

# TE KARAKA



The Ngāi Tahu Magazine

Raumati/Summer 1996

**Signing the Heads of  
Agreement**

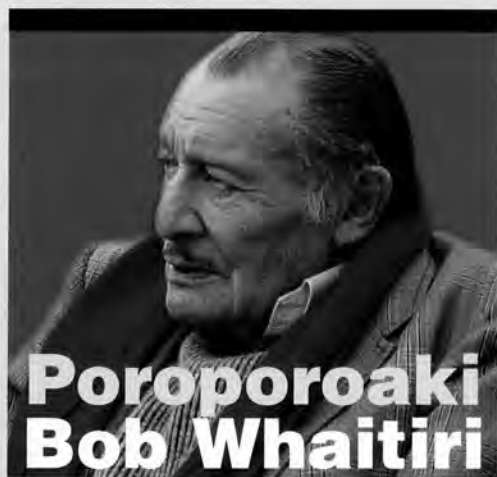
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**Tangaroa's Children at Wairewa**

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**The Old Tauihu Rears it's Head**





**Poroporoaki  
Bob Whaitiri**

E pōua  
Takato mai rā  
Takato mai rā i runga i te Pari Atua ki te tonga  
Takato mai rā i runga i te kaika ariki a Ngāti  
Ruahikihiki rāua ko Ngāti Rakimoa  
Takato mai rā i raro i te horomakaraia  
no te Whenua Hou ki te Tuahiwi  
Nō reira e koro  
e moe i waenganui a te ariki tapu  
Ngā ariki i whakamau ai  
te mana a Te Waipounamu

E te wairua,  
Haere  
Haere ki te rerenga wairua o  
Te Waipounamu ki Otūreinga  
Ko te taonga tūturu tēnei ō tō tipuna,  
arā Te Ruahikihiki tae noa ki ōna uri kia  
Hine Hāka rāua ko Te Wera  
Nō reira kia hiko koe i runga i te arā i takahia e te  
wahine

i hohouia te rongo i te wā o te Kai Huāka.  
No reira nō kā kohatu o Otūreinga kia maanu atu  
rā tō waka i runga i te whare hukahuka a Tangaroa  
Kia rere atu rā tō waka i runga i te Tai o Mahaanui  
Kei uta rā ō whanauka o Ngāti Huikai,  
Ngāti Wheke me Ngāti Tu Ahuriri.  
Kei a Ngāti Tu Ahuriri tō whanauka me ngā  
whanau a Makei Te Kura.  
E tangi ana rātou mō te wehenga.  
E mau tonu ana rātou te whanaungatanga i  
waenganui a Waitaha me Murihuku.  
Kia rere atu rā tō waka ki te Tai o Marokura, te  
kaika a Ngāti Kurii me to puna a Ngāti Ruahikihiki.  
Nō reira e koro, haere, heare, kaere atu rā ki ō  
tipuna e tatari ana.

Haere i runga i te ara whānui ki te kōpūnūnū  
wairua o Hine Titama.

Ūira Ki Te Mahaanui a Māui Ki Te Ao Marama!  
Ka huri ngā whakaaro ki te ao taka  
E te whānau pani  
e tangi ana i roto i te whare pōuri o  
Tūtakahinahina  
Kia piki mai ra kōtoutu i runga i te karaka a ngā  
ruahine o Ngāti Rakimoa  
Nō reira haere mai i runga i ngā karaka  
ki Te Ao Marama  
Mā ngā ihi o te rā me te aroha o te iwi e  
whakamahana

Haea te ata  
Ka korihī te manū  
Ka waiora te ngutu  
Ka tangi te umuere – he awatea



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## TE KARAKA

The Ngāi Tahu Magazine  
*Raumati/Summer 1996*

*Editor:*

GABRIELLE HURIA

*Contributors:*

TE MAIRE TAU  
CHARLES CROFTS  
VICTOR ROGER  
MOANA TIPA  
TAHU POTIKI  
ALLAN GROVES  
SUZANNE ELLISON  
JENNY RENDALL  
SANDRA BARR  
DONALD COUCH  
K.G. BROAD  
MATIU PAYNE  
ANAKE GOODALL  
MURIEL JOHNSTONE  
JIMMY HILLS  
SIR TIPENE O'REGAN

*Design:*

YELLOW PENCIL

*Printing:*

LIAISE ON PRINT

*Publisher:*

NGĀI TAHU PUBLICATIONS LTD  
PO Box 13 046  
Christchurch  
Phone: 03-366 4344  
Fax: 03-365 4424

Contributions and letters to the  
Editor should be sent to:  
**TE KARAKA**  
The Editor

Ngāi Tahu Group Management  
PO Box 13 046  
Christchurch

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GABRIELLE HURIA

Nga mihi o te wā kia koutou. Welcome once again to Te Karaka.

This issue notes the historic signing of the Heads of Agreement at Parliament on October 5 1996. There is still a lot of work for the negotiating teams to develop the Heads into a Deed. However, the fact that Ngāi Tahu is actually negotiating with the Crown is a milestone in our history and a step closer to fulfilling the dreams of our tipuna.

I draw your attention to the press release (page 46) from the World Wide Fund for Nature (WWF), in support of the Heads of Agreement. It is heartening to receive recognition from a worldwide organisation that understands the special relationship of tangata whenua to the environment.

This positive relationship is a light at the end of the tunnel, following some of the hostile reactions by a few local environmentalists that Ngāi Tahu have encountered.

In these changing times, it is even more important that Ngāi Tahu remains steadfast to the principles of kaitiaki and guardianship that we have always held. By doing so, we continue our customary rights and teach our children to carry nga mahi o nga tipuna into the new millennium.

This is the last issue of Te Karaka for 1996. Next year we hope to bring you the special edition of Te Karaka, detailing the Deed, as well as the following two issues.

Once again, the editorial team thank you for your letters and support.

Ka rere atu mātou whakāro aroha  
ki a tatōu katoa mō te tau hou.





# Letters to the Editor

## Marama Connell, are you there?

### To the Editor

I got your address from the *Te Karaka* Ngāi Tahu magazine that is sent to me from New Zealand, as I am one of the beneficiaries. I am hoping you will be able to place an advertisement in your magazine for my sister Marama whom I have not seen or heard from for nearly 30 years. My mother and father died and our sister and brother have all died, so I don't know who else to contact.

As I am so far away from New Zealand it's hard to ring around. I miss New Zealand so much, but financially it's impossible to get back. Her name is MARAMA CONNELL born in Westport, in her sixties with one brother Joseph and sisters Frances and Patricia. I do not know if she is married or not, as it was because of family problems that we got separated.

I am Patricia, the youngest. Our parents were Daisy and Michael (Matt) Connell, we lived at Roebuck Street in Westport. **She can ring me Collect in Australia on 8260-3008, Adelaide.**

I have since remarried, so she won't know my new name. I have yet to change it with the Ngāi Tahu Māori Trust Board. It was Mrs Patricia Townsend, now it is Mrs Patricia Sullivan. If this request is not possible, thank you anyhow.

Yours sincerely  
P. V. Sullivan

### From Across the Sea – But still Ngāi Tahu

This is the first time I have ever been inspired to write and express my views, not only on how proud I am to be Māori, but also on absolutely anything to do with Māori culture. Having moved from Aotearoa only a short distance to Australia, the move has made me realise that being not only a Māori, but now proudly a Ngāi Tahu descendant, I have learnt to be more open about my heritage and race.

Maybe we take it for granted as I did, therefore being away from home has made me realise just how lucky I am.

I am 23 years old, have just accepted my Māoridom and am therefore willing to learn more.

I have always had my family (the most precious thing anyone can ask for) and now will listen and take more notice than having the attitude of ... another boring meeting.

A lot of thanks is due to *Te Karaka* magazine as when I look in it and see the faces of family and friends and am unable to translate the Māori writings, it just makes me think I am not going to be another statistic, of a Māori not knowing his/her own culture and language. To speak the language would be a great bonus.

I feel it is very important to know who you are and where it all began. So therefore it is better late than never. You never know, after showing my Ngāi Tahu family here in Australia their own magazine maybe they too will want to know more, as we all have little knowledge and the same attitude.

So from across the seas I'd like to thank my family for knowing that when we want to, you are there for us to learn from. I just hope that a lot of other Ngāi Tahu out there are not going to let such a special blessing slip away.

I believe we all have a little knowledge in us that just needs that special push.

So, to the editor, Gabrielle, contributors and everyone else involved in this inspiring magazine, I'd like to thank you for the little nudge and the great success of such a widely read magazine. It has helped a lot of Ngāi Tahu to become involved and we now take notice. All this in such a short time – congratulations. Keep up the good work.

Yours  
Gina-Lee Wereta

### To the Editor

Now that I am residing in Sydney, I look forward to receiving *Te Karaka*, which keeps me in touch with Ngāi Tahu and in particular Ngāi Tahu issues. I am interested in making contact with other Ngāi Tahu in Sydney or the wider area.

My address is: 138 Queens Road  
Sydney, N.S.W. 2046  
Phone: (02) 9744-2671

Kia Ora  
Dawn Barton (Pomare)

### ERRATA: 1996 Annual Report - Page 52:

Te Rūnanga o Ngāi Tahu Committee is also Ngāi Tahu Group Management Board.

### To the Editor

With two requests for information about South Island schools, in the very welcome and much appreciated *Te Karaka* Winter 1996 magazine. I hope you will accept and publish my poem, written after I returned home in February 1996.

I shall be contacting both Catherine Gudgeon and Judith Simon regarding Te Wai Pounamu School/College and Little River Māori School.

Yours

Dawn Fewre (Skipper)

### A Special Thank You.

*Our friends are treasures of delight  
When we meet after years apart  
And relive our lives together  
Sharing pleasures deep from the heart.*

*Recalling school days gay and carefree  
Friendships with friends long gone  
The laughter and the chatter  
Of time when we were young and strong.*

*They were special moments  
When we were bright and gay  
"Thank You" dear friends and parents  
Who made those times special days.*

*How did they manage to keep us  
At College four years or more?  
For those times were not easy  
But they looked ahead and saw  
That we would face life educated  
As a changing lifestyle was near  
We did not need to be domestic servants  
Leading lives so dull and drear.*

*The wonderful big wide world  
Would be ours and we'd be free  
To mix and match with one and all  
Enjoying everyone's company.*

*Quickly our formative years flew by  
On wings of song and hearts so light  
While parents gave their best their all  
Preparing our futures clear and bright.*

*So Thank You, Thank You, Thank You,  
To parents, teachers and all  
Who loved, helped and cared for us  
When we were young and small.*

(DAWN FEWRE, 1996)

### ERRATA

The "James Cardell" mentioned in the Winter edition of *Te Karaka* is correctly known as James Caddell. Thanks to Michael Broad for noting the error.

**WHEELER CAMPBELL**  
Consulting Limited

**NGĀI TAHU DEVELOPMENT CORPORATION**  
DEVELOPING THE SOCIAL BENEFITS

### GENERAL MANAGER

**Mo tatou, a, mo ka uri a muri ake nei**  
*For us and our children after us*

### • LOCATION: CHRISTCHURCH

This is a crucial role on the path to developing Ngāi Tahu Whānui and ensuring the targeted delivery of real benefits.

The focus of this position will be to assist the iwi through the next phase of its growth, from a social and cultural perspective. The Corporation is tasked to **effectively** manage the distribution function to Ngāi Tahu beneficiaries and Papatipu Rūnanga on behalf of Te Rūnanga o Ngāi Tahu.

The objectives set for this role are demanding. To be successful as the new General Manager, you must come to the table with a clear social development focus, but also have a strong economic and commercial ethic.

There are a number of important issues that will need to be dealt with early in the establishment phase. These issues will draw on the successful candidate's experience in policy and goal setting/writing. As well as your lateral and strategic thinking ability, other skills you will possess will lie in change and people management, as well as organisational development.

In establishing the Ngāi Tahu structure, it is the iwi's desire that the Development Corporation be completely accountable and responsible for the delivery of its goals in the following areas:

Education, health, employment, social policy development, rūnanga and cultural development.

If you have the energy, desire, passion and strength of character to add value to such an important role in the development of Ngāi Tahu, I would appreciate your calling Rob Borgers. You can speak to me in confidence by phoning 04-499 1500, or sending your details by fax 04-499 1600.

I look forward to your response.

*"Looking into the eyes of our Tamariki gives meaning to everything else we do."*





## THE HEADS OF AGREEMENT

The one-page "programme" for the morning was straightforward enough.

09.00am - Powhiri; 10.00am - Signing of the Heads; 11.00am - Food and Refreshments; 12.00am - Karakia and Himene.

The emotion behind those simple words was profound. It was stirred by the karanga which echoed through the building as the Ngāi Tahu manuhiri arrived for the signing ceremony at Parliament on that Saturday morning, 5 October.

Kaiwhakahaere Charles Crofts outwardly embodied that emotion for Ngāi Tahu. He sat quietly, hunched at the table where moments before Charlie, Sir Tipene O'Regan, the Hon. Doug Graham and Belinda Clark (Office of Treaty Settlements) had signed and witnessed the Heads of Agreement between Ngāi Tahu and the Crown.

Charlie's big hands covered his face, wiping at his eyes as, he explained later, his thoughts went to the tribe's mokopuna and the meaning of the short signing ceremony, surrounded by the media and cameras.

The echoes of 147 years of Claim history also crowded into the old Legislative Council Chamber at Parliament that morning. A hastily-

assembled group of about 80 Ngāi Tahu were there to witness the signing of the Heads. It came exactly a week before an equally-historic general election.

When Charlie spoke for the manuhiri, he said "I offer no apology" for feeling the impact of the future and the past as another chapter of Ngāi Tahu history unfolded.

Prime Minister Jim Bolger paid tribute to "a number of significant Ngāi Tahu" who had passed away since the Claim was first taken in 1986.

"Most recently was Bob Whaitiri, Upoko of Te Rūnanga o Ngāi Tahu. I pay my respects to him and others who have been part of the process to resolve the Ngāi Tahu grievance that we mark today".

The Heads of Agreement "provides certainty for Māori and non-Māori alike. It is liberating for people to reach such an agreement. It provides an opportunity for Ngāi Tahu to continue their move from dependency to independence, to break the cycle of disadvantage."

He saw the agreement as "another large building block in our development as a nation."

Ngāi Tahu Chief Negotiator Sir Tipene O'Regan,

said iwi negotiators accepted the settlement in the Heads, even though it was "not justice achieved."

"I am not going to talk about justice because in the territory we inhabit, justice is not achievable from Ngāi Tahu's point of view. But this is an agreement we can live with, that gives us a sufficient base, if carefully nurtured, that will restore us over time to the place we aspire to in our rohe."

He warned the incoming government not to meddle with the agreement.

"Not one word, not even the spelling should be changed - or the deal is off."

The settlement would give Ngāi Tahu "the base on which to build a better future."

He also spoke of conservation and recreation, lobby members who had fought against Ngāi Tahu gaining access to High Country land and even the Crown Titi Islands.

"People of that ilk, no matter what their motivation, they will never be forgotten."

Treaty Negotiations Minister, Doug Graham, said the agreement helped to hand back some resources to Ngāi Tahu.

"But we can only repair the wrong by reconciliation."

He also stressed the most difficult thing for the parties was dealing with the grievance.

"Sometimes it is easier to carry the grievance, but at some point this has to stop. We can't go on living with grievance. We can't ignore it, but we can now begin to put it into its perspective."

After knowing nothing but grievance for 147 years, he emphasised it would be very difficult and perhaps impossible, for some in Ngāi Tahu to move out of that mode and towards reconciliation.

"This is the greatest country in the world. We have everything going for us and it will only be because of our own stupidity if we do not live in harmony, with respect and dignity," he told the gathering.

The next gathering of Ngāi Tahu at Parliament, if the agreement goes ahead, will be one which writes the end to one of the most painful chapters in our history.

Members of the iwi will be there to witness Parliament itself passing the legislation which enshrines the proposed settlement.

It will also allow us to open a new chapter on our tribal journey here in Te Wai Pounamu.

### The Ngai Tahu Consultation/Ratification Process

1. Te Rūnanga o Ngāi Tahu agreed to develop the Heads into a Deed of Settlement. This process is expected to take about four months
2. A special edition of Te Karaka will be published, outlining details of the settlement proposal and its implications for the tribe and its beneficiaries
3. A number of 'road-show' hui will then be held throughout the main centres of both the North and South Islands to allow Ngāi Tahu beneficiaries to consider the proposal
4. A postal ballot of every Ngāi Tahu beneficiary who is 18 years of age and over will also be held during this period
5. Te Rūnanga o Ngāi Tahu will then consider the Deed of Settlement, and the results of the postal ballot and any feedback from the road-shows, and will make a final decision as to the acceptability of the Deed of Settlement
6. If Te Rūnanga and the government both approve the Deed it will be executed
7. The Deed will then be legally binding, but conditional on the passing of the Settlement Act
8. The Settlement Act, as agreed between the Crown and Ngāi Tahu, would then be introduced into Parliament
9. The legislation will need to go through a Select Committee process and then passed into law, without significant amendment, before the settlement becomes unconditional. It is at that time that the settlement proceeds will be delivered to Ngāi Tahu and agreements will come into force

It is only at that point, in approximately 12 months time, that the Ngāi Tahu Claim would be "settled"



# Koukourarata

by CHARLES CROFTS

Tuahiwi is the village where I was raised and nurtured. It was there that I received my education as a Ngāi Tahu and where I watched tribal leaders maintain the claim over a series of generations. In particular, my pōua, William Daniel Barrett, was in my eyes part demi god. He was the Upoko Rūnanga of Tuahiwi and an original Ngāi Tahu Māori Trust Board member.

Tuahiwi established my early heritage. Yet, it is from Port Levy that my love affair with the tribe stemmed. Unlike Tuahiwi which is politically driven, Port Levy allows one to relax and enjoy the calmer aspects of tribal life. On that basis, Port Levy or Koukourarata, is the nursery of tribal whakapapa, especially that pertaining to my home village of Tuahiwi.

Although it may seem strange that Koukourarata is a cradle of Ngāi Tu Ahuriri whakapapa, the matter lessens when one realises that kinship stretches across hapu boundaries. Kinship allows one to span their sense of belonging across the Greenstone Isle. Tuahiwi and Koukourarata are at the end of the day the same. Tribal leaders such as Tikao, Paora Tau, Stone Pitama, Ripeka Solomon, Iwikau and my own tipuna Hohepa Huria managed to paddle between both kainga without contemporary boundary restrictions.

Koukourarata is the Ngāi Tahu name for Port Levy, the bay next to the Lyttelton Harbour. Koukourarata takes its name from a stream in Wellington that recalls the birth of the principal leader of the Canterbury Ngāi Tahu, Tu Ahuriri.

According to our traditions, Rakai Te Kura, a chieftainess of Ngāi Tahu, had an affair with Te Aohikuraki, her close relation. From this affair, Rakai Te Kura became pregnant. On the return of Rakai Te Kura's husband, Tu Maro, Rakai Te Kura went into labour but it was a difficult breach.

Tu Maro, suspecting his wife had been unfaithful, chanted the names of the men in the village he considered may have had an affair with Rakai Te Kura. When Tu Maro said the name of Te Aohikuraki, the child was born. Tu Maro then took his wife to a stream and told her to wash and prepare her hair (koukou). Tu Maro then returned



his wife (rarata) to her people and left the village because he felt dishonoured.

The child became known as Tu Ahuriri and there are many histories connected to this leader. When Te Ahuriri's son, Moki, visited the South Island he named the Port Levy Harbour, Koukourarata, as a place name that would recall the birth of his father.

When Tu Ahuriri's sons eventually took Canterbury, Huikai, one of Tu Ahuriri's younger relations settled at Koukourarata. It was from Huikai's son, Tautahi, that the name Otautahi (Christchurch) stems.

In the middle of Port Levy Harbour is an island known as Horomaka. Ngāi Tahu believe that under Horomaka lives a giant octopus that guards the coastline between Banks Peninsula and the Marlborough Sounds. Horomaka takes its name from the canoe called Makawhiua, a great war canoe, which headed the Ngāi Tahu migration to Canterbury. The captain of the canoe was called Maka. Because the first expedition against Tu Te Kawa had failed (horo), the island was called Horomaka – 'the foiling of the Makawhiua'.

Moki succeeded in killing Tu Te Kawa and Ngāi Tahu then settled on the Banks Peninsula and married into the resident tribes.

This then is the whakapapa that my village resides within. It is a village that for Banks Peninsula retains the core traditions of Ngāi Tahu, Ngāi Tu Ahuriri and Ngati Huikai.

Charles invites all Rūnanga Representatives to write about the history of their rohe.



# Onuku Marae

The Onuku Ngāi Tahu are working hard to finish their marae because it will be their turn to host the commemorations at Waitangi on 6 February 1997. Ngāi Tahu decided back in 1994 that, rather than hold the commemorations at Okains Bay as we have done since the 1970s, it would be better to hold the commemorations at Akaroa, Otakou and Ruapuke, because it was at those places that our tipuna signed the Treaty.

Hosting such an event is an important day for any hapu. A hapu's mana rises and falls on its ability to host and entertain. Hospitality is not a problem for the Onuku Ngāi Tahu. Hapu pride will make sure they carry out the event.

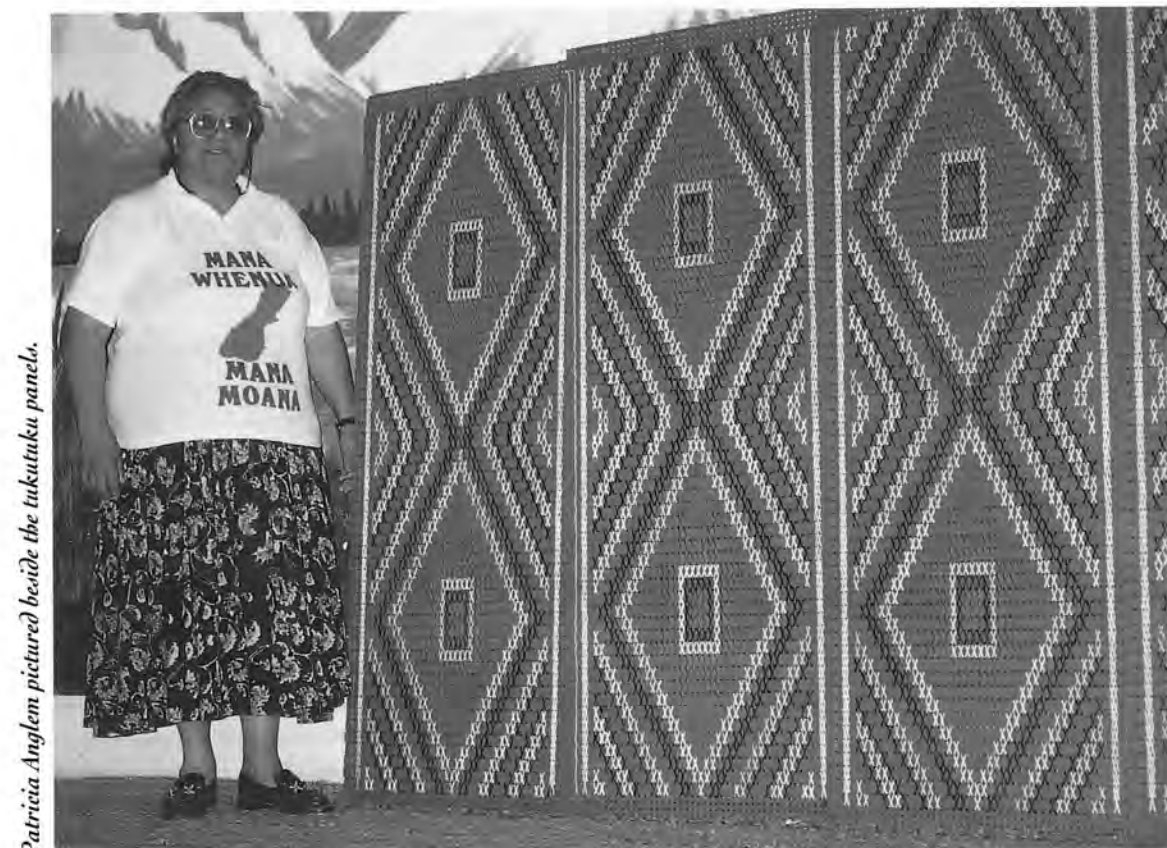
Ngāi Tahu at Onuku and the rest of Canterbury, have been actively trying to complete the tukutuku panels for the marae. The team leader for this work is Cath Brown, who was instructed by the late Henry Robinson some five years ago to take charge of the tukutuku panels for the marae. Cath responded to the command and has led a core group of workers (Milly Robinson, Mahia Tainui and Bruce and Polly Rhodes) ever since.

Cath's approach to the marae was to bring the colours that feature outside on the Onuku landscape into the wharenui. Green is therefore the main colour for the tukutuku work rather than the more traditional red, white and black. Cath also chose the mahoao, the large black flounder of Taumutu as the principal design. Koukourarata differs slightly in that they use ochre as their base colour to reflect what the locals from that bay call 'Redrock' – the Mount Sinai for that hapu.

The kiekie had been gathered from Te Tai Poutini with the help of James Mason Russell some years ago. It was thought that kiekie would be easier to work with as the famous pingao of Kaitorete is currently in too short supply to use.

So the Onuku Ngāi Tahu are working hard with the support from their kin in other hapu. Tuahiwi weavers are developing calluses on their thumbs and no doubt, the Onuku leaders are getting ready for the big event on the 6 February. As the old waiata from Opukutahi says:

*Ka rori o Opukutahi e  
Hoki ana  
Hoki ana e ...*



Patricia Anglem pictured beside the tukutuku panels.





Members of the Tuahiwi tukutuku team.  
From left: Robinere Te Aika Tokomaru Hammond, Brian Howse, Whitiara Topia, Hoana Burgman, Aroha Reriti-Crofts, Audrey Bradley, Ila Howse, Pamela Brydon.

## The Fastest Fingers *at Tuahiwi*

In June, the call came from the Onuku Rūnanga to help make tukutuku panels for Onuku's new wharenuī. The Tuahiwi tukutuku team have not only woven their four allotted panels, but also picked up two panels from Taumutu Rūnanga and three panels from Rapaki Rūnanga.

According to Tuahiwi's Kaiwhakahaere, Aroha Reriti-Crofts, the work on the panels began on June 21 with just three volunteers, but soon gained such momentum that some 17 people were working on the panels at one time or another.

"Once people came in and wanted to work, they didn't want to leave," says Aroha. "They were just so engrossed in what they were doing that they didn't want to stop. That's what happens when you're working with elements from Papatuanuku: you just want to keep on going."

Such has been the devotion of the tukutuku team that at times they have had to be reminded to eat.

The theme of the panels Tuahiwi were allotted

is the patikitiki, denoting the plentiful kai found in the Onuku area. To denote Tuahiwi within the panels, stars like the ones found on Tuahiwi's hall stage have also been woven into the panels.

Most of the volunteers have been novices at the art of tukutuku and enthusiastic ones at that.

"I'd never done it before," says volunteer Whitiara Topia, "and for my age – 64 – to think that I have just learned, is just great. It is a wonderful feeling to know that part of me will be in this wharenuī."

"We don't want it to be finished because we enjoy it so much."

Volunteer Pamela Brydon agrees. "It will be a bit sad when it's all finished and we won't have anything to do. I've suggested we start on our own panels for our own wharenuī because by the time we get our marae, we might not be alive."

**The tukutuku panels woven by Tuahiwi, amongst other rūnanga, will be unveiled on Waitangi Day next year when the Onuku Marae opens.**



## MAIRE KIPA & the Ngai Tahu Health Centre

Amidst a growing disparity between health statistics for Māori and non-Māori comes the Ngai Tahu Health Resource Centre, devised by Māori for Māori and believed to be the first community based information centre of its kind in New Zealand.

The Christchurch centre on Peterborough Street opened in September and is the realisation of a long-held dream by Maire Kipa (Ngai Tahu and Kahungunu), co-ordinator for the Te Whare Hauora Matakauraka.

"About six years ago I worked for the Area Health Board," says Maire, "and we were asking for

"In a nutshell, this Centre is about communities accessing health information in order to achieve a better health outcome for Māori," says Maire.

"Māori don't access current health services very well, so we believe there has to be a place that's accessible; that tells them where to go and what to do."

Currently plans are under way for a library at the Centre and a database to store Māori information and publications, as well as campaigns concerning smoking, immunisation and sports.

"The disparity of health between Māori and non-Māori is marked," says Maire.



Maire Kipa (centre) outside the new Ngai Tahu Health Resource Centre with aunt, Hilda Bain and father, Huia Kipa.

resources to set up a centre for Māori. The health reforms were happening so they were pulling down organisations rather than setting them up. The idea for the Ngai Tahu Centre stemmed from the need for a health workers' centre.

"We approached Ngai Tahu and Health Link South last year and asked them to refocus funds so we could set up the Centre."

Their request granted, the Centre now operates with six workers who are employed by different organisations and who are involved with a variety of Māori health issues such as smoking, alcohol, drugs, road safety and sexual health, including preventing the spread of AIDS.

"For example, the incidence of cot-death in Māori and Pacific Island babies hasn't dropped as opposed to the rate for non-Māori."

"We also have the highest rates of smoking-related lung cancer among women, so it's those sorts of statistics we are trying to bring down. We're concerned with health issues that can be prevented. It's a lifestyle issue."

Maire believes the impact of colonization on Māori health has been severe.

"The Centre isn't about sickness. It's about wellness and stopping people getting into the sickness system."





# Ataarangi

## *Classes*

by MOANA TIPA

**Kaua e whakama  
ki te korero Māori  
kia u u!!**

"Put away your books, your pens and any thought of making notes. Don't translate anything. Listen, and let your ears take in the sound."

That's the message Aroha Reriti-Crofts of Ngāi Tahu Tuahuriri consistently delivers to students of te reo Māori attending ataarangi classes at Tuahiwi.

Nearly every Monday since early 1994, and always around ten o'clock, people have gathered at Tuahiwi Marae. Whether Māori or Pakeha – Ngāi Tahu or iwi whanui, and regardless of whether one person, or twenty people show up, the same thing happens.

Aroha sits down at the table with a container of small coloured plastic rods called rākau – hundreds of them in ten different sizes and colours and she begins arranging them line by line.

Today, she's building a karakia. Rods of different length and colour, each representing a word, are placed alongside each other. To a novice, it looks like a paragraph of Morse code.

The colourful line up is a language in itself. Specifically, it's the shadow of the language being learned, thus its name – **ataarangi**.

In the early 70's, Kataraina Mataira and Ngoi Pewhairangi were introduced to a maths learning tool using Cuisenaire rods.

The women immediately saw the tool as an aid in assisting the learning and teaching of te reo Māori and so did Māori Women's Welfare League, whose policies for revival and maintenance of te reo Māori were paramount.

Ataarangi was born using the rods and introduced to Māori learning institutions as a revolutionary tool in the learning and absorption of te reo Māori.

In August 1993, at the completion of Aroha's term as President of Māori Women's Welfare League, her appointment as Kaiwhakahaere of Ngāi Tuahuriri Rūnanga brought another dream into focus.

"I wanted to bring our people here up to speed, participating in the Rūnanga, and to be informed. Whatever was happening in the Pakeha community, and within Ngāi Tahu, it's my task to do that!"

Commitment to te reo Māori continues to be part of that dream. **"Too many of us are whakamā. We had one man who came here because he was sick and tired of not understanding his own. That's why I'm here – to help where I can. And when I feel I don't know enough, I'll go away and learn more and come back again."**

Today's students, Pamela Brydon, Patricia Hetariki, Audrie Bradley and newcomer Patricia Bone, came to the class with varying degrees of language. Within minutes, the "shadow" is central focus, the korero is Māori and everyone is involved at their own level.



## Tangaroa's Children at WAIREWA

The Treaty of Waitangi guaranteed to the Māori people of Little River and surrounding districts sole right to fish eels in Wairewa. The lake is closed off from the sea by a shingle bank, except at extra high tides when the sea breaks over the top.

Each year between January and April, the eels in Wairewa run in great numbers, trying to get out to sea to breed. Since long before the coming of the Europeans, the eel-run has attracted Māori fisherfolk to Birdlings Flat, where they catch eels using the methods of their ancestors.

Before the start of the eeling season, George Skipper goes down to Wairewa to prepare his

drain. First he digs a long channel from the lake towards, but not reaching the sea. He makes it about a metre wide and thirty centimetres deep, with a deeper pool at the end. Next to the drain,

he digs a dry trench (parua) to hold the eels that he hooks out of the drain. Every day after that, he has to make repairs to the drain with a shovel and rake, because the walls get trodden down.

When it gets dark, George goes down to his trench. He sits down and waits till he hears splashing. Then he goes to the mouth of the trench, and turns on his torch (the "light

time"). He drives any eels up his trench towards the deep pool at the end, gaffing them out

The students of  
Little River School  
went with George Skipper  
- Ngati Irakehu -  
one night to learn about  
the traditional methods  
of eeling in Wairewa  
(Lake Forsyth)  
on Banks Peninsula.



into the parua as he goes. Then he'll have a "dark time" with torches off, so that the drain will fill with eels again.

He does this several times, then he packs his eels into sacks, adds a handful or two of salt to kill them, and takes them home.

In the morning, George prepares the eels for keeping or for cooking. First, he cuts off the tails and hangs the eels up to bleed and stiffen. Once they are still, he cuts the head off, cuts along the backbone, and takes out the backbone and gut.

Then he ties the eels in pairs with a piece of flax and hangs them on the fence to dry. Next, he rolls them up, then unrolls them, and he does this about four or five times with each eel. Then he lays them out on a tray in the smoker and smokes them. If he was boiling them, he would roll them into tight balls and cook them in a wire bag in boiling water.

Those who fish get to keep for food the eels they catch. They may not sell them for money, though they are allowed to give them away, or swap them. (Sometimes they used to swap them for greenstone.)

If there is a special occasion, George might give some eels as a contribution towards the food. (We had some of his eel in our hangi at school. It was yummy!)

These days the gaffs are made of steel, and the eels are often hung on a barbed-wire fence instead of manuka frame. But some things from the olden days are still carried on. George ties his eel with flax in a special way, to hang them for drying. He always gives away the first catch of the season. No one is allowed to catch the BIG EEL that comes at the end of the season. (This is an Extraordinary Big Eel, not just any big eel! After the BIG EEL has passed, no more are caught, and the rest are allowed to swim free.)

Today, the Ngati Irahehu people have one worry at Wairewa that their ancestors didn't have: the use of power boats on the lake is starting to foul up the eeling place. Locals hope that people will think about this and use only rowing and sailing dinghies there over the summer months leading up to the eeling season.

**After the visit, George Skipper replied to letters from Little River School students, and told them about the following night's eeling.**

## Saturday, 7 March

*Kia ora, David, Thomas, Caleb, and the rest of you.*

*Thank you for your letters. Well, the eeling goes on. On this bright March Saturday, the sea powers tirelessly to the crest of the spit and at times down through the road, our drains, and*



*George Skipper preparing an eel.*

*into the lake. A time of concern for us, but on the brighter side full well knowing a good night's fishing for sure.*

*... High water been and gone, damage assessed and made good, by and large reasonable and not a great lot to repair. Late afternoon, now, and sea's a little calmer. Expecting it to rise to the crest of the spit, but not over, so conditions ideal. Mother Nature has given her message as often happens, and those that can read it will harvest.*

*A look at drain frontage confirms prospects really good. Eels in a mass, circling and swimming just deep enough and far enough to be out of reach, and to myself I think, David my lad, the time has come! This is an hour before dark.*

*My friend Elizabeth and I go down to the drains near on dark. Sit quiet and it's always great to look up into the stars. Thought of Thomas who, in between torch times, saw shooting stars. Looked twice at other drains.*

*Sat back near my own drain, which I hadn't looked at yet, listening for noises which sometimes eels will make by splashing in the hole at the end. As Caleb has said, sensing that your drain is full – the waiting to look – heightens the suspense.*

*Then it's light time. The drain is full; water flowing fast into the lake; clear salt water.*

*Action time! And in the midst of the many eels in the drain, a big, big one. Not the BIG EEL, but pretty big, and a sign that the eeling run is coming to an end. Biggy goes up the drain, so we hook fast and furious. In the act of flipping out one when Mr Big comes into the fan of light. Just time to be rid of one already on the hook and attack Biggy. Thought he'd break off my gaff, but no, up he comes and into the parua! Fast action needed, as eels streaming by. Elizabeth catches her first with cries of excitement, and two others, and yet another which misses the*

*parua and ends up back in the lake.*

*What with the continual action, the gaff starts to straighten so another needed. Fast gaffing, especially when selecting the biggest, of course does stress the hook. Three gaffs bent useless now, one broken. A quick torch flash up the drain ... shows a carpet of eels!*

*Dark time – time for repairs and replacement of gear, lights out and to camp site drainside. Gaff changes, more effort, and after timeless period, ranks of the eels thinning until eventually*

*the drain is empty. Wipe the sweat away and it's time to inspect the parua. Elizabeth bagging.*

*Of course the parua's a mass of eels. Bagged three lots and while tying them, two people arrive to use drain and for the eels we don't want. Five bags – enough for us to work and prepare next day. We agreed they deliver my five bags to the bach in their vehicle.*

*We take 140, and leave in the parua in excess of 160. So, back to the bach, bags salted, out of eeling clothes into the armchair with a deserved bottle of beer by 10 o'clock. I'd say in that one hooking, of course broken for a short time for repairs and replacement, over 300 eels taken.*

*A nice quiet evening after it's all over, arm not sore enough to prevent the raising of a glass or two, a good feeling of having done well and witnessed the best ever night's fishing over such a short time. Only annoyed that not one local present; they'll moan because they haven't got any, or the eels aren't there when they are. Such be the ways of fishermen!*

*As a matter of interest, there have always been those fabulous stories, told by generation after generation of people, of the one that got away. Some are fable, some fact, but you can take this one for fact.*

*The other week the sea was running high, so tallies on the drains rose somewhat. Saturday dark: raining, windy, and cold, found but two of us on the drain. Put up wind-break and waited. The inflow increased steadily. My friend, Wiki Reuben from Christchurch being a very keen and good partner to have on the drains, our control of fish well in hand. Later, Russell and George, Wiki's father, arrived. A great help in handling the flow, which increased to the point where four of us not fully coping.*

*Near 2 a.m., while we were in lights-off time, a big wave drove down across the road into both drains, filling them and wiping the parua walls of mine completely, taking the eels, also Joe's. Truth of numbers that got away never to be known, but a very good many you can be sure.*

*So that's our story, and a true one to boot, of the many that got away!*

*Ka kite*

*George*

*Story and photos courtesy of Learning Media and Little River School.*



# For the Future of Tuna

(COURTESY OF "WHENUA", NATIONAL RADIO)

After extensive negotiations with the eel fishing industry and other non-Ngāi Tahu interests, the tribe will jointly manage tuna stocks within its boundaries. Ngāi Tahu representatives will now be part of local Eel Management Committees to ensure the taonga survives.

As you can see in this following abridged interview with radio broadcaster, Henare Te Ua – the management plan is a major breakthrough.

**Henare:** Eels are harvested from most of the major waterways of the South with Lake Ellesmere being the world's largest eel fishing area. I bet you didn't know that! The eel industry is a multi-million dollar industry. Anake Goodall from Te Rūnanga o Ngāi Tahu, who has been working on this plan, joins me now from our Christchurch studio. So Anake, how important are eels to the economy of Ngāi Tahu?

**Anake:** In traditional times they were a very important component of our economy. Obviously they are a very valuable protein source, readily accessible across all sorts of landscapes. Generations have had an association with the taonga-tuna, which continues today.

**Henare:** I gather there are other organisations now which have vested interest in the eeling industry, is that right?

**Anake:** Yes. It's fair to say we've had severe competition from some quarters. When the settlers arrived they wanted to drain the wetlands and turn it into "productive pastoral land", so a lot of important eel habitat was turned into pastoral land. The fisheries suffered and our interests weren't really considered at the time.

We got through to the 1960s and all of a sudden there was commercial interest in the fishery. Non-Ngāi Tahu and non-Māori started to move in and harvest great quantities of eels from the waterways and export them. Again, our interests weren't represented and we had no legal rights. So they really had a free rein and the industry now earns \$10-\$15 million a year for the country.

**Henare:** As much as that!

**Anake:** That's on the back of a seriously depleted fishery. If the fishery could be enhanced there seems to be a considerable potential for that figure to rise dramatically.

**Henare:** So what's the relationship like between Ngāi Tahu and other interests now?

**Anake:** It has been shifting territory. Initially the commercial industry were harvesting enormous tonnages of fish and we were in a straight tug-of-war. Over time, that has developed into quite entrenched positions; Ngāi Tahu has lobbied successive Fisheries Ministers to provide for our Treaty rights. We have argued there has to be proper provision for our Treaty interests here. Meanwhile the industry has been asking the government to convert their commercial interests into property rights through quota. So there have been two opposing positions which have really been counter-productive.

In the past, the administration has been paralysed by these two points of view, so nothing has been done. It's the taonga that's suffered – the eel fishery has been seriously depleted in that time because there's been a lack of active management.

We've all reached the point where we realise that we've got to work together to literally hammer out what is important to both sides, and start to reach an accord.

**Henare:** Can you perhaps enunciate some of those terms?

**Anake:** We're all very much of a mind that we need to devolve the management of these local issues out of Wellington and back down to the water where they belong. So a core part of our agreement is the setting up of Eel Management Committees or EMCs.

Ngāi Tahu wants continued access to tuna for cultural purposes and we believe the sustainment of those stocks is paramount. Industry want a secure property right and the capacity to trade those rights. If we can have a harvestable surplus

– it's at that point we decide how industry and Ngāi Tahu might respectively enjoy that surplus. So we both have clear sets of interests and we need to give effect to them.

**Henare:** Do you think Ngāi Tahu would become actively involved in the industry?

**Anake:** Yes. But the first responsibilities of these local Eel Management Committees is the sustainment of the fishery. Tuna has always been an important part of our economy, we traded with our whanaunga for titi in the South, and there has been a long-standing association with this fishery that we're keen to see restored. We see it as consistent if we're there in both a cultural and commercial context.

**Henare:** So at what stage are the discussions at?

**Anake:** Pretty advanced really. We've drafted a

report of recommendations to the Minister of Fisheries and he's had a final draft for some time. It should be noted that one of the core tenets is the introduction of a Quota Management System. It's a little ironic, given Ngāi Tahu's position in the past. I guess we want a management regime so we can recognise our rights and give effect to them. It allows us to defend them and we think that a QMS with a couple of suitable adaptations is the best way.

The core proposal is for the Minister to give us local autonomy and to give us a very structured system which will help us break the old patterns of management in the past. It's obviously a new course and needs help to get it up and running. The Ministry's seeing that those things which are necessary to give effect to these recommendations are being put in place.



Henare Rakiūhia Tau



# Oraka-Aparima Runaka Visual Art Exhibition

"Takutai o Te Titi"

14 & 15 SEPTEMBER 1996

by MURIEL JOHNSTONE

Just three months before the exhibition weekend, we (my daughter Ann and I), were tossing around ideas as to what we could do within our Rūnaka that would be fun, positive and would include everyone – from this, the Visual Art Exhibition emerged.

When the idea was taken to our next Rūnaka hui it was given the go ahead, with "Art" works from preschoolers to our Tāua and Pōua contributed. Our chosen theme, Takutai O Te Titi (Seacoast of the Titi) was left open to artist interpretation, ie: contemporary or traditional. We gave no other restrictions other than that the work could be hung or floor mounted safely.

Since this was to be a weekend of our Rūnaka showing our skills – just amongst ourselves. No funding or other assistance was sought and Ann and I basically (with a little help here and there) saw the project through from start to finish – advertising, encouraging, improvising the display sets, collecting exhibits, collating and cataloguing, then finally setting up – all this amidst the hammering and sawing of our marae alterations!

From simple beginnings, it grew to the point of "opening for the public to view". This was after lots of hard work, laughter, late nights and several hundreds of kilometres in the car. The room was set out almost cavern-like, with the hauntingly beautiful koauau playing calm over the exhibition.

We have chosen Alan Solomon's carving of "Paikē" as the centrepiece – guardian over the exhibits for the weekend, and wondrously on the final day, a whale came right into the Bay where it spent a leisurely hour or so swimming in full view of the many excited viewers – us included.

Well supported by viewers from throughout Murihiku and several visiting tourists from overseas as well, we heard great comments with many asking if we could



leave the Exhibition running longer. A thought for next time, as we're sure this will turn into a regular event on our Rūnaka calendar.

Exhibits included oils and acrylics, pen and ink, bone carving, knitting, photography, pottery, stones, lamps, embroidery, handcrafts, shell mobiles, wall hangings, poetry and waiata, jewellery, garden furniture, mirrors, feather and fibre, wood carving, harakeke etc, plus displays of traditional early piupiu, kakahu, kete etc.

Te iwi Maori

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If you need tax advice for yourself, your business or community group, talk to our Māori Community Officers. They'll help you individually, or arrange group workshops, training sessions or seminars. They'll meet you during the day or outside office hours, at our place or yours. Ask for a Māori Community Officer at your local Inland Revenue office.

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# He Purakau mo te TIMATANGA



na MATIU PAYNE

## Te Tupuni o Wehi-nui-a-mamao

Tuatahi, me whakatuwhera ai tāku whare kōrero mai i te pito o te whenua o Moeraki, hiki ake ki te Poutaiki mauka kōrero, a, whiti atu ki Aoraki mauka ariki tapu, kei ruka rawa ki te atua o kā mano. Koinei te whare Kōrero e horahia nei.

I tēnei tau, i tu ai tetahi whakaatūraka i te āhua o te whakaari. Ko te kaupapa o te whakaari nei i tipu ake mai kā kōrero o Matiaha Tiramorehu i tēra rau tau e pā ana te timatataka mai o te ao.

I timata ai te kōrero nei i te po, na te po ka ara mai te wā o kā ao, nā rātou ka puta mai te wā o kā kōre, ko te kōre otika, ko te kōre mātua, tāna ko te Māku ka noho ia i a Māhoranuiatea, a, ka puta ki waho ko Raki.

I tona pakeketaka, ka moe a Raki i a Pokoharuatapo, koinei te timatataka o kā hau.

Ki muri i a ia, ka moe a Raki i a Papatūānuku, te wahine a Takaroa. Ēkari kua haere kē a Takaroa ki ōna tipuna ki te mau i te popoki o tāna tamaiti ki ōna tipuna, hoki rawa mai, kua moe e Raki i te wahine a Takaroa, arā ko Papatūānuku, kua puta ki waho ko Rēhua ko Tāne, ko Pāia, a me hoki a Wehi-nui-a-māmao me ētahi atu

Ka whawhai e Raki rāua ko Takaroa mo tō rāua wahine a Papa, wahi iti, ka wikitoria a Takaroa.

Nāna i pinea i a Raki ki te tao i tana kumu.

Kāore anō a Raki e tū anō, heoi, anō, kei te haere mai tonu e kā uri aitaka maha o Papa rāua ko Raki. Ko ēnei uri he māuiui i te āhua.

Nō reira i pātai a Raki ki a Tāne kia pātua i a ia anō kei tū te putaka mai kā uri māuiui ōna.

Nō reira ka mau a Tāne ki te mahi nei, ēkari, ehara i a Tāne anake te mana ki te wehe i ōna mātua, nō reira, i mahia e rāua ko Pāia i tenei mahi, ka inoi atu e Pāia i tōna karakia whakewehe, a, i whakatūria ai e rāua i tētahi pou mana, ka haere tonu e Pāia i tōna karakia, ā, ka haere a Tāne ki te whakatū i kā raki, ko te raki tūhaha, ko Poutu-te-raki. Koinei te kaika o Rehua.

Ki te whakapoto i tēnei kōrero, i wehewehe a Raki rāua ko Papa, ā, i haere a Rehua ki te raki kia whiti hei te rā.

I haere a Tāne ki te kimi i tētahi kakahu mo tōna hākoru, nāna i mau ki kā kapua-kura kia tau ai i tōna hākoru, ēkari, ēhara ēnei mea i te mea pai mōna. I aitia tonu e Tāne ki kā mea maha o te ao nei, a kāore tonu he mea pai ka puta mai mō tōna hākoru.

I aitia e Tāne i tētahi wahine nōna, ka puta ki waho ko Hineatauirā, a, nā rāua ka puta ki waho ko kā uri aitaka maha o te ao nei, hēoi anō, kauraka ēnei uri hoki i te mea pai kia kākahutia i a Raki.

Nō reira, ka moe a Tāne ki tana tamāhine, i a Hineatauirā, a, kāore tonu he kākahu e puta mai.

Ko ētahi wā i pahure, ā, i oho ake te hinekaro o Hineatauirā ki te moko o tōna hākoru, koia tēnei ko tāna tāne hoki. Ka mate ia i te whakamā, a, ka haere ia ki Raroheka, ki te whare o Tukainanapia ki Poutereraki, hei kukume atu i a rāua hua i ō rātou wā.

Ka whai tonu a Tāne i a Hineatauirā, kāore a Hineatauirā i whakaae kia uru mai e Tāne ki te whare o Tukainanapia.

Nō reira ka hoki a Tāne ki te ao, hei whakatipu i ō rāua hua nei.

I tana hokika ki te ao, nāna i tūtaki ki tāna taina a Wehi-nui-a-mamao, kei a Wehi he whetu kei raro i ōna tūpuni.

Nā ka puta mai te whakaaro ki a Tāne, he mea pai ēnei kia kākahu i ō rāua hākoru, i whiriwhiritia e rāua, a, i whakaae kia kākahu i a Raki i ēnei tūpuni whetu.

Koinei te pūtake kōrero mo te whakaari nei.

I te timatataka o ā mātou whakariteka ki te mahi i tēnei mahi, kāore mātou i kite i te taumahataka kei ruka i a mātou kātoa ki te whakaatu i tēnei taoka tuku iho.

Kotahi noa iho te whakaaro, kia pai ai te whakaaturaka, kia mana ai tō mātou nei mana o Tahu Pōtiki.

Koina tō mātou upoko kaupapa whakahaere, nā, ahakoa kua po ētahi o mātou i tēnei ara i te wā e parakatihi ana mātou, i te mutuka, kua whiti mai te rā ki te ara tika mo tātou kātoa.

Kia mātou nei, ka Kai whakaari, tino manawanui tēnei mahi i a mātou, kua whakaatu i a mātou te ataahua o kā kōrero ō rātou mā.

Ki roto i tenei whakaari, he kanikani hou, he kapa-haka, he hiko raiti, he hiko pikitia, me he hiko roko hoki, he tū whakahonohono i kā mahi ā rātou mā, me hoki, i kā mahi ā mātou nei.

He mea whakahonohono hoki i te ao kōhatu, ki te ao hou.

Ko ēnei kōrero, kua tukuna ki te pukapuka, kua whiti mai anō, hei ora anō i te mauri o rite.

Ko kā Kaiwhakaari, he uri kātoa mai Tahu Pōtiki, me hoki a Tōi.

Nō kā reaka kātoa hoki, kei ā mātou he taitamariki, he rakatahi, he pakeke, he Taua hoki, he whanau tahi i te kaupapa.

He tohuka i ā mātou hoki, ko Rachel Rakena tō mātou nei Tumuaiki, nāna te pukumahi kia oti ai te kaupapa, Ko David Watts, nāna te mahi hiko pikitia, ko Baden French nāna te mahi hiko roko, ko Te Oranga Whareaitu, nāna te mahi hiko raiti, me hoki a Louise Bryant mo te mahi kanikani, me Penny rāua ko Nichola mo kā kākahu, he nui ka takata kua awhi i te kaupapa, a, ki ā rātou kātoa he mihi nui, kia tika anō te whakataukī,

## Mā te huruhuru ka rere te manu

Ko tātou kātoa kā huruhuru o te manu.

Ko tēnei whakaatūraka e haere tonu ana, ā, kei te piraki mātou ki te kawē te kaupapa nei ki te lwi, nā te mea, nō tātou kātoa tēnei kōrero, no reira, matakitaki koa!





## The Star Mats of Wehi-nui-a-mamao

To begin with, I would like to open my story from the very heart of Moeraki, rise to the mountain that I shall speak from, Poutaiki, and send it out to Aoraki, our paramount chief and straight up to God, for it is here that this story is based.

This year, a performance was staged, it was a play. The story behind this play grew from the stories that Matiaha Tiramorehu from Moeraki left behind last century, to do with the origins of the world.

The story began in the time of "darkness", from the "darkness" came the ages of the "light", from the "light" came the ages of "nothingness", the last age of "nothingness" was known as the "parent less", his descendant was the "dampness" who married the "wide open spaces", from this union, the sky father, Raki, was born.

When Raki became of age, he married Pokoharuatapo and from this union came the winds.

His second marriage was to a woman named Papatūānuku – the earth, who was the wife of Takaroa – the sea. Takaroa had gone on a journey to take his son's umbilical cord to his ancestors. When he returned he found that Raki had taken his wife and had had children, amongst whom were Rēhua, Tāne, Pāia and Wehi-nui-a-māmao.

Takaroa and Raki thus began to fight for this woman whom they both wanted and it was not long before Takaroa became victorious. He pierced Raki through his buttock with his spear. Because of this, Raki was no longer able to stand, but he and Papa still continued to have children. However, these children were sickly and weak.

So Raki asked Tāne to kill him to stop these sickly children from coming into the world.

Tāne took the responsibility to organise the separation of their parents, but even Tāne could not do it all by himself, so he called on his younger brother, Pāia to help him. Pāia said his separation invocation and both he and Tāne erected a pole. As Pāia continued his karakia, Tāne began to erect other poles that separated Raki and Papa and effectively became the heavens above us, the topmost of which was known as Poutu-teraki. This was Rēhua's domain.

To make a long story short, Raki and Papa were separated and Rēhua went to the topmost heaven to shine as the sun.

Tāne went in search of a suitable form of clothing

for his father, who was standing naked above them. He found some red clouds but they could only been seen during the day, so he needed something for the night. He began procreating with many of the earth's elements in the hope of making a suitable adornment for his father.

While Tāne was procreating, he married Te Putarakau, in the hope that a suitable form of clothing would be born of their union. They had many issue, amongst whom was Hineataura. However, no suitable clothing was born of this union.

So he mated with his daughter from that union, Hineataura, and still no clothes were fashioned from his procreation.

After a while, Hineataura became aware of the identity of her father and she realised that he was also her husband. She felt sickened with shame and ran to the underworld, to the house of Takainanapia in Poutereraki, to pull her children towards her when they died. It was here that she became Hinenuitepo – great maiden of the night.

Tāne followed her to the underworld, but Hineataura would not let him come in and she told him to return to the world of light to raise their children while they were in that world.

So Tāne returned, and on his way he met his brother Wehi-nui-a-māmao, who happened to have in his possession some beautiful stars that he had covered with his cloak. Tāne realised that these would make a perfect adornment for their father, so they discussed it and it was agreed that Raki would bear these star mats as clothing.

It was this story that was the basis of our performance.

When we began to organise how we were going to do this performance, we did not realise then how difficult it would be for all of us to perform this treasure that was handed down to us.

However, we did have an over-riding principle that, sub-consciously, we all knew and followed. We knew this performance had to be good, to match the prestige that was contained in the original story.

So even though some of us may have become discouraged or lost during our preparation for the performance, as it came closer, we came together again and performed with pride.



We, as performers, were given a great boost from doing this, and it became clear to us then that the stories passed down to us are really beautiful and should be treasured.

Within this play, we incorporated contemporary dance, kapa haka, lights, graphics and a soundtrack as well. By doing this, we were able to make a connection to the way our tipuna did things and the way we do things nowadays, thus making a connection between the old world and today.

These stories that had been preserved in a book, came out to shine again and were given a new life, with the same life principle.

All of the performers are descendants of Tahu Pōtiki and Tōi, two major tipuna of the South Island and were of all ages, from young children right up to our Taua.

We all worked together for this purpose.

We also had experts amongst us that put the majority of the show together. Rachel Rakena was our director and she worked very hard to finish this performance. David Watts was responsible for the graphics, Baden French for the soundtrack, Te Oranga Whareaitu for the lighting, and Louise Bryant for the dance choreography.

There were so many people that made this performance possible and a great big thanks must be said to everyone involved. It is therefore appropriate that this proverb should be mentioned:

***A bird can only fly with feathers***

and without everyone's help, that is the feathers of the bird, this performance would not have been possible.

This performance will be an on-going project and we want to bring it to you, the people, because this story does not just belong to us, the performers, it belongs to us all as people, Kai Tahu.

***So keep a look out for us!***





## Kai Tahu Ki Otago: Natural Resource Management Plan

## Te Whakatau Kaupapa

"To live in interesting times" may have been a curse for some in Chinese cultures, but for Ngāi Tahu these current challenging years are surely a time of wonderful opportunities.

For 150 years most of the traffic was one way. Our own particular interests, perspectives and contributions were occasionally considered interesting – but always ignorable. Now, in some instances, they are **required** by law.

Nothing is more fundamental to Māori than kaitiaki for lands and waters.

The 1991 Resource Management Act (RMA) is not perfect. (Of course not – it was written by lawyers who need work interpreting legislation!) But it does require local body governments to receive tangata whenua input to their various plans.

The ball has been lobbed into our court – what will we do with it?

How have we, and how will we respond?

These two books, one for Canterbury and one for Otago, lead the way.

*Te Whakatau Kaupapa* was written before the RMA and first published in 1990. Demand has been such that a second printing was required in 1992. It has stood up well to the fast changing world of resource management and remains the primary statement for the hapu of Nga Pakihi Whakatekateka o Waitaha.

*The Natural Resource Management Plan* was published by Kai Tahu ki Otago five years later. It shows the advantages of following in the footsteps of others but also makes its own very original contributions in the interests of Kai Tahu of Araiteuru rohe.

The content of both books is such that neither may be ignored – not by individual hapu and runanga in the development of their own resource management statements; nor by the regional, district and city councils as they formalise the plans they are required to produce.

Although sections of each are immensely readable, these are primarily reference sources. Not books to be read cover to cover!

### BOOK REVIEWS by DONALD COUCH

A distinctive aspect of both is the important collective nature of bringing together so much vital information. Sufficiently so that the Otago group has obviously chosen not to identify in their publication even the key individuals responsible.

Tempting as it may be to comment at length on the resource management issues raised in these books, in reality the specialised and often technical nature of these concerns is of almost exclusive interest to those of us who are working within our own Rūnanga – or its committees – to address these topics. We certainly have appreciated the bringing together in one place of the key data required for developing resource management statements.

There is also information in these publications of Ngāi Tahu, Treaty Principles, Te Kereme and all that!

But there is much more within the wider interest.

All Ngāi Tahu must be aware of our traditional links to natural resources. Thus information such as Map 1 depicting Seasonal Mahika Kai in Otago is basic knowledge we all need to share. Perhaps an explanation or more details could accompany the photo (p83) from the Kaihaukai hui on traditional kai.

As co-author of *Te Whakatau Kaupapa*, David Palmer stated in his Preface that there is now available a "... ready and reliable source of information about the attitudes and interests of the tangata whenua.... It contains a treasury of information about specific tribal interests in that rohe....". He, and his co-authors in their Note, also see the document as a statement of Ngāi Tahu beliefs and values as they relate to natural resources. Chapters 3 and 4 set these out in detail.

The Otago publication has a very useful short chapter on Kaitiakitanga as well as a detailed and structured analysis (Chapter 13) of issues, objectives, and guidelines related to the principal values of Otago Kai Tahu.

Language is always of interest in publications regarding Ngāi Tahu. Perhaps because of its

*Continued on page 47*



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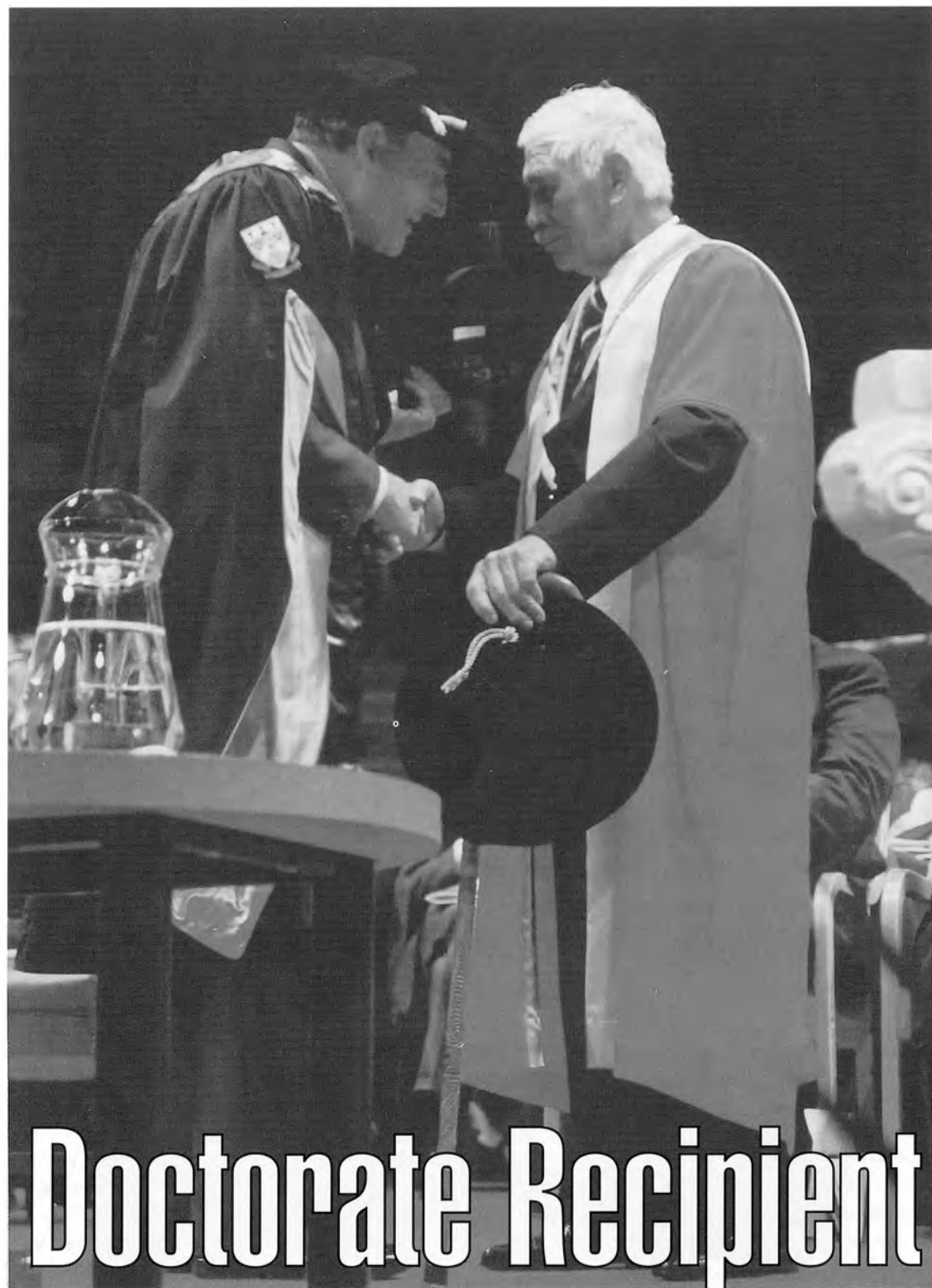
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Right: Ropata Wahawaha Stirling, Hon. D. Nat. Res.

# Doctorate Recipient in Father's Footsteps

Ropata Wahawaha Stirling was awarded an honorary doctoral degree – an honour also bestowed on his father, Eruera Stirling.

The degree, Doctor of Natural Resources, *honoris causa*, was conferred by Lincoln University at a graduation ceremony in the Christchurch Town Hall.

It is only the fifth honorary doctorate presented by Lincoln University and the first in Natural Resources.

The honorary doctorate acknowledges Mr Stirling's scholarly stature in *kauapapa* Māori and contribution to the understanding of natural resource management within New Zealand.



# HARRY EVISON *Doctorate*

"Ngāi Tahu has long felt it has been enormously fortunate to be able to draw on Harry Evison's expertise at a crucial time in its history; Harry and his book are taonga of the tribe. Today the University and the Canterbury community it represents, also recognise Harry Evison's scholarship and humanity. Both are reflected in his work, which stands among the most important writing in recent New Zealand history.

*"Chancellor, I have the honour to present Harry Charles Evison for the conferment of the Degree of Doctor of Letters (honoris causa)."*

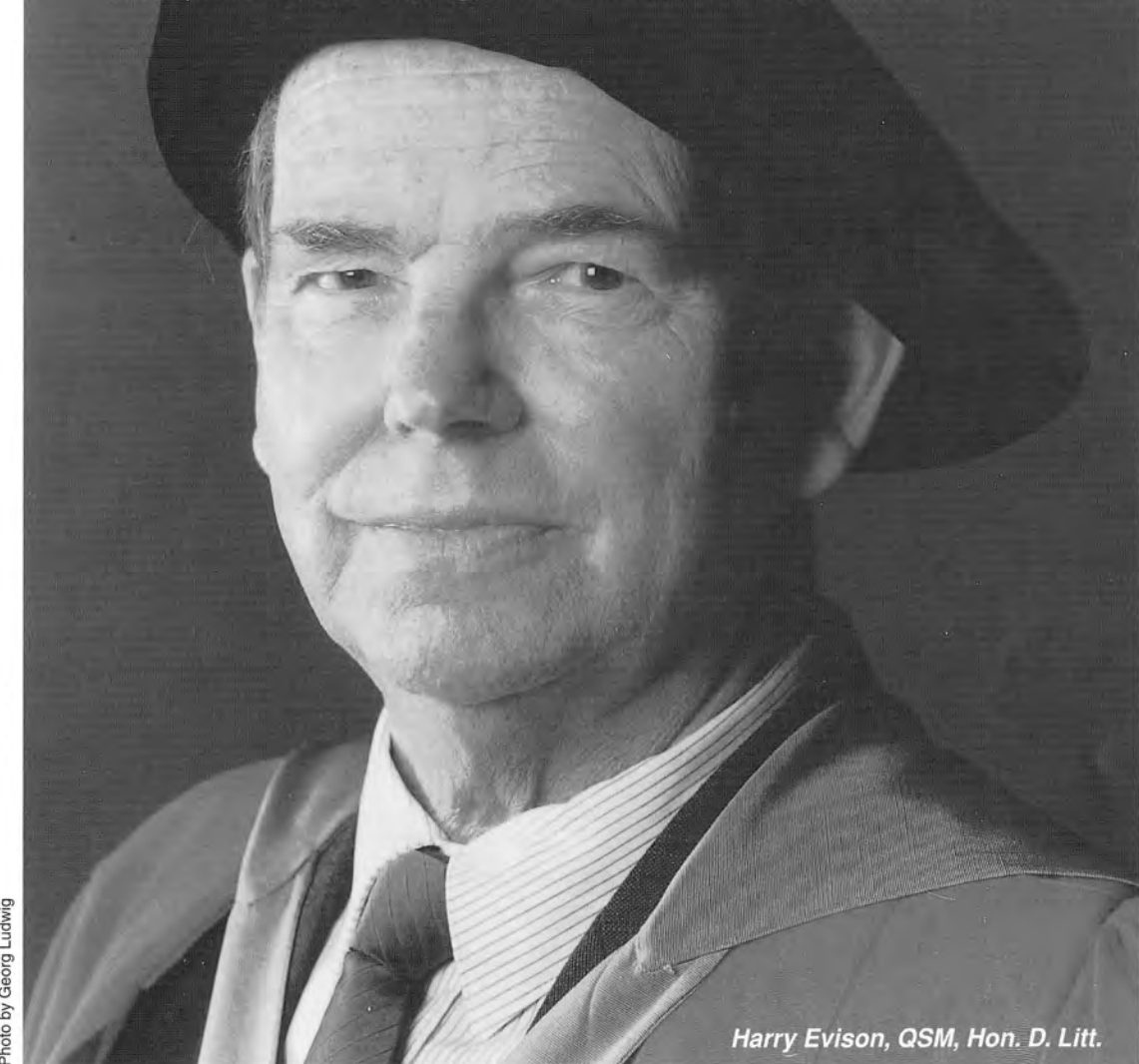


Photo by Georg Ludwig

Harry Evison, QSM, Hon. D. Litt.

The University of Canterbury honoured New Zealand historian, Harry Evison, whose major historical work, written largely outside the University, has contributed much to the process of rewriting the history of the South Island since 1800, and thus the history of New Zealand. He began many years ago with a pioneer thesis on Canterbury Māori. More recently, he presented evidence to the Waitangi Tribunal on the Ngāi Tahu Claim and wrote booklets to help the public understand the Claim. He has contributed essays to the *Dictionary of New Zealand Biography*, and co-authored a book with photographer Mark Adams, *Land of Memories*, on places of historical significance in the South Island. His major work, published in 1993, is *Te Wai Pounamu: the Greenstone Island*.





# He Apakura

by TE MAIRE TAU

## E KIMI ANA TE MATE

E kimi ana i te mate o te motu  
i nga waniwani a Mua a Weka  
Nana i whakapiki ka reo o te tini  
o te iwi o te ao o o o

Waiho kia mate ana te tangata  
tuarua tia nei e koe te mamea ki au

E tira ka huri kino koe  
i au u u u  
Haere ra whatu karokaro i te Tahu  
e karo tonu atu koe i au  
Haere ra e hine i te ara whanui e rori  
Ka tika ia Hinetitama i a Tahu Kumea i  
a Tahu Whakairo  
Ka tika ara ki te mate  
Huaparaunua e Tane ki te whai  
No hea e mou mai koi ana i tapoko atu  
ai

Ki roto o te tatau o te whare o  
Pohutukawa  
Ko pou tere Rangi e oti tonu atu koe te  
tahu e e e

Hoki kau mai nei e Tane ki te ao  
Ko miro kino ai tana kakau penei me  
aue

Mo motu kino nei  
Taku manawa ki a koe e te Tahu e  
Whakapiki te haere a Tahu ki te Rangi  
i a Rehua i runga

Whakapiki te haere a Tahu ki te Rangi  
i a Tama-i-waho  
Whakapiki titahi te haere a Tama ki te  
rangi i a Te-Rangi

Whakaupoko i runga ka tuturu ano te  
Kahui Ariki

Ke e te motu nga hene [Kei te mutuka heke]  
iho nei a e Tane ki te whenua  
Ka tipu e tangata ei noho  
i te ao  
Marama e.

## TRANSLATION

I search for the ills of the Island  
And the maliciousness of Mu and of  
Weka the adoptive parents of Maui  
whose work it was that caused the  
speech of the masses of the world to  
be confused

Both of you are the source of my pain  
But you turn to me with hate  
Depart – my heart weeps because my  
love is still lost to me

Depart, Hine, on the wide path  
That goes straight to Hinetitama and  
her daughters Tahu Kumea and  
Tahu Whakairo who pull people to  
their death

Your deceitfulness grew, Tane, as I  
sought my origins and where I was  
from

Therefore you entered into the  
doorway of the House

Pohutukawa and Poutere Rangi

Your work is complete now my  
love

Return to the world Tane

Just as Tane's heart is broken at his  
loss so is mine at this unhappy  
separation.

My heart beats for you my lover,  
Tane, my lover climb to the heaven of  
Rehua

Tane, my companion, climb to the  
heaven of Tamai i waho

Tane, my partner, climb to the heaven of  
Rangi who is supreme above

To the portal of the Kahui Ariki  
where you may complete your works  
and rear humankind so that we may  
prosper below upon the world of light.

This waiata was given to the writer by Morehu Henare. It is a significant song not only because of the whakapapa within, but also because of its beauty as a composition.

Similar versions are found in whanau manuscripts throughout the tribe. The waiata is properly known as an apakura which is most often sung during tangi. The purpose of apakura are either to comfort the grieving family or explain the origins of death.

This waiata is a traditional explanation of the origins of death which resulted from Tane's incestuous relationship with his daughter/wife, Hine Titama who eventually became Hinenui Te Po. The extract attached to this article is an explanation by the tohunga Taare Tikao, of Tane

and Hine Titama's relationship. Tikao's article places this waiata in its proper context.

The relevance of Mu and Weka in this waiata is important to note. According to Wohlers, after Maui was cast aside as a menstrual cloth he was nursed by Mu and Weka. The only connection I see between Hine Titama and Mu and Weka is Maui who challenged Hinenuitepo and lost, thus creating death for mankind. Only in this context can Mu and Weka be the source of pain for Hinenuitepo.

In 1994 Te Aritaua Brennan gave this waiata a rangi for a poi. The poi scored well in the South Island Cultural Competitions and contributed to Pounamu Ngāi Tahu's overall win for the senior division.



## Tikao Talks: Ka Taoka o te Ao Kohatu

### THE ORIGIN OF DEATH

Some time after this, Tane went away for a while and during his absence two of Rangi's sons, Te Ahuhu and Te Amarurangi by name, came down to earth on a visit from one of the heavens, and this had disastrous results for mankind.

The first-created woman (with natural curiosity of the sex) was very curious to know where she came from, but Tane had always adroitly evaded her queries. The day and night had no answer to her query as to the why and wherefore of her existence so she asked, "*Ka pou pou o te whare*" (the posts of the house), but no answer came from its mouth.

She asked, "*te pakitara o te whare*" (the wall of the house), but no answer came from its mouth.

She asked, "*te tahu o te whare*" (the roof of the house), but no answer came from its mouth.

She asked, "*te maihi o te whare*" (the apex of the veranda), but no answer came from its mouth.

Then she asked the two celestial visitors (named above), and they told her she was in reality the daughter of Tane up above, and that her spirit came down into the form of the woman Tane made on earth. The woman was filled with horror and dismay to find that her father was her husband and fled, with her daughters (already named) accompanying her. When Tane returned, the two visitors told him his wife had gone. Tane sprung up into the wind and sniffed, and so knew the direction Hine was going, and he hurried after her. When he overtook her they had a spirited argument, but he could not prevail upon her to return, hence death came into the world. Tane was ashamed, and so the woman won the argument, finally saying, "You go back and rear our children, and I will proceed and drag them down to me," and so mankind is dragged down to death.

She went to Te Reinga or Te Reika, where her name was changed to Hine-nui-te-po (Great Lady of Darkness), and she drags the souls of men and women to her abode.

*Herries Beattie 1939 - A. W. & A. H. Reed*





Reprinted courtesy of The Greymouth Evening Star. Photo: Damer Farrell

## Taonga marks Consecration

The Bishop of Christchurch, the Rt. Rev Dr David Coles, accepts a gift of pounamu (greenstone) during Sunday's consecration of the new Kumara Anglican church.

Presenting the taonga are the Rev Miriam Henderson, of the Arahura parish and Te Rūnaka o Katiwaewae upoko James Mason-Russell.

Dr Coles performed the consecration in front of a 145-strong service which spilled out of the church into the nearby Theatre Royal Hotel where about 20 watched on a closed circuit TV link.

Priest in charge of Greymouth's Anglican parish, Canon Robin Kingston, said the greenstone presentation was a nice gesture on behalf of the Arahura Māori community.

"The Kumara parish used to include the Stafford church was which blown down some years ago.

"Part of the pulpit of the old Stafford church makes up the front part of the lectern in the new Kumara church and the gift of pounamu further re-establishes the old links between the churches."

Mr Kingston said, "the Kumara community can be proud of its new church, one of just a handful to be consecrated at the very first service."

Consecration can only take place when churches are totally paid for and there are no debts outstanding.

"Very few churches are consecrated at their first service and the fact this one was, is a feather in the cap of the Kumara community, which worked so hard to achieve it," he said. 🍀

# Dallas Meade

by MOANA TIPA

Dallas Meade of Ngāi Tahu ki Rakiura and mokopuna of Sarah Hohaia, is 21 and about to make a major step in his professional Rugby League career.

An invitation to join the European League team Warrington, based in Liverpool, is probably the most critical career offer of several already made in his short five years of league.

Talent Scout for Warrington, Dave McKnight is importing three players to bolster his team's chances in European League during 1997. Nigel Vagana and William Swan will join Dallas to provide powerful impetus to the side.

This next step will radically change Dallas Meade's environment, lifestyle and certainly some aspects of his game. "It will mature me in a lot of ways other than being on the league field."

The cool headed and quietly spoken young man is not particularly forthcoming about his successes in the game to date. "But I was strongest for the year on weights for the Warriors," he said.

His play is steady. He's a team man and in his own words, he'll "go all day to get the job done". Dallas is no stranger to the demands of professional league. He was just 18 years old in 1993 when two offers came from the Auckland Warriors and Australian Rugby League's Manly team.

His decision to sign with the Auckland Warriors was because he could play for his country. In his first professional season with the Colts, they made it through to the Lion Red Cup Grand Final.

In earlier childhood years, Dallas took his game of Rugby Union in his stride, encouraged and guided by his father, rugby union prop, Grant Meade of Bluff. However, when Dallas was 15, his mates who'd played through those years with him, decided to change to League. It was a simple decision for Dallas – he'd change too!

When he was selected to play for Southland in the N.Z. under 17's, he realised that "it might be

time to give the game some serious thought". The next season he was selected to play for the Junior Kiwis.

He's had to adopt a professional attitude in the business of taking care of himself. "I don't drink after a game, I relax, watch videos and play golf. My philosophy is I enjoy playing. The more I play, the better I feel. I play hard, I enjoy being part of a team, I've always felt that."



The N.Z. Māori team is one he wants to be a part of. He was selected for the Oceania Tournament but turned it down because of the Super League and Australian Rugby League war. "The pressure was too great, so I conceded not to play."

This year, he's been selected again to play for N.Z. Māori against Papua New Guinea and Britain, but because of the deal with Warrington he'll be out of the country.

Dallas Meade is driven by goals that still need to be reached. Playing for N.Z. Māori will bring him into the heartbeat of the game that's been his life. "Besides, I want to represent my country again. I'm keen to play for Kiwis." 🍀



# What did you do in the war Koro?

*This was the topic for the 1996 Ngarimu VC and 28th Maori Battalion Essay Competition. Miriama Prendergast (Kai Tabu/Whanau A Apanui) is an ex-pupil of the Kura Kaupapa in Otautahi and is now in form three at Aranui High School. She entered the Maori section. Here is her story about her poua.*



Ropata Wahawaha Stirling of the 28th Māori Battalion

Ko toku poua ko Rapata Wahawaha Stirling. I whawhai ia i te Pakanga Tuarua O Te Ao. I te tuatahi, ko te tikanga ke ko tona tuakana a Hori Stirling me haere ki te pakanga. Na, ka ki atu toku poua, a Ropata Wahawaha Stirling, "Maku e haere mau."

Na, i te tau 1943 ka harapaki ia ki te ropu Hoko Whitu A Tu. Mo nga marama e wha ka whakaako ra; tou mo te pakanga. I te mutunga o te tau 1943 ka haere te ropu Hoko Whitu A Tui ki Itaria ki te kokiri i nga Tiamana. I tae ratou ki Itaria mai i te waka. I Itaria ka pohehe nga hoia o te taha o toku poua kei te huna ratou kei tetahi whare kei runga i te maunga, engari kore ratou i roto i taua whare.

A, ka tae mai te wa me kokiri te rōpu Hoko Whitu A Tu. Na, ka tonoa e te kapitana i te ropu kia kokiri i te whakataunga tereina. Na, ka haere te ropu Hoko White A Tu ki te whakataunga tereina kia kokiri i nga Tiamana. A, ka mutu to ratou whawhai ka hiakai nga hoia, na, ka hopu ratou etahi heihei, riwai me etahi atu kai ka mehi ratou he hangī. Ka tatari ratou, a, i te wa tatangia kia reri te hangī ka puta mai nga Tiamana ka kokiri ratou i te ropu Hoko Whitu A Tu.

He maha nga nga hoia i mate i taua wa, engari, waimarie toku poua. Pea mai i te rima rau rima tekau i ora, whitu tekau ma rima nga hoia. Ia ropu i whiwhi he huri ki te kokiri i te hoariri i runga i te maunga. Na nga hoia Wiwi i whiwhi te

whakaaro pai.

Tetahi po, e moe ana nga hoia. Na, ko te mahi a toku poua kia matakitaki mena ka whakawhiti ratou i te awa. A, ka rongu toku poua i tetahi mea, ka tu ake ia, a katahi ka patu tetahi mea i a ia, ahua tata ki tone manawa. Ka taka ia, ka tae mai ona hoa. Ka pohehe ratou kua mate toku poua engari, korekau he toto i puta mai i a ia. Ko tona Paipere Tapu i whakatu i tetahi mea mai i te pahu. Ko tenei te Paipera Tapu i hoata i tona

Papa ki a ia i mua tona haerenga ki te pakanga. I hoatu a tona Papa a Eruera Stirling he kopi ki a ia, na, ka purua, te kopi ki waenganui i tona Paipera Tapu. Ka patu tetahi mea o te pahu i tona Paipera Tapu ka ora ia.

Ka tae te wa ko te huri a te iwi Wiwi ki te mahi tetahi mea ka whakaaro ratou te hurirauna i nga Tiamana. Na, ka mahi ratou te hurirauna i nga Tiamana. Na, ka mahi ratou tera, a, ka mutu to ratou whawhai i reira.

## ESSAY TRANSLATION:

My poua is Ropata Wahawaha Stirling and he fought in World War II.

His elder brother Hori wanted to enlist, but my poua told him to stay at university and he would go.

In 1943 he joined the 28th Māori Battalion, spending four months in training before being shipped to Italy to fight the Germans. The Battalion fought at Monte Casino where the Germans were believed to be hiding in the monastery at the top of the mountain. The Māori soldiers were told to capture the railway station and fierce fighting took place. After taking the station, the soldiers were hungry and so searched for chickens, potatoes and any other food for a hangī. Just as the hangī was ready to come out, the Germans counterattacked. Many soldiers died and only 75 came back uninjured.

One night, my poua was on sentry duty watching to see if the Germans tried to cross the river. He heard a noise and stood up. Something smashed into him and he fell. His comrades came rushing to his aid. He appeared to be dead but there was no blood. The Bible in his shirt pocket had stopped a piece of shrapnel five inches long. It was the Bible that had been given to him by his



Left: Miriama Prendergast

father, Eruera Stirling before he left for the war. Inside the Bible his father had placed a copper coin, a penny, and it was this that had stopped the shell and which brought him back home.

In the end it was the French who ended the battle. Instead of attacking up the mountain, they went around it and began to encircle the Germans, forcing them to retreat back to Rome.

The results of the Junior Māori competition were:

1. Paora Tinsley – Te Kura Kaupapa Māori o Waiohau
2. Miriama Prendergast – Aranui High School, Otautahi
3. James Teepa – Te Kura Kaupapa Māori o Ruatoki
4. Paretetahua Simmons-Kopa – Melville Intermediate, Hamilton

Junior English was won by Olivia Gibbons, Sacred Heart, Hamilton;  
Senior Māori was won by Juanita Teepa, Kura Kaupapa, Ruatoki;  
Senior English was won by Brett Wardlaw, Ngata College, Ruatoria.





# Koa Mantell

## *the Social Challenge*

In 1988, Koa Mantell came to work for Ngāi Tahu, only intending to stay for two or three years.

Eight years later she is now Ngāi Tahu's Social Development Manager, thriving in a job that she considers to be "the most ultimate thing I will ever do in my life".

"For me, I am not working for those adults who are there now. I am working for the mokos of tomorrow and their mokos and further away, because we have got to prepare the way for those kids.

"Our philosophy is to renew the strength of the hapu and Iwi and in doing that, strengthen the marae, the Iwi and New Zealand as a whole."

Mantell comes to the role of Social Development Manager from a background of community and social work which included the establishment of Matua Whangai in Dunedin while she was working for Māori Affairs.

It was during her time at Māori Affairs that she was first approached by Sir Tipene O'Regan to lead a task force and prepare a submission on behalf of Ngāi Tahu to the Royal Commission. Ten weeks and 55 hui later, Mantell was exhausted but ultimately fulfilled.

"I found my background. I found Ngāi Tahu. I think I had some of the most glorious experiences of being Ngāi Tahu in that period.

"I am talking about times of being basically nothing else but Ngāi Tahu."

That feeling is something she would love to be able to share with today's Ngāi Tahu rangatahi.

"I think the rangatahi here were invisible for a long time. We didn't see them and I can remember when I was young, going to the marae because something was on.

"I don't know when that stopped but as I listened to the old people talking, one thing became very clear; they used to meet at marae and have fun times and I want to ensure that the young teens of today have their roots right back where they should be and have those fun times."

It was because of Mantell's background and interests that she was approached by the Ngāi Tahu Māori Trust Board to take over Social Development in November 1992.

Among the programmes she has helped implement is Tipu Ora, a health education

**Continued on page 47**

# The old Tauihu rears it's head

by ALAN GROVES



The centuries-old tauihu, or ceremonial canoe prow, that reared its head from the sands of a beach on the western coast of Rakiura in May, caused quite a commotion at the time.

It's rather fortuitous discovery triggered an avalanche of speculation that has seen an aura of mystique quickly envelop it. It has also flushed out some wonderful recollections and myths that paint a colourful picture of the time the waka it adorned would have plied the seas around Rakiura.

It has been the key that has unlocked a Pandora's box of Murihiku legend and lore, and sparked heated debate among a range of experts – Māori and European – over its likely origin and age. This is likely to continue for some time, and may only be resolved if tests can reveal the age of the piece of matai, or black pine, that it was carved from.

Few with knowledge of such work would disagree that it is one of the most significant archaeological finds in New Zealand's history, and one of the most important pieces of art yet uncovered.

The elaborately carved piece, more than 90 per cent intact, is undoubtedly the best example yet of what has loosely been described as the southern carving style.

Dilys Johns, a conservator in the Anthropology Department of the University of Auckland, who has been charged with the responsibility of preserving the tauihu, says it is not only an

outstanding work of art, but unique. "There is not another piece that is anything like it. It is very, very special."

Fate, it would seem, ensured the 1.3-metre long tauihu was discovered and safely delivered into protective hands.

A party of hunters dug it up after noticing it jutting from the beach. Once revealed in all its glory, one of the takata whenua Tim Te Aika had the good sense to wrap it in seaweed and place it well above the high tide mark.

It was a week before a party that included representatives of the local Iwi flew down to the beach to collect the artefact and take it back to Te Rau Aroha Marae in Bluff. From there it was taken to the Southland Museum and reimmersed in preservative.

Experts brought in to look at the piece, say it is miraculous that it remained intact. The weather was overcast and it therefore did not endure a lot of direct sun or heat exposure during its week in the dunes.

But a day or two in the open air, they agreed, could have seen it dry out and disintegrate. "This could have so easily been destroyed," one said. "It's a twist of fate that saw it survive intact."

Ngāi Tahu Upoko Bob Whaitiri – in one of the last addresses to his people – emphasised the momentous symbolism of the find when he





*Harold Ashwell with the complete tauihu. Whatever was in the teeth of the taniwha – the front piece – is missing. Inspection has revealed that it was quite deliberately cut off.*

spoke to those gathered at the marae to welcome the tauihu. "It was not found – it revealed itself," he said. "The time was right. This is a sign for our people."

The question must be asked then – why has it reappeared at this time? What is it here for? What lessons has it for us?

It has already provided some with the opportunity to revisit and revise history; others with the opportunity to learn their history. For some, its discovery has been a reaffirmation.

The reappearance of this mysterious and amazingly well-preserved piece has undoubtedly done more than any other find or event of recent times to bring a sharp focus to bear on the history, recorded and unrecorded, of Rakiura.

The stories that have poured forth, all of them rich in colour and character, have helped illuminate the heavy veil of history that shrouds the great island that once anchored Maui's waka.

There have, meanwhile, been a number of theories about the origins of this ornate carving and the waka it adorned put forward, each of them in some way feasible. Lurking in depths of most of these accounts are inferences of a terrible tragedy associated with the founding or destruction of the waka.

Here then are some of those theories: manaia, taniwha, kaitiaki or hakuwai ... you be the judge.

### Sporing

Soon after the tauihu was brought back to Invercargill and safely stored in a preservative, efforts were made to find something of its origin, age and provenance.

Southland Museum and Art Gallery director, Russell Beck, took detailed photos of it and sent them to noted authorities at the Museum of New Zealand in Wellington and Auckland Museum. Their reaction was one of astonishment.

Roger Neich, the Curator of Ethnology at Auckland Museum described it, in a letter back to Beck, as "amazing, magnificent ... absolutely unique within all known Māori art.

"Of course, it has many very characteristic Māori carving elements, motifs and compositional features which place it squarely within the field of classical Māori art, but this particular composition is totally unique. The manaia form along the side is beautiful."

The closest comparison he can make to it is the famous drawing done by German artist, Sporing, of a 70-foot long ceremonial waka at Tolaga Bay, on the East Cape of the North Island, in 1769.

"To me this suggests that the Stewart Island piece might be the broken base of a similar type of prow. There might have been a central longitudinal openwork carved vane. The manaia formed on the Stewart Island carving has strong similarities with the manaia on the base of the Sporing prow."

Neich went on to say the style would appear to be lower South Island, with some of the patterns on it very similar to the Mahaanui and Araiteuru styles as defined by S. M. Mead in his book *The Art of Māori Carving*.

### Kaitiaki o Tukete

Douglas Austin, the Māori Collection Manager at the Museum of New Zealand, concurs with Neich on the carving style.

He makes a comparison with a photo of an ornately carved replica of the Uruao canoe that featured in a parade through the streets of Dunedin to celebrate the coronation of King George in 1902. The Uruao, it is said, brought the Waitaha to the South Island more than 1000 years ago.

Austin points out that the spiral design that extended right along the rauawa of this waka is very similar to that on the tauihu. He believes it represents waves, as it would sit just above the waterline when the waka was floated.

He also speculates that the grooved rectilinear chevrons represent the teeth and parts of the eyes of a "marine creature of some kind".

"The dorsal fin and many teeth suggest to me that the carving represents either a kind of shark or perhaps a sperm whale.... My feeling is that it would be a kaitaki (guardian) shark or whale because the hull of the waka would symbolically represent the body of the kaitaki within which the crew were protected."

To give this theory credence, Austin referred to extracts from H. Beatties *Traditions and Legends Collected from the Natives of Murihiku* (published 1920), in particular his account of Tukete's Kaitiaki Shark:

*"In the Raggedy Passage (between Codfish and Stewart Island) is to be found 'Tukete's magic fish', as one of my informants styled it. Tukete*



was a Kati-Mamoe chief who had a pa at Putatara (near Raggedy), and who was killed in battle by the men of Tuwiri-roa, another Kati-Mamoe chief, in the only fight that history records as occurring on Stewart Island. Tukete is said to have had a taniwha ... of his own, and after his death this fish continued to haunt the coast near where its master had lived and died. It is called 'Te Kaitiaki o Tukete' (the guardian of Tukete), and is said to be a big shark. In the whaling days, when the boats went through this passage, it was this particular shark that was seen there every time, and it was seen nowhere else. A Native woman who used to go to the Titi Islands in the muttonbird season, said to the collector: 'I was in a boat which was chased by a big shark at Raggedy many years ago, and I heard the old men speaking of this fish. You see it when you enter the passage, and you lose it a mile after leaving the passage. Thirty years ago a white man hired Māoris to get him some tons of paua shell, and I was there with one crew and saw the shark. It is of the taniwha species, has a big fin on its back, is spotted sort of red and black, and is as long as a house....'

Interestingly, the tauihu was found on part of a beach just south of the Raggedy passage.

## Kohuai

Another authority, Dave Simmons' reading of the carving, as outlined in a letter to Beck, is that it is quite clearly Kati Mamoe "with six and seven lines in the unaunahi design around the eye of the taniwha.

"That eye has also been used to show that the owner was female by turning the mouth into a female symbol.

"Inside the female are the two opposed chevrons with two ridges each which suggests that the female was of very high rank, while on the side, where the spiral has been carved on the circular knob, the spiral is composed of two interlocking elements, a male line of descent from the second highest lineage.

"So we have a Kati Mamoe wahine ariki of the second line who probably has some connection with Ngati Whakatu of Nelson. The elders say there is only one person it can be and that is Kohuai, grandmother of Tuhawaiki. There is no other wahine ariki of that prominence.

"This could also suggest that the prow was made for her at the time, suggesting two generations before Tuhawaiki, say about 1790. This also

means the carving would have been done with stone tools."

## Hakuwai

We have left the last world on this matter to Bluff kaumatua Harold Ashwell, the leading living expert on the island's history who was among the first to lay hands on the tauihi. He says his information, literally, came out of the woodwork.

"It's a Tairea canoe design," Harold says, "that's based upon the mysterious bird, the Hakuwai. The last abode of this great bird that had an elongated mouth and rows of prominent teeth – just like the tauihu – was the Muttonbird Islands. It's not been heard of since the invasion of the rats in 1964.

"The Hakuwai lived on fish and the most prominent design on this piece of carving is unaunahi, the pattern of fish scales. It used to swallow its food whole.

"The Hakuwai, while a bird, was a taniwha and in carving like this was a symbol thought to give protection against the huge southerly swell.

"If you look at it, the piece that is missing is what the Hakuwai was holding in its beak – Te Kai Horomea.

"I think this fish has been chopped off. If you look closely enough you can see that it was quite a clean cut. I believe someone may have souvenired it."

Harold is equally sure that the rest of the waka is in the very near vicinity. He says the old people spoke of the existence of the canoe to their kin back in the 1930s. They had been told by their forebears 60 years previously. "Who knows how far it goes back."

But what has been lost in the telling and retelling of this story is exactly where it was, and how it came to be there. The full story will probably never be known. Harold suspects the waka was abandoned, and that some tragedy attached itself to this.

Among the speculation – and some of it is quite creative – is the suggestion that the waka may have borne passengers with a deadly disease, most likely leprosy which claimed quite a few victims in the south – most notably the great chief Te Wera.

It may have become tainted by this, at least in the eyes of the takata whenua, and therefore abandoned. It's possible the dying were sent with it on its final journey.

Adding to the intrigue is the fact that in the 1970s, the skeletons of three dogs were uncovered in dunes very near where the tauihu was found. There seems no logical reason why they would have been interred there, as they would normally have been eaten – or at least allowed to run free.

Tim Te Aika also reported finding a partially finished whalebone patu, with a skeleton that was eroding, out of the same dunes in the 1980s. Right in front of this is a registered archaeological site containing a great number of middens and burial sites. These are apparently only found together in very old sites.

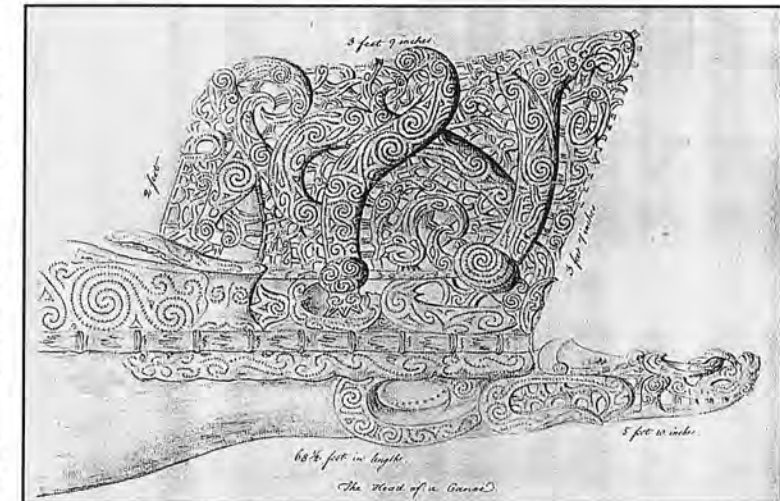
As for the reference to the Tairea, Harold says it was one of the first canoes to venture into New Zealand's southernmost waters, sometime in the ninth century. Tama Ki Te Rangi eventually took it up the west coast, where it came to rest somewhere near the Arahura River.

"There are only two places that have the Tairea name," Harold

says, "one of the Muttonbird Islands, Poho o Tairea, and the reef (Balleny) that divides Chalky Inlet from Preservation Inlet."

As for its age: "It's more than likely from the Kati Mamoe period, though it possibly even pre-dates them."

**Footnote: A field party of local Iwi with the support of Museum staff were to investigate the site of the tauihu discovery further in late November. They will excavate part of the tidal area in an attempt to find the rest of the waka.**



Above is Spring's drawing of the Tolaga Bay waka. It is the manaia form at the bottom of the prow with which the tauihu has been favourably compared. It has also been suggested that the central longitudinal openwork carved vane above it may have been similar. Worn stumps on top of the tauihu indicate that an attachment has been broken off.



A close-up of the dorsal fin that is part of the beautifully worked unaunahi pattern that stretches the length of the tauihu. A plug of flax rope can clearly be seen in one of the holes along the bottom of the carving. This has encouraged hopes that the rest of the waka may be in the near vicinity.





by SUZANNE ELLISON

*From left to right: Rangi Ellison, Neddy Ellison and Kuini Te Tau (nee Ellison)*

children new opportunities and make sure that they kept up with the Europeans. This was to be achieved through not allowing their children to speak Māori, and through education. The education of their children was a serious matter and it was to be as full as possible. To that end, from about the age of eight years, Rangi Ellison and his two older siblings, Kuini and Neddy, were taken by their father once a week to formal classical music lessons with Mr John Hutton in Dunedin. The trip between Puketeraki and Dunedin was usually made by train, a journey of at least an hour each way in those days, plus a good walk to Mr Hutton's rooms for the lesson, then back to the station for the return trip. But for the self-taught violinist like John Ellison it was a trek that was well worthwhile.

Neddy learnt the violin and banjo, Kuini the piano and Rangi the mandolin. The three children all had natural musical ability and were soon performing in concerts in Dunedin and through to Waikouaiti. Playing and performing as a family group and as part of the orchestra that Mr Hutton formed from amongst his pupils, were good times for Rangi, Kuini and Neddy. After they had been learning and performing for a year or so they made their debut at the hall at Puketeraki. Following the concert there was such a rush from other local families who wanted lessons, that from that time, Mr Hutton came out to Karitane once a week and taught all his Karitane and Puketeraki pupils there. The lessons were very popular with the local Māori families such as the Woods, Apes and Harpers and a few Europeans who also learnt, such as Nini Muir.

## "Still playing after all these years..."

With the renaissance of things Māori and things Ngāi Tahu, many young people are trying to understand the thinking and choices of our tipuna with their push to encourage their children to adopt the white man's ways. We tend to dwell on the obvious negative aspects of the drive that Ngāi Tahu has gone through, to initially adapt and then more generally, adopt the ways of the white settlers. However, in doing that we tend to overlook the richness of Pakeha culture that has played such a large part in shaping present day

New Zealand. Suzanne Ellison writes about the experience of her father, Rangi, now in his 96th year, and his musical beginnings.

My paternal great-grandparents and grandparents were part of the movement in Ngāi Tahu, the consequences of which present generations are now facing. At the dawn of the twentieth century, the rule of the land was firmly in the hands of the white man. The means to survival and success were seen to be through the things of the Pakeha. It was time to move

away from the old ways and embrace the new. This might mean different things to different people, but in my family it meant seeking out the fine things of the European, mainly English, way of life. This can be seen in the family photographs of that time and in the achievements of family members who entered professions such as law, medicine and the clergy.

John Matapura Erihana and Hera Erihana née Parata strove to pass the lessons of their times on to their children. They wanted to give their

Rivalry was fierce at times amongst the families with a few going to another music teacher in the district. Kuini and Daisy Te Tau, along with Puhi and Norman Parata were amongst those who learnt from the other teacher. Piano was the only instrument taught by that teacher, a decided disadvantage in the eyes of the children, according to Rangi.

Concerts in Dunedin and performing at functions in the local district went on for about six years. Rangi recalls an occasion in Victoria Hall in





Dunedin when, being one of the youngest and smaller ones, he perched right at the front of the stage with his mandolin and music stand. During the performance he fell off the stage but not a note was lost, as being Māori musicians, the band played on.

The Ellison trio was driven by their father in their 4-wheel buggy when performing in the local district. No mean feat in those days when roads were more like tracks and their horses were more draft than race horses. The extent of their circuit was as far as Evansdale, over to Merton and up to Waikouaiti.

Though Neddy had been learning the banjo along with the violin, Rangi started picking up the banjo and then dropped the mandolin. This probably coincided with the trio starting to play for dances and Rangi was about 12 years old at the time. They took to the dance tunes of the day, very easily playing the jigs and Irish quadrilles that were popular. They got into dance playing because their father wanted to step down from playing for dances himself, though he continued to play the violin well into his seventies. Rangi says that playing for dances spoilt them for learning to read music, as their ears were too quick and it was easier to play by ear than use the music. Despite that, they continued to buy



music which was stacked high throughout the house. Rangi wondered if perhaps the teachers made money from selling the music in those days.

Music has continued to be an important part of the life of Rangi Ellison. He has taken his banjo with him wherever he has been since first playing so many years ago. His present banjo is a custom made Gibson specially imported in the sixties, about the third instrument Rangi has owned. The mandolin he first learnt on is still at home ready to give a tune. Rangi is an accomplished music man who has picked, strummed and sung his way around Otago as well as overseas, when part of the 28th Māori Battalion. There are many stories that go with Rangi and his banjo, but the beginnings were those music lessons in Dunedin back in 1909 and parents trying to fit their children for the new age.



# Family Literacy: A Personal Reflection

by K. G. BROAD

## *To The Editor*

*Our third son Kelvin is presently studying at Calgary University, Canada for a PhD degree. He has already gained his MA degree in Language Arts Education.*

*Kelvin is of Kai Tahu, his great-great-grandmother was Maria Mouat of Puraukanui and her mother was Motoitoi.*

*For relaxation Kelvin is an active long distance marathon and mountain runner. His running achievements are far too numerous to list, but he has won the Calgary Marathon four times, the Royal Victoria Marathon near Vancouver twice, and has wins in their Winter Cross Country Series when they often run knee-deep in snow or blizzard conditions with temperatures down to minus 15°. Kelvin has been chosen for the third year in succession as one of the New Zealand team taking part in the World Mountain Running Trophy races in Europe.*

*The enclosed short article written by Kelvin may be of interest to you. It shows that Kelvin's beliefs on childhood reading are much along the same lines as those of Alan Duff, in that reading should be a pleasant experience not a chore.*

**Michael Broad**

I remember it like yesterday. The limestone and basalt facade, the dull green wrought iron fence separating the terrace house from the street, sometimes basking in the late afternoon sun, but mostly dripping with moisture on yet another damp misty Dunedin evening. This was the scene of our family's fortnightly visit to the terrace

houses which housed the children's public library.

In the squeaky gate, through the door and up the stairs we'd go, books in one hand, library card in the other, closely followed by mum or dad depending on whose turn it was. The parent who wasn't with us went off to the main library just



around the corner to choose books for themselves and the poor parent stuck with us.

At the top of the stairs was the returns window with the librarian there welcoming us with a hushed hello and a gentle reminder that the library is a quiet place (we must have made a lot of noise on those stairs). Once relieved of our books, off we'd go in search of another cache of literacy treasures to see us through the next fortnight.

Now the struggle. The dilemma. What will it be this week, *Tim and the Brave Sea Captain* or *The 500 Hats of Bartholomew Cubbins* (no not that, it's too long), maybe *Thidwick the Big-Hearted Moose*, I know! *Mike Mulligan's Steam Shovel* – that's if I can find it. Maybe mum will help me, or the librarian, that's if I'm brave enough to ask her.

Once we'd made our choices and narrowed the number down to three (we were only allowed three books out at a time) we'd head to the circulation desk. The librarian at the desk would scribble and stamp, methodically making sure everything was in order, while chatting to us about our selection.

"Oh this is a great book, you'll enjoy it," she'd say. "I know" I'd reply, "I've had it out before!" Then she'd slip our library card in the card pocket in the back of one of the books so hopefully we wouldn't lose it.

Then down the stairs and out into the street we'd go, past the book bus (mobile library) back from its daily rounds of the suburbs and off into the night. As we went we'd plan for our next library visit chattering about which "old favourite" we were going to borrow next time.

I still go to the children's library once in a while when I'm in Dunedin. It's changed a little. I sit down with friends, have a few beers and some spicy food (sometimes a bit too much of both). The library is a Mexican restaurant now. The books are physically gone. But, as I sit there in that old terrace house, contemplating the impending indigestion, I feel the salty spray on my face as Tim and I look out to sea, I hear the roar of the wild things as they come after me.

This reflection is a recollection of memories from 25 years ago – a time when the term emergent literacy hadn't been coined. But, as you can see, all the emergent literacy "goodies" (re-reading of books; availability of good literature; adult support and sharing of books; parental modelling of literacy behaviour) are evident in this reflection.

Reading and going to the library were a pastime, like, rugby at the park and playing in the bush at the back of our house. Our parents were not selling reading to us because we needed it to accomplish this or that; reading was seen as a pastime. Reading was part of family life.

With changes in society, especially technological developments in the media (television, video, cable), reading has been pushed aside as a pastime. As a consequence, the need has arisen for literacy to be advocated in the home, early childhood settings and schools. However, much of this advocacy has related to the value of reading in the child's future, to get a job or to allow you to go to university. Reading is no longer seen as a pastime, an opportunity to savour and enjoy a good book, as a valid activity in itself.

It is my suggestion that literacy development may be enhanced, not through some new and innovative technique, but by the rekindling of an approach to reading which has gone before. An approach which appears to be supported by much of the current research pertaining to emergent and family literacy.

In sum, I conclude with this gem, which I feel encompasses my thoughts in this area:

*"The path to lifelong reading is one that we as teachers have walked since the time we were first empowered by great fiction. Part of our responsibility then would be to share with our children the journey that has been so enriching for those of us who have been touched and transformed by great stories."*

(Labercane, 1992, p.298)

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## TE PUTEA MATAURAKA 1995/96 - REPORT TERTIARY

The Allocation Committee was Denise Sheat, Monty Daniels, Tarlin Prendergast, Janine Kapa and Mark Solomon.

The closing date for scholarships was 20 March and for Grants 31 March 1996.

The Committee met on 13 April 1996 and distribution was completed by 3 May 1996.

### Scholarships:

The Committee considered 84 applications for Scholarships.

The success of these applications was based on subjects considered as areas of potential use in the future development of Ngāi Tahu, the student's tribal commitment and previous academic achievement.

SUBJECT	No. APPLY	No. SUCCESSFUL
Commerce	6	2
Social Sciences	57	12
Natural Resources	3	3
Teaching, Te Reo	5	4
Sciences	13	3

Each Scholarship awarded was worth \$1500, with the total amount awarded being \$36,000.

Any Scholarship application that was not successful, was placed into the Grant category.

### Grants:

The total number of Grant applications was 168.

The Committee placed each into three levels, based on the student's tribal commitment, academic achievement and financial need. This included that the applicant must be in their second year of study at a University, or are studying towards a one year certificate, diploma or training at an institution.

The numbers of successful applications and levels of payments were:

\$500 – 53

\$300 – 74

\$175 – 41

### Applications that did not meet Criteria:

There were 32 applications in this category that were not considered by the working party, however it should also be noted that three applicants had made two applications, two used different names and three were not enrolled at their stated institution. These seven errors were not identified until after the time of allocation. This left a balance of \$2,425.

This balance was considered by the Chief Executive Officer, who decided that as this was the first allocation for a number of years, the remaining amount be distributed amongst the applicants that did not meet the criteria. The following is the result:

24 Scholarships at \$1500 –	36,000
53 Grants at \$500 –	26,500
74 Grants at \$300 –	22,200
41 Grants at \$175 –	7,175
	55,875
11 x registered after closing date at \$50 –	550
22 x did not enclose all requested data at \$72 –	1,584
TOTAL AMOUNT:	\$94,009



# WHAIKORERO: The Tauparapara

As part of the Cultural Committee's efforts to regenerate the culture of our tipuna, there will be a series of articles dealing with the rituals of marae. This is the first instalment.

Whaikōrero is the ritualised act of public speaking. Its primary concern is with the aesthetics of oratory by use of metaphor, allusion to myth and history and finally, delivery.

The structure of whaikōrero varies according to the situation. There are however, two key realms of the whaikōrero that should be noted. The first ritual is to follow the rule of whakatu taane, which is established through the use of tauparapara. The second procedure is to acknowledge the dead. In this issue, the tauparapara and the ritual of whakatu taane will be examined.

Whakatū taane is the act of establishing one's identity through a male line. This does not exclude the right of women to whaikōrero. The concept is that for a male to speak, one must show their right to stand by way of tracing the male line. Likewise for a woman, the right to stand and speak, rests on the ability to trace a descendant line from a purely Ngāi Tahu female line. This ritual simply follows the procedure of establishing the senior lines when orating on one's marae. This is important because the marae is the outward expression of the tribe's mana – and mana in a ritual sense comes from one's tipuna. It is not appropriate to have a 'ra waho' whaikōrero for another iwi, because he or she does not represent the descent lines of that tribe.

As was stated earlier, the whaikōrero is a ritual. The whaikōrero is not a parliamentary speech or a lecture where dry, hard issues are discussed. Anyone may speak on an issue after the rituals are observed. A whaikōrero emotes ihi, wehi,

mana and tapu. These elements rest with the mataamua who hold the senior lines.

On that basis, it is the role of my tuakana, Rakihihi, to whaikōrero on the marae, as he is mataamua of our family. This is the normal procedure unless there is an arrangement amongst the siblings. Even on a larger scale, the late Pani Manawatu, former Upoko Rūnanga of Ngāi Tu Ahuriri, was reluctant to take the mantle of Upoko, because his male line was Rangitane. His right to stand and speak came from his mother, Roka Solomon. Nevertheless, Pani Manawatu took the role because he was the last fluent speaker in Tuahiwi. The kawa of whakatū taane is a guideline that should be followed when possible. However, at times the reality limits ideals.

A good way in which one may establish their right to whaikōrero by the ritual of whakatū taane, is by chanting a tauparapara. One very good tauparapara is 'Tukua Mai' from the Pitama whanau of Tuahiwi. The chant runs thus:

*Tukua mai ki ahau  
Ko taku tupuna ko  
Tahu Potiki a aitia  
Atu ko Ira a Tahu  
Takiritia e Rakatehurumanu  
Aitia atu ko Nukuroa  
Ko Tahumari mahana  
Rakawahakura  
Ko Rakaiwhakaata  
Koia Tuhaitara  
Ka moe ia Marukore  
Koia Tamaraeroa*

*Ko Te Aohikuraki  
No te ai hataretaretanga  
Kia Rakaitekura  
Koia te Hikutawatawa o Te Raki  
To Ariki Tapu  
I Ngāi Tahu e*

*Draw closer to me  
My ancestors from  
Tahu Potiki who begat  
Ira Tahu whose son was  
Rakatehurumana who begat  
Nukuroa and his twin Tahumuri  
Whose son was  
Rakawahakura who begat  
Rakaiwhakaata who was the father of  
Tuhaitara who coupled with  
Marukore whose first son was  
Tamaraeroa who begat  
Te Aohikuraki  
And from this improper passion  
With Rakaitekura came  
Te Hikutawatawa o Te Raki (Tu Ahuriri)  
The supreme head of Ngāi Tahu*

Thus, 'Tukua Mai' introduces oneself and one's descent lines from Tū Ahuriri. However, only those with a direct line to Tū Ahuriri would use the chant. If one's male line stemmed directly from Tūtekawa, then it would be inappropriate to use this chant.

Other tauparapara identifies one in less obvious ways. The tauparapara 'Nā Te Ao' made famous by Sir Tipene O'Regan traces the descent lines of 'Aoraki' from Rangi and Papa and finishes with the line:

*Uira ki te Mahaanui a Maui  
Ko te Ao Takata*

*Like a flash of lightning to the Canoe of Maui  
And the World of Humankind*

This line connects the orator to the world of atua and the world of living. To other tribes, it is obvious that the orator comes from Te Wai Pounamu.

Tauparapara may be extended from waiata and older chants. However, they must always be relevant to the occasion. Dr Ropata Wahawaha Stirling once chanted the tauparapara, 'Kia hiwa ra' on Tuahiwi marae when Ngati Toa and Rangitane cross-claimed Ngāi Tahu in 1987. The use of 'Kia hiwa ra' was in that situation quite appropriate.

One Tauparapara given to the writer by his father in 1985 runs thus:

*Te tangi a te pipiwharaua  
Kui, kui  
Whiti, whiti ora  
Whiti ki runga  
Whiti ki raro  
Whiti ki te whai ao  
Ki te ao marama*

*The chant of the shining cuckoo is  
Kui, kui  
Shining with life  
Above  
And below  
Shining to the world  
Of light*

This is a chant that establishes a calm heart and mind. It may be used in nearly all circumstances. There is a rhythm to this chant that is often quite difficult for beginners. The cadence of the chant should be learnt properly before it is recited.

It is not appropriate to use tauparapara from other tribes. By using those chants, you fix yourself outside the marae in which you speak. One famous tauparapara used by some Ngāi Tahu is one which starts thus:

*Papaki tu ana nga tai ki Mauao  
I whanekeneke  
I whanukunuku  
I whiua e Hotu a  
Wahinerua ki te wai  
Ki tai wiwi  
Ki tai wawa  
Ki te whai ao ki te ao marama*

*The waves slap against Mauao  
Rolling in  
And surging out  
It was Hotu who cast  
The old lady into the sea  
To the tops of the waves  
And into the roughs of the waves  
Thus it was the world of light*

As beautiful as this chant is, it recalls when the Tainui captain, Hoturoa, cast an old lady into the sea as a sacrifice to his atua. The event took place beneath Mauao, the older name for Mount Maunganui in Tauranga. Ngāi Tahu orators who use this chant should consider another.

Once the tauparapara has been recited and identification made, the next stage is to make one's acknowledgements to the dead, then to the world of living, where the address is made to the whare, the landscape and to the people. That process features in the next issue of Te Karaka.



# Ngāi Tahu & CONSERVATION

by SIR TIPENE O'REGAN

Over recent years there has been huge hostility generated towards Ngāi Tahu by the wider conservation movement. As the "Greens" have become increasingly ideological (ie. religious) in their campaigns, the Ngāi Tahu insistence on our traditional kaupapa of sustainable management of species and environment, has placed us at an increasing distance from them.

The Royal Forest and Bird Protection Society (F&B), Public Access New Zealand (PANZ) and the Federated Mountain Clubs (FMC) have taken relationships to unprecedented levels of community hatred – ably assisted by a willing and compliant media. On the other hand, some groups have emerged as supportive of Ngāi Tahu aspirations, such as the High Country Branch of Federated Farmers, as well as the wider grouping of Federated Farmers and a number of South Island local bodies, such as the Hurunui District Council and, more latterly, the Kaikoura District Council.

It should be noted, though, that the public positions of some of the environmental groups have not by any means reflected the views of their overall membership. For instance, we are aware of a number of local branches of F&B which do not share the paranoid views of that organisation's controlling "Commissars". Many of them take the view similar to the then Director General of DOC before the Waitangi Tribunal in 1988, that it mattered little who owns conservation land, as long as its conservation values are protected. Such people have long pursued genuinely creative and productive partnerships between conservation and Ngāi Tahu.

Apart from the Fish and Game Councils, who are increasingly moving towards productive long term relationships with us, one of the environmental groups which has been most consistently supportive of kaupapa similar to Ngāi Tahu, has been the World Wildlife Fund for Nature (WWF).

This international lobby group has long provided a sincere voice of reason in a world increasingly shaped by "eco-babble". Their stance on fisheries, pollution, land and water management and species management has been sane, practical and in a large degree of harmony with the positions of indigenous peoples around the world.

The WWF press statement on the Ngāi Tahu/Crown Heads of Agreement is reprinted here to assist Ngāi Tahu people in further differentiating between the environmental groups which are hostile and those whose positions are sympathetic to our traditional kaupapa.

## Ngāi Tahu Agreement is an Exciting New Opportunity for Conservation Management.

"The Heads of Agreement reached between the Crown and Ngāi Tahu is not a threat to conservation," says Chris Laidlaw, Executive Director of WWF-NZ.

"In that sense it is something we should be welcoming rather than carping about," Mr Laidlaw said.

"What this agreement does, is begin to spell out the shape of the future for the co-management of conservation in this country by the government and Māori. It is time to accept that the settlement of claims must involve areas that have important conservation needs and that Māori and the Crown are perfectly capable of working together to achieve that.

"For years there has been this artificial divide between Māori and many people who care about the protection of the environment. We have seen the development of a mindset among some people that somehow Māori control of conservation land will lead to exclusion of others

and a loss of conservation values. It is a phobia that has no substance in reality and needs to be laid to rest," said Mr Laidlaw. "I suspect that it will be a lot easier, than some in the conservation community think, to achieve that general management framework and the sooner we get on with fashioning it together with the Iwi concerned, the better.

"The Ngāi Tahu deal is, of course, no more than a framework, but it lays the ground for other agreements that will follow, and significantly, it creates a basis of goodwill that can be converted into practical results."

Mr Laidlaw added that whether people liked it or not, Māori conservation values has to be factored into the future of conservation in New Zealand. "The risk of having two distinct camps, divided by problems of perception only, is too great."

Mr Laidlaw said he would like to see the new government set up a fresh consultative framework for the development of conservation co-management that will carry New Zealand into a new era of harmony in the difficult business of cultural cooperation in favour of the environment.

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## Book Reviews cont.

ground-breaking role, potential national impact and given that Canterbury is Canterbury – *Te Whakatau Kaupapa* deliberately used "national" Māori terminology. The Otago book does use our Iwi dialect terminology and spelling – but not consistently. Thus takatapora (p6) is tangatapora (p29). It is appropriate, however, to use the local word (rather than Pakeha); as is also done with other words such as: kukupa – rather than kereru; pakura for pukeko and koparapara for korimako.

Someone once said that "consistency is the hobgoblin of small minds." So be it, but I recall that as a tamaiti on the Coast, and even in Kaiapoi, we used inaka rather than inanga (p69). The use/non-use of macrons is an author/editor/publisher's choice, but their use has become increasingly acceptable and now might even be considered to improve readability. Double vowels are still acceptable but readability is not helped when they are used on a seemingly random basis.

We are each continually learning about our individual marae. One of the very real values of these books are the opportunities to learn more about the other marae of the Ngāi Tahu whanui.

The case studies in both are interesting and informative.

All contributors to these books are to be commended – more taonga for the Whanui.

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## Koa Mantell cont.

programme transported down from Rotorua, for antenatal women and children from one to five years.

"Most of those women are in low socio-economic situations and the kaitiaki have to deal with social problems of the whanau first before getting to the health issues such as cot death.

"For me, that's the beginning of trying to break the cycles we are now in, because it's got to be us that breaks them. The Crown won't. Government agencies won't."

Other initiatives include showing Ngāi Tahu children their whakapapa, exposing them to successful leaders, after-school training programmes and eyeing up potential grant and scholarship recipients to train in employment sectors the tribe would like to move into, such as science, commerce and property management.

"It's a time of building one's inner knowledge of self, but doing it in a fun way ... and we're finding kids who we want to bring into a summer school because these are ones who may be our leaders."

Plans are also afoot for a booklet for under 12 year-olds, about Ngāi Tahu.

"The whole purpose of that is to start culturally stimulating our kids through the written form and it's something their parents will have to look at and that encourages the concept of whanau.

"Besides being culturally stimulating, it's also helping children to realise that we have a language and dialect of our own."

Although the job is a demanding one, Mantell is dedicated to her cause.

"When I was doing the Royal Commission job, a kaumatua said to me: "When they took away our land and waters, they gave us social welfare."

"Over the years, that's been perpetrated so much that we have become a people who were controlled by government funding and we want to break that."



# TAMARIKI MA

**MERI KIRIHIMETE  
TAMARIKI MA**

Help Pōua and Tāua find the rest of the letters that complete these animal's names

H\_\_\_ K\_\_\_ K\_\_\_ P\_\_\_ W\_\_\_  
K\_\_\_ I\_\_\_  
W\_\_\_

**Titi Islands**

Try and trace the right tītī's trail to it's nest. Remember there are only TWO tītī's nests so make sure you start with the right one!

Ka kite anō Tamariki Mā! PLEASE SEND IN ANY OF YOUR IDEAS, JOKES AND STORIES TO "Tamariki Mā page" P.O.BOX 13046, CHRISTCHURCH

**TO YOU.  
COMING SOON**