



TEACHERS' NOTES

Marian Maguire – Titokowaru's Dilemma



22 June – 15 September 2013

Education resource compiled by Linda Fordyce, Education, Pataka Museum of Arts and Cultures, 2013. Pataka Education programmes are supported by LEOTC (Learning Experiences Outside The Classroom) and funded by the Ministry of Education.



Selection from *The Labours of Herakles*, 2008

INTRODUCTION

Marian Maguire, born and based in Christchurch, has produced lithographic prints and etchings over the last decade using the visual language of Ancient Greek vase painting to examine New Zealand history – in particular narratives concerning early European contact and ‘colonisation’ of nineteenth century New Zealand. Maguire’s earlier print series, *Odyssey of Captain Cook*, portrayed Captain Cook as Odysseus leading his men on a voyage of discovery. In *The Labours of Herakles* (2008), the hero Herakles becomes the hero-settler breaking in the new land, wrestling a taniwha and “trying to construct a chariot from No. 8 wire” [Rosa Shiels, article in *The Press*, ChCh, June 11, 2008].

Titokowaru’s Dilemma follows the actions and thoughts of Titokowaru, a charismatic leader who was involved in the Taranaki Land wars of the 1860s and later, in the passive resistance movement at Parihaka. This new print series involves many layers of careful historical research, psychology, philosophy and Marian’s beautiful rendering and re-use of many iconic New Zealand paintings, carvings and sculpture. She uses the ancient philosopher Socrates to ‘discuss’ with Titokowaru such issues as ‘What is Justice, Virtue, Wisdom and Peace?’ and portrays Titokowaru as a worthy clever and ‘thinking’ strategist. The Taranaki landscape is also an important player in these scenes as, indeed, is the whole issue over land and land confiscation.

Titokowaru has been called “the best general New Zealand has ever produced”¹ winning great victories against the British and yet also becoming a leader of non-violent resistance. Hailed as a warlord, prophet and peacemaker, Titokowaru’s story lapsed into obscurity before being popularised by New Zealand historian James Belich in his works on the New Zealand Wars. Marian has used his story because Titokowaru’s story seems to embody the conflicts and contradictions prevalent in our colonial past.



Curio from the Colonial Era...Taranaki Origin, Marian Maguire, Lithograph, 2011

BACKGROUND NOTES - RIWHA TITOKOWARU

“**Titokowaru** was a trained Maori tohunga but a Christian convert; an advocate of peace but an outstanding military strategist; a powerful and charismatic leader but one who lost the support of his followers... This complexity makes him an absorbing subject for Maguire, whose prints exploring colonial history challenge simplistic readings of the past.”²

Riwha Titokowaru (c. 1823–1888) succeeded his father, also called Titokowaru, as the tribal leader of the Ngāti Ruanui iwi in South Taranaki. Not much is known about his early life, but it was said that he received training as a tohunga. Later he learned to write in Māori and became a Methodist in 1842 when he was baptised and given the name of Hohepa Otene [after Joseph Orton].

In the 1850s, his opposition to land-selling led him to support the King Movement (Kīngitanga) and he was involved in the early Taranaki land wars of 1861 and 1862. An enthusiastic advocate of the prophetic Pai Mārire religion, he lost an eye in battle in 1864.

In 1865 and 1866, British troops conducted a punitive campaign throughout Taranaki, destroying numerous villages but by 1867 Titokowaru began to campaign for peace. He renounced his connection with the Kīngitanga, called for peaceful resistance, and even accepted the loss of some confiscated land. But his hopes for reconciliation were dashed by the government's ‘creeping confiscation’. Continuing land confiscations meant less land for food

production and Titokowaru was forced to decide between war or starvation. Escalating disputes with settlers also proved intolerable and in 1868 Titokowaru went to war.

Titokowaru was both an extremely talented military engineer and a master of guerilla tactics. Despite being initially outnumbered in battle 12 to one by government troops, Titokowaru won several stunning victories against the British; including destroying a colonist blockhouse at Turuturumokai and defeating colonial forces at Moturoa and those attacking his stronghold at Te Ngutu-o-te-manu [one of the casualties of the attack was the famous Prussian adventurer Gustavus von Tempsky].

By early 1869 Titokowaru had won back 110 km of territory between the Waingongoro and Whanganui rivers and his army had grown from 150 to around 1000. "His victories almost brought the colony to its knees, and the government considered returning confiscated land"³. But at the height of his success, Titokowaru seems to have lost his mana, reputedly because he had committed adultery with the wife of one of his warriors. His army disintegrated as Titokowaru abandoned his cleverly designed strongly-built pa at Tauranga-ika and withdrew to the north.

The government left Titokowaru alone, and he became a strong supporter of the pacifist prophets Te Whiti and Tohu Kakahi at Parihaka. When creeping confiscation began again in 1878, he helped to organise a campaign of non-violent resistance. In 1881 Parihaka was invaded by a force of almost 1600 armed constabulary and volunteers. They destroyed the settlement and imprisoned Titokowaru for eight months. After his release he remained committed to peace but continued to protest against the confiscations. In 1886, he was part of a peaceful occupation of land near Manaia. Titokowaru and nine others were taken to Wellington and, after being held in jail for two and a half months, he was tried and sentenced to jail despite his age and poor health. He died shortly afterwards in August 1888.⁴



Titokowaru during the 1886 trial in Wellington.

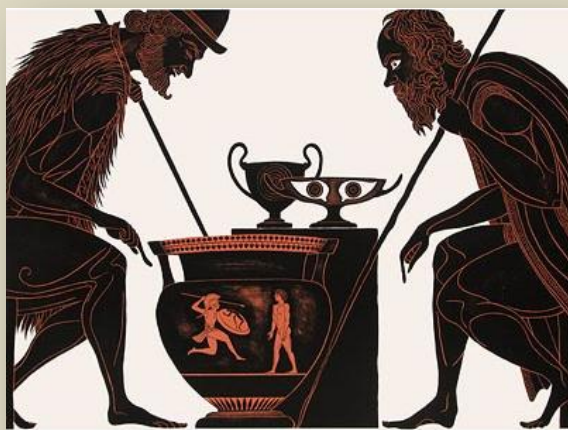
Alexander Turnbull Library, Ref: C-038-016

"Physically Titokowaru in middle age was 'a stern, commanding man', without moko and somewhat disfigured by his blind eye. ' He was about five feet nine in height and somewhat spare and muscular, with fine bone, an alert active man, but by no means good-looking'. In old age he was frail and thin, with a long black beard, and disappointed Pakeha who expected to find a giant. His immediate charisma came less from his face than from his deep and clear voice, which inspired awe in his followers. Before the war he sometimes wore a full European suit, complete with boots and bowler-hat; after it, his dress was a more conventional synthesis of Maori and European."

James Belich⁵

1. James Belich. "Titokowaru, Riwha - Titokowaru, Riwha", from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 30-Oct-2012.
[URL: <http://www.TeAra.govt.nz/en/biographies/1t101/titokowaru-riwha>]
2. Elizabeth Rankin. PaperGraphica – Artists Page – Marian Maguire, p2
[URL: http://www.papergraphica.co.nz/artist_detail.asp?id+22]
3. Belich, *op.cit*
4. *ibid*
5. *ibid*

TITOKOWARU'S DILEMMA



In *The Dialogue of Titokowaru and Socrates*, the figures point to the vase below which depicts the opposing merits of war and passive resistance.



Attic black-figure amphora depicting Ajax and Achilles, clay, painted by Exekias, c. 540-530 B.C. (Vatican Museum, Rome)

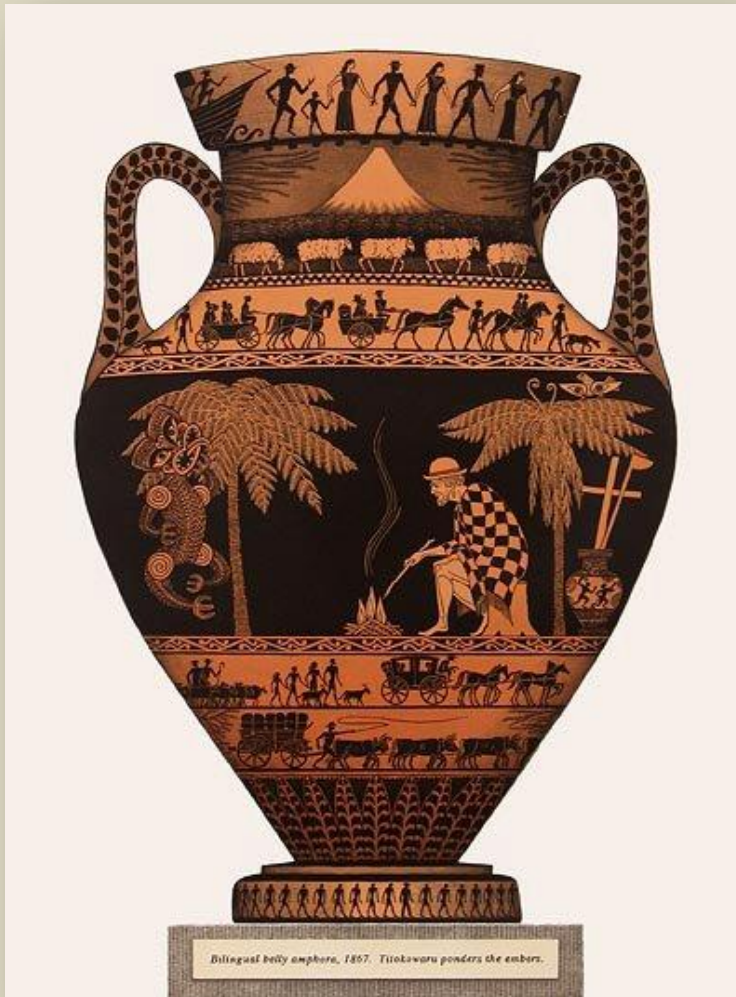
In this exhibition, Maguire continues to develop her distinctive cross-cultural imagery drawn from ancient and colonial sources. There are three sections to her work on display. In a series of black-and-white etchings entitled *'Colonial Encounters'* the bold silhouettes seen on Greek vase paintings are particularly evident - depicting amorous adventures and liaisons between different cultures involving Greek gods, Māori maidens, satyrs and settlers. In the larger coloured lithographs of *'Titokowaru's Dilemma'*, figures of similar 'Greek' style are set into New Zealand landscapes based on colonial paintings and photographs." Titokowaru is seen in discussion with the ancient philosopher Socrates in two lithographs, Persephone is depicted with Hine-nui-te-pō in the underworld, and Zeus is stalking Papa in a Whangarei landscape. Figures are transposed into unexpected historical settings, with Gustavus von Tempsky dying on the battlefields of Troy, Venus de Milo taken captive in a Māori pā, and the Christchurch statue of Captain Cook entangled in rata roots in the Taranaki bush."¹ A further series of six small landscape etchings entitled *'A Taranaki Dialogue'* also ask philosophical 'Socratic' questions in Taranaki landscapes. Titokowaru lived and fought in the shadow of Mt Taranaki and Maguire uses the colonial painting of *Mt Egmont* by Charles Heaphy, (as she has in earlier work), to place the chief in his rightful historical setting. In the *Dialogue* etching *'What is History?'*, Marian leaves Heaphy's painting unchanged and the mountain resolute. In *'What is Myth?'*, Marian uses a modern day image of Mt Taranaki complete with power poles. The two images, side by side, could well have vice-versa titles as "tales of the mountain have shown how myth and history coincide."²



Socrates and Titokowaru discuss the question, *'What is Virtue?'*, Marian Maguire, 2009/10



Mt Egmont from the Southward, Charles Heaphy, watercolour, c.1840



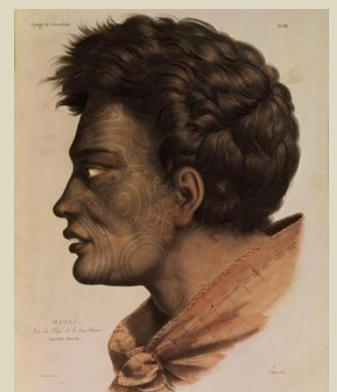
*Bilingual Belly
Amphora, 1867, Titokowaru
Ponders the Embers, Marian
Maguire, 2009/10*

The encounters between Maori and Pakeha and the dilemma faced by Titokowaru are more clearly depicted in the ‘*Bilingual Belly Amphora*’ (above). The title ‘bilingual’ implies a biculturalism between the two cultures which are differentiated here by the two distinct Attic styles of figure decoration: black-figure and red-figure. Titokowaru is also shown wearing a bowler hat and blanket - settler influences - and his Maori tewhatewha has been placed to the side along with a cross (two belief systems, war and peace) while he ponders his options about the stream of settlers taking over the land. The next lithograph in the sequence is entitled ‘*Cause and Effect*’ and Marian depicts the A and B sides of two vases; one by ‘...*The Confiscation painter, 1865-66*’ and one by ‘...*The Provocation Painter, 1868-69*’ when Titokowaru was “provoked” enough to reverse the harassment and decide on the war option.

The complexities of the colonial period are depicted in ‘*The Colonial major and his trusty guide seek out the Rebel Strongholds*’ (below left). This lithograph reminds us that the lines between Maori and colonial armies were not neatly drawn. The kupapa ‘friendly’ guide features the 1833 drawing of the Maori chief Natai by Louis Auguste de Sainson, used by Marian in earlier works. [right]

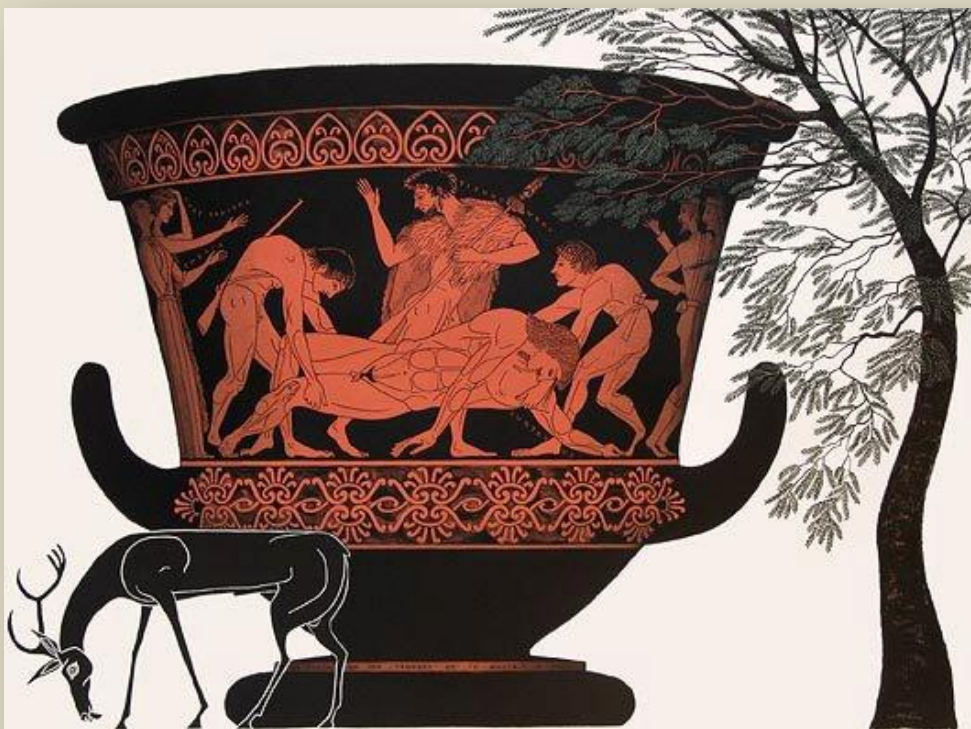


*The Colonial Major and his Trusty guide seek out the
Rebel Strongholds, Marian Maguire, 2010-11*



*Natai, a Maori chief from Bream Bay, A. Maurin after a drawing by
Louis Auguste de Sainson, lithograph, 1833. Alexander Turnbull Library,
B-052-009*

The 'bilingual' aspects of Marian's work can also relate to differing cultural languages of visual style. In two death-scene lithographs; *'Spoils to the Victor'* and *'The Death of von Tempsky at Te Ngutu o Te Manu'*, a **European** naturalistic style depicts Maori death and loss whereas the death of the colonial forest ranger Gustavus von Tempsky is depicted using a Greek red-figure painting based on the death of a Trojan warrior by the 6th century BC painter Euphronius (right). Marian has also used the colonial watercolours painted by von Tempsky himself as landscape settings for several of her works including the lithograph *'Curio from the Colonial Era'* and the etching *'Gustav von Tempsky & Lucy Takiora seek a Moment's Respite from a Hard Day's Scouting'*.



The Death of Von Tempsky at Te Ngutu o Te Manu,
Marian Maguire, lithograph,
2010

Cross cultural conflict is evident in many of the juxtapositions and placements of figures, costumes and objects within (and outside) their settings and a cross-over between Greek and Maori stories and legends. A clever example of a 'conflict' motif is Marian's use of Christchurch's statue of Captain Cook being entangled but also strangled by the roots of a native rata tree in the lithograph *'Te Whiti and Titokowaru discuss the question, 'What is Peace?'*. It is a challenge to find the statue, obscured by and yet connected to the vine, evoking a type of symbiotic relationship. The well-known marble headless statue of Winged Nike - the Goddess of Victory, also gets entangled in a native tree in the etching *'Socrates asks the question, 'What is Victory?'*.

There are layers upon layers of cross-cultural pictorial devices used by Marian Maguire that students of history, art history and classical studies will be able to discover and interpret. Marian Maguire has certainly re-visualised the Taranaki Wars in an epic narrative style. Titokowaru's dilemma and dialogue with Socrates have allowed her to ask the great philosophical questions about this particular period of New Zealand's history: e.g. what is truth, what is justice, what is victory and what is peace? Titokowaru had to think and wrestle with these issues in order to decide when to play the warrior and when to play the peace-maker. On the plains of Taranaki or Troy – Marian has created a clever correlation between the three cultures so beautifully portrayed.

1. Elizabeth Rankin, (www.papergraphica.co.nz/artist_detail.asp?id=22)
2. Elizabeth Rankin, "What is History? Socratic questions and colonial answers", in *Titokowaru's Dilemma*, catalogue by Marian Maguire (PaperGraphica, 2011), p30



CURRICULUM LINKS

SOCIAL SCIENCES :

- L1 - 5
- *Understand how the past is important to people.
 - *Understand how the status of Maori as Tangata whenua is significant for communities in New Zealand.
 - *Understand how cultural practices vary but reflect similar purposes.
 - *Understand how people remember and record the past in different ways.
 - *Understand how early Polynesian and British migrations to New Zealand have continuing significance for tangata whenua and communities.
 - *Understand how people pass on and sustain culture and heritage for different reasons and that this has consequences for people.
 - *Understand how cultural interaction impacts on cultures and society. Understand how the ideas and actions of people in the past have had significant impact on people's lives.
 - *Understand how people define and seek human rights.

HISTORY:

- L6 – 8
- *Understand how the causes and consequences of past events that are of significance to New Zealanders shape the lives of people and society.
 - *Understand how people's perspectives on past events that are of significance to New Zealanders differ.
 - *Understand how people's interpretations of events of significance to New Zealanders differ.
 - *Understand that the causes, consequences and explanations of historical events that are of significance to New Zealanders are complex and how and why they are contested.

NCEA All levels especially Level 3 – NZ in the 19th Century - Maori and Pakeha Relations - 1840s - 1900

VISUAL ARTS

- L1-5
- *Share the ideas, feelings and stories communicated by their own and other's objects and images.
 - *Share ideas about how and why art works are made and their purpose, value and context.
 - *Investigate the purpose of objects and images from past and present cultures and identify the context in which they were and are made.
 - *Compare and contrast the ways in which ideas and art-making processes are used to communicate meaning in selected images.

PRE AND POST VISIT ACTIVITIES

- RETELL some of the Maori myths and legends concerning Maori “atua’ gods.
- FIND OUT about some of the Greek legends concerning their gods and goddesses – perhaps compare some of the attributes of the Maori and Greek gods e.g. Tangaroa and Poseidon, Ranginui and Zeus.
- RESEARCH the different types and styles of ancient Greek pottery and identify an amphora, a hydria, a calyx krater, a kylix a volute krater, a kantharos or a lekythos.
- LOCATE where the Ancient Greeks lived and how long ago.
- HIGHLIGHT where the province of Taranaki is on a New Zealand map and collect as many different images as you can of Mount Taranaki.
- CREATE A FACT FILE about the chief Titokowaru and/or the settlement of Parihaka.
- INVESTIGATE what is significant about, and what happened at, the settlement of Parihaka.
- GOOGLE Marian Maguire to create a folder about her previous work leading up to Titokowaru’s Dilemma.
- DISCUSS and DEBATE views from your class about “What is truth?’ or ‘What is Justice?’ or What is Peace?”
- FIND OUT what a “pacifist” is and what “passive resistance” involves.
- DISCOVER who the Forest Rangers were and their role in the Taranaki Wars.
- LOOK at different examples of Attic black and red-figure painting – what are the differences? How did they depict most of their people and heroes?
- DRAW self- portraits in the red or black-figure profile style and try some Greek style writing.
- FIND OUT what scraffito is and have a go!
- EXPERIMENT with clay to produce some pots with handles.



PROGRAMME IDEAS/OBJECTIVES

PRIMARY.

The students will be able to view the work and discuss how we are able to identify the different cultures represented in Marian Maguire's work. They will be told about Titokowaru and what his 'dilemma' is and why Marian has used ancient Greek styles and characters to help tell his story.

The students will take a closer look at the decoration of the Greek pots and urns with a chance to sketch their shapes and then write words from selected images that depict aspects of every-day life, landmarks and landscapes, heroes and leaders, cultural symbols and motifs. They will also be able to relate some of these elements to a narrative about their own community and cultural stories.

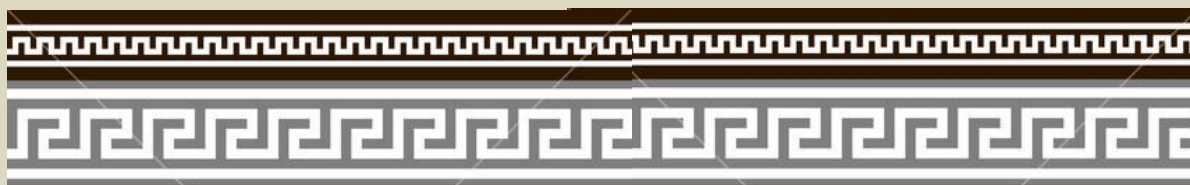
In the workroom, the students will be given the chance to create their own versions of a Grecian vase/urn – engraving their own 'stories' in figure-style and decorative bands and friezes.

SECONDARY.

The students will be able to view the work in regard to a visual narrative about cross-cultural conflict, the Taranaki Wars and the causes and consequences of land confiscation including the passive resistance movement at Parihaka.

They will be able to discover and discuss how Marian Maguire has incorporated "biculturalism" into her images, playing around with cultural motifs and legends. Students of art history will be able to recognise where Marian has used and adapted early colonial paintings, photographs and well-known sculptures and carvings in her work.

The students, time permitting, will be able to sketch those scenes or pictorial combinations that best convey the conflicts of that era and even begin to discuss Marian's intertwining of myth and history.



BIBLIOGRAPHY AND USEFUL REFERENCES

Marian Maguire, *Titokowaru's Dilemma* – with contributions by Elizabeth Rankin, James Belich, Giovanni Tiso, Anne Salmond & Keri Hulme, (PaperGraphica, 2011)

<http://www.marianmaguire.com/index.html>

PaperGraphica – Artists Page – Marian Maguire (www.papergraphica.co.nz/artist_detail.asp?id+22)

James Belich. 'Titokowaru, Riwha – Titokowaru, Riwha' from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand (www.TeAra.govt.nz/en/biographies/1t101/titokowaru-riwha)

Greek Urns, Vases - Ancient Greece for Kids (greece.mrdonn.org/vases.html)



The Ambuscade in Taranaki, Gustavus von Tempsky, n.d. Auckland Museum PD29(6)

Gustavus von Tempsky was killed during an assault on Titokowaru's south Taranaki pā - Te Ngutu o Te manu. His paintings and accounts of the New Zealand Wars had made the Prussian soldier of fortune a folk hero for many European settlers.



Gustav von Tempsky & Lucy Takiora seek a Moment's Respite from a Hard Day's Scouting, Marian Maguire, etching, 2010/11