He kākahu, he korowai, he kaitaka, he aha atu anō?
The significance of the transmission of Māori knowledge relating to raranga and whatu muka in the survival of korowai in Ngāti Maniapoto in a contemporary context

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Abstract

The art of raranga (weaving) and whatu muka (finger weaving) as traditional Māori arts originate from Te Ao Māori (the Māori world). Such art forms are more than merely quaint artefacts from the past associated with an antiquated past-time or craft of the Māori native of days gone by. On the contrary, these art forms were a critical activity often associated with political decision-making of the tribe, trade and exchange, the clothing of the people and community and the adornment of nobility and the wharenui. Implicit in these art-forms is a set of customary practices (tikanga) and processes which drive particular behaviours. This knowledge was passed down through the generations together with a whole set of language reflecting the significance of the transmission of knowledge across generations and the survival of raranga and whatu muka as we know it today in Ngāti Maniapoto.

This exegesis will critically examine how traditional Māori knowledge (mātauranga Māori) relating to raranga and whatu muka continues to inform the making of korowai within the Ngāti Maniapoto rohe (tribal district) within contemporary Māori society. The korowai, as the artefact, will complement the narrative as it is a cultural manifestation which embodies the tikanga contained in raranga and whatu muka and associated art forms that have survived the impact of colonisation.

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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 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.

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Preface

The titles of each chapter have been specifically chosen as they are associated with the parts of the harakeke and the stages of growth.

Image 1: Taituha Pā Harakeke (cultivated harakeke plants) ki Oparure

(Gloria Taituha, 2014)

Te Take refers to the base of the harakeke (flax) plant and also to the hard end of the rau (leaf or blade). Te Rito refers to the centre shoot or the core of the harakeke plant. Te Rau is the leaf or blade of the harakeke plant. Te Kōrari is the flower stem of the harakeke. Te Puāwai is the flower head of the kōrari on the harakeke plant. Explanations of the relevance of these titles can be found in the Introduction of each chapter.

Māori words have not been italicised. A glossary of Māori words used in the exegesis is included after the Bibliography at the rear. Macrons are used to denote the lengthened vowel. Quotes often do not have macrons and have therefore been left as they are direct quotes.

A landscape format has been used as this is aesthetically more appealing for an exegesis related to the traditional Māori arts.

Images have been used to illustrate design and construction processes, locations, important people and landmarks relevant to the text.

A capital is used for Korowai when referring to the artefact but a lowercase ‘k’ when referring to korowai generally.

Chapter One: Te Take

Introduction

Te Take refers to the base of the harakeke (flax) plant and also to the hard end of the rau (leaf or blade) which is removed in the process of making korowai (cloak ornamented with various adornments), but retained for the process of mahi raranga (weaving). Similarly, Chapter One sets the foundation or the base of the exegesis locating the art form in Te Ao Māori (the Māori world) and a Māori world view. This is followed by an examination of the orgins of raranga and whatu muka (finger weaving) through oral narratives and introduces an Indigenous research methodology used to frame this work.

Image 2: Te Take o te Harakeke

(Gloria Taituha, 2014)

Te Ao Māori and a Māori World View

Raranga and whatu muka are traditional Māori fine arts and are located in the realm of mātauranga Māori within Te Ao Māori. This knowledge has been handed down from generation to generation through oral narratives.

The Māori world view has been described as holistic and cyclic (Ka'ai & Higgins, 2004). This is because every person is linked to a living thing, the environment and to the atua (ancestors with influence over particular domains) and these are all interconnected through whakapapa (genealogy). Everything contained in the Māori world is part of a knowledge bank which provides Māori with the tools to understand all aspects contained within it, including te taha wairua (spiritual world) and te taha kikokiko (physical world). It also helps locate Māori within their current environment with links to the past.

> All cultures evolve over time as new technology is introduced and as various ethnic groups are exposed to one another. Furthermore, all cultures in contemporary times have artefacts from the past that serve as cultural indicators of the way in which its people behaved and as reminders of where they came from (p.19)

This means that knowledge regarding raranga and whatu muka in a contemporary context is linked to the transmission of knowledge across generations. Ka'ai and Higgins (2004) provide a set of indicators to understand a Māori world view. This has been adapted by the researcher to locate the researcher as an 'insider' within the research itself as the world view of the researcher is intrinsic and therefore it affects their research in every way (Ka'ai-Mahuta, 2010 p.16).

Table 1: Key indicators to understanding a Māori world view

Indicator	Explanation	Locating the Researcher within the Research
Tribal Identity	The importance of a sense of place and belonging through genealogical ties.	The researcher is from Ngāti Hīkairo within Ngāti Maniapoto. The researcher is a kaiwhatu (weaver of muka) and is committed to the preservation of whatu muka for future generations of Ngāti Maniapoto following the teachings of her mentors who have passed this knowledge down.
Land and landscape	The recognition by the people of the need to respect the harmony and balance of the land and the resources it provides.	The researcher is aware of the importance of ensuring the continual growth of the resource needed by adhering to all aspects of kaitiakitanga (guardianship). It is critical that the researcher is aware of maintaining a balance of usage regarding the resources needed for whatu muka following the principle of harvest what is ***needed,*** and not what is ***wanted.***
Spirituality	Based on a spiritual view of the responses to the natural world.	The researcher observes the appropriate customary practices at the appropriate times especially when harvesting the required resources and on completion of the final artefact.
Elders	Elders serve as a critical link to the past in the present context to ensure cultural practices and tribal knowledge remain intact for future generations.	The researcher is privileged to have been taught this art form from highly respected Ngāti Maniapoto repositories of raranga and whatu muka who are also regarded as national icons in the field. The researcher acknowledges the extraordinary lineage of Ngāti Maniapoto weavers: Mere Te Rongopāmamao; Dame Rangimārie Hetet; and Dr Diggeress Te Kanawa.
Language	The recognition that the language contains so many cultural indicators that enrich one's identity	Within the field of raranga and whatu muka lies a wealth of language describing processes, techniques, customary practices and rituals which drive the researcher's behaviour and sustains her motivation to continue this art form.
Culture	The importance of culturally-determined ways of thinking, behaving, communicating and living as Indigenous people	Raranga and whatu muka are critical art forms in Māori culture because they are linked to significant Māori artefacts including wharenui (meeting houses), clothing, nets, matau (hooks), hīnaki (traps), basketry, etc., which identify Māori as Indigenous people of

		Aotearoa/New Zealand. The researcher has been involved in the restoration of wharenui within the Ngāti Maniapoto rohe to ensure the preservation of these significant cultural artefacts and bastions of Māori culture in the modern day.
Diversity	The celebration of tribal identity and a rejection of non-indigenous labels and definitions that homogenize Māori people.	The knowledge associated with raranga and whatu muka has been transmitted down through generations of Ngāti Maniapoto women creating a legacy for others to embrace and continue, thus celebrating tribal identity.
Kinship structure	Based on collaborative/shared power system within social hierarchies where cultural concepts manage people's behaviour and their relationships with each other and their environment.	The passing down of knowledge related to raranga and whatu muka, demonstrates a sharing of knowledge within the Ngāti Maniapoto tribe with the aim of ensuring these art forms never die; that they flourish along with the natural resources required within the environment of the Ngāti Maniapoto rohe. Whānau take responsibility for the maintenance, care and protection of the resources such as pā harakeke including planting along the waterways.
Self - determination	The recognition of the rights of Indigenous peoples to live as Indigenous people. To be healthy, Māori people need access to learning their language; to education and qualifications and quality learning environments: to be employed and a high standard of living; to have their culture valued in relation to Te Tiriti o Waitangi; to live as Māori and as global citizens; and to be active participants in determining their own future.	The impact of colonisation has taken its toll on the preservation of raranga and whatu muka generally. Its survival within the Ngāti Maniapoto rohe can be attributed to the tenaciousness and determination of several generations of Ngāti Maniapoto women. These womfen were committed to the transmission of knowledge related to the art form across generations and the validity of the art form as a taonga (treasure) to the Indigenous Māori culture in a contemporary context in Aotearoa/New Zealand.
Concept of time	Māori look to the past as a guide for the present and future.	The survival of raranga and whatu muka within the Ngāti Maniapoto rohe can be directly linked to the transmission of Māori knowledge by repositories of this art form across several generations. The researcher is a privileged recipient of this knowledge and is now part

		of the handing down of this knowledge to a new generation of Ngāti Maniapoto tribal members.
Cultural knowledge	Cultural knowledge is viewed in a holistic framework with all aspects interrelated. It enables one to function with a degree of comfort in Māori contexts and to understand what is going on within that context. Hence, the connection between cultural concepts and a Māori world-view.	Just as whakapapa connects people with their whānau, hapū and iwi, with their land and with the natural world, it also connects people with cultural concepts and cultural knowledge. The art forms of raranga and whatu muka are expressions of cultural knowledge. These art forms also contain whakapapa connecting people such as the kaiwhatu to the natural world.
Reciprocity	Based on the view that mutual respect is the cornerstone of human relationships and between humans and the environment.	Reciprocity can be expressed through the cultural concept of koha (gifting) associated with the traditional practice of raranga and whatu muka within a modern day context. The researcher was taught the significance of koha in relation to her own learning of raranga and whatu muka by Ngāti Maniapoto repositories of this art form.

(Adapted from Ka'ai & Higgins, 2004)

Indigenous peoples globally have been the subject of research since the 19th century (Given, 2008). Colonisers have exploited Indigenous peoples by conducting case-studies to develop theories of "cultural evolution that implicitly legitimized the introduction of civilizing institutions to govern Indigenous homelands" (Given, 2008, p.424).

Similarly, Māori as the Indigenous people of Aotearoa/New Zealand have experienced the same thing in that they have been the object of, and subjected to, 'outsiders' research. Cram (2001) defines 'outsiders' as non-Māori. Furthermore,

Cram (2001) argues that research undertaken by 'outsiders' often results "in judgements being made that are based on the cultural standpoint of the researcher rather than the lived reality of the indigenous population" (p.37).

As the researcher is a member of the Ngāti Maniapoto tribe, and a recipient of traditional knowledge relating to raranga and whatu muka handed down by tribal elders and repositories of knowledge of this art form, the researcher can be classified as an 'insider-researcher' (Unluer, 2012).

While some research indicates 'insider-researchers' can be considered biased by being too familiar leading to a loss of objectivity (Hewitt-Taylor, 2002), there is a positive side to being an 'insider-researcher' in that the researcher has an understanding of a Māori world view and specifically a Ngāti Maniapoto world view including a knowledge of raranga and whatu muka as taught her by Ngāti Maniapoto repositories of this art form with a specific focus on whatu muka.

The late Ngoi Pēwhairangi, a well regarded kuia (elderly woman), guardian and transmitter of knowledge, explains why Māori knowledge must be fully appreciated. She said,

> When you learn something Māori, it has to be taken seriously. It involves the laws of tapu: genealogies, history, traditional knowledge, carving, preparing flax, in fact nature itself. Tapu is something that teaches you how to respect the whole of nature, because Māori things involve the whole of nature… This is how we get to know things. They're handed down from generation to generation and it becomes part of you (Mikaere, 2011, p. 303).

This reinforces the use of the 'insider-research approach' by the researcher for this exegesis.

Oral Narratives

Reclaiming story-telling and retelling our traditional oral narratives is to engage in one form of decolonisation. The use of, pūrākau has always been one of the key ways of sustaining and protecting knowledge within Indigenous communities (Lee, 2009). As Lee (2009) discusses,

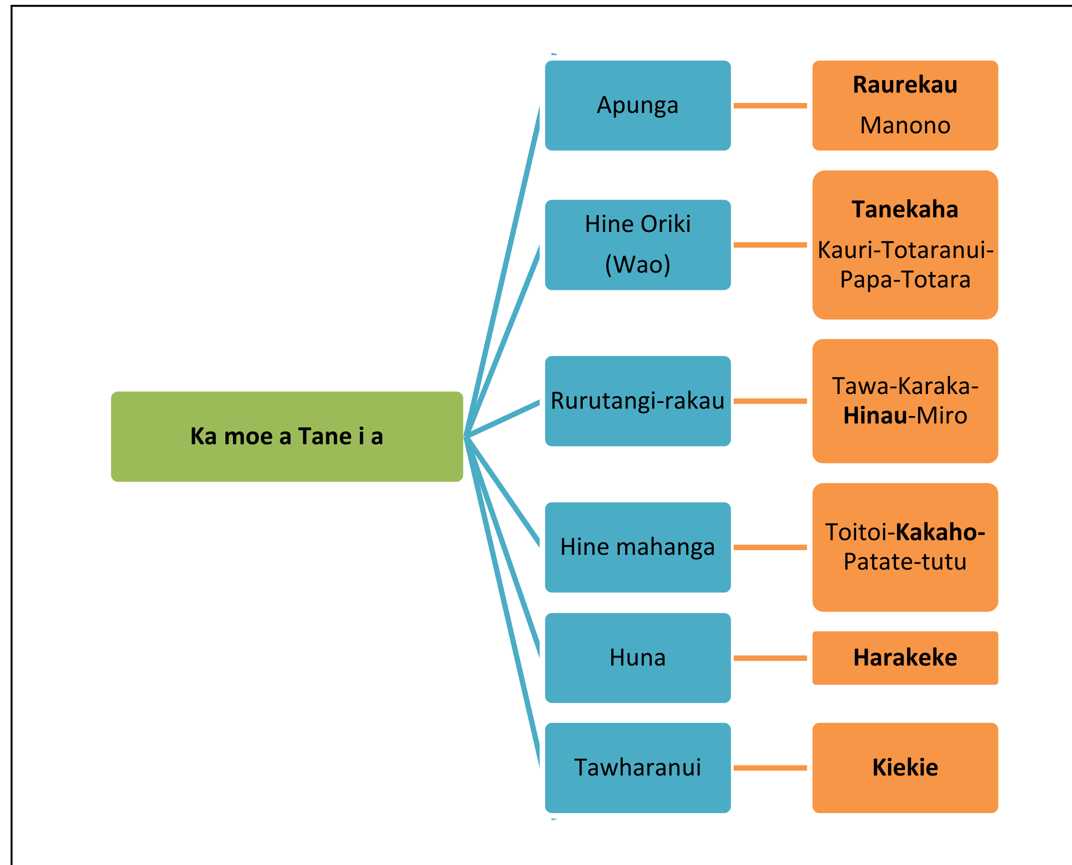
> Pūrākau, however, should not be relegated to the category of fiction and fable of the past. Pūrākau, a traditional form of Māori narrative, contains philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori. Pūrākau are a collection of traditional oral narratives that should not only be protected, but also understood as a pedagogical-based anthology of literature that are still relevant today. Furthermore, pūrākau can continue to be constructed in various forms, contexts and media to better understand the experiences of our lives as Māori - including the research context (pp. 1-2).

The origins of raranga and whatu lie in the origins of the Māori world and specifically within the Māori creation narrative (Ka'ai & Higgins, 2004). According to the creation narrative, Ranginui (Sky Father) and Papa-tū-ā-nuku (Earth Mother) were once joined in a close embrace and their children lived in the darkness between them. One of their sons, Tāne, began to yearn and seek for more space to grow and wedged his parents apart, thus creating the world of light. From the creation of light and the separation of Ranginui and Papa-tū-ā-nuku, he found Hinerauāmoa, the smallest and most fragile star in the heavens, who became the female element Tāne had been searching for to create humankind (Best, 1898). From their union came Hine-te-iwaiwa, the guardian of raranga and whatu, childbirth and also the cycles of the moon (Best, 1898). Therefore, with this whakapapa (genealogy), the art forms of raranga and whatu naturally belong to women.

Other atua are associated with raranga including Rukutia and Huna. Rukutia is believed to be the originator of weaving and plaiting. Her name means to be ‘bound together’, alluding to the process of twisting the fibre, sometimes known as ‘te muri o Rukutia’ (Rukutia’s thread making). Huna is the principle atua for pā harakeke. The word huna means to hide, and because some of the processes associated with weaving were tapu (sacred) and secretive, Huna became significant in the art of weaving (Harrison, Te Kanawa & Higgins, 2004).

A weaver intrinsically aligns themselves with the atua of weaving; they connect the teachings to their everyday life and to them, pā harakeke is a living, breathing person (Best, 1898; Te Kanawa, D., 1992). Pā harakeke is identified and treated like a whānau (family, extended family) unit (Best, 1898; Puketapu-Hetet, 2000). The following table shows the whakapapa link between Tāne and harakeke (Te Ratana, 2014, personal communication).

Whakapapa 1: Whakapapa of harakeke



(Te Ratana, 2014)

Without Tāne, harakeke would not exist. This is a connection not only in ancestral heritage, but also in the practical aspects of nature and the environment. A further explanation of the relationship between Tāne and harakeke is provided by Rose Te Ratana as told to her by Tawhao Tioke and documented on the 'Bushmansfriend' website. Please note that Whakapapa 2 below is a direct quote; therefore no amendments to the text such as macrons and orthographic conventions have been made by the researcher.

Whakapapa 2: Explanation of the relationship between Tāne-mahuta and harakeke

Ka moe a Tane ki a Apunga ka puta ko nga rakau iti katoa o te ngahere, me etahi o nga ngarara o te whenua, me nga manu o te ngahere, nga rakau iti katoa, ko Manono, ko Koromiko, ko Hanehane, ko Karamuramu, ko Ramarama, ko Putaweeta me etahi atu o nga rakau iti ote ngahere.	*Tane married Apunga and begat all the small trees, the insects and birds of the forest. Among the small trees were included the Manono, the Koromiko, the Hangehange, the Karamuramu, the Ramarama, the Putaweeta and a number of other shrubs of the forest.*
Ka moe ano a Tane I a Mumuhanga kia puta ko Totara nui, ko Totara poriro, ko Totara torowhenua, ko Tawini.	*Tane married Mumuhanga and begat Totara nui, Totara poriro, Totara torowhenua and Tawini.*
Ka moe ano a Tane i a Tukapua ka puta ko Tawai, ko Kahikawaka, ko Mangeao, me etahi atu o nga rakau nunui o te ngahere.	*Then Tane married Tukapua and begat Tawai, Kahikawaka, Mangeao and others of the larger trees of the forest.* *Then Tane married Hine wao riki and begat Kahikatea, Matai, Rimu, Pukatea, Kauri and Tanekaha. These are the conifers with small rough foliage.*
Ka moe a Tane I a Mangonui kia puta ko Hinau, ko Tawa, ko Pokere, ko Kararaka, ko Miro, ko Taraire.	*Then Tane married Mangonui and begat Hinau, Tawa, Pokere, Kararaka, Miro and Taraire.* *These are the large broadleaf forest trees with edible*

	berries.
Ka moe ano a Tane I a Ruru-tangi-akau kia puta ko Kahikatoa, ko Kanuka, Ko te Kahikatoa te rakau e kia nei e te korero whakatauki "he tao huata te karo, he na aitua, tu tonu e kore e taea te karo".	*Then Tane married Ruru-tangi-akau and begat Kahikatoa and Kanuka. It is from the Kahikatoa comes the proverb "the thrust of a spear can be parried, but that of death stands forever".*
Ka moe ano a Tane I a Rerenoa, kia puta ko Rata, ko Tataramoa, ko Kareao, ko Akaaka, ko Poananga, ko Piki-arero and Kaweaka.	*Tane then married Rerenoa and begat Rata, Tataramoa, Kareao, Akaaka, Poananga, Piki-arero and Kaweaka. These are the climbing plants that scramble for life on the trunks of other plants.*
Ka moe ano a Tane I a Puwhakahara kia puta ko Maire, ko Puriri.	*Tane then married Puwhakahara and begat Maire and Puriri.*
Ka moe ano a Tane I a Punga kia puta ko Kaponga, ko Mamaku, ko Punui, ko Wheki, ko Kotukutuku, ko Patate me etahi ano o nga ngarara.	*Tane then married Punga and begat Kaponga, Mamaku, Punui, Wheki, Kotukutuku, Patate and a further number of ferns and insects*
Ka moe ano a Tane I a Tutoro-whenua kia puta ko Raruhe (ko te aruhe tenei e kainga nei e o tatou maatua. Ko nga putake rahuruahu e kainga ana e o tatou maatua, engari ko nga mea e tupu ana I nga whenua tahoata anake.	*Again Tane married Tutoro-whenua and begat Raruhe. (These are the edible fern roots consumed by our ancestors but restricted to those that grew in the pumice lands).*
Ka moe ano a Tane ia Hine-mahanga kia puta ko Tupaatiki, ko Kakaho, ko Toetoe, ko Wiwi, ko Raupo, ko Parapara me etahi atu o nga tamariki a Tane kei te repo e tupu ana.	*Then Tane married Hine-mahanga and begat Tupaatiki, Kakaho, Wiwi, Raupo, Parapara and others of Tane's children that grew in the swamp.*
Ka moe ano a Tane I a Tawake-toro kia puta ko Manuka.	*Then Tane married Tawake-toro and begat Manuka.*
Ka moe ano a Tane I a Huna kia puta ko Harakeke, ko Kouka, ko Tikapu, ko Toi.	*Then Tane married Huna and begat Harakeke, Kouka, Tikapu and Toi. The flax and cabbage trees*
Ka moe ano a Tane I a Tawhara-nui kia puta ko Kiekie, ko Tuawhiti, ko Patanga, ko Mokomoko, ko Kiekie-papa-toro.	*Then Tane married Tawhara-nui and begat Kiekie, Tauwhiti, Patanga, Mokomoko and Kiekie-papa-toro.*

Ka moe ano a Tane I a Hine-tu-maunga kia puta ko Para-whenua-mea, ko te wai whaka-maakuukuu tenei I nga putake o nga tamariki a Tane.	*Then Tane married Hine-tu-maunga and begat Para-whenue-mea which are the waters that moisten the roots of Tane's children.*
Me mutu I konei nga korero kia mau ai te tapu. He kupu whakamarama, kaua e wehi ki enei whakapapa, kua oti ke te whakamaamaa kia ngawari ai, ki a tatou, me a tatou whakatupuranga.	*We close now that the sacredness may be respected. As a clarification, do not be afraid of these genealogies, they have been relaxed and subdued to protect us and future generations.*

(http://www.bushmansfriend.co.nz/proverbs-and-quotes-xidc18714.html?)

This is a very powerful narrative and relationship, not known by many New Zealanders, that accounts for the variety of plants in an ecological and anthropomorphic manner. It explains how the plants came to be created by Tāne mating with various female personifications. Tawhao Tioke (Urewera, Tūhoe) presented this at a wānanga in the Bay of Islands. I was privileged to receive this account and advised I was welcome to use this in my teaching (Te Ratana, 2014, Personal communication).

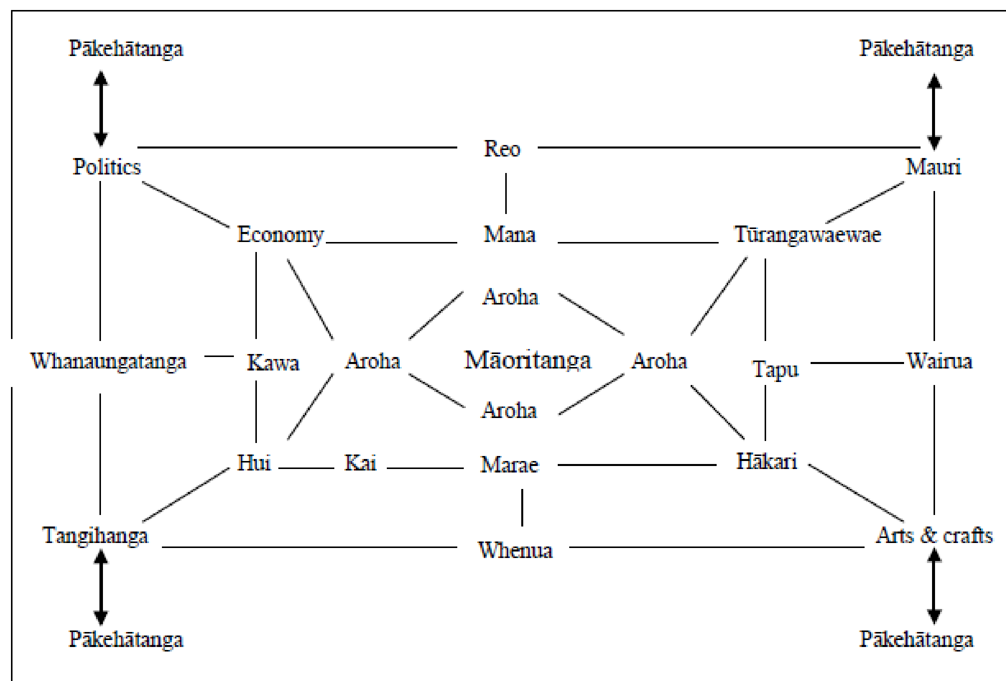
Whakapapa also lies in the heart of all things Māori; connecting the spiritual and physical realms, ancestors and descendants, human kind and the natural world (Best, 1898). The art of weaving was taught under the realm of Te Whare Pora (House of Weaving) with a young female tauira (student) being chosen by a tohunga (skilled person). The tauira would undergo an initiation ceremony led by the tohunga (Hamilton (1896), Roth (1923), Best (1974) and Tamarapa (2011)). This process is described by many writers as as being very tapu (sacred) as it involved a girl being chosen from a young age to undergo this learning or training (Hamilton, 1896; Roth, 1923; Best, 1974; Tamarapa, 2011). However, according to Mead (1969), "no modern weavers whom I have interviewed was ever trained by a tohunga. Each one learned because they wanted to and in nearly everycase were at first discouraged" (p169). This attitude of wanting to

learn weaving can be attributed to the Māori renaissance and the revitalisation of raranga as a significant art form (Mead, 2003). Mead (2003) further states that there has been a lack of understanding of the workings of Te Whare Pora which still continues to haunt weavers of today.

Te Kawau Mārō Model – An Indigenous Methodology

Māori scholars have developed models to illustrate the ‘holistic nature of the Māori world view and the inter-connectedness of Māori cultural concepts’ (Ka‘ai-Mahuta, 2010, p.20). For example, the late John Rangihau developed a model to assist non-Māori to understand the Māori world view more effectively.

Figure 1: The Rangihau Conceptual Model



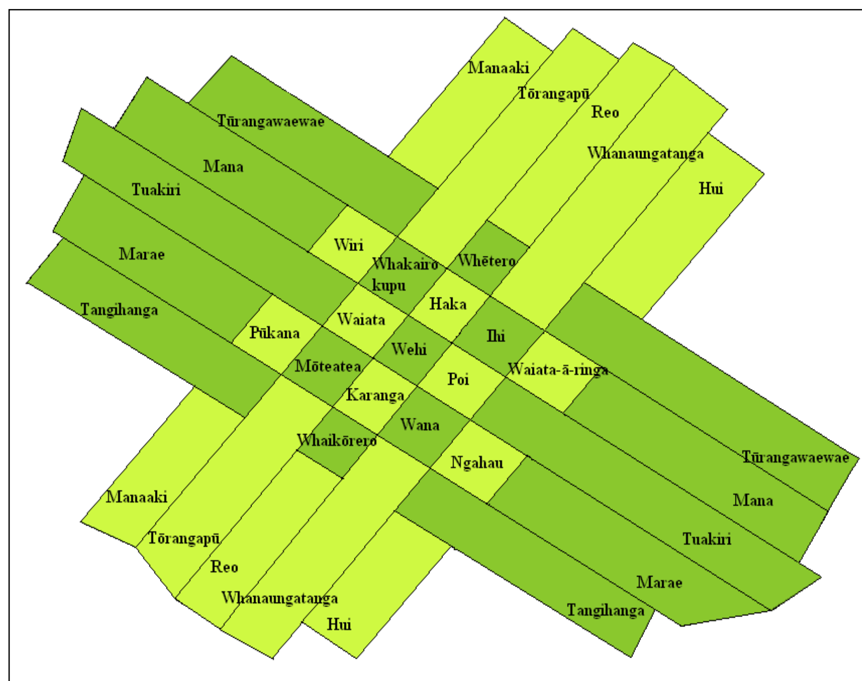
(Kaʻai & Higgins, 2004, p. 16.)

Another example is the Tīenga Model developed by Dr Rachael Kaʻai-Mahuta (2010). Ka'ai-Mahuta used the Rangihau Model as a template to illustrate "the holistic nature of a Māori world-view" (p.20). The Tīenga Model has been adapted by Ka'ai-Mahuta from the Rangihau Model for her doctoral thesis.

The model demonstrates how different concepts can be woven together in the form of traditional *raranga,* the art of Māori weaving.

This traditional art form is closely linked to the performing arts as they both belong to Te Kete Aronui. Te Kete Aronui is one of the three baskets of knowledge and pertains to love, peace and the arts and crafts. Furthermore, they are linked through whakapapa. *Raranga* falls under the mantle of Hine-te-iwaiwa, who is the *atua* of childbirth, *raranga* and anything pertaining to women (p.20).

Figure 2: Tīenga Model



(Ka‘ai-Mahuta, 2010)

The title of Ka'ai-Mahuta's doctoral thesis is, *He kupu iho mō tēnei reanga: A critical analysis of waiata and haka as commentaries and archives of Māori political history.* Her thesis argues the validity of Māori song known as *waiata* as commentaries and archives of Māori political history.

As the researcher is of Ngāti Maniapoto descent, it is fitting to utilise the Ngāti Maniapoto oral narrative about Te Kawau Mārō as an Indigenous Research Methodology for this exegesis to frame the research and the researcher within a Ngāti Maniapoto construct. Ka'ai-Mahuta (2010) explains that 'The challenge lies in the search for a model, or method, that accepts the filtering nature of a world-view and therefore, accommodates the world-view of the researcher in the research method (p.16).

This oral narrative has been passed down through generations of Ngāti Maniapoto people. The design of the methodology reflects the Te Kawau Mārō battle formation. This shape, a mirror image of a triangle and the formation of a diamond was used as a battle formation during the New Zealand Land Wars under the leadership of the ancestor Maniapoto, son of Rereahu, who lived in the 17th century (Jones & Biggs, 2004). He was renowned for his ability to understand and interact with the environment in which he lived. Maniapoto would observe the actions of the kawau (shag/cormorant) whilst diving for kai (food, to eat). From this observation he believed that lessons could be learnt from the actions of the kawau. This bird had an unusual flying formation. Its wings would protrude forward as opposed to the side of its body. As it descended into the water, the head would thrust upwards, reflecting the shape of a triangle.

It is said that Maniapoto would have observed numerous flocks of kawau in their search for food. From these observations, he identified particular skills that could be attributed to leadership and battle. Maniapoto adopted the flight patterns of the kawau as a battle formation when leading his people into battle. He was highly respected for his leadership skills in battle; his warriors would be to the side and behind, children and women in the centre and Maniapoto himself would move to any one of the three apex of the triangle formation thus eluding his enemy as they would not know from which side Maniapoto would attack. Furthermore, this battle formation was strategic in that the women and children were protected at all times.

Maniapoto lived for most of his life in a cave known to as Te Anaureure, situated south of Otorohanga in the Ngāti Maniapoto rohe (tribal territory). As Maniapoto was nearing death he moved to Haurua a few miles west of Te Anaureure. His brother-in-law, Tuiirirangi, called the tribe together in celebration of their warrior chief at Haurua. At the culmination of the celebration, Tuiirirangi led the tribes people in a haka with the warriors placed in a triangular formation depicting Te Kawau Mārō which Maniapoto had used to great effect in his leadership of the tribe. Maniapoto responded and instructed his people with this whakataukī:

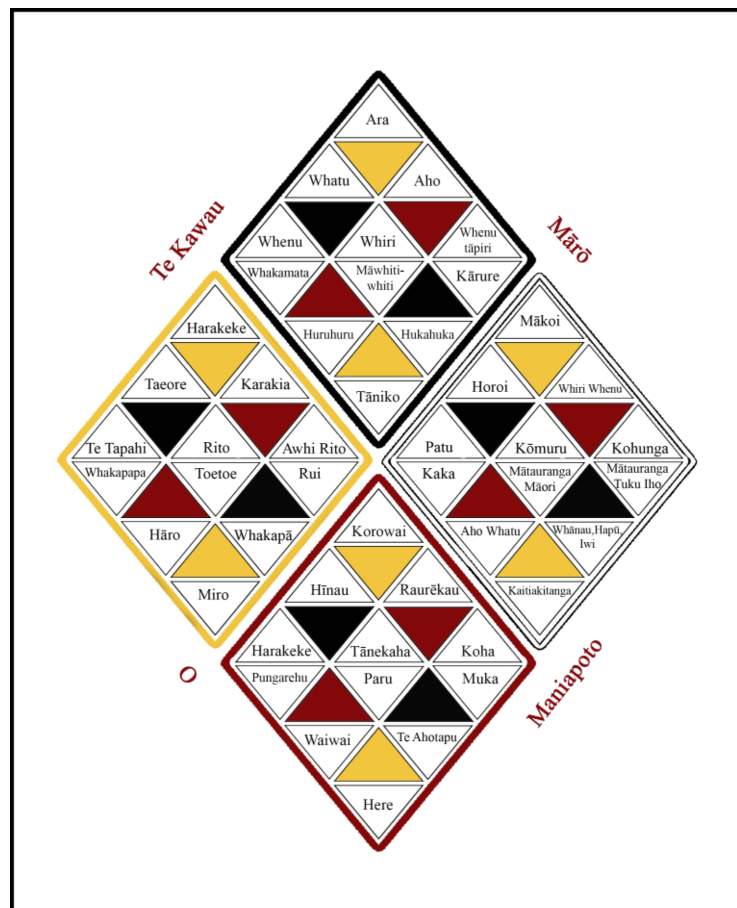
Kia mau tonu ki tēnā; kia mau ki te kawau mārō.
Whanake ake! Whanake ake!
Stick to that, the straight flying Cormorant
(Adams & Meredith, 2012, p.2)

This whakataukī has been passed down through generations and is very strongly identified as a Ngāti Maniapoto tribal motto. In reference to this whakataukī, Matua Tom Roa explains that this was Maniapoto's way of ensuring his people will always move forward, be strong and continue to develop. There is no point in being "mārō" just for the sake of "mārō". One

must continue to develop, hold onto the teachings of tūpuna but always continue to develop (Roa, 2014, Personal Communication).

The researcher identifies with this model as a kaiwhatu (weaver of muka) of Ngāti Maniapoto descent. The model is a visual representation of the processes, techniques, methods and tikanga involved in the making of korowai within the Ngāti Maniapoto rohe.

Figure 3: Te Kawau Mārō Model



This model consists of four diamonds with 18 triangles in each diamond, a total of 72 innner triangles. Each of the four diamonds shapes can be seen as two triangles joined together, one reflecting the other as a mirror image. The nine inner triangles within each of the eight larger triangles symbolise the battle formation, Te Kawau Mārō, a hallmark of the leadership of the ancestor Maniapoto. Furthermore, this formation symbolises the strength of weavers and their commitment to the preservation of this art form in contemporary society.

The colours contained within the triangles relate specifically to the colours used in Ngāti Maniapoto in whatu muka. These colours are: raurēkau, tānekaha, hīnau and the natural colour of the muka-fibre. 48 of the inner triangles across all four diamonds, that is 12 triangles each, contain key concepts related to the practice of whatu muka within Ngāti Maniapoto.

Table 2: Definitions of Concepts and Practices related to the Te Kawau Mārō Model separated into two sections, whenu and aho

Kimihia te momo harakeke e tika ana	Identify and look for the appropriate species of harakeke to create whenu which is the fibre known as muka
Harakeke	New Zealand flax, *Phormium tenax* - an important native plant with long, stiff, upright leaves and dull red flowers. Found on lowland swamps throughout Aotearoa/New Zealand. It has straight, upright seed pods.
Kohunga	The appropriate species of harakeke for whenu
Whenu	This is the warp thread of the korowai
Whenu tāpiri	This is the dyed thread which can be found on the right and left hand outer sides of the korowai

Karakia	This refers to the blessing which is usually conducted prior to the harvesting of the species
Te Tapahi o te Harakeke	This is the cutting and harvesting of harakeke
Muka	Prepared flax fibre which is normally white and shiny
Rito	The centre shoot of the harakeke
Awhi rito	The outer leaves immediately next to the rito
Whānau, hapū, iwi	This refers to a family, sub-tribe, tribe
Whakapapa	This refers to genealogy
Toetoe	This is the stripping and removal of the back and side veins according to the width required
Rui	This is the sorting into the required length
Whakapā	This is the incising on the dull side of the harakeke
Hāro	This is the process of scraping the shiny side of the harakeke using a mussell shell
Mākoi	This refers to the mussell shell noting that the researcher uses a shell from Maketū
Miro	This refers to the spinning or rolling together of one whenu divided in half
Horoi	This is the process of washing the whenu and this is normally done using sunlight soap
Whiri Whenu	This is 50 whenu to create a whiri
Whiri	This is a shank of 50 whenu for the prepartion of patu
Patu	This is the beating of the fibre on a rock using a wooden patu (instrument for beating)

Kōmuru	This is a process used to soften the beaten fibre using the hands and a particular circular rubbing movement
Kimihia te momo harakeke e tika ana	This is the identification of the appropriate species of harakeke to create aho
Taoere	The appropriate species of harakeke for aho
Aho	This is the weft thread of the korowai
Whakapā	This is the incising on the dull side of the harakeke
Hāro	This is the process of scraping the shiny side of the harakeke using a mussell shell
Horoi	This is the process of washing the whenu and this is normally done using sunlight soap
Miro	This refers to the spinning or rolling together of one whenu divided in half
Kaka	This is the creation of a bundle of 50 aho
Whatu	This is finger weaving using four aho
Whakamata	This is the first line of the korowai which employs a special technique to bind the whenu together thus creating a starting point for the korowai to begin to take its form
Aho whatu	This is a special technique to end a line of weaving
Ara	This refers to a line of whatu
Here	This refers to the tie around the top of the korowai
Māwhitiwhiti	This is a special cross-stitch used in creating the appropriate weave for the here

Kārure	This is a tassle using three threads as an adornment
Hukahuka	This is a tassle using two threads as an adornment
Huruhuru	These are feathers obtained from birds including kiwi, pūkeko, weka, kererū, etc and not synthetic/man-made fibres
Waiwai	This is the term used to describe the dye product or mordant
Tānekaha	This is the reddish- brown colour sourced from bark used in dying muka
Pungarehu	These are the ashes used to fix the tānekaha mordant
Raurēkau	This is the yellow colour sourced from bark used in dying muka
Hīnau	This is the black colour sourced from bark used in dying muka
Paru	This is the mud used to fix the hīnau mordant
Tāniko	This can be used as a border for korowai by finger weaving
Te Ahotapu	This refers to the first line of the tāniko pattern
Korowai	This is a cloak made from natural resources using traditional concepts and techniques contained within Te Ao Māori. There are 27 varieties of korowai that can be attributed to this classification.
Koha	This is the traditional practice of gifting associated with raranga and whatu muka
Mātauranga Māori	This refers to Māori knowledge that is, the body of knowledge originating from Māori ancestors, including the Māori world view, Māori language, Māori creativity and cultural practices.
Mātauranga Tuku Iho	This relates to the transmission of knowledge across generations

Kaitiakitanga	This relates to guardianship and the responsibility weavers have to caring for the natural environment and the people

Horoi and miro are the two processes common to the preparation of both aho and whenu. All of the shaded triangles within the model symbolise and reinforce the interconnectivity between all of the traditional concepts, techniques, processes and practices contained within the 48 triangles related to whatu muka and the making of korowai. The model also symbolises that whatu muka and the making of korowai within Ngāti Maniapoto is consistent with traditional knowledge that has been passed down through the generations. It acknowledges the mana (prestige, status) and authenticity of whatu muka and the making of korowai in that, korowai ***must*** be made of harakeke and nothing else. Furthermore, the model acknowledges the role that the transmission of knowledge plays in the preservation of whatu muka and the making of korowai as a legacy for Ngāti Maniapoto iwi that can be used to create any one of the 27 varieties of korowai. While some terms like kinikini (an adornment which resembles a piupiu, a type of skirt made of harakeke strand) have not been included, this is because the researcher has tailored the model prioritising the concepts and practices that she predominantly uses.

Conclusion

This chapter provides the foundation from which to understand the origins and evolution of raranga and whatu muka within a Māori world view and the importance of locating this research within this context. It is argued that while accepting that the contemporary application of any traditional Māori art form is often a healthy evolution and will always exist, it is also argued that it is critical to retain and preserve the mana of korowai as a revered artefact from our ancient Māori

world; that the solution lies not in trying to tell people they cannot create versions of korowai or kākahu, but at the very least, they should respect that the 27 traditional kākahu is strictly the domain of korowai/ kākahu created in the traditional manner (No author, 2009).

As a weaver and now part of the larger group of practitioners and teachers of raranga and whatu muka, the researcher recognises that it is imperative to continue to reinforce the use of customary resources and techniques in the practice of whatu muka and korowai.

Chapter Two: Te Rito

Introduction

Te Rito refers to the centre shoot or the core of the harakeke plant. In the context of raranga and whatu muka, it symbolises a baby or a child. The two blades on either side of the rito symbolise the parents or the grandparents and extended whānau, and are often described as the awhi rito or matua as they support the rito and its development. Collectively, they all support the continual growth of the pā harakeke (collection of harakeke plants). The rito is never cut for this purpose. In the context of this exegesis, it refers to the location of the artform within a Māori world view and the tikanga (customary practices) associated with raranga and whatu muka.

Image 3: Te Rito o te harakeke

(Gloria Taituha, 2014)

A Māori world view and Māori cultural concepts drive language, processes and tikanga associated with raranga and whatu muka (Te Kanawa, K., 2004). These tikanga are often embedded in Māori oral narratives providing reasons as to why one behaves the way they do.

> Cultures pattern perceptions of reality into conceptualizations of what they perceive reality to be: of what is to be regarded as actual, probable or impossible. These conceptualizations form what is termed the 'world view' of a culture. The World view is the central systemization of conceptions of reality to which members of its culture assent and from which stems their value system. The world view lies at the very heart of the culture, touching, interacting with and strongly influencing every aspect of the culture. In terms of Māori culture, the myths and legends form the central system on which their holistic view of the universe is based (Royal, 2003, p. 56).

Mead (1971) describes the term tikanga as a 'rule', plan' or 'method' and, more generally, to 'custom' and 'habit'. He explains that for many people, tikanga Māori means 'the Māori way' according to Māori custom'. 'Mead (2003) takes the position that tikanga is a set of beliefs associated with the practices and procedures to be followed, in conducting the affairs of a group or an individual. These procedures are established by precedents through time, are held to be ritually correct, are validated by usually more than one generation and are always subject to what a group or an individual is able to do (Mead, 2003).

Implicit in this art-form is a set of tikanga and processes which drove particular behaviour which, in turn, were passed down through the generations and together with a whole set of language, constitute the very basis of the transmission of knowledge about raranga and whatu muka as we know it today (Te Kanawa K., 2009). For example, harakeke is regarded by Māori as a taonga (precious item) and must be nurtured to ensure continual growth (Te Kanawa, D.,1992). The roots

or clumps, from time to time need to be broken up and replanted when they become too thick (Te Kanawa, D.,1992). Harakeke is not unlike a whānau; a family. Whānau draw from each other and gain strength and unity by encompassing the knowledge, customs and culture from one generation to the next (Te Ratana, 2012).

Kaitiakitanga (guardianship) also plays an important role with weavers demonstrated through the correct practice of harvesting and maintenance of the pā harakeke (Puketapu-Hetet, 2000). The rito and the awhi rito are not cut; only the outer rau. Notably only a manageable amount of harakeke is cut to minimise waste as one must always be conscious to "harvest what you need and ***not*** what you want" (Diggeress Rangituatahi Te Kanawa, Personal communication 1995). The harakeke blades are cut on a downward 90 degree angle and as low as possible to the roots. Similar to other practices of cultivating and pruning, one must always cut away from one's self (Te Kanawa, D., 1992).

Te Ratana (2012) states, that karakia is also an important practice that all weavers acknowledge in their own specific context.

> *Karakia Pou* was an ancient form of *karakia* recited over the *tauira* by the *tohunga* so that they could quickly 'grasp the knowledge, taste, dexterity and power of patterns' (Best, 1989, p. 628) permanently instilling in the memory of the pupil the art of *whakairo. Poupou* become woven expressions of the completion of an action and obligations that maintain unity with *Ātua.* (Te Ratana, 2012, pp. 34-35).

Te Ratana (2012) in her Masters of Art and Design exegesis, created nine pou (pillar) in sets of three representing three separate but interrelated themes, one of which was karakia. Figure 4 below illustrates the set of three pou from the karakia

theme and provides an example of karakia in a raranga context that highlights the connection between the weaver and the materials used.

Figure 4: Pou Karakia

Expressions of linking to the past through karakia

Expressions of beneficial relationships

Expressions of the change in patterns of behaviour but maintenance of spirit

The pattern on the above left pou conveys the importance of continuing to link to the past through karakia. Ideas of negotiating or preparing for change to ensure beneficial relationships, are captured in the pattern in the middle pou and

zigzag-like patterns representing changes in patterns of behaviour offset by the outer pattern representing the maintenance of the spirit, are captured in the far right pou. (Te Ratana, 2012, pp. 34 - 35).

Mead (1971) categorises the aspects into, ideas and beliefs, practice of tikanga and social validation. He explains tikanga as public and private, ritual aspects, breaches and monitors of tikanga. New tikanga and their links to the past are also critiqued by Mead (1971) as he promotes the principled application of traditional practices in modern situations. Koha in relation to korowai is yet another tikanga which has emanated from the past, but still very applicable in a modern context. Certain rituals were observed in connection with koha especially of an original item (Mead, 2003). Woven from Papa-tū-ā-nuku, fibre items assumed symbolic associations with both whenua (land) and wairua.Thus, the connection between land, the maker of the object and the living people were acknowledged. Therefore, for many weavers in a contemporary context, woven items like korowai are not sold (Pengelly-Paama, 2010).The concept and tikanga associated with koha and korowai will be explained in more depth in Chapter Five.

Hirini Moko Mead (2003) takes the position that tikanga is a set of beliefs associated with the practices and procedures to be followed, in conducting the affairs of a group or an individual. These procedures are established by precedents through time, are held to be ritually correct, are validated by usually more than one generation and are always subject to what a group or an individual is able to do (Mead, 2003).

Many weavers have their own beliefs and practices in regards to karakia and aspects of tapu (sacred, prohibited, restricted, set apart, forbidden). There are those individuals and groups who recite karakia prior to harvesting harakeke,

however, the researcher has been taught to recite karakia at the beginning of the day and at the end of the day. Karakia for many of those who are not fluent te reo Māori speakers can be quite overpowering, so an approach that allows the non-fluent speaker to participate is desirable.

Pēwhairangi (cited in King, 1992) states:

> There are a lot of restrictions involved in flax work. The reason why old people hesitate to teach the young ones about this sort of work is because of the restrictions and tapu connected with it. If anyone breaks the rules connected with dyeing of flax, someone will suffer the consequences. Old people know that young people are inclined to break laws. So they are reticent to lay them down (p.10).

Although the researcher respects and understands that tapu has and will always be part of the learning experience of a weaver, and moreover the individual, the researcher has been encouraged to abstain from delving too extensively into the subject of tapu. The researcher is very mindful and respectful of this part of the weaver's world view and the importance of its existence but remains unsure as to the inclusion of sacred and in-depth knowledge of tapu.

In early times weaving in general was an important aspect of Māori life. A ritual referred to as a 'tohi rite' was performed over a chosen baby girl and for the rest of her life she would be dedicated to the activities of women and in particular weaving (Mead, 2003). By the time of adolescence, she would be ready to enter Te Whare Pora (the house of weaving) the realm of ritual understanding in the field of fine garment weaving (Mead, 2003). Again, another ritual would be

performed and the women would be protected from the mystical powers evoked by the sacredness of the weaving gift (Pendergrast, 1997).

Conclusion

This chapter demonstrates that there are important customary practices that are associated with the artforms of raranga and whatu muka that can only be understood within the context of a Māori world view and linked back through time to Te Whare Pora. Furthermore, there are variations of implementation of these practices across tribes influenced by experts and repositories from within the tribe.

Chapter Three: Te Rau

Introduction

Te Rau is the leaf or blade of the harakeke plant. In the context of this exegesis, it refers to the researchers personal story including her journey into the world of raranga and whatu muka in the 1990s.

Image 4: Ngā rau o te harakeke

(Gloria Taituha, 2014)

Te Tīmtatanga

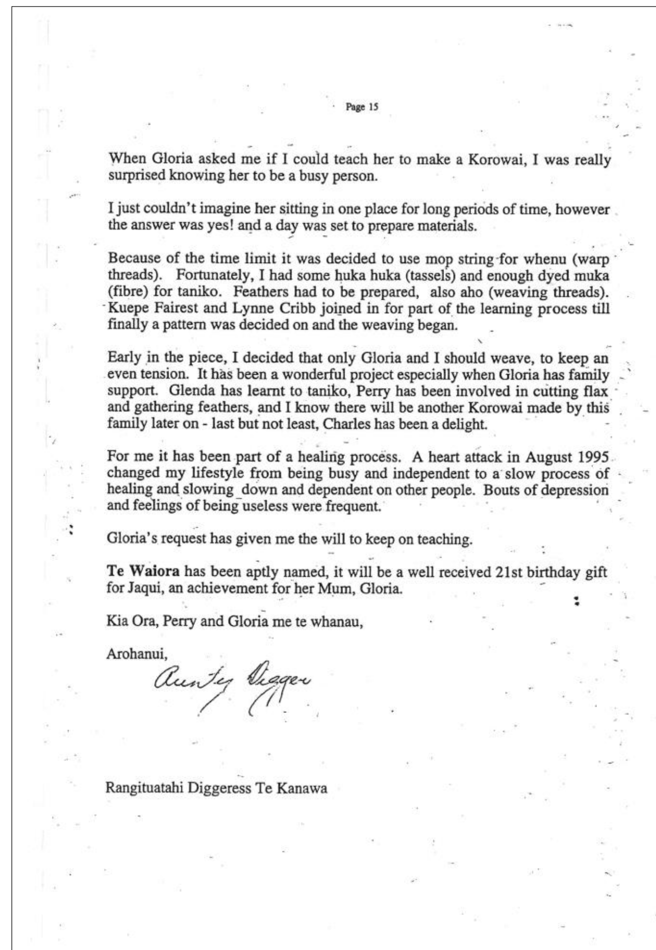
The researcher's journey into the world of raranga and whatu muka began in 1995. It was inspired by her eldest daughter who was to turn 21 years old two years later in 1997. The researcher wanted to give her daughter a korowai as her 21st present and so this set her on the pathway of learning the art of whatu muka.

The researcher visited the late Diggeress Te Kanawa, a famous and well respected repository of this art form nationally and internationally from Ngāti Maniapoto. Te Kanawa comes from a line of extremely skilled traditional weavers of Ngāti Maniapoto; her mother, Dr Rangimārie Hetet and her grandmother, Mere Te Rongopāmamao. Diggeress agreed to teach the researcher to help her see her dream become a reality. So began the journey of learning all of the traditional knowledge, techniques, processes, location of the relevant resources and language associated with making a korowai. However, the researcher was told by the kuia, that given the shortness of the timeframe, that she would need to use 'mop-string' as the whenu of the korowai on the condition that "the researcher was to promise never to touch this stuff [mop-string] ever again". Of course the researcher agreed and they embarked on their journey together. The korowai was completed and the hukahuka pattern was used. The korowai is adorned with kiwi and kererū feathers; the tāniko aho at the bottom were all dyed using natural dies of native trees: hīnau, tānekaha and raurēkau. The korowai was given the name, Te Waiora (healing waters) after the researcher's great-grandmother, to acknowledge a whakapapa connection to Diggeress's husband, Ted and to reflect the journey of making the korowai itself as it provided a tonic for Diggeress to help recover from the passing of her mother, Rangimārie. Notably, the researcher has honoured her promise to Diggeress and has never used mop-string ever again.

Image 5: Jaqui Taituha wearing Te Waiora Korowai with kaumātua Maehe Muraahi on her 21st birthday

(Gloria Taituha, 1997)

21st Birthday Greeting from Dr Diggeress Te Kanawa to Jaqui Taituha



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When Gloria asked me if I could teach her to make a Korowai, I was really surprised knowing her to be a busy person.

I just couldn't imagine her sitting in one place for long periods of time, however the answer was yes! and a day was set to prepare materials.

Because of the time limit it was decided to use mop string for whenu (warp threads). Fortunately, I had some huka huka (tassels) and enough dyed muka (fibre) for taniko. Feathers had to be prepared, also aho (weaving threads). Kuepe Fairest and Lynne Cribb joined in for part of the learning process till finally a pattern was decided on and the weaving began.

Early in the piece, I decided that only Gloria and I should weave, to keep an even tension. It has been a wonderful project especially when Gloria has family support. Glenda has learnt to taniko, Perry has been involved in cutting flax and gathering feathers, and I know there will be another Korowai made by this family later on - last but not least, Charles has been a delight.

For me it has been part of a healing process. A heart attack in August 1995 changed my lifestyle from being busy and independent to a slow process of healing and slowing down and dependent on other people. Bouts of depression and feelings of being useless were frequent.

Gloria's request has given me the will to keep on teaching.

Te Waiora has been aptly named, it will be a well received 21st birthday gift for Jaqui, an achievement for her Mum, Gloria.

Kia Ora, Perry and Gloria me te whanau,

Arohanui,

Auntey Digger

Rangituatahi Diggeress Te Kanawa

(Gloria Taituha, 1997)

Through the journey, the researcher as a novice learner, formed a great respect not only of whatu muka as an art form, but of the resource itself harakeke, which she considers to be a taonga. The process of making a korowai is time consuming and requires much patience and as a weaver, the journey of the making is as important as the completed garment itself.

The researcher has been involved in raranga and whatu muka since 1996. The following table shows the type of involvement and the ongoing production of items within the realm of raranga and whatu muka.

Table 3: Progressing the Raranga and Whatu Muka Journey 1996 - 2013

Year	Context	Piece
1996	Tutored a group of women from Oparure Marae- Te Kuiti	Korowai gifted to Oparure Marae
1998	Made piupiu for Te Rōpū Kapa Haka o Rangimārie	44 piupiu
	Tutored a group of women from Mōkau Kohunui Marae, Piopio	Te Manawanui Korowai gifted to Marae
1999	Korowai Project completed with Dr Diggeress Te Kanawa	Korowai gifted in preparation for the incumbant Ariki Nui o Te Kīngitanga
	Te Kuititanga o Ngā Whakaaro Millenium Project	Tukutuku panels gifted to the community
2000	Researcher commenced role as a raranga kaiako with Te Wānanga o Aotearoa at the Maniapoto Campus based at Ohāki Village, Waitomo	Korowai made by researcher and students and gifted to Campus Director to launch the programme
2001	Korowai project completed with Dr Diggeress Te Kanawa	Manaaki Korowai gifted to researchers husband (see explanation in text at the end of the table).

	Created three tukutuku panels for Ngāti Kuri Trust Board and three panels for Te Waiora Marae at Ngātaki near Kaitaia as koha for pīngao provided for the Napinapi (near Piopio) and Marokopa wharenui projects (near Te Tāhāroa o Ruapūtāhanga)	Tukutuku panels
2002	Degree Accreditation Application to NZQA for Te Maunga Kura Toi Degree –Bachelor of Māori Visual Arts	Coordinated site requirements for Te Wānanga o Aotearoa; NZQA Panelists, iwi representation and exhibition at Ohāki
	Created tukutuku panels made for the Library, Academic Centre and Hilda Ross Centre for the Waikato Hospital Waikato; project completed with Fred Graham, renowned Māori sculpturer	Tukutuku Panels
2003	A class project where the researcher and her students created 27 tukutuku panels for Parekāhuki Wharenui at Napi Napi Marae in Piopio	Tukutuku panels gifted to marae
2004	A class project where the researcher and her students created 23 tukutuku panels for Miro Miro o te Po Wharenui at Marokopa	Tukutuku panels gifted to marae
2006	Made 30 piupiu for Te Rōpū Kapa Haka o Tamarau and koha was provided in the form of classroom resources	Piupiu
2009	5 weavers created one large tukutuku panel with three sections for the Piki Mahuta Arts Centre at the Waikato Diocesan School for Girls in Hamilton; project completed with Fred Graham. Koha was provided for expenses, resources and kai	Tukutuku panels
2013	Four weavers created a korowai for the Pou Here, Bentham Ohia, CEO of Te Wānanga o Aotearoa, as a farewell gift. Koha was provided for travel and expenses	Korowai gifted to the departing Pou Here of TWoA

Manaaki Korowai

Another insightful experience in the researcher's journey relates to a korowai that was gifted to her husband in 2001. The name of this korowai is 'Manaaki' (show respect or kindness) and although woven by only one person, the preparation of this korowai was done by the Oparure community back in 1951; the same year the researcher's husband was born.

The whānau of the Oparure Marae, Te Kuiti, and hapū of Ngāti Kinohaku were asked to be part of the visit by Queen Elizabeth to Te Kuiti in 1953. The Oparure school haka team were to perform for the occasion and under the guidance of the late Dame Rangimarie Hetet and her daughter, the late Dr Rangituatahi Te Kanawa, the whānau began preparation of costumes for the kapa haka (performing arts group) including piupiu (skirt) with a tāniko waistband, tāniko tīpare (headband) and tāniko pari (bodice). Whānau completed the garments for 40 children and the Oparure haka team performed and made their valuable contribution to the Queens visit. Unfortunately, Queen Elizabeth did not stay long enough to watch the performance.

Image 6: Oparure Marae

(Gloria Taituha, 2014)

Some 50 years later, in 1999, a local kuia Nanny Miriama Tahi, found a bag of prepared muka that was left over from this project, which was given to the researcher. She was overwhelmed with this precious taonga and was well aware of the preparation involved. It was decided by several kaumatua (elders) from Oparure that a korowai would be made for the researcher's husband from these valuable resources. Whaea Diggeress Te Kanawa and the researcher made this korowai and in 2001 it was gifted to the researcher's husband on his 50th birthday. The korowai was fully feathered with a tāniko border. The feathers used were weka, kiwi and kererū.

Image 7: Manaaki Korowai modelled by Glenda Taituha, the researcher's youngest daughter

(Gloria Taituha, 2005)

The motivation behind the decision to gift the researcher's husband a korowai was in recognition of his lifetime commitment to caring for the Oparure Marae and whānau of Ngāti Kinohaku. He was raised by his grandmother on his fathers' side and has lived in Oparure since he was eight years old. The researcher's husband was humbled by being

presented with this taonga especially knowing the kaupapa behind the taonga; a reflection of the aroha (love), manaaki (support) and whakaute (respect) of his whānau and extended whānau.

Whakapapa 3: Researcher's husband's genealogy

Hoturoa

Hotuope

Hotuawhio

Hotumatapu

Motai

Uetapu

Rakamaomao

Kakati

Tawhao

Turongo — Maahinarangi

Raukawa

Rereahu

Kinohaku — Tuirirangi

Tangaroakino — Maringi

Tureherehe

Uwai

Koropura

Te Tiki

Te Kaiora

Ngawharau

Moihi — Te Araroa

Erana — Taituha

Taituha Taituha — Rangatahi utangaroa

Tauhou Te Ahurewa — Pane Tanuroa mara

Charles Tauhou — Noela Elkington

Perry Michael Taituha — Gloria Eketone

Lee Allan

Jaqui Clare Waimirangi

Glenda Marea Mae

Charles Tauhou

Many of the people who prepared all of the materials for the kapa haka costumes in 1951 have since passed on. There was no elaborate ceremony or words spoken on the day the researcher's husband was gifted Manaaki Korowai, but he knows from the kaupapa behind this korowai, that all the words left unsaid have been woven together into the fabric of the korowai itself and in this way his people will always be with him. This korowai has huge significance as it not only binds the researcher and her husband to the community of elders from 1951 who prepared all of the resources, but provides a link for the future generations of descendants of the researcher and her husband.

Whenu can be likened to Deoxyribose Nucleic Acid or DNA symbolised by the helix shape, because they are living entities; each has an individual whakapapa and are unique because they are individually conceptualised and therefore carry their own story. The DNA image below is a metaphoric symbol of our human whakapapa. Our human chromosomes and genes determine our generic makeup of individual existence. The molecule is packaged as a double stranded structure that is twisted into a helix. Similarly, the whiri whenu resembles a helix shape. They are physical manifestations of esoteric knowledge from our ancient past brought to life by the art forms of raranga and whatu muka, and all of the knowledge contained within these. This symbol is not unlike the process of miro (spin or roll together), which combines two strands of harakeke and forms a whiri (see image below). Ironically both images have an identical look and structure.

Image 8: DNA

(Laverty, 2003)

Image 9: Whiri Whenu

(Gloria Taituha, 2011)

Conclusion

This chapter has unfolded the personal story of the researcher's journey into the world of whatu muka and korowai. For the researcher, korowai are considered prized taonga (treasure). They are highly respected by the researcher in the same way that one respects an elder. This follows the cultural practice of respecting tūpuna Māori as they were the vessels that linked us genealogically through DNA, and similarly they were the vessels that contained the knowledge of these ancient art forms and ensure this was passed down to weavers to pass on to future generations. The researcher has endeavoured to follow this practice through her involvement in raranga and whatu muka from 1996 – 2013.

Chapter Four: Te Kōrari

Introduction

Te Kōrari is the flower stem of the harakeke. In the context of this exegesis, the making of the Korowai as the artefact is the kōrari along with the tikanga and resources used in the making of the piece, the conceptual design and the explanation and description of the processes and techniques used by the researcher in making this Korowai. Just like the DNA helix formation and the whiri whenu, the process of the making of the actual artefact is intertwined with the conceptual design.

Image 10: Te Kōrari o te harakeke

(Gloria Taituha, 2014)

Conceptualising the Korowai as the Artefact

The concept of this Korowai as an artefact to complement the exegesis began in 2010 when the researcher first began her postgraduate studies and decided on the topic for her exegesis. As soon as the researcher understood the criteria for the completion of this exegesis, she decided that whatever her artefact would be, it was to be a *koha* to her primary supervisor's daughter. Since enrolling into Te Ara Poutama the researcher has been supported by all the staff and ultimately by her Primary Supervisor. She is not unlike most mothers, in that her children are the core of her existence. It was from this perspective, that the researcher knew that her supervisor's daughter is her heart and also as the only mokopuna (grandchild), a very special member of her immediate and extended whānau and by making this artefact for her daughter, the researcher would be able to show her utmost gratitude for her (*Prof*) in recognition of her support of her learning journey. From the researcher's Personal Visual Record (2014) the following entry was made,

> Rachael is a stunning young woman and a role model to the young males and females who are privileged to study under her at Te Ara Poutama. She is a very stately looking young woman, of tall build and stature, medium brown curly hair, fair complexion and beautiful blue eyes.

Image 11: Dr Rachael Ka'ai-Mahuta, recipient of the Korowai Artefact

(AUT University, 2014)

The researcher wanted the Korowai to rest on her shoulders to draw attention to Rachael's shoulders, neck line and blue eyes. These were the researcher's deepest thoughts at the time which she did not reveal to her Primary Supervisor until presentation of the final draft for editing. The researcher did not actually decide on what feathers to use until the Washington DC Trip in 2013.

The type of adornments to be used for the Korowai was inspired by a trip to Washington DC led by Professor Ka'ai of Te Ipukarea – The National Māori Language Institute and Te Whare o Rongomaurikura – The International Centre for Language Revitalisation, where the researcher was invited to present a paper at the 'Māori Language Revitalisation in Aotearoa/ New Zealand' side-event of the *One World, Many Voices: Endangered Languages and Cultural Heritage Folk*

Life Festival hosted annually by the Smithsonian Institution, June/July 2013. The goal of the Festival is to strengthen and preserve traditions of Indigenous communities. An excursion to the Smithsonian Vaults in Maryland, enabled the group to view the comprehensive collection of Māori korowai stored there.

The researcher was inspired by one particular korowai which had pūkeko feathers (also known as pākura) as adornments. The blue feathers of the pūkeko were really vibrant and the fact that they had preserved so well over time, also inspired the researcher to make a korowai with the blue feathers of the pūkeko.

Image 12: Korowai with blue pūkeko feather border, Smithsonian Vault, Maryland, USA

(Tania Ka'ai, 2013)

From the researcher's 'personal visual journal' (2014), which is a standard practice for weavers where they track the creative process for the development of any woven piece the researcher wrote,

> From the harvesting to the final stitch, the recipient of this Korowai is in my thoughts and my hands. As I progress I am aware of meeting deadlines.
>
> As I continued the work, I constantly critique my mahi; I can see that my whatu has become alot finer, so the work did not progress as quickly as what I had anticipated. Not meeting my personal deadlines was frustrating. My personal deadline was to finish this by the end of June and I was disappointed with myself for not utilising my time better; but soon realised this artefact just took on its own journey and I was being guided by something higher than my own thoughts. It was like the Korowai had developed its own wairua and this was influencing and guiding me as the kaiwhatu (Taituha, 2014).

Materials and Adornments

Materials and adornments used for this Korowai included:

- 585 whenu – keeping 35 for each side panel
- 800 aho
- 154 hukahuka
- 15 pūkeko pelts (using only the blue feathers)

Many of the adornments were koha from as far away as Ōpōtiki, Ruātoki, Te Tai Tokerau and across the Ngāti Maniapoto rohe in return for items such as whenu, demonstrating the natural barter system used amongst weavers.

Two kererū (using only the white feathers) were also used. These pelts had been prepared previously by the researcher

There were a total of 3230 feathers used in the making of this Korowai:

Table 4: Adornments of artefact

Adornments	Amount	Placement
Pūkeko	154	Rows 5 - Side Panels
Kererū	154	Rows 7 - Side Panels
Pūkeko	190	Rows 5 - of feathers
Kererū	190	Rows 7- of feathers
Pūkeko	82	Rows 10- of feathers
Hukahuka	154	Rows 15 – 42 - Middle Section
Pūkeko	300	Rows 43- 50 - Half diamonds
Pūkeko	190	Row 53 of feathers
Kererū	190	Row 55 of feathers
Pūkeko	190	Row 57 - feathers

The top and the bottom of the Korowai did not have any feather adornments. The bottom and specifically rows 1-4 were adorned using the māwhitiwhiti stitch. Similarly the top was adorned specifically rows 58-62 using the māwhitiwhiti stitch.

Support to produce the Artefact

The making of korowai is never a solo effort. It is achieved through the collective group or whānau. Contributions are varied: families provide meals and run households to provide cover for their mother, wife, aunty, friend; workplaces provide release to progress the work; and others who are closer to the work itself, provide specific support related to the actual making of the korowai. The support provided for the making of this Korowai included:

- Harvesting for whenu and aho – the researchers husband, Perry and eldest son, Lee
- Koha of feathers – Ngarongoa Lentfer, Rose Te Ratana & Simi Paris used their networks to obtain these feathers as adornments for the Korowai
- Preparation of feathers – Glenda Taituha, Mahana Toka, Tuti Bell and Manukura Ngawaka provided their time to soap the feathers together
- Hukahuka – Irene Brady prepared the hukahuka as adornments
- Whatu – Irene Brady when she was available, assisted with the whatu

The researcher began with 585 whenu but needed to increase the length, thus another 585 whenu were added. Initially two lines at the bottom going straight across were to be blue and white feathers with each side panel consisting of 35

whenu on both sides to create panels of blue and white feathers repeated to the top. The top was intended to be a mirror image of the bottom with blue and white feathers. From the researchers journal (2014),

> The addition of the half diamonds was initially planned, but I didn't have enough blue pūkeko feathers. I continued and nearing the point where the half diamonds were to be placed I stopped and I knew I had to find some more feathers – the block of blue feathers that would sit on her shoulders just needed to be added (Taituha, 2014).

The actual making of the Korowai employed the standard techniques and processes as taught to her by the Ngāti Maniapoto respository, Dr Digger Te Kanawa.

Identifying the source

Taeore and Kohunga are the two common varieties of harakeke that the researcher uses for the making of this Korowai. Taeore is used for the aho Kohunga for the whenu. Kohunga stands erect with a very thick texture which is essential for the body of a korowai. Taeore in comparison, has a drooping appearance; it has long silky fibres and once processed, these fibres are very much like fine cotton. Harakeke, like many of Aotearoa/New Zealand's natural resources, is harvested according to Māori tikanga. Tikanga are the Māori beliefs, customs and values which are present in the many practices of the Māori culture.

Karakia

Many weavers have their own beliefs and practises in regards to karakia. There are those individuals and groups who recite karakia prior to harvesting harakeke. However, the researcher has been taught to recite karakia at the beginning of the day and at the end of the day, this ensures a positive mind-set for the duration of the day.

Harvesting

Harakeke is a taonga and must be nurtured to ensure continual growth. The roots or clumps, from time to time need to be broken up and replanted when they become too thick. The harakeke blades are cut on a downward slant and as low as possible to the roots. The rito and the awhi rito are not normally cut, with the exception of pruning to ensure the wellbeing of the pā harakeke. Only the blades that are on either side of the awhi rito are cut in a downward slant and as close to the root of the plant as practicable (Te Kanawa, D. 1992, p6). The tikanga applied is to harvest a manageable amount of harakeke to minimise waste; one must always be conscious to “harvest what you need, not what you want”. The butt of the harakeke is cut off and left at the base of the pā harakeke; these will eventually rot and provide compost for the parent plant.

Image 13: Harvesting the resource

(Gloria Taituha, 2014)

Image 14: Harvested Rau

(Gloria Taituha, 2014)

Preparation of whenu (warp thread)

This is divided into two sections: Toetoe; to strip into required width and rui; to sort into required lengths. Each harakeke blade was then stripped; the outer edge and back ribs of the blades were stripped away and the remaining parts of the blades were stripped into even widths. The centre of the blades are likely to have more muka content, therefore the technique used was to strip from the centre to the outer edge. Once all blades had been stripped into the required width size, the hard ends of the blades were then trimmed off. The harakeke outer edges and back ribs were then discarded and returned to the bush to provide compost.

Image 15: Mahi Toetoe

(Gloria Taituha, 2014)

Image 16: Mahi Rui

(Gloria Taituha, 2014)

To rui**,** the blades were bundled into a workable amount; the hard end of the blades were placed on the ground and the top ends were held firmly. Sliding one hand up to the tips and releasing the bottom hand allowed the shorter strips to fall away thus bundles of harakeke in various lengths began to form naturally. The blades were then bundled into groups of 25; the tips were cut off all the blades which were then stored. Harakeke can be stored in a damp cloth, in a dark area for up to seven days before commencing the next process noting that harakeke tends to be more effective if it is damp, especially for the processes of whakapa and hāro.

Whakapā and Hāro- preparing for the extraction of muka

Taking a bundle of 25 blades with the dull sides facing up and finding the mid-way point of the bundle, a gentle incision was made in each blade. This technique takes alot of practice to perfect and master to ensure the correct depth of the cut.

If the cut is too deep the blade is cut in half; if the cut is not deep enough, the fibre cannot be separated. You must hold the entire bundle in your hand; by doing this you can gauge the depth of the cut more easily and you are conscious of cutting through to the next blade or your knee. Some weavers will take each blade and make the incision on a piece of board. It is not advisable to do this as you will never learn to gauge the depth of your cut.

Image 17: Mahi Whakapā (shiney side)

(Gloria Taituha, 2014)

Image 18: Mahi Whakapā (dull side)

(Gloria Taituha, 2014)

A mākoi is now used to extract the muka. A mākoi is a very important tool and you need to have one that fits comfortably into the palm of your hand. The green- lipped mākoi are too fragile for this work and the researcher has found that her favourite mākoi can be gathered from Maketū in the Eastern Bay of Plenty.

The bundle of harakeke is now turned over with the shiny side up. The hallow side of the mākoi is then placed over the cut. The right thumb is on the top of the mākoi and the left thumb is placed on the right thumb. The right hand stays still and the left hand pulls upwards without pushing the mākoi. The left hand should do all the work, while the right hand stays still. Drawing the blade with the left hand, you can then begin to see muka. The muka is taut with a flax loop against it. Continuing to hold the flax firmly, the left hand pulls until all the muka has been extracted from the blade noting that the the hard end of the blade is always scraped first.

This process takes much practice, but the secret is to always pull with the left and hold the mākoi firmly with the right hand. When teaching tauira this process, the researcher does not have to be watching them to know if they are following the correct procedure. If the researcher hears a grating sound like, '***crrrrr'*** similar to nails on a chalkboard, the tauira are pushing the mākoi, however, if the researcher hears a sound like, '***shhhh***' similar to a soft sweeping noise like a broom on lino, then this is the sign that they are allowing the left hand to do the work. Eventually, each weaver starts to use their own senses in that they begin to understand how to feel the depth of their cut; that they must pull with their left hand and hold the right hand still. All these techniques come with practice and patience.

Image 19: Mahi Hāro (on the shiney side)

(Gloria Taituha, 2014)

Once the hāro was completed, all of the hard ends of the muka were wrapped around the top half of the bundle until the researcher was ready for the next process. The harakeke were put into bundles of 10.

Miro

The bundles of muka were then undone and the soft end of the blade was then ready to hāro. The strip of muka is divided into two equal parts and then "topped and tailed"; part of thick end is added to the thin end to attain equal thickness of each strand. The strands are held half way along with the left hand; and with the finger tips of the right hand, one end is placed about a hand span above the bare right knee with the strands about 60mm apart.

Pressing firmly you roll the strands towards the knee; as the strands meet, then lighten the touch and the miro will have rolled half way between the wrist and elbow of the right arm. By rolling backwards along the thigh; by the time the hand reaches the starting position a two-ply cord should be formed. This miro practice is continued at the other end of the strand, which then forms the whenu, that is, the warp thread of the korowai. It is important to have all whenu the same length and the same thickness. All whenu are placed in bundles of 25 and are washed in lukewarm water, using only cakes of sunlight or taniwha soap. Two whenu are set aside to be dyed black; these are called ngā whenu tāpiri and need to be a more firm twist than the other whenu as it is used for the body of the Korowai. Ngā whenu tāpiri are used to bind the first and the last white whenu, at the two edges of the korowai.

To complete an average sized korowai one normally needs to have prepared 650 – 800 whenu. While learning this process, tauira begin to understand the physicality involved in this work and the importance of looking after their physical well-being to be able to continue to practice these artforms.

Image 20: Mahi Miro

(Gloria Taituha, 2014)

Prepare muka for whiri whenu, patu and kōmuru

Whenu are now ready to be made into whiri whenu. Secure the tops of 50 whenu using both hands. Hold the bundle in the centre; twist the strands in the right hand backwards and then twist the strands in the left hand forwards. Release the middle, third and little fingers on the left hand to hold the right strands and release the same fingers on the right hand to take the left strands. Release the left forefinger and repeat the process, whiri whenu will now be formed and is ready for the next process.

Image 21: Mahi Whiri Whenu in prepartion for mahi patu

(Gloria Taituha, 2014)

Image 22: Mahi Patu

(Gloria Taituha, 2014)

Patu

It is not advisable to patu more than 400 whenu at one time as this is a very strenuous process on your body. Tools required for this process are a smooth flat kōhatu (stone) and a patu. The researcher uses a wooden patu which is made of maire, as she finds that the patu kōhatu is too heavy. This process requires two containers of water where the whiri whenu are left soaking in a bucket of water until the patu process begins and then they are transferred to the second bucket of water. The patu process of each whiri whenu is repeated at least three or four times.

All whiri whenu are placed in cold water and once they are saturated begin to patu by placing one whiri whenu on the kōhatu and begin to patu. As you become more proficient with this process a rhythm soon begins to emerge, count 1,2,3 and patu, 1,2,3 and patu and so on until you have removed most of the moisture from the whiri whenu. Unplait the whiri

whenu, shake well, re-plait and place into the second container of water. Once all whiri whenu have been processed you unplait and hang out to dry until only slightly damp. The next process will be kōmuru.

Kōmuru

The whiri whenu should almost be dry, but still slightly damp, to continue with the kōmuru process. Grasp the whiri in the left hand, leave about 10-12 cm above the left thumb and forefinger and with the right hand, rub the whiri clockwise. Rub only a little at a time. This process can leave your skin very tender and may even cause bleeding. Hold as much of the whiri in the palm of the hand and then release what you have completed. The whiri should now appear to be a wave like shape; it is then put back into a whiri whenu and stored for use. If the whiri looks straight, it will then require additional patu and kōmuru.

Image 23: Mahi Kōmuru

(Gloria Taituha, 2014)

Aho

For the aho, the preparation differs from whenu.Taeore is a preferred variety of harakeke used for the preparation of aho; the long silky strands are easier to gauge the thickness that is needed for aho strands. In some cases, the outer edges of the kohunga harakeke are set aside for the purpose of aho while preparing for whenu; however, the researcher prefers to use taeore.

As with the preparation of whenu, the extraction of muka from the hard end of the harakeke blade is completed first. Place the green (soft of the blade) between your knees and slightly jerk the muka end of the blade; with your right hand, gently brush the shorter muka downwards which will then be extracted with the remaining half of the blade. Only the longer muka will be kept, as the aho needs to be all the same length. Complete 10 blades following this process and tie all muka together.

The muka is then washed in lukewarm water using Sunlight or Taniwha soap; once dry, take a hank of muka and begin to miro the strands. Take two strands from the hank and lay them across your lap; take another two strands making sure to "top and tail" and miro. The miro of aho must be very tight as the aho binds the garment together. Once the aho have been completed, 50 aho are then put into a kaka. For an average size korowai, you will need to have prepared five- six kaka and you will use at least eight aho per line of the korowai. It is important to remember that when making whenu, you miro, then wash the muka, but when making aho, you wash, then miro the muka.

Adornments

Hukahuka

Prepare strips of harakeke 95cm long and 12mm wide. Whakapā and hāro strips and divide muka into two; top and tail for an even thickness, then halve the muka and hold the centre with the left thumb and forefinger. Miro muka using the palm of your right hand; hukahuka needs to be firm so miro small amounts at one time. Leave at least 30cm straight, so all hukahuka can be tied together for patu and dyeing. When 50 hukahuka have been completed, twist into a hank ready to patu*,* and patu only once. They can now be dyed; at least 200 hukahuka will be needed, depending on how they are placed on the korowai.

Image 24: Mahi Hukahuka

(Gloria Taituha, 2010)

Image 25: Hukahuka, Whenu & Aho

(Gloria Taituha, 2010)

Image 26: Feathers

(Gloria Taituha, 2014)

Feathers

Pūkeko and kererū feathers were used for this Korowai. 15 pūkeko pelts were used using only the blue feathers.

These were koha from as far away as Ōpōtiki, Ruātoki, Te Tai Tokerau and Ngāti Maniapoto in return for items such as whenu, demonstrating the natural bartar system used amongst weavers. Two kererū were also used but only the white feathers. These pelts had been prepared previously by the researcher.

Visual Story of the Making of the Korowai Artefact

Image 27: First block of feathers

(Gloria Taituha, 2014)

Image 28: Size of aho used for the Korowai (2 + 2)

(Gloria Taituha, 2014)

Image 29: First six lines

(Gloria Taituha, 2014)

Image 30: Panel completed to add to the width of the Korowai

(Gloria Taituha, 2014)

Images 31 & 32: Nearing completion of the feather work

(Gloria Taituha, 2014)

(Gloria Taituha, 2014)

Image 33: Adding in extra length

(Gloria Taituha, 2014)

Image 34: Completion of adding in extra length

(Gloria Taituha, 2014)

Image 35: Beginning of mahi māwhitiwhiti at the top of the Korowai

(Gloria Taituha, 2014)

Image 36: Final row of blue feathers

(Gloria Taituha, 2014)

Image 37: Top and bottom māwhitiwhiti complete and ready for trimming

(Gloria Taituha, 2014)

Image 38: Tidying up of excess aho

(Gloria Taituha, 2014)

Image 39: Inside view of Korowai

(Gloria Taituha, 2014)

Image 40: Trimming bottom of Korowai

(Gloria Taituha, 2014)

Image 41: Completed Korowai

(Gloria Taituha, 2014)

Conclusion

The techniques and processes used to make the Korowai have been handed down from generation to generation by repositories of this knowledge within the Ngāti Maniapoto rohe. These repositories are regarded as kaitiaki of this knowledge which originated from the whare pora, an ancient school of learning, and as a consequence, they have ensured the survival of this art form as we know it today in contemporary society.

The Korowai provides a wonderful exemplar reflecting ancient Māori knowledge and wisdom passed down through time capturing the beauty and functionality of the art form and its location in te ao Māori within contemporary Māori society. It also demonstrates a recognition of tikanga Māori observed throughout the making of the artefact from the harvesting to completion of the final product and the relevance of this tikanga associated with this art form in the modern world.

Chapter Five: Te Puāwai

Introduction

Te Puāwai is the flower head of the kōrari on the harakeke plant. In the context of this exegesis, it refers to the researchers personal commitment to the cultural practice of koha (an offering or gift) as a weaver; a tikanga practiced by her mentor, the late Dr Diggeress Te Kanawa.

Image 42: Te Puāwai o te harakeke

(Gloria Taituha 2014)

Koha literally means a gift, present, offering, donation, contribution - especially one maintaining social relationships and has connotations of reciprocity. In the modern context, in many tribes the koha is laid down on the marae by the visitors' last speaker in the form of money collected prior to going onto the marae at the pōhiri, but not all tribes agree with this

practice. Such koha would be intended for the marae and to be reciprocated at some time in the future, but koha given quietly to a leader in person (kōkuhu) would be intended to defray the costs of the hui. Some tribes prefer to call such donations whakaaro or kohi, because of the connotations of tapu associated with the words takoha or its shortened form of koha. In traditional Māori society the koha often took the form of food which was usually delivered directly to the place where the food was prepared and would not be presented on the marae. If the koha took the form of a valuable cloak, ornament or weapon, the way the gift was presented indicated whether the gift was intended to be returned at some future time, or not (http://www.maoridictionary.co.nz).

Firth states that the transaction of making a gift appeared on the surface to be a spontaneous act based on free will and choice and given in good grace (Firth, 1959, p. 423). He emphasised the importance of obligations, and he proposed that there was a compulsion to give something and indeed there was an obligation upon the recipient to accept the gift 'in good grace' (Mead, 2003, p. 181).

Dr Ranginui Walker writes about koha, in relation to the concept of utu:

> The mediation of social control by rank, tapu and spiritual beliefs was supplemented by the principle of utu. At its simplest level, utu meant equivalence or payment. Gift-giving to others, in the form of garden produce or fish from a successful expedition, was a widely practiced custom in Māori society cemented social ties. But the gift set up an imbalance between the recipient and the giver. At some later date, equivalence was restored when the recipient gave a return gift and this case, gift giving and utu mediated warm and enduring social relations of mutual support (Walker, 2004, p. 69).

Perhaps one of the most compelling acts of koha was witnessed by the researcher on an occasion involving her mentor and tutor, Dr Diggeress Te Kanawa. At the end of 1999, the mokopuna of Tana and Diggeress Te Kanawa were preparing for a whānau reunion called, 'Ngā Huihuinga o Ngā Mokopuna' at Oparure Marae to celebrate 'The Millenium'. At the time, Tana and Diggeress had 12 living children and approximately 110 grandchildren, great-grandchildren and great-great grandchildren. Over a period of 40 years, Diggeress had completed a korowai for 11 of her children as well as numerous other korowai for other people. Her mother Dame Rangimarie Hetet had also gifted a korowai to one of Diggeress and Tana's sons during this period. Diggeress would present these korowai to her children as part of the whānau reunion which coincided with an exhibition at the Waikato Museum in Hamilton showcasing the 11 korowai and one muka wall hanging. The children knew they were receiving a korowai but did not know which one was to become theirs.

One or two weeks before the reunion, Diggeress asked the researcher to go to the Museum with her to discuss details pertaining to the exhibition with the Museum Curator and at that point she made her final decision as to which korowai would be going to each child. All the korowai were named prior to their arrival at the Museum.

Image 43: 11 korowai made by Dr Diggeress Te Kanawa over forty years for each of her children

(Gifted by Dr Diggeress to Gloria Taituha, 2001)

As Diggeress explained the names of each korowai and the kaupapa attached to each one, it became very clear that these korowai were so much more than an end product of a plethora of processes, methods, techniques, and tikanga because she had woven each of her children into these korowai; they each had their own identity by way of colour, pattern, style and form. These korowai were a living representation of each of her children. Listening to her discussing the kaupapa behind the names of the 11 korowai was an inspirational and moving experience. This experience truly reinforced and deepened my understanding and belief in the concept of koha.

A few days later we returned to the Museum to have the korowai and wall hanging blessed before the exhibition opened. The room in which the exhibition was to be held was all prepared and ready for the opening. Tainui kaumātua, the late John Haunui and his wife Hera, were to facilitate this process for the Museum. Diggeress, and her husband, Tana (known affectionately as Ted) and their life long companion Nana Miriama Tahi of Oparure and the researcher attended the blessing ceremony. Hera Haunui proceeded to karanga and we made our way down the ramp; straight in front of us was Te Winika Tainui Waka, which has pride and place in the Museum, and is situated in front of a large floor-to-ceiling glass window looking out onto the Waikato River. Nana Miriama replied. As we reached the bottom of the ramp, we then turned to the right into the space where the korowai were displayed. At this point the researcher was totally overwhelmed as the view was breath-taking. The researcher did not see 11 korowai and one Muka wall hanging; she saw the 12 children of Danny, Mahina, Sonny, Kohi, Tiwi, Aroha, Kahu, Ata, Ria, Te Muri, Rangi and Tana - boy.

These experiences have informed the researcher's commitment to and respect of the cultural concept of koha. In the process of preparing for the Korowai artefact to be ready to koha, the researcher approached the husband of the recipient, Dr Dean Mahuta. After explaining the desire to koha the Korowai to his wife, he offered a name for the Korowai at which point it changed from being merely an artefact to something much more; a taonga. The name given for this taonga, is 'Te Whiringa Rongomaiwhiti'. The explanation provided and noted in the researcher's Personal Visual Record (2014) is,

> Whiringa means to bind. It captures the idea that whiri is symbolic of the weaver of this Korowai. It also captures the concept of whakapapa and the binding between the weaver and the recipient of the Korowai that will exist for all time.

> Rongomaiwhiti means uniqueness and sacredness. It captures the kaupapa of the Korowai and the uniqueness and sacredness associated with the cultural concept of koha; as well as the uniqueness of the gifting itself because it is a part of the weavers pursuit to obtain a university postgraduate degree. Te Whiringa Rongomaiwhiti then becomes a unique, and sacred connection between the weaver and the recipient of the taonga.

It is against this background that the researcher felt it appropriate to hand over Te Whiringa Rongomaiwhiti Korowai to Rachael to symbolise the end of this journey.

Image 44: The recipient, Dr Rachael Ka'ai–Mahuta wearing Te Whiringa Rongomaiwhiti Korowai

(Gloria Taituha, 2014)

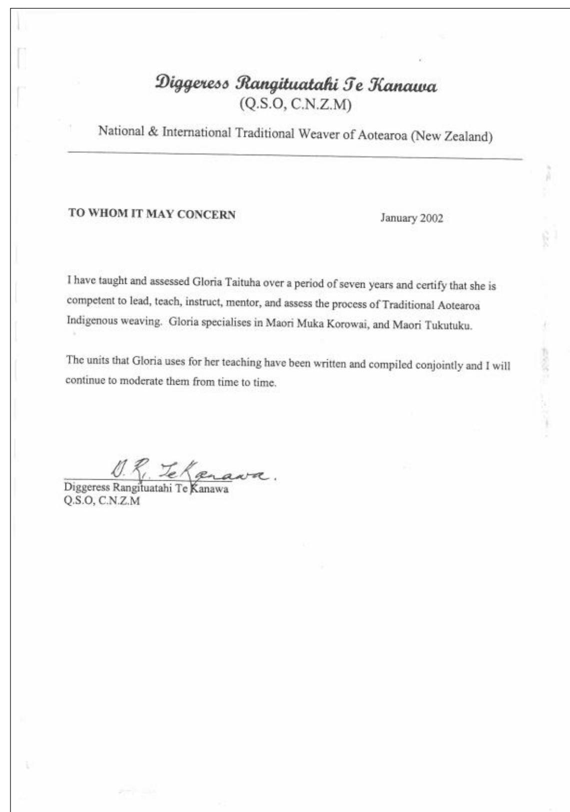
The researcher's journey into the world of raranga and whatu muka began in 1996 with her desire to make a korowai for her eldest daughter's 21st birthday in 1997. This led her to approach Dr Diggeress Te Kanawa to ask for help and guidance. At this time and unbeknown to the researcher, she embarked on a journey with Diggeress, reflecting the 'Master-Apprentice' relationship.

Image 45: Dr Diggeress Te Kanawa with her husband, Tana Te Kanawa

(Gloria Taituha, 2008)

Despite the geneological links between the researcher and her Aunty Digger; and also with her husband Tana, the 'Master-Apprentice' relationship and the world of raranga and whatu muka, provided many special experiences and moments for the researcher with both Diggeress and Ted. One of these was the acknowledgement of her work by Diggeress as an apprentice kaiwhatu in the form of a tohu.

Attestation Tohu from Dr Diggeress Te Kanawa to Gloria Taituha – the researcher



Diggeress Rangituatahi Te Kanawa
(Q.S.O, C.N.Z.M)

National & International Traditional Weaver of Aotearoa (New Zealand)

TO WHOM IT MAY CONCERN January 2002

I have taught and assessed Gloria Taituha over a period of seven years and certify that she is competent to lead, teach, instruct, mentor, and assess the process of Traditional Aotearoa Indigenous weaving. Gloria specialises in Maori Muka Korowai, and Maori Tukutuku.

The units that Gloria uses for her teaching have been written and compiled conjointly and I will continue to moderate them from time to time.

D. R. Te Kanawa.
Diggeress Rangituatahi Te Kanawa
Q.S.O, C.N.Z.M

(Gloria Taituha, 2002)

Another significant experience for the researcher was working on what was to be the last piece that Diggeress worked on before she passed away. It was the first three rows of a korowai.

Images 46 & 47 :Beginning of a korowai; the last piece that the researcher and her mentor, Dr Diggeress Te Kanawa worked on together before she passed in 2009

(Gloria Taituha, 2010)

(Gloria Taituha, 2010)

Conclusion

This chapter explains the significance of the cultural concept of koha in relation to the art forms of raranga and whatu muka. Furthermore, it illustrates the relevance of koha in the gifting of the Korowai as an artefact for the purpose of the exegesis and how in the handing over to the recipient, it then becomes a taonga which is much much more than an artefact. The 'Master Apprentice' relationship sustained over 14 years between the researcher and Diggeress is nuanced by key cultural indicators implicit in the relationship including Mātauranga Māori, Mātauranga Tuku Iho and Kaitiakitanga. It is within these parameters that one can begin to understand how traditional Māori knowledge relating to raranga and whatu muka will continue to inform the making of korowai within the Ngāti Maniapoto rohe within contemporary Māori society and being able to celebrate these ancient Māori artforms which have survived the clutches of colonisation and cultural imperialism.

On a final note, and in the context of the 'Master-Apprentice' relationship, the researcher and her mokopuna were both with Diggeress at her home when she passed away in 2009 at age 89 years; an end of a physical relationship but the learning has left an indelible footprint on the researchers heart and soul as a spiritual guide and a clear role she must play in the preservation of raranga and whatu muka within the Ngāti Maniapoto rohe.

> I have had the privilege for the last 14 years to sit at the feet of a humble lady, respected mentor and soul mate, to learn, listen, watch practise and practise again until perfection. While learning the art of whatu muka and customary tukutuku Aunty taught me how to be patient, to be strong in mind and body, to manaaki te tangata. She felt there was an urgency to hold fast to the customary teachings; we must never let these skills fade away hence one of my favourite whakatauki that she would always refer to:

A task that calls forth your agility of mind, abundant energy and patience; a craft of our ancestors to keep for coming generations.

Aunty was also passionate about empowering our people to support their whanau, marae hapū and iwi by way of contributions of weaving. She would always say “we must teach our people to do the mahi themselves as there is nothing more empowering than to know that you have done it yourself.

Aunty by nature was giving; she gave of her heart, her home and her hands (Adapted from *Mana Magazine*, 2009, p.10).

E ngā uri whakatupu

He waiata i titoa e Kahurangi Rangimarie Hetet (1986)

E ngā uri whakatupu, Whakarongo kia kaha,Hapainga ake rā

Ngā mahi hua tou, A ngā tupuna, I waiho ake nei, Hei painga mō te iwi

O Aotearoa e

Kia kaha rangatahi, Kei ngaro ngā taonga, O ngā tūpuna

Hei whakaari atu, Ki te ao tūroa, Taku mana nō tua whakarere,

Nō aku tūpuna, I mauria mai nei

I Hawaii ki rā anō e

O coming generations, listen be strong. Uplift the arts left by our ancestors for the good of the people of Aotearoa.
Be strong o youth lest the treasures of your ancestors be lost as a portrayal for the future, my inward strength stems from the dim path bought by our ancestors from Hawaii ki.

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Glossary

Aho	Weft – cross-threads of weaving of a mat
Aho Matua	The philosophical base for Kura Kaupapa Māori education for the teaching and learning of children
Ara	Each line of weaving is referred to as ara
Aroha	To love, compassion, empathise
Atua	God
Awhi rito	The outer leaves immediately next to the rito
Haka	To dance, posture dance performance
Hapū	Kinship group, clan, tribe, sub-tribe
Harakeke	New Zealand flax *Phormium tenax*
Hine-rauāmoa	The smallest and most fragile star in the heavens who became the female element Tāne had been searching for to create humankind
Hine-te-iwaiwa	Hine-te-iwaiwa is from the union of Tāne and Hinerauāmoa and became the guardian of raranga and whatu, childbirth and also the cycles of the moon
Hukahuka	Thrum, tassel of two strands
Huna	The principle atua for pā harakeke
Huruhuru	Hair, feather, coarse hair
Iwi	Extended kinship group, tribe, nation, people, nationality, race
Kai	To eat, consume, food
Kaitaka	A highly prized cloak made of flax fibre
Kaitiakitanga	Guardianship
Kaiwhatu	Weaver of muka

Kākahu	To put on clothes, dress
Karakia	To recite ritual chants
Kārure	To twist, spin, to twist two twisted strands into a cord
Kaupapa	Topic, policy, matter for discussion, plan
Kawau	Cormorant, shag, black shag, great cormorant, *Phalacrocorax carbo novaehollandiae*
Kinikini	To nip, pinch off
Koha	Gift, present, offering, donation, contribution
Korowai	Cloak
Kuia	Elderly woman, grandmother, female elder
Manaaki	To support, take care of, give hospitality to, protect, look out for
Mātauranga	Education, knowledge, wisdom, understanding, skill
Māwhitiwhiti	Crossover stitch
Muka	Prepared flax fibre
Pā harakeke	Flax bush
Papa-tū-ā-nuku	Earth mother and wife of Ranginui. All living things originate from them
Piupiu	A type of skirt made of flax used in modern times for kapa haka performances
Pūrākau	Legendary, myth, ancient legend, story
Ranginui	Atua of the sky and husband of Papa-tū-ā-nuku from which union originate all living things
Raranga	To weave, plait
Rito	Centre shoot, undeveloped leaves of harakeke
Rukutia	Believed to be the originator of weaving and plaiting
Tā moko	Embellishment of the skin
Tāne-Mahuta	God of the forest

Tāniko	To finger weave, embroider
Tāniko pari	Woven bodice
Tāniko tīpare	Woven headband
Taonga	Property, goods, possessions, treasures
Tapu	Be sacred
Tauira	Student
Te Aho Tapu	The first line of the tāniko pattern
Te Anaureure	The cave that the tupuna, Maniapoto lived in for most of his life
Te Ao Māori	The Māori world view
Te reo Māori	The Māori language
Te Whare Pora	House of Weaving
Tikanga	Correct procedure, custom, lore
Tohi	to perform a ritual ceremony over a child in flowing water while petitioning the atua to endow the child with the desired mental and physical qualities. The child was dedicated to the particular atua by immersion in the water or by sprinkling it with water from a branch dipped in the stream.
Tohunga	Expert, proficient
Tūpuna	Ancestors
Waiata	Song
Wairua	Spirit, soul, quintessence
Whakapapa	Genealogy
Whakataukī	Proverb
Whakaute	To respect, show respect
Whatu	To weave, finger weaving, fibre weaving
Whatu muka	Finger weaving
Whenu	To twist, spin, strand (of a cord), warp lengthwise threads of a woven flax garment
Whenua	Land, placenta
Whiri	To twist, plait, weave