu tāhuahua ki mua i te aroaro o te marea; ko te tupu nei he taonga ki te Māori, he rawa waiwai mā te tukutuku me te raranga. Ko ngā whakaahua iti, koura, kua taitapatia kei te papa, e whakaatu ana i ngā tauira ātanga o ngā raranga pīngao, i te taha o ngā whakaahua mō te tangata e takahi ana i te pīngao i ngā tāhuahua, e whakatauraro ana i te rārangi whakaata iti, koura kia kitea te kaimātaki i a ia anō. He mea hakune tā te toi nei e whakaatu ana i te pukuriri e pupū ana i waenganui i ngā iwi Māori. Kua whakaaturia te Māori hei pou kua kākahutia ki te pīngao, arā he pou whenua ā, ko ‘te Karauna’, he karauna pīngao, kei runga i te rangatiratanga e pā ana ki te takutai, me te āheinga o te iwi ki te hauhake i ōna rawa.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Eru Tamaikoha Te Ariari 1903

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

From the Ngāti Tama hapū (subtribe) of the Ngāi Tūhoe people of Te Urewera in the east of the North Island, Eru Tamaikoha Te Ariari's defiance of growing European settlement and government encroachment led to conflicts. Active in the New Zealand Land Wars of the 1860s, Tamaikoha was known for his daring use of lightning raids and ambushes during the guerrilla warfare of that period. Despite his best efforts, the colonial government eventually prevailed and Tamaikoha and his people endured the humiliation and economic consequences of punitive land confiscations by the Crown.

Tamaikoha favoured traditional Māori clothing. In this portrait Lindauer has depicted him in a stately kahu kiwi (kiwi feather cloak). The feathers of the prized kiwi were sewn onto a body woven from muka (flax fibre), which can be seen on the inner side of the cloak where it is gathered about Tamaikoha's shoulders. In his right hand, Tamaikoha holds a large mere pounamu (jade weapon). A valuable taonga (treasure), the mere would have been used in hand-to-hand combat of the kind that Tamaikoha would have experienced during the land wars of the 1860s.

Ko Ngāti Tama te hapū, ko Ngāi Tūhoe te iwi, ko Eru Tamaikoha Te Ariari te uri, nāna i whawhai i a Tauiwī, i te kāwanatanga o te wā i runga i tāna whakahē i te riro haere o ō rātou whenua ki a Tauiwī. Nāna i kakari i ngā Pakanga Whenua o Aotearoa i ngā tau 1860, he toa a Tamaikoha i rongonui ai mō te hohoro o ana marau, o ana manukāwhaki i ngā pakanga o taua wā. Ahakoa tāna whakapau kaha rawa, ka toa te kāwanatanga koroniara ka mutu ka pōrarutia a Tamaikoha rātou ko tōna iwi e te taieritanga me ngā rāhui whenua a te Karauna.

Mau ai i a Tamaikoha ngā kākahu Māori. I tēnei whakaahua kiritangata i peitahia e Lindauer, kua kākahutia ia ki te kahu kiwi. Kua tuia ngā taonga huruhuru kiwi ki te kākahu muka e kitea ana i te taha whakaroto o te kākahu e uhi ai i ngā pokohiwi o Tamaikoha. Kei tōna ringa mātau he mere pounamu nui. He tino taonga taua momo mere, he tū rākau i whakamahia ai i ngā riri taumātakitahi i te wā o Tamaikoha i ngā pakanga whenua o ngā tau 1860.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Eruera Maihi Patuone 1874

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

A chief of the Ngāti Hao hapū (subtribe) from the Hokianga region, in the far northwest of the North Island, Eruera Maihi Patuone's long life spanned early contact with Europeans in the late 18th century through to British colonisation. He was a noted warrior who joined raiding parties in the early decades of the 19th century, travelling as far south as present-day Wellington. Also a skilled mediator, Patuone was sought out for his ability to reconcile conflicting factions. One of the signatories to the 1835 Declaration of Independence of New Zealand, seeking British protection for an indigenous state, Patuone was also present in 1840 for the signing of Te Tiriti o Waitangi (the Treaty of Waitangi).

Set against an indeterminate landscape, Gottfried Lindauer depicted Patuone as a defiant and powerful rangatira (chief) with a monumental rangi pāruhi (full-face tattoo) partially obscured by his large beard. In his right hand, Patuone clasps a taiaha (fighting staff), which is ornamented with small discs of pāua, representing eyes, the orange feathers of the kākā (native parrot) and tufts of hair from the prized kuri (Polynesian dog).

He rangatira nō Ngāti Hao o Te Hokianga, i te marangai-mā-uru o Te Ika a Māui a Eruera Maihi Patuone. I ora ia mai i te taenga mai o te Pākehā i te whiore o te rautau 18, āpānoa ki te koroniaratanga o Ingarangi. He mumu rongonui i kakari ai i te taha o ētahi marau i ngā tekautau o te rautau 19; ka haere whakatetonga rātou tae noa ki Te Upoko o te Ika. He pūkenga takawaenga ōna; nā reira i tonoa ai ia hei kaiwhakaratarata i ngā uepū e kairiri ana. Ko ia tētahi o ngā ringa waitohu i te Whakaputanga o te Rangatiratanga o Niu Tīreni 1835, he kawenata i tonoa ai a Ingarangi ki te whakahaumarua i te whenua taketake, ā, i Waitangi hoki a Patuone i te tau 1840 i te hainatanga o te Tiriti o Waitangi.

Nā Gottfried Lindauer i peita a Patuone hei rangatira whakatima, hei rangatira mana nui, ko tētahi wāhanga o tōna rangi paruhi e ūhia ana e ōna pāhau nunui. Kei te ringa mātau o Patuone he taiaha e whakarākeihia ai ki ngā karu pāua, ngā huru kākā, ngā pure huruhuru nō te kurī Māori.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Hamiora Tu date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Hamiora Tu served as a guide to Crown forces during fighting at Pukehinahina or Gate Pa in Tauranga in 1864. He played a pivotal role supporting the Colonial forces in conflict against his iwi (tribe). For his efforts, he was given substantial gifts of land that he sold to Pākehā (colonial settlers). Hamiora was awarded the Victoria medal for ‘gallant conduct’ and in life was known for his hospitality.

The lifestyle of Pākehā appealed to Hamiora and he quickly became part of the Pākehā gentry, enjoying a comfortable life and status with government officials, land agents, Church of England parishioners and Auckland businessmen. However freely he was welcomed into Pākehā circles, in 1876 Hamiora was challenged on his eligibility to vote at Church meetings because he lived outside of the local Trinity Church Parish and was Māori. He won his right to vote.

He kaiārahi a Hamiora Tū mā te Karauna i te pakanga i Pukehinahina i Tauranga i te tau 1864. He tūranga matua tōna hei tautoko i ngā hōia Koroniara ki te whawhai i tōna iwi. Ko te utu mō āna mahi mā rātou ka whakawhiwhia ki ngā whenua nui, he whenua i hokona atu e ia ki ngā Pākehā (he Tauwi Koroniara). Hei tāpiri atu, ka whakawhiwhia ki te mētara Wikitoria hei mihi ki tāna ‘mahi hautoa’, ā, ka mōhiotia whānuitia ia mō tōna manaaki manuhiri.

He tino pai ki a Hamiora te ao Pākehā, kāore i roa ka rata te kāhui ariki Pākehā ki a ia; ka āhuru tōna ao, ka whai mana i waenga i ngā āpiha kāwanatanga, i ngā āpiha hoko whenua, i te Hāhi Mihingare, i ngā kaipakihi o Tāmaki-makau-rau. Ahakoa tōna tūranga pai i waenganui i te iwi Pākehā, i te tau 1876 ka whakahēngia e ētahi tōna mana pōti i ngā hui o te Hāhi nā te mea i te noho ia ki waho i te Pariha Trinity Church, ā, he Māori ia. Ka whiwhi i a ia te mana pōti.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Kamariera Te Hau Takiri Wharepapa 1895

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Ngāpuhi chief Kamariera Te Hau Takiri Wharepapa was born around 1823 in Mangakahia, Northland and lived into his late nineties. In 1862, he voyaged with a group of 14 Māori to England. The group met Queen Victoria, and Wharepapa also met Elizabeth Reid, a housemaid, whom he married and who travelled back to New Zealand with him in 1864.

Wharepapa's depiction is regal. With prominent cheekbones and a chiselled jaw, his handsome appearance is further enhanced by the bulk of his body – covered by kaitaka aronui (cloak with tāniko border). Wharepapa is wearing his hair in a traditional tikitiki (topknot) style with two huia feathers, while from his ear hangs a mako (shark tooth ear ornament). His full rangi pāruhi (full-face tattoo) denotes his high rank. Gottfried Lindauer's use of light in the portrait is exemplary – the brightest lighting falls upon Wharepapa's cloak, drawing our eyes upward to the face. As the cheekbone and temple are highlighted, Lindauer gives to this portrait an utter sense of three-dimensionality, creating a 'living' image. The mystery of detail is equally alluring – as Wharepapa's physique and hair length are not explicitly given to the viewer it causes one to spend more time in close contemplation of, and with, Wharepapa.

Ka whānau te rangatira nō Ngāpuhi a Kamariera Te Hau Takiri Wharepapa ki Mangakāhia i te Tai Tokerau, neke atu i te tau 1823, ā, ka mate i te whiore o ngā tau iwa tekau. I te tau 1862 ko ia tētahi o te tira haere Māori 14 i haere ai ki Ingarangi. Ka tūtaki te rōpū ki a Kuini Wikitoria, ka tūtaki a Wharepapa i a Elizabeth Reid, he hāwini i moea ai, i whakahokia mai ai ki Aotearoa i te tau 1864.

He ariki te āhua o Wharepapa. He hua pāpāringa koutu, he kauae whaoa – hei tāpiri atu ki te pūrotu o te tangata nei, ko tōna tinana nui – e kākahutia ana ki te kaitaka aronui. Kua tikitikia ngā makawe o Wharepapa e whakarākeihia ai ki ngā huru huia e rua; kei tōna taringa he rākei mako. Nā te rangi pāruhi e mōhio ai he rangatira te tangata nei. He tohunga a Lindauer hei whakamahi i te aho – kei te tiaho te aho muramura ki te kaitaka aronui, ka tōia ake te tirohanga ki te kanohi. Nā te muramura o te hua pāpāringa me te rahirahinga, ka hangaia te ahunga-toru, arā, he ata 'ora'. Kei te pērā hoki te whakapoapoa o te taipitopito kore – kāore e tino kitea te hanga o te tinana, te roroa o ngā makawe, ka mutu ka āta huritaoa e te kaimātaki a Wharepapa hei kaupapa matua.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Paora Tuhaere 1895

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

A hospitable and peaceable man, Paora Tuhaere was a leading rangatira (chief) of the Ngāti Whātua iwi (tribe), which possessed the land present-day Auckland stands on. In the company of his uncle, the paramount chief Apihai Te Kawau, Tuhaere welcomed European settlers to the Auckland isthmus in 1840. Following the signing of Te Tiriti o Waitangi (the Treaty of Waitangi) in February of that year, Te Kawau invited the Lieutenant Governor Hobson to establish the capital in Auckland, which he did in February of 1841.

Tuhaere wears a piupiu (a waist garment of cylindrical free-swinging tags) across his shoulders, while a long kapeu pounamu (jade ear pendant) is suspended from his left earlobe with black ribbon. Tuhaere's rangi pāruhi (full-face tattoo) covers much of his face – from the large circular motif on his neck and cheeks to the powerful tīwhanawhana (swooping forehead lines), his features are dominated by this deeply incised pattern.

He tangata marae, hūmārire hoki a Paora Tuhaere, he rangatira nui ia nō Ngāti Whātua, nō rātou anō te whenua e tū ai a Tāmaki-makau-rau i tēnei rā. Ko Tuhaere rāua ko tōna pāpā a Apihai Te Kawau, he ariki taungaroa, te hunga i pōhiri ai ngā Pākehā ki Tāmaki-makau-rau i te tau 1840. Whai muri atu i te hainatanga o te Tiriti o Waitangi i te marama o Pēpuere, nā Te Kawau i karanga i a Rūtene Kāwana Hobson ki te whakatū i te tāone matua ki Tāmaki-makau-rau, ā, ka tutuki i te marama o Pēpuere i te tau 1841.

He piupiu kei ngā pokohiwi o Tuhaere, he kapeu pounamu, he rīpene pango kei tōna taringa mauī. Kapia ai te nuinga o te kanohi o Tuhaere ki te rangi pāruhi: mai i ngā manawa kōpae i te kakī me ngā pāpāringa, ki ngā tīwhanawhana, ko te moko te āhuatanga matua.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Ratene Hihitawa 1897

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Affiliated to Ngāti Pūkenga iwi (tribe), Ratene Hihitawa's people occupied land in the Hauraki and Tauranga regions on the east coast of the North Island. Hihitawa is believed to have lived at Tauranga and would have experienced there the dramatic upheavals brought about by war between local Māori and British troops in the mid-1860s.

The quietly reflective expression that Gottfried Lindauer has captured in this portrait suggests that Hihitawa was a thoughtful man. He bears a rangi pāruhi (full-face tattoo) with an intricate design stretching from his throat to his forehead. Incorporating numerous curvilinear patterns and motifs, both large and small, these marks trace the contours of Hihitawa's face and include ngutu pūrua (fully tattooed lips). As befits a rangatira (chief), Hihitawa wears a kahu kiwi (kiwi feather cloak) made from the feathers of the prized kiwi bird that was associated with Tāne, god of the forest. As repositories of accumulated mana (prestige, authority), kahu kiwi acquire significance from every individual who wears them. Through the piercing in his left ear, Hihitawa wears a pounamu kuru (jade pendant). Prized among Māori, pounamu taonga are exchanged as gifts and inherited across generations.

Nō Ngāti Pūkenga a Ratene Hihitawa. Ka noho tōna iwi ki ngā rohe o Hauraki, o Tauranga hoki, i te rāwhiti o Te Ika a Māui. E ai ki ngā kōrero ka noho a Hihitawa ki Tauranga; kāore e kore i reira ia i te wā e pokea ana tōna iwi e te akaaka o te pakanga a te iwi ki ngā hōia o Ingarangi i ngā tau waenga-1860.

E ai ki tēnei kiritangata i peitahia ai e Gottfried Lindauer, he tangata mākohe, he tangata huritao whaiaro a Hihitawa. He rangi pāruhi tōna, he manawa pīroiroi e toro ana mai i te korokoro ki te rae. He āhua kōpikopiko rahi, he āhua kōpikopiko iti e whai haere ai i te hua o te kanohi o Hihitawa tae atu ki ngā ngutu pūrua. Ka tika me mau i te rangatira a Hihitawa, tētahi kahu kiwi. Hangaia ai te kahu kiwi ki ngā huru kiwi, he taonga nō te wao nui a Tāne. He mana nui tō te tangata e mau ai i a ia te kahu kiwi – he mana nō tēnā, nō tēnā i mau ai i tōna wā. He pounamu kuru e tārewa ana i te poka o tōna taringa mauī. E ai ki te Māori he taonga te pounamu ka mutu he koha whakawhiti, he taonga tuku iho.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Retimana Te Mania 1895

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Retimana Te Mania of the Te Ākitai Waiohua iwi (tribe) occupied lands in the Manukau district. Retimana was associated with kāinga (settlements) at Mangere, Papakura, Tuakau and Pukekohe until the commencement of the New Zealand Waikato land wars. He and his people together with Mohi Te Ahi a Te Ngau joined with King Tawhiao and the Kingitanga (Māori King movement) in 1863 to protect ancestral lands from confiscation by the Crown.

Retimana Te Mania and his people had land unfairly confiscated, as noted by Wiremu Tamihana Tarapipipi in an 1865 petition to the Crown. Tamihana took the opportunity to spell out that Māori had done no wrong but their lands were being taken and given to settlers or kept for Crown use. The military presence and soldier redoubts on the Waikato River created fear in the community, and a Magistrates Court in Māori communities created confusion. Tamihana's petition shows that these things were not requested nor sanctioned by Māori. Late in life, Retimana lived at Pukaki, near present-day Mangere and Ihumātao, near what is now Auckland International Airport.

Nō Te Ākitai Waiohua a Retimana Te Mania, ka noho tōna iwi ki te rohe o Manukau. I mua i te tīmatanga o ngā pakanga whenua o Waikato ko ngā kāinga o Retimana ko Māngere, ko Papakura, ko Tuakau, ko Pukekohe. Ka haere tōna iwi, ko Mohi Te Ahi a Te Ngau hoki, ki te tautoko i a Tāwhiao me te Kīngitanga i te tau 1863, hei wawao i ngā whenua tuku iho kia kore ai e raupatuhia e te Karauna.

Ka tāhaetia ā-raupatu ngā whenua o te iwi o Retimana Te Mania – he kōrero e tuhia ai e Wiremu Tamihana Tarapipipi i tāna petihana ki te Karauna i te tau 1865. Nā Tamihana i āta whakaatu te raupatu o ō rātou whenua mā Tauiwī, mā te Karauna rānei, ahakoa karekau ana he hē nō te Māori. Ko ngā hōia me ō rātou pā maioro i te Awa o Waikato he mea whakamataku i te hāpori, me te mea hoki ka rangirua katoa ngā hāpori Māori i ngā mahi a te Kōti Kaiwhakawā. Kei te kitea i roto i te petihana a Tamihana kāore aua āhuatanga i tonoa ai, i whakaaetia ai rānei, e te Māori. Ka kaumātua haere a Retimana ka noho ki Pūkaki, e pātata ana ki te ngā wāhi e mōhiohia ana ināianei ko tāone o Māngere, ko Ihumātao, e pātata ana ki te Taunga Rererangi ā-Ao o Tāmaki-makau-rau.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Rewi Manga Maniapoto 1882

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

A distinguished leader of the Ngāti Maniapoto iwi (tribe), Rewi Manga Maniapoto was a seasoned warrior and a skilful politician. In the late 1850s, Maniapoto embraced the Kīngitanga (Māori King movement), which sought to retain Māori land. As a result, in 1860 Maniapoto went to the aid of Taranaki Māori who were in armed conflict with the Crown over the sale of land to settlers. When government troops invaded the Waikato in July 1863, Maniapoto mobilised his people and when called upon to surrender in 1864 he is reputed to have declared ‘Ka whawhai tonu matou, Ake! Ake! Ake!’ (We will fight on for ever and ever).

In this portrait Maniapoto wears the most prized of all Māori garments: a cloak made from the skin of the kurī, a dog introduced from Polynesia by the migrating ancestors of the Māori. Sewn onto a cloak woven from muka (flax fibres), the pieces of dog skin were arranged in patterns. Further pieces of dog skin are seen ornamenting Maniapoto’s taiaha (fighting staff), elements that were intended to distract enemies when the weapon moved. In his hair Maniapoto wears two tail feathers of the now extinct huia which, as with his elaborate rangi pāruhi (full-face tattoo) and the cloak, point to his high rank.

Nō Ngāti Maniapoto a Rewi Manga Maniapoto; he rangatira mana nui, he ika a Whiro, he rehe ki ngā take tōrangapū. I te whiore o ngā tau 1850, ka piri atu a Maniapoto ki te Kīngitanga e whawhai ana ki te pupuri i te whenua Māori. Nā reira i te tau 1860 i haere ai a Maniapoto ki te tautoko i te Māori o Taranaki e whawhai ana i te Karauna, ko te hokonga o ngā whenua ki a Tauwiwi te take. I te whakaekenga o ngā hōia kāwanatanga i a Waikato i te marama o Hūrae 1863, ka whakaoreoretia e Maniapoto tōna iwi. I te karangatanga ki a rātou ki te whakahauraro i te tau 1864, ko tāna ki a rātou, ‘Ka whawhai tonu mātou, Āke! Ake! Ake!’

I tēnei kiritangata mau ai i a Maniapoto te taonga o ngā taonga kahu Māori: he kahu kiri kurī – he momo kurī Porinihia i haria mai ai e te Māori ki tēnei whenua. Kua tuia, kua whakaritehia ngā wāhanga kiri kurī ki runga i te kākahu kua rarangahia ki te muka. Kua whakarākeihia te taiaha o Maniapoto ki ētahi kōwhakinga kiri kurī – he āhuatanga i whakamahia ai hei kaupare i te tirohanga o te hoariri i te nukuhanga o te rākau. Kei ōna makawe he huia – he manu korehāhā; pērā i te rangi paruhi, me te kahu kiri kurī, he tohu ēnei mō te ariki.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Tamati Ngapora Manuhiri 1882

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Tamati Ngapora Manuhiri was the leading figure of the Ngāti Mahuta iwi (tribe) whose territory lay in the Waikato region of the North Island. In the late 1850s, concerns surrounding the alienation of Māori land prompted the formation of the Kīngitanga (Māori King movement). While Ngapora did not initially support the movement, the election of his kinsman Pōtatau Te Wherowhero as the first Māori king in 1858 saw him align himself with the Kīngitanga. Ngapora accompanied Tawhiao, the second Māori king, into internal exile in the lands of the Ngāti Maniapoto iwi (tribe) where he adopted the name Manuhiri (visitor), reflecting his new status.

Ngapora's aged features are beautifully realised in Gottfried Lindauer's painting which captures a gentle and expressive, if somewhat careworn face. The many creases and folds of Ngapora's skin register in the undulations of the elaborate rangi pāruhi (full-face tattoo). His hair lends an almost Roman quality to Lindauer's portrayal of the chief. A shark's tooth set in red sealing wax is suspended from Ngapora's right ear and he wears a piupiu (waist garment of cylindrical free-swinging tags) with the rolled flax tags arranged in a striped horizontal pattern.

Ko Tamati Ngāpora Manuhiri te kaihautū matua o Ngāti Mahuta ko ō rātou whenua kei roto i te rohe o Waikato. I te whiore o ngā tau 1850 ka ara mai te Kīngitanga hei urupare ki te mimiti haere o te whenua Māori. I te tīmatanga kāore a Ngāpora i tautoko i te Kīngitanga, heoi i te kōwhiringa i tōna whanaunga a Pōtatau Te Wherowhero hei kīngi Māori tuatahi i te tau 1858, ka piri atu ia ki te Kīngitanga. Ka haere ā-taurewa a Ngāpora rāua ko te kīngi Māori tuarua a Tāwhiao ki ngā whenua o Ngāti Maniapoto; ka tapaina e ia anō te ingoa hou a Manuhiri hei whakaatu i tōna tūranga hou.

He ātaahua te mahi a Gottfried Lindauer hei whakaatu i ngā āhuatanga kaumātua a Ngāpora, arā ko te kanohi mahaki, kanohi pūkare, ahakoa te ruha. Kitea ai te kūreherehe o te kanohi o Ngāpora i roto i ngā tāwakawaka o te rangi pāruhi. I roto i te kiritangata a Lindauer mō te rangatira nei, he āhua Rōmana te āhua makawe. Kei te taringa mātau o Ngāpora he makao me te wāki whero, ka mutu kei te mau i a ia he piupiu, kua whakatakotohia ngā whenu kia tāeka huapae te āhua.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Tamati Waka Nene 1890

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Tamati Waka Nene, a chief of the Ngāti Hao hapū (subtribe) and Ngāpuhi iwi (tribe), was probably born in the 1780s. He combined martial and diplomatic qualities which brought him great mana (authority) among both Māori and settlers during his long life. In 1835 he signed the Declaration of Independence of New Zealand, and five years later played a leading role in convincing chiefs gathered at Waitangi of the benevolence of the British Crown, leading many to add their support to Te Tiriti o Waitangi (the Treaty of Waitangi).

Gottfried Lindauer's portrait is derived from a carte de visite of Nene by the Auckland photographer Elizabeth Pulman. Nene wears a pākē (rain cloak) and holds a tewhatewha (long, axe-shaped weapon), ornamented with feathers and set with a small disc of pāua. A pounamu (jade) ear ornament hangs from his right earlobe, in the form of a kuru (pendant). This would have been a taonga (treasure) which, like Nene's remarkably detailed rangi pāruhi (full-face tattoo) denotes him as a man of great standing in his community.

Ka whānau mā Tamati Waka Nene i ngā tau 1780. He rangatira ia nō Ngāti Hao o Ngāpuhi. Nā tōna kaha ki te whawhai me ōna pūkenga hei kaitakawaenga, he tangata mana nui ia ki te Māori, ki a Tauwiwi hoki tae noa ki tōna koroheketanga. Ko ia tētahi o ngā ringa waitohu i te Whakaputanga o te Rangatiratanga o Niu Tīreni i te tau 1835, ko ia hoki tētahi reo i whakakīkī ai i ētahi o ngā rangatira i hui ai ki Waitangi mō te pai o te Karauna, ka mutu ka tautokohia e te tokomaha te Tiriti o Waitangi.

Ka whakamahia e Gottfried Lindauer tētahi kāri tuakiri mō Nene i hangaia ai e Elizabeth Pulman, he kaitango whakaahua nō Tāmaki-makau-rau. Kei te mau pākē a Nene, kei te puritia e ia he tewhatewha e whakanikohia ki ngā huru me te pāua. He kuru pounamu e tārewa ana i tōna taringa matau. Ko tēnei taonga, pērā i tōna rangi pāruhi tino pīroiroi he tohu mō tōna mana nui.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Tamati Waka Te Puhi 1878

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

A rangatira (chief) of the Ngāti Maru iwi (tribe), based on the west coast of the Coromandel Peninsula, Tamati Waka Te Puhi witnessed at first hand the terrible legacy of the ancient conflict between the people of the Hauraki region and the northern Ngāpuhi iwi. Hongi Hika, a rangatira of Ngāpuhi had recently returned from a visit to Sydney with muskets which in 1821 he used to subdue enemies in present-day Auckland before turning on Ngāti Maru. It is believed that Te Puhi was one of the few of his people to survive an attack on Te Totara pā (fortified settlement), near what is now the town of Thames.

Like many of his contemporaries, Te Puhi was photographed by the Foy Brothers in their Thames studio and the photograph on which Gottfried Lindauer's painting is based appears to be their work. Te Puhi's features are sharply delineated, with strong light picking out his rangi pāruhi (full-face tattoo). Two tail feathers of the huia bird (now extinct) decorate his hair which is carefully parted and worn in a European fashion. Over his shoulders, Te Puhi wears a korowai hukahuka (cloak ornamented with black twisted thrums).

He rangatira a Tamati Waka Te Puhi nō Ngāti Maru i Te Tara-o-te-ika-a-Māui; nāna i mōhio rae ki te rae, te kakari nui, te pakanga wewehi i waenganui i ngā iwi o te rohe o Hauraki me Ngāpuhi o te Taitokerau. He rangatira a Hongi Hika nō Ngāpuhi. I tōna hokinga mai i te hoko pū i Poihākena ka haukerekeretia e ia ōna hoariri i Tāmaki-makau-rau kātahi ka huri ki a Ngāti Maru. E ai ki ngā kōrero ko Te Puhi tētahi o te tokoiti i ora tonu ai whai muri i te urumaranga i Te Tōtara e pātata ana ki te tāone e mōhiohia nei ināianei ko Pārāwai.

Pērā i ōna hoa aropā tokomaha, ka tango whakaahuatia a Te Puhi e Foy Brothers i tō rātou taupuni mahi i Pārāwai; te āhua nei ko taua whakaahua te pūtake o te peita a Lindauer. Kua huatia kahatia ngā āhuatanga kanohi a Te Puhi, ā, kei te tīpakohia tōna rangi pāruhi e te aho kanapu. E rua ngā huru huia (manu korehāhā ināianei) kei ōna makawe kua whakaritea ki te tāera Pākehā o taua wā. He korowai hukahuka kei ngā pokohiwi o Te Puhi.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Te Hira Te Kawau 1874

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Tracing his descent to the Mahuhu waka (canoe), Te Hira Te Kawau was a high-born chief of Tāmaki Makaurau (Auckland), who took part in many land sales with the Crown. He lived most of his life at Okahu and was a rangatira (chief) of Ngāti Whātua. His father was Apihai Te Kawau, who signed the Treaty of Waitangi on 20 March 1840 at Ōrakei, and his mother was Kirepiro of Te Taou. Te Hira is known mostly for his formation of a small group of chiefs, including his father Apihai and his cousin Paora Tuhaere, who had the mana (power) to decide what happened to most of Ngāti Whātua's lands.

Gottfried Lindauer painted both Te Hira and Tuhaere, inscribing the reverse of Te Hira's portrait, 'Chief Hira te Kawau G Lindauer pinx 1874'. Te Hira wrote his name in the artist's notebook, one of the few remaining examples of his handwriting. This portrait was one of those sent to the 1904 St Louis World's Fair in St Louis, Missouri.

Nō te waka o Mahuhu a Te Hira Te Kawa, he rangatira o Tāmaki-makau-rau, ā, he maha āna hokonga whenua ki te Karauna. He rangatira nō Ngāti Whātua; i te nuinga o te wā ka noho ia ki Ōkahu. Ko tōna matua ko Apihai Te Kawau, nāna i waitohu te Tiriti o Waitangi i te 20 o Māehe i te tau 1840, i Ōrakei; ko tōna whaea ko Kirepiro o Te Taou. Kei te mōhiohia a Te Hira mō tāna whakatū i tētahi rōpū rangatira iti nei tae atu ki tōna matua a Apihai rāua ko Paora Tuhaere, nō taua rōpū te mana ki te whakatau i ngā take e pā ana ki te nuinga o ngā whenua o Ngāti Whātua.

Ka peitahia a Te Hira rāua ko Tuhaere e Gottfried Lindauer. Kei te tuarā o te kiritangata mō Te Hira kua tuhia e ia: 'Chief Hira te Kawau G Lindauer pinx 1874'. Ka tuhia e Te Hira tōna ingoa ki roto i te pukapuka a te ringa toi, koia rā tētahi o ngā tauira ruarua noa iho o tāna tuhituhi tūturu. Ko tēnei tētahi o ngā kiritangata i tonoa atu ki te St Louis World's Fair i St Louis, Missouri i te tau 1904.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Te Ua Haumene Horopapera

Tuwhakararo date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr H E Partridge, 1915

This is a portrait of Te Ua Haumēne, who was the founder and prophet of the Hauhau church. He was born into the Taranaki tribe. After being captured in a Waikato raid and taken to Kāwhia, he was taught to read and write in Māori by his captors. This allowed him to become familiar with the New Testament, and he was baptised at the Wesleyan mission, Kāwhia in 1834. After returning to Taranaki in about 1840, he served at the Waimate mission station.

It is thought that he supported the Kaingārara movement, which aimed to remove tapu (restriction) from places invested with traditional spiritual power, and he associated with leaders of Taranaki's anti-land-selling movement, who were driven to act after the purchase of the Waitara block under terms which contravened Māori customary law. He became a supporter of Kīngitanga (Māori King movement), and in 1860 fought against the government, while also acting as chaplain to the Māori soldiers.

Te Ua's date of birth is unknown, but he died in 1866 and was active as a prophet during the last four of his life. In this portrait he is pictured with a European hairstyle and his hand uplifted as if he is mid-blessing.

He kiritangata tēnei mō Te Ua Haumēne, ko ia te kaihangā o te Hāhi Hauhau. Nō ngā iwi o Taranaki ia. Ka pāhorotia ia i tētahi kakari i Waikato, ka haria ki Kāwhia, ka mutu nā āna kaihopu ia i whakaako ki te pānui, ki te tuhituhi. Ka mātau haere ia ki te Kawenata Hou, ka iriirihia ia i te mīhana Wēteriana i Kāwhia i te tau 1834. I tōna hokinga atu ki Taranaki i te tau 1840, ka mahi ia i te teihana mīhana o Waimate.

E ai ki ngā kōrero, he kaitautoko ia i te rōpū Kaingārara, ko tā rātou kaupapa he horohoro i ngā wāhi tapu, me te mea hoki, he hoa ia nō ngā rōpū i Taranaki i whakahē ai i te hoko whenua – he kaupapa i ara mai ai i te hokonga i te poraka whenua o Waitara i runga i ngā āhuetanga e takahi ai i te tikanga Māori. Ka piri atu ia ki te Kīngitanga, ā, i te tau 1860 ka whawhai ia i te kāwanatanga i a ia e tū ana hei minita mā ngā hōia Māori.

Kāore i te mōhiohia ki te rā i whānau ai ia, engari i mate ia i te tau 1866; i mahi ia hei poropiti i ōna tau whakamutunga e whā. I tēnei kiritangata, he makawe tāera Pākehā ōna, ko tōna ringa e hikitia ana pērā i te tohu karakia.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Tomika Te Mutu date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Tomika Te Mutu was the paramount chief of the Ngāi Te Rangi and Ngāi Tuwhiwhia people of Tauranga Moana, whose traditional tribal areas extended out from Tauranga to include Matakana and Motuhua, around Mauao and Katikati. He lived on Motuhua Island and died at Rangiwaea Island in 1867. One of the earliest known images of Te Mutu was made at the 1860 gathering of Māori chiefs at Kohimarama in Tāmaki Makaurau, taken by photographer John Crombie and later displayed at the International London Exhibition in 1862.

Early portraits of Māori tended to focus on important people and leaders of the time. Māori adapted to their images being taken and often sought out artists with good reputations. Lindauer painted several versions of Tomika Te Mutu.

Ko Tomika Te Mutu he ariki nō Ngāi Te Rangi, nō Ngāi Tuwhiwhia o Tauranga Moana; ko tō rātou rohe ā-iwi ko Tauranga tae atu ki ngā moutere o Matakana me Motuhua, huri noa i a Mauao me Katikati. Ka noho ia ki te Moutere o Motuhua, ka mate ia ki te Moutere o Rangiwaea i te tau 1867. Ko tētahi o ngā whakaahua tuatahi mō Te Mutu he whakaahua i tangohia ai e John Crombie i te hui o ngā rangatira Māori i Kohimarama i Tāmaki-makau-rau i te tau 1860; whai muri ake ka whakaaturia te whakaahua i te Whakaaturanga ā-Ao i Ranana i te tau 1862.

Ko te kaupapa o te nuinga o ngā kiritangata Māori tuatahi he rangatira, he kaihautū o te wā. Ka taunga haere te Māori ki te kaupapa tango whakaahua, ka mutu ka kimikimi haere rātou i ngā ringa toi mana nui. He maha ngā kiritangata mō Tomika Te Mutu i oti i a Lindauer.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Tukukino Te Ahiātaewa 1878

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Tukukino Te Ahiātaewa was one of a handful of land activists of his generation. He was a rangatira (chief) of Ngāti Hako and Ngāti Tamaterā and fiercely resisted the opening up of Ohinemuri for goldmining. When goldmining eventually commenced at Ohinemuri and in the greater Thames district, Ngāti Hako and Ngāti Tamaterā lands came into the hands of the government. Tukukino had kinship ties to Taraia Ngākuti and to Mere Kuru, who was also an environmental activist.

In this portrait Tukukino is wearing a puhoi or skin of a huia in his ear. A beautiful, trusting and inquisitive bird, the huia was reputed to sing soft and clear flute-like songs. The 12 white-tipped tail feathers of huia were prestigious trading items and a treasured possession. New European settlers also wanted huia plumes to wear in hatbands, and they were eagerly collected by museums to stuff and send to Europe for display. Along with this demand, the introduction of stoats, cats and rats, resulted in the extinction of the bird. The last recorded sighting of a huia was in 1907.

Ko Tukukino Te Ahiātaewa tētahi o ngā kaiwhakatutū kaupapa whenua, o tōna wā. He rangatira ia nō Ngāti Hako me Ngāti Tamaterā me te kaha hoki o tāna whakahē i te whakatuwhera i a Ohinemuri kia hukea te koura. Tīmata rawa atu te huke koura i Ohinemuri, i te rohe whānui o Pārāwai, ka apohia ngā whenua o Ngāti Hako, o Ngāti Tamaterā e te kāwanatanga. He whanaunga a Tukukino ko Taraia Ngākuti rāua ko Mere Kuru he kaiwhakatutū kaupapa taiao.

I tēnei kiritangata mō Tukukino kei te mau ā-taringa i a ia tētahi puhoi huia. He manu turua te huia, he manu rata, he manu māhirahira; e ai ki ngā kōrero he ngāwari tana tangi, ānō nei he koauau. He taonga ngā huru huia pito-mā 12, he nui te wāriu hei rawa hokohoko atu. Ka monoatia e ngā tauiwi Pākehā hoki; he hiahia nō rātou ki te tāpiri i te piki huia ki te pōtae, ka mutu he kaha no ngā whare pupuri taonga ki te kahi atu purupuru ai, ka tonoa atu ki Ūropi ki reira whakaaritia ai. Ko te kohinga nui i ngā piki huia me te taenga mai o ngā toriura, ngā ngeru, ngā kiore, ngā take i korehāhā haere ai taua manu. Ko te tau o 1907 te wā whakamutunga i tuhia ōkawatia te tirohanga i te huia.

Charles F Goldie (1870–1947)

New Zealand

Memories: Ena Te Papatahi, a Chieftainess of the Ngapuhi Tribe 1906

oil on canvas

Auckland Art Gallery Toi o Tāmaki

bequest of Emily and Alfred Nathan, 1952

Seated amidst decaying architecture, dressed in velvet and draped in a blanket supplied by the artist, Ina Te Papatahi seems lost in memories of a past that has slipped away. For her descendants, this portrait functions as a powerful and meaningful connection to a beloved ancestor. Ina Te Papatahi lived close to Charles F Goldie's studio and was one of his favourite models, first sitting for him in 1902. She lived at the Waipapa Māori hostel in Mechanics Bay, Tāmaki Makaurau/Auckland, close to Goldie's Hobson Street studio. Ina was the niece of prominent Ngāpuhi rangatira (chiefs) Eruera Maihi Patuone and Tāmati Waka Nene, both of whom signed the Treaty of Waitangi and were painted by Gottfried Lindauer. Their portraits are in the adjacent room.

A number of Goldie's friends introduced him to potential models, including barrister Robert McVeagh, who worked at the Māori Native Land Court in Auckland. Goldie maintained a gruelling painting schedule and exhibited new paintings every year until 1919.

Kei te noho a Ina Te Papatahi i waenganui i te hoahoanga kanukanu haere; kei te tākaia ki te paraikete o te ringa toi, ko tōna āhua he hokinga mahara ki te wā kua hipa noa atu. Ki ōna uri, ko tēnei kiritangata he hononga whakahirahira, he hononga whai tikanga ki tō rātou tupuna. Ko te kāinga o Ina Te Papatahi he pātata ki te taupuni mahi o Charles F Goldie; ko ia tētahi o ōna tino kaupapa peita – i te tau 1902 tōna nohonga tuatahi. Ka noho ki te wharenoho Māori o Waipapa Māori i Mechanics Bay, Tāmaki-makau-rau, e pātata ana ki te taupuni mai o Goldie i te Tiriti o Hobson. Ko Ina te irāmutu o ngā rangatira Eruera Maihi Patuone rāua ko Tāmati Waka Nene nō Ngāpuhi; ko rāua he ringa waitohu i te Tiriti o Waitangi, ko rāua hoki he kaupapa peita o Gottfried Lindauer. Kei te rūma pātata nei ngā kiritangata mō rāua.

Nā ētahi o ngā hoa o Goldie ia i whakamōhio atu ki ngā tāngata e pai ai hei kaupapa peita; ko tētahi o aua hoa ko te rōia Robert McVeagh i mahi ai ki te Kōti Whenua Iwi Taketake i Tāmaki-makau-rau. I tino whakapau kaha a Goldie ki te peita; ka whakaaturia āna peita hou i ia tau, i ia tau tae noa ki te tau 1919.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

***Heeni Hirini and Child [previously known as
Ana Rupene and Child]*** 1878

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Mr H E Partridge, 1915

Very little is known of Heeni Hirini who, for a long time, was mistakenly referred to as Ana Rupene. Coming from Manaia on the west coast of the Coromandel Peninsula, Hirini was a member of the Ngāti Maru iwi (tribe) with links to the Tainui iwi in the Waikato.

Of all Gottfried Lindauer's Māori portraits, that of Heeni Hirini and her infant son is unquestionably the most popular. As many as 30 versions of this painting are believed to exist. Auckland's version of the portrait featured in the New Zealand government's exhibit at the 1904 St Louis World's Fair (the Louisiana Purchase Exposition). By curving the shadow on the right side of Hirini's face, and emphasising her cheekbone, Lindauer has suggested a smile. In contrast to the photograph, Heeni's hair appears dark and lustrous and is cropped shorter about the left ear, revealing the piercing from which a feather and pounamu (jade) pendant are suspended. The pendant has prominence in the painting, sitting on top of the hukahuka (thrums) of the korowai (woven cloak). Hirini wears a moko kauae (chin tattoo), which Lindauer has painted darker than how it appears in the source photograph by the Foy Brothers.

He tino paku noa iho te mōhiotanga mō Heeni Hirini, i tapaina pōhēhētia mō te wā roa ki te ingoa Ana Rupene. Nō Manaia i te tai hauāuru o Te Tara-o-te-ika-a-Māui a Hirini, nō Ngāti Maru, nō Tainui ki Waikato hoki ia.

Ko te kiritangata rorotu rawa o ngā kiritangata katoa a Gottfried Lindauer ko tērā o Heeni Hirini rāua ko tāna tama kōngahungahu. E ai ki ētahi he 30 ngā tauira o taua toi peita. Ko te tauira kiritangata nā Tāmaki-makau-rau tētahi o ngā mahi toi matua o te whakaaturanga o te Kāwanatanga o Aotearoa i te St Louis World's Fair (te Louisiana Purchase Exposition) i te tau 1904. Nā te whakapiko i te ātārangi i te taha mātau o te kanohi o Hirini, me te whakamira i te hua o te wheua pāpāringa, kua tohua e Lindauer he menemene ki te kata. Ko ngā āhukatanga e tauaro ai ki te whakaahua, he hiwa, he mōhinuhinu ngā makawe o Heeni, he poto ake ngā makawe i runga ake i te taringa mauī e hura ana i te poka e mau ai te huru me te kuru pounamu. Kei te mirahia i roto i te peita te kuru pounamu e takoto ana ki runga i ngā hukahuka o te korowai. He moko kauae tō Hirini; he kārikiuri ake te moko i peitahia ai e Lindauer i tō te moko i te whakaahua a te Foy Brothers.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Hinemoa 1907

oil on canvas

Auckland Art Gallery Toi o Tāmaki

bequest of Mrs M A Partridge, 1931

In contrast to Gottfried Lindauer's formal portraits of Māori, this depiction of a reclining beauty conforms to the stereotype of the Dusky Maiden found in many early postcards of New Zealand and the Pacific. In Te Arawa legend, it is said that Hinemoa resisted tribal custom and family pressure in order to be with her lover Tutanekai, a youth of lower standing than she whom she was not permitted to marry.

Ko ngā āhuatanga e tauaro ai ki ngā kiritāngata ōkawa mō te Māori a Gottfried Lindauer, ko tēnei toi peita mō te rerehua e tīpapa ana, he kiritoka mō te kōhine kaunenehu i kitea ai i roto i ngā kāri turuhi tuatahi i Aotearoa me te Moana-nui-a-Kiwa. E ai ki te pūrākau o Te Arawa ka turi a Hinemoa ki ngā kōrero mō te tikanga, ki ngā tohe a tōna whānau kia piri atu ai ki tōna whaiāipo a Tūtānekai, ehara ia nō te whānau rangatira pērā i a Hinemoa, ā, kāore i whakaaetia te moe tētahi i tētahi.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Huria Matenga Ngarongoa (Julia Martin) 1874

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Affiliated to the Ngāti Toa, Ngāti Tama and Te Āti Awa iwi (tribes), Huria Matenga's whakapapa (genealogy) can be traced back to the Tokomaru canoe, one of the seven legendary canoes to first settle New Zealand. In 1863, Matenga made headlines for her part in the rescue of the crew and passengers of the wrecked brigantine *Delaware*. An early, eyewitness account records how, together with her husband Hemi Matenga and Hohapata Kahupuku, Huria 'plunged at once into the sea, and succeeded in reaching a lead-line thrown to them by one of the crew'.

Painted little more than a decade after her heroics at Wakapuaka (now known as Delaware Bay), this portrait represents Matenga as a vivacious woman. She wears a richly ornamented kahu huruhuru (feather cloak), adorned with feathers of native birds arranged in a chequerboard pattern. These include the orange feathers of the kākā (native parrot), the white feathers from the breast of the kererū (wood pigeon) and the green feathers of the tūi (parson bird). Such a cloak would have been a symbol of great distinction, pointing to the mana (authority) that Matenga held among her people.

He uri a Huria Matenga nō Ngāti Toa, nō Ngāti Tama, nō Te Āti Awa, me kī nō te waka o Tokomaru, tētahi o ngā waka e whitu, i tau tuatahi ai ki Aotearoa. I te tau 1863 ka kitea te ingoa o Matenga i roto i ngā uūpoko o ngā nūpepa mō tōna kaha ki te rauora i te tira kaumoana me te pāhihi o te kaipuke *Delaware*. E ai ki te kōrero a tētahi kaititiro ko tā Huria rātou ko tāna tāne a Hemi Matenga, ko Hohapata Kahupuku 'he ruku wawe ki te moana, ka kauhoe atu ki te hopu i te taura i whiua ai e tētahi kaumoana.'

Neke atu i te tekau tau whai muri i āna mahi toa i Wakapuaka (ko Delaware Bay te ingoa ināiane), ka peitahia te kiritangata nei e whakaatu ana i a Matenga hei wahine ngangahau. Kei te mau i a ia tētahi kahu huruhuru whai nikonikotanga. Kua whakaritea ā-tapawhā ngā huruhuru o ngā manu tae atu ki ngā huru kākā karaka, ki ngā huru kererū mā, ki ngā huru tūi kākārīki. He tino taonga tenei tūmomo kākahu nō reira e mōhiotia ai he wahine whai mana a Matenga i waenga i tōna iwi.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

***Kuinioroa, Daughter of Rangi Kopinga –
Te Rangi Pikinga*** date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Te Rangi Pikinga belonged to the Ngāti Apa people of Whanganui and Taranaki and was born around 1800. When Te Rangi Pikinga was a young woman she was captured by a taua (war) party led by Te Rauparaha of Ngāti Toa. Te Rauparaha's nephew Te Rangihaeata took a fancy to Pikinga and their subsequent marriage effected a peace treaty between Ngāti Apa and Ngāti Toa. The marriage laid the foundations of Ngāti Toa occupation of the Kapiti Coast.

In this sense, Te Rangi Pikinga was a symbolic pou (link) between Ngāti Apa and Ngāti Toa. Te Rangihaeata would refer to her as his 'pou rohe' meaning she was a critical link between the tribes. Indeed, on one occasion Te Rangi Pikinga agreed to stay at Rangitikei as a boundary post to protect Ngāti Apa at Whangaehu.

Te Rangi Pikinga shared the stormy life of Te Rangihaeata, whom she survived. He was exiled to Poroutawhao, between Levin and Foxton, where he died in 1855. It is not known when Te Rangi Pikinga died, only that she lived out her last years at Poroutawhao. It is thought that Te Rangi Pikinga was deceased by 1868.

Nō Ngāti Apa o Whanganui, o Taranaki hoki, a Te Rangi Pikinga; ka whānau i te tau 1800, neke atu. I tōna kōhinetanga ka hopukia a Te Rangi Pikinga e tētahi ope tauā nā Te Rauparaha, he uri nō Ngāti Toa. Ka hiahia a Te Rangihaeata, he irāmutu nā Te Rauparaha ki te moe i a Pikinga, ka mutu ko tā taua piringa he tatau pounamu i waenganui i a Ngāti Apa me Ngāti Toa. Ko tērā te tīmatanga o te nohonga o Ngāti Toa ki te Ākau o Kapiti.

Me kī ko Te Rangi Pikinga te tatau pounamu ki waenganui i a Ngāti Apa me Ngāti Toa. E ai ki Te Rangihaeata ko ia tōna 'pou rohe', arā ko ia te hononga whakahirahira i waenganui i ngā iwi. Otirā, i tētahi wā nā Te Rangi Pikinga i whakaae ki te noho ki Rangitīkei hei pou whenua whakaruruhau ai i a Ngāti Apa i Whangaehu.

Ka tautoko a Te Rangi Pikinga i a Te Rangihaeata i tōna ao uaua tae rawa atu ki tōna matenga. Ka whakapakohia ia ki Poroutawhao i waenga i a Taitoko me Te Awahou i mate ai ia i te tau 1855. Kāore e mōhiohia inahea ia i mate ai, heoi ka noho ia ki Poroutawhao tae noa ki tōna matenga. Ko te whakapae ia, ka mate a Te Rangi Pikinga i mua i te tau 1868.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Mere Kuru Te Kati 1903

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Mere Kuru Te Kati, a leader of the Ngāti Tamaterā iwi (tribe) based at Ohinemuri (near present-day Paeroa), was resolutely opposed to European settlement and particularly gold prospecting. She frustrated the efforts of Pākehā (colonial settlers) – removing survey pegs, setting adrift the rafts of survey crews and dismantling a temporary courthouse which forced officers of the Native Land Court to return down river. While Te Kati and her kin were finally convinced to open Ohinemuri to prospecting in 1875, she retained a sense of injustice at Pākehā treatment of Māori.

This portrait was modelled on a photograph, probably by Gottfried Lindauer, showing Te Kati seated on a chair, with a korowai hukahuka (cloak ornamented with black twisted thrums) about her shoulders, and her hands resting on an upright walking stick. Lindauer's painting reproduces this in its essentials, but there are changes to the arrangement of the thrums on the korowai's fringe and in the arrangement of the fabric across Te Kati's arms. The sleeves of a European garment visible in the photograph are hidden in the painting – a rearrangement that may have been intended to minimise evidence of Western intrusion.

He kaihautū nō Ngāti Tamaterā a Mere Kuru Te Kati o Ohinemuri (e pātata ana ki te tāone o Paeroa). Ka mārohirohi tāna whakahē i te whakataunga o te Pākehā, me te haurapa koura. Ka whakapōrearea ia i ngā mahi a te Pākehā – he huhuti i ngā tīrau rūri, he pana atu i ngā mōkihi o ngā rōpū rūri, he whakahoro i te whare kōti taupua kātahi ka hoki atu ai ngā āpiha o te Kōti Whenua Māori ki te waha o te awa. Ahakoa ka whakaae rawa atu a Te Kati mā ki te whakatuwhera i a Ohinemuri kia haurapatia i te tau 1875, ka mau kia ū tāna whakapono ki te hē rawa atu o te mahi a te Pākehā ki te Māori.

Ka peitahia tēnei kiritangata mai i te whakaahua i tangohia ai e Gottfried Lindauer pea. Kei te noho a Te Kati ki runga i te tūru, he korowai hukahuka kei ōna pokohiwi, ko ōna ringa e pupuru ana i te māhunga o te tokotoko e poutū nei. He tārua heipū te nuinga o tēnei toi peita nā Lindauer, heoi kua panonihia te takotoranga o ngā hukahuka kei te kakī me te whakaritea o te papanga i runga ake i ngā ringa o Te Kati. Kua hunia i te toi peita ngā ringa o te panekoti e kitea nei i roto i te whakaahua – tēnā pea ka panonihia kia kore ai e kitea te taenga mai o te ao Pākehā.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Mrs Haromi 1885

oil on canvas

Auckland Art Gallery Toi o Tāmaki

on loan from Claudia Grant (née Lindauer), Bay of Islands

Gottfried Lindauer kept this portrait of Mrs Haromi in his collection. He painted Haromi, who was of the Ngāti Kahungunu iwi (tribe), on more than four occasions. This particular likeness is his first version. Haromi is portrayed as a woman of mana (prestige, influence), wearing huia feathers in her hair and a moko kauae (chin tattoo).

Ka puritia e Gottfried Lindauer tēnei kiritangata mō Mrs Haromi i roto i tōna kohinga toi ake. Neke atu i ngā wā e whā i peitahia ai e ia a Haromi, he uri nō Ngāti Kahungunu. Ko tēnei nā tāna tauira tuatahi. Kua peitahia a Haromi hei wahine mana nui, he huia kei ōna makawe, he moko kauwae.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Pare Watene 1878

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Pare Watana (also known as Pare Watene) of Ngāti Maru tribe lived at Thames, southeast of Auckland and was famous for her beauty. Sadly, little is known about Watene. Historic records show that a Pare Watane was born in 1858 and died in 1899, sadly giving her a lifetime of only 41 years. Famed for her good looks and knee-length hair, Watene was generally considered the most beautiful woman of the Thames district. Her striking beauty was immortalised in a carte de visite taken in the 1870s at the photographic studio of the Foy Brothers in Thames. Lindauer composed his portrait in 1878 from that photograph.

Gottfried Lindauer painted the young woman with smooth, radiant skin and a bright complexion, and he added many small details which hold the viewer's attention – flyaway hairs create a halo effect around Watene, veins swell through her fleshy hand and her moko kauae (chin tattoo) is more black than green. Watene's eyes, depicted large with brilliant whites against dark irises, draw the viewer into the centre of the portrait. In comparison to other portraits, Lindauer depicts Watene's heitiki in a particularly gestural way as thick strokes of white pigment mark light shining onto this taonga (treasure).

Nō Ngāti Maru a Pare Watana. Ka nohi ia ki Pārāwai, he tonga-mā-rāwhiti i Tāmaki-makau-rau, ā, ko tōna rerehua i rongonui ai ia. Ko te mea whakarapa, he iti rawa te mōhiotanga mō Watene. E ai ki ngā tuhinga hītori, ka whānau tētahi Pare Watana i te tau 1858, ka mate ia i te tau 1899, ka mutu e 41 noa iho ōna tau i tōna matenga. I rongonui ia mō tōna rerehua, mō ōna makawe i tae iho ki ōna turi. E ai ki te nuinga o taua wā, ko ia te wahine ātaahua rawa o te rohe o Pārāwai. Ka ora tōna rerehua mō āke, āke nā te kāri tāpoi i mahia ai i ngā tau 1870 i te taupuni tango whakaahua o Foy Brothers i te tāone o Pārāwai. Ka peitahia e Lindauer tāna kiritangata mai i taua whakaahua, i te tau 1878.

Ka peitahia e Lindauer he kōhine kiri mōhanihani, kiri kōrekoreko, kiri mumura. Ka tāpirihia ngā pitopito itiiti maha hei pupuri i te tirohanga o te kaimātaki – kei te hangaia e ētahi makawe pūhutihuti tētahi koroirangi huri noa i te māhunga o Watene, kei te pupuhi haere ngā iaia o tōna ringa kikokiko, he tata ake te tae o te moko kauae ki te pango i te kākāriki. Kei te kūmea te tirohanga o te kaimātaki ki te pokapū o te kiritangata e ngā karu o Watene, he karu nui, he mā muramura, he tiwha hiwa. Ka whakatauritehia tēnei kiritangata ki ētahi atu, ko te tāera a Lindauer he whakamahi i ngā tahinga paraihe kano mā hei whakaatu i te aho e tiaho iho ana ki runga i te heitiki, i te taonga o Watene.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Pikirakau date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Mrs Pikirakau, known as Bloody Queen Mary, killed six rebels and stripped them of their arms, for which Governor Sir George Grey gave her £30 and requested her not to fight again. Gottfried Lindauer carefully inscribed the above text on the back of the painting. The highly spirited wahine toa (powerful woman) Mrs Pikirakau was so effective that Governor George Grey paid for her retirement.

Ko te ingoa kārangaranga o Mrs Pikirakau, ko Bloody Queen Mary, nāna ngā hauhau e ono i patu kia mate, nāna ō rātou pū i nanao; ka utua ia £30 e Kāwana George Grey, nana ia i tono kia kaua ia e whawhai anō. Nā Gottfried Lindauer i āta tuhituhi i ngā kōrero o runga ki te tuarā o te kiritangata. Nā te uekaha rawa o tēnei wahine toa a Mrs Pikirakau i utua ai e Kāwana George Grey kia ritāia ia.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Raiha Reretu 1877

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Raiha Reretu lived near Hastings in Heretaunga, Hawke’s Bay and belonged to the Ngāti Kahungunu iwi (tribe). The tribe takes its name from the ancestor Kahungunu who was married to Rongomaiwahine from Mahia, a celebrated woman of beauty. Gottfried Lindauer trained as a portrait and figure painting in Vienna. He emigrated to New Zealand in 1873, and immediately began to travel widely, securing portrait sittings from prominent Māori and Pākehā and their families.

Nō Ngāti Kahungunu a Raiha Reretu i noho ai ki Heretaunga. Kua heke te ingoa o te iwi i te tupuna Kahungunu nāna i moe i a Rongomaiwahine nō Mahia, he wahine mana nui, he rerehua. Ka ako a Gottfried Lindauer ki te peita i te kiritangata, i te āhua tangata. Ka heke ia ki Aotearoa i te tau 1873, ka wawe te huri haere i te motu whakariterite ai i ngā nohonga o ngā Māori me ngā Pākehā mana nui me ō rātou whānau.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Rangi Topeora date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Rangi Topeora of the Ngāti Toa Rangatira iwi (tribe) was the niece of the warrior chief Te Rauparaha. Topeora established a reputation as a proud and resourceful woman, a spirited leader and a ruthless enemy. But she was also an artist who was renowned for her compositions of chants, waiata (songs) and poems. It is a measure of her significance that Topeora was one of only a handful of women to have signed Te Tiriti o Waitangi (the Treaty of Waitangi) in 1840. While she briefly resisted Pākehā (European) settlement on the Kapiti Coast, she would later lease and sell land to Pākehā settlers, drawing on her large holdings to do so.

This portrait was based on a photograph by the Wellington photographer E S Richards. Refusing to adopt European dress, Topeora was photographed in a kaitaka huaki (cloak made of the finest flax fibre, with a double border), albeit worn upside-down to show the woven tāniko (geometric design). In addition to the multiple taonga pounamu (jade treasures) with which she is adorned, Topeora also wears no less than four tail feathers from the huia, indicating the high status she held within her iwi.

Nō Ngāti Toa Rangatira a Rangi Topeora he irāmutu nā te toa rangatira a Te Rauparaha. Ka mōhiotia a Topeora hei wahine whakahī, hei wahine whai pūkenga, hei kaihautū hihiko, hei hoariri whakawiri. Otirā he mātanga toi hoki ia e rangiwhāwhā nei te rangona mō tāna tito waiata, tito ruri. Mōhio ai ki te mana nui o Topeora nā te mea ko ia tētahi o te kāhui wahine tokoiti noa iho nā rātou i waitohu te Tiriti o Waitangi i te tau 1840. I te tīmatanga nāna i ātete te whakataunga o te Pākehā ki te Ākau o Kapiti, nāwai ā, ka rīhia, ka hokona atu ōna whenua rahi tonu ki ngā Pākehā.

Ka peitahia tēnei kiritangata mai i te whakaahua i tangohia ai e E S Richards o Te Whanganui-a-Tara. Kāore a Topeora i whakaae ki te mau kākahu Pākehā; ka whakaahuatia e mau kaitaka huaki ana (he korowai e rarangahia ki te muka angiangi rawa atu, he tāniko huarua), heoi kua hurirapatia kia kitea ai te taniko. Hei tāpiri atu ki ngā taonga pounamu maha e whakaniko nei i a ia, kua titia ngā huia e whā ki ōna makawe – he tohu mana nui.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Te Paea Hinerangi (Guide Sophia) 1896

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Te Paea Hinerangi's father was a Scottish blacksmith who had settled in the Bay of Islands in 1827, and her mother, Kotiro Hinerangi, was from the Ngāti Ruanui iwi (tribe) from Taranaki. Hinerangi followed her second husband to Te Wairoa, on the edge of the Lake Tarawera and close to the famous silica Pink and White Terraces (then regarded as the eighth natural wonder of the world). Fluent in both Māori and English, she soon became a guide.

In mid-1886, Hinerangi noticed that the water level of the lake was rising. She also claimed to have seen a phantom canoe which local Māori associated with imminent disaster. On 10 June 1876, Mount Tarawera erupted with great force, destroying the famous silica terraces and laying waste to the surrounding countryside. Hinerangi safely sheltered 62 people in her own whare (house) which, though partially buried, survived the widespread devastation wrought by the volcano.

He parakimete nō Kōtirana i tau ai ki Pēwhairangi i te tau 1827, te matua o Te Paea Hinerangi; nō Ngāti Ruanui o Taranaki tōna whaea a Kōtiro Hinerangi. Ka whai a Hinerangi i tōna tāne tuarua ki Te Wairoa, i te roto o Tarawera, e pātata ana ki Te Ōtūkapuarangi me Te Tarata (i taua wā, ko te whakamīharotanga māori tuawaru o te ao whānui). He matatau ki te kōrero Māori, ki te kōrero Pākehā, kāore i roa ka mahi ia hei kaiārahi hunga tāpoi.

I te tau waenga-1886 nāna i kite te piki haere o te wai o te roto. Nāna hoki te kōrero mō tētahi waka kēhua, e ai ki te Māori he tohu mō te hekenga mai o te aituā. I te 10 o Hune 1876, ka pahū te Maunga o Tarawera, ka ukuukuhia a Te Ōtūkapuarangi me Te Tarata, ka maroro te whenua e pātata ana. Nā Hinerangi i whakaruruhau ngā tāngata 62 i roto i tōna whare; ahakoa i tanumia tētahi wāhanga o te whare ka tū tonu te whare whai muri i te aneatanga whānui o te puia.

Gottfried Lindauer (1839–1926)

Bohemia, New Zealand

Keeta date unknown

oil on canvas

Auckland Art Gallery Toi o Tāmaki
gift of Mr H E Partridge, 1915

Very little is known about Keeta other than she was from Ōakura on the south side of New Plymouth, in sight of maunga Taranaki (Mt Taranaki), the sacred mountain of the Te Āti Awa people. She married Aterana Te Kani of Manukorihi from North Taranaki and died at Arapaoa Island in Queen Charlotte Sound near Picton.

Keeta took part in pulling out survey pegs on land in Waitara, delaying the mapping of Māori land for Pākehā (colonial settler) purchase. The dispute eventually led to the first New Zealand Land Wars.

Nō Ōakura i te taha tonga o Ngāmotu, e kitea nei te Maunga o Taranaki, te maunga tapu o Te Āti Awa a Keeta. Atu i tēnei, he iti noa iho ngā kōrero e mōhiohia ana mōna. Ka moe ia i a Aterana Te Kani nō Manukorihi o Taranaki ki te Raki, ā, ka mate ia ki te Moutere o Arapaoa i Tōtara-nui e pātata ana ki Waitohi.

Ko Keeta tētahi o ngā hunga i huhuti ai i ngā tīrau rūri i Waitara, he whakatōroa i te whakamahere whenua Māori kia hokona e te Pākehā. Ko tēnei te raruraru i ara mai ai ngā Pakanga Whenua o Aotearoa tuatahi.

Christina Hurihia Wirihana (born 1949)

Ngāti Maniapoto, Ngāti Raukawa, Ngāti Whāwhākia,
Tainui, Ngāti Pīkiao, Ngāti Rangiuuora, Te Arawa

Te Hera Waka o Tainui 2000

harakeke and synthetic dye
on loan from the collection of Christina Hurihia Wirihana

The whāriki (fine woven mat) is the most esteemed woven item within Māori culture. In customary times chiefly descent lines were conceived on the whāriki as a symbol of one's status, nobility and heritage – an expression of one's mana (authority and power). In this whāriki made in 2000, master weaver Christina Hurihia Wirihana recalls her ancestral ties to the Tainui waka (canoe) that migrated to these shores from Hawaiki – the Māori ancestral homeland. *Te Hera Waka o Tainui* or *The Sail of the Tainui Canoe* references the importance of weaving traditions found in herawaka (canoe sails), as one of the earliest weaving traditions brought here from Hawaiki.

Whāriki are usually found adorning the floor of wharehau (meeting houses), however Wirihana's whāriki is elevated on a raised plinth to bring attention to the fine patterning and technical skill found in the artform. Surrounded by the painted portraits of great Māori women, who carry mana and distinction, this whāriki recognises the importance of Māori women's art traditions in shaping cultural knowledge both past and present.

Ko te whāriki te mahi raranga mana nui rawa ki te Māori. I ngā wā o mua ka hapū te wahine o te whānau ariki i runga i te whāriki hei tohu mana nui, mana tuku iho. Ko tā tēnei whāriki i oti ai i te tau 2000, he kōrero a te tohunga raranga a Christina Hurihia Wirihana mō ōna herenga whakapapa ki te waka o Tainui i heke ai ki konei mai i Hawaiki. Kei te tohutoro *Te Hera Waka o Tainui* ki te mahi nui a ngā tikanga raranga e pā ana ki ngā herawaka, koia rā tētahi o ngā tikanga raranga tuatahi i haria mai ai i Hawaiki.

Ko te tikanga kei te papa o te wharehau te whāriki, heoi anō kua hikitia tā Wirihana hei whakaatu i ngā tauira angiangi, i ngā pūkenga hangarau o tēnei mahi toi. Kei te karapotia te whāriki e ngā kiritāngata o ngā wāhine mana nui; kei te whakaarohia te whakahirahiratanga o ngā mahi toi a te wahine hei tārai i te mātauranga ā-ahurea o mua, o nāianei hoki.