

and is not flax fibre or any other New Zealand fibre material known to me. It is coiled and tied in a manner reminiscent of belts and neck ornaments from the tropical Pacific.

238-238a. *Hinaki*, unknown artist, (Tuhoe), Urewera. Auckland Museum.

Although this fish trap has been used to illustrate books on the Maori a number of times, it is made from a material very different from the *mangemange* or *kiekie* roots usually used in *hinaki* type traps I have examined. There are also many differences in construction. At present I believe it may have South East Asian origins.

Fig. 41. Basket for dried ngore, a kind of whitebait. Unknown artist, (Ngaherehere). James Ngatoa collection. Auckland Museum.

I have had doubts about the practicality of this basket for storing dried fish. Why is it so closely plaited? Should not the plait be more open to allow the air to circulate and prevent mould? Is it large enough to feed the extended family? For what reason would the craftsperson make a basket that has to be hung upside down with the opening stuffed to keep the contents inside? Is it made from *kiekie* as I first thought when I believed it Maori? Recently I have bought two very similar baskets from separate antique shops. One is the same size and almost identical but with no documentation. The larger one is definitely not of *kiekie*, and is possibly of some palm leaf. Although larger, it is made in the same manner and said to be a beer strainer brought back to New Zealand by a woman returning from South Africa. She explained how a fold was made around the basket after use to hold it open, and how it was suspended by the loop at the end to hang up to dry.

Fig. 37, 37a. *Kete*, unknown artist. Putiki. Mick Pendergrast collection.

This basket was purchased in a second hand shop in Wanganui. The vendor said that it was made in Putiki before 1920. The material causes me some concern. It seems to be too soft for flax, and if it is, it is probably *wharariki* (*Phormium cookianum*). Initially, I thought that one surface of each strip may have been removed to make it thinner. Now I believe that it may be some kind of rush. In style it is unusual if it is Maori.

I apologise for the inclusion of these probable errors included in the book. Four of the five objects were provenanced by the museum and I relied on this information, which I now believe to be incorrect. At least I have had a sharp reminder that I still have a lot to learn and I hope that my mistakes have not caused readers too much inconvenience.

By Mick Pendergrast

