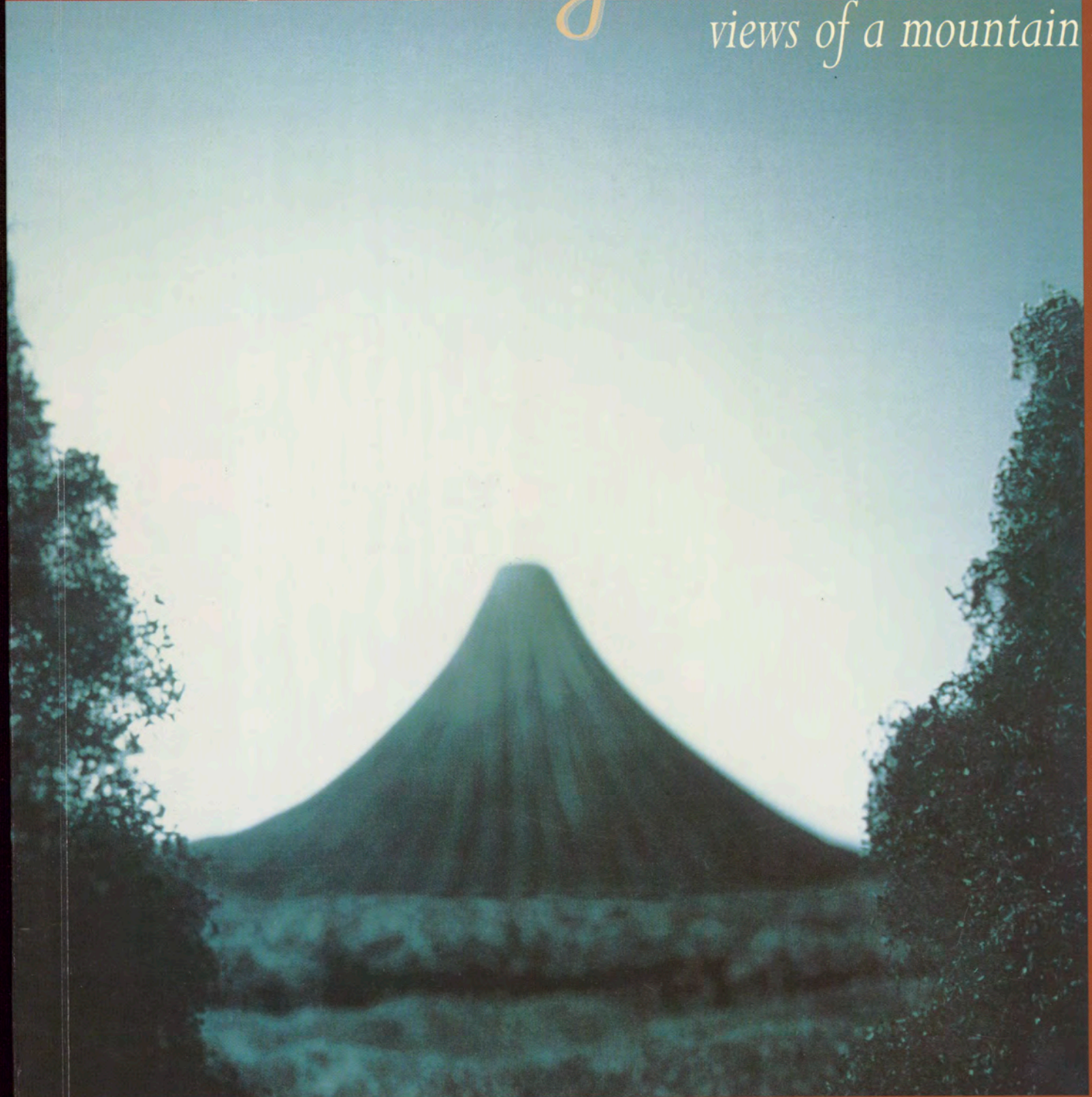




# *Te Maunga Taranaki*

*views of a mountain*







The mountain known as both Taranaki and Mt Egmont is arguably one of the most consistently represented icons of New Zealand art history.

Its significance to the people who have lived "in its shadow" can not be overstated. For centuries it has been a daily ritual to glance to the east, west, north or south, depending on one's geographical position, to check "the old man's" meteorological portents, or simply to be assured of his presence. Those who no longer live within sight of the mountain, describe the urge to return as "the mountain calling".

As this catalogue goes to print, the mountain has, in local newspaper parlance, "claimed the lives of 60 people" since records began in 1891. Its powerful allure for climbers, coupled with its notoriously rapid changes in weather, threaten that it will claim more.

Similarly, the mountain's "isoscelean symmetry", as Ron Lambert describes it and its mythical potency as outlined here by William McAloon and by Te Miringa Hohaia in his previously un-published writings, will attract further contributions to an already impressive recorded art, literary and oral history.

The essays, photographs and anthology contained in *Te Maunga Taranaki: views of a mountain* build a fresh and fascinating profile of the mountain. But, as the title suggests, this exhibition and the accompanying publication do not claim to be definitive. These are "views of a mountain". There are and will be many more.

PUBLICATIONS **GOVETT-ART GALLERY**  
**BREWSTER**

Cover

Ronnie van Hout 1962-  
*Taranaki* 1992 (printed 2000)  
colour photograph 400 x 600  
courtesy of the artist and Ivan Anthony Gallery, Auckland

Waitohu (watermark) na Waituhi

Te Maunga Taranaki





*Te Maunga Taranaki*  
views of a mountain



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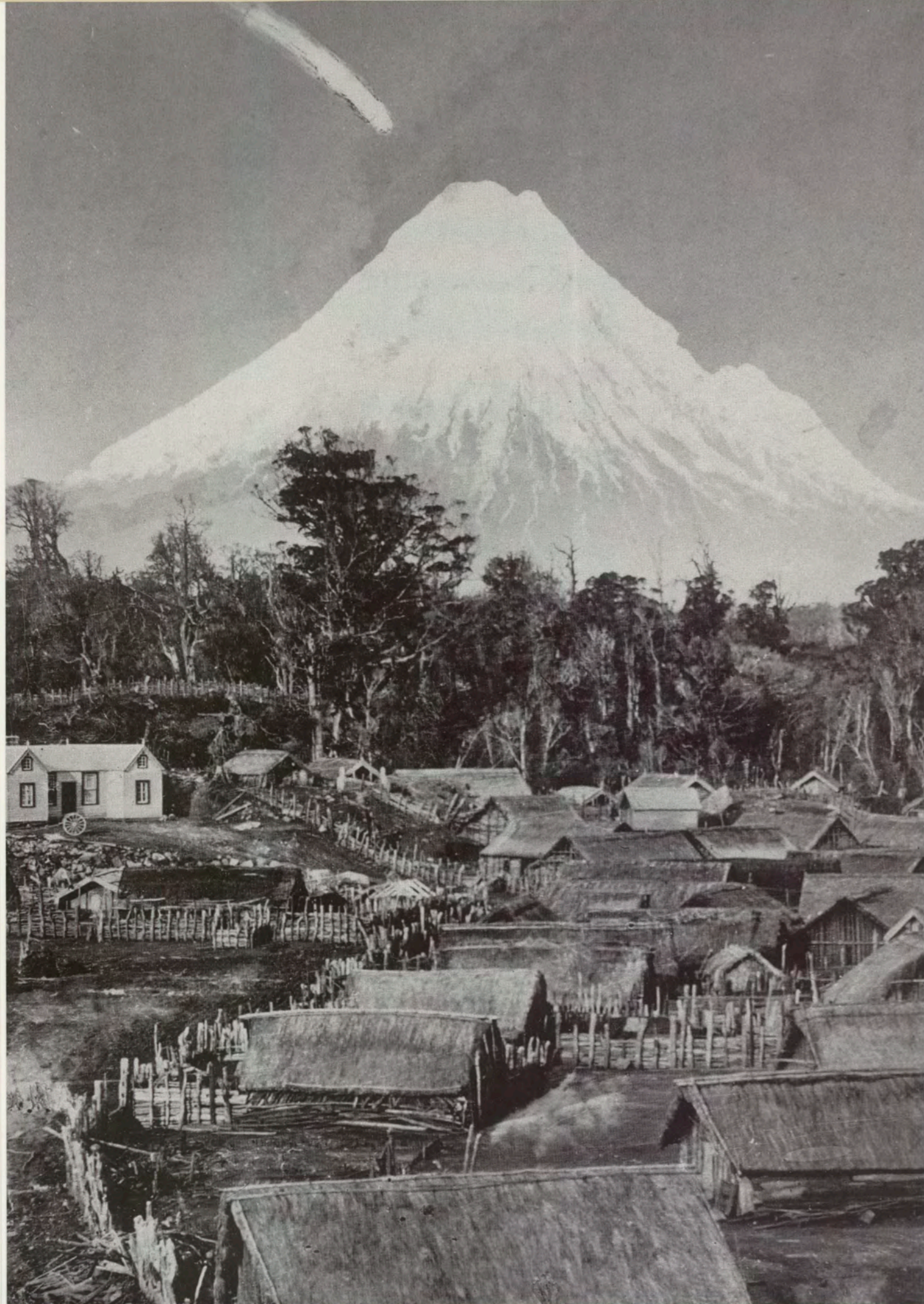
T. S. Muir (dates unknown)

*Parihaka, Mount Egmont and comet 4 October 1882* 1882 (detail)

gelatin silver photograph 160 x 110

Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin





## Karakia

### Te Ara Kāhui Maunga

Mai te wāhi ngaro, te wāhi huna,  
te kūteretere, Matua Te Kore.  
Ko te hekenga i te whiringa matua,  
i ā Tāne Ruanuku, i ā manu kutikuti,  
iā manu pekapeka,  
i ā manu i hāroa taharangi.

Ko te whakatutū o te pō,  
te whakarara o te pō,  
te tamarehe o te pō,  
te reanga o te pō,  
te niwanga o te pō.

Mai ea, whakarangona te Rāngi i runga nei,  
te Papa e takoto nei.

Mai areare whatu Tupua Nuku, Tupua Rāngi.  
Ko te Rāngi kohakoha i tōna whāwhārua,  
ko Papa Tuputupu Whenua i ōna takahuringa,  
i te ao, i te pō, ki te ao mārama. Tihei Mouri ora!

Ruia! Tuia! Hui mai ngā maunga o te ao!  
O te Moananui ā Kiwa ki te ika ā Māui,  
tatū ki te Tai Rāwhiti ki Hikurangi,  
i te huranga mai o te rā.  
Ki ngā Tai o te Tonga, ki te Waka a Māui,  
Ki Aoraki, te Toka ā Tāwhiri titi ateanui.

Piki ake, kake ake te Rā ki tōna poutūtanga,  
ki, runga o Tongariro, Te pou Herenga Whenua.  
Neke iti atu ki Taupiri ki Te Pou Herenga Tangata.  
Ko te kawakawa ki te hunga mate i te Rerenga Wairua.  
Titaha te rā ki tōna torengitanga ki te Hau ā Uru,  
ki runga ki Pukehaupapa, Pukeōnaki, Taranaki Koikoi e-e!

Nau mai ē te ao ki te paepae o Taranaki,  
Parinihihi ki Matemateaōnga rere whakauta,  
ki Ngauruhoe, ki Ruapehu te Maunga kōrero.  
Koinei rā te Kāhui Maunga, ōna uri taketake,  
hononga a waka Tokomaru, Kurahaupō Aotea.

Takoto atu rā te Takapou Whāriki,  
ki ngā tira ā waka o te motu.  
Tainui, Te Arawa, Takitimu, Horouta,  
Ngā Toki Matawhaorua, me te Titanic.  
Nau mai! Haere mai tātou,  
ki ngā puna a wai e kore nei e mimiti.  
Ki ngā manu e rua, ngā manu e toru,  
ngā manu tinitini o te Waonui o Tāne!  
Piki mai! Kake mai! Nau mai rā e rarau!

Na Huirangi Waikerepuru



## Director's acknowledgements

The project, *Te Maunga Taranaki: views of a mountain*, has been developed by the Govett-Brewster Art Gallery over two and a half years and continues a longstanding interest of the Gallery in the art and oral histories connected to the mountain.

The project has drawn on the knowledge and research of many people, principally the curators of the exhibition, Darcy Nicholas, William McAloon, Hanna Scott and myself as chairperson of the group. Darcy Nicholas (Te Atiawa, Ngati Ruanui, Taranaki Moana) was born in Taranaki and for over 30 years has painted the mountain. His perspective and guidance on the Maori dimension of the project, along with his knowledge of the connections between the mountain and local iwi, have been invaluable and particularly generous. William McAloon has been the main researcher for the exhibition. We are indebted to him for his thoroughness, a feature reflected in his excellent essay for this catalogue. Hanna Scott managed loan and copyright negotiation and undertook much of the local research.

The Gallery is core funded by the New Plymouth District Council who enthusiastically endorsed this project from the outset. A project of this scale, however, requires further assistance and I warmly acknowledge and thank TSB Community Trust, TSB Bank, Creative New Zealand Toi Aotearoa and The Daily News for their generous support of this catalogue and exhibition.

I extend on behalf of the Gallery and the curators, our thanks to the many people who have helped realise this exhibition. Of particular note are members of the local iwi including Gallery Kuia Aunty Marj Raukupa and Aunty Tuti Wetere; Gallery Kaumatua Lindsay MacLeod and Jim Bailey; Te Miringa Hohaia, Dr Huirangi Waikerepuru, Wharehoka Wano, Rangī Kipa, Whero Bailey, Huia Lambie, Emere Wano, Rae Belton and Garry Nicholas who receives additional thanks for his partnership extended on behalf of Toi Maori, Aotearoa.

We gratefully acknowledge also the many people and institutions who have lent works for the exhibition, notably, Laurence Aberhart; Auckland Art Gallery Toi o Tamaki; Jim Barr & Mary Barr; Fiona Clark; Sue Crockford Gallery; the Dunedin Public Art Gallery; Mark Dwyer; Brett Graham; M. A. Hartigan; P. Hartigan; the Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin; Rangī Kipa; Janne Land Gallery; John McLean; Museum of New Zealand Te Papa Tongarewa; Darcy Nicholas; Paris Family Collection; Rata Group; Sir Paul Reeves; Sarah Sampson; the Suter, Te Aratoi o Whakatu, Nelson; the Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa; TSB Bank; Kura Te Waru-Rewiri; Ronnie Van Houit; John Walsh; Brendon Wilkinson and Barry and Maureen Williams.

Our colleagues in the Taranaki Museum deserve special thanks for their assistance, notably Ron Lambert, Amanda Ward, Tipene O'Brien, Linda Tancred and Kelvin Day. Other colleagues and supporters too have been generous with their help, and we particularly acknowledge Grant Banbury, Jennifer Blyde, Sheridan Dickson, Dr Erwin and Sue Eloff, Grant and Dinny Gibbs, Rod Grant, Penny Hacking, Catherine Hammond, Paul Hartigan, Dr Jim McAloon, Caroline McBride, Dr Paul and Ann McNamara, Marian Minson, Tony Mackle, Kevin Nielsen, Julie Paama-Pengelly, Milly and the late Les Paris, Priscilla Pitts, Kevin Rimmington, Chris Saines, Jane Sanders, Dame Cheryl Sotheran, Zara Stanhope, Oliver Stead, Jane Sutherland, Helen Telford, Jo Torr, Linda Tyler, Ann Weatherston, Genevieve Webb, Isha Welsh and Roxane White.

The entire Gallery team have been involved in this project and approached their various tasks with enthusiasm and commitment. The meticulous and sensitive editing of the catalogue is the work of Susette Goldsmith. Renata Rizzo Silveira is responsible for the magnificent catalogue design. Catherine Anderson, Chris Barry, Fran Bateman, Karyn Carter, Peter Dredge, Paula Frost, Gillian Irving, Bryan James, Danielle Tolson and Barbara Valentine have realised the innumerable other aspects of exhibition development and coordination.

A final and special acknowledgement is due to the artists who have made this a rich and satisfying project for all of us, by sharing their own various views of the mountain, Taranaki.

Gregory Burke

## Te Maunga Taranaki

For those who live in Taranaki, the mountain is an omnipresent force and a majestic marker of time and timelessness. Its face can change rapidly and dramatically at the whim of the weather and at times it may disappear altogether into the clouds, but the mountain always returns as a perpetual marker of the region of Taranaki. Little wonder that generations of local residents have painted, photographed and sculpted the mountain and rendered images of it to distinguish their businesses, products, souvenirs, sports teams, clubs and many other interests. The mountain is also a much-loved national icon. In her novel *The Carpathians*, first published nine years after she left Stratford concluding three years living in the shadow of the mountain, Janet Frame captures with ease the New Zealandness of pictures of Taranaki. One of her characters describes the emblematic interior of the living room of a small-town New Zealand home<sup>1</sup> singling out for mention only one picture on the wall, that of *Mount Taranaki*.

Such images are classic souvenirs not only of Taranaki but also of New Zealand. In this sense Taranaki reigns supreme over other New Zealand landmarks, perhaps because of its near symmetrical form, often idealised as two exponential curves mirroring each other and meeting at the apex. The form of the mountain has inspired many leading Pakeha artists since the moment of European contact with Maori, when Taranaki was given the European name Mount Egmont. It remains one of the most painted landmarks in any history of New Zealand landscape painting. This significance was recognised first by art historian Eric McCormick in *Letters and Art in New Zealand*<sup>2</sup> where he paired two quintessential images of the mountain, *View of Mount Egmont from the Southward* (1840) by Charles Heaphy and *Taranaki* (1931) by Christopher Perkins. Classic paintings of the mountain continued to be produced throughout the 20<sup>th</sup> century including a shoreline view *Rocks with mountain* (1968) by local painter, Michael Smither.

Reference to the mountain, of course, did not begin with the colonists. The Taranaki maunga is fundamental to the beliefs and traditions of local iwi and has been for hundreds of years. The eight iwi who live in the Taranaki region, Ngati Tama, Ngati Mutunga, Ngati Maru, Te Atiawa, Taranaki, Ngaruahine, Ngati Ruanui and Ngarauru, all have their traditional links to the maunga. There is little evidence to suggest that they represented the mountain figuratively before European contact, but there is no doubt that the mountain has a central place in their histories and foundation narratives. Some of these are related in the karakia by Huirangi Waikerepuru in this publication and in the text prepared by Te Miringa Hohaia and interpreted from accounts held by the Taranaki iwi.

The distinctive Te Atiawa carving style in the form of the angular 'peaked' head of the carved figures, in *Paepae* (late eighteenth century) at the beginning of the colour plates, is described often as a reference to the mountain.<sup>3</sup> This is a modern interpretation, which reinforces the significance of the bond between the maunga and the tangata whenua, for the mountain not only stands for the land, its base also covers the Taranaki region and therefore is the land. Little surprise then at the anguish felt by local iwi at the loss of land to the colonists in the 19<sup>th</sup> century. This is perhaps best epitomised by the passive resistance movement led by the prophets Te Whiti o Rongomai and Tohu Kakahi at Parihaka and culminating in the sacking of the community by colonial forces in 1881.



While artists have represented the mountain in many different guises over the years, the land loss in the 19<sup>th</sup> century and the ongoing struggle for redress provide a major focus for many contemporary Maori and Pakeha artists in their treatment of the mountain. It is noteworthy that contemporary artists continue to represent the mountain, given that landscape painting in general has not been of major significance in contemporary art developments for some time. The fact that the mountain remains important to contemporary artists is the primary reason for organising this exhibition *Te Maunga Taranaki: views of a mountain*. Many of these artists look back to earlier representations of the mountain seeking to understand more about our collective history and its relationship to image making. For this reason the exhibition focuses on contemporary interests but is given context by drawing on historic and in many cases legendary works. As seen in this publication's cover image by Ronnie van Hout, many artists have chosen to remake and thereby reinterpret such works.

The Govett-Brewster Art Gallery, over the years, has organised many precedents to *Te Maunga Taranaki: views of a mountain*. The first exhibition, and up until now the largest, was *111 views of Mount Egmont* in 1971. Significant also were the Gallery organised projects by contemporary Maori artists Jacqueline Fraser in 1985 and Maureen Lander in 1993, both of whom focussed their work on the mountain, and as might be expected, referred to the mountain by the Maori name. The naming of the mountain raises an issue of identity that is addressed by Maori artist Brett Graham in his work *Hawhe caste maungatain*, 2000 made for this exhibition. The work refers to the identity confusion implicit in the official title "Mount Egmont or Mount Taranaki". On the other hand, there is no apparent identity confusion in Rangi Kipa's imaging of the mountain in his local ta moko work photographed at the end of the colour plates. Here, the mountain is synonymous with the identity of members of local iwi.

Our title to this exhibition both acknowledges and balances the title of the exhibition of 1971. *Te Maunga Taranaki: views of a mountain* aims to broaden understanding of the specific cultural and art historical significance of the mountain while contributing in general terms to contemporary understandings of the representation of landscape. Whatever the view presented among the diversity offered, the dignity of the mountain unquestionably is retained. The Gallery is very proud to present *Te Maunga Taranaki: views of a mountain*.

<sup>1</sup> Janet Frame *The Carpathians* Vintage New Zealand, Random House New Zealand Ltd., 1992, p. 42.

<sup>2</sup> E. H. McCormick *Letters and Art in New Zealand* Department of Internal Affairs, Wellington, New Zealand, 1940, p. 34.

<sup>3</sup> See David R Simmons "Nga Taonga o Nga Waka" *Te Maori: Maori art from New Zealand collections* Sydney Moko Mead ed, Heinemann, 1984, p.104.

## The Foundation Story

Te Miringa Hohaia | An account interpreted from manuscripts held by the Taranaki iwi

### The Journey of Taranaki from Taupoo

Taranaki, known formerly as Pukeonaki, Pukehaupapa and other names, stood at Taupoo. Pukeonaki and Tongariro both loved Pihanga and fought over her. Pukeonaki was beaten, his peak shattered and sides gashed. He retreated underground and down the Whanganui River. He entered the sea, led by a guide stone, Te Toka a Rauhoto. She led him north-west, where he surfaced and saw the Pouakai mountain. He went back down and followed her up the Hangaataahua River. He resurfaced beside Pouakai. Te Toka a Rauhoto flew east of Pouakai then through the gap between Pouakai and Kaitake. She landed near the sea and the Hangaataahua River.

### The People of the Land

The hapuu of the old mountain before Pukeonaki arrived were Kaahui Aao, Kaahui Rangi, Kaahui Poo and Kaahui Aatua. They were the Kaahui Maunga and spread throughout Taranaki. In the Waiwhakaiho gorge they lived at Karakatonga. They fled when the newcomer arrived, but some died during the evacuation. Pukeonaki and Pouakai had many offspring: mist, cloud, rain and sleet, springs, rivers, rocks, fish, birds, insects, animals and people, plants, trees, wind, thunder and lightning.

### The Naming of Taranaki Mountain

Rua Taranaki went up the Hangaataahua River and lived there in a cave he made. When Rua Taranaki was ready, Maruwhakatare recited the ancient verse while Tahurangi listened. Tahurangi then climbed to the peak and lit a ceremonial fire to fix the name and authority of Rua Taranaki over the mountain, using smoke. Rua Taranaki came down from the cave, where he took the bones of honoured people for burial, naming the burial cave Te Aana a Tahatiti, after a former dynasty.

### Te Rere A Tahurangi

This waterfall at the head of Hangaataahua River was named in honour of Tahurangi.

### Proverbial Expressions of Tahurangi for His Fire

"Ko te ahi a Tahurangi moo te pukeaao.  
Ka tuu tonu te pukeaao kia tiketike,  
ka whakahinga te pukeaao I ngaa awatea i ngaa ahiahi."

"The fire of Tahurangi signifies smoke of substance.  
It ascends suspended and falls at the dawn and evening."

### The Proverb of Tahurangi for the Peak of Taranaki

"Ka puta ki waho ko Puketoretore  
i whakakaitoa ana mai ki taku taiaha.  
Takahia atu au ko raro ki te whenua  
haapai atu ai aau I taaku taiaha  
me he kakau toki."

"The water-soaked peak has emerged  
conferring authority on my ceremonial staff.  
I tread the land there below  
bearing my staff not unlike the  
ceremonial adze of supreme authority."



These proverbs are still used today. The Taranaki people remark on the smoke from the fire of Tahurangi when unusual cloud forms. The name, Puketoretore, means "the water-soaked extremity". The name was conferred on the hapuu of Ngaati Haupoto of Rahotuu and is used today.

## Panitahi

This peak is known also as Panetahi, Rangitoto and Fanthams Peak. Rangitoto is the western side of the peak which has a red, blood-like tinge. Panitahi is said to have been orphaned.

## The Proverb of Tahurangi, Spoken from Panitahi

"Koia teenei te mihi nui kei runga o Koopuutauaki.  
Me he tangata pea koe e whai muri i aau  
ka noho a Tahurangi i runga o Taranaki  
kai atu he pikopiko mouku he pikopiko mamaku  
he pikopiko panako."

"This is the proclamation placed upon Koopuutauaki (the exposed belly of the earth).  
If you are a person who would perhaps aspire to follow me  
Tahurangi is staying upon Taranaki  
eating shoots of mouku fern, shoots of mamaku fern,  
shoots of panako fern."

## Karakatonga Paa

The urupaa was Arakari. The marae was Tarawainuku. The wharekura was Kaimirumiru and the ceremonial fire in Kaimirumiru was Te Ahi a Tahurangi. The paataka was Paaeahua, after one of three natural forces of Rongo the provider. A ceremonial mat, a takapou named Taapakimarae, was central to protocol and policy. Taapakimarae means "forum of peace". From this takapou, the Taranaki people flourished.

## The Names of Leading People at Karakatonga

Kauutewhenua	Ruatemai	Manauea
Kauunguuhaa	Maiaroha	Ruataranaki
Kaupapa	Taramooana	Rauhototapairu
Tirahaere	Haanui	Haarukupori
Tahurangi	Haaroa	Awhipapa
Ruatetira	Haarukutia	
Ruatepaae	Maruwhakatare	

## Karakatonga

Karakatonga was rebuilt after the naming of Taranaki occurred. It is famous in the histories of the Kaahui Maunga and Taranaki iwi. Other Kaimirumiru houses and Tarawainuku Marae were built by the Taranaki tribe – at Puketoretore in Rahotuu with the hapuu of Ngaati Haupoto, and at Puniho Paa with the hapuu of Ngaa mahanga a Tairi.

## Rua Taranaki and Te Aana a Tahatiti

The name Rua is derived from his digging of the cave. The custom of this is in the whakapapa of Rua Taranaki. Te aana a Tahatiti was last used in 1896 by Kahukuramakuru Minarapa when he interred bones there. The Tahatiti dynasty preceded the time of Rua Taranaki, and Tahatiti also may have been buried there as his whakapapa is still retained.

## Rauhototapairu – The Woman and the Stone

As her name suggests, she was very important. She married Rua Taranaki and begat the continuance of Taranaki iwi. Her life is immortalised in her name being given to the guidestone. Her flight path is Te Whitinga o Rauhoto and the white raukura feathers were often portrayed as the plume of her flightpath. She is regarded as the anchor of Taranaki and over 70 people have lost their lives attempting to take her away. Consequently, she became renowned and no one would touch her except her guardian Minarapa, who also kept her in good condition. In 1948, she was moved to the grounds of Puniho Paa for safety from vandals and thieves. Te Aaomaarama moved her. She said it would be her last work for her people. She died two days later. People are free now to touch Rauhototapairu, and when people meet on the Tarawainuku Marae, they often dress her in a piupiu and korowai.

## Maruwhakatare and Manauea

These tuupuna are the parents of Rauhototapairu. Maruwhakatare was expert in the higher learnings of his people and was principal leader at the ceremonies to name the mountain. The karakia he used in the naming are retained today.

## Pouakai

This mountain also has deep significance for the Taranaki tribe and for all who whakapapa to the Kaahui Aatua. They established the pou (the pole of natural forces) on the mountain. It held mana whenua for them and gave meaning to the name Pouakai through the gardens they maintained at Pouakai and Kaitake. These provided valuable seed to the Kaahui Maunga. The Kaahui Aatua protected these gardens, Moana Tahora and others. Kuumara, taro and hue (gourds) were the main crops.

## Puke Te Whiti and Te Whitinga O Rauhoto

The gap between the Pouakai and Kaitake ranges is Te Whitinga o Rauhoto, as that is her flight path. The dome-like hill on the north flank of Pouakai is Puke Te Whiti. (The area is known now as Pukeiti). In 1948, after a visit to the hill, the Parihaka elders said: "Puke Te Whiti is the sacred centre of Taranaki culture. It stands as a sentinel guarding the flight path of Rauhototapairu and is guardian to the past, the present and the future. When we pass on, our spirit begins its journey by retracing the flight path of Rauhoto."

## Te Kaahui Atua and Puke Te Whiti

The mana whenua at Puke Te Whiti was held by Te Kaahui Aatua. Each individual was said to be tapu. The Kaahui Atua were tapu people because of the ancient knowledge they were famous for and the mana whenua at Pouakai.

## Kurahaupoo Waka 1350AD

When the Kurahaupoo people arrived bearing sacred kura from Hawaiki around 1350AD, marriages soon produced a mix of Kaahui Maunga and Kurahaupoo cousins. Regardless of their tapu status, the Kaahui Aatua were forced to leave by their Kurahaupoo cousins, the brothers Mahirua and Mahikeke. Those who refused, stayed to fight and died there, their tapu bodies left to rot. Hence the name "Pirongia" at Puke Te Whiti. Those who left were given the southern boundary of Taranaki to live at and protect, at the Raawa o Turi stream near Oeo. They took the name Ngaati Aatua and joined their Ngaati Tamaahuroa cousins at Raawa o Turi. Tamaahuroa had left Pouakai a short time earlier knowing that he, too, would have to go. In return, he was conferred all the lands from the Waitotoroa river at Parihaka to the Raawa o Turi stream near Taawhitinui. Te Raawa o Turi stream is known also as Raowa o Turi.

The whakapapa of these people is maintained to this day.

## Mahirua and Mahikeke

These warrior brothers understood well the tapu nature of the Maaori world view, the authority of mana whenua and the tapu of the kura of Hawaiki. They protected the sacred gardens and customs pertaining



to the seed stocks. Gradually they challenged all the Kaahui Maunga hapuu, repositioning them within communities they shared, and struggling with others. The names of Kaahui Maunga killed in this assimilation are recorded in oral history of the Taranaki iwi.

The Taranaki iwi today are proud of both whakapapa. These are retained to this day. The marriages were very strong and Pouakai remained with Mahirua and Mahikeke.

## Te Whiti O Rongomai 1815AD – 1908AD and Puke Te Whiti

The Parihaka movement, which flourished during the 19<sup>th</sup> century as a political, social and spiritual force, was led by Te Whiti o Rongomai and Tohu Kaakahi. They were fighters for Maaori governance and stood against the land grabbers, whether government, military or civilian. In 1900AD, in a speech aimed at the settlers and the Government, Te Whiti said that both his namesake, Puke Te Whiti, and he, stood as perpetual reminders to the settlers below that not one piece of his estate would be given freely.

## Te Whiti O Rongomai, Tohu Kaakahi and Taapakimarae

The ancient forum of peace, Taapakimarae, provided Te Whiti o Rongomai and Tohu Kaakahi with a legacy on which to build their own strategies for peace. The Parihaka leaders used radical and bold, new methods to fight an aggressor. They set a precedent using passive resistance against the occupation and confiscation of their lands, and the undermining of their authority as leaders.

## Other Names on the Mountains

### AHUKAWAKAWA

The Ahukawakawa Swamp was named by Rahirimihia, the daughter of Haupoto and Tuunaeparuhi. Rahirimihia (1675AD) established many placenames with her father, including those of schools of higher learning. In her ceremonial fire, she used the smoke of kawakawa branches and leaves to fix the name.

### RUATEWHATAWHATA

This house of higher learning was established at Ahukawakawa by Rahirimihia.

### TE UMU O TAOMANAWA

This is the dome rock between Ahukawakawa and Te Rere a Tahurangi. It means "the oven to cook human organs". As the name suggests, this is where human hearts were put to the oracle.

### TE AHITITI

Te Ahititi is known also as the Peters Stream. It was famous as a source of kokowai. At its headwaters, fires were lit to catch mutton birds.

### TE ONE HAHAU

This is the pyramid stream and its gorges, which appear to be adzed out of the mountain; hence Te One Hahau or "the hewn earth".

### TE MARU PAA

This ancient paa was a refuge in war times and an important place of higher learning. It is also where the Taranaki tribe lost many lives in the musket raids of the early 19<sup>th</sup> century. Taranaki iwi died on their mountain and this is remembered in the proverb for Te Maru:

"Te Maru Paa, ko toona whakataukii teenei:  
Ko te maruutanga o te whenua.  
Ko te maruutanga o te tangata  
i raro i toona waewae  
i roto anoo i te kapuu o toona ringaringa."

"Maru Paa, this is its proverb:  
It was the death of the land.  
It was the death of the people  
under its feet  
and in the hollow of its cupped hand."

The feet and the hollow of its cupped hand are the gorges around Te Maru.

### THE GARDENS OF TE MARU

Hapuu of Taranaki iwi kept gardens in clearings below Te Maru. These were the source of much pride for them in terms of provisioning Te Maru, They were:

#### WHATITIRINUI

#### IRINGAKETE

#### KOORAMARAMA

#### WAIMAHANA

#### WHAREPUKU

### TE PUNA O KAHU

This is the spring at the head of the Okahu Gorge. It was used for ceremonial cleansing and has close links to Te Maru and to Pakihere Paa.

### PAKIHHERE PAA

This alpine retreat was reserved for women and girls only. During her life, Rahirimihia maintained the school for higher learning there. It was specifically for the women and girls of Taranaki iwi; as such, it remains the oldest women's refuge in Taranaki.

### PUKEKOOKAKO

This ancient paa is up a tributary deep in the Okahu Gorge, It had significance to many hapuu from Rahotuu to Puunehu. Rahirimihia conferred the name Pukekookako on the old paa. She used a kookako bird as a sacrifice on her ceremonial fire.

### TE AHI TUU TUKURUA

These are the hills known also as the Beehives, below and beside Lake Dive. On these mounds were lit the two fires of ahi kaa marking the boundary of the Taranaki tribe at the Ouri River and Raawa o Turi Stream. Rahirimihia and Haupoto re-enacted this legacy when she re-lit the fires there.

### MANGO RAUKAWA

This is a lake known also as Lake Dive. The Kaahui Maunga used the lake for ceremonial cleansing and as a place of higher learning. It was much bigger then but became restricted to its current size on the arrival of Taranaki mountain. Rahirimihia and Haupoto renamed the lake. She buried the flesh of a mako shark beside the lake as an offering and put raukawa foliage adrift on the lake as a symbol of new life.

### TE ARA PAEE

This can be translated as "the path to the platform". It is the south flank of the mountain from Mango Raukawa up to Panitahi.



#### TE RERE A NOKE AND TE RERE O KAAPUNI

There are waterfalls and springs up the Kaapuni River. These have held deep significance for the Taranaki people from the ancient past. Seers and healers went there for solitude and communion with nature and the subnatural/spiritual world. All of the great leaders of the Taranaki people have done this. Others have also, including Wiremu Tahupootiki Raatana, the founder of the Raatana faith.

#### TE TAHUNA O TUUTAWA

Known as Warwicks Castle, this is where the Taranaki iwi kept a carved pole. It was made from a tawa log and stood as an agreement between Taranaki iwi and Ngaati Ruanui to allow Ngaati Ruanui to come to Te Tahuna o Tuutawa for ceremonial purposes.

#### OKAHUTUUTAWA, MAKETAWA AND WAIPUKU

Waipuku was an important stream for boundary purposes for Taranaki. In the Waipuku Gorge where the Maketawa Track crosses is a prominent bluff. A clear view up to Te Tahuna o Tuutawa and down to the distant lowland is possible as the Waipuku appears to be straight. On this bluff stood a carved post, pou whakapakoko, to warn people they were in the rohe of Taranaki. This bluff or promontory is Okahutuutawa. The pou was made of tawa.

#### TE WHAKANGERENGERE

This was a system of swamps to the north west of Whakaahurangi, Stratford. They formed the boundary between Taranaki iwi, Ngaati Ruanui and Te Aatiawa. The boundary oath stated:

“Ko Onukutaipari te pikitanga ki te pou o Okurukuru  
Onukutaipari ki te Whakangerengere  
Te Whakangerengere ki Te Tahuna o Tuutawa  
Te Tahuna o Tuutawa ki Panitahi  
Panitahi ki Ouri taae atu ki te muriwai ki Raawa o Turi  
Ki te pou o Matirawhati.”

“Onukutaipari is the ascent to the post of Okurukuru.  
From Okurukuru to the Whakangerengere,  
The Whakangerengere to Warwicks Castle,  
Warwicks Castle to Fanthams Peak,  
Fanthams Peak to the Ouri Stream, arriving at the tributary  
of Raawa o Turi and the pillar (stone) of Matirawhati.”

#### TE MARUA

This is a resting place in the Kaiuau Gorge; the marae is Te Marua. As the name suggests, it was a rest and shelter for travellers between Karakatonga, Pouakai and Ahukawakawa.

#### KAITAKE

Kaitake was synonymous with Pouakai; they were both providers of shelter and good garden sites. The Kaahui Aatua had numerous paa on these mountains. After the Kurahaupoo arrival, the people from Kaitake emerged as the hapuu Oootikitauaa. Oootikitauaa married Haroto. They had Tumuaiki who married Hinetuuaohaanga. Taranaki iwi have a famous story about this couple.

Oootikitauaa took residency from the Oakura River to the northern boundary of Taranaki at the Herekawe (or Herekawa) Stream. They remained there until the mid 19<sup>th</sup> century. Oootikitauaa were the military arm for this northern boundary. A descendant of Oootikitauaa and Haroto was Haupane. She married Kahukuramakuru, enforcer of law and order within the Taranaki iwi, in the early 17<sup>th</sup> century. Today the hapuu does not have a marae in the rohe of Oootikitauaa, but the descendants are living in Taranaki and the whakapapa is retained.

## Modern History

Resources such as superior flaxes, a rich coastline and a sacred mountain meant that others might want to possess them. In the musket raids of the early 19<sup>th</sup> century, this was the case. At Te Maru Paa, Taranaki chose to fight and die on their mountain. The musket armies did not succeed in taking this mountain. They were defeated at Ngaaweke, Te Namu and Orangituapeka by Matakatea of the Taranaki iwi and peace was made on a sacred dogskin cloak.

## Te Paatuutuutahi and Te Kurupu

Te Kurupu was an ancient oath established by the Taranaki iwi. Te Paatuutuutahi was established in terms of the boundary with Te Aatiawa. These were sacred and binding. Special houses were built to keep the oaths and the foundation policies in focus. Taranaki used Te Kurupu and Paatuutuutahi in the 1851 – 1852 case over the mountain, and won the case.

## Parihaka

Taranaki tribes fought three wars against the New Zealand government, but were not defeated militarily. Parihaka was a stronghold of their resistance. The peace policies for resistance made Parihaka a world leader in terms of passive resistance. Taranaki, the mountain, was prominent in the psyche and teachings of the Parihaka leaders, Te Whiti o Rongomai and Tohu Kaakahi. In response to a question put to him around 1900AD, Te Whiti replied: “Ask that mountain.”

## Confiscation – Muru Raupatu

Even before the first war in Taranaki had started, plans were being mooted to confiscate the entire Taranaki land mass. This was done in 1863. The judiciary was critical of the confiscation and ruled it illegal. The Taranaki people know the confiscation as Muru Raupatu. They also know the deprivation it has wreaked upon them throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries. The mountain remains confiscated to this day.

## The 1978 Mt Egmont Vesting Order

In 1978, the Government introduced legislation to return Taranaki as long as it was given back immediately to be a national park. This two-minute event took place at Owae Marae at Waitara. Amid heavy emotion and mayhem, the Taranaki Maaori Trust Board reluctantly yielded to the Government's duress. The mountain was lost to its people. In Parliament, the Member of Parliament for Southern Maaori Whetu Tirikaatene-Sullivan protested the Bill. In 1989, the Trust Board and iwi lodged claims with the Waitangi Tribunal for the mountain's return. The tribes continue to grieve for this loss of their spiritual foundation.

## The Department of Conservation, Taranaki Iwi and a Vision for the Future

It is the express wish of the Taranaki iwi to have the mountain returned. It is a legacy they will not abandon until it is achieved. They propose that in a partnership with the Department of Conservation, Taranaki mountain will be an example to cultures world-wide in terms of forward-thinking custodianship and an empowering partnership with Tangata Whenua.

Heoi ka marara nei te ngeri a Taranaki i te take o toona maunga. Koia teenei.

KO WHEA KO WHEA TEERAA MAUNGA E TUU MAI RAA RAA  
KO TARANAKI PEA NUKU NUKU MAI NEKE NEKE MAI  
KI TAKU TAUARO KIKINI AI E HAI  
AHA KE KE KE KE NOA KE KE KE KE NOA

WHO, OH WHO IS THAT MOUNTAIN STANDING THERE?  
PERHAPS IT IS TARANAKI. COME CLOSE, CLOSE.  
DRAW NEAR, NEAR TO MY VERY PRESENCE.  
PINCH YOURSELF,  
TAKE YOUR STANCE, LET IT RESOUND UPON MY GRAVEL SLOPES.



## Naming the mountain

When Abel Tasman sailed past Taranaki around 28 December 1642, the mountain was hidden behind cloud. There is no certainty that he or the ship's artist Isaac Gilsemans actually saw the mountain. As a result, the first known European depictions of New Zealand that resulted from this voyage did not include Taranaki. The land around the mountain, which later came to be called Cape Egmont, Tasman named Cabo Pieter Boreel, after a Dutch East India Company official. Had Tasman sighted the mountain, it is likely that it too would have been given the name of a Dutch noble or bureaucrat. It wasn't for another 128 years that the first definite European sighting of Taranaki was made, from Cook's ship *Endeavour* on 12 January 1770. Cook named the mountain Egmont, after the then Lord of the Admiralty. Two years later, the ill-fated French explorer Marion Du Fresne sailed past the western coast of the North Island. The mountain he sighted on 26 March was given the name Le Pic Mascarin, in honour of his vessel.

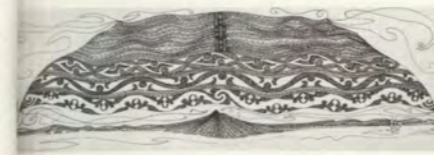
The name by which Taranaki came to be known to Europeans can thus be argued as being an accident as much of the weather as of history. Had the larger history of European exploration of the Pacific and its subsequent colonisation unfolded differently, or, on a less grand scale, had the weather on the days in question been otherwise, the name Egmont might seem as remote now as Le Pic Mascarin or Cabo Pieter Boreel. More to the point, in that process of naming – indeed, of *claiming* – the mountain, these European explorers ignored the fact that it already had a name.

It is this issue that lies at the heart of *Te Maunga Taranaki: views of mountain*, not just those names, but the systems of knowledge and understanding that they represent. As an exhibition and publication about landscape in New Zealand art, *Te Maunga Taranaki: views of a mountain* addresses the varied and contested nature of those views, perhaps incommensurable; perhaps still negotiable. My purpose here is to chart that history and its views, to illustrate what, at particular moments, representations of the mountain have meant and may yet come to mean.

## A boundless regard

The words gathered here by Te Miringa Hohaia speak with great power and eloquence for the Maori understanding of the mountain. Sydney Moko Mead reinforces them when, discussing the significance of mountains to Maori, he writes:

A mountain is part of the landscape, it is a reference point. Thus Hikurangi, Tongariro, Ruapehu, Taranaki, Ngongotaha, Putauaki, and Taupiri have special significance to the members of the tribes for whom these names are recognizable symbols of their people. Together with other named features of the land – rivers, lakes, blocks of land, promontories, holes in the ground, fishing grounds, trees, burial places, and islands – they form a cultural grid over the land which provides meaning, order, and stability to human existence. Without the fixed grid of named features we would be total strangers on the land – lost souls with nowhere to attach ourselves.<sup>1</sup>



John Bevan Ford 1930-  
*Views of Aotearoa 1993*  
ink on paper 750 x 1540  
New Plymouth Libraries/Taranaki Museum



Maureen Lander (Nga Puhū) 1942-  
*Go Nga Puna Waiora o Maunga Taranaki 1993* (installation view)  
sock, acrylic, fibre, dimensions variable  
artist's project, Govett-Brewster Art Gallery

The land, it might be said, did not need to be represented, or not in the Western pictorial sense; it already itself represented. It contained and embodied a people's identity. As Robert Jahnke and Witi Ihimaera together have noted, "perhaps because Maori have always had an intimate relationship with the land, and because that relationship was regulated by tapu and whakapapa, Maori of the past could not distance themselves sufficiently to be able to define – as Western traditions of landscape painting did – what that relationship was. It just was. It just is."<sup>2</sup>

The land thus figures prominently in the expanded field of customary Maori art – toi whakairo, whatu, raranga and taniko, whai korero and waiata – where that intimate relationship is reinforced. Within this field, what is remarkable about Taranaki art of the Puāwaitanga (classical) period is that the mountain is represented apparently in the distinctive peaked heads of carved figures.<sup>3</sup> The paepae (threshold), found at Waitara in 1959 by Shaun Ainsworth, makes this clear. If these figures are not a representation of the mountain in the Western pictorial sense, they are a reinforcement of the significance that Taranaki has for its people: that the mountain, as it were, is always in mind.

Contemporary Maori artists have continued to express that intimate connection with the land in general, and the mountain in particular. Taranaki features repeatedly in the work of Darcy Nicholas, showing the continuing relationship of ancestors and the land, of past and the present. John Bevan Ford's early painting is a further expression of this connectedness in the evolving language of contemporary Maori art, while his more recent drawings, he says, are a "testament to my boundless regard for Taranaki"<sup>4</sup> Maori artists from outside the Taranaki region share that "boundless regard". In their installations at the Govett-Brewster Art Gallery, Jacqueline Fraser and Maureen Lander have, as manuhiri, paid tribute to the mountain Taranaki. Pakeha artists too, have sought to understand the Maori relationship with the land, perhaps none more so than Fiona Clark. Her portrait of Werenia Papakura (Kipa), from the series *He Taura Tūngata*, sets the kuia on her land with the mountain behind her, an emphatic illustration of the cultural grid articulated by Sydney Moko Mead. More than this, Clark's series depicts the damage caused to the Taranaki environment by industry, and the effects of this on customary food sources, a fundamental connection with the land. Alongside contemporary work, customary Maori art has been maintained and revived. The ta moko for Wharehoka and Te Kauhōe Wano by Rangi Kipa is one example of this. Relearning customary techniques, Kipa says, "allows you to understand the thought processes of our tupuna and their inter-relationship with their environment. These processes are effectively an inheritance of over a thousand years of occupation and the unbroken transfer of the mauri, they are doorways to walk with our upuna of the past."<sup>5</sup>

It was that millennium of occupation that European explorers and colonists encountered and disrupted in the eighteenth and nineteenth centuries. Yet Taranaki is a significant force in the Pakeha visual representations of those periods, if one reflecting a very different understanding of the land to that of Maori.



## A gentle ascent

In their descriptions of Taranaki, the *Endeavour's* naturalist Joseph Banks and artist Sydney Parkinson compared it to the peak of Tenerife in the Canary Islands. In form and size they are perhaps similar, but in the eighteenth century, the comparison had a broader meaning. The lone mountain enjoyed a particular importance in the expanding European understanding of the world, its isolation serving both scientific and artistic demands.<sup>6</sup> Corresponding to contemporary notions of the sublime, it could be appreciated as a natural masterpiece, a wonder unimpaired by the hand of man. Representations of isolated peaks also served a more practical function, as sea- or landmarks. As such, the lone mountain came to function as a symbol of place – Tenerife for the Canary Islands, Table Mountain for the Cape Colony in South Africa, the Rock for Gibraltar. It is from this context that Sydney Parkinson's *View of the Great Peak and the adjacent country on the west coast of New Zealand* (published 1773) comes.



Sydney Parkinson 1745-1771  
*View of the Great Peak and the adjacent country on the west coast of New Zealand* 1769  
engraving 120 x 250  
New Plymouth Libraries/Taranaki Museum

The coastal view of the mountain, its emblematic status as an equivalent for the land itself persisted into the nineteenth century, as European interest in New Zealand turned from science and exploration to possession and colonisation. Charles Heaphy's famous coastal profiles featuring Taranaki belong to this tradition. In such images, suggests Oliver Stead, "one can see how the visual appearance of the coast was inextricably linked in the minds of the colonists with both the means and object of colonisation."<sup>7</sup>

As artist aboard the New Zealand Company's ship the *Tory*, Heaphy had particular functions to fill, not just to detail the topography of the land, but also to present it in favourable terms to potential colonists. Amongst the images he made to serve that purpose is *Mount Egmont from the Southward* (1840). One of Heaphy's most singular paintings, it has enjoyed an illustrious career beyond its initial function as advertising material for the Company, becoming an icon of New Zealand art. The iconic status of the work has changed over time, however. Gil Docking, echoing the earlier response of Eric McCormick, found within it "a synthesis of topographical drawing and poetic imagery, together with an oriental quality one expects to see in Japanese woodcuts. It is perhaps the first instance in which clarity of light, linear definition, and the poetic qualities of the New Zealand landscape are all stated within the confines of one painting."<sup>8</sup>

For Hamish Keith, the painting could be seen retrospectively as reinforcing the style of later artists. Writing about Christopher Perkins's *Taranaki* (1931), another icon of New Zealand art, Keith suggests that contemporary viewers of that painting "who may have experienced misgivings about a lesson learnt from one so recently arrived, might have taken comfort from the fact that Heaphy had seen it all before."<sup>9</sup>

This understanding of the stylistic qualities of the painting as a symptom somehow produced by New Zealand's particular qualities of light has been challenged. For revisionist critics like Francis Pound, *Mount Egmont from the Southward* is a product of artistic conventionality, of European 'frames' imposed upon the land.<sup>10</sup> The 'real' landscape is somehow unknowable within these frames, as landscape painting is the repetition of conventions rather than a direct response to a particular place.

The truth of Heaphy's work, and that of other colonial artists, perhaps resides somewhere between these two poles; between convention and reality, between the particular

requirements of the European landscape tradition and a profoundly felt experience of a new and strange land. Whatever the case, what has frequently been neglected in discussions of *Mount Egmont from the Southward* is the symbolic meaning the painting might have had for its contemporary audience.

Like several of Heaphy's views, *Mount Egmont from the Southward* was lithographed for the Company<sup>11</sup> by Thomas Allom and through this medium gained wide circulation. In itself and in Allom's lithographic version, Heaphy's work can be seen as an expression of the colonial project. As Stead observes:

rising gracefully above a fertile plain, [*Mount Egmont from the Southward*] could form a symbol not only of available and bountiful land, but also, by its very shape, a prod to the subconscious wish-fulfilment fantasies of the potential settlers [...] for elevation in society. The settler's primary aim was to obtain land, and thus, independence. Ownership of land raised the employee to the position of employer. Thus a symbol of promised land such as the mountain provides in Heaphy's Egmont images functions in a semiotic sense as a signifier of elevation, its graceful rise above the plain indicating the ease and comparative leisure by which this elevation is achieved. Heaphy does not depict Mount Egmont as an upward-thrusting phallic symbol of power with the implication of striving and force [...] but rather as a peacefully inclining, elegantly curving cone of perfect 'regularity'. Heaphy's Egmont is a graphic symbol of easy elevation.<sup>12</sup>

This notion of easy elevation was reinforced in the Company's written propaganda. "Always assuming that the emigrant be qualified by energy and industry," Charles Hursthouse opined in 1849:

the Taranaki district is one where, with moderate means, a man whose life in England has been a constant weary struggle to maintain his situation, but who sees with bitterness that his children must descend in the social scale, may soon create a fine estate, and live ten years longer to enjoy it; where the tenant farmer, whose sons may become labourers on the land he tilled, may soon rise up to be the independent proprietor; where the steady mechanic may escape the crushing competition existing in old countries, and find constant employment, with good wages and cheap living; where the half-starved labourer may revel in rude plenty, build his own house on his own land, and soon raise himself to comfort and prosperity.<sup>13</sup>

To further emphasise the gentle ascent implied in Heaphy's painting, Allom made helpful additions to the scene. The inclusion of 'Natives burning off wood for potato grounds' gave the prospective colonist further assurances. According to Marian Minson,



these were that “the indigenous people are hardworking and civilised because they cultivate crops; [they] are occupied with agriculture not war; the timber might look dense but it is readily cleared; [and] the ground and climate are suitable for growing major food crops.”<sup>14</sup>

Heaphy was joined in his role as pictorial propagandist by artists such as Emma Wicksteed and George Duppa, and the medium by which their images circulated was also lithography. Their panoramas of Taranaki serve the twin functions of describing the new land to an English audience and selling it to potential colonists. These images can be seen as also having a deeper, ideological purpose. As Max Delaney has commented, such images present “unfolding narratives charting the course of empire and colonial progress,” while Giselle Byrnes argues that the panoramic gaze “was a powerful method of converting unbounded space into bounded landscapes. It mirrored the wider efforts of the colonial enterprise: to contain, to control and ultimately redefine the land.”<sup>15</sup> It is in these terms too that we can see the work of artists, such as William Mein Smith, who were more involved in the surveying process itself, that is, in the measuring and dividing of the land into units for settlement by Europeans.

Panoramas came with helpful keys to describe and explain the scene. In Wicksteed’s, the viewer is informed that “the spectator is shown standing in the garden of the Company’s agent”. The narrative that Wicksteed’s view reinforces then is that of the ‘Garden of New Zealand’, the name by which New Plymouth was known almost from its inception. The idea of the garden can be seen as part of what Samuel Brees called “the redemption and occupation of the Waste Land”, indicating the higher moral purpose of the colonial project.<sup>16</sup> Beyond the garden in Wicksteed’s image is the mountain, smiling down benevolently on this new and burgeoning enterprise.

Duppa’s panorama functions within the tradition of coastal views previously outlined. The colonial project is further symbolised in the work by the encounter of a Maori waka and a European ship. That meeting was, of course, an idealised one. From the very start, conflict over the land that the Company had supposedly acquired for settlement, became an issue in the new colony, as illustrated by Edwin Harris’s depiction of the Spain Commission’s investigation of the Waitara ‘purchase’. A panoramic view, it shows the events of the Commission set in the context of the land in question. Taranaki appears in the distance, while, as if to reinforce the legitimacy of the colonists’ claims, a flagstaff rises to an equivalent height on the painting’s horizon.

Despite such underlying discord, the settlement continued to grow and Taranaki features in images depicting the process. A painting by Mary Messenger shows a somewhat less idealised New Plymouth than Wicksteed’s lithograph. According to William Strutt, it was a town that was “hardly worthy of the name”.<sup>17</sup> Strutt’s own paintings of the province reveal his ambitions as a farmer, clearing the land and bringing it into production. Strutt’s reaction to the bush was typical of the colonists:

We at length approached Nature’s great barrier, the dense forest which with its numerous parasites appeared as if completely refusing you admission into the uncanny region beyond. Never had I seen or imagined anything like this before. Both my friend and self stood lost in amazement and our first exclamation was ‘Where will not the Anglo-Saxon penetrate?’<sup>18</sup>



Samuel Charles Brees 1810-1865  
Town of New Plymouth at Taranaki  
engraving 90 x 195  
Henry Melville, Engraver, plate 5  
New Plymouth Libraries/Taranaki Museum



George Duppa 1819-1888  
Part of the New Plymouth settlement in the district of Taranaki, New Zealand,  
Mount Egmont 30 miles distant 1841 (detail)  
hand coloured lithograph 232 x 1465 Thomas Allom Lithographers  
Hocken Library Uare Tooka o Hakena, University of Otago, Dunedin

## The mountain erupts

One of several oil paintings recalling his time in the province, *Taranaki showing Mount Egmont from the country in the vicinity of New Plymouth* (1856) indicates colonial attitudes to the land and its indigenous inhabitants in what Leonard Bell calls “the contrast of unproductive nature and productive colonist”.<sup>19</sup> The Maori in the painting, rendered in slightly grotesque terms, are shown as indolent and consigned to the undeveloped scrub at the right of the composition. Strutt contrasts this with European farms, their fields, cottages and animals in the middle of the painting. Beyond this, more bush awaits clearing and in the background stands Taranaki, lending picturesque support to the productive undertakings below.

The tensions that had simmered since the establishment of the colony finally erupted into war in the first months of 1860. It is not my intention here to examine the causes or course of the wars, but rather to consider how the mountain featured in depictions of that conflict.<sup>20</sup> A different type of representation of the mountain emerged, for, as Oliver Stead observes, “it became extremely difficult for the colonial artists to visualise the scenery of the North Island in the manner of Gilpin or Sandby or Palmer, for instance, when it was a dangerous and impregnable frontier”.<sup>21</sup> The symbolism attached to Taranaki in these images is shifting and ambiguous. The mountain remains an emblem of the colonial project in some works, but is also a marker of Maori resistance to that project, while in other works still, it can be seen as a symbol of the colonial and imperial forces’ efforts to suppress that resistance.

General Charles Gold led the initial campaigns of the first Taranaki war. As a soldier he left much to be desired, certainly in the minds of the colonists.<sup>22</sup> As an artist he was perhaps no more accomplished, but his idiosyncratic views of the province afford an insight into what was, in the colonial mind, at stake in the war. *Taranaki, New Zealand, Mount Egmont* (1860) shows an idyllic village enjoying all the benefits of civilisation. Passive Maori adorn the left of the scene, as if enforcing the message of an easy victory, while the stockade on Marsland Hill rises to a height comparable to Taranaki. Whether this is indicative of Gold’s rather rudimentary grasp of perspective, or a symbolic expression equating Imperial military power with the grandeur of the mountain, is open to interpretation. Such an equation is also hinted at in Edwin Harris’s *Troops of the 40th Regiment being ferried ashore...* (1860), that depicts the arrival of Gold’s replacement, Major-General Thomas Pratt. The shape of the distant mountain is echoed in sails of the ship that delivers the new hope for victory.

The paintings of Henry Warre show an obvious fascination with the New Zealand environment. Numerous works detail the New Zealand bush, seemingly independent of the realities of the war. His image of the pa of Wiremu Kingi at Waitara was made in the closing days of the first war, which had dug itself into a stalemate. It is a depiction of the enemy, but one that affords a certain respect for their fortifications. The mountain looms up imposingly and with an exaggerated sharpness, echoing the palisades of the pa in front. That sharply angular treatment of the mountain is apparent also in an image published in the *Illustrated London News* in August 1863. The easy ascent of the colonists suggested in Heaphy’s *Mount Egmont from the Southward*, is here rendered impossible.



Unknown artist 1860s  
The war in New Zealand. The 57th Regiment taking a Maori redoubt on the  
Katikara River, Taranaki  
steel engraving 270 x 405  
New Plymouth Libraries/Taranaki Museum



Edward Williams records in his works the frequent drudgery of military life. *A stroll on the beach, Mount Egmont in the distance* (1865) suggests hopefully that the campaign might simply be that. In reality, the scene takes place at daybreak following an all-night march in General Cameron's West Coast campaign. Williams is careful to indicate that this "stroll" in no way represents a lapse in military discipline, noting on the work that "this is the only time I myself ever saw troops marching otherwise than in single file." The mountain, located more or less centrally on the horizon, can be seen as the real and symbolic goal of the campaign, a distant emblem of the colonial project as much as a reminder of the territory yet to be crossed. In the earlier *Sam, A winter's morning, Buggin's clearing, Taranaki*, a sharper sense of the conflict is evoked. The mountain, as Stead observes, "dominates a scene in which burned-out farm buildings and skeletons of cattle indicate the failure of settlers' hopes for easy settlement and prosperity".<sup>23</sup> While it can still be seen as representing settlers' hopes for land and prosperity, the mountain has now become a reminder also of their thwarted aims.

A different type of symbolism is apparent in Gustavus von Tempsky's *On General Chute's March* (1866), one that expresses the sense of European self-confidence at that particular moment of the campaign. If Chute's predecessor, General Cameron, had been reluctant to prosecute a bush war, Chute did so relentlessly. According to historian James Belich, not all the pa stormed in Chute's campaign were hostile, "not all the villages destroyed were fortified, and not all the Maori slain were armed, but the devastation was just the same. This was the terrible strategy known as 'bush-scouring' – sudden attacks on soft targets, even deep in the bush".<sup>24</sup> An 'eyewitness' account reveals the colonists' views. "From our camp a circle of smoke hanging sadly in the air over the sites of former villages and pas, speaks tardy but effective retribution, while beautiful Mount Egmont smiles with the radiant splendour of the virgin snow on the scene at its feet."<sup>25</sup> Concluding the initial stages of this punitive campaign at the Waingongoro River, Chute resolved to march around the mountain rather than continue to New Plymouth via the coast, both in a symbolic demonstration of his martial prowess and to conduct further assaults on kainga in the bush.

It is the beginning of this march that von Tempsky depicts, as imperial and colonial forces and kupapa (pro-government Maori) assemble in an orderly fashion. Indeed, their patterning and perspective in the composition imitate the form of Taranaki in the distance, as if to suggest that the mountain itself might be subjugated by their might. Von Tempsky's pictorial victory over the mountain however, was not replicated by martial fact. As Belich wryly notes:

[Chute's] vaunted expedition around Mount Egmont, which was not opposed by the Maoris, got lost and ran out of supplies. [...] Chute's force had to eat its pack-horses, and was saved from starvation only by the arrival of a supply party from North Taranaki. Thus Chute narrowly escaped becoming one of the few generals to lose an army without the presence of an enemy to excuse him.<sup>26</sup>



Unknown photographer  
New Plymouth, Pukekura Park  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin



Unknown photographer  
Mt Taranaki/Egmont, Egmont Road  
gelatin silver photograph 204 x 254  
New Plymouth Libraries/Taranaki Museum

According to historian Raewyn Dalziel:

During the 1870 and 1880s the European colonizers of New Zealand came to feel that they had at last made the country their own. Blood had been spilt in its conquest; children born in the country had grown up and regarded it as their homeland; the settler parliament ruled within its own territory... [It was] impossible to conceive of a future in which Maori and European futures were entwined. The balance had fallen in favour of the Europeans, who were now determined to shape the country as they wanted.<sup>28</sup>

The colony, in the minds of its European population, was united, an impression confirmed by the abolition of provincial government in 1876. Now, the country was fully available to be opened up and developed, enjoyed and celebrated. Taranaki, in a number of works of that period, can be seen as both symbolising that process and representing that new sense of nationhood.

John Gully, one of New Zealand's most successful artists of the nineteenth century, had already painted in Taranaki in the 1850s, before the wars, and his own lack of success as a farmer and shopkeeper, drove him to Nelson in 1860. The style he perfected in the following decade finds expression in several images of the mountain, the largest of which is *Mount Egmont* (1873). The work presents a type of picturesque beauty largely unseen in the preceding decade. Indeed, it is as if the wars had never happened. Two Maori women sit near the foreground working flax, but they remain passive and subservient to Gully's picturesque requirements. Rather than acting as a reminder of the conflicts, they provide the image with an acceptable degree of rusticity, as well as emphasising the vastness of Creation beyond them.

In another painting of the mountain of 1868 – Taranaki became, along with Mitre Peak one of Gully's dominant motifs – the landscape is animated by the activity of clearing the bush. The work shows the land being readied for cultivation, the process disrupted by the events that were just concluding at this time. A tree trunk lies at the right of the foreground, while those still standing in the centre left, are presumably about to meet the same fate. After all, they're spoiling the view, which the settler in the centre of the composition has stopped to contemplate.

In works such as this, Gully was painting at the very limits of the watercolour medium, and in so doing, making exhibition-sized pictures that would rival oil painting. Such paintings required an audience and a market. The emergence of these during this period, as much as the peaceful landscapes that Gully depicts, reflects the new optimism of the colony. Other painters such as John Kinder continued the topographical tradition of earlier decades, admiring the views but also restating the colonial ambitions that were now under way, of "transforming the landscape, taming it, making it useful to the European".<sup>29</sup>

Prefiguring Gully's landscapes of Taranaki are those of James Crowe Richmond, who also painted in the province in the decade before the war. If Richmond's methods are different to Gully's – he preferred the immediacy of the apparently unfinished sketch to the finished picture – their subject is, in one sense, the same. As with Gully's works, Richmond's reflect what William Matthew Hodgkins later defined as the mission of the landscape painter, namely to "make us acquainted with the beautiful places on

## Painted revelations

With the cessation of active hostilities in Taranaki in 1869 a new Pakeha symbolism of the mountain emerged.<sup>27</sup> It was one that sought to both put the conflicts of the preceding decade behind it and celebrate a newly emergent sense of Pakeha nationalism.



God's earth, and so render us more grateful to him who has placed us here by affording us the means of contemplating the presentment of his handiwork".<sup>30</sup>



Bernard Aris 1887-1977  
Mt Egmont c.1935  
watercolour 410 x 500  
M. A. Hartigan, New Plymouth

That love of Nature, whether as the presentment of God's handiwork, or for its aesthetic sake alone, is apparent in numerous depictions of Taranaki during the period, including those by John Hoyte, Henry Rawson and F. H. Arden. It persisted into the twentieth century in the numerous paintings of the mountain by Bernard Aris, in the pictorialist photographs of George Chance, and in countless other photographs of the mountain that have been made since. The mountain celebrated in pantheistic terms in the writing of Blanche Baughan, finds similar expression in the works of D. K. Richmond, who painted it on numerous occasions from the mid-1920s on.<sup>31</sup> As her eulogist in *Art in New Zealand* recalls:

... some years ago Miss Richmond accompanied Lady Alice Fergusson on a sketching trip to Dawson's Falls, on Mt. Egmont. For three days it rained; mist and clouds shut out the vision of Taranaki. Then came a fine day. The Mountain God stood unveiled, and as the two artists sat down to paint the revelation, Lady Alice said: "I could have been satisfied if it were only one-third the size"; and then, as if she had been lacking in reverence she said: "anyhow, I'm glad to be alive. I'm glad that I did not die yesterday!" In all her work D. K. Richmond expresses this feeling – I am glad to be alive, glad to feel the beauty that is spread out before me, happy in my art if I can only say just in little words how I feel about it – happy and thanking God for the glimpse of His face which has been granted to me.<sup>32</sup>



Francis Hamar Arden 1841-1899  
Mount Egmont and ranges 1888  
watercolour 750 x 990  
New Plymouth Libraries/Taranaki Museum

The mountain became in this period a tourist attraction, and the move towards its establishment as a National Park was under way. One famous mountain climb was that of William Fox, who had returned to Taranaki as a member of the West Coast Commission investigating land confiscations. Fox's later watercolours of Taranaki are remarkable not just for his highly idiosyncratic style, but because they suggest a landscape in which the wars had never happened. Indeed, the conflict continued during Fox's tenure as Commissioner, with the armed suppression of Parihaka in November 1881. As Cheryl Sotheran has noted, what is evident in these works is "a tendency to remove the disruptive elements of contemporary existence, to present a world that [...] reflects a dream of progress towards a social ideal firmly based in English ideas of colonisation".<sup>33</sup>

Fox's climb was not the unqualified success it was held up to be. As mountain historian A. B. Scanlan describes:

... there was no lack of helpers and the venerable abstainer [Fox] needed plenty of it... A novel method of propulsion left Sir William with some dignity. A rope was fastened to a pole embedded in the ground and held firmly while the determined visitor pulled himself up to the pole by means of the rope. The pole was then taken higher and driven in...<sup>34</sup>

Sotheran concludes the story:

In a newspaper interview 26 years later, guide Peters recalled that the object of the climb had been to demonstrate that a man of 78 who had been an abstainer would be as active and enduring as a man of 45. Peters added dryly: 'The experience gained during the ascent did not confirm the contention'.<sup>35</sup>

## A freshness of vision

The Pakeha nationalism that had emerged at the end of the nineteenth century found a new and different expression in the middle years of the twentieth. Once again, it was an image of the mountain that provided one of its icons. Ironically, that work was painted by an English artist who spent only a short period of time in the country. Nonetheless, it had a lasting impact.

Christopher Perkins visited Taranaki several times, and, according to P. W. Robertson, "more than once expressed the regret, recalling the prints of Hokusai, that he might solace himself with the creation of fifty views of the mountain".<sup>36</sup> Instead, he produced just one painting – *Taranaki* (1931) – unusually insisting on the Maori name for the mountain.<sup>37</sup> His approach was uncompromisingly modern, both pictorially and in its symbolism. In flat, sharp detail he presents the mountain, a long white cloud and a dairy factory which combine as symbols of the province's prosperity. According to Robertson, Perkins felt that "a romantic treatment [...] would be aesthetically false".<sup>38</sup>

Iconic status was soon conferred on the work. Although dismissive of *Taranaki's* "expressive obviousness" and "eclecticism", Eric McCormick did praise the freshness of Perkins's vision, one he saw as having been lost to New Zealand artists in the 90 years since Heaphy painted his view.<sup>39</sup> A later commentator, Hamish Keith, similarly celebrated the fact that in contrast to earlier, romantic depictions of the mountain, Perkins's painting is mercifully free of mists. The clarity of Perkins's style thus joined Heaphy's as a model for representing the New Zealand landscape.

According to McCormick, Perkins exerted "an invigorating influence by pointing out new bearings which young artists might take up, though with perhaps more caution than their mentor".<sup>40</sup> The mountain marks out one of those bearings in Doris Lusk's *Botanical gardens, Hawera* (1959). Lusk's interest in the signs of human habitation in the landscape – most famously seen in *The Pumping Station* (1958) – can be understood in the context of the artistic and literary nationalism of the period, and its desire to root itself more deeply, more authentically, in the land. As in *The Pumping Station*, there is a pictorial relationship in *Botanical Gardens, Hawera* between the forms of the land and of architecture. The Hawera observatory is made strange in this setting, becoming an almost surreal monolith akin to those found in Paul Nash's inter-war landscapes. In Lusk's composition the rectangles of the garden hedges, the cube of the observatory with its hemisphere balanced on top are aligned with the sweeping curve of the mountain in the distance.

A different feel for the landscape is apparent in contemporary works depicting the mountain by Toss Woollaston. Taranaki-born Woollaston later recalled a profound and formative experience of the landscape, of seeing the mountain as dawn broke:



[...] a faint light began to appear in the east. It only felt like light at first; but as it began to be visible, the hills huddled black beneath it. There was no longer any doubt – the dawn had come. [...] For the first time in my life I witnessed God at the creation of the heavens and the earth. The light of the sky began to have colour – greenish at first, then a concentrated yellow on the horizon, where some very shining, far, level clouds burned. [...] When I saw that the sun would soon rise I looked westward to see the first touch of light on the Mountain. All the farms of Taranaki, spread out below, were sleepy green and dun, answering in a murmur to the marvellous tunes the light-organ was playing in the sky above.<sup>41</sup>

It is this kind of scene that *Mount Egmont* (1965) recalls, what Ian Wedde has described as “the energy inherent in what used to be called ‘creation’ – the turbulence and vitality of it, as well as its massive calm”.<sup>42</sup>



Peter Lambert 1945-  
*Spring, Ihala Road* 1985  
screenprint 430 x 640  
New Plymouth Libraries/Taranaki Museum

The strident realism of Perkins's *Taranaki* is even more heightened in Michael Smither's *Rocks with Mountain* (1968). Along with a concern for the particularity of the landscape – the rocky beaches at Okato – Smither's work reveals an almost surreal response to the mountain. “When you live in New Plymouth,” he later said, “you live in the shadow of that hill up there. It's like living with the pyramids in your back-yard. It has an enormous influence on people's state of mind”.<sup>43</sup> Smither's meticulous detail and heightened sense of reality is apparent also in the works of Marianne Muggerridge. Her paintings of the mountain reflect its powerful presence in the Taranaki landscape, expressing the region's – and her own – sense of identity.

That regional identity is explored in the works of another Taranaki artist, Don Driver. His assemblage *Taranaki* (1972) is one of the few direct references he has made to a specific landscape, although the region's agricultural and industrial technologies, as well as a sense of the Taranaki Gothic, figure large in his work. More than this, Driver's *Taranaki* raises issues of representation; of what, at a minimum, is required to depict the mountain.

Such questions are also apparent in Neil Dawson's unrealised sculptural project *Taranaki* (1986), which explores the gap between the real and the represented landscape. Dawson's project was a giant outline image of a second mountain, to be erected within sight of the original. It was a view that would never be compromised by the weather.<sup>44</sup> The project calls to mind art historian Timothy Mitchell's provocative assertion in relation to the Grand Canyon, an equivalent icon in American landscape. “How many photographs, paintings, and awestruck ‘sightings’ of the Grand Canyon”, Mitchell asks, “will it take to exhaust its value as landscape? Could we fill up the Grand Canyon with its representations?”<sup>45</sup> The same might be asked in the present context. Is the mountain exhausted by our representations of it? Will the mountain of images that has been made of Taranaki ever rival or replace it?

## Taranaki saw it all

Recent works in *Te Maunga Taranaki: views of a mountain* show that the mountain – and landscape in general – are by no means exhausted. If Francis Pound was able to assert in 1982 that landscape “at least for the moment, and certainly for first rate

painters, largely seems to be over”, it has recovered that position.<sup>46</sup> But recovered it in a different manner, for there is in recent works depicting the mountain a realisation that, as Gregory O'Brien points out, “to contemplate nature is to contemplate history”.<sup>47</sup> It is that sense of history that is increasingly emergent in the work of a number of ‘first rate painters’ of today.

This sense of history is not however a recent one. Both Maori and Pakeha artists have for several decades closely attended to the historical landscape of Taranaki, and to one of the largest markers on that landscape, Parihaka. Tony Fomison's *The man of peace and the man of war (Te Whiti and Titokowaru)* (1980) is one example, as is John Walsh's recent *Parihakatanga* series. While a complete history of representations of Parihaka is beyond the scope of this essay and indeed, this exhibition, what both paintings suggest is that the mountain can not be seen removed from the frame of a highly contested colonial – and current – history.<sup>48</sup> “Ask that mountain,” Te Whiti said, “Taranaki saw it all.”<sup>49</sup>

Beyond specific concerns with Parihaka, artists have sought to question the conventions of past representations of the land, critically re-examining some of the assumptions contained within them. Heaphy's *Mount Egmont from the Southward* in particular has come under scrutiny. Ralph Paine's *Matrix, Reference, Index* (1989) allies Heaphy's work with the complexities of mapping and representation. As Wystan Curnow observes, the result is “a profusion, indeed a *confusion* of frames [...] Frames, borders, cartouche figures among these images along with other devices and codes for the classifying and analysis of information – all get deployed capriciously, incompletely, obscurely, in what is a travesty of representation”.<sup>50</sup>

Ronnie van Hout's *Taranaki* (1992) conjoins Heaphy's and Perkins's images, as George Balogh had done in a rather more jovial manner a decade earlier. In van Hout's photograph, Perkins's water tower becomes instead a watchtower, a sentinel looking out over a dark landscape and its history. Tony de Lautour's more generalised treatment of Heaphy's mountain similarly sets it against a dark background, layering it amongst other images of colonial history. Brendon Wilkinson's recent transcription of this icon nicely points up its ubiquity as part of the New Zealand ‘brand’.

On the one hand, such works rightly question the symbolism in Heaphy's work of an easy ascent to prosperity. Such a climb was more imagined than real. For the Maori whom the colonists clambered over in order to reach the summit, it was a very different reality. But there is a risk to be negotiated in the re-staging of an image as familiar as Heaphy's, one that Joan Kerr has described in relation to Australian appropriations of its colonial icons. Such works, Kerr says “proved too blandly all-pervading to be exposed by mere quotation, their surfaces too seductive to quote with effective irony, and their subjects too well-known to be easily re-allocated to a new maker and end”.<sup>51</sup>

For Kerr, works of art which can more effectively and subversively explore the colonial past are those that deal in lesser-known quotations. Sarah Sampson's re-staging of the photographs from Taranaki Museum's Feaver Collection in her series *Necessary nostalgia* is one such example. A different but related strategy emerges in the paintings of Shane Cotton and Michael Shepherd, whose works rather than simply quoting colonial images, might be seen as inventing – and re-inventing – them.

Cotton's 1994 painting *Untitled* is a case in point. While the mountain depicted here might resemble Heaphy's *Mount Egmont*, it is not a direct quotation. Cotton's mountains in this work and others can be taken as Taranaki, but they are also a more



Feaver Collection (John Feaver 1853-1938 or Samuel Russell Feaver 1878-1946)  
*Mt Egmont, from Opunake* (detail)  
gelatin silver photograph 203 x 254  
New Plymouth Libraries/Taranaki Museum  
photo courtesy of Sarah Sampson



Sarah Sampson 1975-  
*Necessary nostalgia* 1997 (detail)  
gelatin silver photographs, wood, glass, seven panels each  
490 x 395 x 110  
courtesy of the artist



general symbol of the colonial project. On the mountain are numbers, “flimsy structures [that] are symbolic of the domestication of the land, European mapping and the numbering of claims”.<sup>52</sup> According to Cotton, the numbers also refer to time, “There are many grievances yet to be resolved in this region. In this instance time is important from the point of view of ‘waiting’; waiting for redress”.<sup>53</sup> The colonial notion of the land as a commodity is reinforced by Cotton’s placement of the mountain in a pot. Derived from the pot plant motif featured in the spectacularly painted East Coast meeting houses of the late nineteenth and early twentieth centuries, the pot, Cotton says, “carries with it associations of land containment, nurture and ownership”.<sup>54</sup>

In Michael Shepherd’s painting *Handbill* (1996) the mountain is presented as the symbol of an imagined settlement at “Why-hia-hia” in New Ulster, an early name for most of the North Island – sections of which this fictitious handbill offers for sale. The word hiahia means wish for, desire, but the ‘desire’ here is ambiguous. Whether this alludes to the desire of the colonists for land, or to the desire of Maori for settlement of grievances, given that the proclamation is dated two days after the signing of the Treaty of Waitangi, remains undetermined. As Nicholas Thomas suggests, Shepherd’s paintings have much to say about our national imaginings, “not only because they remind us of colonial conflict and its mystification, but because they compel us to confront our interests in amnesia”. Shepherd’s images of colonialism, both his fabricated documents and imagined monuments, are valuable, Thomas says, “not because they belong to the present, but because the pain of the past in the present must somehow be reckoned with rather than disowned”.<sup>55</sup>

## Before Mount Zion

Another kind of engagement with the landscape is apparent in other images of the mountain by Pakeha artists. While artists of the nineteenth and early twentieth century gave expression to a sense of the Divine within the landscape, in the paintings of Colin McCahon that spirituality has an altogether different shape. McCahon first painted Taranaki in 1972 in works rehearsing the *Parihaka triptych*, which itself didn’t feature the mountain. During the decade that followed, he was intermittently engaged with series of works that took the Maori prophets of the late nineteenth and early twentieth centuries as their starting point, their synthesis of Christianity and Maori belief inflecting McCahon’s own. Taranaki is given form in one of McCahon’s last paintings, one that harks back to his earliest experiences as an artist. Indeed, one inscription on the work states, ‘Here I come back to where I started.’ The painting is dedicated to the uncle of McCahon’s friend Toss Woollaston, the proselytising Frank Tosswill.<sup>56</sup>

In *A Painting for Uncle Frank* (1980), Taranaki is paired with Ahipara, a mountain which figured in many of McCahon’s works of the early seventies. The two together are the Alpha and Omega, the beginning and the end. By reference to the scriptures quoted – Saint Paul’s Letter to Hebrews – Taranaki also becomes Mount Zion, the site of the New Jerusalem, the City of God. We might be reminded here of Te Whiti who, a century earlier, had seen a New Jerusalem built beneath Taranaki.



George Baxter 1804-1867  
The Rev. J. Waterhouse superintending the landing of the Missionaries at Taranaki,  
New Zealand 1844  
oil colour print 300 x 413  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

As he told his followers:

Hold fast my people and rejoice!  
For bright appears the cloud above Kaiuru,  
The staff of life eternal from Zion’s mount.  
Bow beneath its shade and shelter, the source of everlasting life.<sup>57</sup>

With their brooding sense of darkness and light, Laurence Aberhart’s photographs have been compared frequently with McCahon’s paintings. Aberhart’s iconic *Taranaki (the Heavens declare the glory of God)*, *New Plymouth*, 14 May 1986 has previously been reproduced in conjunction with *A Painting for Uncle Frank*, their compositions echoing each other perhaps more than their specific symbolism. Aberhart’s *Distant Views of Taranaki* shows a landscape in which the horizon is “seemingly beyond the reach of human impositions”.<sup>58</sup> Yet, while they recall the paintings of Caspar David Friedrich or Mark Rothko, and not least those of McCahon, in Aberhart’s works the sublime is as much a sublime of history as it is of nature.

As Peter Ireland has observed, “The notion of New Zealand was invented and described in nineteenth century European terms, with consequences that demonstrate that history is of the present, not the past”.<sup>59</sup> Aberhart’s photographs, says Ireland, recognise and illuminate this. In doing so, they do not avoid the paradox that they are, as photographs, a product of the European scientific gaze from which the seeds of New Zealand’s colonisation grew. In their attention to memory, to the structures and locations it inhabits, Ireland says, “Laurence Aberhart’s photographs become a compelling history of displacement, adaptation, and survival”.

That history, of displacement, adaptation and survival is itself the history of the mountain Taranaki. In the images assembled in *Te Maunga Taranaki: views of a mountain* we may recognise something of that history, but not simply as something belonging to the past. Like the mountain, that history is sometimes hidden from view, sometimes splendid, sometimes overpowering, always present.



## Notes

- <sup>1</sup> Sydney Moko Mead, 'Nga Timunga Me Nga Paringa O Te Mana: The Ebb and Flow of mana Maori and the Changing Context of Maori Art', *Te Maori: Maori art from New Zealand collections*, New York: Abrahms, 1984, p. 20.
- <sup>2</sup> Mataora: *The Living face, Contemporary Maori art*, general eds. Sandy Adsett and Cliff Whiting, Auckland: Bateman/Te Waka Toi, 1996, p. 86.
- <sup>3</sup> As recognised, for example, by Sidney Moko Mead in *Te Toi Whakairo: The art of Maori carving* Auckland: Reed Methuen, 1986 and D. R. Simmons in *Whakairo: Maori Tribal Art* Auckland: Oxford University Press, 1985.
- <sup>4</sup> John Bevan Ford, *He Purapura: The seeds return to Taranaki*, New Plymouth: Taranaki Museum, 1985, no pagination.
- <sup>5</sup> Rangī Kipa, artist's statement on Toi Maori web site ([www.toimaori.org.nz](http://www.toimaori.org.nz)).
- <sup>6</sup> See Barbara M. Stafford, *Voyage into substance: Art, science, nature and the illustrated travel account 1760-1840*, Cambridge, Mass.: MIT Press, 1984.
- <sup>7</sup> Oliver Stead, 'Emblems of the Land: Topographical motifs and symbolism in early New Zealand landscape art', MA Thesis: Auckland: The University of Auckland, 1991. I am grateful to Stead for permission to draw on this work.
- <sup>8</sup> Gil Docking, *Two Hundred years of New Zealand painting* Auckland: Reed, 1971, p. 30. See also E. H. McCormick *Letters and Art in New Zealand*. Wellington: Department of Internal Affairs, 1940, pp. 33-5.
- <sup>9</sup> Gordon Brown and Hamish Keith, *An Introduction to New Zealand painting 1839-1980*, Auckland: Collins, 1969, 1982, p. 29.
- <sup>10</sup> Francis Pound, *Frames on the land: Early landscape painting in New Zealand*, Auckland: Collins, 1982.
- <sup>11</sup> The New Zealand Company absorbed the Plymouth Company, the initial promulgators of the colony in Taranaki, in 1842.
- <sup>12</sup> Stead, p. 71.
- <sup>13</sup> Charles Hursthouse, *An Account of the Settlement of New Plymouth, New Zealand, from personal observation, during a residence there of five years*. London: Smith Elder and Co., 1849, pp. 154-5. The opening italics are Hursthouse's.
- <sup>14</sup> Marian Minson, 'Promotional shots: The New Zealand Company's paintings, drawings and prints of Wellington in the 1840s and their use in selling a colony' *Edward Gibbon Wakefield and the colonial dream: A reconsideration*, Wellington: GP Publications and the Friends of the Turnbull Library, 1997, p. 161. While Minson's references are to depictions of Wellington, they are entirely applicable to images of Taranaki.
- <sup>15</sup> Max Delaney, 'Fabrication and the frame: Narelle Jubelin and the Colonial panorama', *Colonial post-colonial*, Melbourne: Museum of Modern Art at Heide, 1996, p. 44.; Giselle Byrnes, 'Surveying space: Constructing the colonial landscape', *Fragments: New Zealand social and cultural history*, Auckland: Auckland University Press, 2000, p. 68.
- <sup>16</sup> Samuel Charles Brees, *Pictorial illustrations of New Zealand*, London: John Williams and Co., 1847, p. 5.
- <sup>17</sup> *The Australian Journal of William Strutt ARA 1850-1862*, ed. George Mackaness, Dubbo, NSW: Review Publications, 1979, part II, p. 2.
- <sup>18</sup> Strutt, p. 3.
- <sup>19</sup> Leonard Bell, *Colonial constructs: European images of Maori, 1840-1914*, Auckland: Auckland University Press, 1992, p. 82.
- <sup>20</sup> For such an examination, see James Belich, *The New Zealand wars and the Victorian interpretation of racial conflict*. Auckland: Penguin, 1986, 1998.
- <sup>21</sup> Stead, p. 4.
- <sup>22</sup> "There is something so touchingly dense in his stupidity that you can view him as a gigantic baby", wrote Jane Maria Atkinson to Emily Richmond (*The Richmond-Atkinson Papers*, vol. 1, ed. Guy Scholefield, Wellington: Government Printer, 1960, p. 584).
- <sup>23</sup> Stead, p. 79.
- <sup>24</sup> James Belich, *I Shall not die: Titokowaru's war, New Zealand 1868-1869*, Wellington: Allen and Unwin and Port Nicholson Press, 1989, p. 8.
- <sup>25</sup> *A Campaign on the West Coast of New Zealand, comprising the western portions of the provinces of Wellington and Taranaki, by European and Colonial troops, under the command of Major-General Chute during the months of January and February 1866*, Wanganui: The Times Office, 1866, p. 21.
- <sup>26</sup> Belich, *The New Zealand wars*, p. 207.
- <sup>27</sup> I say active, because, as the Waitangi Tribunal observed in 1996, 'if war is the absence of peace, the war has never ended in Taranaki.' (The Waitangi Tribunal, *The Taranaki Report: Kaupapa Tuatahi: WAL 143*, Wellington: GP Publications, 1996, p. 2.)
- <sup>28</sup> Raewyn Dalziel, 'Railways and relief centres' *The Oxford Illustrated History of New Zealand*, ed. Keith

Sinclair, Auckland: Oxford University Press, 1990, p. 99.

- <sup>29</sup> Michael Dunn, *John Kinder: Paintings and photographs*, Auckland: SeTo Publishing, 1985, p. 64.
- <sup>30</sup> William Mathew Hodgkins, 'A History of landscape painting and its study in New Zealand', *Otago Daily Times*, 20 November 1880, reprinted in Peter Entwisle, *William Mathew Hodgkins and his circle*, Dunedin: Dunedin Public Art Gallery, 1984, p. 161.
- <sup>31</sup> See pp. 87-88.
- <sup>32</sup> A. D. Carbery 'D. K. Richmond: An Appreciation', *Art in New Zealand* vol. 8 no. 1, September 1935.
- <sup>33</sup> Cheryll Sotheran, 'The Later paintings of William Fox', *Art New Zealand*, no. 11, Spring 1978, p. 49.
- <sup>34</sup> A. B. Scanlan, *Egmont: The story of a mountain*, Wellington: Reed, 1961, pp. 67-8, quoted by Sotheran, p. 49.
- <sup>35</sup> Sotheran, p. 49.
- <sup>36</sup> P. W. Robertson, 'The Art of Christopher Perkins', *Art in New Zealand*, vol. 4 no. 13, 1931, p. 10. If Perkins found himself unable to achieve this, it has been more than made up for in sequences of prints of the mountain by Michael Smither and Peter Lambert.
- <sup>37</sup> "... the high spot of the return trip was Mount Egmont, Da insisted was called Taranaki, its Maori name and much more suited to it than 'Egmont'; an ugly sound and an obscure person, he thought." (Jane Garrett, *An Artist's daughter: with Christopher Perkins in New Zealand*. Auckland: Shoal Bay Press, 1986, p. 96).
- <sup>38</sup> Robertson, p. 10. Truth and falsehood were relative, however. According to legend Perkins painted out some Ford trucks and milk cans in the painting in order to make it more saleable (Brown and Keith, p. 125).
- <sup>39</sup> McCormick, pp. 191-2.
- <sup>40</sup> McCormick, p. 192.
- <sup>41</sup> Toss Woollaston, *Sage Tea: An autobiography*, Auckland: Collins, 1980, pp. 128-9.
- <sup>42</sup> Ian Wedde, 'Woollaston - a rare pleasure', *Evening Post*, 20 April 1985.
- <sup>43</sup> Tara Werner, 'Harmony of sea, sand and shore', *NZ Listener*, March 9, 1985, p. 51.
- <sup>44</sup> Dawson's sculpture was to be fabricated in industrial pipes - a contemporary update of Perkins's dairy factory as a symbol for the region's prosperity.
- <sup>45</sup> W. J. T. Mitchell, 'Imperial landscape' in *Landscape and power*, ed. W. J. T. Mitchell, Chicago: University of Chicago Press, 1994, p. 15.
- <sup>46</sup> Pound, p. 11.
- <sup>47</sup> Gregory O'Brien, *Lands and deeds: Profiles of contemporary New Zealand painters* Auckland: Godwit, 1996, p. 186.
- <sup>48</sup> For this art history, see *Parihaka: The art of passive resistance*, Wellington: The Parihaka Pa Trustees, City Gallery and Victoria University Press, 2000.
- <sup>49</sup> Quoted in Dick Scott, *Ask that Mountain: The story of Parihaka*, Auckland: Reed/Southern Cross, 1975, p. 187.
- <sup>50</sup> Wyan Curnow, *Putting the land on the map: Art and cartography in New Zealand since 1840*, New Plymouth: Govett-Brewster Art Gallery, 1990, p. 27.
- <sup>51</sup> Joan Kerr, 'Past present: The local colonial quotation', *Double Visions: Art histories and colonial histories in the Pacific*, ed. Nicholas Thomas and Diane Losche, Cambridge: Cambridge University Press, 1999, p. 232. While Kerr is referring to an oil painting tradition largely absent from New Zealand colonial art, her point remains salient.
- <sup>52</sup> Penny Swann, *Shane Cotton: Recent paintings*, Govett-Brewster Art Gallery, New Plymouth, 1995, no pagination.
- <sup>53</sup> 'Something in the pot: Luke Strongman talks to artist Shane Cotton', *Midwest*, no. 5, 1994, p. 19.
- <sup>54</sup> Cotton quoted in Strongman, p. 19.
- <sup>55</sup> Nicholas Thomas, 'Weeds and monuments: Michael Shepherd and the language of colonialism', *Art and Asia Pacific*, vol. 2, no. 3, 1995, p. 107.
- <sup>56</sup> The Moral Rearmament Movement, of which Toss will was a member, was a sect established by American Frank Buchman. McCahon met Toss will while staying with the Woollastons in the 1940s.
- <sup>57</sup> Quoted in Bronwyn Elsmore, *Mana from Heaven: A century of Maori prophets in New Zealand*, Auckland: Reed, 1989, 1999, p. 216.
- <sup>58</sup> Lita Barrie, 'Laurence Aberhart: Signs of mortality', *Art New Zealand* no. 50, Autumn 1989, p. 84.
- <sup>59</sup> Peter Ireland, 'The camera as coloniser' *Nature Morte: 105 photographs 1971-1989 by Laurence Aberhart*, Wellington, National Art Gallery, p. 25.



Te Atiawa iwi  
*Paepae* late eighteenth century  
wood 500 x 1730  
New Plymouth Libraries/Taranaki Museum and courtesy of Ngati Rahiri hapu  
photo courtesy of Taranaki Museum





George French Angas 1822-1886  
*Taranaki or Mount Egmont. War canoe (early morning)* 1846  
hand coloured lithograph 245 x 326  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin  
photo courtesy of Alexander Turnbull Library, reference PUBL-0014-02



Charles Heaphy 1820-1881  
*Mount Egmont from the Southward* 1840  
watercolour 460 x 660  
Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa  
photo courtesy of Alexander Turnbull Library, reference C-025-008





William Fox 1812-1893  
*Mount Egmont and New Plymouth from the sea* 1849  
watercolour and opaque white with scumble 171 x 509  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin



Charles Heaphy 1820-1881  
*Mt Egmont from the Sugar Loaf Islands, Taranaki* 1849  
watercolour and Chinese white with scraping out 144 x 183  
Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa  
photo courtesy of Alexander Turnbull Library, reference A-145-011





Emma Ancilla Wicksteed 1811?-1869  
The town of New Plymouth, in the year 1843. From a sketch taken by Mrs Wicksteed, from the  
residence of John Tylston Wicksteed, Esq., the Company's Agent, on Mount Elliot 1845  
hand coloured lithograph 355 x 1566  
Day and Haghe, Lithographers  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin



William Mein Smith 1799-1869  
Sketch taken from the north bank of the Turakina, September 1841  
watercolour 185 x 487  
Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa  
photo courtesy of Alexander Turnbull Library, reference C-011-003

Edwin Harris c.1810-1895  
Panorama of New Plymouth from Queen Street with Mount Elliot in middle distance 1844  
watercolour 490 x 970  
collection of New Plymouth Libraries/Taranaki Museum





Mary Messenger 19th century  
Untitled 1850s  
oil on canvas 265 x 350  
New Plymouth Libraries/Taranaki Museum



William Strutt 1825-1915  
*Taranaki showing Mount Egmont from the country in the vicinity of New Plymouth 1856*  
oil on canvas 325 x 710  
Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa  
photo courtesy of Alexander Turnbull Library, reference G-695





Edwin Harris c.1810-1895  
Marines disembarking 'Victoria' 1860  
watercolour 755 x 907  
collection of New Plymouth Libraries/Taranaki Museum

Henry James Warre 1819-1898  
The native pah at Waitera from the bar, March 9th 1861 1861  
watercolour 177 x 255  
Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa  
photo courtesy of Alexander Turnbull Library, reference A-236-020



Charles Emilius Gold 1809-1871  
Taranaki, N.Z. Mount Egmont (New Plymouth with St Mary's Church and Marsland Stockade) 1860  
watercolour 154 x 215  
Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa  
photo courtesy of Alexander Turnbull Library, reference A-288-012





Edward Arthur Williams 1824-1898  
*8 a. m. A winter's morning. Buggins' clearing - Taranaki 1864*  
watercolour and opaque white 167 x 248  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin



Edward Arthur Williams 1824-1898  
*A stroll on the beach, Mount Egmont in the distance 16 February 1865 daybreak.*  
*After marching all night. Wanganui Campaign 1865*  
watercolour and opaque white 179 x 251  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin



Gustavus Ferdinand von Tempsky 1828-1868  
*On General Chute's march, West Coast 1866*  
watercolour 252 x 355  
Museum of New Zealand Te Papa Tongarewa, gift of Sir William Fox 1872  
photo courtesy of Museum of New Zealand, reference B.36533





John Gully 1819-1888  
*Mount Egmont* 1868  
watercolour 820 x 1120  
purchased by TSB Bank to commemorate attaining depositors' funds  
of \$1 billion, March 1999



John Gully 1819-1888  
*Mount Egmont* 1873  
watercolour 730 x 1350  
Dunedin Public Art Gallery  
photo courtesy of Dunedin Public Art Gallery





John Barr Clarke Hoyte 1835-1913  
*Mt Egmont* 1873  
watercolour 370 x 630  
Museum of New Zealand Te Papa Tongarewa, gift of Richard Wallace 1983  
photo courtesy of Museum of New Zealand, reference B.41107



Henry Freer Rawson 1839-1879  
*Mt Egmont and Kaitake rangers from lower Timaru Road* 1876  
watercolour 500 x 650  
New Plymouth Libraries/Taranaki Museum





John Kinder 1819-1903  
*Off Taranaki* 1873  
watercolour 139 x 310  
Auckland Art Gallery Toi o Tamaki, presented by H. A. Kinder, 1937  
photo courtesy of Auckland Art Gallery Toi o Tamaki



William Fox 1812-1893  
*Camping ground Egmont Road, evening before ascent on 27 March [sic] 1890* 1890  
watercolour 245 x 350  
New Plymouth Libraries/Taranaki Museum





James Crowe Richmond 1822-1898  
*Mt Egmont and Pouakai, from New Plymouth* c.1858  
watercolour 338 x 531  
Museum of New Zealand Te Papa Tongarewa, gift of E. A. Atkinson 1935 on behalf of the artist's daughter D. K. Richmond  
photo courtesy of Museum of New Zealand, reference B.42130

Dorothy Kate Richmond 1861-1935  
*Mount Egmont with observatory* 1925  
watercolour 255 x 35  
Govett-Brewster Art Gallery, New Plymouth



Dorothy Kate Richmond 1861-1935  
*Mt Egmont* 1929  
watercolour, pencil 574 x 751  
Museum of New Zealand Te Papa Tongarewa, gift of the artist's nephews and nieces 1937  
photo courtesy of Museum of New Zealand, reference B.41794





Unknown maker  
 Badge/emblem, Oakura Boxing Club c.1950-1960  
 felt, paint 91 x 85  
 New Plymouth Libraries/Taranaki Museum

Mayer & Kean  
 Badge pin, Stratford Technical High School c.1930s  
 metal, enamel 28 x 33 x 7  
 New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Badge pin, 11<sup>th</sup> (Taranaki Rifles) Regiment c.1911  
 metal 30 x 15 x 7  
 New Plymouth Libraries/Taranaki Museum



Unknown designer  
 Taranaki Herald masthead 1863-1864  
 newspaper 37 x 57  
 New Plymouth Libraries/Taranaki Museum

Michael Montgomerie 1966-  
 Mike's Mild Ale label design 1993  
 glass, paper 210 x 60  
 private collection, Taranaki

Hollinshead & Kirkham  
 Ceramic dish, North Egmont Mountain House c.1912-1914  
 ceramic 55 x 312 x 26  
 New Plymouth Libraries/Taranaki Museum





George Chance 1885-1963  
*Mount Egmont* (date unknown)  
gelatin silver photograph 220 x 265  
Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin



Christopher Perkins 1891-1968  
*Taranaki* 1931  
oil on canvas 508 x 914  
Auckland Art Gallery Toi o Tamaki  
photo courtesy of Auckland Art Gallery Toi o Tamaki

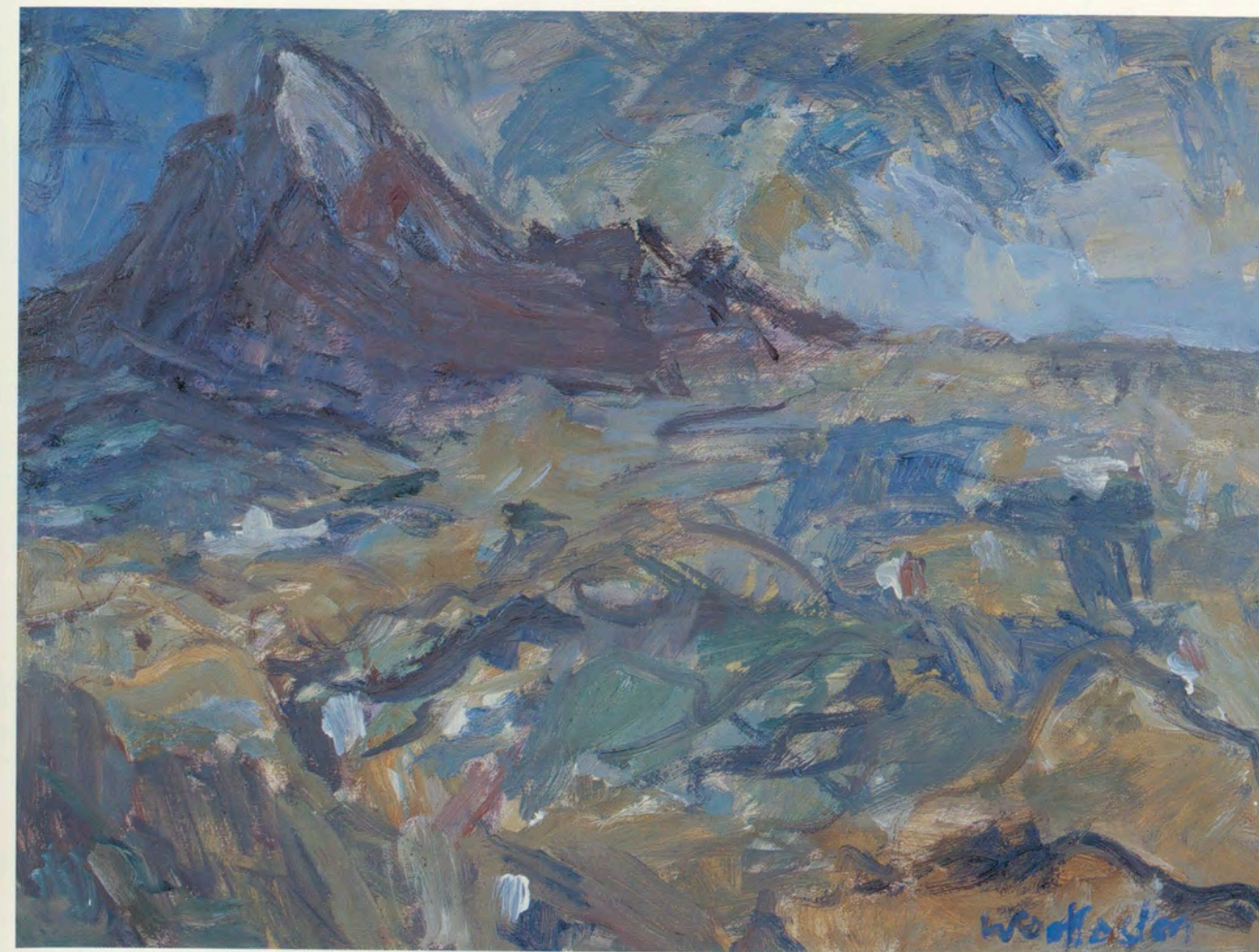




Doris Lusk 1916-1990  
*Botanical gardens, Hawera* 1959  
oil on board 535 x 882  
private collection, Taranaki



M. T. Woollaston 1910-1998  
*Mount Egmont* 1965  
oil on board 610 x 807  
Barry and Maureen Williams





Marianne Muggeridge 1952-  
*Mount Taranaki from the south* 1994-1995  
oil on linen 1200 x 2000  
private collection, Taranaki

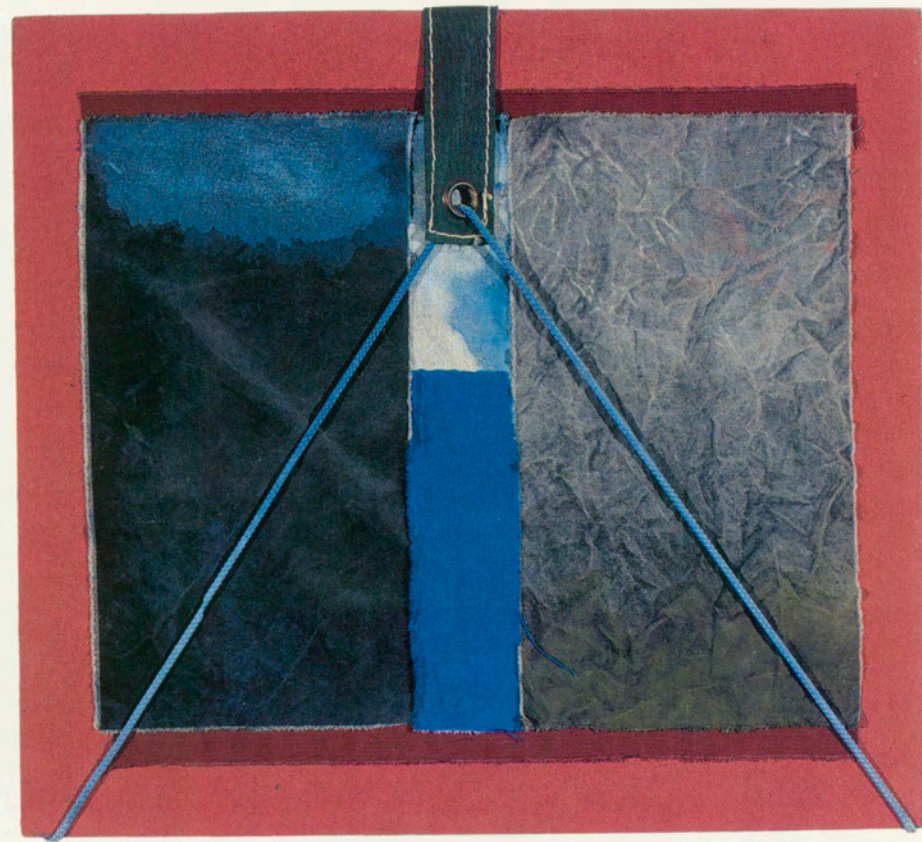


Michael Smither 1939-  
*Rocks with mountain* 1968  
oil on board 1219 x 1600  
Auckland Art Gallery Toi o Tamaki  
photo courtesy of Auckland Art Gallery

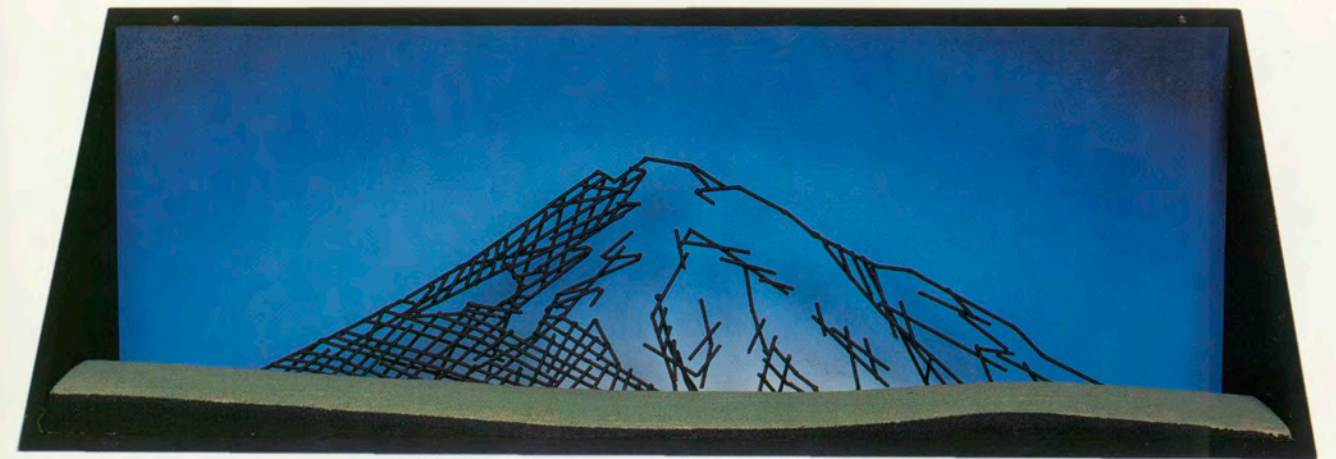




Don Driver 1930-  
*Taranaki* 1972  
mixed media 467 x 512  
Paris Family collection  
photo courtesy of Michael Roth

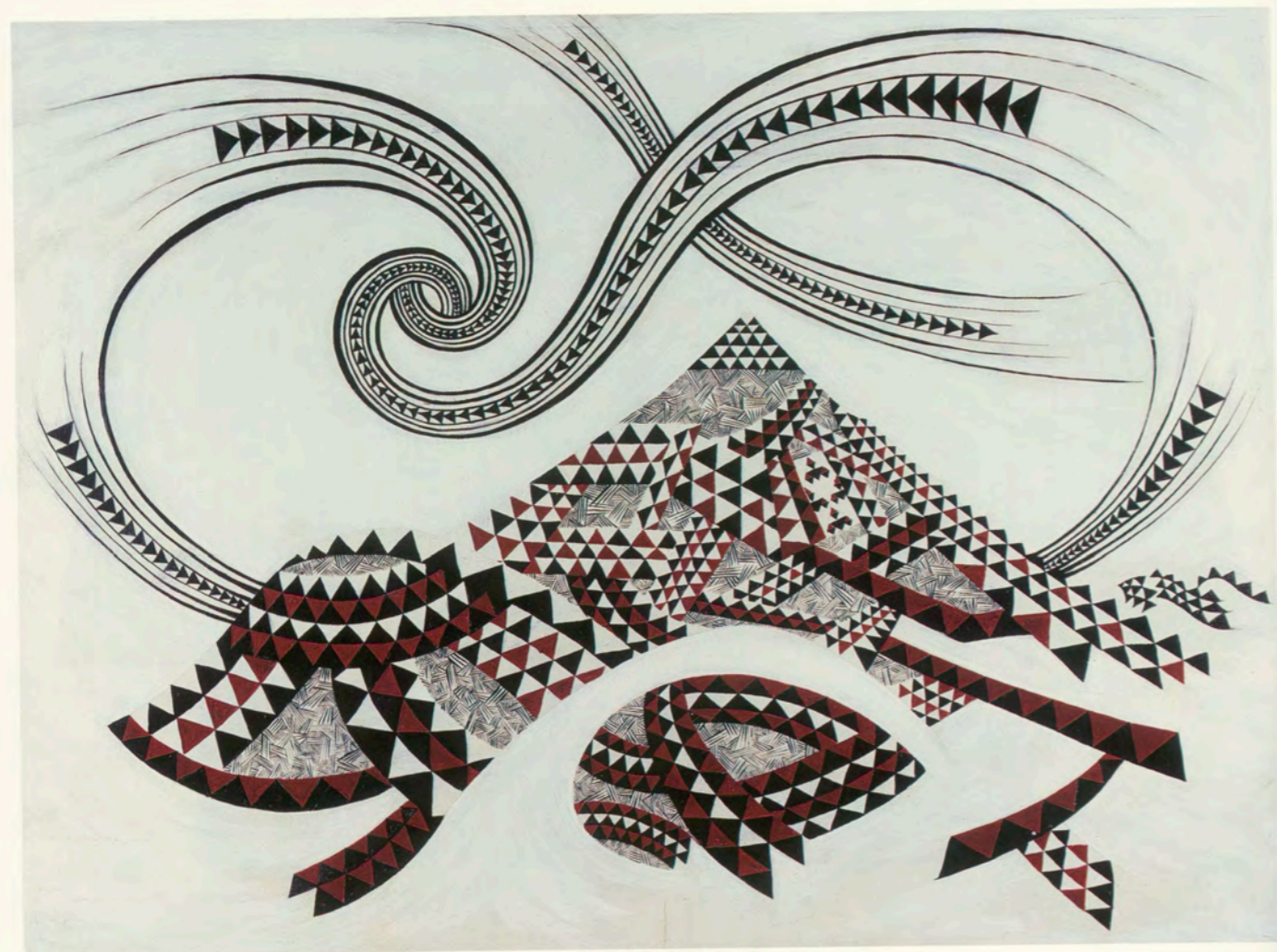


Neil Dawson 1948-  
*Taranaki proposal* (maquette) 1985  
wire, wood, paint, foam 410 x 1185 x 300  
Govett-Brewster Art Gallery, New Plymouth

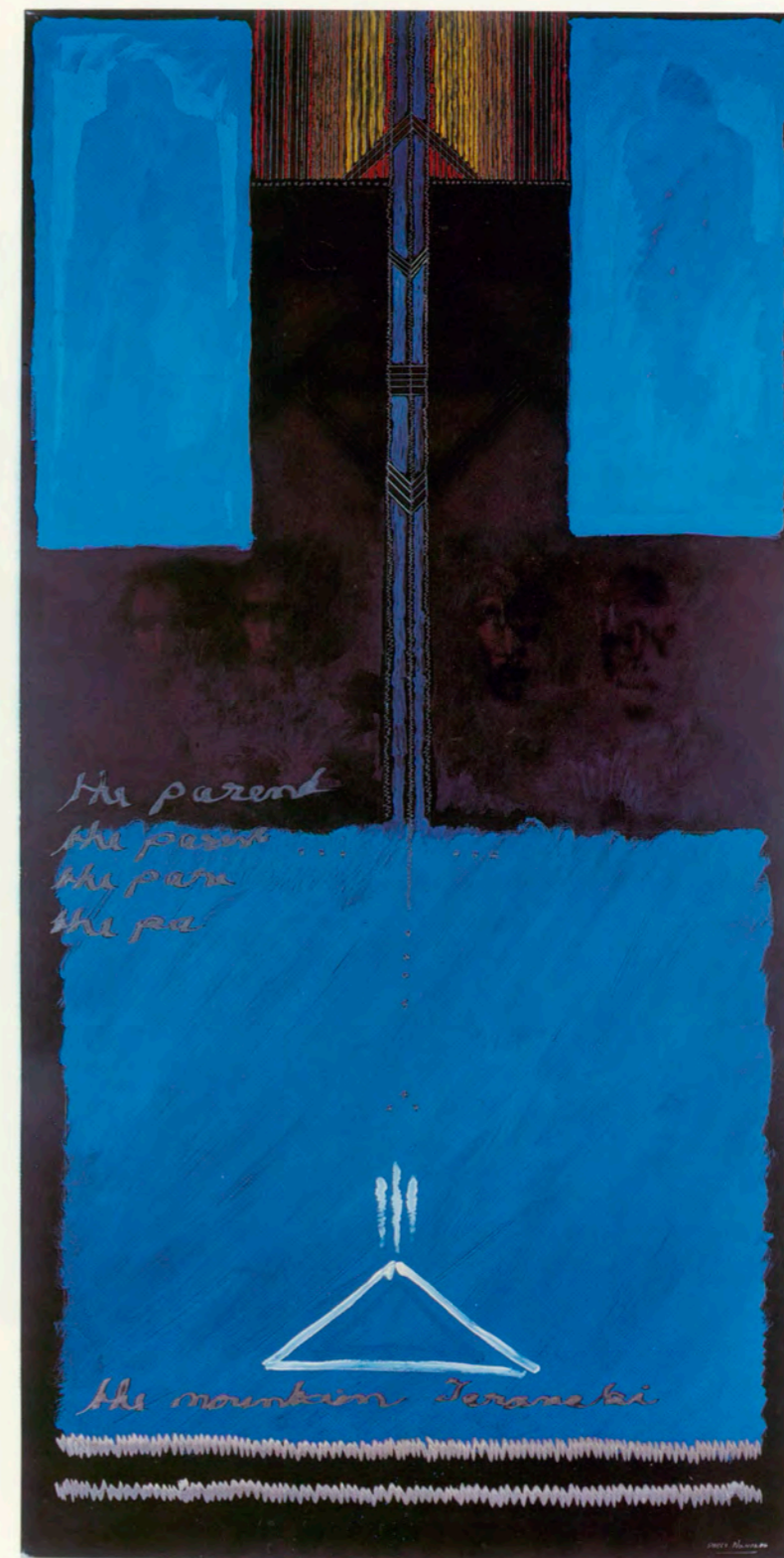




John Bevan Ford 1930-  
*Taranaki* 1968  
acrylic on board 940 x 1240  
New Plymouth Libraries/Taranaki Museum

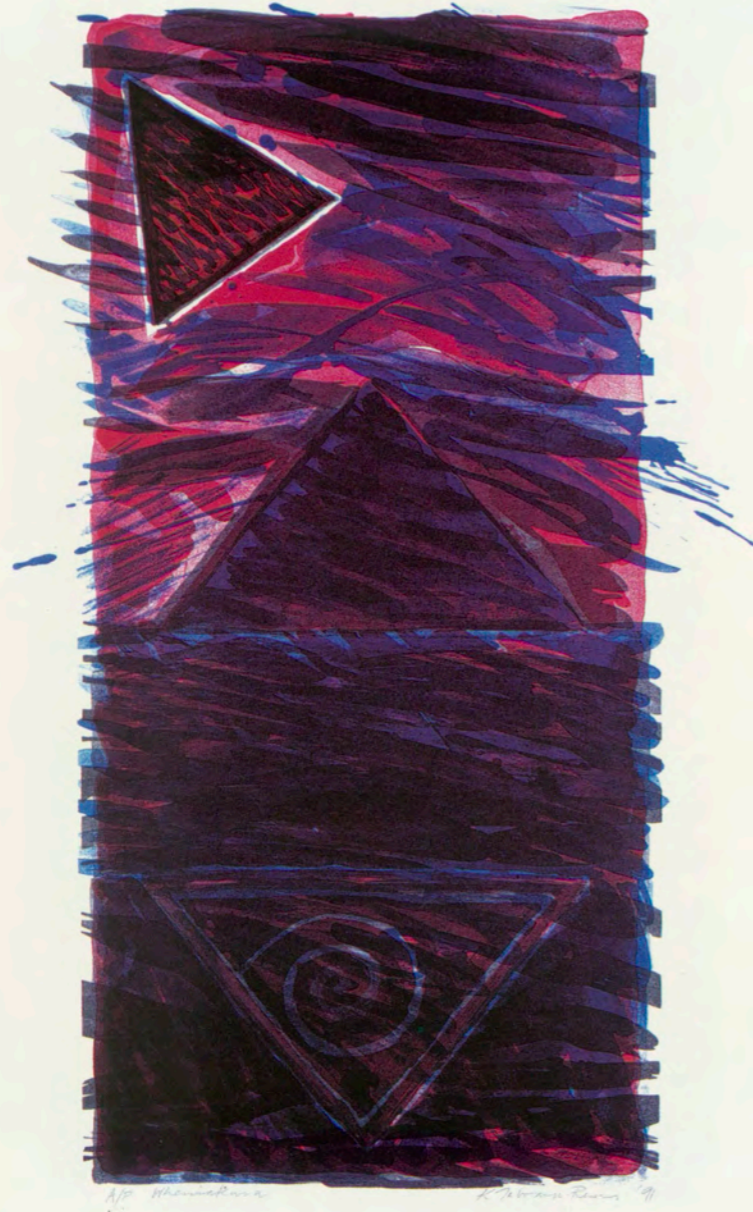


Darcy Nicholas 1945-  
*The Mountain Taranaki* 1988  
acrylic on aluminium 2400 x 1200  
Govett-Brewster Art Gallery, New Plymouth





Kura Te Waru-Rewiri 1950-  
*Whenua Kura* 1991  
screenprint 630 x 400  
courtesy of the artist

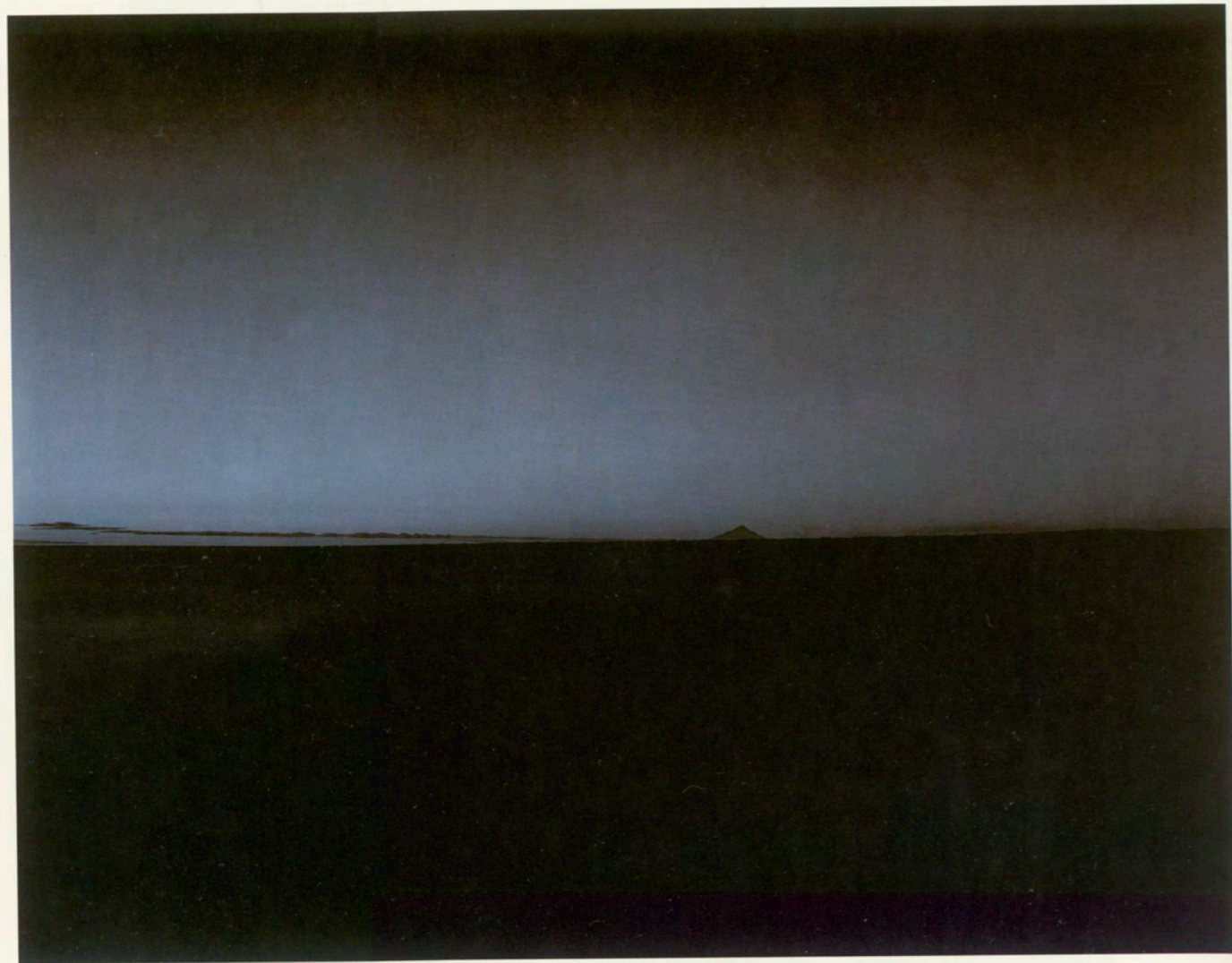


Fiona Clark 1954-  
*Werenia Tau Te Po Papakura (Kipa) Waiwakaiho, New Plymouth* 1982 1982  
ilfachrome print 280 x 280  
Govett-Brewster Art Gallery, New Plymouth





Laurence Aberhart 1949-  
*A distant view of Taranaki from the mouth of the Wanganui River; at dusk 3*  
February 1986 1986  
gelatin silver photograph 200 x 250  
Govett-Brewster Art Gallery, New Plymouth

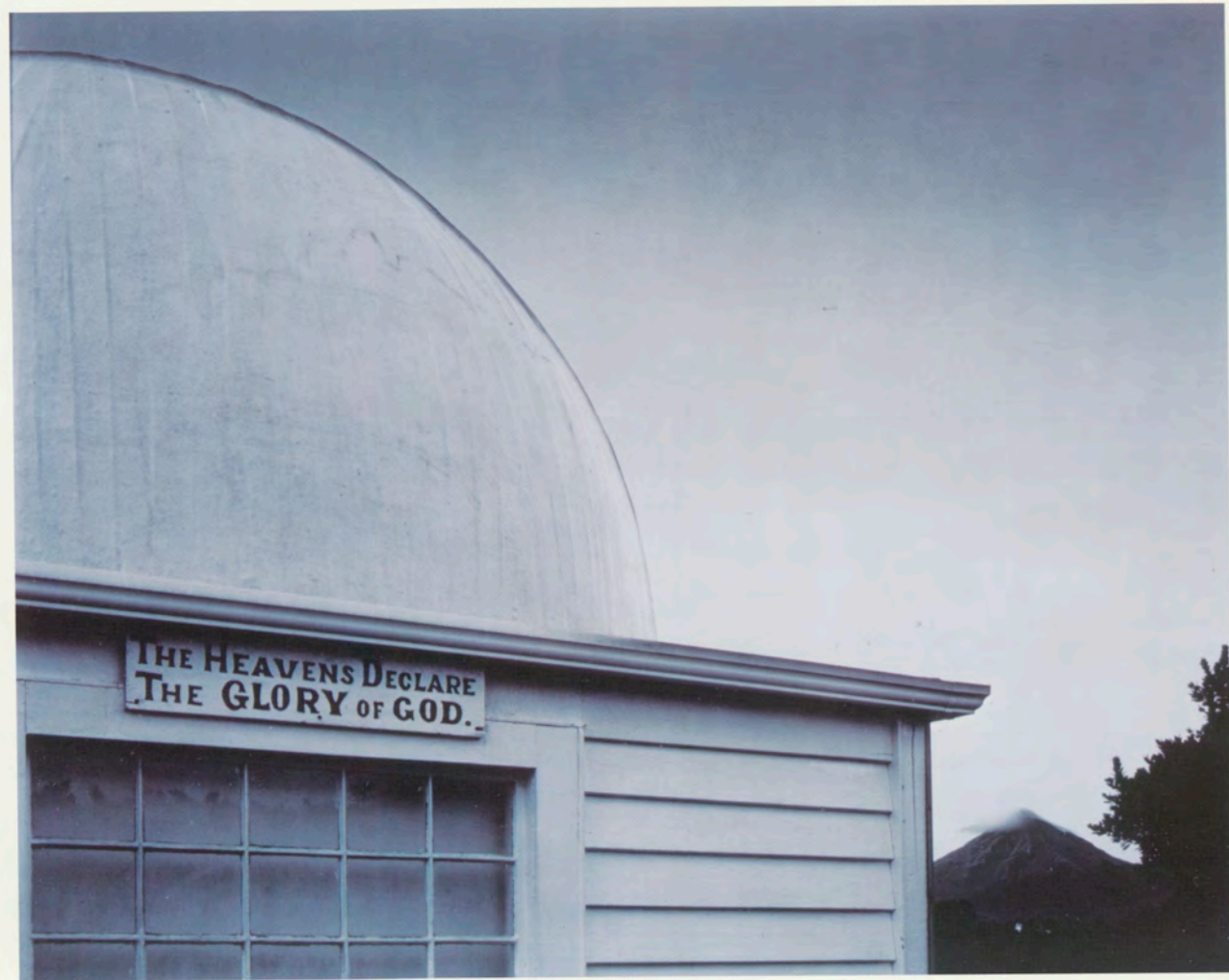


Laurence Aberhart 1949-  
*Taranaki from Oeo Road, under moonlight, 27-28 September 1999* 1999  
gelatin silver photograph 200 x 250  
Govett-Brewster Art Gallery, New Plymouth

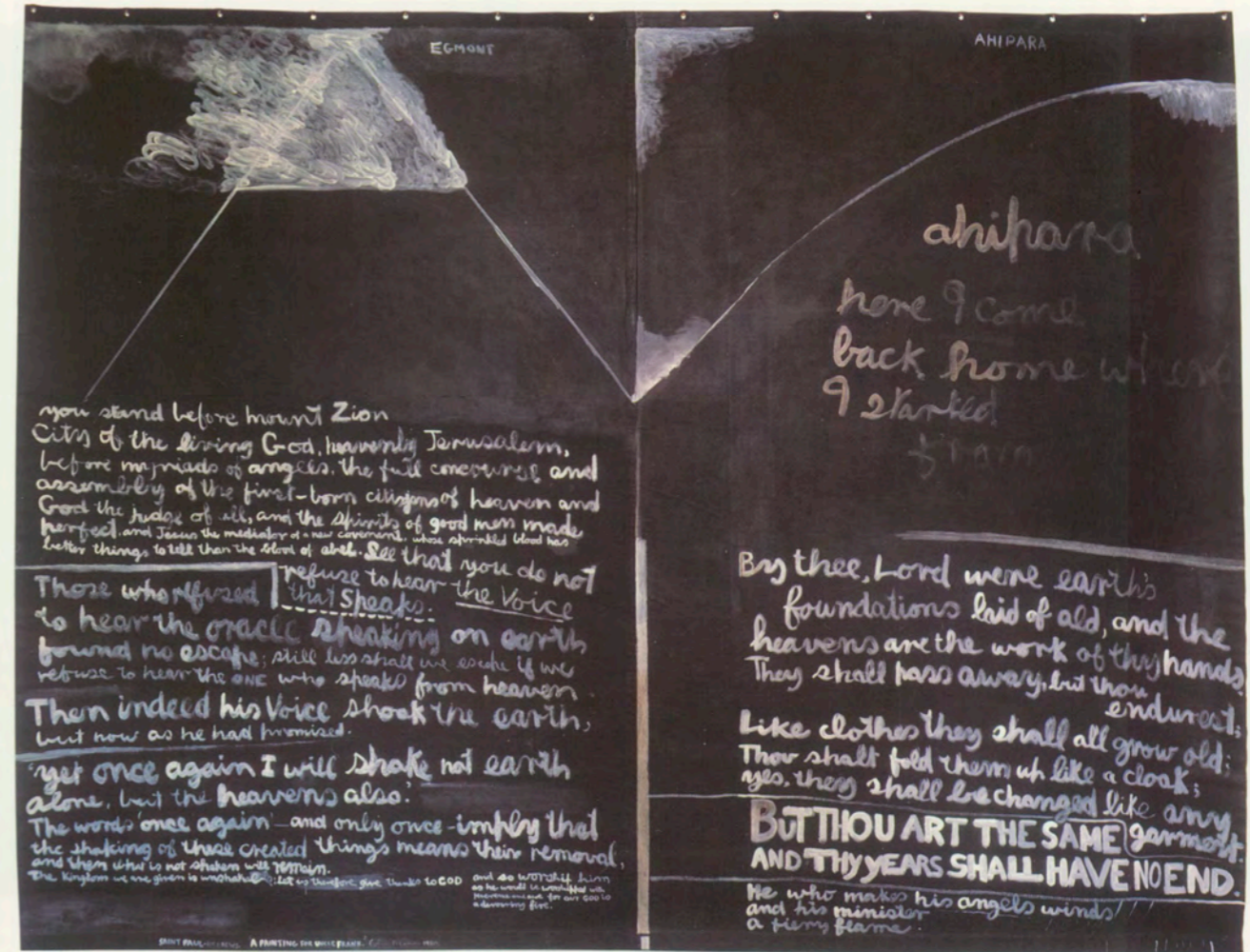




Laurence Aberhart 1949-  
*Taranaki (the Heavens Declare the Glory of God) New Plymouth, 14 May 1986* 1986  
 gelatin silver photograph 200 x 250  
 Govett-Brewster Art Gallery, New Plymouth



Colin McCahon 1919-1987  
*A Painting for Uncle Frank* 1980  
 acrylic on canvas 2330 x 3000  
 Museum of New Zealand Te Papa Tongarewa  
 reproduced courtesy of Colin McCahon Research and Publication Trust, photo courtesy of Museum  
 of New Zealand, reference I.2386





John Walsh 1955-  
from the *Parihakatanga* series 2000  
oil on board 400 x 600  
courtesy of the artist and Janne Land Gallery, Wellington



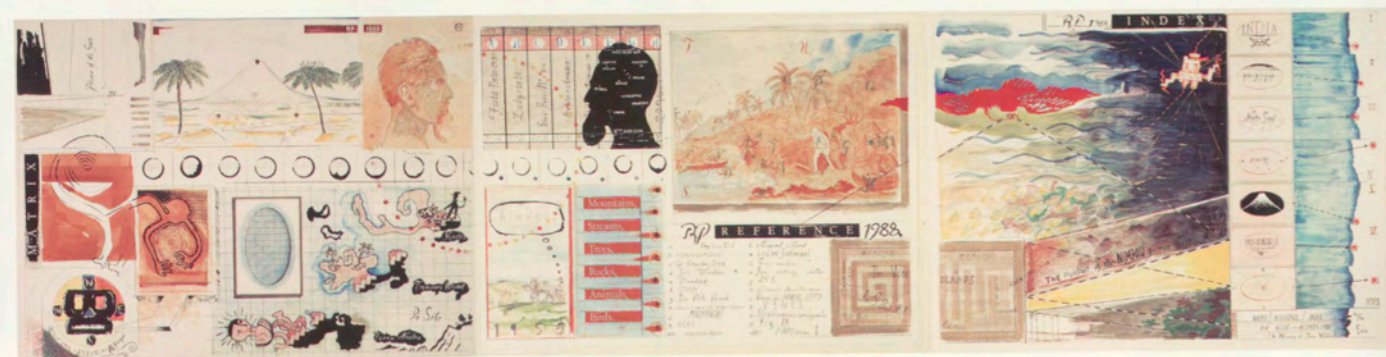
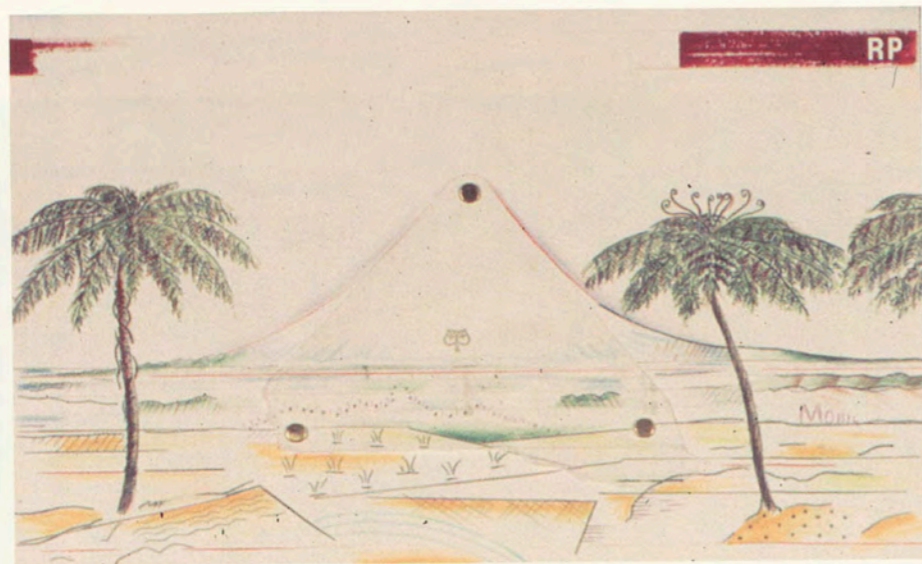
Tony Fomison 1939-1990  
*The man of peace and the man of war (Te Whiti and Titokowaru)* 1980  
oil on canvasboard 204 x 255  
Govett-Brewster Art Gallery, New Plymouth





Ralph Paine 1957-  
*Matrix, reference, index* 1988  
 gouache, ink, coloured pencil, conte, conte collage; three panels each 626 x 475  
 Auckland Art Gallery Toi o Tamaki  
 photo courtesy of Auckland Art Gallery Toi o Tamaki

Ralph Paine 1957-  
*Matrix, reference, index* 1988 (detail)



Brendon Wilkinson 1974-  
*Souvenir 2000* (detail)  
 resin, paint, aluminium; two parts 130 x 130 x 140, 100 x 80 x 70  
 Govett-Brewster Art Gallery, New Plymouth





Ronnie van Hout 1962-  
*Taranaki* 1992 (printed 2000)  
colour photograph 400 x 600  
courtesy of the artist and Ivan Anthony Gallery, Auckland



Tony de Lautour 1965-  
*Masterplan* 2000  
oil, acrylic on canvas 800 x 1200  
courtesy of the artist and Ivan Anthony Gallery, Auckland





Michael Shepherd 1950-  
*Handbill* 1996  
oil on linen 370 x 395  
private collection



Shane Cotton 1964-  
*Untitled* 1994  
oil on canvas 1830 x 1520  
Govett-Brewster Art Gallery, New Plymouth





Brett Graham 1967-  
*Hawhe caste maungatain* 2000  
wood, pigment; two parts 340 x 350 x 350, 300 x 320 x 320  
courtesy of the artist



Rangi Kipa 1966-  
*Ta moko Te Kauhoe and Wharehoka Wano* 1999  
moko; dimensions variable  
Mark Dwyer, Photographer  
courtesy of the artist and photographer  
photo courtesy of Mark Dwyer





## Topographically exact to geometrically precise: The mountain in applied art

Taranaki's first immigrants, who arrived from the scattered islands of eastern Polynesia some 800 years ago, certainly must have wondered at the volcanic peak of Te Maunga Taranaki, at its snow-covered slopes and its splendid isolation. The first Pakeha settlers several hundred years later also were captivated by its exotic appearance, as they burned and hacked their way into its bush-clad lower slopes. For the lives of both peoples, their descendants and those who have subsequently called the Taranaki region their home, the mountain has provided a central and fundamental pivot.

Within months of the arrival of European settlers in 1841, the Taranaki cone, ever-present but often invisible to them, featured consistently in graphic form in the background of the New Zealand Company's lithographic propaganda – the first 'tourist' advertising for the area. Such images were calculated to court a jaded British emigrant market with the investment potential of the exotic South Pacific New Zealand and its antipodean wonders.

The development of commercial imperatives by Western economies during the mid-nineteenth century led to the gradual introduction of logos, as commerce embraced the concept of visual corporate identity. Taranaki, then recognised mostly as Mt Egmont, soon established itself as the icon of the infant settlement of New Plymouth, and subsequently of the Taranaki region.

The first occasion on which the mountain – albeit cloud-embraced – appeared as an identifiable logo, was perhaps its 1863 debut on the masthead of New Plymouth's newspaper, the *Taranaki Herald*, where it remained for five years.

From that time, ever present in the psyche of Taranakians, the mountain has featured in a vast array of sporting and social club emblems, beer and aerated water labels, commercial letterheads, local authority arms and school crests. Associated Latin mottoes usually exhort the wearer or viewer to achieve 'peaks' of scholastic or sporting attainment; subliminal messages convey connotations of purity and of singular perfection. Many are the local jacket pockets emblazoned with the mountain surrounded by a simple armorial garter announcing the name of the group and its home town.

On a more traditional level, the 11<sup>th</sup> (Taranaki Rifles) Regiment, formed in 1911, is unique in New Zealand for having a topographical feature as its badge. The image is a Stratford view of the mountain with, in the foreground, a desolate landscape of burnt trees and tiny cottages that bizarrely resembles a scene in the artillery-ravaged Western Front of less than a decade later.

It was this badge that may have inspired the New Zealand Army's distinctive "lemon-squeezer" headgear. At a training camp in 1911, Stratford's Lieutenant-Colonel William Malone, reputedly designed the water-shedding hat based on the mountain of his home town. On its formation in 1914, the Wellington West Coast and Taranaki Regiment adopted the lemon-squeezer and, by 1916, the hat had been accepted officially by most other New Zealand infantry regiments.

The past multitude of dairy factories scattered along the province's rural roads, more often than not employed the ice-bound cone of the mountain to identify their butter wrappers or cheese crates. The subsequent creation of national and international marketing companies and mega-corporations has brought the virtual demise of obvious images of the mountain on dairy products in our supermarkets. Both Kiwi Co-operative and Ferndale Dairies, however, maintained a valiant rearguard action well into the 1980s before bowing to the inevitable.

Sawmills, schools, rest-homes, manufacturers, medical centres and metalworkers, iwi authorities, councils and churches, transport operators, artists, hospitals, banks, newspapers and undertakers have all associated themselves with an image of the mountain. Representations have ranged from the topographically exact to the geometrically precise and include the myriad combinations in between.

Taranaki can be viewed from 360 degrees, a feature immediately reflected in the profile of the peak as

depicted in local community use. Hawera, Stratford, New Plymouth and Coastal communities' logos can be sourced instantly by the peak's profile and the associated location of Fanthams Peak. Organisations with a more provincial-wide focus have been much more likely to reduce the relief of the mountain to isoscelean simplicity in recent years, presumably to ensure allegiance by parochial folk drawn from the full 360 degrees.

Local souvenirs from postcards, pictorial ceramics and teaspoons to place mats, banners and books, invariably include the mountain as an integral part of their appeal. During the postcard-collecting craze of the early twentieth century, hundreds of images of regional Taranaki scenes were produced, with the ubiquitous mountain somewhere in view. One classic photograph of Pukekura Park went as far as enhancing the view from the teahouse by superimposing a peak of a more picturesque angle from somewhere near Inglewood.

The use of Taranaki's image on commercial ceramics seems to have begun with transferred designs on the garishly hued, decorative ceramic plates and vases of the first decade or so of the twentieth century. Examples of the similar but more restrained ware of the 1950s may still be found languishing in garage sales where they can be snapped up by seaching entrepreneurs. Local craft potters too, have etched and glazed their views of Taranaki on their pots and plates for several decades. The once despised photo-mirrors of the 1950s and 1960s, now top billing in avant-garde, metropolitan collecting-circles, frequently feature the peak from one or other of its various aspects.

One of the more unusual designs to embody Taranaki was created by Crown Lynn's graphic artist, David Jenkin, for *Egmont*, one of the company's "High Society" range. The design, based on a vertical view of the mountain from several thousand metres, was introduced in 1969 and incorporates in its composition stratified vegetation layers and radiating relief patterns from the central crater.

If the number of depictions on postal stamps indicates the fame of a topographical feature, then the volcanic cone of Taranaki certainly heads this country's list. From the first image, tucked in behind a windblown but demure "Zealandia" in the 1906 *Universal Postage* issue, to that of the 1999 *Walkways* issue, the mountain has appeared on 18 New Zealand stamps – not including the peak-rich stamps of New Plymouth-based Pete's Post.

Numismatically, the region fares badly. The present 50-cent piece is the only coin or banknote which has been produced with the mountain's image. The chronic lack of small change in the new colony, though, saw the introduction of merchants' tokens in the 1860s, and the production by New Plymouth retailers, Brown and Duthie (1866) and John Gilmour (1868) of penny-sized tokens, both depicting a particularly Heaphy-like Taranaki on the obverse.

While many images of the mountain may be disappearing from commercial packaging, other businesses continue to find innovative means of manifesting themselves in the Taranaki region. Local people, well inured to the appearance of the mountain – snow covered or not – on advertising hoardings, company letterheads or jacket pockets are perhaps, not quite so used to its more recent employment as an etched image on tombstones or in peaked granite profile along their upper edge.

The increasing range of resident ethnic groups in the Taranaki region has brought further developments in the use of the mountain image. One recent, albeit unlikely combination – on the plate-glass frontage of an Asian food supplies and "takeaways", *the Golden Mountain* – associates Taranaki with the Eastern concept of luck and good fortune as exemplified by the colour, gold. A similar cross-cultural association exists in the Stratford Mountain House with its widely advertised Swiss ambience and cuisine.

Few features in New Zealand have so completely infiltrated the very being and behaviour of those who live nearby. The topography and climatic effects of Taranaki both dominate and overwhelm the entire region. It is perhaps because of these features that the province has been spared the national epidemic of sometimes-fatuous roadside structures at town entrances. A living icon as powerful as Taranaki would render any such fabrication puny and superfluous.



## A mountain anthology

### I have named it Mount Egmont

[January 1770]

FRIDAY 12<sup>th</sup>. Gentle breezes between the NW and NNE, fore and middle parts Clear weather, the latter dark and Cloudy. Steering along shore SBW and SSW at the distance of 4 Leagues off. At 7 pm saw the top of the peaked Mountain to the southward above the Clouds bearing from us South and at the same time the southernmost land we had in sight bore SBW. Took several az<sup>ths</sup> both in the evening and the morning which gave the Variation 14°15' Easterly. At Noon had the winds very Variable with dark cloudy weather attended with excessive heavy showers of rain, at this time we were about 3 Leagues from the shore which lies under the peaked Mountain before mentioned, this peak we did not see it being hid in the Clouds but judged it to bear about SSE, and some very remarkable peaked Islands lying under the Shore bore ESE distant 3 or 4 Leagues.

SATURDAY 13<sup>th</sup>. Winds Variable, PM Cloudy weather. At 7 o'clock sounded and had 42 fathom water, being distant from the shore between 2 and 3 Leagues, and the peaked mountain as near as I could judge bore East. After it was dark saw a fire upon the shore a sure sign that the Country is inhabited. In the night had some Thunder Lightning and rain. At 5 AM saw for a few Minutes the Top of the peaked Mountain above the Clouds, bearing NE; it is of a prodigious height and its top is cover'd with everlasting snow. It lies in the Latitude of 39°16' s and the Longitude of 185°15' w. I have named it *Mount Egmont* in honour of the Earl of Egmont. This mountain seems to have a pretty large base and to rise with a gradual ascent to the peak and what makes it more conspicuous is, its being situated near the Sea, and a flat Country in its neighbourhood which afforded a very good aspect, being cloathed with Wood and Verdure. The shore under the foot of this mountain forms a large Cape which I have named *Cape Egmont*, it lies SSW<sup>1/2</sup>W, 27 Leag<sup>s</sup> from Albatross point. On the NE side of the Cape lay two small Islands near to a very remarkable point on the Main that riseth to a good height in the very form of a Sug<sup>r</sup> Loafe: To the Southward of the Cape the land tends away SEBE and ESE and seems to be every where a bold shore. At Noon had variable light airs and clear weather. Latitude Observe'd 39°32' s. Cape Egmont bore about NE and we were about 4 Leagues from the Shore in that direction, in this situation had 40 fathoms water.

*The Journals of Captain James Cook*, J. C. Beaglehole ed., Cambridge: Hakluyt Society, 1955, pp. 232-33.

### the noblest hill I have ever seen

[January 1770]

10. [...] towards evening a very high hill was in sight but very distant.

11. Calm this morn, some fish were caught: in the even foul wind. Our high hill has been sometimes seen and sometimes wrappd up in clouds, some of our people think it is as high as the Pike of Teneriffe; tho I cannot be of half that opinion yet it is certainly in appearance very like it.

12. This morn we were abreast of the great hill but it was wrappd up in clouds and remaind so the whole day; it is probably very high as a part of its side which was for a moment seen was coverd with snow. The country beyond it appeard very pleasant and fertile, the sides of the hill sloping gradually; with our glasses we could distinguish many white lumps in companies of 50 or 60 together which probably were either stones or tufts of grass but bore much the resemblance of flocks of sheep. At night a small fire which burnd about 1/2 an hour made us sure that there were inhabitants of whom we had seen no signs since the 10<sup>th</sup>.

13. This morn soon after day break we had a momentary view of our great hill the top of which was thick coverd with snow, tho this month answers to July in England. How high it may be I do not take upon me to judge, but it is certainly the noblest hill I have ever seen and it appears to the utmost advantage rising from the sea without another hill in its neighbourhood one 4<sup>th</sup> part of its hight. At sun set the top appeard again for a few minutes but the whole day it was coverd with clouds.

*The Endeavour Journals of Joseph Banks 1768-1771*, vol. 1, J. C. Beaglehole, ed., Sydney: Angus and Robertson, 1962, p. 451.

### a pyramid of God's own handy work

A more striking or magnificent object in creation than this mountain, I have never beheld, and find it difficult to conceive, unless, indeed, it be its former self, lighted up by the fire that is now slumbering or extinct within its bosom, belching forth lakes of lava on the vast plain from whence it towers in lonely grandeur, made more grand by the very solitariness of its condition, a pyramid of God's own handy work, in sight of which the pyramids of man's erection grow dwarfish, and shrinking from the comparison into insignificance, are felt to be "poor indeed".

William Barrett Marshall, *A personal narrative of two visits to New Zealand, in His Majesty's ship Alligator, A.D. 1834*, London: J. Nisbet, 1836, p. 175.

### an interesting and profitable achievement

Our anchorage was not regarded as safe; and as the continual gales of the last few days had left a heavy swell, which made communication with the shore difficult and hazardous, it was determined that the Tory should proceed on her voyage to the northward, and that Mr. Barret should remain in Taranaki to keep possession of the land for the New Zealand Company. I immediately resolved to stay with him, and we landed on the morning of the 28<sup>th</sup>. I could not have found a better opportunity for examining a district so little known, and determined to occupy the time until the return of the Tory in ascending Mount Egmont, which I expected would prove in more than one respect an interesting and profitable achievement. [...]

As soon as we had reached the limits of perpetual snow, my two native attendants (the third had been left behind at the last night's halting-place) squatted down, took out their books, and began to pray. No native had ever before been so high, and, in addition to that awe which grand scenes of nature and the solemn silence reigning on such heights produce in every mind, the savage views such scenes with superstitious dread. To him the mountains are peopled with mysterious and misshapen animals; the black points, which he sees from afar in the dazzling snow, are fierce and monstrous birds; a supernatural spirit breathes on him in the evening breeze, or is heard in the rolling of a loose stone. [...] My native attendants would not go any farther, not only on account of their superstitious fears, but because, from the intensity of the cold, their uncovered feet had already suffered severely. I started, therefore, for the summit, accompanied by Heberley alone. The slope of the snow was very steep, and we had to cut steps in it, as it was frozen on the surface. Higher up we found some support in large pieces of rugged scoriæ, which, however, increased the danger of the ascent, as they obstructed our path, which lay along a narrow ridge, while on both sides yawned an abyss filled with snow. However, we at length reached the summit, and found that it consisted of a field of snow about a square mile in extent. Some protruding blocks of scoriæ, of a reddish-brown colour, and here and there slightly vitrified on the surface, indicated the former existence of an active volcano. A most extensive view opened before us, and our eye followed the line of coast towards Kawia and Waikato. [...]

In future times this picturesque valley, as well as Mount Egmont and the smiling open land at its base, will become as celebrated for their beauty as the Bay of Naples, and will attract travellers from all parts of the globe.

Ernst Dieffenbach, *Travels in New Zealand* (Volume one). London: John Murray, 1843, pp. 132-166.



## glorious beyond all conceptions

For the first time in New Zealand we could see from our deck a wide green plain, edged by a line of glistening surf, and towered over, not by many ranges of mountains, but by one solitary mass, standing clear and alone – Mount Egmont. [...] Mount Egmont was cloudless for the first time for many days, and glorious beyond all conceptions of mine. I had never fully realised the majesty of one kingly, unapproachable giant peak, lifting itself alone toward heaven. The land (town, suburban, rural) extends, with scarcely broken continuity, over a slightly undulating surface, extending twelve miles or more to the northward, and from four to five miles broad. It is, indeed, a land worthy of all we have heard of New Zealand; a land of deep rich mould – of luxuriant wood – of full streams, the sight of which gladdens you, as you see them leaping on from the great mountain to the sea. [...] There was one spot I could scarcely leave, commanding a view which I never expect to see equalled. We looked from a cliff over a huge hollow, filled with the richest wood of every shade of colour – a blue stream rushing and winding through the midst, and beyond, the clear dazzling cone whence it was flowing. Then came up, ever and anon, the piping, gushing, and thrilling of birds [...].

*Letters from New Plymouth 1843.* London: Smith, Elder and Co., 1843, pp. 81-82.

## the pride of the settlement

The general appearance of the Settlement is very beautiful. On approaching it from sea, the town, or rather village, is seen snugly situated near the beach, its white houses contrasting prettily with the vivid greenness of all around. Behind, and on either side, are the near cultivations; whilst frequently some rising columns of smoke will indicate the more distant clearings. Almost to the water's edge, and for a considerable distance back, the country is covered with a luxuriant growth of fern, joining a forest ever fresh and green, and of the richest foliage; to this, as a fitting background, sixteen miles from the coast, is seen a range of wooded hills, from which rises Mount Egmont, the finest natural object in New Zealand: 9,000 feet high, of a beautiful cone-like shape, thickly wooded round its base, but always capped with snow and dazzling white, Mount Egmont is quite the pride of the Settlement, and the admiration of every beholder. [...]

The most phlegmatic admirer of the beauties of nature would be charmed with the appearance of the country. For those who prefer the grand and romantic, there is the lofty snow-capped mountain, with its noble slopes and wood-crowned ranges. The taste for sylvan scenery and quiet rustic beauty is equally gratified by the frequency of stream and forest, glade and valley, clearings and snug homesteads: few countries offer so many beautiful and convenient sites for either cottage or mansion.

Charles Hursthouse, *An Account of the Settlement of New Plymouth in New Zealand, from personal observation, during a residence there of five years.* London: Smith Elder and Co., 1849, pp. 11-12.

## a perfectly new country

In a perfectly new country you of course miss the finished garden-like appearance that years of cultivation can alone give, but how the absence of these things should blind people to the loveliness before their eyes I cannot understand. Sometimes the mountain looks so grand, so solemn, rising with such a dazzling summit above the miles and miles of glorious untouched forest. At other times everything is too warm, sunny and smiling for even the Mountain to look solemn.

Jane Maria Richmond, General letter no. 4, Taranaki, 24 Sept 1855, in *The Richmond-Atkinson Papers*, vol. 1, ed. Guy Scholefield, Wellington: Government Printer, 1960, p. 132.

## monarch of the mountains!

Fly we on to Taranaki, and 'neath Egmont's shade we stand –  
Egmont, monarch of the mountains! bold, majestic, solemn, grand;  
Rising from the pleasant pastures, climbing to the clouds alone,  
Peerless, and without a rival, proudly sits he on his throne.  
It is morning in the summer, and the monarch is arrayed  
In his pure white cap and mantle, which were never known to fade.  
All the blue above is speckless, only one small cloud is seen  
Sleeping on the mountain's bosom, nestling 'twixt the gold and green;  
Now it seems as if awakening, slowly it begins to creep  
Upwards in a spiral column, making for the summit steep,  
But it fails to reach the apex, so it curls itself away  
Round about the monarch's shoulders, like a silken scarf of grey;  
Crowning him with sparkling jewels, richly set in golden bands [...]

Thomas Bracken, from 'God's Own Country' in *Not understood and other poems*, Wellington: Richard Brown, 1905, p. 11.

## peerless and superb

Elsewhere the mountains have their peers, or stand  
Ringed and beset with hedge and press of hills;  
But, peerless and superb, great Egmont wills  
To dwell apart beside the western strand.  
The sweeping outlines of his towering cone  
Curve from the shore itself, and steadfast, grave,  
Above the endless, earth-engirdling wave,  
He stands, colossal, sentinel, alone,  
On guard for ever. There at fall of night,  
Wrapped in his sombre forest drapery  
The giant watches with far-ranging sight  
The glory of a greater Titan flee,  
As the reluctant Sun's half-sunken might  
Drowns in the foam-drift of the Tasman Sea.

William Pember Reeves, 'Egmont' in *The Passing of the Forest and other poems*, London: George Allen and Unwin, 1925, p. 23.

## like some great Angel

It was from the deck of a ship far out at sea that, early one summer morning long ago, I had my own first glimpse of him. May I never lose that memory! Over the blue water, out of the blue air (for nothing of the coast was showing, or of his own forested base), there, suddenly – gathering his bright white folds together up and up into the deep blue sky – he ascended, he stood, he shone! Like some great Angel, stationed between Heaven and earth, or some pure Madonna, throned in peace upon the void, with a light veil or two of cloud floating backward from her shoulder. At first, in fact, I took the whole fair vision to be but one of cloud, and caught my breath till it should pass. But lo! It neither moved nor melted. Beautiful beyond belief, there it stayed – at once so simple and sublime, so exalted and so gracious, that all my thoughts bowed down and grew hushed before it; and when at last, someone told me it was "just the Mountain," and what I was staring at with such rapture was but a bit of the earth up in the sky, I could only feel that such a bit of earth, then, so lofty and so lovely, was really heavenly, and that the Maoris of old, in regarding it as holy, were right. [...]



Our own is but a young and as yet inarticulate people, and this is not a reverential age. But the white New Zealander as well as the brown is a Nature-lover born, and already there has begun to gather a shy little misty aureole of his praises, too, about Egmont, that, who knows? may grow and brighten some day into such a glory of song and picture as for ages has been clinging round Fujiyama. No snow-peak in New Zealand is more generally loved. [...]

It is not always those who are most deeply touched that can most readily say so, and "the eye looks, the heart lives in the beauty seen," as the Maori puts it. Promise at once and symbol, of a bright new homeland waiting, he used to shine for the forefathers of the Province, coming from the Old Country towards his coast, and very weary of the sea. For their descendants (grandsons grown to grandsires already in what has been but a moment for him) promise and symbol he shines still: of birth and death, generation and regeneration, toil and sorrow and sin and all the rest of our human changes knowing nothing, but drawing eyes and hearts up with him, beyond them, toward "the things which are more excellent." Alone always, lonely he seems never; a great Guardian, a faithful Friend. At times, it is true, he withdraws altogether from the world of Man – gathers his clouds gravely about him and disappears, sometimes for days at a time. The pleasant landscape then becomes merely pleasant – uninspired, literally pointless. But, "soul" of his land, though hid as many another soul is hid, he is still there; and, sooner or later, reappears, to rule it visibly once more – a fine, solid reminder that nobler verities even than himself still remain real when temporarily lost to sight, and one apt to be all the more shining and sovereign for a fresh crown of snow, won during his eclipse.

When is Egmont most beautiful? Who shall say! In winter, under a bright sun and against a sapphire sky, his purity, alike of shape and snow, is dazzling. Beneath the moon he gleams and dreams; under the stars he glimmers, very far away, a vision too fair almost for sight.

Sunrise, on the other hand, and sunset too, let loose on his lone peak such floods of rich colour that he then glows above the world like a high altar carved out of solid flame. But I am not sure that he is not loveliest at once and grandest after rain – when the sky is still only clearing, and the summit, victorious with sunshine, and looking all the loftier for the purple cloud-masses still rolling below, parts its still-flying vapour-veils of silver and, all calm glory above and between them, smiles divinely down!

B. E. Baughan, *Mt. Egmont*. Auckland: Whitcomb and Tombs, 1929, pp. 9-18.

## a complete statement of the obvious

They rely so much in Taranaki on the Mountain. Now I myself refuse to believe that there is anything beautiful about Mt Egmont. I regard it as about as obvious as Beethoven's overture of the same name. It's a complete statement of the obvious. It's far too symmetrically set in the great jutting-out nose that constitutes the Taranaki Province. Thank God it's not too symmetrical itself because of that dirty rebellious lump of Panthams Peak. The whole undulating country round it is wet too many times of the year, and when you invite visitors to stay with you – even for two weeks, three weeks, or a month – extolling the glories of Taranaki's one claim to scenic distinction, the Mountain is simply never visible. It's shrouded in impenetrable mist, and would to God calendar makers and postcard printers would leave it so.

However the fact remains that to a small boy Taranaki presents something a little less prosaic than Devon Street, New Plymouth. So, on the acquisition of my first bicycle, which I'd saved up for with a great deal of enthusiasm, we would take off on the weekends, two or three of us, and bicycle to the foot, and then up the mountain track about four miles, to the North Egmont hostel. I've forgotten at what age I first climbed Mt Egmont – in the summer, of course – I suppose I'd be either twelve or thirteen.

From the North Egmont hostel, which I understand was a disused army barracks of the Maori Wars transplanted from Marsland Hill, it was a mere four hours' walk up this so-called mountain. Don't forget that I had been bought up in Otago and had seen real mountains and climbed Ben Lomond as senior boy

– although the sense of achievement that I got on first climbing Egmont was one of tremendous elation and importance; the view on that day was perfect. But even then, cynicism, doubt, distrust of every human endeavour must have set in – because clearly in the sun when we arrived there, panting and puffing after four hours' climb, was a housefly. A common housefly! Eight thousand odd feet in the air.

Denis Glover, *Hot water sailor*, Wellington: A. H. & A. W. Reed, 1962, pp. 26-27.

## has the mountain truly accepted man?

Egmont itself, in six mile radius from its summit, is protected, New Zealand's second oldest national park. Easily accessible from all sides, it is a playground as well as guardian of Taranaki's prosperity: 82,000 acres of forest, mountain slope and snow-clad heights. Anchored at one end by the large town of Hawera, and at the other by the attractive city-port of New Plymouth, Taranaki now displays little of its explosive and bloody past. The battlefields of last century are now children's playgrounds, cows graze and lambs fatten where once great forests ruled. Only once-tapu Egmont still tells of the Taranaki the first Polynesians saw, and the first European navigators glimpsed. Always changing – sometimes serene, sometimes brooding, sometimes hidden altogether in mist – and yet never changing, it remains beyond man and his handiwork, as if holding forever its own secrets; it has, after all, seen everything man has done for good and evil, and a great deal more. ('Ask that mountain,' said Te Whiti in his old age. 'Taranaki saw it all.') Maori legends tell how the mountain was driven in anger from the other volcanoes in the centre of the island, to quake in sorrow by the western sea; once no Maori would live directly between Egmont and the other volcanoes, for fear Egmont should return, and create another river as large as the Wanganui. But now even Egmont's volcanic lament has gone. Is the silence for ever, or is it merely gathering strength for another display of grief? Has the mountain truly accepted man, or will it one day awaken to shrug him off? Guardian and playground, yet ultimately a mystery, Egmont holds the primeval essence of green Taranaki.

Maurice Shadbolt, ed. *The Shell Guide to New Zealand*. Christchurch: Whitcombe and Tombs, 1968, revised edition, 1973, pp. 136-137.

## A free gift and a symbol of love

Whereas Mount Egmont (known in Maori as Taranaki) (in this preamble referred to as the Mountain) comprises part of the Egmont National Park: And whereas the Mountain comprises, in part, land that was confiscated by the Crown from its former Maori owners pursuant to the New Zealand Settlements Act 1863 and, in part, land that has been purchased by the Crown from its former Maori owners: And whereas certain provisions in relation to the confiscations above referred to were made by the Taranaki Maori Claims Settlement Act 1944 and are now contained in the Maori Trust Boards Act 1955, which Act continued in existence the Taranaki Maori Trust Board: And whereas, in consideration of the special significance that the Mountain has for the Maori people of the Taranaki district, it has been agreed between the Crown and representatives of those Maori people that the Mountain shall be formally transferred to the Taranaki Maori Trust Board as representing the Maori people of the Taranaki district in order that it may be given back to the Crown for the purposes of a National Park as a free gift and as a symbol of love to all the people of New Zealand by the Board on behalf of the Atiawa, Ngati Mutunga, Ngati Maru, Ngati Tama, Ngati Ruanui, Ngaruahine, Taranaki, and Ngarauru tribes, and their descendants:

Mount Egmont Vesting Act 1978.



## The magic mountain

From 1944 to 1985, when the Government added historical claims to the Treaty grievance process, Maori continued to petition for a more adequate settlement of the Taranaki claims. The Government consistently replied that the 1944 'settlement' put the matter at an end. In rejoinder, Maori have stressed shortcomings in the Sim commission's inquiry (for example, the failure to consider the 5000-acre reduction of the continuous reserve), the imprisonment of the Te Whiti adherents, the full story of Parihaka, the dubious purchases, the administration of reserves, the inability to assess Government action against the Treaty of Waitangi, and the failure to consider the pleas for the return and protection of canoe landing places, marine and freshwater fishing grounds, and sacred sites. These petitions caused no change of heart, however, save that the Government eventually considered the most significant of the sacred sites – Taranaki mountain.

Taranaki mountain has extraordinary significance for all Taranaki hapu, and pressure for its return had been maintained since it was taken, unlawfully, last century. By the Mount Egmont Vesting Act 1978, the mountain was returned to the people of Taranaki by vesting it in the Taranaki Maori Trust Board; and then, by the same Act, it was immediately passed back to the Government by the board as a gift to the nation. We are unaware of evidence that the hapu agreed to this arrangement. Many who made submissions to us were adamant that most knew nothing of it. Some named the mountain 'Magic Mountain' – 'now you have it, now you don't'. Mereana Hond submitted:

It appears unusual that the Trust Board should wish to forsake ownership of the mountain by Taranaki Maaori for no apparent return. It is submitted ... that the political climate of 1975 was such that the Board felt it was necessary to perform a gesture of goodwill designed to create a more favourable environment within which a monetary settlement could be negotiated.

In fact, at the time the board was seeking a sum of \$10 million and the return of the mountain. The Government agreed instead to increase the annuity from \$10,000 to \$15,000. We are not surprised that much dissatisfaction remains, the more so since we could find no valid legal basis for the mountain's confiscation in the first instance.

We add for the sake of completeness that the board was given representation on the Egmont National Park Board and that the New Zealand Geographic Board finally recognised that the mountain, officially called Mount Egmont, should also be known as 'Taranaki', its true name for more than a millennium.

The Waitangi Tribunal, *The Taranaki Report: Kaupapa Tuatahi: WAI 143*, Wellington: GP Publications, 1996, p. 299-300.

## List of works

- Laurence Aberhart 1949-  
*A distant view of Taranaki from the mouth of the Wanganui River; at dusk 3 February 1986* 1986  
gelatin silver photograph 200 x 250  
collection of Govett-Brewster Art Gallery, New Plymouth
- Laurence Aberhart 1949-  
*Taranaki (the Heavens Declare the Glory of God) New Plymouth, 14 May 1986* 1986  
gelatin silver photograph 200 x 250  
collection of Govett-Brewster Art Gallery, New Plymouth
- Laurence Aberhart 1949-  
*Taranaki from Oeo Road, under moonlight, 27-28 September 1999* 1999  
gelatin silver photograph 200 x 250  
collection of Govett-Brewster Art Gallery, New Plymouth
- Laurence Aberhart 1949-  
*Taranaki [#4] Wanganui, 9 December 1986* 1986  
gelatin silver photograph 200 x 250  
courtesy of the artist and Sue Crockford Gallery, Auckland
- Laurence Aberhart 1949-  
*Taranaki [no date] Wanganui, 1986* 1986  
gelatin silver photograph 200 x 250  
courtesy of the artist and Sue Crockford Gallery, Auckland
- Laurence Aberhart 1949-  
*Midhurst, Taranaki, 11 July 1991* 1991  
gelatin silver photograph 200 x 250  
collection of Govett-Brewster Art Gallery, New Plymouth
- Laurence Aberhart 1949-  
*Taranaki (Last light from Parihaka Road) 11 July 1991* 1991  
gelatin silver photograph 110 x 250  
collection of Govett-Brewster Art Gallery, New Plymouth
- Laurence Aberhart 1949-  
*Taranaki (last light) 2 August 1991* 1991  
gelatin silver photograph 110 x 250  
collection of Govett-Brewster Art Gallery, New Plymouth
- Laurence Aberhart 1949-  
*Taranaki, Pungarehu, 10 July 1991* 1991  
gelatin silver photograph 200 x 250  
courtesy of the artist and Sue Crockford Gallery, Auckland
- Laurence Aberhart 1949-  
*Taranaki, Hawera, 23 March 1993* 1993  
platinum print 255 x 305  
courtesy of the artist and Sue Crockford Gallery, Auckland
- after Keith H. Anderson  
*Mountain House* date unknown  
laser printed polyester and cotton sweatshirt 190 x 300  
private collection, Taranaki
- George French Angas 1822-1886  
*Taranaki or Mount Egmont. War canoe (early morning)* in *The New Zealanders Illustrated* 1847  
hand coloured lithograph 245 x 326  
London: Thomas McLean, 1847. J. W. Giles, Lithographer, plate 2  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin
- George French Angas 1822-1886  
*A Tangi, or meeting of friends. Mount Egmont in the distance* in *The New Zealanders Illustrated* 1847  
hand coloured lithograph 234 x 355  
London: Thomas McLean, 1847. J. W. Giles, Lithographer, plate 52  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin
- Francis Hamar Arden 1841-1899  
Untitled 1888  
watercolour 755 x 955  
collection of New Plymouth Libraries/Taranaki Museum
- Bernard Aris 1887-1977  
*Mt Egmont* c.1935  
watercolour 410 x 500  
collection of M. A. Hartigan, New Plymouth
- J. A. Austin (dates unknown)  
*Mt Egmont 8260 FT* (date unknown)  
hand coloured photograph 162 x 212  
collection of P. Hartigan, Auckland
- George Baxter 1804-1867  
*The Rev. J. Waterhouse superintending the landing of the Missionaries at Taranaki, New Zealand* 1844  
oil colour print 300 x 413  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin
- George Clarendon Beale 1856-1939  
*Parihaka* 1881  
watercolour 420 x 295  
collection of New Plymouth Libraries/Taranaki Museum
- F. S. Brady 19th century  
*Mount Egmont* 1863  
oil on board 520 x 670  
collection of New Plymouth Libraries/Taranaki Museum
- Brian Brake 1927-1988 and Maurice Shadbolt 1932-  
*New Zealand: gift of the sea* 1963  
printed book Christchurch: Whitcombe and Tombs  
collection of New Plymouth Libraries/Taranaki Museum
- Samuel Charles Brees 1810-1865  
*Town of New Plymouth at Taranaki* in *Pictorial Illustrations of New Zealand*  
engraving 90 x 195  
London: John Williams and Co., 1847. Henry Melville, Engraver, plate 5  
collection of New Plymouth Libraries/Taranaki Museum
- George Chance 1885-1963  
*Mount Egmont* (date unknown)  
gelatin silver photograph 220 x 265  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin
- Fiona Clark 1954-  
*Werenia Tau Te Po Papakura (Kipa) Waiwakaiho, New Plymouth 1982* 1982  
ilfachrome print 280 x 280  
collection of Govett-Brewster Art Gallery, New Plymouth
- Fiona Clark 1954-  
*Waiongaona Kaawa, Puketapu, Bell Block 1981* 1982  
ilfachrome print 280 x 280  
courtesy of the artist
- Fiona Clark 1954-  
*Manatenoki Karena (Martin) Parihaka, Taranaki 1982* 1982  
ilfachrome print 280 x 280  
courtesy of the artist
- Fiona Clark 1954-  
*Parihaka with Taranaki te Maunga 1982* 1982  
ilfachrome print 280 x 280  
courtesy of the artist
- William Andrews Collis 1853-1920  
*Parihaka* c.1890  
gelatin silver photograph 150 x 195  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin
- Shane Cotton (Nga Puhī) 1964-  
*Untitled* 1994  
oil on canvas 1830 x 1520  
collection of Govett-Brewster Art Gallery, New Plymouth
- Neil Dawson 1948-  
*Taranaki proposal* (maquette) 1985  
wire, wood, paint, foam 410 x 1185 x 300  
collection of Govett-Brewster Art Gallery, New Plymouth



Neil Dawson 1948-  
*Taranaki proposal* (photomontage) 1985  
three colour photographs 235 x 360, 280 x 360, 150 x 510  
collection of Govett-Brewster Art Gallery, New Plymouth

Tony de Lautour 1965-  
*Masterplan 2000*  
oil, acrylic on canvas 800 x 1200mm  
courtesy of the artist and Ivan Anthony Gallery, Auckland

Wilhelm Dittmer 1866-1909  
*The battle of the giants in Te Tohunga: the ancient legends and traditions of the Maoris* 1907  
printed book London: G Routledge & Sons  
collection of New Plymouth Libraries/Taranaki Museum

Dominion Breweries Central Brewery Ltd  
Beer bottle, Taranaki Bitter Ale (date unknown)  
glass 260 x 90 x 80  
collection of New Plymouth Libraries/Taranaki Museum

Dominion Tobacco Company Ltd  
Tobacco tin, Tasman Toasted Flake (date unknown)  
tin 20 x 80 x 57  
collection of New Plymouth Libraries/Taranaki Museum

Don Driver 1930-  
*Taranaki* 1972  
mixed media 467 x 512  
Paris Family Collection

George Duppa 1819-1888  
*Part of the New Plymouth settlement in the district of Taranaki, New Zealand, Mount Egmont 30 miles distant* 1841  
hand coloured lithograph 232 x 1465  
Thomas Allom Lithographers  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

Tony Fomison 1939-1990  
*The man of peace and the man of war (Te Whiti and Titokowaru)* 1980  
oil on canvasboard 204 x 255  
collection of Govett-Brewster Art Gallery, New Plymouth

John Bevan Ford (Ngati Raukawa ki Kapiti) 1930-  
*Turi of Aotea* [from the *Nga Tohunga Waka* series] 1993  
ink on paper 750 x 1540  
collection of New Plymouth Libraries/Taranaki Museum

John Bevan Ford (Ngati Raukawa ki Kapiti) 1930-  
*Taranaki* 1968  
acrylic on board 940 x 1240  
collection of New Plymouth Libraries/Taranaki Museum

William Fox 1812-1893  
*Mount Egmont and New Plymouth from the sea* 1849  
watercolour and opaque white with scumble on paper 171 x 509  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

William Fox 1812-1893  
*Camping ground Egmont Road, evening before ascent on 27 March [sic] 1890* 1890  
watercolour 245 x 350  
collection of New Plymouth Libraries/Taranaki Museum

William Fox 1812-1893  
*New Plymouth, Captain King's House, New Plymouth May 1849* 1849  
watercolour 170 x 250  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

William Fox 1812-1893  
*From Marsland Hill* c.1880  
watercolour 160 x 254 (oval)  
collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

William Fox 1812-1893  
*Urenui* c.1880  
watercolour 160 x 230 (oval)  
collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Charles Emilius Gold 1809-1871  
*Taranaki, N.Z. Mount Egmont (New Plymouth with St Mary's Church and Marsland Stockade)* 1860  
watercolour 154 x 215  
collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Charles Emilius Gold 1809-1871  
*Mount Egmont, Taranaki, New Zealand* 1860  
watercolour 180 x 170  
collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Thomas Good 1823-1907  
*Clanavon* [Glenavon] *A farm of Capt. Davy's* 1849 in Charles Hursthouse *An Account of the Settlement of New Plymouth*  
tinted lithograph 980 x 165  
Ford and George Lithographers  
collection of New Plymouth Libraries/Taranaki Museum

Brett Graham (Ngati Koroki Kahukura, Raukawa) 1967-  
*Hawhe caste maungatain* 2000  
wood, pigment; two parts 340 x 350 x 350, 300 x 320 x 320  
courtesy of the artist

Grimwades Ltd  
Cream jug, North Egmont Mountain House c.1920s  
ceramic 100 x 105 x 80  
collection of New Plymouth Libraries/Taranaki Museum

Grimwades Ltd  
Sugar bowl, North Egmont Mountain House c.1920s  
ceramic 60 x 119 x 119  
collection of New Plymouth Libraries/Taranaki Museum

John Gully 1819-1888  
*Mount Egmont* 1873  
watercolour 730 x 1350  
collection of Dunedin Public Art Gallery

John Gully 1819-1888  
*Mount Egmont* 1868  
watercolour 820 x 1120  
purchased by TSB Bank to commemorate attaining depositors' funds of \$1 billion, March 1999

John Gully 1819-1888  
*Mount Egmont* 1886  
watercolour 628 x 827  
collection of The Suter, Te Aratoi o Whakatu, Nelson

Edith Halcombe 1844-1903  
*Easter encampment, Waiwakaiho 1887/Troops returning from a fight at Bell Block* 1887  
oil on board 705 x 895  
collection of New Plymouth Libraries/Taranaki Museum

Edwin Harris c.1810-1895  
Marines disembarking 'Victoria' 1860  
watercolour 755 x 907  
collection of New Plymouth Libraries/Taranaki Museum

Edwin Harris c.1810-1895  
Panorama of New Plymouth from Queen Street with Mount Elliot in middle distance 1844  
watercolour 490 x 970  
collection of New Plymouth Libraries/Taranaki Museum

Frances Harris 19th century  
Mount Egmont and ranges 1891  
oil on board 206 x 340  
collection of New Plymouth Libraries/Taranaki Museum

Charles Heaphy 1820-1881  
*Mt Egmont from the Sugar Loaf Islands, Taranaki* 1849  
watercolour and Chinese white with scraping out 144 x 183  
collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Charles Heaphy 1820-1881  
*View of Mount Egmont from the S.* 1839 or 1840  
pencil 209 x 298  
collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Charles Heaphy 1820-1881  
*Mount Egmont, from the north shore of Cooke's Strait, New Zealand. Natives burning off wood for potato grounds* 1842  
two-tone lithograph 380 x 566  
Thomas Allom, Lithographers  
collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Charles Heaphy 1820-1881  
*Part of the New Plymouth settlement, in the district of Taranaki, New Zealand/Shewing the range of houses recently built by the natives in anticipation of the arrival of emigrants. Mount Egmont 30 miles distant* 1841 in Henry William Petre *Information respecting the Settlement of New Plymouth in New Zealand*  
lithograph 135 x 213  
Thomas Allom, Lithographers London: Smith, Elder and Co.  
collection of New Plymouth Libraries/Taranaki Museum

Charles Heaphy 1820-1881  
*Mount Egmont from near Waimate Pah, Taranaki* 1842 in Ernst Dieffenbach *Travels in New Zealand: with contributions to the geography, geology, botany and natural history of that country* 1843  
lithograph 114 x 185  
Day and Haghe, Lithographers London: J Murray  
collection of New Plymouth Libraries/Taranaki Museum

Hollinshead & Kirkham  
Ceramic dish, North Egmont Mountain House c.1912-1914  
ceramic 55 x 312 x 26  
collection of New Plymouth Libraries/Taranaki Museum

John Barr Clarke Hoyte 1835-1913  
*Mt Egmont* 1873  
watercolour 370 x 630  
collection of the Museum of New Zealand Te Papa Tongarewa, gift of Richard Wallace 1983

John Kinder 1819-1903  
*Off Taranaki* 1873  
watercolour 139 x 310  
collection of Auckland Art Gallery Toi o Tamaki, presented by H. A. Kinder, 1937

John Kinder 1819-1903  
*Inglewood, Taranaki* 1879  
watercolour 181 x 336  
collection of Auckland Art Gallery Toi o Tamaki, presented by H. A. Kinder, 1937

Rangi Kipa (Te Atiawa nui tonu, Maniapoto) 1966-  
*Ta moko Te Kauhoe and Wharehoka Wano* 1999  
moko; dimensions variable  
Mark Dwyer, Photographer  
courtesy of the artist and photographer

Peter Lambert 1945-  
*Spring morning, Ihaia Road* 1985  
screenprint 430 x 640  
collection of New Plymouth Libraries/Taranaki Museum

Peter Lambert 1945-  
*Greenwood Road* 1984  
screenprint 320 x 450  
collection of New Plymouth Libraries/Taranaki Museum

Doris Lusk 1916-1990  
*Botanical gardens, Hawera* 1959  
oil on board 535 x 882  
private collection, Taranaki

Mayer & Kean  
Badge lodge, Taranaki Preceptory (date unknown)  
metal, enamel, ribbon 100 x 40 x 5  
collection of New Plymouth Libraries/Taranaki Museum

Mayer & Kean  
Badge pin, Stratford Technical High School c.1930s  
metal, enamel 28 x 33 x 7  
collection of New Plymouth Libraries/Taranaki Museum

James McAllister 1869-1952  
Mount Taranaki and Stratford c.1900  
gelatin silver photograph 204 x 254  
collection of National Library of New Zealand Te Puna Matauranga o Aotearoa

Colin McCahon 1919-1987  
*A Painting for Uncle Frank* 1980  
acrylic on canvas 2330 x 3000  
collection of Museum of New Zealand Te Papa Tongarewa

John McLean 1944-  
*Traveller comes to the story teller* 2000  
oil, acrylic on canvas 1005 x 1305  
courtesy of the artist and Janne Land Gallery, Wellington

Mary Messenger 19th century  
Untitled 1850s  
oil on canvas on board 265 x 350  
collection of New Plymouth Libraries/Taranaki Museum

Michael Montgomerie 1966-  
Mike's Mild Ale label design 1993  
glass, paper  
210 x 60

Marianne Muggeridge 1952-  
*Mount Taranaki from the south* 1994-1995  
oil on linen 1200 x 2000  
private collection, Taranaki

T. S. Muir  
*Parihaka, Mount Egmont and comet 4 October 1882* 1882  
gelatin silver photograph 160 x 110  
collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

M. S. P. early 20th century  
*Mt Egmont* c.1900  
oil on board 520 x 670  
collection of New Plymouth Libraries/Taranaki Museum

Darcy Nicholas (Te Atiawa, Ngati Ruamui, Taranaki Moana) 1945-  
*The Mountain Taranaki* 1988  
acrylic on aluminium 2400 x 1200  
collection of Govett-Brewster Art Gallery, New Plymouth

Darcy Nicholas (Te Atiawa, Ngati Ruamui, Taranaki Moana) 1945-  
*Sacred pathways* 1988  
acrylic on aluminium 2400 x 1200  
collection of Govett-Brewster Art Gallery, New Plymouth

Darcy Nicholas (Te Atiawa, Ngati Ruamui, Taranaki Moana) 1945-  
*Kahui Ao - Kahui Maunga* 2001  
acrylic paint on board 1050 x 1350  
courtesy of the artist

Ralph Paine 1957-  
*Matrix, reference, index* 1988  
gouache, ink, coloured pencil, pencil, conte collage; three panels each 626 x 475  
collection of Auckland Art Gallery Toi o Tamaki



Sydney Parkinson 1745-1771  
*View of the Great Peak and the adjacent country on the west coast of New Zealand* 1769 in *A journal of a voyage to the South Seas, in His Majesty's ship, The Endeavour*  
 engraving 120 x 250  
 London: Stanfield Parkinson 1773. plate 22  
 collection of New Plymouth Libraries/Taranaki Museum

Christopher Perkins 1891-1968  
*Taranaki* 1931  
 oil on canvas 508 x 914  
 collection of Auckland Art Gallery Toi o Tamaki

Pike & Waters Ltd  
 Soda bottle c.1960-1962  
 glass 300 x 80 x 80  
 collection of New Plymouth Libraries/Taranaki Museum

Pike & Waters Ltd  
 Soda bottle (full) c.1960-1962  
 glass 225 x 57 x 57  
 collection of New Plymouth Libraries/Taranaki Museum

Erenora Puketapu-Hetet (Te Atiawa) 1941  
*Te kakahu o te iwi* 1990  
 muka flax fibre, kiwi feathers, taniko 1070 x 1070  
 collection of Sir Paul Reeves, gifted by women of Taranaki

Henry Freer Rawson 1839-1879  
 Mt Egmont and Kaitake Ranges from lower Timaru Road 1876  
 watercolour 500 x 650  
 collection of New Plymouth Libraries/Taranaki Museum

Henry Freer Rawson 1839-1879  
 Mt Egmont and Pouakai Range from Tapuae c.1876  
 watercolour 360 x 580  
 collection of New Plymouth Libraries/Taranaki Museum

Arnold Richards  
 Soda syphon c.1920-1926  
 glass, chrome 315 x 90 x 90  
 collection of New Plymouth Libraries/Taranaki Museum

Dorothy Kate Richmond 1861-1935  
*Mount Egmont with observatory* 1925  
 watercolour 255 x 356  
 collection of Govett-Brewster Art Gallery, New Plymouth

Dorothy Kate Richmond 1861-1935  
*Mt Egmont* 1929  
 watercolour, pencil 574 x 751  
 collection of Museum of New Zealand Te Papa Tongarewa, gift of the artist's nephews and nieces 1937

James Crowe Richmond 1822-1898  
*Mt Egmont and Pouakai, from New Plymouth* c.1858  
 watercolour 338 x 530  
 collection of Museum of New Zealand Te Papa Tongarewa, gift of E. A. Atkinson 1935 on behalf of the artist's daughter D. K. Richmond

Sarah Sampson 1975-  
*Necessary nostalgia* 1997  
 gelatin silver photographs, wood, glass; seven panels, each 490 x 395 x 110  
 courtesy of the artist

A. B. Scanlan 1907-1994  
*Mountain of Maoriland* 1949  
 printed book New Plymouth: Thomas Avery & Sons  
 collection of New Plymouth Libraries/Taranaki Museum

Michael Shepherd 1950-  
*Handbill* 1996  
 oil on linen 370 x 395  
 private collection

Hannah Stephenson Smith (attributed) 1813-1891  
*Okoaro, cottage of J. Stephenson Smith, Esq, New Plymouth. Mount Egmont 8270 feet high, 15 miles distant in Charles Hursthouse New Zealand or Zealandia, the Britain of the South*

1857  
 tinted lithograph 90 x 150  
 London: Stanford 1857. Vincent Brooks Lithographers, frontispiece  
 collection of New Plymouth Libraries/Taranaki Museum

William Mein Smith 1799-1869  
*Sketch taken from the north bank of the Turakina, September* 1841  
 watercolour 185 x 487  
 collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Michael Smither 1939-  
*Rocks with mountain* 1968  
 oil on board 1219 x 1600  
 collection of Auckland Art Gallery Toi o Tamaki

William Strutt 1825-1915  
*Taranaki showing Mount Egmont from the country in the vicinity of New Plymouth* 1856  
 oil on canvas 325 x 710  
 collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Taranaki Brewery & Cordials Ltd  
 Bottle 750ml c.1940  
 glass 300 x 80 x 80  
 collection of New Plymouth Libraries/Taranaki Museum

Te Atiawa iwi  
*Paepae* late eighteenth century  
 wood 500 x 1730  
 collection of New Plymouth Libraries/Taranaki Museum and courtesy of Ngati Rahiri hapu

Kura Te Waru-Rewiri (Kai Kahu, Nga Puhi) 1950-  
*Whenua Kura* 1991  
 screenprint 630 x 400  
 courtesy of the artist

John Turnbull Thomson 1821-1884  
*Mount Egmont* 1876  
 watercolour 195 x 305  
 collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

Unknown artist 19th century  
*Cottage of a small farmer, New Plymouth (Mount Egmont 8200 feet high, distant 14 miles)* in Charles Hursthouse *New Zealand or Zealandia, the Britain of the South* 1857  
 tinted lithograph 90 x 154  
 London: Stanford 1857. Vincent Brooks Lithographers, opposite p.209  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown artist  
 Scenic view (date unknown)  
 paint, whale bone 1200 x 1200  
 collection of Jim Barr and Mary Barr, Wellington

Unknown artist  
 Scrimshaw bullock horns c.1890  
 bullock horns, wood, velvet, paua shell 800 x 400 x 190  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown artist 1860s  
*The war in New Zealand. The 57th Regiment taking a Maori redoubt on the Katikara River, Taranaki* in *Illustrated London News* 29 August 1863  
 steel engraving 270 x 405  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Badge pin, New Plymouth Boys' High School c.1920s  
 metal, enamel 30 x 46 x 10  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Badge/emblem, North Taranaki Indoor Bowls, Koru c.1950-1960  
 wool, paint 100 x 95  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Badge/emblem, Oakura Boxing Club c.1950-1960  
 felt, paint 91 x 85  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Badge/emblem, Taranaki Car Club c.1950-1960  
 felt, paint 93 x 91  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Badge/emblem, Waimea Womens' Bowling Club c.1950-1960  
 felt, paint 115 x 102  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Banner, Country Womens' Institute, Frankley c.1950s  
 velvet, acrylic, wood 700 x 560 x 20  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Drum casing, 11<sup>th</sup> (Taranaki Rifles) Regiment c.1911  
 wood  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Plaque, 11<sup>th</sup> (Taranaki Rifles) Regiment c.1930s  
 wood 58 x 142 x 23  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Sign, Peak Petrol c.late 1950s  
 metal  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown maker  
 Souvenir badge, Hawera - Kei Mua Tatou Puritia Tetika c.1950s  
 electroplated metal, enamel paint 26 x 23 x 2  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown photographer  
*Central New Plymouth (from Provincial Council Building?)* (date unknown)  
 gelatin silver photograph 204 x 254  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown photographer  
*Greatest show on earth, Inglewood Jubilee Parade 1963 Farmers' Co-op float* date unknown  
 gelatin silver photograph 204 x 254  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown photographer  
 Mirror frame c.1950s  
 glass, wood, colour photograph 355 x 431 x 10  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown photographer  
 Mt Taranaki/Egmont, Egmont Road (date unknown)  
 gelatin silver photograph 204 x 254  
 collection of New Plymouth Libraries/Taranaki Museum

Unknown photographer  
*New Plymouth, Pukekura Park* (date unknown)  
 gelatin silver photograph 150 x 204  
 collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

Unknown photographer  
*North Egmont Hostel (opened by Governor General Lord Islington 4 Oct 1912, demolished Jan 1977)* (date unknown)  
 gelatin silver photograph 204 x 254  
 collection of New Plymouth Libraries/Taranaki Museum

Ronnie van Hout 1962-  
*Taranaki* 1992 (printed 2000)  
 colour photograph 400 x 600  
 courtesy of the artist and Ivan Anthony Gallery, Auckland

Gustavus Ferdinand von Tempsky 1828-1868  
*On General Chute's march, West Coast* 1866  
 watercolour 252 x 355  
 collection of Museum of New Zealand Te Papa Tongarewa, gift of Sir William Fox 1872

John Walsh (Te Aitanga a Hauiti, Ngati Porou) 1955-  
 from the *Parihakatanga* series 2000  
 oil on board 400 x 600  
 courtesy of the artist and Janne Land Gallery, Wellington

Philip Walsh (attributed) 1843-1914  
*The Native land question in New Zealand / Arrest of Maories ploughing land of European settlers in Taranaki* in *The Graphic* 1 November 1879  
 steel engraving 124 x 221  
 collection of New Plymouth Libraries/Taranaki Museum

Henry James Warre 1819-1898  
*The native pah at Waitera from the bar, March 9th 1861* 1861  
 watercolour 177 x 255  
 collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

Henry James Warre 1819-1898  
*Mount Egmont* 1864?  
 watercolour 230 x 320  
 collection of Alexander Turnbull Library, National Library of New Zealand Te Puna Matauranga o Aotearoa

A. Lois White 1903-1984  
*Decoration* c.1930  
 watercolour 180 x 220  
 private collection

Emma Ancilla Wicksteed 1811?-1869  
*Brooklands: the residence of Henry King Esq. R. N.* in Charles Hursthouse *An account of the settlement of New Plymouth in New Zealand, from personal observation, during a residence there of five years* 1849  
 tinted lithograph 125 x 198  
 Ford and George Lithographers, London: Smith, Elder & Co.  
 collection of New Plymouth Libraries/Taranaki Museum

Emma Ancilla Wicksteed 1811?-1869  
*A cottage belonging to J. J. Wicksteed Esq. J. P.* in Charles Hursthouse *An account of the settlement of New Plymouth in New Zealand, from personal observation, during a residence there of five years* 1849  
 tinted lithograph 100 x 165  
 Ford and George Lithographers, London: Smith, Elder & Co.  
 collection of New Plymouth Libraries/Taranaki Museum

Emma Ancilla Wicksteed 1811?-1869  
*The town of New Plymouth, in the year 1843. From a sketch taken by Mrs Wicksteed, from the residence of John Tylston Wicksteed, Esq., the Company's Agent, on Mount Eliot* 1845  
 hand coloured lithograph 355x1566  
 Day and Haghe, Lithographers  
 collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

Brendon Wilkinson 1974-  
*Souvenir* 2000  
 resin, paint, aluminium 130 x 130 x 140; 100 x 80 x 70  
 collection of Govett-Brewster Art Gallery, New Plymouth

Edward Arthur Williams 1824-1898  
*8 a. m. A winter's morning. Buggins' clearing - Taranaki* 1864  
 watercolour and opaque white 167 x 248  
 collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin

Edward Arthur Williams 1824-1898  
*A stroll on the beach, Mount Egmont in the distance 16 February 1865 daybreak. After marching all night. Wanganui Campaign* 1865  
 watercolour and opaque white 179 x 251  
 collection of Hocken Library Uare Taoka o Hakena, University of Otago, Dunedin



Edward Arthur Williams 1824-1898  
*Mount Egmont and the Waitara plain* 1864  
watercolour and opaque white 164 x 250  
collection of Hocken Library Uare Taoka o Hakena, University  
of Otago, Dunedin

Edward Arthur Williams 1824-1898  
*Mount Egmont from Oakura* 1864  
watercolour and opaque white with scumble 175 x 250  
collection of Hocken Library Uare Taoka o Hakena, University  
of Otago, Dunedin

M. T. Woollaston 1910-1998  
*Mount Egmont* 1965  
oil on board 610 x 807  
collection of Barry and Maureen Williams



## Notes on the contributors

Gregory Burke is the Director of the Govett-Brewster Art Gallery. He is co-Curator of *Te Maunga Taranaki: views of a mountain*, and Curator for New Zealand's first exhibition at the Venice Biennale in 2001.

William McAloon, formerly Curator of Contemporary New Zealand Art at Auckland Art Gallery Toi o Tamaki from 1993 to 1998, now works as a freelance writer and curator. His recent projects include *Home and away: Contemporary Australian and New Zealand art from the Chartwell Collection*, Auckland Art Gallery Toi o Tamaki 1999 and *The Promised Land: Art in Nelson from Tasman to today*, The Suter Te Aratoi o Whakatu, Nelson 2000.

Ron Lambert was born in Taranaki. He is a former director of Taranaki Museum and currently is Collections Manager of New Plymouth Libraries and Taranaki Museum. His recent publications include *Taranaki: An Illustrated History*, 1983 and 2000, and *In Crude State: A History of the Moturoa Oilfield*, 1995.


Te Miringa Hohaia (Taranaki Tuuturu and Taranaki Whaanui) was born in Opunake, grew up at Pungarehu and is now based at Parihaka. He has undergone formal training in waiata, karakia and the histories of the Taranaki people, and has been an important figure in the revival of traditional Parihaka waiata and poi. He is prominent in political and cultural affairs in Taranaki and a passionate advocate for Maori land rights.

Huirangi Waikerepuru (Taranaki, Tangahoe, Ngati Ruanui) is one of Taranaki's eminent educationists. He is a traditional and contemporary teacher and kaumatua and an initiator of the Maori campuses at both Wellington Polytechnic and Taranaki Polytechnic. He has returned to New Plymouth and is involved in Maori land and cultural issues.

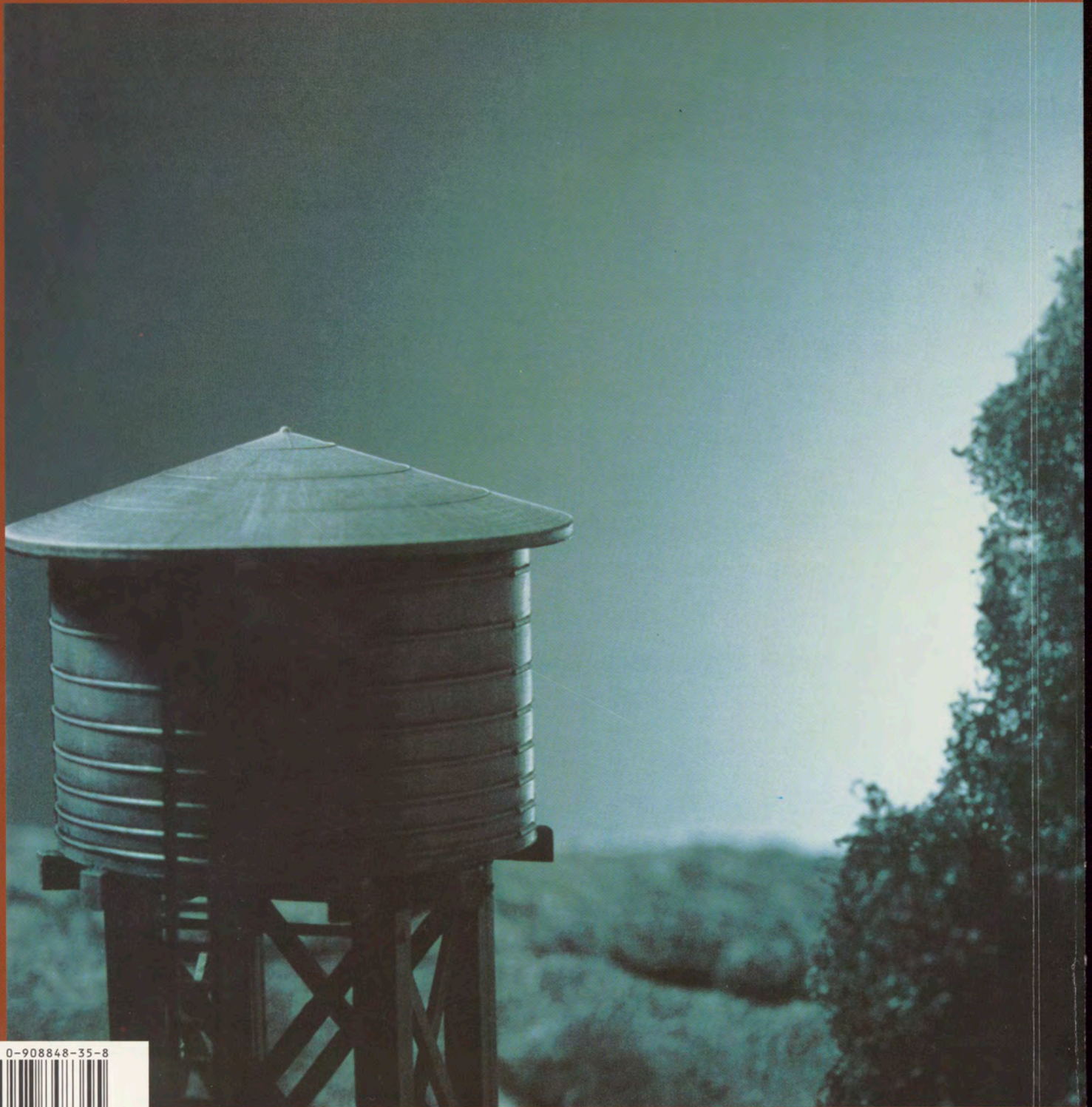
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