

EBERHARD KARLS  
UNIVERSITÄT  
TÜBINGEN

English Version

# TE POU O HINEMATIORO



# Celebrating Māori Heritage, Culture and Connection

23<sup>rd</sup> October 2025  
till 29<sup>th</sup> March 2026

MUT | Ancient Cultures |  
Hohentübingen Castle

## Cover Design:

The *pou* and a *tukutuku*. *Tukutuku* are traditional Māori lattice panels woven with geometric patterns, often adorning the walls of meeting houses. Each pattern carries symbolic meaning, expressing genealogy, learning, or the natural world. The materials and colours connect people to land and ancestry. On the cover, we feature a *tukutuku* design by artist Tapuhi Tautau Broughton Tuapawa, continuing this tradition of storytelling through pattern and accompanying the Hinematiaro Pou.



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ABTEILUNG ETHNOLOGIE  
DES ASIEN-ORIENT-  
INSTITUTS

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## WELCOME TO THE EXHIBITION

*E ngā mana, e ngā reo, e ngā iwi, e rau rangatira mā. Tēnā koutou, tēnā koutou, tēnā tātou katoa.*

Distinguished colleagues, orators, and the many leaders, greetings, thrice greetings to everyone.

I acknowledge the *mana whenua* (leadership and guardianship over land and waterways) of this land, and pay my respects to their ancestors and elders, past and present. I also acknowledge the traditional custodians of this place and their enduring relationship with the land.

Ko Nicole Menzenbach *ahau*. I have had the great privilege of being the German Ambassador to Aotearoa New Zealand and five Pacific Island States for over two years now. It is with great pleasure that I welcome you to this extraordinary exhibition, which brings together a rich tapestry of history, culture, and shared human connection. At the heart of this display is Hinematiaro, a precious *taonga* (treasure) that travelled from the shores of Ūawa/Tolaga Bay in New Zealand to Europe aboard Captain James Cook's first ship. Today, this *taonga* is part of the Ethnological Collection at the Museum of the University of Tübingen MUT.

Relationships between countries are always relationships between people. My time in New Zealand so far has underscored this truth, as I have had the privilege of meeting the wonderful people who form the foundation of our strong bilateral ties. This exhibition stands as a testament to the deep cultural exchange that enriches both New Zealand and Germany, as we come together to share in the beauty of Māori heritage and the stories woven into this treasured *taonga*.

Even today, after such a long time, the Hinematiaro Pou brings together the people of Te Aitanga-a-Hauiti with those from Tübingen and keeps the exchange alive—for example, through the young people from Aotearoa New Zealand who are trave-

ling to the exhibition opening to share their stories and their *whakapapa* (genealogy).

One of the most exciting aspects of this exhibition is the arrival of a delegation of Māori, including young people (aged 14 to 16), who will share their culture through a performance of Kapa Haka (Māori performing arts) during the opening. These young people will also spend time with German youth, building connections through a cultural exchange that transcends borders and celebrates our shared humanity.

I hope this exhibition will leave you with a deep appreciation for *te ao Māori* (the world of Māori) and that it will foster a sense of connection, not just with the artefacts, but with the people, history, and spirit they represent. We are honoured to have you join us on this meaningful journey.

*Nō reira, tēnā koutou, tēnā koutou, tēnā tātou katoa. Nāku noa, nā*

Therefore, greetings everyone, greetings everyone, greetings one and all. From me, from

*Nicole Menzenbach  
Ambassador of Germany to New Zealand*



*Nicole Menzenbach,  
Ambassador of Germany to New Zealand*



*Hinematiaro Pou*

## WELCOME AT HOHENTÜBINGEN CASTLE

At first, it seemed an almost overly ambitious undertaking: to develop and realize a joint exhibition concept across the globe, shaped by such profoundly different historical, cultural, and social perspectives. The political background – keyword: colonial provenance – hardly appeared conducive to a project that ultimately came together with such remarkable unanimity. It is hardly believable that it could now be realized in the former Knights' Hall of Hohentübingen Castle.

I can only express my deepest respect and heartfelt thanks to all cooperation partners: first and foremost to our friends of the Māori community Te Aitanga-a-Hauiti, especially Victor Walker and the Tairāwhiti Museum, in particular Tapunga Nepe and Aline Curtis, as well as many others. Warm thanks are also due to our colleagues from the Department of Social and Cultural Anthropology at the University of Tübingen – Gabriele Alex, Chantal Arold, Markus Schleiter, and Volker Harms. At the Museum of the University of Tübingen MUT, it was above all Michael La Corte who curated the exhibition on behalf of the museum, supported by our provenance researchers Annika Vosseler and Anne Kremmer, as well as Sara Leicht, Tabea Olhorn, and the dedicated colleagues at Hohentübingen Castle, Christina Häfele and Thomas Klank, together with all administrative staff of the University.

Once again, Stephan Potengowski and his team are responsible for the design of this presentation – without their contribution, the special significance and aura of the Poupou could not be made visible.

To them, and to many others unmentioned, we owe the realization of this appropriate presentation of the Hinematiaro Pou. May you be captivated by the spell of this ancestral panel from the first circumnavigation of James Cook.

Professor Ernst Seidl, Director of the MUT



Victor Walker,  
Te Aitanga a Hauiti Centre of Excellence Trust

## Introduction: Te Pou o Hinematiaro. Celebrating Māori Heritage, Culture, and Connection

*Kia ora tātau*  
Greetings

*Ko Titirangi te maunga  
Ko Ūawanui-a-Ruamatua te awa  
Ko Te Rāwheoro<sup>1</sup> te whare wānanga  
Ko Hinematiaro taku piki kōtuku  
Ko Te Kani-a-Takirau te ariki  
Ko Te Aitanga-a-Hauiti te iwi.*

Titirangi is the mountain  
Ūawanui-a-Ruamatua is the river  
Te Rāwheoro is the school of higher learning  
Hinematiaro is my divine inspiration  
Te Kani-a-Takirau is the paramount trustee  
Te Aitanga-a-Hauiti are the people.

I am delighted to introduce the exhibition “Te Pou o Hinematiaro. Celebrating Māori Heritage, Culture and Connection”. This exhibition is a collaborative effort between Te Aitanga-a-Hauiti (the descendants of Hauiti) and Tübingen University. Hinematiaro is a descendant of Te Aitanga-a-Hauiti and of many *iwi* (people) who live on the eastern seaboard of the North Island of Aotearoa, New Zealand. The exhibition celebrates her life and the journey of the *pou* from her house and home in Ūawa (Tolaga Bay) to Tübingen.

Te Aitanga-a-Hauiti acknowledges Doctor Volker Harms and the University of Tübingen for keeping the *pou* ‘alive and well’ for us. We are grateful to former custos Harms for his meticulous research that led to the discovery and validation of the *pou*’s authenticity. He confirmed that the *pou* was acquired from Hinematiaro’s house during the visit of *HMS Endeavour* to Ūawa in 1769. His work in tracing the journey of the *pou* is a significant and valuable resource.

The University of Tübingen has enhanced the condition of the *pou* and preserved it so that the beauty and history of the *pou* can be shared locally and regionally. It was able to return home through a loan to Ūawa in 2019.

I will never forget the *pōhiri* (formal welcome ceremony) for the *pou* at Hauiti Marae in October that year. Te Aitanga-a-Hauiti gathered en masse to welcome a *taonga* (a special gift) that belonged to one of our most influential leaders. Young and old were mesmerised by the spiritual and physical presence of the *pou*. The cacophony of *karanga* (calling), *tangi* (wailing), *karakia* (chanting), and *haka* (traditional dance) reverberated through the valley, rivers, and coastal waterways. It felt almost as if Hinematiaro herself had returned home after over 250 years of absence. Her people cried tears of joy, great reverence, and gratitude. The *whaikōrero* (speechmaking) and *mōteatea* (ancient poetry) celebrated her divinity, recited her *whakapapa* (genealogy), her story, and the remarkable connection she had forged between her home and the one where she had dwelt across the ages and so far across the sea.

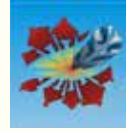
The initial duration of the loan was six months, but with the onset of COVID-19, the *pou* spent an additional three years with us.

The *pou* has inspired international travel, cultural exchanges, and guest lectures between Ūawa and the University of Tübingen. The exhibition stands as a testament to how people can collaborate to celebrate the dual heritage of a *taonga*—the *pou* of Hinematiaro, guiding our relationships into a shared future of cultural understanding, appreciation, and respect.

Once again, thank you to the University of Tübingen, Te Whare Taonga o Te Tairāwhiti, Museum of New Zealand Te Papa Tongarewa, the Ministry for Culture and Heritage, the Ministry of Foreign Affairs and Trade, and the German Embassy in New Zealand for their support.

Welcome to the exhibition of the Hinematiaro Pou. Her life inspires and holds immense significance for her descendants, many generations later.

*E mihi ana*  
Victor Walker ONZM, JP.  
Te Aitanga-a-Hauiti



*Kapuarangi, a Māori greenstone club once held by a woman of high rank, today cared for by Victor Walker, Te Aitanga-a-Hauiti*

**TRACING**

**THE PAST,**

**CONFRONTING**

**THE FUTURE**





Detail of the Hinematioro Pou

## Hinematioro's Journey to Germany and the Repatriation Request

In the spring of 2024, the Department of Ethnology received visitors from New Zealand—a visit that was meant both for us and for the ancestress of our guests, paramount leader Hinematioro, to whom this exhibition is dedicated.<sup>1</sup> During this meeting, our guests informed us that the Te Aitanga-a-Hauiti *iwi* wished to have their ancestress Hinematioro returned to them, and that a repatriation request by the New Zealand government to the German Foreign Office was being considered. Our guests were Victor Walker, the chairman of the Te Aitanga-a-Hauiti Centre of Excellence Trust, Tapunga Nepe, the director of the Tairāwhiti Museum in Gisborne, and Tapuhi Broughton, a young Te Aitanga-a-Hauiti artist who came to the University of Tübingen for a six week internship. For all of us in the Department of Ethnology, these were joyful news. The prospect that Hinematioro might one day return to live among her descendants was profoundly moving. It offered a hopeful contrast to her present, rather sorrowful existence—locked away in the dark safe of the Neue Aula, where she has spent nearly all of the past few decades. Together with our three guests, we then planned the exhibition, which has now been realised in October 2025.

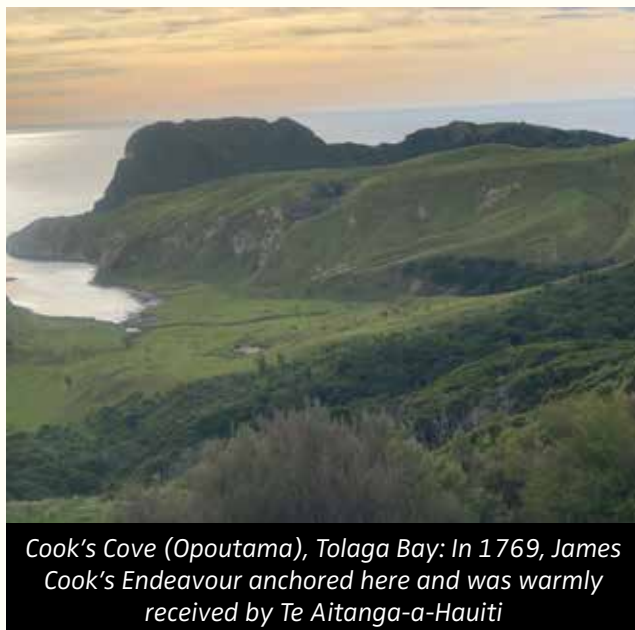
In October 2025 we then received a formal request from the Foreign Office, which was forwarded to the state government of Baden-Württemberg and the University of Tübingen. In order to process this repatriation request, it was important to determine how Hinematioro came to Germany and to Tübingen. We were consulted on this matter, and the answers we gave are outlined here.

The *pou*—a carved panel embodying the paramount leader Hinematioro of Te Aitanga-a-Hauiti from Ūawa (Tolaga Bay)—was brought aboard HMS Endeavour during Captain Cook's first voyage in 1769 and carried to England. By indirect routes,

Hinematiore then entered, in 1937, as a gift from Mrs Emma von Luschan<sup>2</sup>, the Ethnological Collection of the University of Tübingen. For the repatriation request, the decisive questions are whether the transfer of the *pou* was voluntary and peaceful, whether this transaction took place in a colonial context, and what significance the *pou* holds today for the original owners, the Te Aitanga-a-Hauiti.

The question of whether the *pou* was given by the then living Hinematiore as a freely offered gift to the crew of Captain Cook, whether it was given under coercion or under threat of violence, or whether it was stolen, cannot be answered. A clarification of the actual circumstances of acquisition in this case is not possible, as the available sources do not permit it—there are no entries from the diaries and reports of the *Endeavour's* crew members referring to the appropriation. What we can do, however, is to shed light on the background and context of the acquisition, which I shall briefly do here.

The appropriation of the *pou* by Captain Cook's crew took place before the official colonisation of New Zealand by England. Cook's voyages were exploratory missions, serving as the first steps towards the planned and later executed colonisation of regions that were, at the time, unknown to Europeans. Today, we classify the period in which the appropriation of the *pou* took place as a 'colonial context', since this period, beginning with European expansion in the 15<sup>th</sup> century, was already characterised by asymmetries of power.<sup>3</sup> Just under three weeks before Captain Cook landed at Ūawa Bay, the *Endeavour* anchored in Tūranga nui a Kiwa Bay, not far from present day Gisborne. This first encounter with Europeans was violent for the local Māori: shortly after the first landing on 8 October 1769, a Māori was shot dead on the beach by a member of the *Endeavour* crew. Cook's attempt to reconcile relations with the Māori failed, and on 9 October 1769 there were repeated shootings, with another fatality and two wounded on the Māori side, while the Māori themselves exercised no violence against their attackers.<sup>4</sup>



*Cook's Cove (Opoutama), Tolaga Bay: In 1769, James Cook's Endeavour anchored here and was warmly received by Te Aitanga-a-Hauiti*

After this incident, Cook sailed further north and returned twenty days later to Pourewa Island at Ūawa Bay, 60 kilometres away, where the crew stayed for a few days. During this stay, presumably on 28 October 1769, the *pou* was taken on board.<sup>5</sup> Cook writes in his diary that he found the houses on Pourewa Island largely deserted, which led him to suspect that the inhabitants had fled out of fear of the Europeans.<sup>6</sup> It is highly likely that the Māori of Pourewa had been informed about the violent events in early October 1769 in nearby Tūranga nui a Kiwa Bay, and that they feared for their lives because of the then unfamiliar guns. The precise moment of transfer remains unclear—what is clear, however, is the climate of violence and fear that shaped Māori encounters with the Europeans. Can an object that is so unique and of such high significance for the Māori, and which according to tradition could not be given away, have changed owners peacefully and voluntarily in view of the violent circumstances described by Cook himself? This is difficult to imagine. The fact that the transaction took place in the context of violent acts

against members of the Māori community, together with the historically documented accompanying reports of forced transactions between Māori and Banks and Cook,<sup>7</sup> contradicts the narrative of a 'voluntary' gift, which was sustained by Volker Harms in the 1990s.

For the Te Aitanga-a-Hauiti, the *pou* embodies a specific ancestress and thus the entire lineage of that line, in this case that of the aristocratic ruler Hinematiaro. Within the *pou* resides the *mana* (the charismatic force) of that line of ancestors. *Pou* are located in Māori meeting houses, the central material manifestations of the ancestors, through which society represents itself and in or at which rituals and celebrations are held. A *pou* does not merely represent the person; it houses the person and is addressed and treated as such. Without any doubt, the *pou* is for the Māori community, beyond the Te Aitanga-a-Hauiti, an object of the highest religious/spiritual, cultural and thus identity forming significance.<sup>8</sup>

Since it came to Tübingen in 1937, the *pou* has, with few exceptions when it was exhibited, been kept in storage or in the safe. This form of custody does not do justice to the significance it has for Māori. Their ancestress should not be locked away, but should be visible and accessible, so that she can come into contact with her community and be anchored in social life. By the time this companion brochure was prepared, it had not yet been finally decided whether the University of Tübingen would carry out the repatriation of the *pou* to New Zealand. The uncertainty surrounding the original transaction contrasts sharply with the historically documented violence inflicted upon Māori by Captain Cook's crew—a context that may be regarded as unjust. This stands alongside the *pou*'s undisputed spiritual, cultural, and identity-forming significance for the Māori community.

We, the staff of the Department of Ethnology, hope that Hinematiaro will be permanently freed from the loneliness of the narrow safe, return to her descendants, and be able to receive the recognition that she holds for the Māori and especially for the Te Aitanga-a-Hauiti.

Professor Gabriele Alex  
Department of Social and Cultural Anthropology,  
University of Tübingen

<sup>1</sup> During her internship, Tapuhi Broughton—together with Naomi Lüderitz—played a central role in planning and curating the exhibition now being celebrated here.

<sup>2</sup> Emma von Luschan was the daughter of the Viennese New Zealand researcher Ferdinand von Hochstetter and the wife of Felix von Luschan.

<sup>3</sup> *The Leitfaden zum Umgang mit kolonialem Sammlungsgut* of the German Museums Association states: 'Colonial contexts are characterised by unequal power relations and a self-perception of cultural superiority on the part of the colonisers.' It further defines them as 'a system of domination in which colonised peoples are deprived of self-determination, subjected to external control, and forced to adapt to the (primarily economic and political) needs and interests of the colonising powers.' (Free translation from German, p. 24).

<sup>4</sup> Mackay (2007), Salmond (2012: 70), Allen (2024).

<sup>5</sup> Harms (2017: 28–30).

<sup>6</sup> Salmond (2012: 71).

<sup>7</sup> Orchiston (1978: 803).

<sup>8</sup> Walker (2012).

# Interview Summary: Volker Harms and the Discovery of Hinematioro in Tübingen

## The Students' Perspective

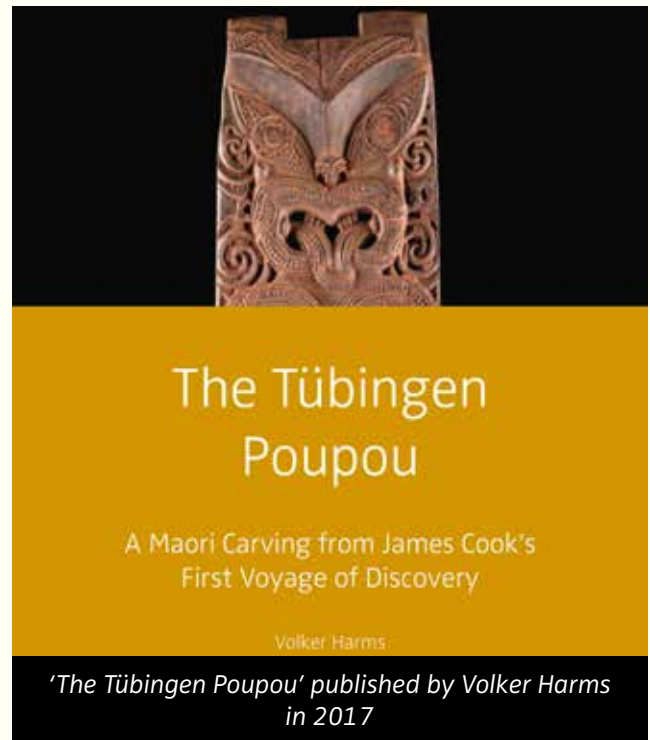
Students Abigail Beck, Alea Heistermann, and Leonie Oyen interviewed Volker Harms, who served as lecturer and curator of the Ethnological Collection at the Institute of Ethnology, University of Tübingen, from 1980 to 2006. His 1998 publication of the discovery of the ancestral panel Hinematioro garnered international attention. In the interview, the students explored the history, significance, and ongoing relevance of this exceptional find. The following summary presents the key insights from the conversation, shedding light on the discovery of the *pou*.

## 1. Volker Harms' Path to the Discovery

Before joining the University of Tübingen, Volker Harms worked as a research assistant in Göttingen, where he developed an early interest in museum education. In 1980, he took up the position of lecturer and head of the ethnological collection in Tübingen. At the time, the collection was in a disorganised and unprocessed state and required years of systematic research and cataloguing. During this process, Harms encountered a severely damaged wooden panel, which would later be identified as the ancestral panel of Hinematioro.

## 2. The 'Eureka Moment'

In the 1990s, Harms joined a project at the University of Göttingen dedicated to the study of approximately 500 artefacts related to the voyages of James Cook. During his research, he came across a small, inconspicuous illustration in the literature—a historical drawing that reminded him of the damaged object in Tübingen. This discovery marked the beginning of an intensive investigation. Drawing on his earlier research into traditional wood



carving in the Pacific region, Harms recognised that the panel had been carved using stone tools—an indication of its age and a possible connection to Cook's first voyage (1768–1771).

A pivotal moment in verifying this identification came when Harms compared the panel to a historical drawing housed in the British Library in London. He had initially discovered a tiny, stamp-sized illustration in a catalogue that closely resembled the object in Tübingen. To confirm his hypothesis, he travelled to London in person, bringing a photograph of the panel to compare directly with the original drawing.

At first, the comparison seemed to contradict his theory: the historical drawing showed only two ridges, whereas the Tübingen object had three. This discrepancy initially led Harms to question his assumptions. However, further investigation

revealed that the artist responsible for the Cook-era drawings had often simplified or superficially rendered details in other objects. These repeated inaccuracies ultimately served as indirect evidence in favour of Harms' thesis.

This insight proved to be a breakthrough. Supported by additional comparison drawings and the expertise of Adrienne Kaepler, a globally renowned Cook expert and curator at the Smithsonian Institution, Harms was able to substantiate his theory. Kaepler travelled to Tübingen, examined the panel in person, and confirmed its correspondence with historical sources. It was now certain: the object was indeed the historically documented ancestral panel of Hinematiaro—an original artefact of exceptional significance.

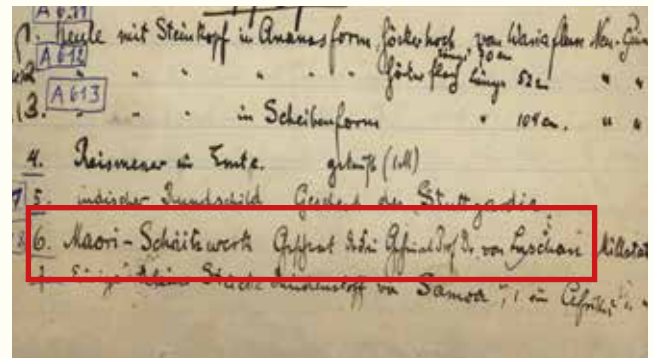
### 3. Reactions in New Zealand and Restoration

Following the public announcement of the discovery in 1998, the media response in New Zealand was significant. Numerous outlets covered the story of the ancestral panel, and members of Te Aitanga-a-Hauiti and other Māori communities took notice. In particular, individual descendants began making regular visits to Tübingen to see the panel in person.

In 2002, the panel underwent extensive restoration, a process made possible only through international cooperation. Since the required wood was unavailable in Europe, Anne Salmond and her husband transported suitable material from New Zealand to Dresden, where the restoration was carried out. Today, the panel is displayed in a condition closely resembling its original form, although the reverse side still bears visible traces of damage and repair.

### 4. The Panel's Journey to Tübingen

The exact provenance of the panel remains partially speculative. It is known that it was drawn in 1771 and entered the Tübingen Collection unnoticed in 1937. Harms reconstructed a likely path



Entry about Hinematiaro Pou from Augustin Krämer's diary from 1937

through Joseph Banks, who collected and redistributed numerous artefacts from the Cook voyages to European nobility and museums. The panel may have passed through the hands of Ferdinand von Hochstetter, a prominent naturalist and museum director in Vienna. It was later given to Augustin Krämer, from whose estate it eventually reached Tübingen.

### 5. Religious Significance and Reinterpretation

According to the New Zealand anthropologist Anne Salmond, the panel was not a profane object but a spiritually charged ancestral representation. The ancestral panel of Hinematiaro is not merely an ethnographic artefact but a globally entangled object of memory, deeply embedded in cultural and historical contexts. The discovery and scholarship of Volker Harms played a decisive role in bringing this panel out of obscurity. Today, it stands at the centre of critical engagement with colonial collections, cultural heritage, and shared international responsibility.

Abigail Beck, Alea Heistermann, and Leonie Oyen  
Students from the Department of Social and Cultural Anthropology, University of Tübingen



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**OUR STORY,  
OUR VOICE**





*Ko Titirangi te maunga  
Titirangi is the mountain*



*Ko Ūawa-nui-a-Ruamatua te awa  
Ūawanui-a-Ruamatua is the river*



*Ko Te Aitanga-a-Hauiti te iwi  
The descendants of Hauiti are the people*

## Introduction

The leadership of Hinematioro, the paramount leader of Te Aitanga-a-Hauiti and Ngāti Porou, extended into the early 18<sup>th</sup> century, a period when Māori traditions and *tikanga* (protocols) were at their peak.

She gained prominence in her community, and this history examines the relative contribution made by her, her heritage, her style, and most importantly, her ability to inspire her people to hold onto their traditions while recognising and understanding the technologies introduced by the first arrivals and later settlers. She had a strong influence over her people, Te Aitanga-a-Hauiti, and spent much of her life with them at Ūawa and Whāngārā-mai-tawhiti.

The leadership of Hinematioro will be explained using a framework that includes (1) *Mana Whakapapa*—Ascribed leadership, (2) *Mana Tangata*—Achieved leadership, and (3) *Mana Whenua* and *Mana Moana*—leadership and guardianship over land and waterways, including coastal resources. A brief discussion will also cover the roles of *Mataamua*, *Tuakana*, *Taina*, *Mana*, and *Tapu*. This framework is based on the *whakatauaiki 'Ehara taku toa i te takitahi engari he toa i te takitini'*—'My leadership is not just for me but for all my people'.

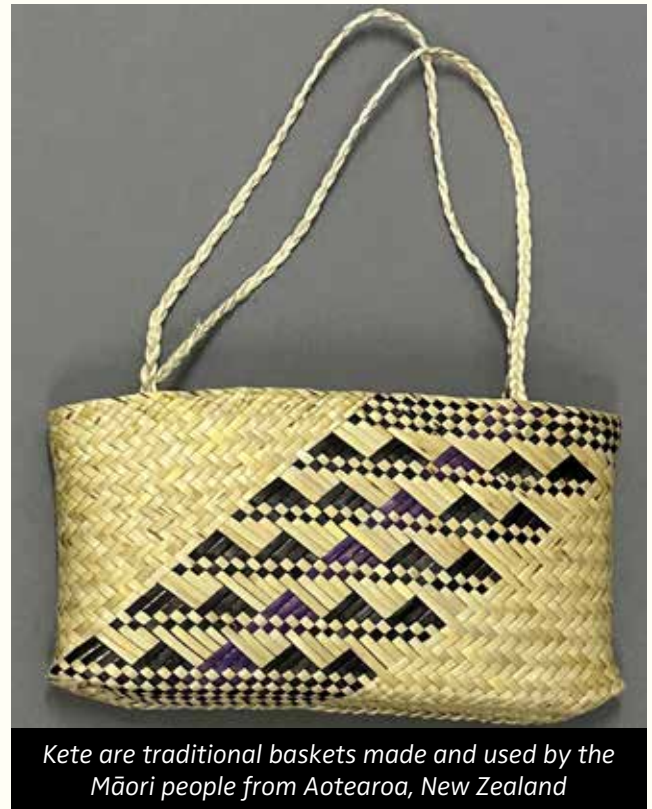
## **Mana Whakapapa— Ascribed Leadership**

*Mana whakapapa* refers to the personal power or prestige gained through descent. It embodies *whakapapa*, a genealogical inheritance passed down through birth and inherited from one's ancestors. The rights of primogeniture govern *mana whakapapa*; the more senior a person is in society, the greater their ascribed *mana* becomes. It also conveys a spiritual and genealogical connection from ancestors to the individual.

Seniority in Māori society was often determined by the degree of kinship to the founding ancestor of the *iwi*, or tribal community. This generally served as a strong starting point for choosing leadership based on *whakapapa*. The selection process emphasised the senior families and the appropriate individuals to lead. Ideally, the focus is on the first-born or the most senior person within the senior families. The chosen individual was unsurprised, as their *whakapapa* entitlement and societal status had been recognised since conception.

Although it's not possible to include all the *whakapapa* lines of Hinematiaro in this publication, an effort has been made to highlight her inheritance across several ancestors, including various *iwi* and *hapū*. The decision to include this has been based on the current tribal groupings. The descent of Hinematiaro is traced to and from these eponymous ancestors as they are recorded in the *whakapapa*, *kōrero tahito*, and *waiata* (song) of the tribes they gave birth to. All that is intended to record and shed light on the breadth of the *mana whakapapa* inherited by Hinematiaro.

Hinematiaro was a descendant of many important East Coast ancestors, including Maui Pōtiki<sup>1</sup>, Toikairākau<sup>2</sup>, Kahutiaterangi, Hauwhakatūria, Paikea<sup>3</sup>, Huturangi, Ruakapanga, Pawa, and Kiwa.



*Kete are traditional baskets made and used by the Māori people from Aotearoa, New Zealand*

<sup>1</sup> Māui Pōtiki is an ancestor revered throughout Māoridom. He was responsible for fishing up the north island of Aotearoa, New Zealand, and many other wonderful deeds.

<sup>2</sup> Toikairākau, along with Kahutiaterangi, Hauwhakatūria, Paikea, Huturangi, Ruakapanga, Pawa and Kiwa are all significant antecedents from whom many *iwi* can trace their descent.

<sup>3</sup> Paikea is the ancestor who, according to tradition, travelled from his homeland in Hawaiki (islands of the South Pacific) with the supernatural support of the whale and other relations from Te Moana nui a Kiwa (South Pacific Ocean).

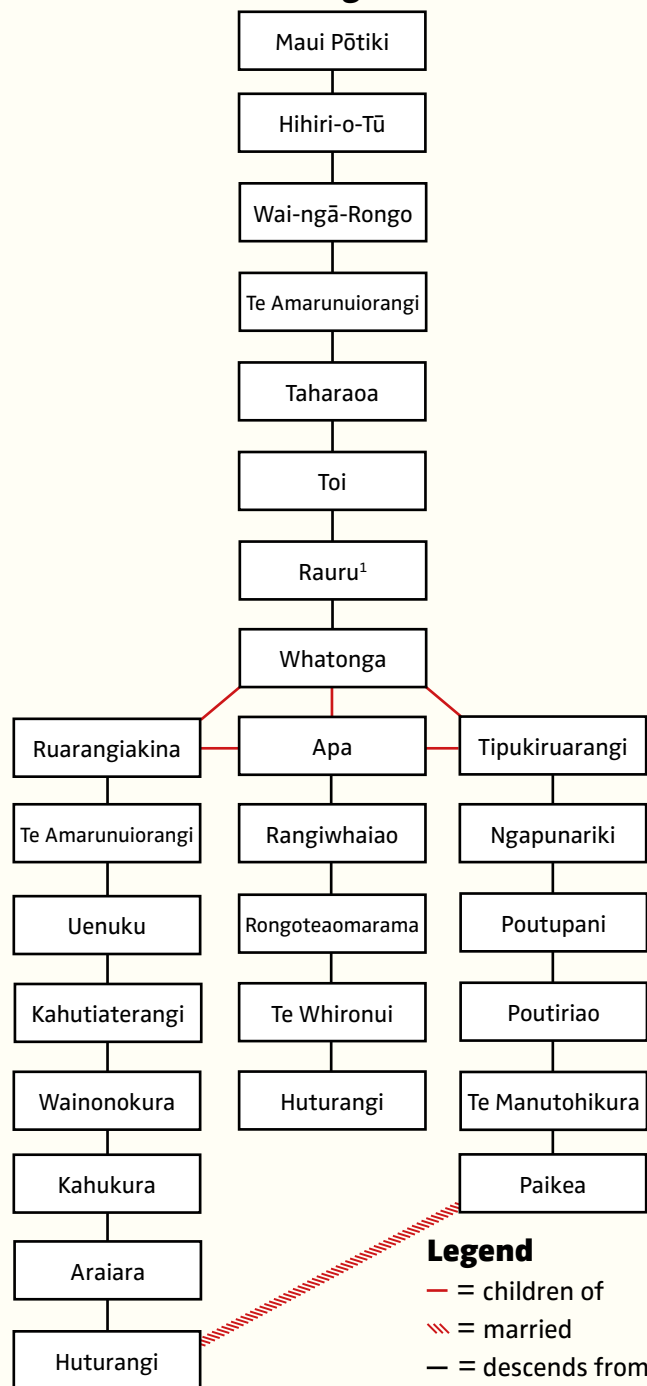
## Maui Pōtiki

Maui Pōtiki was the ancestor of Toikairākau or Toi Te Huatahi. According to various traditions, several ancestors bore the name Toi. What is clear is that this ancestor, whether of Aotearoa or Hawaiki, is recognised as a very important figure in the settlement and expansion of the East Coast peoples. His *whakapapa* links most modern tribal groups. The *whakapapa* from Maui-Pōtiki to Toi and down to Kahutiaterangi, Hauwhakatūria, Paikea, and Huturangi is as follows, Rauru or Raurukitahi is said to have come from the East Coast<sup>1</sup> before migrating to Heretaunga in the Hawke's Bay and settling on the West Coast of the North Island. The *iwi*, Ngā Rauru of this area, are named after him.

Paikea is another ancestor whose descendants are numerous and can be found the length and breadth of Aotearoa. His genealogy and parentage, whilst the subject of keen debate, is not disputed as being from the leading families of Hawaiki.

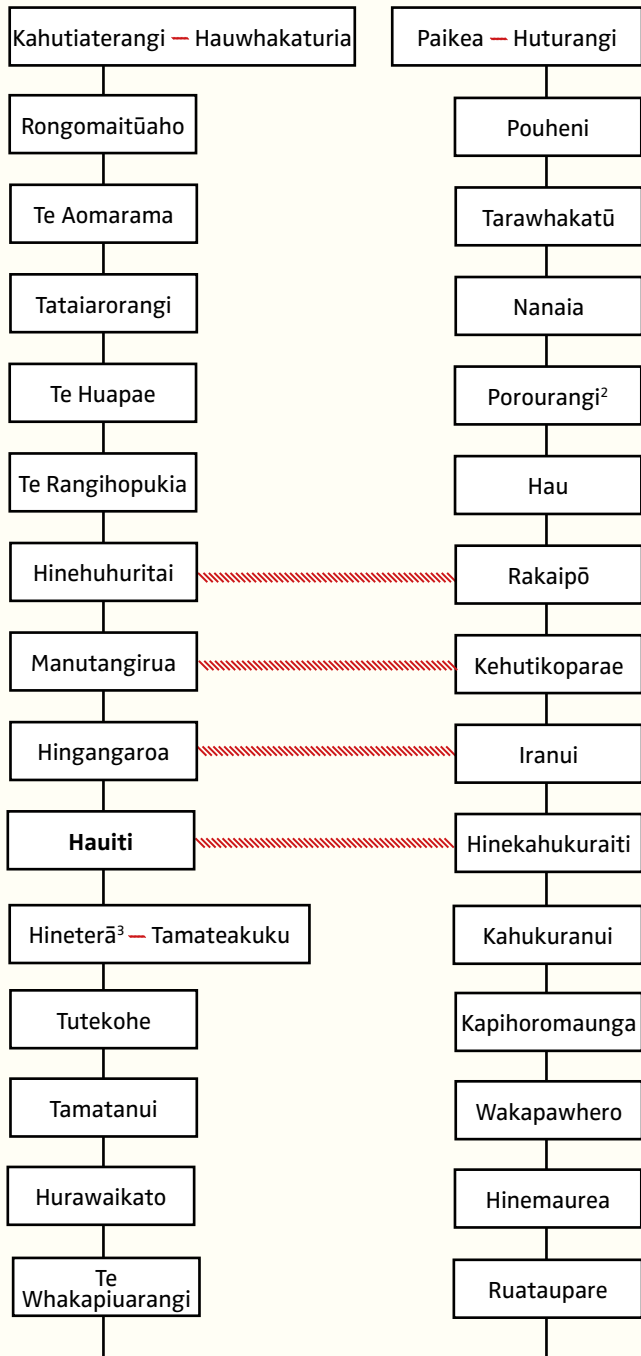
The *whakapapa* below shows the descent from Kahutiaterangi and Paikea to Hinematiaro.

## Whakapapa Table 1: Maui Pōtiki to Paikea and Huturangi

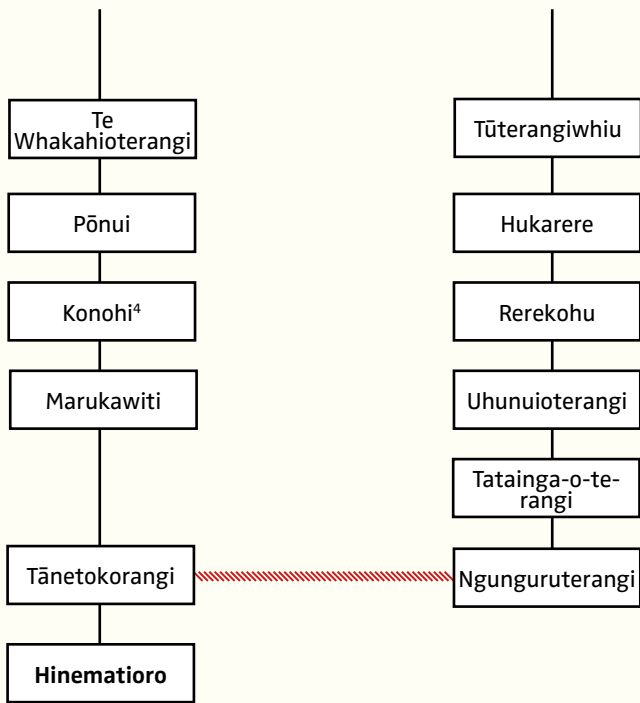


<sup>1</sup> Broughton, R. (1979: 17).

## Whakapapa Table 2: Kahutiaterangi and Paikea



*Whakairo-detail Hingangaroa me Iranui,  
gifted by Toi Māori Aotearoa to Te Aitanga-a-Hauiti,  
unveiled in Ūawa in 2019*



Carving of Hinematiōro Pou at the Tolaga Bay Wharf

<sup>1</sup> Gudgeon, W. (1895), Vol. 4 Journal of the Polynesian Society.

<sup>2</sup> The ancestor after whom the Ngāti Porou people are named.

<sup>3</sup> Hineterā was the *mātāmua* or eldest daughter of Hauiti. Her husband, Tamateakuku, was the *mokopuna*, or grandson, of the powerful Tūranganui-a-Kiwa chief Ruapani.

<sup>4</sup> Konohi is the ancestor of the *iwi* of the same name who are the *mana whenua* or paramount trustees of the region called Whāngārā-mai tawhiti.

## Mataamua, Tuakana, Taina

The generic terms *mātāmua*, *tuakana*, and *taina*, which recognise the order of birth for males and females, were used to guide the selection process for an *ariki* (firstborn leader).

The term given to the firstborn male or female is *mātāmua*.

*Tuakana* means older brother or sister. The term applies to all individuals who are genealogically senior, regardless of gender or generation. *Taina* means younger brother or sister. This term applies to all individuals who are genealogically junior, regardless of generation.<sup>1</sup>

*Mātāmua* and *tuakana* signified hereditary seniority within society and were prerequisites for determining who would be *ariki*. The corollary was that they also provided a pool from which leadership could be chosen.

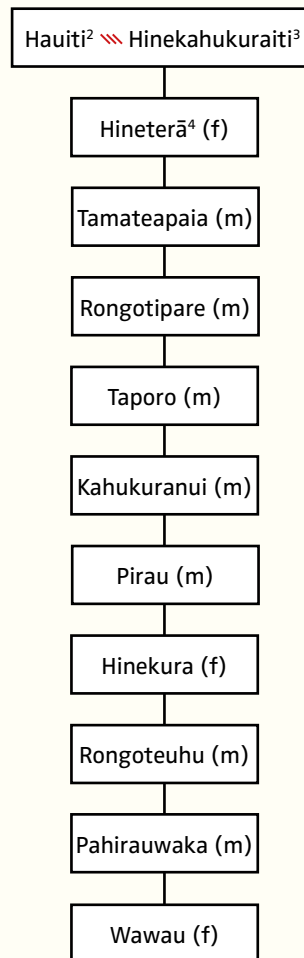
The following example illustrates these points. In the right *whakapapa* table 3, Hineterā was:

- (1) **Mātāmua**, being the firstborn.
- (2) **Tuakana** to all her sisters and her issue will always be senior to those of her brothers and sisters.

Kahukuranui succeeded to the *mana* of his father, Hauiti. Whilst the *mana* to lead the people rested with him, Hineterā would always be his senior and *tuakana*, consistent with the Te Aitanga-a-Hauiti definition. In later generations, the blood of Hineterā and Kahukuranui combined to flow in the veins of Hinematiaro. The position of *ariki* was therefore closely linked to birth order, though not solely determined by it.

Personal qualities such as knowledge, intelligence, the ability to host and entertain, and the capacity to guide the tribe were equally important.

## Whakapapa Table 3: Hauiti and his Children



According to Winiata<sup>5</sup> 'The position of *ariki* emerged from, and transcended, the traditional community groupings of *Iwi* and *Hapū*.' He is supported by Mahuika<sup>6</sup>, who observes, 'The aristocracy in Māori society was the *rangatira*. The aristocracy's most senior member, i.e., the firstborn of the most senior family in society, was called the *ariki*.'

Hinematiaro was recognised as the most senior descendant of the *whare ariki* (royal house) of the *iwi* (descent group) of Te Aitanga-a-Hauiti, and her leadership was acknowledged throughout Aotearoa, New Zealand.

Latterly, writers such as Walker<sup>7</sup>, Mead<sup>8</sup>, Puketapu<sup>9</sup> and others have entered the debate and added to or supported these descriptions. Suffice it to say, the *ariki* were the supreme ruling class of traditional Māori society. As pointed out earlier, this did not necessarily mean that an individual automatically became *ariki* but instead had the necessary hereditary entitlement as a prerequisite. Indeed, it meant a head start in the leadership stakes.

<sup>1</sup> The meaning given for *tuakana* and *taina* is peculiar to the *iwi* communities of Hinematiaro.

<sup>2</sup> Hauiti is the foundation of Te Aitanga-a-Hauiti—the descendants of Hauiti.

<sup>3</sup> Hinekahukuraiti was the daughter of the renowned Tūranganui a Kiwa ancestor Rongowhaata, who is the eponymous ancestor of the *iwi* community of the same name.

<sup>4</sup> Hineterā is the oldest sibling, and Wawau the youngest.

<sup>5</sup> Winiata, M. (1967), *The Changing Role of the Leader in Māori Society*, Blackwood and Janet Paul, Auckland.

<sup>6</sup> Mahuika, A.T. (1977) *Ngā Wahine Kaihautu o Ngāti Porou* Unpublished M.A. Thesis University of Sydney.

<sup>7</sup> Walker, R. (1992).

<sup>8</sup> Mead, H.M. (1992: 2) *The Mandate of Leadership and the Decision-Making Process*. Te Puni Kokiri Wellington.

<sup>9</sup> Puketapu, B. (1995).



*Ruakapanga—the meeting house at  
Hauiti Marae*

## Mana and Tapu

Seniority of birth also carried with it the concepts of *mana* and *tapu*. *Mana* is implied spiritual authority, power and prestige.<sup>1</sup> *Tapu* was a form of personal sanctity.<sup>2</sup> The people defined both *mana* and *tapu* for a specific purpose.<sup>3</sup> *Mana* and *tapu* gave an understanding of the order of things in society. Leadership and the status of *ariki* were part of this order. The *ariki* was seen and known to have the closest genealogical connection to the most senior ancestors, and one who could trace a descent through as many firstborn antecedents as possible from the founding ancestor of the *iwi*. No ancestor was so *tapu* or sacred in person as the firstborn through three, four, or five generations.<sup>4</sup> Hinematiore in *Whakapapa* Table 1 is of the senior line from the founding ancestor, Hauti, of her *iwi*, Te Aitanga-a-Hauti, through several generations. In some cases, if the *tapu* of an *ariki* was sufficiently great, simply sitting in a particular place would automatically make that place *tapu*. Violation by anyone else meant certain death.<sup>5</sup>

Ngata<sup>6</sup> writes 'Hinematiore, whose fame extended throughout the two islands, and who was so *tapu* that she was carried about in a litter for fear of complications following if she touched mother earth.'

*Mana whakapapa* as a determinant of leadership became the fundamental mechanism through which authority and control could be exercised. It was the most critical determinant of the right to rule.

Once it was established that an individual was competent to lead and possessed valid birth credentials, the *hapū* leaders, as family members, decided whether they had the necessary qualities to take on the role of *ariki*. Ultimately, it was the people who approved the decision, and once it was accepted and bestowed, the *ariki's* mandate and leadership were considered complete. Upon being conferred, the *ariki* could carry out their duties

with full support from the people, at least until that support was withdrawn. *Ariki* were expected to perform across all areas. Their responsibilities included political, administrative, ritualistic, social, and economic tasks that directly influenced the well-being and future of the people. Wise leadership increased the *ariki's* standing in the eyes of the people and improved their position. Conversely, poor performance had the opposite effect, and authority could be given to someone else. Just as the people made the *ariki's* position effective, they could also revoke that privilege. The ethnologist Sir Raymond Firth agrees, saying, 'Birth alone did not suffice for chieftainship. Personality and executive capacity were also required to maintain rank and authority. An incapable *ariki*... would be set aside in practical affairs, and only called upon to perform certain religious rites.' Thus, only if the most senior in society had the necessary personal qualities to command the respect and confidence of the people would he or she be given the mandate to lead them. *Ariki* as an institution, is concerned with *mana* or authority. It is an authority that is dependent on *whakapapa* as well as the ability to lead—*mana tangata*, administering the lands of the people—*mana whenua*, for their mutual benefit. *Mana whakapapa* is used to convey a type of authority to lead and guide, which is recognised, accepted and bestowed by the people. It is the *mana* that comes from the support of the people and requires their active cooperation. Meads' view<sup>7</sup> is that after the people had considered the *whakapapa* and the talents of the leader and seen some evidence of expertise, the appointment to lead would be made. In this sense, Walker<sup>8</sup> is accurate when he says that it was the *hapū* leaders who decided who the *ariki* was going to be. The appointment, however, simply reflected the views and opinions of the people and the support they gave to the appointee. The *ariki* would have invariably gathered this support from their actions and no doubt from the actions of their antecedents before them. A very supportive and often very influential immediate family structure helped. This was part of the legacy Hinematiore inherited from her ances-

tors. Acceptance by the people was more certain if one's antecedents displayed quality leadership. The likelihood of descendants inheriting the same qualities was anticipated. If evident, the *ariki* had the mandate of the people and, as such, played a pivotal role in their destiny. However, poor leadership eroded the tribe's prestige, and the leader was replaced. An *ariki* who showed expertise became the focus and the catalyst for major decision-making. The *ariki* were integral to all efforts to bring the people's expectations to fruition. They acted as a reference point for decision-making and consultation. Mead<sup>9</sup> sums it up pertinently when he says, 'Acceptance and support depend on a process of continuing validation by being with the people not only in their moments of great triumph but also being with them to share in their disappointments, failures and grief...' The chief speaks for the people, is of the people, looks after their survival and development, and is a symbol of the people.



<sup>1</sup> Marsden, M. (1992: 118) *God, Man and Universe: a Māori View in King.* (ed) *Te Ao Hurihuri.* Reed New Zealand.

<sup>2</sup> Buck, P. (ibid).

<sup>3</sup> Mahuika, A.T. (1977).

<sup>4</sup> Hongi, H. (1907).

<sup>5</sup> Mahuika, A.T. (1992: 4).

<sup>6</sup> Ngata, A.T. (date unknown) *The Genealogical Method as applied to the early history of New Zealand.* An address given to the Wellington Branch of the Historical Association.

<sup>7</sup> Mead, H.M. (ibid: 2).

<sup>8</sup> Walker, R. (ibid).

<sup>9</sup> Mead, H.M. (1992: 12–13) *The Mandate of Leadership and the Decision-Making Process.* Te Puni Kokiri Wellington.

*Acrylic heru (comb) by Michel Tuffery, with fine line drawings of a manaia holding a crayfish Tairāwhiti Museum*

## Tānetokorangi and Ngunguruterangi: The Parents of Hinematioro

The following explanation and *whakapapa* details the actions and adventures that led to the union of the parents of Hinematioro, Tānetokorangi and Ngunguruterangi.

It is a frequently told history in the *wānanga* or schools of learning throughout Tairāwhiti.

The *whakapapa* line (see *whakapapa* table 4) that Hinematioro can trace from Hauiti and his daughter, Hineterā, is significant. It highlights a descent leading to Konohi, the most powerful ancestor of the Ūawa and Whāngārā area during that period.

Konohi was the meeting point for some of the finest lines of East Coast aristocracy. His island fortress, Taha-tu-o-te-rangi, remained unchallenged by invaders, including the renowned Whanau-a-Apanui warrior, Tamahae. Tamahae had travelled to the East Coast to seek revenge for his grandmother's death. He challenged several notable warriors, and accounts differ regarding his encounter with Konohi. The common view is that they were evenly matched and agreed to a peace pact. However, the killing of Hinetapora, an *ariki* living in the Waiapu area, rendered the pact ineffective, and Konohi, a very close relative of hers, was compelled to respond and seek *utu* (redress, revenge) for her death.

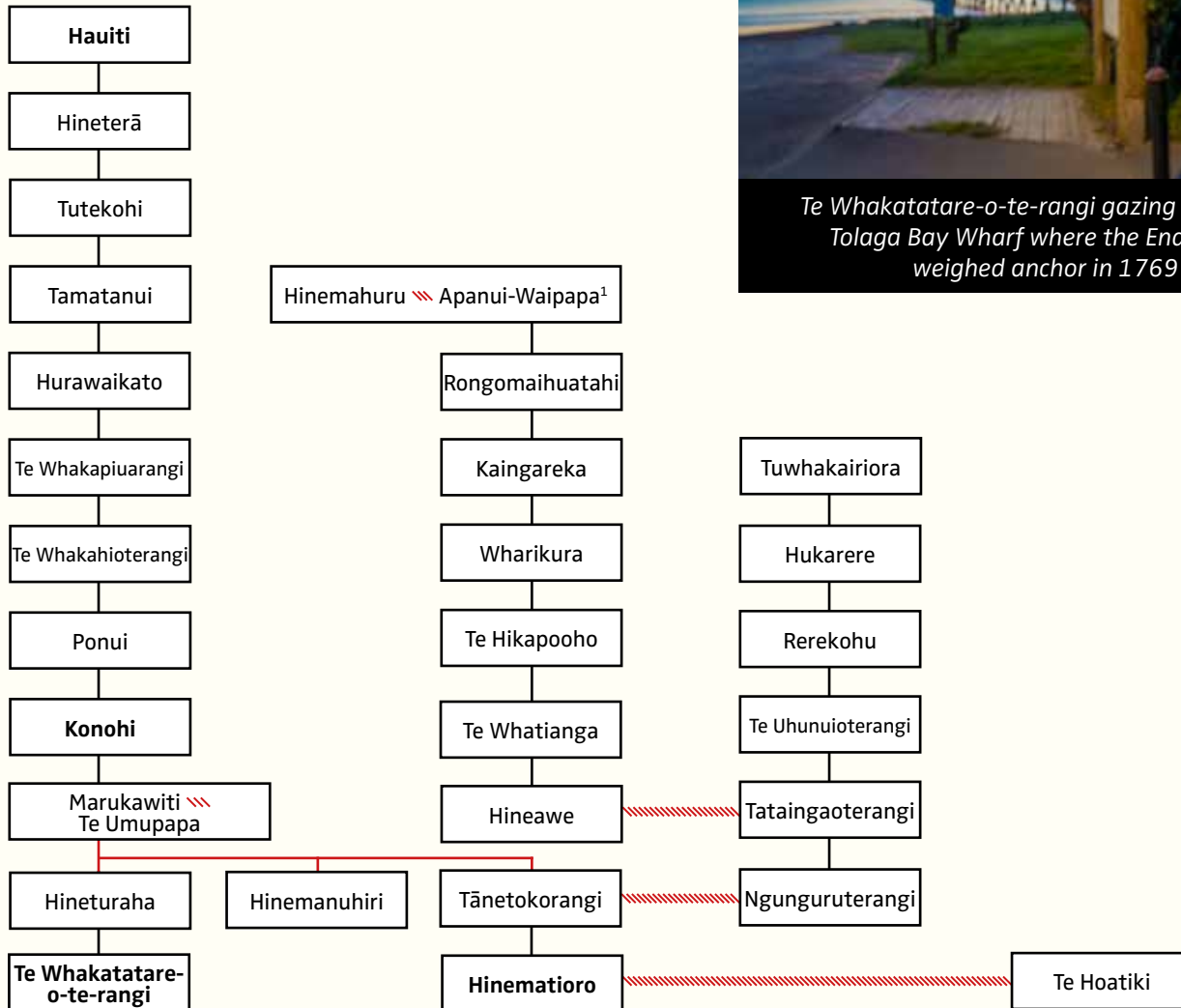
On their way to Te Whānau-a-Apanui to meet Tamahae, the war party of Konohi had to pass through the territory of the chief Rerekohu. His tribal domain was the Te Araroa area. Rerekohu was a grandson of the great fighting chief Tūwhakairiora and his *ariki* wife, Ruataupare.<sup>1</sup>

When news of the advancing war party reached Rerekohu, whose territory bordered that of the Apanui, he refused them passage. Konohi went inland and, after a successful campaign, returned to visit Rerekohu. Rerekohu promptly offered two

of his *mokopuna* to smooth over the intentions of Konohi. Ngunguruterangi was one, and she married the *mokopuna* of Konohi, named Tānetokorangi. This union united some of the finest lines of Te Whānau-a-Apanui, the northern descendants of Porourangi and Te Aitanga-a-Hauiti, including Konohi himself, with those of Ruapani and the major ancestors of Tūranganui-a-Kiwa and the south. The *whakapapa* strategically reconnects and consolidates the bloodlines of the three brothers, Taua, Māhaki Ewe Karoro, and Hauiti. It also bestows upon Hinematioro a lineage unrivalled in Māoridom.

<sup>1</sup> Ruataupare was an *ariki* in her own right. She has two *hapū* named after her—one in Reporua and one in Tokomaru Bay.

# Whakapapa Table 4: The Parents of Hinematioro



*Te Whakatatare-o-te-rangi gazing out at the Tolaga Bay Wharf where the Endeavour weighed anchor in 1769*

<sup>1</sup> Apanui Waipapa was the son of Taua, the elder brother of Hauiti. He lost his life in the internicine *hapū* warfare between his father and Hauiti.

## Mana Tangata—Achieved Leadership

Mahuika<sup>1</sup> defines this concept in the following way: 'The *mana* of the chief gave him the authority to control and direct the activities of the tribe or subtribe. The power to direct human activity was called *mana tangata*.'

The concept of *mana tangata* was highly performance-driven, with its level reflecting the ability of the *ariki* to actively defend the land and people from all threats, while also fostering the interests and integrity of their tribe: politically, spiritually, economically, and culturally.<sup>2</sup>

The *mana tangata* of Hinematiaro was unparalleled in her lifetime, founded on a deep care and love for her people. Her influence reached beyond her tribal borders, and her status as an *ariki* was acknowledged throughout Aotearoa New Zealand.

The following *waiata* by Ngāti Rangiwewehi<sup>3</sup> Te Arawa bears this out.

*'Ko te puke tapu ki Paepae-aotea.  
Kia taroia te moana a Kupe ki Whāngārā, ko Matioro.'*<sup>4</sup>

'Out there at the sacred hill of Paepae-aotea.  
Thence to cross the sea of Kupe to Whāngārā, to Matioro.'

And this snippet from the following Tūhoe *waiata*,

*'Nou te kaha ki te ika tere  
Ka pae kai a Matioro'*<sup>5</sup>,

'Thou didst emulate the migrant fish  
Thus, to become stranded in the presence of Matioro.'

Both Hinematiaro and her cousin Te Whakatatare-o-te-rangi are mentioned in this *waiata* by Manomano of Ngāti Tūwharetoa<sup>6</sup>,

*'E, ki Hangahanga, ki a Te Whatanui.  
Ko wai te pai kia tarere au ko Tatare;  
Kei Te -Urunga -o -te -ra ko Hinematiaro.'*<sup>7</sup>

'Yes, to Hangahanga, to Te Whatanui.  
Who will help me? It will be Tatare.  
At the rising of the sun, 'tis Hinematiaro.'

She married Te Hoatiki, a grandson of Konohi, and together they were to establish *kaenga* as far north as Te Kaha. There is a proverb which refers to the fame of her '*maara*' or gardens, which she cultivated in this area.

*'He uri a te Hoatiki nō Te Ehutu  
He tāne a Te Hoatiki nā Hinematiaro  
Ko Te Kaha<sup>8</sup> tō rāua kaenga  
Te kaenga tuturu o Whāngārā  
Ko Te Maara-a-Te Atua kei Te Kaha  
Ka haere te rongō o te kai o te maara a Hinematiaro.'*<sup>9</sup>

'Te Hoatiki is a descendant of Te Ehutu  
Te Hoatiki was the husband of Hinematiaro.  
Their home was in Te Kaha  
The place of long-term residence at Whāngārā  
The Maara-a-Te Atua<sup>10</sup> was at Te Kaha  
The fame of the gardens of Hinematiaro was well known.'

Her island fortress was Te Pourewa, a small islet just off the coast on the south-eastern side of Ūawa township. Hinematiaro, like all *ariki*, could assemble war parties, which she did during a quarrel with her cousin Pake. Pake had claimed a whale that washed ashore at Whāngārā-mai-tawhiti. Pake aimed to take the whale for himself, but she stepped in with her retinue of warriors and made sure the whale was disposed of for the benefit of all the people living there.

The early European settlers considered her the 'Queen of the coast, and she was a young woman of great beauty when James Cook, on board the Endeavour, visited Ūawa in 1769. She laid a hand of protection over Lieutenant James Cook and his crew, including Tahitian rangatira Tūpaia, during their short visit to the bay. She sanctioned the provisioning of the ship with fresh water, firewood, various vegetables, and other essentials, including watercress. Joseph Banks and other Endeavour

crew members commented on the quality of the gardens and environment in this area. The Endeavour collected over 120 species of flora and fauna and acquired the carved *pou* from Te Pourewa, the island sanctuary of Hinematiaro, just off the Ūawa coast. This is where the legend of the *pou* was born. The carved *pou*, now affectionately called 'Te Pou o Hinematiaro', is the focus and impetus of this exhibition. The *pou* travelled with the Endeavour back to London and became part of the Joseph Banks collection. Banks was the botanist on board the Endeavour.



Te Pourewa Island Ūawa

## Mana Whenua and Mana Moana— Traditional Authority over Land and Sea

*Mana whenua* is used to convey not only authority over land, water bodies and waterways but also residence. In sum, it was an indication of the geographical spread of influence of the tribe, *hapū* or *whanau* (family). The position of the people on the land was enhanced with strong leadership, necessary to ward off invasion and threats from other *iwi*. A leader capable of protecting the land and able to develop the resources for the benefit of the people contributed to consolidating the *mana whenua*. There were no clear individual titles in tribal conceptions of land occupation. The land was held communally, and therefore the *mana whenua* was a tribal responsibility, with the leader performing an overall administrative function.

There were several 'take' or rights that gave meaning to residence. Examples are *whakapapa*, which shows a genealogical link with ancestors who commenced settlement on the land, *kite* (discover), *tuku* (relinquish or give away as gift or payment), *raupatu* (conquer); which described how the land tenure began, *ahikā* (consistent occupation); how long people had remained on the land, the *mana* (influence) of ancestors and living descendants; their ability to repulse invaders to physical symbols such as *pā* (village and surroundings), *wāhi tapu* (sacred sites) including the names of people buried there, where a birth had happened, where a marriage had taken place, *rāhui* (area with restricted access) and who had set these up, *mahinga*, *maara* and *hinaki*. Land features were commemorated in song and chant, *whakatauaki* and *pepeha*, with associated fishing grounds and natural formations named after an ancestor or deed.

Thus *mana whenua* was a multi-faceted and dynamic concept. It provided a sense of belonging, which was manifest in 'Tūrangawaewae' or a sense of security and a geographical anchor. Seniority of

<sup>1</sup> Mahuika, A.T. (1992: 4).

<sup>2</sup> Buck. P. (ibid: 346).

<sup>3</sup> Ngāti Rangiwewehi is a significant *iwi* of the Te Arawa region of Rotorua.

<sup>4</sup> Ngata, A.T. Mōteatea 131.

<sup>5</sup> Ngata, A.T. Ngā Mōteatea 243.

<sup>6</sup> Ngāti Tūwharetoa is a significant *iwi* of the Taupō district. The *whare ariki* are the descendants of their *tipuna*, Te Heuheu.

<sup>7</sup> Ngata, A.T. Nga Mōteatea 379.

<sup>8</sup> Te Kaha is a settlement in the Ōpotiki region.

<sup>9</sup> *Whakapapa* books belonging to Heni Te Kauru Smith of Nuhaka, Wairo.

<sup>10</sup> 'Te Maara A Te Atua' literally means the garden of the god, and the name of the fabulous gardens of Hinematiaro that were nurtured by and managed for all her communities.

birth, wise administration and an ability to provide and protect the *mana whenua* of the people contributed to the realisation of the status of *ariki* in an individual.

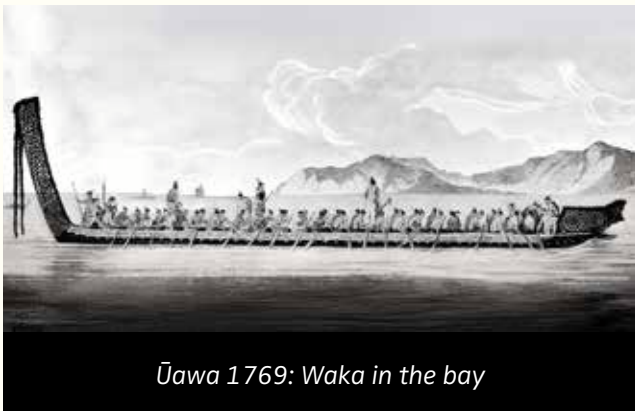
Hinematiore spent most of her life in and around the Ūawa, Whāngārā-mai-tawhiti, and Tūranganui-a-Kiwa regions. Her *mana whenua* and *mana moana* were primarily derived from these areas. This authority covered the lands belonging to the *hapū* in these localities, specifically the *hapū* groups of Te Aitanga-a-Hauiti. The *mana whenua* of Te Aitanga-a-Hauiti was vested in Hinematiore, who was regarded as the 'paramount trustee' of the lands of the various *hapū* within Te Aitanga-a-Hauiti.

*Mana whenua* meant that, from the *hapū* perspective, they held authority or rights over particular territories. These rights included hunting, horticulture, and settlement. Additionally, the land and its resources were held collectively by the *hapū*, not by any individual.

Hinematiore was therefore responsible for the protection and wise management of the resources in her communities of interest along the eastern seaboard of the North Island. While she mainly resided in Ūawa and Whāngārā-mai-tawhiti, her *whakapapa* led her to establish *kaenga*, or homes, from the Eastern Bay of Plenty to Tūranganui-a-Ki-

wa—Gisborne and Mahia. She negotiated the fair distribution of the fruits and labour from her gardens mentioned previously, and the produce of land and sea with and for her people. Ūawa was a hub for inter-*hapū* trading during her lifetime, a tradition that continued during her grandson, Te Kani-a-Takirau.

The artist impressions by Sydney Parkinson and others aboard the Endeavour show a flourishing environment on land and a bay alive with fishing *waka*—vessels of all descriptions. They also captured several spectacular *waka taua* resting calmly in the waters. A testament to the influence of Hinematiore in this period. The Endeavour departed Ūawa well provisioned and with specimens of flora and fauna, and the *pou* of Hinematiore safely on board. Generations later, the people of Hinematiore would follow in the footsteps of their ancestral *taonga*.



## ***Te hokinga mai o Te Pou o Hinematiaro—The Return of the Hinematiaro Pou***

On 23 October 2019, 250 years after its acquisition, the Hinematiaro Pou was welcomed back by Te Aitanga-a-Hauiti and the wider Tairāwhiri community at Hauiti Marae. Hundreds gathered to pay homage to the *tipuna* (ancestor), Hinematiaro, and to the piece of history that had travelled from Tübingen, Germany, to be once again reunited with her people on her *marae* (communal and sacred meeting place) before the *tipuna whare* of Ruakapanga.

The *whakapapa* (table 5) on the next page shows her descent from the ancestor Ruakapanga and the connection to Paikea. The lines joined with the marriage of Hinekahukuraiti and the connection to Kahutiaterangi and Paikea to Hauiti.



*The Hinematiaro Pou lying in state at Ruakapanga, welcomed home after 250 years*

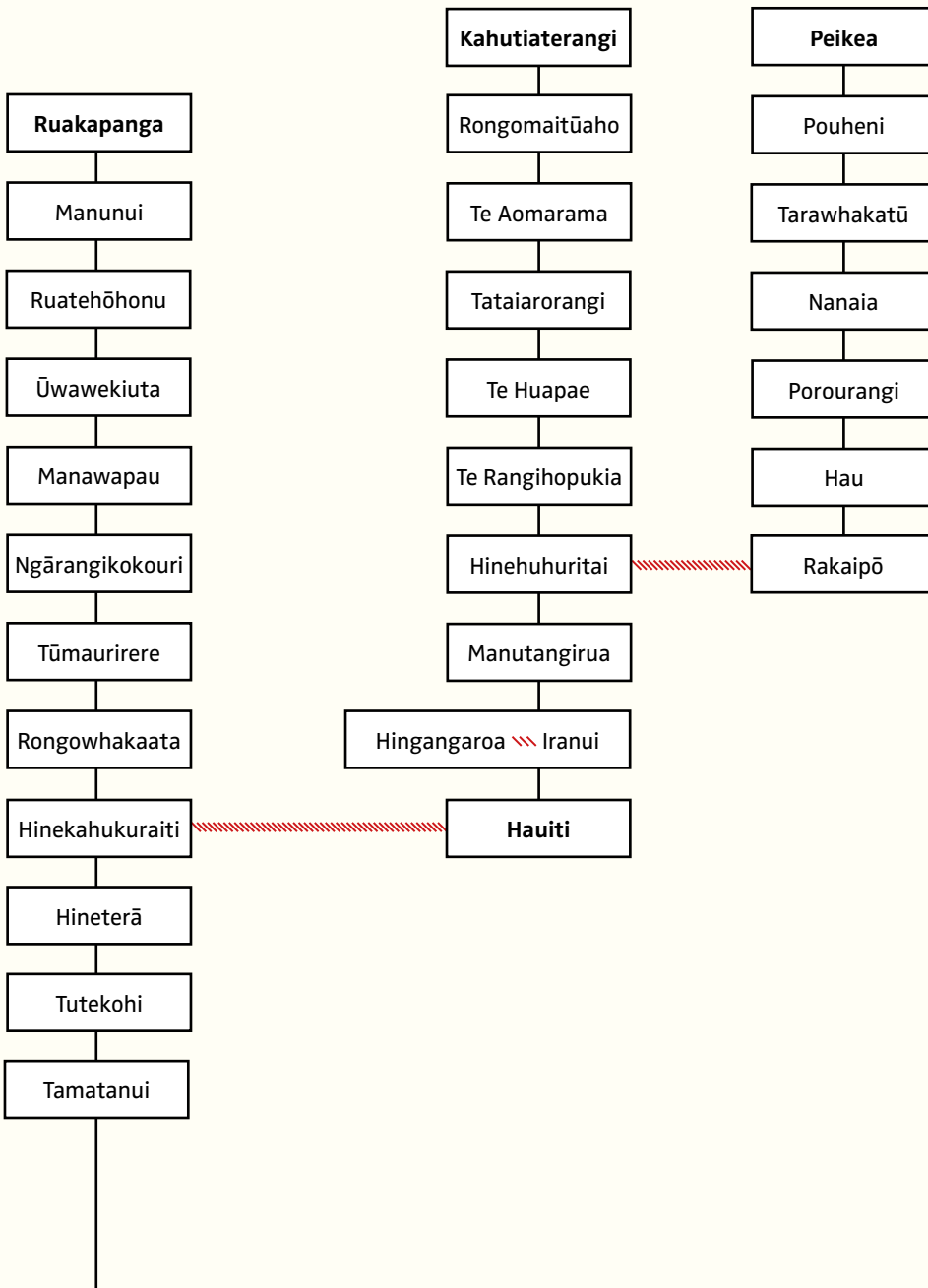


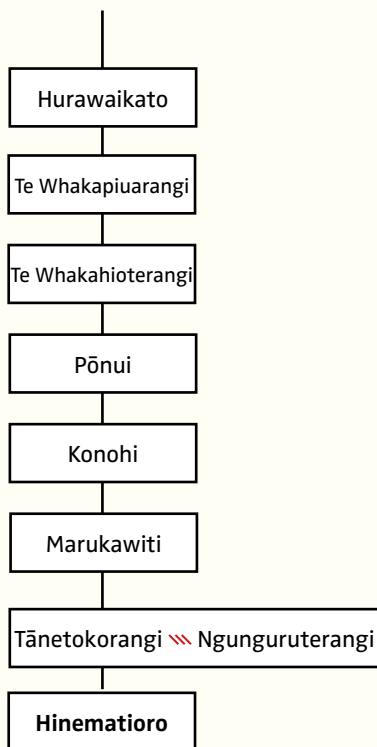
*Ceremonial return of the Hinematiore Pou  
to Ruakapanga, Hauiti Marae*



*A new generation: Descendants of Hinematiaro  
welcoming the pou home*

## Whakapapa Table 5: Ruakapanga and Paikea

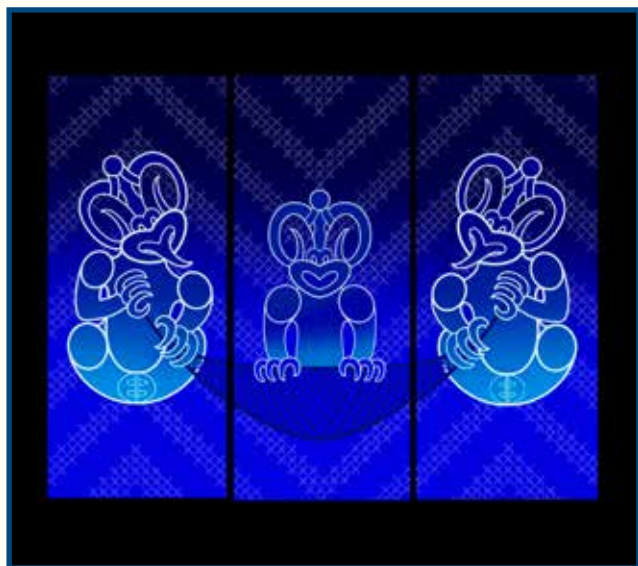




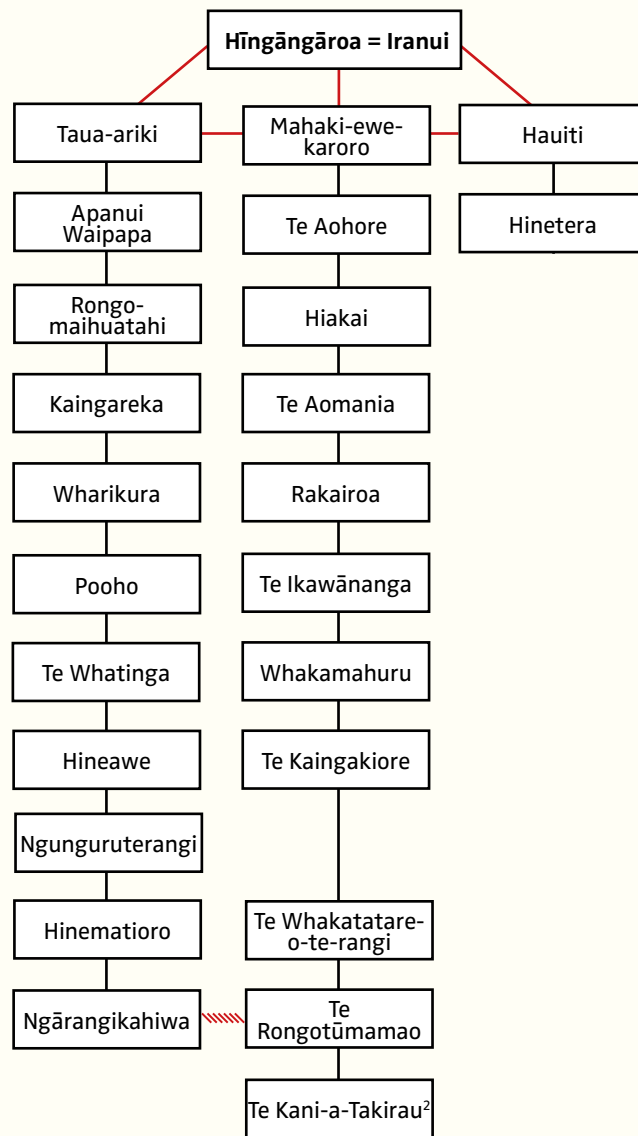
Acrylic heru (comb) with manaia holding a crayfish on one side and a kārearea (falcon) on the other, Tairāwhiti Museum

## Whakapapa Table 6: Hīngāngāroa and Te Rāwheoro

Hīngāngāroa was a renowned craftsman of his time. He was a talented artist, carver, and builder. He established Te Rāwheoro School of Learning at Mangakuku<sup>1</sup> in Ūawa. He married Iranui, the daughter of Kahungunu, and they had three sons: Taua, Māhaki, Ewe Karoro, and Hauti. Hinematiore descends from the bloodlines of all three sons.



The three brothers, Taua (left), Hauti (in middle), and Māhaki Ewe Karoro (right) holding the net 'Whakapaupakihi'



<sup>1</sup> Te Rāwheoro was a renowned traditional Māori *whare wānanga* (school of higher learning) founded by Hīngāngāroa at Mangakuku in Ūawa, on the East Coast of New Zealand. It served as a major center for teaching carving, tattooing, weaving, genealogy, astronomy, and sacred knowledge, shaping generations of *tohunga* (expert) and artists.

<sup>2</sup> Rapata Wahawaha Manuscript.

## Te Kani-a-Takirau

His place of birth is said to be Whāngārā-mai-tawhiti. While he spent most of his life with his people, Te Aitanga-a-Hauiti, at Ūawa, he also lived in several other localities around the area shared with his *whānau*, including his parents and Hinematiaro at Waitōtara and Puatai at Whāngārā-mai-tawhiti. From a very young age, he knew of his connections and *kaenga*, extending as far north as Te Kaha. His grandmother Hinematiaro took him there and officially introduced him to the people. It was to be her final act as the sovereign ruler of her people. She and the *hapū* leadership passed the mantle of *ariki* to him and, with it, her *mana* and *tapu* (personal sanctity).

He was now the exalted one, the bearer of his people's hopes and expectations—the spiritual and physical embodiment of her legacy and all those who came before her. This entitlement would have led him to be approached to become the first Māori king in 1856, which he kindly and diplomatically declined.

She composed a *waiata*<sup>1</sup> (song) especially for her *mokopuna* to mark the occasion. It speaks to the great love she has for him, longs to be with him and protect him, and she blesses him with the divinity of the ancients to guide him on his journey of leadership:



*The back of the pou*

<sup>1</sup> Collected by Elsdon Best, English translation provided by author.

*'Nei ka noho i te Urunga o te rā  
Ka haramai Tama-nui-te-ra  
Ka maene ki te kiri awahi kahurangi,  
Nou, e whatukura  
Kua ruia nei ki runga  
I ō iwi e pae noa atu rā e  
He reo pā mai ki te taringa  
Oho rawa e roto i au  
Ko ariki rangi koe e mihi mai nei  
Hoki mai ki au kia awahi atu au  
He makau koe nā ngā rau o Matariki  
E hora i runga rā e  
Tangi tirarau ai te tangi  
A te wharaurua  
He tohu nō te whitu, Nō te waru  
Tēnei ka tata mai ki au  
Ka haramai te aroha  
ka konaki ki roto rā  
He tohu pea nou, e rangi,  
I au e noho whakawairuru nei e  
Haramai e roto haere i te kare moana  
Kia mihi atu ki te kahurangi  
E ngaro nei i au  
Hoki whakamuri te aroha  
Ki te whenua tipu  
Ki te iwi o Porourangi, o Kahungunu  
Ngā raukura o te moana e  
Tahuri mai ki muri e tama  
Kia uhia koe ki te kahu waniwani  
Kia heia koe ki te heitiki  
Tangi te wiwini.  
Kia titia koe ki te raukura amorangi  
Kia mau to ringa ki tō patu,  
Tangi te wawana e'*

*'Resting here in the rising of the sun  
Comes now 'tis Tamanuiterā  
Pleasantly warming oh wonderful treasure  
You are the anointed one  
Sanctified thus  
By your people gathered here  
Their voice clamouring now  
Arousing me  
The praise is for you, the ariki  
Return to my embrace  
You are the lover of the stars of the Pleiades  
Illuminating all that is above  
Ah, the melody of the song  
Of the Shining one  
Signalling the arrival of the autumn  
Come close to me now  
Great love wells up  
Within me  
A sign perhaps that it is you  
While I sit alone with my thoughts  
My emotions are overwhelming  
I pay tribute to the leadership  
No longer mine  
My love returns  
To the land that nurtured me  
To the people of Porourangi and Kahungunu  
The plume of the ocean  
Turn now oh son  
That the charmed garment protects you  
Dressed with the heitiki adornment  
The energy pulsates  
Fasten the feathered headdress of divinity.  
Grasp your weapon tightly  
The energy pulsates'*

## The Fall of Te Pourewa

In her later years, Hinematiaro retired to care for her *mokopuna*—her grandchildren—in old age. Te Kani-a-Takirau was now the *ariki* and spent time attending to his people's affairs. In his absence, and with his entire retinue of warriors away with him, Te Pourewa was attacked by a Ngāti Porou war party under cover of darkness. Hinematiaro was caught up in the fighting and lost her life while trying to escape, but not before she had managed to get her *mokopuna* (grandchild), Te Hemanawa, to safety. Te Rongotūmamao, the father of Te Kani-a-Takirau, also died during this episode. Te Hemanawa was washed ashore, and the attacking forces spared his life.

According to some sources, she was returned to the Tereanini urupā in Whāngārā-mai-tawhiti and is buried there. And so ended the life of one of the most notable leaders of Māoridom of her generation. Remembered today, some 250 years later. Revenge for her death was swift and deadly. Te Kani-a-Takirau and the combined forces of Te Aitanga-a-Hauiti and allies from the Tūranganui-a-Kiwa *iwi* pursued those responsible and defeated them, with their leaders paying with their lives. But that is another story to be told on another day.

In 2019, Te Aitanga-a-Hauiti constructed and set up Te Pourewa—Beacon of Hope in memory of Hinematiaro. It aims to honour her, her legacy, and all those who came before her, serving as a guiding light for her descendants into the future.

*Nā* (By) Victor Walker M.A.



*Te Pourewa o Hinematiaro  
The Beacon of Light*



FROM

GERMANY

TO

NEW

ZEALAND

## What are *taonga*? And what do they mean to Māori?

The Māori word *taonga* could be translated as valuable object or treasure, but this is falling short of the true meaning of *taonga*. However, if you see it as a lovable, elderly person, the embodiment of an ancestor, whom you have to protect and care for, then you are a big step closer to *taonga*.

For Māori, *taonga* have *mauri* (life force), they are animated and have special powers, which stem from those humans who have created, used or touched them. *Mauri* can also come from the material, e.g. the living tree trunk that was turned into a carving. In the world view of Māori everything is connected through *whakapapa* (genealogy); the sea, kiwi birds, humans or centipedes are all equal. For Germans this sounds a bit like witchcraft, but for Māori this is a given: *Taonga* do not just represent the ancestors, they are the ancestors.

This belief demands *tikanga* (protocols) of how to handle them respectfully. While museums put them behind glass to preserve them, Māori care for them by touching them, crying tears over them or singing for them.<sup>1</sup> All this is part of keeping the relationship with the ancestors alive and keeping them 'warm' in the true sense of the word. One should be physically close to the ancestors to warm them with body heat. For non-Māori this can be strange at first, but within Māori culture it makes sense. If it was your own great-grandmother, you wouldn't flinch, but give her a gentle embrace to express your love.

Museum practices are slowly changing to allow source communities physical access to *taonga*, so they can add value to their spiritual wellbeing, which in turn uplifts the wellbeing of the source communities. Despite museums being inherently colonial institutions, museums can also become 'contact zones' (Clifford 1997) where people of diverse backgrounds and cultures engage and learn



Tanja Schubert-McArthur

from each other. It is my hope that this exhibition will provide a safe space for visitors to be transformed through interaction.

Tanja Schubert-McArthur, PhD

Tanja Schubert-McArthur grew up in Großbottwar, and studied Cultural Anthropology at Tübingen University. Her master's thesis was published as a book *Mit Sack und Pack nach Neuseeland: Zum Gepäck deutscher Auswanderer heute* (Mana 2007). In 2006 Tanja immigrated to Wellington and did her PhD at Victoria University about New Zealand's National Museum, Te Papa Tongarewa. Her career included working for Te Papa and the Waitangi Tribunal. She works at the National Library of New Zealand as a learning facilitator and is a freelance cultural advisor. She lives in Featherston, in the Wairarapa with her husband Ryan and their children Max and Soča.

<sup>1</sup> For a comprehensive discussion of *tikanga* in the collection store at Te Papa see T. Schubert-McArthur (2019) Biculturalism at New Zealand's National Museum—An Ethnography of Te Papa, p. 136–150.



*A gentle touch: Keeping the mauri of the taonga alive*

## Walking New Paths: Reclaiming Interpretation through Shared Knowledge and Reflection

Naomi Lüderitz's journey with us began in a place of deep connection and remembrance at the unveiling of the wife of a dear friend in Nūhaka, within the rohe of Kahungunu. This occasion carried significance beyond itself, as it linked her to the stories of our *tīpuna*, to Hinematiaro, to Haurangi, and to the *whānau* threads that bind us across generations. It was here that Naomi's pathway into our world, and into the lives of the *mokopuna* of our esteemed ancestress Hinematiaro, truly began.

During her time with us, we explored together the beauty and meaning of Tūranganui-a-Kiwa. We stood before the Maia installation and the proud figure of Te Maro at the foot of Titirangi maunga. From the banks of the Turanganui river, Naomi not only gazed upon these *taonga* but also immersed herself in the rhythm of *waka ama* (outrigger canoe paddling). With determination and joy, she grew into a strong paddler, forging new friendships along the way.

Life amongst us seemed to come naturally to her. She embraced new tastes and *kai* (food) like *feijoas*, *pūhā*, and watercress and shared in the laughter and warmth of our *whānau* and *hapū*. Even our two cats were showered with her *aroha* (Liebe), thoroughly spoiled by her gentle care. In every way, Naomi gave of herself wholeheartedly, and in return she became more than a guest: she became our German daughter, a cherished part of our *whānau*.

The collaborative exhibition project 'Te Pou o Hinematiaro' is likewise grounded in relationships, trust, and shared experiences between Tübingen and Ūawa. A central voice in this process is that of Naomi Lüderitz, a 23-year-old student of Social and Cultural Anthropology at the University of Tübingen. From February to April 2024, she worked



Naomi Lüderitz, Tapuhi Tautau Broughton Tuapawa with Walton Walker (back row right) and Tairāwhiti Museum staff at the airport

closely with the Tairāwhiti Museum in Gisborne and the Haurangi Centre of Excellence in Ūawa. Her focus was on the respectful handling and interpretation of *taonga*—ancestral treasures of great cultural and spiritual significance to Māori. In particular, she engaged with the history and present-day meaning of the *pou* representing the female ancestor Hinematiaro, whose provenance she researched in collaboration with descendants of Te Aitanga-a-Haurangi. These experiences not only shaped her understanding of Te Ao Māori but also sparked a transnational collaboration that soon took form in Tübingen. The concept for the exhibition emerged as a co-creation between the Te Aitanga-a-Haurangi Centre of Excellence and staff member and Māori artist Tapuhi Tautau Broughton Tuapawa. With the support of the Tairāwhiti Museum and Te Aitanga-a-Haurangi, Tapuhi traveled to Tübingen to further develop the project together with Naomi and ensure it reflected the values and perspectives of her community.

Reflecting on her journey and her collaboration on the exhibition concept, Naomi writes:

“Co-writing the concept and spending time in Hinematiaro's home, learning from her descendants, was an incredible part of this journey. It allowed me to engage more deeply with Te Ao Māori—particularly Te Ao Haurangi—and deepened my understanding in ways I'll carry with me for the rest of

my life. It was inspiring to be part of a process that challenged existing narratives and changed the sovereignty of interpretation. All these experiences opened up a path I'm genuinely excited to walk—one that centres collaboration, respect, shared knowledge, and the rethinking of the museum. Throughout this project, a quote by Kaitiaki Taharaka Stewart has stayed with me. During a visit to the Museum of New Zealand Te Papa Tongarewa in Wellington, he said: 'We need to reflect our past to change the future.' I believe this exhibition offers exactly that—a space for reflection, for shifting perspectives, and for opening up new ways of working together, especially here in Tübingen."

As our people say:

*"Waiho i te toipoto, kua i te toiroa."*

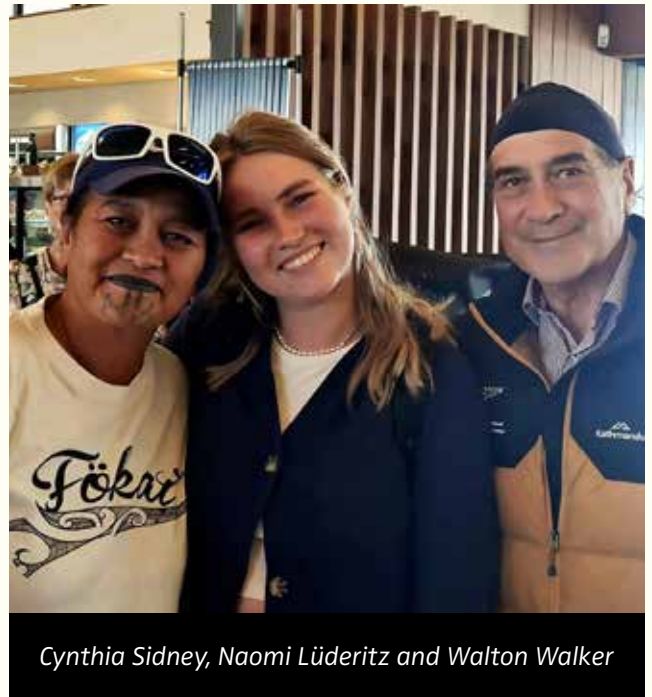
Let us keep close together, not wide apart.

This *whakataukī* reflects the spirit Naomi carried with her—drawing close in kindness, adapting with humility, and striving always to give her best.

*Nā reira koinei aku mihi ki a koe te tamāhine Naomi.*

*Nā māua,*

Walton Walker and Cynthia Sidney



*Cynthia Sidney, Naomi Lüderitz and Walton Walker*

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## Important words

<b><i>ariki</i></b>	<b><i>firstborn leader</i></b>
Highest-ranking leader with spiritual and social authority in Māori society; often genealogically linked to first ancestors.	
<b><i>haka</i></b>	<b><i>traditional dance</i></b>
Traditional dance with singing, movements, and gestures; performed at festivals, ceremonies, and sporting events as expression of identity and cohesion.	
<b><i>hapū</i></b>	<b><i>sub-group of the iwi</i></b>
Social unit within an <i>iwi</i> , usually several related families.	
<b><i>iwi</i></b>	<b><i>community</i></b>
A genealogically connected, larger community.	
<b><i>mana</i></b>	<b><i>authority</i></b>
Spiritual authority, prestige, power and inner strength.	
<b><i>mauri</i></b>	<b><i>life force</i></b>
The vital essence and unifying energy of all being.	
<b><i>marae</i></b>	<b><i>meeting place</i></b>
The communal and sacred centre of community life, including a forecourt and meeting house.	

<b><i>taonga</i></b>	<b><i>treasure</i></b>
Material and intangible values such as objects, places, works of art, songs, language, knowledge, or even relationships.	
<b><i>tapu</i></b>	<b><i>personal sanctity</i></b>
A Māori concept meaning “sacred” or “restricted,” denoting spiritual power and protective prohibitions that regulate relationships between people, nature, and the divine.	
<b><i>te ao Māori</i></b>	<b><i>the world of Māori</i></b>
The entirety of Māori culture, values, and worldview.	
<b><i>wāhi tapu</i></b>	<b><i>sacred sites</i></b>
Places of spiritual, cultural, or historical significance, protected by <i>tapu</i> .	
<b><i>whakapapa</i></b>	<b><i>genealogy</i></b>
Central concept of origin and connection to ancestors, gods, and nature.	
<b><i>whanau</i></b>	<b><i>family</i></b>
Nuclear family and extended relatives; basic social unit.	
<b><i>wharenui</i></b>	<b><i>assembly house</i></b>
Central building on a <i>marae</i> , representing an ancestor and serving as a place for ceremonies, gatherings, and community.	

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Valentin Marquardt, Te Aitanga-a-Hauiti

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24 October 2025 – 29 March 2026

## AUSSTELLUNGSERÖFFNUNG / OPENING EVENT

23. Oktober 2025, 18 Uhr | Schloss Hohentübingen  
*mit unseren Freunden aus Neuseeland*  
23 October 2025, 6 pm | Hohentübingen Castle  
*with our friends from New Zealand*

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Mi–So, 10–17 Uhr | Do, 10–19 Uhr  
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Erwachsene / Adults: 5 €  
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