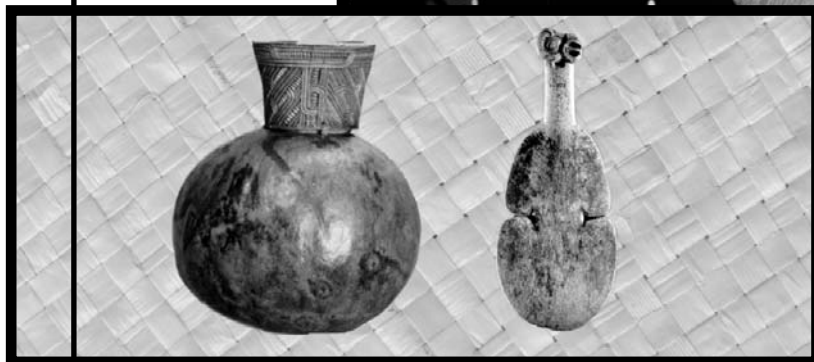


Auckland Museum

TE AO TUROA

education kit

Tamaki Paenga Hira



BACKGROUND NOTES YEARS 1 TO 10

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He Tāngā Maoi

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INTRODUCTION TO THE RESOURCE:

The education resources provided by Auckland War Memorial Museum focus on specific galleries or on specific exhibitions in those galleries. There are a small number of resources that were developed for exhibitions that are no longer present but which have been maintained on the website by popular demand.

Visiting education groups may book to request the following learning opportunities:

- Self-conducted visits based on supporting resource materials.
- Gallery Introduction with a Museum Educator or trained guide (approx 15 minutes), using resource materials. Longer gallery tours and Highlights Tours are also available.
- Hands-on activity session for school groups with a Museum Educator (approx 45–50 mins), using resource materials. Students have the opportunity to handle real or replica items from museum collections,

Sessions will be tailored to suit the level and focus of the visiting group.

ABOUT THIS EDUCATION RESOURCE:

This kit has been designed to meet the needs of a wide range of education groups.

The kit is in three separate sections and includes:

1. Teacher Background Material suitable for all levels
2. Curriculum Links from Pre-school to Adult [these are still under development]
3. Pre and Post Visit Activities and Gallery Activity Sheets

Some education services at Auckland Museum are provided under a contract to the Ministry of Education under the LEOTC programme and Ministry support is gratefully acknowledged.

BOOKING INFORMATION

All education group visits must be booked.

Phone: 306 7040 Fax: 306 7075

Email: schools@aucklandmuseum.com

Service charges apply to education groups depending on the level of service required.

Numbers and Adult/Child ratios:

| | |
|------------|---------------|
| Pre-school | 1:3 or better |
| Y 1–6 | 1:6 |
| Y 7–8 | 1:10 |
| Y 9–13 | 1:30 |

All groups including Adult groups ought to be accompanied by their teacher or educator.

Adult/child interaction is vital to maximize the value of the museum experience. Group leaders need to have some background knowledge of what the students are expected to cover and they do need to participate in the introduction process on arrival. Knowing about the expectations of the class teacher and the museum will make the visit smoother for everyone.

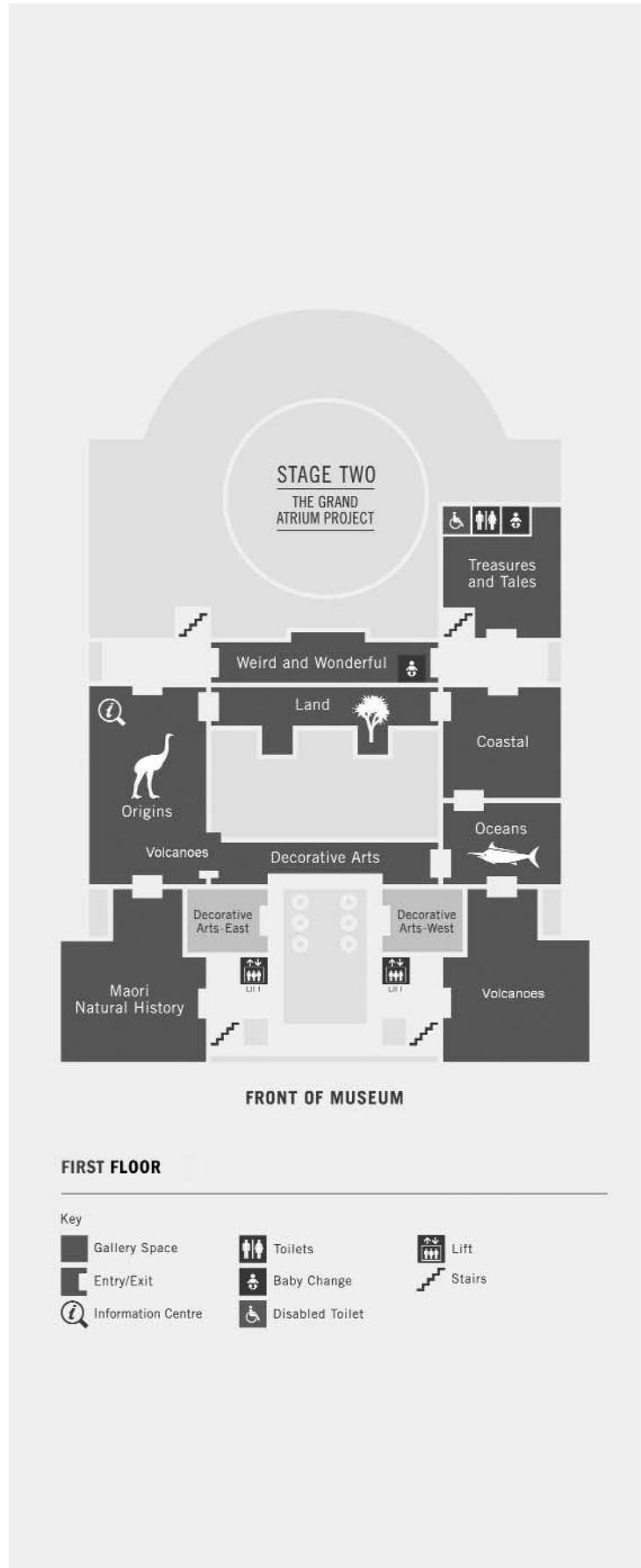
www.aucklandmuseum.com

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introduction

TE AO TUROA

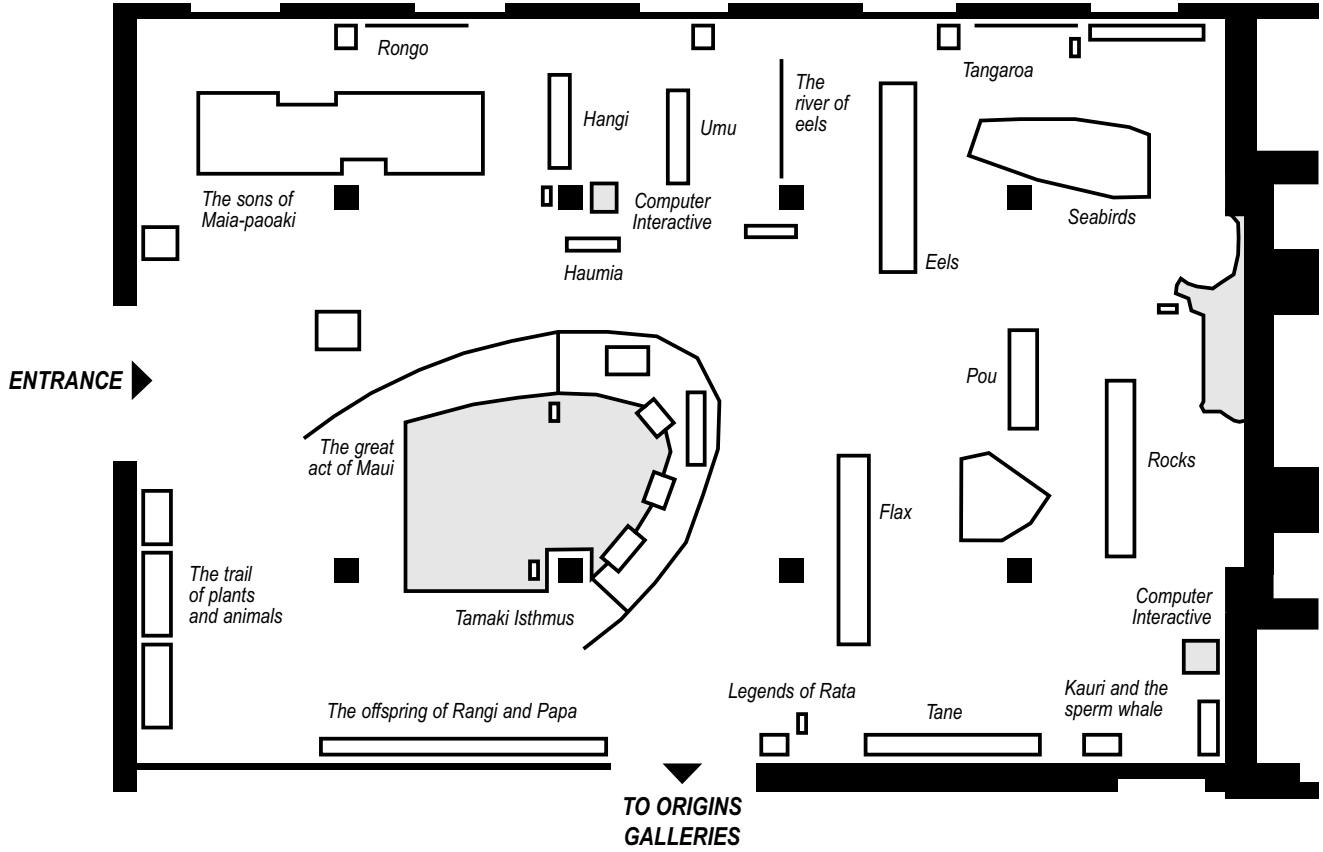
*E nga mana
E nga karangatanga maha
Nga maunga tapu, nga wai tapu
Mai nga hau e wha
Whakapiri mai
Whakatata mai
Whakarongo mai
Ki te reo puta mai nga
Puna matauranga
A kui ma a koro ma
Mai nehe ra, waiho
Ma ratou hei whangai
Te mano te tini
Haere mai nau mai
Whakatau mai ra*



Auckland War Memorial Museum wishes to acknowledge Dr. Mere Roberts (Creative Director) and Brad Haami (Researcher) for their work in developing Te Ao Turoa — the Maori Natural History Gallery.

gallery floorplan

Te Ao Turoa



Women Plaiting Flax Baskets (Lindauer).

background notes

Te Ao Turoa

HEI TIMATANGA KO NGA KORERO MAI I MUA

Ka tae mai o tatou tipuna ka kite i te ataahua o tenei whenua, ka tu whakamoemiti ki nga maunga e tu tiketike mai ra, te tapu o nga maunga. Ka wakamoemita ratou ki nga wai Maori, ki nga roto, te maheni o te noho o te wai. Ko te Moananuiakiwa i tino mohiotia e ratou, na te mea koira te tino wai o te kaenga i haere mai ai ratou. No te taenga mai ki konei, ki Aotearoa nei, i konei ke nga moana o te Maori e tau ana. Ko te maheni o te tau o te wai, me nga tipu. Ka kite nga tipuna ka penei ratou, a koiane te kaenga, i karangatia ai ratou kia haramai ki konei.

I maruia mai e ratou tikanga, o ratou akoranga i o ratou taha. He mea nui kia ratou nga ahuatanga katoa o to ratou na Ao. Kia ratou he mauri, he wairua, he mana kei roto i nga mea katoa, ahakoa he moana, he wai, he maunga, he awa, he rakau, he manu, he ika, he toka, he aha noa, he aha noa. Ko a ratou tino korero, manakitia te mea ahakoa he aha. He taonga hoki. A tona wa kia hiahia koe ki taua taonga, kei kona tonu e tatari ana kia koe. Kia ratou he wairua kei roto i nga mea katoa. Koira to ratou Ao, i haere maitia e ratou, i mohio paitia e ratou.

He tapu te moana, he tapu nga awa, he tapu te whenua, he tapu nga kararehe, he tapu nga ika. He tapu te ngahere. He tika ta ratou, manakitia te ngahere. Kua e haere noa iho ka turaturaki i a Tane. Koira e puta ai tenei korero mo Rerenoa, mo Rata. Ko tetahi quantum theory a nga pakeke a whakaatu ana te ahua noho parasite a te Rata kei roto i te whakatauki e whai ake nei.

THE IMPORTANCE OF KARAKIA AND WHAKAPAPA

When our ancestors arrived here they saw how beautiful and fertile the land was. They blessed (karakia) the vast and lofty mountain tops and the majestic heights and sacredness of the mountains. They blessed the sparkling fresh water springs, the lakes, the calm glistening waters. They knew and respected the great and vast Pacific Ocean waters, for they had travelled across the changing currents and tides from their homeland. On their arrival here in Aotearoa, fresh water surrounded them, the clear, smooth sweet fountain waters. They said this is home. Haeremai. Come. Karakia.

The ancestors brought with them their holistic knowledge base of understanding and respect for relationships of all things. They also brought with them the concept of Whakapapa. This is used to describe the creation of the universe and of Ranginui (Sky father) and Papatuanuku (Earth

mother), nurturer of all life. To the ancestors, besides everything having a whakapapa, everything also has a mauri, (energy force), mana (life principal) and wairua (soul). These are found in everything, whether it be the vast rolling seas, the cool fresh waters, the mountains, the rivers, the trees, the birds, the fish, the rocks or the smallest insect.

To our ancestors, these spiritual aspects exist in all things. They are an important part of the Maori world and we still respect and value these things today.

Sacred the sea, sacred the rivers, sacred the land, sacred the forest. This means we must care for and respect these things. Don't be thoughtless or careless, among the children of Tane, or Tangaroa.

What follows are some Maori myths or legends. These provide explanations of origins and why things are the way they are. They also provide important insights into what Maori know about the world.

TE PUTAKE ORIGINS

In many traditional societies it has been thought that the sky is male and the earth female. The ancestors of the Maori brought this belief to Aotearoa with them. They called their first mother, Papatuanuku, and their first father, Ranginui. All supernatural beings are one of the many children of Rangi and Papa.

All things visible and invisible can trace descent from these beings. This relationship is recorded in whakapapa.

Maori understandings of the origin of the universe are represented as whakapapa. Pei Te Hurinui Jones of the Tainui iwi, who first settled the Auckland area about 800 years ago, has recorded this list of events, which preceded Rangi and Papa.

Each of the sons of Ranginui and Papatuanuku represent and watch over different parts of the nat-

ural world. Tane protects the creatures of the forest; Tangaroa, the creatures of the sea; Rongo is in charge of cultivated crops; Haumia, wild food plants; while Tawhiri-matea represents the winds.

The Separation of Rangi and Papa

Rangi and Papa lay closely embraced.

Their sons were confined in the darkness between them.

After a long time the sons became restless,

For they wished for light and room to move.

They considered what they should do,

And all but one of them agreed

That they must part their parents;

Only Tawhirimatea remained loyal to his father.

One by one the other brothers tried

To push the sky up from the earth.

None could succeed, until in the end,

Tane, the greatest of the sons,

Rested upon his shoulders,

Pushed upwards with his legs

And thrust Rangi into the far distance.

Their parents wept and cried aloud as they were separated,

And light was seen for the first time in the space between them.

Angry with his brothers for what they had done,

Tawhirimatea followed his father to the realms above;

There he reared his children, who are the winds.

From there he still fights with his brothers,

Sending winds and clouds down upon the earth and ocean.

Trying to escape from Tawhirimatea,

The creatures of the sea, who are Tangaroa,

And those of the land, who are Tane,

Went their different ways.

Tu, who represents humankind,

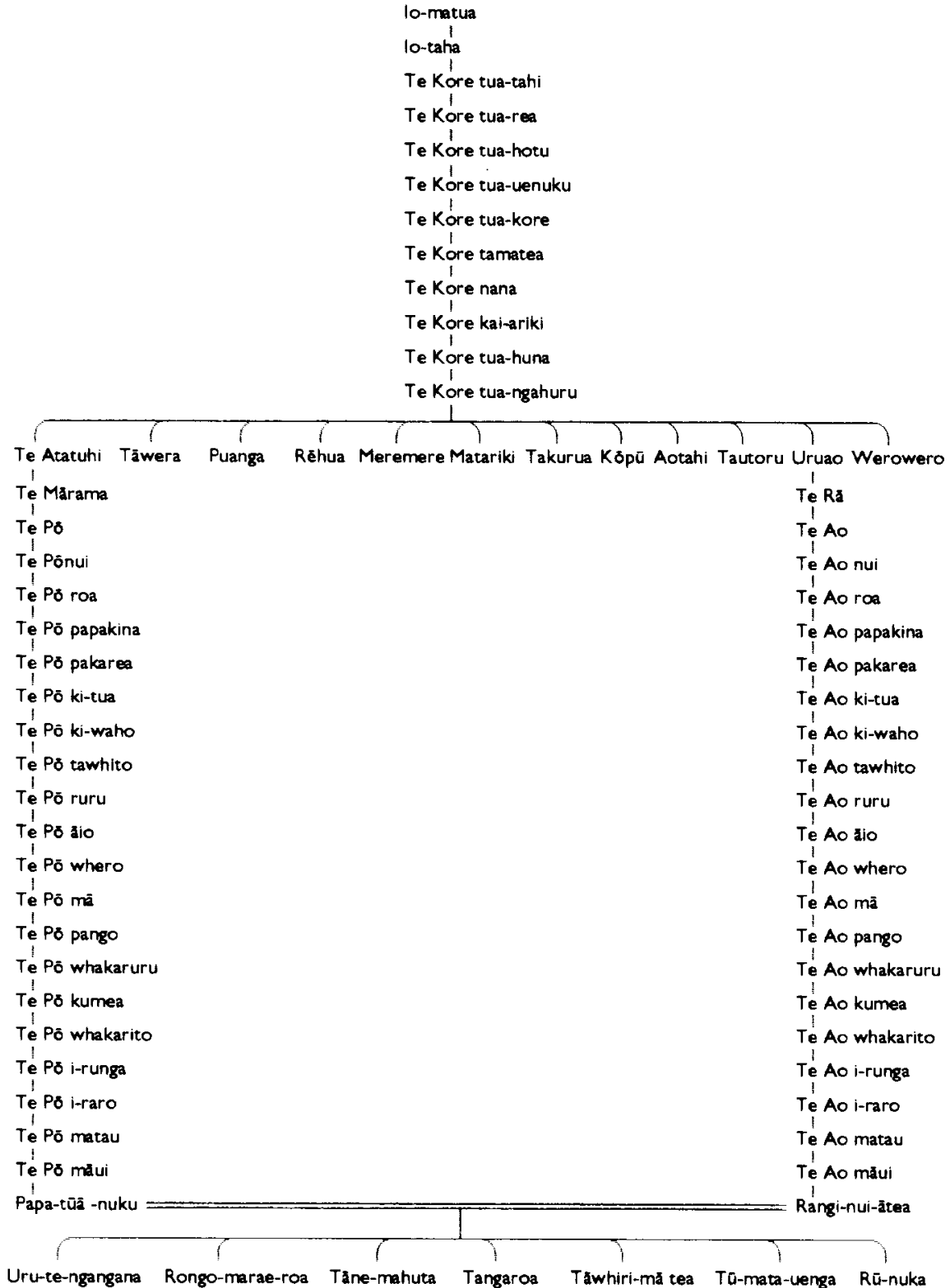
Now began attacking his brothers upon the earth;

For although human beings are related to all living things,

They can only survive by overcoming their relatives and making use of them.

Te Pūtake

Origins



TE HEKENG MAI KI AOTEAROA COMING TO AOTEAROA

According to Maori legend it was Maui who fished up the North Island, which he called Te Ika a Maui — the fish of Maui.

The Legend of Maui

One day Maui

*Stowed away on one of his brother's fishing trips,
Only showing himself when it was too late to return.*

*When his brothers had no luck with their fishing,
Maui brought out his own hook,
Which was the jawbone of his ancestor,
Murirangawhenua.*

*He flung his magic hook into the water,
And he caught his great fish.*

The fish rose up through the water.

*They saw that there were trees and houses on it,
Fires were burning,
And people walking about.*

*That fish is now Te Ika a Maui (the North Island).
Its head is in the south,*

*The mouth forming Te Whanga-nui-a-Tara
(Wellington Harbour),*

And one of the eyes is Lake Wairarapa.

The heart is Lake Taupo,

The fins are Taranaki and the East Coast;

The tail is Northland;

Maui's hook is the sweeping curve of Hawkes Bay,

The barb having turned into Cape Kidnappers.

When the fish was caught,

Maui told his brothers to watch over it.

He went back to Hawaiki

To find a tohunga who would remove its tapu.

As soon as he was gone

His greedy brothers began hacking up the fish.

It was not yet dead,

And in its pain it writhed and twisted,

Making mountains and valleys.

If they had left it alone,

The land would have stayed smooth and flat.

The brother's canoe,

Which was called Mahunui,

Became the South Island.

The anchor stone became Stewart Island.

Papa-tua-nuku — Tamaki Isthmus

The isthmus of Tamaki makau rau, on which the city of Auckland now stands, represents Papa-tua-nuku. Above her can be seen Ranginui. Many persons and events helped create this particular landscape and its inhabitants. Information about these past events is located not in fossils, but in the names and narratives of those who once lived here. In this sense, Maori place names act as “word fossils”.

The most important influence in this region was and still is Mataaho, who came from Hawaiki, the ancestral homeland, bringing with him subterranean volcanic fires. Many Maori place names in this region still bear his name. eg Te Tatua-o-Mataoho, Nga Tapuwae o Mataoho and Te Kapukai-o-Mataoho Then came Kupe and Toi, ancestors who served to prepare the way for those who were to follow. Their presence in this region is also recorded in place names. eg Te Toko-Tapu-o-Kupe.



According to one story, Kupe came from Hawaiki and overtook the land as it was floating along on the ocean. Kupe found that the ground was soft and trembling, and his first task was to make it firm. He is said to have cut the strait that separates the North and South Islands. Kupe is thought to have sailed around much of the coast of Aotearoa, leaving behind him many possessions turned to stone, such as his sail, his fishing net, his bailer, his dogs and his footprints. He returned to Hawaiki when his task was completed, leaving from Hokianga in Northland, this district gaining its name, "Place of Returning", from the event.

Some tribes believe their ancestors have lived here always. Many of Ngati Porou on the East Coast trace their descent from Maui himself, while in some places the original ancestor was Toi who was the first man to have lived here from the beginning.

Some tribes in Northland trace their origin to a man named Tumutumu-whenua who was not from this world but came up out of the ground.

Most Maori believe that the founders of their tribes came from a place called Hawaiki, which lay in the direction of the rising sun. Of the tribal ancestors who made the journey, most came by canoe but some arrived in other ways. One came on a rainbow, and another on the back of an albatross; a man called Tarawhata rode with his two dogs on a taniwha; a man named Manawa-tere glided over the ripples of the waves.

Taniwha and other supernatural guardians escorted many of the ancestors who came in canoes, and their captains recited powerful karakia to calm the waves and speed their progress.

Turi the captain of the Aotea canoe recited this chant to calm the ocean and encourage the paddlers:

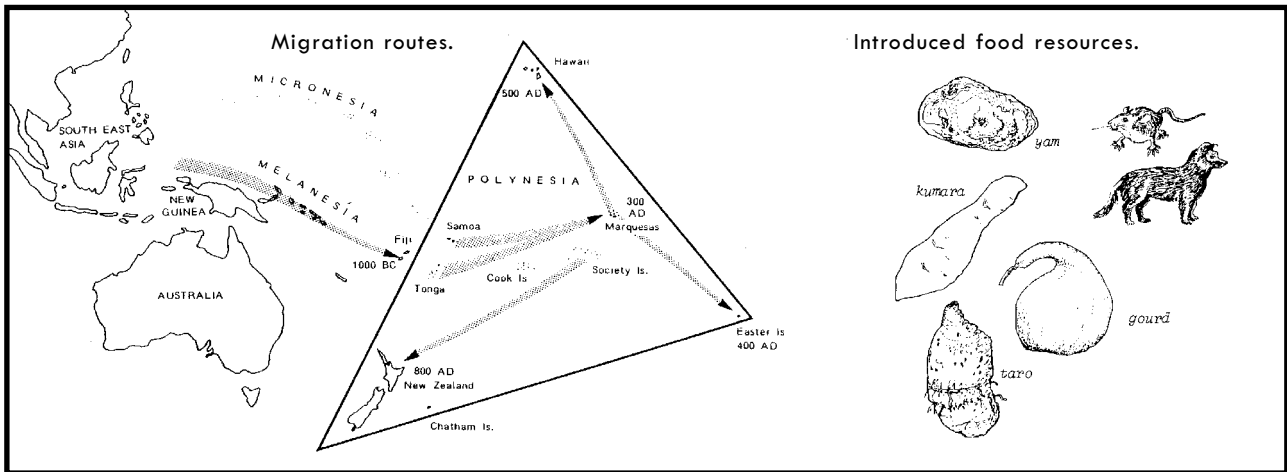
*Ngahau te kakau o taku hoe nei,
Ko Kautu-ki-te-rangi, ki te rangi, hikitia!
Ki te rangi, hapainga!
Ki te rangi tu torona atu,
Ki te rangi torona mai,
Ki te rangi tu te ihi, ki ti rangi tu te koko,
Tu te mana, tu te tapu!
E tapu tena te ara!
The shaft of my paddle, Kautu-ki-te-rangi,
Thrusts fiercely to the sky, lift it up!
To the sky, raise it up!
To the sky stretching away from us,
The sky stretching towards us,
The dreadful sky, the fearful sky, the mighty tapu!
Tapu is the path before us!*

Tamaki, the Mooring Place of Canoes

Tainui and Arawa are two ancestral waka (canoes), which made landfall in the Tamaki isthmus. Their legacy remains in many local place names, narratives and in descendants, some of who have maintained an unbroken residency here to this day. Many waka and iwi were to follow. So sought after was this place by so many, that it was named Tamaki makau rau: Tamaki of a thousand lovers. Some of these waka were accompanied by taniwha (sea creatures) whom many say still reside in the waters of the Hauraki Gulf and the Manukau and act as Kaitiaki (guardians) of their people.

The Ancestors of Maori are thought by scientists to have originated from South East Asia. They were farmers who kept pigs and fowls and grew taro, yams, breadfruit, coconuts and bananas, and they were fishermen as well as skillful shipbuilders.

They began a remarkable series of exploratory voyages through the Solomon Islands (where they left artifacts known as Lapita), sailing further eastwards over great distances to the islands of Western Polynesia. Here their languages and cul-



tures became distinctively Polynesian.

Eventually these explorers discovered all of the scattered island groups of Eastern Polynesia. The last to be colonised were the distant islands of Aotearoa. The first settlers arrived in this country from the Cook Islands, the Society Islands or the Austral Islands.

It was no accident that these immigrants reached the shores of Aotearoa. They were not fishermen who had been blown off course in a storm. Fishermen would not have had women on board, nor the useful plants and animals they brought with them. Like most of the colonisers of Polynesian islands, they came on a carefully planned expedition, deliberately setting out to colonise a new land.

Marine Technology

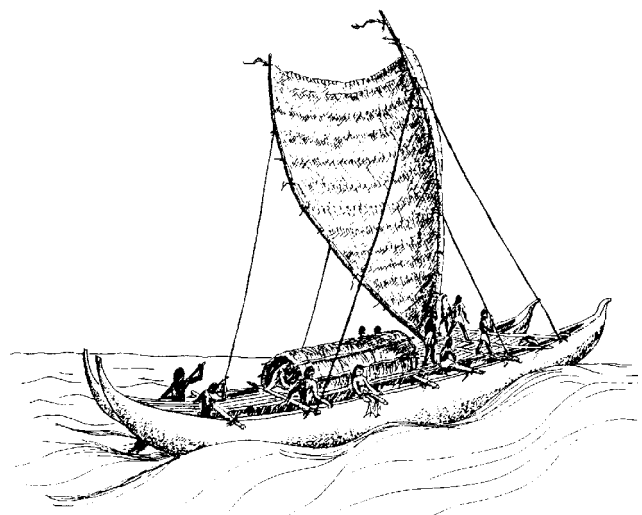
Voyaging canoes were large, fast and safe. They were usually double hulled in Polynesia and single-hulled in Micronesia. Polynesian vessels had large carrying capacities. This was in the form of a huge platform deck lashed between the two hulls, providing an area for shelter to be attached, as well as storage for food, animals and plants. There are reports of voyaging canoes up to 37 metres long carrying between 80 and 100 people. The canoe hulls were generally made from planks fastened to each other and the ribs and keel by stitching or lashing with coconut fibre or sennet. They were made water tight between the planks using caulking of coconut fibre and breadfruit sap.

However constant bailing was necessary.

Voyaging canoes had either one or two sails made of woven pandanus mats. The speed these vessels could reach is estimated at 7 knots travelling over distances of 160–240 kilometres a day.

Navigation Techniques

Techniques used in navigation and the vast amount of knowledge involved had to be committed to memory by the navigator. The learning of these skills took place over years. The Polynesian system relied on careful observation of natural indicators. Canoes left islands on known bearings and the direction of new lands was deduced from the migratory path of certain birds. It is a possibility, for example, that New Zealand's discovery in part, was due to the observation of the shining cuckoo's flight direction.



Once at sea, the sun, the moon and the stars were one of the primary tools used for course navigation. From a given place, stars rise and set at the same point on the horizon. When stars were low on the horizon they could be used as steering points because their position does not change too quickly. When a star had moved too high to be useful, another star rising just beneath the original point was then used. The navigator would steer towards a succession of stars that had the same direction as the island they were heading for.

The direction of wind and waves (swells), made steering as much a matter of feel as sight. Keeping the angle of course constant in relation to swells was a way of maintaining direction.

Other indicators helped expand the target island, making detection of it more likely. Various sea signs included land clouds, which were more stationary over the land. The colours reflected off the clouds and their shapes, could tell a navigator whether their vessel was approaching a high island or an atoll. Land based birds showed the direction of land by returning home to roost at night, some having flight ranges of up to 50 kilometres. Reflection and refraction of swell bouncing off islands indicated land. The changing colour of the ocean, showing changes of depth, presence of seaweed, floating debris and certain species of fish and other animals found close to land, for example, dolphins, were all useful indicators of land ahead. Finally the phenomena of “lapa” or flashes of phosphorescent light in the direction of land can be seen at its strongest around 120km from land.

All of these observations would have made land fall more predictable and not as haphazard as previously thought.

The Pacific was now a highway, with people navigating across it for trade, contact and the search of new lands.

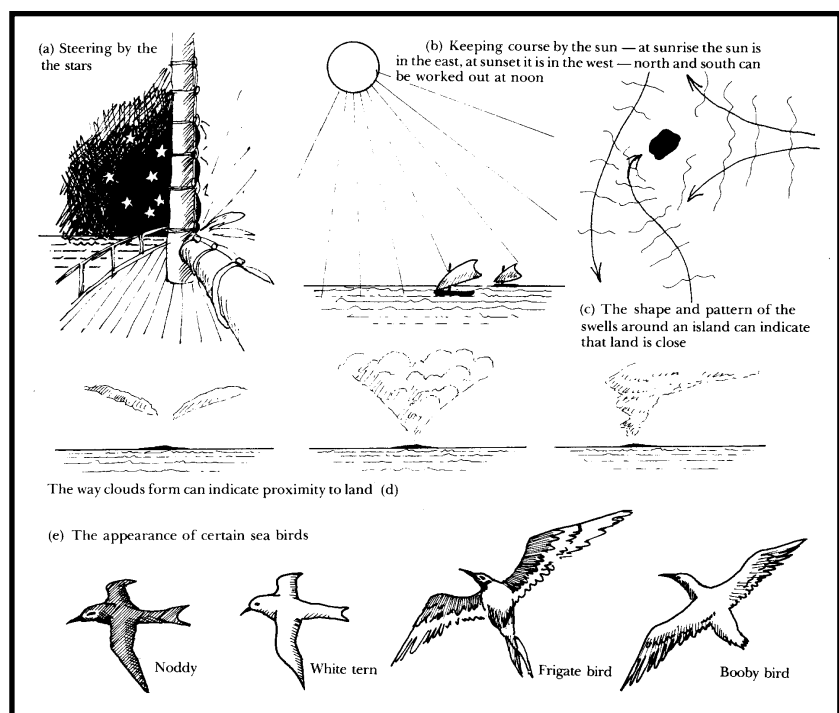
When Europeans entered the Pacific they did not fully realise the abilities of these seafaring people. Only selected Polynesian people were taught the secrets of navigation which was passed on orally from one generation to the next.

As traditional technologies became influenced by European technologies much of the ancestral teachings and navigational practices were lost from Polynesia.

**NGA TAMARIKI O TANE
THE CHILDREN OF TANE**

Tane was the creator of life, the source of the fertility of the land. He lay upon his mother, the earth, he stretched up his legs, and he parted his parents. This is why the trees, which are Tane, have their legs in the air and their heads to the ground.

After pushing up the sky, Tane set the sun, the moon and the stars in their courses. Then he went looking for a female. At first he found females who were not human, and with them he had children

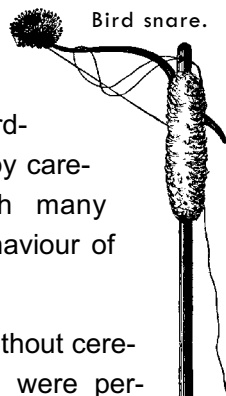


that were plants and birds. In this way he had the totara with Mumuwango, the rata and other climbing plants with Rere-noa, the tui with Para-uri, the weka with Haereawaawa, and so on. He also met Punga, the parent of ugly creatures, and with her he had the insects.

Tane represents the fertilising energy of the human male. All forms of life on the land were said to be descended from him, so that all were related.

Because the birds and trees were Tane, and because they were the elder relatives of human beings, they could be attacked only after Tane's tapu had been ceremonially removed. The bird-snaring season was marked by careful ritual observances, with many restrictions placed on the behaviour of those involved.

Lesser trees were cut down without ceremony, while elaborate rituals were performed over important ones.



The Forest — Te Ngahere

The Legend of Rata

*One day Rata
Went into the forest
To cut down a totara tree
To build a canoe*

*When he had finished
He went home to sleep.
During the night
The birds and insects
And fairy people of the forest
Helped put totara upright*

*Again Rata cut him down
And again he stood up.
So Rata hid nearby and watched
Then asked the children of Tane*

Why are you doing this to me?

*Because you disobeyed
The laws of the forest
First you must have a good reason
Then you must ask permission
To cut down a child of Tane*

*Rata was ashamed
And begged their forgiveness.
And so the children of Tane
Helped Rata build his canoe.*

In the forest, Maori saw a hierarchy of trees similar to that in human society, and they spoke of the grandest of them as rakau rangatira, "chiefly trees". Because their wood was the most valuable, and because they towered above their fellows, they were the lords of the forest, not to be cut down without ceremony. The totara, kauri, kahikatea and rimu were among the chiefly ones. A man who was told he was becoming grey might reply that moss grows only on chiefly trees.

Often a tree represented a person, as when a childless man was said to be he tangata mamore, "a branchless man".



The Legend of the Kauri and the Sperm Whale

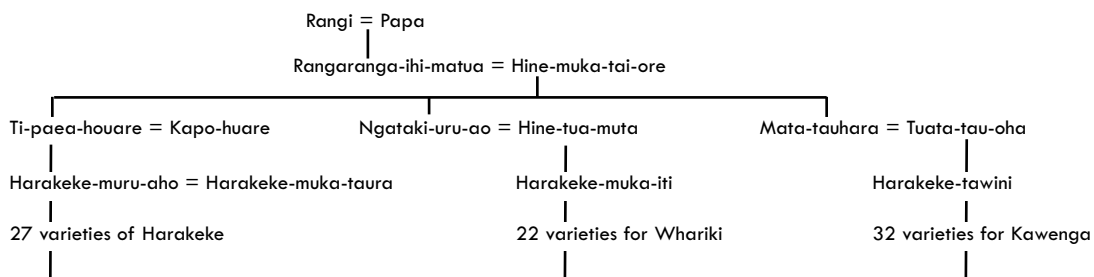
*In times long past
 A sperm whale came ashore
 And spoke to the kauri.
 Kauri! Come with me to the sea,
 Which is fresh and cool.
 No! said the kauri,
 You may like the sea
 But I prefer to stand here with my feet in the soil.
 All right said the whale
 Then let us agree to exchange our skins.
 So that is why the bark of the kauri is thin and full
 of resinous oil.*

Northern Maori believed the kauri to be the father of the sperm whale. Because of their huge size, both are regarded as rangatira, (chiefs) of their respective realms. Moreover, their bark and skin show similarities of texture, while kauri gum is like the ambergris found in the intestines of the sperm whale.

Harakeke — Flax

Harakeke (flax) is a taonga. More than any other plant, it was central to all aspects of traditional Maori society. It not only made survival possible in the southernmost latitudes of Polynesia, but once mastered, it contributed to their cultural development in every aspect. Over the centuries local varieties were named for their specific uses. Their names and uses were also incorporated into whakapapa, so that tribal knowledge associated with them could be stored and recalled for a particular purpose.

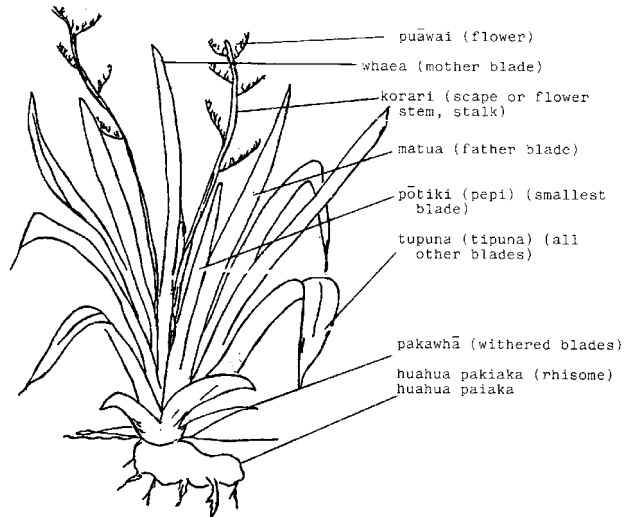
**Te Whakapapa o te Harakeke
 Whakapapa of Flax**



WĀHANGA TEKAU MĀ WARU

KO TE PĀ (PŪ) HARAKEKE

THE CLUMP OF FLAX



In this particular whakaheke (single descent line), which comes from the East Coast of the North Island, Raranga-ihu-matua represents the essence of the flax. He takes Hine-muka-tai-ore (flax which grows by the sea) as his wife, and from their three children come descent lines containing many varieties of flax grouped according to their major uses.

Leaves and extracted fibres (muka) were used for clothing, cordage, fishing nets, mats and containers. The rhizome and roots were used as a laxative and as a poultice for sores and boils. The pia (gum) has antiseptic properties and was used for cuts and burns while the nectar was used as a food sweetener and beverage.

A proverb about the importance of looking after resources describes the relationship between harakeke and the bellbird:

Unuhia te rito o te harakeke kei whea te komako e ko?

Whakataerangitia — rere ki uta, rere ki tai:

*Ui mai koe ki ahau he aha te mea nui o te ao,
Maku e ki atu he tangata, he tangata, he tangata!*

Take away the heart of the flax bush

And where will the bellbird sing?

Proclaim it to the land, proclaim it to the sea,

Ask me what is the greatest thing in the world,

I will reply

It is people, it is people, it is people!

Traditions surrounding Flax Gathering

The traditions surrounding the harvesting and working of flax are mostly based on the rational preservation of the individual plant and producing good quality articles:

Do not cut the middle three blades. These three blades are called whaea, matua and potiki. Only cut the surrounding leaves, the tipuna.

When cutting the tipuna push the blade away from the next blade and cut away from the main plant in a downward motion.

Flax should not be cut at night or in the rain as it is hard to work when it is wet.

Flax that is not used should be gathered, tied in a bundle and left under the plant to rot.

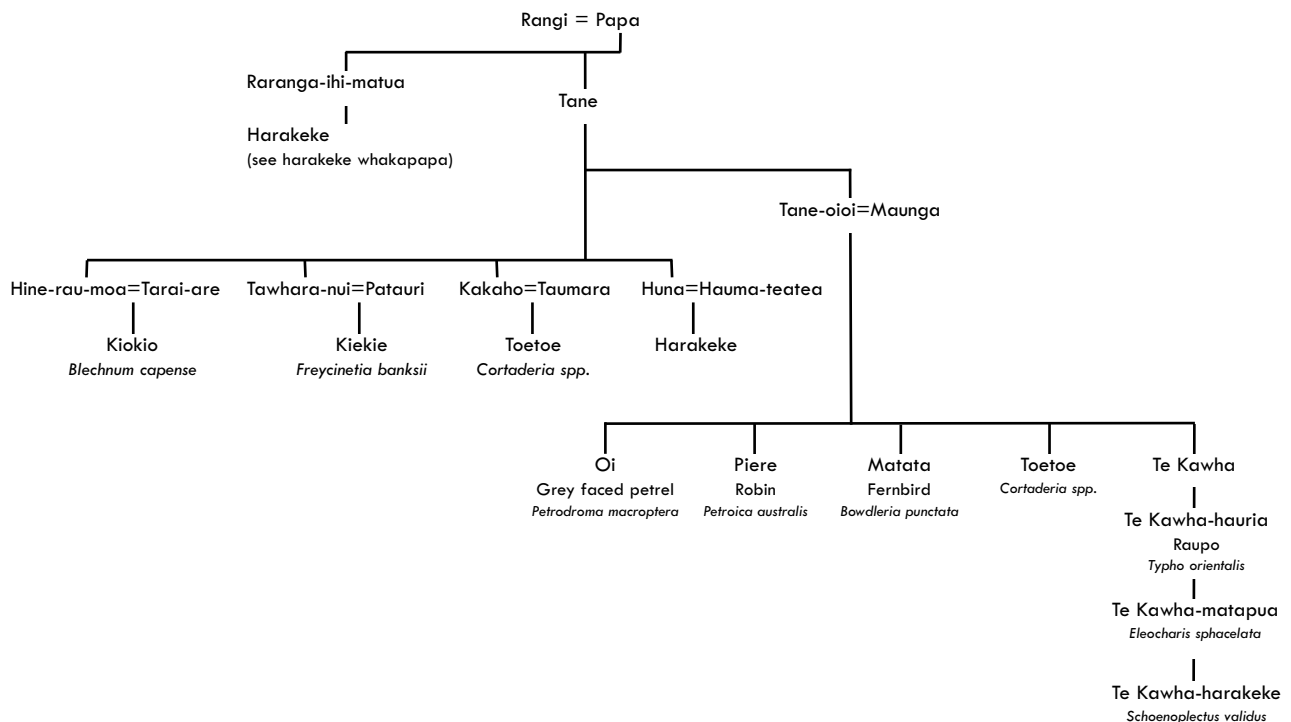
Women with their mate wahine (menstrual periods) should not go to the flax plant as this destroys tapu.

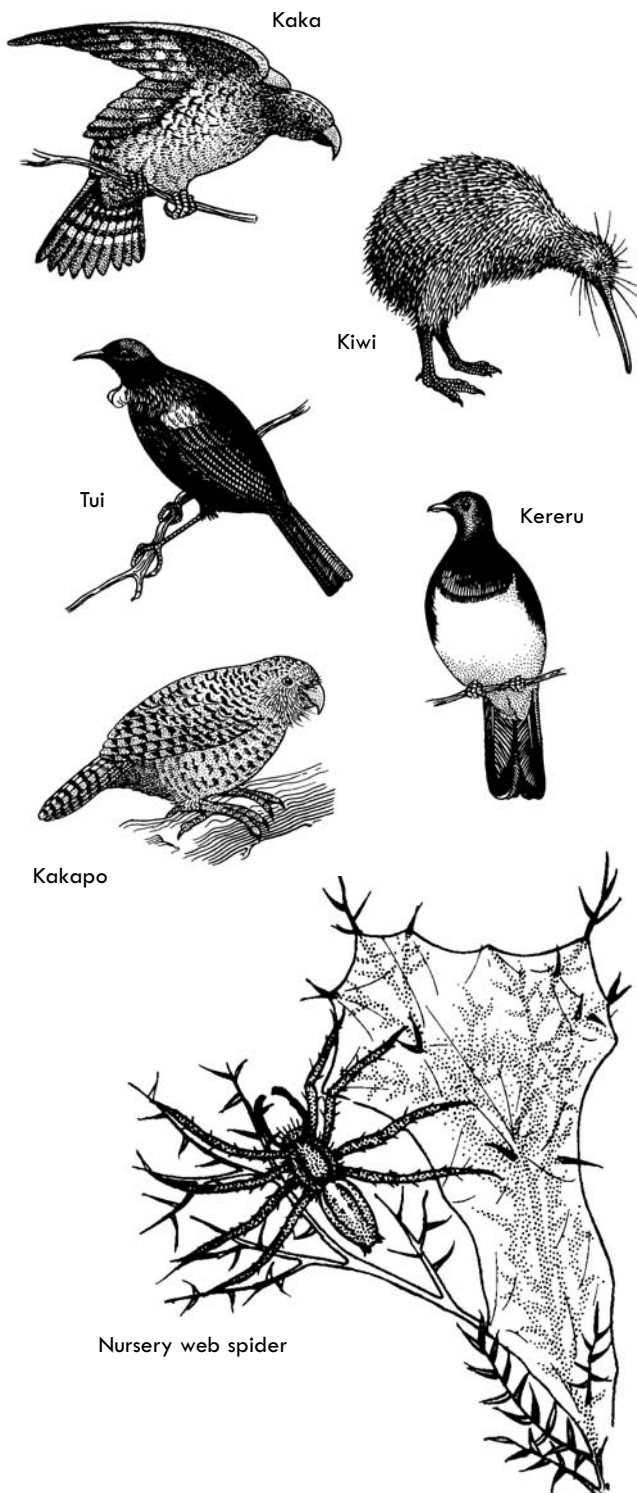
When weaving with flax, food should not be eaten. The best work will probably result if the worker's attention is undivided.

Once you start to weave an article you should finish it. A weaver will gain and retain skills if they persevere.

The first article woven should be given away. The first article from a learner is a valued gift to the expert weaver, who sees the effort and concentration that went into it.

Nga Rau muka o toe Maori Whakapapa of fibre plants





Four of our native species would have been recognised as having close relatives in the Pacific; ti (related to the Pacific cabbage tree); nikau (related to the coconut palm); kiekie (related to pandanus) and houhere (related to the hibiscus).

Manu — Birds

Maori of the past thought about manu, (birds) a great deal, they were an endless source of imagery and ideas. Maori associate manu with the world of the spirits. With their power of flight, manu have a freedom and unpredictability of movement, similar to that possessed by supernatural beings, and their homes above us are close to the sky — which is tapu, sacred, high and unreachable.

Sometimes the dead were asked to return as manu and communicate with the living. In an old waiata a chief is urged,

*Kia korero koe i te ngutu o te manu,
Kia hoki ana mai to wairua ki te ao na i!*

Speak with the bill of a bird,
Let your soul come back to us in this world!

Their singing at dawn was a sign of the triumph of light over darkness, and it was associated with oratory. Departed chiefs might be praised as taku manu whakaoho i te ata, “my bird that woke the dawn”.

Kereru were the most important game birds, being large, plentiful and very good eating. Their gorgeous plumage was said to be due to the mischievous hero Maui.

Maui wanted to find where his mother went each day at dawn,

So one night he delayed her departure by hiding her loincloth and belt.

In the end she fled down the underworld without them.

*Maui became a pigeon and flew after her,
Still carrying her garments.*

The bird still wears them today.

Its white breast and purple-green ruff are the mother's loincloth and belt.

Next to the kereru the main game bird was the kaka, a large gregarious parrot. The bird's raucous cries were much spoken of in proverbs. A talkative fellow might be called he kaka waha nui, “a big-mouthed kaka”.

The strange nocturnal parrot known as the kakapo, literally “kaka of the night”, was found mostly in mountainous parts of the South Island and was uncommon in the north, making its plumes highly valued.

The kiwi, a flightless bird of ancient origin was hunted with dogs. A kiwi that is running from a dog knows that if its pursuer is gaining it must stop in a suitable place and start kicking. To find out what is happening it will sometimes look back as it runs, so a person giving sidelong glances might be said to be whakakiwi, “acting like a kiwi”.

A man running from enemies, or after them, would try to find breath enough to recite a tapuwae, foot-steps spell, naming the kiwi and the weka in the hope of gaining the speed of these two birds.

Tuku atu au kia rere me he matakokiri aniwa i te rangi,

Te rokohina taku tapuwae nei!

Ko te tapuwae o wai? Ko te tapuwae o Kiwi, o Weka!

Let me fly like a meteor falling through the sky,
Let me achieve my footsteps spell!

Whose are these footsteps? The footsteps of Kiwi and Weka!

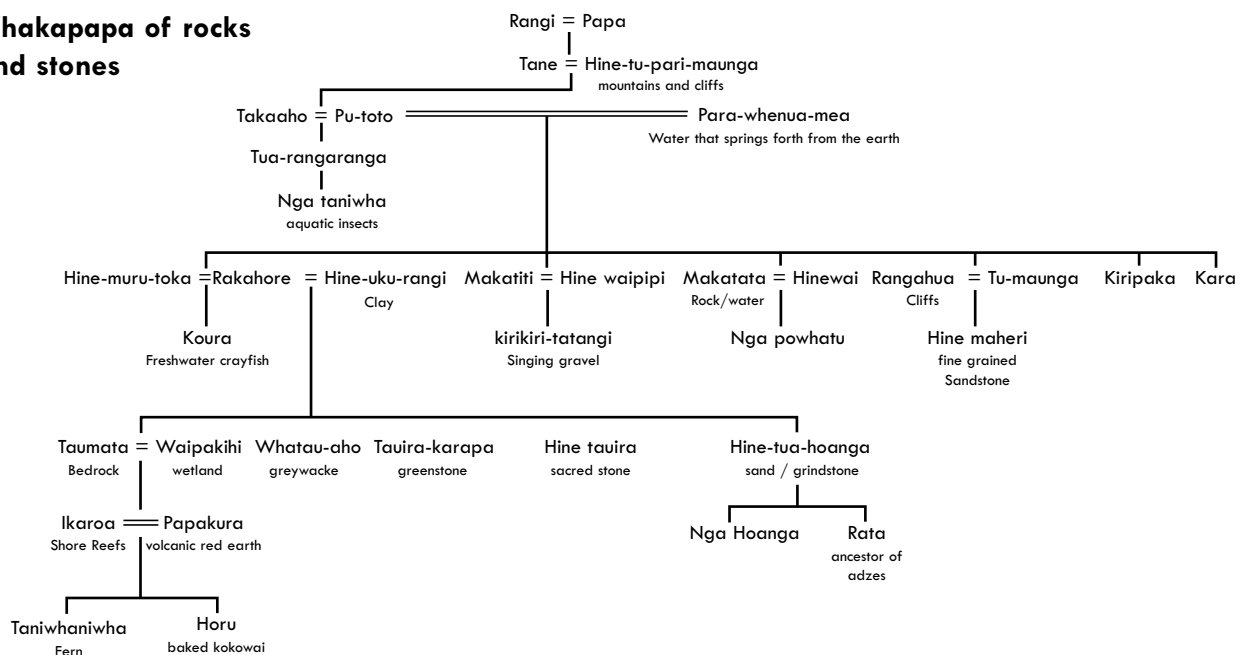
The lively beautiful tui was an important food item, being taken in the early winter when it was fat from feeding on the fruits of trees. Its glorious singing, so rich and varied, was also much appreciated, and it was high praise when a witty and poetical orator was said to speak me he korokoro tui, “like the song of the tui”.

The smaller bellbird belongs to the same family as the tui and is also a beautiful singer. A performance by a good singer or a graceful speaker may be described as *he rite ki te kopara e ko nei i te ata*, “like a bellbird pealing at day- break.”

Ngarara

Ngarara, (lizards and insects), and similar creatures are usually said to be the children of Tane and of Punga, whose children are all ugly. Each had its own character and significance in folklore. Ancestral spirits sometimes assumed the form of spiders when they visited the earth, while a man with hidden intentions might be likened to a spider in its web. The stick insect was seen as related to the praying mantis, and if either of these insects alighted upon a woman it was a sign she was pregnant.

Whakapapa of rocks and stones



Rocks

This is the whakapapa of Rakahore, the being that personifies rocks. From Para-whenua-mea (waters that spring forth from the earth), comes the source of silt and sediment. Lines in the whakapapa trace the ongoing movement of water from the mountains to the sea.

Offspring are grouped according to similarities in their function, habitat or structure. The enormous reliance Maori had on stone tool technology is emphasised by Hine-tua-hoanga and a whole family of different kinds of hoanga (grindstones) and their kinsman Rata, the first to use the adze.

Kokopu (native trout) is included because of the appearance and habitat of these fishes. Adults lack scales and their smooth surface is camouflaged a mottled or banded brown which merges well among the rocks of streams and rivers. The freshwater crayfish or koura occupies the same habitat and also possess a rock-like covering.

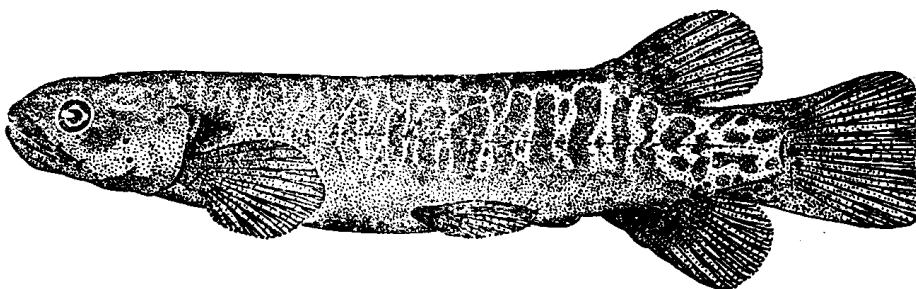
Wai-pakihi is the description of a local landscape composed of pakihi (open, sometimes swampy land covered with sedges and rushes). Her union with bedrock (Taumata) produces Ika-roa a long (roa) ridge of hills in the background resembling the spiny fin of a fish (Ika). Near the shore can be found Taniwhaniwha, a fern that typically traps kokowai; the red coloured mudstone deposits which when baked are used as a horu (pigment).

Variations of this whakapapa reflect local knowledge and ancestors, and are specific to a place. However, because of the importance of metamorphic rocks in tool making, these maintain a major emphasis.

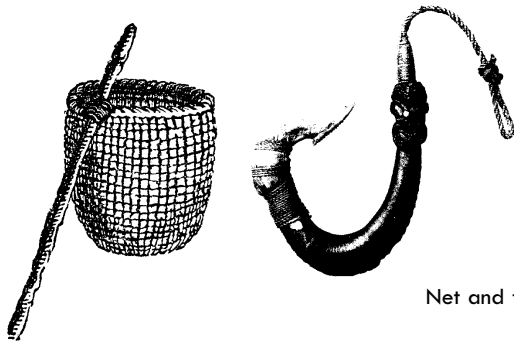
TE RIU O TANGAROA THE REALM OF TANGAROA



It was thought that the land and its creatures belonged to Tane, and the sea and its inhabitants to Tangaroa. Between these two, and between their children, there was endless strife. Men in canoes set out to attack Tangaroa's children, catching them with nets and lines, and Tangaroa rose up and consumed the children of Tane: canoes were lost at sea, while waves swallowed up land, trees and houses. It had been this way from the beginning, ever since Tangaroa became angry when some of his children, the lizards and the tuatara, abandoned the water and made their homes with the children of Tane.



Banded kokopu.



Net and fishhook.

The land was experienced as familiar, the human realm and the ocean as the unstable, dangerous places where men ventured at their peril, winning from it the great catches of fish necessary for their survival. Daring the wrath of Tangaroa, they went out to display their endurance and skill in a trial of strength that was all the more significant because there were no large animals for them to hunt. Fishing expeditions were surrounded with careful ritual observances, and women were not permitted to go on them; such restrictions helped to placate Tangaroa.

People conquered in war are often spoken of as fish caught in a net, and in the love poetry a woman may be a canoe and her lover a paddler.

Since the ocean lay beyond the human realm, it was often associated with enemy forces. In a lament for departed chiefs, a poet likens them to men calling the time for paddlers, their canoe symbolising the tribe:

Ka ngaro hoki ra, e, nga waha ki, higa hautu o te waka

*I hoea ai te moana hei whakapuru atu ra, e,
Mo nga tai kino, mo nga tai marangai ka puta ki waho ra.*

Oh they are gone, the speaking mouths, the men of the canoe

That was paddled across the ocean to confine
The evil seas, the stormy seas that came from outside.

A well-known proverb refers to the passing of the generations and the renewal that accompanies it:

Ka pu te ruha, ka hao te rangatahi.

The worn out net lies in a heap, the new net goes fishing.

The whakapapa, Te riu o Tangaroa (page 18), provides an insight into the way in which Maori perceive the realm of Tangaroa. When associated with Rona-whakamau-tai, the guardian of the moon, he is known as Tangaroa-whakamau-tai, the controller of the tides and the protector of the oceans and their inhabitants.

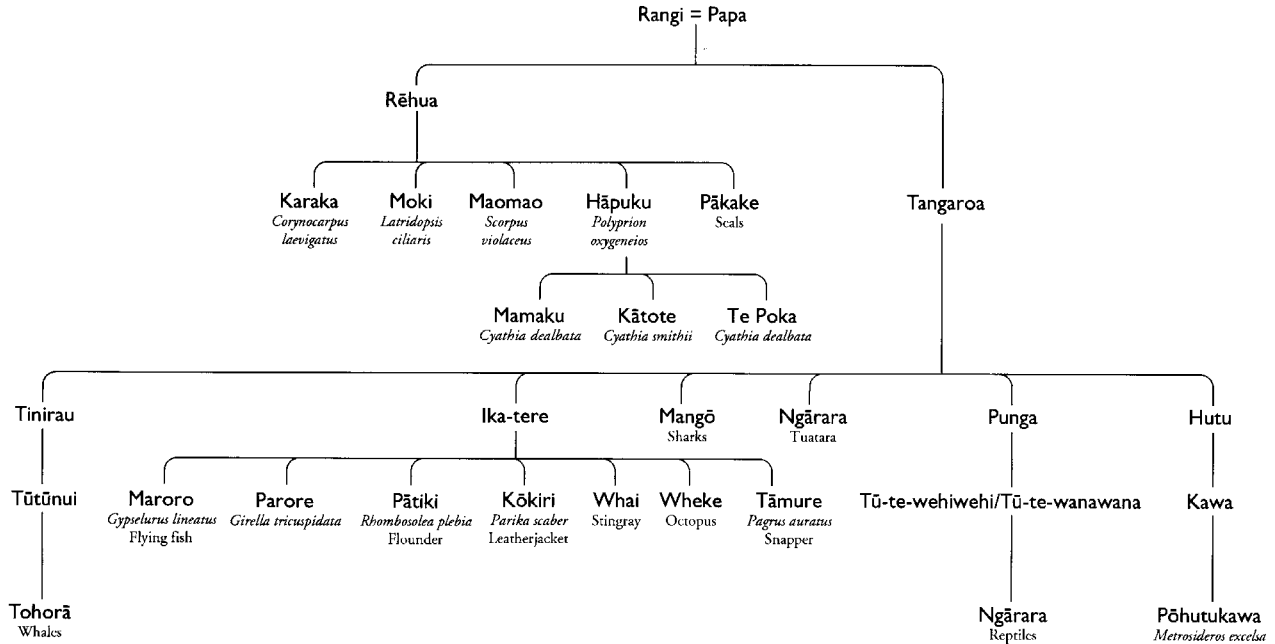
It demonstrates a close relationship between the fishes and the reptiles. Two sons, Ika-tere and Tinirau, are the parents of the fishes. Tinirau lives in a place called Te Puna-i-Rangiriri, a source from whence all fishes arise, said to be at Motu-tapu Island. He is also the protector of whales. A third son, Punga (personification of ugly things) gave rise to reptiles and insects. Most remain on land because Tangaroa originally dwelt there, but following the separation of his parents, Rangi and Papa, he was attacked by his brother Tawhirimatea (winds and storms), who drove him and his offspring into the sea. Tu-te-wehiwehi (reptiles) and his descendents remained behind in the forests of Tane. Others also remained behind on land: the tree ferns, Mamaku, Te Poka or Ponga and Katote, have large “scales” on their trunks bearing witness to their descent from Hapuku (groper).

The summer star Rehua (Antares) appears in this whakapapa with her offspring: fruits of the karaka tree ripen and were gathered in the late summer, which was also the best time for fishing for maomao and hapuku and a time when pakake (seal pups) were harvested. Another tree, pohutukawa, inhabits the shoreline of Tangaroa’s realm, hence his inclusion in this whakapapa rather than in the terrestrial realm of Tane.

Ika-tere has many descendents including flying fish, flounder, stingray, octopus and snapper.

Maori perceive a close relationship between fish and reptiles. The ngarara (lizard) offspring of Punga are the scaly and sinuous (hence fish-like) skinks, many of which inhabit rocky shores. Interestingly there is a separate lineage for the reptilian tuatara. According to legend, this animal was

Te riu o Tangaroa The realm of Tangaroa



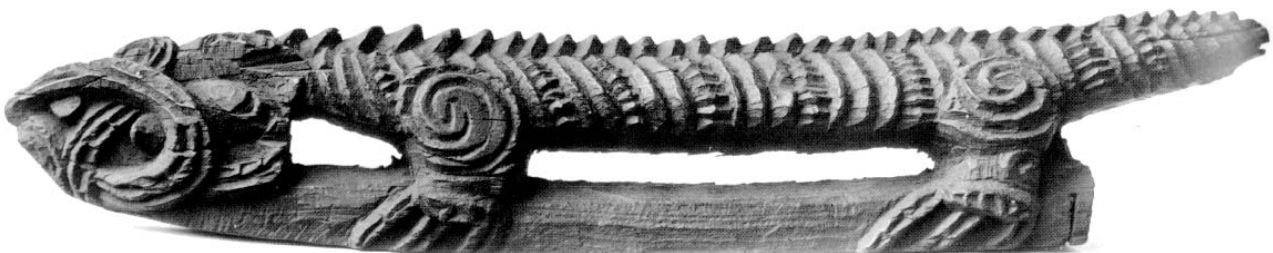
the older brother of Mango (the shark) and once lived in the sea. Their sibling status is seen in the spines of the tuatara, which resemble the teeth of the shark. Tu-te-wehiwehi and Tu-te-wanawana are personifications of the fearful attributes of ngarara. One of them, Moko-hiku-waru, an eight tailed reptile, is an atua (supernatural guardian), who Tainui say accompanied their waka to Aotearoa. He took up residence in the Tamaki River at the entrance to the Panmure lagoon or Te-kai-o-hikuwaru, the feeding ground of that taniwha.

He drinks from the spring water of nearby Waipuna-atea.

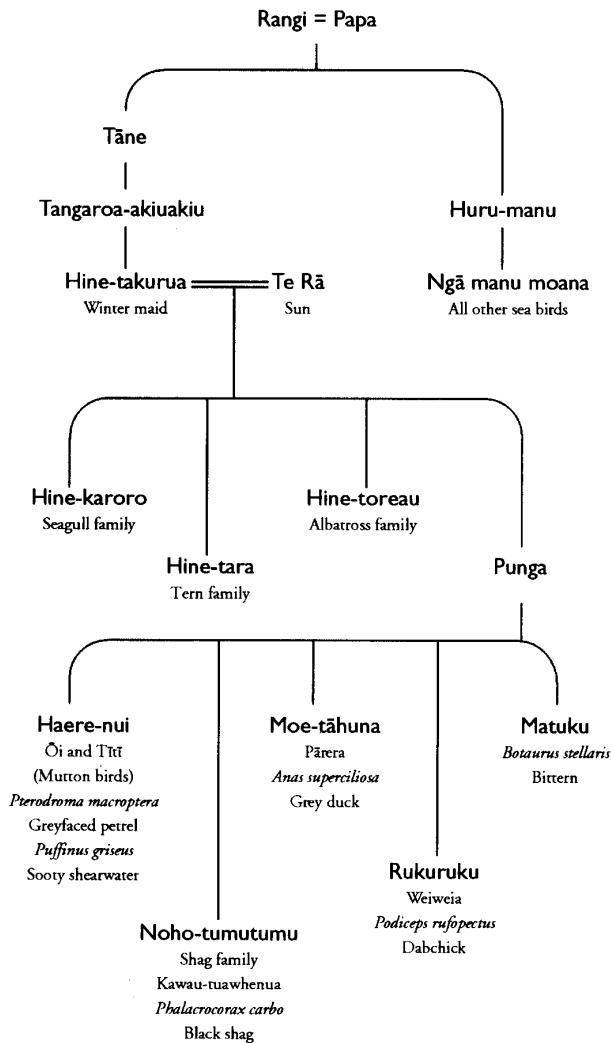
Gecko lizards are thought to have supernatural powers and are regarded with fear and awe. When a green gecko “laughs” at someone, it is a terrible omen. The green and brown geckos are believed to bring illness and death.

Carved stone geckos or tuatara were occasionally placed in an area to warn that it was tapu, or to guard a threshold.

Carving of a lizard.



Te whakapapa o nga Manu ta
Whakapapa of Seabirds



In this whakapapa, Tangaroa appears in his guise as the progenitor of seabirds, the suffix “akiu, akiu”, describing their cry.

Seabirds are also understood to be descendents of the sun, Te Ra, who has two wives, both daughters of Tangaroa-akiuakiu. Half of the year (winter and spring) is spent with Hine raumati, the wife associated with the cropping, hunting and gathering of terrestrial foods. At the summer solstice (Te Takanga o te Ra or the changing over of the sun), Te Ra leaves Hine-raumati and takes up residence with Hine takurua, whose domain is the ocean. Many of her descendents (the albatross, gulls,

terns and petrels) dwell far out on the vast open spaces of the sea with their mother, while others are associated with the shore. The latter descend from Punga, who in this particular guise represents those dark-coloured birds found residing for part or all their life cycle in coastal habitats.

The big black-backed gulls are among the most conspicuous of the birds that live on the shore, and they are quite often mentioned in folklore. A person accustomed to life beside the sea could be called *he karoro inu tai*, “a black-backed gull that drinks the tide”. With their loud, melancholy-sounding cries they were sometimes said by poets to be mourning for a person who had died:

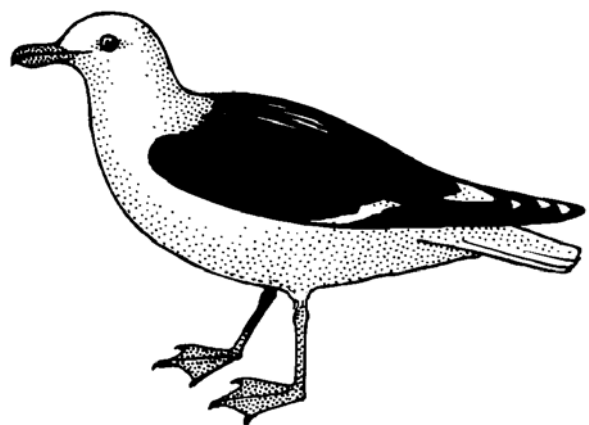
*Tangi amio ana te karoro I te awa,
 Nga tohu o te ipo unuhia noatia.*

The black-backed gulls circle the channel, crying. They are a sign my beloved is taken from me.

Sometimes in a prophetic song a poet would speak of a time when a land would be devastated by enemies and lie deserted, its only inhabitants the little wading birds:

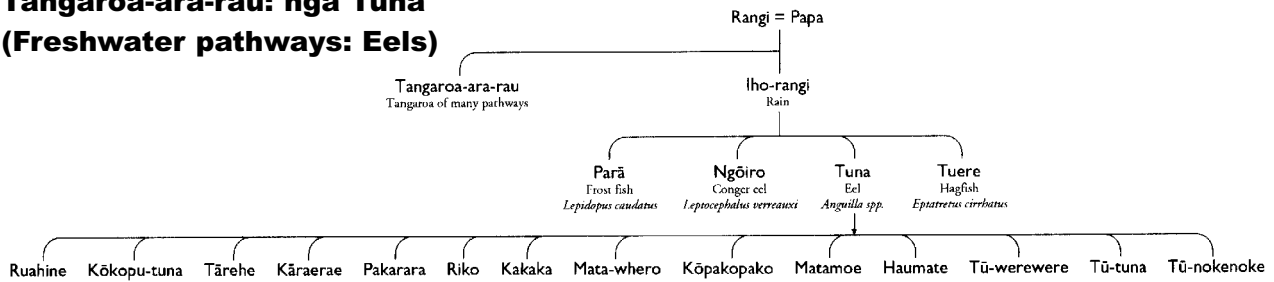
*Ko wai rawa te tangata hei noho mo to whenua?
 Ko Turiwhatu, ko Torea, ko nga manu matawhanga o te uru!*

*Who will be the people to live in your land?
 Dotterel and Oystercatcher, the birds of the western shore!*



Black-backed gull.

**Tangaroa-ara-rau: nga Tuna
(Freshwater pathways: Eels)**



A bird seen as resembling chiefs were the elegant terns, with their graceful flight. Since terns fly in flocks, an assembly of high-ranking men might be said to be he pokai tara, “a flock of terns” or he tahuna-a-tara, “a sandbank of terns”. Chiefs were often identified with gannet, mollymawks and albatrosses. The one word toroa could be used of all these great birds. Their plumes were treasured ornaments for the hair, their soft white down was worn in the ears, and bunches of their feathers adorned the sides of large canoes and hung in streamers from the posts.



In a beautiful image, a man who neatly and compactly arranged his flowing garments was *me he toroa ngungunu*, “like an albatross folding its wings”. If someone was far from home and was thought to be homesick, people might quote the proverb:

*Ka pa te muri, ka tangi te toroa
Ki tona kainga I waho I te moana*

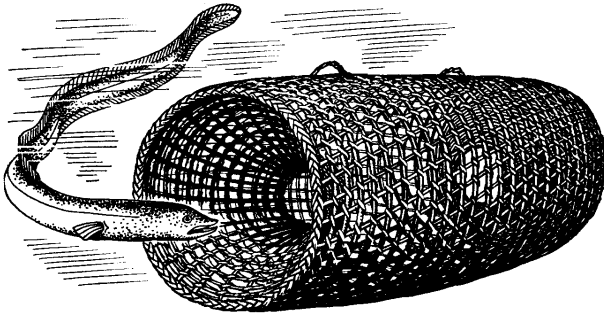
When the north wind blows,
The albatross weeps for its home far out on the ocean.

This whakapapa (above) concerns the realm of Tangaroa in his guise as Tangaroa-ara-rau: Tangaroa of the many pathways. The name refers to the rivers and streams in which freshwater fishes reside.

The Journey of Tuna

*The original home of Tuna (eels) was in the sky,
In the water of Puna-Kauariki.
A severe drought forced them to leave,
So they descended to the earth assisted by the rains of Iho-rangi.
On arrival the brothers became separated
As they sought refuge in the fresh waters of Papa.
Then Tuere said to Tuna:
Remain in your swamps to be eaten by man;
So Tuna said to Tuere:
Go to Hine-moana and be consumed by sharks.
Tuna still returns each year to Hine-moana
Aided by the heavy rains of Iho-rangi,
While Para comes ashore on frosty nights in spring and winter.*

Tuna were and still are a very valuable resource of Maori. For this reason extensive knowledge of its



Hinaki — Eel trap.

biology and life cycle are possessed by Maori. This information is encoded in the multitude of names given to the different species, sexes, stages in the life cycle, habitat, colour and shape.

Te awa o te Tuna — The river of eels in the sky

Tuna

Tuna are a migratory species, and Maori know of numerous environmental indicators that can be used to predict the timing of their heke or migrations. When Aotahi announces the arrival of spring, the young elvers or “glass eel” called the children of Rehua (the summer star) migrate up stream. The flowers of clematis (*Clematis paniculata*) and flowering of the puahou or five-finger (*Psuedopanax arboreous*) also signal this migration. For this reason they are regarded as the children of Punga and Rehua.

In autumn, the dawn appearance of Matariki (Pleiades) in the east not only heralds the start of Maori New Year, but also a time to ready the hinaki (traps), weirs and gaffes for harvesting adult tuna.

Their migration downstream is foretold in the stars. Te Awa-patahi is the start of the river. As eels move downstream they sometimes twist themselves into a tangled mass. This whiri (knot) can be seen in the cluster of stars Te Tuna-Whiri: the knot of eels. They then move on past the eel weir Te Pa-Tuna, to the hinaki or eel trap. Its mouth Te Waha o Te Hinaki is formed by a group of stars in Te Koko (Corvus; a star), and the bottom end by Pekehawani (Spica; a star). The latter imparts ener-

gy to eels enabling them to continue on downstream whilst the rituals of mating commence, when the females select the males (Te Kawao te tairaka). Further down the eels encounter a Taikehu or eel gaffe located in Te Wai-omo-roa (Hydra; a star cluster). Finally as they near the river mouth they encounter the bailer, or as it is known, the spade (Te Mata Kaheru). This was used to dig the channels for eel weirs at the river mouth — or an oven in which to cook them. If the entire river of eels in the sky is visible at night, and if it is raining, this is the best time to go fishing for tuna.

Eels were and still are a favourite food. Rivers, swamps and lagoons producing large quantities of eels were greatly valued, especially by the people possessing no access to the sea, and when necessary they were defended. The manufacture of the different kinds of eel pots required much skill and patience.

TE RIU O HAUMIA THE REALM OF HAUMIA

Ahi ka — Fire

*Te Ra (the sun) had a child,
The comet Te Wahi Turoa.*

*Te Ra asked him to give the people of the world,
The gift of fire.*

*Te Wahi Turoa married the powerful goddess
Mahuika,*

Who made volcanoes,

And together they had five fire children.

In order to protect her children,

And to let people have access to fire,

Mahuika tried to hide her children in the forest.

Some of the children of Tane;

Rata, rimu, miro, matai, hinau and kahikatea,

Refused to be used in this way.

Mahoe and totara agreed to give them sanctuary,

And so it is from these trees that fire is made,

By rubbing together the wood.

As well as heating the hangi stones for cooking and providing light from shark oil lamps, fire was also a symbol of owning land. Ahi ka is used to describe someone who keeps the home fires burn-

ing. Ahi mata is used to describe someone who has moved away from the land and has their rights to that land diminished. It is then said that their fire has gone out.

Fire was both a practical necessity and a chiefly symbol.

Hangi — Oven

Hangi are earth ovens. They are designed to cook food using steam generated by water on hot stones, insulated within an earthen pit. The method appears to have been introduced from Polynesia, where aboveground cooking takes place in an umu. The process involves several basic steps: firstly the selection of suitable stones known as tai-kowhatu or parangahu, capable of holding heat without shattering. A hole is then dug sufficient to accommodate all of the stones, and of a suitable size for the planned meal.

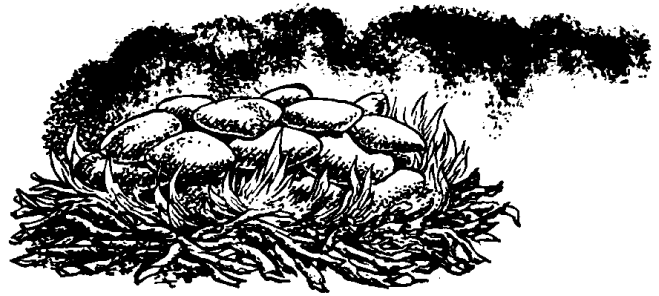
Firewood for a hangi also requires careful selection. Dry, slow-burning hardwood such as manuka, kanuka or puriri is best. Kindling is first placed in the hole, while at ground level the larger pieces of wood are laid side by side across the top. More wood is then laid in alternate layers one above the other, with the hangi stones placed so that they fall directly into the hole as it burns. Once the wood and stone have collapsed into the pit the fire sterilises the surrounding earth.

When the fire has burnt out, the hot coals and ash are raked and a layer of fresh shellfish (pipi) is placed on the stones. These release their saltwater as steam while at the same time adding flavour to the food. Working quickly, the pipi are covered with an apaki (a woven mat of nikau, or ti leaves) on which are placed ketes, (kits), containing the prepared food: meat first, then vegetables on top. Foods were traditionally

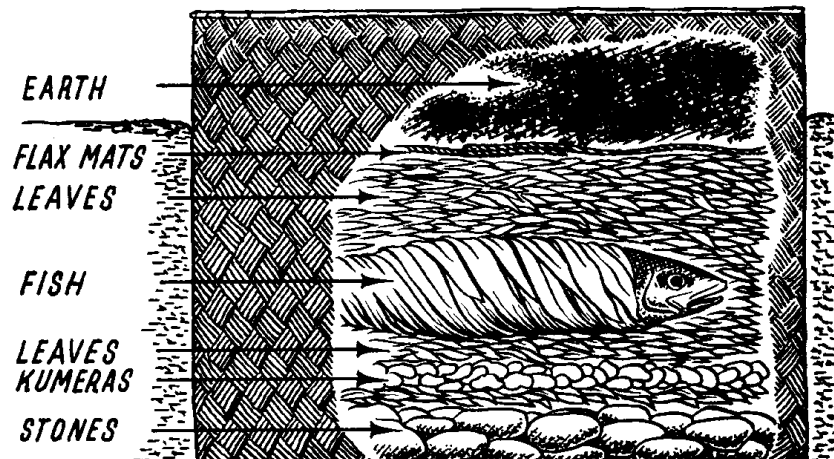
wrapped in leaves from particular plants to ensure they did not dry out, and to impart a desirable flavour. Water is then sprinkled on before a damp tapora (mat of kiekie, ti, harakeke or nikau) is laid over the top of the food pile. Topsoil is then heaped over the entire hangi sufficient to prevent any steam escaping while it cooks.

Many remains of umu-ti in which the roots and stems of the ti (cabbage tree) were cooked are found in the South Island, some up to eight metres across and two metres deep.

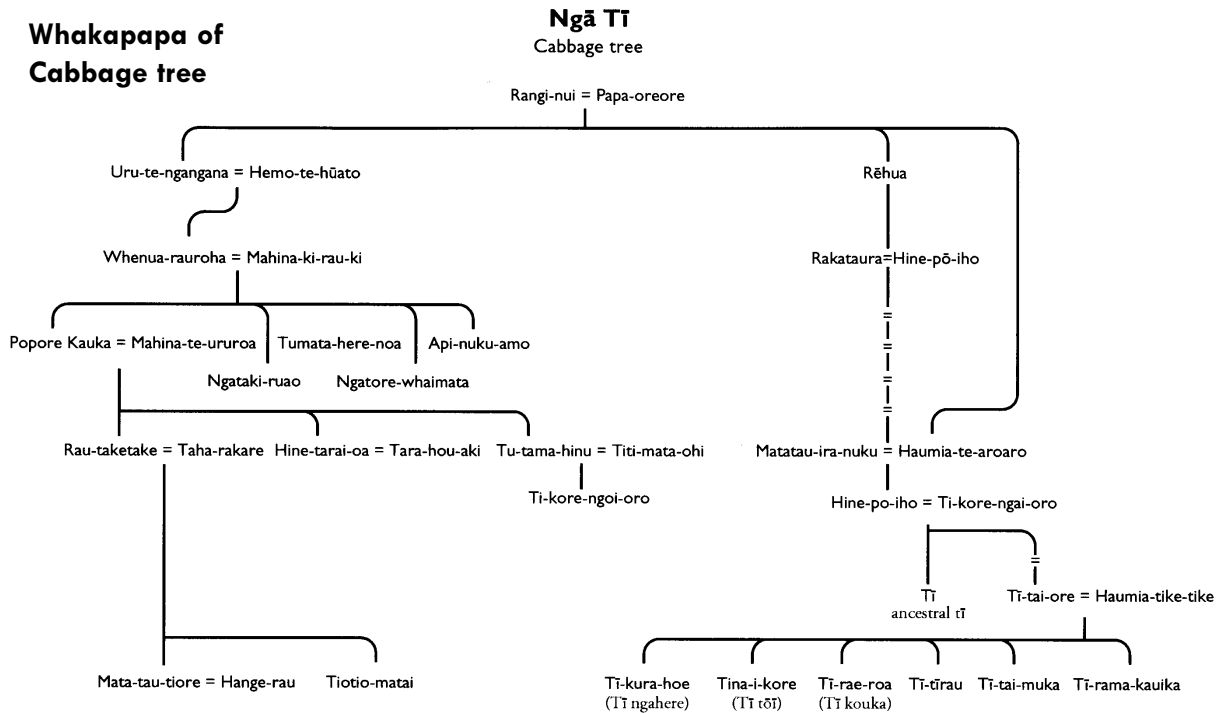
Because other root crops such as kumara, taro and yam could not be grown in the South Island, ti was the most important source of carbohydrate. Inside the leafy tops is the heart or koata, which when cooked is called kouka. This was likened by Europeans to cabbage, hence the common name of this plant. But it is the underground roots of rhizomes and the trunks, which contain the major source of carbohydrate.



HEATING OVEN STONES



Whakapapa of Cabbage tree



In the north tī rauriki roots were harvested every 1–3 years in December, when the sugar level was highest. Because removal of the “roots” led to the death of the tree, most harvesting involved the trunks (kauru). As these are capable of regeneration, they were often semi-cultivated in cleared areas called parakauru.

In the south, young plants less than 2 metres in height were harvested every 2–4 years, first in late spring then again in late summer when the maximum amount of carbohydrate was present. Dried kauru were wrapped in leaves and bundled into family lots before being placed in the umu. Construction of the umu-tī was similar to hangi, but being on a much larger scale it was strategically located close to water, and a source of firewood. Rocks, sometimes weighing many thousands of kilograms, were placed in the hole, heated, then covered with rows of poles. On these the kete of tī were piled, sometimes up to 3 tiers high, then covered with mats and soil. Cooking took anywhere from 24 hours to several days, after which the cooked kauru were laid out to dry, then beaten with patu tī on a flat stone. These were then eaten or stored.

Preparation for eating involved soaking and removing the fibres, leaving a soft sugary substance called paru. When mixed with water it was called wai-tī or wai-kauru; this was often use to sweeten pounded aruhe (fern-root). Unlike the kauru or stems, underground rhizomes were usually cooked and immediately eaten in November when the flax flowered. They were roasted and scraped open, and then flax juice (waikorari) was poured on before they were eaten.



Tī — Cabbage trees.



Whanui — the star Vega; the celestial home of the kumara. Its appearance before dawn in late February was also a tohu (sign) that the crop was mature and harvest could soon commence.

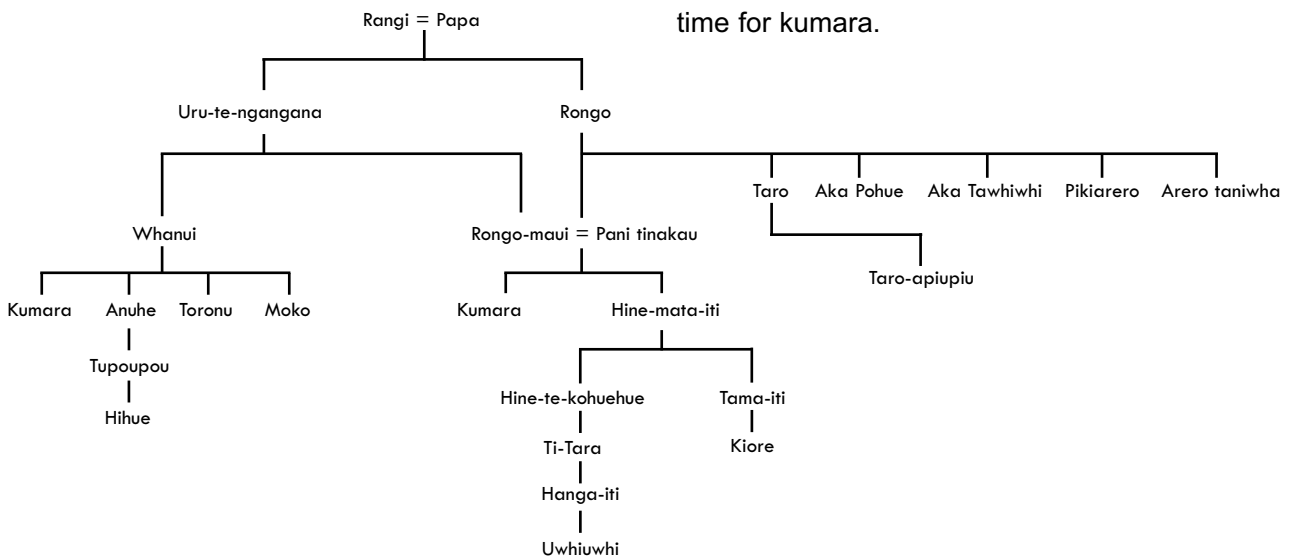
Rongo-maui and Pani — parents of the earthly varieties of kumara.

Pikiarero, Clematis paniculata — also called Puawananga, the sacred or ritual flower. Commences flowering in spring: planting time for kumara.

Arero-taniwha, Clematis Forsteri — Flowers in spring

Aka tawhiwhi, Metrosideros fulgens — the rata vine. Commences flowering in autumn: harvest time for kumara.

TE RIU O RONGO



THE REALM OF RONGO

This whakapapa includes tohu (signs), eg stars, flowering plants, migratory birds and insect pests which signal the season of the year and act as a reminder to humans to perform certain tasks such as spring planting or autumn harvest.

The following key explains some of the knowledge encoded in this whakapapa.

Rongo; atua — (god) of the kumara and of the other cultivated food crops. Rongo also means peace; cultivation of the kumara was associated with time of peace. Hence Rongo is responsible for agriculture and for maintenance of peace.

Anuhe — caterpillar of *Sphinx convolvuli* or sphinx moth. This caterpillar attacks and eats the leaves of the kumara plant

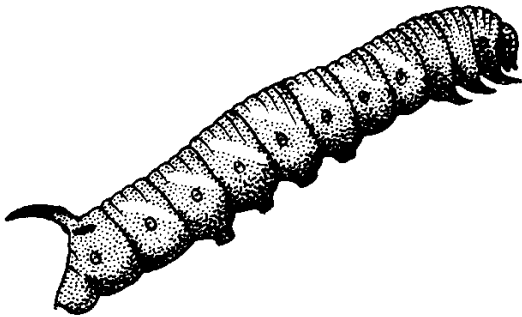
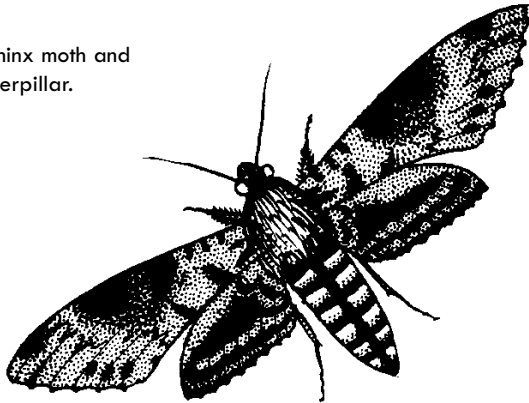
Hihue — is the adult stage of the sphinx moth.

Pohue, Calystegia sepium — roots of this native convolvulus (bird weed) also used by Maori for food.

Kiore, Rattus exulans — this rat was a pest of stored kumara tubers.

Uwhi, Yam, Dioscorea alata

Sphinx moth and caterpillar.



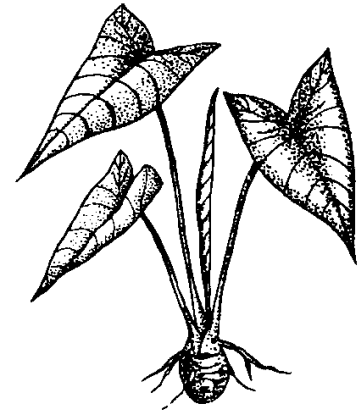
The Plants that survived — Nga hua morehu

The ancestors of the Polynesians were skilled horticulturalists. From South East Asia they introduced to the islands of the Pacific many different plant species. Some like taro and yam consisted of numerous varieties, each adapted to different climates and soils. Two species (kumara and hue or bottle gourd) appear to have been obtained from South America by the Polynesians. Along with ti pore (Pacific cabbage tree) and aute (paper mulberry tree), these plants were placed in the waka for the voyage to Aotearoa. Through careful cultivation and selection by Maori, kumara, taro, yam, hue, ti pore and aute were adapted to the local climate and with the exception of yam and aute — still survive today.

Many tribal accounts relate how the ancestral waka brought these plants and animals to Aotearoa. One, the Aotea, was said to be heavily laden with a cargo that also included the edible berries of the karaka tree, rhizomes of the para or king fern; two birds — the pukeko and kakariki and the caterpillar pest of the kumara.

Kumara or sweet potato, came originally from South America. It was very important in Aotearoa. Storage adaptations enabled it to be successfully overwintered and cultivated as far south as Banks Peninsula in the South Island.

Taro was more important than kumara in the tropical Pacific but climatic conditions confined this plant to the North Island in Aotearoa. An important source of carbohydrate, it was mainly used in chiefly ceremonies and as a medicine.



Taro.

The first European settlers observed yam in the warmer northern parts of the North Island, but it appears to have died out shortly after the introduction of the potato.

Hue was climatically confined to the North Island of Aotearoa. Young fruits were eaten while mature dried gourds were used as water containers, for storage of preserved food and for holding oils.

Introduced ti pore was cultivated primarily in the north, but Maori soon made use of the five local species, both wild and semi cultivated. Fleshy stems above and underground store starch — providing a rich source of carbohydrate of special value in the South Island where cultivated root crops were unable to be grown. Growing tips of the leafy head were also cooked and eaten. Leaves were used for food, thatching, clothing and medicine.

The inner bark (bast) of the aute tree is used in many parts of the Pacific to make cloth (tapa). In Aotearoa, successful manufacture of clothing from this tree was never fully achieved and other



native plants had to be substituted. Instead aute assumed a special status known as the “skin of Tane”, small pieces of this white-silk like fibre were used to wrap around wooden representations of gods, as head and ear ornaments and in kite making. It became extinct in Aotearoa around 1844.

The picture to the left is thought to represent Whakaotirangi, the first wife of Hoturoa of the Tainui canoe. It shows her holding her kite containing the precious kumara tubers brought with her from Hawaiiki for planting in the new land.

Hue — Nga tama a Maia-poroaki — Gourds — The Sons of Maia-poroaki

Traiton says Maia-poroaki (Maia who was given farewell instruction) brought the first hue seeds from Hawaiiki to Aotearoa. Forced to flee from his brother-in-law, he crossed the ocean hidden inside a gourd named Te-lka-roa-a-Rauru. On arrival he planted the seeds and as the plants grew he carefully bent them into different shapes and named them as follows:

HineKotukurangi (his mother’s name, a gourd with a curved neck)

Pumatao (no stem or neck)

Tawake-piri (shaped like a top)

Poonotinoti (a very small variety)

Te Karure (another tiny variety)

These then are the sons of Maia-poroaki.



APPENDIX OF WHAKATAUKI (PROVERBS)

Whakatauki Included in this Resource:

1. A man who was told he was becoming grey might reply:

Moss grows only on chiefly trees.

2. A proverb about the importance of looking after resources describes the relationship between harakeke and the bellbird:

Unuhia te rito o te harakeke kei whea te komako e ko? Whakataerangitia — rere ki uta, rere ki tai:

Ui mai koe ki ahau he aha te mea nui o te ao, Maku e ki atu he tangata, he tangata, he tangata!

Take away the heart of the flax bush

And where will the komako sing?

Proclaim it to the land, proclaim it to the sea,

Ask me what is the greatest thing in the world,

I will reply — It is people, it is people, it is people!

3. Sometimes the dead were asked to return as manu (birds) and communicate with the living.

Kia korero ke i te ngutu o te manu,

Kia hoki ana mai to wairua ki te ao na i!

Speak with the bill of a bird,

Let your soul come back to us in this world!

4. Manu singing at dawn was a sign of the triumph of light over darkness, and it was associated with oratory. Departed chiefs might be praised as:

Taku manu whakaoho i te ata

My bird that woke the dawn.

5. A talkative fellow might be called:

He kaka waha nui

A big mouthed kaka.

6. A person giving sidelong glances is said to be:

Whakakiwi

Acting like a kiwi

(Kiwi are hunted by dogs and if its pursuer is gaining it must stop and start kicking — so it sometimes looks back as it runs to find out what is happening).

7. A man running from enemies, or after them would try to find breath to recite a footsteps spell, naming the kiwi or the weka in the hope of gaining the speed of these two birds:

Tuku atu au kia rere me he matakokiri anewa i te rangi,

Te rokohina taku tapuwae nei!

Ko te tapuwae o wai? Ko te tapuwae o Kiwi, o Weka!

Let me fly like a meteor falling through the sky,

Let me achieve my footsteps spell!

Whose are these footsteps? The footsteps of Kiwi and Weka!

8. The tuis glorious singing was much appreciated and it was high praise when a witty and poetical orator was said to speak:

Me he korokoro tui

Like a the song of a tui.

9. The bellbird is also a beautiful singer and a performance by a good singer or a graceful speaker may be described as:

He rite ki te kopara e ko nei i te ata

Like a bellbird's song pealing at daybreak.

10. A well-known proverb that refers to the passing of the generations and the renewal that accompanies it:

Ka pu te ruha, ka hao te rangatahi

The worn out net lies in a heap, the new net goes fishing.

11. A person accustomed to life beside the sea could be called:

He karoro inu tai

A black-backed gull that drinks the tide.

12. With their loud and melancholy-sounding cries, black-backed gulls were sometimes said to be mourning for a person who had died:

Tangi amio ana te karoro i te awa,

Nga tohu o te ipo unuhia noatia

The black-backed gulls circle the channel, crying.

They are a sign my beloved is taken from me.

13. A time when a land would be devastated by enemies and lie deserted, its only inhabitants the little wading birds:

*Ko wau rawa te tangata hei noho mo to whenua?
Ko Turiwhatu, ko Torea, ko nga manu matawhanga
o te uru!*

Who will be the people to live in your land?
Dotterel and Oystercatcher, the birds of the
western shore!

14. Since terns fly in flocks, an assembly of high-ranking men might be said to be:

He pokai tara
A flock of terns
Or he tahuna-a-tara
A sandbank of terns.

15. A man who neatly and compactly arranges his flowing garments can be described as:

Me he toroa ngungunu
Like an albatross folding its wings.

16. If someone was far from home and thought to be homesick, people might quote the proverb:

Ka pa te muri, ka tangi te toroa
Ki tona kainga i waho i te moana
When the north wind blows,
The albatross weeps for its home far out on the
ocean.

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