



TE MAORI

Te hokinga mai. The return home.



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Checklist

1 Pendant, Turtle—he Tautau

stone, height 8 cm
Taranaki, Urenui
early Maori
Nga Kakano period (900-1200)
Taranaki Museum, New Plymouth (A.71.538)
formerly T. Ashwood Collection

One hundred years ago Urenui was the birthplace of Sir Peter Buck (also known as Te Rangi Hiroa), a medical doctor, member of Parliament, and pioneer anthropologist. He wrote over 50 books on the Maori and Polynesia and later became director of the Bernice Puahi Bishop Museum in Hawaii. His ancestors lived in Urenui from the time this unique stone pendant, shaped like a turtle, was made, about 800 to 1000 years ago. His people, the Ngati Mutunga hapu of Te Ati Awa, are still there.

Kotahi rau tau te whanautanga mai o Ta Te Rangihira o Urenui. He tohunga rongo nui. He mema no te Whare o te Motu, he tohunga rata, he tohunga hoki o te ao anthropology. He nui atu i te rima tekau nga pukapuka i tuhia e ia mo te iwi Maori me nga iwi moutere o Te Moana-nui-a-Kiwa. Na enei ka tohua ia hei Tumuaki mo te whare taonga e mohiotia nei ko te Bernice Puahi Bishop i Hawaii. Mai ano ona uri i noho ai ki Urenui, ara, i te wa i hahaua ai tenei taonga i te wa mai i te 800 ki te 100 tau ki mua. Ko tana hapu ko Ngati Mutunga o Te Ati Awa.

2 Ornament, Reel—he Pooria

stone, length 5 cm
Taranaki, Opunake
early Maori
Nga Kakano period (900-1200)
Taranaki Museum, New Plymouth (A.71.539)
formerly H. D. Skinner Collection

This reel ornament is one of the ancestral forms found in early excavations in eastern Polynesia. In New Zealand these reels are made from moa bone, whale bone or ivory, and stone. A group of stone units was worn as a necklace with a stone imitation whale tooth in the same way that bone and ivory necklaces were worn. Making the reels in stone appears to have been an aesthetic decision motivated by its beauty, usually a smooth black or blue-grey serpentine.

Ko tenei taonga he taonga n o nehe i hahua ake i te rohe ki East Polynesia. Ki Aotearoa nei he koiwi moa, he rei paraoa, he kohatu ranei. He mau kakii tonu aua mea. Ko nga poria kohatu he tino mea rangatira.

3 Club—he Patu Rakau

wood, length 28 cm
Taranaki, Kaupokonui River, Takaora site
early Maori
Te Tipunga period (1200-1500)
Taranaki Museum, New Plymouth (A.77.203)
formerly P. Wakelin Collection

This patu rakau (wooden club) comes from the Takaora site on the Kaupokonui River near Hawera. Other material from this site includes digging implements of late Maori form. This patu seems to be an unfinished early form of the wakaika club (see 44).

I ahu mai tenei patu rakau i Takaroa i te taha o te awa o Kaupokonui i Hawera. Ko etahi atu mea no taua wahi he ko no nehe ra. Ki te ahua ake o tenei patu he wahaika o nehe (tirohia 44).

4 Pendant—he Rei Niho

whale tooth, length 14.6 cm
Northland, Whangamumu
early Tai Tokerau
Te Tipunga period (1200-1500)
Auckland Institute and Museum (21859)
formerly Mrs Lushington Collection

At the top of the tooth are two figures back to back with upraised arms. Similar figures are found on Hawaiian wooden ornaments. The chevrons appear to be derived from human legs. The elements of this pendant relate to early island Polynesian forms rather than later Maori. What indications we have for dating suggest that chevron pendants were made about the 14th century.

E rua nga tekoteko e piri ana he tuara ki te tuara. Kei te maranga nga ringa ki runga. He rite tonu ki nga tekoteko i runga i nga taonga a te iwi o Hawaii. E puta mai ana i nga taha he mea he rite ki te wae tangata. He rite atu nga whakairo ki era o nga iwi moutere o Poronihia o nehe. Kahore he ritenga ki te rere whakairo Maori o muri mai. Ko enei tu rei niho ki te titiro iho no te rau tau tekau ma wha.

5 Bowl—he Kumete

wood, length 96 cm
Taranaki, Ohura
early Maori
Te Tipunga period (1200-1500)
Auckland Institute and Museum (4470)
formerly Harper Collection

The massive simplicity of this food bowl is enhanced by the modest masks on the handles—abstract faces suggested by eyes and an upper lip-line. Its form is reminiscent of bowls in Hawaii and the Marquesas.

Ko te rangatiratanga o tenei kumete na te tino ahua me te iti hoki o nga mahi tarai o runga. Motuhake nga tikanga kei nga puritanga. Ki te ahua mai he kanohi tangata engari ko nga karu anake e mau mai ana me te ngutu ki te taha runga. He rite ki nga era o Hawaii o Marquesas.

6 Canoe Bow Cover—he Haumi

wood, length 107 cm
Northland, Doubtless Bay
early Maori
Te Tipunga period (1200-1500)
Auckland Institute and Museum (3078)
formerly E. E. Vaile Collection

The dragon-like figure at the front of this Polynesian-style canoe has some Polynesian features but also foreshadows the manaia (profile/figure) of later Maori carving. Transitional features are the spikes all over the figure, which can be likened to the knobs on the elaborate Kauri Point comb (16). Some people have seen a resemblance between this prow and those of Viking ships, but this is a chance likeness soon dispelled by closer acquaintance with either form. The prow probably dates from about the 15th century.

Ko tenei tu whakairo taniwha kei te ihu o te waka, kei te rere a te iwi mouere. He pera ano nga haehae. Kahore he ritenga Maori kei te noho mai i te manaia me nga tutu rakau e pihi ake ana i roto i nga whakairo. I heke mai nga ahua Maori i enei tikanga. Koia nga pona i runga i nga heru mai i Te Kauri. Ki etahi he rite tenei tu waka ki era o nga waka o nga whenua o Norway, o Sweden. Kahore noa iho he take o enei whakaaro. No te wa o te rau tau tekau ma rima te whakapae ki nga korero.

7 Canoe Sternpost—he Taurapa

wood, length 106.7 cm
Northland, Doubtless Bay
early Maori
Te Tipunga period (1200-1500)
Auckland Institute and Museum (35570)
formerly T. Wallace Collection

This sternpost was found not far from the Doubtless Bay prow (6) and may be from the same canoe. The small manaia (profile figures) at the base are very similar to the larger head on the prow. At the top is an animal which appears to be a dog with a manaia head. The whole sternpost, and particularly the dog form, is beautifully carved. The skill of a stone-tool worker can be seen in the adzing of the plain surfaces.

Ko tenei taurapa he mea kite i te wahi i Whatuwhiwhi i kitea ai teetahi tauihu waka. No te waka kotahi pea enei mea. Ko te manaia iti i te take he rite ki nga mea o runga o te taurapa. He kararehe, he kuri pea me te manaia hei pane. He tino rangatira tonu nga whakairo o te taurapa nei me te ahua kuri o runga. E kitea iho ana te rawe o te mau a te tohunga o te haonga kohatu.

8 Bowl—he Kumete

wood, length 73.5 cm
Hauraki Plains, Mangatarata
early Maori
Te Tipunga period (1200-1500)
Auckland Institute and Museum (45313)
formerly G. B. Harris Collection

The shape of this bowl with a definite flat rim suggests a Polynesian form. The human head at the front, strongly modelled, with high-keeled eyes, is quite unlike later Maori work and equally unlike early Polynesian forms. The use of a simple, strong, if realistic, mask places it within the tradition of the Oceanic mask. This would suggest that this bowl is a transitional form by a master sculptor who lived in the 15th or early 16th century.

Ko te ahua ake o tenei kumete, te whanui me te pararahi hoki o te parua, he rite ki te rere o era a te iwi Mouere. Na te koruru me nga tikanga o runga kua tika ki nga tu koruru o roto i taua rohe. Na, kua kiia i ahu mai tenei tikanga whakairo kumete a te tohunga i te wa rau tau 14 kite 15.

9 Bowl—he Kumete

wood, length 50 cm
Bay of Plenty, Motiti Island
early Maori
Te Tipunga period (1200-1500)
Auckland Institute and Museum (14015)
formerly H. J. G. Allen Collection

The overall shape of this unfinished bowl seems to be that of a bird. The four legs, a feature of Polynesian bowls, is rare on New Zealand bowls and not found on later examples at all. The form is strong, simple, and clear to behold.

Kahore tenei kumete i oti te hahau engari he rite te ahua ki te manu. Ko nga wae e wha he tikanga i roto o Poronihia. He mea tino tauhou ki nga kumete Maori. He kumete kaika tonu ki te titiro atu.

10 Amulet (?)—he Mauri

stone, length 9.3 cm
Southland
Ngai Tahu (Waitaha)
Te Tipunga period (1200-1500)
National Museum of New Zealand, Wellington (ME.654)
formerly A. Hamilton Collection

The patterns on this piece are very reminiscent of decoration on artefacts from the Pacific islands. The use of notching as a decorative feature appears early in New Zealand; the concentric circle and spiral forms relate it to other pieces found in the South Island. The function of this artefact is unknown, but its form suggests a neck pendant.

Ko nga tikanga o runga o tenei reiputa he rite ki te rere o era o nga iwi Mouere. Ko nga tikanga pakinikini he mahi Maori no nehe. Pera ano te huri haere o nga takataka whakairo ki era i roto o Te Waipounamu. Kahore e tino marama ana te tikanga o tenei taonga engari ki te ahua mai he mau kaki.

11 Amulet—he Reiputa (rendered in stone)

serpentine, length 10.2 cm
Pelorous Sound, Laverigne Bay
early Ngati Kuia
Nga Kakano period (900-1200)
Otago Museum, Dunedin (D35.506)

This amulet from the northern tip of the South Island is a copy in stone of a killer whale (*Orca gladiator*) tooth. This type of tooth may be the origin of the whale tooth imitations in stone. Whales figure prominently in Maori mythology and legends. Throughout the Pacific, whales, dolphins, and porpoises have a special relationship with man and will come when called. In Maori society, wearing a whale ivory or bone ornament or carrying a bone club was, and still is, a mark of a special man. These items are known as iwi ika (fish bones). In early times the real thing or a stone copy seems to have served equally well.

Ko tenei reiputa no te tino pito o te taha raro o Te Waipounamu. He rite ki te niho tohoraha. Ko tenei tu niho pea te timatanga mai o nga reiputa kohatu. He tino ika te tohoraha i roto i nga korero tuku iho a te Maori. Pera ano hoki ki nga iwi moutere o Te Moana-nui-a-Kiwa. He mea rangatira te mau patu paraoa, patu koiwi ranei ki te Maori. He iwi ika ano tetahi ingoa mo enei taonga Maori o mua, koiwi paraoa, kohatu ranei.

12 Lure Hook Shank—he Pa

black argillite, length 13.1 cm
Central Otago, Shag River site, Matakaea
Kai Tahu (Waitaha)
Nga Kakano period (900-1200)
Otago Museum, Dunedin (D27.1054)

The pakohi (black argillite) from which this lure is made was probably obtained from the ancient quarries of the northern end of the South Island. It is a copy in stone of the patuna, or pearl-shell bonito lure, of the tropics. Since the pearl-shell oyster was not found in New Zealand, the early settlers copied the form in stone to make lure hooks for such fish as kahawai and kingfish. The shanks were shaped to give the appearance of small minnow-like fish. Hooks of this type went out of use about the 15th century. The Matakaea site, where this hook was found, is dated between the 12th and 14th centuries.

He pakohi te kohatu i mahia mai ai tenei pa. Ko tenei tu kohatu kei te tino pito o te taha raro o Te Waipounamu. He kohatu he mea tango mai i te mea patuna o nga moutere. Kahore te patuna i kitea ki Aotearoa nei no reira ka mahia nga pa a te Maori ki te kohatu hei whakatere kahawai, warahenga. Ko enei pa he mea hahau kia rite ki te aua. Ko enei tu matau i ngaro haere i te wa rau tau 15. Ko Matakaea te wahi i kitea ai tenei matau no te wa rau tau 12 kite 14.

13 Amulet

serpentine, length 7.2 cm
Otago, Waitati
early Kai Tahu (Waitaha)
Nga Kakano period (900-1200)
Otago Museum, Dunedin (D10.279)
formerly Dr T. M. Hocken Collection

The serpentine used for this amulet probably originated in the Nelson area at the extreme north of the South Island. The simple dancing figure is a theme found throughout Polynesia and may be seen, for instance, on the carved drums of the Austral Islands or the Chatham Islands dendroglyphs. The style of this amulet would suggest that it is an early object.

I ahu mai te kohatu mo tenei taonga i te rohe o Te Tai o Aorere, Te Waipounamu. Ko nga tekoteko o runga he rite nga ahua ki era o nga pahu o nga moutere o Ra'ivavae me nga whakairo i nga rakau o Reikohu, ara, o Whare Kauri. Ko nga tikanga no te rere ki Poronihia, a, he taonga no nehe.

14 Attrition Saw—he Mania

sandstone, length 18.5 cm
Foveaux Strait, Centre Island
early Kai Tahu (Waitaha)
Nga Kakano period (900-1200)
Otago Museum, Dunedin (D21.844)

This attrition saw, from the southern tip of the South Island, is the type of saw that was used to cut moa bone. The name 'moa' is given to a number of families of large flightless birds now extinct. The largest of these was *Dinornis maximus*, which attained a height of eleven feet, and the smallest was *Anomalopteryx didiformis*, which was about the size of its modern-day relative, the kiwi. The bones of these birds, which became rare after the 14th century, were highly prized and used for ornaments and tools. The two faces of the cutter are in the form generally known as the Oceanic mask, which was brought to New Zealand by the earliest settlers but is also a basic feature of the art of Polynesia, Melanesia, Micronesia, and the ancestors of the Polynesians, and Lapita pottery people.

Ko tenei mania no te pito taha runga o Te Waipounamu. Koia te tu mania hei tapahi koiwi moa. Ko tenei ingoa te 'moa' te ingoa Maori mo nga manu e kore e rere, a, kua ngaro hoki ki tenei ao. Kotahi putu te teitei o enei manu, a, heke iho ki te iti o te kiwi. He tino taonga nga koiwi o enei manu i muri mai o te rau tau 14, a, i tohua hei taonga hei toki haonga hoki. E rua nga mata o tenei mania, a, he rite ki nga koruru moutere i mauria mai e nga tupuna ki Aotearoa. He tino tikanga hoki tenei no nga iwi moutere i nga rohe e kiia nei e he pakeha ko Polynesia, ko Micronesia, ko Melanesia.

15 Imitation Whale-tooth Necklace—he Mau Kaki

15 pieces of moa bone, overall length 32 cm
Southland, Fortrose
early Ngai Tahu (Waitaha)
Nga Kakano period (900-1200)
Southland Museum and Art Gallery, Invercargill (B81.161)

This necklace, in which each unit is a stylized version of a whale tooth, was found in a beach midden with a burial of a young girl which probably dates to the 12th century. Whale tooth units such as these, and reel beads, have also been found in excavations in Huahine in the Society Islands where they are dated to about the 14th century, while reel beads that have been excavated in the Marquesas date to AD 300. Similar pendants in wood, stone, and ivory are found in other parts of Polynesia; a late form, for example, are the lei niho palaoa (hook pendants) of 18th and 19th century Hawaii.

Ko tenei mau kaki no tetahi karinga onepu o tetahi tupapaku kotiro o te wa rau tau 12. Ko ia mea he mea hahau pera i te niho pararoa. Ko enei tu niho pararoa me nga taonga poria i kitea ki Marquesas. E hoki ana te tawhito ki te tau AD 300. Kua hahautia mai i te rakau, i te kohatu, koiwi pararoa i roto o Polynesia. Koia nga lei niho palaoa o Hawaii i nga rau tau 18-19.

16 Whale-tooth Pendant—he Rei Niho

serpentine, length 21.3 cm
Southland, Fortrose
early Ngai Tahu (Waitaha)
Nga Kakano period (900-1200)
Southland Museum and Art Gallery, Invercargill (B65.63)

The beautiful blue-green serpentine rock from which this pendant is made probably came from the northern tip of the South Island in the Nelson region. This rei niho is an almost perfect and direct copy of a sperm-whale tooth and formed the centre part of a necklace. Whale teeth were used as pendants in the early period in New Zealand, in the Marquesas, and other Pacific islands. The suggested dating for this piece would be about the 12th century.

I ahu mai te pounamu o tenei rei niho i te taha raro o Te Waipounamu. He rite tonu ki te niho tohoraha, a, i waenganui tonu o te mau kaki. Koia ano hoki te tikanga i roto o nga iwi o Te Moana-nui-a-Kiwa. Ko te tawhito kei te rau tau 12.

17 Amulet, divided sphere—he Rei

serpentine, length 4 cm
Nelson, Whakapuaka
early Waitaha (Ngai Tarapounamu)
Nga Kakano period (900-1200)
Canterbury Museum, Christchurch (E.120.6.1)
formerly T. A. Fuller Collection

This is one of the rare and beautiful types of ornament found only in the early period in New Zealand and, like the chevron pendant, is not found outside New Zealand. It may be related to the double

testicle forms of the Austral Islands of the 18th century. There is no clear indication of age for the divided spheres but they are found in association with early adze forms. Dr Roger Duff, late of Canterbury Museum, suggested that they were hybrid forms of the reel ornament associated with early Maori culture in New Zealand.

Ko tetahi tenei o nga tino taonga whakapaipai o nehe i Aotearoa nei. E rua anake aua tu taonga, motuhake ki Aotearoa nei. He tatanga pea ki era taonga o era atu mouhere o Austral o te rau tau 18. Kahore e marama ana te tawhito engari he tata tonu ki nga ahua toki. Ki te korero a Duff o te Whare Taonga o Otautahi i tona wa he tata te rite ki nga poria ki era taonga Maori o nehe.

18 Adze—he Toki

basalt, length 43.2 cm
South Canterbury, Makikihi
early Kai Tahu (Waitaha)
Nga Kakano period (900-1200)
Otago Museum, Dunedin (D25.481)

This toki (adze), of early eastern Polynesian form, with horns, was manufactured about the 12th century. A small number of adzes as beautifully finished as this one have remained in use as ceremonial adzes used by tohungas (priests) when making the first cut when felling a special tree, in canoe-making, and in building a house. All this is known about this particular toki is the place where it was found and that it is a very beautiful example of the adze-maker's art.

No te rau tau 12 tenei toki mai i te rere ki te rohe ki East Polynesia. He rangatira te ahua mai me te tarai hoki. He torotoru noa, a, ko tenei i tukuna iho hei mau ma nga tohunga i nga mahi tarai waka, turaki rakau whakairo whare ranei. Heoiano te mea e mohiotia ana mo tenei taonga ko te wahi i kitea ai koia ano hoki te rangatiratanga o tenei ahua mahi a te Maori.

19 Amulet—he Rei Niho

whale ivory, length 10 cm
Banks Peninsula, Okains Bay
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Canterbury Museum, Christchurch (E.175.39)

This amulet is particularly interesting in that it shows the derivation of the chevron amulet from a human figure. At the top is a pair of eyes, then a very long nose, and at the base the arms and legs of a dancing figure. The arms are elaborated as elbows and hands repeated up the sides of the amulet. This piece is not dated but it could have been made in the 13th or 14th century.

E kitea iho ana te ahunga mai o tenei tu rei niho i te tinana tangata. Mai i te taha runga ko nga kanohi e rua. I raro mai he ihu roa. Kei te take ko nga wae me nga ringa o te kai kanikani. Ko nga ringa mehemea he tuketuke, a, pera tonu piki noa ki te taha runga. Kahore ano te tawhito o tenei taonga kia tau noa. Tena pea no nga rau tau 13 ki te 14.

20 Knife—he Maripi (Ulu)

slate (polished stone?), width 9.7 cm
Otago, Waipahi
early Kai Tahu (Waitaha)
Nga Kakano period (900-1200)
Otago Museum, Dunedin (D33.23)

'Ulu', the name given to these knives by museums, is Eskimo for the same type of knife. It is the woman's knife of the Eskimo and the stone (and later metal) reaping knife of Asia. In New Zealand it is known only from the South Island, where it may be associated with the working of moa and other skins for clothing. There is evidence that such skins were worn before moa became scarce and forced the development of a type of finger weaving with whitau (flax) fibre.

Ko te ingoa a nga whare taonga mo tenei taonga he 'ulu'. Koia te kupu a te iwi Eskimo mo tenei tu maripi. Koia ano hoki te maripi a te hunga wahine Eskimo, a, te maripi kohatu (i muri mai he metara) tapahi i roto o Asia whanui. Motuhake tenei tu maripi ki roto i te rohe o Te Waipounamu he i mahi kahu mai i te hiako moa me era atu hiako kararehe. E mohiotia ana i kakahuria te hiako moa e te Maori i mua i te ngaro haere o tenei manu. Na tenei ka tupu ake, ka timata te tikanga whatu kahu a te Maori.

21 Adze—he Toki

metabasalt, length 40.3 cm
Southland, Tutarau
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Southland Museum and Art Gallery, Invercargill (B.69.147)

This toki (adze) represents a local development of the eastern Polynesia adze kit brought to New Zealand by the earliest settlers. It has the tang, or grip, of eastern Polynesian adzes, but its overall proportions are typical of Southland adzes. This adze was made about 1400, when large seagoing canoes were still being constructed for long voyages.

Ko tenei toki he mea mahi ki konei ki nga toki i mauria mai e nga tupuna heke mai i Polynesia. He rite te ahua o te puritanga ki nga toki mai o East Polynesia. Ko te roa, te taimaha, ara nga ahuatanga katoa atu e hangai ana i nga toki mai o Te Waipounamu. I mahia tenei toki i te wa o te tau 1400 i te wa ano e haere ana nga heke nui a te Maori.

22 Comb—he Heru

wood, length 15.2 cm
Christchurch, Sumner, Monck's Cave
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Canterbury Museum, Christchurch (E.72.49)

The simple lines of this comb would suggest that it is artistically intermediate between the early eastern Polynesian art form and later Maori forms. The small heads at the end so the crossbar and

the notched decoration are archaic time-markers. This comb was probably made about the 16th, or possibly 17th, century. Because the South Island tends to retain archaic features in its art, the comb could be later than comparable piece in the North Island.

Ki te ahua ake o tenei tu heru e hangai ana i te wa mai i nehe o East Polynesia ki te wa ka timata te mahi hahau i Aotearoa nei. Nga tikanga whakairo o te whakapae he tohu tikanga no nehe. No te rau tau mai i te 16 ki te 17. He tawhito atu enei tu heru ki nga rohe o Te Waipounamu ki era o te Ika-a-Maui.

23 Godstick (?) or Paddle—Taumata Atua or he Hoe

wood, length 14.5 cm
Christchurch, Sumner, Monck's Cave
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Canterbury Museum, Christchurch (E.158.355)

This object is a transitional piece that has resemblances to Tipunga period work, yet it is not Puawaitanga, nor even North Island in form. Interpretation of the piece is difficult because it is a fragment. It might be the handle of a paddle, or it might be a godstick (taumata atua) that was used on important occasions when the gods were called to take up abode in the stick. What is important about the fragment is the evidence it provides of early South Island wood carving.

Ko tenei taonga no te wa e kiia nei ko te Tipunga (1200-1500) te ahua. Ehara no te wa Puawaitanga (1500-1800), no nga tikanga mai ranei ki te Ika-a-Maui. He iti tenei i whati mai, a, he uaua ki te whiriwhiri he aha tuturu. Otira, he puritanga hoe, he taumata atua ranei hei hapai i nga tohunga a te Maori. He nohonga atua enei tu taonga. Ko te tino take o tenei mea he whakatu i te tawhito o nga mahi whakairo rakau o Te Waipounamu.

24 Club—he Patu Miti

basalt, length 50.5 cm
South Island
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Canterbury Museum, Christchurch (E.100.9D)

This is a two-handed club of the South Island form. Occasional wooden two-handed clubs are known from the North Island. A long basalt club of this form, though, can only be from the South Island. The Puawaitanga period patu onewa club appears to have evolved in the North Island and reached Otago only in the beginning of the 19th century.

He patu e rua nga puritanga, a, ko nga tikanga no te rere ki Te Waipounamu. Ko tenei patu roa i ahu mai anake i Te Waipounamu. Ko te patu onewa i puta i te wa Puawaitanga i ahau mai i te Ika-a-Maui. No te timatanga o te rau tau 19 katahi ano ka puta ki roto o te rohe o Otakou.

25 Adze—he Toki Pounamu

nephrite, length 27.6 cm
Otago Harbour, Portobello
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Otago Museum, Dunedin (D49.481)

Horned-front grip adzes of this early shape are found in most of the eastern Polynesian islands. The type was brought to New Zealand by the early settlers as part of the adze kit. Carefully sawn out of nephrite, this adze (as well as 26) probably dates to about the 14th century. The colour has been changed by fire.

Ko nga puritanga o enei tu toki e kitea ana i roto o East Polynesia. He mea hari mai na nga tupuna heke mai ki Aotearoa nei hei toki tarai taonga i konei. He mea ata poro mai i te pounamu tenei toki (pera hoki i te taonga 26). No te rau tau 14 te tawhito. Na te wera nga i te ahi ka rereke te ahua ake.

26 Adze—he Toki Pounamu

nephrite, length 32.8 cm
Otago Harbour, Portobello
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Otago Museum, Dunedin (D49.482)

Same as 25.

Tirohia 25.

27 Pendant, chevron type—he Rei Niho

whale ivory, length 16.8 cm
Otago Harbour, South Head, Little Papanui
Kai Tahu (Waitaha)
Te Tipunga period (1200-1500)
Otago Museum, Dunedin (D29.1)

It is possible that this chevron pendant was made from a split whale tooth and that it may have been one of a pair worn, suspended, as a breast ornament. Descendant tribes regard the form as symbolizing taniwha or karara, protective beings in the shape of reptilian monsters. This view, however, may owe a debt to scholarly interpretation. Taniwha are a rich surviving element in Maori myth, and the traditions of the area in which this pendant was found feature a number. Some scholars have seen the form as derived from the human figure and as an example of the dancing figure in Polynesian art.

Ko te ahua ake o tenei tu rei niho me hahau mai i te niho paraoa i koara. Tena pea e rua aua rei niho, a, i noho pea ki te uma. Ko enei tu rei niho ki etahi iwi he taniwha, ngarara kai tiaki. He tino mea te taniwha i roto i nga korero a nga tupuna, a, e mau ana hoki i nga korero a nga iwi o aua rohe. Ki etahi tohunga i anga mai nga tikanga penei i te tinana tangata.

28 Uenuku

wood, height 267 cm
found at Lake Ngaroto, 1906
Waikato
Te Tipunga period (1200-1500)
Te Awamutu Museum (2056)
formerly R. W. Bourne Collection

This carving represents a tribal god of the Tainui people whose Arikinui is Dame Te Atairangikaahu. It has a haunting resemblance to some Hawaiian carving. Traditional information would suggest that it was made when the Maori art style was still eastern Polynesian in form, about AD 1400. Its significance goes beyond its ethnic uniqueness, but lies particularly in its spiritual importance, which still causes reaction by some people when viewing the carving.

Uenuku in his more ancient form is a god who appears as a rainbow. Traditionally, the spirit of Uenuku was able to inhabit a small carving which could then be carried by the tohunga.

Ko tenei taonga no te iwi o Tainui, ara, o Te Arikinui, Te Atairangikaahu. He riterite ona tikanga whakairo ki era o te iwi, o te tangata whenua o Hawaii. Ki nga korero i mahia i te rau tau tekau ma wha (AD 1400), i te wa e mau tonu ana te wairua whakairo Poronihia-ki-Rawhiti i te Maori. He nui, he maha atu nga take o tenei taonga, i tua atu i ona ahuatanga Maori. Engari, ko te mana, ko te wehi tonu o tenei taonga tino take. Koia te mea ka pa ki te hunga e kite ana.

I nehe, ko te ahua tuturu o tenei atua Maori he kopere ki te tikanga Maori ake. Ka taea e Uenuku i nehe te uru, ka noho i roto i tetahi whakairo iti. Ma ka taea e ona tohunga te hari haere ki nga take maha a te iwi.

29 Feather Box—he Wakahuia

wood, length 38.7 cm
Ngati Kahu tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Web.864)
formerly Crowther-Beynon Collection; Webster Collection

A chief's head was especially tapu (sacred), so anything that was worn on his head or neck was also sacred and could harm other people who were not of equivalent rank. Feathers, combs, ear pendants, hei-tiki were therefore placed in a wakahuia which was then hung from the rafters of the chief's house out of reach of children and was not to be touched by anyone except the chief himself. The boxes are carved on the underside, since this is the side usually seen.

He tapu te matenga, te kaki hoki o te rangatira ki te Maori. Ki te korero e whara te tangata i enei mea mehemea ka pa atu ana te tangata noa iho. No reira he mea kuhu nga taonga mau kaki, taringa, huru whakapaipai mahunga, ki te wakahuia. Ko enei taonga hei a whakairi ki roto i te whare o te rangatira hei pokanoatia e te tamariki. Ehara hoki hei tangotango noa ma te tangata. Na te tikanga whakiri, ka whakairoa nga tou o aua taonga hei mataki ake ma te tangata i raro.

30 Threshold for Storehouse—he Paepae

wood, width 99 cm
Northland, Doubtless Bay
Ngati Kahu tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (ME.13972)
formerly Hooper Collection

A very fine carving dating from the 18th century, this was a prestige piece belonging to an important chief and was probably the threshold for a small storehouse. It is one of the two extant pieces in this carving style. The head has a very similar shape to those of the Ngapuhi from the Bay of Islands, but the flanking manaia (profile figures) are more in the Hokianga tradition. The central figure represents the genealogy of the chief, flanked by spirit beings or manaia representing the supernatural world.

He taonga mai ano i te rau tau 18. He tino taonga tenei na tetahi rangatira whai mana. Tera he paepae no tetahi pataka. E rua anake o enei tu whakairo paepae e ora ana. Ko te matenga he rite ki era o te rohe o Pewhairangi i roto o Ngapuhi. Engari ko nga manaia i nga pito no te rere tikanga i roto i Hokianga. Ko te whakapakoko i waenganui ko te whakapapa o te rangatira. Ko nga manaia i nga tohu he tohu o te ao wairua.

31 Amulet—he Hei-tiki

greenstone, height 9 cm
Bay of Islands, Ruapekepeka
Ngapuhi tribe
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (D24.1224)

This nephrite hei-tiki not only follows the wood-carving tradition of the Bay of Islands in shape, but is also decorated on the head, shoulders, and hips with wood-carving patterns. This is the ancestral form of tiki, the open-stance, or upright, tiki which seems to precede the other later forms fitted into a rectangular shape. This tiki is especially well made. It was certainly the treasured heirloom of an important chief and was worn for many generations.

Ko nga tikanga o tenei hei-tiki pounamu i mau te ahua i te rere whakairo rakau o te rohe o Pewhairangi. Pera ano nga tikanga whakairo i te matenga, nga pokohiwi me nga hope. Koia te tikanga tu anga o te tiki mai ano, a, he mea kia o atu ki te nui o te pounamu. I peratia ano te mahi o nga taonga o muri mai. He rangatira tonu te mahinga o tenei hei-tiki. He tino taonga tuku iho ki tena, ki tena whakatipuranga.

32 Pendant—he Hei-tiki

nephrite, height 12 cm
Northland
Ngapuhi tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (30164.2)
formerly Armitage Collection; Sir J. Gunson Collection

This hei-tiki of upright stance with head slightly on the side and with both hands on the hips is a very old tiki of a form not well known outside Northland and the Ngapuhi tribal area.

Ko te tu anga a tenei hei-tiki, te noho titaha o te matenga me te mau o nga ringa ki nga hope he tohu o te tawhito o tenei taonga. No te Tai Tokerau te rohe o Ngapuhi.

33 Burial Chest—he Waka Tupapaku

wood, height 98 cm
Northland
Ngapuhi tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (ME.2659)
formerly Turnbull Collection

In the Tai Tokerau region, bodies were exposed after death on atamira, or platforms, until the flesh had rotted. The bones were then taken down, cleaned, painted with red ochre, and placed in a waka tupapaku, or secondary burial chest, which was then put into a cave. Waka tupapaku were made only for chiefs or other notable people. The overall design, in which they are made to sit upright in the cave, is intended to frighten intruders away.

Ki roto i te rohe o Te Tai Tokerau i nehe he mea whakairi te tupapaku ki runga i te atamira, a, ngahoro noa mai nga mea i nga iwi. Na, ka tikina atu aua iwi ka mahia kia ma, ka pania ki te kokowai. Ka mutu, ka kohia atu ki te waka tupapaku. Katahi ka haria, ka waihoa ki roto i te ana. Ko te tikanga hahau i enei tu taonga he mea mahi kia tu tonu mai ki runga i roto i te ana hei whakamataku tangata pokanoa.

34 Ceremonial Adze—he Toki Poutangata

wood, nephrite, height 26 cm
Ngapuhi tribe
Te Puawaitanga period (1500-1800)
Canterbury Museum, Christchurch (E.150.571)
formerly W. O. Oldman Collection

Handles such as this were made for a ceremonial adze and fitted to a tapu adze blade which itself would be a treasured heirloom and given a personal name. The rightful holder and direct descendant of the chiefs who had owned it was the ariki, or paramount chief of the tribe. When he took over, a new handle was made and lashed to the sacred blade. Thus a new ariki was visibly proclaimed. During his lifetime it was the insignia of his rank; on his death the handle would be cut off and placed with his body. This handle, carved with figures from mythology, is an ancient one made in the 18th century or earlier.

Ko nga puritanga penei me mahi mo nga toki mana, a, ka oti ka whakamana ngatahi. Ko nga rangatira ariki ka mau i tenei taonga he uri no te tatai rangatira o tena iwi, o tena iwi. Ka tae ki te wa mo tena ariki e pupuri ai i te taonga, kua mahia he puritanga hou, a, kua whakamaua atu ki te toki tapu ra. Koia te whakatu ki te iwi ko wai te rangatira, ariki hou. Koia te tohu rangatira o te ariki, a, mate noa. Ka takoto tupapaku, ka tangohia mai te puritanga ra, ka waihotia ki te tinana o te tupapaku. No te rau tau 18 no mua atu ranei i mahia ai tenei puritanga. No nehe nga tikanga korero o runga.

35 Flute—he Koauau

wood, length 14.5 cm

Bay of Islands

Ngapuhi tribe

Te Puawaitanga period (1500-1800)

Auckland Institute and Museum (31515)

formerly W. O. Oldman Collection 34

This wooden koauau, or flute, decorated with a single figure of stylized form, was obtained by Admiral Lemprière and later owned by W. O. Oldman, a well-known collector.

Ko tenei koauau rakau kotahi ano te whakapakoko whakairo o runga. Na tetahi tangata na Lampriere i pupuri. No muri mai ka riro i a W. O. Oldham. He tangata kōhi taonga.

36 Weapon—he Tewhatewha

wood, length 116 cm

Ngapuhi tribe

Te Puawaitanga period (1500-1800)

Auckland Institute and Museum (21105)

presented by Ngapuhi tribe to Governor Sir George Grey

This type of two-handed club with expanded end at the blade was used as a signalling device by the commander of an army, the expanded surface making it clearly visible. Often feathers were attached on the lower side of the axe-like feature and the feathers could be made to quiver in the wind. The striking part of the club is the straight edge behind the flat surface, the club being swung like a quarterstaff.

E rua puritanga o tenei tu patu. He toki mau a te kai arahi tira pakanga. He whanui tetahi pito, a, he marama hoki te kitea atu e kori ana i te takiwa e te hunga haere. He tikanga karanga, whakatupato tangata. Ki etahi he huru e here ana i te take o te wahi whanui. Ka haria, ka wiri nga huru. Ko te wahi patu ko muri o te wahi whanui. Hei a karawhiu i te takiwa.

37 Flute—he Koauau

wood, length 20 cm

Bay of Islands

Ngapuhi tribe

Te Huringa 1 period (1800–present)

National Museum of New Zealand, Wellington (Old. 35)

formerly W. O. Oldman Collection

Three-hole flutes like this early 19th century, open-tube flute were used to play the tunes of the waiata (sung poems). It is said the words could be breathed through the flute, but this was probably just the tune. The carving style suggests this flute came from the southern Bay of Islands. Such flutes are still played.

Ko enei tu koauau he koauau mo nga waiata a te Maori. E toru kohao o tetahi, he puare roa o tetahi. E kiia ana e rongohia mai ana noa kupu waiata i enei taonga. Ko te rangi anake pea. Ko te

tikanga whakairo i ahau mai i te taha runga o Pewhairangi. E rongohia tonu ana enei taonga inaianei.

38 Weapon—he Hoeroa

whale-rib bone, length 129 cm

Northland

Ngapuhi tribe

Te Huringa 1 period (1800–present)

Auckland Institute and Museum (252)

formerly C. O. Davis Collection

These long and unwieldy clubs appear to have been used mainly as symbolic staffs by the chiefs. They were sometimes carried on land but were more often carried upright in a canoe. Symbolically they are iwi ika, or sea bone, and as such represent the domain of Tangaroa, god of the sea. The name hoeroa could mean a long paddle. Hoeroa are rare and are found mainly in the Northland area.

Ko enei tu taonga he maunga na te rangatira, ahakoa te roroa, i tua whenua, a waka ranei. Hei a mau tu. Ko tetahi ano ingoa he iwi ika, a, he tohu hoki no Tangaroa. He tino taonga i roto o te Tai Tokerau.

39 Flute—he Nguru

wood, length 19 cm

Hokianga

Ngapuhi tribe

Te Huringa 1 period (1800–present)

Auckland Institute and Museum (16390)

formerly J. Edge-Partington Collection; Dr T. W. Leys Collection

This nguru, or flute, carved with iron tools in the early 19th century, is decorated with unaunahi, or rolling spirals, in the Hokianga style. Nguru were called nose flutes, since some scholars thought they were played from the curved end. The blowing end is, in fact, the large end. The shape of the flute would appear to derive from the form of a gourd top from which these flutes were originally made. They are also made in stone. The musical range is a major third.

Me hahau tenei nguru, koauau ranei ki te toki rino i te wa rau tau 19. Ko nga whakairo unaunahi no te rere ki Hokianga. I meinga e tau iwi he nguru ihu. I pohehe taua hunga he mea pupuhi i te pito iti. Ko te wahi pupuhi ko te pito whanui. He rite te ahua ki runga o te taha a. No reira mai hoki nga nguru tuatahi. I mahia mai ano hoki i te kohatu. Kahore nga rangi e taea ana i nui.

40 Feeding Funnel—he Korere

wood, height 15 cm

Hokianga

Ngapuhi tribe

Te Huringa I period (1800—)

National Museum of New Zealand, Wellington (Old. 135)

formerly W. O. Oldman Collection

Almost all these funnels, which were used to feed a chief when his face was being tattooed, come from the Northland area. A chief's head was very tapu. Cooked food has the property of removing or diminishing tapu. If any food touched the lips when they were still raw from tattooing, it would remove the tapu from the work and cause it to fail. At the same time, during the tattoo process the tattooer would not have been able to touch food with his hands, which were also tapu from the spilled blood. He would be fed pieces of food on sticks. This funnel has the head shapes of Hokianga combined with the surface decoration of the Bay of Islands.

Ko te nuinga o enei tu korere i ahu mai i Te Tai Tokerau. He korere whangai tangata e mokia ana te kanohi. He tapu te matenga o te tangata, a, e noa ana hoki te tapu i te kai maoa. Mehemea e toto tonu ana te kiri, ka mate noa iho te mahi ra ka pa atu ana he kai ki nga ngutu. Kahore hoki nga ringa o te tohunga moko e ahei ana kia pa ki te kai. Kua pa hoki ki te toto. Koia ka whangaia ki te rakau. Ko nga whakairo o nga matenga o nga tekoteko o tenei taonga no te rere ki Hokianga. Ko etahi mai he rite ki era o te rohe o Peowhairangi.

41 Feather Box—he Papahou

wood, length 54 cm

Hokianga

Ngapuhi tribe

Te Huringa I period (1800—)

National Museum of New Zealand, Wellington (Old. 331)

formerly W. O. Oldman Collection

This papahou, or rectangular feather box, made in the early 19th century, is decorated with unaunahi (rolling spirals) on the lid. The base is decorated with three figures carved in the serpentine style of Hokianga or the western area of Northland. This box was probably made by a Te Roroa carver. Te Roroa is a border tribe of mixed Ngati Whatua and Ngapuhi descent. One of the signs of accomplishment for the son of a chief was to carve a feather box to contain his own personal possessions; the other signs were the ability to compose waiata (sung poetry) and to lead his people in a tribal enterprise. As is usual on such feather boxes, the base is ornately carved because the box was designed to hang in the rafters of the house and thus was seen from the underside.

He mahi tenei papahou huru manu i te wa tuatahi o te rau tau 19. He unaunahi nga tikanga whakairo o runga. E toru nga whakairo tinana kei raro. Kei te rere o Hokianga te tikanga tarai. Na tetahi pea o nga tohunga o Te Roroa i whakairo. He panga ki a Ngapuhi ki a Ngati Whatua. He tohu o te rangatiratanga o te tama a te ariki. Mehemea ka oti ana i a ia he papahou hei pupuri i ona ake taonga. He arahi taua, he whakatakoto waiata etahi atu tohu. Ko enei taonga hei a whakairi koia te taha raro ka whakairoa.

42 Lintel—he Pare

wood, width 58.5 cm

Bay of Islands

Ngapuhi tribe

Te Huringa I period (1800—present)

Otago Museum, Dunedin (D63.783)

formerly K. A. Webster Collection

This is a lintel from a chief's house which stood in the Bay of Islands about 1820. The Ngapuhi of the Bay of Islands had their own carving style until about 1830, when it was abandoned in favour of items picked up on musket raids farther south. The lintel has a human figure in the centre, representing the ancestry of gods and man, with a manaia (profile figure) on either side representing the spirit world. This lintel is carved in kauri (*Agathis australis*), a tree that grows only in the northern half of the North Island. About 1840 this lintel was taken to England and was purchased from there.

I Pewhairangi te whare o tenei pare e tu ana i te wa 1820. He whare no tetahi ariki. He rere whakairo ke ano ta nga iwi o Pewhairangi ki te Tai Tokerau, a, tae noa mai ki te wa pakanga pu i tera rohe. Ko te 1830 pea taua wa. Na tenei tikanga ka uru etahi atu ahua whakairo a iwi ke, ka ngaro haere hoki nga tu whakairo o tera rohe. He kauri te rakau o tenei pare, a, e tipu ana hoki ki te rohe o te Tai Tokerau. Ko te whakapakoko i waenganui he atua tupuna, he tangata hoki. Ko nga manaia i ia taha ko te ao wairua. I te tau 1840 ka mauria ki Ingarangi.

43 Gable Figure—he Tekoteko

wood, height 99 cm

Northland

Ngapuhi tribe

Te Huringa I period (1800—)

Auckland Institute and Museum (22737)

formerly F. O. Peat Collection

Although this tekoteko, or house-gable figure, is from Northland, it is carved in the style of the Tuhoe of the Urewera. This figure belongs to a house carved with steel tools about 1850. The realistic face mask with eyeholes is a feature of the carving style of the Ngati Manawa sub-tribe. The house to which this tekoteko belonged was either a gift from the Bay of Plenty or was carried by an artist from the Tuhoe area.

Ahakoa i ahu mai tenei tekoteko i Te Tai Tokerau ko nga tikanga whakairo no te rere ki Tuhoe. Ko te whare o tenei tekoteko me whakairo ki te toki pakeha i te tau 1850. He rite te ahua o te matenga ki te koruru. Ko nga kohao mo nga kanohi no Ngati Manawa. I te whakapae, ko te whare o tenei tekoteko he koha mai ranei no te rohe o Whakatane, a, he mea hari atu ranei na tetahi tohunga o Tuhoe mo taua whare.

44 Club—he Wahaika

wood, length 37 cm

Ngapuhi tribe

Te Huringa 1 period (1800—present)

National Museum of New Zealand, Wellington (ME.12750)

formerly Russell Collection

This wooden club is said to have belonged to Hongi Hika, a chief of the Ngapuhi tribe. In 1814 Hongi went with European missionaries to Sydney and Europe. At Oxford University he assisted Professor Lee and the missionary Thomas Kendall to devise a written alphabet and write a grammar for the Maori language. On his return from Europe in 1818, Hongi embarked on a series of swift raids with muskets, some of which he had purchased while overseas by selling off some of the presents given to him by the crowned heads of Europe. His raids were undertaken by fast-moving, tightly organized groups who ignored most of the courtesy usually associated with wars among the Maori people. Fear of the Ngapuhi raiders spread over the whole of the North Island and completely altered the tribal pattern of life.

Ki nga korero na Hongi Hika tenei patu rakau. He rangatira no Ngapuhi. I haere ia me etahi mihinare pakeha ki Poihakena me Uropi i te tau 1814. I mahi tahi me Professor Lee raua ko Kendall ki te whakatakoto a tuhi i etahi tikanga mo te reo. Ka hoki mai i Uropi i te tau 1818 ki te kainga, ka haere i ana haere muru whenua. Ko ana pu he mea hoko mai nana ki nga moni o nga koha mai ki a ia a nga rangatira tau iwi. Nana i hokohoko. He rereke aua tikanga pakanga ki era a te Maori. Puta ana te matakau i a Ngapuhi ki nga iwi katoa o te Motu.

45 Club—he Wahaika

wood, length 46 cm

Ngapuhi tribe

Te Huringa 1 period (1800—present)

Canterbury Museum, Christchurch (E.150.579)

formerly W. O. Oldman Collection 66

This type of curved wooden hand club was used for close infighting. The weapon is handled rather like a short sword and is used for thrusting, with the blow being made by the end, not the sides. The figures on the side all butt are mythological. It should be noted that the shape of a wahaika (literally, fish-mouth) is quite distinctive and differs from all other short hand clubs of the patu category.

Ko tenei tu hahau patu rakau mo te pakanga he tangata ki te tangata. He rite te mau ki te mau i te hoari, ara te pare, te wero mau noa, u noa a mua ki te tinana o te hoa riri. Ko nga whakairo i te take i nga taha no nehe. Ko te ahua he rite tonu ki te wahaika, a, he rereke ki era atu tu patu.

46 Doorjamb—he Whakawae

wood, height 245 cm

Otakanini

Ngati Whatua tribe

Te Puawaitanga period (1500-1800)

Auckland Institute and Museum (6206)

formerly A. S. Bankart Collection

This whakawae, or doorjamb, comes from a house named Tutangimamae, which stood at Manakapua in the central Kaipara. It was carved about 1650 for the chief Rangitaumarewa who fell in love with Te Hana, a beauty from across the harbour, and who enticed her to elope. Her people took revenge by killing Rangitaumarewa's tribe. Te Hana stood over the door of the house and any who passed inside were saved even though they lost their mana (power) by passing between her legs. The carvings were taken from Manakapua and later re-erected for a house at Otakanini in the south Kaipara. This carving is one of the great pieces of Maori art.

Ko tenei whakawae no Tutangimamae. He whare, i tu ki Manakapua i Kaipara. I whakairotia mo Rangitaumarewa, te rangatira. Ko tana whaiaipo ko Te Hana. He wahine ataahua no Kaipara ano. No Rangitaumarewa te whakaaro me oma raua ka moe. Koia te take ka patua e te iwi o Te Hana te iwi o Rangitaumarewa. Ko ta Te Hana i tenei pakanga he tu hangai i te kuwaha atu ki roto o Tutangimamae. I ora te iwi i uru atu ki te whare, a, i mate hoki te tapu i a ratou katoa. I haere atu hoki i waenga i ngaa huha o Te Hana. Ko nga whakairo o te whare nei me mau mai i Manakapua. No muri mai ka riro mo te whare i whakaturia ki Otakanini. He tino taonga tuturu a te iwi Maori.

47 Lintel—he Pare

wood, width 81.5 cm

Kaitaia

Ngati Whatua tribe

Te Puawaitanga period (1500-1800)

Auckland Institute and Museum (45058)

formerly D. J. Quigley Collection

This pare, or lintel, for a chief's house, is carved in the style of the Ngati Whatua tribe of Kaipara. It was found hidden carefully in a swamp, in a prepared bed of rushes that had been made to enclose the lintel before it was placed in the peat. It was probably hidden during the Ngapuhi musket raids on the area about 1825. The carving was done with stone tools. It is the only early lintel so far known in this style. A feature that links it with earlier carving is the serrated sides which echo the decoration of Kaitaia carving. The spirals seem at first glance to be symmetrical but are in fact quite different. This apparent symmetry is a feature of Maori art.

Ko te rere whakairo o tenei pare mo tetahi whare no te iwi o Ngati Whatua o Kaipara. He pare mo te whare ariki. He mea kuhu ki tetahi repo. He wiwi te takotoranga, a, he mea takai hoki ki te wiwi, i mua i te kuhunga ki te repo. I kuhua i te tau 1825 i te wa pakanga pu a Ngapuhi. Na te toki rino nga whakairo. Koia anake te pera o tenei tu ahua. Ko nga tikanga i nga pito he rite ki era o te taonga whakairo mai i Kaitaia. He rite mai nga takataka

whakairo i ia taha o te whakapakoko i waenganui. Kahore nga takataka e riterite ana ahakoa he rite ki te titiro atu. He tino tikanga tenei o nga whakairo Maori.

48 Pendant—he Hei-pounamu

nephrite, length 12 cm
Kaipara
Ngati Whatua tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (6425)
formerly Rintoul Collection

This nephrite pendant is made of pipiwharauroa greenstone. The stone is speckled like the breast of a shining cuckoo (pipiwharauroa), the harbinger of spring. The pendant is in the shape of a thin adze, but this stone has been chosen for its beauty, not its utility. Pipiwharauroa greenstone is rare and highly prized even today.

Ko te ingoa o te pounamu o tenei hei he pipiwharauroa. Ko te ahua o nga korakora o roto he rite ki nga huruhuru i te rei o te pipiwharauroa. Koia te manu whakaatu ki te Maori te Koanga o te tau. Me mahi tenei hei pounamu hei toki, a, he rahirahi rawa mo te mahi hahau. He taonga ataahua koia i tohua ai hei matakitaki.

49 Flute—he Koauau

wood, length 13 cm
Waimamaku Valley
Te Roroa (Ngati Whatua)
Te Huringa 1 period (1800–present)
Otago Museum, Dunedin (050.014)
formerly W. O. Oldman Collection 1025

This koauau, or wooden flute, is decorated in the style of Te Roroa, the Ngati Whatua–Ngapuhi tribe of the Waimamaku valley. The shape of the figure, with domed head, is typical of the western tradition of carving. The unaunahi, or rolling spiral decoration, is characteristic of Hokianga. The arms and legs have almost become patterns and are only marked out by the use of square block pakati. The flute has two finger-holes, with a third under the curved tip.

No Ngati Whatua ki Ngapuhi tenei koauau rakau. Ko nga whakairo kei te rere a Te Roroa o Ngati Whatua i Waimamaku. Te ahua o te matenga o tenei taonga no te tai uru engari ko nga tikanga unaunahi no Hokianga. Ko nga ringa me na wae kua ngaro atu ki roto i nga whakairo pakati o tenei taonga. E rua kohao ringa kei te taha runga, kotahi kei te taha raro.

50 Godstick—he Taumata Atua

wood, height 44 cm
Auckland City, Ngataranga Bay
Kawerau tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (49009)
formerly E. E. Vaile Collection

This taumata atua, or godstick, a resting place for a god, is one of the few relics from the Ngataranga Bay area which have survived. It is quite remarkable not only for its form and size, but also because it is the only such figure found in the northern area. Other godsticks are known from the Whanganui area. This one is in the form identified with the god Hukerenui, the guardian of the bones of the dead.

He piringa atua tenei taonga. He torutoru nga mea i kitea ki Ngataranga i Tamaki. Ko tenei tetahi. Ko te ahua, ko te iti me te mea kahore atu he mea penei i roto i Te Tai Tokerau nga tino take o tenei tu taumata. He maha i ahu mai i te rohe o Whanganui. Ko te ahua hoki he rite ki a Hukerenui. Ki te korero koia te kaitiaki i nga iwi tupapaku.

51 Head—he Whakapakoko

pumice, height 18.7 cm
Coromandel, Whakahau, South Bay pa
Ngati Hei tribe
Te Puawaitanga period (1500-1800)
Waikato Museum of Art and History, Hamilton (1975/65/1)

This pumice head from the South Bay pa (village) on Whakahau Island off the coast of the Coromandel Peninsula is one of the rare works of Ngati Hei, a tribe that was decimated by musket raids in the early 19th century. This head and one or two other small pieces are all that is known of the art styles of the area.

Ko tenei matenga pungapunga no tetahi pa i te motu o Whakahau i te moana ki Hauraki. He tino taonga no Ngati Hei. I murua tenei iwi e nga pakanga pu i te rau tau 19. Heoi ano nga taonga a tenei iwi.

52 Sinker—he Mahe

stone, height 8 cm
Hauraki Gulf, Kaiaua
Ngati Paoa tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (26452)
formerly T. Te Ahipo Collection

The carving on this ceremonial fishing sinker is very similar to that of another ceremonial sinker from the Auckland area, also in the Auckland Museum. Ceremonial sinkers could be mauri (life-force bearers) in their own right; this is true of the mauri Marutuahu, the fertility symbol for all the Ngati Maru tribes, which include Ngati Paoa. Otherwise such sinkers were used in the ceremonies at the altar before fishing started; they were then hung in the bow of the fishing canoe to remind the god that his help had been invoked.

He rite nga tikanga o tenei mahe ki tera o te rohe o Tamaki. He tino taonga mo nga mahi a te hunga ariki, a, he mauri hoki. He tika tenei korero mo te mauri Marutuahu, mo nga iwi o Ngati Maru me Ngati Paoa. He wa ono ka haria ki nga tuahu i mua i nga haere hii ika. Hei a whakairi ki te tauihu o te waka mo Tangaroa.

53 Bowl—he Kumete

wood, length 125 cm
Clevedon
Ngati Paoa tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (44626)
formerly D. E. Ryburn Collection

The general style of this bowl with a spout from Kawakawa Bay would tie it in with the Ngati Tamatera rather than Ngati Paoa. In the mid-19th century, Taraia, chief of Ngati Tamatera, had a village at Taupo on the foreshore at Kawakawa Bay. This bowl is made with stone tools and could pre-date Taraia's village. Spouted bowls were used in the process of preserving flesh in which the flesh was roasted, the fat collected and poured over the meat, usually pigeons, placed in a gourd. These were prestige foods that were usually served to visiting chiefs.

He tata atu nga tikanga whakairo o tenei tu kumete mai i Kawakawa ki a Ngati Tamatera i a Ngati Paoa. I te wa 1850 i noho tetahi rangatira o Ngati Tamatera, a Taraia, ki Kawakawa i Taupo. He mea whakairo ki te toki rino, a, he tawhito atu i te kainga o Taraia. Ko enei tu kumete whai ngutu he mea mahi hei pupuri i te hinu manu tahu, aha kai atu a te Maori. Ka kuhua nga manu ki te taha, a, ka ringihia atu te hinu ki roto. He kai ma nga manuhiri rangatira.

54 Window-sill—he Matapihi

wood, height 89 cm
Patetonga
Ngati Tamatera tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (6306)
formerly L. Carter Collection

The Patetonga house probably had a sliding door and window and no other aperture. This piece from the window would suggest that there were other carved sections of the same house which have not survived or have not yet been found.

Ko te whare i Patetonga i whai matapihi me te kuaha. Koia anake nga puta. Na tenei rakau mo te matapihi ka kiia i ko atu ano nga mea mo te whare nei, engari kahore i ora mai, kahore i kitea.

55 Lintel—he Pare

wood, shell, width 235 cm
Patetonga
Ngati Tamatera tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (6189)
formerly L. Carter Collection

This very large pare was made with stone tools. According to tradition, this is part of a house that was built about 1850 on an island pa (village) in the Hauraki swamps. The carver or carvers were trained in the use of stone tools and do not seem to have

wished to change to metal tools. Thus this piece represents a contradiction—a stone-tool lintel made for a later type of meeting-house structure. The Ngati Tamatera style relates to the western Tai Tokerau and Taranaki. The background decoration is a loose spiral form. Lintels such as this represent the separation of the primal parents, Rangi the Sky Father and Papa the Earth Mother, but also remind us, with the female figure, of Maui's failure to defeat death by reversing the process of birth. This pare is one of the great treasures of Maori art; it has no peer.

Ko tenei pare nui me mahi ki te toki kohatu. Ki nga korero no tetahi whare i mahia i te tau 1850 ki tetahi pa i te repo o Hauraki. Ko nga kai-whakairo, he tohunga rawe ki te mau toki kohatu. Kahore i titiro ki nga toki rino. Oti ra, ko tenei taonga he mea mahi mo nga tu whare Maori o muri mai. He rite nga tikanga whakairo a Ngati Tamatera ki era ki te tai uru o te Tai Tokerau me Taranaki. Nga tikanga takataka mai i nga taha me runga o te whakapakoko wahine i waenganui he whakapaipai. Ko te wehenga o Rangi raua ko Papa te take o enei tu pare. Tera ano hoki te take a Maui ki a Hine-nui-te-po kahore ra i raru. Koia te wahine nei. He taonga rangatira.

56 Club—he Patu

wood, length 31 cm
Lake Mangakaware
Waikato tribe
Te Tipunga period (1200-1500)
Waikato Museum of Art and History, Hamilton (1972/103/35)

This wooden patu comes from a prehistoric site at Lake Mangakaware near Te Awamutu in the Waikato. This type of patu is known in a stone example from the Waikato and in another from the Kaipara to the north. It is not a type known in the 18th century. Parallels are the wooden tewhatewha, a club shaped like a battle-axe (36), and the wahaika, short wooden clubs (44, 45).

I ahu mai tenei patu rakau o nehe i te roto o Mangakaware i Te Awamutu i te rohe o Waikato. He patu kohatu penei tonu ki roto o Waikato ake me Kaipara hoki o te Tai Tokerau. Kahore i mohiotia i te wa rau tau 18. Ko te ritenga he tewhatewha, he patu whawhai (tirohia 36) te wahaika me te patu rakau poto (tirohia 44, 45).

57 Canoe Sternpost—he Taurapa

wood, height 99.8 cm
possibly Lake Waikato/Waiuku
Waikato
Te Puawaitanga period (1500-1800)
Waikato Museum of Art and History, Hamilton (1977/60/7)

This piece of an early canoe, decorated with a series of transverse pecked lines, could be a companion piece to the Waitore bow cover (136) which is decorated with a similar row of pecked lines in rows and spirals. These two pieces would seem to represent the beginning of Maori art.

He rite pea tenei taurapa me nga pakini o runga ki te taupoki o te kei o Waitore (tirohia 136). Ko enei pea te timatanga o nga mahi whaka-iro Maori.

58 Double-sided Pendant—he Hei-tiki

nephrite (inanga), height 8 cm

Hamilton, Opoia pa

Waikato tribe

Te Puawaitanga period (1500-1800)

Waikato Museum of Art and History, Hamilton (1964/56/1)

Traditionally such double-sided tiki of squat shape are rare, as they were the mark of very special distinction and had personal names, since they carried the mana of those who had owned them. When they were brought on to a marae they were often greeted as people, as though the ancestors they represented were physically present.

He mea tino rereke tenei tu tiki taha-rua o nehe. He tu anga tonu mai te ahua. He taonga rangatira, a, he mau mana hoki o te rangatira nona. He mea karanga manuhiri ka eke ana ki te marae, ano nei na ko nga tupuna.

59 Figure—he Taumata Atua

vesicular basalt, height 48.5 cm

Kawhia Harbour, Tiritiriomatangi

Waikato tribe

Te Puawaitanga period (1500-1800)

Waikato Museum of Art and History, Hamilton (1982/113/1)

held in trust for the Arikini Dame Te Atairangikaahu

and her people

This stone figure was found protruding from the eroding edge of a tahi, the summit of a pre-European pa (village), where it had been placed in a pit prepared for its burial. The stone is broken, suggesting some form of ritual breakage. This figure is a mauri, talisman or life-force container, which can also be a taumata atua, resting place of the god.

I kitea tenei taonga e puta ake ana i te whenua o tetahi pa tawhito. I kuhua ki te rua mo te tanu. I pakaru mai tetahi wahi. He tohu i whati pea he tikanga Maori. He mauri, he taumata atua ranei. He taonga noho atua.

60 Memorial Post—he Pouwhakamaharatanga

wood, height 232 cm

Waikato tribe

Te Huringa I period (1800—)

Auckland Institute and Museum (25053)

formerly E. E. Vaile Collection

This memorial post was made from a canoe that belonged to the chief being commemorated. George French Angas painted many such posts standing in the Waikato in 1844. The form of this Waikato post—a smooth realistic face with a spike on top—is also found in other Waikato carvings. The base figure of a war canoe sternpost, for instance, is often a three-dimensional version.

Mea mahi mai tenei pouwhakamaharatanga i te waka o te rangatira mona te take. He maha nga pou penei i roto o Waikato i te tau

1844. Na George French Angas nga ahua i tuhi. No Waikato ano hoki nga tikanga i nga kanohi me te matenga. Te tekoteko i te kei o te waka taua, he tangata tonu te ahua mai o te tinana me nga ahua katoa.

61 Burial Chest—he Waka Tupapaku

wood, height 123.4 cm

Waikato area, Raglan

Ngati Tahinga tribe

Te Huringa I period (1800—)

National Museum of New Zealand, Wellington (ME.2660)

formerly Turnbull Collection

This waka tupapaku (burial chest) was made to contain the scraped and painted bones of a person of chiefly rank. At death the body was put in a primary burial area, probably in the sandhills, and then, at a later date, exhumed and prepared for secondary burial in a cave. This chest is one of three that were found in the same area. It is one of only five such burial chests that have come from areas outside Northland. It was carved by Waikato carvers who elaborated into a comb the spike normally found on the heads of their figures.

Me whakairo tenei taonga hei pupuri i nga iwi rangatira. Ka mate te tupapaku, ka tanumia ki te wahi tapu, ki te puke onepu ranei. Ka roa, ka hahua, ka mahia nga iwi, ka kuhua ki roto i te waka tupapaku, a, ka purua ki te ana. E toru nga waka nei i kitea i te wahi kotahi. Ko tenei tetahi o nga waka e rima ehara no Te Tai Tokerau. Ko nga tikanga whakairo no te rere ki Waikato. Ko te heru mai i te matenga i heke mai i nga tikanga o nehe.

62 Club—he Patu Paraoa

whalebone, length 45.4 cm

Te Kuiti

Ngati Maniopoto tribe

Te Huringa I period (1800—present)

Auckland Institute and Museum (31653)

formerly Mrs J. M. Bullock Collection

This whalebone club was made from bone that had been cut out of the jaw of a sperm whale with a sandstone saw. Grooves are cut from the front, then the back is sawed away to take out the slab. This is then made into a club shape by chipping and sawing with stone tools. Each individual club was weighed and balanced to suit the hand and preference of the person for whom it was being made. Such a club would have been used over many generations and passed down as an heirloom through the tribe. This particular patu has a deep patina which has come with age.

He mea kani mai te paraoa mo tenei patu i te kauwae tohoraha. He mania te taonga tapahi. Hei a tapahi a mua, a, ka tapahia a muri o te kauwae taka noa mai. Na, ka hahau haeretia ki nga toki kohatu. Me ata titiro whakatau tonu te taumaha, te mau ki te ringa o ia kai mau, a, oti noa. Ko enei tu patu pataoa hei tuku iho, tuku iho ki nga uri.

63 Sternpost—he Taurapa

wood, height 63.5 cm
Lake Rotoiti, Okere
Arawa tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (ME.1829)
formerly Blair Collection

This particular taurapa (sternpost) of a fishing canoe is an abstract version of the Maori war-canoe sternpost but without the sacred connotations that were attached to a war canoe. However, it still incorporates the same elements of a figure at the base, a manaia (profile figure), and a figure beneath this and, near the top of the sternpost, a circular knob on the back edge which represents the manaia figure found on war-canoe sternposts. This little sternpost was made with stone tools in the 18th century and is the work of an Arawa artist of the period. It was probably made originally in the coastal area of the Bay of Plenty and only later reached the inland area. Very similar sternposts are known from Whakatane, Maketu, and Coromandel. In some books they are depicted as a standard fitting for fishing canoes for all tribes in New Zealand, but they would appear to be largely confined to the Bay of Plenty.

He ahua rite tenei tu taurapa o te waka hii ki te taurapa waka taua. I mutu atu i konei te ritenga i te mea kahore he tikanga whakamana o taua waka. Oti ra, he maha nga tikanga whakairo waka taua e mau tonu ana i tenei taurapa mo te waka hii. Koia nga tikanga i te take o te taurapa, i te taha runga hoki. Ko te pona i muri koia te wahi o te manaia i te taurapa waka taua. Na tetahi tohunga whakairo o Te Arawa tenei taurapa nohinohi i mahi i te wa rau tau 18. I puta tuatahi mai tenei ahua taurapa ki nga rohe o Whakatane, ki Tauranga, ki Maketu huri noa ki te takiwa o Hauraki. No muri mai ka puta ki roto o Te Arawa rohe. Ki etahi korero he tikanga tuturu mo te waka hii ika, engari i kitea te nuinga ki nga rohe kua kiia ake nei.

64 Gateway of Pukeroa Pa—he Waharoa

wood, paint; height 350 cm
Rotorua
Arawa tribe (Ngati Whakaue)
Te Huringa I period (1800—)
Auckland Institute and Museum (160)
formerly in the possession of the New Zealand Government

This waharoa is the gateway of Pukeroa pa, a palisaded village, which until 1845 was still standing on the foreshore of Lake Rotorua. The site is today occupied by the Rotorua Hospital. Pukeroa was one of the main villages of the Ngati Whakaue tribe, part of the confederation descended from the Arawa canoe people. In this male figure the artist has used an Arawa realistic tattooed face mask and placed appropriate symbols on the body. The face of the figure was originally painted white with black tattoo, and this original finish has been restored for the exhibition. Except for the shoulders and arms, the body was also white; all else was red.

No te pa o Pukeroa tenei waharoa. He pa me taiapa. I tu ki te tahataha o te roto o Rotorua tae noa mai ki te tau 1845. Ko te turanga o te hohipere o Rotorua te whenua o taua pa. Ko Pukeroa tetahi o nga tino papakainga o Ngati Whakaue, tetahi o nga hapu o

Te Arawa. He tane te tekoteko o runga. Nga tikanga i te kanohi no Te Arawa katoa me nga ahua hoki o te tinana. He ma te kanohi mai i te tuatahi. Ko nga whakairo he mangu. Koia ano te ahua inaianei. I tua atu i nga pokohiwi me nga ringa he ma katoa te tinana. He kokowai te toenga.

65 Top of Palisade Post—he Pou

wood, height 85 cm
Rotorua
Arawa tribe
Te Huringa I period (1800—present)
Auckland Institute and Museum (5483)

This represents a figure with an ovoid head topped by a hat and one hand going to the chin area. It is essentially seen as an abstract design, although the front of the post was originally decorated with a very simplified tattooed face. It is probably one of the palisade posts of the pa for which 64 was the gateway. It was carved with metal tools in the early 19th century.

Ko tenei whakapakoko he hanga koikoi te matenga, a, me te potae ano hoki. Kotahi ringa kei te kauae. Heoi ano nga tikanga o runga. Kei mua tonu he kanohi me te moko. Ko tetahi pea o nga pou o te pa i ahu mai ra te waharoa 64. He rino nga toki i mahia ai i te wa rau tau 19.

66 Gateway Figure

wood, height 196 cm
Lake Rotorua, Te Ngae
Arawa tribe (Ngati Whakaue)
Te Huringa I period (1800—)
Auckland Institute and Museum
gift of Justice Gillies (161)

This figure comes from the gateway of a pa (village) that stood at Te Ngae, on Lake Rotorua in the early 19th century. The figure originally topped a gateway that was about 15 feet high, but the lower part has been broken off and lost. It represents a chief of the Ngati Whakaue tribe named Pukaki with his wife and two children. The hapu of the tribe is still known by his name, "descendants of Pukaki". The figure has the realistic tattooed face mask of the Arawa people with the arms and legs of the main figure decorated with typical Arawa spirals.

I ahu mai tenei taonga i tetahi pa i Te Ngae i te rohe o te roto o Rotorua i te rau tau 19. No runga i tetahi waharoa. Kotahi tekau ma rima pea te teitei o taua waharoa. I whati a raro ka ngaro. Ko Pukaki te tangata, he rangatira no Ngati Whakaue, me tana wahine, tamariki hoki. Koia tonu te ingoa o nga uri ko, 'Nga uri o Pukaki'. Ko nga tikanga katoa o tenei taonga no Te Arawa.

67 Doorway for a Storehouse—he Kuwaha Pataka

wood, paint, height 90.5 cm
Gisborne; gift to the people of Rotorua
Arawa tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (156)
gift of Judge F. D. Fenton

The carving style of this kuwaha pataka (storehouse doorway) is similar to that of Rongowhakaata. It was carved in the Gisborne area, possibly with stone tools, as a gift for the people of Rotorua. The head is triangular and the body very squat.

He rite nga tikanga whakairo o tenei kuwaha ki te rere a Rongowhakaata. He mea mahi i te rohe o Turanga ki nga toki kohatu hei tuku ki a Te Arawa. He kaika tonu te tinana. He pararahi a runga o te matenga.

68, 69, 70 Bargeboards and Gable-peak Figure—he Maihi Raparapa he Tekoteko

wood, length of each bargeboard, 433 cm
height of figure, 135 cm
Lake Rotoiti, Okere
Arawa tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (22046.1, 22046.2, 22047)
formerly Mrs Peeti Collection

Maihi (bargeboards) and tekoteko (gable apex figure) from a house that stood at Okere near the outlet of Lake Rotoiti. The maihi came from a smaller house that stood near the house Rangitihi carved about 1860 for Te Waata Taranui, ariki (paramount chief) of all the Arawa tribes. This smaller house was a gift from the ariki of the Ngati Porou tribe of the East Coast to Te Waata Taranui, about 1850.

No Okere ki te rohe o Rotoiti enei taonga. No tetahi whare i reira. Ko te maihi no tetahi whare iti. I tu i te taha o tetahi whare ko Rangitihi. I whakairotia mo Te Waata Taranui i te wa o te tau 1860. He ariki no Te Arawa. Ko te whare iti iho he koha ki a Te Waata Taranui i te tau 1850 na te ariki o Ngati Porou.

71 Doorjamb—he Whakawae

wood, height 97 cm
Rotorua
Arawa tribe (Tuhourangi)
Te Huringa 1 period (1800—present)
Rotorua Museum (M2-8A)

This whakawae (doorjamb) comes from a house constructed about 1830 with iron tools for a chieftainess of the Tuhourangi tribe of Arawa. The guardian figures on the jamb represent her main lines of descent, in this case from the Arawa and Tuwharetoa tribes. These figures are the protectors of the people within the house.

Ko tenei taonga no tetahi whare i mahia i te tau 1830 mo tetahi wahine rangatira o Tuhourangi o Te Arawa. Ko nga tikanga o

runga e whakaatu ana i nga tatai hono i a ia ki a Te Arawa, ki a Tuwharetoa. Koia nga kai-tiaki o te hunga kei roto i te whare.

72 Post Figure—he Poutokomanawa

wood, height 97 cm
Bay of Plenty
Arawa tribe (Ngati Pikiao)
Te Huringa 1 period (1800—)
National Museum of New Zealand, Wellington (ME.5250)

A poutokomanawa is an interior figure that rests by the post that holds up the ridgepole of a house. The ridgepole is symbolically the backbone of the ancestor whose body is the house. Post figures usually represent fairly recent ancestors. This one was carved about 1860 for a meeting-house which probably stood in the Whakatane area of the Bay of Plenty. Its carver was most likely of Ngati Pikiao of Rotoiti, although it is possible that he trained in a school linked to Ngati Tarawhai of Rotorua, who also had historical links with Ngati Awa. The figure is beautifully carved.

Ko te poutokomanawa e whakairoa ana mo roto i te whare. Kei te take o te pou pupuri i te tahuu te turanga. Ki te Maori, ko te tahuu te tuararo, ko te whare tonu te tinana o te tipuna. No muri mai nei ano nga tupuna i whakairoa ki enei pou. Ko tenei no te tau 1860 i mahia ai mo tetahi whare i roto i te rohe o Whakatane. No Ngati Pikiao te tohunga. I mahi tahi tenei me nga tohunga whakairo o Ngati Tarawhai ki Rotoiti. He iwi i whai panga ki a Ngati Awa. He taonga rangatira.

73–78 Six Combs—nga Heru

wood, height 10.5 cm
Tauranga, Kauri Point
Ngaiterangi tribe
Te Puawaitanga period (1500–1800)
Waikato Museum of Art and History, Hamilton (1973/50/405)

The deposits in which these combs were found date between the 16th and 18th centuries. The combs were part of a tapu (sacred) haircutting place. The heads of ariki (high chiefs) and chiefs were very tapu and any objects that had touched the head were carefully disposed of. Over 300 combs or pieces of combs were put in the Kauri Point swamp. They show the development from the geometric type of design brought from Polynesia to the curvilinear forms of 18th-century Maori art. The early combs in the Kauri Point deposit are flat topped with fairly stylized geometric design; this undergoes a development to a complete head with large eye, knob nose, and mouth. Late forms of combs, like those collected by Captain Cook, utilized a stylized form of this head so that the comb has a curved top with knob at the side. These combs illustrate the development of Maori art from a style based on geometric forms through a curvilinear development and back to an abstract form.

Ko te tawhito o te oneone i kitea ai enei heru i roto no nga rau tau 16 ki te 18. He wahi waru huruhuru, he tapu hoki. Ko nga mea katoa ka pa ki te matenga o te ariki, rangatira ranei he tapu, a, e tanumia ana. Nui atu i te toru rau nga heru, nga whatinga heru i kitea i te wahi kotahi, i te repo i Te Kauri, i te rohe o Tauranga.

E kitea iho ana i roto i nga tikanga whakairo te timatatanga mai i nehe, a, tae noa mai ki te rau tau 18. Mai i te tuatahi he too tika te tuhi o nga haehae, te hahau hoki o nga taonga. Ka roa te wa, ka huri haere nga tuhi, puta noa nga tikanga e mau nei i te 78. Nga heru o muri mai, nga mea i kohikohia e Kuki e mau ana te porohita o te matenga o taua taonga. Na enei heru ka taea te whakatakoto korero i pehea te tupunga ake o nga tikanga whakairo a te Maori.

79 Feeding Funnel—he Korere

wood, length 30.5 cm
Tauranga, Kauri Point
Ngaiterangi tribe
Te Puawaitanga period (1500-1800)
Waikato Museum of Art and History, Hamilton (1973/50/190)

This korere (feeding funnel) was found in the same Kauri Point deposit as the combs (73-78). Such funnels are used in conditions of extreme tapu (sacredness), when blood has been shed either by a tohunga (expert) or by the person being tattooed. Food cannot be touched by a person under tapu; neither can a person with a bleeding face eat food. Both are fed by a korere such as this.

I kitea tenei korere ki Te Kauri i Tauranga me nga heru. Ka heke ana te toto i te tangata e tangia ana, ka pa ranei te tohunga ta ki te toto kua tapu tonu atu. Koia nei te wa mo enei korere. Kahore te tangata tapu e ahei ana ki a pa ki te kai. Oti ra, mehemea e toto ana te kanohi o te tangata e tangia ana, kaua ia e pa ki te kai. Me whangai enei tu tangata ki te korere.

80 Figure—he Mauri

stone, height 31 cm
Tauranga, Motuhua Island
Ngaiterangi tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (22200)
formerly F. C. Mappin Collection

The mauri, or resting place of the life principle, may also be called a fertility symbol. Although shaped like a penis, it actually represents a human figure. All objects in the world have mauri; living things could not exist without mauri. The mauri of growing kumara (sweet potatoes) or the trees in a forest area are thought of as residing in such a stone.

He taonga pupuri i te mauri ora, a, he tohu hua o te aha, o te aha. Ahakoa he rite mai te ahua ki te ure he tinana tangata tonu i whakairoa atu. He mauri o nga mea katoa o tenei ao. E kiia ana kei roto i enei tu kohatu te mauri-ora o te kumara, o nga rakau o te ngahere e noho ana.

81 Sinker—he Mahe

stone, height 15 cm
Tauranga
Ngaiterangi tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (22371)
formerly Mrs Stafford Collection

This elaborately carved mahe is a sinker for a fishing line. It features two heads upside down and back-to-back in relation to the handle, which is a projection of the two tongues. It is likely that, while entirely functional, this sinker also had a ceremonial role to play in fishing. Decorated sinkers were blessed at the tribal shrine when the help of the gods was desired. They were then taken in the canoe and perhaps used. The gods were thus reminded that their help had been invoked.

Mo te aho hii tenei mahe. Kei runga te kohao. Ko nga whakairo matenga e rua kei te taha raro, a, e anga ana te titiro ki runga. He tuara ki te tuara te piri. Ko te wahi ki te kohao pea te arero. He tikanga atu ano pea i tua i te mea me mahi mo te hii ika. E karakiatia ana i te tuahu mehemea he korero karanga atua.

82 Sinker—he Mahe

stone, height 20 cm
Ngaiterangi tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (3106.5)
formerly A. Merrilees Collection

This mahe, a stone sinker, is decorated with a tribal sign, a double spiral, and knobs. These identify the tribe to whose net or line the sinker was attached. Any person who interfered with the net or line risked the anger of the chief and tribe.

He pona, he koru nga whakairo o tenei mahe kohatu. Koia nga tohu iwi na ratou nga aho. Kahore hoki te tangata ke e pokanoa ki te aho, kupunga ranei a te iwi ke. Kahore e kore ka raruraru nga ariki, rangatira hoki.

83 Canoe Prow—he Tauihu

wood, length 135 cm
Whakatane, Thornton Beach
Ngati Awa tribe
Te Puawaitanga period (1500-1800)
Whakatane and District Museum (MP644)

This tauihu (prow) of a small war canoe was found at Thornton Beach. It was being made with stone tools, and the carver had put the piece back into the swamp before completing the surface carving. It appears that this was one of the techniques used to provide a surface that could be worked more easily. The carving is East Coast in style and dates to the 18th century.

He waka iti te waka o tenei tauihu. I kitea ki te taha moana i te rohe o Matata ki Whakatane. E hahautia ana ki te toki kohatu. Ka whakahokia e te tohunga whakairo ki te repo i mua i te mutunga o

nga mahi whakairo o runga. Koia tetahi o nga tikanga kia ngawari ai te rakau mo te whakairo. No te rau tau 18, a, no te rere nga whakairo ki te rohe o te Tai Rawhiti.

84 Doorway—he Kuwaha

wood, height 60 cm
Ngati Awa tribe
Te Puawaitanga period (1500-1800)
Whakatane and District Museum (MP696, 697, 698)
on loan from Mr Moore

This kuwaha is a small doorway made for the dwelling-house of an 18th-century ariki (paramount chief). The four figures on the doorjamb appear to be carved in Arawa style with stone tools; but this style could well have been an essential part of Ngati Awa carving as well. The figures are the protectors of the house. They represent ancestors from the tribes from whom the chief takes his origin and serve as ancestral guardians who keep the family from harm. This doorway belonged to a house which was about twelve feet long by eight feet wide with walls about thirty inches high. The walls and roof were probably made from thick raupo rush thatch about two feet thick. In some winter houses the walls were made of a double row of treefern trunks with insulating material packed between.

Ko tenei kuaha iti no te whare o tetahi ariki i te rau tau 18. Ko nga whakairo o runga i nga whakawae e wha, a, he mea whao ki te toki kohatu i te rere ki a Te Arawa. Koia ano hoki he tikanga tuturu ki roto o Ngati Awa ki Whakatane. Ko nga tupuna tonu o te ariki me ona uri. He kai tiaki no te whare. Ko te whare o tenei kuwaha kotahi tekau ma rua putu te roa, e waru putu te whanui. Te teitei o nga pakitara e rua putu e ono inihi. He raupo te tuanui me nga patu. E rua putu te matatoru. Mo nga whare hotoke he mea whakatutu nga rarangi pou ponga ki nga tahataha. Ka oti, ka purua atu he raupo ki waenga, a, kiki noa. He mahana mutunga ake.

85 Canoe Sternpost—he Taurapa

wood, height 190 cm
Gisborne, Manutuke
Rongowhakaata tribe
Te Huringa I period (1800–present)
Gisborne Museum and Art Gallery (54.285)

This taurapa (sternpost) for an unfinished small war canoe shows the basic form of what has come to be expected as the shape of a decorated canoe sternpost.

E kitea iho ana i tenei taurapa nga tikanga iho o te ahua mo enei tu taurapa mehemea e whakairotia ana. I mahia, engari kahore i oti, mo tetahi waka nohinohi.

86 Ridgepole of a Chief's House—he Tahuhu

wood, height 239 cm
Bay of Plenty
Ngati Awa tribe
Te Huringa I period (1800–)
Auckland Institute and Museum (50434)

This tahuhu, the porch portion of the ridgepole of a chief's small house, stood in the Ngati Awa tribal area of the Bay of Plenty and belonged to the Warahoe hapu. It represents the beginning of the main line of descent from which the chief took his mana (power) and position within the tribe. A ridgepole symbolically is the backbone of the ancestor who is represented by the house. In many houses the figures shown on the outside ridgepole were the primal parents. In this house the chief wished to emphasize his local descent and connection with other powerful tribes. The more stylized figure represented his descent from Kahungunu, ancestor of Ngati Kahungunu of Hawke Bay. At some stage in its history this carving was defaced and most of the Kahungunu identification removed. It is possible that the connection between the chief whose house this was and Hawke Bay was no longer recognized, and because of this the house was allowed to fall into decay and the carvings to pass into the hands of collectors. The carvings were restored to their original finish in readiness for this exhibition.

Ko tenei tahuhu ko te pito i runga ake i te roro o te whare. No te rohe o te iwi o Ngati Awa, o te hapu o Warahoe. E whakaatu ana nga whakairo o runga i te tatai o te rangatira o taua whare, a, i tona mana hoki. Ko te tuararo o te tipuna te tahuhu, ko te whare te tinana. Ko Rangi raua ko Papa nga tekoteko o nga whakairo o enei tu whare. Ko te take o nga whakairo he whakapumau i nga kawai here i a ia ki a Ngati Awa, a, ki era atu iwi hoki e whai mana ana. Ko Kahungunu, te tipuna, te tangata o runga. Ka haere te wa, ka tukinotia te taonga nei, ka haehaea ngaro noa atu nga tohu e pa ana ki a Kahungunu. Kahore pea he panga o te rangatira nei ki a Ngati Kahungunu, a, ka mate noa iho taua whare, ka riro nga whakairo i te tangata. Me ata whakaora kia pai ai mo te matakitaki.

87 Doorway for a Storehouse—he Kuwaha Pataka

wood, paint; height 115 cm
Whakatane
Ngati Awa tribe
Te Huringa I period (1800–)
Auckland Institute and Museum (185)
formerly Buller Collection

This kuwaha pataka (storehouse doorway) was made in the early 19th century and is a prime piece of Ngati Awa art. The central figure appears to be similar to Arawa's naturalistic face mask, but the surface decoration is in East Coast style. Similarly, the two 'legs' on either side of the door are carved in both styles. This combination is quite typical of the early 19th century carving from the Ngati Awa. At a later period the carving amalgamates into the Mataatua style.

I mahia tenei taonga i te wa tuatahi o te rau tau tekau ma iwa. He taonga rangatira whakahirahira no te iwi o Ngati Awa. Nga tikanga whakairo o te tekoteko i waenganui he rite ki te rere a Te Arawa.

Ko etahi atu o nga tikanga no Ngati Porou. Koia te ahua o nga whakairo i roto o Ngati Awa. No muri noa mai ka puta nga tikanga a Mataatua.

88 Figure from a Palisade—he Pou

wood, height 177 cm
Opotiki
Whakatohea tribe
Te Huringa I period (1800–present)
Auckland Institute and Museum (5167)
formerly Sanderson-Black Collection

The pou (palisade post) of which this figure is a fragment comes from a pa at Opotiki which was made in the early 19th century. It is carved in the Arawa manner with a fairly realistic figure. The ancestor depicted is a very strong man and must have been a noted leader in war and peace. The artist has captured his human qualities in wood so that the figure has an air of dignity, calm, and mana (power).

Ko tenei pou no tetahi pou i Opotiki. I mahia i te wahanga tuatahi o te rau tau 19. Ko te tikanga hahau, ta hoki kei te rere a Te Arawa. He rite tonu ki te tangata tuturu nei, te kanohi, te tinana hoki. He tupuna, he tangata toa, he maia hoki i roto i nga tikanga pakanga mau-a-rongo ranei. I mau tonu ki te rakau te kaita, te ihi, te wana me te wehi o taua rangatira.

89 Side Post—he Poupou

wood, height 126 cm
Opotiki
Whakatohea tribe
Te Huringa I period (1800–present)
National Museum of New Zealand, Wellington (ME.1414)

This carving depicts Rongowhātī, an early 19th-century ancestor of Whakatohea, the tribe that live at Opotiki in the Bay of Plenty. An important line of descent on the female side is that of Kahungunu through his daughter Tauheikuri. This line is symbolized by the greenstone mere (club), held in the right hand. This descent line connects Whakatohea with the surrounding tribes of Te Whānau-a-Apanui, Aitanga-a-Māhaki, and Rongowhakaata. The other side of the descent line connects Whakatohea with Ngati Awa and Tuhoe, thus completing the network of relationships with neighbouring tribes.

The carving is in the Mataatua style which combines elements from the East Coast and Bay of Plenty areas and dates to the period 1850–60, when the various design elements had not yet coalesced into the later Mataatua style in which the carving was decorated with polychrome painting.

Ko Rongowhātī te tangata. He rangatira, he tupuna no te iwi o Whakatohea i te rohe ki Opotiki. Ko tetahi o nga tatai ki te taha wahine no Kahungunu mai i a Tauheikuri tana tamahine. Koia te tohu ko te mere i te ringa matau. Ko tenei tatai he here i a Whakatohea ki nga iwi maha o Te Whānau-a-Apanui, Te Aitanga-a-Māhaki me Rongowhakaata. Na tera atu tatai ka pa atu ki a Ngati Awa rau ko Tuhoe. Pai ana te noho tuitui a Whakatohea me enei iwi. Ko nga tikanga ta rakau kei te rere a Mataatua huri atu ki

a Ngati Awa, Ngaiterangi me Ngati Porou. Ko te tawhito no te wa 1850–60, i te wa ano e mau tonu ana nga ahuatanga o mua.

90 Mask from Gateway of a Pa—he Koruru Waharoa

wood, height 64 cm
Whirinaki River, Okarea
Ngati Manawa tribe
Te Huringa I period (1800–)
Otago Museum, Dunedin (D34.455)

Ngati Manawa have strong connections with Arawa, and this may be seen in their art. In this gateway mask they have combined the tattooed face mask of Arawa style with their own innovation, pierced eyeholes, to produce a very strong carving. Traditions of the area would suggest that this gateway belonged to the pa (fortified settlement) taken about 1829 by Ngati Awa, but it seems that it belongs to a later period, when Ngati Manawa were living under the protection of the Tuhoe people. The missionary, William Colenso, described gate masks on Ngati Manawa pa on the Whirinaki River in 1842. This mask probably belongs to that period.

He tino tata tonu a Te Arawa, a Ngati Manawa. Pera ano nga tikanga whakairo. Koia e mau i te taonga nei. Na Te Arawa nga whakairo o te koruru. Ko nga kohao mo nga kanohi me te mangai na Ngati Manawa. Ki nga korero o te rohe, ko tenei waharoa no tetahi pa i roto i a Ngati Awa i te tau 1829. Engari ki te titiro a te tohunga o enei tu taonga no muri noa iho, no te wa i a Ngati Manawa i raro i te maru o Tuhoe. Ki nga tuhi a Colenso, te mihinare, i te tau 1842 ka nui nga koruru penei i te pa o Ngati Manawa i Whirinaki. No taua wa ke pea tenei koruru.

91 Doorway and Bargeboards—he Kuwaha he Maihi

wood: kuwaha, height 246 cm; left maihi, length 315 cm;
right maihi, length 360 cm
Te Kaha
Te Whānau-a-Apanui tribe
Te Puawaitanga period (1500–1800)
Auckland Institute and Museum (22063)
formerly Spencer Collection

These maihi (bargeboards) and doorway (kuwaha) are from a pataka (storehouse) named Te Potaka, which was one of three standing at Maraenui in 1780. It was later moved to Raukokore where it was being renovated in 1818. When word of the Ngāpuhi musket raids reached the district a few years later, the carvings were hidden in a sea cave at Te Kaha. They were recovered from there in 1912 and placed in the Auckland Museum. The more damaged maihi and the doorway were carved about 1780 with stone tools. The less damaged maihi was probably just completed when the carvings were hidden. The two sides also show the difference between the original carver, a sculptor interested in shape and form, and the second carver, a skilled craftsman essentially copying what had been done before, albeit with a few extra touches. These carved boards are among the most highly valued pieces of the Maori and represent some of the most beautiful and elegant carvings ever done.

Ko "Te Potaka" te ingoa o te pataka o enei taonga. E toru aua pataka i Maraenui e tu ana i te tau 1780. No muri mai ka nukuhia Te Potaka ki Raukokore. I reira e mahia ana, e whakaorangia ana i te tau 1818. Ka puta nga rongo muru haere a Ngapuhi ki te rohe o Te Kaha, ka kuhua nga taonga nei. I te tau 1912 ka tikina, ka mauria ki te Whare Taonga o Akarana. He nui nga mate o te maihi maui. Me whakairo te kuwaha me te maihi maui i te tau 1780. Ki nga whakapae, ko te maihi matau katahi ano ka oti te whakairo ka kuhua. E rua nga kaiwhakairo o nga maihi; he rere ke tetahi i tetahi. Ko te tohunga o te maihi tawhito he tino tohunga mo te whakairo. Ko te tangata o te maihi o muri mai he rawe ki te karawhii i te toki Riterite tonu nga whakairo o te mea tuarua ki era o te mea tuatahi. Ko enei etahi o na tino taonga whakairo a te Maori.

92 Side-board from a Storehouse—he Rauawa Pataka

wood, length 131 cm
Maraenui (?)
Te Whanau-a-Apanui tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Old.174c)
formerly W. O. Oldman Collection

This rauawa, or side board, from a pataka (storehouse) is in the Whanau-a-Apanui style, though the surface decoration on the heads would suggest that the pataka may have stood in the Ngati Porou area of the East Coast. The figures are alternate manaia and human. The manaia have one leg forward and one leg back. This is said to represent time, both future and past, with the human being in the present. The manaia themselves represent the spiritual forces of the world, life and death, against which man struggles. This is shown by the manaia grasping the jaw. This carving is part of a pataka taken to England before 1850 by Admiral Michael Seymour of Cardington.

Ki te korero ko tenei rauawa no tetahi pataka o te rohe o te Tai Rawhiti. Ara, no Ngati Porou mehemea e tirohia ana nga mahi ta i nga matenga. Ko nga ahuatanga atu kei te rere a Te Whanau-a-Apanui. Ko te noho rarangi o nga tikanga o runga o tenei rauawa he tinana tangata, he manaia. Ko nga manaia kotahi wae kei mua kotahi kei muri, ara, ko te tirohanga a te tangata ki te ao o muri ki te ao heke mai hoki. Ko te wa ake onaianei koia te tinana tangata. Ko nga manaia ko te ao wairua o te tangata, ara, te ora me te mate o te tangata. Koia te hopu a te manaia i te kauae. Na Seymour i hari tenei taonga ki Ingarangi i te tau 1850.

93 Fishhook—he Matau

wood, bone, fibre; length 6.8 cm
East Cape area
Te Whanau-a-Apanui tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (67)
formerly G. Mair Collection

The Whanau-a-Apanui tribe of the East Cape area had a distinctive pre-European style of carving. Here it is applied to a very simple utilitarian bait hook. It has a wooden shank made by training a branch on a tree, to which is attached a bone point. The snooding

knob has been decorated, indicating that this is a hook that was to be used by a tohunga (man of rank) of the early 19th century.

He tino tikanga ano ta te iwi o Te Whanau-a-Apanui o te Tai Rawhiti mo te tarai rakau. E mau nei taua tikanga i te matau. Ko te rakau mo tenei mea me whakapiri ki te rakau tupu ka whakapikongia ki te ahua o te matau, a, ka whakamaui atu he koi koiwi ki te pito. He matau tonu ma te tohunga ariki, rangatira ranei. Koia nga mahi i te take. No te wa tuatahi o te rau tau 20.

94 Albatross Hook—he Matau

wood, bone, flax; length 10 cm
Te Kaha (?)
Te Whanau-a-Apanui tribe
Te Huringa 1 period (1800—present)
Gisborne Museum and Art Gallery (72.77.24)

Most fishhooks used by the Maori have incurved points with only occasional jabbing hooks. A series of hooks from East Cape collected in the 19th century are described as hooks for catching albatross. They are all jabbing hooks. In the 19th and early 20th centuries the Whanau-a-Apanui were noted shore-based whalers. Albatross could have been commoner in the area at that time than before or since. The heads and carving style on this hook would suggest an early date, as the form is that of the Te Kaha carvings; however, the quality of the flax cord would suggest a later date. Such hooks were collected in 1863. The earlier Te Kaha carving style may have survived until then.

Ko te nuinga o nga matau Maori hei a whakahuri ake te rakau ka mutu. Kahore he niwha. Tera etahi matau i kohia haeretia i te rohe o te Tai Rawhiti i te rau tau 19. Me mahi hei hopu toroa. He matau whai niwha. Ko Te Whanau-a-Apanui he iwi rongonui mo nga tauranga mahi tohoro i roto i taua rohe. I taua wa he nui atu te toroa i te tohoraha. Ko nga tikanga whakairo i runga i tenei matau no nehe, no te wa o nga tarai rakau o Te Kaha. Engari ki te ahua ake o nga taura korari no nehe atu. I kohia aua tu matau i te tau 1863. I te haere tonu ano pea nga tikanga tarai i te wa o nga taonga mai o Te Kaha.

95 Bailer—he Tiheru

wood, length 46 cm
Te Whanau-a-Apanui tribe
Te Huringa 1 period (1800—present)
National Museum of New Zealand, Wellington (ME.590)

This tiheru, a war-canoe bailer, was made in the mid-19th century when the earlier Te Kaha style of carving had been replaced by the East Coast style of Ngati Porou. In the earlier period, elements of the distinctive Whanau-a-Apanui carving extended as far south as Gisborne. Some of the paddles collected by Captain Cook on the second voyage in Queen Charlotte Sound at the northern edge of the South Island were carved in this style. Later the Te Kaha carving was replaced with a form originating in Gisborne. This bailer is carved in that style.

He tiheru waka taua tenei. I mahia i te wa rau tau 19. Kua ngaro nga tikanga tarai rakau o te wa o nga whakairo o Te Kaha, a, kua

noho ko nga tikanga ki te rere a Ngati Porou. I nga wa o nehe ko nga tikanga whakairo a Te Whanau-a-Apanui i haere i roto o te Tai Rawhiti tae noa ki Turanga, ahu atu. Koia tonu nga tikanga i runga i etahi hoe na Kuki i kohi i tana haere tuarua mai i te rohe ki te Moana-o-Raukawa o Te Waipounamu. Koia hoki te horahanga mai o nga ahua o Ngati Porou ki te rohe o Te Whanau-a-Apanui.

96 Club—he Kotiate Paraoa

whalebone, length 35 cm
Te Kaha (?)
Te Whanau-a-Apanui tribe
Te Huringa I period (1800—)
Auckland Institute and Museum (335)
formerly C. O. Davis Collection

Kotiate literally means 'cut liver' and describes the shape of this club. All Maori short clubs were used as thrusting weapons in close fighting. After a blow to the temple the notches at the side were used, which, by a twist, lifted off the top of the skull. A chief carrying such a weapon would often challenge the opposing chief to single combat. The first to get in three blows won the duel and often the war. This kotiate was made about 1830.

He rite te ahua o tenei taonga ki te ate o te tangata. Ko nga patu a te Maori he poto katoa, a, he rawe hoki mo ta te Maori tu whawhai whakataetae, ara, he tangata ki te tangata. Ka u ana tenei patu ki te taha o te matenga o te tangata, kua kawiritia atu nga puku i te taha o te kotiate mau noa, pakaru, riro noa atu a runga o te matenga o te tangata. Ka mau ana te rangatira i tana patu he wero tana i tana hoa riri. Ki te korero, ko te tangata tuatahi e toru nga panga o tana patu ki te hoa riri, koia te toa o te whakataetae, o te pakanga ranei mehemea he pakanga. Me mahi tenei kotiate i te wa o te tau 1830.

97 Pendant—he Hei-tiki Rutataewhenga

greenstone, height 12 cm
Tuparoa
Ngati Porou tribe
Te Tipunga period (1200-1500)
Hawke's Bay Art Gallery and Museum, Napier (38/390)
formerly Waipare Collection

This pendant is a named ancestral tiki, Rutataewhenga, which is the heirloom and mana (prestige) of the Ngati Hine sub-tribe of Ngati Porou. Ngati Hine are the descendants of Hinemate, a paramount chieftainess who lived about ten generations ago. The tiki has a traditional history which suggests that it might have been made at least ten and probably twenty generations before the time of Hinemate.

No Rutataewhenga tenei taonga-a-iwi o te hapu o Ngati Hine o Ngati Porou. Ko Ngati Hine nga uri o Hinemate. He wahine rangatira, whai mana hoki no nehe. Ki nga korero no tekau ki te rua tekau whakatipuranga atu i a Hinemate tenei taonga. Koia tonu te tawhito.

98 Lizard—he Moko

wood, length 19.7 cm
Ngati Porou tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Web.662)
formerly W. O. Oldman Collection; Webster Collection

This lizard is a fragment of a larger carving. A lizard is a sign of life and death, therefore of mana and tapu. Such a sign sets an object apart. In this instance it is the sign that the objects protected by this lizard are the property of a woman of high rank, probably Hinematiaro of Te Aitanga a Hauiti at Tolaga Bay.

Ko tenei taonga he wahi no tetahi whakairo nui tonu. He mea tapu te moko, he tohu ora, mate hoki. Na enei tikanga he mea tupato, he mea whai mana. He kai-tiaki taonga a tetahi kuia, ko Hinematiaro, o Te Aitanga-a-Mahaki o te Uwawa ki te Tai Rawhiti.

99 Canoe Prow—he Tauihu

wood, length 115 cm
Tolaga Bay, Pourewa Island
Ngati Porou tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Web. 1202)
formerly Enys Collection; K. A. Webster Collection

This tauihu (prow of a war canoe) belonged to Hinematiaro, mother of Te Kani a Takirau, a paramount chieftainess of the Ngati Porou tribe. The canoe was kept on Pourewa Island in Tolaga Bay. The carving of the prow includes surface decoration features which show Hinematiaro's relationship to other tribes in New Zealand. Hinematiaro was of such high birth that she was treated in all respects as a man for ceremonial occasions.

No Hinematiaro tenei taonga. He whaea ki a Te Kani-a-Takirau. He rangatira no Ngati Porou. I takoto tenei tauihu ki te motu o Pourewa i Hauiti. E mau ana i nga whakairo te tata o Hinematiaro ki nga iwi katoa o Te Motu. He wahine rongonui, a, i tu i te tu a te tane i runga i te marae.

100 Ridgepole—he Tahuhu

wood, length 390 cm
Tolaga Bay
Ngati Porou tribe
Te Huringa I period (1800—present)
Auckland Institute and Museum (717)
formerly Buller Collection

This tahuhu (ridgepole) of the house Te Kani a Takirau was carved by Hone Ngatoto at Tolaga Bay and erected in the 1860s. When it was opened a haka (dance) was composed and performed for the occasion. This haka, *Uia mai koia*, is still the favourite haka of the Ngati Porou people and is performed with great verve and vigour.

The beginning of the haka is:

<i>Uia mai koia,</i>	Let it be asked
<i>Whakahuatea ake,</i>	Let it be said
<i>Ko wai te whare nei?</i>	Who is this house?
<i>Ko Te Kani!</i>	It is Te Kani!
<i>Ko wai te tekoteko</i> <i>kei runga?</i>	Who is the gable figure?

Ko Paikea, ko Paikea. It is Paikea, it is Paikea.

Te Kani a Takirau who died in 1853, was the ariki (paramount chief) of the area. Paikea was the ancestor of the East Coast tribes. Te Kani was his direct descendant.

Na Hone Ngatoa o Te Uwawa tenei tahuu i tarai mo Te Kani a Takirau. He whare i whakaturia i te tau 1860. No taua wa ka rongohia te haka rongohia nui nei 'Uia mai koia' i roto o Ngati Porou:

<i>Uia mai koia,</i>	Let it be asked
<i>Whakahuatia ake,</i>	Let it be said
<i>Ko wai te whare nei?</i>	Who is this house?
<i>Ko Te Kani!</i>	It is Te Kani!
<i>Ko wai te tekoteko</i> <i>kei runga?</i>	Who is the gable figure?

Ko Paikea, ko Paikea. It is Paikea, it is Paikea.

Ko Te Kani a Takirau he rangatira no tera rohe. I mate i te tau 1853. Ko Paikea he tupuna no nga iwi o Ngati Porou. He uri a Te Kani.

101 Gable-peak Mask from Meeting-house—he Koruru

wood, height 90 cm
Tokomaru Bay
Ngati Porou tribe
Te Huringa 1 period (1800–present)
Canterbury Museum, Christchurch (E.108.29.1)

This koruru (gable-peak mask) of the house Hau-te-Ananui-o-Tangaroa was carved at Tokomaru Bay for Henare Potae, chief of Te Whanau-a-Ruataupare. The carvers were Hoani Taahu and Tamati Ngakoho. Due to local wars in 1868 the house was never erected. It was taken to Canterbury Museum where the carvers came to finish it in 1876. The name Hau-te-Ananui-o-Tangaroa means 'life from the cave of Tangaroa' and refers to the local myth that the origin of carving was from the depths of the sea.

Ko te koruru tenei o te whare kei Tokomaru, ara, o Hau Te Ananui o Tangaroa. He mea tarai mo Henare Potae te rangatira o Te Whanau-a-Ruataupare. Ko ngai kai-tarai ko Hoani Taahu raua ko Tamati Ngakoho. Kahore i whakaturia tenei i nga mahi pakanga i tera rohe. I haria nga mahi tarai k i te whare taonga o Otautahi i te tau 1868. I reira ka whakaotia e Hoani raua ko Tamati. Ko te ingoa o tenei whare e hangai ana ki te korero ra i ahu mai te tarai rakau i te hohonutanga o te moana.

102 Pigment Pot—he Ipu

wood, height 6.4 cm
East Coast
Ngati Porou tribe
Te Huringa 1 period (1800–present)
National Museum of New Zealand, Wellington (Web.1761)
formerly Webster Collection

This pigment pot for holding tattooing pigment was a very special pot made to hold the black soot mixed with fat which was inserted in the groove made by the first tattoo process. Maori moko (tattoo) was a carving technique that involved cutting a groove in the skin before using a toothed chisel to insert the pigment. It was a very tapu (sacred) operation. There are many tales of chiefs' sons asking their fathers to allow them to be tattooed with their pigment. Anything that touched the head was tapu, so using the father's pigment would convey the mana or tapu of the father to the son. Sometimes junior wives schemed to advance their sons above their elder brothers by this means. The human figure on this pot emphasizes its tapu nature.

He ipu pupuri wai ngarahu mo nga mahi ta moko. Ko tenei he mea mahi hei pupuri i te kapara kua penua ki te hinu. Koia hoki te mea i purua atu ki nga wahi o te tinana kua oti te hori. Ko te ta moko a te Maori he pera; ka horia te kiri, ka purua atu ki te kapara. He mahi tino tapu. He nui nga korero e kii ana, he inoi tonu ta te taitama ki tona matua kia tangia ia ki te kapara o tana matua. He kapara whai mana i te mea i pa ki te mahunga o taua rangatira. Na tenei ka whai ano te wahine punarua ki ana tama kia mahia ki taua kapara, i mua atu i te tama matamua. Na te mapu koia te whakairo matenga o runga.

103 Carved Bar—he Paepae

wood, length 23 cm
East Coast
Ngati Porou tribe
Te Huringa 1 period (1800–present)
Canterbury Museum, Christchurch (150.557)
formerly W. O. Oldman Collection 1040

This paepae, a carved bar, was probably for the end of a latrine seat. The seat was a flat board on which the person squatted. In certain rites, biting the end of the latrine seat was the final act for removal of tapu. This paepae was carved in the early 19th century.

Ko tenei rakau he mea tarai mo te papa hamuti. Kei te pito o taua papa e mau ana. He tikanga ano te ngau a te tangata i te paepae hei whakakore i te tapu. I taraia i te timatanga o te rau tau 19.

104 Minnow-lure Fishhook—he Pa

wood, bone, fibre; length 8 cm
Tokomaru Bay (?)
Ngati Porou tribe
Te Huringa 1 period (1800–present)
Gisborne Museum and Art Gallery (68.40)

This minnow lure fishhook is a late lure hook, probably made in the early 19th century but following a form that harks back to the bonito lure of Polynesia. It is recorded that until 1843 the people of Tokomaru Bay were digging up sub-fossil moa bone to make minnow lures. This hook is probably a version of the same thing, although the bridle to the front of the shank has slipped off. Like a bonito lure, the point is attached by a bridle to the main line which in turn is lashed to the minnow shank. The point on this hook is rather too elaborate for use and the hook may have been used for ceremonial purposes.

Ko tenei pa whakaterere me mahi i te timatanga o te rau tau 19, engari ko nga tikanga e hoki ana ki nehe o Polynesia. Ki te korero ko nga wheua mo enei pa ki te rohe o Tokomaru he wheua moa. I hahua ake i te whenua. Koia tonu te mahi tae noa mai ki te tau 1843. He pera tonu tenei pa whakaterere, ahakoa kua makere mai te taura i te pa. He tino rawe ke te niwha o tenei matau. I mahia ke pea hei whakapumau mana o te tangata hii aua.

105 Tomahawk—he Patiti

whalebone, iron blade; length 37.9 cm
East Coast
Ngati Porou tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (30869)
formerly E. E. Vaile Collection

The iron blade of this patiti (short-handled tomahawk) was originally traded from a British naval vessel in the early 19th century and the whalebone handle was made to fit it. Like the Indians of North America, Maori warriors became very skilled in using such a short tomahawk for close infighting. These were never used for throwing. In the wars against Europeans the usual weapons for a Maori warrior were a musket, club, and tomahawk. Tomahawks, because they had been used in war, could not be used for utilitarian purposes.

Ko tenei toki rino i ahu mai i tetahi kaipuke i te timatanga o te rau tau 19. Ko te puritanga he wheua tohoraha. He mea mahi ka whakamaui atu ki te toki rino. He riterite te mau a te Maori me te iwi tangata whenua o Amerika i tenei tu toki patu mehemea e whawhai mamau ana. Kahore ke i karawhiua ki te takiwa. I ana pakanga ki te pakeha he pu, he patu, he patiti nga patu a te Maori. Kahore te patiti i meinga e te Maori mo etahi atu tikanga i te whawhai.

106 Carver's Mallet—he Patu Whakairo

whalebone, length 28.5 cm
Ngati Porou tribe
Te Huringa 1 period (1800—present)
National Museum of New Zealand, Wellington (ME.270)
formerly Hill Collection

This whalebone mallet was used by East Coast carvers in the 19th century. It is the type of mallet used by the meeting-house carvers when they were using metal chisels. It is actually too hard to use such a mallet with stone chisels. Whalebone mallets were not uncommon in the 19th century when the activity of European whalers left a lot of unwanted whalebone which the Maori used to make artefacts.

Na nga kai tarai rakau o Ngati Porou tenei patu tarai i nga mahi i te rau tau 19. Koia te patu mehemea he toki rino nga toki mahi. Kahore i pai mo nga toki kohatu. He mea noa iho enei tu patu paraoa i te rau tau 19. He kaha tonu te patu a te pakeha i te tohoraha i taua wa, a, patere ana hoki te nui o te wheua paraoa. Koia ka mau atu te Maori hei mahi taonga.

107 Club—he Wahaika

wood, length 37.5 cm
Gisborne
Rongowhakaata tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (33640)
collected by Captain James Cook 1767-70,
presented to Thomas Skottowe
gift of Beverly Sanders

This wooden club was obtained by Captain James Cook on his first voyage, 1769-70. He presented it to his patron, Thomas Skottowe, on his return to England. The figure on the side represents the spirits, as this weapon is essentially intended for a taking life. It is a thrusting weapon used like a short sword.

Na Kuki tenei patu rakau i kohi i tana haere tuatahi mai ki tenei whenua i te wa 1767 kite 1770. He koha nana ki tana rangatira, ki a Thomas Skottowe i tana hokinga ki Ingarangi. He tohu taha wairua te whakairo ki te taha i runga ake i te puritanga. He patu tangata mo te mate hoki. He rite te karawhiu o tenei ki te hoari a te pakeha.

108 Bugle-flute—he Putorino

wood, length 50 cm
Gisborne
Rongowhakaata tribe
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (050.004)
formerly W. O. Oldman Collection 25

This instrument has only two notes when played either as a flute or a bugle. Traditional information would suggest that these were used more for signalling when a chief was returning to a village than for making music.

E rua anake nga rangi etaea ana e tenei putorino. Ki nga korero tuku iho he taonga karanga rangatira e hoki mai ana ki tona iwi. Ehara i te taonga whakatangitangi.

109 Jumping Jack—he Karetao

wood, height 38 cm
Gisborne
Rongowhakaata tribe
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (D24.329)

These small puppets (karetao) have movable arms which were manipulated by a string, enabling them to perform the appropriate actions as accompaniment to a song. The figure is an ancestor with a topknot to which was attached a wig of human hair. The eyes would have shone with paua shell inserts. The large head, dumpy body, and powerful legs combined with a very strong face make this figure very striking.

Ko nga ringa o tenei tu karetao hei a whakamau atu kia pai ai te karawhiu ka kumekumea ana te taura i te wa e waiata ana te tangata. He tinana tupuna me te tikitiki huru kei runga ka uira tonu mai nga whatu paua kua whakamaaua atu. He taonga rangatira i te nui o te matenga, te poto o te tinana me te ahua mai hoki o te kanohi.

110 Canoe Bailer—he Tiheru

wood, length 45.7 cm
Gisborne
Rongowhakaata tribe
Te Puawaitanga period (1500-1800)
Canterbury Museum, Christchurch (E.84.10)

This tiheru, or war-canoe bailer, is one of a pair that are treasured heirlooms of the Rongowhakaata people. The bailers are named Porourangi after an ancestor of the East Coast tribes. It is said that originally the art of carving was taken from the wharewananga (house of learning) at Tolaga Bay. The two chiefs who learned the art were Tukaki of Te Whanau-a-Apanui and Iwirakau of Ngati Porou. The bailers are carved in the styles of Tukaki and Iwirakau, and this particular one is carved in Te Whanau-a-Apanui style of Tukaki.

E rua enei taonga a Rongowhakaata. Ko tenei tetahi. Me hua ngatahi ki a Porourangi. He tipuna no nga iwi o Te Tai Rawhiti. E kiia ana i timata mai te tikanga whakairo i te whare wananga i Hauiti. Ko nga tohunga tuatahi ko Tukaki o Te Whanau-a-Apanui, ko Iwirakau o Ngati Porou. Ko nga tikanga katoa i runga o tenei taonga no te rere ki a Tukaki, ki a Iwikau. Na Tukaki tenei i whakairo.

111 Pounder—he Patu Muka

greywacke, length 24.7 cm
Gisborne, Mamouhai
Rongowhakaata tribe
Te Puawaitanga period (1500-1800)
Gisborne Museum and Art Gallery (62.2143.2)

This patu muka is a stone pounder for softening the flax fibre used in the finger twining of cloaks. The leaves of the flax (*Phormium tenax*) were scraped, the fibre was stripped away and washed and bleached in the sun. It was then rolled into hanks which were beaten on a flat stone with a patu muka such as this. The preparation of fine flax cloaks was women's work. No loom was used, the weft being completed by finger twining.

He patu muka te tikanga ma tenei taonga kohatu. He whakangaawari muka mo te mahi whatu. Ka horongia ana te harakeke, ka tukua ki te wai, ka tukua kia whitia e te ra. Na, kua pokaia ia apu muka, kua patupatua i runga i te papa kohatu. Na te wahine te mahi whatu kakahu. Kahore he marumaru whatu a te Maori. Oti ra hei mau a ringa tena aho, tena aho oti noa.

112 Fishing Canoe Prow—he Tauihu

wood, length 110 cm
Gisborne
Rongowhakaata tribe
Te Huringa 1 period (1800—present)
Gisborne Museum and Art Gallery (76.62)

This tauihu, prow of a fishing canoe, was carved by Rakaruhi Rukupo with metal tools about 1840. The prow lacks the splashboard and was not given surface decoration. The Rukupo style is quite distinctive if deceptively simple. Rukupo was one of the great artists of his time.

Na Rakaruhi Rukupo tenei tauihu waka hii i tarai ki te toki rino i te wa o te tau 1840. Kahore he otu hei parepare i te tai, kahore hoki he whakarakai o runga. He tino rere ano ta Rukupo tikanga tarai rakau. He tino tohunga hoki mo taua mahi.

113 War Canoe Model—he Wakataua

wood, length 245 cm
Gisborne, Manutuke
Rongowhakaata tribe
Te Huringa I period (1800—)
Auckland Institute and Museum (44117)

This wakataua (war canoe) was carved in the mid-19th century and has been attributed to Rakaruhi Rukupo. The prow and stern have been very finely done and it is a faithful replica of a full-sized war canoe, except that the hull of the canoe is too large to accord with the true proportions of a canoe that would have been quite slender for its length. For instance, the full-sized war canoe Te Toki a Tapiri in the Auckland Museum has a length of 92 feet and a maximum hull width of six feet. Canoes like Te Toki carried 80 paddlers, at least two bailers, and half a dozen chiefs and priests. The canoes could be paddled or sailed with a triangular matting sail used either in the spritsail position or on an angle, as a lateen sail.

I whakairotia tenei taonga i te wa o te rau tau tekau ma iwa. E kiia ana ko Rakaruhi Rukupo te tohunga. He rangatira nga mahi o te ihu, o te kei. He rite nga ahuatanga katoa ki era o te wakataua tuturu. Ko te wahi ki waenganui anake kihai i rite. Ko te roa o te wakataua, Te Toki-a-Tapiri, i te Whare Taonga o Akarana, e iwa tekau ma rua putu. Te whanui i waenganui e ono putu. Ko te maha o nga kaihoe mo tenei waka e waru tekau. E rua kaitiheru, e rima ki te ono nga ariki, tohunga ranei. He ra, he hoe nga tikanga whakaterere waka penei. Me ata takitaki haere tonu te hopu o te hau e nga ra kia tere ai te rere a te waka.

114 Latrine-bar End—he Paepae

wood, length 24 cm
Gisborne
Rongowhakaata tribe
Te Huringa 1 period (1800—present)
National Museum of New Zealand, Wellington (Old.170)
formerly W. O. Oldman Collection

This latrine bar end, probably carved by Rukupo of Rongowhakaata, was taken to England by an early missionary in 1830. Rakaruhi Rukupo became the great innovator of the meeting-house, a ceremonial house which is so much a feature of modern Maori villages. Many carvers even today are inspired by him.

Ko tenei tu paepae na Rukupo o Rongowhakaata i tarai. Na etahi mihinare i hari ki Ingarangi. Ko Rakaruhi Rukupo tonu te tangata nana nga tu wharehau o enei ra i mahi tuatahi. Kei te whaia tonu ana tikanga e te nui o nga kai tarai inaianei.

115 Footrest for Digging Stick—he Teka

wood, length 15 cm
Gisborne
Rongowhakaata tribe
Te Huringa 1 period (1800—present)
Auckland Institute and Museum (5425)
formerly George Graham Collection

This teka, a footrest for a digging stick, was probably a ceremonial item used by the tohunga (priest) when starting the cultivation and calling on the gods for their goodwill. The figure is very simply made, with hands in the mouth indicating fruitfulness. Surface decoration has been kept to a minimum, leaving the main forms uncluttered. It was made in the 18th century with stone tools.

I tarai tenei mo te waewae o te tohunga me tana ko ngaki whenua, a, he karanga manaki hoki ki nga atua. E marama mai ana te wahi mo nga ringa o te whakairo. He tohu ora, he tohu hua. He iti nga tikanga whakarakai, a, marama mai te tu a te tinana, kanohi hoki. He mea tarai i te rau tau 18 ki te toki kohatu.

116 Footrest for Digging Stick—he Teka

wood, length 21 cm
Gisborne
Rongowhakaata tribe
Te Huringa 1 period (1800—present)
Gisborne Museum and Art Gallery (72.77.27)
formerly E. B. and J. N. Williams Collection

This footrest was carved by Rukupo of Rongowhakaata about 1840. The carving on the step, which identifies the tribe of the owner, represents an important ancestor of the tribe who assists the gardener in his work. The more elaborately carved digging sticks were used by the tohungas (priests) when turning the first piece of ground and planting a special plot while invoking the aid of the gods, Rongo, the god of agriculture, and Pani, the goddess who brought the kumara (sweet potato) to this world.

Na Rukupo o Rongowhakaata tenei teka mo te waewae ko i tarai i te wa o te tau 1840. Na te whakairo kua mohiotia te iwi o te tangata nana te taonga, o te tupuna ranei o taua iwi. Koia tonu te tu ko ma te tohunga e kari mara hou ana i te wa hoki e haere ana ana karakia ki a Rongo, te atua mo te ahuwhehenua me Pani hoki nana nei te kumara ki te ao.

117 Female Figure—he Whakapakoko

wood, height 15 cm
Gisborne
Rongowhakaata tribe
Te Huringa 1 period (1800—present)
National Museum of New Zealand, Wellington (Old.168)
formerly W. O. Oldman Collection

This small figure of a female carved in the round possibly served as a handle for a staff, though the surface shows little sign of wear. The carving is the work of a master craftsman.

Ko tenei whakapakoko wahine he iti. He porohita tonu te ahua. He puritanga toko pea ahakoa kahore he miringa o runga. He mahinga na te tino tohunga.

118 Post Figure—he Poutokomanawa

wood, height 46 cm
Gisborne
Rongowhakaata tribe
Te Huringa I period (1800—)
National Museum of New Zealand, Wellington (Old. 148)
formerly W. O. Oldman Collection

This poutokomanawa (centrepost figure) from a chief's house depicts a recently dead ancestor whose tattoo was not complete at the time of death. The proportions of the figure are typical of the Rongowhakaata style of carving. The eyes are slitted and filled with red sealing wax. The head was originally provided with a wig of human hair which would have hung down to the shoulders. It was carved about 1840.

No te whare o tetahi rangatira tenei poutokomanawa. Ko te moko o te kanohi o te tipuna o runga kihai i oti ka hemo. He rangatira no tata ake nei. Te roa, te nui o nga ringa, o nga wae me te matenga he rite katoa ki te rere whakairo o te rohe o Rongowhakaata. Me ata tikaro he puare mo nga kanohi ka whakapuraa atu. He potae makawe ano mo te matenga o tenei poutokomanawa. I tau te roa o nga makawe ki nga pokohiwi. I mahia tenei taonga i te wa o te tau 1840.

119 Gable Finial—he Tekoteko

wood, height 85.1 cm
Poverty Bay
Aitanga a Mahaki tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Old.150)
formerly Captain J. Wilson Collection; W. O. Oldman Collection

This tekoteko (gable figure) of a chief's house was taken to England by Captain James Wilson of the missionary sailing ship *Duff* in 1796-98. The figures portrayed are Tauhei, daughter of Kahungunu, with her son Mahaki beneath her. The tribal name Aitanga a Mahaki means the progeny of Mahaki. Wilson did not call at New Zealand in 1796 but did stop at Sydney in Australia, where this and other pieces were obtained.

Na tetahi mihinare, na J. Wilson, tenei tekoteko i hari ki Ingarangi i runga i te kaupuke i te wa 1796 kite 1798. Ko *Duff* taua kaupuke. No te whare o tetahi rangatira. Ko te whakairo wahine ko Tauhei te tamahine a Kahungunu. Ko Mahaki, tana tama, kei raro iho. Ko nga uri o Mahaki koia te ingoa ra Te Aitanga-a-Mahaki. Kihai te mihinare nei a Wilson i tae mai ki tenei whenua i te tau 1796. Ko tenei taonga nana i hoki i Poihakena.

120 Fragment of a Lintel—he Pare

wood, height 37 cm
Poverty Bay
Aitanga a Mahaki tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Old. 44)
formerly W. O. Oldman Collection

This fragment of a pare is the centre figure of a three-figure lintel from a chief's house which stood in the Aitanga a Mahaki territory near Gisborne in the late 18th century. Another fragment of the same lintel is in the University Museum at Philadelphia (121). Examples of Aitanga a Mahaki carving are extremely rare. In the mid-19th century the Rongowhakaata style became dominant in the whole of the Gisborne area.

He wheku pare tenei. E toru ke nga wheku o te pare o te whare o tetahi rangatira o Te Aitanga-a-Mahaki. I roto i te rohe o Turanga e tu ana i te wa mutunga o te rau tau 18. Ko tetahi atu o ana wheku kei te whare taonga o Philadelphia (tirohia 121). He iti rawa nga tarai rakau ki te rere a Te Aitanga-a-Mahaki. I te wa rau tau 19 ka puta nga tikanga ki te rere a Rongowhakaata, a, e mau tonu nei hoki inaianei.

121 Fragment of a Lintel—he Pare (not included in exhibition)

wood, height 42 cm
Poverty Bay
Aitanga a Mahaki tribe
Te Puawaitanga period (1500-1800)
The University Museum of Pennsylvania, Philadelphia (P3222)
formerly W. O. Oldman Collection

See 120.

Kahore kei roto i tenei haringa o Te Maori (tirohia 120).

122 Adze—he Toki

stone, length 25 cm
Napier, Pakowhai
Ngati Kahungunu tribe
Te Puawaitanga period (1500-1800)
Hawke's Bay Art Gallery and Museum, Napier (37/713)
formerly Black Collection

This stone adze of high rectangular section and decorated poll is typical of the Hawke Bay area.

He toki kohatu tenei me mahi mai i te poro kohatu. Ko nga tikanga whakairo no te rohe ki Heretaunga.

123 Sling—he Kotaha

wood, length 97 cm
Wairoa
Ngati Kahungunu tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Web. 559)
formerly Webster Collection

This type of kotaha was used to sling small spears or darts by a cord wrapped around the shaft. The dart was stuck in the ground, the cord was wrapped around the shaft, and the kotaha was used to lengthen the arm and whip the dart. This staff, like others of its kind, was also a staff used by the commander of an attack. Signals were made by slinging darts in the direction of the advance.

He taonga karawhiu wero, tao ranei. Me takai atu enei ki te taura kia mau ki te kotaha, na ka karawhiu. Ko enei tu kotaha e haria ana i nga haere pakanga a te Maori. Ka tae ki te wa kua karawhiua he tao hei kite ma te tira me ahu pehea te haere.

124 Ridgepole of a Storehouse—he Tahuu

wood, shell; height 109 cm
Ngati Kahungunu tribe
Te Puawaitanga period (1500-1800)
Gisborne Museum and Art Gallery (63.2265)

This tahuu, ridgepole of a small pataka, was carved with stone tools. The two figures depicted are male and female and represent Rangi, the Sky Father, and Papa, the Earth Mother, from whose union came the gods, who in turn made man. The style of carving is the northern form of Kahungunu carving, which has a close relationship with the contiguous Rongowhakaata tribal area. The pataka to which this ridgepole belonged would have been the personal storehouse of an important chief.

He tahuu tenei no tetahi pataka iti. He mea tarai ki te toki kohatu. He wahine, he tane nga wheku o runga, ara, ko Rangi raua ko Papa. I ahu mai nga atua, te hunga tangata hoki i a raua. Ko nga tikanga tarai no Ngati Kahungunu ki Rongowhakaata. He rangatira tonu te tangata nana te pataka o te tahuu nei.

125 Post Figure—he Poutokomanawa

wood, height 51 cm
Whakaki
Ngati Kahungunu tribe
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (050.028)
formerly W. O. Oldman Collection 147

This poutokomanawa figure from an 18th-century chief's house originally had a human hair wig attached to the lug at the top. This figure, like the figure in 118, has slitted eyes. It portrays a recent

ancestor of the Nga Herehere hapu of Ngati Kahungunu, probably Te Awaroa. The carving was obtained by Captain James Wilson of the missionary ship *Duff* in 1796-98.

Ko tenei tekoteko no te poutokomanawa o te whare o tetahi rangatira. Mai i te otinga ka whakamaui atu he potae makawe ki te pona i runga o te matenga. He tapahi kau nga kanohi kei te rakau (tirohia 118). He tupuna no Nga Herehere, he hapu no te iwi o Ngati Kahungunu. Ko Te Awaroa pea. Na te mihinare na Wilson o te kaupuke a *Duff* i kahi mai i te wa 1796 ki te 1798.

126 Post Figure—he Poutokomanawa

wood, height 93 cm
Wairoa
Ngati Kahungunu tribe
Te Huringa I period (1800–present)
Hawke's Bay Art Gallery and Museum, Napier (A.1)
formerly Brook-Taylor Collection

This small figure, the central figure of a chief's house or small meeting-house, is part of the post that held up the ridgepole, or backbone, of the house. The person depicted is an important ancestor of the chief in whose house it stood. The house was probably built in the early years of the 19th century. The style of this figure is close to the Rongowhakaata and Aitanga a Mahaki carving style, though the figure as part of the post is more often found in the Ngati Porou area. It is likely the carver was from Rongowhakaata.

Ko tenei wheku iti no te poutokomanawa pupuri i te tahuu o te whare o tetahi rangatira. Ko te tahuu te tuararo o te whare. Ko taua tangata ka mau te whakairo ki taua pou he tupuna ki te rangatira o te whare. No te wa timatanga o te rau tau 19 ka mahia. E hangai ana nga tikanga tarai ki a Rongowhakaata me Te Aitanga-a-Mahaki. Ko te wheku i runga i te pou no te rere ki a Ngati Porou. No Rongowhakaata te tohunga whakairo.

127 Post Figure—he Poutokomanawa

wood, height 144 cm
Napier, Pakowhai
Ngati Kahungunu tribe
Te Huringa I period (1800–)
Hawke's Bay Art Gallery and Museum, Napier (37/748)

The base of an interior support post carved to represent a named ancestor, this poutokomanawa belonged to a house that stood in the vicinity of Pakowhai near Napier. The name of the ancestor is carved across the chest thus: Ko Te Kauru o-te-rangi (This is the Head of the Sky). At one time this and other poutokomanawa carvings were kept in the Heretaunga house at Taradale. This is one of a group of such carvings that has survived into the present time.

Ko tenei poutokomanawa no tetahi whare i Pakowhai i Ahuriri e tu ana. He tipuna te tangata, ara, te take o te pou. Ko Te Kauru-o-te-rangi te ingoa, a, e mau mai ana hoki i te rei. I Heretaunga tenei poutokomanawa me etahi atu e takoto ana mo tetahi wa. Ka nui tonu kei te kitea inaianei.

128 Doorway of Storehouse—he Kuwaha Pataka

wood, height 92 cm
Heretaunga
Ngati Kahungunu tribe
Te Huringa I period (1800–)
National Museum of New Zealand, Wellington (Old. 489)
formerly W. O. Oldman Collection

This kuwaha pataka (doorway of a storehouse) has been cut at the base and the top. The figure was male and in this case probably represents Kahungunu, ancestor of the tribe, who was famous for his sexual prowess. The identification of such a figure is secondary to its mythological significance within the framework of a storehouse. This pataka doorway was carved in the late 18th or early 19th century.

He mea tapahi te taha runga me te taha raro o tenei kuwaha pataka. Ki te ahua ko Kahungunu te tangata, te tipuna o te iwi o runga. He tangata rongonui, a, mate ana nga wahine o te Motu. He roa te taonga o te tekoteko nei. Oti ra kei ko noa atu nga korero mo nga pataka a te Maori. I whakairohia i te wa mai i te tau 1850 ki te tau 1900.

129 Lintel of a Meeting-house—he Korupe

wood, width 109 cm
Heretaunga
Ngati Kahungunu tribe
Te Huringa I period (1800–present)
National Museum of New Zealand, Wellington (Old. 579)
formerly W. O. Oldman Collection

This korupe or pare is the lintel of a meeting-house built with metal tools about 1860. It was carved in the Wairoa area. The three figures on the lintel represent the separation of Rangi and Papa by their children. Papa, the Earth Mother, is indicated by the base with a manaia at each end on which the children stand. Their fingers are pushing up the roof of the house, which is Rangi, the Sky Father. The spirals between the figures are the light that came into the world.

I mahia te whare mo tenei pare i te wa o te tau 1860. I taraia ki te rohe o Wairoa. E toru nga wheku e whakaatu ana i te wehenga o Rangi raua ko Papa e a raua tamariki. Ko Papa te wheku me nga manaia kei raro o ia taha o te papa. E tu ana nga tamariki i runga i te papa. Ko nga ringa kei te hiki i te tuanui o te whare, ara, i a Rangi. Kei te puta mai te marama ki te ao ma nga takataka whakairo.

130 Stockade-post Figure—he Pou Whakairo

wood, height 175 cm
Ahuriri
Ngati Kahungunu tribe
Te Huringa I period (1800–present)
Hawke's Bay Art Gallery and Museum, Napier (R72/16)

This pou whakairo, carved top of a palisade post, depicts a famous ancestor holding his patu (club) and wearing an ancestral tiki. He is shown in a guard position. This ancestor was one of the protectors of the village. The carved representation indicates that he was present spiritually to help his descendants. The style is partly determined by the position on top of a high post but more by the local Kahungunu form of carving.

He pou whakairo tenei o runga o te pou o tetahi pa. He rangatira me tana patu i te ringa. Kei te mau i te kaki he tiki tuku iho. Kei te tu tauarai. He tupuna tau tiaki i te kainga. Ko te tikanga e noho mai ana te wairua i roto ki te awhina i nga uri. Ko nga tikanga tarai no Ngati Kahungunu.

131 Genealogical Staff—he Rakau Whakapapa

wood, length 114.8 cm

Heretaunga

Ngati Kahungunu tribe

Te Huringa 1 period (1800—present)

Hawke's Bay Art Gallery and Museum, Napier (A.11)
formerly Athenaeum Collection

This staff is associated with Te Hapuku, ariki (paramount chief) of the Ngati Kahungunu of Heretaunga. His genealogical position is important to a chief in Maori society. A paramount chief is one who can trace his descent from his ancestors and, before them, the gods. He thus has the right to call on the gods and the ancestors for any tribal enterprise. The descent line preferably goes down from the eldest male in each family but may equally well descend through the female line, so that Te Hapuku, for instance, counted among his important ancestors Rongomaiwahine, a legendary ancestress of unparalleled status. When recounting his genealogy, a chief would use a staff such as this as a memory aid. Even if he did not recite his genealogy, the fact that he had such a staff could often still the doubts of those who would question his authority.

Ko tenei rakau na Te Hapuku, na te ariki nui o Ngati Kahungunu o Heretaunga. Ko te tatai tangata he tino mea nui ki te Maori. Ki taua tu tangata ka taea tona whakapapa tae noa ki nga atua. Koia nga tohunga nga ariki ka karanga ki ona atua i roto i nga ahuatanga mo te iwi. E heke ana te tatai ki te taha tane, wahine hoki. Koia hoki tetahi o nga tupuna o Rongomaiwahine, he wahine rongonui. I rite tona mana ki to te tane. Ko tenei rakau he whakamau i nga mahara o nga ariki ki nga whakapapa. He rakau mana hei mataki mai ma te tini rangatira i nga wa korero whakapapa ana.

132 Club—he Patu

wood, iron harpoon head; length 36 cm

Otaki

Ngati Raukawa tribe

Te Huringa 1 period (1800—present)

National Museum of New Zealand, Wellington (Old.1037)
formerly W. O. Oldman Collection

An iron harpoon head is mounted on a handle for use as a club. The harpoon head is an early type, which would date the club to some time before 1835. The handle was carved as a gift from Ngapuhi to Ngati Toa—Ngati Raukawa. It was probably one of the

gifts made by Ngapuhi of the Bay of Islands when they invited Te Rauparaha of Ngati Toa to join them in raiding Wellington. The style of carving of the handle end is Ngapuhi, while the main carving is in the Ngati Raukawa style with some slight differences. Ngati Toa had had few contacts with Europeans: an iron club was a remarkable if not particularly useful gift.

Ko te koimata o tenei patu tohoraha he rino. Me whakamau atu ki te puritanga hei patu mau. Ko te huata nei no nehe, ara, e hoki ana ki te wa i mua atu i te 1835. Me tarai te puritanga hei koha ma Ngapuhi ki a Ngati Toa o Ngati Raukawa. No te wa tonu i karangatia atu ai a Te Rauparaha e Ngapuhi kia haere tahi ratou ki te amio whenua i nga takiwa o Poneke i Raukawa moana. No te rere ki Ngapuhi nga tikanga tarai o te puritanga. Ko era atu no te rere ki Ngati Raukawa. Kahore ano a Ngati Toa kia tino pa ki te pakeha, ki te ao pakeha hoki. Koia te mea whakamiharo o tenei patu.

133 Staff—he Taiaha

wood, shell; length 159 cm

Porirua

Ngati Toa tribe

Te Huringa 1 period (1800—present)

Auckland Institute and Museum (236 96)
formerly E. E. Vaile Collection

This taiaha (chief's staff) belonged to Te Rauparaha, a great leader and fighting chief of the early 19th century. The taiaha is a two-handed club or quarterstaff, which was an important weapon and also a chief's staff of office. Te Rauparaha led his tribe, the Ngati Toa, from their ancestral lands at Kawhia on the west coast of the North Island to Wellington on Cook Strait. From there he carried this taiaha and the war to the South Island, attacking Banks Peninsula and many strongholds of the Ngai Tahu tribe. His stronghold was on Kapiti Island, off the west coast of Wellington. He was an influential figure during the European settlement of the area. For 150 years his reputation suffered because of his skirmishes against Europeans who sought to steal his land, but today even the descendants of those same Europeans see him as the great leader that he was. The carving on the blade of the taiaha was added by his descendant at a later date.

Na Te Rauparaha tenei taiaha. He rangatira he toa no te wa rau tau 19. He tohu rangatira. He taiaha mau ringa rua, a, he tino taonga hoki. Na Te Rauparaha tana iwi a Ngati Toa i arahi atu i Kawhia, te wa kainga, i te taha hauaru tae noa ki Poneke, i te moana o Raukawa. Atu i reira ka whakawhiti ki Te Waipounamu me tana tira pakanga. I reira ki pakangatia nga iwi o Ngai Tahu. Ko tona kainga tonu i te motu o Kapiti i te taiuru. He tangata whai mana i te wa i puta mai ai te pakeha ki tenei whenua noho ai. Kua roa nga korero e haere ana, mo te 150 tau, he Maori maro, uaua ki te pakeha. Inaianei kua rereke nga korero. He rangatira, he tangata toa. Na ona uri o muri noa iho nei nga tarai o te taonga nei.

134, 135 Stockade-post Top—he Pou

wood, height 118 cm; 65 cm
Dannevirke, Oringi
Rangitane tribe
Te Huringa 1 period (1800—present)
Hawke's Bay Art Gallery and Museum, Napier (R72/31-32)

These are tops of the tall palisade posts that form the fence around a pa (fortified village). These particular ones, from a pa at Oringi, were the main posts, with the area in between filled with shorter, pointed stakes. Posts with mushroom tops would appear to be a 19th-century development. They were relatively common from 1800 to 1850, after which the need to live in fortified villages became unnecessary.

Ko runga enei o nga pou puwatawata teitei o te pa i Oringi. Ko enei nga pou tuturu. I waenga me puru atu ki te rakau poto, ki te rakau koikoi. He tikanga hou enei tu pou, a, no te rau tau 19. He maha tonu i kitea i nga pa o taua wa. Kua ngaro te mahi pakanga Maori, kua ngaro nga pa, kua ngaro hoki enei tu pou.

136 Canoe Bow Cover—he Haumi

wood, length 100 cm
Waitore site, near Patea, Taranaki
early Taranaki
Te Tipunga period (1200-1500)
Taranaki Museum, New Plymouth (A.82.500)
formerly in the Patea Museum

The deposit in which this bow cover from a Polynesian-style canoe was found has been dated by radiocarbon to the 16th century. A haumi (bow cover) is the forerunner of the later tauihu (bow piece). Other pieces of canoe found in the deposit suggest that the canoe might have been made in pieces rather than as a dug-out. The simple lines of this haumi are evident in the horn decoration, enhanced by the row of notching in the style of an earlier period. Decoration has been applied by indenting with the edge of a small adze. The spiral and line forms represent the two successive lines of development in Maori art: the early Polynesian form of geometric shapes and the later Maori curvilinear art. On this truly transitional piece, both lines coincide.

I kitea tenei haumi i tetahi takotoranga tino tawhito. Ko nga tikanga katoa kei te rere o nga tikanga moutere. No te rau tau tekau ma ono te whakapae. I heke mai te tau ihu waka a te Maori me nga tikanga whakairo i tenei tu haumi. E kii ana me honohono te mahi o te tinana o te waka ake. He maha nga rakau i takoto tahi me te haumi. Kahore i hahaua mai i te rakau kotahi. E rua nga tikanga e mau mai ana i te wa o nehe ki te wa mahi whakairo a te Maori. He iti noa nga mea o runga; te tikanga kaniwha i runga me nga tumu kei mua e tu ana.

137 Godstick—he Whakapakoko Atua

wood, shell; height 45.5 cm
South Taranaki
Ngati Ruanui tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (Z1894.3)
formerly E. B. Williams Collection

A whakapakoko atua (godstick) is also known as a taumata atua, a resting place of the god. Sticks like this were places to which the god was asked to come so that the priest could talk to him. The carving of the head combined with decorative lashing identifies the stick as the resting place of a particular god.

He taumata atua tetahi ingoa mo tenei tu rakau. He nohonga atua Maori. Ka karangatia ana he atua koia te wahi noho mo taua atu. Na nga tikanga whakairo me nga herenga whakapaipai kua mohiotia te tikanga o tenei rakau.

138 Feather Box—he Wakahuia

wood, length 47 cm
South Taranaki
Ngati Ruanui tribe
Te Huringa 1 period (1800—present)
National Museum of New Zealand, Wellington (ME.3815)
formerly Purvis Russell Collection

A wakahuia (feather box) was made to hold ornaments that had been worn on the head of a chief and were thus tapu. The box was hung in the rafters of the house, out of the way so that people in the house were not endangered. This box was carved in the period around 1840 when the Gisborne style of carving was beginning to replace the local forms. The end figures are Gisborne, but the decoration is of South Taranaki type.

He pupuri taonga whakapaipai te tikanga mo enei waka. I te mea e mau ana enei mea ki te matenga tinana ranei o te tangata, kua tapu. Koia ka purua ki te wakahuia, ka whakairia kei pokanoatia e te tanga. Me whakairo i te wa tau 1840, i te wa kua kaha te haere o nga tikanga tarai rakau o te rere ki Turanga. No Turanga nga tikanga whakairo o nga pito. Engari ko nga whakairoiro mai no Taranaki.

139 Feather Box—he Papahou

wood, length 43 cm
South Taranaki
Ngati Ruanui tribe
Te Huringa 1 period (1800—)
National Museum of New Zealand, Wellington (Old. 484)
formerly W. O. Oldman Collection

This papahou (flat feather box) was carved with stone tools, using the Nga Rauru style, which is basically a Taranaki form but with features from Wanganui. The surface decoration of continuous rolling spirals with separate diamond notches is fairly typical of Ngati Ruanui and Nga Rauru work. The pointed-head figures on

the lid are a variation of Taranaki work, while the handles at the ends relate to Wanganui or even Waikato shapes.

Ko tenei papahou me whakairo ki te kohatu ki te rere whakairo a Nga Rauru, ara, ki Taranaki, ki Whanganui. Koia nga tikanga a Ngati Ruanui me Nga Rauru. Ko nga matenga o nga tekoteko o te taupoki no Taranaki. No Whanganui ki Waikato nga tikanga o nga puritanga.

140 Flute—he Koauau

wood, length 16 cm
South Taranaki
Ngati Ruanui tribe
Te Huringa 1 period (1800–present)
Canterbury Museum, Christchurch (E.150.555)
formerly W. O. Oldman Collection

These instruments, which have a range of a major third, are played from the large end. The note is produced by blowing at an angle across the top. The surface features on this koauau illustrate the admixture of the rolling spirals with long notches. Rolling spirals are found in South Taranaki and Wanganui, the long notches in Taranaki. The pattern on this instrument has almost reached abstract status, with the original human figures only just discernible.

Me pupuhi mai enei taonga i te pito whanui. He iti nga rangi ke puta. Me whakapae ke te pupuhi i runga o te kahao. Ko etahi o nga tikanga whakairo no te rere ki Taranaki, ki Wanganui. Ko etahi no Taranaki mai. Kua tata ngaro tonu te tinana tangata i roto i te nui o nga mahi whakairo o runga.

141 Adze—he Toki Poutangata

wood, greenstone, paua shell; length 44 cm
Ngati Maru tribe
Te Puawaitanga period (1500–1800)
Otago Museum, Dunedin (D51.509)

This toki poutangata, a chief's ceremonial adze, is a gripped nephrite adze of very great age hafted on to a more recent but also ancient handle. The nephrite blade is an heirloom and an object of mana (prestige). It is a mauri (life force) of the tribe which has been passed down over many generations. The ariki (paramount chief of the tribe) was holder of the adze. When a holder died, the handle was taken off and buried with him. Sometimes the whole adze was buried, the blade being later recovered. When a new paramount chief was proclaimed, another handle was made and the blade was ceremoniously lashed on. Thus a new ariki was seen to be installed. The nephrite blade is attached to the present handle, which was made for it but would be better suited to a much earlier type. The handle was made with stone tools in the 18th century. This toki was formerly in Salisbury Museum, England, where it was acquired during the first half of the 19th century.

He tino taonga no nehe, a, na tetahi rangatira Maori. Me whakamau atu he toki pounamu ki te puritanga o muri mai. He taonga te toki pounamu, a, he taonga tuku iho. Ko te ariki o te iwi te kai-pupuri. Ka mate ana taua ariki kua tangohia te puritanga kua

tanumia me tona ariki. Ki etahi atu he mea tanu kataa atu me te toki me te tupapaku. No muri mai ka hahua ake ano. Ka mahia ano he puritanga hou, a, ka herea atu ano te toki me te haere ano o nga karakia. Koia te tikanga whakaatu i te rangatira hou. No nehe ke nga whakairo tika mo te puritanga hei whakamau ki te toki pounamu. Ko nga toki i whakairoa ai tenei puritanga he kohatu. He mea hoko mai i te Whare Taonga o Salisbury i Ingarangi i te rau tau 19.

142 Resting-place of a God—he Taumata Atua

stone, height 53 cm
Taranaki, Puketapu
Te Ati Awa (Ngati Puketapu)
Te Puawaitanga period (1500–1800)
Taranaki Museum, New Plymouth (A78.141)
formerly A. Hobby Collection

This taumata atua, a talisman for the kumara (sweet potato) crops, represents Rongomatana as god of agriculture. Rongomatana incorporates the attributes of two gods: Tane, god of the forests, and Rongo, god of cultivated plants. Such a taumata would be placed in a special garden, the first one made, which was tapu (sacred) and set aside for the god. The taumata not only reminds the god to look after the crop, but is also a way of ensuring that only the best kumara planted in this garden would be used for seed the next year. When the crop was lifted, some of the seed kumara was placed in a special storepit to provide seed for the next year; the rest was placed in a special oven and cooked for the god. A portion of the cooked kumara was taken to the tribal tuahu (sacred place) and put before the god; some was eaten by the tohunga (priest) during the presentation to the god, but any left over was buried.

He mauri kumara tenei taumata atua, a, ko Rongomatane te atua. Koia te tuhono tanga o Tane raua ko Rongo. Ki a mahia he mara hou kua whakanohoia atu aua tu taumata hei mauri mo nga atua. Ko te tikanga kia mau ai te mauri ora ki aua kai whenua kia kaha, kia pai ai te tupu. Ka ahu mai nga purapura kumara i taua mara. Ko te toenga ka mahia ki te hangi ka tangohia he wahi ka mauria ki te tuahu ma Rongo. Ki etahi ka kainga tetahi wahanga e te tohunga i taua wa. Ko te toenga hei a tunu.

143 Threshold for a Storehouse—he Paepae

wood, width 77.3 cm
Taranaki tribe
Te Puawaitanga period (1500–1800)
National Museum of New Zealand, Wellington (Web.1204)
formerly Enys Collection; K. A. Webster Collection

This paepae (threshold for a storehouse) has a central frontal figure with arms linked with profile figures on either side. The figures are carved in the Taranaki tribal style but were probably carved by Te Ati Awa as a gift to Taranaki.

Ko te wheku kei waenganui o tenei paepae pataka e anga mai ana te tu. Kei te mau nga ringa ki era o nga mea e tu titaha ana i ia taha. E hangai ana ki nga tikanga whakairo o Taranaki. He koha na Te Ati Awa ki a Taranaki.

144 Adze-pendant—he Toki Poutangata

greenstone, height 23.6 cm
New Plymouth, Puketapu
Te Ati Awa (Ngati Puketapu)
Te Huringa I period (1800—present)
Taranaki Museum, New Plymouth (A.77.282)
formerly A. Hoby Collection

This is a greenstone adze that has been converted into a tiki. The original adze was probably a toki poutangata, or sacred adze, a symbol of chieftainship. Such an adze could be placed in the care of somebody for safekeeping but could not be given away; to do so would be to give away the chieftainship of the tribe. However, one way of honouring an important relationship could be to share the mana by placing part of the greenstone in the care of another, but in a different form, for instance, a tiki.

He toki pounamu tenei. He mea mahi mai he tiki i taua toki. I te tuatahi he toki poutangata, he toki tapu ranei, a, he tohu tapu hoki. Kahore tenei toki e tukuna ana ki te tangata engari ma te tangata e tiaki. Ka tukuna, he tuku hoki tera i te rangatira o te iwi. He tikanga ano hoki te tuku tiki hei whakanui, hei hono mai ranei i tetahi atu rangatira me tona iwi.

145 Weaving Peg—he Turuturu Whatu

wood, shell; length 49.2 cm
Taranaki
Taranaki tribe
Te Huringa I period (1800—)
National Museum of New Zealand, Wellington (ME.13842)
formerly Tau Fletcher Collection

Maori twining or weaving was done on two pegs placed in the ground, one plain and the other a more elaborately decorated peg for the right-hand side. The topmost weft thread was strung between these and the warp threads hung down. The material was then woven, using four threads in a twining technique. The decorated peg was dedicated to the goddess who was the patroness of weaving. Weaving was originally a skill learned from the patupaiarehe, the "other world people". Taranaki was famous throughout New Zealand as the home of beautiful cloaks, which were eagerly sought by other tribes.

E rua nga rakau mo te whatu me te taniko a te Maori. He mea titi ki te whenua te mea whai whakairo ki te taha matau. Koia nga rakau pupuri i te aho tahuu, ara, te aho tuatahi me nga whenu hoki o te mahi. Kua pai inaianei te timata o te whatu. Ko tenei tu rakau me mahi mo te atua o tenei mahi te whatu. Ki te korero i ahu mai enei tu mahi i te iwi patupaiarehe. He rongo nui nga whatu kakahu i roto o Taranaki.

146 Flax-beater—he Patu Muka

andesite, length 40.9 cm
Mangarakau
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
Taranaki Museum, New Plymouth (A.46.577)
formerly W. Devenish Collection

The patu muka (flax beater) was used for softening flax fibre. The Ngati Rahiri hapu of the New Plymouth area were especially skilled in working the andesite from Taranaki mountain (Mount Egmont). Andesite is a fairly difficult material to handle because the surface is always very uneven. The stone-carving artists frequently turned this factor to their advantage, as in this piece.

He whakangawari muka te mahi a tenei patu. Ko te iwi mohio ki te mahi i tenei tu kohatu ko te hapu o Ngati Rahiri. Ko tenei tu kohatu kei te maunga o Taranaki. He kohatu uaua mo te tarai. Ahakoa, he mohio ona tohunga tangotango me pehea, a, rawe ana nga taonga ka oti.

147 Pendant—he Rei

ivory, length 4.5 cm
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
Taranaki Museum, New Plymouth (A.76.743)
formerly A. Bayly Collection

This is a small ivory pendant of unique type. The figure has been carved in masterly style from a whale tooth. The head is well shaped, but the arms and legs are only suggested, with an absolute economy of modelling.

He tino rei rangatira ahakoa te iti me te hahau. He rawe te tarai mai o nga tikanga i taua niho paraoa. He pai te ahua mai o te matenga, ahakoa ko nga wae me nga ringa e mau ana engari tata kore ana e kitea atu.

148 Pendant—he Hei-tiki

nephrite, cord, bird bone; height 15.5 cm
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (5587)
formerly Mrs Palmer Collection

In most tribes the god who formed man was Tiki. Among the East Coast tribes this task is given to Tane, who nevertheless uses his tiki or penis. This nephrite tiki was collected in 1795 by Matthew Flinders, the cartographer who mapped much of the coast of Australia. The tiki forms follow the wood-carving patterns. This one has the typical peak of Taranaki mountain between the brows. It is a very large tiki and would normally be regarded as being slightly later in time. The cord is original, but the bird-bone toggle has been added. The eyes were originally provided with paua shell inserts.

Na Tiki te tangata ki te korero tuku iho a te Maori. Ki a Ngati Porou na Tane me tana tiki. Na Matthew Flinders tenei tiki pounamu i kite i te tau 1795. Koia te tangata i tirohia ai te whanuitanga o te whenua o Ahitereiria. He rite nga tikanga whakairo ki era mo te rakau. Ko te koikoi o te maunga o Taranaki e mau ana i waenga i nga tukemata. He tiki nui, a, no tata ake nei. He tawhito te taura. Pera ano te wheua manu. He paua i nga kanohi mai i te tuatahi.

149 Club—he Patu

nephrite, length 39.8 cm
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
Taranaki Museum, New Plymouth (A.77.258)
formerly J. Houston Collection

This old patu, a nephrite club, the weapon of a chief, has seen many generations of use. As a weapon it was used like a short sword with the main attacking stroke being a thrust with the tip after a series of parries and counterparries. The warrior code of chiefs often involved challenges to single combat, the issue being decided by the first three blows struck by one side or the other. A patu was often a treasured heirloom passed down from father to son and given a personal name. A nephrite one was, and still is, a symbol of chieftainship.

He patu pounamu no nehe, a, he tukunga iho hei mau ma nga iwi. He rite tona karawhiu ki tera o te hoari pakeha. He pare, he kaupare atu ki te mua o te taonga nei te tikanga. He tikanga tautohe ano a nga toa rangatira o mua. Ka tu te wero a tetahi ki tetahi ko te tangata tatahi e toru nga panga ki te hoa riri, koia te toa. He taonga tuku iho te patu, mai i te matua ki tana tama, a, he ingoa hoki. He tohu rangatira te patu pounamu.

150 Lintel—he Korupe

wood, width 123.6 cm
North Taranaki
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (ME.5249)

This korupe (lintel for a house) was probably for the house of the chief. It features a round-browed head in the centre with smaller triangular heads at the ends. This lintel is also a good example of subtle asymmetry in design. Storehouse carvings are much more common than house carvings in Taranaki.

Mo te whare o tetahi rangatira tenei korupe. He wheku matenga kei waenganui. Kei nga pito he koikoi nga matenga. Ko te tikanga tarai e hangai ana ki era o Taranaki. He maha atu nga whakairo pataka i Taranaki i era mo nga whare nui.

151 Threshold for a Storehouse—he Paepae

wood, width 150 cm
North Taranaki, Waitara
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (ME.4657)

This paepae (threshold) is from a pataka (storehouse) in Manukorihi, Waitara. The figures are five manaia (profile figures) probably representing the five hapu of the Te Ati Awa. The arrangement of the manaia illustrates an important principle of Maori art, that of apparent symmetry. At first glance the paepae appears to be symmetrically arranged with equal masses at either end, but this is an optical illusion. The overall effect keeps the eye moving.

No tetahi pataka i Manukorihi ki Waitara tenei paepae. E rima nga manaia. Ko nga hapu pea o roto o Te Ati Awa. He tau riterite tonu te pai o te noho o nga tikanga, a, e aru ana hoki i te rere a Te Ati Awa.

152 End-post from Storehouse—he Epa

wood, height 117 cm
North Taranaki, Waitara
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
Taranaki Museum, New Plymouth (A.77.331)
formerly W. Crowe Collection

This epa (end post) from a storehouse probably comes from the same storehouse mentioned in 151. The heavily modelled figures with tubular serpentine bodies are completely intertwined. In Te Ati Awa art forms, heads are not regarded as solid but can be penetrated from behind by arms which come out of mouth or eyes. The bodies, arms, and legs can twist together to form patterns or knots.

Ko tenei epa no te whare o te 151. Takawiri tonu nga wahi katoa o te tinana. E hangai ana nga ahua katoa ki era i Te Ati Awa, te ahua o te matenga, te huri o nga ringa, me nga wae, nga kanohi me te mangai. Ponapona tonu te noho mai o nga whakairo.

153 End-post from Storehouse—he Epa

wood, height 100 cm
North Taranaki, Waitara
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
Taranaki Museum, New Plymouth (A.77.332)
formerly P. Cole Collection

This epa, also from a Waitara storehouse, is carved in very low relief by a carver quite different from those who carved the other pieces just discussed (151, 152). Yet the same principles apply, the figures being regarded as two-dimensional but operating in three-dimensional space. This can be seen by the hand going behind the jawbone and emerging out of the mouth. Lower down, a leg comes out of the eye socket of a manaia (profile figure).

He epa no tetahi pataka i Waitara. He riterite tonu nga tikanga ki tenei i runga ake. Ko tenei epa kahore nga whakairo o runga i hohonu te ngoto ki te rakau ahakoa he hohonu o te rakau. Na tenei kua taea te takiwiri haere o nga wae, o nga ringa puta noa mai i nga kanohi, i nga taringa i te mangai ranei. He tikanga tonu mo te manaia i roto o Te Ati Awa.

154 Paddle—he Hoe

wood, length 170 cm
North Taranaki
Te Ati Awa tribe
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Web. 1747)
formerly K. A. Webster Collection

This paddle, made for an important war canoe, has a protective ancestor figure carved on the loom of the blade and a 'gymnast figure' carefully carved on the butt. The Taranaki 'gymnast figures' seem to originate not as one but as two figures in a copulating position. As the design develops, the main figure loses its lower limbs, while the secondary figure retains only the lower limbs, which are in a reversed position in relationship to the main figure. Variations of this two-becoming-one theme can be seen commonly on paddles but are also present on other items such as tekoteko (gable figures).

Me mahi tenei hoe mo tetahi tino waka taua. He whakairo tupuna e mau ana i te take o te hoe. He tuatete kei te tino pito o te puritanga. Ki roto o Te Ati Awa e rua enei tu tuatete e piri ana. Ara e rua nga tinana ka timata atu te whakairo. Oti rawa ake kua ngaro nga wae o tetahi, e mau ana o tetahi. He tikanga mo te hoe, mo te tekoteko ranei.

155 Paddle—he Hoe

wood, length 188 cm
North Taranaki
Te Ati Awa tribe
Te Huringa I period (1800—present)
Auckland Institute and Museum (1406)
formerly Mrs Mantell Collection

This hoe (paddle) for a war canoe with 'gymnast figure' on the handle is carved in the Te Ati Awa style. Maori paddles were flat and slender, unlike the broad-dished paddles of Polynesia.

He rite ano ki tera i 154. He pararahi tonu te hoe Maori. Kahore i whai ngoto pera i era o Polynesia.

156 Canoe Prow—he Taiuhu

wood, length 91 cm
North Taranaki, Waitara
Te Ati Awa tribe
Te Huringa I period (1800—)
Taranaki Museum, New Plymouth (A.78.127)
formerly Manukorihi Marae Collection

The style of this canoe prow, hidden near Manukorihi pa at Waitara, is not as abstract as earlier prows from this and other regions. The rear and front figures are more definite than would be expected, and the elements connecting the arms of the spirals look slightly different from other examples. These 'problems' would disappear if the prow were a gift carved by another tribe who used the style of the recipients. It appears that this was the case: the prow was a gift from the Tuwharetoa people of Taupo to Te Ati Awa in the early years of the 19th century.

I te pa o Manukorihi tenei tauihu e kuhu ana. Kahore nga tikanga whakairo o runga i rite ki nga tauihu o mua i roto o te rohe o etahi atu rohe ranei. He marama tonu te tu a nga tekoteko i mua i muri. He maha nga tikanga rereke. Ko te whakapae i ahu mai tenei taonga ki Taranaki i etahi atu rohe. E kiia ana he takoha pea na Tuwharetoa ki a Te Ati Awa.

157 Pendant—he Hei-matau

nephrite, width 6 cm
Te Ati Awa tribe
Te Huringa I period (1800—present)
Auckland Institute and Museum (19256)
formerly Mrs Walsh Collection

It is said that experts in fishing wore such fishhook pendants. This may be, but the symbolic meaning of hei-matau is a reminder of the fishhook of Maui with which he fished up his fish Te Ika-a-Maui, the North Island of New Zealand. The island is shaped like a ray, with head to the south, tail to the north. Hei-matau were an especial mark of knowledge, and the most powerful prayers are the incantations of Maui used by paramount chiefs and priests who would be entitled to wear the hei-matau.

Ki etahi e mau ana te tangata i tenei taonga ka haere ana ki te moana. Ko te tohu tuturu koia te matau a Maui i mau ai tana ika, ara te Ika-a-Maui. He rite tonu taua whenua ki te pakaurua, te matenga ki runga te hiku ki raro. He tohu mohio tenei hei-matau. Koia nga tohunga ka ako i nga karakia whai mana i karakiatia ra e Maui i taua wa i a ia. Koia nga tohunga, nga ariki rangatira e ahei ara ki te mau i te hei matau.

158 Knife—he Maripi

wood, shark-tooth, shell; length 13.8 cm
Queen Charlotte Sound
Ngati Kuia (Ngati Apa)
Te Puawaitanga period (1500-1800)
National Museum of New Zealand, Wellington (Old. 567)
formerly W. O. Oldman Collection

This maripi (shark-tooth knife) is carved in the style of the Cook Strait area. This style owes much to that of the Wanganui and South Taranaki region. The two tribes to whom it is tentatively ascribed were 17th and 18th-century occupants of the Cook Strait region but had their origins in the North Island. The traditional history of Queen Charlotte Sound features a rich succession of tribal association which makes ascription difficult. The present ascription is based on the tribal association with the period. Maripi such as this were used in the ritual cutting up of human flesh, an

act surrounded by the restrictions of tapu. The detailed decoration is associated with this function.

Ko tenei maripi mango e hangai ana nga tikanga tarai ki te rohe o te Moana-o-Raukawa. He tata nga tikanga ki era o Wanganui, o Taranaki. Ko enei iwi tahi i roto i taua rohe e noho ara i te wa rau tau 17, 18. He maha nga iwi i haere i nga rohe ki te tonga o te Moana-o-Raukawa. He uaua te ata titiro i enei atua whakairo. Ko enei tu maripi mo te tapahi kiko tangata. He mahi tapu tonu.

159 Comb—he Heru

whalebone, height 13 cm
Queen Charlotte Sound
Ngai Tahu (Ngati Mamoe)
Te Puawaitanga period (1500-1800)
Nelson Provincial Museum (K.34.72)
formerly Knapp Collection

This heru (bone comb) is very like those collected by Captain Cook on his three voyages to Queen Charlotte Sound. Men wore their hair in tikitiki (topknots) tied into a bun; wood or bone combs and feathers were thrust into the topknot. Fine combs, a varying number of feathers, and facial tattoo ranked the status of the individual chiefs.

He rite tonu tenei ki era i kohia e Kuki i ana haerenga mai e toru ki tenei whenua. No te rohe ki te tonga o te Moana-o-Raukawa. He tikitiki tonu te mau a te rangatira Maori i ona huruhuru. Koia ka titia ki te heru rakau, wheua ranei ki te huru manu hoki.

160 Pendant—he Rei Niho

whale ivory, length 11.7 cm
Golden Bay
Ngati Apa (Ngati Tumatakokiri)
Te Puawaitanga period (1500-1800)
Nelson Provincial Museum (E.3.66)

The style of carving is Taranaki in origin, but in a form and style also practised in the South Island. The pendant comes from the area in the northwestern corner of the South Island in which the two old tribes mentioned above once lived. Although they have now disappeared from the region, most of the old sites and artefacts recovered there are associated with them.

No Taranaki nga tikanga tarai engari kei te mau mai etahi tikanga a Ngai Tahu. No te rohe mai o te taha runga o Te Waipounamu i nohoia ra e nga iwi o Wanganui o Taranaki. Ahakoa kua wehe ke mai i reira ko nga pa me nga taonga hoki kua kitea, kua tirohia no ratou.

161 Figure—he Whakapokoko

stone, height 8 cm
D'Urville Island, Patuki
Ngati Kuia (Ngati Apa)
Te Puawaitanga period (1500-1800)
Nelson Provincial Museum (E.20.68)

Small stone figures of serpentine, soapstone, talc sandstone are a feature of the northern area of the South Island. Dr H. D. Skinner of Otago Museum has called them 'gymnast figures'. The artists appear to have found a freedom in making these small three-dimensional figures that was not available to them in other figures.

Ko enei tu whakapokoko i taraia mai i nga kohatu o nga takiwa taha runga o Te Waipounamu, ara, i te rohe o te Moana-o-Raukawa. Ki te karanga a Skinner o te whare taonga o Otepoti he 'tekoteko tuatete'. He tikanga whakairo i mahia e nga tohunga o era wa.

162 Pendant—he Rei Puta

whale-tooth, length 21.8 cm
Otago, mouth of Clutha River
Kai Tahu (Waitaha)
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (L.72.2)

This neck ornament, a whale-tooth pendant, is made from a sperm whale tooth that has been split. Rei puta were commonly worn in the 18th century but became fairly uncommon after that time. North Island rei puta usually have only a pair of eyes and perhaps a line for the nose. A full face mask is used only in the Kai Tahu area of the South Island.

Ko tenei mau kaki he rei puta. I taraia mai i te niho tohoraha i koara. He maha te rei puta i te wa o te rau tau 18. No muri mai ka ngaro haere. Ko nga tikanga o nga rei puta ki nga iwi o Te Ika-a-Maui motuhake e rua kanohi me te riwha mo te ihu. Ki a Kai Tahu kei tahu anga tonu mai te kanohi katoa.

163 Canoe Sternpost—he Taurapa

wood, height 74 cm
Banks Peninsula, Okains Bay
Kai Tahu (Kati Mamoe)
Te Puawaitanga period (1500-1800)
Canterbury Museum, Christchurch (E.140.180)

This taurapa (canoe sternpost) is of early Maori form. It has two linked spirals at the top with holes back and front for the attachment of feather streamers. This sternpost would appear to date to the beginning of the Puawaitanga period in this area, when the simplicity of the early forms was still a strong force even though the impetus toward curvilinear forms had already produced the spiral form. This sternpost could be dated to the late 16th or early 17th century.

He taurapa no nehe. E hono ana nga pitau e rua i te taha runga. Ko nga kohao e rua i mua i muri, mo nga huru. No te wa rau tau 15 ki te 18 i te wa e kohunga tonu ana te piri a te pitau. I reira tonu ano hoki nga tikanga o muri mai e noho atu ana, a, e eke ai ki nga ahua kua heke iho.

164 Canoe Figurehead—he Tauihu

wood, height 54 cm
Otago Harbour, Long Beach
Kai Tahu (Kati Mamoe)
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (L71.68)

This tauihu (figurehead for a canoe) is from Wharauwerawera (Long Beach) on the north head of Otago Harbour. Although the form is early, with keeled Polynesian-style eyes, it has later Maori surface decoration. This blend of cultural phases may reflect the experience of the Kati Mamoe tribe to whom it is ascribed. They were an ancient North Island tribe pushed southward by the expansion of later groups with whom they had extensive contact and intermarriage. This tauihu is thought to date from the 17th or 18th century. Kati Mamoe were pressured out of the Cook Strait area in the mid-17th century.

No Wharauwerawera ki te taha raro o te moana o Otakou tenei tauihu Ahakoa no nehe nga whakairo me te ahua o nga whatu ko nga haehae he rite ki era a te Maori. He maha nga tikanga ke e mau ana i roto i tenei taonga. He tohu pea no nga ahuatanga i pa ki te iwi o Ngati Mamoe. I ahu mai a Ngati Mamoe i te Ika-a-Maui, no reira he nui, he whanui nga panga ki nga iwi o nga iwi haere. Ko te korero no te rau tau tekau ma whitu ki te rau tau tekau ma waru. I nuku atu a Ngati Mamoe i te rohe o te Ara-a-Kiwa i te wa o te rau tau rima tekau.

165 Pendant—he Hei-tiki

nephrite, height 17.2 cm
Kai Tahu tribe
Te Puawaitanga period (1500-1800)
Auckland Institute and Museum (3320)
formerly E. B. Williams Collection

This large nephrite hei-tiki was collected by a lieutenant on the *Endeavour*. The ship was probably not Captain Cook's *Endeavour* but the sealer of Captain Bampton which foundered in Dusky Sound at the extreme southwest of the South Island in 1795. The style of the tiki and its size would be appropriate to a very late 18th century or even early 19th century date of manufacture in the South Island and reflects the Kai Tahu dominance of the Poutini nephrite resource on the western side of the South Island in that period. The struggle for dominance of pounamu (nephrite) is a central feature of South Island Maori history.

Na tetahi o nga tangata o te kaupuke nei te Endeavour. E kiia ana ehara i te kaupuke o Te Kuki, ara, no te waka kekeno ke o tetahi tangata, ko Bampton te ingoa. I eke i te rohe o te Ara-a-Kiwa, i te tau 1795. Ki te ahua o te nui o tenei taonga no tata ake nei ano. No te mutunga pea o te rau tau tekau ma waru. Na Kai Tahu tonu te taonga nei te pounamu Poutini i te taha hauaru o Te Waipounamu. He tino take ki a Ngai Tahu ko wai nga rangatira o tenei taonga.

166 Pendant, Fishhook—he Hei-matau

nephrite, height 7.5 cm
North Otago, mouth of Pleasant River
Kai Tahu tribe
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (D65.846)

The fishhook form has here been reinterpreted slightly to serve as an ornament form. The corner barbs are not functional. Barbed hooks of this general shape are a late introduction into the area when the Kai Tahu moved down from Canterbury.

Ko tenei hei-matau he mea tarai hei taonga whakapaipai. Koia nga niwha i ia taha. Ko enei tu niwha no muri noa mai ka kitea i roto o Kai Tahu.

167 Pendant, Fishhook—he Matau

whalebone, height 16 cm
Otago Heads, Papanui Inlet
Kai Tahu (Kati Mamoe)
Te Puawaitanga period (1500-1800)
Otago Museum, Dunedin (D27.257)

This late matau (fishhook) of whalebone is one of a pair found with a burial. The hook is large and, for its size, somewhat delicate. While it has the form of a late 18th century hook, it is doubtful that it served a utilitarian function. It is much more likely to have been a ceremonial hook worn as an amulet.

I ahu mai tenei matau i tetahi wahi tapu o tata ake nei. E rua tonu. Ko tenei tetahi. He nui, a, kahore hoki i maro. Ki te titiro iho no te wa o te rau tau tekau ma waru, a, kahore hoki he take mo te aha. Tera pea he matau mo nga tikanga Maori o tona wa ara he taonga noa iho.

168 Fishhook—he Matau

wood, bone, flax-fibre; height 11.4 cm
Otago
Kai Tahu tribe
Te Huringa 1 period (1800–present)
National Museum of New Zealand, Wellington (Old.105)
formerly W. O. Oldman Collection

This matau is a barbed composite hook of late Kai Tahu form. The carving and multi-barb point date this hook to about 1820-30. The shank has been made by training a branch into shape. The point is made from albatross bone and has been wrapped with rush leaves. The lashings are of flax (*Phormium tenax*) fibre. This is a functional hook that has been put together beautifully.

Ko tenei tu matau me nga tikanga o nga niwha no te rere ki a Kai Tahu. Ko tenei me nga tikanga tarai no te wa 1820 ki te 30. Ko te huri o te rakau o te pa, he mea whakapiri ki te rakau e tupu ana. Ko te koi he wheua toroa he mea takai ki te wiwi. He korari te taura here. He matau tuturu. He taonga rangatira.

169 House-front Figure—he Amo

wood, height 134 cm

Kai Tahu tribe

Te Huringa 1 period (1800–present)

Otago Museum, Dunedin (D60.30)

This amo (house-front board) is of unusual form. Carvings from the South Island are rare in any form, most, according to tribal tradition, having been destroyed during the musket warfare of the early 19th century. Surviving house carvings are restricted to one or two enigmatic pieces. This figure is very well carved, the pierced head with no lower jaw contrasting with the strong simplicity of the body. This carving was in the possession of a family at Maheno in north Otago and some doubts have been expressed as to its origin. Knowledgeable Maori elders who have seen a photograph unhesitatingly assign it to the Kai Tahu tribe.

He tino rereke te ahua o tenei amo. Koia ano te ahua o nga whakairo o Te Waipounamu ki nga tikanga tuku iho, i te mea i mate te nuinga i te ahi. E rua anake nga whakairo mo te whare nui o Ngai Tahu i ora. He tino rangatira te tarai o tenei amo me te kohao i te matenga, a, me te kore kauae hoki. I ahu mai i te whanau o Maheno o Otakou. Kahore e tino marama ana no hea mai te amo nei. Ki te korero a etahi pakeke i te kitenga i te whakaahua no te iwi o Ngai Tahu.

170 Adze—he Toki

metabasalt, length 35.3 cm

Southland, Pahai region

Kai Tahu (Kati Mamoe)

Te Puawaitanga period (1500–1800)

Southland Museum and Art Gallery, Invercargill (B.81.2)

This toki (adze) of basalt, with marked chin bevel and bevel on the lower part of the grip, is a very distinctive style of adze manufactured in the Pahia region of Murihiku (Southland). It would date to about 1500 or 1600 and is a later version of the more Polynesian-style adze. It is possible that these outstanding Kati Mamoe adzes were still being made at the beginning of the 18th century or even later, when they were replaced by the adze imported by the Ngai Tahu tribe, who became dominant in the southern South Island in the mid-18th century.

Ko tenei toki me ona tikanga riwha i raro iho i te wahi puritanga me raro iho ano he tikanga motuhake no Pahia ki te rohe ki Murihiku. Ko te tawhito kei te wa tau 1500 ki te 1600, a, no te ahua mai o nga toki o Polynesia. Ko enei toki a Ngati Mamoe e tarai tonungia ana i te wa rau tau 18, a, i muri mai ano hoki i te wa ka puta nga tikanga ki te rere a Ngai Tahu. No taua wa ka tuturu te noho a Ngai Tahu ki Te Waipounamu.

171 Hook—he Matau

bone, height 15.5 cm

Southland, mouth of Tokanui River

Kai Tahu (Kati Mamoe)

Te Puawaitanga period (1500–1800)

Southland Museum and Art Gallery, Invercargill (B.64.153)

The multi-barb, serrated point and head of this composite bone fishhook suggest that the hook was made in the late 18th century. The shank is probably the flipper bone of a seal, while the point is made from whalebone. Very few composite bone hooks have survived. In the late period (18th to 19th centuries), bone points were normally lashed on to wooden shanks. One-piece hooks are rare.

Ko tenei tu matau wheua, nga niwhaniwha me te koikoi me te matenga hoki no te wa rau tau 18. Ko te pa he wheua kekeno. Ko te koikoi he wheua tohoraha. Kahore enei matau i maha. Mai i te wa rau tau 18 ki te 19 he mea whakamau nga niwha matau ki te pa rakau. He mea tino ngaro tonu te matau i mahia mai motuhake ki te rakau, ki te wheua anake hoki.

172 Club—he Patu Paraoa

whalebone, length 43.7 cm

Lake Manapouri

Kai Tahu (Kati Mamoe)

Te Puawaitanga period (1500–1800)

Southland Museum and Art Gallery, Invercargill (B.81.159)

This patu paraoa is a bone version of the long stone miti clubs (24). It is decorated with a pair of spirals at the beginning of the blade and another, unfinished pair at the tip of the blade. The style of the decoration is similar to that found on a canoe sternport from Banks Peninsula (163) and to similar pairs of spirals found on some versions of the chevron amulet. This would suggest that the club could belong to the 16th century.

E hangai ana tenei patu paraoa ki te mea kohatu (24). He mea whakairo atu te timatanga o te patu, me mea hoki hei whakapaipai. Ko enei tikanga he rite ki era o te taonga 163. Tera pea no te wa rau tau 16.

173 Club—he Patu Paraoa

whalebone, length 36.9 cm

Southland

Kai Tahu (Waitaha)

Te Puawaitanga period (1500–1800)

Southland Museum and Art Gallery, Invercargill (Z.1207)

North Island forms of whalebone club did not reach the South Island, where a simpler and much earlier form was still in use in the 18th century. The butt handle of this patu is of a very rare form, only one other like it being known. The two manaia (profile figures) represent a motif which features very strongly an early South Island Maori design.

No te rau tau 18 ra ano nga ahua patu paraoa a nga iwi o Te Ika-a-Maui ka puta ki nga rohe o Te Waipounamu. I te mau tonu ki era rohe nga tikanga o nehe. He tino mea rereke a runga o enei patu. Kotahi atu ano te mea penei. Ko nga manaia o taua patu he tino tikanga tuturu i roto i nga iwi o Ngai Tahu.

174 Fishhook Ornament—he Hei-matau

nephrite, height 13 cm

Kai Tahu tribe

Te Puawaitanga period (1500-1800)

Canterbury Museum, Christchurch (E.138.325)

This hei-matau is a nephrite fishhook ornament generally worn only by learned men. It represents the fishhook with which Maui fished up the North Island of New Zealand. His fishhook, made from his grandmother's jawbone, was baited with blood from his own nose. It plunged into the depths and caught in the gable of the house of Tangaroa, the god of the sea. According to the South Island people, their island (Te Waipounamu) was the 'canoe' from which the North Island was fished up. Thus, for the tribes of that area hei-matau have heightened significance, particularly those made from their treasured pounamu (nephrite).

Ko tenei hei-matau pounamu he mau kaki mo te hunga kakama te hinengaro. He ahua tonu no te matau i mau ai te ika a Maui. Ko taua matau no te kauae mai o tana kuia. Ko te mounu ko te toto mai i tona ihu. I te hekenga atu ka mau taua matau ki te roro o te whare o te atua, a Tangaroa. Ki nga iwi o Te Waipounamu, koia ko Te Waipounamu te waka o Maui i hiia ake ai tana ika, ara, Te Ika-a-Maui.

Published by the Auckland City Art Gallery
on the occasion of the exhibition

TE MAORI

Te hokinga mai. The return home

Made possible by a grant from Mobil.

English text is by David R. Simmons,
with the exception of nos. 27, 158 and 164,
which are by Stephen O'Regan.
The translations are by Merimeri Penfold.

ISBN 86463 144 8

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