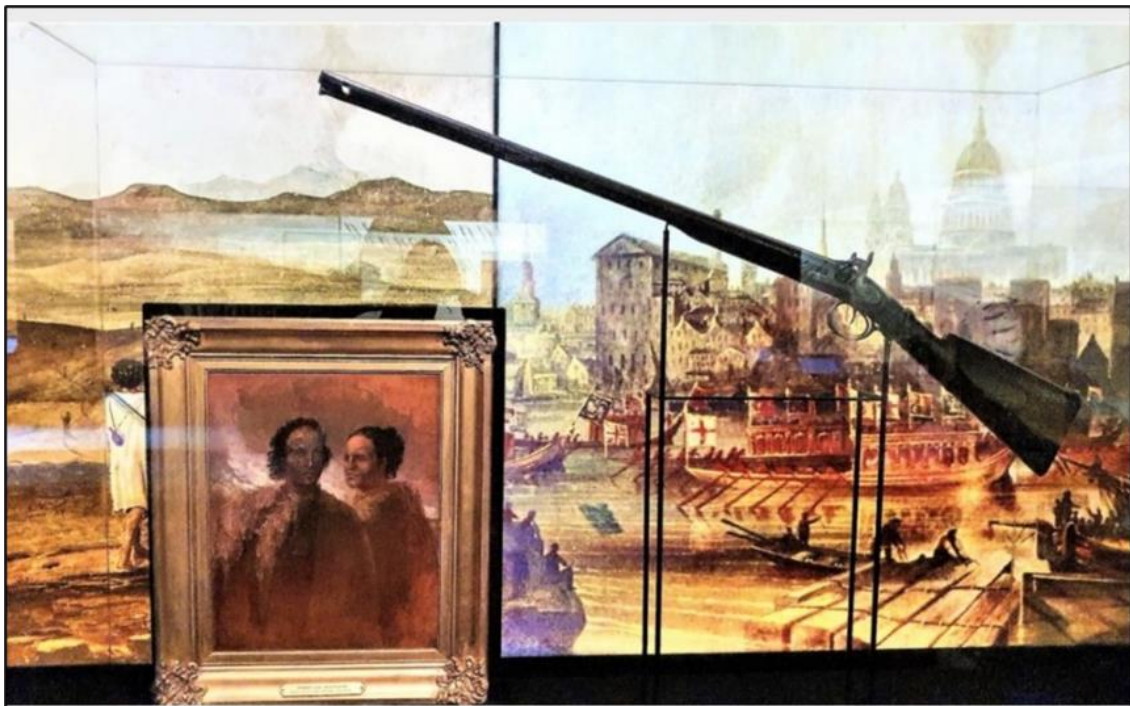


HISTORICAL & TECHNICAL REPORT

TE TUPARA O WAIKATO *WAIKATO'S DOUBLE-BARRELLED SPORTING GUN* TE KONGAHU MUSEUM WAITANGI TREATY GROUNDS



REPORT BY
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KUPUTAKA/GLOSSARY

Kupu ē-kaupapa/Term

Whakamāramatanga/Definition

Antipodean

A term used by those in the Northern Hemisphere to refer to an Australian or New Zealander.

Escutcheon plate

Also known as a thumb plate, is a small decorative plate, that was part of an 18th-19th century flint-lock firearm; usually engraved with an inscription denoting the owner, or the owner's regiment or unit.

Kākahu

A cloak-type garment. The relevant terms for cloaks in Tahiti and Hawai'i, are *kahu*, and *ahu*, respectively.

Kaumātua

A term used to describe a Māori elder.

Kawa

Customs and protocols.

Mana

Prestige, status, authority, influence.

Napoohee/Nopooke

Variations of spelling (by Europeans in the early 1800s) of the Ngāpuhi tribe located in the Te Tai Tokerau region.

Rangatira

A tribal chief (or member of their family), a title usually designated from birth through hereditary means.

Rangee Hoo/Ranghee Hoo

Variations of spelling (by Europeans in the early 1800s) of the location Rangihoua, located in the Bay of Islands; one of the homes of the Te Hikutu *hapū*, and the site of the first Church Missionary Society (CMS) Mission Stations (1815).

Shungee/Shunghee

Variations of spelling of Hongi Hika's name, recorded by Europeans in the early 1800s. There are other, similar, variants of his name; however, in *A Grammar and Vocabulary of the Language of New Zealand* (1820) in which Hongi assisted in the compilation at Queen's College, Cambridge University – his name is recorded as O'ngi I'ka.

Taonga

A cultural treasure.

Te Tai Tokerau

Northland, a region in the upper North Island.

Te Hikutū

A *hapū* or sub-tribe who had relocated to the area around Te Tī, in Te Tai Tokerau.

Tikanga

The correct procedure, method, or practice.

Tuku

The act of reciprocal gifting.

Tūpara

A double-barrelled firearm: e.g., musket, shotgun, sporting gun, or other double barrelled fowling piece.

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 *kairaranga* (weaver) or the *kaiwhakairo* (carver) was, the *iwi* (tribe) or *hapū* (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 the travels by Ngāpuhi chiefs Hongi Hika and Waikato, and missionary Thomas Kendall to England in 1820; where they were feted by British high Society; they attended Queens’ College – Cambridge University and assisted Prof Samuel Lee to compile a Māori-English dictionary; they were introduced to the Peerage in the House of Lords; and were given an audience with King George IV, exchanging gifts and being taken on tours of royal institutions. *See also *Hongi’s Kākau: Rangatira to Royalty* (forthcoming thesis by Kerehona, B. 2025).

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, and Australia.

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



This report was compiled by the author, utilising online and library/museum-based research, consultation with Ngāpuhi and Te Hikutu *kaumātua* and community members, as well as a physical examination of the *taonga* itself. The online and library-based research was undertaken between February 2019, and April 2023. On-site research at *The Royal Archives, Windsor Castle*, was conducted in October 2019. The physical examination of the *taonga*, at *Te Kōngahu Museum, Waitangi*, was undertaken in April 2022.

Original documents accessed during the research process included: Carlton House Registers (circa 1820) which were accessed through the Georgian Papers Programme; whilst the original invoices and receipts were accessed physically by the author at *The Royal Archives*. Images of these documents are provided 'permission of His Majesty King Charles III'. Additional records concerning provenance were provided by *Te Kōngahu Museum*. All physical descriptions, including measurements, weight, and alterations, were obtained during the author's examination of the *taonga*.

HE MIHI/ACKNOWLEDGEMENTS

Thanks, and acknowledgement go to the following for their support and assistance: His Majesty King Charles III; Dr Oliver Walton and Dr Julie Crocker – Senior Archivists, Royal Archives; Graeme Rimer – Curator Emeritus Royal Armouries; Sam Callaghan – Metadata Analyst Georgian Papers Programme; Caitlin Timmer-Arends, Owen Taituha, and Chanel Clarke – Curators at *Te Kōngahu Museum*.

PŪRONGO KŌRERO O NEHE HISTORICAL REPORT

TAHŪHŪ KŌRERO/BACKGROUND STORY

He tūtakiranga me te Kingi – An audience with the King

‘My last gifts to Shunghie and Waikato were a gun for each, engraved with their names and my own on silver plates.’ⁱ

Although this statement by French Baron Phillipe Charles de Thierry may be questionable; what is not in dispute, is that King George IV presented the pair of *rangatira* with engraved guns of his own.

*He orite ki te orite, he mana ki mana,
he rangatira ki te rangatira, he ariki ki te ariki.
Like, power with power, chief to chief,
supreme authority to supreme authority.’ⁱⁱ*

“How d’ye do Mr King Shunghee and Mr Prince Waikato” replied His Majesty King George IV, addressing the pair of Ngāpuhi chiefs during their audience with him. 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*, 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.



Figures 1, 2, and 3: Waikato and Hongi wearing the *kākahu* which they gifted King George IV at Carlton House on 13th November 1820 (James Barry 1820)ⁱⁱⁱ and (John Jackson 1820)^{iv}, and Hongi’s *kākahu*^v, which is part of The British Museum collection.

Kākahu of this quality, being hand-woven, and having taken somewhere between six to eight months to create, would have held a significant level 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) and in Hongi and Waikato's eyes, they truly were gifts deserving of a King.

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. 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...'^{vi}



Figure 4: Carlton House: The Armoury 1814.
Augustus Charles Pugin. © Royal Collections Trust.

Hongi's interest and excitement was such, that the King also decided to accompany his antipodean guests on a tour of the Royal Arsenal in Woolwich. Hongi had heard of the vast arsenal of weaponry and firearms which the King had in the Tower of London, and had, no doubt, pressed the Monarch to

see these. Rival Māori chiefs Tuai and Tītere, who had visited London in 1818; had mentioned visiting the armoury and seeing the *'thousand thousand guns'* in the tower, and even complaining 'not give me one at all.'^{vii}

As a result of the audience, and presentation of gifts to the King by Hongi and Waikato; Hongi 'was invited by His Majesty to choose some token of the kingly regard. He settled on a suit of armour.'^{viii} Subsequently, the monarch arranged for several reciprocal gifts to be presented to the pair of chiefs, and Hongi was not disappointed with what he received. According to original documents, including the Carlton House registers, as well as gunmaker to the King, Ezekiel Baker's invoice to the monarch^{ix}; the pair of chiefs were presented with double-barrelled flintlock fowling-pieces, known to Māori as *tūpara*. These were personalised to include a brass plaque set into the wooden stocks of the muskets, with each one engraved with a personal message commemorating this significant event. It is this *tūpara*, gifted to Waikato, which is the focus of this report.

Regarding the documentation sourced from the Georgian Papers, to effectively analyse the original documentation describing Waikato's *tūpara*, one must first view the entry for Hongi Hika's double-barrelled sporting gun (fowling piece).

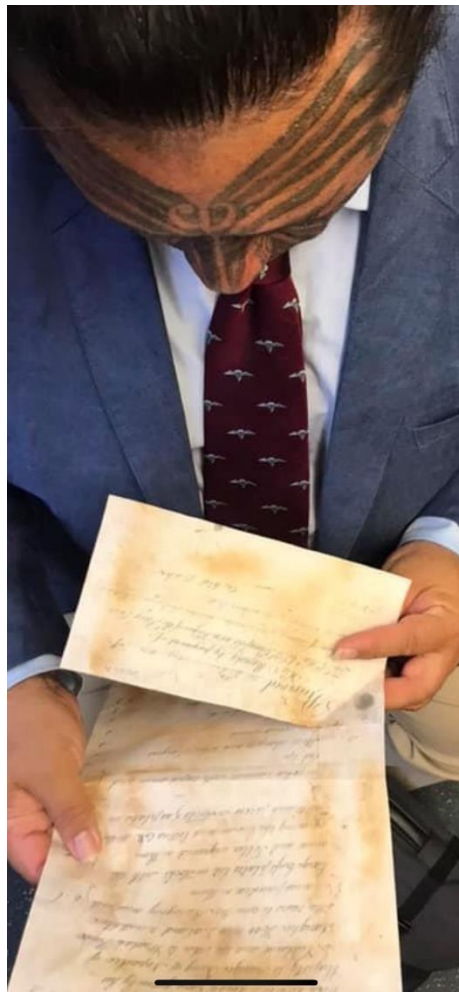
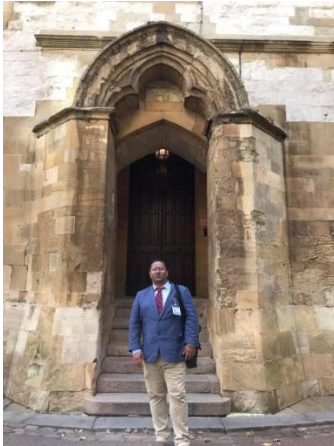
For additional information regarding Waikato and Hongi Hika's journey to, and experiences in England, refer to 'Hongi Hika: A Portrait' in the *Journal of Museum Ethnography* No 19 June 2019. pp. 209-224.



RANGAHAU MĀTAURANGA – ACADEMIC RESEARCH

The following research was conducted during physical visits to *The Royal Archives, Windsor Castle*, where the author was granted access to the Georgian Papers held in the personal libraries of Her Majesty Queen Elizabeth II (2019) and His Majesty King Charles III (2024), and the author would like to acknowledge and thank them both for permission to visit and access these invaluable documents.

It is from these original, primary sources: catalogue of Arms -Carlton House Registers, and invoices and receipts that are held in this collection, that the author has been able to undertake such in depth research and produce such a high-quality report.



Figures 5, 6, 7, 8, and 9 clockwise from top-left: The author outside the entrance to The Round Tower where the Royal Archives are located; a re-enactment of the author inspecting an invoice and receipt issued to King George IV by gunmaker Ezekiel Baker in 1820; the author and wife Delise Kerehona inside the grounds of Windsor Castle; the author and Senior Archivist Julie Crocker outside the Round Tower; and the author near the King Henry VIII Gateway. Photographs courtesy of the author 2019 and 2024.

Te Tūpara a Waikato – Waikato’s Gun and associated accoutrements

Although entry 2996 pertains to the *tūpara* gifted to Hongi Hika (images of the left and right pages have been included here); as the entries regarding the description of Waikato’s *tūpara* refer directly to these. An argument could be made, that without the detailed description of the former, it is challenging to gain a definitive description of Waikato’s *tūpara*.

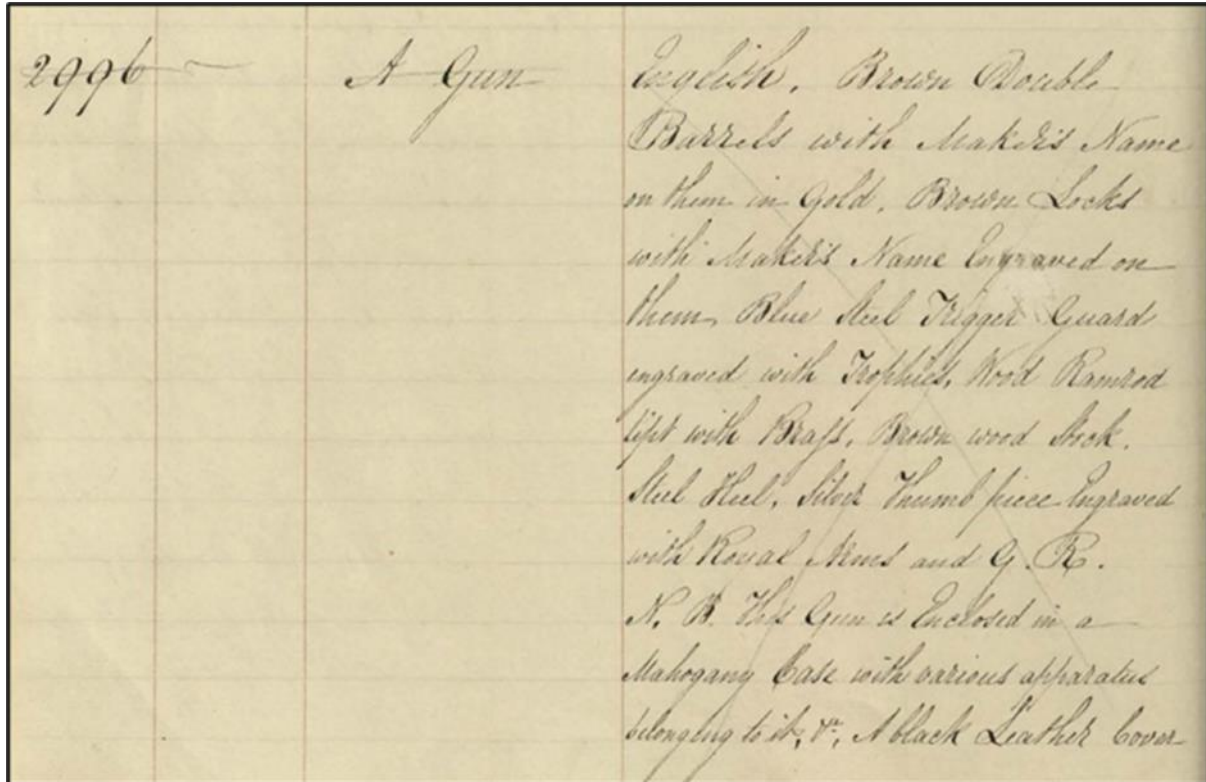


Figure 10: Entry 2996 in the *Catalogue of arms: the property of His Royal Highness The Prince of Wales at Carlton House*. Vol. 6, Armoury nos. 2948-3337. Left side of page 14.

Entry number 2996 provides crucial information for anyone researching the firearms gifted to Waikato or Hongi Hika, by King George IV. The firearm is referred to as a ‘Fowling Piece’, and the gunmakers are identified as ‘Thomason & Jones’ which are written as ‘Makers Name’ in the following description:

‘English ~ Brown Double Barrels ~ with Makers Name on them in Gold ~ Brown Locks with Makers Name engraved on them ~ Blue Steel Trigger Guard engraved with Trophies ~ wood Ramrod tip with Brass. Brown wood Stock ~ Steel Heel ~ Silver Thumb piece engraved with Royal Arms and G.R ~ N.B. This Gun is inclosed in a Mahogany Case with various Apparatus belonging to the Gun etc etc ~ a Black Leather Cover to it ~’

<p>Thomas & Jones</p>	<p>Nov: 13th This following piece was Given 1820 away by His Majesty with the following Inscription on the Butt Given by His Majesty King George the Fourth, King of the United Kingdom of Great Britain and Ireland To Shungee King of Napoohee. New Zealand Nov: 13th 1820.</p>
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Figure 11: Entry No. 2996, in the *Catalogue of arms: the property of His Royal Highness The Prince of Wales at Carlton House* Vol. 6, Armoury nos. 2948-3337. Right side of page 14.

The right side of this page provides the gunmaker’s name, the date the firearm was gifted, and who it was gifted to – in this case, it was Shungee (Hongi Hika), who was referred to as the ‘King of Napoohee’.

Entry No. 2997, on the next page in the same register, refers to the firearm that was presented to Waikato; and is described as being ‘similar to the above Gun ~ with a Mahogany Case apparatus etc ~ and Black Leather Cover’; the reference ‘above Gun’ is clearly in relation to the one gifted to Hongi Hika. It is recorded that this firearm was sent to the King from Birmingham only months earlier.

No	Articles	Description
2997	A Gun	English, similar to the preceding one - with a Mahogany Case. Apparatus. &c. and Black Leather Cover.

Figure 12: Entry No. 2997, in the *Catalogue of arms: the property of His Royal Highness The Prince of Wales at Carlton House* Vol. 6, Armoury nos. 2948-3337. Left side of page 15.

Presented by	Bought of	Date	Remarks
	Thomason & Jones		<p>This Gun was sent from Birmingham some Months since to Sir Benjamin Bloomfield - But now Given away By His Majesty, with the following Inscription engraved on Brass on the Butt. Given By King George the Fourth King of the United Kingdom of Great Britain and Ireland</p> <p>To Waikato, Prince of Rangee Hoo New Zealand</p>

Figure 13: Entry No. 2997, in the *Catalogue of arms: the property of His Royal Highness The Prince of Wales at Carlton House* Vol. 6, Armoury nos. 2948-3337. Right side of page 15.

Entry 2997 also shows that the *tūpara* that Waikato was gifted was also made by Thomason & Jones, and like the one gifted to Hongi, had an engraved brass plate, with his bearing the title 'Waikato, Prince of Rangee Hoo [Rangihoua] New Zealand'. Rangihoua was not only Waikato's home, being a Te Hikutu pā (fortified defensive position) and *kāinga* (village), but also the site of the first Church Missionary Society Mission Station.

An invoice from Ezekiel Baker, gunmaker to His Majesty King George IV, who was tasked by the King to customise Hongi and Waikato's firearms; confirms Waikato's firearm as also having a brass plate, engraved with the following acknowledgment: 'Given by His Majesty King George The Fourth King of the United Kingdom of Great Britain & Ireland To Waikato Prince of Ranghee Hoo New Zealand Nov 13th 1820'

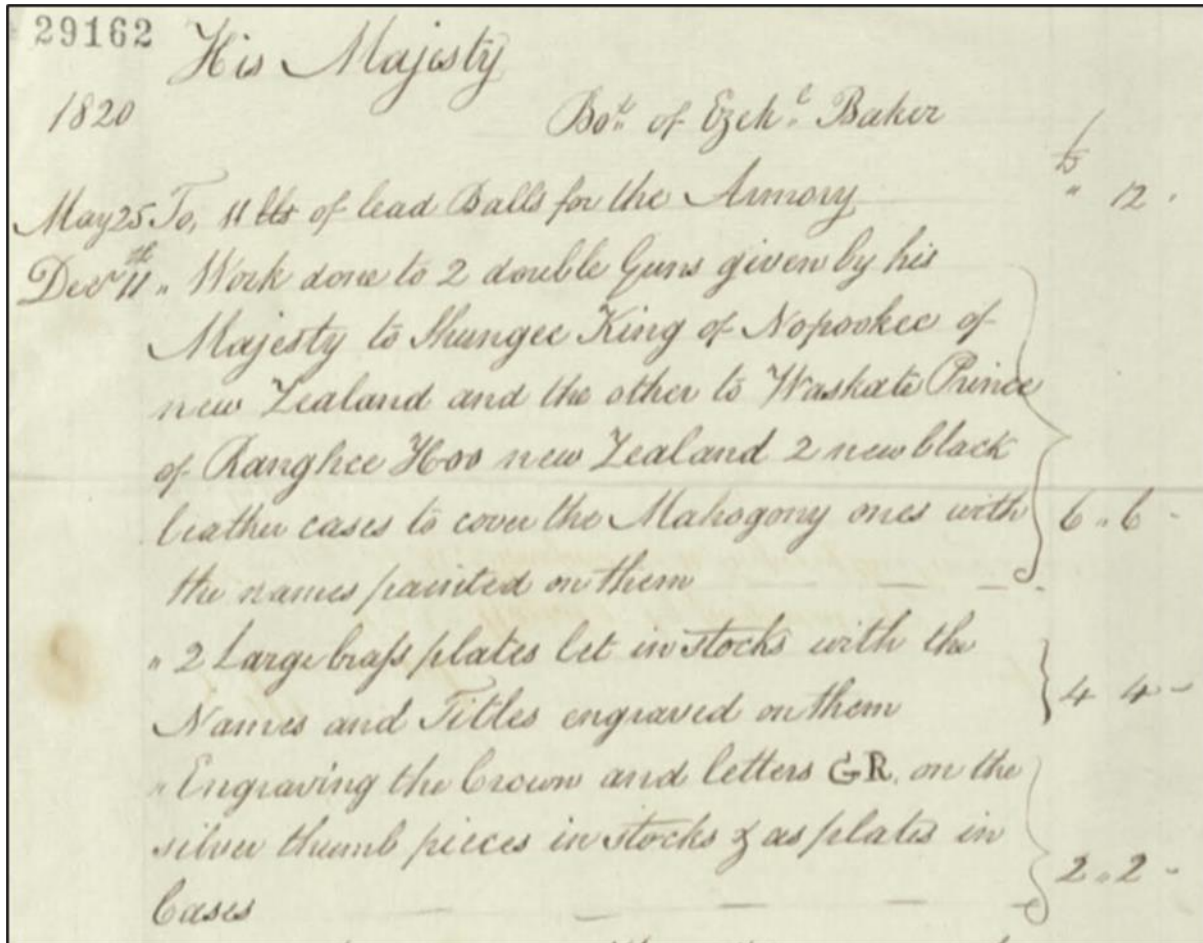


Figure 14: Invoice from Ezekiel Baker to His Majesty King George IV (1820). Ref: 29162.
Courtesy of the Royal Archives, by permission of His Majesty King Charles III 2023.

Ezekiel Baker's invoice clearly shows that he affected alterations to both firearms on behalf of the King, and confirms the messages engraved on the brass plate set into the wooden stock of Waikato's tūpara. Interestingly, the spelling of the location on Waikato's plate, and tribal affiliation on Hongi's plate, are inconsistent. Regarding Waikato's plate, Rangihoua is spelled 'Rangee Hoo' in the Carlton House register, and 'Ranghee Hoo' on Baker's invoice. Whilst Hongi's plate bears the spelling of Ngāpuhi as 'Napoohee' in the Carlton House register, and 'Nopookee' on Baker's invoice. It was Baker's versions that were engraved onto the plates.

Regarding Thomason & Jones, initial research proved to be difficult, with references to Birmingham and Edinburgh, however, prolonged research linked the name to Sir Edward Thomason and Charles Jones; jewellery and medal-makers (who were also known to extend their goods to swordsticks and other high-end items) who had a store in Birmingham. It is unlikely that Thomason & Jones produced the guns gifted to the chiefs but purchased them from one of a plethora of gunmakers in their city (Birmingham being the second-largest gun-making city after London), stamped their business name on them, then on-sold them through their store.

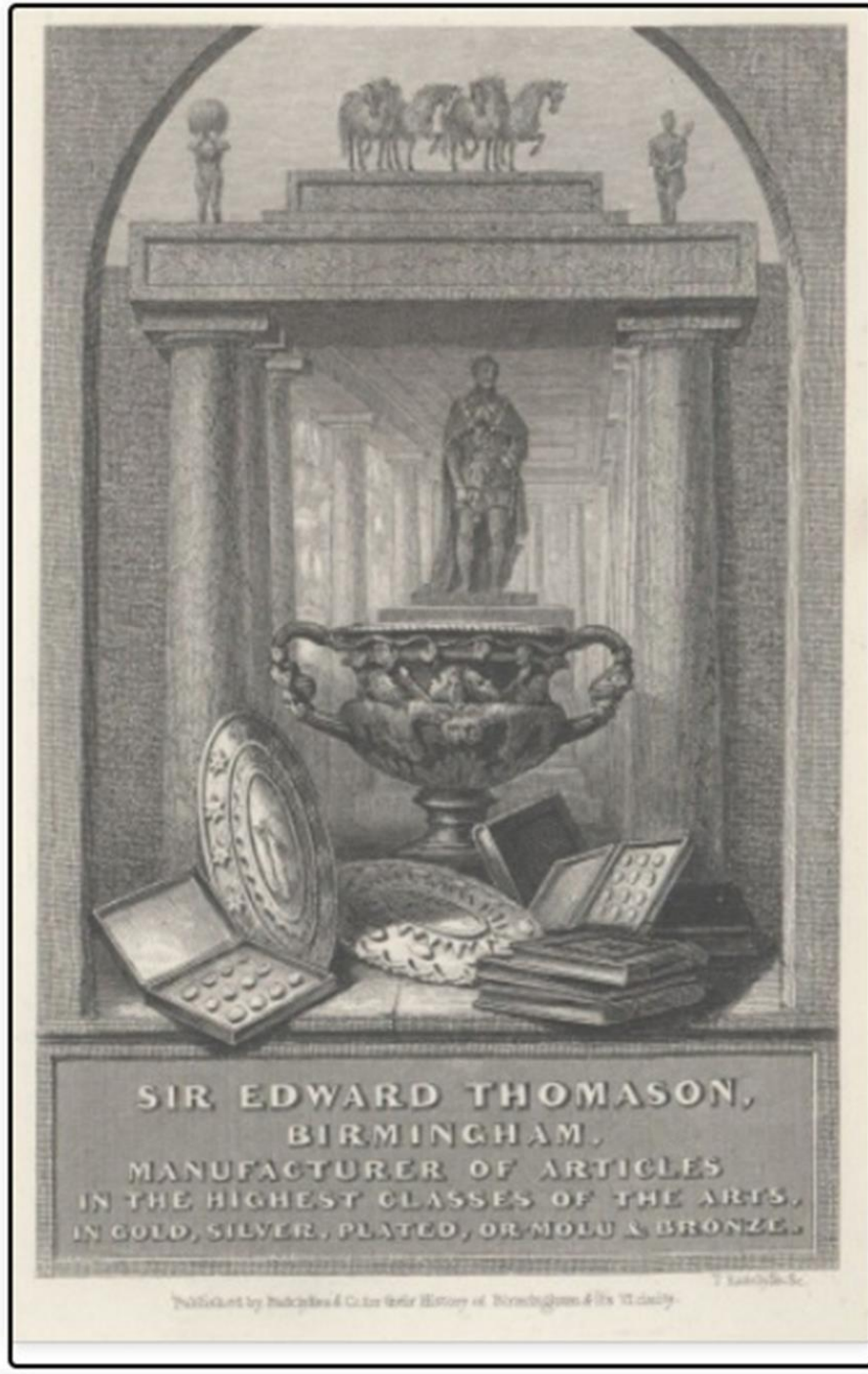


Figure 15: Advertisement: Sir Edward Thomason, Birmingham, Manufacturer of Articles.^x

In stark contrast, research showed Ezekiel Baker appears to be quite a well-known gunsmith. Baker was apprenticed to gunsmith Henry Nock, who ‘... was elected Master of the Gunmakers’ Company in 1802 and was appointed Gunsmith-in-Ordinary to King George III in 1789.’ After serving his apprenticeship with Nock, Baker opened a gun shop of his own at 24 Whitechapel Road, London in 1775. Baker, a master gunsmith, is famous for inventing the iconic Baker Rifle, which he did in 1800, and is known for being good friends with King George IV when he was still the Prince of Wales. He also published *Twenty-Three Years Practice and Observations with Rifle Guns* (1804), and *Remarks on Rifle Guns: being the result of upwards of Fifty years’ practice and observation: with specific remarks on fowling pieces, the percussion lock and fire arms in general.*(1823).



Figure 16: Ezekiel Baker’s 1806 (Third Edition) publication, *Twenty-Six Years Practice and Observations with Rifle Guns*.^{xi}



Figure 17: Original British Napoleonic Ezekiel Baker Breech Loading Rifle.^{xii}

KUPU-Ā KAUPAPA TECHNICAL REPORT

TAIPITOPITO TIROHANGA – EXAMINATION DETAILS

A physical examination of Waikato's tūpara was conducted by the author, at Te Kōngahu Museum, Waitangi Treaty Grounds, on Tuesday, 19th April 2022. This was undertaken with the aim of both comparing and confirming details and marks on the *taonga* against those details in the official records in the Georgian Papers held in The Royal Archives; as well as to discover any information not already recorded, and to take digital images of it. The examination was held in the presence of the then-curator of this museum, Caitlin Timmer-Arends, who has been instrumental in ensuring that *taonga* in Te Kōngahu are treated respectfully, according to Māori *kawa* (policy) and *tikanga* (procedures).



Figure 18: The author examines Waikato's tūpara, in one of the display areas within Te Kōngahu Museum, Waitangi Treaty Grounds. Photograph courtesy of Caitlin Timmer-Arends 2022.

Taipitopito whakawhiwanga – Accession Details

Add accession reference here – awaiting reference from Owen Taituha.

Momo taonga – Type of object

A Firearm. This is a double-barrelled sporting gun, a type of fowling piece, which was used for hunting small game. The Māori name for this firearm is *tūpara*, however, they were also referred to as *ngutuparera* as the firing mechanism looked like a duck's bill.

Pinetohu – Labels and tags

There are no labels or tags currently affixed to the *taonga*. Awaiting information from Owen Taituha.

Whakaahuatanga – Description

This is a strikingly fine example of a *tūpara*, especially from this period. It displays a rich brown mahogany stock with an attractive patina, and the steel lock plate and hammer are clean and aesthetically pleasing. There are some alterations to this taonga, being the engraving of a crown and the letters GR on the silver escutcheon plate, and an engraved brass plaque inset into the right side of the stock which adds to the overall appearance of the piece.



Figure 19: The *tūpara* and copies of historical records on an examination table (inside the display room), in readiness for the author to compare the gun with the evidentiary documents.

Photograph © of the author 2022.

Inenga - Dimensions

The general dimensions of this firearm are 1140 mm in length, from the butt of the stock to the tip of the barrel, with the barrel itself being 745 mm. The ramrod, crafted from wood and tipped with brass, was secured underneath the barrels, and is 740 mm in length.

Taimaha – Weight

The *tūpara* weighs 7 kilograms.

Rauemi - Materials

Wood - Walnut (*Juglans regia*), steel, silver and brass.

Raparapa – Stock

The stock is most likely shaped from walnut, has a steel heel (butt plate), which is secured to the stock by a screw located 40 mm up from the bottom of the butt plate. From the base of the stock to the front, which ends just below the barrels, measures 650 mm in length. The height of the stock from the bottom of the base to the top of same, is 130 mm, whilst the width of the stock at its base is 60 mm.

There is a pronounced protruding shape on the left side of the stock, known as a cheek-rest, which is 130 mm in length. This is unusual for a sporting gun, and found more commonly on rifle stocks, as they assisted the shooter with stability, and therefore, their accuracy.



Figure 20: Showing the protrusion known as a cheek-rest.
Photograph © of the author 2022.

Hama – Lockplate and hammer

This sporting gun originally operated as a flintlock; however, it is clear after an examination that there have been modifications made to this firearm some time since its original gifting by the King; which effectively converted it to percussion cap operation.

Flintlock mechanisms operated by causing a piece of flint to strike a steel frizzen producing sparks to ignite a pan of priming powder (a small amount of the same powder which was placed down the gun's barrel) and thereby fire the gun's main powder charge. The flintlock mechanism replaced older ignition systems such as the matchlock and wheellock, but all were prone to misfire in wet weather.

With the discovery of mercuric fulminate and advances in technology, flintlock muskets and guns were either disused in preference of percussion cap weapons, or upgraded, with modifications made to the ignition mechanism; removing the cock, jaws and jaw screw, frizzen and pan, and replacing it with a hammer with a cap, which struck a nipple or cone instead. The nipple contains a hollow conduit (similar to a touch hole on a flintlock) which goes into the rearmost part of the gun barrel, and the percussion cap is placed over the nipple hole. Pulling the trigger releases the hammer, which strikes the percussion cap against the nipple (which serves as an anvil), crushes it and detonates the mercury fulminate inside, which releases sparks that travel through the hollow nipple into the barrel and ignite the main powder charge.

This particular gun has had the cock (with jaws and jaw screw) which held the leather flint jaw pads and flint, replaced with a hammer and percussion cap, which is 50 mm long from the cock screw to the cap, and 65 mm from cock screw to the tip at its top. The frizzen assembly (frizzen, roller and spring), and a portion of the pan have also been removed to allow for the modification to percussion-cap operation, and evidence of the prior existence of the pan is clearly visible – the pan being cut back so it is level with the lock plate.

The lock plate is decorated with trophies on both external faces, as well as the maker's name Thomason & Jones, which are mentioned and displayed in the *Whakanakonako* section on the following page.



Figures 21 & 22: The righthand side lock plate, the flintlock cock has been replaced with a hammer, percussion cap and nipple (left image). Work done where the pan and frizzen would have been (right image).

Photographs © the author 2022.

Keu – Trigger and trigger guard

The entire trigger guard, forged out of blue steel, engraved with several trophies; measures 250 mm, and is 20 mm wide at its broadest point. The rear of the trigger guard begins 180 mm from the bottom base on the underside of the stock and is first secured by a screw which is positioned 45 mm from the guard's rear end. There are two triggers, commonly known as a double trigger; and each one operates a different barrel.



Figure 23: The triggers and trigger guard (in blue steel), bearing trophies (engraved designs), affixed to the stock with two flathead screws, bearing an intricate design just in front of the triggers.
Photograph © the author 2022.

Māngai – Barrel

Any serial number which may have been stamped into the underside of the barrel, remains unknown, as the immediate area around the slide or key (on the right-hand side of the fore-end of the stock) was in such poor condition; that the curator and I decided not to attempt to remove the slide, and subsequently the barrel, to avoid any possible damage to the *taonga*. The key is located 85 mm from the front of the fore-end of the stock, under the barrels.



Figures 24 & 25: The condition of the key or slide area on the right-hand side of the fore-end of the stock (image on left) is quite poor, whereas the same area on the left-hand side of the fore-end (image on right) is fair.
Photographs © of the author 2022.

Whakanakonako – Embellishments or alterations

There is a brass plate set into the right-hand side of the stock, upside down, however, so when the firer tilts the gun to the left the wording appears the right way up. The engraving on the plate matched Baker's description, reading: 'Large brass plates let in stocks with their Names and titles engraved on them. Engraving the Crown and letters GR on the silver thumb pieces in stocks & as plates in Cases.' According to the previously-mentioned A Catalogue of arms register, the brass plate (measuring 650 mm x 300 mm); which was set in the right-hand side of the wooden stock, was engraved with the following acknowledgement: 'Given by His Majesty King George The Fourth King of the United Kingdom of Great Britain & Ireland To Waikato Prince of Rangheehoo New Zealand Nov 13th 1820'



Figure 26: Brass plate bearing an acknowledgment of the presentation of this firearm by King George IV to Waikato. Engraved by Ezekiel Baker, gunmaker to His Majesty. Photograph © of the author 2022.

The name Thomason & Jones is stamped into both left and right faces of the lockplates, as well as into a rectangular section of gold plate on the top of the breech.



Figure 27: Maker's name etched/stamped into the exterior face of a lock plate. Photograph © the author 2022.



Figure 28: Maker's name stamped into gold plating on the top of the breech.
Photographs © the author 2022.

On the top of the stock, near its neck, is a small 20 mm silver thumbpiece, also known as an escutcheon plate; which has been engraved with a crown and the letters 'GR'. The moniker GR representing his name, George, with the letter R being a Latin word Rex meaning King. The engravings on the thumbpiece seem to have worn away, however, that is to be expected with normal wear and tear considering it is silver, and relatively soft.



Figures 29 & 30: Silver escutcheon plate engraved with the letters GR and a Crown insignia.
Photograph © of the author 2022.

PAKARUTANGA – CONDITION

This *taonga* is in incredibly good condition, with minimal visible damage to either the wooden stock, lock plate and hammer, and the barrel. There is a small notch or chip in the cheek rest on the left side of the stock, and some very minor wear on the lock plates that makes the name less defined and more difficult to make out.



Figures 31 & 32: Close up images of previous photographs within this report.
Images © the author 2022.

WHAKAATURANGA WHAKAHAUMARUTANGA RĀNEI – DISPLAY OR STORAGE

This *taonga* is currently on display in a glass case in the *Meeting with the King* space within the *Ko Waitangi Tēnei* exhibition. It is fully visible, along with a portrait of Waikato and Hongi Hika that was painted in England in 1820 by R.A. Jackson.



Figure 33: The *tūpara* in its current display location.
Image courtesy of Waitangi Treaty Grounds.

NGĀ KŌRERO TAKETAKE – PROVENANCE

This firearm was originally acquired by Sir Benj, Bloomfield, who had it sent to him from Birmingham (where the gun was produced) a few months prior to Hongi and Waikato's audience with the King. The gun was then acquired by the King, with its receipt being entered into one of the Carlton House registers.

This sport gun was then personally gifted to Waikato by King George IV, on 13th November 1820, during the audience which Hongi and Waikato were given with the King; and where 'the King gave the two chiefs a tour of the house and grounds, a palace in all but name.'^{xiii}

On Waikato's passing, in 1877,^{xiv} the gun (along with a carved powder horn created by Waikato during his return journey from England in 1821) was inherited by his son, Chief Mocaraka.

(Auckland Star, 22nd September.)

The late illustrious chief, Hohaia Waikato, who died at the Bay of Islands this week, accompanied the celebrated warrior chief Hongi (Heke's father-in-law) to England in 1820, on a visit to King George the Fourth, and there remained for three months his guests at Windsor. Upon two occasions they had the privilege of dining with His Majesty. They were both at that time, in the prime of life, possessed of fine physique, and so thoroughly martial in appearance that the King became deeply interested in them, and created Waikato a prince under the style of "Prince of Rangihoua." Upon their leaving for New Zealand, Waikato was presented with a helmet, a gun, and an adze. That gun was subsequently destructively used in war with the Waikato tribes, on successive raids made by the Ngapuhi, under Hongi. It is, we believe, now deposited in the Auckland Museum. The adze, which was used in making canoes, and is also supposed to have scalped some hundreds, is in the possession of Mr. G. Morrison, of Auckland. Waikato was on all occasions Hongi's "general," or principal fighting man. He was called by His Majesty George IV.

Figure 34: Auckland Star. Evening Post, Volume XV, Issue 229, 29 September 1877, Page 1 (Supplement).



Figures 35, 36, and 37: The author examining the powder horn which was carved by Waikato during his voyage back to Aotearoa New Zealand in 1821. Providing the author with access and historical information, are Director Operations, Allie Fry, and Curator Exhibitions, Georgia Kerby.

Photos courtesy of Delise Kerehona 2019.

It is believed that the name Mokaraka is a transliteration of the name Mortlock, with Waikato naming his son after Sir John Mortlock. This adoption of names by Waikato, of people he respected, extended to his own; with Waikato taking on the name Hōhaia Parata Waikato, after Josiah Pratt, the Secretary of the Church Missionary Society whom he'd met in London. However, this name adoption was not long-lasting, with Waikato reverting to his original name after becoming a follower of prophet Te Atua Wera; then subsequently supporting the Papahurihia movement, denouncing the missionaries and their tenets, and reviving traditional beliefs.

On Mokaraka's passing, the gun and powder horn were inherited by his three sons, Tamati, Harawe and Karana Mokaraka.

On 15th May 1925, Tamati Mokaraka handed possession of the *taonga* to William McKenzie Fraser, requesting him to act as *kaitiaki* for this *taonga* concerned that there was pressure from others to acquire it and believing that it would be safer with Mr Fraser.

On 17 February 1939, Tamati Mokaraka wrote a letter to Mr Fraser, requesting the gun; stating that he was ill-disposed and was giving Mr James Martin (also known as Hemi Matenga) authority to collect the *taonga* on his behalf. This letter was signed by Tamati Mokaraka and witnessed by Mr R. Long, Headteacher at Punaruku School.

On 11 March 1939, Tamati Mokaraka again wrote a letter to Mr Fraser, at the Whangarei Harbour Board Office, requesting the gun; explaining that he had been confined to bed for a considerable period, and reiterating his desire for James Martin to collect the *taonga* on his behalf. Fraser believed that Tamati may have wanted to have the gun with him in the event that he died, and that there may have been a chance that the *taonga* would not have been returned if that had occurred. Fraser did however agree to give the *taonga* to Tamati at that time.

The gun was not returned, however, sometime after it was loaned from Fraser, it was placed in the courthouse in Whangarei, by then-Judge Acheson, who was unaware of any interest held by Fraser.

Fraser, becoming aware of the location of, and an upcoming case concerning the right of possession of this *taonga* wrote a letter to Judge Pritchard of the Māori Land Court, outlining his knowledge of the gun's history of possession (including his role) as custodian. Fraser claims that he had loaned between £30-£40 to Tāmami Mokaraka, against this gun, between the years 1925 and 1936. This letter was dated 17th January 1949 and was accompanied by three relevant enclosures.^{xv}

The *taonga* appeared in the Whangaruru Court on 26th January 1949, in regard to 'right of possession'; where it was unanimously decided that the gun would be donated to the Waitangi Trust for custody and preservation. A letter to Mr. Vernon Reed, from Judge Pritchard (Māori land Court), dated 27th January 1949, confirms this decision and explains the procedure in which the gun will be handed to the Waitangi Trust.

On 26th January, 1949, Fraser wrote a letter of reply to Vernon Reed, Honorary Administrator Waitangi Treaty Trust; explaining that he and his wife would accept their invitation to the

Waitangi Ceremony to be held around a fortnight later, on 6th February that same year. Fraser also mentions ‘We will bring the gun given to Waikato, Prince of Rangihoua, by King George IV in 1820, and now to be presented to your Waitangi Treaty House Museum.’^{xvi} Curiously, the information provided to Reed, by Fraser and Judge Pritchard, regarding the planned handover of the gun differed in their letters; with Judge Pritchard writing ‘the arrangement is that the articles be presented by Waitai Pita on 6th...after the ceremony. I am arranging for him to be present at 10am and shall myself take the articles along.’^{xvii}

On Waitangi Day, 1949, Waikato’s gun was gifted to the Waitangi National Trust and has remained a part of their collection since.

In 2016, this *taonga* was relocated from the original museum on the *Waitangi Treaty Grounds*, to the newly built, state of the art *Te Kōngahu Museum*, also located at the *Waitangi Treaty Grounds* – where it is currently held. Caitlin Timmer-Arends, former curator of *Te Kōngahu Museum*, and *kaitiaki*^{xviii} of Waikato’s *tūpara* last time the author visited, explained that:

‘Being a *kaitiaki* of *taonga* in a place as significant as Waitangi Treaty Grounds is monumental. The responsibility of caring for something like Waikato’s *tūpara*, the double-barrelled fowling piece given to him by King George IV, is only something I can do effectively when I know the history of, and the people behind, *taonga*.’^{xix}



Figures 38 & 39: The author at the Waitangi Treaty Grounds with Caitlin Timmer-Arends and Mori Rapana (2019) discussing the author’s upcoming *Hongi’s Hiko* event that was originally scheduled for September 2020; and the author viewing the *tūpara*

KŌRERO TĀPIRI – ADDITIONAL INFORMATION

Pouaka pu rakau me te uhi hiako - Gun Case and protective leather slip case

Firearms, especially of this quality, were routinely stored in high-quality wooden cases, as were the two sporting guns which Hongi and Waikato received. The invoice from gunsmith Ezekiel Baker to King George IV (dated May 25 to Dec 11th 1820)^{xx} sees Baker charge the royal account for '2 new black leather cases to cover the Mahogany ones with the names painted on them'^{xxi} Graeme Rimer, Curator Emeritus at the Royal Armouries, and an Arms and Armour specialist; writes that the pair of chiefs were gifted with 'an exactly similar gun, which was originally in a fitted wooden case complete with all the necessary shooting requisites and tools for maintaining it, and each gun had an outer protective slip case of black leather.'^{xxii}

Supporting Rimer's claims, are original records by Benjamin Jutsham (Keeper of the Carlton House registers in 1820); showing that Waikato and Hongi each received these items, when he writes: 'This gun is inclosed in a Mahogany Case with various Apparatus belonging to the Gun etc, etc ~ a Black Leather Cover to it'.^{xxiii}



Figure 40: This quality of firearm usually came in a wooden box with a range of gun apparatus, including ramrods, cleaning kits, powder flasks, flints, etc.

Image © of Tripp Drake 2021^{xxiv}

It is possible that this mahogany gun case, black leather slip case, and Hongi's double-barrelled sporting gun, are pictured in the 1827 Augustus Earle painting titled *Meeting of the artist and Hongi at the Bay of Islands, November 1827*, in which a case with the moniker GR and a crown can be clearly seen toward the bottom-left of the painting. If this is indeed the case, and possibly the gun, then it is possible that they were not traded by Hongi in Sydney in

June 1821, and were still in Hongi's possession as of November 1827 – unless they belonged to Waikato.



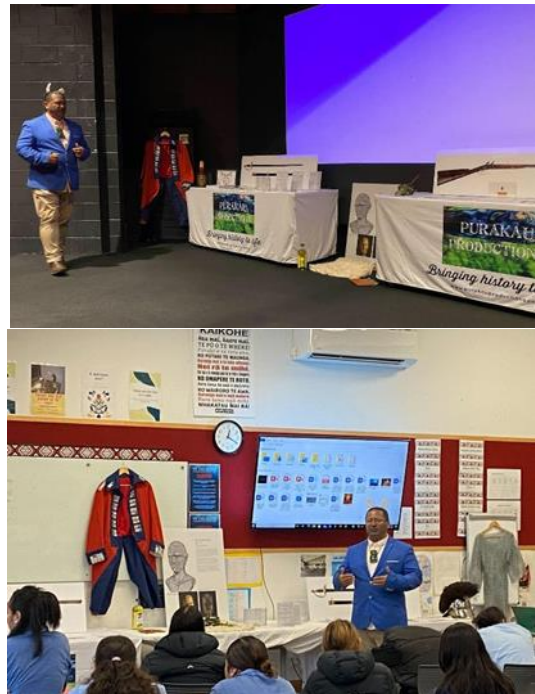
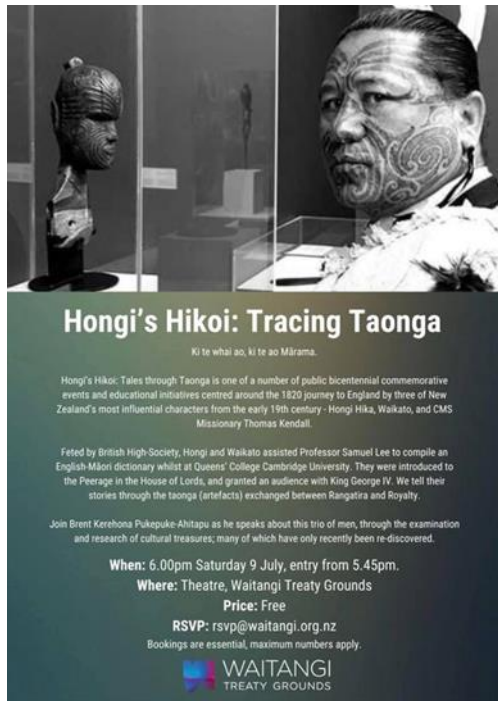
Figure 41: Earle, Augustus, 1793-1838: [*Meeting of the artist and Hongi at the Bay of Islands, November 1827*]. Ref: G-707. Alexander Turnbull Library, Wellington, New Zealand.^{xv}



Figure 42: a magnified section from the bottom-left area of the painting, showing the leather slip case bearing the letters GR and the Crown insignia.

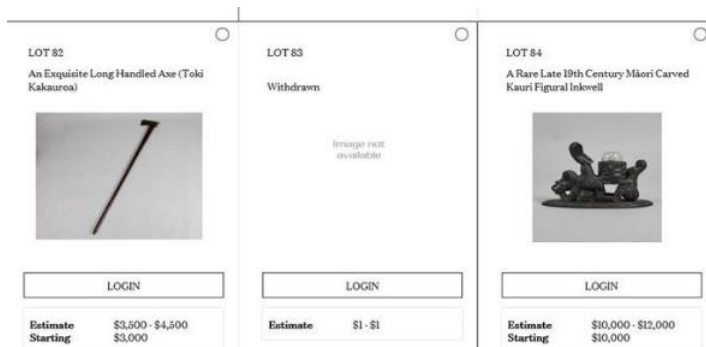
NGĀ TUHINGA A TE KAITUHITUHI – AUTHOR’S NOTES

The author was able to share some of this information regarding Waikato’s *tūpara* with students and guests across Te Tai Tokerau, at several of his *Hongi’s Hīkoi: Tracing Taonga* series of bicentennial commemorative events; one of which was held at Te Kōngahu Museum on 9th July 2022.



Figures 43, 44 & 45: Te Kōngahu Museum, and Northland College, two of the many locations where the author presented his *Hongi’s Hiko* series of bicentennial commemorative events in June-July.
Photography © the author July 2022.

The author is also grateful that he had the opportunity to access the original Carlton House Registers, namely the *Catalogue of Arms: Vol. 5. 1820-25. Armoury from 2993 to 3275*, and the Ezekiel Baker invoice, as well as to physically examine Waikato’s *tūpara*; as this assisted him in having a firearm (Lot 83) withdrawn from a Webbs Auction House auction in May 2021. It was claimed to have been the one gifted to Hongi Hika by King George IV when he and Waikato had met the King in London. Initially, the author was not bothered by the auction, however, he heard that *Te Runanga A Iwi O Ngāpuhi* (one of his tribal bodies) were interested in bidding on the firearm in question; so he decided to step in to ensure that his *iwi* did not lose face purchasing an item that wasn’t what it was purported to be. As a result of the author’s research and evidence, the fowling piece was withdrawn from auction.^{xxvi}



Figures 46 and 47: Screenshot image of the Webbs Auction website showing the withdrawal of the firearm, and the author examining the fowling piece in question in 2022.

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The author was fortunate to have been provided the opportunity to personally examine this *taonga*, and he acknowledges King George IV, Waikato, Mokaraka, Tamati, Harawe, Karana, Mr & Mrs Fraser, Judge Pritchard, Waitai Pita, Vernon Reed, Caitlin Timmer-Arends, Owen Taituha, Chanel Clarke, and the Te Hikutu hapū for their roles in the gifting and care of this *taonga* throughout the past 200 years.

The research papers and examination reports produced by the author, including this one, have been produced to assist a number of museums, libraries, and galleries; to improve their knowledge surrounding the people connected with these *taonga* in the past, as well as those who wish to re-connect in the present, and future – they are enabling our cultural treasures to engage with the living once again. Copies of all reports are provided to both the respective institution (museums, galleries, universities, libraries, etc.) and the relevant *iwi* (tribal) authority.

Ingoa/Name: Brent Kerehona Pukepuke-Ahitapu BA, MTeach

Tohu/Signature: _____

Rā/Date: