

# **He Putake**

He kohinga korero na nga tohunga o Te Tairawhiti.

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## ABSTRACT

Whakarahia i te aiahi, whakarahia i te aiahi.

Ka tata whitu e, ka tata waru e. He manu tawhaitari e.

Ka tata whitu e, ka tata waru e. He a iki, a iki e.

He turoua whetu, whiti nuku e, whiti rangi e.

Ka hikitia i tona ure, ka hapaingia i tona ure, ure, iaia, iaia.

In Te Tairāwhiti since the colonial era, where kōrero and their tohunga have largely disappeared, and the teachings emanating from them have diminished accordingly. The purpose of this exegesis and the accompanying artefact is to explore ways in which reassembled Tairāwhiti whakapapa atua and kōrero tuku iho have the potential to contribute to indigenous identity-formation in the Tairāwhiti, and a revitalisation of knowledge, particularly the kōrero of the Horouta district. This research presents an innovative methodological approach to the reassembly of this traditional knowledge relating to the kōrero atua of the kura of Irakaiputahi and Paikea. Through the research and reconstruction of tohunga manuscripts, traditional compositions and other archival materials, multiple kōrero and whakapapa have been recreated and reprinted for the first time in more than a century, enabling tangata of Te Tairāwhiti to begin a process of reconnecting to their kōrero and whakapapa atua. The resulting pukapuka kōrero atua has synthesised texts from the last of the Tairāwhiti tohunga of the 1800s with other Tairāwhiti materials to create the largest single collection of kōrero and whakapapa atua of Te Tairāwhiti ever produced. This focused synthesis approach can also serve as a model that can be adopted by other iwi as a means of fostering the reconstruction of traditional knowledge systems.

## HE MIHI

Tēnei awau ka mihi atu nei ki ngā iwi me ngā hapū o Te Tairāwhiti whānui to'u.

E kore nei e warewaretia ngā ingoa o rātau, te hunga rā i hiki i te pene kia ora tonu ai a tātāu kōrero. Koinei ētahi o rātau, Wi Pewhairangi, Mikaera Pewhairangi, Wiremu Tamawhaikai, Mohi Ruatapu, Henare Potae, Pita Kapiti, Mohi Turei Tangaroapeau, me Rapata Wahawaha. Tokomaha rātau i tipu mai rā i o rātau taha, ko Paratene Ngata, Apirana Ngata, Pineamine Taiapa, John Taiapa, Hunaara Tangaere, Hanara Reedy me ētahi atu nō taua reanga tonu. A ka puta mai nei a papa Kakapawaho Tibble, papa Apirana Mahuika, Pakariki Harrison, Koro Te Kapunga Dewes ma hai whakapūmau i ērā kupu. Ki te tokomaha kua wehe i te taumata o Hikurangi, tēnā koutou katoa.

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E ngā uri o Ira, o Paikea, anei ngā kupu a ō tātāu ake tipuna. Manaakitia.

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### **Naku enei kupu - Attestation of authorship.**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor used artificial intelligence tools or generative artificial intelligence tools (unless it is clearly stated, and referenced, along with the purpose of use), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Abel Kururangi Johnston

## **GLOSSARY – He Kupu Whakamārama**

Ariki – He tangata tino tapu. Nō ngā kāwai matua o te iwi nui tonu. The most senior of all whakapapa in a district. Often but not always the highest chief.

Atua – Nō te whānau a Ranginui me Papatuanuku. A member of the whānau of Ranginui and Papatuanuku. Limited in this research to their immediate family.

Hapū - He wāhanga o te iwi. He mana anō tō te hapū i ō rātau whenua, moana. A component of an iwi, often denoted by the term Ngāti, Te Whānau a, or Te Aitanga a. These terms may also be used before an iwi or whānau.

Horouta – Ko te waka tēnei i tākohatia e Toi kia Kahukura hai tiki mai ai i te kūmara. Nā Pawa me Ira te waka nei i whakahoki ki Te Tairāwhiti. He rohe anō tēnei, mai i Pōtaka ki Tūranga. This is the waka that was gifted by Toi to Kahukura so he could go to collect the kūmara. The waka returned to Te Tairāwhiti with Pawa and Ira. Horouta is also a district, stretching from Pōtaka to Tūranga-nui-a-Kiwa.

Iwi – Ko ngā uri katoa nō tētahi tipuna matua. Nō tēnei tipuna ko ngā iwi me ngā hapū katoa kei tētahi rohe whānui. The collection of all of the descendants of an important ancestor. Often contains many hapū in a large district.

Maramataka – He wātaka mō ngā marama Māori. Māori lunar month calendars.

Ngutu Kura – He kōrero, āhua nō tua i te tangata (e ai ki ētahi nō tua i ngā atua) e pupuke nei ki roto nei i ngā tāngata Māori. A word, thought, or essence originating before people (some suggest before atua) that exist inside Māori people.

Pukapuka – He pukapuka. A book.

Pūkōrero - He tangata mōhio ki ngā kōrero tuku iho. Someone who is learned in the histories of their people. Implies a role as a teacher or speaker.

Pūtaka - He timatatanga. I tēnei pukapuka ko te pūtaka he timatatanga o tētahi whakapapa atua. A beginning. In this pukapuka, pūtaka is the beginning of a whakapapa atua.

Rātaka – He wātaka mō ngā rā 30 tō ia marama. A calendar for the 30 days to each month.

Tākitimu – Ko te waka tēnei i tāhaetia e Ruawharo me Tūpai. Ko te waka tuatahi tēnei i ū mai ki tēnei motu. Ki Tikirau, ka mutu rā ki Nukutaurua. He ingoa anō tēnei mō te rohe whānui o Ngāti Kahungunu, Te Whānau a Kai me ētahi atu iwi. This is the waka which was stolen by Ruawharo and Tūpai. It is the first waka to touch down on this island. First it arrived at

Tikirau, then went to Nukutaurua. This is also the name of a district which covers all of the Ngāti Kahungunu people, Te Whānau a Kai and some other iwi.

Tangata – He tangata. I tēnei mahi rangahau he wāhanga tēnei i roto i ngā whakapapa o tātau. Nō te hainatanga o Te Tiriti o Waitangi ki ēnei wā. People. In this research Tangata is a period in the whakapapa beginning when the Treaty of Waitangi was signed through to the current day.

Tautaka – He kupu hou. He wātaka mō ngā tau e toru. A new word. For the year calendar.

Te reo ake – Ko te reo ake tēnei o te Te Tairāwhiti. He nui rā ngā reo. This is the traditional language and dialects of Te Tairāwhiti.

Te Tairāwhiti – Ko ngā iwi katoa o Te Tairāwhiti. Mai i Tauranga (ko Ngāti Ranginui tērā o Tākitimu) ki Te Wairarapa (Ngāti Kahungunu ki Te Upoko Ika). Ka ū kita tēnei rangahau ki te takiwā o Horouta waka. Mai i Pōtaka (Takiwā o Te Whānau a Apanui me Ngāti Porou) ki Tūranga (me ōna iwi nunui).

Tipua – He wāhanga o te whakapapa. I puta mai rātau i ngā atua. Ko ō rātau uri ko ngā tipuna tawhito, nā rātau ngā waka i ārahi mai ki ēnei motu. This is a section of whakapapa. It includes the descendants of the atua. The period ends before the migration of waka to Te Tairāwhiti.

Tipuna – He wāhanga o te whakapapa. I whānau mai rātau i ēnei motu. Ka mutu tēnei wāhanga i te wā i hainatia rā te Tiriti o Waitangi.

Tipuna tawhito – Ko ngā tipuna ia nō te wa i ū mai ngā waka ki uta nei, pēnei kia Mangarara, Tereanini, me Nukutere. These are the ancestors who lived during the migration periods in the whakapapa.

Tohunga - He tangata kua akongia ētahi (/ētahi) whare kōrero. He nui ngā momo tohunga. Kāti rā, he tangata mōhio ia. A person who has been trained in a whare wānanga. There are many types of tohunga (in different specialities). These people are very knowledgeable.

Whānau - He wāhanga o te hapū. A part of a hapū. An extended family.

Whāngai - He tikanga tūturu tēnei nā te Māori. He nunui rā ngā momo whāngai. Ētahi ka tū mō te wā poto noa. Ētahi atu ka tū mō ake tonu. This is a practice of Māori similar to adoption. There are many types of whāngai. Some are only for a short time. Others are forever.

Whare Kōrero - He whare wānanga tonu. Ētahi wā he kupu anō mō te pūkōrero, te tangata mōhio rānei. Ētahi wā he ka whakamahia tēnei kupu mō ngā kōrero katoa nō roto i tētahi whare

wānanga. This is another word for a house of learning. Sometimes this word is used to describe a Māori historian or learned person (tohunga). Sometimes this word is used to mean all the knowledge present inside a particular school.

Whare Wānanga - He whare i whakatūngia mō te wānangananga, te whakaako, te whakawhiti kōrero. He nunui rā ngā momo whare wānanga. This is a house built for debate, discussion and learning. There were many types of whare wānanga.

Wetu – He whetū. Stars.

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# 1. He Timatatanga

## [Introduction]

Ko Te Ngutu Kura ka pupuke ake ko Te Hinengaro.

Nā Te Hinengaro ko Te Mahara.

Nā Te Mahara ko Te Whakaaro.

Nā Te Whakaaro ko Te Kōrero.

Mā Te Kōrero ka tū he Tikanga.

He taonga nui te wareware.

He taonga nui rawa atu te wareware.

- He kupu tēnei i kōrerotia e Te Kakapaiwaho Tibble<sup>1</sup>.

Perceptions of the nature, purpose, construction, and function of indigenous oral histories have altered substantially over the last half century. Prior to that time, indigenous oral histories were popularly regarded as possessing less evidentiary value than extent archival material, and their incorporation into published histories - particularly on topics relating to Māori (New Zealand's indigenous people) – tended to be marginal (if at all), and often dismissive. William Baines' 1874 conclusion that Māori oral histories were 'rather doubtful',<sup>2</sup> or Arthur Thomson's view that these histories were mainly stories for 'amusement',<sup>3</sup> encapsulates the pejorative attitude towards iwi histories held by many Pākehā.

However, even more recently, when the evidentiary value of Māori oral histories has been elevated, particularly in the work of the Waitangi Tribunal, the use of these oral histories has still tended to conform to Western concepts of history, narrative, time, and function. What this work does is provide an artefact – a reconstruction of the kōrero Atua of Te Tairāwhiti, in particular of the tohunga of Tokomaru (also known

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<sup>1</sup> K. K. Tibble, "Ngata Memorial Lectures" 1987. <https://www.ngataonga.org.nz/search-use-collection/search/50145/>

<sup>2</sup> W. M. Baines, *The Narrative of Edward Crewe, or, Life in New Zealand* (London: Samson Low, 1874), 96.

<sup>3</sup> A. S. Thomson, *The Story of New Zealand: Past and Present, Savage and Civilized, Vol. 1* (London: John Murray, 1859), 176.

as Tokanamu<sup>4</sup>) – and explores the content of that historical material through an overtly Tairāwhiti cultural lens. What is revealed in the process is that such whakapapa fulfilled a variety of social, political, historical, cultural, metaphysical, diplomatic, economic, and identity, and didactic functions. As a consequence of this all-encompassing purpose, the proposition explored here is that whakapapa such is the one in the accompanying artefact have a central function in establishing the very concept of what it means to belong to the Horouta (Horouta includes all of the tribes who claim Horouta as their migrating waka) of Te Tairāwhiti. What is also evident in this study is that in order to delve more deeply into the various categories of significance of such whakapapa, it is necessary to transcend conventional Western notions of history and genealogy.

One of the objectives of this work is to enable a portion of Horouta whakapapa to be constructed in culturally authentic ways, which in turn enables forms of meaning to be derived from these whakapapa that are simultaneously traditional (that is, relating to time prior to colonisation) and contemporary. The fact that such whakapapa are capable of transcending the traditional-contemporary dichotomy is suggestive of their multitudinous functions.

Through examining the various dimensions of the whakapapa contained in the artefact, it becomes apparent that this particular form of traditional Māori knowledge can play a central role in conceptions of what constitutes Horouta identity. The connections are not simply genealogical, but encompass a much broader framework of knowledge (both physical and metaphysical), and have instructional components but still possess relevance for members of the iwi. Whakapapa may be a gift from the tipuna, but that gift comes with a correlative obligation to explore and comprehend its various dimensions.

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<sup>4</sup> P. R. Aspinall, *Affidavit of Piripi Rairi Aspinall – Supplement 1 to the Wai 272 claim by Apirana Tuahae Mahuika on behalf of Te Runanga o Ngāti Porou*. (Rainey Collins Wright & Co - 22 Jun 2011).

**(a) Structure of the Exegesis**

This section provides an overview of the following chapters.

Chapter Two of this exegesis surveys various elements of Te Tairāwhiti oral history, including their purposes, formation, how divergence may occur in whakapapa and kōrero between iwi, and the way that Tairāwhiti oral history relates to concepts of whakapapa, tapu and mana. Atua and iwi whakapapa are presented to support the theoretical basis established in this chapter that allows the artefact to be interpreted in a uniquely Tairāwhiti way.

The following chapter reconstructs the history and descent of Te Matatuahuano, one of the major whare wānanga established by Irakaiputahi whose students' manuscripts were utilised in the construction of the artefact. The historical, cultural, metaphysical, and instructional elements of the wānanga of Ira are also analysed, with focus given to the relationships between whakapapa and kōrero atua and the maramataka (the divisions of date and time). The kōrero for mahi kai kūmara is exhibited here, revealing the need for kōrero tipua and kōrero tipuna to ground kōrero atua within Tairāwhiti time and space.

Chapter Four focusses on the development of the artefact that accompanies this exegesis. Previous attempts to produce pukapuka on Tairāwhiti kōrero over the last 130 years are examined, with the developments made on these efforts detailed. Pan-Māori mythology books are challenged here, namely for the damage that these compilations can have on distinct and conflicting iwi and hapū knowledge bases. The method of committing to predominantly Tairāwhiti knowledge and sources throughout the entirety of the research and artefact is explained.

The concluding chapter draws the various strands of this exegesis and artefact into a series of conclusions. What emerges from this process is that He Putake provides is a new foundation of and appreciation of whakapapa and kōrero research for Te Tairāwhiti that may be developed further.

**(b) Language of the Exegesis**

Anei to tatau ake reo, manaakitia.

[This is our traditional language, look after it]

- He kupu tēnei i kōrerotia e Apirana Mahuika<sup>5</sup>

Personal names and places of Te Tairāwhiti will be spelt in the dialects of the manuscripts where they were produced from. This practice follows in the earlier writings of Apirana Mahuika and others from the Waiapu who also did not use macrons in their formal writings.

References, evidence, and examples of kōrero tuku iho will be employed throughout this exegesis. All of the names and narratives referred to are those of the reviewed Tokomaru manuscripts and should not to be confused with the same names or events present amongst outside tribes, for instance the kōrero of Mātāatua or those direct from the school of Te Mātorohanga of Kahungunu. The primary sources informing the author are predominantly of the Waiapu and Toka-a-namu-a-Mihimarino districts.

Te Tairāwhiti has been used here to enable access to the kōrero, however the focus is on the Horouta district. The size and scope of Horouta is explained later in this exegesis. It is not currently possible to pinpoint with certainty the districts encompassed by the kōrero and whakapapa in the artefact. The tohunga manuscripts and resources used in the development of this research project are not uniquely Ngāti Porou, Ngāti Ira, Rongowhakaata or any other iwi in origin. The knowledge presented here predates the establishment of current iwi in Te Tairāwhiti.

This exegesis was written in English because more people of Te Tairāwhiti speak English over Te Reo Māori. It is in the authors interest that their communities may have access to the kōrero written here.

This exegesis recognises the whakapapa and histories recorded in our oral narratives as the genuine origins of the communities which hold these stories to be true.

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<sup>5</sup> Radio Ngāti Porou (Apirana Mahuika), “Te Reo Ake o Ngāti Porou,” Jan 17 2017. Youtube video. [https://youtu.be/Xxwx\\_2UJrHg](https://youtu.be/Xxwx_2UJrHg)

### (c) Research Methodology and Challenges

This work is guided by Kaupapa Māori principles, specifically in this context, that means that the foundations for all analyses are rooted in te ao Māori, and particularly Te Tārawhiti. The basis of understanding the multidimensional aspects of the whakapapa contained in the artefact requires an indigenous approach to every element of it. Non-indigenous perspectives can offer some insights at times, but also risk contaminating the whakapapa by requiring it to fit purposes for which it was not created. Likewise, the knowledge of outside iwi risks contaminating the knowledge base of Te Tairāwhiti. It has been critical to this research, both academically and with respect to the tapu and whakapapa, that knowledge of Te Tairāwhiti has been used as both the foundation and supplementary material in the development of the exegesis and artefact. The issues produced by pan-Māori approaches to pukapuka atua are explored in chapter 4, part b and the benefits of a Tairāwhiti focused approach are explored in the following section, part c. This research aims to begin the process of reconstructing the whare kōrero atua of Te Tairāwhiti, the history of these kura is explored in chapter 4. Most of the foundational resources for this research are derived from the students of the kura of Ira and Paikea described in that chapter.

The manuscripts foundational to this research are introduced in the next paragraph. Both of Mikaera Pewhairangi's manuscripts that were made available were seminal to this research<sup>6</sup> (it is possible that his father Wi Pewhairangi may have also contributed to this manuscript). Mikaera Pewhairangi's second includes his name written in the front inside cover<sup>7</sup>. Elsdon Best was able to capture many kōrero Tairāwhiti too in Mohi Ruatapu and Henare Potae Vol 1<sup>8</sup>, and Mohi Ruatapu and Henare Potae Vol 2<sup>9</sup>. This is by no means an extensive list of the manuscripts surveyed and digitised during

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<sup>6</sup> M. Pewhairangi, *Ngāti Porou Traditions*. 1895. Accessible in Te Puna Mātauranga Alexander Turnbull Library in MS-Group-0609, Reference number MSY-4565.

<sup>7</sup> M. Pewhairangi, *Ngāti Porou cosmology and whakapapa*. circa 1900. Accessible in Te Puna Mātauranga Alexander Turnbull Library in MS-Group-0609, Reference number MSX-4872.

<sup>8</sup> M. Ruatapu, & H. Potae, *Maori material contributed by Mohi Ruatapu and Henare Potae Vol 1*. ca 1880. Accessible in Te Puna Mātauranga Alexander Turnbull Museum, in MS-Group-1795, Reference qMS-0176.

<sup>9</sup> M. Ruatapu, & H. Potae, *Maori material contributed by Mohi Ruatapu and Henare Potae Vol 2*. ca 1880. Accessible in Te Puna Mātauranga Alexander Turnbull Museum, in MS-Group-1795, Reference qMS-0177.

this research, they are however the most critical sources for the artefact. These manuscripts provided most of the kōrero.

Unfortunately, only a small number of manuscripts were made available during the data collection portion of this research with the bulk of Tairāwhiti manuscripts (at least those on public record) locked in government archives. Permission to access these archives was eventually granted, however this was much too late in the research process for another data collection and analysis period. It is intended that these materials will be researched in the near future. Some of the accessed manuscripts were also in poor condition making some pages illegible. During the data collection period it also became evident that many of the materials across multiple archives were poorly indexed. There may be more information related to this research incorrectly labelled or within a wider folder of materials (where its presence is unlabelled).

It was also required of the researcher to learn cursive writing and to pay careful attention to traditional spellings. The tohunga were not free of spelling errors either, the manuscripts were considered together and this enabled some errors to be corrected. A strong grasp of Tairāwhiti reo was required to identify the difference between dialectal spelling and spelling mistakes. Most of the tohunga manuscripts also contained no punctuation. These have been added for ease of reading.

For the translation of the tohunga texts into English, it was decided that the English language should best reflect the writing of the tohunga. This aligns with the intention of the artefact, that being to reproduce the tohunga kōrero atua as best as possible as written by the tohunga. Following the completion of He Putake, others may wish to develop on the stories further and look to new mediums of telling these kōrero. Future projects are explored in the final chapter.

## **2. He Pūtake -**

### **[Theoretical Framework]**

The purpose of this chapter is to survey a range of Māori concepts from a Tairāwhiti perspective through Te Tārawhiti sources in relation to the construction of the artefact. Whakapapa is explored throughout this chapter, including its relationship to other Māori concepts like tapu and mana. Example whakapapa are provided (which are also present in the artefact), these examples are all whakapapa which have been revived through this research.

#### **(a) What is Whakapapa?**

With whakapapa underpinning the entirety of this research project, this brief section presents a concise understanding of whakapapa. A more focused definition of whakapapa in relation to the context and nuances of this exegesis and artefact are provided in the following sections.

Tā Apirana Ngata provided a simple definition of whakapapa, describing it as a process of layering genealogy to establish genealogical connection<sup>10</sup>. While most of the knowledge present in the artefact is sourced from a group of tohunga of Tokomaru, the related genealogies provided in the artefact connect with many of the eponymous ancestors throughout Te Ika a Māui and Te Waipounamu including Puhī of Te Taitokerau and Tahu Pōtiki of the lower Waipounamu. The iwi who are likely to have the most interest in this artefact are those who are closer in genealogical and geographic distance for example, those who reside in the Horouta district encompassing part of Te Whānau a Apanui territory through to northern Kahungunu. These genealogies are provided in the artefact, enabling members of those tribes to connect through whakapapa with the kōrero atua in the pukapuka.

Another approach to whakapapa is required to fully understand the importance of the kōrero throughout the artefact, this is the relationship tangata Māori have with atua and surrounding environment. These whakapapa relationships are explored in the next section. The most important phrase employed in the tohunga manuscripts when writing

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<sup>10</sup> A. N. T. Ngata, *Rauru nui a Toi and Ngāti Kahungunu Origins*. (Māori Purposes Fund Board, 1944), 6.

of a significant genealogy dealing with the origin or creation of an element is, ‘he putake.’ Mikaera Pewhairangi, Henare Potae and Mohi Ruatapu consistently use the term throughout their writings, most commonly in sections following a kōrero atua where a whakapapa is presented linking the atua in that kōrero (and therefore their related narratives) to either themselves as the author or to a main ancestor in Te Tairāwhiti. This practice of sharing kōrero atua and providing relevant whakapapa Tairāwhiti has been continued and adapted here to produce this pukapuka kōrero atua titled ‘He Putake’ as an artefact for this research.

**(b) A framework for Whakapapa and Tairāwhiti History**

This section challenges previous approaches to constructing frameworks of examining the whakapapa of Māori oral history and provides a novel framework established from the whakapapa provided in the artefact that treats the whakapapa and kōrero atua as legitimate and real for the people of Te Tairāwhiti.

The whakapapa presented in the artefact that connect descendants of Te Tairāwhiti to atua cannot be understood simply as a sequence of names, of parent or parents and their offspring. The whakapapa throughout the artefact cross five major periods, those of Atua, Tipua, Tipuna Tawhito, Tipuna, and Tangata. Previous attempts have been made to depict the key periods inside extended Māori whakapapa like Te Rito’s Myth, Tradition & History framework<sup>11</sup> following on thoughts by Ranginui Walker’s earlier efforts to establish periods in Māori narrative history<sup>12</sup>. These earlier attempts of Te Rito and Walker, especially their use of terms like myth and tradition ‘invalidate Māori ontological and epistemological constructs of the world<sup>13</sup>.’ Whether the sky and earth were empirically Ranginui and Papatūānuku is not relevant, the kōrero atua and

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<sup>11</sup> J. S. Te Rito, “Whakapapa: A framework for understanding identity,” *MAI Review* (2007), 1-10  
<https://www.review.mai.ac.nz/mrindex/MR/article/view/56.html>

<sup>12</sup> R. J. Walker, *A Paradigm of the Māori View of Reality*. Paper delivered to the David Nichol Seminar IX, Voyages and Beaches: Discovery and the Pacific 1700-1840, (Auckland, 24 August 1933).

<sup>13</sup> D. Hikuroa, “*Mātauranga Māori—the ūkaipō of knowledge in New Zealand*,” *Journal of the Royal Society of New Zealand*, 47:1 (2017) 5-10, DOI: 10.1080/03036758.2016.1252407

whakapapa of Te Tairāwhiti are true because the world and worldview have for many generations informed and produced the following generations.

Kōrero and whakapapa atua are the primary focus of the artefact, and while the kōrero of the periods of tipua, tipuna tawhito, tipuna, and tangata are not examined in the artefact, the whakapapa that connects tangata to atua runs directly through these whakapapa periods. With this research focused on atua it is important to distinguish atua from the other periods. The characteristics of atua, tipua, tipuna tawhito, tipuna and tangata as it pertains to the pukapuka are described below. It is of note that one of the major determinants of which category an ancestor is in is predicated on their placement in whakapapa Tairāwhiti. The whakapapa and considerations beneath are established solely on the information drawn from the Tokomaru manuscripts.

Atua are primarily the first three to four generations from Ranginui-a-Tāmaku and Papanui-a-Karioi (the two names used here for Ranginui and Papatuanuku are other forms uncovered during the research). Atua here also includes the pair. In terms of narrative difference, atua are ancestors with extreme spiritual and physical prowess and the capacity to undertake inhuman acts, these most commonly being the creation of resources or fundamental practices in te ao Māori. Examples of this in the artefact include the separation of Ranginui and Papatuanuku and creation of most stars by Taanenuirangi, the origins of house carving by Ruatepupuke (grandson of Tangaroa through Poutū), the establishment of arranged marriages by Hinemanuhiri and her younger sisters, and the correcting of hara or takahanga (transgressions) through service by Oho (of Taanenuiarangi, then Tiki). The relatively small collection of ancestors in this genealogical period provides most of the seminal resources that are later developed by following generations. While it could be argued that a series of ancestors in the tipua period (for instance Māui, Whaitiri or Tāwhaki) may be powerful enough to rival some atua, a wider analysis of the respective accounts of the ancestors in the tipua period in the Tokomaru manuscripts shows tipua with less capacity, potential and scale of the consequences of their actions when compared with those of the atua.

Tipua period is one of the larger periods with two notable characteristics that distinguish tipua from both atua and tipuna tawhito, both characteristics pertaining

more to their respective kōrero than their whakapapa. The more prominent of these is that tipua individually lack the powers to overcome or defeat atua. While the likes of Māui, Tāwhaki and Rata were able to complete feats unimaginable to some of the most powerful ancestors in the tipuna tawhito period, these actions of the tipua were only possible with support from more powerful beings. Māui was gifted his powers by a collective of atua. Tāwhaki was only successful because of his support by his grandmother Whaitiri. Rata too required guidance from Te Tini o Hakituri and others in his mission to avenge the death of his father Wāhieroa by Matukutangotango and Pouhaokai. All of this kōrero is not to say that there were not moments where Tipua could challenge even some of the earliest atua, in particular Māuitikitiki's assault and slowing of Te Rā. However, this event was only possible through Māui's support from multiple atua of various whakapapa lines and the wider contributions from his entire whānau. A general analysis of the tipua period shows the tipua are primarily responsible for developing tools and tikanga around the earlier resources established by the atua. For instance, Māui invents the tao (bird spear), the kaha (snare), the tāruke (crayfish pot), the hīnaki (eel pot) and other materials to procure food from the lines of Taane and Tangaroa. Rata is taught by Kūao and others of Te Tini o Hakituri (guardians of Taane's forests) how to appropriately harvest trees for waka<sup>14</sup>. There are large areas of genealogical distance between whakapapa lines too during the tipua period, here the lines of Taane, Tangaroa, Rongomaraeroa, Tūmatauenga and Rūaumoko have extraordinarily little or no intersections until the later tipuna tawhito period.

The period of tipuna tawhito is like the atua period in that it only comprises a handful of generations. The strongest of the tipuna tawhito, like Pawa and Timuwhakairi, were also capable of extraordinary feats like resurrecting the dead and killing with the power of their words. This period of whakapapa is concerned with the immediate genealogy and kōrero surrounding the migrations from Hawaiki to Aotearoa. In the Tairāwhiti context the earlier atua and tipuna whakapapa lines tend to coalesce in this period producing the main lines responsible for the major waka that arrived to Te Tairāwhiti,

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<sup>14</sup> M. Ruatapu, & H. Potae, *Kongākōrero o Rata*. 1-6. n.d. In Alexander Turnbull, folder reference: Ms-Papers-0072-39A.

namely the wider whānau of Uenuku Maraetai and their roles with Horouta, Nukutere, and Tākitimu (there were however many other waka including Mangarara<sup>15</sup> amongst many others). The tipuna tawhito period seems to be the last major period in Tairāwhiti whakapapa where the ancestors possessed extreme supernatural power with the ability to travel in ways impossible to their descendants like Kahukura turning his parents Te Wainonokura and Rongomai into a rainbow as a bridge for him from Hawaiki to Tikitiki.

The tipuna period begins with the establishment of papatipu whenua by the arriving waka<sup>16</sup>. Those early ancestors who arrived from Hawaiki, especially the senior lines are the genealogical tributaries to the founding ancestors of Te Tairāwhiti, especially the likes of Porourangi Ariki Te Mata tara a Whare Te Tuhi Mareikura o Rauru<sup>17</sup>. His name Te Mata tara a whare (or the woven house) speaks directly to Porourangi's significant whakapapa where multiple ancestors converge in him. The tipuna period continues with the establishment of the many iwi and hapū of Te Tairāwhiti. Many iwi throughout Aotearoa may also claim descent from Porourangi, a table of genealogies is provided here to support this.

While the whakapapa on the page below links many iwi and districts to Porourangi (and through this whakapapa further into the atua whakapapa presented in the artefact), this does not necessarily mean that the kōrero atua or whakapapa atua of these respective iwi and hapū are identical or similar. Notions of distance, both in relation to whakapapa and geographic distance are described on the next page.

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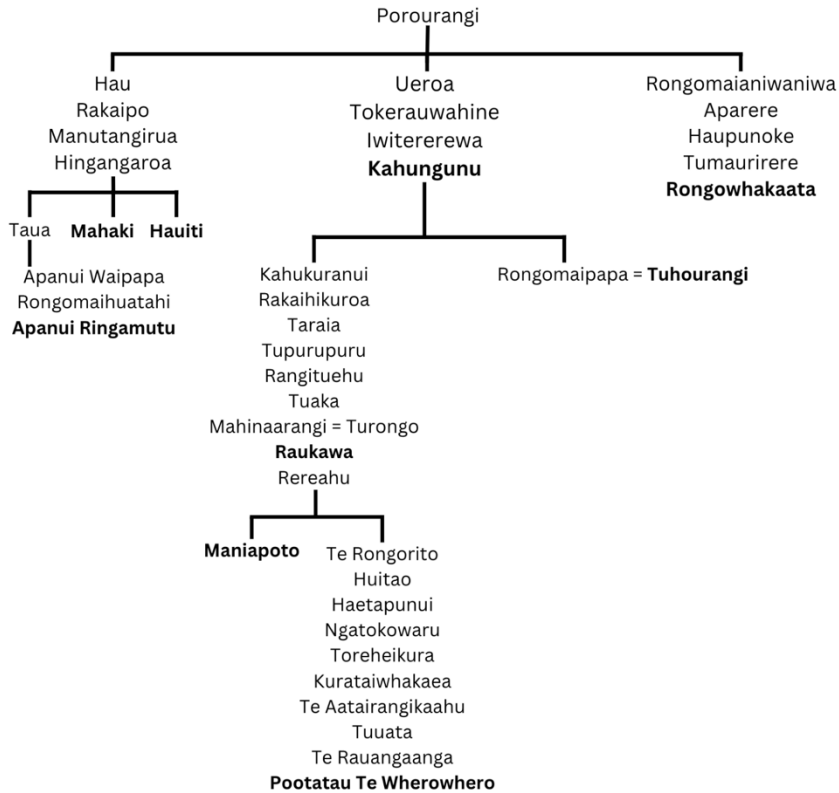
<sup>15</sup> M. Turei, "A Maori Legend," *Waka Maori*, 12:17 (22 August, 1876), 201.

<sup>16</sup> P. W. Taiapa, & T. Nepia, "Ngāti Porou Hitori.1968-12-28".ngāTaonga Sound and Films Archives. 1968. <https://www.ngataonga.org.nz/search-use-collection/search/48961/>

<sup>17</sup> T. M. Reedy, "Ngāti Porou," (Te Ara Encyclopaedia of New Zealand, 2005) 2. <https://teara.govt.nz/en/Ngāti-porou/page-1>

# He uri no Porourangi

Etahi tipuna rongonui no Porourangi



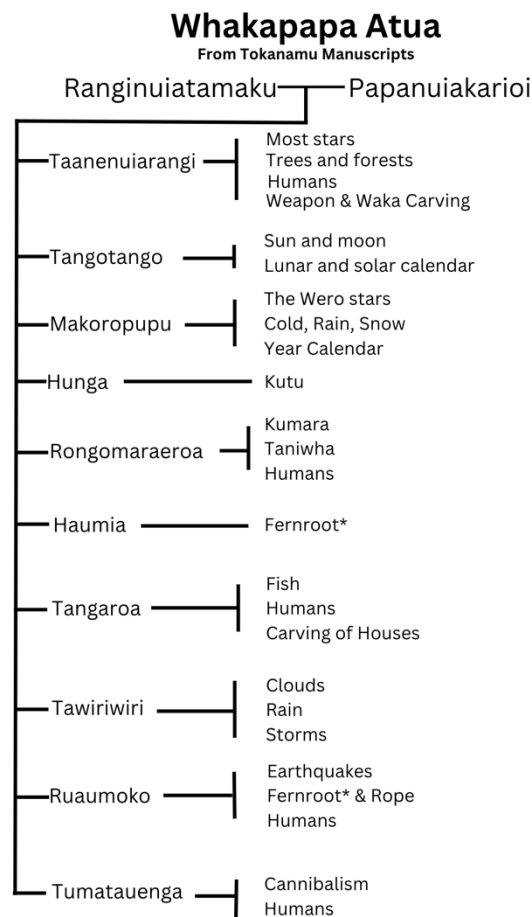
(Figure 1. Some descendants of Porourangi).

Other notable whakapapa relationships during this period include the Tairāwhiti and Taitokerau iwi descent from brothers Puhi Kaiāriki and Puhi Moanaariki respectively, the widespread descendants of Te Tini o Toi through his sons Raurukitahi and Awanuiārangi (of Ngāti Awa), and the full-blooded sibling relationship between Porourangi and Tahu Pōtiki (the main ancestor of Ngāi Tahu). While many of these tipuna and their respective descendants may be uri of Porourangi, the marriage of the Porourangi lines outside the papatipu of Porourangi is equivalent to marrying outside the whakapapa, outside one's home and into another group. While the whakapapa connection is always true, this does not mean all whakapapa are senior in all areas. This period transitions into the tangata period with the arrival of Pākehā and may be argued occurred around the signing of the Tiriti o Waitangi in Te Tairāwhiti in May 1840. The tangata period continues from the period of established relationships with

and the wider arrival of Pākehā to Te Tairāwhiti. This period continues into the modern day.

While majority of these periods are not directly explored in the artefact, the whakapapa links the atua and their kōrero to tangata Māori in the current day. These interconnecting periods are important and are examined in chapter 3 of this exegesis.

As raised in the first section of this chapter, one of the most critical understandings of whakapapa as it relates to this research is that Māori are the direct descendants of atua and are genealogically related to every natural element within the environment. The following figure was produced from kōrero atua and whakapapa in the artefact to illustrate this point.



(Figure 2. Whakapapa Atua).

Evident from this whakapapa is that the Tairāwhiti tohunga recognised themselves as a descendant of a complex whakapapa ecosystem where descent was not drawn from a singular atua, but instead from multiple atua. The preservation of some of these

genealogies were not limited to the Tokomaru manuscripts, karakia and other waiata tawhito (especially the like of Rangiuia's waiata tangi) maintained either parts or entire genealogical lines<sup>18</sup>.

Whakapapa variance is seen a few times throughout the manuscripts and supplementary material used in the development of the artefact. Pouwhare suggests that variance in kōrero may be linked to the insular nature of storytelling amongst Māori communities<sup>19</sup>. This variation of whakapapa often looks like slightly shorter or longer versions of the same genealogy with an additional name or two added or omitted in separate accounts. For instance, in the Ngāti Kahungunu oriori for Niniwa-i-te-rangi, Uetekoroheke is recognised as a descendant of Paikea and Pane<sup>20</sup>. However, in the Mikaera Pewhairangi manuscripts Uetekoroheke is instead a descendant of Paikea and Te Hau-whakawarawara-ki-te-kapua. As the artefact was developed, whenever supplementary materials were utilised to support the base kōrero a few considerations were made. If the author was writing from (either genealogically or geographically based in) in or near the Tokomaru area, or if the materials seemed to compliment the kōrero these were either integrated into the kōrero or added as supplementary information in the footnotes.

Whakapapa variation was relatively common across the accounts of the atua for different placements of the brothers in terms of seniority. The most fascinating aspect of whakapapa variance as it pertains to the artefact is that it was common for whakapapa variance to occur in the same manuscripts by the same author. For instance, some of the brothers in the separation story were omitted if they were not actively involved in the event. The seniority of the brothers is not definite either, while some brothers are typically more senior or more junior than the others this was not stagnant in the retelling of the histories. Elder siblings inherit more tapu than the juniors and

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<sup>18</sup> W. Ngata, *Te Waiata Tangi a Rangiuia*. (Master's Thesis, Massey University, 1993) 34-46.

<sup>19</sup> R. M. I. Pouwhare, "*Kai hea kai hea te pū o te mate? Reclaiming the power of pūrākau!*" Te Kaharoa Special Edition, Ka Haka – Empowering Performance: Māori and Indigenous Performance Symposium, 9. (2016). 3.

<sup>20</sup> The waiata was composed in Ngāti Kahungunu ki Heretaunga, however its composer is not known. Named "*He oriori mo Niniwa-i-te-rangi*," this moteatea can be found in A. T. Ngata's *Ngā Moteatea Part Four*, (Auckland: Auckland University Press, 1990), 118-127.

this continues from each generation to the next<sup>21</sup>. Perhaps the variance in the kōrero is the product of attempts explain the relative strength and tapu of these atua and their descendants as perceived by the respective tohunga. In a few of the Tairāwhiti accounts of Rangi and Papa a series of children were often recognised as more important for the separation of the pair and the turning over of Papatuanuku.

There is one account in Ngā Mōteatea volume 2, waiata 121, he oriori mō Te-Ua-o-te-rangi by Rīpaka Paiatehau of the Waiapu district which recognises the name Papanui-a-karioi and provides the name of a daughter she had, Hinehaehaemanga. Across all other accounts all the children of Rangi and Papa were male. Hinehaehaemanga here appears to be a pūtake for water in the world. There is however no other record of her commonly available or accessible. Regardless this hint alone shows that there is likely more whakapapa variance within Horouta.

This section has shown commitment and comprehension of whakapapa and that whakapapa variation was investigated and considered throughout the development of He Putake. Where variation has occurred, other versions of whakapapa have been included in the footnotes.

### **(c) Mana, Tapu, Whakapapa and Kōrero Atua.**

This section considers the relationships between whakapapa and kōrero atua and Māori concepts of mana and tapu from a Tairāwhiti perspective. Examples are given of the recitation of senior whakapapa with explanations of whakapapa as a narrative tool for explaining the mana and attributes of tipuna. Significant Tairāwhiti ancestor Tuwhakairiora is explored to highlight the significance of his Tumatauenga whakapapa. This Tumatauenga alongside other whakapapa which have been revived through this research are explored for the first time here.

Mana might be understood as the authority, significance, skills or abilities one (or a group has) in an area<sup>22</sup>. Rapata Wahawaha recognises that through the original

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<sup>21</sup> A. T. K. Mahuika, *Ngā Wahine Kai-hautu o Ngāti Porou*. (Master's Thesis, University of Sydney, 1973). 11-29, 73-76.

<sup>22</sup> Ngā Hapu o Ngāti Porou (Apirana Mahuika), "Nga Hapu mai i Onepoto ki Rahuimanuka," Dec 16, 2016, video, <https://youtu.be/gty0ubu2Am0>

asserting of mana whenua with the arrival of waka, traditional land ownership, take whenua was established (with this earliest form of land ownership called papatipu)<sup>23</sup>. Similar assertions of mana extend further into traditional forms of marine ownership, take moana<sup>24</sup>. This form of mana has little to no presence in the artefact, however other forms of mana do. Mana in terms of expertise in a particular discipline is present through most of the kōrero in the artefact. Ruatēpūpū studied carvings he had taken as utu from Huitēananui (the house of Tangaroa) and created the carving techniques employed in mahi whakairo. Pani composed the many karakia kūmara and her name was later integrated into many of the waiata sung during kūmara planting and harvesting ceremonies<sup>25</sup>. The relationship between kōrero and whakapapa atua and mahi kūmara is considered in chapter 3, part d of this exegesis.

Where tapu differs from mana is that tapu is more located in one's whakapapa than their life work and actions. Tapu (sacredness) is present throughout the entirety of the artefact, in the kōrero and whakapapa that comprise its stories. Apirana Mahuika describes tapu as a sacred force through which Māori laws were established and abided to by Māori that maintained society through prohibiting and punishing transgressive behaviour and actions<sup>26</sup>. This tapu, the sacredness, is derived from the atua. Those who then are the descendants in kāwai ariki, tātai arorangi or any other forms of the most senior whakapapa (known as primogeniture lines in English) are considered ariki<sup>27</sup>. Examples of kauhau ariki (a record or recital of primogeniture descent from the atua to tipuna) are present throughout the manuscript with many of the whakapapa provided the first time these genealogies have been reprinted in more than one hundred

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<sup>23</sup> This information comes from an unpublished essay of Rapata Wahawaha titled "*Mana me te Take Whenua*," (n.d.) located in the Alexander Turnbull National Library, Elsdon Best - Series 4 Manuscripts, reference number MS-Papers-0072-39E.

<sup>24</sup> Nga Hapu o Ngāti Porou (Apirana Mahuika, Honore Chelsey, & Te Kapunga Dewes). "*Nga Hapu mai i Potikirua ki Whangaokena*," Dec 16, 2016, video, <https://youtu.be/NrnCnOWt0uY>

<sup>25</sup> P. Taiapa, "Pine Taiapa describing the planting rituals of Ngāti Porou." recording date unknown. Accessed via, <https://teara.govt.nz/en/speech/151/pine-taiapa-describing-the-planting-rituals-of-ngāti-porou>

<sup>26</sup> Apirana Mahuika, "*Te Reo o te Pipiwharauoa 1976-08-08*," on Te Reo o Te Pipiwharauoa, 8 Aug 1976. <https://www.ngataonga.org.nz/search-use-collection/search/49088/>

<sup>27</sup> M. Winiata. *The changing role of the leader in Māori Society*, (PhD thesis, University of Edinburgh, 1954), iii-8.

years. Some of the Tokomaru kāwai ariki whakapapa were believed to have been lost. Arnold Reedy in his research into two of Mohi Ruatapu's manuscripts suggested that the whakapapa from Tumatauenga had been lost<sup>28</sup>. These whakapapa have been recovered during this research and are present in the Tumatauenga section of the artefact and is reprinted here.

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<sup>28</sup> M. Ruatapu. *Ngā kōrero a Mohi Ruatapu – tohunga rongonui o Ngāti Porou*. Ed. Anaru Reedy (Christchurch: Canterbury University Press, 1993).

# Mai i a Tumatauenga kia Tuwakairiora

No Tokomaru nga tuhinga

Na Tumatauenga  
Ko Tukariri  
Ko Tukanguha  
Ko Tuwakaheketanga  
Ko Turoau  
Ko Tumatawaiti  
Ko Tumatatokona  
Ko Kahukuraiterangi  
Ko Nganganaterangi  
Ko Kino nana i tahu te ahi  
Ko Aritarita  
Ko Tuterakura  
Ko Tuteramea  
Ko TearawanuiaTane  
Ko Arahea  
Ko Hokahokaterangi  
Ko Maramaraterangi  
Ko Ruawaitiri  
Ko Te Ihioterangi  
Ko Te Haoterangi  
Ko Te Marutunaoterangi  
Ko Te Marurhioterangi  
Ko Waiokiterangi  
Ko Rongomai  
Ko Maroro  
Ko Haeretukiterangi  
Ko Te Hoata  
Ko Rimaroa  
Ko Whatino  
Ko Wharoro  
Ko Uengana  
Ko Rerepari  
Ko Rerehau  
Ko Wiua  
Ko Maka  
Ko Te Rongomaiwiti  
Ko Aitunumia  
Ko Aitumatanga  
Ko Hakumanuaitu  
Ko Ruahuruhuru  
Ko Ruaweuweu  
Ko Tahupaka  
Ko Tamanuitera  
Ko Ueangore  
Ko Hewatauki  
Ko Tawakika  
Ko Tumoanakotore  
Ko Ngatihau  
Ko Tuwakairiora

(Figure 3. Mai i a Tumatauenga kia Tuwhakairiora)

The artefact here is restoring kōrero atua and reconnecting descendants of Te Tairāwhiti to these kōrero through kāwai whakapapa, a direct genealogical connection to the history. The presentation of the whakapapa too, in both the manuscripts and the artefact, continue storytelling through the recited whakapapa. Whakapapa itself is a storytelling mechanism through which relationships may be examined and seniority displayed or challenged<sup>29</sup>. The whakapapa of Tuwhakairiora (also Tuhaka, Tumoanakotore i Whairitia Oratia) from Tumatauenga is likely written to recognise the mana of Tuhaka in conflict. Tuhaka through his combat prowess was able to reassert the mana of his whānau and avenge the death of his grandfather Poroumata by Ngāti Ruanuku<sup>30</sup>. This is not the only instance of whakapapa storytelling in the artefact. A direct example is provided in the whakapapa of Ruatepupuke to Hingangaroa who established the Te Rāwheoro school at Mangakuku (in Uawa). This genealogy recognises the importance of Te Rāwheoro as a school whose founder is a direct descendant of Ruatepupuke. Whakapapa storytelling here is a means through which kōrero, their influence and effect, can transcend time and place. Many of the iwi and hapū throughout Horouta district are the descendants of Hingangaroa (his children being Taua, Mahaki and Hauiti) and Tuwhakairiora (husband of Ruataupare) and can therefore draw inspiration from these kōrero and apply this as direct descendants of these tipuna<sup>31</sup>. Through these whakapapa, the artefact itself contains tapu and mana. The Tairāwhiti Tumatauenga whakapapa is not the only whakapapa that is restored through this research. Much more work was required in the restoration of the Ari whakapapa of Rongomaraeroa as the original record ended with an unknown tipuna name, Te Whakatumatuma. The only other kōrero on this whakapapa is in Tiopira Tokoaka Potango's notes, however these are not readily available<sup>32</sup>. It was through

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<sup>29</sup> A. N. T. Ngata, & W. Ngata, "The Terminology of Whakapapa," *Journal of the Polynesian Society*, 128:1 Special Issue: Te Ao Hou – Whakapapa as Practical Ontology, (March, 2019), 19-42. <https://www.jstor.org/stable/26857330>

<sup>30</sup> M. Turei, "Tuwhakairiora," *Te Ao Hou*, (Spring 1953). 12-17, <https://paperspast.natlib.govt.nz/periodicals/TAH195310.2.13>

<sup>31</sup> P. Poutu, & W. Aperehama, *Tumoanakotoreiwhairiaoratia*. (Matakaoa: Ngāti Porou me ngā Marae Kaenga o Matakaoa, 2019).

<sup>32</sup> T. T. Potango, "He tuhinga tahito, he whakapapa." (1886).

Tiopira's writings and some of Henare Potae's records in John White's collection that whakapapa were reconstructed connecting Ari (and therefore Rongomaraeroa) to major Te Tairāwhiti ancestors Tamateatoia and Takotoaimua<sup>33</sup>. There are many more kōrero that are maintained by tohunga kūmara of Te Tairāwhiti for the cultivation of kūmara<sup>34</sup>. This is explored in the final section of chapter 3.

Aspects of tapu are also seen in the kōrero atua in the artefact. Tapu is found in Te Ao Mārama (the world of light and living) and in Te Pō (of the night)<sup>35</sup>. Tapu is also present throughout the body, and particularly in the head<sup>36</sup>. In the introductory phrases of his haka taparahi Tihē Tāruke, Mohi Turei exclaims “‘Ko Te Awe Mapara kai koareare. Upoko kauka. Rama tuna pakupaku. O papa hamupaka” kongāiwi katoa ra e kanga mai ra! Taku upoko! He tapu! Taku upoko!’<sup>37</sup>. Here Mohi Turei rebukes the insults and challenges laid against his hapū and reminds his people of their tapu whakapapa, focusing on the head which is commonly considered to be tapu<sup>38</sup>. In the artefact the kōrero of Taanenuiarangi raising the sky recognises that most of the stars originate from the forehead of this atua. Rehua, one of the major stars, is also briefly mentioned to be so tapu that his favourite food was the kutu (hair lice) of his guests. Ngau upoko, or the practice of biting a tohunga's head to pass on tapu was also a tikanga employed in Te Tairāwhiti. Famously Paratene Ngata had to bite the head of Hakopa in order for Apirana Ngata to be born<sup>39</sup>. These kōrero are relevant as through the artefact the tikanga, beliefs and narratives shared through Te Tairāwhiti are given

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<sup>33</sup> J. White, “*The Ancient History of The Māori – Notes for Ancient History of the Māori (Māori/English)*” Reel 4. (n.d.). 45-72.

<sup>34</sup> L. Fowler, & M. Taumaunu, “*The Cicada*,” likely recorded in 1960 on 2XG Gisborne, audio recording accessed from Ngā Taonga, <https://www.ngataonga.org.nz/search-use-collection/search/44003/>

<sup>35</sup> A. Salmond, “Te Ao Tawhito: A Semantic Approach to the Traditional Māori Cosmos,” in *Ngā Kete Waananga: Readers in Māori Education – Akonga Māori: Māori Pedagogy and Learning*, ed. Graham Hingangaroa Smith (Auckland College of Education Māori Studied Department, 1986), 5-28.

<sup>36</sup> A. Fletcher, “Sanctity, Power, and the ‘Impure Sacred’: Analysing Māori Concepts of Tapu and Noa in Early Documentary Sources,” *History of Religions*, 47:1 (August 2007), 51-74. <https://www.jstor.org/stable/10.1086/522853>

<sup>37</sup> Tihei Taruke haka composed by Mohi Turei of Rangituika around 1880. Attached here is an audio recording of the original kupu performed by a Ngāti Porou party. Ngāti Porou, “Tihei Taruke” recorded 19 March 1954, in Te Araroa, <http://ampm.auckland.ac.nz/handle/id/66960>

<sup>38</sup> R. R. W. Gabel, *Upoko Tapu, Upoko Whakapowhai, Upoko Hokona* (Master's Thesis, University of Waikato, 2012). <https://hdl.handle.net/10289/6677> 3-40.

<sup>39</sup> P. Ngata, “*Apirana Nohopari Turupa Ngata – Extract from the Journal kept by his father Paratene Ngata*,” *Journal of the Polynesian Society*, 59:4, (1950), 280-282. [https://www.jps.auckland.ac.nz/document//Volume\\_59\\_1950/Volume\\_59%2C\\_No.\\_4/Apirana\\_Nohopari\\_Turupa\\_Ngata%2C\\_p\\_280-282/p1](https://www.jps.auckland.ac.nz/document//Volume_59_1950/Volume_59%2C_No._4/Apirana_Nohopari_Turupa_Ngata%2C_p_280-282/p1)

new light with understandings of tapu (and mana) reinforced with the reintroduction of these kōrero atua.

### **3. Ka tu tona whare – Te oranga o te ngutu kura.**

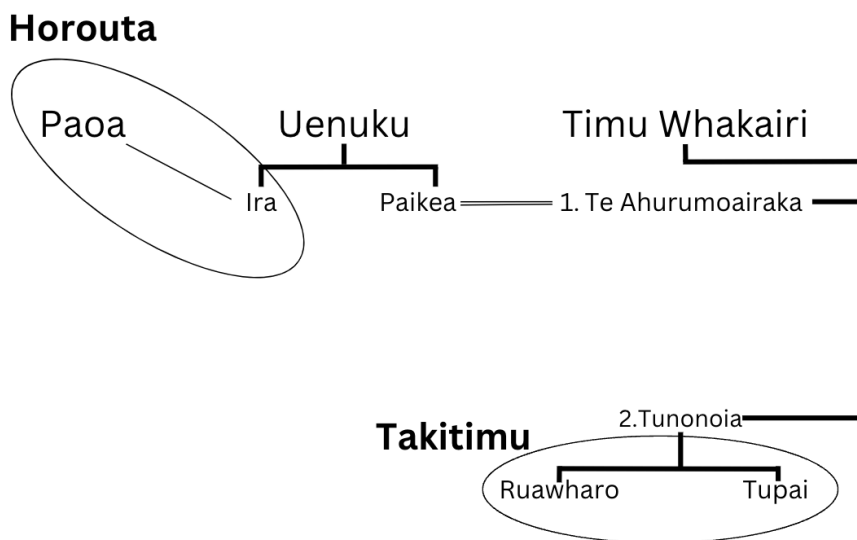
#### **[History of kura Tairāwhiti and their tikanga]**

This chapter considers the knowledge present in the artefact was maintained from the tipuna tawhito to today. Firstly, an account of the descent of one of the whare wānanga is presented. This continues into a discussion regarding the need for new whare kōrero and examines the building of one as a pedagogical praxis. Finally, this chapter is completed through examining the presence of kōrero atua in Tairāwhiti maramataka and mahi kūmara - the division of dates and times, and kūmara production. This chapter makes clear that atua and whakapapa have enduring characteristics that were not only central in education but comprised foundational aspects the Horouta worldview.

(a) Te Heketanga mai o Te Kura a Ira.

## Tohunga during major Migrations

From Tokomaru Manuscripts

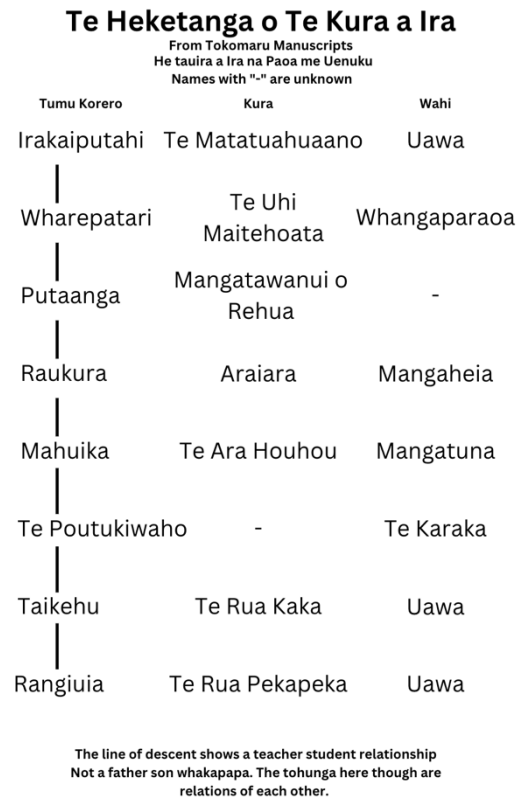


(Figure 4. Tohunga of major waka to Te Tairāwhiti).

Irakaiputahi in the manuscripts is recognised as one of the greatest tohunga during the migration period and the founder of one of the most important whare wānanga in Te Tairāwhiti. Almost all pūkōrero and tangata whare kōrero (great orators and oral historians) were of senior whakapapa<sup>40</sup>. The reason for Ira’s vast amount of knowledge is that he had two tohunga fathers. His birth father, Uenuku Maraetai, was a powerful tohunga capable of shrouding the sun and turning day to night as seen in the Ra-tō-rua conflict with Tāwheta. Ira was also a tamaiti whāngai of Pawa. The two returned the Horouta waka to Aotearoa from Hawaiki. When Ira reunited with his half-brother Paikea, Paikea realised that Ira was the more skilled tohunga and encouraged him to establish a whare kōrero in Uawa. Ira went there and built Te Matatuhuaanoo and began teaching. Ira’s best student was Wharepatari who would go on to establish his

<sup>40</sup> W. L. Parker, & H. Murupaenga, “Te reo o te Pipiwharuroa. 1975-10-05,” in Te Reo o Te Pipiwharuroa, Oct 10 1975, <https://www.ngataonga.org.nz/search-use-collection/search/49029/>

own where kōrero (Te Uhi Maitehoata) at Whangaparaoa. This practice of teacher passing on their knowledge to students and their students establishing their own school continued in Te Tairāwhiti (particularly in the Uawa district) through into the 1800s. In some Tairāwhiti where wānanga, it was traditional for the adze blade of the ceremonial toki of the tohunga to be passed onto their best student and this then fixed to their handle<sup>41</sup>. Attached here is a diagram which follows the whakapapa of the kura of Ira through a teacher-student relationship from the time of Irakaiputahi to the last major school of Rangiuia. This figure was created from the descent of the school of Ira as written in the Tokomaru manuscripts. The same account is provided in Tiopira Tokoaka Potango’s notes<sup>42</sup>,



(Figure 5. Te Heketanga o Te Kura a Ira)

The last head of this school was Rangiuia (son of Tamatauirā, a prominent tohunga). Rangiuia’s waiata tangi for his son Tuterangiwhaitiri was one of the greatest assets in reviewing the kōrero atua in the manuscripts with many direct similarities in the

<sup>41</sup> *He Tohunga Whakairo – Pakariki Harrison*, M. Maniapoto, & T. Mills. Tawera Productions, & Black Pearl Productions, 2002. <https://www.nzonscreen.com/title/he-tohunga-whakairo-2002>

<sup>42</sup> T. T. Potango, “He tuhinga tahito, he whakapapa.” (1886).

whakapapa verses of Mikaera Pewhairangi's writings and the verses in Rangiuia's lament, for instance in verse five,

Ko Te Timuoterangi, ko Te Takeoterangi, ko Maruitauira, ko Maruitaura, ko  
Maruitawai, ko Maruitorohanga, ko Maruitaketake, ko Maruwahakatipua, ko  
Te Tumoremore, ko Te Tuhaha, ko Ruakapanga, ko Manunui, ko Ruatehohonu,  
ko Uawekiuta, ko Manawapau, ko Kouri, ko Tumarirere, ko Rongowhakaata<sup>43</sup>.

Potango's (of Uawa) 1874 manuscript<sup>44</sup> and the 1895 Tokomaru manuscripts provide the exact same genealogies with the only variations being the lengths of the tipuna names (for instance Kouri is also known as Kouringa and Ngarangikokouri). While there is little record of who attended the last of the whare wananga of Ira, it is certain that the kōrero of the house was not limited to the original Uawa district but moved and its teachings spread over time. The teachings of Paikea and his school are known to have done the same. Wayne Ngata suggests that as these kura shared students and teachers over hundreds of years so their teachings may now be indistinguishable<sup>45</sup>. Regardless, in the 1800s many of the last tohunga of these kura would write the whakapapa, narratives, waiata and haka they had learned into their schools. Through revitalising the knowledge of the tohunga it may one day be possible to re-establish the kura of Ira and build a new whare for the teaching of this course.

### **(b) Building Whare Kōrero**

This section briefly reflects on the changing nature of Tairāwhiti wānanga with a transition from whare kōrero to whare tuhituhi, and the need to establish new whare kōrero for the teaching and learning of Tairāwhiti knowledge. Whare kōrero in this section while treated as a house, encompasses the many usages of the phrase including skilled teachers (tohunga, whare kōrero, pūkōrero) and practical pedagogy.

In his times Tā Apirana Ngata lamented in one of his essays (translated here into English),

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<sup>43</sup> Original waiata composition by Te Rangiuia of Te Aitanga a Hauiti and Ngāti Porou. Verse five is reproduced here by Hauiti Tangi Tirarau (Te Kuratini o te Tairāwhiti). *Te Waiata Tangi a Rangiuia – Te Whiti Tuarima*, Apr 20, 2017. Youtube video. <https://youtu.be/8Nt2mbgces>

<sup>44</sup> T. T. Potango, "*He tuhinga tahito, he whakapapa.*" (1874).

<sup>45</sup> W. Ngata, *Te Hu o Te Puoro – Ko te moteatea te mataaho ki te pa o te hinengaro Māori, ki te ao Māori*. (PhD thesis, Te Kunenga ki Purehuroa, 2009). <http://hdl.handle.net/10179/1354>

‘[the elders] of yesteryear delved to the depths of te ao Māori. Their elders were still alive maintaining their tikanga and kōrero tuku iho of their ancestors, maintaining too the mana, the wehi, and the maru of our people. Their knowledge descended to the listening ears on the paepae, and to the inquiring minds. It was the ears that gathered everything, the language, the cry of the words, the mistakes, the tikanga and now a time has arrived where through the writing of these knowledges now the eyes instead perform the collection. The dialects, the sounds and the wairua of our words are lost.<sup>46</sup>

Similarly, when Tauira Takurua asked his papa Anaru Takurua (tohunga haka taparahi) how to best study taparahi, Anaru replied by pointing at his eyes and ears<sup>47</sup>. Whare wānanga and whare kōrero require two fundamental components to exist. The kōrero themselves, and whare (or person) to teach. All houses are unique, with their own whakapapa and kōrero<sup>48</sup>. In Te Tairāwhiti, constructing whare is a pedagogy itself<sup>49</sup>. It may be argued that when Taanenuiarangi separated Rangī from Papa with the three pillars Tamahikitiaerangi, Taanetokorangi and Te Eketuoterangi. This perhaps alluding to the three main posts which hold the tāhūhū of the whare, poumua, pouroto and poumuri<sup>5</sup>. Other versions of this narrative state directly that Ranginui and Papatuanuku were built into a house<sup>51</sup>. Whare whakairo (carved houses) are of great mana<sup>52</sup>. In the last kōrero in the artefact where the trees of the forest had been abused by Taane, Oho carved and wove them into a fine house thus restoring the mana of those trees. Construction of houses is central to many kōrero atua, this is likely why tohunga would wish to establish their own whare.

The building of whare is a political, social and cultural undertaking. Rapata Wahawaha commissioned Porourangi near Puputa to reunify the tribes from Potaka to

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<sup>46</sup> Ngata, A. T. *He Whakamarama ki te Rangatahi – He kupu tuki iho na Ta Apirana Ngata*. N.d.

<sup>47</sup> Waka Huia (Tauira Takurua, Selwyn Parata, Kuini Moehau Reedy), “*Haka Taparahi o Ngāti Porou*,” in Waka Huia. n.d. republished on Youtube. <https://youtu.be/gRapTjP4TLk>

<sup>48</sup> A. Kupenga, interview in, N. Mahuika, “*Rethinking Oral History and Tradition*,” (New York: Oxford University Press, 2019). 44.

<sup>49</sup> H. Tangaere, *Affidavit of Hunaara Tangaere - Supplement 24 to the Wai 272 claim by Apirana Tuahae Mahuika on behalf of Te Runanga o Ngāti Porou*. (Gisborne: Rainey Collins Wright & Co, 26 October 2000), 2-12/

<sup>50</sup> H. W. Williams, “The Māori Whare: Notes on the construction of a Māori House,” *Journal of the Polynesian Society*, 5:3(19), (September 1896), 145-154, <https://www.jstor.org/stable/20701424>

<sup>51</sup> A. W. Reed, *Reed Book of Māori Mythology* (Auckland: Reed Books, 2004), 3-25

<sup>52</sup> N. Ellis, *A Whakapapa of Tradition – 100 years of Ngāti Porou Carving, 1830-1930*. (Auckland, Auckland University Press, 2016).

Waiweherua following the Hauhau wars<sup>53</sup>. Porourangi whare also served a spiritual purpose rejecting the prophecy of Te Kooti Rikirangi that the Waiapu would destroy Ngāti Porou<sup>54</sup>. Living with Rapata at these times was Paratene Ngata<sup>55</sup>. Rapata Wahawaha would also teach Apirana Ngata for a time before Rapata’s death<sup>56</sup>.



(Figure 6. Rapata Wahawaha’s Tangi at Porourangi, Waiomatatini. Seated in front of left amo is Apirana Ngata. By W F Crawford, July 1897).

Apirana Ngata (a whare kōrero himself) employed carvers from throughout Aotearoa to build houses across the many districts as places for people to gather as communities,

<sup>53</sup> S. Oliver, “*Rapata Wahawaha*,” *Dictionary of New Zealand Biography* (1990) accessed via Te Ara Encyclopedia of New Zealand. <https://teara.govt.nz/en/biographies/1w1/wahawaha-rapata>

<sup>54</sup> “Ki mai nei Te Kooti Rikirangi ka hore taku whare! Ka horehore! Ka horehore! Ki mai nei Te Kooti Rikirangi me tuku he papa ki a ia! Te Kanewa! Te Kanewa!” [Te Kooti Rikirangi says my house will never be built (or) devoured by the Waiapu...]. This is the whakaara or taparahi section of the haka composed for the opening of Porourangi whare at Waiomatatini. The words here are transcribed from Hamana Mahuika’s recording by Koro Dewes. T. K. Dewes. *Koro Dewes Collections of sound recordings, tape 173, Ngāti Porou Haka*, (1971). Accessible in Alexander Turnbull Library Katherine Mansfield Reading Room, reference: OHT5-2588.

<sup>55</sup> S. Oliver, “Paratene Ngata,” *Dictionary of New Zealand Biography* (1990) accessed via Te Ara Encyclopaedia of New Zealand. <https://teara.govt.nz/en/biographies/1n7/ngata-paratene>

<sup>56</sup> N. Mahuika, “Re-storying Māori Legal Histories: Indigenous Articulations in Nineteenth-Century Aotearoa New Zealand,” *Native American and Indigenous Studies*, 2:1 (Spring 2015), 40-66 <https://www.jstor.org/stable/10.5749/natiindistudj.2.1.0040>

to wānanga, and maintain the tikanga of their districts<sup>57</sup>. One of Ngata's greatest working relationships was with Pineamine Wahapeka Taiapa<sup>58</sup>. Through their work mahi whakairo saw a resurgence in projects and the revival of styles like adzing<sup>59</sup>. Pine in his later years contributed to 97 new houses<sup>60</sup>. Student of Apirana Ngata, Ropata Mahuika recalls weaving tukutuku with Ngata while being forbidden from speaking English and singing contemporary songs instead forced to sing mōteatea<sup>61</sup>. Tame Te Maro similarly remembers Ngata alongside other tohunga (Pine and John Taiapa, Rua Kaika) teaching at length the meanings and styles of Tairāwhiti carvings to maintain the surviving kōrero of the arts<sup>62</sup>. Following the completion of the houses, kōrero could be given on the carvings, kōwhaiwhai and tukutuku inside with experts drawing on oral history from the arts surrounding them. Chants were also created for children to recite as they ran their fingers across the notches and grooves in tukutuku and whakairo<sup>63</sup>.

These accounts delineate a robust education system comprised of memorisation of kōrero through mixed mediums with a created whare that could be used for further collaborative projects and education. There is already community interest in the reconstruction of traditional schools and reapplication of traditional pedagogy to

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<sup>57</sup> D. Brown, "The Architecture of the School of Māori Arts and Crafts," *Journal of the Polynesian Society*, 108:3, (1999), 241-276.

[https://www.jps.auckland.ac.nz/document/Volume\\_108\\_1999/Volume\\_108%2C\\_No.\\_3/The\\_architecture\\_of\\_the\\_school\\_of\\_Māori\\_arts\\_and\\_crafts%2C\\_by\\_Deidre\\_Brown%2C\\_p\\_241-276/pl](https://www.jps.auckland.ac.nz/document/Volume_108_1999/Volume_108%2C_No._3/The_architecture_of_the_school_of_Māori_arts_and_crafts%2C_by_Deidre_Brown%2C_p_241-276/pl)

<sup>58</sup> A. Ballara, "Pineamine Taiapa," *Dictionary of New Zealand Biography* (1990) accessed via Te Ara Encyclopaedia of New Zealand. <https://teara.govt.nz/en/biographies/4t3/taiapa-pineamine>

<sup>59</sup> P. W. Taiapa, "The Art of Adzing," *Te Ao Hou*, 33 (Dec, 1960), 42-49.

<sup>60</sup> P. W. Taiapa, "[Interview with Pine Taiapa 1965]," in an unidentified interview. <https://www.ngataonga.org.nz/search-use-collection/search/40869/>

<sup>61</sup> R. Mahuika, *Affidavit of Ropata Pahoe Mahuika - Supplement 13 to the Wai 272 claim by Apirana Tuahae Mahuika on behalf of Te Runanga o Ngāti Porou*. (Gisborne: Rainey Collins Wright & Co, 14 Jan 2000), 1-6, [https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/49SCMA\\_EVI\\_00DBHOH\\_BILL10537\\_1\\_A194230/dr-apirana-mahuika-supp13-wai-272-ropata-mahuika](https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/49SCMA_EVI_00DBHOH_BILL10537_1_A194230/dr-apirana-mahuika-supp13-wai-272-ropata-mahuika)

<sup>62</sup> T. Te Maro, *Affidavit of Tame Hauraki Te Maro - Supplement 27 to the Wai 272 claim by Apirana Tuahae Mahuika on behalf of Te Runanga o Ngāti Porou*. (Gisborne: Rainey Collins Wright & Co – 3 March 2001), 7-13. [https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/49SCMA\\_EVI\\_00DBHOH\\_BILL10537\\_1\\_A194265/dr-apirana-mahuika-supp27-wai-272-tame-te-mar](https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/49SCMA_EVI_00DBHOH_BILL10537_1_A194265/dr-apirana-mahuika-supp27-wai-272-tame-te-mar)

<sup>63</sup> A. N. T. Ngata, & H. Mitchell, "*Te Puna Wai Kōrero – Sir Apirana Ngata Recordings of 1930s*" On Te Puna Wai Kōrero, n.d., <https://www.ngataonga.org.nz/search-use-collection/search/40516/>

restore mana and tapu<sup>64</sup>. This research may contribute to an eventual reestablishment of a whare kōrero, however more research is required before this can eventuate. These areas are described in the final chapter and should be undertaken by people of the same whakapapa<sup>65</sup>.

Is a physical whare kōrero requisite for the revitalisation of these knowledges? Previous pan-Māori and iwi attempts to establish kōhanga reo and kura kaupapa have restrengthened language and tikanga across the communities they are situated in<sup>66</sup>. Existing whare wānanga (tertiary institutions) have already shown to support the development of Māori knowledge<sup>67</sup>. Rangiuia's phrase “ka tipu te whaihanga ki Uawa”<sup>68</sup> (the house is built in Uawa), continues to challenge the Te Aitanga a Hauiti people of Horouta who are best placed, genealogically and geographically for a future whare kōrero of Ira<sup>69</sup>.

### (c) Tikanga Māori and kōrero atua - Maramataka

The following two sections demonstrate the presence of whakapapa and kōrero atua in the designation of dates and times, and the undertaking of work. It is shown that the knowledge in this research pervaded the entirety of Tairāwhiti life. This first section draws upon kōrero maramataka. Much of the knowledge presented here is still undergoing revitalisation and has been unprinted for the last one hundred years.

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<sup>64</sup> R. Harrison, *Affidavit of Ripeka Teirikaraka Hinearoho Harrison – Supplement 10 to the Wai 272 claim by Apirana Tuahae Mahuika on behalf of Te Runanga o Ngāti Porou*. (Rainey Collins Wright & Co - 22 Jun 2011), 1-11, [https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/49SCMA\\_EVI\\_00DBHOH\\_BILL10537\\_1\\_A194226/dr-apirana-mahuika-supp10-wai-272-ripeka-harrison](https://www.parliament.nz/en/pb/sc/submissions-and-advice/document/49SCMA_EVI_00DBHOH_BILL10537_1_A194226/dr-apirana-mahuika-supp10-wai-272-ripeka-harrison)

<sup>65</sup> K. K. Tibble, T. Te Maro, & E. P. Dewes, “Ngata Memorial Lectures 1987” at Ngata Memorial Lectures, Ruatorea. <https://www.ngataonga.org.nz/search-use-collection/search/49863/>

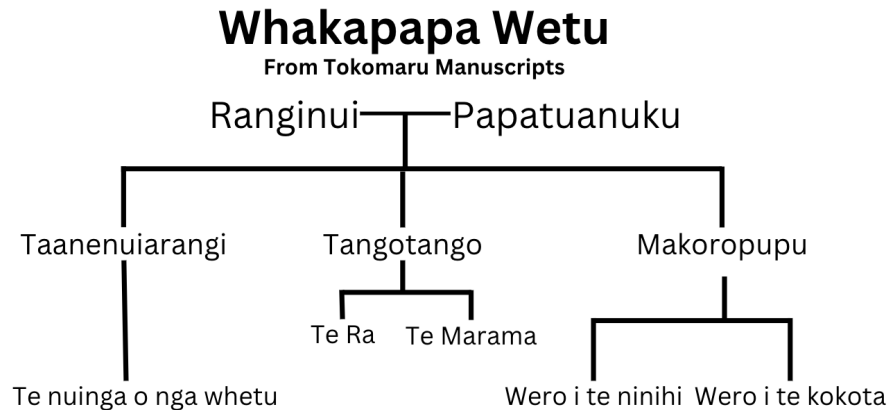
<sup>66</sup> G. H. Smith, Whakaoho Whānau: New formations of Whānau as an intervention into Māori cultural and educational crises. *He Pukenga Kōrero*, 1(1), (1995). 18-36.

<sup>67</sup> T. A. C. Royal, “Politics and knowledge: Kaupapa Māori and mātauranga Māori,” *New Zealand Journal of Educational Studies*, 47:2 (2012), 30-37, <https://search.informit.org/doi/abs/10.3316/INFORMIT.446746674901479#:~:text=https%3A//search.informit.org/doi/10.3316/informit.446746674901479>

<sup>68</sup> Ibid.

<sup>69</sup> Te Runanganui o Ngāti Porou, *Te Rawheoro Whare Wananga: whakairo of the mind*. 22 sep 2014. <https://Ngatiporou.com/article/te-rawheoro-whare-wananga-whakairo-mind>

The maramataka is understood as Māori lunar calendars, these are usually similar but vary amongst the districts and tribes<sup>70</sup>. Mikaera Pewhairangi's two manuscripts provide the deepest insight into understandings of the Tairāwhiti calendars. The relevant whakapapa is provided here,



(Figure 7. The origin of Wetu).

Taanenuiarangi and Tangotango are the ancestors associated with the raising of Ranginui and turning over of Papatuanuku. Both atua perspired with Taanenuiarangi producing most stars and Tangotango, Te Ra and Te Marama. Te Ra is also married to Te Raumati (summer) and Te Hotoke (winter). Makoropupu is father of Wero-i-te-ninihi and Wero-i-te-kokota however their inception is unknown. Mikaera recognises three separate calendars that operate simultaneously. Te Ra and Te Marama are responsible for the solar days and lunar months. Mikaera does not provide terminology for these, for this research the day calendar will be called rātaka and the month calendar maramataka.

Within the rātaka, Mikaera identifies a cycle of 30 days within each lunar month,

Tirea, Hoata, Oue, Okoro, Tamatea a ngana, Tamatea Kai Ariki, Tamatea Aio, Tamatea Whakanga, Hune, Ari, Mauri, Mawharu, Atua, Hotu, Oтуру, Rakaunui, Rakaumatohi, Takirau, Oike, Korekore, Korekore, Korekore, Tangaroa a mua, Tangaroa a roto, Tangaroa kiokio, Otaane, Orongonui, Orongomauri, Omutu, Whiro.

<sup>70</sup> P. W. Taiapa, *Maramataka a te Māori – te tau 1946*. (Gisborne: Thomas Adams Bookselle Stationer Printer, 1946). Reference for this book in Alexander Turnbull  
[https://natlib.govt.nz/records/23238062?search%5Bi%5D%5Bname\\_authority\\_id%5D=-86769&search%5Bpath%5D=items](https://natlib.govt.nz/records/23238062?search%5Bi%5D%5Bname_authority_id%5D=-86769&search%5Bpath%5D=items)

Pine Taiapa's almanac written around eighty years after Mikaera Pewhairangi's manuscript provides an almost identical list<sup>71</sup>. Each of the days here relate directly to many of the atua present in the artefact. Outside the more well-known Taane and Tangaroa, also present are Ari and Turu. Turu is the child of Oho who was born and moulded from the faeces of his father, Oho. Ari the survivor of Rongomaraeroa's people who resided in Pani there birthing the many varieties of kūmara. The Ari day is a good day for planting kūmara<sup>72</sup>.

Mikaera however does not provide a list of names for the lunar months. It seems that common usage would have been using the number of the month in its place, for instance the first month being tahi, the second rua. The third calendar derived from Makoropupu and his children is unique. Mohi Ruatapu recognises Makoropupu as the atua of te tau (the year). Mikaera Pewhairangi writes about three years (which seem to operate in a cycle, but this is not definite), Te Tau Waiika, Te Tau Kotoreahi (also spelled as Kotore-tahi), and Te Tau Tukuroa. Of these years Mikaera provides no description or context, one may perhaps infer Waiika (a body of water full of fish) would be bountiful or good for fishing and the Tukuroa (famine) to be considered a bad year.

Mikaera (in date unknown manuscript, page 21 onwards) does however provide a series of karakia for the changing between years. These are provided here,

### Te Waiika

Waiika mai te matahi. Waiika mai te maruaroa. Rurenga a tau ko te toru. Whaonga a tau ko te wha. Ma kanga aka i ko te rima. Ka tipu ko te ono. Maranga a tino whenua ko te whitu. Puhipuhi ko te waru. I whakarere ko Pouterangi. Ka whakahokia mai e to ratau tumau i waho. Tau whare putuputu mai te matahi. Whakakau matariki ki te akau. Homai autahi ki uta.

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<sup>71</sup> P. W. Taiapa, *Concise Māori Almanac – Plant and Fish by the phases of the Moon*. (Gisborne herald. 1960).

<sup>72</sup> E. Best, *The Māori Division of Time*. (Wellington: R. E. Owen 1959), 38.  
<https://nzetc.victoria.ac.nz/tm/scholarly/tei-BesTime-t1-body-d1-d3.html>

## Te Kotore Tahī

Waiika mai te matahi. Wairangi mai te maruaroa. Pipiri ko toru. Aroaroa ko te wha. Takaone ko te rima. Tikimakerekere ko te ono. Tuanuiotau ko Rehua. I whakarere ko Poututerangi. Tau whare putuputu mai te matahi. Whakakau matariki ki te akau. Homai autahi ki uta.

## Te Tukuroa

Tau nuku mai te matahi. Tau nuku mai te maruaroa. Ununu ko toru. Wahanga pua ko te wha. Makanga a kai ko te rima. Ka tipu ko te ono. A na puatea ko te whitu. Tawha kura. Tawha mea. Ko Pakaititi. Ko Pakahana. Ko Pakawerawera. Ko Pakauamea. Ko Pakarutu. Ko Pakauakoki. Ka tu rori ka hinga ka whakamate. Ka tu tokotoko ki tana tara wahi o te awa. Kaurunga te hoe a Riki maitai ka matea a Whehi. Waiho taiaki o tehina ko Whitireia, ko Matangireia, ko Rekau, ko Tamauatake. Te Rangi i runga, Te Rangi i waho. Te Rangi anuanu, Te Rangi makariri, Te Rangi matao. Nga rangi ka whakaupoko. Nga rangi ka whatauirā. E Taane ki wao. Pua tai. Pua te rito. Pua tewhara. Pua atawha. Pua te kakano. Ka pua i te rangi. Te rangi i waho i a Tama. Tukua mai i raro i te more o te whenua. Ka puta kai runga ko Puhanga a nuku. Ko Puhanga a rangi.

Perhaps each of the years had different names for their twelve lunar months. This convention of naming months is seen amongst other iwi<sup>73</sup>. Some variation is seen in the counting sections of these karakia. Many of these names used in these karakia are not present in any published texts or commonly known karakia or waiata haka. Those names which are known are the names of or slight variations on commonly known star names<sup>74</sup>. Perhaps across the years the rising of different stars would herald the arrival of each of the months. Regardless there seems to be clear distinctions drawn between the years through their respective karakia. While the objective of this research and artefact is not to revive the maramataka or related practices, it is important to note that there was a complex calendar system that was rooted in whakapapa and kōrero atua

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<sup>73</sup> R. Matamua, *Matariki - The Star of the Year*, (Wellington: Huia Publishers, 2017). 37-54.

<sup>74</sup> E. Best, *The Astronomical Knowledge of the Māori – Genuine and Empirical*, (Wellington: Dominion Museum, 1922) 31-53. <https://nzetc.victoria.ac.nz/tm/scholarly/tei-BesAstro-t1-body-d1-d6-d4.html>

that influenced the activities of the days and months<sup>75</sup>. The allotting of days and time, the nature of seasons, the relationships between the stars and the weather are all derived from a whakapapa atua. The potential future research in this area is great, both in archival study and practical testing of this knowledge.

**(d) Tikanga Māori and kōrero atua – Mahi Kūmara**

This section follows the previous and analyses the presence of atua present of the kūmara crop, a tapu<sup>76</sup> and staple food of Te Tairāwhiti<sup>77</sup>. Through the kūmara it is seen that kōrero and whakapapa atua transcend time and place. Also revealed is the importance of the intrinsic tipua, tipua tawhito and tipuna periods of whakapapa and kōrero between the atua and today.

The artefact details the origins of the kūmara through Ari and Pani at Mōnārīki. There is no other item, or kai, or ancestor that spans as much time and place in kōrero Tairāwhiti as the kūmara. The following commentary considers the later kōrero of the kūmara to highlight the need for research into a variety of periods of kōrero to fully understand the meaning and significance of each of the compromising parts.

Most of the manuscripts at some point describe some of the life of Kahukura. Nā Te Amaranuiorangi ko Uenukumatua. Nā Uenukumaraetai ko Kahutiaterangi. Nā Kahutia ko Te Wainonokura. Nā Hinetewai ko Kahukura. Kahukura's genealogy was significant as a kāwai matua line from his great-great grandfather Te Amaru and great-great grandmother Kea. His great grandfather Uenuku was an ariki, tohunga and toa. His grandfather Kahutiaterangi was the firstborn of Uenuku by Uenuku's senior wife Te Rangatoro. His mother was their first child and married a chief, Rongomai. Kahukura was their first child. Because of his whakapapa, Kahukura was one of the most tapu and highest born ariki in the times of the tipuna tawhito period (perhaps only junior to the Toi line of Mauitikitiki). Kahukura too was a whāngai of a great uncle of

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<sup>75</sup> P. Harris, R. Matamua, T. Smith, H. Kerr, & T. Waaka, "A review of Māori Astronomy in Aotearoa-New Zealand," *Journal of Astronomical History and Heritage*, 16:3 (2013), 325-336.

<sup>76</sup> M. P. Shires. "Tapu," *Journal of the Polynesian Society*, 91:1 (March 1982), 29-51, <https://www.jstor.org/stable/20705620>

<sup>77</sup> D. E. Yen, "The adaptation of kūmara by the New Zealand Māori," *Journal of the Polynesian Society*, 70:3 (September 1961), 338-348. <https://www.jstor.org/stable/20703913>

his, Poumatangatanga (a son of Rata who was also a well renowned tohunga and toa). Because Kahukura was so tapu his body naturally rejected most kai causing him to vomit. Eventually Poumatangatanga realised Kahukura could eat kūmara kao (dried, roasted kūmara<sup>78</sup>), so Poumatangatanga set off to collect kūmara he could cultivate on his islands. Pou sets off and eventually returns on Ruakapanga (a giant bird) and cultivates the kūmara in Hawaiki<sup>79</sup>. This history suggesting that kūmara itself did not originate in the islands from which the migrating ancestors came from. There has been some speculation that there is multiple Hawaiki located in Māori oral history<sup>80</sup>. Kūmara is known to have originated in the Americas before being brought into Oceania by Polynesians before it being brought to Aotearoa<sup>81</sup>. Poumatangatanga mistreated the birds who brought him and the kūmara to Kahukura, in retaliation the Anuhe (kūmara moth caterpillar) was sent to attack the crops.

Kahukura would then venture to Aotearoa and bring with him some kūmara kao. He arrived in the present day Tikitiki<sup>82</sup>. Kahukura heard that Toi was not far from him and headed to him to present kūmara kao as a gift. Toi was so pleased with the kūmara that he had Te Rangituroa prepare his waka for Kahukura to return and collect the kūmara to cultivate in Te Tairāwhiti. Kahukura took Horouta to Hawaiki, struck the cliffs with his kō named Penu and filled Horouta with kūmara, kīore and pākura (both of which are pests for the kūmara<sup>83 84</sup>). Kahukura did not return with the waka. Irakaiputahi and Pawa instead lead Horouta's return voyage.

The last major kōrero regarding the kūmara is its arrival to Aotearoa. As Horouta neared the coast, a woman onboard named Kanawa committed a hē with the kūmara. The kūmara is tapu and she mixed it with the aruhe which is a descendant of Te Ariki

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<sup>78</sup> SatIngaere (Tipuna Tangaere), "Kūmara Kao Te Rare Māori," Sep 27 2009, video, <https://youtu.be/vqDvcytkMEI>

<sup>79</sup> P. W. Taiapa, "How the kūmara came to New Zealand," *Te Ao Hou* (July 1958), 13-14. <https://paperspast.natlib.govt.nz/periodicals/TAH195807.2.11>

<sup>80</sup> S. P. Smith, "Hawaiki - The whence of Māori – being an introduction to Rarotonga history," *Journal of the Polynesian Society*, 7:3 (27), (September, 1898), 137-177. <http://www.jstor.com/stable/20701511>

<sup>81</sup> M. K. Burtenshaw, "Māori gourds – an american connection?" *Journal of the Polynesian Society*, 108:4 (December 1999), 427-433. <https://www.jstor.org/stable/20706891>

<sup>82</sup> K. Kopuka, & T. R. Tawhiwhi, "Pohiri," *Te Puke ki Hikurangi*, (1 Noema 1902), 1, <https://paperspast.natlib.govt.nz/newspapers/PUKEH19030115.2.2>

<sup>83</sup> E. Best, *Forest Lore of the Māori*. (Wellington: E. C. Keating, 1942). 353-387, <https://nzetc.victoria.ac.nz/tm/scholarly/tei-BesFore-t1-body-d2-d7.html>

<sup>84</sup> I. Jamieson, "Pukeko - The indomitable swamphen," *New Zealand Geographic*, 21. (Jan – March, 1994). <https://www.nzgeo.com/stories/pukeko-the-indomitable-swamphen/>

Noanoa (another name for Haumia meaning the ariki with no tapu). For her mistake, Kanawa was thrown overboard and runover by Horouta at Tuki-rae-o-Kanawa, as she was run over Horouta broke apart and wrecked on the Whakatāne shore. The kūmara had arrived to Toi, from here the kūmara was shared throughout the east of Te Ika a Māui. The following karakia recites the places these tubers were planted and is performed as a ceremonial kō named Penu is erected in a māra tautāne (ceremonial garden)<sup>85</sup> (the addition of Turanga, Nukutaurua and Heretaunga are found in another version by Henare Potae<sup>86</sup>, another version is in Pita Kapiti's manuscript<sup>87</sup>)

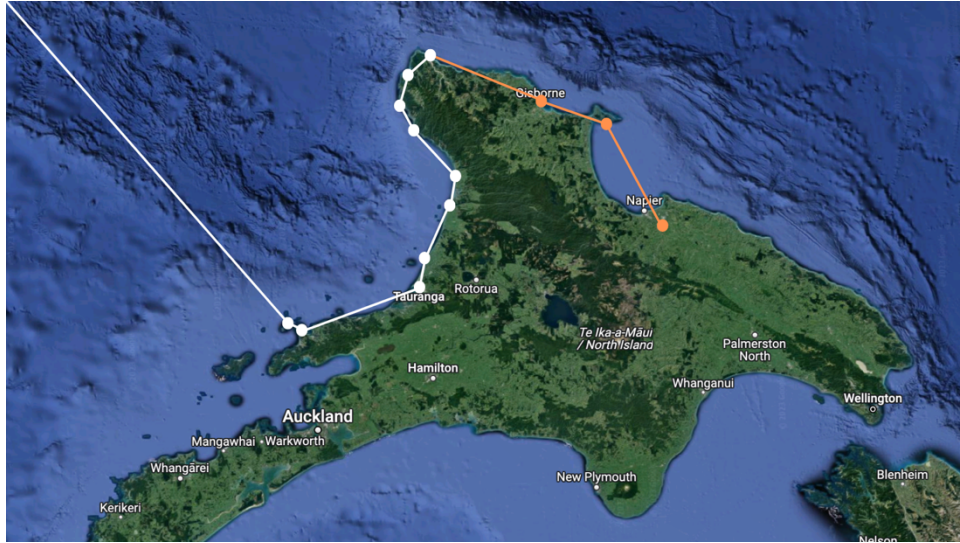
Ahuahu whenua i tipu ai te kai, ri taua i te ngaru e  
Whitianga whenua i tipu ai te kai, ri taua i te ngaru e  
Tauranga whenua i tipu ai te kai, ri taua i te ngaru e  
Maketu whenua i tipu ai te kai, ri taua i te ngaru e  
Whakatane whenua i tipu ai te kai, ri taua i te ngaru e  
Opotiki whenua i tipu ai te kai, ri taua i te ngaru e  
Te Kaha nui a Tiki whenua i tipu ai te kai, ri taua i te ngaru e  
Whangaparaoa whenua i tipu ai te kai, ri taua i te ngaru e  
Whakararanui whenua i tipu ai te kai, ri taua i te ngaru e  
Waiapu whenua i tipu ai te kai, ri taua i te ngaru e  
Turanga whenua i tipu ai te kai, ri taua i te ngaru e  
Nukutaurua whenua i tipu ai te kai, ri taua i te ngaru e  
Heretaunga whenua i tipu ai te kai, ri taua i te ngaru e

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<sup>85</sup> M. Turei & P. Kapiti, "Kūmara Lore" *The Journal of the Polynesian Society*, 22:1 (85), (March 1913), 36-41. <https://www.jstor.org/stable/20701018>

<sup>86</sup> J. White, *The Ancient History of the Māori, His Mythology and Traditions: Horouta or Taki-Tumu Volume 3*. (Government Printer, 1887). 71.

<sup>87</sup> P. Kapiti, *Ngā Kōrero a Pita Kapiti*. n.d. 70.



(Figure 8. Map of Horouta migration and the dispersal of kūmara with Henare Potae's extensions in orange.) (Paikea, another tipuna significant in kōrero of cultivating kūmara is known to have travelled this same route<sup>88</sup>).

Many of the kōrero of Te Tairāwhiti converge at this point as the kūmara arrives in the Waiapu for cultivation. Paikea enters the district around this time and meets with Huturangi<sup>89</sup>, Paikea then realising as one of the most senior ariki in Te Tairāwhiti it was his duty to perform the karakia for the planting of the kūmara in the Waiapu district<sup>90</sup>. The full series of these kōrero are essential to understanding the fundamental movements, history and tikanga of the kūmara. Without all kōrero related to the kūmara how could a tohunga be aware of the pests to keep watch for and the relevant karakia and whakapapa to perform in ensuring a successful harvest? To manage the pests associated with the kūmara, fences were used to keep pākura and seagulls away kawakawa leaves were burned to remove caterpillars<sup>91</sup>. Chants dedicated to Pani were

<sup>88</sup> E. Te Kura, "Ko Te Whakakau o Paikea-Ariki," *Pipiharaura*, 87, 1 Hune 1905. 8. <https://paperspast.natlib.govt.nz/periodicals/PIPIWH19050601.2.9>

<sup>89</sup> M. Taumaunu, "Te Reo o te Māori," in *Te Reo o Te Māori*, 1970. <https://www.ngataonga.org.nz/search-use-collection/search/48741/>

<sup>90</sup> P. W. Taiapa, "Te Reo o te Māori 1969," in *Te Reo o te Māori*. 1969. <https://www.ngataonga.org.nz/search-use-collection/search/48701/>

<sup>91</sup> P. Addis, "Kūmara," *Te Ara Encyclopaedia of New Zealand*. (2008 Nov 24). <http://www.TeAra.govt.nz/en/kūmara/print>

also recited to promote healthy crop development<sup>92</sup>. These tikanga were developed and shared in kōrero, in whare wānanga and in learned in practice<sup>93</sup>.

Visible here is one of the biggest limitations of the artefact, that is, while the foundational kōrero atua of Te Tairāwhiti are reproduced for the first time in one hundred years – one cannot assume that through these kōrero alone that they are entirely revitalised. These kōrero are pūtake (origin narratives) and do not speak to many complexities, the whakapapa and tikanga, established after the atua period. One could not adequately perform carving like Ruatēpupuke or Oho without first knowing the kōrero for Rata and Te Tini o Hakituri and responsible felling of trees, or the kōrero of the Taane brothers for how to select appropriate trees for felling. The kōrero from later periods, of the tipua and tipuna tawhito period contextualise and establish tikanga related to the kōrero atua which enable successive generations to appropriately interact with the materials of the atua period in a way that respects the tapu, mana and whakapapa of those materials and practices. While the artefact alludes to and provides brief descriptions of some of these later kōrero of the tipua and tipuna tawhito periods it is not close a complete record of these periods.

#### **4. Koromatua Te Kore – Te hangatanga mai o tēnei pukapuka.**

##### **[Sources, authorities and the making of the artefact]**

This chapter discusses the processes and resources utilised to develop the artefact. Previous attempts to produce similar pukapuka in Te Tairāwhiti are considered with developments made based on those efforts discussed.

##### **(a) Making books on Tairāwhiti oral history**

This section recognises previous efforts to preserve kōrero Tairāwhiti and details the lessons learned from these efforts which contributed to the production of the artefact. Multiple books have been published by and for Te Tairāwhiti communities including

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<sup>92</sup> M. Taumaunu, & L. Fowler, *Short Programme on a Poi Kihikihi about the Cicada, and interviews with Moni Taumaunu about Kūmara, Pipiwharauora and Eeling.ngāTaonga.* (1960).  
[https://www.ngataonga.org.nz/collections/catalogue/catalogue-item?record\\_id=223941](https://www.ngataonga.org.nz/collections/catalogue/catalogue-item?record_id=223941)

<sup>93</sup> W. Ngata, “*Dr Wayne Ngata – Te Rawheoro Wananga Whakaaro of the Mind,*” Nov 5 2014. Youtube video.  
<https://youtu.be/hvMW328CUCU>

large<sup>94</sup> and smaller scale reviews of the history of districts<sup>95</sup> alongside marae and hapū-based publications<sup>96</sup>.

One of the earliest surviving compilations of whakapapa atua is a mōteatea by Te Rangiuia for his son Tuterangiwhaitiri. This Uawa waiata<sup>97</sup>, was excellent for checking the relevance of supplementary resources.

The most interesting on the tohunga manuscripts was the 1895 Pewhairangi book written in the Tukuroa year. This manuscript is the earliest attempt to compile and organise kōrero from atua through to the migration and sequence these with whakapapa and written chapters while also having at times an internal and external dialogue. Pewhairangi writes sections which refers directly to pages and phrases earlier in the book and provides additional insert information when he misses parts. Pewhairangi also refers to other versions of the kōrero presented and at times challenges these other versions based on his own information.

The first inclusions of kōrero Tairāwhiti into the Western academy were likely when Mohi Turei and Apirana Ngata included their works into The Journal of the Polynesian Society (JPS). In 1928 some of the kōrero of Mohi Ruatapu and Henare Potae were included JPS, including one kōrero atua in the artefact of Ruatepupuke retrieving his abducted son Te Manuruhi from Tangaroa<sup>98</sup>. This is also the first major time kōrero atua of Te Tairāwhiti are reproduced bilingually with some explanatory footnotes.

Apirana Ngata's Raurunui-a-Toi lectures concerns itself primarily with the establishment of the many tribes throughout Te Tairāwhiti as descendants of Toi and his son Raurunui-a-Toi. The book of lectures contains extensive genealogical information, related waiata haka and geographic information. The earlier periods of atua and tipua are unmentioned (this was outside the focus of the project). Most of the book is written in English. Where Raurunui-a-Toi distinguishes itself from all the other pukapuka here in Apirana Ngata's efforts to establish classes, lectures and wānanga

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<sup>94</sup> B. McConnell, *Te Araroa an East Coast Community: A History* (Gisborne: Gisborne Herald Ltd Co, 1993).

<sup>95</sup> L. Lawson, *Wharekahika – A history of Hicks Bay*. (Wharekahika: L. Lawson, 1987).

<sup>96</sup> K. Tibble, *He Whanau no Maraehara* (The Estate of Kakapaiwaho Kururangi Tibble: 2007).

<sup>97</sup> V. Walker, "Te Aitanga-a-Hauiti and the transit of Venus," *Journal of the Royal Society of New Zealand*, 42:2 (May 2012), 105-112. <https://doi.org/10.1080/03036758.2012.678367>

<sup>98</sup> M. Ruatapu, & H. Potae, "The story of Rua and Tangaroa. An origin myth. How the art of wood-carving was acquired by man," *Journal of the Polynesian Society*, 37:3 (147), (September 1928), 257-260. <https://www.jstor.org/stable/20702211>

where the body of knowledge of Ngāti Porou could grow and be shared across whānau, hapū, and districts. While Ngata was greatly troubled by the transition of Māori knowledge from oral to written, from the mind to paper (this including knowledge relating to crafts as well), he was more concerned with the dissolution of the knowledge<sup>99</sup>. This is one of the reasons for the Ngā Mōteatea series<sup>100</sup> and other efforts to maintain, preserve and where possible develop (and recover) Māori knowledge. While Ngata desired the preserving of kōrero, he was more interested in practical that had physical outputs<sup>101</sup>. This is why Ngata held Te Rangihīroa in the highest regard, not only for his academic achievements, but for Sir Peter Buck's commitment to Māori art and craft<sup>102</sup>.



(Figure 9. Peter Buck and others setting a Māori weir fishing trap in the Waiapu. Circa 1920s. By James Ingram McDonald.)

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<sup>99</sup> A. N. T. Ngata, *He Whakamarama ki te Rangatahi – He kupu tuku iho na Ta Apirana Ngata*. n.d.

<sup>100</sup> W. T. Ngata, “Wiremu Ngata – He kōrero mo Ta Apirana Ngata,” in *Radio Digest*, 26 Aug 1956. <https://www.ngataonga.org.nz/search-use-collection/search/41191/>

<sup>101</sup> *Ibid.*

<sup>102</sup> *Ibid.*

Rongowhakaata Halbert did not live to see the publishing of his research on Horouta in 1999. The movements and members of Horouta waka varying from kōrero in the Tokomaru manuscripts (however sharing more similarities with kōrero from the Waiapu Taperenui-a-Whatonga). Rongowhakaata's work contains more genealogical information than any other works analysed in this research, also includes one perhaps four or five whakapapa atua (these whakapapa vary from the Tokomaru manuscripts). The origins of the kōrero are also difficult to trace. In the introduction to this book, Rongowhakaata provides a powerful statement positioning himself in relation to his research on Horouta<sup>103</sup>,

Access to sources of information, not readily available has simplified the task of collecting, correlating, coordinating and arranging material into a connected history. ... The store of knowledge is by no means exhausted; but, unless each generation restudies and rewrites the past for itself, history will either be lost or continue in a state of flux. To avoid arguments and maintain an unbiased history of the people concerned, I have played a lone hand. Every word I have written has been copied from somewhere else.

This statement also applies to the development of He Putake. With modern digital resources, digital indexes of archives, and the ability to perform text searches on documents has increased the availability of resources used in this research.

Anaru Reedy's translations and analysis of the manuscripts of Pita Kapiti and Mohi Ruatapu are the most recent attempt to republish some kōrero atua of Te Tairāwhiti. Structurally, the artefact is most like Arnold's works. Reedy's books are bilingual with the first halves of the books in reo Māori and the latter in English. Explanatory footnotes are also included; however, these are located at the end of the book. While Anaru is aware of the existence of other manuscripts, he was unable to access them. This is evident from Arnold's books here, Anaru is unfamiliar with any kōrero regarding Makoropupu and has no whakapapa record of Tumatauenga. Both are located across the other manuscripts and have been reproduced in the artefact.

He Putake, in many ways synthesises the earlier efforts to research and reproduce kōrero of Te Tairāwhiti for people of Te Tairāwhiti. The direct words the tohunga of the period were digitised and translated, and the kōrero atua from throughout these

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<sup>103</sup> H, Rongowhakaata, *Horouta – The History of the Horouta Canoe, Gisborne and East Coast*. (Auckland: Reed Books, 1999), 14.

manuscripts are the foundation of the artefact. Te reo ake written in the artefact is the direct words and spelling of the tohunga with minor edits for consistency and flow. This practice comes follows in Rongowhakaata Halbert's research approach. He Putake artefact is not interested in the modernising of the tohunga language, it is instead a gateway to the original words, sentence structures, and thoughts of the original authors. He Putake aimed to answer many of the questions left unanswered (and deemed unanswerable) in Anaru's work. The artefact is bilingual like their works, however instead of a separation of the languages they sit side by side enabling whānau who do not speak te reo to be on the same pages as those who do. Henare Potae in his manuscripts writes consistently about himself, with many of the whakapapa provided ending with him. Potae's identity is integral to the design of his books. This has been transformed here with whakapapa atua instead culminating in one of the many significant ancestors of Te Tairāwhiti. The He Putake name for this artefact though recognises this need for future developments, this is discussed in the final chapter. He Putake is also the first digital project of Tairāwhiti kōrero atua with the intention that this can circumnavigate many of the traditional issues in accessing older materials, for instance having to go to archives or specific libraries to look for out of print materials. Further conversations on significance of He Putake are also in the last chapter.

**(b) Resources and considerations – Ethnic Māori approach.**

The following two sections concern the development pukapuka kōrero atua and the considerations made for the inclusion and exclusion of materials. This first section analyses two examples of pukapuka kōrero atua and challenges authority and legitimacy of the pan-Māori myth books and inclusion of multiple iwi narratives in a single book.

Tohunga whakairo Wi Kuki Kingi remarked<sup>104</sup>

many of our tribes are unaware that much of the whakapapa they use today are not those of their own place and history. Their kōrero are instead those narratives and histories that

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<sup>104</sup> W. K. Kingi, Personal Communication at Whaotapu wānanga whakairo. Friday 7 April 2023. Rakaumatohi, Tau Kotore Tahi. Ōpanuku.

have been imposed on them by outsiders. This has greatly impacted the tikanga employed and developed by our people and is reflected in what we do, and what we make.

Wi Kuki's words relate to two issues: the cross pollination of iwi histories, and the effect of selective oral histories being published in written form and subsequently influencing those histories that have remained in oral form.

Some previous attempts have considered all kōrero Māori to be fragments of a total body or have treated them like this. One of the worst offenders is the Reed Book of Māori Mythology, not only written by an outsider without a complete grasp on the complexities and nuances of tikanga and reo, resulting in a messy collage of conflicting kōrero and whakapapa<sup>105</sup>. Books of this nature serve little purpose for actual research into discrete regions. The common approach throughout this book is to recognise a Ngā Puhi or Tūhoe or other iwi or region connection. Reed's book (one of many) rips the whakapapa from the kōrero and frames oral history as myth, and with no whakapapa these kōrero are left impotent and can no longer directly inform their communities. Through iwi specific kōrero and whakapapa the respective lessons, tikanga and tapu can engage with the communities of origin<sup>106</sup>.

Similar issues are seen in Witi Ihimaera's book *Navigating the Stars: Māori creation Myths*. Beyond the use of the term myth, there are issues in the book's earliest pages. In the acknowledgements section a tribute is given to the many sources and authorities whose work preceded this book. The collage of names encompasses multiple waka districts (each with their own discrete and unique iwi, hapū and wānanga kōrero). None of the tohunga manuscripts of Horouta district mentioned Io once and those of the Tākitimu district (like Te Mātorohanga<sup>107</sup> and Nēpia Pōhūhū<sup>108</sup>) constantly and consistently recognise Io as the originator of the universe. Te Mātorohanga visited Te Rāwheoro s and likely taught there for four months<sup>109</sup>, this however did not alter

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<sup>105</sup> A. T. K. Mauhika, interview in, N. Mauhika, "*Rethinking Oral History and Tradition*," (New York: Oxford University Press, 2019). 63.

<sup>106</sup> A. T. K. Mauhika, interview in, N. Mauhika, "*Rethinking Oral History and Tradition*," (New York: Oxford University Press, 2019). 42.

<sup>107</sup> T. W. Downes, "On the Whatu-kura," *Journal of the Polynesian Society*, 19:4, 176, (December, 1910), 218-221. <https://www.jstor.org/stable/20700921>

<sup>108</sup> H. T. Whatahoro, & S. P. Smith, "Tētahi Wahi o te Whakaakonga I roto I te Whare-wānanga na Nepia Pohuhu," *Journal of the Polynesian Society*. 32:1, 125 (March, 1923), 1-9. <https://www.jstor.org/stable/20701906>

<sup>109</sup> D. R. Simmons, "The words of Te Matorohanga," *Journal of the Polynesian Society*, 103:2 (June, 1994), 115-170, <https://www.jstor.org/stable/20706569>

Horouta whakapapa. There are countless points of convergence and distinction between the sources informing Witi's book. Witi describes his list of tohunga-historians as some of the first known storytellers in Aotearoa. This statement ignores not only the research into these tohunga and their whare wānanga, but in many cases the accounts that these tohunga provide. Kōrero are instead dialectal in nature, with rich complexities and histories and whakapapa that distinguish them from their neighbours. There is no grand library of kōrero Māori, there however were a many varying and distinct whare kōrero.

With the transition of kōrero and whakapapa from whānau (and the deaths of many of the old pūkōrero) to manuscript it has become increasingly difficult for whānau to access their own kōrero tuku iho. While also being incredibly easy to access in written form, these pukapuka also hold great authority as repositories for kōrero Māori. There is a need for not only further research, but the normalisation of different kōrero in their respective kāenga. Regardless, authors of Māori history works can and must do better than throwing together and compiling freely whatever stories they come across. Histories that had one thousand years to develop in these islands can be destroyed in less than 300 pages in an entire book. He Putake centres itself with the kōrero and atua of the immediate Horouta district and does not stray from its whakapapa origins provided in the tohunga manuscripts. He Putake then is a legitimate kōrero atua resource for those who descend from the whakapapa inside.

### **(c) Resources and considerations – Focused approach**

Following on the issues raised in the previous section, this section considers appropriate ways of navigating multiple sources in the development of He Putake. With authority of speaking (and history telling) located in whakapapa<sup>110</sup>, this section demonstrates the purpose of using whakapapa relevant resources. Where gaps were evident across the manuscripts, the solution was not to look to other tribes to insert their history. Instead, these gaps in the knowledge became micro-investigations. Some gaps were identified by Anaru Reedy and are discussed in chapter four, part a of this

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<sup>110</sup> R. Walker, *Introduction to Māori Society Lecture Notes*. Taught at University of Auckland, 1992.

exegesis. One of those questions were solved in a Poverty Bay Herald article published in 1880<sup>111</sup>. This was found through text searching across multiple online archives.

The spelling is reflective of te reo ake (Reweti Kohere provides some commentary on Horouta pronunciation of words here<sup>112</sup>). Tales of a Māori Grandfather (Part two) provides the earliest dateable account of kōrero atua of the Horouta district. While an author is not provided, the article is one of the most complete writings on the origin of wetu. Near identical accounts are seen in fragments across the manuscripts. Ironically one of the best supplements that supported the development of the artefact, is entirely unknown in all the research so far and is the easiest of all tohunga texts to access.

The example above was the single greatest supplementary resource for the development of the artefacts alongside Rangiuia's waiata. These materials alongside the manuscripts made the verifying of similar information very easy, this most often through the cross referencing of whakapapa or common kōrero across materials. What constitutes a relevant supplementary material for the He Putake research? Very few of the supplementary resources directly addressed kōrero atua, these materials instead gave further insight into the tikanga, kawa and whakapapa of Horouta district. Two are examined here, Te Kooro Pewhairangi's whakapapa manuscript<sup>113</sup> and Rapata Wahawaha's writings. Te Kooro travelled throughout the Horouta district during his life and wrote the whakapapa of the different whanau he visited. Particularly useful to this research are the series of whakapapa written by Te Kooro from Waipiro through to Houhoupounamu (beyond Uawa and Tokomaru). Te Kooro's informants are the whānau who he lived amongst and shared extensive time with. Rapata Wahawaha too wrote extensively including a partial census of the people residing at Akuaku<sup>114</sup> (former home of Ngāti Rakairoa near Waipiro). These works amongst other whakapapa records (including Harris's<sup>115</sup> records) show direct genealogical connections and social relationships between many of the sources used for He Putake.

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<sup>111</sup> "Tales of a Māori Grandfather Vol. 2.," *Poverty Bay Herald*, VII (1049), 13 March 1880, p2.

<sup>112</sup> R. T. Kohere, "He Huarahi mo te Reo Māori," in *ngāKōrero a Reweti Kohere mā*. (Wellington, Victoria University Press, 1997). 49-50.

<sup>113</sup> T. K. Pewhairangi, *He Pukapuka Whakapapa*. Ca 1906.

<sup>114</sup> R. Wahawaha, H. Mahuika, & A. T. N. Ngata "Book containing Ngāti Porou whakapapa, lists of hapu, copies of letters etc.," in Alexander Turnbull Library Reference MS-Papers-0151-35

<sup>115</sup> F. R. Harris, *Māori genealogies East Coast*, University of Auckland General Library, reference Microfilm 02-176.

The language of these texts was also useful in finding dialectal variances (spellings and preferred word choice) that enabled better translating of the texts.

It is important to note that there is also major similarities seen in some of the kōrero and whakapapa of immediately related tribes (especially in some regions of Tākitimu). Ngāti Rakaipaaka leader Ihaka Whaanga in a series of kōrero to Te Raka (Samuel Locke) recognised Taanenuiarangi, Taane Pepeke, Taane Uetika, Taane Ueha and Taane Te Waiora as children of Rangi and Papa<sup>116</sup>. Ihaka Whaanga is said to have been schooled in Waikawa at Herumaitawhiti, the school established by Ruawharo (one of the tohunga of Tākitimu waka)<sup>117</sup>. While this similarity is interesting, one must take caution with some immediately surrounding Kahungunu kōrero and whakapapa diverging from kōrero of Horouta (see the already mentioned Oriori mō Niniwa-i-te-rangi).

The evaluating of the reference materials included three categories, the dialect and spellings of the language, the related names (geographic and whakapapa) and kōrero (history and events) which includes the content and context of the material. Where He Putake is unique from other attempts, is it has considered significant amounts of research in the tipuna tawhito (migration period), tipuna (pre-Treaty) and tangata period (post-treaty) of Tairāwhiti origin. While most of this research is unpublished, it is from this whakapapa approach to time in Tairāwhiti history that enabled more interpretations and translations of the atua texts than any previous attempt.

## **5. He Putake ano**

### **[Significance, conclusions and future research].**

This final chapter in the exegesis considers all the previous chapters and the artefact and provides clear statements regarding the significance of this research for Te Tairāwhiti. He Putake has demonstrated an understanding of how to reconstruct oral history of Te Tairāwhiti through focused research into tohunga manuscripts and other related whakapapa and kōrero materials. Concluding this chapter, a series of future

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<sup>116</sup> I. Whaanga, & S. Locke. *Samuel Locke and Ihaka Whaanga – Myths, legends and whakapapa*. Accessible in Te Puna Mātauranga Alexander Turnbull Library in Katherine Mansfield Reading Room, Microfilm reference MS-Copy-Micro-0755-15.

<sup>117</sup> *Waka Huia*, “Ihaka Tatu Whaanga” directed by Cam Swainson, aired 7 April 2013 on TV One.

research topics and opportunities are presented. Many of these topics are much more approachable now because of this research.

**(a) Significance**

He Putake makes a series of valuable contributions to whakapapa and kōrero atua research in Te Tairāwhiti. Firstly, He Putake contains more kōrero atua, and longer kōrero atua than any other single publication. It is also the first time that multiple Horouta tohunga manuscripts have been simultaneously analysed to reconstruct the kōrero of their respective whare kōrero. This research has developed upon previous approaches to studying kōrero Tairāwhiti through its commitment to Tairāwhiti knowledge.

The te reo ake text also provides insight into the language used by the tohunga when sharing kōrero atua. He Putake also provides its own English translations of the te reo ake texts allowing those who do not speak Māori or any of the Tairāwhiti dialects able to engage with the kōrero atua which they descend from. The artefact is also the first source to reproduce the whakapapa from many of the atua including Tumatauenga, Rongomaraeroa and Oho. This research may be beneficial for people the of Ngāti Porou, Rongowhakaata and their immediately related iwi and hapū. The artefact may be used by kura in Te Tairāwhiti for teaching tauira their kōrero and whakapapa. Other collectives like the respective Taurahere for the iwi of Horouta may also be able to apply the artefact in their education strategies.

Through this research and artefact, whānau, hapū and iwi of the Horouta district will have the kōrero and whakapapa to begin reintroducing this knowledge to ourselves, and more importantly, to the next generation.

**(b) Future research**

He Putake is an origin in name and purpose. He Putake serves as a means for whānau, hapū and iwi of Horouta district to reconnect with their kōrero atua and whakapapa. He Putake is incomplete, there is still more manuscripts in restricted (and or remote) archives and private collections that relate to the kōrero atua of Te Tairāwhiti that have not yet researched. Most of whakapapa in the manuscripts remains undigitised and

waiting to be revitalised. He Putake will be useful in future research into mōteatea and kōrero tuku iho o Te Tairāwhiti with this artefact enabling fresh perspectives and lines of inquiry into waiata haka and other kōrero of the district. There is still a need for a review of the migration period in Te Tairāwhiti. Some modern attempts have been made to reproduce some of the kōrero waka<sup>118</sup>, however little kōrero was drawn from the tohunga manuscripts researched here. These manuscripts provide a new basis from which Te Tairāwhiti may re-examine and rediscover knowledge lost or waned over the last one hundred years and rebuild the whare kōrero, the knowledge basis which sustained our tipuna for hundreds of years. This process of reclamation of knowledge and recreating of materials. In relation to kōrero of Te Tairāwhiti, the tipua period which had to be removed from the artefact early in development as there was too much material fit within the parameters of this master's degree. These Tairāwhiti kōrero tipua need revitalisation. The kōrero in the artefact can be retold through new waiata haka and other media like books and animations.

He Putake may also be useful for other tribes, especially those bordering Horouta region, as a supplementary material in their investigations into their own pūtaka. With access to more materials inside Horouta and enable a more complete understanding of the similarities and differences between the Porou and Kahungunu, Te Whānau a Kai<sup>119</sup> and others. With more research it may soon be possible to better identify versions of kōrero with specific hapū or iwi.

He Putake's ultimate purpose is to serve as a beginning for the people of Te Tairāwhiti, both as a reminder of where they originate from as according to Tairāwhiti whakapapa and kōrero, and as a means through which Te Tairāwhiti people may find determination, inspiration, and knowledge to advance the future of Te Tairāwhiti.

“Kia wheoro ano te ra. Kia puta mai te pekapeka i tona rua e.” - Nāku, nā Abel Kururangi Johnston.

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<sup>118</sup> J. Evans, *Ngā Waka o Neherā*, (Oratia: Oratia Books, 2016).

<sup>119</sup> See He Oriori mo Te Whakataha-ki-te-rangi, nā Tūpai. Ngā Mōteatea song 234.

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