

ROSE TE RATANA 2012

RITUAL IN THE MAKING

A CRITICAL EXPLORATION
OF RITUAL IN TE WHARE PORA

An exegesis submitted to Auckland University of Technology in partial fulfilment of the requirements for the degree of Master of Art and Design
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Ki te taha o tōku papa

Ko Mataatua te waka

Ko Maungapohatu te maunga

Ko Rangitaiki te awa

Ko Ngati Haka/Patuheuheu te hapu

Ko Waiohau te marae

Ko Tūhoe te Iwi

Ki te taha o tōku mama

Ko Takitimu te waka

Ko Maunga-haruru me Tawhirirangi ngā maunga

Ko Mohaka te awa

Ko Waipapa-a-iwi te marae

Ko Ngati Pahauwera te hapu

Ko Ngati Kahungunu te Iwi

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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.

A handwritten signature in cursive script, appearing to read 'Rose Te Ratana', is displayed on a light green rectangular background.

Rose Te Ratana

ACKNOWLEDGEMENTS

‘Ehara taku toa i te toa takitahi; engari he toa takitini’.

Collective effort is more significant than individual effort

Ngā mihi

To the Puketapu-Hetet and Te Kanawa *whānau*, who encouraged me to pursue the Art of Māori Weaving.

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ABSTRACT

The rituals performed in *Te Whare Pora* (The Ancient House of the Art of Weaving), were integral to ensuring the maintenance of a specialised body of knowledge pertaining to *raranga* (a form of Māori Weaving). Ritual, as a rule, cloaked all aspects of learning in the attainment of knowledge (Mead, 2003). With the demise of the historical house of weaving and the legislation of 1907 prohibiting the practice of *tohunga* (experts of esoteric ritual) the question is posed, what and how does ritual have value and relevancy in the practice of *raranga* in the year 2012.

Three specific *whenu* (threads) of *Iho/Aho Matua* (Māori Philosophy): *Whakapapa* (genealogy), *Whanaungatanga* (kinship), and *Karakia* (invocation) form the base from which this investigation occurs. Each generation of *kairaranga* (weaver) negotiates inherent change in a genealogical practice of spiritual knowing to maintain continuity of knowledge. Therefore, this practice-based research project explores, through the construction of contemporary pattern (*whakairo*) and the weaving of symbolic forms of natural material (flax - *harakeke*), the fulfilment of obligations of ritual in a present day practice of *raranga*.

Sculptural woven forms become visible contemporary expressions of 'the exigencies of practice' (Grierson, 2009, p. 17). This work invites the engagement and response of viewers to questions of continuity in a process of making that occurs within a paradigm of ritual (Turner, 1982).

INTRODUCTION

Te Whare Pora

‘For the art of the *whare pora* is doomed, and the *aronui* and the *maro kopua* of old have been replaced by print dresses... The rays of the setting sun are lingering on the dismantled and empty *whare pora*, the *tauiira* come not, the *tohunga* has gone in search of the living Waters of *Tane*, which he shall never find. The *Moremore puwha* is unfamiliar to the present generation, the *tahakura* and *aroakapa* are objects of scorn. And even as I look from my tent-door out across the primitive vale of Rua-tahuna the declining sun drops behind the golden Peak of Maro, the purple shadows glide across the darkening forest, and the art of the *whare pora* is lost’.

(Best, 1898, p. 659)

Elsdon Best expresses feelings of remorse as he looks down at the dilapidated house set aside for the teaching of various branches of weaving; the house that once sheltered the traditions of *tohunga* and *tauiira* (learner). Fine garments like those woven in 1898, such as *aronui* (cloak made from superior material), and *maro kopua* (a triangular shaped garment worn around the waist by women or girls) are rarely seen at present. Gone are the *tohunga*, ‘the skilled psychologists and religious counsellors, who speak Māori and share Māori beliefs and values’ (Metge, 1967, p. 24), experts of all esoteric ritual, repositories of *Te Kauae Runga* (the upper jawbone) the celestial realms of esoteric learning (Temara, T. Personal Communication, 12 January 2011). Gone are these ‘learned people well versed in background knowledge’ (Mead, 2003, p.54).

Rituals like that of *moremore puwha* - a ceremony which 'binds knowledge acquired' (Best, 1898, p. 129) are a practice of the past.

During the years 1895 to 1910, Best recorded the history of Tūhoe. This included recordings of the clothing of the ancient Māori in the Tūhoe area, the knowledge of preparing, dyeing, and the weaving of various fibres, and descriptions of dress, ornaments, and the ancient ceremonies and superstitions of *Te Whare Pora*. Best's writings have been criticized in relation to the fact that the text differs from oral recitations passed down through generations. He is however, one of the few historians who have documented a process of making that occurred in the historical *Whare Pora*. The work remains a valuable source of information to *ngā kairaranga* (weavers). What is evident from Best's writing is that in the year 1898 the *tohunga* of the ancient *Whare Pora* had ceased to exist. This piece of writing by Best provided the motivation and reason to examine a process of making that occurs in *raranga* in 2012. The focus of this research project is specific to *raranga* which is one of the weaving art forms of this ancient house and is referred to as Māori plaiting (Pendergrast, 2003). Other weaving art forms are *whatu* (used in weaving of *kākahu* (garments)), *tukutuku* (latticework) and *taaniko* (off loom finger weaving).

Te Pā Harakeke (flax bush) is the most common natural resource used in *raranga*. It is also used as a metaphor for *whānau* (family). The *rito* (young shoot) is likened to a child (*tamaiti*) rising from and sheltered by its parents (*mātua/awhi rito*) on either side (Metge, 2003). It is *tikanga* (protocol) when harvesting *harakeke* that *karakia* (invocation) occurs and that the cutting of these three *rau* (blades or leaves) are prohibited to ensure the survival of *te pā harakeke* or metaphorically speaking *whānau*. Emerging from *te pā harakeke* to underpin the project are the association with the number three, the notion of continuance, and the investigation of sculptural forms that epitomise the presence of rituals. These ideas were explored through the weaving of three *pou* (pillar-singular) within three sets of *poupou* (pillars-plural), metaphorical expressions of the passage of

ritual in the interwoven relationship between concept, context and application. Rituals observed in the harvesting of *harakeke*; *whakapapa*, *whanaungatanga* and *karakia* form, in this context, the basis for the discussion of ritual in the making.

Chapter One, 'Whakapapa', examines a spiritual knowing that embeds the practice of *raranga* and constructs through material, technique, and pattern ideas of change inherent within continuity.

Chapter Two, 'Whanaungatanga' investigates the relationship between *ngā tamariki* a Tane and the *kairaranga*. It examines the ability of the *kairaranga* to come to terms with change in fulfilling obligations of kinship as defined by *whakapapa*.

Chapter Three, 'Karakia' discusses the spiritual ties that link past to present through narratives of *whakairo*, preparing for change expressed through contemporary pattern and the fulfilment of the obligations of *Whakapapa* and *Whanaungatanga* through practice.

Exhibition, 'Whakaaturanga' explores the cultural capture of space with the performance of Māori ritual a crucial element in the exhibition process.

Conclusion, 'Te Ao Manamanaia' ('the recognition of dedication, and commitment to a philosophical existence that spans generations within a *whānau* (family), *hapu* (sub-tribe) and or *iwi* (tribe)' (T. Temara, 2009 as cited in Te Kanawa, 2009, p. 17), presents a sculptural response of tangible expressions to the 'exigencies of practice' (Grierson, 2009, p. 17) and invites the engagement of viewers to questions of relevancy and value.

The constant use of *huahuatau* (metaphor) is similar in purpose to that of *whakairo* (woven pattern) in that it is a vehicle through which one can 'conceptualize experience and the external world' (Gibbs, 1994 as cited in Nikora, 2006. p 12). A glossary of terms is also provided.

This thesis is constituted as 80% practice-based work, accompanied by an exegesis of 20%.

RESEARCH PROCESSES AND ISSUES

According to Grierson (2009), methodology considers 'the politics of the researcher, including the researcher's ability or willingness to expose his or her lineage of beliefs and habits to the test of analysis' (p. 21). During this journey of experience 'the politics of the researcher' became relevant as my own political beliefs, principles, opinions, and views as a researcher emerged. To render one's viewpoint and practice to the analysis of others in a number of environments was a daunting prospect but it was realised that to negotiate sites of difference in 2012 it was essential to discuss issues that arose out of the research process.

Question of Authenticity

The initial intention of the research was to explore the role of *tikanga* applied in *raranga*. Kruger (2009) relates that *tikanga*, 'is the way we conduct our lives consistent with our beliefs, with our philosophical baselines, as they manifest themselves in our behaviours, our relationships, and our way of life' (p. 80). My *whānau* (family) questioned the rationale behind the exploration of the concept of discussing *tikanga* in the English Language rather than in *Te Reo Māori* (Māori Language). *Whānau* fluent in *Te Reo Māori* strive to maintain the essence of our existence, the language. Questions of sufficiency and authenticity

emerged. It was inferred that the discussion would be lost in translation when articulated outside the norms of *Te Reo Māori*. Gallagher (2003) states, 'that before defining the core values underpinning *tikanga*, it must be noted that a perfect picture will never be painted when trying to give Māori concepts an English definition' (paragraph 3).

However, since 1898 a pattern has arisen in the identification of 'huge gaps' (J. Nonoa, personal communication, September 2011) in the retention of Māori knowledge. There are numerous reasons for this, one of which was the introduction of the written word. It was no longer about committing knowledge to memory and then transmitting that knowledge through *Te Reo Māori*. It became about the written word and one's ability to write (Haami, 2007). In 2011, a lack of knowledge pertaining to *Iho/Aho Matua* (Māori Philosophy), *tikanga* and ritual applied in *raranga* and an inability to speak or understand *Te Reo Māori* has consequently presented for many learners feelings of inadequacy. As a speaker of *Te Reo Māori* and a *Kaiako* (teacher) whose role is to assist the application of knowledge regarding *āhuatanga Māori* (Māori tradition) according to *tikanga Māori* I have shared *raranga* with *Tauira* (learners) since 1994. The majority of the Māori students located regionally, nationally and internationally have, over this period, been non-speakers of *Te Reo Māori* but have had a deep passion for learning *raranga*. I have been a *kairaranga* of *whāriki* (mats), *kete* (baskets), *tukutuku* (woven panels), *kākahu* (garments), *tāniko* (finger weaving) for seventeen years. My grandmother imparted to me that a *kairaranga* is also responsible for the weaving together of people *ahakoa nō hea, ahakoa ko wai* (no matter where they come from, no matter who they are).

Driven by the notion of continuum within and for *raranga* it became crucial to create a space for the engagement of non-speakers of *Te Reo Māori*. The use of the word ritual becomes deliberate to provide the space for interaction and response to questions of relevancy in the year 2020.

CHAPTER ONE

Whakapapa

Aluli-Meyer (2008) discusses the ‘indigenous pedagogy of spirituality and knowing’ (p. 218) and states, ‘Knowledge that endures is spirit driven. It is a life force connected to all other life forces’ (p. 218). This statement is relevant to the context of my work. Through the analysis of descent and its extensions and applications to *raranga*, the genealogical ties to *Io* (Creator of a Universal Spirit), to *Tane* (the progenitor of man and natural resources (*ngā tamariki a Tane*) are explored. *Whakapapa* (genealogy) of the researcher is discussed to provide a sense of experiential learning that persists and pervades practice in 2012. A discussion of technique, material, and pattern seek to present conditions of spiritual knowing that embed the practice of the *kairaranga* (Weaver).

Ngā Atua – Pre 1898

Whakapapa is commonly defined as the recitation of genealogy, lines of descent, recital of layers or generations of *tīpuna* (ancestors) pre-ceding an individual. *Whakapapa* also refers primarily to an aspect of *wairua*. According to Marsden (1992) *wairua* is the source from which a person enters into an “intimate relationship with the gods and his universe” (p. 137). In Māori philosophy, there is but one universal spirit ‘Io is considered a thought, Io is a name, Io is an idea, and Io is the reference by which Maori explain the beginning of the Universe’ (Kruger, 1997, Audio Tape). Io created everything therefore we are related through *whakapapa* to the rivers, to the land, to the trees, to the birds, to nature and to the planets. Everything is connected (Ka’ai & Higgins, 2004) by *wairua*. From Ranginui and Papatuanuku, the ‘offspring of *Io*’ (Best, 1898. p. 1026) Tane was created.

The genealogical table in Figure 1 presented by Koro Tawhao Tioke, (a *Kaumtua* of Tūhoe descent and an authority on *rongoa* (Māori Healing) provides a link between Tane (*He Atua* – higher being/God) and *nga tamariki a Tane* such as *harakeke* (flax/phormium tenax) and *kiekie* (freycinetia banksii) used in *raranga* and *tukutuku* (lattice work)], *kākaho* (used in *tukutuku*), *tanekaha* (phyllocladus trichomanoides), *hinau* (elaecarpus dentatus), *raurekau/manono* (coprosma grandifolia) - bark used in traditional dyeing.

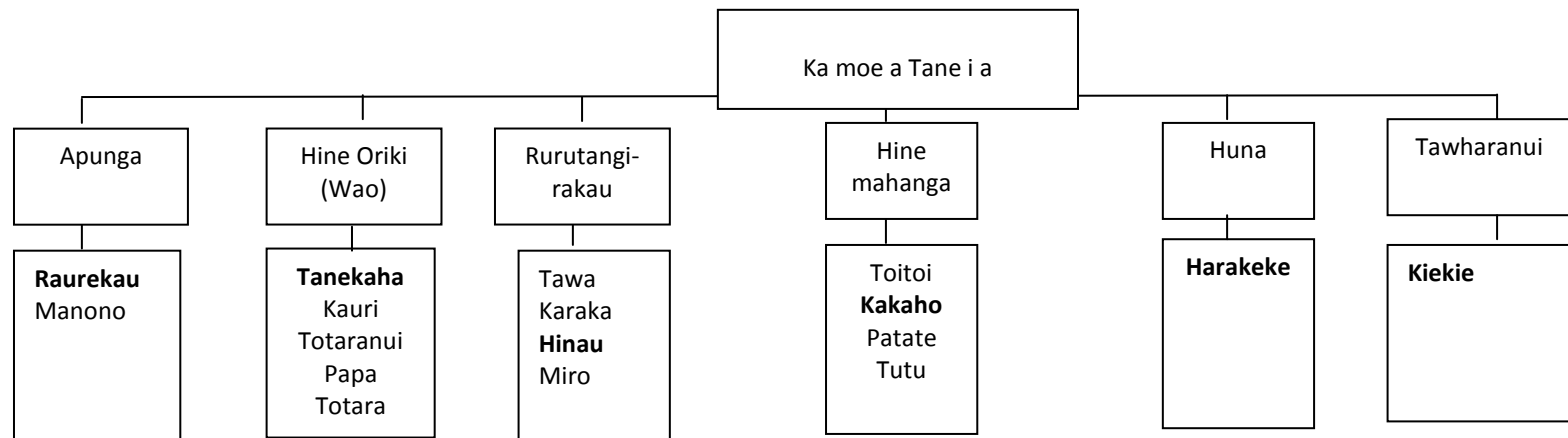


Figure 1: Tawhao Tioke, *Tohunga mo te mahi rongoa* Māori, Whanau Waananga, 1999. This genealogical table shows the descent of *harakeke* (flax) and other plants from Tane.

According to a Tūhoe version, once Tane had created the trees, he then sought *te uha* (female, feminine principle) which he found in Kurawaka. From this union man is descended (Best, 1898).

Ngā Tipuna – 1916

The examples that influence my patterns of behaviour in practice in the year 2012 originate from lines of descent and knowledge of what our *tīpuna* (ancestors) did in the past. Binney (1984) states that ‘in traditional Māori thought there is a continuing dialogue between the past and the present. Ancestors appear to the living, the living assume the actions of the ancestors, and history is thereby renewed’ (p. 346).

My great, great grandfather, Te Whiu Maraki (Figure 2) born 1869 is described as a ‘*tohunga* and a medium of God’ (Binney, 2009, p. 144). *Kuku* or mussel shells attached to each ear were a sign of his status.



Figure 2: Te Whiu Maraki, (1921).
Photographed by J. Cowan.
Alexander Turnbull Library. F10981 ½

Te Whiu grew up in Te Urewera, an area where people living there were seen as remote from European contact, despite the presence of missionaries amongst us throughout the 1840's to 1850's (Sissons, 2003). In 1864, Tūhoe and Ngati Whare sent a small fighting party to assist Waikato at Orakau against the military forces of the colonial Government. This battle earned us a reputation of notoriety. In September 1866, the people were faced with unannounced military landing and the proclamation of martial law over the district. The following year lands were taken through the legislation of government policies, such as the *Urewera District Reserve Act 1896*. It is stated that approximately 377,000 acres were changed from customary land to native land title. By 1930, more than 82 per cent of that land had been removed from Maori ownership (Savage, 2010). Rangihau (1992) explains that Māori are spiritually and emotionally connected to the land which is 'central to their ways of being' (p. 158). "*Ko ngā pūtoto e rere nei i roto i te tangata, Ko ngā pūtoto o te whenua*" (The blood that runs through a man's veins is the same blood that runs through mother earth). This *whakatauki* also conveys the genealogical connection to land. The reverence with which land is held is demonstrated through the ritual of *karakia* which sanctioned the taking of resources from the land.



Figure 3: Te Ao-makarangi (granddaughter of Te Whiu). Cover page of *Te Ao Hou Māori Magazine* 1973, Issue 73)

My grandmother Te Ao-makarangi (the granddaughter of *Te Whiu*) in Figure 3 was a *kairaranga*. The majority of what I know in relation to *raranga* comes from experiential learning (listening and observing the performances of others). The experience of *raranga* began at an early age by sitting, watching and listening to Kuia and Aunties as they wove *kete kai* (all types of baskets for food), *kete whakairo* (ornately patterned baskets) and *whāriki* (woven mats). The Uncles and older male cousins would gather the *harakeke* for the women. I would watch my grandmother as she wove, listen to her songs and stories about *tīpuna* and pay attention to her instructions of what not to do when gathering and preparing resources for weaving. My grandmother was also the eleventh wife of Rua Kenana who was referred to as *Mihaia* or the Messiah. Rua had led followers to *Maungapōhatu* and formed a community founded on passive values. His followers believed that he would see that their land and their *mana* (prestige) would be returned (H. Kereopa, personal communication November 2006). In 1916, Rua and others were arrested on charges ranging from resisting arrest to treason. It is suggested by Binney (2009) that the *Tohunga* Suppression Act 1907, which outlawed the practice of *tohunga* was passed ‘with the express intention of checking the activities of Rua and imprisoning him’ (p. 517). Dow (2001) suggests that the motive for the *Tohunga* Suppression Act 1907 sought to prohibit the activities and diminish the influence of *tohunga* in their respective *hapu* and *Iwi*, and cause submission to western ways of thinking and doing.

Te Hikapuhi Poihipi (1863-1932) was a descendant of the *Hapu*, Ngati Pikiao of Te Arawa and a *tohunga* of the Art of *Tā Moko*, healing and *raranga*. She was also a practising *tohunga* at the time that the Suppression Act was passed. Figure 4 shows a *tauirā* (sampler) woven for Augustus Hamilton, which is held in *Te Papa Tongarewa* (The Museum of New Zealand). Mick Pendergrast (2003), in his book *Raranga Whakairo: Māori Plaiting Patterns* also acknowledges Te Hikapuhi for her contribution to *raranga*. These patterns have been significant in the history and development of *raranga* as they are the earliest recorded examples of named patterns that exist.



*Purapura
whetu*

Poutama

Toraraka

Whakahane

Whakatutu

Whakaniho

*Niho
taniwha*

*Takitahi
whakakoki*

Rau kumara

*Kowhiti
whakakoki*

Figure 4: *Te Hikapuhi, Poihipi*. (1904). Sampler from Alexander Turnbull Library Collection: N.Z.

Patterns of *Whakapapa* - 2012

Whakapapa also implies change which is inherent within continuity. Each line or layer of descent from one generation to the next generation has undergone and continues to undergo change. So how does a *kairaranga* translate notions of a holistic education of spirituality and knowing through form, material, technique, and pattern? To acknowledge *whakapapa* it was decided to weave one of the patterns woven by Te Hikapuhi. It is interesting that Te Hikapuhi has named the vertical arrangement of the pattern shown in Figure 5 as *poutama*. Pendergrast (2003) provides the rationale for the standing position of *poutama*. The word *pou* suggests post, pole, or the upright supporting the ridgepole in a *wharenuī* (meeting house), and he concludes that a vertical line favours the association made to the word *pou*. One of the meanings of the word *tama* provided by Williams (1991) is 'son or eldest son' (p 375).

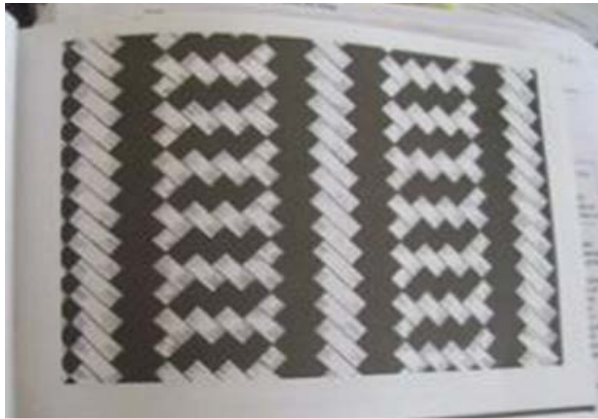


Figure 5: Pattern 31. Te Hikapuhi, Ngati Pikiao, Rotoiti. Appears in Pendergrast, M. (2003), *Raranga Whakairo*. Vertical arrangement of *poutama* pattern.

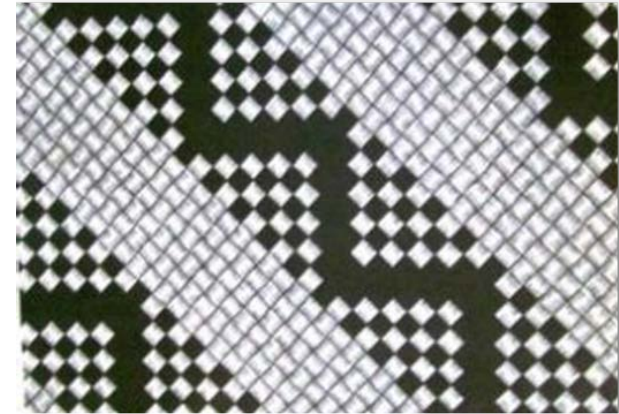


Figure 6: Pattern 151. Sewell, M. Rotorua. Appears in Pendergrast, M. (2003), *Raranga Whakairo*. Step-like pattern commonly referred to as *poutama*

My grandmother's version of this pattern was that it conveyed the narrative of the continuance of *te ure tārewa* (male line of descent). The step-like arrangement of the *poutama* pattern (Figure 6) accentuates the movement upward, a metaphor for achievement and enlightenment, symbolic of the growth of man, striving ever upwards. It is also linked with the Christian concept of steps to heaven as mentioned by Mead (1987). Terms used for techniques used in *raranga* remind one of the connections between practice and the philosophical foundation that underpins it. *Whakapapa* is a term also applied to a technique used at the commencement of a woven piece (Figure 7).



Figure 7: Te Ratana, R. (2011). *Whakapapa* technique used to layer all *whenu* in preparation for *whakairo*.

Through the continual placing of one *whenu* upon another, this technique unites and links each individual *whenu* of *harakeke* in preparation for *whakairo* (patterned work), a metaphor for the uniting of Tane, *harakeke* and the *kairaranga*. The outcome of a pattern in a woven piece is dependent on the way in which the dextral (right) and sinistral (left) *whenu* are placed and woven at commencement (as shown in Figure 8).



Placing of sinistral (White strand to the left)



Placing of dextral (Coloured strand to the right)



Figure 8: Te Ratana, R. (2011), Visual images of the technique of forming pattern (*whakairo*)

In creating my own work all the white *whenu* were placed to the left and the coloured *whenu* to the right, full coverage of pattern is on the woven piece. It was decided to create vertical and horizontal arrangements of the *poutama* design to symbolize the male and female descent lines. The pattern is clearly visible and occupies the entire piece (Figure 9) denoting a state of wellbeing of the traditions of ritual in the pre 1898 *Whare Pora*. It was decided to alter the *Whakapapa* of the original pattern woven by Te Hikapuhi to change the aesthetics of the pattern by re-arranging the direction and placement of coloured or white strands at the commencement stage of *whakapapa*. With the increase of white *whenu*, intermittent spaces of colour occur (Figure 10) altering the visual appearance of the pattern, a metaphor for change.



Figure 9: Te Ratana, R. (2011).
Pattern is woven from the works of Te Hikapuhi
A metaphor used for a state of well-being



Figure 10 : Te Ratana, R. (2011). Increase of
white *whenu* (strands) to express notions of
change.



Figure 11: Te Ratana, R. (2011).
Increase of white *whenu* (strands)
introduced in *Whakapapa*

A further increase of white *whenu* and a decrease of coloured *whenu* (Figure 11) present a subliminal narrative for continuity within change in a *raranga* practice. The application of the same pattern construction in Figures 9 to 11 reflects a knowing which continues to be driven by spirit (Aluli-Meyer, 2008). The use of *harakeke* in this exploration acknowledges -the spiritual links of one life force to another life force. “*Ko te rito o te harakeke, hei whakakii i ngā whāruarua*”. The idea of continuance is expressed in this proverbial saying as it encapsulates expressions of new growth, regeneration and the hope that an abundance of young shoots (*rito*) or future generations will continue to flourish in every valley (*whāruarua*). This project works with the spiritual ties that exist between one life force to another life force. Acknowledgements of these connections are exercised through the rituals of practice of *whanaungatanga* – relationship with other life forces such as *harakeke*.

CHAPTER TWO

WHANAUNGATANGA

This chapter introduces within a research context the idea that *whanaungatanga* acts as a means by which obligations of the *kairaranga* to *Ātua*, *tīpuna*, and *tamariki a Tane* are fulfilled. For the purpose of this exploration, the concept of *whanaungatanga* is associated to the line of thought that has emerged from the discussion of *whakapapa* in the first chapter, namely the site of kinship or affinity of spirit (one life force to another life force). Threads of *kaitiakitanga* are interwoven within the ritual of *whanaungatanga* (*kaitiakitanga* relates to caring for, protecting, and taking responsibility for). It is proposed through narratives of weaving processes, visual imagery, material, and pattern that *whanaungatanga* is not confined to the relationships between people connected by *whakapapa* but is also a relationship between *kairaranga* and *Te Ao Tūroa* (nature).

Kinship

The concept of *whanaungatanga* or Kinship is defined as a relationship between any entities that share a genealogical origin through biological, cultural, or historical descent. According to Mead (2003), ‘*Whanaungatanga* embraces *whakapapa* and focuses on relationships’ (p. 28).

‘Ka tīmata ana ngā mahi harakeke, ka kōrero koe ki te mea ngaro i mua i te whāwhātanga ki ngā mahi. Arā kia tukuna mai ngā manaakitanga. Nō te mea ko te ao ō te Māori, he wairua katoa ona āhua. He whakapono hoki rātou inā koa mā te kupu whakatō, whakaara,

whakawātea e tau katoa ai ngā mea katoa. Ka taea hoki e rātou te whakawhanaunga, ki te herehere, ki te honohono i te ao tūroa, tōna taiao ki a ia anō’.

(K. Temara, Personal Communication, January 1999)

Kirihou Temara states that prior to the commencement of work pertaining to the *harakeke* one converses with the Unseen, Invisible One, or *Te Mea Ngaro* (a term used with reference to Io) and seeks guidance, strength, patience, and vision. The Māori view is that all things are guided by *wairua*. It is also believed that the power of the word (with reference to *karakia*) that is deeply embedded in tradition will bring life and thus pave the way for all things. The word ‘*whakawhanaunga*’ (line 5) is used to describe the way in which one behaves in relationship with *harakeke*. Through this relationship and connection of oneself to Nature, all is made clear. Ideas of *wairua*, relationship, and sanctity emerge. How does one create work that is embedded with a sense of each of these ideas? How might a *kairaranga* with thoughts of continuity of traditional and contemporary relevance capture and express matters of *wairua* in practice?

As Nichols 1991 states; “Situations and events, actions and issues may be represented in a variety of ways” (as cited by Waititi, 2008, p.32). A new approach was considered. Video, a time-based media, provided an ideal alternative to static image photographs. It was employed to capture live, performed moments of *whakawhanaungatanga*. Video was a tool capable of recording a wealth of contextual detail in a weaver’s performance of practice and a reference point which allowed the viewer a strong sense of direct experience with the event. The approach taken to filming included consultation with videographer regarding filming (as I had no formal training in video recording) as well as compiling detailed step by step procedures of the experimental application of traditional dyeing methods to *harakeke*, *muka* (fibre extracted from *harakeke*) and *houhi*. Although the *harakeke* in the final pieces used synthetic dyes, the visual references of the processes involved in

natural dyeing process (Figure 12) recorded in the video, provided a tangible sense of fulfilling the intangible obligations of *whanaungatanga*.



Figure 12: Te Ratana, R. (2011). Traditional Dyeing Session: Process provides a sense of relationship, Oparure. Stills from Video Clips

Capturing Moments

In a report on Māori documentary film Waititi (2006) discusses the way in which the exterior filming process can affect the inner essence or interiority of a Māori film. 'Perhaps one way of viewing interiority is to consider it as an inner *wairua* or spirit that is conceived when the exteriority finds balance with the interiority. This balance is judged by those who understand the segment of life that is being portrayed in the film and they understand it because they have lived that story before or are connected to it somehow' (p. 7). In response to this statement, I thought about the idea that an inner memory (interiority) is activated when viewing visual imagery (exteriority). Reading an image with an understanding of the contextual details or an understanding of what is going on was important when promoting the value of relationships defined by *whakapapa*. The use of the filming process provided a way for the weaver to achieve distance to see the relationship ('balance' Waititi, 2006, p.7) between the lived experience and the memory of it.



Figure 13: Te Ratana, R. (2011).) Images created to convey a sense of affinity of spirit.
Traditional Dyeing Session, Oparure. Snapshots from Video Clips

I experimented with the cropping of still images to focus on the hands as they worked through each process (Figure 13). Sequences of still video clips were created to draw attention to the intimate nature; affinity of spirit shared with *ngā Tamariki a Tane*, (referred to more commonly these days as the natural resources or materials) *hīnau*, *raurēkau*, *tānekaha* and *paru*. *Houhi/houheria* (a tree fibre) was used in the weaving. Images (as shown in Figure 14) focus purely on the fibre itself to give a sense of ancient/antiquity and expressions of endurance, not unlike the knowledge systems that inform this process.



Figure 14: Te Ratana, R. (2011).
Harvesting of *Houhi* (Lacebark)
Snapshots from Video Clips

The process of harvesting, preparing and weaving is time consuming and physically demanding work, especially when the fibre is obtained from bark cut from mature trees. The genealogical connections and the length of time taken to prepare tree bark for dyeing and tree fibre for weaving are the reasons natural resources are 'gathered and prepared for the weaving of special *taonga* (treasures)' (Personal communication - Taituha, G. 6 August 2011). Gifts of this kind are presented to important people (persons exhibiting exceptional qualities) or important occasions held for *whānau* (family), *hapu* (sub-tribe) or *Iwi* (tribe) or *hapori* (community).

Patterns of Behaviour

Initially I had started gathering, processing, and dyeing tree bark to create *pou*. This work was underpinned by the rationale that to maintain a spiritual link between *Ātua*, *Te Ao Tūroa* and *kairaranga* it was necessary to use natural resources rather

than synthetic dyes. An inability to commit to time consuming and labour intensive processes (while working full time to meet *whānau* obligations) and problematic access to such resources I was unable to continue. This made me question whether I had fulfilled the obligations of ritual that underpin practice. I shifted to using *harakeke* as my material and focused on another aspect of my practice; conveying narratives of change through colour and pattern.



Figure15: 'Kaokao', Pattern 173: Toka. W. (Ngai Tai, Ngati Whatua) Appears in Pendergrast, M. (2003), *Raranga Whakairo*



Figure 16: Te Ratana, R. (2011). Visual Diary, this digital image shows the trials concerning placement of colour. Pattern 173: Toka, W. Appears in Pendergrast, M. (2003), *Raranga Whakairo*

The *kaokao* as shown in Figure 15 is a pattern generally associated with protection. Versions of this pattern differ from area to area and tribe to tribe. The pattern is rib-like in appearance and can be representational of the ribs that protect the heart, the kidney, and the liver – organs of the inner body. Another interpretation relates to the protection of the inner body of

knowledge. The patterns in Figure 16 are classified as belonging to the group known as broken steps (Pendergrast, 2003) and are similar in composition to the *kaokao* except for the absence of an inverted v-shape.



Figure 17: Te Ratana, R. (2011). 'Work in progress' Translating condition in 2011

The knowledge concerning *whanaungatanga* is represented in the same pattern construction on all three *poupou* (Figure 17). The inability of the *kairaranga* to fulfil obligations in relationship with *houhi*, *raurekau* and *paru* is conveyed in the non-alignment of the vertical and horizontal lines visible through the placement of colour. The use of three colours, achieved through synthetic dyes represents notions of protection of *whanaungatanga* as defined by whakapapa in the relationship between *kairaranga* and *houhi* (white/natural), *raurekau/manono* (red) and *paru* (black).

CHAPTER THREE

KARAKIA

According to Shirres (1986) *karakia* are recitations of Maori ritual and a means by which unity with *Ātua*, *tīpuna* and events of the past are attained. He also suggests that traditional *karakia* adhere to a set pattern of construction the acknowledgment of spiritual ascendancy or power, the departure from harmful relationships and a strengthening of beneficial relationships, and the naming of obligations that maintain unity with *Ātua*. This pattern of construction forms the metaphorical framework in this chapter to explore spiritual ties that link past to present through narratives of *whakairo*, preparing for change by creating through practice a new contemporary pattern (*hanga*), and fulfilment of the obligations of *whakapapa* and *whanaungatanga* through practice is encapsulated in completed forms (*whakatinana* - to manifest, embody).

Whakairo

One of the meanings of *whakairo* as given by Williams (1991) is ‘to ornament with a pattern’ (p. 80) as in the carving of *pou* or the weaving of *whāriki*. It is a means of linking oral histories through the narratives of pattern. In 2006, I facilitated a *whāriki wānanga* held in Ngati Raka of Te Waimana to revive the art of *whāriki* making within the *hapu*. In part of a *waiata* composed by Temara, T. (2006) reference is made to a time when ‘ancient knowledge’ was expertly woven in the patterns as a means of preserving information for the next generation of academics to unravel.

Tātai raka nuku e

Whiri raka tuku e

Here raka mau e

Locked within

Woven and preserved

Skilfully contained

He whare pora
Marangai mai ana
Te ao tawhito
Neke pāpaka ana
Nga paparanga e
Hei niho taniwha
Ma te ruanuku e

Woven knowledge
Ancient knowledge
Indeed emerges once again
That slowly but surely releases
Information for the next generation
To be painstakingly unearthed
By its family scholars of *raranga*

The difficulty experienced in interpreting the information in the pattern is also referenced in the phrase ‘painstakingly unearthed’. The ability to interpret the narratives of *whāriki* historically woven in a *hapu* or *Iwi* context tends to rely on one’s knowledge of *whakapapa* and history of *hapu* or *Iwi*.



Figure 18: Digital photograph of *Whāriki* woven at Wānanga at Tataiahape Marae, Te Waimana (2006).

The *whakairo* that appears woven in Figure 18 has been duplicated from a *whāriki* woven around the 1930's by Irikouka Te Pou. Irikouka's *mokopuna* (grandchild) wove this *whāriki* during the *wānanga*. One of the woven patterns was interpreted as 'hera waka' (sails of a canoe) and narrated the story of genealogical ties of the *kairaranga* to the Tainui *waka*. However, we were unable to translate other patterns without knowledge of the context in which they were created. As *kairaranga* we refer to the patterns used in *raranga* as generic to all *Iwi*. The design elements used to construct pattern may appear common to each *Iwi*, however, the oral histories that give essence to *whakairo* differ from *Iwi* to *Iwi*.

Hanga

I am a traditionalist at heart and very conservative in my rituals of belief and patterns of behaviour in practice and selective in the choices made regarding pattern, always ensuring that I had sufficient background knowledge to link the story or myth narrated in pattern to Māori philosophy. The pattern would then be duplicated and woven exactly how it was in its original state. However, negotiating pathways of change requires reconfiguration and preparation for adjustment brought about by new realities of space and place (including teaching in educational institutions as opposed to weaving within *hapu* or *Iwi*). I explored the possibility of creating new contemporary visual representations of *karakia* that affirm spiritual knowledge (*whakapapa*) and affinity of spirit (*whanaungatanga*) as experienced in the year 2012.

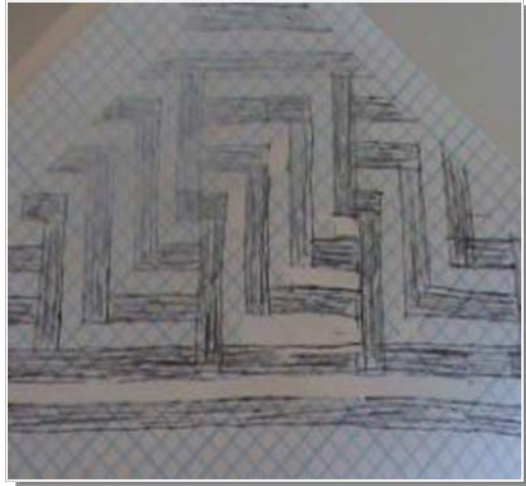


Figure 19: Te Ratana, R. (2011)
Designing pattern visual Diary.



Figure 20: Te Ratana, R. (2011) '*Karakia*'
Pattern created in response to ideas of consequence and constancy.

Figure 19 records initial design ideas of horizontally arranged interlocking figures denoting interrelationship of *Ātua*, *nga tamariki a Tane*, *tīpuna*, and the *kairaranga* through the ritual of *karakia*. Pattern changes from horizontal to diagonal arrangements to create ascending or descending lines (as shown in Figure 20) are indicative of *whakapapa*. A sense of motion was achieved with 'directional and symmetrical repetitive patterns' (Frame, 2001, p. 135) giving rise to notions of alignment of the performer with the universe. The use of two colours, black and white denotes the presence of *wairua*, the acknowledgment of spiritual power. *Wairua* is the joining of two streams (*wai*-water, *rua*-two) the physical and spiritual realms (Pere, 1994).

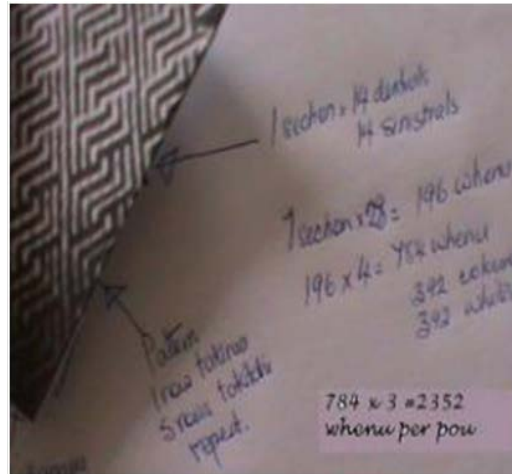


Figure 21: R. Te Ratana, (2011). Visual Diary – working out required amount of *whenu*



Figure 22: R. Te Ratana, (2011). Shows the resolve in the construction of a contemporary pattern.

A measure of the skill of a *kairaranga* is one's ability to weave certain patterns, from basic to the very complex patterns of construction, from wide *whenu* to fine *whenu*. After trialling a range of widths, $\frac{1}{4}$ of an inch *whenu* accommodated the mathematical calculations of the pattern. Figure 21 shows a quantitative approach used when constructing pattern. The size of the *whenu* determines scale and the amount of *whenu* determines the pattern (Figure 22). Resolving mathematical calculations plays an integral part in the ability of the *kairaranga* to achieve construction of patterns.

Whakatinana

Karakia Pou were an ancient form of *karakia* recited over the *taura* 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*



Figure 23: Te Ratana, R. (2011) Expressions of the linking to the past through *Karakia*



Figure 24: Te Ratana, R. (2011) Expressions of beneficial relationships.



Figure 25: Te Ratana, R. (2011) Expressions of the change in patterns of behaviour but maintenance of spirit.

The pattern shown in Figure 23 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 shown in Figure 24. Zigzag like forms that insinuate change in patterns of behaviour but maintenance of spirit appear in the outer pattern (Figure 25). At present, there is a lack of performance of *karakia* pertaining to *Te Whare Pora* due to the disestablishment of the ancient House and the scarcity of *tohunga*. This statement however highlights the need to perform *karakia* to ensure that the links to the past and specialized knowledge pertaining to *raranga* is maintained through continuity of spirit.

E tau nei ki runga i a tatou katoa
Te wairua o nga matua tipuna
Nga ratou i whakatakoto te ara
I whakatokia o tatou ngakau
Ki nga tikanga hei aratakinga i a tatou mahi katoa
I roto i te pono, i te tika, i te maramatanga
Me te aroha ano o tetahi ki tetahi
E Rongo, whakairia ki runga
Kia tina, tina, Hui e Taiki e

By Huirangi Waikerepuru

*May the spirit of our ancestors be upon us
Those that laid the path which we,
The succeeding generations now traverse
May our hearts and minds hold steadfastly.
To the ways of being and knowing of our old people
May we be guided by these ways in all that we say.
May truth, rightfulness, understanding and love for
All people be the axis of our lives
At this time, let compatibility, tranquillity and resolution be our
guiding forces.*

This *Karakia whakamutunga* (closing prayer) is composed by Huirangi Kerepuru an esteemed *Kaumatua* (Elder) and repository of the Māori language and culture. It acknowledges *Whakapapa* to *Rongo (He Atua)* a child of Rangi and Papa and seeks the qualities associated with Rongo, qualities of compassion, peace, harmony and resolution, qualities that ensure beneficial relationships with each other, with *tīpuna* and future generations.

WHAKAATURANGA

As an outcome of this thesis an installation of nine pillar-shaped forms, become visible, tangible expressions of rituals of belief and practice. The woven pieces perform through the narratives of *whakairo*, material (*harakeke*), shape and form and scale. Each freestanding *pou* is 1800mm x 210mm. The relationship of the *pou* shaped forms to its history is important. Carved *pou* (Figure 26) are recognised by viewers as indicators of the cultural context from which they originate, imposing embodiments of the social and historical origins of Māori, figures of power and authority that give formal notice of a cultural space for the practice of ritual.



Figure: 26 Interior of Te Whai o te Motu
Mataatua ca 1910. Alexander Turnbull Library
PA1-o-042-15-2 *Poupou* - figures of power and
authority

The exhibition is to take place at the Taneatua Primary School Hall. In considering this final exploration of ritual the following question was considered, what is the physical relationship of sculptural woven *poupou* to place and space? On the one hand, a cultural context is established through the physicality of *pou* and live performance of the ritual of *karakia*. On the other hand, the viewer may question the association between the forms and the place and space in which they are exhibited.



Figure 27: Te Ratana, R. (2011). Exhibition site
Taneatua Primary School Hall. Digital image,

The use of this specific site (Figure 27) was prompted by the theme of continuity within change. Some of the children attending the school will be present to participate in the formal rituals of ceremony, and engage and respond to the sculptural expressions of continuity within change. Like the *ritorito* of the *pā harakeke*, children will be the *rangatira mō āpōpō* (leaders of tomorrow) they are the future (Metge, 1967).

Jahnke, 1996 states that 'Māori ritual is a critical element of the exhibition process' (pp. 15 -17). Knowledge is regarded by Māori as *tapu* (sacred) (Mead, 2003). The presence of *Kaumatua* (Elders) is also crucial as the formal performance rituals of *powhiri*, *karanga*, *whaikorero* are performed by *Kaumatua*. *Karakia* summons the spirits of the past (*ancestors*) to join with those of the present. There is the acknowledgement of *Ātua*, of *tīpuna* and those of the present who continue to assist the maintenance of a specialized body of knowledge pertaining to *Te Whare Pora*. The woven *poupou* are the tangible expressions of knowledge driven by spirit.

CONCLUSION

Te Ao Manamanaia

In conclusion, this exegesis presents a sculptural response of tangible expressions to the 'exigencies of practice' (Grierson, 2009, p. 17) as *kairaranga* negotiate change. *Te Ao Manamanaia* is 'the recognition of dedication, and commitment to a philosophical existence that spans generations within a *whanau*, *hapu* and or *iwi*' (T. Temara, 2009 as cited in Te Kanawa, 2009, p. 17). In this context, it is a metaphorical *aho* (thread) of ritual patterns of philosophy against which the *whenu* of *whakapapa*, *whanaungatanga* and *karakia* are fixed.

The research undertaken has suggested that the ritual handing down of beliefs within *raranga* act as an agency responsible for change inherent within continuity. Each line or layer of every generation is a continuum as expressed in the narratives of form (Figure 28). Each *pou* represents the continuing discourse between past and present, whereby the historical past, deeds and actions of *tipuna* (like those of my great grandfather and grandmother) insists that the *kairaranga* has an obligation to act as a conduit between past and present to maintain continuity for the future.



Figure 28: Te Ratana, R. (2011). '*Raranga Whakapapa*'
Natural (white) & dyed *harakeke* (flax). Each *pou* (pillar) 1800mm x210mm
Photographed by Heitia, L. (2012).

Rituals of the 'value and purpose of meaning' (Aluli-Meyer, 2008, p. 218) play a crucial role in ensuring that the *kairaranga* works accordingly in relationship to other life forces (*whanaungatanga*). Issues of commitment and accessibility to natural resources emerge in the negotiation of reality. The patterns of behaviour taken into the future are 'subject to redefinition and reconfiguration' (Jahnke, 1996, p. 18) as one adapts to change.

Poupou in Figure (29) are expressions of continually negotiating sites of difference through the continual reflection and review of one's position. The rituals applied in the making originate from the past but continue to act as agents of continuity for the future.



Figure 29: Te Ratana, R. (2011). '*Raranga Whanaungatanga*
Natural (white) & dyed *harakeke*. Each *pou* (pillar) 1800mm x210mm
Photographed by Heitia, L. (2012).

The woven *poupou* (Figure 30) (like the *kairaranga*) now stand in a new space where context causes modifications to practice but the ritual of the 'practice of mindfulness' (Aluli-Meyer, 2008, p. 218) to balance innovation and maintain integrity is expressed through the metaphorical use of *Karakia pou*. The ritual practice of *karakia* acts as a restoring agent of spirit in the art of *whakairo* (to gain a higher level of knowledge and understanding). Our ancestors are likened to the 'figures of spiritual and symbolic integrity' (Paki Harrison, 1985, p. 12) that attempt to capitalize on memory making certain that the experience is one of significance and permanency to the viewers (Hibbitts, 1992).



Figure 30: Te Ratana, R. '(2011) '*Karakia*'
Natural (white) & dyed *harakeke* (flax). Each *pou* (pillar) 1800mm x210mm
Photographed by Heitia, L. (2012).

This journey has been about validating notions of spirit in a process of making that occurs within a paradigm of ritual. I have critically questioned my past and future process as I had struggled with coming to terms with change. However, with guidance, I have been able to negotiate a space that permits fluidity and the expression of the ideas of this project. I have achieved clarity of position, in that I am a contemporary *kairaranga* practicing rituals governed by a spiritual knowing. Mason Durie (2002) states that “Tradition can denote fixed, restrictive stereotypes but the notion of continuum enables a mutually dependent dynamic to emerge, a developmental journey where there is fusion of media, cultures, times, and memories” (p. 22).

Anamata

The findings of the research undertaken in this thesis were presented in the exhibition of nine woven *poupou*. *Anamata* is a word used when referencing the future. New knowledge for future debate and discussion emerge from the ‘the exigencies of practice’ (Grierson, 2009, p. 17). In the final installation, sculptural woven forms prompt the engagement and response of viewers to the question posed in the abstract, what and how does ritual have value and relevancy in the practice of *raranga* in the year 2012?

Waewae Tapu proceed to the *waharoa* (the entrance way marked by the presence of carved wooden *pou*). The call of the *Reo Karanga* is heard. The children (likened to *rito*) of Taneatua Primary School stand alongside *Kaiako* and *Kaumātua* (*awhi rito*) to greet the *manuhiri* (visitors) as the rituals of *powhiri* take place. After the rituals of the *powhiri* are fulfilled, it is time for *karakia* which is recited by learned people versed in *Te Kauae Runga* (esoteric realm). The *tohunga* proceed to lead *Kaumātua*, *manuhiri* and *tangata whenua* (local people, community - including parents of the children) into the hall. Three clusters of *poupou* (three *pou* in each) stand as representations of the *pā harakeke*; *ngā rito* (the young shoot) and *mātua*

(parents) (Figure 31) charged with conveying the current notion that the spiritual and physical presence of the *pā harakeke* is crucial to the maintenance of a process of making that occurs within *raranga*.



Figure 31: Images show the placement of three clusters of *harakeke* to represent a *pā harakeke*. Photographed by Heitia, L. (2012).

The installation also proposes that it is still possible to negotiate contemporary spaces and places of thought with traditional materials and practices. The new woven forms were positioned to allow space for viewers to engage and interact with each *pou* and to walk around and through the three clusters. Contemporary thought engages, negotiates and merges with tradition

as the oral ritual of *Karakia Tūturu* is performed. Woven pattern and threads of colour become visual expressions of *Karakia*, the means by which the relationship between *Ātua*, *tīpuna*, *harakeke* and *kairaranga* is realized. Once *Karakia* is complete, *whaikōrero* take place. During the *whaikōrero* similarities are observed between the rituals associated with the formal art of speech making and the *poupou* (Figure 32). The speaker embellishes his speech with imagery and metaphor as he acknowledges the woven *poupou* (Figure 33) as personifications of *tīpuna* revealing through form, material, pattern and colour, intrinsic underlying philosophies, belief systems and patterns of behaviour handed down from generation to generation.



Figure 32: 'Whaikōrero'. (2012). Digital image shows the speaker acknowledging *poupou* as personification of *tīpuna*



Figure 33: Images show the tangible expressions of philosophies, belief systems and patterns of behaviour handed down from generation to generation. Photographed by Heitia, L. (2012).

All poupou were placed together (Figure 34) at the end of the exhibition for the *karakia whakamutunga* at which time the *poupou* were honoured for the *kaupapa* (purpose) in which they were created and blessed for their future journey. *Te Ao Manamania* will be exhibited in contemporary galleries in future. The woven *poupou* of *Whakapapa*, *Whanaungatanga* and *Karakia* will seek further engagement and response to the question, does ritual have value and relevancy in the practice of *raranga* in the year 2020?



"Anamata" Image shows the *poupou* placed together for *Karakia whakamutunga* and blessings for their future journey. Photographed by Heitia, L., (2012).

GLOSSARY

<i>aho</i>	thread, line of descent
<i>Aho tahuhu</i>	first weft in weaving a garment
<i>Aho Tapu</i>	sacred first line
<i>āhuatanga</i>	aspect
<i>aka</i>	vine of any climbing plant; hence occurring in the names of many climbers.
<i>āku</i>	plural definition of my
<i>anamata</i>	future
<i>aroākapa</i>	Ill omen in weaving
<i>Aronui</i>	A finely woven cloak with a deep ornamental border on one side only.
<i>awa</i>	river
<i>hanga</i>	create
<i>haponi</i>	community, society
<i>Hapu</i>	section of tribe
<i>harakeke</i>	New Zealand Flax, <i>Phormium tenax</i>
<i>heke</i>	rafter
<i>hinau</i>	<i>Elaeocarpus dentatus</i> , a tree

<i>hongī</i>	press noses
<i>houhi</i>	lacebark
<i>Iho Matua</i>	Māori worldview, philosophy
<i>ingoa</i>	name
<i>Iwi</i>	tribe
<i>kairaranga</i>	Weaver
<i>kaitiakitanga</i>	guardianship
<i>kākaho,</i>	Culm of the toetoe, <i>Arundo conspicua</i> , or reed-grass
<i>kākahu</i>	garment
<i>kaokao</i>	ribs, a pattern of tukutuku lattice-work
<i>Karakia</i>	incantation
<i>kete kai</i>	food basket
<i>kiekie</i>	<i>Freycinetia banksii</i> , a climbing plant
<i>koroua</i>	elderly man
<i>kowhiti whakakoki</i>	Pattern used in weaving
<i>kuia</i>	elderly woman
<i>mana</i>	prestige
<i>manaaki</i>	hospitality

<i>manuhiri</i>	guests
<i>maro kopua</i>	a triangular shaped garment worn around the waist by women or girls
<i>mātauranga Māori</i>	Māori epistemology
<i>maunga</i>	mountain
<i>Mihaia</i>	Messiah
<i>moremore pūwhā</i>	ceremony in the initiation of <i>tauirā</i>
<i>muka</i>	fibre extracted from <i>harakeke</i>
<i>niho taniwha</i>	monsters' teeth
<i>paru</i>	black mud
<i>pepeha</i>	a set form of words
<i>piupiu</i>	a garment
<i>pou</i>	post, pole, pillar
<i>poupou</i>	posts, poles, pillars
<i>poutama</i>	weaving pattern of steps, male lineage
<i>pōwhiri</i>	welcome
<i>puku</i>	stomach
<i>purapura whetu</i>	weaving pattern of stars
<i>raranga</i>	A form of Māori Weaving

<i>raukumara</i>	weaving pattern of sweet potato leaves
<i>raupatu</i>	to conquer, overcome, conquest, confiscation
<i>raurēkau</i>	Coprosma grandifolia - a small native shrub
<i>rito</i>	young shoot
<i>rongoa</i>	Māori medicine
<i>tahakura</i>	a class of ill omen in connection with weaving
<i>tāhuhu</i>	ridge pole (of a house)
<i>takitahi whakakoki</i>	weaving pattern
<i>tāku</i>	my
<i>tama</i>	son, boy, eldest son
<i>tānekaha</i>	Phyllocladus trichomanoides, a tree
<i>tangata whenua</i>	local people
<i>taniko</i>	off-loom finger weaving
<i>taonga</i>	treasures
<i>tauirā</i>	learner, sampler
<i>Te Ao Tūroa</i>	Natural World
<i>Te Kauae Runga</i>	the upper jaw, celestial knowledge

<i>te pā harakeke</i>	flax bush
<i>Te Reo Māori</i>	Māori Language
<i>Te Whare Pora</i>	House of the Art of Weaving
<i>tika</i>	correct, right, true
<i>tikanga</i>	custom
<i>tīpuna</i>	ancestors
<i>tohunga</i>	skilled person, learned person
<i>toraraka</i>	weaving pattern
<i>tukutuku</i>	lattice work
<i>tutu</i>	tree, <i>Coriaria arborea</i>
<i>tūturu</i>	authentic
<i>uha</i>	female, feminine principle
<i>ure tārewa</i>	male line of descent
<i>Waewae Tapu</i>	newcomer
<i>waka</i>	canoe
<i>waiata</i>	song
<i>wairua</i>	spirit

<i>whaikōrero</i>	to make a formal speech
<i>whakahane</i>	weaving pattern
<i>whakairo</i>	ornament with pattern
<i>whakaniho</i>	shoots
<i>whakapapa</i>	genealogy, to layer
<i>whakataukī</i>	proverbial saying
<i>whakatinana</i>	to manifest, embody
<i>whakatutu</i>	piled up
<i>whakawhanaunga</i>	to have a relationship
<i>whānau</i>	family
<i>whanaungatanga</i>	relationship, kinship
<i>whāriki</i>	woven mat
<i>wharehui</i>	meeting house
<i>whatu</i>	fibre weaving
<i>whenu</i>	thread or strand
<i>whenua</i>	land

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