



NEW ZEALAND  
ARCHAEOLOGICAL  
ASSOCIATION

## ARCHAEOLOGY IN NEW ZEALAND



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## NOTES AND NEWS

### **New Members**

Napier Area Manager, Department of Conservation, Moira Jackson

### **Donations**

Moira Jackson

### **Correction**

In the last issue of *Archaeology in New Zealand* (Vol 41. No. 2), Des Ogle's name was inadvertently omitted from the list of authors of the paper 'Des Ogle's old stump'.

#### **Please amend the title to:**

Des Ogle's old stump

Des Ogle

Martin Jones, Doug Sutton and Rod Wallace

Department of Anthropology

The University of Auckland

### **For sale: Archaeological Consultancy**

Urgent sale of a Northland based archaeological consultancy. For information contact Michael Taylor or Annetta Sutton: Telephone +64-9-405-8674 Opononi, Hokianga.

We will assist with establishment and maintaining the continuity of work. Full support, background information, client introductions, continuing work and on the job training.

### **Research Opportunity**

Opportunity for graduate student. Research on remote, wild and virtually archaeological unexplored west coast of Northland. Owner is willing to meet

costs of research (travel, accommodation, carbon dating and general support). Willing to negotiate. Area of 890 ha which has 15 km coast frontage rising steeply into hill country. Large numbers of archaeological sites - pa, pits and extensive middens - large exposed coastal stratigraphic sections.

Suitable for research or thesis topics or owner would consider Task Force Green for suitable applicant.

Contact: Michael Taylor (Telephone: (09) 405-8674)  
 Archaeology North  
 Box 67  
 OPONONI  
 Hokianga

### **Obituary: Elizabeth Hinds (née Shaw)**

Elizabeth Hinds (1940-1998) died in Dunedin on June 4th, 1998 after a long illness. The commemorative service, held in St Paul's Cathedral, was attended by hundreds of friends of Elizabeth, of her husband Peter, and their two sons. This gathering brought together people from the many fields in which Elizabeth had made a special mark, including Pacific and New Zealand archaeology, museum curation and administration, historic places conservation, herb cultivation, photography, and food writing.

To each of these fields Elizabeth brought high standards of research and practice. These had been evident when she was a student at the University of Auckland, where she completed her B.A. in 1961 and her M.A. (Hons) in Anthropology in 1967. Her training as a teacher sharpened her skills as a communicator, and was put to good use in tutoring, secondary teaching and lecturing. Her mainstream career path, however, was not to lie with teaching, but with the interpretation of the material culture of the past to the communities of the present.

It began with her M.A. thesis research on prehistoric Fijian pottery. Both Elizabeth and J. Bruce Palmer, the Director of the Fiji Museum, believed that prehistoric ceramics should be assessed in the light of contemporary Fijian pottery manufacture. Their work on the potters of the Sigatoka Valley and of other traditional pottery-making villages was a pioneering study in Pacific ethnoarchaeology. In 1967 Elizabeth conducted a rescue excavation at Natunuku, one of the earliest Lapita sites in the Central Pacific. The untimely death of Bruce Palmer saw Elizabeth take over as Acting Director

of the Fiji Museum for the next two years, a position which provided important experience in museum management and led on to her appointment as Director of the Gisborne Art Gallery and Museum (1971-1975) soon after her marriage to Peter. Ultimately it led to her taking on the directorship of the Otago Early Settlers Museum (1983-1997).

While her two sons were small, Elizabeth made her Dunedin home and garden the centre of her creative activities. With friends from the Otago Herb Society, she cultivated and cooked an increasing array of herbs, never once complaining about the shorter growing season of the south compared to Northland where she grew up. Her interest led to the publication of two books on herb cultivation and cookery, coauthored with Beatrice Hale, *The Twentyfive Herb Book* (1981) and *The New Zealand Herb Calendar* (1985).

Appointment as Director of The Otago Early Settlers' Museum in 1983 marked the beginning of the most significant phase of her career. The Museum's financial situation was precarious, the buildings run down, and in Elizabeth's words "the transition from museum to mausoleum was imminent". She inspired the Otago Early Settlers' Association with her vision for the future of the Museum, and they backed her efforts to secure permanent financial help from the Dunedin City Council. The Settlers' Museum joined the Dunedin Public Art Gallery and the Otago Museum as one of the three main public institutions caring for Otago's heritage of art and artefacts. This new security allowed her to build up the professional staff while at the same time encouraging members of the Association to play a role in the revitalization process. Elizabeth's natural qualities of charm, confidence and commitment were essential to her success.

Elizabeth won the respect of museum personnel around New Zealand for this achievement and she became a valued member of the Council of the Museums Association of Aotearoa New Zealand, and of committees and working parties involved in the planning and development of Te Papa Tongarewa. In 1986 she received a Churchill Fellowship to study museum management, financing and marketing in the United States, United Kingdom and Finland. She was particularly interested in museums specializing in social history, especially those presenting early 20th century life to late 20th century communities. Another study tour in 1994 concentrated on museums of social history, industry and technology.

Her philosophy was that heritage begins today and that meant playing a major

role in saving the heart of the Dunedin City Gas Works as a heritage industrial site and working museum. It meant securing the Art Deco Bus Station next door to the Settlers' Museum and incorporating it into the Museum complex. In the family's cottage garden at Purakaunui where friends were always welcome, it meant the growing of old roses, and old-fashioned perennials. Sadly Elizabeth did not live to see the opening of the Gasworks Museum in September 1998. It was just one of many projects which benefitted from her inspiration and energy over the last four decades.

Helen Leach

## **Maori**

### *A review of the exhibition at the British Museum*

The British Museum is often viewed as an institution concerned predominately with the archaeology and treasures of Old World Civilisations such as Egypt, Greece and Rome. However, as illustrated in its latest exhibition, this view is far from the truth. The British Museum's exhibition 'Maori' is the first major presentation by the museum of its cultural treasures from Aotearoa. On display are collections from Cook's three voyages to Aotearoa between 1768 and 1780, Sir George Grey's collections while Governor of New Zealand and gifted to the museum in 1854, and items brought back by visitors to New Zealand during the 19th century such as travellers, government representatives, and Navy and Military personal. Also shown are items gifted to the Royal family from various iwi since the 19th century, and loaned to the museum for display. Alongside these cultural items are works purchased and commissioned by the museum from Maori artists over the last 4 years. From June 27 to November 1, 1998, 'Maori' is the centre piece of the British Museum's onward displays on the diversity of the world's cultures throughout history and prehistory.

The exhibition is divided into 13 displays depicting various aspects of Maori history and culture: the Marae and meeting house, prehistory, religion, domestic, weaving, cloaks, leisure, music, ornaments, tattooing, woodcarving, canoes, and warfare.

The visitor is welcomed into the exhibition through an open room where the Marae is explained. Here ridge pole (tahuhu), door lintel (pare), apex figure (tekoteko) and wall panel (poupou) carvings collected from meeting houses (whare) during the 1840s to 1860s are presented upon a reconstructed porch

of a whare. Directly across from the porch are two model store houses, one of which was gifted to the Royal family as part of the George V coronation celebrations in 1911. The meeting house and storehouses not only illustrate the skill of the Maori carver, but emphasise the spiritual importance of the living and meeting space in Maori culture.

From the welcoming area, the visitor enters the main exhibition room. A presentation on Maori prehistory explains when the Maori arrived in New Zealand, and how their culture and history can be recognised in the landscape. Though the number of artefacts shown is small (consisting mainly of adzes and fishing hooks) the display effectively illustrates Maori cultural items that can still be found in archaeological sites throughout New Zealand. The next display, on religious items, contains a number of rare cultural pieces, one of which is a kite (*manu tukutuku*) made with a wooden frame and European cloth brought back to England by a Captain Manning some time before 1843. In a beautiful state of preservation, this is the oldest surviving example of such a kite from Aotearoa, and is believed to have been used by *tohunga* during particular religious ceremonies. Other items of importance are a flax banner possibly associated with Te Kooti Rikirangi, a wooden *Rahui* marker with full facial tattoo collected from the East Coast between 1820 and 1840, and a two handed *taiaha* decorated with red *kaka* feathers and dog hair from 1871.

There is an excellent selection of domestic items from the early to late 1800s in the exhibition. Shown are implements for agriculture and hunting such as digging sticks (*ko*), wooden spades (*kaheru*), wooden bird perches (*mutu kaka*), bird spear points, a fowler's whistle, and a wooden hook with a whale-tooth point and flax lashing used for catching albatross. Of particular interest amongst the agricultural items are samples of fern root (*aruhe*) brought back to England in 1830, illustrating the importance of this crop to the Maori when Europeans arrived. Fishing equipment on display consists of various one piece and composite fish hooks made mainly from wood, bone and shell, with some examples having iron points. Others pieces include wooden net floats, as well as a fresh-water mussel dredge (*roukakahi*) from the 19th century. Tools and domestic implements from the 19th century comprise obsidian flakes, grindstones, drill points, adzes, gourd containers (some for preserving birds), and various wooden bowls, one made for the 19th century tourist market.

The two displays on leisure and ornaments present a wide variety of musical instruments and leisure items, as well as items of status and adornment collected by Cook and other visitors up until the late 19th century. Of note amongst the musical instruments presented are six beautifully decorated putorino (trumpet or flute) collected during the late 18th to 19th centuries, some with haliotis inlay and dog hair tassels. Most of the pipes, flutes and nguru are of wood and are highly decorated, though there is an example of a whale tooth nguru, and two koauau made of bone, one of human bone and the other possibly of albatross bone. Other items displayed include a wooden puppet (karetao) collected in 1825 from Whanganui, pumice and wood spinning tops, and various trumpets. Personal ornaments include heru made of wood and whalebone, hei tiki and other pendants made from pounamu and bone, a hei tiki made from a piece of human skull with haliotis eye inlays, ivory rei puta and cloakpins (aurei), ear ornaments of shark teeth and human teeth, and necklaces made of haliotis shell and one of fossil shark teeth. The display on tattooing shows the tools used for moko, wooden feeding funnels (korere) to feed those who have just received facial moko, and two wooden figures depicting highly detailed facial moko.



*Sketches made by Miller from Cook's first voyage*

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A large display on weaving exemplifies the skill of the Maori weaver from the production of kete to fine pattern bordered and feather decorated cloaks worn by Chiefs. The collection of Maori cloaks is extensive (29 on display) dating from those brought back by Cook, to contemporary examples. Some cloaks originally had dog skin strips when acquired in the late 18th to early 19th century. A hank of flax fibre collected by Cook on one of his visits is also shown as well as various beaters and weaving pegs.

Examples of wood carving from Aotearoa comprises wakahaia and papahou (treasure boxes), war canoes and their associated implements, and weapons of war. The examples of wakahaia and papahou are intricately carved and were produced not only for Maori themselves, but also for the tourist market during the 19th century. One example brought back by Cook is the only surviving papahou with a painted patterned lid, the patterns depicting kowhaiwhai in the Poverty Bay style. Waka paddles (hoe) are shown in carved and plain style. Four rare painted paddles from the late 18th to early 19th centuries are also shown, one example collected by Cook during his 1768-1771 voyage. Displayed alongside examples of war canoe prows, are two model war canoes (waka taua) produced during the mid to late 19th century, one of which was presented to the Duke and Duchess of Cornwall and York during a visit to New Zealand in 1901. The highlight of the war canoe display, however, is a canoe sail (ra) of plaited flax with a feather decoration. This is the only extant Maori canoe sail known and is believed by the museum to have been brought back to England by Cook during his voyages of 1768 - 1780. The collection of weapons of war shows the great variety of weapons used by Maori, many of which were obtained by Cook. The weapons include wood spears (tao), wood whip-slings (kotaha), nephrite, wood and whalebone patu and wahaika (clubs), wood tewhatewha (two handed cubs), long and short axes, and wood patu rakau. Also included are two whalebone ceremonial staves (hoeroa) presented to the Duke and Duchess of Cornwall and York in 1901.

At the close of the exhibition are two portraits painted by Lindauer in 1848 depicting a Maori man and woman with beautiful moko. Also displayed are a small number of artefacts from the Chatham Islands which include bird-shaped clubs, pendants, adzes, and a dendroglyph of a human figure.

The variety of cultural items on display in the exhibition is extensive. However, the number of pieces shown overall is not overwhelming, and this is where the exhibition succeeds. Rather than the visitor being overcome by large numbers of artefacts and treasures in rows of display cases, it is clear that pieces for the exhibition have been chosen to draw the visitor into a learning atmosphere on various aspects of Maori culture. The exhibition is presented in an open and spacious manner, with displays throughout the centre of the room. This allows people to pass easily from one topical exhibit to another. People unfamiliar with Aotearoa will come away from 'Maori' with a good understanding of Maori history and culture. They will not consider the exhibition to be one of a past culture, which is common in

cultural displays in many museums, but one showing the history of a living people.

### **Acknowledgements**

I would like to thank the Director and Trustees of the British Museum for their invitation to the opening of the exhibition 'Maori', and, in particular, Dorota Starzecka (Curator in Ethnography). I would also like to thank Lady Harriot Tennant, Rebecca Oskam and Paul Schmidt.

Matthew Schmidt  
London

In May the Department of Conservation Gazette carried a piece on the NZAA Site Recording Scheme to mark the 40th anniversary of the record system:

### **40 YEARS OF ARCHAEOLOGICAL SITE RECORDING**

This year is the 40th anniversary of the founding of the New Zealand Archaeological Association (NZAA) Site Recording Scheme. In May 1958 the establishment of the Site Recording Scheme was approved at the NZAA annual conference at Wanganui. The first handbook, which explains the Site Recording Scheme to contributors and users, was published soon after.

Today the NZAA Site Recording Scheme is the national system for recording information on archaeological sites. The Site Recording Scheme is endorsed by the New Zealand Historic Places Trust and the Department of Conservation and has been described in a recent review (1996) by the Parliamentary Commissioner for the Environment as "a database of major national significance".

Information is contributed to the Site Recording Scheme by many individuals and organisations and it currently contains over 51,000 records.

The NZAA Site Recording Scheme is a paper-based record system with a computer index. A separate file of records is kept for each of twenty filing districts and duplicates of all records are deposited in a Central File. Records may contain plans, section drawings, photographs, artefact drawings, and field notes. The computer database of key information (CINZAS - Central Index of New Zealand Archaeological Sites) serves as an index to the paper

records. The site recording handbook is currently in its third edition.

The Central File and CINZAS are maintained and operated by Science and Research Unit, Department of Conservation, under an long-standing agreement with the NZAA.

The NZAA Site Recording Scheme is an essential tool for both research and management purposes. The data is largely irreplaceable and certainly nothing equivalent could now be produced at a reasonable cost. Knowing 'what is where' is central to historic resource management.

Information from the record system is used by the Department of Conservation, the New Zealand Historic Places Trust, territorial local authorities, iwi, and the general public. CINZAS is available to Department of Conservation staff on the Department's computer network and over 60 electronic files of CINZAS data have been released under agreement to other individuals or organisations, including government departments, territorial local authorities, and iwi. The Central File alone deals with over 200 requests each year for printout, distribution plots, or copies of Site Record Forms. District Filekeepers also handle requests for information.

### **ICOMOS New Zealand**

The board and annual general meetings were held in Kerikeri 1 September. Sue Bulmer was thanked for her services to the board as secretary and as representative on the international scientific committee on archaeological heritage management. Mary O'Keeffe is now Secretary and Kevin Jones is to be the representative on that scientific committee. Kevin writes:

'Internationally ICOMOS is structured by way of an international secretariat in Paris, national committees and international scientific committees. ICOMOS is an important conduit for practising heritage management and conservation professionals to make known their views on the conservation status of the heritage resource and to develop methods and practices that assist to improve conservation condition.

In recent months ICOMOS NZ has had on its agenda three main items: the ministerial review of historic heritage, World Heritage cultural 'tentative list' nominations for New Zealand and the Cultural Tourism Charter.

In the latest ICOMOS newsletter, David Reynolds has called for draft

nominations to the tentative list. I extend this invitation to any members of NZAA who may be interested. Current strong candidates with archaeological or part-archaeological themes are the Three Kings/Te Reinga, Kerikeri basin, Auckland cones and stonefields, horticultural stonefields elsewhere (Wairarapa coast?) and the Taranaki Historic Reserves. The cones and the Kerikeri basin are good subjects because, although legally protected (as required by the World Heritage Convention), the local government administering authorities need to have their game lifted. World Heritage status might assist that. If anyone is interested in assisting with any other nomination or an aspect of one of the above, please contact <KJones@doc.govt.nz> or Dave Reynolds.

The International Charter on Archaeological Heritage Management 1990 was closely reviewed by ICOMOS NZ to underpin part of its submission to the ministerial review committee. It has been suggested in the past that NZAA should in some way 'adopt' this charter, and I look forward to having some discussion with NZAA councillors about where we might go with this.'