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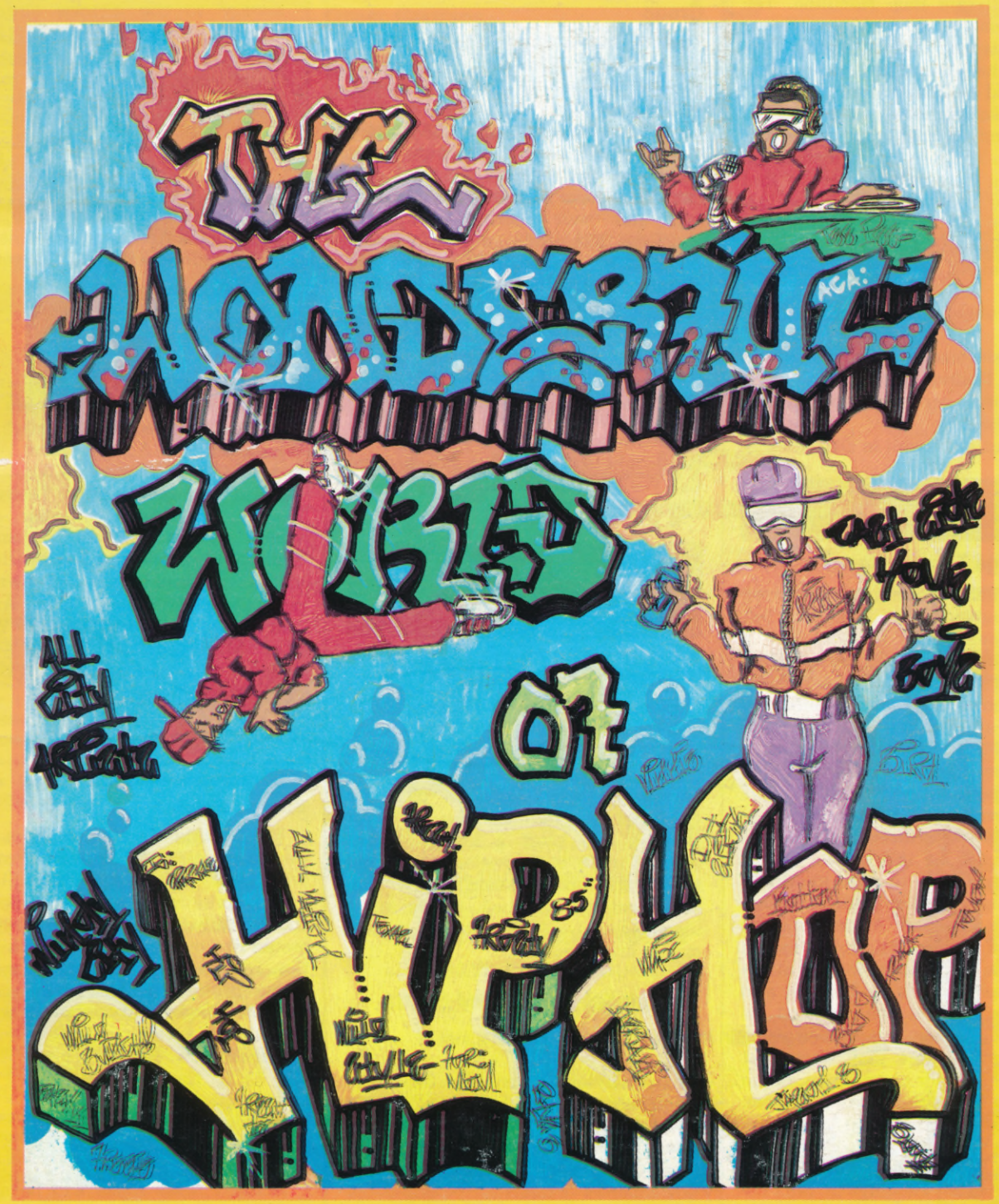
Tu Tangata

Maori News
Magazine



Hip Hop — Polynesia's new street culture

Maori Culture Clubs

Waikato

Te Whare Wananga O Waikato

Contact: Timoti Karetu, University of Waikato, Private Bag, Hamilton. Tel: 62-889. Members: 80 to 100 consisting of university and training college students and the ages range between 18 to 50. Founded by Timoti Karetu in 1977. The club concentrates on traditional waiata and conventions of haka, waiata etc. The medium of instruction is Maori as the emphasis here is that without the language there is no culture.

1979 Waikato-Maniapoto representatives at NZ Polynesian Festival in Wellington.

1980 Toured Tahiti, USA and Hawaii.

1981 Performed as area reps at NZ Polynesian Festival, Auckland.

1982 Guest performers at Sydney Maori Festival.

1984 Tour of Hawaii in December.

Hamilton

Nga Tama A Rangi

Contact: Annette Winitana, (secretary), 1/36 Willoughby Street, Hamilton. Tel: 436-343. Founded by Mr and Mrs T Winitana ex pupils of Fraser High School in 1979. Members: 55 ranging from new borns to 35 years. Culturally Nga Tama a Rangi has performed in a diversity of areas including weddings, tangis, entertainment, fund-raising ventures, competitions etc. Some of their more memorable performances have included a Royal performance for HRH Prince Charles at the official Maori welcome extended to him at Waihi Village, Lake Taupo in 1981, followed by welcomes to the Asian refugees upon attaining their citizenship to this country. The club has performed at the Hauraki competitions in Thames and Paeroa, since 1979, being placed second in the senior competition from 1979-83 and in 1984 they were first overall in the senior competition. In the same competition they have also won best female leader and best haka overall.

The club performed at the NZ Polynesian Festival at Hastings in 1983 being one of two teams representing Waikato. Future ventures include the opening of their own Kohanga Reo and the opening of Kirikiriroa Marae in Hamilton. They will also be carrying out more fund-raising campaigns towards an eventual trip either to the South Island or overseas.

Kokiri Te Rangimarie Maori Culture Group

Contact: Maria Rangiawha, 34 Mount View Road, Hamilton. Tel: Home 434-984, work 82-828 ext 78. Members: 40 between 16 and 50 years (ave. 30s). Founded by Napi Waaka in 1984. Carry out community performances and other activities such as tukutuku work and carving in some instances as fund raising, and host visiting groups to Hamilton. The group anticipates practicing their Maori culture with an aim of representing the Maori people and New Zealand in general in overseas tours, not only as a group but as part of any group that may visit other countries. Three members have already visited America as part of the "Te Maori" group. They are hoping to visit the South Island some time in the future and would like very much to represent the Waikato in the 1986 Polynesian Festival.

Paeroa

Hinerangi – Tangata Marae

Contact: A J Douglas, Douglas Road, Okauia, Rd 1, Matamata — Tel: 6011. Members number around 16 locally, but reaches about 40 when other members come home. Ages of members range between 10 to 40. Founded by A J Douglas and after a break re-commenced in 1978. Activities include action songs, haka, wananga re whakapapa and marae kawa, sports activities, karanga, whaikorero and overall marae involvement.

Ngahutoitoi Cultural and Sports Club

Contact: Nellie Teremoana, Te Moananui Flats, Paeroa. Tel: 6357. The 73 members range between 5 to 45 years of age. Founded by Nellie Teremoana in 1982. The club at present performs for charity organisations and last November gave items at the Patetonga School Jubilee. Sports activities very much to the fore and this also gives younger club members a chance to meet others of their age both in and out of Paeroa. Fundraising is gained from raffles and discos etc. Plan to get a member of the Arts and Crafts Institute to teach culture skills to the younger members.

If you would like to have information about your club published in Tu Tangata just drop us a line including information similar to the entries already listed. Write to CULTURE CLUBS, Tu Tangata Magazine, Dept Maori Affairs, Pvte Bag, Wellington.

Waihi Maori Culture Club

Contact: Mr D Marsh, Beach Road, Rd 1, Waihi. Tel: 7538. 30 members (10 boys and 20 girls) aged between 12 to 17 years. Founded by Mr Parish, Mrs Whatarau, Mrs Ainslie, Diane Wijohn in April 1984. Performed at the Rotorua Festival and the Hauraki Festival at Paeroa. Since April last year, entertained Rotary, School assemblies, Senior citizens — Lion Club World Service Day, School PTA and at the school prize-going and welcomed the Australian Ladies Basketball Team to Waihi, Mrs Maniapoto at the "school honours" award evening and a visiting group from Matamata.

Kia Ora Piripi,

The Victoria Maori Council are introducing a weekly Maori Radio Program with "3CR" a Community Radio Station.

We invite your readers (especially those with whanaunga over here) who would like messages of goodwill, birthday, wedding, greetings etc; relayed on radio (prefereably short messages in maori or English) to contact in writing the address below.

"Ngakarere" Maori Program
"3CR" Community Radio
21 Smith St
Fitzroy 3065
Melbourne
Australia

Actually news items will be appreciated.

Arohanui
Tamati Tapara
(Producer)

Tu Tangata

Maori News Magazine

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All contributions, inquiries and subscriptions should be addressed to the Editor, Department of Maori Affairs, Private Bag, Wellington.

Opinions expressed in Tu Tangata are those of individual contributors.

Cover by
Frosty K (Kosmoe)

Hip Hop — Polynesia's new street culture

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No Sea Cruises

Please note that the address of the Department of Maori Affairs, Wellington is PRIVATE BAG not P O Box 2309. Despite changing the address ten years ago, some mail is still going to the old number which is now taken by the P and O Shipping Line.

Is this a step on from Street Kids?

Hip Hop — New York/Wellington Style

Nemo Adam

Unemployment at a record high
People coming, people going,
people want to die
Don't ask me because I don't know why
But it's like that, and that's the way it is....

Run D.M.C. (Black New York Poets)

Hip Hop... like Beatnik or Hippie subcultures has hit young Polynesians living in Wellington.

Hip Hop... sprawling colourful murals, breakdancing and a funky beat.

Hip Hop... Art. Music. Dancing. Talents worn anywhere, street portable. Popular not profitable.

Hip Hop... youth culture born in Black New York.

Hip Hop is here.

Kosmoe is a street-artist. When I first saw him he was sitting with four Home Boys (friends) in Wellington's Manners Mall.

They were all Polynesian, probably the type you'd notice on the street and pretend you didn't see.

I watched them for awhile.

One drew grafitti in a sketch book, another watched him and the others danced around a large and colourful beatbox.

I walked over and explained who I was and that I'd like to write a story on the New York style grafitti around Wellington.

"Let's go.

"Take him up Lombards....

"Yeah, we're off... we move."

And we did. To a nearby carpark, that the Home Boys described as their grafitti gallery.

Kosmoe did most of the talking with the Home Boys agreeing, pointing at the works that were mostly his.

We were all impressed with the artwork and I asked Kosmoe if I could interview him tomorrow, same place, 1 o'clock....

At half past he showed up in clothes similar to those of the street-artist Ramo, in the Hip Hop film 'Beat Street', shown here last year.

Black cords, Pony shoes and a big U.S. army issue jacket. The top half of his face was covered with black shades.

He was a little disappointed when I told him I'd forgotten to bring the camera.

Kosmoe (left) TeePee (right).

I asked him questions and he answered in an American accent that didn't drown his Samoan one. He was fluent....

"... fast throw ups... fresh, baddest... three piece caspars...."

Kosmoe often sacrificed answers to use Hip Hop lingo, but I wasn't complaining. I couldn't believe I was still in New Zealand.

Our discussion was interrupted by Kosmoe's impatient friends who began bitching him to give back their clothes.

Our chat muted we left, both happy we had just heard something new.

In the following weeks I got to know Kosmoe.

He was 18-years-old, unemployed with no qualifications. He told me he was doing an engineering course at Polytech, although he wanted to be an artist.

Living in an inner-city boarding house he said his parents lived in Los Angeles and that he had lived in the States.

I would ring him 12 o'clock most days to ask him where we would meet.

He spent most of his time hanging out with Home Boys around Wellington's inner-city streets, spraying various buildings whenever he felt the urge.

Kosmoe was also a celebrity, winning with his Home Boys, the national Bop-Olympics under the name of the 'Chain Reaction Crew'.

When it came to spraypainting they were called the 'Bloodz' notorious with the city council and cleaners who had to remove their "decorations" from Wellington's walls.

And when he told me of rappers and D.J's around the city... I realised a bit of New York had influenced a bit of Wellington... Hip Hop.

TeePee is a D.J. He's 21 and has been in clubs since he left Wellington College as a 16-year-old with school cert. Biology.

He lives in a state house with his mother and his stereo, his father leaving home when he was seven.

His job at two inner city clubs keeps him busy five late nights a week. When he's home he sleeps, cooks for his mother and listens to music.

TeePee wants experience overseas

before coming back to New Zealand to steal the club scene with his own club.

The money he saves will one day buy these two dreams.

I first saw TeePee at Victoria University Radio Active on the Wednesday night Uncut Funk Show.

We waited for the Rastafarians to finish their reggae show in the studio.

TeePee was dressed well, but wasn't out of place with Kosmoe or the Home Boys. There were more of them tonight.

We were introduced.... "How'z it going my man?"

A brother handshake and we were back to waiting for the Rastas. The Home Boys threw darts at Punk posters on the wall.

With a blast of marijuana smoke the Rastas left the studio and the funk show was on cue. A European guy opened the first half hour playing his funk and saying his piece. A record player.

When TeePee got amongst the equipment the show began. He had tape decks, turntables and reel to reel machines working simultaneously. On the mike he rapped off poetry while a record pumped out beats. On top of that he mixed in more beats, music, words and effects.

The Home Boys could feel the energy and danced outside the studio or watched TeePee in action.

It was New York all over again.

People began to phone in thanking TeePee for the show, requesting songs and chatting... everyone buzzed.

One guy rang up and asked, "What's with the American accents?"

"What's with you man?" says Kosmoe.

The Home Boys agree, "Yeah man".

"This is New Zealand... so why do it? That's all."

Kosmoe and TeePee call the guy "Whacked" and say they're from the States.

"Bullshit man" says the caller.

"Yeah you... everyone agrees... "yeah."

"Anyway I've said my piece... what I wanted to say."

"Yeah, you've said too much."

With that a Home Boy cuts the call and laughs.

TeePee is quiet, while everyone in the studio wonders what upset the guy. They all agree the guy was a wanker anyway. TeePee is still quiet.

Then he picks up the mike and tells the people listening that a guy had just rang up and asked about the accents.

"I'll do a rap in a New Zealand accent... (he raps)... you see? It don't work. Now I'll do one in an American accent... (he raps again)... now that's why we use an American accent."

TeePee — master rapper.

Everyone's buzzing again and the brother handshakes go flying around the studio.

As for me I thought both versions sounded good.

The show plays through and no more wankers ring up. TeePee is a very talented D.J. He says it's an artform and there's a big difference between his sound and the average nightclub record player.

He's happy imitating New York D.J's, although the people he plays to can't accept his fresh sound.

The show ends and we walk out of the University rapping and singing.

As we get closer to the club TeePee gets quieter.

We pass walls Kosmoe says he'd like to paint. TeePee is not interested.

At the club, Kosmoe goes with his Home Boys to meet some more downtown.

Inside the club you notice the older crowd.

TeePee puts away his electro music and plays Ready to Roll. The crowd responds instantly.

He fits in a few of his skills, but not alot. No customers, no job.

I'll meet them again on Friday night at Dr. Johns, a Hip Hop club.

At half past eleven things aren't in full swing. Not many people showed up. Those that had were in their early teens out to see what a nightclub was all about. The club was unlicenced and aimed at the underage crowd.

TeePee is D.Jing while a few people dance and others scoot between tables chatting.

A Home Boy is here tonight and he introduces me to more. We all sit around a table and start looking around.

Everyone seems to know that Kosmoe has arrived, his name mentioned by people near me. Two Home Boys sitting next to me hide under the table.

"Don't look down here...

"Why?"

"I don't want him to see me."

That aside, TeePee starts playing electro and rapping off poetry, asking people to get up and dance.

The music was too new. They didn't know it, they didn't dance.

The floor was empty despite TeePee asking everyone why they should pay five bucks to come in and sit down.

"Yeah, when I first played Chaka Khan you wouldn't dance to it either... okay, okay you want it... we're back to the same old shit."

The dance floor was back in action.

A fight broke out in the corner between two Home Boys. They said one was aggro when he was drunk and the other had a big mouth. TeePee was there ripping the two apart.

TeePee had enough and went and sat at the door of the club.

The turntables were handed to a Home Boy that TeePee called a 'Wanna Be' D.J. A record player who would

play anything the crowd might like... even four times.

No-one seemed to mind. As long as they knew it.

Outside TeePee sits behind the counter telling a Home Boy how bad his night has been. The Home Boy agrees with him.

He tells me he can't stand the crowd and their negative attitudes. The fight, he says, made him leave.

"I dunno... I just couldn't handle it... that's the first time that's happened in ages."

"You see, they see a movie like Beat Street and say 'Yeah that's me, I wanna be just like that'. They call themselves Hip Hoppers but they don't understand what it's all about... they don't understand."

TeePee is looking at the air for answers....

I ask him why the crowd didn't dance.

"People come here to have a good time. They can, I know they can... they've just got an attitude problem.

"They're young... insecure... worried about how they might look if they tried something new.

"I tell them why I get mad... you saw me."

TeePee says there's about twenty true Hip Hoppers in Wellington... the rest are just 'Wanna Be's' like most of them here tonight.

"I'm not gonna tell you who though."

TeePee wants to be the Afrika Bambaataa (leader) of a Zulu nation in New Zealand.

TeePee hopes his message will shine through the way he lives and his D.J. skills.

"The kids don't pull together... I figure if they can pull together in disco's then maybe they will in the street.

"As it is... Maori's can't get on with Maori's yet... how can a race progress without unity?

"Anyway most people would rather take the drugs, violence, sex package instead of believing the message... as my man Afrika Bambaataa says, you don't need drugs to have a good time... and to fight for freedom in a peaceful way."

We all stand there silent, staring at the floor... the Home Boy nodding.

I check up some facts on Kosmoe....

"What does he do for a job?" I ask.

"Nothing, he's on the dole," says TeePee.

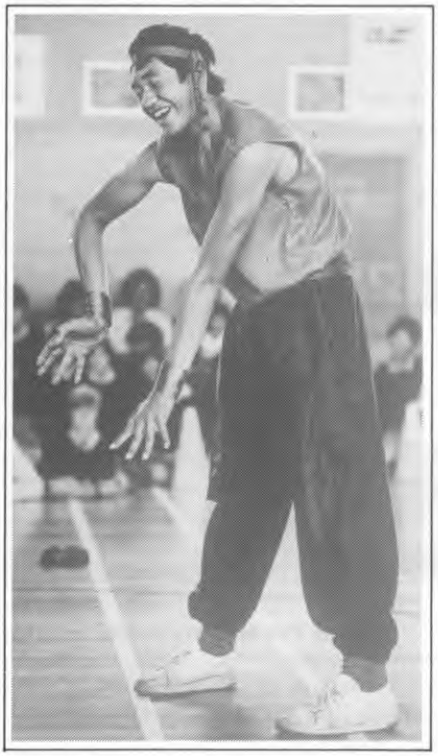
I tell them that he told me he was on an engineering course at tech. and they both laugh.

"He's lying, he's tricky that boy... he gave up trying to get a job ages ago."

Shortly after Kosmoe comes out into the clubs foyer.

"How'z the Home Boys?"

"How'z the course going bro? asks TeePee. We all start smiling.



Disembodied funky beat.

"Oh yeah, the course," Kosmoe looks at the counter.

"It should end soon shouldn't it Frosty K.

"Yeah, it finished last week." And everyone's happy again.

The night goes through and TeePee only moves from behind the counter to tell some street-kids they can't sleep in Dr. John doorway and to take the turntables off the 'Wanna Be' when some Hip Hoppers start breakdancing on the floor.

A few hours later, the show ends and by the sounds of things quite a few people have been behind the turntables.

The tired crowd slowly shuffle their way out the doors and down the stairs, collecting bags, jackets and sunglasses from TeePee as they move. A few hop into awaiting taxis while the others either walk home or kill time before their 4.45 a.m. trains roll them home.

I hear 'Hatters' burger bar mentioned a few times and conclude this must be where Hip Hoppers recover after a night out.

Back inside, the nightclub goes to bed and staff sit around out back.

The boss is ordering some guy around.

"Are they out?"

"Yes."

"Liar, get there or I'll kick your bloody arse."

Everyone watches the boss who is now teasing the 'Wanna Be' D.J.

"Come on, why did you play those songs four times eh?"

"Oh... the crowd requested it."

The boss laughs saying that was the same excuse TeePee used five years ago.

TeePee doesn't believe it.

"Yeah maybe... but not four times."

Meanwhile, Wanna Be is taking off enough studs, leather and chains to keep a bikie happy for years. Someone suggests he should open a hardware shop instead.

Soon, the club tucked in, we walk out into a wet Courteney Place.

The Wanna Be walks across the road to a parked car with the boss and the guy who made the hardware remark.

TeePee shouts to them.

"Yeah you better get your act together if you wanna keep your job you Wanna Be."

The D.J. returns appropriate abuse and gets into the car. They're off.

Soon, we too disappear.

When I last saw Kosmoe he was with his Home Boys, doing what he does best, hanging out.

He tells me he'll star in the Summer City entertainment-activity programme over Christmas. They'll show Hip Hop to the world.

And when I last heard from TeePee he had to get off the phone to look after the tea for him and his mother.

He still played at two nightclubs and was still saving for his two dreams. Art. Music. Dancing. God-given talents promoted by a foreign subculture. That's Hip Hop, Wellington style.

Extra facts for curious readers....

"Kosmoe's graffiti lettering style is similar to those used by New York street artists. An artists 'style' is a signature in itself."

Afrika Bambaataa (Almighty Leader) is a zulu street-name for a New York D.J. Bam for short.

He grew up in the Bronx and became a celebrity at local Black nightclubs. In 1975, Bam began a Zulu Nation to organise dances. Guys were known as zulu kings and girls as zulu queens.

It became popular and was used to organise break-dancing crews, rappers and graffiti artists.

It soon spread to other cities in the States.

When Bams best friend was accidently shot by police, he used it to promote peace and unity amongst Black youths through the Hip Hop scene.

Other messages were promoted too. Anti-Drugs, Pro-Education, Anti-Nuclear, and so on.

American negroes relate 'zulu' to their African roots and 'nation' because it is a Black nation within America.

The Zulu Nation is now an international youth movement although Bam is still its undisputed leader.

Porirua Polytechnic: (Left to right) Rayleen Elliot, William Takiwa, Haydon Huriwai.
Hutt Valley High: Diana Edwards and Naani Waitai.

Merit awards net straight A's

"I started looking forward, rather than back. . ."

Rayleen Elliot was a straight-A student at last year's secretarial course at Porirua Polytech. It was no surprise that she topped the course, yet she says it was.

Second top secretary graduate in the Wellington region and second ever Maori to top this course.

Rayleen is 18. Already she's recognised as another brick in the strengthening foundations of Maori talent.

Rayleen Elliott was one of over a hundred people recognised at this years Wellington District Maori Council Merit Awards.

The awards were presented to outstanding Maori students in Wellington schools by Maori Education Director, Willie Kaa.

Over a hundred pieces of sporting, academic and cultural recognition. To recipients they meant a sense of achievement and hope. These certificates will fill resumes which should help them find jobs.

That was one aim W.D.M. Council secretary Leslie Parr was counting on when the awards were first presented four years ago.

"The awards will help recognise our talented kids while breaking the traditional stereotypes of the lazy Maori," she says.

"These awards will help them stand tall. . . it's already proved itself. "Look around."

Award recipients walk carefully up the steps careful not to trip (causing embarrassment), shake Willie Kaa's hand or hongi, take their awards and listen carefully to his advice.

Onstage the awardees stand tall, silent.

After the claps and maybe a waiata from some of the schools represented, they walk off stage.

Some go outside and have a smoke, others mill about tapping each other and giggling, you'd never think they'd cared about getting these awards.

But they had.

No-one will deny that typical prizegiving high. A pat on the back everyone appreciates.

Leslie Parr's also counts on this small reward to act as an incentive, encouraging kids to do well at school while opening their eyes to the future.

The attitude of opening doors rather than believing they're all closed to begin with.

The spark needed to set alight ambition and hope, something, Leslie Parr says, Maori kids generally don't get enough of, something people like Rayleen now have.

Rayleen left Porirua's Aotea College with what most people would see as a neat sporting and cultural package and a three subject school certificate pass.

She played senior A netball, basketball and was involved with her school council, the Maori Woman's Welfare League and 'Te Ao Marama' Polynesian club.

Her sixth form year was spent on science subjects and typing. No luck with U.E.

She left school in 1983 realising her School C wouldn't attract jobs. In 1984 she topped her Polytechnic secretarial course and her outlook on life and its prospects changed.

She had worked against people with U.E. and seventh form Bursary passes. "I didn't think of competing against anyone, I just did the work," she says. "Others got good marks, but I think I was more consistent. "I got a buzz when I topped the course, wouldn't you?"

At the end of '84 her outlook on life and its prospects had changed. Her qualifications are attracting job offers as a junior secretary and shorthand/typist. But she doesn't want to be a secretary anymore.

"What I really want to do is become an accountant. "Secretarial work on its own is boring. I'll probably get a job and save money to see me through an accounting course at tech."

Rayleen however, disagrees that the course was wasted on her. "When I topped the course it opened my eyes, that better things were possible. I know see that things are limitless. I started looking forward instead of back."

Above: Mana College
(Left to right) Shane Rongonui, Moana Rene, Gerald McQuinlin, Peter Cullinan, Whetu Konia, Ashley Corbett, Ezra Solomon, William Hakaraia. Second row. Maria Galvin, Herani Reneti, Arama Konia, Patricia Love, Rena Wirangi, Charmaine Tairi, Fiona Johnson, Renee Rice. Front row. Dillion Solomon, Hemi Bennet, Tuakana Holmes, Ngarete Konia, Rita Hema, Suzzane Awatere, Douglas Day-headmaster Mana College.

Right: Brenden Reed of Te Aute with his nana Ruth Hira.

Top left: Taita College
(Left to right) Edward McGregor, Bruce Ryland, David Poi, Dean Nicholson, Johnny Bradbrook, Harry Ballantyne, Manu Nore. Next two rows. Helana Hughes, Cherie Cooper, Tania Hetaraka, Angela Kiwha, Jackie Devery, Rachel Ellison, Thresa Barrett, Debbie Pahina, Te Aroha Tahere, Karen Pahina, Tara Gowland, Shona Hetaraka.

Middle left: Sacred Heart College
(Left to right) Mary Drane, Mrs Maraea Rydell — teacher, Aimee Te Kira, Cecilia Wheoki, Jody Tapiki.

Bottom left: Kensington House Alternative School (part of Wellington College)
(Left to right) Rangi McInroe, Marney Edmonds, James Paki, Kelly Gemmell. Front row. Vanessa Riwaka, Priscilla Ngatai.

Below: Wellington College
(Left to right) Awhina Hamiara, Raewyn Clark, Marion Tonga, Maaka McGregor, William Clarke, Raniera Hudson. Front row. Yvonne Needham, Kohuroa Ruwhiu, Caren Hibbs.

The points raised in the accompanying articles about the rearing of our Maori children make for some hard deductions.

If the reader accepts only partly what the writer is saying, future generations of Maori children are being affected by the loss of a vibrant culture.

That's not to say other native races, including Europeans, have not gone through the same trauma. It's just that at a time when New Zealand is trying on a new identity as an independent nation in the South Pacific, it would be appropriate to find out what the real basis of our identity is.

No society's culture survives but through its young. That is the reason for kohanga reo, as pointed out in another article in this issue.... Maatua Whangai is also a current response to looking after our youth and the future they represent for the Maori culture.

For what is the point of marae and meeting houses if our youth spend more time in borstals and prisons.

What is the use of fine oratory if there is no one to speak out on behalf of the youth in the courts.

What is the function of haka if our youth are dancing to someone elses tune.

And what use is traditional spiritual concepts if alcohol and drugs and self become the god.

Maori Boy

Alan Taylor

Traditionally, to die like a man in battle was the ambition of every young warrior or toa. From birth boys were under dedication to the god Tu Matauenga, and were conditioned to warfare: to fight, to kill, to defend tribe and territory.

Trained in the use of a wide range of weapons, boys were instructed in warfare by tribal arero whero or experienced and highly skilled warriors; men who reflected, in courage and confidence, both the virtues and strengths of classic Maori society. Additional to training in weaponry, boys were taught field strategy and tactics, and the arts of the whare tapere — a house of learning in which useful games were played that developed quickness of eye, hand and mind.

Equally important activities for boys were such semi-military exercises as sea and river swimming, climbing, canoe racing and surf-riding under supervision of experts who also gave instruction in wrestling, jumping and distance racing. As a result of intense physical activity, boys were strong, healthy and mentally alert. They were also extremely fierce, independent in spirit and determined in character. At the age of twelve or so, they underwent a real test of endurance. They submitted to the first ritual incisions of ta moko-tattoo, which symbolised young warriorship.

Responsibility for the raising and instruction of boys extended beyond parents. It was also tribal. Boys were virtually sacrosanct from birth. They were reared with deep affection and responsibility. Tribal survival was dependent on them; they were its future defence and leadership. Neglect or brutality towards boys was unknown. So too, was spiritual violence: they grew up **men**, without the demoralising experience of parental or social repression. They also grew up to be men of sensitivity — as classic Maori art and culture so clearly reveals.

Art was primarily wood carving, which decorated assembly and storage houses, war and fishing canoes, and massive paa gateways. A highly stylised art, whakairo rakau was taught to boys by tohunga or priestly experts who also instructed boys in the decoration of tools, weapons and domestic utensils such as wooden food bowls, gourds and pounders. Working with fine greenstone chisels, apprentices learned the rituals and karakia of carving along with its tribal styles. Allied to carving was the art of kowhaiwhai — rafter painting, and its remarkable achievement in creative design, that was also a characteristic of taaniko; an art of subtle colour and imagination.

Hunting and fishing were primary activities taught boys by fathers, as was horticulture in its various forms. Taken on expedition from early childhood, boys were instructed in forest lore and ritual as well as in the making of bird spears and snares. Aboard canoes, they learned line fishing, trolling and (ashore) net making. They were also educated in conservation of natural resources and the sanctity of nature was impressed on them. It was the comradship of hunting and the sea that bound father to son; while it was the taught concept of natural unity that bound boys to family and tribe.

A complex system of religious belief and practice entered early into the consciousness of boyhood — gods, ancestors and powerful spiritual forces greatly influenced life and experience. As did such concepts as tapu and mana. Awareness of family and tribal history grew with marae experience and genealogical knowledge. Then there was myth and legend — a mysterious and fascinating world of dynamic gods and heroes, of saurian

monsters and ogres of evil and death! If qualified in rank and intelligence, selected boys were trained in houses of religious learning or apprenticed to tohunga makutu — priestly experts in the secret arts of the god of evil, Whiro.

Young Maori boys were raised in a society that laid great stress on education, physical good health and achievement. Consequently boys grew up strong, knowledgeable and successful **men** — who created a uniquely powerful and creative culture that extended over a thousand years, and was still a vigorous, **developing** culture at European contact in the 18th century. It was a culture in which women played an equal role to men, in its creation.

No satisfactory comparison can be made between the Maori boy of the past and the Maori of the present. With European settlement from 1840 and land loss arising out of conflict and sale, Maori society experienced the trauma of social and spiritual demoralisation. And its more vulnerable victim was the young generation; the inheritors of a declining culture and possessors of only the shadow of tribal lands. For succeeding generations, survival **alone** has been their only inheritance, supported by a remnant culture, defined in a threatened language. The future has to be different: the past has its lessons.

Maori Girl

When the god Tane created the first woman, he breathed life and power into an ancestor of intelligence and independence; characteristics classic Maori society much admired in women who, from birth, were raised with great care and affection.

From an early age, girls learned through play and observation. Almost from infancy they accompanied parents to cultivations, fishing grounds and forests where they experienced the seasonal arts and rituals of community work and survival. As they grew older, they became more closely involved in such domestic activities as food preparation, collecting firewood and watching over younger children.

However, if there was responsibility in a classic Maori childhood, there was also free time and the pursuit of healthy pastimes; among the more popular being swimming, canoe racing and various competitive games that encouraged in girls mental and manual dexterity. Then there was the whare tapere or house of amusement. Here there were varying forms of entertainment which included dance-surging with vibrant expression and emotion, and accompanied by song and chant celebrating life and experience; its joys and promise.

Classic Maori society was a highly creative society in which girls were taught early a range of imaginative arts and crafts; the most important, weaving. Under the instruction of tohunga or experts, girls learned the preparation of materials and the techniques of weaving as well as its decorative traditions. Not only were practical everyday cloaks produced but also ceremonial cloaks or kakahu; some decorated with kiwi or with brilliant kaka feathers, others with dog skins. Also taught, was the art of whariki — patterned and prized mats which had similar decorative designs as tukutuku or the reed wall panelling that was also worked by girls and were set up between carved ancestral posts in assembly houses.

All arts and crafts were tapu; a form of sacred prohibition against interference which, in all its complexity, was strictly adhered to by girls; particularly those under instruction by tohunga, who were also responsible for teaching them sacred ceremonial relating to the lifting of tapu on newly built meeting houses, war canoes and fortified villages or paa. Considered noa or **naturally** destructive of tapu, girls (on such occasions) were usually of high tribal rank; possessing the mana or prestige of important ancestral linage. Such girls were often set aside in childhood for later marriage to rangatira or chiefs.

Religion was closely woven into the farbic of classic Maori society. Consequently, such diverse occasions as the ressurection of bones of tribal dead or the return of a victorious war party was marked by considerable ceremony. Under the direction of priests, religious functions were often a time for elaborate ritual — with young girls performing poi, haka and chanting waiata. Colourfully dressed and with faces painted with imaginative designs, they were both persuasively expert and confident; the pride of marae and tribe. Among ritualised ceremony, was that revolving round ta moko or tattooing — which girls underwent at the age of 12 to 14. Confined to lips and chin, the tattoo was an experience gladly undertaken but requiring courage, as technique involved incising with bone whao or chisels. Completion of ta moko was celebrated by a feast and presentation of gifts.

The relationship between girls and parents was close and balanced: fathers provided security and affection, while mothers both loved and educated daughters. Easily trained and possessed of a natural good sense and modesty, girls were given a great deal of freedom which resulted in, later, women of strong character; it was not uncommon for them to take part in tribal or community defence or join war expeditions.... If of rangatira status, some exercised considerable influence among their people. Among the greatest poets of the classic period, women were also the focus of much tribal legend and romance: who has not heard of Puhihuia, Hinemoa?

The classic Maori world was extraordinary in that the average family consisted of parents and at **most** three children — whose life expectancy rarely exceeded **twenty** years, which may perhaps have contributed to the exceptional closeness of parents and children, and parents absorption in raising the young successfully as healthy, vigorous and intelligent members of an extremely youthful but dynamic culture and society.

For girls, the experience of growing up was relatively free of emotional, inhibiting trauma. There were crises for them, of course, but they were not without family and community support. Their relationship with brothers and sisters was close and enduring; conflict was rare, and easily resolved. All relatives were family — and a refuge; particularly during adolescence with its cycles of stress and occasions of emotional drama! The 'older generation' were confidantes, and **normally** adoptive parents in the real sense, as many children were orphaned early; indeed, a third of children born probably did not know **natural** parents beyond infancy.

Freedom of relationships with boys was condoned, except where girls had been spoken for in intancy or were of high rangatira status. During adolescence, life for girls was one of intrigue and competition for the attention of the opposite sex — the competitiveness of possession being played out, mainly, in the whare tapere where, during evenings (and often through the night) girls displayed their skills in traditional dance — and entrapment! Married early and happily, they were loyal wives, responsible mothers.

With European settlement in mid-19th century, Maori land loss through conflict and sale led to marked Maori demoralisation and radical change in the raising of children, with consequences that continue to create problems today. The traditions of classic Maori child rearing have contemporary relevance. Culture is, above all, the young — and survival through them.

South Africa tour clouds Clamp

by Michael Romanos

Maori and New Zealand All Black rugby wing three-quarter, Michael Clamp reacts with discomfort when conversation turns to the New Zealand teams 1985 tour of South Africa.

How can a young, ambitious player who has just threaded into big-time rugby, forego a trip to rugby's dreamland? There are a dozen quality wingers just waiting for "Clampy" to drop a pass, miss a tackle or skip a tour.

Clamp was reluctant to talk about the scheduled rugby trek when I interviewed him for this article last December. His brow furrowed nervously at "soft" questioning.

"The job situation could be tricky should I gain selection," he said after much deliberation.

"There could be pressures in obtaining leave as a government employee.

"There's bound to be different viewpoint groups adding to the pressures and I'm sure there will be some ugly situations should the rugby union decide to go ahead with the tour.

"I don't really know what the general feeling of the Maori elders is towards the tour — their reaction appeared to be mixed back in 1981 when the Springboks toured here."

Last season, Mike Clamp, 22, broke Bernie Fraser's New Zealand first class domestic try scoring record with 24 tries. Fraser's tally had been 20.

In all, during 1984 the flying right-winger scored 39 first class tries including 15 for the All Blacks in tours to Australia and Fiji.

Added to this is the 14 tries he secured in the local Wellington Swindale Shield club competition. A fair swagful of points.

Of all these golden touchdowns, Clamp said the most memorable were his first in All Black colours and the scintillating effort for Wellington against "The Professionals", Canterbury, at Athletic Park.

"It wasn't actually any sort of spectacular try against Queensland B at Ballymore but it was a great morale booster to score first-up for New Zealand," he said. "Centre, Steve Pokere chip kicked ahead and I galloped through to dive on the ball."

Against Ranfurly Shield holders, Canterbury, Clampy scooped the ball from a ruck, sighted the opposition try-line 80 metres upfield and traversed on a swerving, side-stepping and man-beating run to score under the bar, unopposed.

"I believe I've been credited with 80 first class tries but that one sticks uppermost in my mind."

Just how good is Mike Clamp? Perhaps the four-try effort for Wellington against Manawatu late last season tells us something of his power, agility and talent.

His first came when he combined brilliantly with Bernie Fraser in an interpassing bonanza which swept some 70 metres. Next, he cut inside two players and fended off another. Try three was a classic.

Fullback Allan Hewson whipped a pass to Clamp on about the Wellington 22. Clamp applied the pace, palmed off a defender, chip kicked towards centre field, gathered his own kick and swallow-dived under the bar.

the champ

The fourth had Clamp adding the finishing touch to a blind-side move set up by second five eight, Dave Ngatai.

Wellington-born, Clamp lives with his mother and younger brother in Petone. He was educated at Petone's Wilford Primary and later at Hutt Valley High.

He played first XV rugby for three years as a centre and was a promising sprinter on the track, winning the senior boys 400 metres at the inter-collegiate McEvedy Shield, clocking around 51 seconds.

At age 18 in 1980 things ticked over nicely for the youngster. He attended Wellington Polytechnic, studying conventional and Maori architecture. Rugby-wise, he joined the ranks of the celebrated Petone senior first side.

He gained his first taste of representative experience, turning out for the Wellington senior A's and played his first matches for the New Zealand Maori team against Marlborough and Fiji.

New Zealand Colts selection followed in 1981 and New Zealand juniors in 1982. New Zealand Maori representation has surfaced regularly including touring Wales in 1982 and "tests" against Tonga and South Africa.

Mike's younger brother, Marty is also showing brilliance as a winger and turned out for the Petone senior first club side last season.

Clamp's father, Michael Clamp senior is of Anglo-Saxon descent. Mike junior's maoritanga comes through on his mother's side.

Tirawahine (nee Parata) is of the Ngati Toa tribe which in recent history was based in the Porirua-Waikanae region. Mike is a descendant of Toa Rangatira who is the ancestor of the Ngati Toa tribe.

Another tupuna is Noho Rua who was Te Rauparahau's brother. The Clamps are to attend a hui of Noho Rua's descendants at the Takapuahia Marae in Porirua during 1985.

Clamp who is a teacher at Titahi Bay primary school, says he holds an interest in Maori affairs.

"I can't speak maori and I regret it. I've been trying to learn but it requires more time spent and continuity.

"I associate myself as a maori but because of the language, part of my mana in being a maori is lost."

Clamp says playing for the New Zealand Maoris is a contrast to playing for the New Zealand team.

"With the Maoris I'm representing my race as opposed to representing my country.

"The pressure is not as great and the atmosphere more relaxed playing for the Maoris. When I'm performing the haka I do it with much more feeling with the Maori teams because it's part of the maori culture.

"Maori teams want to win against allcomers just as much as New Zealand but we find it hard to come to grips with the playing style that some people expect.

"There's a maori traditional style that doesn't always win games."

At 13½ stone in weight and standing 6ft 1in tall, Clamp has a fine physique and manly good looks.

He admits there is a certain glamour attached to being a dashing wing three-quarter. "Everyone expects the winger to be the pretty boy of the team," he said.

"I've heard rumours of my being a 'heart-throb' but even though I tend to wear trendy cloths, I really can't say I've been chased up the street by a group of fans. But I have signed at least one autograph."

Clamp said he has combated any tackling and high ball catching deficiencies of the past with a new found "inner confidence".

"But being in the background for so long didn't help my confidence at all," he said.

During the last four years, Clamp has been reserve for Wellington as many times as he's played for his province. He's had plenty of time to watch the antics of established All Black wingers, Stu Wilson and Fraser.

"I think I've improved my defensive qualities this year (1984) by better positioning and a ton of confidence. Also, I'm running more aggressively than I have in the past."

Clamp's ambitions in rugby for 1985 include playing for a local French club side in France and playing for the All Blacks in his first home series — against England.

And about South Africa. Well, that's when Mike clamps-up.

Porirua Rugby Football Club jubilee at Easter.

The club is attempting to put together a historical booklet covering its 75 years from the time it was affiliated to the Wellington Rugby Union in 1910. Most records from before 1942 are believed to have been lost in a house fire and the club is anxious to acquire anything (photographic or written), particularly from the earliest years when the club membership was largely Maori. It may be that history from that time may be gleaned from descendants of people who lived at in the area, particularly around Takapuahia.

The club's history is not well documented, perhaps because it has not been known for its All Blacks or for its championship successes. However, it has produced many players who have become All Blacks or figured in championship wins with other clubs.

Any information would be welcomed by the club's jubilee publicity officer, Sue Solomon, 16A Puaha St. Takapuahia, Porirua.

Maui's mission devoted to uncovering taonga

It's a long way from the homestead at Hongoeka, Plimmerton to the capitals of the world, but Maui Pomare is relentless in his pursuit of researching pre-European maori artifacts.

Four overseas jaunts including three months on a Churchill Fellowship grant in 1980 have further developed Pomare's knowledge and sense of responsibility for overseeing the recognition of taonga.

Maui Pomare goes about his arduous study and delicate negotiations knowing he has the support of many Maori and pakeha who too believe in the importance of Maori artifacts to the heritage of New Zealand.

Pomare said he's achieved far more than his original expectations. "It's something a Maori person had never previously attempted in going to the resting places of these artifacts in almost every country," he said.

"I've accounted for about 10,000 separate pieces of artifacts in Europe and North America alone.

"What's been my main search is to look for taonga which can shed light on the background and origins of the Maori. What I have discovered is that the most profound material and artifacts are to be found among our own collections in this country.

"This is not to say we are not interested in having returned many of the pieces from overseas — their value is (in many cases) in providing missing links of existing structures in New Zealand.

"For instance, there are panel carvings in West Germany which would complete one of our finest carved meeting houses in Auckland.

"We need to repatriate those with tribal significance, personal connection or of other major importance. But I don't believe all artifacts held overseas should be returned — we need to be selective.

"Throughout the world interest is very high in Maori artifacts, and that in itself is of great value. Internationally, we need to have our heritage and culture on display alongside other developed countries — it's one of the best ways to identify New Zealand."

Pomare laid caution to any overflow of clamour to have Maori treasures returned.

He said if there is too much unsolicited pressure applied, the market value of artifacts could skyrocket and negotiations could be ruined.

He is confident that some artifacts will reach our shores without payment changing hands, "provided there is a receptive climate".

Some artifacts, suggests Pomare, were not merely gifted in a spirit of koha or reciprocity but were presented as keepsakes for ever and a day.

It appears some influential Maoris want returned artifacts to be permanently housed on maraes rather than at museums. They say maraes are "live" places and Maori treasures are "live" things and should be kept where life is heightened.

Pomare who is chairman of the National Museum Council, disagrees that by inference, a museum is a "dead" place.

"A museum is the obvious place for the public to view maori artifacts," he said. "I'm fully aware there are many institutions which have static displays — but the importance of artifacts change the environment of a museum.

"I've seen 'dead' maraes. A 'live' situation is where people have access and where artifacts are given their due regard. Maraes are not always good for security but I believe the atmosphere of a marae is ideal for discussion and display."

Recently, Pomare was able to negotiate on behalf of the new Porirua museum for the purchase of several examples of wakahuia, taiaha, toki and greenstone taonga. Anxious for Maori pieces in their collection, the Porirua museum were extremely grateful.

However, Pomare did note that (if known) artifacts could also be returned to where they originated.

Pomare offered a final comment on artifacts in saying that there is a definite avenue for commercialism and he suggested our modern maori carvers and artists should supply outstanding replicas for world consumption.

Pomare who was awarded the OBE in 1984 for his service in the field of maori history and artifact research, attended the opening of the Te Maori exhibition in New York last October.

Pomare says the Te Maori exhibition is "absolutely worthwhile". "For the first time we are placed culturally before millions of people and we are profiled in the best of lights. It allows our cultural background to be evaluated with similar cultures. The viewers at the exhibition are being made aware that they are witnessing a highly civilised and sophisticated people."

Pomare is the grandson of his namesake: Sir Maui Pomare who was the first

Maui Pomare

Maori doctor of medicine and a long serving cabinet minister. His great, great grandmother Te Rau-O-Te Rangi who married a Jock Nichol, was the first woman signatory of the Treaty of Waitangi and was also notable for her swim from Kapiti Island to the Kapiti coast with a child on her back.

Pomare lives on a modest farm holding with his wife Louise. The couple have two teenage children, Miria and Te Rakaherea. Both Maui and Louise have Te Atiawa tribal connections and Maui also is a descendant of another Wellington region tribe, Ngati Toa.

Pomare has been honoured in another important field — he has been a Justice of the Peace for the past 13 years.

He is the immediate past president of the Hutt Valley JP Association and has been a delegate to the New Zealand Federation of Justices over the past five years.

"The Federation of Justices in particular can influence the Justice Department and the State," said Pomare. "The role of JPs has grown in importance through the use in recent years of JPs presiding in Magistrate Courts. I find it another way of serving people."

Last November the Hutt Valley JPs presented Maui with a framed Certificate of Appreciation for humanitarian services which exemplify the ideals of justice.

It was the first time such an award has been given. A majority of the citation was written in maori with the text suggesting Maui is a leader amongst his people and the possessor of eloquence.

Pomare who works as an agricultural advisor and tutor at the Technical Correspondence Institute in Lower Hutt, has an ambition to restore to its former glory his own family's whare whakairo.

Meantime, his lifetime devotion to taonga research and negotiating continues in earnest.

Above: The master whitebaiter — Nuki Huta — scoop net at the ready. ***Courtesy Inside Story NZFP***

Weathered whitebaiter prescribes patience

Gumboots, warm clothing, a net and bucket — that's the basic equipment for any whitebait fisherman.

Add to the list a mutton-cloth bag, white stick and polaroid sunglasses, and you have the description of a veteran whitebaiter, such as Whakatane Board Mills garage assistant Nuki Huta.

Nuki has fished in the Whakatane River for the past 30 years and knows all there is about catching the elusive delicacy some city dwellers pay "an arm and a leg" for.

Secrets

But he does not give many secrets away. Nuki has learnt from many years of experience and expects others to do the same.

For the uninitiated, however, he did give Inside Story a few tips:

- The white stick is placed in the river (when the water is clear) and the fisherman can see the whitebait swim over it.
- Polaroid glass cut the glare on the water so the fisherman can see deeper into the river.
- The mutton-cloth bag is a secret container. If the whitebait are running it can be used to hide half the catch (in the shade) so other fishermen are unaware of your success.

Every season (which lasts from August 1 till November 30) Nuki spends ages fishing the river behind the board mills.

He takes his annual leave during the season, and has been known to sit, watching the water or reading a newspaper, for hours on end.

"It is relaxing," he says. "Unless you have gone whitebaiting yourself you can't appreciate the peace and enjoyment."

Nuki says there doesn't seem to be as much whitebait around these days.

For all that, however, he still seems to catch them. (Eight years ago he and WBM head storeman Henry Tuporo caught a record 700 pounds in a season).

"I never sell my whitebait," Nuki says. "I give them away to friends and relatives and freeze a lot."

Like all weathered whitebaiters, Nuki has theories about when a run is going to happen. But generally, he says the best times are after a full moon.

That's when the spring tides occur and there is more water in the river.

Nuki also prefers to use a set net (one you need check or empty only occasionally) but he is not keen on the white stick.

An art

"In the old days we used to put a green willow branch in the water and watch the bait swim over that."

Nuki says successful whitebaiting is an art, and to be successful takes a lot of patience.

Whitebait don't run according to desire. You have to be on the riverbank waiting — come rain or shine.

Hawaiian hula group visits New Zealand

by Charlton Clark

The Maori people's struggle to preserve their culture and language against the flood of Westernisation since the coming of the white man has a great deal of influence on similar efforts in Hawaii.

That much became clear after talking to the kumu hula, or tutor, of a Hawaiian hula group which recently spent two weeks on a cultural exchange visit to New Zealand.

The 20-strong group visited the Arawa and Tainui regions at the invitation of Te Arikinui, Dame Te Atarangikaahu.

The group was known as Halau Hula O Maiki, or the hula school of Maiki, and after spending a week based at Ngaruawahia's Turangawaewae Marae, culminating in a colourful and moving concert at the marae, they had their hosts almost eating out of their hands.

Halau Hula O Maiki take their roles as protectors of the remnants of pure Hawaiian culture very seriously, and they were clearly keen to share their experiences with the Maori people.

Kumu hula Coline Aui Ferranti said the group was anxious to impress upon New Zealanders that the hula was not just "hula hula, swish swish".

The various forms of hula dancing began as very serious religious expressions, she explained, and therefore should not just be seen as a glamourous display for vulgar, uncomprehending tourists.

Hawaiian hula, incidentally, is very different from the popular image of erotically gyrating hips that many of us have. That more vigorous dance form has more to do with Tahiti than Hawaii, Mrs Ferranti said, and Hawaiian hula tends to be much slower, more subtly sensuous and languid.

The Hawaiians' culture has taken even more of a hammering from the coming of the white man than the Maori culture has, and Mrs Ferranti made it plain that the Maori people's efforts to hang on to their maoritanga were watched with keen interest in Hawaii.

For example, New Zealand's kohanga reo movement was quickly and enthusiastically taken up in Hawaii as a means by which the Hawaiian language, perilously close to extinction, can be saved. The Hawaiian version of kohanga reo, olelo hou (new word), was begun soon after kohanga reo.

Another point she wanted to make was the reverence accorded by Hawaiians to Te Arikinui. Hawaiians, indeed all the Polynesian people of the Pacific, revered Dame Te Ata as an aliki (high chief) — and when she invited the group to New Zealand, the members took it very seriously indeed.

"It was a very, very important thing to be invited by the Maori Queen, which even we in Hawaii do not take lightly," she said. The invitation arose after Dame Te Ata's daughter Tomai spent six months studying hula at Halau Hula O Maiki, and Tomai in fact performed with the group at the concert, much to the audience's delight.

Mrs Ferranti spoke of the close bonds of brotherhood between Hawaiians and the Maori people — both are Polynesian races which originated from the same ancestral home, Hawaiki. They share the same ancient gods, myths and legends, especially Maui.

"We still respect our ancestors, and when we can link back to the Maori people, we feel very close to them" Mrs Ferranti said.

And, of course, their languages are closely related. But Hawaiian is in a somewhat more desperate state than the Maori language. In a state of eight million people, Mrs Ferranti said only about 200,000 could be considered ethnic Hawaiians, and of those only a tiny handful, perhaps 2000, can speak Hawaiian.

But that tiny handful is fighting back, and looking to their Maori cousins for inspiration and guidance.

"The language is coming back and we are very proud of that," Mrs Ferranti said. It is now being taught in schools, whereas Hawaiian children, like Maori children, used to be punished for speaking Hawaiian at school.

Mrs Ferranti said an upsurge in interest in Hawaiian music and dance was helping the revival of the language.

"It's through the songs that our people are coming back to the language," she said.

All 20 members of the hula group could understand Hawaiian, so they could not be accused of singing songs they did not even understand. But Mrs Ferranti admitted that most of them found it difficult to speak Hawaiian well.

She noted that Hawaii does not have any equivalent of the Maori marae, where the people could retreat to and practise their culture and language without outside interference.

She felt that if her people had some similar place, neither the language nor the population of Hawaiians would have declined to the extent they have. Hawaiian people had married outside their own race to a far greater extent than the Maori people had, and this was reflected in the physical characteristics of her own family. She looked more like a Hawaiian than anything else, but her brother Rod Aiu, a member of the group, looked completely pakeha, and her other brothers and sisters bore stronger resemblances to the other races in their family background — Chinese Japanese, Filipino and so on. She could trace her ancestry back to such diverse groups as the Cherokee Indians, Irish and Scots.

"We live in awe of the marae," she said. "At home we all sleep alone, but here you say goodnight and 20 voices say goodnight back."

Only on tiny Ni'hau Island is Hawaiian still the first language of the people and used in everyday activity, but it is privately owned and outsiders can only visit by invitation. So opportunities to use the language are severely limited.

But like the Maori culture, Hawaiian culture was enjoying an enormous surge of goodwill from the rest of the people of Hawaii. Attitudes were changing to "make good the wrongs of the past and preserve the culture that their ancestors did not take care of". Prominent among such people encouraging the culture were the descendants of the first missionaries, who played an early and decisive role in breaking down Hawaiian culture.

And these people were not just interested in the commercial, show-biz aspect of Hawaiian culture, Mrs Ferranti said, but they were getting in and supporting it in every way.

The hula school was a serious institution which the members attended in their free time on Saturdays. It was clearly very structured and highly organised, and Mrs Ferranti explained during the concert that students graduated through a series of levels before becoming fully qualified hula dancers and singers. Each stage was marked by the award of another layer to the traditional hula costume. And some of the costumes used were the real thing, made of the foliage of native Hawaiian trees, shurbs and ferns, and brought with them to New Zealand. They had to be kept in a refrigerator until they were used at the concert, to keep them fresh. While in the Waikato they made more costumes from native New Zealand flora.

Diversity makes for difficulty

American Indians and Maori people share a common affinity with the land, but the sheer diversity and size of the Indian nation makes for some management headaches.

The five hundred tribal governments that make up the Indian nation have many differing customs and languages between them.

It's this area that Nancy Tuthill, the deputy director of the American Indian Law Centre works in.

She was in New Zealand recently and spoke to Tu Tangata.

Because of the number of tribal governments living on their own land, special relationships have had to be worked out with neighbouring non-Indians, and the Government agencies that service the tribal governments. Nancy says this has resulted in the need for a legal service to the tribes, such as negotiating service contracts.

The Bureau of Indian Affairs controls the amount of government money going

to look after the tribes' welfare. Now individual tribal Governments are able to negotiate for the right to provide their own policing or health services. If they are successful they then receive the money allocated for these purposes.

Nancy says this is a much better way of doing things, as Indians are encouraged to stand up for themselves.

She says an example of this is success for the law centre she works for. In 1967 there were less than a dozen Indian lawyers but through a self-help programme, five hundred American Indian lawyers are practising.

And she says one of the big pluses of the programme is that other newly graduated non-Indian lawyers who come across legal areas requiring knowledge of Indian custom can contact their fellow graduates for help.

Battling 'big brother' bureaucracy is a major task, with the goal to build a partnership between tribes and local government says Nancy. "We work at negotiating contracts rather than litigation."

The legal side also comes into health and education areas for the American Indian. A Headstart Programme rather like kohanga reo has been operating in the pre-school area aiming at improving life for children. Self-determination is a word used a lot, says Nancy.

The tribal governments have two official voices, the National Congress of American Indians and the Tribal Chairmans Association.

The needs of the tribes vary but they all need to develop their economy, cut down on unemployment and improve their health and education expectancy.

Cook Island haircutting ceremony

by Alan Ah Mu

To Cook Islanders, the occasion of a first ever hair cut warrants a full-scale ceremony... provided the hair concerned belongs to the eldest son.

And provided his hair is allowed to grow uncut from birth. "You must not cut that child's hair," stresses Cook Islander Mrs Chasman Underhill.

Her eldest son never had a haircutting ceremony because her husband, a European, unknowingly took him to a barber. Chasman's mother and grandmother got rather upset and reacted with words like, "How dare you Papa's (European) cutting our grandson's hair without asking why not." Then the Underhill's first grandson, three year old Ben, had his hair snipped by a Maori uncle before taking him to a Christmas party. That was it — no ceremony for Ben too.

But if Cook Island custom is given it's head, a formal snipping takes place often on a child's fifth birthday — before he attends school, says Chasman, though some haircutting ceremonies are held when the child is as old as seven.

There is no doubt that a formal haircutting is a big occasion. Beforehand, the family does it's homework: ranking the guests according to their genealogical and social status, then sending out invitations which are numbered to indicate who follows who in cutting the child's hair; calculating the amount of food needed to feed the guests generously; booking a suitable hall and much else besides.

Preparations may cost thousands of dollars, says Chasman.

You take a gift as if you're going to a wedding, says she. In New Zealand, the gifts are more "expensive" things — tablecloths, appliances; in the Cook Islands, you give mats, baskets, handmade shirts. Toys are inappropriate — the idea is to give things that will be useful to the child when he grows up.

The child appears in the hall, in some cases with a veil which when removed, reveals "long long hair" tied into ringlets by white or blue ribbons. Up on the stage throne-like, says Chasman of a Porirua haircutting she recently attended, stood an elevated chair colourfully draped by the best of handmade finery like bed-quilts and chrochets. "It's all made up so that everybody is looking up to the child."

A master of ceremonies welcomes the gathering and the ancestors, followed by a blessing by a church minister. Together they offer words of wisdom to the child — e.g. "Be a good citizen of New Zealand and the Cook Islands" — and to the gathering. Which in one dual haircutting in Auckland, numbered 600 people.

Elders from each tribe and family, recite their genealogical link to the child. And things can get a bit tense when someone gets indignant because his rank or his genealogical link goes unrecognised. "You've got to be careful," says Chasman.

Whoever is announced as the first to cut a ringlet of hair, will be someone important in the community and to the family. "Special" guests and others follow in the order printed on their invitations. Chasman was number 29 in cutting 150 ringlets in the ceremony she attended, so she says, "I class myself as direct family."

People who take their turn at the scissors, go up to the child with an envelope containing anything from $10 to $50, which is a separate gift from the one given before. Money, says Chasman, has replaced food items like pigs, chickens, taro and kumara.

The guests take home the ringlets they have cut to remind them of the occasion.

As for the child, he has had his first hair cut and the dancing that follows, celebrates the fact that he is no longer a baby, or as it has been put, he is no longer a "girl" but a boy about to go out into the world.

Kupu Whakamihi/Profile

Annette Sykes

Damiane Rikihana

There are not many proficient land lawyers here, nor many Maori women in the family and commercial area of law. I look at the isolated needs where Maori people most need help — land, family and crime. I see every part of the legal system ripping off our people."

Regardless of this, Annette Sykes does not specialise in any specific area of law, instead she sees areas of need in Maori terms. At 23, she will have completed her LLB-B Com complete with a vast range of experience here and abroad.

Educated in Kawerau she received her first taste of overseas travel at 14 when she travelled to Australia on a student exchange. Two years later she won a United World College scholarship and headed to Singapore to study, during which time she worked in refugee camps both there and in India. Following the end of her stay she continued on to Britain and Europe for a further 10 months.

On her return home in 1980 she attended Victoria University, and since then a transfer to Auckland lead to the completion of her law and commerce degree.

"My involvement in Te Reo Maori Society and my work for the N.Z. Council for Educational Research led to my interest in politics and my particular concern for the position of Maori people here in Aotearoa."

Her desire to be closer to home and to her family will culminate in her return to Rotorua to work as one of the few Maori women lawyers in the Bay of Plenty area.

"Maori society suffers from a brain drain concentrated in urban areas. People forget the rural areas, consequently there are few services provided here for the needs of the people."

With rising unemployment in the Rotorua area, she sees those most severely hit being young Maori women, where existing services create an expectation level of them, which is unnecessary and reinforces fears they already have of their ability to create and produce positively.

"There are 14 Maori lawyers in Rotorua, almost all of them are men. That's neat, but we should be looking to providing services for Maori women, after all they do constitute the highest number unemployed, few Maori women hold key positions of responsibility in government departments nor are there any Maori women judges."

For Annette Sykes being a lawyer is just part of her makeup. She saw her decision to enter the law profession, stemming from the obvious need for greater representation for Maori people, while at the same time being a better option than accounting. Being a Maori women of Arawa descent is a positive element for her, unlike as she sees it, the tertiary system she and many others have come through.

Annette Sykes

"In university terms I've questioned the way we are taught and the sorts of examples held up to students by lecturers. Some of the examples they use are brutal, like the statement "that four Maori men raped a pakeha girl," they build up scenarios which reinforce the stereotypes that people have of others. In many circumstance we must compromise our female stance for a maori stance. This is especially so when I find myself defending Maori males against this sort of bias, rather than the rape victim.

For her a more positive picture needs to be painted rather than a concentration on nagative aspects. "We should be focusing on things like maori achievements in the education and business field, taiaha training etc. Each Maori needs to be positive. Rather than focusing in on the negative aspects we should be looking at why we fail, and how the system fails us. Many Maori people have different ways of coping with personal traumas like rape and incest, we should be looking at the victims of these traumas and catering to their needs, rather than taking offence that the system doesn't cater.

"We should be looking for the best system and the best approach, even if it means setting up a specialist system to cater for everyone's needs. Only now maori alternatives are receiving recognition, though they have been in existence for hundreds of years like Maatua Whangai.

Seeking an adequate avenue through which to channel her work Annette sees maori language as one way of easing the transition for Maori people in the legal field.

"Beauty in expression isn't available through the medium of english, for example when we say kia ora on the phone Maori people respond so warmly and comfortably, they know I'm there to help."

Though her work has been hard hack, in some circumstances it has seen even more hassels coming from her own quarter. Family, friends and politicised groups have confronted her and her commitment in a white profession.

"You appear schizophrenic to many people, on the one hand speaking a legal language to government officials and the next speaking maori to your own."

"You must constantly reassess your motives for doing things and also your actions. It's much easier though if you're involved with other Maori men and women of your own profession — that's how it's overcome. You've got to be realistic and work within the system, because that's where Maori people are, and that's where the legal system is ripping them off".

Tere Tawhara new Synod appointment

A man with wide experience of community affairs in Southland, the Rev Tete Tawhara has been appointed secretary of the Maori Synod of the Presbyterian Church of New Zealand.

Mr Tawhara has been a minister of the Maori Synod in Southland since 1971, and his activities have included membership of the Social Welfare Children's Board, industrial chaplaincy, a deep involvement as project organiser for the Murihiku Marae and Community Centre and broadcasting.

In recent years the Maori congregation in Invercargill has moved into the Te Taha Wairua centre. Damaged in the January floods, the centre has been renovated and rededicated.

Mr Tawhara will be moving to Whakatane early this year to take up his new post. He will be involved with all Maori Synod pastorates, which range from Auckland to Invercargill.

He had his education mainly in the Bay of Plenty, at Te Teko, at the Te Whaiti-Nui-A-Toi Agricultural College, Te Whaiti, at the Te Wananga-A-Rangi Theological College in Whakatane, in Auckland and for one year at the Theological Hall, Dunedin.

In 1967 he moved to his first parish of Heretaunga (Hawkes Bay).

His wife Mary is a Southlander and they have two sons and three daughters.

In this latest of the Maori impact on world history series by Professor Titonui, the surprising link is discovered between our 'Aryan' brothers and sisters, the Greeks and Maori civilisation. (See book review on Edward Tregear's 'The Aryan Maori' for supporting evidence.)
Next issue. The new Italian renaissance and Tuwharetoa.

The Venus de Milo

A recent discovery in suburban Athens has astonished archaeologists, historians, art critics, ethnologists, classicists, anthropologists, and many others, as well as annoying Greeks everywhere.

Early this year Greek police received a tip-off that an Athenian gangster was involved in an illicit arms deal. A specially trained anti-terrorist squad stormed his double garage at dawn one morning expecting to unearth a haul of the latest Soviet weaponry.

Instead they found only a pair of arms sculpted from marble — the missing arms of the legendary Greek statue the Venus de Milo.

This news set the art world alight. The sculpture has always been upheld as a supreme example of the glory that was Greece and the splendour that was Rome, a monument to the great civilisation from which contemporary western culture sprang. An exquisite statue depicting the love goddess Venus in a state of near nudity, the sculpture is believed to date from the second century BC, a time when Greece was part of the great Roman Empire. The Venus de Milo has fired men's imaginations for centuries, though this has had less to do with her lack of clothing than with her lack of arms.

At some time in her 3000-year history the arms have been broken off, and her ugly raw stumps remain a poignant mystery. What was she doing? Was she holding an urn? (If Greek sculpture is to be believed, Greek women held urns a lot.) Was she attempting modestly to cover her marble bosom? Or was she, as some philistines have suggested, stirring a mug of the well-known beverage?

But now, with the discovery of the missing limbs, we know. Her hands are twirling poi — conclusive proof that intrepid Maori voyagers had penetrated the Mediterranean over two milennia ago.

The discovery has turned history upside down. Kumara plantations nestling between the olive groves and vineyards as the sun rises slowly over Mt Olympus, Greek warriers performing their haka before paddling off to sack the great pa of Troy — of course, at this present stage of our archaeological knowledge this must remain conjecture, but it is clear that the Maori impact on classical Greek culture was considerable by the time that the Venus was created, otherwise why portray a Greek goddess involved in such a typically Maori activity?

Questions remain unanswered, however. Why is there no mention in either Greek or Maori tradition of this meeting between two great civilisations?

It is possible that the ancient Greeks in a nationalist cultural revolution rose up and destroyed all signs of the benefits the Maoris had bestowed upon them. (This would explain why the statue's arms were knocked off.) As for the Maoris, it is quite likely that they weren't too impressed by Greece. They paddled off back home and, until the 28 Battalion campaign in 1941, forgot all about the place.

Ken Hingston the second

na Hiria Rakete

Te Arawa proudly, but reluctantly surrendered their kahurangi to Tai Tokerau, Mr Heta Kenneth Hingston.

The second Maori, Maori Land Court Judge was escorted to Te Paea Marae, Ngararatunua, by about 120 people representing Tuhoe, Tuwharetoa and Te Arawa.

Ngapuhi didn't match his sizely entourage, but some of the speakers and others present made up for it. Sir Graham Latimer, Dame Whina Cooper, Mac Taylor and Judge McHugh were only some of the representatives from Tai Tokerau.

Heta Kenneth Hingston is the 84th judge to join the courts. Besides Chief Judge Durie, he is the only other Maori Land Court Judge.

He joined up with the Maori Affairs Department after leaving St Stephen's College, Bombay. After three months he was a bulldozer operator for two years. The freezing works held him over until he joined the army, where he served for six years.

After completing the term with the Army, he decided to study law at Victoria University, Wellington. By then, he was in his late 20's. He graduated in 1968 although he only studied part-time.

He spend the following year in Wellington, then moved back to Rotorua where he was the senior partner of Hingston and Chadwick for 15 years.

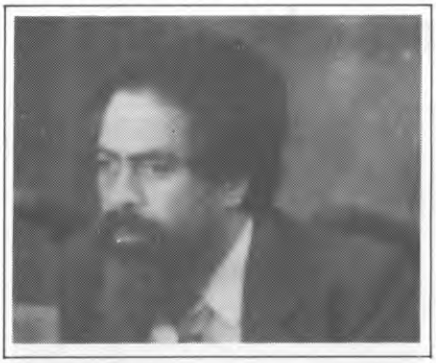
During this time he also acted for the Tuhoe and Waikaremoana Trust Boards, the Te Arawa Trust Board, as well as being active in the larger Waiariki Trusts. He was also instrumental in preparing the Kaituna Bill.

He worked for the New Zealand Maori Council as an advisor, and later served on the Council as a member.

He was also instrumental in handing back the Rangatira land in Taupo to the Tuwharetoa people.

Judge Hingston will replace Judge Ashley McHugh. He has been transfered to Wanganui where he will cover for the retiring judge there, Judge Mel Smith.

Ngati Kapo have their marae



Mark Tibble started going blind at age twelve through sickness but it was in his teenage years that he had to give up his job as a shop assistant because of the deterioration in his eyesight.

He left his home area of Turanga-nui and went to Auckland Hospital to work there. He's now a social worker for the Foundation for the Blind and has been instrumental in establishing a marae in the Parnell grounds of the Foundation.

Talking to Mark, a person gets the feeling of direction and purpose. He makes it his business to get around just as much as a sighted person. Indeed this interview was carried out at the Maori Economic Summit whilst keeping half an ear cocked to speeches taking place in the legislative chamber of Parliament.

Tall and bearded, Mark Tibble stands out in the crowd and this is backed up by his drive and determination to have visually handicapped Maoris recognised by society. "We want to get rid of being institutionalised, I want to talk to Maori groups to let them know we exist."

Mark says the aim of establishing a marae for blind Maori people was to have a base for cultural support. He says eleven per cent of Foundation of the Blind members are Maori with the majority in Auckland. Schools for the blind like Homai, don't cater for the cultural aspects of a people, says Mark, and so Maoris miss out on a large part of normal living.

"Because Maori culture is very visual, in a lot of ways that excludes me." Already Maori people who are blind are coming together to learn about their culture on the Ngati Kapo marae in Parnell.

Mark says the rakau method of learning Maori language is particularly effective for the group, as is the use of tapes for song and language instruction. Mark also has plans for Tu Tangata magazine articles to be put on tape so that the wider Maori world can be brought home to Ngati Kapo.

Since establishing the marae, Mark says there's been good feedback from the Maori community and he'll keep on spreading the message.

Te Tutakitanga hits marae circuit

Te Tutakitanga i Te Puna, a play revealing a moment in New Zealand's past, goes on the marae circuit this summer season.

Janet Potiki as Elizabeth/Ruatara's mother.

Director and writer, Paul Maunder says the play digs back into our country's fairly recent history and shows some unpaletable sides of both Maori and pakeha. He says this is shown not only in the oppression by the pakeha but also the oppression within Maori culture.

Janet Potiki the lead actor who plays Elizabeth, says Te Tutakitanga i Te Puna is different from other plays like Maranga Mai in that it encourages Maoris to tackle their own past especially those parts of the culture that are oppressive, rather than finger pointing.

She says researching the character of the Maori woman she plays meant that she had to ask hard questions of other Maori people about aspects of Maori culture such as woman speaking on the marae. Because there is little historical data about some of the characters in the play, the cast had to creatively imagine what they would have been like.

For example the Maori woman, Tungaroa who had a relationship with the trader Thomas Kendall, is little known. Karlite Rangihau plays this part.

It is second time round for Te Tutakitanga i Te Puna, a play that was staged at the New Depot Theatre in Wellington to mixed reviews last year. Most critics praised the work for breaking new ground not only for the form of production but also for attempting to show another side of Maori/pakeha relations.

From left: John Anderson as Rev Thomas Kendall. Brian Potiki as Hongi Hika, Stephanie Turner as the taurekareka.

February
Sat 23 performance in Mangere
Sun 24 Waiatarau Freemans Bay Community Centre
Mon 25 Waiatarau Freemans Bay Community Centre
Tues 26 Raglan
Wed 27 Rotorua

March
Fri 1 Taranaki
Sat 2 Tainui Marae, Otaki
Mon 4 The Great Hall (Art Centre) Christchurch.
Tues 5 The Great Hall (Art Centre) Christchurch.
Thurs 7 Tapu Te Ranga Marae, Island Bay, Wellington.

Paul Maunder says the use of a whare as the setting firmly establishes the maoriness of the play and signifies its dominance throughout.

Janet Potiki says as the cast started living out their characters, the Maori/pakeha consciousness emerged with separate pakeha and Maori ends of the whare. One Maori character expressed it as 'all the eyes are watching'.

Janet says by the end of the play a very positive thread is drawn, that of the need to link with the past. In Te Tutakitanga, it is the contemporary Maori woman, Elizabeth who does the linking so as to be able to face today more confidently.

Director, Paul Maunder rejects the need to aim such a play at specific targets and says the capturing of a moment of our collective past is a useful function in itself. The Maori and pakeha cast, the bi-lingual dialogue, the whare setting and now the marae tour are indicators of a reappraisal of the portrayal of Maori and pakeha cultures in New Zealand, at least from a dramatic viewpoint. Paul Maunder agrees that Te Tutakitanga is part of the movement to portray Maori culture in non-traditional forms.

Whatever thoughts and ideas went into Te Tutakitanga, by the close of the play the pakeha emerges in a way that most history books never let on. Paul Maunder: "The pakeha come out of the play as ugly, arrogant, lost, alienated and uprooted. The only thing going for them is their absurd energy."

Te Tutakitanga i Te Puna has been sponsored by Maspac, Q.E.2 Arts Council and New Zealand Railways, and tours from February 23 to March 7.

Tau Ranginui

An elder of the Muaupoko iwi, Motaitaueki Watene Ranginui, died last year and his tangi was held at the Pariri marae overlooking Lake Horowhenua.

Tau, as he was commonly known, was instrumental in fostering the return to the land by the Muaupoko people in the 50's. Prior to this time the land known as the Horowhenua block, comprising nearly two thousand five hundred hectares, had been mainly leased to europeans for pastoral farming and some market gardening. (See earlier story Tu Tangata, Issue 10, March 1983).

Tau was the chairman of the Horowhenua Lake Trustees and was on the Horowhenua Lake Domain Board. These trustees are currently holding discussions with the Ministry of Works and other interested bodies over long term plans to beautify the lake and surrounding land.

Tau's widow, Rita, says her husband was asked to come back to the Horowhenua to help the people by his cousin, Ruku Tapaki in 1951. At that time she and her husband had been living at Kilbernie; Wellington since the war when they had shifted from Waiouru. Tau worked with the Ministry of Works in the earth-moving section there and later moved to Wellington with the MOW and worked on the establishment of military encampments like Fort Dorset.

It was in Wellington that Tau and Rita became known in the maori community for their openness and help to young Maori people working in the city. Rita remembers Maori parents coming to their door to check out their credentials before deciding if it was safe to have their children stay there.

Students at Wellington Teachers Training College found the Ranginui household a home away from home. Rita says when Victoria house was full up with boarders, their home was the next choice.

You might think from this that life in the Ranginui home was a lot of work, but those who knew Tau would remember the musical talent in the family. Rita says her husband played most instruments and their son, Tamai took after his father.

In their early married life it was so good that Tau played in a band at the Chateau during the skiing season and the family stayed at Raetihi. Tau played drums with this band.

Tau and Rita were also involved with Ngati Poneke in helping young Maori carry on their culture away from their kainga. Rita has fond memories of Debutante Balls run by Ngati Poneke and says Tau, who was a very active and successful businessman was only too happy to help out.

Although Tau was not on any marae committees back home amongst Muaupoko, he came back regularly to help. It was at this time of Sir Eruera Tirikatene holding portfolio as Minister of Forests that the offer was made to the Muaupoko people to plant much of the coastal block in pine. Unfortunately says Rita, the proposal was turned down.

Nevertheless Tau spent his remaining years amongst his people, helping them to make better utilisation of their land.

He would be happy to know that his people are continuing to work to that ideal on the Horowhenua block and that his old firm, the Ministry of Works wants to play its part.

Died 25 October 1984 aged 80 years.

MATERNAL

Waka

Kiri Totara married Motaimahanga Tangatarau

Ruta te Kiri married Wiremu Kingi Matakatea

Miriama married Patupere Watene Ranginui

Tau (Motaitaueki Watene Ranginui

Fraternal

Kopata married Kea

Manuka married Irawera

Manihera married Te Ratapu

Watene Ranginui married Te Reta

Patupere married Miriama

Taueki married Rita

Tamai Narunga Robert

Jenny Te Ngaihe Edward

Ranginui Warikau Irena

Te Maari

Parewahawaha Ranginui Leonard

New Zealand's elder citizen, Parewahawaha Leonard died December 29 last year aged 112. Her tangi took place on the Awahou Marae, Rotorua and she was buried at Puhirua cemetary.

She was born in Foxton on September 23, 1872 but spent her childhood in the Rotorua area, witnessing the Tarawera eruption in 1886. She

and her husband farmed at Ngongotaha and they had six daughters and four sons.

Her surviving children are Mrs Rangimahora Mete of Foxton, Mrs Kura Whiteley of Te Teko, Mrs Heitiki Blair also of Te Teko, Mrs Maggie Rodger of Rotorua, Mrs Millie Flavell and Hiwinui Leonard also of Rotorua.

One son and a daughter died in childhood, one son was killed in World War Two and another son, Pakeke, died six years ago.

Parewhawaha Leonard is survived by more than 450 relatives who span six generations both in New Zealand and Australia.

Nireaha Pirika

Mr Nireaha Pirika. Born Ohinemutu 1896 died 1984 aged 89.

Mr Pirika was a World War Two Gallipoli veteran. He was associated with the rebuilding of the Tutanekai meeting house and also the Hinemoa Point/Owhata Marae and the Pikirangi Marae.

He married Huhana Henare. He served on the Arawa Trust Board, marae, land and farm trusts, Rotorua boys High School board of Governors and helped with the administration of Rotorua Hospital.

'Aunty Kami'

Mrs Kamiria (Camellia) Mullen, who died in Levin on October 15, lived for many years in Hongoeka Bay.

Known affectionately as Aunty Kami, she was born a European but was adopted at three months by a Maori family when her parents drowned in a boating accident.

Ngawhakahua Aniretimana and her husband, Kerehoma Te Kairangi took the child they named Kamiria to live with them and their own five children at Takapuahia.

A year later they had a son they named Te Waari (Walter). Two years later, Kerehoma died and Ngawhakahua took the children to Hongoeka Bay, where she built a raupo hut for them. The year was 1893.

Saw both

Kamiria saw the opening of the old meeting house at Takapuahia in 1901, as a child of eight. She was present when the new Toa Rangatira house was opened nearly three years ago.

She married Bob Mullen in 1922. The couple built a house at Hongoeka Bay, where they brought up six children. Mr Mullen died in 1957.

Mrs Mullen was a life member of the Maori Women's Welfare League and patron of the Ngatitoa branch.

Until a few years ago she travelled throughout New Zealand to every annual league conference.

Aged 92 when she died, she had 24 grandchildren, 66 great-grandchildren and 10 great-great-grandchildren.

She had been in Levin hospital for six months before her death.

She was buried at the family cemetery at the Hongoeka marae.

Kapi Mana News

Nga mahi a ringa

na Jenny Lee

When pakehas brought a knowledge of writing to Aotearoa, maori people quickly took over this new skill and made it their own. Men travelled long distances to mission schools to acquire this knowledge, then returning home, taught it to people in their own areas. By the early 1840's many thousands of maoris could read and write, and letter-writing was popular.

While most letters were exchanged between Maori, some were written to pakeha. George Grey, governor of the country between 1845 and 1853, received many letters and luckily kept them; they are now preserved in the Grey Collection in the Auckland Public Library. Among this collection there are also a number of letters sent to his wife, Lady Eliza Grey. Most of these are from Maori women whom she knew.

Ruta Te Rauparaha, wife of Tamihana.
(Alexander Turnbull Library)

Two of these letters came from Ruta Te Rauparaha, who was married to Tamihana Te Rauparaha, and Pipi Te Whiwhi, the wife of Matene Te Whiwhi. These two men were closely related, and both were leading chiefs of Ngati Toa, in the Otaki district north of Wellington. Tamihana was the son of the great Te Rauparaha, and Matene was the son of Topeora, sister of Te Rangihaeata.

Both men became Christians in the 1830's, partly because they regarded Christianity as a force for peace. In 1839 they travelled to Paihia in the Bay of Islands to ask that a missionary be sent to their part of the country. Later, in 1846, they went with their wives to study at St John's College, a theological school which had recently been established in Auckland.

It was there that Ruta Te Rauparaha and Pipi Te Whiwhi became friendly with Eliza Grey. This relationship continued after they returned home, for the Governor and Lady Grey visited Tamihana, Matene and their wives at Otaki on at least one occasion.

In 1853, when the Greys were about to leave the country, letters of farewell were sent to them from all over the country. In maori life, farewells were important, generally being marked by whaikōrero and waiata. Early maori letter-writers made use of many of the techniques of oral speech, including those of direct address, repetition, metaphor, and particularly the quoting of the words of songs. Just as in whaikōrero a speaker would sing a song at a certain point, so a letter-writer would include the words of a song where it would be appropriate if it were being spoken.

These sung interludes were relevant to the theme of the whaikōrero, often poetically summing up the ideas under discussion. Many of the songs harked back wholly or in part to earlier occasions which by implication added another dimension to the present one, or clarified what might be an obscure point. This was done to evoke a response, by paralleling the past and the present. A clever, subtle or particularly apt choice of song delighted listeners, its appropriateness thus sanctioning its use.

A Letter from Ruta Te Rauparaha

Hepetema 26, 1853.
I tuhia atu ki roto i tō māua w[h]are i Otaki.

E tāku hoa aroha nui, e Rere Kerei,
Kātahi au ka aroha atu ki a kōrua ka w[h]akarere nui i ō māua nei kanohi. E kore rawa au e w[h]akamutu te manakonako ki a kōrua. E w[h]ae, nau mai ra! Haere! E hoki ki tō kōrua kāinga, ki ō kōrua w[h]anaunga. Tahuri mai anō ō kōrua kanohi ki muri i a kōrua, arā ki a mātou katoa. Mā tō tātou Atua kōrua e ārahi kia tika ai tā kōrua rere i waho i te moana nui. Ka rere kōrua ki Ingarangi i waho i te moana, ko ō māua ngākau kei te haere tahi i a kōrua, a, ka mahara tonu atu māua i te marama i tae pai ai kōrua ki tō kōrua kāinga. E w[h]ae, kotahi tāku e pōuri. Kāore au i kite i ōu kanohi i muri i tōu ngaronga atu. Erangi tōu hoa aroha i tangihia roimatatia atu e māua ko tāku hoa aroha i Ōtaki nei.
Kāti ra, i kōnei mutu ai āku kupu poroporoaki aroha atu hoki ki a koe. Haere ra, e w[h]ae, i runga i te pai. Kua w[h]akatakotoria nui e koe ki a mātou, ki ngā wāhine o tēnei motu o Nui Tireni.

Footnote:
The [h] are not in the original letter but were added later to clarify the text.

Waiata aroha mo Rere Kerei

Tērā Tariao kōkiri kai runga,
Ko te rite i a au e whakawhetū nei.
Te wairua i tahakura nōu nā, e w[h]ae, e Rere Kerei.
Kei te w[h]akaara koe i tāku nei moe,
Kia tohu ake au ko tō tūturu i āku kamo.
E tangi, e manu, ki' mohio roto.
Tēnā te hau tonga hei w[h]iu i a au
Ngā puke iri mai o Ingarangi i waho.
Ki Morianuku, te huri rawa mai.
Ki tō wairua ora ki a au i kōnei.
Ka mutu i konā te waiata.
Tēnei anō a Tamihana Te Rauparaha te hoatu nei i tōna aroha nui ki a koe.
Nā tōu hoa aroha i roto i a Ihu Karaiti,
Nā Mihi Te Rauparaha.

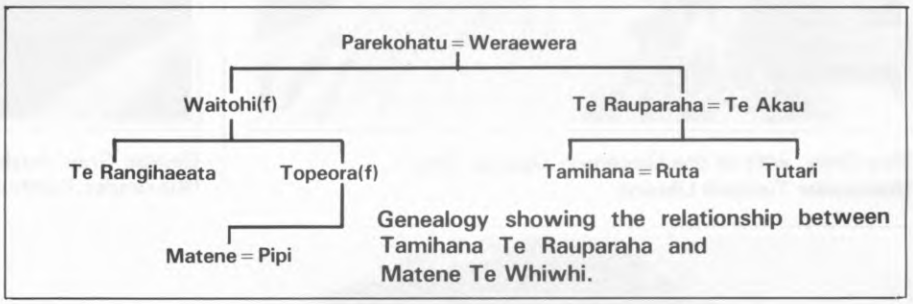
September 26, 1853
Written in our house at Otaki.

My very dear friend, Lady Grey,
I yearn for the two of you who have gone far from our sight. Indeed there won't be an end to our longing for you.
Lady, go! Return to your home, to your relations. Turn your gaze behind you to us all. Our God will guide you, so that you travel safely out there on the open sea.
As you go to England over the sea, our hearts go with you, and we think of the month when you reach your home. Lady, one thing that makes me sad is that I won't see you again after you've gone. Your husband is lamented with tears by me and my husband here in Otaki.
Enough of that! Here I finish my words of loving farewell to you. Go with good fortune, lady. You have given a great sense of direction to us, the women of this island.

Song of Longing for Lady Grey

There Tariao rises on high,
Just like me, with my eyes like stars.
The spirit I saw in my dreams was yours, Lady Grey.
You roused me from my sleep
So I thought it was really you.
My eyes drip like the astelia leaves.
Sing, bird, that I may know within!
Here comes the south wind to carry me
To the raised-up peaks of England far away.
At Morianuku, let your spirit
Turn back to me here.

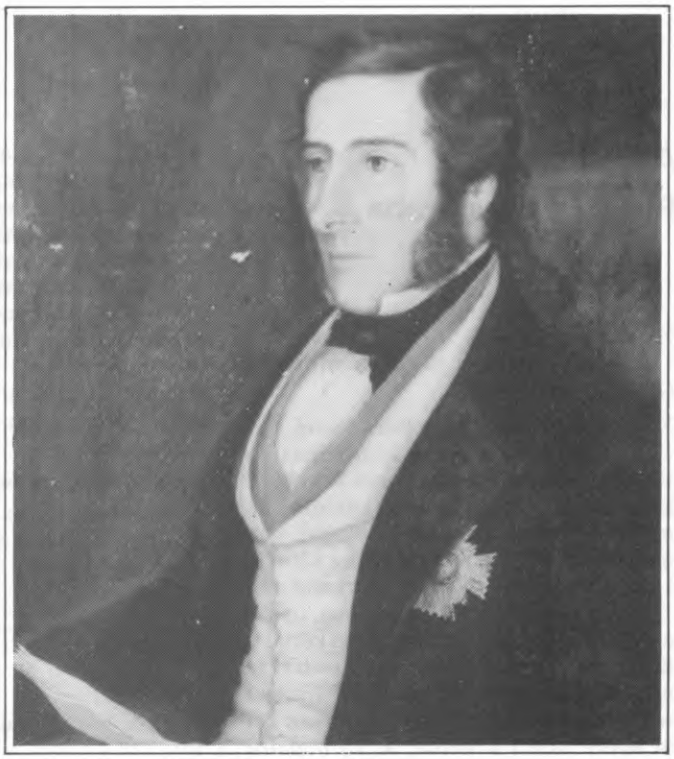
That is the end of the song.
Tamihana Te Rauparaha sends his great love to you.
From your loving friend in Jesus Christ,
Mrs Te Rauparaha.



Genealogy showing the relationship between Tamihana Te Rauparaha and Matene Te Whiwhi.


Tamihana Te Rauparaha, husband of Ruta.
(Alexander Turnbull Library)

Eliza Grey, wife of the Governor, George Grey.
(Alexander Turnbull Library)



George Grey, husband of Eliza.
(Alexander Turnbull Library)

Matene Te Whiwhi, husband of Pipi. Unfortunately no photo of Pipi, could be located.
(Alexander Turnbull Library)

A Letter from Pipi Te Whiwhi to Lady Eliza Grey

Ōtaki. Hepetema 18, 1853.
E hoa, e Rere Kerei,
Tēnā koe. Ka nui tōku aroha atu ki a koe. E hoa, haere ra na, kōrua ko te Kāwana ki Ingarangi. E hoa, haere! Kei te Atua te whakaaro kia tae ora atu koe ki Ingarangi. Hāere i runga i te aroha, e hoa. Heoti pea tōu arohatanga mai ki a matou i tōu nohoanga i Nui Tireni nei.
E hoa, kia rongo mai koe. Kāore pea a Waikanae e tukua e Mokau ki a Te Kāwana. Otirā, hei a Ngāti Awa anō te ritenga mo tōna kāinga.
E hoa, e tae koe ki Ingarangi, ki te pai koe, tuhia mai tētahi reta māu ki ahau. Otirā kei a koe te whakaaro, e hoa. Haere ki tōu kāinga, ki ōu mātua, ki ōu whanaunga. Haere rā. Mā te Atua koe e tiaki.

He waiata tangi tenei nāku ki a koe

Kāore te aroha e huri nei ki te whare.
Kei whea te hoa i aropiri ra
I ngā rangi ra i te tuatahitanga?
Ka haramai tēnei, ka tauwehe;
He hanga hua noa roimata i āku kamo,
No te mea iara whāmamao.
Horahia te titiro whakawaho ki te moana ra,
Hau rerenga hipi ki Poihākena.
Ka whaka-ao-kapua te ripa tauārai
Ki Ingarangi, ki te makau ra e moea iho
E awhi Rēinga ana i raro ra.
Ka hew[h]a au, ē, tēnei kei te ao.

Heoi anō ka mutu,
Nā Pipi Te Whiwhi.

Otaki. September 18, 1853.
My friend, Lady Grey,
Greetings to you. I have great affection for you. Go, you and the Governor, to England. Go, friend! God will see to it that you arrive safely in England. Go with love, friend. Perhaps the love you had for us during your stay in New Zealand has ended.
Friend, listen to me. Waikanae will not be given away to the Governor by Mokau.[1] It is right that it be left with Ngati Awa as their rightful home.
Friend, when you arrive in England, if you wish, write me a letter. I'll leave it to you, my friend. Go to your home, to your parents your relations. Go! God will watch over you.

Footnote:

1. Mokau was the name Te Rangihaeata chose for himself after his child drowned in the Mokau River, south of Kawhia, during Ngati Toa's migration south to Waikanae, in 1821-1822. During the 1840's and up until his death in November 1855, Te Rangihaeata stood firm against pakeha attempts to gain land in the Otaki-Waikanae area.

This is my lament for you

What longing disturbs me here in my house.
Where is the friend to whom I clung
In those first early days?
It has come to this, we are separated.
The tears well up and gather in my eyes,
For she is far away.
Let my gaze go far out on the ocean,
Where the wind sends ships flying to Port Jackson.
I gaze at the clouds on the horizon
Which obscure the way to England
And my loved one there, of whom I dream
That we embrace below in the spirit world.
Oh, I thought it was in this world!

That is the end,
Pipi Te Whiwhi.

Notes about the songs

Both these songs were sung in different parts of Aotearoa, being recorded by several early collectors.
The first was a waiata tangi, the second a waiata aroha. Since both lament the loss of a loved one, they are appropriate for this occasion. The complex associations and emotional reverberations so obvious to Maori people of that time would have been lost on Lady Grey

Ruta's song

*Apirana Ngata (in **Nga Moteatea**, volume I, page 152) explains that the original version of this song was by the Atiawa chief, Te Wharepouri; he sang it at Nukutaurua for the Wairarapa chief Nukupewapewa, who had captured and returned Te Wharepouri's wife and daughter. In the version adapted by Pipi Te Whiwhi, Lady Grey's name replaces that of Nuku, and some passages are left out. In line 10, Morianuku is a name associated with Te Rerenga-wairua, the leaping place of spirits where the spirits bid farewell to the world. The reference to it has been retained from the original waiata tangi.*
Line

1. *Tariao is a star in the Milky Way which is said by some to have predicted death and disease. It is named as Jupiter by Elsdon Best in an article on maori star names. (See Journal of the Polynesian Society, volume 19, page 98).*
2. *In traditional imagery, people are sometimes said to be whakawhetū, acting like stars, because their eyes are glistening with tears.*
3. *It was believed that people's wairua left their bodies during sleep and sometimes met in Te Reinga. Such meetings between separated people are often spoken of in waiata aroha.*
6. ***Wharawhara** is the shore astelia, a tussock-like plant with long narrow leaves.*
7. *It was thought that the spirits of recently dead relatives sometimes entered the bodies of birds and communicated with the living, reassuring them that all was well. This line has been retained from Te Wharepouri's waiata tangi.*
9. *The reference to Ingarangi, or England, is one of the modifications made by Ruta in her adaptation of the song.*

Pipi's Song

*Apirana Ngata (in **Nga Moteatea**, volume I, page 100), explains that this song was composed by a Ngati Maniapoto woman, Hema, who lived in the Kawhia district. It was a waiata aroha for her pakeha husband who failed to return after a voyage to Port Jackson. (Sydney) Hema's song must have been felt by Pipi to be all the more appropriate because it laments the absence of someone who has gone to Europe. In her adapted version, Pipi refers to England rather than Europe.*

Below
Left to right: Wiremu Pou of Ngapuhi who returned home with an English bride. Huria Ngahuia of Ngati Whanaunga who presented Queen Victoria with the valuable tiki she wears. Victoria reciprocated with an expensive brooch. Hapimana Ngapiko of Ngati Awa who demonstrated the war dance to an English audience in Warwick Castle: "While pretending to attack the enemy, and uttering the terrible war cry... they hardly required to be told, as he told them, that 500 or 600 of his countrymen, grinning and threatening as he did, were terrifying to look upon," commented the local newspaper. A photograph taken in London in 1863 by Vernon Heath from the C.A. Brown Collection, Alexander Turnbull Library.

Right:
Maori weapons, cloaks and fish-hooks (with items of African orgin) presented to Queen Victoria in 1863, in Osborne House Museum. Isle of Wight.

Far right:
Hariata (Tutapuiti) and Hare Pomare (Ngapuhi) with their son christened Albert Victor at the request of his Godmother Queen Victoria. A photograph taken at the Queen's command in 1864. Alexander Turnbull Library.

Hariru

Palmerston North freelance journalist and historian Brian Mackrell is doing a writer's hat-trick by having three books published within twelve months.

First is *Freelance* — a reference work for the aspiring writer, followed by *Hariru Wikitoria*! An illustrated history of the Maori tour of England, 1863. Brian's third book, *Halley's Coment Over New Zealand*, will be published in October 1985 to coincide with the return of the most famous of comets. It examines Maori star lore and cometary knowledge, details and illustrates, for the first time, the remarkable astrophotographic work of pioneer Kiwi astronomers and reports on the several probes being sent to meet the comet in 1986.

Hariru Wikitoria! will be of particular interest to Maori readers. Many

Wikitoria!

books have described the adventures of Europeans in early New Zealand, with their comments on local customs and culture. *Hariru* is the first book on the Maori view of European customs and culture on an 11 month tour in which 14 men and women from several tribes became "The Lions of London", the toast of Bristol and Bath, and the sensation of Birmingham. Her Majesty was Godmother to the first Maori born in England and two of the Chiefs returned home with young English brides.

Their visit was the grandiose project of William Jenkins, a former Wesleyan lay preacher and interpreter. It took place as open conflict between the colonial government and Maori broke out in New Zealand. The tour began with a dizzy rise to the height of London society, culminating in an audience with Queen Victoria. Paratene Te Manu (Ngati Wai) recorded the occasion: "We tangi'd and uttered salutations to the great Wikitoria, and then one by one we went forward to say 'Hariru' to her after the pakeha fashion... I said: Be kind to us, be generous to the Maori people. 'Yes', replied the Queen, 'I am kindly disposed towards the Maori....'"

And Queen Victoria wrote in her diary: "One said, on seeing me, that he felt inclined to weep, and spoke of dearest Albert's great virtues, really very touchingly. Another spoke of their lands being taken away and hoped I would promise that this would not be done, which I said I would."

But the tour quickly became the subject of bitter controversy. Reihana Te Taukawau (Ngapuhi) wrote: "They thought, that is the important people of England, that it was the Maori idea to come to England.... But afterwards those important people learnt that it was Jenkins who brought us ... the important people said the Maori did not know they were brought by the pakeha as monkeys for them...."

Also in England at the same time was another large Maori party who toured the music halls as "The Maori Warrior Chiefs" — the very first of what would now be termed a Maori Concert Party. Some historians have confused these two groups as one and the same but *Hariru Wikitoria*! sets the record straight in the first comprehensive account of a fascinating, forgotten episode in New Zealand and English history.

Brian Mackrell's illustrated history of this extraordinary tour, largely told in the words of the visitors and the people they met, offers a rare insight into the encounter of Maori and European worlds in the nineteenth century.

Brian Mackrell pauses in the production of his writer's hat-trick by walls papered with published material. "Once", he says, "they were papered with rejection slips!"

NA PULE KAHIKO — ANCIENT HAWAIIAN PRAYER

Author: *June Gutmanis*
Publisher: *Editions Limited, Honolulu, 1983.*

When Sam Karetu, head of Maori Studies at Waikato University, visited Hawaii (see *Tu Tangata*, 14 October/November 1983) he found that fewer than 2000 of the 150,000 odd ethnic Hawaiian spoke their language, and "only a small minority of those" were native speakers. The rest had learned Hawaiian as a second language. Hawaiian and Maori are closely related. Linguist Helen Leach has recorded that they share between 41 and 56 per cent of the common vocabulary of East Polynesia, and probably a common dispersal are in the Marquesas and the Society Islands.

Their gods (na akua) include 'Io, Ku, Kane, Kanaloa, Lono, ke kanaha and ka lau (including Hina, Haumea, Nu'a-kea, Pele and Hi'iaka-i-ka-poli-o-Pele). Beyond these there was ke Kini Akua — the great multitude of gods:

"Not just the four great gods or the four hundred mighty gods but also the four thousand and the four hundred thousand, who all together are called the kini akua."

Prayers are also offered to na 'unihipili (the spirits of the dead) and na 'aumakua (personal guardian).

It must be clear that in comparing the Maori and Hawaiian cosmologies the similarities far outweigh the differences. June Gutmanis also reminds us that:

"it should be kept in mind that the Polynesian concept of god does not parallel that of the all-powerful, all-present divinity of Western religion. The Polynesian gods are the personal ancestors of the people who, with the passage of time, acquired so much mana that they could do supernatural works; the gods are called upon as family members."

Gutmanis teaches a Hawaiian religion course at Chaminade University in Honolulu and she has already published books on Maui, Hawaiian herbal medicine, oral history and *Na Pahaku o Hawaii* (stone). She is currently researching the topic of women under the kapu system, which was overthrown in October 1819, "five months after the death of Kamehameha I, and six months before the arrival of the first Christian missionaries to Hawai'i."

In her preface Gutmanis makes it clear that *Na Pule Kahiko*, despite the linguistic restrictions discovered by Sam Karetu, is a prayer book for the living rather than the dead. She explains how Hawaiian prayers have been adapted to meet the demands of modern living, but that they are "still used either as part of personal religious practices or for public ceremonial purposes", and are particularly to be heard in the families of hula dancers, chanters and medicinal practitioners. She is at pains to explain that:

"this book is not intended to be an academic dissertation wherein the gods of Hawai'i, their origins, their histories, or their roles in religion and society are endlessly analysed, or compared with those of other religions, or speculated upon. Nor is it a catechism of the ancient religion with a listing of approved beliefs. It is a prayer book with appropriate expositions in each section."

The sections include: offering prayers, misfortune, death, protection, medicine, love, children, the home, planting and farming, fishing, canoes, hula, war, sports, and prayers for knowledge. Each prayer is carefully sourced and there are useful supporting notes in a form not that different from *Nga Moteatea*. The glossary would probably need to be supplemented with Mary Pukui and Samuel Elbert's *Hawaiian Dictionary* (University of Hawaii Press, Honolulu, 1971). The bibliography is extensive.

Many of us will approach *Na Pule Kahiko* with some trepidation. Speaking of karakia, Mervyn McLean noted in *Traditional Songs of the Maori* that "it is difficult to persuade singers to perform them and very few have been recorded... singers are often reluctant to allow such songs to be published "and for reasons of tapu no karakia appear in *Traditional Songs of the Maori*. In an introduction to *Na Pule Kahiko* Esther T. Mookini assures us that these prayers have been "willingly shared" from a deep desire to see them survive, a fate by no means guaranteed in the figures given by Sam Karetu.

For such reasons this prayer book opens with the saying:

"Mai ho'ohalahala ia kakou. E a'o kakou ka mea kupono e ho'ohuhu 'ole ai makou."

(Do not criticize us. Teach us what is proper that we may not offend.)

Reflecting her earlier work on herbal medicine and her ongoing research into women under the kapu system *Na Pule Kahiko* is especially helpful for those in search of prayers for women:

Stillbirth

Kamehameha III was still-born and this is one of the prayers which restored him to life:

Huila ka lani i ke akua
Lapalapa ka honua i ke keiki
E ke keiki e ho'oua i ka punohu lani

Aia i ka lani ka hoku e
O ku'u 'uhane e kahe mau
I la'a i kou kanawai

Flashes the heavens to the god
The earth blazes by the child
O child, cause the small black clouds of the heavens to give rain
The star is in the heavens
O my spirit continually flows
That your ti leaves be sacred

Conception

For a first conception or for those having trouble conceiving, a prayer is offered which should be repeated for five days. It is said before eating the kanawao fruit and eggs, both boiled.

Pregnancy

Mele pule are composed for unborn children while they are still in the womb. A famous one for Chief Kuali'i is given as a composition model.

Birth

Gutmanis sets out the rites to be observed for boys of chiefly class, commoners and girls. As soon as the father has made an offering the kahuna, holding a piece of bamboo, prays:

"O ka 'ohe ke'ia o ka piko o ka 'aiwaiwa lani."

(This is the bamboo for the navel string of the heaven-born chief.)

Then he splits the bamboo with his teeth to make a cutting edge while praying:

"O ka hahae ki'ia o ka ohe o ka piko ka 'aiwaiwa lani. O ka moku ke'ia o ka piko o ka aiwaiwa lani."

(This is the splitting of the bamboo for the navel string of the heaven-born one.)

After the cord is severed the prayer is:
Kupenu 'ula
Kupenu lei
Kumu lei
A ka halapa i ke akua i laau wai la

Cleanse the red blood from the stump
Cleanse it from the cord
Bind up the cord
It is for the god to safeguard this child, to make him flourish like a well-watered plant

Nursing

Gutmanis explains that:
"If a new mother does not have sufficient milk to nurse her child she will seek the help of the gods. At dawn she will gather a bowl of spring water which she takes to a sweet potato patch. There, while praying to Ku, she will pick a vine with her right hand. While praying to Hina she will pick another vine with her left hand. Dipping the sweet potato vine in the spring water, she will strike her right breast with the vine picked with her right hand and her left breast with the vine picked with her left hand. Some women perform this ceremony in the doorway of their home. In both cases, the women face the rising sun and say a prayer such as the following:
'Ia ola 'e Ku a me Hina
Ho mai ka waiu a nui a lawe e helehele'i
'Oia ka 'olua e ha'awi mai ai ka 'olua pulapula'

That life o Ku and Hina
Extend (give) the milk till there is much and sufficient and scattered about
This is for you to give to your offspring to multiply"

Weaning

Gutmanis also gives the details for the ceremony of ukuhi. Since children were nursed for much longer they were able to take part in this. Two polished stones are placed in front of the child. If he ignores them or throws one he is still too young to wean. If the child tries to eat a stone he is weaned. Some families use other objects or food. This simple ceremony is often done with the mother and a grandparent. The mother holds the child in her lap facing the other person, who asks the child:
"(Inoa) makemake anei 'oe 'e hele o waiu mai 'oe aku?"
((Name) do you wish the desire for milk to go away from you?)
The mother says 'yes' for her child and the grandparent or kahuna goes on:
" 'A'ole loa e makemake 'ia ma kei'ia mua aku?"
(Nevermore to desire it?)
and the mother says 'never' after which there is the test of the stones. This simple moment of human wisdom is completed with the prayer:
E, Ku, e!e lawe aku i
Ka ono, ana o ka waiu
Ka makemake o ka waiu
Ka hoopuni i ka waiu
'Amama, ua noa

O Ku, listen! take away
The sweetness of the milk
The desire for the milk
The teasing for the milk
So be it, it is free
and further prayers to Nu'a-kea to stop the flow of milk (which are also given in *Na Pule Kahiko*). Prayers for childhood illnesses, subincision, and love in both new and long-term relationships are also given, as are a complicated series of prayers for restoring male sexual potency.

These are but a few of the hundreds of prayers given in *Na Pule Kahiko*. Many of the fruits and herbs mentioned with the medicinal prayers have their counterparts in New Zealand and are more fully explained in Gutmanis' book *Kahuna La'au Lapa'au*.

In *Sex and Destiny — The Politics of Human Fertility* (1984) Germaine Greer reveals how "the story of women's loss of control of their fertility is at least in part the story of the suppression and disappearance of local herbal lore and practice, which was supplanted by modern professional medicine "and the introduction of different religious practices. Much more than the loss of women's control over their own bodies, indigenous cultures and languages is at stake in such equations. The sum total of human knowledge is reduced, as can be seen in an article like N.R. Farnsworth (et.al.) 'Potential value of plants as sources of new anti-fertility agents' in the *Journal of Phamaceutical Sciences* (1975). Over 3000 plants are known to affect human reproduction, according to Greer, but the knowledge of their use inexorably disappears, like lights going out in a country of storms. Prayers, besides much else, have always been a great treasury of hard-earned wisdom and more than religion is at stake in their suppression. It is probably fitting then, to conclude this brief review, with No Na'auao, a prayer for wisdom, which also closes this precious book:
E Io e, e Io e,
E ku, e manu e
Ke alu aku nei ka pule ia Hakalau
Kulia ka lani ia Uli
Ia namu ia nawe
Kaa akau, kaa hema
Ku makani hai ka lani
Hekili kaakaa i ka lani
Kauila nui Makeha i ka lani
Pane i ka lani e ola ke kanaka
Ho mai ka loea, ka ike, ka mana
I ae ka honua la
O waha lau ali'i
O kahi i waiho ai ka hua olelo
Elieli kau mai
'Amama. Ua noa.

D.S. Long

Legends/History

by Te Paki Cherrington

We sometimes moan about pakeha people writing about us. We are told we should view their work using pakeha historical criteria. Why on Aotearoa should we? We have our own criteria!

Yet from time to time publications come out in which there has been Maori input either as author, translator, or illustrator. There is beginning to be a proliferation of such publications with a hint of almost "band wagon". Some of these are excellent and cannot be faulted. Others are very much at fault.

There are various expertises in the Maori world. There are our experts at teaching the language, at waiata, at whaikorero, at karanga, at legends, and at any topic there is in our world.

It is indeed rare to find one person combining all areas. Therefore it means every Maori should be extra vigilant when they are asked to have input to a publication. One has to ask — "What is the expertise I have to offer this publication? Is it a combination of expertises? If so, do I have each expertise? If I have not, then I must find the person with that expertise and consult with them".

This may be done easily by checking with your local branch of Nga Puna Waihanga (N.Z. Maori Artists and Writers Society) who will refer you on if they are not able to answer your query immediately.

Every Maori must be vigilant however and must learn the legends and history of their own area. You cannot do so with an area not yours.

Errors in spelling, translation, and in particular tribal versions of legends, can be avoided in publications by asking those who have the expertise.

The Aryan Maori

Author: *Edward Tregear*
Publisher: *R. McMillan*
$33 (Post free)

This book, originally published by the Government Printer some years back, has been re-published because as the publisher says, "this study is of great interest and Edward Tregear's research and scholarship are of the highest order." And what is the study. No less than saying the Maori had an Aryan origin. That is the Maori's ancestors came from Greece and at the time of the Great Migration, pushed south through India while their brothers went west into what is now known as Europe.

Tregear says the Aryan Maoris left India about four thousand years ago and travelled across the Pacific finally settling in Aotearoa.

That seems to be some argument to set out to prove, but Treagear sails into it with great gusto.

To this reviewer, Tregear's scholarship and reserarch are unknown, and as the book was written one hundred years ago, it's timely to reflect on what he is saying. Firstly he uses the Sanscrit language, the mother tongue of the Aryan people and compares it to Maori language. He presents comparisons like the sanscrit word for grow or increase is TU. In Maori Tupu is to grow, KaTUa is full-grown, MaTUTU is to grow healthy and so on.

By this method he succeeds in drawing out many similarities between the languages. He then moves on to animals and customs that Maoris would be expected to have no knowledge of, for example the cow, sheep and the bull and the humble frog. Tregear says the sanscrit word for frog was bheki. This in Maori translates to peke, to leap and so we have: Pepeke — drawing up his arms and legs, Tupeke — jumping up, Peki — chirping or twittering.

Tregear then turns his attention to the cow which he says has been remembered in Maori as kahu or kau. Therefore kahui — in herds, kahurangi — unsettled ('sky-cow' moving about like clouds), kakahu — clothes (from leather), kauhoa — a litter (cow-friend) so they used cattle to ride on, kauruku — smoke (cowdung that was burned as fuel as all pastoral people do). Tara, the Maori remnant of the Latin taurus, a bull and po for the Latin bos, the bull both get the same treatment from Tregear.

He lastly focuses on mythology and draws links between the Maori taniwha and the snake worshippers living in India as the time of the Aryan invasion. He recounts tales originally written up by William Colenso about the slaying of Hotupuku, the killing of Pekehaua, and the killing of Katore.

Tregear dissects the descriptions given of the appearance of the monsters and comes to the conclusion that Hotupuku is a dragon or serpent, Pekehaua was a frog and Katore a cat. All these animals, Tregear says, were remembered and retained a place in the culture of the Maori long after the appearance and individual name had been lost. The method of killing the monsters, that of rope snares, is also seen by Tregear as being synonomous with a pastoral people used to lasooing cattle with ropes. What's that I hear you scoff, the man's dreaming.

I must admit I approached this book with some scepticism and while written in an affected way about the 'brave hearts wandering the wide asiatic plains', I was pleasantly surprised by the book.

A lot of the conjecture seems credible, especially in the comparison of languages, but then I'm sure another scholar could write a book proving linked ancestry between Maoris and the man in the moon. It depends on the point you are trying to make and then working back from that premiss.

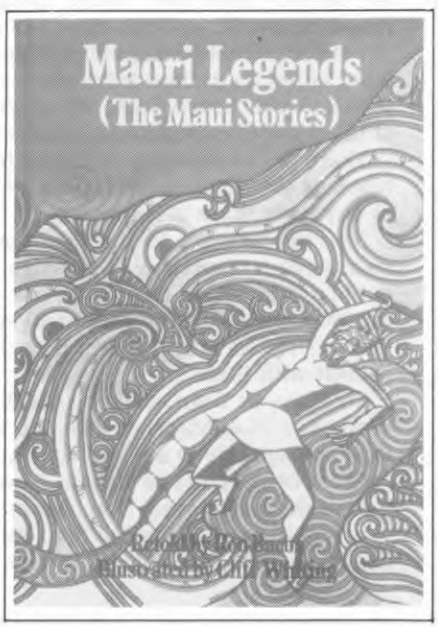
Tregear has definitely done that rather well with The Aryan Maori, so for those readers who don't mind paying $33 to further flesh out their whakapapa, this book may be an early buy for 1985.
PW

Maori Legends

Retold by Ron Bacon.
Illustrations: *Cliff Whiting, Robert Jahnke, Philippa Stichbury.*
Publisher: *Shortland Publications.*
$9.95 hardcover
$6.95 paperback

The three Maori legend books come in very attractive format with the illustrations dominating the text. Perhaps that's as it should be as the stories were meant to be told rather than written. That takes nothing away from the lively language of Ron Bacon who keeps his narrative to the basics. I felt the use of more maori words would have improved the thrust of the legends, kept to a closer spirit of intent and taught more parents and children about maoritanga.

The time has changed in this country when maori words took second place to english. Words like aroha have no english equivalent and so should be used in preference. Perhaps the publishers didn't want to risk some children and parents not being able to understand taura harakeke for the flax ropes with which Maui snared the sun, or patu for the club used to hit the sun.
PW



Nga Rongo Korero, *the national newsletter of work co-ops and trusts Contact person, Boudi Maassen, PO Box 39316 Auckland West 1.*

This newsletter is enthusiastically packed with info on work skills schemes, employment networks, youth centres, business courses for co-ops etc. It's issued quarterly and is available on subscription.

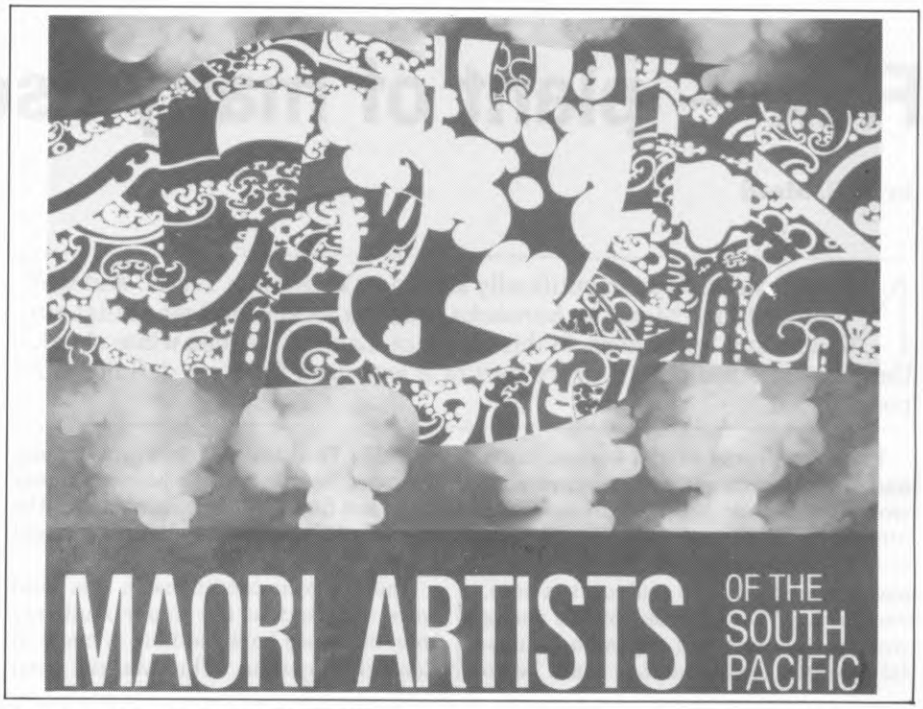
It started around December 1979 going to 34 cooperatives and trusts. It now goes to about 300.

The latest December issue of Nga Rongo Korero has many good articles, some reprinted from local newspapers, and others contributed by people working in the co-ops and trusts.

The Tai Tokerau comes in for some flak following a regional hui held there last year. Most of the criticism is directed at the Labour Department for not being sensitive to the needs of the locals, that is setting up 'pakeha trusts' when the properly constituted Maori ones are already doing the job.

And the progress of the Tautoko Trust, Gisborne is looked at to encourage other cities to get behind co-operative ventures aimed at community support.

What could have been a story with a bad ending is also told in Nga Rongo Korero. It's about Te Whanau Youth Centre at Flaxmere, Hastings and the damage caused there by young vandals. However the community is rallying behind the centre and many young people speak of the worth of having a place to come to learn how to garden. Nga Rongo Korero is a vital contact between the increasing number of co-ops and trusts sprouting across the country.



Maori artists of the South Pacific.
Nga Puna Waihanga. Box 84 Raglan, NZ.

Hardbound book features work by Patricia Grace, Rangimarie Hetet, Diggeress Te Kanawa, Puti Rare, Pakariki Harrison, Tuti Tukaokao, Para Matchitt, Buck Nin, Fred Graham, Arnold Wilson, Selwyn Muru, Ralph Hotere and Hone Tuwhare.

Flax — plant of many uses

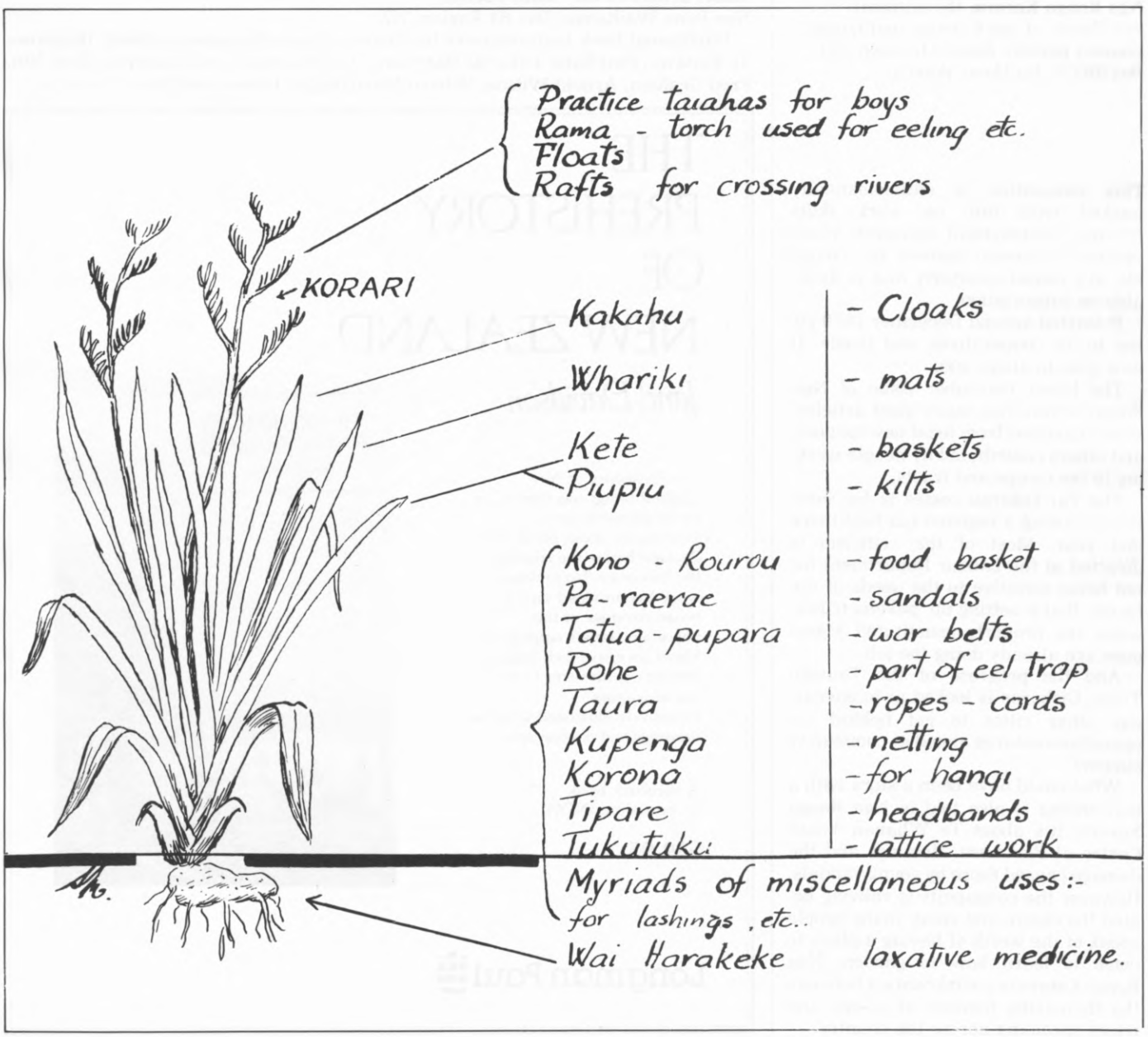
by S. G. Mead

New Zealand flax, scientifically known as Phormium Tenax, and well known to the Maori as *harakeke*, was the most useful plant that our ancestors found here, in this pleasant 'Land of the long white cloud.' Unlike most other plants, every part of it was used for some definite purpose.

From the fibres of the leaves, mats and baskets were plaited and garments woven; the gum and rhizome were utilised in medicines; the flowers provided nectar which even young maidens enjoyed; the pollen, it is said, was used as face powder by the young women, and even the stalks had a useful purpose. Could another plant be so useful? The tui relishes its sweet, delicious nectar and the Maori pioneer could not find a better substitute for the *tapa* cloth from his far distant tropical home.

The climatic conditions in this land were not kind to the paper mulberry tree, of whose bark clothing is made in Central Polynesia. The Maoris tried hard to propagate it, but it would not flourish. Those plants which did grow were stunted, and so few that they were discarded altogether. Flax took its place. Coconut and pandanus leaves from which baskets and mats were made, could not be found in this land by the pioneer. Flax plants, however, solved his plaiting problems. He found, too, that in plaiting flax the old techniques of Hawaiki could be used with very few alterations.

As a child teaches himself to master the hammer, so did the old Maori familiarise himself with the limitations and possibilities of this new material.



In making baskets and mats, however, he had one great advantage; he already knew how to plait. All he had to do was to adapt the old technique to the new material.

In other aspects of flax crafts, however, the Maori weaver had to invent, and in due course the inventions became widely known and practised throughout New Zealand.

This article and the ones that follow will give some insight into flax crafts. Before these crafts are described, however, I intend to deal with the flax plant itself; anyone interested in the crafts must first have a thorough knowledge of the plant.

Description of the plant

The Leaf

The flax plant belongs to the lily family, and this accounts for the similarity in shape between the leaves of the flax and the leek, which is also a member of the lily family. Towering up to ten feet in height, the leaves are sword-like in shape. That portion of the leaf struck by the sunlight is usually of a glossy green colour, and that part which is not, is of a whitish green. The edge of the blade is always bordered by a thin line of reddish-brown, which is a valuable aid to identifying the numerous varieties of flax. Some leaves are more pointed than others and some are differently coloured, here being two more identification aids. Fibres are not all of the same texture. Flax that grows on hilltops and slopes (*Phormium Colensoi*) has more brittle and coarser fibres than that growing in swamps. This variation in texture is an important fact to consider, when dealing with plaiting and weaving.

The Roots and Rhozome

The roots are very lengthy, reddish-brown in colour towards the rhizome, and orange nearer the ends. Fairly smooth in structure, the main roots have numerous small depressions on the outer skin, and when squeezed feel spongy to the touch. The rootlets running off do not conform to a set pattern, but appear more or less alternately around the root. The rhizome from which the renowned *harakeke* medicine is made is covered with myriads of tiny hair roots which attach themselves very securely to the surrounding soil. To cut the rhizome into pieces one has to use an axe or saw, as it consists of a hard, stringy wood-like material.

The Flower

The Phomium Tenax blossoms from November to January, and the flowers are dull red or yellow in colour. Sometimes — about December — the dull red changes to a beautiful, bright blood-red. The *korari*, or stalk, at this time of the year is ofen a purplish colour and the flower spikes appear on alternate sides of it. From January onwards the flower begins to lose its petals, and gives way to a banana-like seed-box, which contains the tiny black seeds. This seed-box is at first a lustrous purple in colour, but later becomes a deep, shiny black, which in turn changes to brown. At the base of the flower is the sweet nectar, which attracts the nectar-eating birds such as the tui and the bellbird, and in this way the plant is cross-fertilised.

Fifteen Varieties

The flax plant grows abundantly in swampy areas and on the banks of running streams, where it is at its best. Those growing on hill-sides are a different variety, and were hardly ever used for plaiting and weaving.

According to some authorities the old Maori experts recognised 15 varieties of flax. Of these, the most superior leaves, whose fibres were used for fashioning the *korowai* and *aronui* cloaks, belonged to the varieties known as *oue, tihore, rukutia, huruhika* and *huhiroa.*

To find the *oue* plant look for a leaf which is narrow, deep green in colour, and with the edge and keel coloured like the karaka. The *huhiroa* has a bluish-green leaf, bordered by a black or deep brown line, and which tapers gradually to a point. *Tihore, Rukutia* and *Huruhika* appear to be different names for the *oue.*

A variety easily recognisable is the *Parekoretawa* which is a variegated plant, with bright green leaves striped lengthwise with a sulphur colour. Other than being a valued ornament, this type had no use at all.

Flax Medicine

The flax medicine was the Maori counterpart for our present Epsom salts. It was a laxative guaranteed to produce results — sometimes very violent results!

To prepare it, obtain a rhizome, preferably from a flax plant growing on fairly dry ground. Clean and cut off all the roots and root-hairs attached to it. Now with an axe cut the rhizome into small pieces, and boil in half a quart of water. Let it boil until the water assumes a reddish-brown colour. Strain the liquid through gauze or some other suitable strainer, to remove all insoluable material, and allow to cool. Pour this into a suitable bottle and it is now ready for use.

One tablespoon is sufficient for adults, while children should be given only a teaspoonful, unless no results are obtained. If too much is taken the results are so violent that a binding agent must be taken to stop it. The antidote for this state of affairs is to rush off to the nearest manuka patch, and secure a handful of manuka seed-boxes — the hard, ball-shaped boxes left on the plant after the flower disappears. Crush these as much as possible and then eat them. Manuka seeds, for their medicinal function, are just as efficient and reliable as flax medicine is for its peculiar purpose.

An alternative method of preparing flax medicine is to place the rhizome into hot embers, and cook it like a kumara. When cooled eat a portion of it, and the results, I believe, are the same as for the liquid preparation. How much one should eat of the cooked rhizome I do not know. Anyone keen on assisting humanity might like to test it and work out the exact prescription!

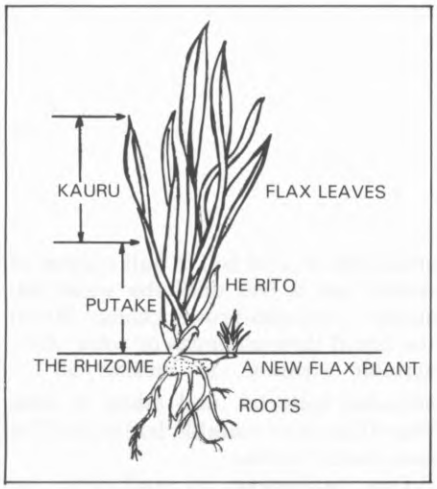
To the taste, the flax medicine is extremely bitter, but whether it is worse than Epsom salts is a matter to be debated.

Flax gum, found at the butts of young leaves, also had some useful purpose. The gum proved to be an excellent cure for minor cuts, scratches and cracked hands. When smeared over the wound it formed an impervious covering, thus protecting the wound from bacterial attack. It was extensively used by the old Maoris for burns.

Uses of the Korari or Stalk

During the old days there were various uses for the stalks. At present there appears to be no use made of them, except of course to make toys such as aeroplanes and windmills.

Looking back over my own young days I can still picture clearly roaming about the swamps, with gangs of four to six, seeking out the dry flax stalks from which to make our toy monoplanes. On such occasions we would sometimes wage war against another gang, using as weapons the flax stalks as substitutes for spears, and these were so light that they did not hurt you. Another com-



mon weapon for these sham battles was the *rito harakeke*, the very young shoot found generally in the heart of the flax bush.

The midrib of the *rito* was pulled off to about four inches from the cut end, and this piece was held in the left hand. To fire the weapon the piece in the left hand was very quickly pulled right off with the right hand, thus causing the rito to shoot through the air and strike, with luck, some unsuspecting 'baddy' in the eye! It was a very effective dart.

In the days of yore the *korari* was regarded as a *rakau* (stick) of much importance. It was clothed with a mysterious *mana*, for it was said the *Patupaiarehe* (or fairy folk) made their canoes of it. This might have been due to the Maoris' poetic way of explaining something he could not understand, like the buoyancy of the korari when floating in the rippling water of the lagoons. So light was it that it floated like a cork, and consequently responded to the least disturbance in the water; thus the association, in all probability, with the strange fairy folk.

The uses of the korari were these:

Elementary taiaha drill
At a young age all boys were put through an elementary course of taiaha drill by the experts. Dry flax stalks were used, being light and easily manipulated by the boys. Each boy was given a stalk which was slightly longer than his own height, and with it practised taiaha parries and thrusts, the mastery of which was important and vital if he wished to remain alive in his manhood.

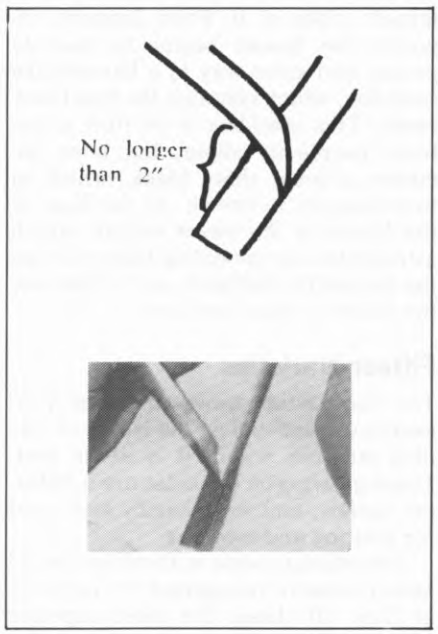
Rama or torch
The stalks were cut into equal lenghts and bundled. Each bundle was smeared with oil or fat, and then lit. Such torches were used on very dark nights when eeling.

Rafts
Bundles of stalks were attached together to make rafts for crossing a river. Rough boats, called *moihi*, were also built of these.

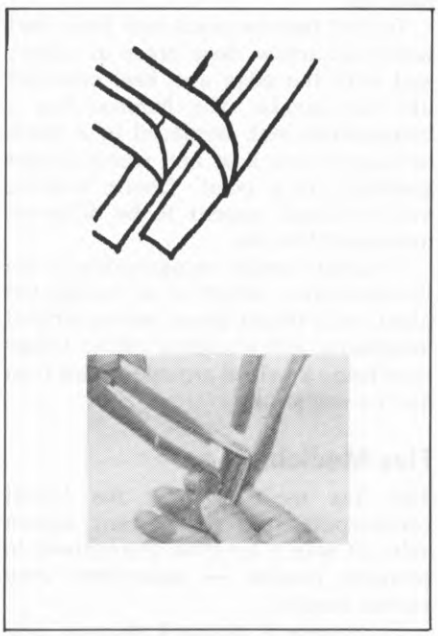
How to make a rourou or

by Catherine Brown

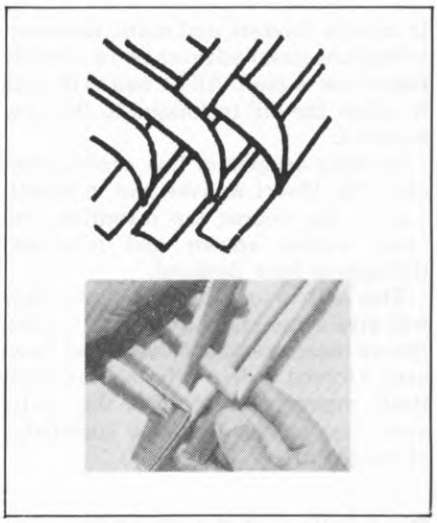
To make a rourou or kono, four blades of flax are needed. The sides and midriff are stripped to make an even width. Use the four double pieces (no wider than 1½ inches) joined together at the bottom. The size of the rourou depends on the width of the flax. Do not use the strips too wide.



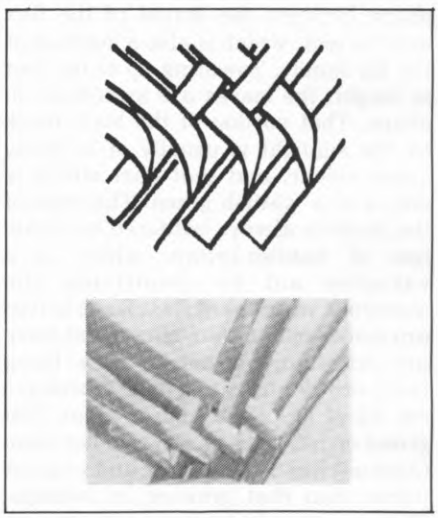
To begin weaving, place the first piece on an angle to the right, and bend the top strip back over to the left.



The second piece is placed to the right of the first and the top strip bent back over it to lie parallel with the strip to the left.

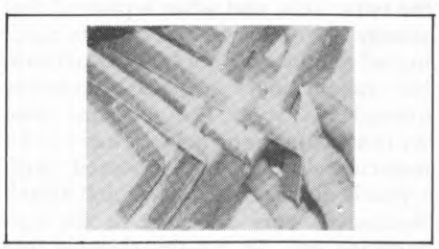


Place the third piece to the right of the others and bend the top strip back over one and under one.



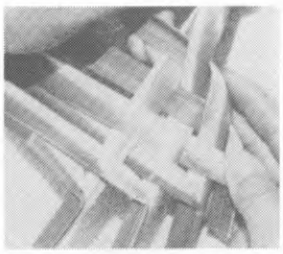
The fourth piece is placed to the right of the others and the top strip bent back over one, under one and over one. There will now be four strips to the left and four to the right.

The edge of the basket is formed by bending the right hand strips under and plaiting them to the left until there is only one piece to the right.

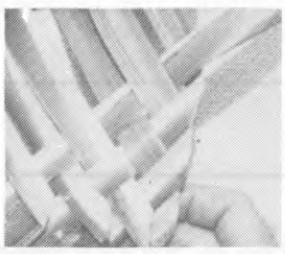


(a) Begin with the bottom right strip and bend it under one, over one and under one.

food basket

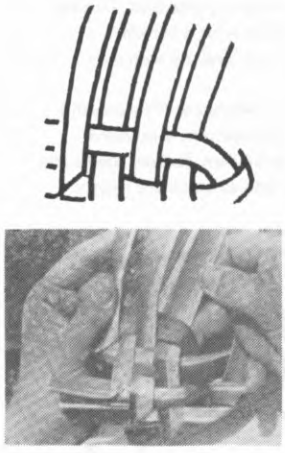


(b) The next strip bends under one and over one.

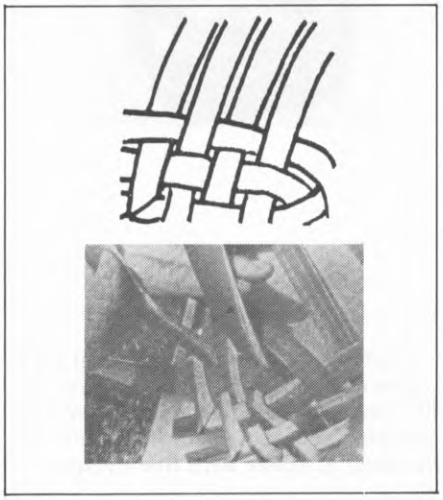


(c) The third strip bends under one. There will now be seven strips to the left and one to the right. The surface of the flax is changed as it is bent to make the edge.

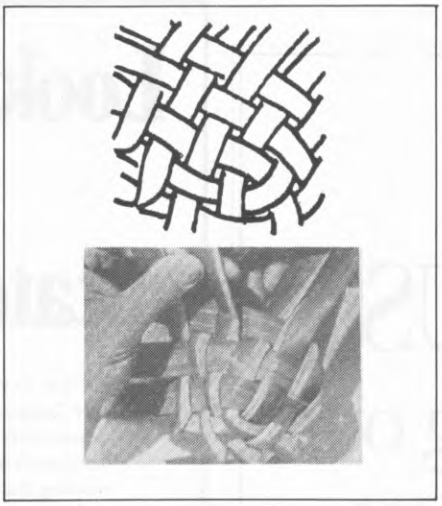
When there are seven strips to the left and one to the right a corner will be made. The corners are woven from the outside of the basket and it is important NOT to alter the surface of the flax when making a corner.



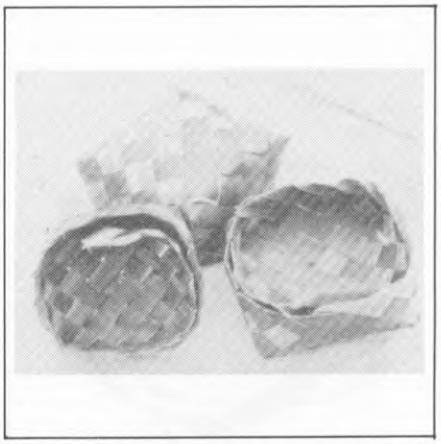
With the left hand, and working from the left, flick the first strip up, the second back, the third up and the fourth back. The next strip (fifth) is placed through these four to form the corner.

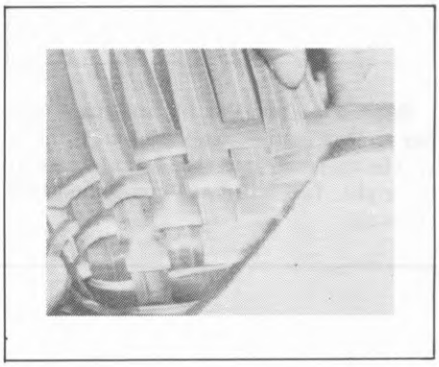


Still use the left hand to flick the four strips into position and place the next strip through.

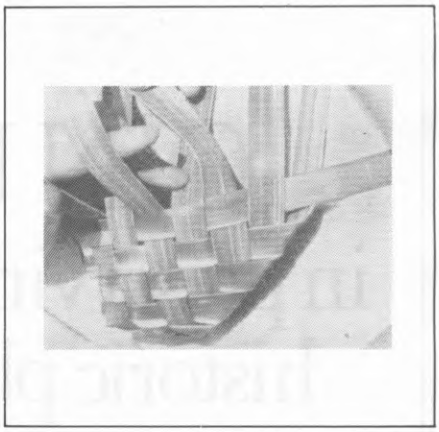


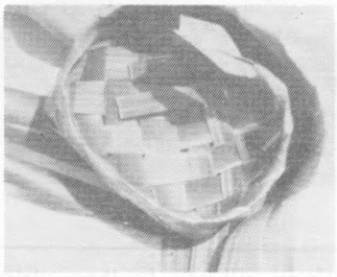
Use the above method to plait the third strip through the four pieces so that there will now be three strips to the left and five to the right. Tighten the plait so that there are no gaps. This completes a corner.



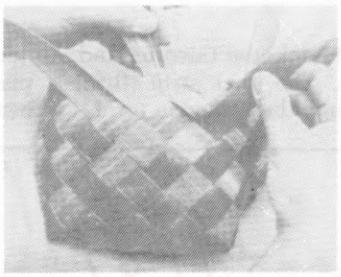


Repeat the 'edge turning' process until there are seven strips to the left and one to the right.

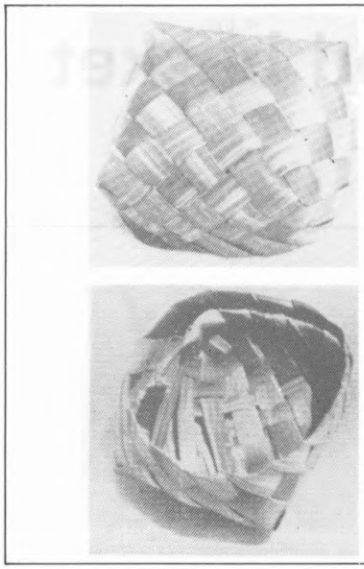




Repeat the process for making a corner so that at the completion of it there will be three strips to the left and five to the right. You will have completed two corners.



Continue in the same way until FIVE corners have been made. The first one fits inside the fifth. If the flax is not long enough, four corners will do, but the finishing is easier with five corners.



To finish the basket, weave the ends in on the outside, starting with the piece nearest the middle of the bottom. Each flax strip will correspond with another piece in the weave. They need only to be caught under one piece to be anchored firmly. Trim the loose ends to complete the foodbasket.

Te Ringawera

Aunty Huia

Watercress

Found in fast flowing streams, watercress is a tasty relish and salad.

Watercress Toroi

Wash the watercress thoroughly, discarding stems and dry leaves. Cut up small and put into a colander. Blanch with boiling water, put into a boiler and cook for 10 minutes in salted water.

Cut mussels into small pieces and mix into the jars of watercress. This makes a delicious cold dish to have with bread and butter.

Watercress Salad

1 bunch watercress
3 tbsps tarragon vinegar
1 tbsp freshly ground salt and pepper
250g bacon

Wash the watercress thoroughly as above and put into plastic, seal and refrigerate overnight. Combine the vinegar with seasonings. Place the watercress in a salad bowl, toss in fried bacon pieces and toss in salad dressing just before serving.

Watercress Soup

250g peeled potatoes
300g butter
500ml milk
1 bunch watercress
Salt and pepper

Cut the potatoes into smallish pieces and boil in salted water until cooked. Drain and place potatoes in a blender (or press through a sieve). Pour in the milk and add the chopped watercress. Pour the soup back into the saucepan and bring to simmering point. Remove from heat, season and stir in the butter before serving.

Kaanga

Quite early after the Maori acquired the potato, pumpkin and Indian corn or maize, they learned to steep the maize cobs in running water until they were partly decomposed, from which they made a kind of porridge called kaanga. It has a very unpleasant smell to European sense, but is still liked by many Maoris today.

Kaanga Wai (Cured corn)

Shell white corn and place in a flour bag and stand in clean running water or in a clean tin or drum. Change the water daily. Leave for two months in the water. Test by pressing the corn and when it is soft, it is ready.

Take 2 cups of preserved corn, clean and mash or mince in a mincer. Put 6 cups of boiling water into a saucepan and add crushed corn stirring all the time. Simmer on a medium element for 1 hour and serve with cream and sugar to taste.

Dried Kaanga Wai

Take raw preserved corn. Put through a mincer and squeeze out all surplus juices and leave to dry on an oven rack or in the sun. When perfectly dry, put into bags and store till required.

Take 1 cup cornmeal, 3 cups boiling water and cook on a medium element for ½ hour. Serve with cream and sugar.

Letters to the editor

To the Editor,

I read the article in your latest Tu Tangata Magazine on the concerns of Henry Tahawai Bird Q.S.O. From words in that article it would behove you Henry Bird to get your priorities right about the desired intentions of Dame Whina Cooper.

First: I understand the concerns of Henry Tahawai Bird for objecting to Dame Whina Cooper's desire to support the establishment of a Marae in Australia and for the reason being that as Henry quotes the land is the Turangawaewae of the Aboriginal of Australia and the Maori Turangawaewae is here in Aotearoa. But Ehoa; we have "nga iwi Maori" over there either friends, relatives or family. The majority of our Maori abroad in Australia are young, whether they are there for travelling, holidaying, visiting or to escape the problems that young Maori face today here in New Zealand which is jobs, money or a wider scope for entertaining. However we are aware that across the Tasman there are legalities, views, issues arising and opinions in Australia about the establishment of a Marae, yet it is seen only as a desire of Dame Whina, we have not yet heard the views of the Tangata Whenua of Australia. So why the word opposing Henry. As one Australian told me, "every nationality in the world is in Australia", why not the Maori?

Did our ancestors not travel across the Pacific Hawaikinui Hawaikiroa Hawaikpamaomao.

Secondly: Henry also enquired about where would Dame Whina get the finance for the building of this Marae complex. I am sure that in the description Henry Bird did not miss anything out in crediting the construction and lay-out of his marae and a fine pakeha illustration of how flash and (not forgetting) expensive his marae is. Further to mention as Henry also quoted in the last article the furnishing of his wharekai costing $31,575 with the "best of furniture" very appealing and luxurious to Modern Pakeha Society.

Ehoa congratulations it sounds as if it is worth every cent but (Q.S.O.) Quit Showing Off. Money and housing is hard to come by during this day and age and I agree with Henry on that statement. Yet it is not only 200 people in housing difficulty in one area but 200,000 maybe more or less, both Maori and Pakeha. Yet I fail to find Henry, how one of our kuia's can solve this problem in an instant and as a respected lady of her people and seeing the struggles of her people she may offer the best of her kuia aroha but not a miracle Henry. Therefore my intention and purpose of writing to the Editor of Tu Tangata was not to extend ideas of Dame Whina's desire or disrupt the high voiced objection of Henry Tahawai Bird neither speak in defence or inflict a personal attack to Henry, but merely point out to you Henry Ehoa waihotia nga mahi pai o tenei kuia ka takatakahia i a koe,kaore i kuia anake engari e nga iwi Maori. Tu Tangata me tautoko tatou te awhi o nga raruraru o enei ra. Ko tenei te take i korero hangai ki a koe ki te kuia. Ko enei nga whakaaro paiinga wawata hoki kaua e awangawanga na te mea ka pau te ahi o te whenua ka hinga te poutokomanawa aroha. Na reira mutua. Kia piki te ora.

Hoani Nuku

Dame Whina has now decided to stay in New Zealand following many requests by her people to do so. She still intends keeping a close interest in events in Australia.

Ed

Dear Sir,

We were delighted to read the reference to Rangimarie Parata's participation in the New Zealand delegation to the 16th International Conference of Pan-Pacific and South-east Asia Women's Association held in Tokyo, Japan, in August 1984. She was a charming and capable representative and followed ably in the footsteps of those Maori members of the association who have been part of the New Zealand delegation at previous conferences. This goes back as far as the third conference in Honolulu in 1934 when Mrs V.T.A. Bennett was a delegate. It has always been our joy and privilege to have the support of Maori women in our work both at national and international levels. It was our pleasure to have Rangimarie with us in Japan.

G. Lilian Lyth
National Secretary
Pan Pacific

Dear Sir,

The eye of the beholder...?

Strange isn't it. I attended the Women's Forum in Whangarei 3rd November and what I saw was simply this...

The Ministry of Women's policy can be likened to a hot air balloon: flexible enough to roll up and tidy away into one basket, dressed in Labour's colours; yet totally dependant upon the heated exchanges of all N.Z. women to get it off the ground. Unfortunately, it is very cumbersome requiring an expert team to tend it, a competent driver to control it and lots of bags to balance it. Sadly it is obviously very vunerable to the winds of change, particularly the feltpen stroke that could cause either a slow leak to deflate and suffocate those around or an explosion that would leave debris scattered all over the countryside.

Wake up, women of N.Z. No governing body in the world can legislate the freedoms of economic, education, health, social, cultural, legal and political equality with lasting dignity and worth. Only God gives such freedom. Freely to all — and no-one and nothing can remove the Godgiven.

Remember Proverbs 31;30... 'a woman who reverently and worshipfully fears God, she shall be praised' for if you 'love the Lord your God with all your heart, mind and soul' and 'love your neighbour as yourself' — the power, the prosperity, the dignity and the privilege of being a woman can never be taken from you.

In Jesus name,

Ihapera Vera Moulton (Mrs)
(nee Cherrington, Taitokerau)

Dear Sir/Madam

I would like to express my concern at some of the contents of the Dec 84 Jan 85 issue of Tu Tangata in particular one called "From the pulpit" in which I find that 'Tabernacle Tarbuk' whoever he is or if it is a she then I refer to the man who is behind her writings. In this article I find what is typical of so many who speak, write and produce art that is double talk with a forked tongue defaming, has a learners mind that is not wise.

I find any person who hides behind barriers of any kind like unidentifiable names or positions that he sees himself/herself above others, to be entirely on the wrong path when they write such as Tabernacle Tarbuk has.

There is only one aspect that the whole of Tu Tangata should evolve around as a guide to its contents and that is arohanui-love and all that is good for everyone and everything. I rest my case in your hands.

A.D. Hickman

MAORI LANGUAGE COURSES. . . A.T.I. 1985

INTENSIVE COURSES

Level 1

7-25 January	(3 weeks)
11 February — 1 March	(3 weeks)
15 April — 3 May	(3 weeks)
8-26 July	(3 weeks)
9-27 September	(3 weeks)

Level 2

21-25 January	(1 week)
18 March — 4 April	(3 weeks)
17 June — 5 July	(3 weeks)
30 September — 18 October	(3 weeks)

Level 3

4-15 March	(2 weeks)
27 May — 7 June	(2 weeks)
29 July — 9 August	(2 weeks)

Course Timetables

All intensive courses will operate daily, Monday to Friday, from 9 a.m. — 4 p.m.

Enrolments

Enrolments for each course will close 3 weeks prior to the commencement date for that course.

Enrolment Fees

1 week course	$15
2 week course	$20
3 week course	$25

Course Content and Prerequisites

Level 1 requires no previous knowledge of the language. This course will concentrate on:

* pronunciation
* vocabulary and structure related to:

  — social settings (meetings and introducing people, talking about yourself and others, expressing feelings)
  — discussing modern life (describing events, asking questions)
  — work (finding out information, following instructions)

* an introduction to more traditional use of the language (waiata, karakia and mihi)

Level 2. The prerequisites for a class are:

— The ability to use all basic sentence structures in the following situations: Greetings and introductions, asking for simple information and understanding a variety of replies.
— Confidence in the use of prepositions, personal pronouns, and adjectives.
— Correct pronunciation.

Level 2 courses aim to extend students vocabulary and structures related to:

* modern life (reacting to and discussing news)
* work (getting things done)
* more formal use of language (mihi, whaikorero)

Level 3. This course will be conducted entirely in Maori. Candiates must satisfy the Lecturer of Maori as to their ability to cope with a Level 3 course. The May course will focus on Karakia, Waiata, Whaikorero and Karanga.

Department of Education regulations are such that we are only able to offer those classes with a sufficiently high enrolment. The continuation of the classes also depends on the average attendance and if this drops too low we must regrettably combine classes or even close them.

Other Courses

Level 2 Evening Class

Monday and Wednesday, 5.15-6.45 p.m.
Terms 1 & 2 only, commencing 11 February.

Level 2-3 Weekend Courses

These courses offer the chance to refresh and maintain oral fluency. They will give practice in the language necessary for discussing particular topics or speaking in particular situations.
They operate for approximately 12 hours commencing at 9 a.m. Saturday and 10 a.m. Sunday. Attendance at both days is necessary.

Dates	Enrolments Close
16-17 March	1 March
20-21 April	4 April
15-16 June	31 May
20-21 July	5 July
21-22 September	6 September

For any further information and initial enrolments, please phone 773-570 Ext.804 between 10 a.m. and 2 p.m., or write to the Languages Section, Auckland Technical Institute, Private Bag, Auckland 1.

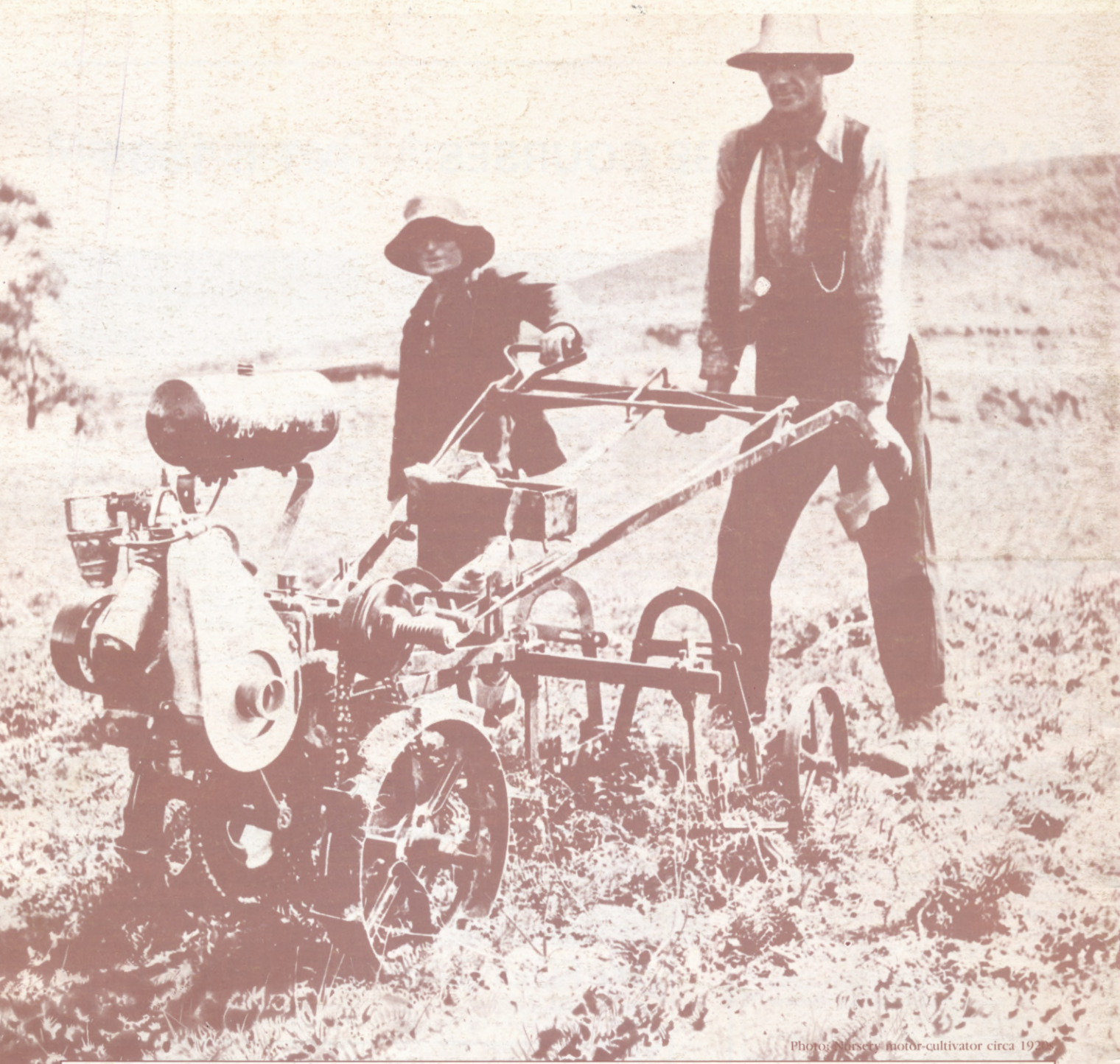


Photo: Nursery motor-cultivator circa 1923

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