

Transmission of mātauranga Māori

Customary forms of taonga
tuku iho from a Ngāti Tarawhai
and Ngāti Pikiao uri perspective

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Foreword

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Photo taken by Raimona Inia, 2021, at Lake Ōkātina heading towards the old pā site called Te Koutu. It depicts a path well-trodden.

He mihi

He whakamihi nāku ki ngā pakeke katoa, ngā kaumātua, ngā kuia ko rātou te hunga i whakarongo mai ki aku pātai makihoi, whoi anō i arohaina taku wairua pākiki. Kī taku mākau a Nikora, me ā māua tamariki, a Kaewa, rātou ko Tamahou, ko Nataria, tēnā kotou. Engari anō kai a koe taku tōtara haemata, taku pāpā whakaangi, a Richard Mitai-Ngatai. Tēnā koe. Ka oti, ana me whai whakaaro hoki ai ahau ki Te Atawhai o Te Ao. Nā kotou i whakapono mai ki ahau me tēnei kaupapa rangatira. E ngā pou-kaiāwhā, ngā ringa toi, e ngā wāhine māia, kai ngā haeoratū o ngā whare pūkenga, kāre aku manawa kōrero, whoi anō, he mihi, nō reira tēnā rā kotou katoa.

He kōrero wāwahi: Foreword

Tēnā kautau i runga i ngā tini āhuatanga o te wā.

This publication has been produced as part of the He Kokonga Ngākau Fellowships, an initiative of Te Atawhai o Te Ao that seeks to support and contribute to our research projects and to grow Māori research capability that promotes Kaupapa Māori research. These fellowships have been established to support Māori postgraduate students, practitioners, community researchers, and writers in their writing on kaupapa that have relevance to our organisation and wider community.

This publication, written by **Raimona Inia (Ngāti Tarawhai, Ngāti Pīkiao, Ngāti Tūwharetoa)**, focuses on aspects pertaining to the transmission of knowledge from a Ngāti Tarawhai perspective. It aligns with both the Whakarauora and Whakamanu Research Projects of Te Atawhai o Te Ao. Whakarauora promotes the restoration of traditional knowledge, while Whakamanu seeks to preserve and protect taonga belonging to whānau, hapū and marae. We believe that the recovery and reinstatement of traditional knowledges, and the transmission of those knowledges in ways that are meaningful to whānau, hapū and iwi, are critical to healing from intergenerational trauma. Therefore, we welcome Māori research and practice that has this intent. Finally, we are fortunate to have James Manunui Inia, koeke of the Inia whānau and Ngāti Tarawhai, provide the following message for this publication.

Noho haumarū māi kautau i roto i te āhurutanga o ō kautau piringa whare.

Dr Rāwiri Tinirau

Director

He kōrero nā te whānau Inia: A message on behalf of the Inia whānau

Throughout my career in the tertiary sector, I have met and supported several people on their journey to learn about and discover their whakapapa, origins, tribal histories, and family stories. In general, individuals gather small pieces of information from various sources that unravel family secrets that lead them toward a pathway of archival research. They become intrigued by the origins of family stories, waiata, names, dates, events, and leading information that connects them to their ancestors. The drive that fuels their passion is the establishment of an emotional relationship of the past that connects to the present and the spark that ignites a life-long commitment to seek what is essentially the transmission of mātauranga Māori.

In my current line of work, I generally support and advise young adults to make sustainable decisions in employment, industry training, and tertiary education. We deal with personal barriers and varying levels of intergenerational trauma. We shape our programme to focus primarily on self-development and confidence building. Goals are foreseeable, achievable, and tailored to everyone's needs. The development of self-belief, self-confidence, and self-assurance is as important as being physically healthy for the task. The key to a sustainable career lies in the balance and combination of both physical and mental wellness.

Our cultural awareness workshops are therefore an integral quality of our programme. It activates the transmission of mātauranga Māori and provides a safe learning environment for rangatahi to discover the stories and histories that reveal the brilliance of our ancestors. It ignites the passion that sets them forward on their journey on who they are and where they descend from. This is a journey of self-awareness that provides greater meaning and purpose to life.

The uniqueness of being Māori lies in the way we relate everyday living to our cultural values and traditions. We share the stories and histories that give us a

glimpse into the lives of our ancestors. They lived lives of fulfilment. They were once young, had dreams to pursue, hopes, ambitions, and goals in life. We walk the pathways they created to forge and reveal our own future.

The transmission of knowledge is well practised in martial arts. I had the great privilege of studying under a kyokushin master in the Mikawa Province of Japan. The martial disciplines are a serious lifelong commitment. From the point that you first enter a dojo, you have entered forever. There is an understanding that is timeless. You become drawn and fascinated by the virile and chivalrous Way of Budō. When I reflect on my time in Japan, I ruminate on the qualities learned in the dojo. Courage, perseverance, truth, artistry, poetry, beauty, talent, emotion, communion, and discipline. In the same way, the transmission of mātauranga Māori nourishes our existence. We uncover the positive attributes, intelligence, skills, and expertise. We connect to the enormity of our forebears who navigated the mighty ocean of Kiwa. We honour them and acknowledge their endurance, determination, and resilience to create a better future for our mokopuna.

I conclude this note with a thought on the author's qualities of dedication and disciplined research to compile and share his work. Nothing is ever accomplished on the path of least resistance, and few people will venture the hard path: the fewer the people, the greater the glory.

James Manunui Inia

On behalf of the Inia whānau, koeke of Ngāti Tarawhai



TE TAKINGA
OPENED BY
THE NIHOA FAMILY
30th APRIL 1980.

He rārangi upoko: Table of contents

He kōrero wāwahi: Foreword	4
He kōrero nā te whānau Inia: A message on behalf of the Inia whānau	5
He kupu whakaūpoko: Introduction	8
Mātauranga Māori composition	10
Wānanga	14
Methods and areas of study	19
Forms of knowledge transfer	23
He kupu whakakapi: Conclusion	28
Kuputaka: Glossary	30
He rārangi rauemi: References	37
Ngā āhuatanga toi: Conceptual design	38

He kupu whakaūpoko: Introduction

Ko au Te Rangimatatini i runga

I am a descendant of Te Rangimatatini

Ko au ko Puhaorangi

I am as Puhaorangi the great exploring god

Ko au ko Aoturoa-i-waho

I am Aoturoa-i-waho

Ko au ko Whaitiri-matakataka Titirau maewa

I am the lightning Whaitiri-matakataka Titirau maewa

Maikuku-makaka te whakatapairu ariki

Maikuku-makaka the exalted aristocrat

*Raukatauri,
Raukatamea,
Maititi, Marekareka,
Ruatamawahine te whakapitaumamau,
Te Komoataarangi,
Runuku, Rurangi,
Rupapa, Rukerekere,
Tapauku, Tapahoro me te Pupu me te Hoata...*

For these ancestors their divine pedigree flows through my veins, I am everything and all...

Te Aratukutuku (verbal transmission to the author by Napa Otimi)

This is a waiata karakia (ritual chant), one stanza of many, composed by Te Aratukutuku, a kuia rangatira (chieftainess) of Ngāti Tūwharetoa (tribe within the Taupō area) and Te Arawa (confederation of tribes in the Rotorua-Maketu area). She was renowned for her extensive repertoire of mātauranga Māori, including waiata tawhito or mōteatea (traditional songs), pātere (fast chants), pōkeka (emotive; non-rhythmical chants), and waiata karakia. This snippet boasts the heavenly descent of the composer, highlighting a pedigree rich with awe and celestial phenomena. The circumstances that led to the composition were of a nature that defamed not only the target, Te Aratukutuku, but also her wider horizontal and vertical pedigree. Into her vast repertoire of sacrosanct scholarship, she delved, and in a very natural manner, proclaimed her authority and status with this composition. Such waiata karakia set a precedent for tikanga (protocols), highlighting how rangatira (chiefs) should respond to abhorrent

confrontations. Rich with metaphors, enriched with wisdom and wit, such taonga (treasures) have been key to unlocking and understanding the Māori (Indigenous inhabitants of Aotearoa) mind; secondly, they propel the perpetuation of esoteric knowledge into successive vertical generations, encapsulating all material and allusive observations that span te ao Māori (the Māori world), taha ora (physical aspects), and taha wairua (spiritual components).

The transmission of mātauranga Māori is a social dissemination of environmental interactions. It includes layers of observations made by dedicated and consistent individuals or a group of people, gathering an understanding of nature's nuances and how this affects a people. Experts in these fields were referred to as tohunga (experts), and there were many types and classes of tohunga. For example, an expert in the art of carving wood was referred to as a tohunga whakairo rākau (expert in the art of carving wood); he was a physical vessel that held information on the genealogy of the forests and how all within came to be. His knowledge of wood carving techniques was unmatched; he would also have an understanding of geology and would know which stones would be best suited for the woods that he was to interact with in preparing timber and styling it, depending on its purpose. If he were required to give advice for housing construction, his architectural knowledge would come forward. Skills required for waka (canoe) building would see him move into areas of hydrodynamics, water stability, and buoyancy. Though an expert in his main discipline, his sub-categories would also hold him in great esteem. These might include being a master of navigating waters, a garden cultivator, a fighter or protector of his people when threatened—such was the capability of our tūpuna (ancestors; grandparents) that their practical knowledge of all things was fascinating and a marvel. If the expert were a priest who communicated with the gods and spirit world, they were referred to as tohunga whaiwhaiā (expert priest who communicated with the gods and spirit world), and those chosen for tattooing were tohunga tā moko (expert in tattooing). The list is great, for the natural Māori world was all-encompassing.

Tohunga were charged with the preservation of sacred knowledge. They were singled out at an early age due to specific traits they displayed, or in many cases, father-son, mother-daughter transmission occurred naturally. The objective was to ensure that one was proficient in the execution or delivery of certain skillsets. Experts who sifted through the heavenly night were known as tohunga tātai arorangi or kōkōrangi (astronomers, astrologers); their expertise, for example, was the interpretation of the interaction between Ranginui (Sky-father) and his off-spring, the elements of the air and their capricious relationship with Papatūānuku (Earth-mother). Tohunga tātai arorangi or kōkōrangi understood, for example, how these two grand bodies interact or complement the Milky Way's pathway across the night sky, and how this, in turn, influences the heavenly bodies of Uruao (constellation of stars in the shape of a canoe). Such influences dictated or guided observers and assisted with the daily duties needed to sustain a people in their unique environment. Guided with wisdom, mōhiotanga (understanding), and mātauranga (knowledge), these tohunga unravelled the mysteries, thus providing reassurance for avid listeners and followers. Though a large portion of mātauranga Māori was transmitted orally, some experts found additional tangible forms to assist with knowledge transmission, enabling religious, social and cosmological beliefs to be expressed openly. Like the great hieroglyphs on the walls of pharaohs in Egypt, intense studies of the diverse array of static and mobile artforms is undertaken by scholars in an attempt to uncover mysteries from the past that were lost due to the turbulence that arose from the oppressive nature that evolved from colonisation, including the New Zealand land wars, which attempted to subdue te ao Māori.

When we talk of mātauranga Māori, we need to understand that the very reach of knowledge and its origins come forward from the depths of Polynesia. Deeper still, the umbilical cord is a two-ply binding, interweaving the truly ancient with the newly acquired. It is flexible, it has the ability to reform, it is always developing, whilst still performing its main function of retention and knowledge transmission. Unique systems of knowledge transmission followed the Polynesian seafarers to their new shores, and a diverse, unique

environment impacted the teachings of the arrivals. It can be surmised that wānanga (traditional form of learning; discussion) from Polynesia would have continued here in Aotearoa; however, additions would have been observed, and relevant and important knowledge would have been interlaced into the ancient teachings. Therefore, a restructuring of ideas and pedagogies was necessary. Recognising that Māori are Polynesian provides a foundation for exploring tangible and intangible methods and demonstrated forms that were successful in the continuation of mātauranga (knowledge) transmission can be recognised in early archaeological finds. Tangonge, the oldest wooden carving in Aotearoa, is a pare (door lintel) from Te Rarawa (tribe in the Northland area), carved from tōtara (*Podocarpus totara*; *Podocarpus cunninghamii*), dating to the fourteenth to sixteenth centuries. A surprise discovery in Golden Bay in 2011 unearthed a waka dating from the fourteenth century that had a turtle carved into its side. These are two tangible items connecting Māori with the past and indeed the knowledge transfer systems of Polynesia. The early patu (instrument of warfare) that were discovered in Huahine Island (island located among the Society Islands, in French Polynesia), near Tahiti (largest island in French Polynesia, the South Pacific archipelago) links the weapon origin to the Pacific or could be evidence of Māori having returned to these islands. These are but a few examples of many; the importance is that they are items that we associate with mātauranga perpetuation. The patu may be an instrument of warfare, but for a people where the art or narrative is strong, the item now becomes an item that holds the names of defeated chiefs, lands that were taken, and pā that were captured. Tangible items, such as waka and patu, are preserved in time and allow successive generations to meet their tūpuna, retrace their wonders, and empower uri (progeny) with confidence and an undying strength to persevere and surge forward.

This paper focuses on customary forms of taonga tuku iho (treasures handed down from ancestors) as personally experienced, with a concentration on delving into specific customary systems in which tangible and intangible bodies of knowledge were communicated to the author.

Mātauranga Māori composition

Knowledge transmission occurs intergenerationally. It occurs horizontally and vertically, or vertically or horizontally depending on the individual's pedigree, whānau (family) status, the warmth of elders, but more so, the seeker's intention. Mātauranga Māori differs from other forms of knowledge on many interesting levels; it is rich with mystery, deep with sacredness, and enlightens and enriches a person or people. Mātauranga Māori can be used as a tool to empower, promote, dethrone, create, rebuild, re-empower, disempower—such is knowledge. The difference lies with the hands charged with its safe keeping; here, we find the first reason for the loss of so much knowledge. It is a fact that colonisation has a great part to play with the loss of mātauranga Māori, however, there is something that is often overlooked. Te ao Māori was one of wairua and involved practices such as kaitangata (cannibalism), whakaiti (belittling), whakaparanga (insults), and utu (retribution), to name a few. Knowledge charged with the correct incantations and passed with ill intent had the very power to kill, maim, disfigure, or worse, exterminate an entire people. Hence an enormous quantity of amassed teachings was cast into fires, thrown into rivers, or buried and forgotten. I will draw from personal experience to illustrate the definitions of the two streams of knowledge transmission common in te ao Māori. These are strands of vertical and horizontal transmission. In te ao Māori, there were many avenues for attaining knowledge and dissemination. Where wānanga (traditional higher house of learning) or where pūkenga (houses of higher learning), similar in nature to contemporary secondary schools and universities, were places where promising scintillating students of noble families were sent to be educated by tohunga. These were generally accepted spaces associated with growing and grooming knowledge, more specifically refined to set topics such as iwi (tribe; nation) histories, the order of the universe, the creation of mankind, and the homeland of Hāwaiki. There were also private institutes that delved into the art of witchcraft or black magic as was practised by Māori. These forms of knowledge transmission, though vertical passing from

an expert to a novice, would not have the personal or intimate relationship seen in the passing of acquired mātauranga from one generation to another. For this reason, the relationship is considered private and highly personal.

Within a family pedigree, mātauranga was transmitted through vertical bloodlines, including kuia-mokopuna (elderly female relative-grandchild) relationships, kaumatua-mokopuna (elder-grandchild) transmission, uncle/aunty-nephew/niece transmission, and lastly, tuakana-taina (senior relative-junior relative) transmission. Each puna (source) had a specific field that interested the student or was deemed by the transmitter as important for the student to know. For example, whakapapa (genealogy) was deemed important by my koroua (elderly male relative). Therefore, my relationship with him was based on passing on genealogy. As knowledge was being imparted from him to me, there were reassurances that this mātauranga would survive and be fostered, and as such, trust was maintained. But as part of the transmission process, there were certain conditions; teachings were conducted only at the house of the kaumatua (elder), books were used to scribe whakapapa, one was encouraged to listen, ask questions for clarification, and the use of recording devices was permitted. Prior to the passing of this kaumatua (elder), whakapapa books were passed over to stay within the family lines. Another example of vertical transmission was waiata (song) acquisition. I was taken in by my maternal grandmother, and the relationship was one of waiata. My kuia (elderly female relative) worked her way through an old book that had been entrusted to her until she came across a waiata that she felt would be ideal for teaching. Wānanga consisted of listening to the story associated with the waiata and repeating what had been shared to ensure correct information relay and retention. This was followed by a period for question and answer before moving through the waiata itself.

These are two examples of vertical transmission with an array of multimedia used to assist and reinforce the transfer of specific bodies of knowledge. These examples highlight the flow of important information within a direct family unit. If any gaps were evident, the elders would direct the student to a horizontal source of knowledge to continue vertical transmission. My experience is that knowledge is primarily acquired through vertical transmission, either directly or from a horizontal stream. The source has always been older than the student, generally within the kaumatua or pakeke (elder) range, and always from Te Arawa. Of course, there is an alternative view of horizontal, meaning that people on the same generational level as the student or searcher are just as important or have something of value to offer. This is not disputed; the use of horizontal, in my context, shows a departure from immediate family lines to extended family lines. For example, my bloodlines are Ngāti Tarawhai (sub-tribe renowned for their excellence in rākau manipulation) and Ngāti Te Takinga, a hapū (cluster of extended families descended from an eponymous ancestor) of Ngāti Pikiao (a tribe of the confederation of Te Arawa tribes). Having learned through my immediate kāinga (home), I was then encouraged to move wider (horizontally), with a warning to stay within my own hapūtanga (sub-tribal context), as there was less likelihood of negative backlash. This would also ensure the safety of the wānanga, which would also be highly relevant and applicable to me, given my vested interest through whakapapa. It was on the discovery that certain areas could only be fulfilled by other Te Arawa hapū that I was encouraged to expand one's circle to other recommended authorities. The following diagram shows how vertically, from an iwi perspective, this relationship operates. It can also be applied to fit within each individual circle—exchanging the hapū and wider iwi for the tribal affiliations of one's mother, father, grandmother, grandfather, and so on.

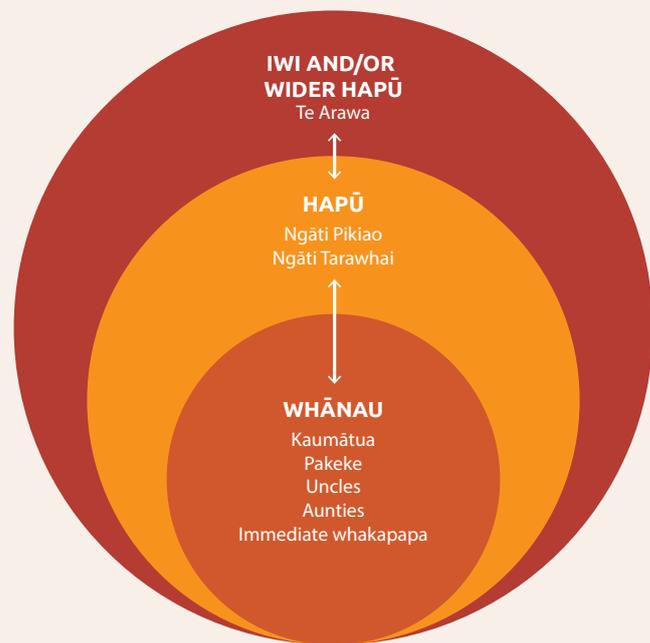


Figure 1. Vertical relationships that have been enacted to transmit mātauranga Māori from the author's experience and perspective

Two things have been critical when on a journey of wānanga. The first is the customary tikanga of kanohi kitea (a face seen), and the second, kai tahi (partaking in food). These are foundational pillars in which one needs to be aware or have a simple comprehension prior to embarking on self-discovery. These pillars help to establish the required character of a student during wānanga transmission, receiving and processing, and will become the model used by the receiver in time when he or she is called upon to disseminate. These are classed as 'credit' and sit highly with the mātauranga transmitters. Passionate persistence is also encouraged. If there is truth and honesty in one's determination to know, this will be observed, and doors will slowly open.

Kanohi kitea

A face seen amongst a people builds credit, no matter the occasion. Generally, the tangihanga (bereavement period of a loved one) will draw all contemporaries from their abodes, allowing an opportunity to pass words of courage to the bereaved family and strong words of farewell to the deceased. However, the more intimate gatherings carry the most meaning of heart; this was instilled at a young age, for it was an open display to the iwi that mana (power; status; prestige; and the potential to provide or remove benefits) was paramount. Within these important spaces, networking opportunities appear, one can fine-tune their own skills, new bites of information are chanced upon and acquired, thus creating or widening new puna of mātauranga, which the hapū will confirm with confidence or discouragement. There was—when I first started my learning journey—a site of faces that seemed to have been caught on the tailcoat of the wrong century. They were worn leathery faces, Homeric in appearance, that had an awe about them. My kuia was one such lady. It was Nanny Hilda Inia, my koroua's sister-in-law, who guided me indirectly and directly on matters of tikanga and kawa (esoteric knowledge); this involved, in very simple terms, instructing me how to do something in the correct way. Strengthening one's awareness of self is paramount in moving around the many faculties of Te Arawa.

Kai tahi

The partaking of food in any culture brings with it fellowship and the ability to put people at ease, thus allowing for a comfortable, engaging environment. This is also key in the customary form of taonga tuku iho, for the transmission of any body of knowledge needs to be approached with respect. This notion of kai tahi is a flow-on from the wānanga. Kai is a verb meaning to eat, consume, feed, or partake; the content of orally transmitted knowledge is now substituted with fleshy pulp matter. Whether it be morning tea, nibbles, lunch, tea, hākari (sumptuous meal), or in its most humbling form wai (water) or wai wera (hot water). The prestige of large gatherings are best remembered for what kai (food) was served, what was cold or what was the standout kīnaki (embellishment). Even within an intimate setting, food is an integral component of wānanga, and beyond the obvious provision of sustenance for the consumer, on an esoteric level of engagement, it serves the dual function of whakanoa (to remove tapu). That is, the purpose to safely bring to a close or conclude the reason for assembly. It is tika (correct) to always take some form of whakaaro (gift) when visiting your pakeke, kaumatua, or mātua (older generation; parents). Māori are sensitive and recognise the value in small gestures; the notion that someone has put thought into another person by way of taking time out of their life resonates deeply. Kai tahi is an extremely personal moment that allows movement of intense mental, spiritual exertion, enabling an eventual return to a state of normality, of the student before his or her departing. Kai tahi is confirmation of the strengthening of family ties via the prompting of forgotten stories and outstanding images long stored in the nether part of one's mind and provides an occasion to touch on the finer points of the wānanga or to simply sit in silence in one another's company.



Wānanga

Wānanga is a term that carries many meanings, and for this paper, it will be used to mean 'discussion'. There are many ways in which wānanga are conducted; however, they all serve the purpose of transmitting a belief or a body of understanding. It is a space that allows for discussion on the exploration of an idea. It is by far the most successful of tangible forms still used by Māori to successfully maintain and transmit knowledge. The concept of wānanga is the quintessential apex of Polynesian admiration towards mātauranga, and this respect is maintained in Aotearoa. Despite great difficulties, many vibrant wānanga continue to fulfil their devotion to imparting knowledge. True to their Polynesian origins, they have proven to be determined, justified, stubborn, and committed. We should be aware that wānanga does not carry a single purpose, nor should it be subjugated to a mere comparison to western educational systems. Wānanga are imbued with mana which in te ao Māori can be the heart of envy, pride, jealousy, and an array of tragedies; however, the success of an individual brings immense grandeur to the iwi as a collective, for the one is many and the many are reflected in the one.

Wānanga are the epitome of knowledge layering, of built-up generational teachings, epiphanies, proven techniques that put so great a focus on the perpetuation and fostering of knowledge specific to whānau, hapū, or iwi. Whakapapa again can be traced through the refinement of a skill, for the wānanga also incorporates entities such as hau (essence), mauri (life force), and wairua. This is what makes wānanga unique, for the link to the past is still tangible and the states of mana, tapu (sacred), oho mauri (awakening the life force), wana (zeal), and wehi (awe), along with other verbs still carry a sense of caution and awe with them. Of all forms cited, we forget that people too are kaupapa (topic; subject) — we are a form, a formula, an arrangement, a configuration. We are balanced, unbalanced; we are symmetrical, also asymmetrical. The pakeke espoused that all men and women were formed in a forgotten period of time; the process,

however, has been preserved, allowing the mind to glance over the many elements, the care and precision that was undertaken by the gods in their creation of man:

- Ko Wai: From the sacred waters soil was mixed
- Ko Runuku: A hand full of sacred soil was added
- Ko Rurangi: The mould was shaped high
- Ko Rupapa: It was allowed to settle
- Ko Rutake: It was shaken
- Ko Rukerekere: Additional soils were added
- Ko Ruwaio: Finally, it was allowed to sit and settle one more time
- Ka whakahau te atua Tiki: The form was uplifted and taken to the sacred altar
- Ko Tikinui: Here it was manipulated
- Ko Tikiroa: Encouraged to be long
- Ko Tikihua: Increased in size
- Ko Tikiapo: Built-up to be large
- Ko Tiki-ahu-mai-i-Hāwaiki: Eventually came forward from Hāwaiki, was Tiki, the first man.

(Motuoha Witika Te Oraora Kapua, 1885)

A Māori understanding of creation views life as being transferred from the gods to this form, from whence man stood. Man and woman are a vessel, a receptacle in tangible form, and the ultimate communicator of knowledge. Hau and mauri are two intangible forms of energy and are integral elements of mātauranga transmission, for we are reminded that life-breath itself is godly; all that passes upon it is divine. Words have an energy force that is ignited and passed upon the hau of the individual. This state of reverence is heightened depending on what is being passed on the breath. When a student in wānanga receives mātauranga, he or she also receives an intangible part of the person; he or she is receiving hau of the adept or expert who is sharing. It is coming to know this that brings the realisation that the moment of sharing is supreme, regardless of the form. We see that the process of

creation has set the template of moving through those spaces. It requires attention, it is in need of nurturing, and it also needs a processing period. The end result is the consciousness to understand, filter, and cultivate, whilst respectfully sheltering the spark of layers of generations in order to pass forward to successive generations via the appropriate medium.

I will use, as an example, a personal journey that was undertaken in the hope to demonstrate: the multiple-layers and crossing of disciplines; the scope of mātauranga Māori; and, the numerous methods employed, enabling proficiency in the art of mau taiaha (knowledge associated with the quarter stave). This relationship was first born out of passion and a willingness to learn, encouraged by an intrusive pride that would constantly burn within one's stomach. In its most basic form, the wānanga was strengthened by whakapapa, as the teacher and student were of similar pedigree; that is, of Ngāti Pikiao, Ngāti Taranui (sub-tribe of Te Arawa), and Ngāti Te Iwimokai (sub-tribe of Te Arawa). Mau taiaha was the key that allowed access to the marvels of being Te Arawa; however, it is only in hindsight that the writer understands the absolute trust and love in which a plethora of taonga have been entrusted. It is through the spirit of Richard Mītai-Ngātai that I have an appreciation for self-expression through the manipulation of taiaha (quarter stave). His philosophies are articulated in the following arrangement: Richard is the ohu tōtara (weaponry master), and below are what have been observed as the three pou (pillars) of responsibilities—a unique form of knowledge transmission from one kaupapa to another. The three pou of responsibilities are (1) kāuru manu, (2) hāpai riri, and (3) maungārongo.

Te ohu tōtara¹

Te ohu tōtara is a master of Māori weaponry manipulation, a proficient, confident expert. The tōtara tree is the unseen giant of the forest. Its silence is deafening, though when prompted to speak out, its prick is not easily forgotten. It has a way of subtly

reminding you of humbling times. A tōtara tree pierces through the top canopy of the forest; his branches reach far, extending to the horizon. He provides shelter for those who seek comfort below him, for his coverage is great, yet his humility allows for people to sit at his eye level without any discourse. His gift is distinguished and comes in many forms. His kaikākā (heart of a tōtara tree) is rich red-brown, encased in a strong body attacked by the punishing elements of time. This resistance to yield generates a mindset of determination that, under extreme pressure, has the ability to flourish. This hardening process has allowed a body, that when manipulated with chisels, yields artwork befitting chiefs, dually elevating the status of a tribe and boasting a quiet humility whilst also calming tribal storms. Richard Mītai-Ngātai is the personification of the tōtara tree.

1. Kāuru manu²

Birds are prevalent in Māori history and society, as they carry messages that allow priests to communicate with the gods. As the supreme offspring of Tāne (atua of the forests; uri of Ranginui and Papatūānuku), birds herald the day, and provide the wānanga to man, allowing them to traverse the expansive oceans. Great orators are likened to the chiefly parakeets; however, in warfare, it is this form that man adopts, transforming them into an unmatched hunter, with a durable heart and refined vision, with the utmost focus on securing victory. The drive to succeed is absolute, and the actions are almost god-like. The head of a pōkaitara (band of warriors) in a traditional ope taua (war party) was simply a bird of courage.

1 Master of Māori weaponry manipulation

2 lead bird of a flock

2. Hāpai riri³

The role of any toa (warrior) is one of protection. The shaping and preparing of the mind through careful nurturing ensures this state and the delivery is an act of normality. When called to arms, the unspoken code is one of absolute conviction, with the ultimate being the laying down of one's life for the whānau, hapū, or iwi. The sapling of the tōtara is the seen face, the kanohi kitea, whom is selected purposely to ensure the enduement of te mana o te hau kāinga (the prestige of the home people). There is almost certainly a quiet expectation of the iwi of the toa to have an immortal quality.

3. Maungārongo⁴

The continuity of peace is the responsibility of all, but more so those who are taught how to engage in combat. Reputations and mana accrument were based on one's ability to successfully place a people into a state of submission—but the highest form of rangatiratanga (authority) was the prevention of submission. A strong heart to interject in scenarios that warranted a calm before the tempest was required; otherwise, the bird would be flung afar and could not be regained.

This is a unique framework that was undertaken when in wānanga of mau taiaha. This template was later adopted as a transferable body allowing guidelines for the engagement of others as the journey of discovery unfolded. These early pou were central to carrying oneself when learning. They are reminders that the purpose is larger than one's self. Weaponry started the chain that led to an octopus-like anatomy of learning; there are many tentacles, each stemming from the core. As the anatomy of the octopus, they were relevant to and reliant on each other. Everything needs to have purpose and content, or the execution will always be hollow or fall short.

As an example, and in naivety, the expectation is that the mau taiaha lessons would only consist of combat and strategy; however, this was by far the most distant of lessons. In order to get started, the importance of understanding its foundation was key.

The journey of discovery began through whakairo rākau (art of Māori wood carving) with all its glorious attachments. Stories of a father's love for a son, of family skills and attributes can be likened to the teachings of Mr Miyagi from the movie *The Karate Kid* to his pupil, the young Danielsan, and the all-encompassing tasks and relationships that, without realising it at the time, enabled for a worldly understanding of the art form. Richard was taught whakairo rākau by his father, Minarapa Mītai-Ngātai, and weaving from his mother, Te Ataakura. The flow on effect, and the clearing of the fog was powerful; one state led to another, and when viewed from above, presented a blueprint of connectivity and holistic relationships with many that would funnel down to a focused medium, be it human, art, poetry, garments, items of office, and so forth. In my case, it was mau taiaha. In its most basic state, wānanga were conducted much like how a father might teach his son. The intention was always to ensure that what was being taught would be received openly. Although direct, assertive, and confident in his delivery, Richard was a loving master throughout all wānanga. There was substance in all that he carried, and he quietly encouraged me to ensure that the standard could be met. Richard is more commonly known as Te Hau. He is a spiritual man, and although it is not for me to speak of his religion or beliefs, he always gives thanks before commencing anything and in concluding. This set the mood for wānanga, a system that entailed "this is how you do this—now you repeat!" Corrections were made on the spot, and a process of tempering was undertaken, where questions were encouraged; however, the interruption of delivery was frowned upon unless it had genuine weight. In the early stages, one learns quickly to listen. With a prescribed way of teaching, it was the heart of the student that would either be the basis of developing the lesson or impeding

³ the physical application of weaponry philosophy

⁴ peace

growth. Emphasis on self-refinement was always encouraged; again the tutor would lead by example, turning in some cases from a teacher to a student and making sure there was always a commonality between two. There was no awe imposed on wānanga—nothing was untouchable. There was no grandeur, nor god was summoned; there was no fear instilled through stories of past instances. However, all operated respectfully, and what was being conveyed and instilled was a deep-rooted belief in oneself and the blossoming of pride for one's people. It was of value to gradually enhance one's understanding of what it was that was being explored. This is easily observed now from a distance; the two prongs of theory and application were unfolding in most cases organically, but the most striking feature of the wānanga was the application of common sense.

For example, when interested in kapa haka (Māori cultural performing group), the ability to manoeuvre a taiaha fashioned from pine enhanced the status of an individual, that is until one was introduced to a taiaha fashioned from the hard-native woods. Maire (*Nestegis cunninghamii*) is unforgiving if mishandled, kānuka (*Kunzea ericoides*) too; two extremely hard native woods preferred for weapons. The purpose of retreating into the forest was a wānanga in itself. The ability to create one's weapon makes sense on many levels. This entailed an understanding of where one's tribal roots lay, as it would provide the ideal environment for wood harvest. My tribal geographical make-up is rich with native mānuka (*Leptospermum scoparium*) and kānuka, ideal for taiaha. The wood has layers of generational spiritual accrual of mana, hau, mauri, and wairua. The felling of rākau (trees) creates new memories and a narrative for the taiaha, similar to the narration that appears at the beginning of this paper. Creating taiaha carries whakapapa, it explores relationships of wood and pounamu (greenstone), steel and technology, Tāne and Tūmatauenga (atua of courage and war; uri of Ranginui and Papatūānuku)—

all of which bring to the forefront the complexities of wood, how to treat, nurture, and caress it. Engineering brings a state of awareness that with each shave of a chisel, weight is being removed, but also that in one's hand is the ability to create and distribute an item of beauty. Stability is attained with the application of the taurikura (feathers or hair that adorns taiaha), hence the importance of understanding weaving. The capability of full autonomy throughout the process, from beginning to end, ensures the gift of life is before the beholder. Functionality and aesthetics form a practical weapon allowing full expression of one's inner self. What service would the taiaha be if made by the hand of another? Unless the creator himself is of similar pedigree and a practitioner, could one truly and full-heartedly trust that no maliciousness was passed into one's weapon? The art of weaponry execution is a discipline much envied. These are things to consider; however, if acquired from one's whenua, the multiple layers of intangible mana spiritually enhance the density of the weapon. Safety is guaranteed, and the application of common sense is applied.

Therefore, if we were to flesh out in chart form the different components that contributed to a single wānanga, not only do we see the many, but we are also introduced to the greatness of the pedagogy unconsciously activated by the masters in their art of transmission and knowledge sustainability.

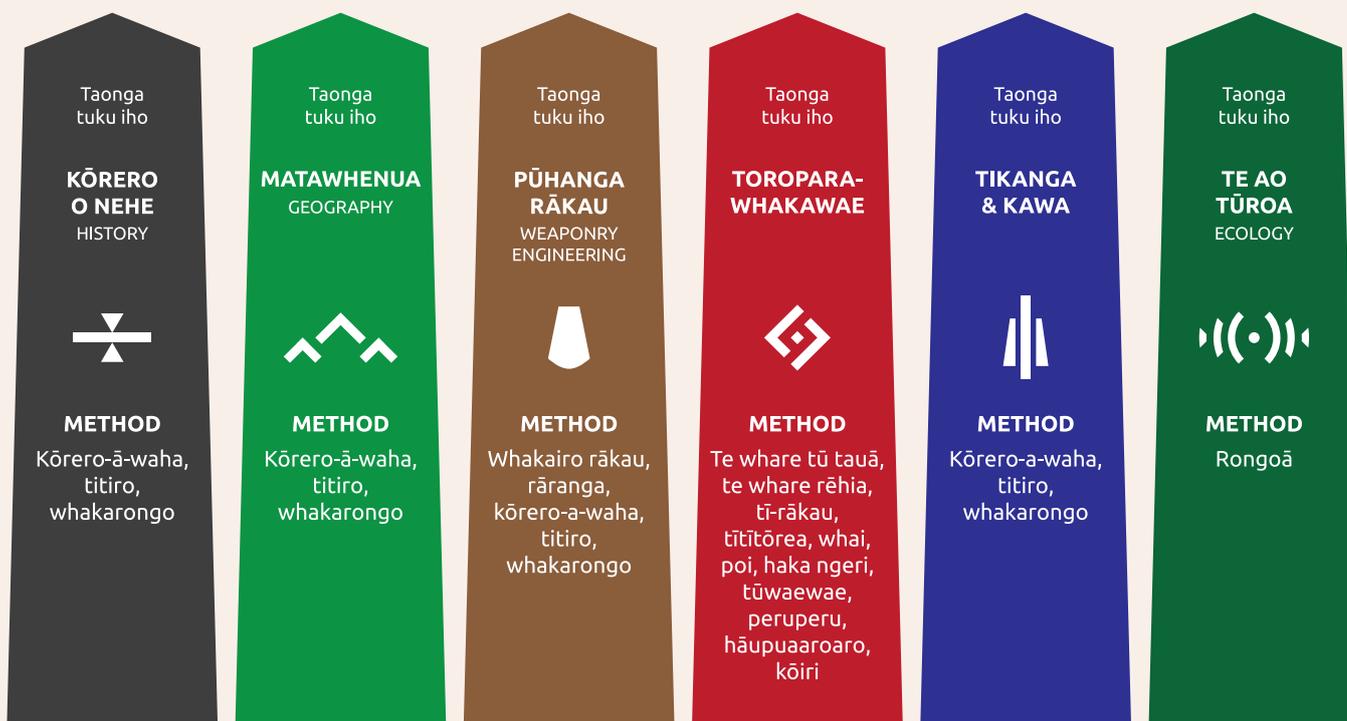


Figure 2. Six pou that align with the objective of taiaha manipulation

We clearly see that the focus of the six pou (pillars) align with the objective of taiaha manipulation. In the broader scale of this basic layout is the unknown additions, that is taonga tuku iho; in the top pou, consisting of history, alternative methods of transfer might include whakairo rākau and rāranga (weaving). All pou that appear above contribute to the taiaha, which in a sense act not only as a weapon but also a vessel for knowledge retention, hence the status accorded to tangible taonga of whānau, hapū, and iwi. The physical vessel is, in fact, the embodiment of generational hau, mauri, wana, wehi and the like—a culmination of environments, cosmology, religion, mythology, and social interactions. Taiaha have been used here to illustrate how such a medium can incorporate so much depth, as well as outline how it can be used as a transmitter and conveyer of generational mātauranga.

Methods and areas of study

The following section provides an overview and highlights further methods that are still considered the most ideal for the sharing of mātauranga Māori. The chart is simple, though the scope of te ao Māori and its knowledge is exponential. In te ao Māori, there are two bodies of knowledge, esoteric and exoteric, each housing numerous branches of individual learning vines. Depending on the knowledge content, the transmitter will create or use an appropriate and trusted form that enhances the method of transmission. The chart is based solely on a Ngāti Tararua and Ngāti Pūkiao understanding of knowledge dissemination; the nomenclature is unique to these hapū. Key also to understanding mātauranga Māori is knowing that mātauranga Māori is power, and that knowledge can also be used as a weapon, an indescribable force to accord ill or elevate people. This is the darker nature of mātauranga Māori. With the understanding that the collective body of content is a result of intergenerational gathering, concepts such as hau and mauri and other imperceptible beliefs are interwoven

into the knowledge strands with complexity; that is, when students were summoned from selected families to attend the whare pūkenga, part of the initiation required the fasting of students for cleansing, followed by swallowing a pebble accompanied by a chant. The purpose of the pebble was to ensure that the knowledge that was being transmitted would sit with the student as the pebble in the stomach. It provided another vessel enabling the retention of knowledge; henceforth the chances of successful transmission were increased. These special rituals were guided by the high priest. The sacred priests had a language unto their own, as did warriors and others. People of low birth would not be privy to the teachings of the higher occult. Therefore, the exchange of dialogue between the two would be rare. This particular order ensured the continuity of normality and that the status quo was retained. All within an iwi, hapū, or whānau social organisation were aware of their roles, guaranteeing symmetry and balance. Furthermore, the wrath of the gods was tempered, and repercussions were low.



Content to be transferred	Transmitter(s)	Pedagogy Method of transmission	Pedagogy Physical form of transfer
<ul style="list-style-type: none"> Whakapapa (genealogy) 	<ul style="list-style-type: none"> Tohunga (expert) Ngā taura o te ahurewa (the priest's assistants) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Rākau whakapapa (genealogy stick) Whakairo rākau (wood carving) Rāranga/tāniko (weaving) Poi (a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment) Tā moko (tattooing)
<ul style="list-style-type: none"> Hītōria (history) Pūrākau (myths/legends) Kōrero-ā-iwi (tribal history) Kōrero-ā-hapū (sub-tribal history) Kōrero-ā-whānau (family specific history) Ngā tūtohu whenua (sites of significance) 	<ul style="list-style-type: none"> Tohunga (expert) Ngā taura o te ahurewa (priest's assistants) Ariki (sacred senior male of the hapū/iwi) Rangatira (chief) Kaumātua (elders) Ngā mātua (older generation; parents) Ngā tuākana (male/female seniors) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Whai (traditional string game, cat's cradle) Ngā haka (types of dances) Whakairo rākau (wood carving) Rāranga (weaving) Wharenuī (assembly house) Pātaka (elevated storage house)
<ul style="list-style-type: none"> Tikanga (protocols) Kawa (esoteric knowledge) Te reo (Māori language and dialect) 	<ul style="list-style-type: none"> Tohunga (expert) Ngā taura o te ahurewa (priest's assistants) Rangatira (chief) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Te ao Māori me ōna wāhanga katoa (all aspects of what it is to be Māori)
<ul style="list-style-type: none"> Tātai arorangi/ Kōkōrangī (astronomers, astrologers) Maramataka (lunar cycle dictating fishing, horticultural and agricultural activities) 	<ul style="list-style-type: none"> Tohunga kōkōrangī (expert in astronomy) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Karakia (incantations/prayer) Oriori (lullaby) Whai (traditional string game, cat's cradle) Ngā haka (types of dances) Whakairo rākau (wood carving)
<ul style="list-style-type: none"> Waerenga (clearing of garden plot for cultivation) 	<ul style="list-style-type: none"> Te iwi (the tribe) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Ngā haka (all forms of dances) Waiata (all forms of song)
<ul style="list-style-type: none"> Tū taua (battle/war stance) 	<ul style="list-style-type: none"> Tohunga (priest) Tohunga tārai waka (canoe builders) Ngā ariki (high born families) Ngā rangatira (chiefs) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) Mentoring Coaching 	<ul style="list-style-type: none"> Haka kōiri (dance performed by men with no weapons) Peruperu (war posture dance performed with weapons) Poi (a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment) Taiaha (combat weapon) Tūtūngārahu (war posture dance to develop agility and strength) Tūwaewae (postural dance performed with weapons)
<ul style="list-style-type: none"> Engineering 	<ul style="list-style-type: none"> Te ariki (sacred senior male of the hapū/iwi) Ngā tohunga (experts; priests) Ngā rangatira (chiefs) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Pā-tūwatawata (fortified village with all forms of defences) Whakatū whare (house construction) Tārai waka (ability to create vessels that can manoeuvre safely across great bodies of water, be it rivers, lakes, or sea) Whakatū pātaka (raised storehouse construction)
<ul style="list-style-type: none"> Ecology 	<ul style="list-style-type: none"> Ngā tohunga (experts; priests) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Pūrākau (traditional stories) Whai (traditional string game, cat's cradle) Whakairo rākau (wood carving) Rāranga (weaving)
<ul style="list-style-type: none"> Ngā wāhanga o te tau (times of the year) 	<ul style="list-style-type: none"> Ngā tohunga (experts; priests) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Pātaka (raised storage house) Whaikōrero (oratory)
<ul style="list-style-type: none"> Te pakanga a ngā atua (the battle of the Māori gods) 	<ul style="list-style-type: none"> Ngā tohunga (experts; priests) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Waka taua (war canoe) Whaikōrero (oratory) Ngā haka (dances)
<ul style="list-style-type: none"> Te ao Māori (the Māori world) 	<ul style="list-style-type: none"> Tohunga ahurewa (expert for rituals and connotations of tapu and mana) Ariki ihorei (high priest) Ariki tuku (eldest male of a whānau) Ariki matamata (eldest male of a whānau) Upoko ariki (eldest most senior male of hapū) Pou ariki (sacred senior male of the hapū/iwi) Ariki (sacred senior male of the hapū/iwi) Rangatira (chief) Ngā koeke (elderly man or men) Ngā wāhine mōhio (knowledgeable women) 	<ul style="list-style-type: none"> Kōrero-ā-waha (oral history) 	<ul style="list-style-type: none"> Whare whakairo (carved house) Whaikōrero (oratory) Karanga (summons performed by females) Rākau whakapapa (genealogy stick) Whakairo rākau (wood carving) Ngā mahi-a-Rēhia (the house of entertaining) Te whare pora (the weaving house) Oriori (lullaby) Pao (ditties)

	Target audience Past receivers	Target audience Present receivers
<ul style="list-style-type: none"> • Karakia (incantations/prayer) • Haka kōiri (dance performed by men with no weapons) • Taonga pūoro (musical instruments) • Whaikōrero (oratory) • Karanga (summons performed by women) 	<ul style="list-style-type: none"> • Tohunga ahurewa (supreme priestly leader of the confederation) • Ariki ihorei (high priest) • Ariki tuku / Ariki matamata (eldest male of a whānau) • Upoko ariki (eldest most senior male of the iwi) 	<ul style="list-style-type: none"> • Pou ariki (eldest most senior male of a hapū) • Ariki (sacred senior male of the hapū/iwi) • Rangatira (an influential leader) • Ngā koeke (the elders of the tribe)
<ul style="list-style-type: none"> • Tauihu (bow of a canoe) • Taurapa (stern of a canoe) • Ngā tuhi-a-Tangaroa (scroll artwork) • Whaikōrero (oratory) • Karanga (summons performed by females) • Cave art paintings 	<ul style="list-style-type: none"> • Tohunga ahurewa (supreme priestly leader of the confederation) • Ariki ihorei (high priest) • Ariki tuku / Ariki matamata (eldest male of a whānau) • Upoko ariki (eldest most senior male of the iwi) 	<ul style="list-style-type: none"> • Pou ariki (eldest most senior male of a hapū) • Ariki (sacred senior male of the hapū/iwi) • Rangatira (an influential leader) • Ngā koeke (the elders of the tribe)
	<ul style="list-style-type: none"> • Te iwi (the tribe) 	<ul style="list-style-type: none"> • Te Iwi (the tribe)
<ul style="list-style-type: none"> • Rāranga (weaving) • Ngā tuhi-a-Tangaroa (scroll artwork) • Whaikōrero (oratory) • Karanga (summons performed by females) • Tūrapa (interior woven wall panels) 	<ul style="list-style-type: none"> • Tōhuunga (priests) • Ariki ihorei (high priests) 	<ul style="list-style-type: none"> • Rangatira (influential leaders) • Ngā wāhine mōhio (knowledgeable women)
<ul style="list-style-type: none"> • Takahi whenua (land exploration) • Whaikōrero (oratory) 	<ul style="list-style-type: none"> • Te iwi (the tribe) 	<ul style="list-style-type: none"> • Those interested
<ul style="list-style-type: none"> • Ngeri (high-intensity chant) • Pōkeka/tūkeka (chant specific to Te Arawa) • Pōhuatau (chant used to answer slanderous remarks) • Whaikōrero (oratory) • Ngā mahi-a-Rēhia (past time games) 	<ul style="list-style-type: none"> • Tohunga ahurewa (supreme priestly leader of the confederation) • Ariki ihorei (high priest) • Ariki tuku / Ariki matamata (eldest male of a whānau) • Upoko ariki (eldest most senior male of the iwi) • Pou ariki (eldest most senior male of a hapū) 	<ul style="list-style-type: none"> • Ariki (sacred senior male of the hapū/iwi) • Rangatira (an influential leader) • Ngā koeke (the elders of the tribe) • Ngā wāhine mōhio (knowledgeable women)
<ul style="list-style-type: none"> • Ngā akerautangi (weaponry manufacturing) • Ngā waerenga (cultivations) • Te tao manu (hunting) • Te matira ika (fishing / diving) 	<ul style="list-style-type: none"> • Ariki (supreme leader) • Ngā rangatira (chiefs) 	<ul style="list-style-type: none"> • Ngā toa (warriors) • Te iwi (the tribe)
<ul style="list-style-type: none"> • Waiata (songs) • Moemoeā (dreams) • Ngā tuhi-a-Tangaroa (scroll art painting) • Haka (postural dance) 	<ul style="list-style-type: none"> • Ngā tohunga (the priests) • Ngā wāhine mōhio (knowledgeable women) 	<ul style="list-style-type: none"> • Ngā tāne mōhio (knowledgeable men)
<ul style="list-style-type: none"> • Whai (traditional string game, cat's cradle) • Tī-ringa (hand games) • Tūrapa (interior woven wall panels) • Ngā tuhi-a-Tangaroa (scroll artwork) • Rāranga (weaving) 	<ul style="list-style-type: none"> • Ngā tohunga (the priests) • Ngā wāhine mōhio (knowledgeable women) 	<ul style="list-style-type: none"> • Ngā rangatira (knowledgeable men)
<ul style="list-style-type: none"> • Tā moko (tattooing) • Taonga pūoro (musical instruments) • Wharenuī (house construction) • Pātaka (elevated storage house) • Te whare tapere (the house of amusement) • Te whare maire (the house of wizardry) • Te whare pūkenga (the high house of learning) • Te whare tū taua (the weaponry house) • Te whare kōkōrangī (the house of astronomy) 	<ul style="list-style-type: none"> • Ngā rangatira (influential men) • Ngā ruāhine (influential ladies) • Ngā tohunga me ngā rangatira (priests and influential men) • Te iwi (the tribe) • Ngā wāhine mōhio (knowledgeable women) 	<ul style="list-style-type: none"> • Ngā tohunga (the priests) • Te iwi me ngā tohunga (the tribe and priests)

Also needed for effective customary taonga tuku iho transmission was the tohunga, the expert capable of interpreting the knowledge held in certain forms. The absolute genius of the past was the ability to create numerous forms that enabled the passing, receiving, and retention of mātauranga—his protected knowledge from being accessed by unwanted parties. The scenario of a novice attempting to explain the art of whakairo rākau does one of two things; it disrupts the purity of knowledge flow substituting originality with invention—this can easily establish a new pedagogy which eventuates in the departure from the purpose of

where wānanga and more so the mana, mauri, and hau of the iwi, quickening the expiration of accumulated lessons of decades if not centuries. A double-edged sword has been experienced in Aotearoa as a result of colonisation, where laws were created to impede and suppress experts and the thriving of art and culture. The loss of experts proficient in deciphering and teaching these varied art forms has led to a resounding void of emptiness, forcing Māori today to unify with remaining explanatory fragments in an attempt to address the problem, thus allowing access to the knowledge in order to revitalise te ao Māori.



Forms of knowledge transfer

Books alone can be readily created regarding these individual forms. The goal is to delicately browse each respectful tangible instrument, with the earlier narrative regarding the acquirement of mātauranga taiaha (taiaha knowledge) being transferred and overlaid upon each instrument. The key elements of kanohi kitea, kai tahi, hau, mauri, wairua, wana and the like are integral cogs necessary for success functionality.

Te whai waewae-a-Māui⁵

Te whai waewae-a-Māui is more commonly known as whai (traditional string game, cat's cradle), a traditional method used for conveying tātai arorangi, hītōria (histories), pakiwaitara (legends), te taiao (nature), and other important elements of te ao Māori. Through a genius series of cord manipulation and the accompaniment of chant, knowledge of tribal environments was captured and disseminated. Contests were held in the large communal house where selected experts would compete, either facing each other or with their backs against one another. A figure would be called out, at which the two competitors both executed as quickly as possible, in the hope of overcoming the opposition, thereby winning the duel. This form of knowledge was one of horizontal and vertical transmission, where typically, a parent would teach their children with the support of the elders. Whether immediate or not, tutorials were extended. This was an effective method of ensuring uniformity and reinforcing whānau, hapū, and iwi relationships. Elsdon Best (1976) made notes during his expedition through the territories of Ngāi Tūhoe (tribe within the Urewera), and the prominent anthropologist and ethnologist, Te Rangihīroa of Ngāti Mutunga (tribe from North Taranaki and Wharekauri (Chatham Islands)), makes mention of the craft; however, none were as complete as JC Andersen's *Māori String Figures*, which was first published in 1927 and was immediately sought after by teachers eager to revive this near lost artform.

Whakairo rākau

Whakairo rākau means to carve wood. This art was guarded and taught father to son and generally perpetuated within the higher ariki and rangatira pedigrees as the content of the wānanga was esoteric. In my hapū, Ngāti Tarawhai, a sub-tribe renowned for their excellence in rākau manipulation, whakairo was kept within a particular branch of descendants. That being the Ngāti Katea-a-Uenuku (hapū of Ngāti Tarawhai) branch, the teaching was horizontal and vertical, amongst those only who descended from a common ancestor, in this example, the chief Katea-a-Uenuku. It was common knowledge the tohunga whakairo rākau identified a student with the correct pedigree and nature and would quickly procure them, commencing their immediate apprenticeships. Whakairo rākau crosses many horizons; it has relationships with the afterlife, heavens, universe, and the living, therefore, the repertoire acquired in one's lifetime as a tohunga whakairo rākau is forever expanding. These experts take the function of workers, labourers, craftsmen, artisans, architects, engineers, priests, geologists, and much more. It is their expert knowledge of the forest that people turn to when exploring the possibility of constructing a whareniui, pātaka or waka—with the stories they are exposed to, it is how they interpret the information through their discipline that ensures successful knowledge transmission. A great understanding of tribal history is needed to assist with the correct flow of information, an understanding of form and appropriate surface designs enhanced by the addition of kōwhaiwhai (scroll paintings) or tūrapa, all with a single concentration of knowledge nurturing.

5. A traditional method used for conveying important elements of te ao Māori

Tārai waka

Tārai waka is the ability to create vessels that can manoeuvre safely across great bodies of water, be it rivers, lakes, or seas. The understanding of craft buoyancy, stability and hydrodynamics as viewed through waka, exhibit the success of intergenerational whakapapa of mātauranga tuku iho (Māori knowledge handed down from ancestors). Again, different waka for their respective occasions. The most revered were the waka taua (war canoe) that stretched 40 metres (130 feet) in length. Traditionally fashioned from three enormous sections of readily available tōtara, rimu (*Dacrydium cupressinum* large evergreen coniferous tree endemic to the forests of Aotearoa), or kahikatea (*Dacrycarpus dacrydiodes* is a coniferous tree endemic to Aotearoa), these imposing vessels told the story of the gods and their battles—a reminder of man’s attachment to divine beings with the ability to overcome adversity. The entire waka is a storybook, from the taurapa, running along the rauawa (side battens), to the tauihu (bow), and its many smaller sections. Though created for warfare, the waka taua is a physical visual that, if read correctly, boasts pure determination and absolute power, aesthetically complimenting the stories of conquest. The warriors would have been enlightened by the iconography pre-battle, further empowering their psyche with the ultimate climax presented as an opportunity to enter and become one physically with the narrative.

Tūrāpa

This is a word unique to Te Arawa of the central North Island; commonly the word used nationally is tukutuku (interior woven wall panels). The tūrāpa are the woven lattice boards that are found within the whareniui. These act as dividers that separate the many poupou (carved post). Tūrāpa is an art form that maintains the stories of nature; associated nomenclature includes roimata toroa (tears of the albatross), pātiki (flounder), tiro tiro whetū (observing stars)—these are three of many, and the diversity across the breadth of

Aotearoa is great. Tūrāpa is an important addition to the whareniui, as it is one integral piece that supports the overall narrations contained within. Depending on the storyteller and the narration they are sharing, key tūrāpa will be linked to other features of the whare (house; building), providing a continuity that involves the entire whare.

This is an example of how tūrāpa connects one of many narratives, for this example, the narrative is life and death. When tūpuna slept, it was an opportunity to pass into another realm, to see loved ones that had passed or see into the fore coming days. Therefore, passing from the world of the living into the land of the spirits was retained in the architecture of the whare. When we look at the make-up of the following words, this concept is better understood.

- 1. Paetara:** The word ‘pae’ in this context means to lay horizontally. Tara is short for taratara or goose bumps. The person lays down and leaves behind the living and, in this state, travels to Hāwaiki, the homeland of the spirits, leaving behind his or her physical medium in a state of resting. Here the living vessel rests, and in doing so, is likened to a corpse, overcome with the night and lifelessness. The paetara is the equivalent to the skirting in a modern house, typically a lot wider and ornately carved with manaia figures.
- 2. Mokoroa:** These are the grubs that feast on the corpse. These are the myriads that assist with one’s transformation from a living physical vessel allowing the individual to reach a state of apotheosis.
- 3. Te kaho paetara:** Te kaho paetara is the beam above this realm where the mokoroa inhabits. All below this is seen as the world of the spirits, therefore when the individual arises from his/her period of rest, they return to the living. In this brief action of laying down and ‘sleeping’, man/woman is victorious everyday as he/she rises from rest, referred to poetically as ‘te moe tē whakaaraha’, or the sleeping from which there is no rising. The moment of overcoming death becomes us when

the rays of the sun pass across and over te kaho paetara piercing through the window, filling the house with life. This signals a new day, a new dawn, life and rebirth, encouraging those laying to arise. All below this, in the eyes of the writer, is the world where men and women lie; they are below the surface, the carved figures on the paetara may possibly represent ancestors long passed who may be called upon to assist or protect the immediate whānau. But as we see, daily, we conquer this. The mokoroa would be the equivalent to the noggins found behind the wall; however, within a whare rūnanga (a building used for communal discussion) they stand a distance above the paetara and run the entire length of the whare. Mokoroa are either ornately carved or decorated with tuhi-a-Tangaroa.

- a. **Tūrapa:** These are the woven lattice panel boards that allow the wonders of nature inside, to a soft reminder of the greatness the world has to offer. The movement of nature, the heartbeat of the forest and oceans, the many journeys traversed by ancestors and man and woman in the discovery of life. Tūrapa remind the living of the connectivity between the gods and mortals, but more so allows the imagination to voyage to the mystical corners of the universe.

- 4. **Te kaho matapū:** We have come to understand that kaho means battren, mata refers to the face of a person, and pū means, among many things, many or a congregation of faces alluding to again, those who have passed away. These spirits make their journey to the resting place via the receptacle found at the forehead of the carved figures. The 'U' shaped void carries the name Te Mata o Hoturoa (a star found in the Matariki constellation, refers to a crescent moon phase in the ahoroa (moon) sequence of lunar calendar movement). Te kaho matapū would be the equivalent to the top plate within a modern house.

- 5. **Te Mata o Hoturoa:** This is a star found in the Matariki (Pleiades, an open cluster of many stars in Te Kāhui o Matariki, with at least nine stars visible to the naked eye) constellation and also refers to a crescent moon phase in the ahoroa sequence of lunar calendar movement. On reaching this area, the spirit of a loved one is then transported via the waters of Tangaroa (an atua of the ocean and fish, uri of Ranginui and Papatūānuku), the tuhi-a-Tangaroa artwork placed upon the heke (vertical rafters) returning to the bosom of Ranginui. Here the meaning of 'whetūrangitia' (to appear above the horizon (a star of the moon)) now makes sense, for the spirits now become as stars in the night sky. They have completed a 360-degree cycle, and in doing so, return to their parents—Tāne and Rongo.

Wharenui: Deconstructing the wharenui reveals the numerous layers of artistry employed by the tohunga to ensure the perpetuation of tribal stories, whakapapa, history, cosmology, warfare, deaths, murder, treachery, peace, and so forth. These structures were the zenith of Māori architecture serving multi-functional purposes. These grand structures are the spiritual, mental, and physical embodiment of the tribe. They project the tribe's wealth in terms of mana, signalling their ability to nurture the visitors, to accommodate the requirements of the tribe, whilst fulfilling their commitment to the immortality of one's collective identity. In a situation where hosts are entertained, this ancestor communicates his wisdom through the experts trained in the arts of knowledge transmission. The tangata whaikōrero (tribe's orators) utilise the clues hidden within the poupou (carved posts) to construct their narratives of harmony, enhanced by the tuhi-a-Tangaroa, the tūrapa, and the multiple visual aids. Whakapapa is disseminated with this peaceful approach; long lost unions are again reignited, and untruths are corrected as the people retrace the past.

Wharenui composition vary throughout the tribes of Aotearoa. There are numerous factors that need to be considered, ultimately with the direction from nominated tohunga and kaumātua discussions. The most important strands of knowledge to be embedded within the medium are drawn together. Kaupapa that

best serve to harness knowledge involve a broad range of tohunga. Humbly, from the laying of the mauri pou (stakes), artists and engineers all strive with a common goal of erecting a framework of communication. This mammoth undertaking re-enacts the origin of life, the unfolding of universes, and the placement throughout the solar systems of gods and their immortal dwellings. Following the separation of Ranginui and Papatūānuku, three large poles were erected centrally with the purpose of eternally ensuring the division between the primordial parents. Additional support pou were erected structurally to strengthen and give form to the medium, twelve in total, with each set of three set out running east to west. Depending on the length and width of the whare, the voids between these will be packed with surplus pou. The twelve pou represent the heavens that were traversed by Tāwhaki (atua who restored the sight of his grandmother Whaitiri), an early demi-god renowned for his ability to call lightning and to heal the ill. According to Te Arawa narrative, Tāwhaki clambered skyward, rising above all challenges before being purified by Rehua Ariki (who allowed Tāwhaki to partake of knowledge for mankind). Here within the highest heaven, the answer to knowledge perpetuation was sought and transported back to man, who, following the pattern as presented by the gods, erected whareniui to serve as wānanga, establishments of knowledge perpetuation.

Waiata

Waiata is still the most successful means of transporting and circulating tribal histories. There is a great deal of waiata that sit sub-categorially; those noted by Apirana Ngata and Pei Te Hurinui Jones (1961) are:

1. Waiata tohunga: Priestly songs.
2. Ngā pōpō, arā, ngā oriori: Lullabies.
3. Ngā tangi:
 - He tangi mō ngā toa: Laments for warriors;
 - Mō ngā rangatira: Laments for chiefs;
 - Mō te iwi rānei i mate i te parekura i te puta tū

awatea: Laments for a tribe defeated in battle fought in the light of day;

- Mō te tangata i mate i te patu kōhuru: Laments for men killed by treachery or murder;
- Mō ngā rangatira i mate tarāwhare: Laments for chiefs who die a natural death;
- Mō te aituā: Laments for deaths by misadventure or by accident;
- Mō te tamaiti: Laments for a child;
- Mō te tāne mate haere rānei: Laments for a husband dead;
- Mō te tāne rānei i tangohia mō te whaiāipo rānei: Laments for a husband taken away by another or for a lover;
- Mō te whenua mahue: Lament for a land deserted;
- Mō te iwi ngaro: Laments for a tribe lost;
- Mō te waka paea: Laments for a canoe wrecked or stranded;
- Mō te kete huri i pirau: Laments for seed lost through rot;
- Mō te kakī i ngaua e te ngārara: Laments for a diseased neck;
- Mō te māra pirau: Laments for a plantation with rotten crop; and
- Nā te tūrora mō tōna mate: Laments by invalids because of some affliction.

4. Ngā waiata aroha: Songs of love.

Ngata and Jones (1961) say that pōhuatau, pōkeka, and tūkeka (lament; dirge; elegy) might also be added to the genre of waiata above. These three forms are unique to Te Arawa, and are described as highly emotive, non-rhythmical chants with no set actions. Waiata might also be extended to include:

- Haka ngeri: A dance used to strengthen ones breathing;
- Haka kōiri: A posture dance performed with no weapons;
- Haka tūwaewae: A dance incorporating leg movement;

- Haka peruperu: A war dance;
- Haka taiaha: A dance enacted with a weapon;
- Haka poi: A dance enacted using the poi ball; and
- Karakia: Ritual chant.

A dear favourite of Te Arawa elders is the pātere, as described by Biggs (1964, p. 46):

These fast, vigorous chants with impromptu (but conventionalised) gestures and facial expressions were occasional songs, usually composed to reply to gossip of a slanderous nature. The reply took the rather curious form, not of denying gossip but of recounting the lineal and lateral kinship connections of the author. The implication appears to have been that a person with such noble connections could not possibly have been guilty of the charges preferred. A paatere often takes its audience on a tour of New Zealand, with introductions to the principal chiefs of the time and genealogical excursions into the past. It is at once a gazetteer and a Who's Who for the period of its composition. Interspersed with this sort of information are interesting remarks on what the singer will do to her detractors when she meets them. I should perhaps mention that all paatere were composed by women.

Pūrākau

Pūrākau is the art of storytelling, a verbal form of communicating messages, warnings, legends, ideas, whakapapa, and the sort. Pūrākau are cherished by a culture renowned for its ability to convey information orally throughout the generations successfully. For a people rich with a lively culture of entertaining, speechmaking and song composition, pūrākau is a natural part of a unique culture that still keeps one's ancestors near to their heart and the many guardians of the higher realms present in their normal daily activities of creating. Great deeds of past ancestors have the power to instil confidence in eager listeners, especially if a vertical line of descent can be traced from ancestor to listener. Pūrākau have the ability to explain

the characteristics displayed by descendants, which is, in many cases, taken as a great compliment. For example, descendants of Tamatekapua (commander of Te Arawa canoe, which migrated from Hāwaiki to Aotearoa) are referred to as 'Ngā uri o Tamatekapua, whēnako ki te aha ki te aha!' (the descendants of Tamatekapua, thieves a plenty!). When reading over the explanation of the pepeha (tribal saying, motto, proverb), one would presume a need to defend one's mana and the mana of their ancestor; however, those truly versed in the histories of Tamatekapua take great pride in the achievements of this far off distant chief: his resourcefulness, his cunningness, his agility of mind, and his ability to adapt to situations ensuring the survival of his people. Therefore, to hear such words is one of the highest compliments another could pay to this tupuna (ancestor). Such is the mana of pūrākau, which involves drawing forth emotions to physically re-animate and roleplay the great escapes or the dispatching of enormous taniwha (water spirit or creature that can take many forms from logs to reptiles and whales, and often live in lakes, rivers or the sea). Pūrākau stirred the imagination of the people, and their custodians—the story-tellers—became the greatest communicators of the past.

Kapa haka

Kapa haka is strongly associated and acknowledged as a vehicle for rediscovering, planting, nurturing, and perpetuating mātauranga Māori amongst, hapū, and iwi. Kapa haka typically consists of seven disciplines:

- Waiata tira (choral);
- Whakaeke (entrance on the stage);
- Mōteatea (traditional songs);
- Waiata-ā-ringa (hand action song);
- Poi;
- Haka (postural dance); and,
- Whakawātea (exit from the stage).

All items are considered crucial for conveying the people's concerns, ideas, tragedies, or victories. The variation and range of dynamic artistic expression find

great appeal with a wide range of spectators, and the attraction to kapa haka has assisted with the survival of Māori culture and language. The disciplines each carry a point of difference and offer the executioners of the art the freedom to self-express, articulating their honest understanding of the compositions. Each composition is a layering of whakapapa, kōrero whenua (stories of the land), te reo, and hītōria, and it is at the hands of the conductor that the narration is consolidated and then revealed to all viewers. A remarkable feature of kapa haka is its ability to grow and absorb new media that have the potential to assist with knowledge conveyance. It is also a physical reminder of the journey of Māori throughout its history with the inclusion of western influences. The choral, for example, turns toward the impact of Christianity on Māori, and the mass conversion of rangatira, both tāne (male) and wahine (female), to Christ. This led to the near or full abandonment of aspects of te ao Māori, including warfare, cannibalism, and the numerous demanding gods. Western values and religious beliefs were adopted by some, and during our most turbulent times, faith and hope were fostered through the establishment of various movements, including the Ringatū (Māori Christian faith founded by Te Kooti) and Pai Marire (Māori Christian faith developed by Te Ua Haumēne), the latter attempted to unify Māori and protect against land loss. Rātana (Māori religious movement founded by Tahupotiki Wiremu Ratana), the Hui Tōpu (Aotearoa wide Māori Anglican synod) and other faith-based entities provided unique outlooks and offerings, leading to the birth of new mātauranga and views, whilst also assisting with the demise of certain cultural constructs, including the abandonment of tohunga. This is but a meniscal glimpse into our history, perpetuated in the discipline of waiata tira. Therefore, one can imagine the great depth that is to be found within the following six disciplines, all relayed upon the one waka that unifies these items, and that is the vehicle of kapa haka.

He kupu whakamutunga: Conclusion

This paper has focused on customary forms of taonga tuku iho, as personally experienced by the writer, and has delved into specific traditional systems in which tangible and intangible bodies of Māori knowledge were and are communicated. It is apparent that all forms of knowledge were cherished by our tūpuna, and those experts knew the best way to convey knowledge, driven by the passion and absolute need of tohunga, rangatira, ariki, tauira (student; pupil; apprentice), and parents to impart acquired teachings.

It is an absolute privilege to acknowledge the numerous creative vehicles designed by these early enthusiastic educators that today still find value within the countless kura (school) and wānanga Māori scattered throughout Aotearoa. What this journey has highlighted is mātauranga Māori is complex in its very nature, and it is comprised of physical, mental, and spiritual components. There is mātauranga for the few, but also for the masses. Mātauranga Māori is a collection of intergenerational layers that leaves a deeply personal connection between transmitter and receiver; sharing and partaking in its transmission not only fosters understanding—it is deeper still and entails the welcoming and protection of an unquantifiable element known as hau, an ethereal part of man and woman that unifies with another physical form. This indescribable mass is imprinted upon the teachings, teacher and student, and its sacredness is enhanced while conveying an obligation to do one's utmost to shelter, propagate, encourage, and advance the body of intelligence. There is an understanding that the connection is not only deeply personal but also sincerely transcendent.

Sharing mātauranga Māori is one of companionship; the process differs whether within a learning environment such as wānanga, or in the writer's case, personal house visits. Nevertheless, simple values such as kanohi kitea and kai tahi relay the need for physical honesty and respect between teacher and student. This is a very Māori form of engagement. Humans

are a species that best function when operating all five senses: rongo-ā-kanohi (sight), rongo-ā-taringa (hearing), rongo-ā-matimati (feel; touch), rongo-ā-ihu (smell), and rongo-ā-waha (taste). Our tūpuna clearly understood these five senses, hence the vivacious attitude towards the exploration and development of specific systems that allowed for knowledge transmission and acquisition. These systems involved a student observing and understanding, listening and repeating, portraying, and showing appreciation. The questions then arise: ‘why has such a successful natural system not been readily implemented into the New Zealand education system?’, ‘why has this possibility not been explored?’, and ‘how much longer will the mana of mātauranga Māori have to wait for the current system to acknowledge its worth and realise that it is an integral cog with a unique point of difference?’ Mātauranga Māori is in suspense, waiting to be ignited to uplift, empower, and cognitively progress through the debauchery of an education system that shares no empathy for Māori or mātauranga Māori, nor any Indigenous culture.

For we are reminded in the opening stanza of this journey that:

***Ko au Te Rangimatatini
i runga***

***I am a descendant of Te
Rangimatatini***

Ko au ko Puhaorangi

***I am as Puhaorangi the
great exploring god***

***Ko au ko Aoturoa-i-
waho***

I am Aoturoa-i-waho

***Ko au ko Whaitiri-
matakataka Titirau
maewa***

***I am the lightning
Whaitiri-matakataka
Titirau maewa***

***Maikuku-makaka te
whakatapairu ariki***

***Maikuku-makaka the
exalted aristocrat***

**Raukatauri,
Raukatamea,
Maititi, Marekareka,
Ruatamawahine te
whakapitaumamaua,
Te Komoataarangi,
Runuku, Rurangi,
Rupapa, Rukerekere,
Tapauku, Tapahoro me
te Pupu me te Hoata...**

**For these ancestors
their divine pedigree
flows through my
veins, I am everything
and all...**

Te Aratukutuku

He kuputaka: Glossary

Use of tohutō (macrons): the introduction of macrons over some Māori vowels have (1) clarified definitions and (2) made it easier to pronounce Māori words (i.e., knowing where to place the emphasis as you are saying the words). When we quote sources from earlier periods where macrons have not been used, we have not included the macron to remain true to the original text. In the glossary, we have included both versions of the word (with and without macrons).

ahoroa	moon
ariki	sacred senior male of the hapū/iwi
ariki ihorei	high priest
ariki matamata	eldest male of a whānau
ariki tuku	eldest male of a whānau
haka	postural dance
haka kōiri	posture dance performed with no weapons; dance performed by men with no weapons
haka ngeri	dance used to strengthen ones breathing
haka peruperu	war dance
haka taiaha	dance enacted with a weapon
haka poi	dance enacted using the poi ball
haka tūwaewae	dance incorporating leg movement
hākari	sumptuous meal
hāpai riri	the physical application of weaponry philosophy
hapū	cluster of extended families descended from an eponymous ancestor
hapūtanga	sub-tribal context
hau	essence
hāupuaaroaro	spiritual practice of meditation
Hāwaiki	ancient homeland - the places from which Māori migrated to Aotearoa
heke	vertical rafters
hītōria	history/s
Hui Tōpu	Aotearoa wide Māori Anglican Synod
iwi	tribe; nation
kahikatea	<i>Dacrycarpus dacrydiodes</i> is a coniferous tree endemic to Aotearoa
kaho	battern
kai	to eat, consume, feed or partake
kai tahi	partaking in food
Kaikākā	heart of a tōtara tree
kāinga	home
kaitangata	cannibalism
kanohi kitea	a face seen
kānuka	<i>Kunzea ericoides</i>
kapa haka	Māori cultural performing group

karakia	ritual chant
karanga	summons performed by females
kaumatua	elder
kaumātua	elders
kaupapa	topic, subject
kāuru manu	lead bird of a flock
kawa	esoteric knowledge
kīnaki	embellishment
koeke	Elderly man or men
kōkōrangī	astronomers, astrologers. See also tōhunga tātai arorangi
kōrero whenua	stories of the land
kōrero-ā-hapū	sub-tribal history
kōrero-ā-iwi	tribal history
kōrero-ā-waha	oral history
kōrero-ā-whānau	family specific history
koroua	elderly male relative
kōwhaiwhai	scroll paintings
kuia	elderly female relative
kuia rangatira	chieftainess
kura	school
maire	<i>Nestegis cunninghamii</i>
mana	power; status; prestige; and the potential to provide or remove benefits
mānuka	<i>Leptospermum scoparium</i>
Māori / Maori	Indigenous inhabitants of Aotearoa
maramataka	lunar cycle dictating fishing, horticultural and agricultural activities
Matariki	Pleiades, an open cluster of many stars in Te Kāhui o Matariki, with at least nine stars visible to the naked eye
mātauranga	knowledge
mātauranga Māori	Māori knowledge
mātauranga taiaha	taiaha knowledge
mātauranga tuku iho	Māori knowledge handed down from ancestors
mātua	older generation; parents
mau taiaha	knowledge associated with quarter stave
maungārongo	peace
mauri	life force
mauri pou	stakes
moemoeā	dreams
mōhiotanga	understanding
mokopuna	grandchild
mokoroa	grubs that feast on corpse

mōteatea	traditional songs
Ngā akerautangi	weaponry manufacturing
ngā mahi ā Rēhia	past time games; the house of entertaining
ngā uri o Tamatekaupa, whenako ki te aha ki te aha!	the descendants of Tamatekapua, thieves a plenty!
Ngāi Tuhoe	tribe within the Urewera
Ngāti Katea-a-Uenuku	hapū of Ngāti Tarawhai
Ngāti Kurapoto	sub-tribe of Ngāti Tuwharetoa
Ngāti Mutunga	tribe from North Taranaki and Wharekauri (Chatham Islands)
Ngāti Pikiao	a tribe of the confederation of Te Arawa tribes
Ngāti Taranui	sub-tribe of Te Arawa
Ngāti Tarawhai	sub-tribe renowned for their excellence in rākau manipulation
Ngāti Te Iwimokai	sub-tribe of Te Arawa
Ngāti Te Rangitakaroro	sub-tribe of Ngāti Tarawhai
Ngāti Te Takinga	sub-tribe of Ngāti Pikiao
Ngāti Tūwharetoa	tribe within the Taupō area
Ngā tuhi-a-Tangaroa	scroll artwork
ngeri	high-intensity chant
oho mauri	awakening the life force
ope taua	war party
oriori	lullaby
pae	to lay horizontal
paetara	The word 'pae' in this context means to lay horizontally. Tara is short for taratara or goose bumps. The person lays down and leaves behind the living and, in this state, travels to Hāwaiki, the homeland of the spirits, leaving behind his or her physical medium in a state of resting. Here the living vessel rests, and in doing so, is likened to a corpse, overcome with the night and lifelessness. The paetara is the equivalent to the skirting in a modern house, typically a lot wider and ornately carved with manaia figures.
Pai Marire	Christian faith developed by Te Ua Haumēne in Taranaki which is still practised by some, including Waikato Māori
pakeke	elder; adult
pakiwaitara	legends
pao	ditties
Papatūānuku	Earth-mother
pare	door lintel
pātaka	elevated storage house
pātere / paatere	fast chants
pātiki	flounder
patu	instrument of warfare
pā-tūwatawata	fortified village with all forms of defences
pepeha	tribal saying, motto, proverb
peruperu	war posture dance performed with weapons
pōhuatau	chant used to answer slanderous remarks

poi	a light ball on a string of varying length which is swung or twirled rhythmically to sung accompaniment. Traditionally the ball was made of raupō leaves
pōkaitara	band of warriors
pōkeka	emotive, non-rhythmical chants
pou	pillars
pou ariki	eldest most senior male of a hapū
pounamu	greenstone
poupou	carved post
pū	many or a congregation of faces alluding to those who have passed away
puna	source
pūrākau	myths/legends; the art of story-telling, a verbal form of communicating messages, warnings, legends, whakapapa, and the sorts
rākau	trees
rākau whakapapa	genealogy stick
rangatira	chiefs
rangatiratanga	authority
Ranginui	Sky-father
rāranga	weaving
Rātana	Māori religious movement founded by Tahupotiki Wiremu Ratana in 1918
rauawa	side battens
Rehua Ariki	purified and allowed Tāwhaki to partake of knowledge for mankind
rimu	<i>Dacrydium cupressinum</i> large evergreen coniferous tree endemic to the forests of Aotearoa
Ringatū	Māori Christian faith founded by Te Kooti in the 1860s with adherents mainly from the Bay of Plenty and East Coast tribes
roimata toroa	tears of the albatross
rongoā	medicinal and healing activities
rongo-ā-ihu	smell
rongo-ā-kanohi	sight
rongo-ā-matimati	feel; touch
rongo-ā-taringa	hearing
rongo-ā-waha	taste
ruāhine	influential ladies
tā moko	tattooing
taha ora	physical aspects
taha wairua	spiritual components
taiaha	quarter stave
takahi whenua	land exploration
Tamatekapua	commander of Te Arawa canoe, which migrated from Hāwaiki to Aotearoa
tāne	male
Tāne	atua of the forests; uri of Ranginui and Papatūānuku
Tangaroa	an atua of the ocean and fish, uri of Ranginui and Papatūānuku
tangata whaikōrero	tribe's orators
tangihanga	bereavement period of a loved one

Tangonge	pare from Te Rarawa, believed to be the oldest wooden carving in Aotearoa, carved from tōtara dating to the fourteenth to sixteenth century
tāniko	weaving
taniwha	water spirit or creature that can take many forms from logs to reptiles and whales, and often live in lakes, rivers or the sea.
taonga	treasures
taonga pūoro	musical instruments
taonga tuku iho	Māori treasures handed down from ancestors
tapu	sacred
tara/taratara	goose bumps
tārai waka	ability to create vessels that can manoeuvre safely across great bodies of water, be it rivers, lakes, or sea
tātai arorangi	astronomers, astrologers. See also kōkōrangī
tauīhu	bow
tauira	student; pupil; apprentice
taura	senior leader
taura o te ahurewa	priest's assistants
taurapa	stern
taurikura	feathers or hair that adorns taiaha
Tāwhaki	atua who restored the sight of his grandmother Whaitiri
te ao Māori	the Māori world
Te Arawa	confederation of tribes in the Rotorua-Maketu area
te hau kāinga	the prestige of the home people
te kaho matapū	top plate within a modern house
te kaho paetara	the beam above the realm where the mokoroa inhabits
te mana o te hau kāinga	the prestige of the home people
Te Mata o Hoturoa	a star found in the Matariki constellation, refers to a crescent moon phase in the ahoroa sequence of lunar calendar movement
te matira ika	fishing/diving
te moe tē whakaarahia	the sleeping from which there is no rising
te ohu tōtara	weaponry master
te pakanga a ngā atua	the battle of the Māori gods
Te Rarawa	tribe in the Northland area
te reo	Māori language and dialect
te taiao	nature
te tao manu	hunting (birds)
te whai waewae-a-Maui	a traditional method used for conveying important elements of te ao Māori
te whare maire	the house of wizardry
te whare pora	The weaving house
te whare tapere	the house of amusement
te whare tū taua	the weaponry house
tika	correct
tikanga	protocols
tī-ringa	hand games

tirotiro whetū	observing stars
ti tiro	see or to look
tītītōrea	traditional Māori dance or game using short wooden batons
toa	warrior
tohunga	expert(s); priest(s)
tohunga ahurewa	supreme priestly leader of the confederation
tohunga tā moko	expert in tattooing
tohunga tātai arorangi	astronomers, astrologers. See also <i>kōkōrangi</i>
tohunga whaiwhaiā	expert priest who communicated with the gods and spirit world
tohunga whakairo rākau	expert in the art of carving wood
tohutō	macron/s
toroparawhakawae	leg exercise
tōtara	<i>Podocarpus totara</i> ; <i>Podocarpus cunninghamii</i>
tuakana	senior relative
tuhi-a-Tangaroa	scroll paintings; scroll artwork
tūkeka	lament; dirge; elegy
tukutuku	interior woven wall panels
Tūmataunga	atua of courage and war; uri of Ranginui and Papatūānuku
tupuna/tūpuna	ancestor(s); grandparent(s)
tūrāpa	Te Arawa word for interior woven wall panels; woven lattice boards that are found within the whareniui
tū taua	battle/war stance
tūtōhu whenua	sites of significance
tūtūngārahu	war posture dance to develop agility and strength
upoko ariki	eldest most senior male of hapū
uri	progeny
uruao	constellation of stars in the shape of a canoe
utu	retribution
waerenga	clearing of garden plot for cultivation
wāhanga katoa	all aspects (of what it is to be Māori)
wāhanga o te tau	times of the year
wāhine	female
wāhine mōhio	knowledgeable women
wai	water
wai wera	hot water
waiata	song
waiata karakia	ritual chants
waiata tawhito	traditional songs
waiata tira	choral
wairua	spiritual components
waiata-ā-ringa	hand action song
waka	canoe
waka taua	war canoe

wana	zeal
wānanga	traditional form of learning; discussion
wehi	awe
whai	traditional string game, cat's cradle
whaikōrero	oratory; the tribe's orators
whakaaro	gift
whakaeke	entrance on the stage
whakairo rākau	art of Māori wood carving
whakaiti	belittling
whakanoa	remove tapu
whakapapa	genealogy
whakaparanga	insults
whakarongo	listen; hear
whakatū pātaka	raised storage house construction
whakatū whare	house construction
whakawātea	exit from the stage
whānau	family
whare	house; building
whare pūkenga	houses of higher learning
whare rūnanga	a building used for communal discussion
whare wānanga	traditional higher house of learning
whare whakairo	carved house
wharenuī	assembly house; house construction
whetūrangitia	to appear above the horizon (a star of the moon)

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Ngā āhuatanga toi: Conceptual design

The image on the front cover was taken whilst the author was walking along the track at Lake Ōkataina, heading towards the old pā site of Te Koutu. It is a depiction of a well-traversed pathway.

There are pathways like this, everywhere. These have been taken by father and son, cousin and cousin, mother and daughter, koroua and moko. Each journey along the path, flattens, carves, and becomes imbedded, for the benefit of others taking this journey, not only to make it easier, but to give confidence to those traveling it for the first time. A feeling of reassurance, and therefore peace.

The creation of this path is simple, and it connects the traveller to those that have walked on it before, even, like a time machine, travelling in both directions. It is not just the path, but so to the full body stimulus one receives in the simple act of walking and in the use of peripheral vision, the traveller has the potential to pick up on other learnings that come about with the changing contexts of the environment and the times of te ao Māori.

The UV overlay pattern is the puhoro design which is an Arawa warrior design that was taken from the thighs of the high priest from Ngāti Whakaue, Pango Ngawene. This design represents the strength of the ocean and fleetness of foot traits associated with the warrior class of the past. The use of the pattern in this publication is with the intent that the transmission process, as described here, is picked up, by all peoples, at any state and stage in life. Transmission is not only for a selected few, but for all those willing to do what it takes and to use the knowledge for the strengthening and betterment of their whānau, hapū and iwi. As the pattern depicts, the intent is that the movement of transmission is constant and consistent; and that there are certain ways that the receiver must adhere to, to receive it in its full advantage.

The other images used throughout the publication were selected by the author and hold personal significance to him. These include:

Te Takinga wharenuī: Te Takinga is located at Mourea. It is the paramount whare for Ngāti Te Takinga, Ngāti Hineora, Ngāti Hinekiri, Ngāti Hineui, all hapū of Ngāti Pikiao.

Behind Te Takinga wharenuī: This is now the family urupā. It was a pā tawhito. The rise on the left is called Tohiariki and the rise on the right is known as Te Taiki. The flat area to the right is where the author was taught taiaha.

Te Tōtara: Though the sign says 'Motutawa', this is the general name for the area. This flat area is divided into sections.

Te Hohowai: On the left there is a cliff face, this is the edge of Tohiariki Pā. To the right, are the western waters of lake Te Rotoiti.

Te Kumikumi: The flat area gives an indication to the length and breadth of the area. This is where the rākau for the author's taiaha was acquired.

The symbols imbedded within the six pou (see Figure 2) align with the objective of taiaha manipulation, as follows:



Kōrero o nehe: the line represents life (no beginning, no end) and the arrows depict where we are now and acknowledges our tūpuna and our uri (born and unborn). The overall symbol also depicts lips and that this is one way that history is transmitted. The colour grey is to depict resoluteness, set in stone.



Matawhenua: These symbolise the mountains, land, and the green is nature, trees, and so forth.



Pūhanga rākau: This symbol depicts an adze, chisel, a tool to create the taiaha. The colour brown was selected because taiaha is made from timber.



Toroparawhakawae: This demonstrates the legs and trying to have them both give balance (the square in the middle), whilst manoeuvring them in sometimes unnatural feeling positions (for learners) to get the stance right. The colour represents our blood that needs to flow freely to assist us with movement. It is also a chiefly colour and those that are expert at taiaha, can be of a similar status (especially in times of war, as a fierce display of this expertness prior to battle, could stop further bloodshed altogether).



Tikanga & kawa: The middle line is exactness and what we do in support of this, are the lines on either side. The colour blue is to show peace, in that when we follow tikanga (being tika to people and processes), even when it would be easier to side-step it, in the long run, brings peace.



Te ao tūroa: Ecology is the relationship between nature and people. This symbolises that what we do impacts on (and ripples out to) others, and affects our environment.

