

HISTORICAL AND TECHNICAL REPORT

***TE HEI TIKI POUNAMU O HONGI
HONGI'S GREENSTONE NECK PENDANT***

ME001611

**TE PAPA TONGAREWA
MUSEUM OF NEW ZEALAND**



**REPORT PRODUCED BY
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FEBRUARY 2026**

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KUPUTAKA/GLOSSARY

Kupu ē-kaupapa/Term

Arero
Ariki
Awiri (also known as Tuwiri)
Haerenga
Hapū
Harakeke
Hei
Hītori
Hoanga
Iwi
Kahurangi
Kaiwhakairo
Karu
Kawa

Onepu
Pounamu
Pūrākau
Mana
Mātauranga
Rangahau
Rangatira
Ringaringa
Tāhuhu
Taura
Tikanga
Tiki

Tinana
Tūpuna
Te Ao Māori
Upoko
Uri
Waewae
Waha
Whakanakonako
Whakapapa
Whānau/Whanaunga
Whau
Whiri

Whakamāramatanga/Definition

Tongue
Paramount Chief
Traditional hand drill
Journey
Sub-tribe
Phormium tenax or New Zealand Flax
Neck pendant
History
Sandstone
Tribe
Variety of Nephrite jade which is pale in appearance
Carver
Eye/s
Protocols of practice, how things are done (see also tikanga)
Sand
Nephrite jade, also referred to as Greenstone
Stories, Oral History
Prestige
Traditional knowledge
Research
Chief or chiefly in nature
Arms/hands
Kōrero
Cord used to secure pendants
Correct procedure or custom (see kawa)
carved figure, image, a neck ornament usually made of greenstone and carved in an abstract form of a human.
Body
Ancestors
The Māori World or Māori worldview
Head
Descendants
Legs
Mouth
Embellishments
Genealogy
Relative/s
Chisel
Plait

KUPU WHAKATAKI/PREFACE

‘Ko te manu e kai ana i te miro nōnā te ngahere, ko te manu e kai ana i te mātauranga nōnā te ao.’

The forest belongs to the bird who feasts on the miro berry, the world belongs to the bird who feasts on education.
Māori Whakatauki/Proverb

The *whakapapa* and *hītori* of *taonga*, or the provenance and history of cultural treasures, are as important as the items themselves. Whenever the term *taonga* is used within this report, the author is referring to cultural treasures, although Western practice usually refers to them simply as artefacts or objects.

Mātauranga (knowledge) of who the *kaiwhakairo* (carver) was, the *iwi* or *hapū* (tribe or subtribe) from which they affiliate, the identity of the receiver, and the reasons for the gifting – are also *taonga* and unfortunately, far too much of this information has been lost to time.

Māori *taonga* rest in countless institutions around the world, museums, galleries, libraries, and private collections, and although the author does not take issue with this as such; he does feel that far too many *taonga* are displayed, or held, without an appropriate level of cultural and historical context. After visiting several museums in Europe, the United States of America, Australia, and the United Kingdom, the author noticed that several of our *taonga* had either minimal information, no cultural context, or worse, some information panels bore the terms ‘Unknown’ or ‘Unidentified’ and the name of the collector or collection was more prominent than the *taonga* itself.

As a weaver, a novice carver, and a Māori historian, the author felt that he was able to examine select *taonga* from institutions in countries to which he travels and produce documents that would provide these institutions with a general level of historical and technical information. The author has been fortunate to have undertaken extensive international travel, for work, research, and holidays, and has recently begun integrating museum and gallery visits into these trips; contacting institutions prior to any of his *haerenga* (journeys), to ascertain what *taonga* they have, and what he might want to access and examine – or what they would like to know more about.

By no means does he claim to be an expert in the study of Māori *taonga* and feels that there are others of greater standing within the field; however, he offers his knowledge, as best as he is able, to produce research documents that provide substantially more information than is currently held on these specific *taonga*.

The compilation and provision of these reports serve several purposes: to do the *taonga* justice by visiting and spending time with them; to examine them and promote their whereabouts; make their locations known to Māori (and other interested persons); and to uncover their *pūrākau* (stories) and bring them back to life. This third practice of uncovering their *pūrākau* achieves several outcomes, these being: to reunite them with *uri* (direct descendants) and *whanaunga* (relatives); to provide the institutions with a credible and informative record of the respective *taonga*; and ensuring their stories are not forgotten – *ka maumahara tonu tātou kia rātou*.

This particular *pūrākau* tells of a *hei tiki pounamu* (greenstone neck pendant) that Ngāpuhi *rangatira* (chief) Hongi Hika gifted to the Reverend Basil Woodd when he travelled to England in 1820; and which at the time of examination by the author, was on loan and display in Te Kōngahu Museum, Waitangi Treaty Grounds, however, it remains part of the collections of the Museum of New Zealand Te Papa Tongarewa.

HAURONGO/BIOGRAPHY



The author's cultural background sees him affiliated with the *iwi* (tribes) of Ngāpuhi, Ngāi Tūhoe, Te Whakatōhea, and Te Whānau-a-Apanui, as well as having connections to Alveston in Gloucestershire, Bloomsbury in London, and Helsingborg in Sweden – all of which he has visited.

He is ex-military, having served in the army as a paratrooper and then military police officer; before studying a Bachelor of Arts, and then a Master of Teaching degree, and becoming a history teacher, and a military and Māori historian.

The author is a cultural practitioner: *kairaranga* (weaver), novice *kaiwhakairo* (carver), and *kaihaka* (performer).

He is a published author, producing articles, reports, and story books; produced a historical short film; delivered lectures around the world; and contributed towards exhibitions in institutions in Aotearoa New Zealand, Australia, and the United States of America.

The author's research has been referred to in the media; mentioned in legal cases; used on government websites; presented in museums; stopped the sale of *taonga* at auction and assisted in the repatriation of *taonga* back to Aotearoa New Zealand.

He has also appeared on television and radio in Aotearoa New Zealand and Australia, as a *tumu kōrero* (historian), in documentaries, news, and cultural programs.

The author is a husband, father, and grandfather, who believes in the importance of teaching his *whānau* (family) *mātauranga* and *toi Māori* and including them in his *kaupapa rangahau* (research projects); taking them with him on these *haerenga* (journeys) if the opportunities allow.

It is his goal to contribute toward *Māoritanga* and *Te Ao Māori* (The Māori World) in a positive and impactful manner and hopes that this report goes some way towards achieving this objective.

ARA RANGAHAU/RESEARCH METHODOLOGY



The author examines the *hei tiki pounamu* at Te Kōngahu Museum.

This report was compiled by the author, utilising: online and library/archive-based research; consultation with curators; conducting interviews with *kaiwhakairo* (carvers), *kaitoi* (artists); as well as carrying out a physical examination of the *taonga* itself. The physical examination of the artefact was undertaken at Te Kōngahu Museum, on Wednesday, 15th January 2025. The online and library-based research was undertaken between January 2019 - March 2025. The consultation process and interviews with Māori academics and *kaumātua* began in July 2020, and are ongoing, as per Māori *kawa* and *tikanga*.

Tikanga (cultural protocols) including *karakia* (prayers) and acknowledgement of *tupuna* (ancestors) associated with *taonga* are carried out, and modern handling precautions (using gloves, limited viewing time in certain light conditions, etcetera) are followed.

Facsimiles of original documentation, provided by the Museum of New Zealand Te Papa Tongarewa, and Te Kōngahu Museum during the research process, included: Taonga Māori Report, current display case information plaque. All physical descriptions, including measurements, and any condition notes, were obtained during the author's examination of the *taonga*.

Thanks, and acknowledgment goes to the following people and institutions for their support and assistance: Te Kōngahu Museum (Owen Taituha – Curator, Chanel Clarke – former Curator, and Caitlin Timmer-Arends – former Curator); Museum of New Zealand Te Papa Tongarewa (Dougal Austin – Senior Curator, Mātauranga Māori); Turumakina Duley – *Kaitā* (tattoo artist); and George Nuku – Māori practitioner (carving, painting, weaving).

I acknowledge the *hapū* of Te Uri o Hua, Ngāti Tautahi, Ngāti Tāwake, Ngāti Rēhia, Ngāti Rāhiri, and Ngāti Kahu.

PŪRONGO KŌRERO O NEHE HISTORICAL REPORT

TĀHUHU KŌRERO/BACKGROUND STORY

Pēwhairangi/Bay of Islands, Aotearoa New Zealand (March 1820)

Having already travelled to Port Jackson (Sydney) in the colony of New South Wales, in late 1814, Ngāpuhi *rangatira* (chief) Hongi Hika was keen to visit London and see the home of the *Pākèha* (European); their technology, infrastructure, agricultural practices, military resources – and possibly, to meet His Majesty King George III.

Missionary Thomas Kendall, a schoolteacher, now based in New Zealand, had written (with the help of Ngāre Raumati *rangatira* Tuai and Tītere, as well as Ruatara and Hongi), the first Māori dictionary *A Korao no New Zealand* which had been published in Port Jackson in 1815. Kendall wanted to travel to England, as he had heard that renowned linguist Professor Samuel Lee at Queens' College, Cambridge University, had been writing a dictionary of his own and Kendall felt that if this was done without his contribution and acknowledgement, that his own works would be relegated to obscurity. Additionally, Kendall did not have positive relationships with his fellow clergymen in *Pewhairanga*/Bay of Islands, and the Reverend Samuel Marsden did not hold him in high regard; so, Kendall's aims of becoming a priest weren't likely. Kendall felt that if he was able to contribute toward Lee's text and garner some favour with members of the England-based clergy, that he might be ordained.

With both men intent on travelling to England, Kendall proposed a trip, and Waikato, a young *rangatira*, agreed to accompany them. Rev. Marsden arrived within days of the trio's impending voyage and was not supportive of his plans, however, the three men departed regardless of Marsden's sentiments. They departed Pēwhairangi on March 2, onboard the *New Zealander*, and switched ships in Port Jackson (Sydney) boarding the *Speke*. Their voyage took five months, and they arrived at Gravesend on the River Thames on August 5.



Land ahoy! That is Mother England.!

Initially, Kendall's arrival was not viewed positively, however, they were welcomed because the Church Missionary Society hierarchy did not wish to offend Hika as this could have adverse effects on their future religious plans in Aotearoa New Zealand. The trio of men stayed in London momentarily, before travelling to Cambridge, where they would be tasked with assisting Prof. Lee with his manuscript.



Samuel Lee (1783–1852), Regius Professor of Hebrew (1831–1848), Fellow and Orientalist.ⁱⁱ



Professor Samuel Lee greets the trio of men.ⁱⁱⁱ

During their time in England, the two *rangatira* (chiefs) were feted by British High Society and were invited to a range of social events including formal dinners, fairs, and soirees. They visited cities and towns including London, Cambridge, Norwich, and Ipswich.

Their images immortalised

During the three men's time in England, it is known that they were painted on at least two occasions: with a painting of the trio being done by James Barry, and another portrait of the pair of *rangatira* by John Jackson. It is believed that at least one of these portraits was commissioned by the Church Missionary Society (CMS). Both Hongi's and Waikato's *hei tiki pounamu* can be seen in the Barry portrait.



The Rev Thomas Kendall and the Māori chiefs Hongi and Waikato.^{iv}



Hongi and Waikato.^v

Hosted by the CMS

The trio of men were provided with hospitality by several members of the CMS clergy, with one in particular, the Reverend Basil Woodd, who, by this time had been the rector of Drayton Beauchamp in Buckinghamshire for over a decade. The Reverend and his wife Sophia Sarah showed the three men the highest level of *manaakitanga* (hospitality), as well as writing a letter of recommendation for Kendall to become a priest.^{vi} During this period when the three men were hosted by Woodd, Hongi gifted him with his *hei tiki pounamu* (greenstone neck pendant). Within Māori *tikanga* (protocol), the practice of *tuku* or reciprocal gifting was customary, and this may have been for either; the hospitality shown to the *manuhiri* (guests), or for the letter of recommendation given to Kendall, or both.

The *hei tiki pounamu* which Hika gifted to Woodd is the *taonga* to which this historical & technical report refers.



Published by R.B. Seeley & W. Burnside, Fleet Street, April 7, 1834.

Rev^d Basil Woodd.^{vii}



Hongi gifting Rev. Basil Woodd his *pounamu hei-tiki*.^{viii}

flourishing state, when in 1818 he
relinquished it for the purpose of engaging
in the hazardous attempt of introducing
Christian instruction in the savage Islands
of the South Sea. In this attempt
he has so far succeeded that a school
has been formed, & the children of the
chiefs have been sent to it.

I have been in the constant habit
of corresponding with him, while abroad,
& am happy in this opportunity of
testifying to your Lordship the high
sense which I entertain of his
moral conduct, his integrity, his
unaffected piety, & the humble, modest
perseverance of his character.

He is both patient & fervent in spirit,
& appears to me to possess all the requisite
qualifications for the Missionary
Office. — I could mention many
& satisfactory proofs of the piety &
prudent zeal, which he possesses —

I rely on your Lordship's goodness
to pardon the liberty of this intrusion.
I have the honor to remain, with
great respect, My Lord,

your Lordship's
much obliged & faithful servant

Basil Woodd

Letter of recommendation by Reverend Basil Woodd (the Rector of Drayton & Beauchamp) for Kendall to be ordained as a priest.^{ix}

Meeting with Mortlock

During their 1820 stay in Cambridge, Hongi Hika and Waikato were hosted and supported by the Mortlock family, who were effectively the "masters of Cambridge" at the time. Sir John Cheetham Mortlock held significant influence as a Commissioner of the Excise and served as the Mayor of Cambridge multiple times. He was knighted by the Prince Regent (later George IV) in May 1816. When staying in London, the two chiefs were hosted by Sir Mortlock at his residence in Dorset Square. Whilst with Mortlock, Hongi would also learn about British military strategies by studying the Battle of Waterloo. Hongi had wanted to meet King George III, however, he had passed away during their voyage to England, so his plans changed to meet the new monarch. While missionary Thomas Kendall had travelled to England with the chiefs, he lacked the necessary social rank to present them at court. The formal introduction was instead organised by Mortlock due to his high-level political and social connections. As the introduction would be handled by a figure of Mortlock's standing rather than a common missionary, it would reinforce Hongi Hika's perception of an audience with King George IV as a high-level diplomatic covenant between two equal sovereigns.



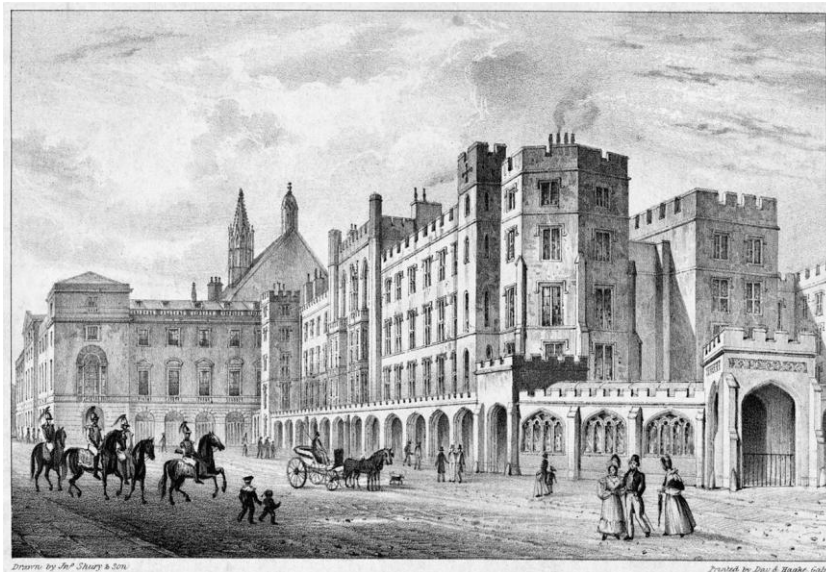
Sir John Cheetham Mortlock circa 1840s.^x



Sir John Mortlock and Hongi study Napoleon's strategies in the Battle of Waterloo.^{xi}

Parlaying in Parliament

During late September, Sir John Mortlock was able to use his influence to have the two *rangatira* permitted entry into Westminster Palace, and they were greeted by the Peerage in the House of Lords. They looked splendid in black court attire with their *kākahu* (cloaks) over the top, and created intense interest from the Lords, that the Lord Chancellor had to request their Lordships to return to their seats. Thomas Creevy MP, who was present at the time, wrote: *'I found his royal face to be one of the fairest specimens of carving I have ever beheld. The Chamberlain's face was fair; the sunflowers on it were highly respectable but the King's...was a blaze of stars and planets.'*^{xii} As impressive as this experience was, it was not to be Hongi's highlight – a royal engagement would soon follow.

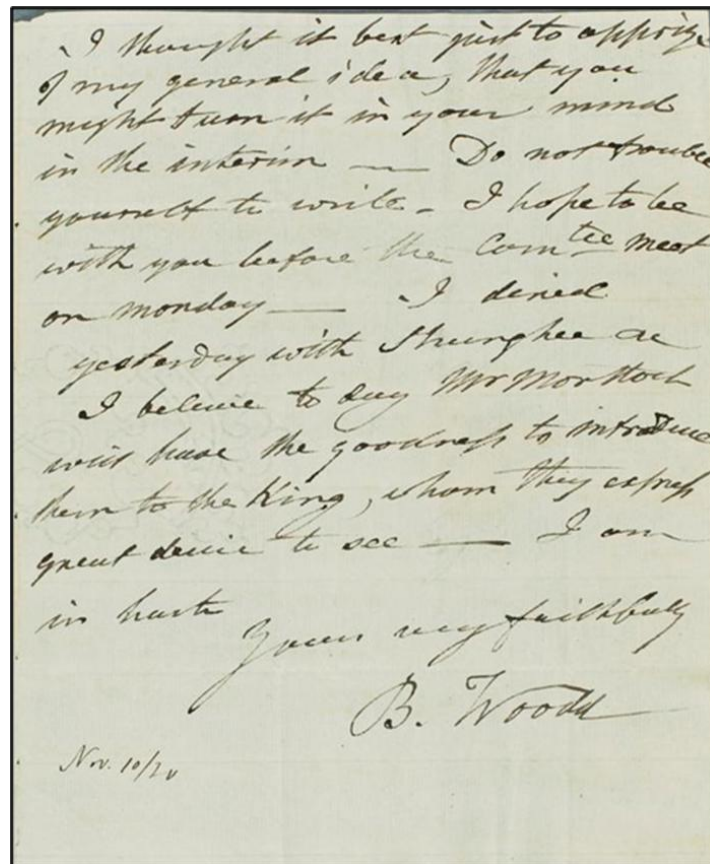


Print of Houses of Parliament before 1834 fire.^{xiii}



View of the interior of the House of Lords... 1820.^{xiv}

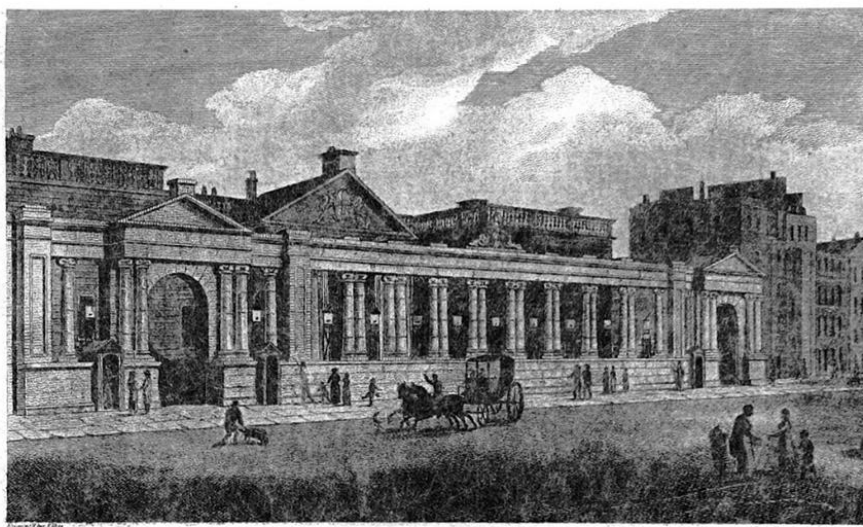
An audience with the King



I thought it best just to apprise
of my general idea, that you
might turn it in your mind
in the interim — Do not trouble
yourself to write. I hope to be
with you before the Comtee meet
on Monday — I dined
yesterday with Shurghea as
I believe to say Mr Mortlock
will have the goodness to introduce
them to the King, whom they express
great desire to see — I am
in haste
Yours very faithfully
B. Woodd
Nov. 10/20

Letter from Reverend Basil Woodd to Josiah Pratt, 10th November 1820, mentioning Hongi Hika.^{xv}

In the above-mentioned letter, Woodd mentions that Hongi dined with him on the evening of 9th November 1820, and that he believed that Sir John Mortlock (who was also hosting the two *rangatira*) would soon introduce them to the King. Three days after this letter was written, the pair of *rangatira* would be on their way to Carlton House, the King's personal residence.



CARLTON HOUSE,
Pall Mall.

London. Published by Thomas Agnew & Sons, Printers, Pall Mall.

Carlton House, London.^{xvi}

“How d’ye do Mr King Shunghee?” replied His Majesty King George IV, addressing Hongi as he greeted the pair of Ngāpuhi chiefs. Hongi and Waikato had been extended an invitation to attend an audience with the King and had just finished their own salutations; formally greeting His Majesty before bowing, removing their *kākahu* (cloaks), folding them, and then laying them on the floor, as a gift to the King. This practice of *tuku* or reciprocal gifting, is highly significant within Māori society, in creating and maintaining positive, long-lasting relationships, especially in relation to new connections.



King George IV.^{xvii}

A *kākahu* of this quality, being hand-woven, and having taken somewhere between six to eight months to create; would have held a significant amount of *mana* or prestige, being viewed by Māori as a gift worthy of an *ariki* (a paramount chief) or *rangatira* (a person equivalent in rank or status to nobility) in Hongi’s eyes, it truly was a gift deserving of a King.



Hongi and Waikato were granted an audience with the King at Carlton House.^{xviii}

It was Monday, 13th November 1820, and after being introduced to King George IV by Sir John Mortlock; the King approached the pair of chiefs, and, taking them both arm-in-arm, proceeded to escort them on a personally guided tour of the stately residence and beautifully curated grounds of Carlton House.

This regal building was 'surely a palace, in all but name' and regardless of the official title of the residence, it was referred to as such by Buddle (1860), writing: '[Hongi] was invited during his stay in England to Carlton Palace by George the Fourth.' Carlton House as a having hosted a number of foreign dignitaries during the three decades in which the then Prince of Wales had called Carlton House his residence. Construction on this building had begun in 1783, however, on 2 October 1813, architect John Nash was appointed 'to direct works... at Carlton House.' The Prince Regent 'lavished the equivalent of millions today turning the house into a bonafide palace filled with the finest interiors, paintings and treasures imaginable.' For George IV, 'who wished to entertain generously and whose plans tended to be on a grand scale. It lacked space.' Despite what the Prince Regent's feelings may have been in relation to its size, in 1823, J-B-B Sauvran in his French guide to London, described it as 'the finest palace in the world' whilst Robert Smirke claimed it to be 'overdone with finery.'

On the principal floor were the grand reception rooms, facing the garden side of the house, and it is here where the trio of men began their tour. Hongi and Waikato, having earlier arrived at the entrance to Carlton House and entering through the Corinthian-styled Porte-Cochere, were already impressed and would continue to be, as they were led off around the residence by the King. As they made their way through the Great Hall, the Prince pointed out the Ionic columns and decorations, which were the undoubted highlights of this huge green colour-schemed space.

The tour continued through the adjacent Vestibule Room, which was constructed in the shape of an octagon; again, in a green colour scheme, with dark red velvet drapes bordered with golden tassels, which were suspended over the arched doorways. As the men navigated their way around the property, they engaged in conversations enquiring about each other's personal affairs with Hongi expressing his bemusement at the King's current marital issues; after all, Hongi himself had at least five wives and was managing his relationships quite well. Questions were also asked of the religious clergymen in New Zealand, particularly the Reverend Samuel Marsden, who was the senior chaplain in the antipodes; as Hongi was keen to clarify any instructions the King had purportedly given the Church Missionary Society members regarding the restriction of the trading of firearms with Māori. Hongi immediately became resentful and mistrusting of the missionaries after the King informed him that he had given no such directions to Marsden and his junior clergymen.

At some point during his discussions with the pair of *rangatira*, the King, having 'treated them with the greatest condescension and affability, conducted them to his armoury...' , which was located on the eastern side of the upper floor of Carlton House; which the three men viewed after ascending the Great Stairs.

The King proudly led the astounded pair of chiefs through his armoury museum, which was, in 1908, described as such:

'It is arranged with great order, skill, and taste, under the immediate inspection of his Royal Highness... [and] occupies five rooms in the attic story; the swords, fire-arms, &c. disposed in various figures upon scarlet cloth, and inclosed [sic] in glass cases;... Here are swords of every country.... In another room are various specimens of plate armour, helmets, and weapons...; a curious collection of fire-arms, from the match-lock to the modern improvement in the firelock, air-guns, pistols, &c. In this room are also some curious saddles, Mameluke, Turkish, &c... Another room contains Asiatic armour; and effigy of Tippoo [Tipu] Sultan on horseback, in a dress that he wore; also models of cannon and a mortar...'



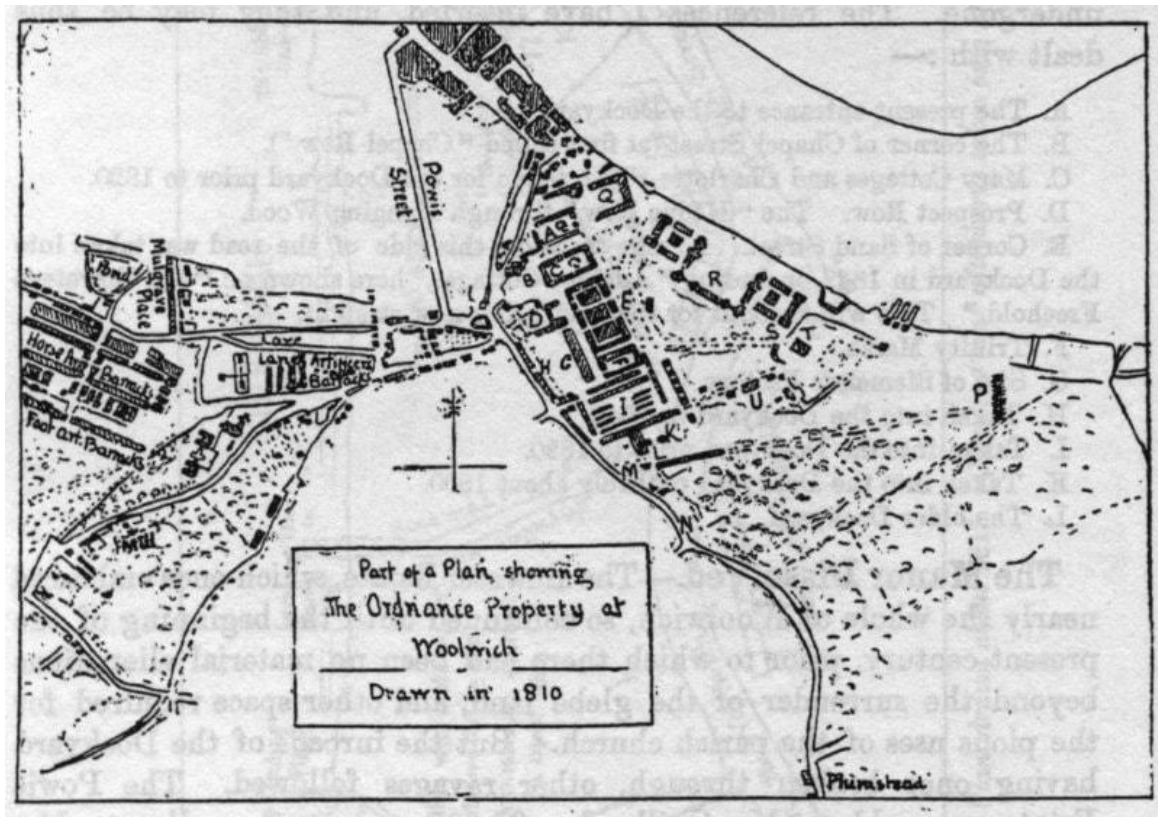
Figure 9: Carlton House: The Armoury 1814
Augustus Charles Pugin. © Royal Collections Trust.

The questions continued as the trio exited the house and walked through the gardens on the southern side of the property, before making their way to inspect the Menagerie in the Strand. As could be expected, the chiefs were surprised at the variety of exotic animals they were able to view, but they were in awe of the elephant and lion. On a list of desired items, that Hongi had Kendall write, was a lion, however, it was crossed out (probably as a result of cautionary discussions with Kendall) and it was replaced with 'large dog' although there is no record of the chiefs returning to Aotearoa New Zealand with either a giant feline or a large canine.

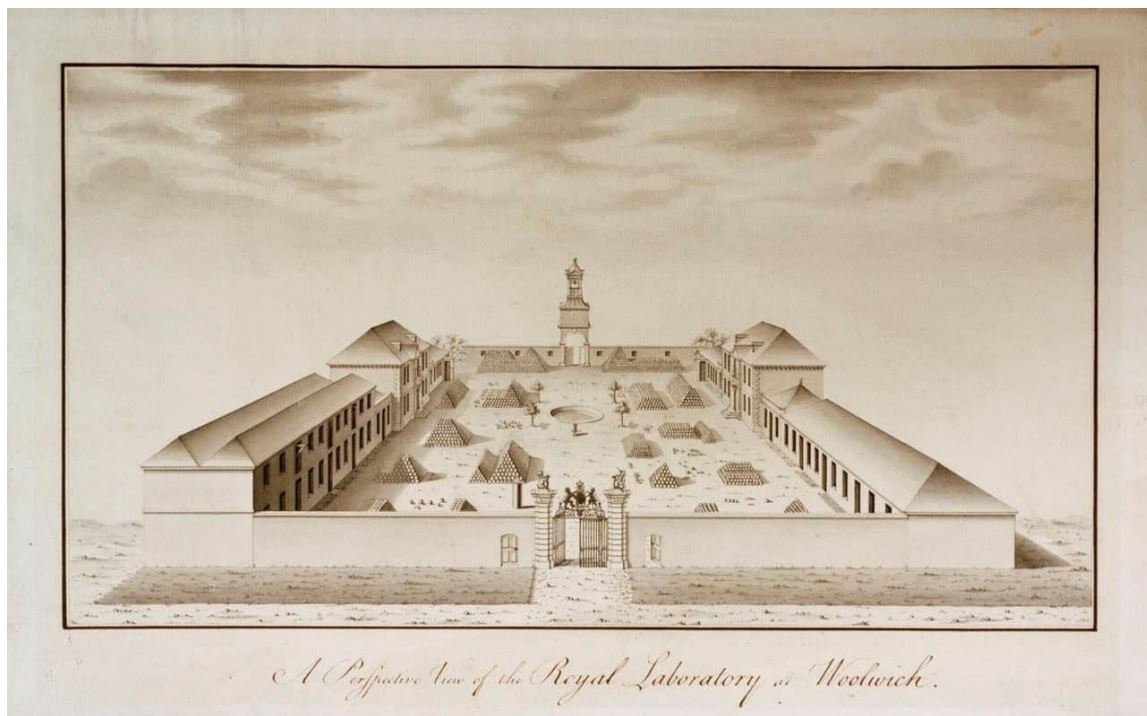


Hongi and Waikato visiting the Royal Menagerie (zoo).^{xix}

The King organised for a tour of the Royal Arsenal in Woolwich, where the pair of *rangatira* (chiefs) viewed a huge array of cannons, mortars, and other firearms, watching weapons testing in Laboratory Square. This was one of the only times that Hongi was seen visibly excited during his time in London.



Part of a Plan, showing The Ordnance Property at Woolwich – Drawn in 1810.^{xx}



The Royal Laboratory in Woolwich.^{xxi}

Hongi Hika had now achieved one of his goals, to meet His Majesty King George IV, despite his original intentions of meeting George III (King George III having passed away during Hongi's voyage to England). Although the King had gifted Hika a *tūpara* (double-barrelled fowling piece) and several other gifts of note, he was still to acquire the cache of firearms he was seeking.

It was around the same time that the pair of *rangatira* met King George, that Kendall had become ordained as a priest at Norwich Cathedral, being ordained by the Bishop Henry Bathurst. Kendall had now achieved one of his goals and was only awaiting the publishing of the text he had been collaborating on with Prof. Lee.

Hongi was still to acquire his guns, and Kendall had not yet seen the publication of what he would believe was 'his' book, but their objectives would soon be achieved.

Bartering Baron

During their time in Cambridge, the two *rangatira* met Frenchman, Baron Charles Philip Hippolytus De Thierry, a young law student at Queens' College; who, realising that Hika was keen to acquire a cache of firearms, offered to trade 400 muskets, powder, and shot, for approximately 40,000 acres of land near Hokianga on the west coast of Te Tai Tokerau (Northland).



Baron Charles Philippe Hypolite De Thierry.^{xxii}



Baron deThierry showing Hongi and Waikato a hogshhead of *pū* (muskets).^{xxiii}

De Thierry would organise for a cache of firearms and ammunition to be available for Hongi to uplift in Port Jackson (Sydney) in July 2021, on this way back home to Pēwhairangi (Bay of Islands). De Thierry would later find himself in debtor's prison in London, after owing a large amount of money to a pair of brothers, gunmakers from Birmingham.

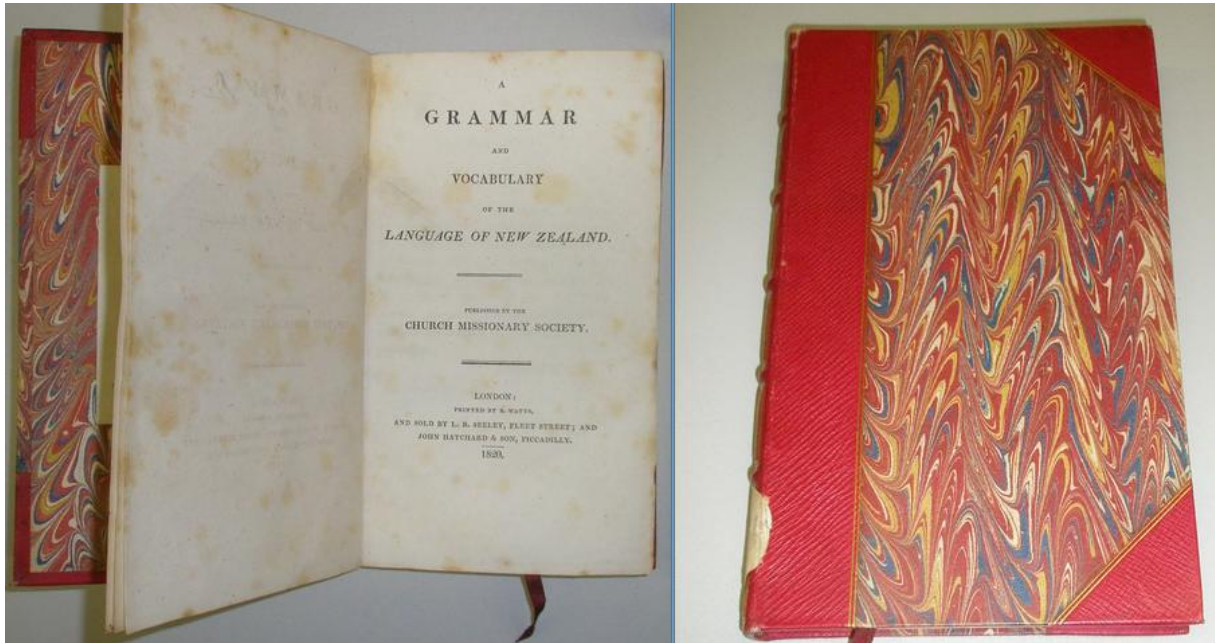
Goals completed – time to return home (November-December 1820)

In late November, the text *A Grammar and Vocabulary of the Language of New Zealand* was published, and to Kendall's satisfaction, he was acknowledged heavily for his role in the compilation of this text. Prof. Lee writing the following in the Preface:

'In presenting the following Work to the Public, it may be necessary to explain, under what circumstances , and for what end, it has been undertaken. Mr Kendall, who had for several years resided as a settler in New Zealand, under the auspices of the Church Missionary Society, having returned early in the summer of the present year, with two Native Chiefs, to England, it was resolved by the Committee, that every advantage should be taken of this opportunity, for the purpose of settling the orthography, and, as far as possible, of reducing the language itself of New Zealand to the rules of Grammar, with a view to the furtherance of the Mission sent out to that country. For this end, Mr Kendall was, with the Chiefs, sent to Cambridge, where he might have the opportunity of such retirement and assistance as would tend to advance the objects in question. After a residence there of about two months, the MS. of the work now presented to the Public was, with such assistance as I could render, completed, and put to Press. The* materials indeed had, for the most part, been previously collected in New Zealand, by Mr. Kendall: they received at Cambridge some additions, with the arrangement in which they now appear.'^{xxiv}



Professor Samuel Lee, Waikato, Thomas Kendall and Hongi work on their grammar manuscript.^{xxv}



A grammar and vocabulary of the language of New Zealand, 1820, London, by Church Missionary Society, Professor Samuel Lee. Gift of Charles Roeking Carter. Te Papa (RB000001).^{xxvi}

Hongi, having secured his cache of firearms, had now achieved all his objectives from this trip and was keen to return home to his people. So too, was Kendall, who had received his ordination as a priest, and witnessed the publication of what he would view as 'his' book. After a five month stay in England, it was time for the trio to return to Aotearoa New Zealand.

Poihakena/Port Jackson, New South Wales (June 1821)

During a stopover in Port Jackson (Sydney) on their return voyage, Hongi would uplift his cache of firearms and ammunition. It was also here on Gadigal (clan of the Dharug) lands, that he came across two *rangatira*, Te Hīnaki and Te Horeta, who, upon sighting his weapons asked what their purpose was. Hongi simply replied that they were for them. The meaning was clear; he was intending to wage war upon both the *hapū* (subtribes) of Ngāti Pāoa and Ngāti Maru. Te Hīnaki and Te Horeta had originally intended on travelling to England, however, after learning Hika's plans, quickly returned to Tāmaki Makaurau (Auckland) to prepare for war



Te Hīnaki challenges Hongi regarding his acquisition of *pū* (muskets)..^{xxvii}

Pēwhairangi/Bay of Islands, Aotearoa New Zealand (July 1821)

On the trio's return to Pēwhairangi, they would bring their newly published books, that would assist in the widespread learning of both the written *Te Reo Māori* and English languages; but also a cache of military weaponry that would see Hika and Ngāpuhi unleash a military campaign of a scale and intensity that had never before been seen in Aotearoa New Zealand, the face of warfare in Aotearoa New Zealand would change forever.



Hongi fires a shot off during the Musket Wars.^{xxviii}

PŪRONGO KUPU Ā-KAUPAPA

TECHNICAL REPORT

Taipitopito tirohanga/Examination

Pūrongo o naianei/Existing Report

Te Papa Tongarewa/Museum of New Zealand

Taonga Māori Report

Page 1



ME001611

Hei tiki (pendant in human form)

Maker: Unknown

Production Date: 1600-1820

Production Place: Northland Locality: Kaikohe, New Zealand.

Associated Iwi: Ngāpuhi

Provenance: Hongi Hika (1772-1828)

Reverend Basil Wood (fl, 1820), England, UK.

Belonged to Hongi Hika (1772-1828)

“Hongi visited England in 1820, with Kendall and the young chief Waikato. At Cambridge they assisted Professor Samuel Lee with the compilation of a Māori dictionary; they were made much of in society, and introduced to George IV. But Hongi’s main aim, in which he was eventually successful, was to acquire muskets. He was also given a suit of armour, which gained him a reputation for invincibility, and helped to demoralise his foes.”

Ex TE Donne Collection

Description: Large hei tiki of vivid green pounamu. No sex indicated. Head has a rounded or domed peak on top between large brows, and tilts to tiki’s right at 45 degrees. Mouth is heart shaped with 4 teeth. Internal tongue splays against left corner tooth. Large, grooved eyes with secondary rims. Forehead ridge forks at nose bridge. Other nose details clearly formed including nostrils. Concealed suspension hole angled from back to top of head. Finely plaited muka cord with toggle of bird bone. Head rests directly on shoulders. Central ridge beneath head forms an indicative neck, and forks on lower end to form equally wide ribs: 1 per side. Arms both extend down to thighs, curving inward at

pointed elbows. No hands. Thighs extend straight out to cornered knees. Lower legs curve together and join. No feet. Knobbed knees and elbows. Back is flat. Some damage to one end of toggle; also cord frayed near where joined to head. A large well made hei tiki with significant 1820s provenance. [Examined from photos. 23 Sept 2010; Dougal Austin]

Measurements: Height: 152 mm Width: 88 mm Depth: 19 mm

Page 2

Web summary: This beautiful hei tiki has been fashioned from the highly valued kahurangi (pale) variety of pounamu (New Zealand Greenstone). It is the work of a master craftsman and would have taken many hours to craft by hand. This hei tiki belonged to the celebrated Ngāpuhi chief Hongi Hika, who rose to prominence in the late eighteenth and early nineteenth centuries as a warrior and a tribal leader. Hongi presented it to the Reverend Basil Wood during a visit to England in 1820 with the missionary Thomas Kendall. During his visit, Hongi assisted Professor Samuel Lee in compiling a Māori dictionary at Cambridge University and was later introduced to King George IV who presented him with a suit of armour. He also acquired a cache of muskets, the object of his visit, which he later used to devastating effect to exact utu (retribution) against established tribal enemies. These events triggered an arms race among the northern tribes of New Zealand, resulting in a protracted period of inter-tribal warfare throughout the North Island. Theories of origin. Various forms of tiki figure are common throughout western and eastern Polynesia, and the form can be found in the wood carving of different Pacific island groups. However, the meaning of the Māori hei tiki pendant is obscure. One theory is that hei tiki represent Hine-te-iwaiwa, a celebrated ancestress associated with fertility and the virtuous qualities of Māori womanhood. Another theory is that hei tiki represent Tiki, the first man. A further suggestion is that they represent the unborn embryo, particularly children who are stillborn. An iconic symbol. Hei tiki have become iconic emblems of both the Māori people and New Zealand. In the 1960s and 1970s, green plastic hei tiki were routinely distributed to passengers flying on New Zealand's national airline, and one of the enduring photographic moments recording the Beatles 1964 visit to New Zealand depicts the 'fab-four' wearing giant tiki around their necks.

Production Notes: Hei Tiki Research Group (Customary type 1). Formerly in the possession of Hongi Hika. Old label: Hei tiki given to Rev Basil Wood, by the chief Shungie on his visit to England in 1820. "Hongi visited England in 1820, with Kendall and the young chief Waikato. At Cambridge they assisted Professor Samuel Lee with the compilation of a Māori dictionary; they were made much of in society and introduced to George IV. But Hongi's main aim, in which he was eventually successful, was to acquire muskets. He was also given a suit of armour, which gained him a reputation for invincibility, and helped to demoralise his foes." Pages 62 & 63 of Robley, 1915: "A historic tiki of the A type, over six inches in height and of very fine workmanship, was brought to England in 1820 by the chief Hongi and presented by him to the Rev. Basil Wood, a life governor of the Church Missionary Society, who received him and his companion, the chief Waikato. After many vicissitudes this ornament is now preserved in the Dominion Museum at Wellington, having been secured for that national institution by Mr. TE. Donne."; "In the Tourist Department at Wellington is an oil painting by J. Barry, presented by the Church Missionary Society, through Mr Donne's instrumentality shewing Hongi wearing a tiki and a feather cloak, and accompanied by Waikato and Kendall the missionary."

This printout may contain inaccuracies, as the database it has been drawn from is in continual development. Copyright: Museum of New Zealand Te Papa Tongarewa 29/072020.

*This is the end of the pre-existing report.

Taipitopito whakawhiwhinga/Accession Number: ME001611

Momo taonga/Type of taonga: Hei tiki pounamu (greenstone neck pendant)

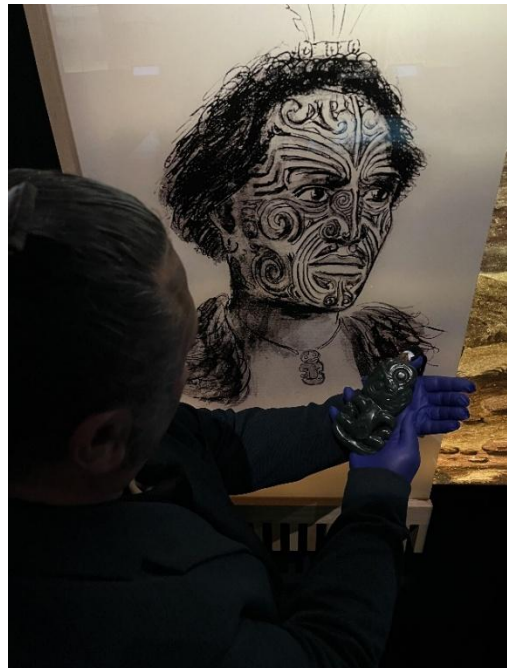
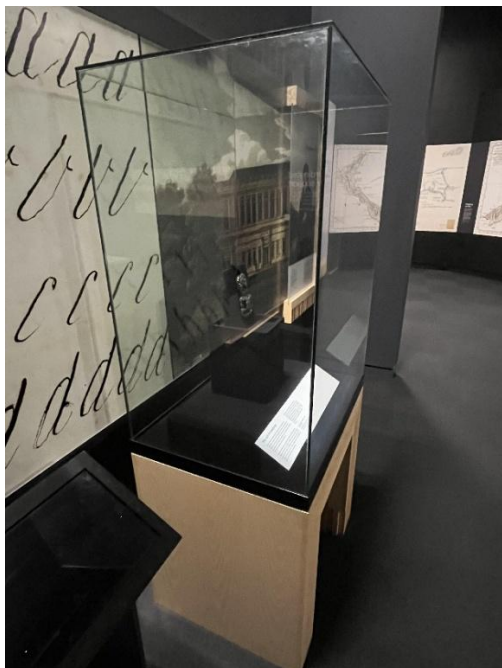
Examination Place/Date:

Te Kōngahu Museum, Waitangi Treaty Grounds, Wednesday, 15th January 2025. Although this *taonga* is part of the Museum of New Zealand/Te Papa Tongarewa collections, at the time of this examination it was on loan to Te Kōngahu Museum. Permission to examine this *taonga* was provided by Austin Dougall – Curator Māori Museum of New Zealand/Te Papa Tongarewa

Staff present at examination: Owen Taituha – Curator. The author would like to acknowledge and thank Owen for providing the *karakia* (incantation) and *mihi* (address) to Hongi Hika prior to the examination.



Te Kōngahu Museum, Waitangi Treaty Grounds, where the *hei tiki* is currently on loan (as of February 2026).^{xxix}



Left: The *hei tiki* in its present display case, and
Right: the author holding the *taonga* in front of an image of a sketch of its former owner, Ngāpuhi rangatira/chief Hongi Hika; observing the refraction and reflection of light on its surface from a range of distances and angles.

Pinetohu/Labels, tags:

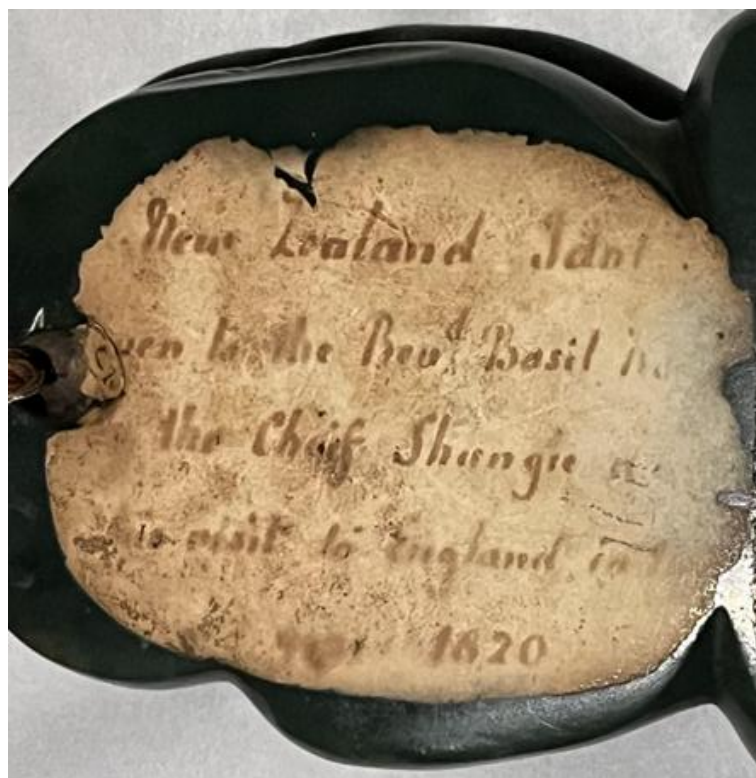
There are three visible markings directly marked into, or onto this *hei tiki*, with all of these appearing on the rear surface.

The first is what appears to be a rudimentary hand engraving of the number '1611' etched into the top left of the *ūpoku* (head).



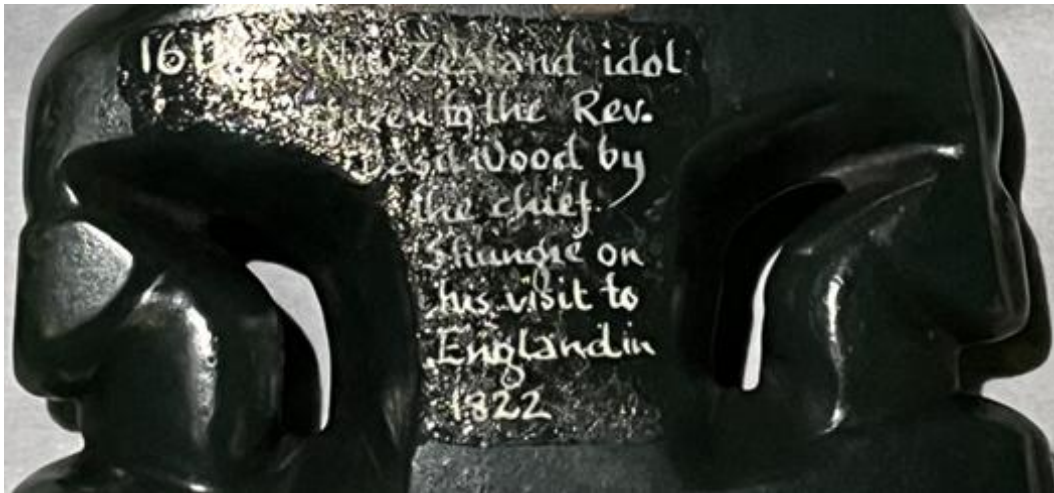
The number 1611 can be seen etched into the pounamu surface at the top-left of this image.

The second, is an old, aged, paper label affixed to the rear surface of the *hei tiki* which reads 'New Zealand Idol Given to the Rev^d Basil Wood by the Chief Shungie on his visit to England in the year 1820' The name Woodd/Wood is no longer fully readable due to damage to the label.



This paper label shows that the edges are disintegrating over time and some of the writing located near the edges have faded and disappeared. It is not known whether the name 'Wood' or 'Woodd' was written on the label.

The third, is white writing which is written directly onto the surface of the *hei tiki*, immediately beneath the paper label; which bears almost an exact copy of the information which appears on the paper label. The text reads: 1611 “New Zealand idol given to the Rev. Basil Wood by the chief Shungie on his visit to England in 1822”.



The information above, written on the rear surface of this *hei tiki*, directly behind the torso portion, appears to be almost the same as that written on the paper label. Interestingly, however, the date of 1820 is written as 1822.

As there was a black velvet cover concealing most of the *taura* (cord), no visible tags could be seen attached to the *taura*; however, in the image on the existing Taonga Māori Report (p. 25) from Te Papa Tongarewa, there does not appear to be any tags affixed to the *taura*.



If there was a label attached to the *taura* (cord), it was not sighted; possibly being concealed by the protective black sheath wrapping that was around the *taura* (a condition of display required by the Museum of New Zealand/Te Papa Tongarewa).

After visiting the Norwich Archives in the Norfolk Records Office in September 2019, and sighting original documentation written by the Reverend Basil Woodd,^{xxx} the author highlights that the name Wood, which appears on the two later labels, is incorrectly spelled: with the correct spelling of the Reverend Basil Woodd’s name actually having two d’s. i.e ‘Woodd’.

Whakaahuatanga/Description:



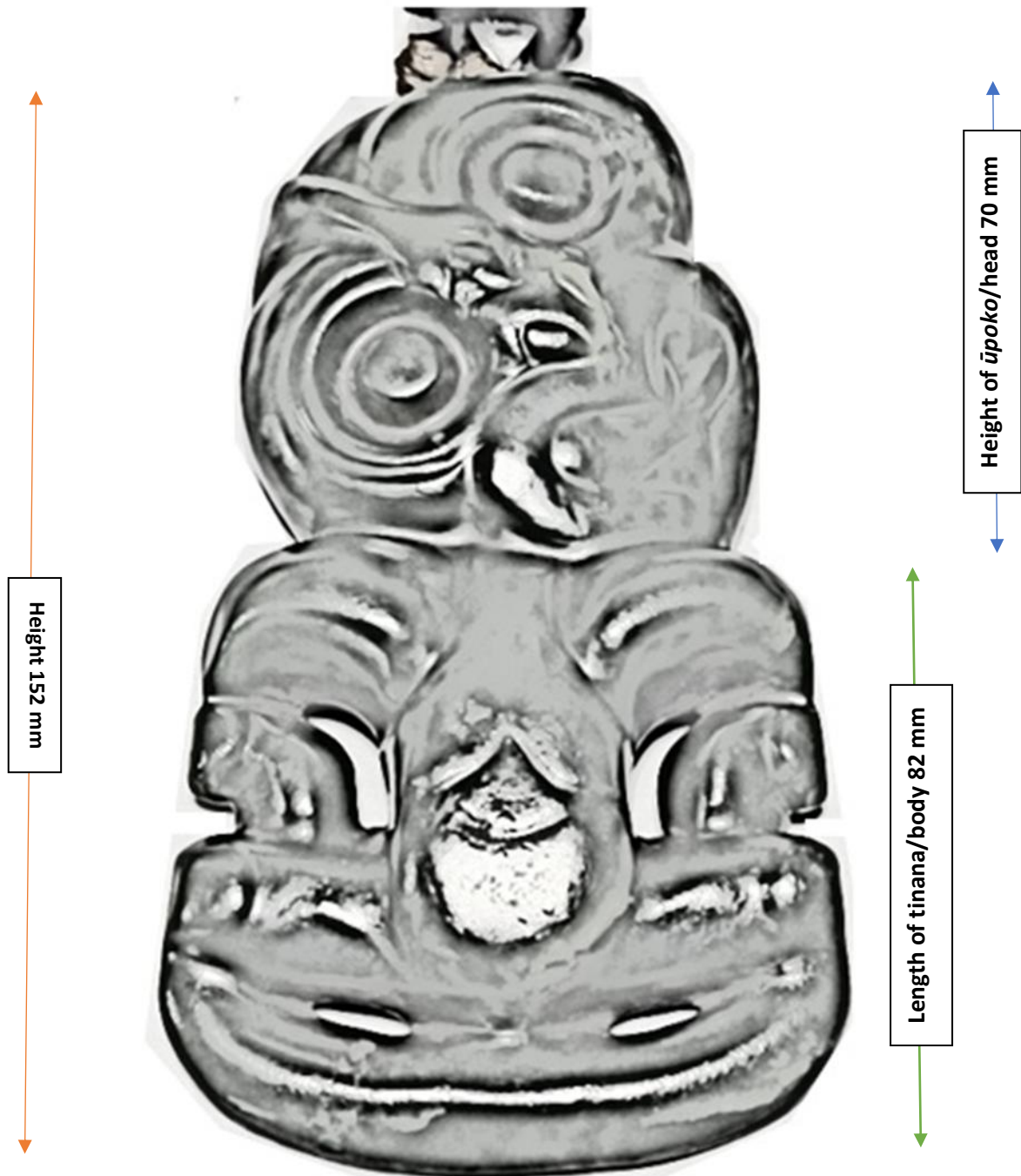
The *hei tiki* showing light reflection from several aspects of its front surface, which alters when viewing it from differing heights and angles.

An impressive pre-contact artifact, a sizeable example of a *hei tiki* crafted traditionally from the *kahurangi* variety of Nephrite, which is relatively flawless and somewhat translucent green stone. Its overall appearance, which is of the type A shape, and the standard of carving would suggest it was created by a *kaiwhakairo* (carver) of superior skill. No red wax or *pāua* (abalone) shell is present, which were sometimes used for the *karu* (eyes), especially in later nineteenth and twentieth century *hei tiki*.

Inenga/Dimensions:

Length

The length of the *hei tiki* without the *taura* (cord) measures 152 mm, whilst including the *taura* (cord) this *taonga* measures 172 mm in length. The *ūpoko* (head) measures 70 mm in height from the uppermost point to the neckline. The length of the *tinana* (body) including the crossed legs measures 65 mm.



Width/Diameter

The width at the widest point along the bottom where the crossed *waewae* (legs) are, measures 88 mm. The width at the widest point where the arms meet the legs, measures 70 mm. The width across the *puku* (belly) measures 30 mm. The width at the widest point across the *Pakihwi* (shoulders) measures 75 mm. The width across the *kaki* (neck) measures 55 mm. The width of the *ūpoko* (head) between the *karu* (eyes) measures 60 mm. The width of the *waha* (mouth) measures 75 mm. The width of the *ihu* (nose) measures 15 mm across the bridge, and 20 mm across the tip and nostrils.

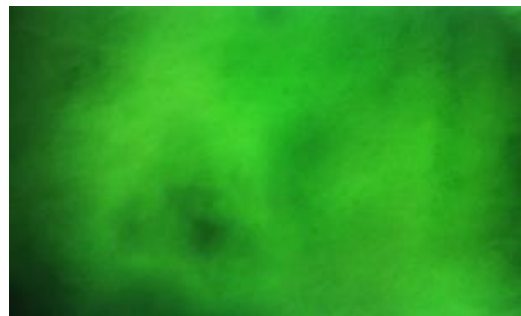


Taimaha/Weight: 443 grams.

Rauemi/Materials:

Pounamu/Greenstone (Nephrite), Phormium tenax (New Zealand Flax), and bone, likely *Toroa* (Albatross) possibly *Diomedea antipodensis*.

Pounamu: This variety of *pounamu* known as *kahurangi* is the rarest variety of *pounamu*. It is highly translucent and often comes in vivid shades of green. *Kahurangi* is named after the clearness of the sky. Small, feather-like markings in the stone can give a cloud effect – although in order to be classed as *kahurangi*, this effect must not reduce the stone’s clarity. The word *kahurangi* also indicates nobility and refers to precious jewels.^{xxxii} *Kahurangi* can be sourced from small pockets of the west coast region of Te Waipounamu, like the region near the town of Marsden, which is located between Hokitika and Greymouth.



Left: Map showing sources of nephrite and *tangiwai* (bowenite) in Te Wai Pounamu (South Island), Aotearoa.^{xxxii}
Right: A polished cross section of the *kahurangi* variety of *pounamu*, showing a rich green hue.^{xxxiii}



Milford Sound.^{xxxiv}

Harakeke/Flax: The exact variety of *harakeke* sourced to create the *muka* (extracted fibre) *taura* (cord) cannot be determined without scientific analysis.



Left: Four pieces of *harakeke* (*flax*), showing different stages of preparation; *toetoe* (stripped), partially extracted with some *para* (cellulose) still attached, *muka/whitau* (fully extracted and cleaned fibres), and *miro* (rolled) ready for use as cordage or rope, and Right: *whiri* (3-ply plaited) *muka/whitau*, similar to the *taura* (cord) on this *hei tiki*.

Wheua/Bone: The *wheua* (bone) *kīwai* (toggle) appears to be produced from a large bird, most likely a *toroa* (albatross) femur or ulna, however, without scientific analysis the exact species is unknown.



A Royal Northern Albatross^{xxxv}



An albatross skeleton, showing the femur (upper leg), and ulna (upper wing) bones from which the *kīwai* (toggle) was most likely crafted.^{xxxvi}

Kowhau/Suspension hole

The *kowhau* (suspension hole) has been drilled into both, the top rear of the *ūpoko* (head) and the top edge of the *ūpoko*; creating a hole in which the *taura* (cord) can be threaded through and safely secured. This was done by using either a *tuwiri* or *Pīrori* which are traditional drills, examples of which can be seen on page 38 of this report.



Taura/Cord

The longer of the two *taura* (cords) is approximately 200 mm in length and plaited from fibres (known as *muka/whitau* depending on tribal dialects) that have been extracted from the leaves of a variety of *harakeke* (flax) with a high fibre content. These fibres are then either *miro* (rolled), or *whiri* (plaited) into cord. Originally, the fibres may have been white or ivory-coloured, however, over time, the cord has discoloured and become a beige or brown colour.



Left: An image of the entire *taura* (cord), and *wheua* (bone) *kīwai* (toggle), and Right: a close-up image of a section of the *taura* immediately beneath the *wheua kīwai* showing the *whiri* (plait).

Kīwai/Toggle

The *kīwai* (toggle) is approximately 70 mm in length, with a diameter of approximately 10 mm, and is constructed from what appears to be a *toroa* (albatross) *wheua* (bone) portion from either the femur or ulna. The *kīwai* is attached to the end of the right *taura* (cord), with a hole drilled into the bottom of the *wheua* and the *taura* being threaded inside; where it is then tied into a knot, with no excess protruding out of it.



The right portion of the *wheua kīwai* (bone toggle), also showing a small section of *whiri* (plaited cord).

Ngā tukanga/Processes

Shaping process:

Pre-1800s, *pounamu* and *tangiwai* was crafted by Māori into tools, weapons, and items of adornment. They were suspended from flax cord as *hei tiki*, *kapeu*, and *hei matau*, and worn as a connection to ancestors. The three materials or substances required to shape, work, and carve *pounamu*, and *tangiwai* (Bowenite), are *hoanga* (sandstone or other sedimentary rocks), *onepu* (sand), and water. *Taonga* were usually made by cutting and grinding the stone. Boulders or slabs were cut using pieces of hard sandstone, greywacke, or schist as saws. Deep grooves were sawn on each side of the rock, which was then snapped along them. Quartz sand was then used as an abrasive to shape and smooth the stone.



Screenshot of Māori *Tohunga Kaiwhakairo* (carver), cutting *pounamu* using a *hoanga* (sandstone knife).^{xxxvii}



Screenshots from a video by *Tohunga Kaiwhakairo*, Layton Robertson, showing different processes of shaping of a *hei tiki* using traditional tools and methods.^{xxxviii}

The drilling process for the *karu* (eye) and *waha* (mouth) was undertaken by utilising a tool known as an *awiri* or *tuwiri* (also known as the *pirori*) which was a cord drill that Māori used to create holes in hard materials such as basalt, *pounamu* (greenstone) or bone. The holes were made by applying downward pressure and a twirling motion by pulling cords, creating friction at the drill point to bore through solid material. Making holes in hard materials is especially important in the manufacture of *pounamu* adornments and suspension holes in wrist weapons.^{xxxix}



A *pirori* (cord drill), used by Māori to create holes in weapons, adornments, etcetera.^{xl}



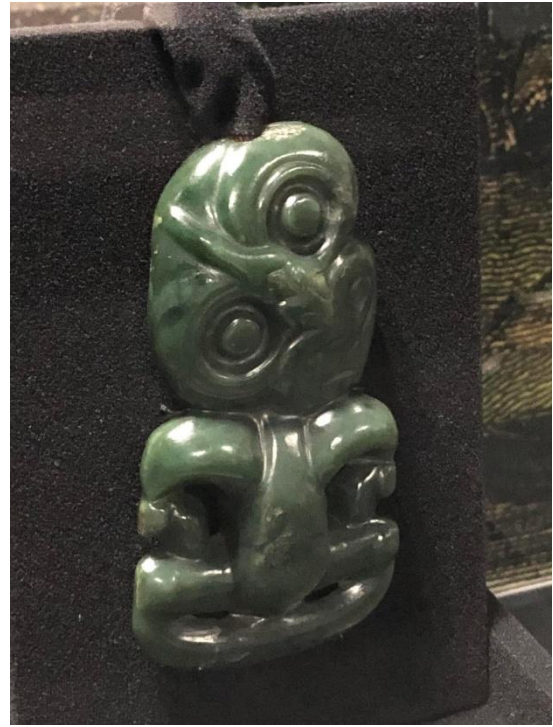
Screenshots from a video by Tohunga Kaiwhakairo, Layton Robertson, showing different processes of shaping of a heki tiki using traditional tools and methods.

Pakarutanga/Condition:

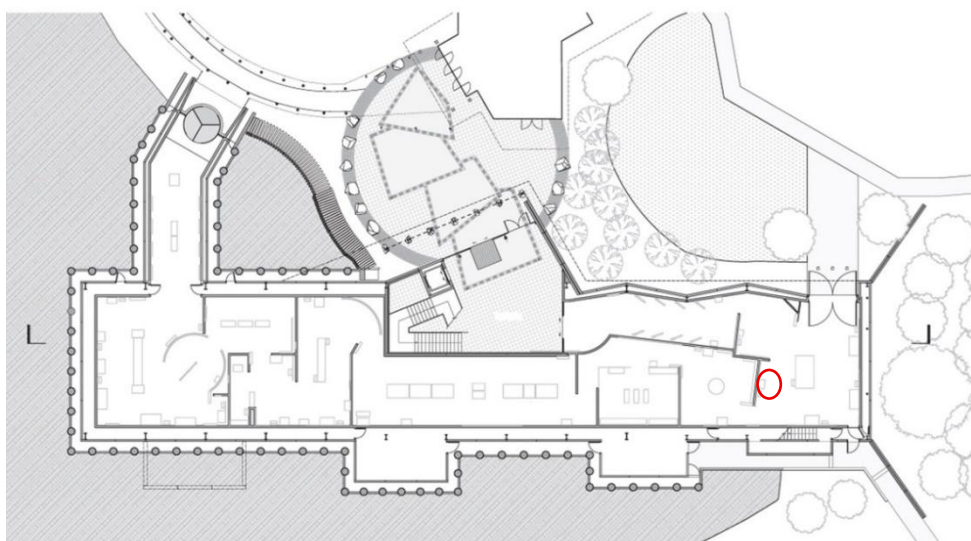
This *taonga* appears to be in exceptional condition, with no cracks or other blemishes. There is a chip on the right edge of the *kīwai* (toggle), with a small portion of *wheua* (bone) missing.

Whakaaturanga, Whakahaumarutanga rānei /Display, Storage:

At the time of examination, this *taonga* was on display in a glass cabinet within the permanent exhibition *Ko Waitangi Tēnei: This is Waitangi* at Te Kōngahu Museum; as part of a loan agreement with the Museum of New Zealand Te Papa Tongarewa. It is highly secure, however, is fully visible from three sides. It sits on a small wooden stand which is covered by a black-coloured cloth covering, with the *taura* (cord) concealed in a protective black velvet sheath that is looped over the stand and sitting behind the stand.



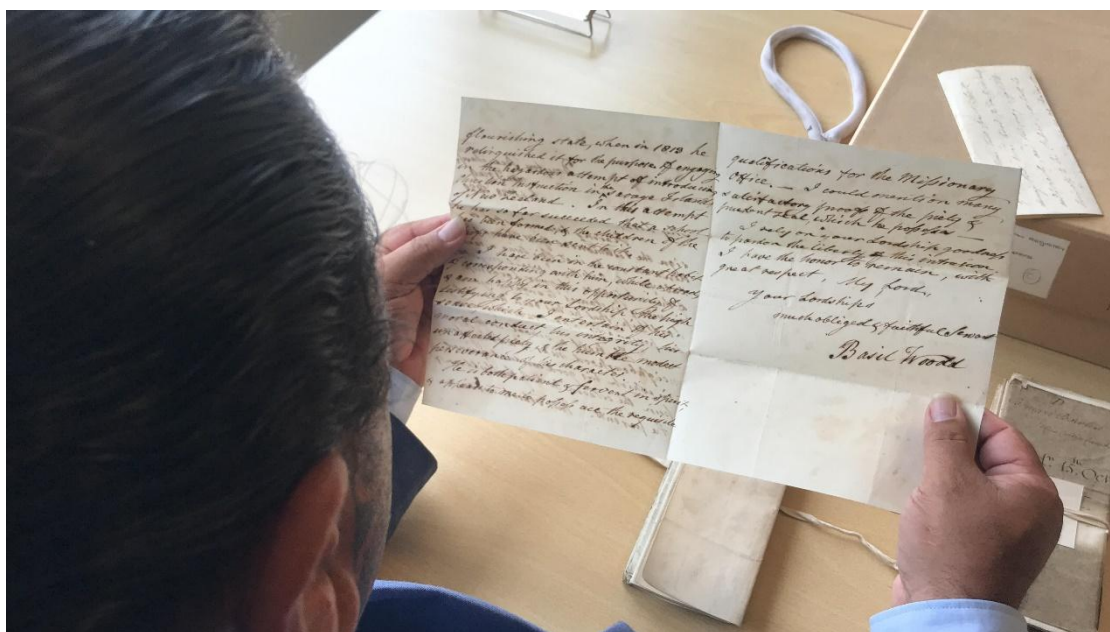
An image of the *hei tiki* housed securely inside a glass display case.^{xli}



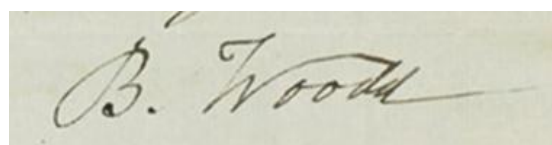
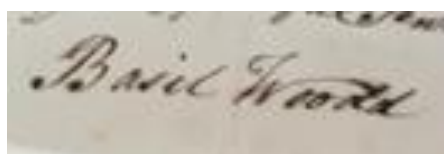
Level One floor plan of the Waitangi Museum.^{xlii}

Ngā tuhinga a te Kaituhituhi/Author's notes:

I feel that I am fortunate that I have undertaken a degree of in-depth *rangahau* (research) surrounding Hongi Hika's 1820 *haerenga* (journey) to England, and a component of that research saw me travel to England several times (Jan 2014, Jan 2019, Sept 2019, and Jan 2024) to visit locations in which Hongi, Waikato, and Thomas Kendall visited, worked, or resided during their time there. I visited the Norwich Archives at the Norfolk Records Office, where I sighted and handled original documentation regarding the ordination of Thomas Kendall as a priest. One of the documents was written and signed letter of recommendation by Reverend Basil Woodd. At the time, I noticed that the spelling was unusual in my experience, never having seen the name spelled with two d's i.e. Woodd, and I wondered was it a mistake. After further research, however, additional sources confirmed that the spelling was in fact correct. I note that the labelling on the *hei tiki*, as well as some information within the pre-existing record used both Wood and Woodd. To anyone who had not seen the correct spelling of the Rev. Woodd's name, it would be expected that they would assume the spelling to be Wood, an acceptable mistake at face value.



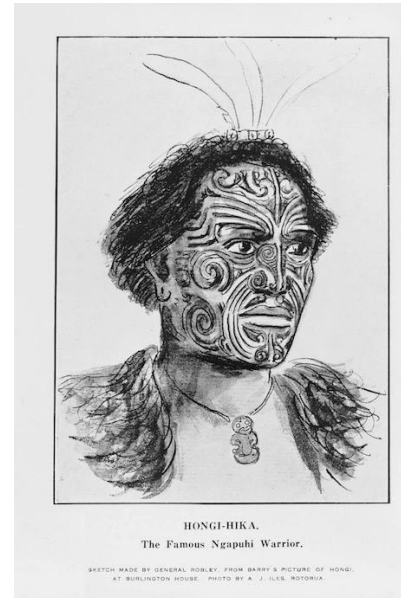
The author reads a letter written by Reverend Basil Woodd (dated 28 September 1820) at the Norwich Archives, U.K.



Two examples of Rev. Woodd's signature, the first (left) from the above-mentioned letter, and (right) another to the CMS Secretary, Josiah Pratt – see letter on page 12.

The question of why Hongi gifted this *taonga* to Rev. Woodd is unclear, however, it can be hypothesised that it was for one of two reasons: firstly, simply as a display of gratitude for the *manaakitanga* (hospitality) provided to the trio of men during their stay; or secondly, as a *koha* (gift) presented by way of *tuku* (reciprocal gifting) for providing Kendall with a letter of recommendation.

This *hei tiki* is quite large, even for a tall, and muscular person, and so, the *mana* (prestige) and value of this *taonga* must be viewed as being extremely high. What I also note, is that the size of the *hei tiki* which James Barry, and Horatio Robley have painted and sketched in 1820, and 1923 respectively, are quite small when compared to the actual *hei tiki*. I believe this discrepancy to be due to artistic licence on the part of Barry, and of the copying of the painting by Robley.



Painting of Waikato, Hongi, and Thomas Kendall by James Barry (1820), and portrait sketch of Hongi Hika by Horatio Robley (1923).^{xliii}

He kōrero a tetahi uri/Comments by a descendant

Terry Smith is a descendant of Hongi Hika, through Toetoe on his father's side and, Rongokahira on his mother's side. His main tribes are Ngāpuhi and Ngāti Kahu. He has lived most of his life in Whangaroa on an ancestral settlement called Rātāroa, below the fortified garrison Wharerā, where Hongi died.

Terry believes that 'It would be good to identify and list all the *taonga* that we know of and where they might be located', emphasising the importance of tribal bodies having registers or databases of *taonga* relating to *iwi* (tribal) history, with pertinent information for *uri* (descendants) now and into the future. He views these as cultural and historical treasures that we can learn from and cherish.^{xliiv}

He kōrero na tetahi kaitiaki/Comment by custodian

Dougal Austin (Kāti Māmoe, Kāi Tahu) – Senior Curator Mātauranga Māori, Museum of New Zealand Te Papa Tongarewa, and a subject matter expert on *hei tiki*, emphasises that: 'It is an exceptional *hei tiki* befitting the status of Hongi Hika as a high-ranking rangatira'.^{xliv}

Tiakanga/Preservation

It has long been recognized that art and archaeological collections in museums may need specialized conditions and conservation to survive. However, until relatively recently, geological collections have not had the same level of care. Perhaps, it was thought that rocks, minerals and fossils that had already survived millions of years do not need any particular attention. Although geological material may appear strong and durable, there are factors that can lead to the deterioration and even the complete destruction of specimens.

Environmental factors, including temperature, humidity, light and pollution, can be major threats to geological material. Temperature alone does not usually cause damage to specimens, but it can speed up the rate of deterioration and changes in temperature can affect relative humidity (RH). There are no ideal levels of temperature and relative humidity suitable for all geological material, but the commonly accepted parameters are 20oC plus or minus 2oC, and 50% plus or minus 5% RH, and air-conditioned stores are set at these.

Light is well known to affect sensitive watercolours and textiles, but it can also be a problem for some geological specimens. Ultra-violet radiation has sufficient energy to cause chemical changes in susceptible material and this can be seen by the fading, colour change and deterioration of some minerals. Certain minerals, for example realgar (AsS), need to be stored permanently in the dark to preserve them. The specimens are not the only thing that can be damaged – the ink on labels on display in bright sunlight can fade completely leading to the loss of valuable information. *The above information was sourced from the Deposits website.^{xlvi}

The *muka*/extracted flax *taura* (cord) is currently covered by a protected tyvek wrap, which is then concealed with a black coloured material, which is to protect the *taura* and prolong its lifespan. Although the light level within the exhibition space is quite low, and within the allowable limits, the covering of the fibre is advisable and will enable preservation to occur over an extended period.



The *taura* (cord) concealed with a sheath of black-coloured material, and the *kīwai* (toggle) concealed by a layer of tyvek.

Whakapapa/Provenance

The provenance of this *taonga* has been provided within the *Tāhuhu Kōrero*/background story pp. 8-23, however, a brief timeline will be provided confirming the known provenance of this *hei tiki*.

Hongi Hika (Kaitiaki/Custodian 1820)

Hongi Hika departed Aotearoa New Zealand on 2nd March 1820, onboard the *New Zealander*, and travelled to England, arriving in Gravesend on 8th August that same year.

During Hika's time in England, he visited several towns and cities including London, Cambridge, and Norwich.

James Barry painted a portrait of Hika, Waikato, and Kendall around September 1820, where the *hei tiki pounamu* is clearly visible.

Reverend Basil Woodd (Kaitiaki/Custodian September 1820 – 1831)

The two *rangatira* and Kendall visited Reverend Basil Woodd in September, 1820, where Woodd provided Kendall with a letter of recommendation to be ordained as a priest. It is highly probable that Hongi gifted his *hei tiki* to the Reverend Woodd at this time. Woodd passed away at Paddington Green, near London, on 12 April 1831, and the whereabouts of this *taonga* then becomes difficult to trace.

Thomas Edward Donne (Kaitiaki/Custodian 1906)

This *taonga* was acquired by Thomas Edward Donne (1860–1945); who was a New Zealand civil servant, author, and collector. He was also a recreational hunter and became the Secretary of the Tourist Department of New Zealand in 1901; enthusiastically supporting his minister, Joseph Ward, in tourism promotion. It is in his capacity of staff of the Tourist Department that he acquired this *taonga* while he was in England between 1901-1907. It is known that Donne held a substantial collection of *taonga* Māori including this *hei tiki pounamu*. This *taonga* was purchased by the Dominion Museum as part of the Donne Collection in 1906. Robley (1915) wrote that 'after many vissitudes, the ornament is now preserved in the Dominion Museum at Wellington, having been secured for that national institution by T.E. Donne.'^{xlvi}



Thomas Edward Donne.^{xlvi}

Augustus Hamilton, on behalf of the Dominion Museum (Kaitiaki/Custodian 1906-1907)

In 1906, Museum Director Augustus Hamilton compiled a catalogue of the Donne Collection with the following information:

'AT OFFICE.... 1 Hei-tiki – Hongi's. This perhaps is the gem of the collection, and was recently purchased in England. It is undoubtedly the Heitiki which Hongi. The great Maori chief wore on his visit to England, and is very valuable on account of its size and historical associations.'^{xlix}

AT OFFICE.

1 Rough head of canoe. (Hokitika)

1 Tekoteko

1 carved adze handle.

1 Hei-tiki - Hongi's.

This perhaps is the gem of the collection, and was recently purchased in England . It is undoubtedly the Heitiki which Hongi, the great Maori chief wore on his visit to England, and is very valuable on account of its size and its historical associations.

'Augustus Hamilton was born at Poole, in Dorsetshire, England, on 1 March 1853, the son of a doctor, Augustus Priestley Hamilton, and his wife, Mary Eleanor Tebbott. He was educated at Dorset County School and Epsom Medical College. In 1875 Augustus emigrated to New Zealand with his parents on the *Collingwood*. His father was the ship's doctor and Augustus acted as his assistant. During the voyage there was an outbreak of typhoid and 20 passengers died; Augustus and his father also fell ill. The stricken ship arrived at Wellington in July 1875.

Augustus Hamilton taught for short periods in Wellington primary schools, and for a few months in 1877 at Okarito on the west coast of the South Island. He joined the Wellington Philosophical Society in 1876, and moved to Hawkes Bay two years later, where he came to know such distinguished scientists as William Colenso and Henry Hill, and began to form his collection of Māori artefacts. In 1890 the family shifted to Dunedin following Hamilton's appointment as registrar of the University of Otago. During the next 14 years he published nearly 30 scientific papers, many of considerable importance. He compiled a series of comprehensive bibliographies on works dealing with mosses, ferns, Bryozoa, fishes, fishing and moa. However, his most significant activity was in the field of ethnology. As well as publishing a bibliography of literature about the Māori people, he began writing the work for which he is best known, *The art and workmanship of the Maori race in New Zealand*. Published in parts between 1896 and 1900 and popularly known as 'Hamilton's Maori Art', it soon became a collector's piece.

The passing of the Maori Antiquities Act 1901 aroused a good deal of interest, within and without Parliament, in the preservation of Maori relics. When a replacement for Sir James Hector as director of the Colonial (later Dominion) Museum was being considered, the need to give more emphasis to the preservation of Māori material was recognised. Hamilton was an obvious choice for the position. When he was appointed in December 1903, he was directed to give special attention to building up a representative series of specimens of Māori art and workmanship. He deposited his own large private collection in the museum and began actively adding to the museum collections. His own standing and the interest he aroused attracted the donation of several important private collections. Hamilton's museum interests were wide: by 1906 he reported that in addition to the establishment of collections relating to Māori history, art and culture the natural history collections of shells, birds and plants were being reorganised. It was at this time that Hamilton secured the Donne Collection and Hongi's *hei-tiki pounamu*.

Throughout his directorship Hamilton carried an extremely heavy workload. Possibly as a consequence of this, in 1910 and 1912 he suffered from some form of 'heart trouble'. Then on 12 October 1913, while working on old church records, he suddenly took ill and died in Russell, in the Bay of Islands.¹



Augustus Hamilton stands beside six Ngati Porou carvings that he helped obtain for the Otago Museum in 1890.ⁱⁱ

This *taonga* was added to the museum's collections in 1907 and given the following accession reference: ME001611.

This *hei tiki* was first part of the collections of the Colonial Museum which was renamed the Dominion Museum in 1907.



Colonial Museum, Wellington, 29 September 1934, Wellington.

‘In 1936, a new building to house the Dominion Museum and new National Art Gallery opened in Buckle Street. It incorporated the New Zealand Academy of Fine Arts, which sold its land and donated the proceeds to the new organisation.’^{lii}

‘By the 1980s, the Buckle Street building was full to bursting. The museum, although much loved by visitors, no longer represented its increasingly diverse community.’ In 1972, the Dominion Museum became the National Museum. The Museum of New Zealand Te Papa Tongarewa Act 1992 demonstrated a shift to represent New Zealand’s culturally diverse society and reach a broader audience. Emphasis was placed on collections and the nation’s access to them.



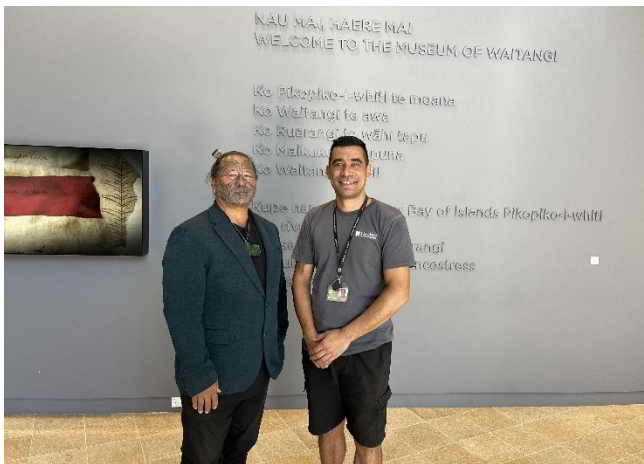
The Dominion Museum.

The National Museum became the Museum of New Zealand Te Papa Tongarewa in 1998, when the new building was opened at its current site.



Museum of New Zealand Te Papa Tongarewa, and the author visiting in April 2022.

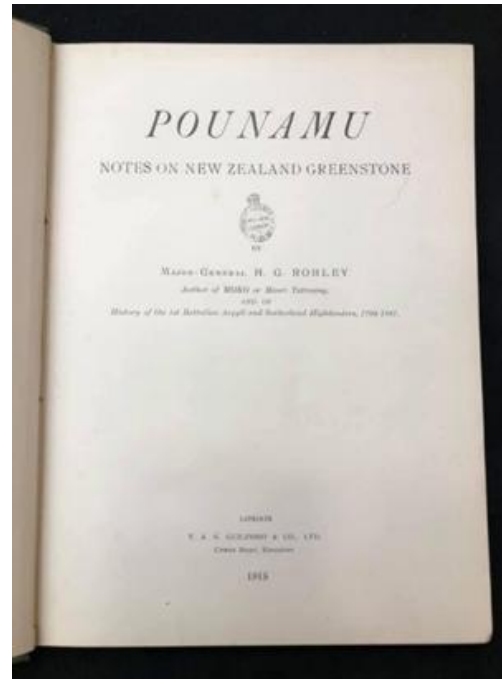
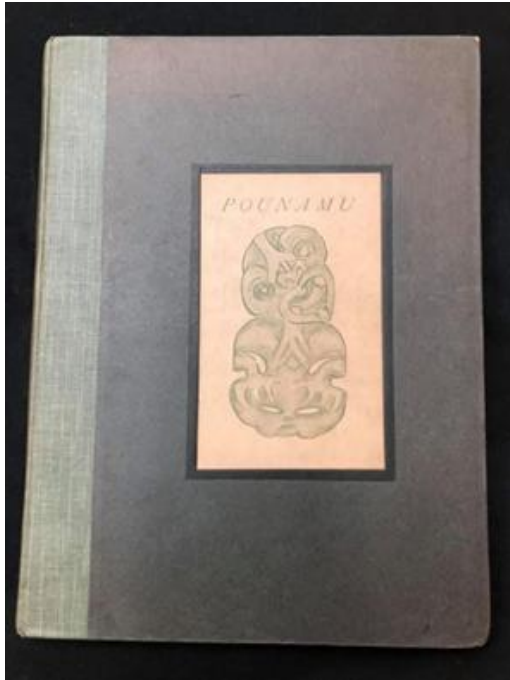
At the time of writing this report, this *pounamu hei tiki* was on display in the Te Kōngahu Museum, where it is currently on loan.



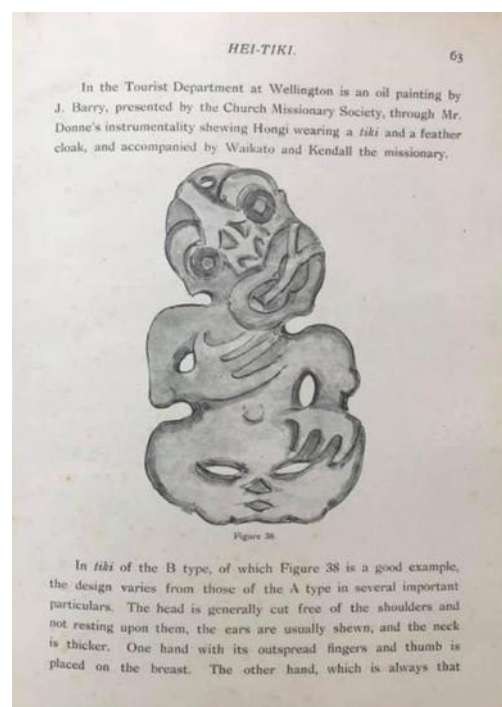
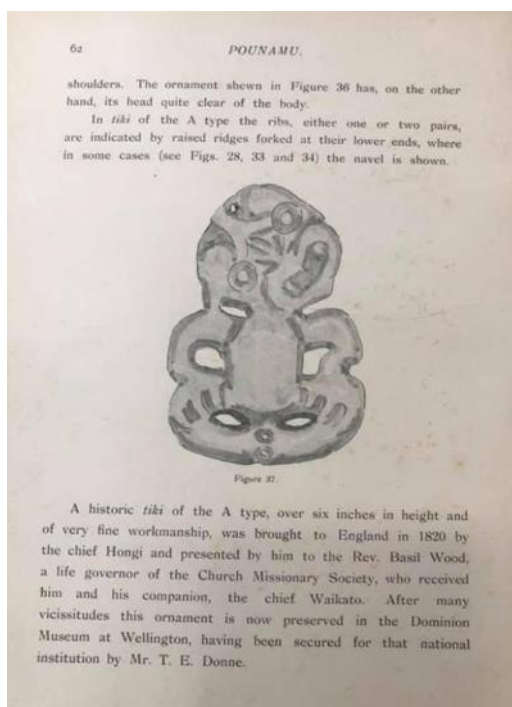
The author with Curator Owen Taituha at Te Kōngahu Museum in January 2025, and with his wife Delise in April 2025.

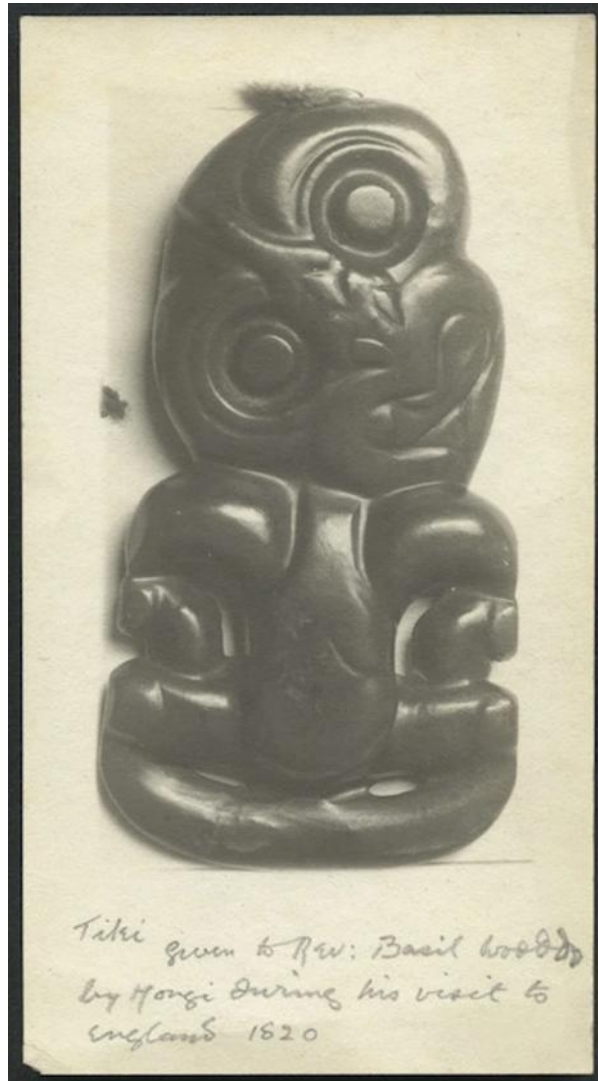
Pānui me whakaahuatanga/Publications and photographs

This *taonga* has been mentioned in Major General Horatio Robley's text *Pounamu: Notes on New Zealand Greenstone*. pp. 62-63.



'A historic tiki of the A type, over six inches in height and of very fine workmanship, was brought to England in 1820 by the chief Hongi and presented by him to the Rev. Basil Wood, [sic] a life governor of the Church Missionary Society, who received him and his companion, the chief Waikato. After many vicissitudes this ornament is now preserved in the Dominion Museum at Wellington, having been secured for that national institution by Mr. T. E. Donne.'^{liii}





Hei tiki presented by Hongi Hika to Rev Basil Woodd.^{lv}

This silver gelatin print (11.5 x 8.2 cm) is believed to have been taken between 1900-1920, and are part of the W G (Captain) : Marvin family photographs; which include some content regarding Horatio Robley's collections. The above image has been digitally published on both the National Library of New Zealand,^{lv} and DigitalNZ websites.^{lvi}

Rārangi pukapuka/Bibliography and End Notes

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The author would like to acknowledge and thank Myles Maniapoto, for his *Te Reo Māori* translations, without whom, this report would not have been produced in its current bilingual format.

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