TE WHARE WĀNANGA O
AWANUIĀRANGI

TE TOI WHAKAIRO O TŪRANGA: THE TŪRANGA STYLE OF CARVING

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Jody Bellnivus Wyllie

Signature: 

Date: 28/04/2018.

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CHAPTER ONE

1.0 INTRODUCTION:

Ko Horouta me Tākitimu ngā waka
Ko Te Arai-te-uru te awa
Ko Manawaru te maunga
Ko Ngāti Kaipoho te hapū
Ko Rongowhakaata te iwi
Ko Ruapani te tangata
Tihei Mauri ora!

Horouta and Tākitimu are the ancestral waka
Te Arai-te-uru is the river
Manawaru is the mountain
Ngāti Kaipoho is the clan
Rongowhakaata are the people
Ruapani is the ancestor
I sneeze it is life!

This thesis began from a passion in Rongowhakaata whakapapa, history and culture. Having been a former Librarian and Museum Curator for a large part of my career, I developed an interest in the history of Māori taonga and carving. My employment at the Alexander Turnbull Library in Wellington and later at Te Papa and Tairawhiti Museums fuelled this passion. I was particularly interested in the Rongowhakaata carving style known as the Tūranga style of carving.

In the traditions of some Māori tribes, the art of carving was created by the ancestor Rauru, the son of Toi-te-huatahi (c.900A.D). Other traditions state that an ancestor named Rua, after defeating the Ponaturi, a people who lived under the sea, brought back the carved slabs from

the Ponaturi meeting house and used them as patterns for the first Māori carved house (Māori Art: Origin of carving retrieved from: http://www.teara.govt.nz/en/1966/maori-art/page-2).

The Ngāti Porou tribe of the East Coast of the North Island suggest that the art of carving came from the ancestor Ruatepupuke who brought carvings from the house of Tangaroa called Hui-te-ananui. He did this after rescuing his son Te Manu-Hauturuki who had been positioned as a tekoteko or gable figure by Tangaroa on his house. The story states that Ruatepupuke became angry at Tangaroa for doing this to his son so he killed those belonging to Tangaroa's house and brought carvings from the porch of the house. These carvings could not talk to each other unlike those from the inside of the house. He kept them as examples for his children and grandchildren before they made their way into the hands of the ancestor Hingangaroa. Hingangaroa brought them as examples to Aotearoa and established the famous whare wānanga named Te Rawheoro at his home in Mangakuku, Uawa or Tolaga Bay (Ellis, N. 2016).

The reference here is to the art of carving being handed down to man by the god Tangaroa and the need for ritual observation. It also illustrates how the art was brought to Aotearoa from Hawaiki and the link to other carving cultures throughout the Pacific. Hingangaroa inherited the house posts brought from the house of Tangaroa by his ancestor Ruatepupuke and later erected a house of his own attaching the house posts to it. Preserved in those posts were the manaia, taowaru and other patterns which would be used by future generations of Māori artists and carvers.

Former Auckland War Memorial Museum Ethnologist, Roger Neich, said that throughout Polynesia at the time of European contact there were many flourishing schools of carving and sculptural arts, but very few of these survived for long into post-European times. Some of those schools experienced a brief flourishing with metal tools which was in response to European

demand, surviving long enough to provide overseas museums with large collections of carved artefacts (Neich, R. 2001).

A similar effect occurred in New Zealand with European contact. In some parts of New Zealand, wood carving traditions barely survived European contact and became extinct. However, in other regions like the East Coast, Urewera and Bay of Plenty districts carving survived a time after European contact with smaller centre's in Taupo, Whanganui and Manawatu regions (Neich, R. 2001). Author and scholar, Hirini Mead in his book*, Te Toi Whakairo: The art of Māori carving* indicates that on the East Coast of the North Island, the Waiapu, Uawa and Tūranga styles of carving continued to flourish. These he attributed to the Horouta-Tākitimu tradition (Mead, H. 1986).

The defining of tribal carving styles has been an issue which has been debated for many years by historians and authors alike. Mead states that a '*tribal style'* is defined as the constant forms of art maintained and developed by a group of people as an expression of their values, hopes, fears and dreams (Mead, H. 1986). Jock McEwen argued, in terms of style, that there were two major style divisions based on the style of the body which he identified as the '*serpentine*' and '*square*' styles (McEwen, M. 2016).

During the 1920's, Sir Apirana Ngata used the structures and art forms of the whare whakairo as a vehicle to transport Māori culture and identity into the new world (Skinner, D. 2008).
In 1926, Ngata was instrumental in the passing of the Māori Arts and Crafts Act while he was a Member of Parliament, thus establishing a framework which would create a new generation of trained Māori artists. This led to the establishment of the Rotorua School of Māori Arts and Crafts which opened in in Rotorua in May 1927.

Ngata chose to use the tribal whare whakairo structure because of its distinctiveness and unique quality and function as a forum for Māori kin-based gatherings. This was all part of Ngata's implementation of his tribally focused land development programs during the 1920's (Brown, D. 2005).

Ngata's aim in defining tribal styles was both ethnological and socio-political. He saw it as an opportunity to turn old tribal rivalries into productive competition by encouraging tribes to outperform each other in the fields of carving, architecture, kapa haka and sport.

Ngata, like ethnologist Gilbert Archey, also believed that the art of Māori carving developed in New Zealand with two general styles of carving associated with the north-western and eastern regions of the North Island. He classified these as the north-western or serpentine style and the Eastern or square style. He also suggested that there was a common Ngāti Awa stylistic centre for the north-western style which then led to northern and southern developments (Brown, D. 2003). Ngata also suggested that the northern style became extinct because of European contact, while the advent of steel tools continued to influence the development of the Eastern style.

Gilbert Archey believed that a style should be distinguishable from other styles, be regional, and be based on Pre-European and provenance examples. Former Auckland Museum Ethnologist, David Simmons, identified style as a way of doing things which is recognizably different from another way of doing the same thing. He also commented that a style is based on distinctiveness at an individual and group level (Simmons, D. 1985, p.52).

For the Tairawhiti region, the Te Kaha, Waiapu, Uawa and Tūranga styles all contribute to what Ngata has labelled the Eastern or Square style of carving. It is an area that consists of many iwi and hapū linked by intermarriage and whakapapa.

This thesis focuses on the carving traditions of the Rongowhakaata tribe of the Gisborne region. The art of carving is a very important part of the cultural fabric of Rongowhakaata. Rongowhakaata are known for their oral arts and traditions, but little is known of their other art forms of painting, weaving and carving.

The Tūranga (also known as Kaipoho, Manutuke, Gisborne or Hamokorau) style of carving is provenanced to the Ngāti Kaipoho hapū of Rongowhakaata. For the purposes of this study it will be referred to as the Tūranga style.

Rongowhakaata are one of three iwi groups based in and around the Gisborne region. The other two are Ngai Tamanuhiri and Te Aitanga-a-Mahaki. An important ancestor for the region is the paramount chief, Ruapani.

The lands of Rongowhakaata extend from the Te Kowhai block at Te Wherowhero lagoon in the south to the Te Arai headwaters, continuing to Te Reinga in the south-west and run north through the Tuahu, Hangaroa-Matawai and Tahora blocks. The estate also takes in Patutahi and the area around the Tangihanga and Repongaere blocks, through to Matawhero and linking with the Taruheru and Tūranganui rivers on to the Puhikaiiti block and around the coast to Te Toka-Ahuru (https://rongowhakaata.iwi.nz/history/tribal-domain).

An important tribal centre for Rongowhakaata is the village of Manutuke, 11kms south of

Gisborne city. Manutuke is the centre for the Ngāti Kaipoho hapū, one of three principle hapū of Rongowhakaata. The other two are Ngāti Maru and Ngai Tawhiri. These three hapū also made up of many smaller hapū which are in turn are made up of whanau all with a common descent or genealogy from the eponymous ancestor, Rongowhakaata.

There are five Marae in the Rongowhakaata tribal estate. These are Manutuke, Whakato, Pahou, Ohako and Te Kuri-a-Tuatai. There is also one carved Anglican church, Toko Toru Tapu, built in 1913.

Figure 1.0: Toko Toru Tapu Church, Manutuke. (Photo by J Wyllie)

Manutuke and Whakato marae, located in the village of Manutuke, provide some of the best local examples of the Tūranga style of carving in the form of the Te Poho o Rukupo and Te Mana o Tūranga meeting houses. Other important Tūranga styled carvings include the Kahutia

Bowling Club Waharoa (Gateway) in Gisborne city and carvings provenanced to the first Manutuke Church, Te Kotahitanga (1849-1863) located in the Memorial Hall at Muriwai Marae, south of Manutuke.

Figure 1.1: Te Poho o Rukupo Meeting house, Manutuke Marae, Manutuke. (Photo of courtesy of Manutuke Marae).

Figure 1.2: Te Mana o Tūranga Meeting house, Whakato Marae, Manutuke. (Photo courtesy of Whakato Marae).

One of the greatest carvers of the Tūranga style of carving was the Ngāti Kaipoho and

Rongowhakaata chief and master carver, Raharuhi Rukupo. Raharuhi Rukupo was flourishing during the 1840 period and chief of Ngāti Kaipoho hapū and Rongowhakaata in his time. He was chief of Rongowhakaata during the 1860's, a period of great change and conflict having participated in the advent of the East Coast wars brought on by Pakeha settlement.

One of the greatest examples of the Tūranga style of carving is the carved meeting house, Te Hau-ki-Tūranga, currently located at Te Papa in Wellington. It is the oldest carved whare whakairo in existence and an important part of the Treaty of Waitangi settlement for Rongowhakaata iwi. Rongowhakaata are still in negotiations with the Crown and its agent, Te Papa, about its future.

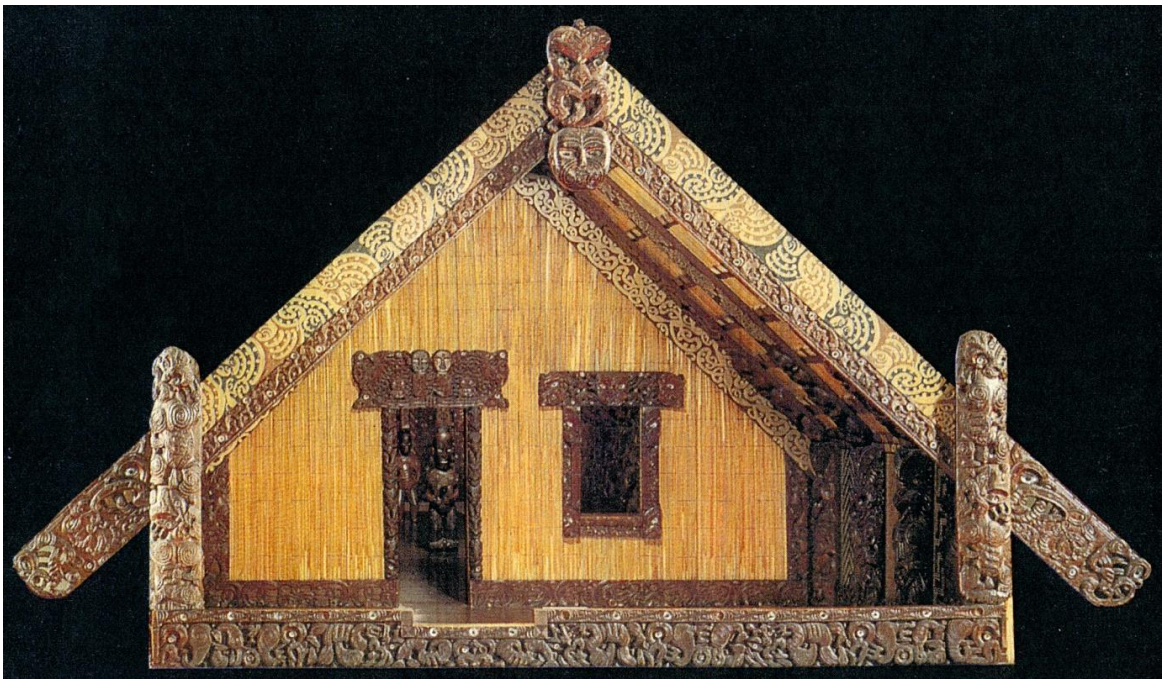


Figure 1.3: Te Hau-ki-Tūranga Whare Whakairo. (Photo courtesy of Te Papa).

In 1769, the arrival of Lieutenant James Cook and the crew of the HMS Bark Endeavor to Tūranga signalled one of the first instances Rongowhakaata had carved, painted and woven taonga assembled into some form of collection. Many of the taonga acquired by Cook and his

crew on all three voyages to Aotearoa made their way into museum, art gallery and private collections worldwide. They were considered personal mementos and gifts for patrons and private collectors in Europe (Kaeppler, A. 1978).

The acquisition of these objects was also secondary to the collection of natural history specimens taken on board the Endeavour by Botanist, Joseph Banks. The casual way in which these first taonga were collected was also reflected in the accompanying documentation held by museums about many of these pieces.

The material collected by Cook on his first voyage (1768-1771) to Tūranganui-a-Kiwa is testament to that. Much of the information that exists about these artefacts has had to be pieced together from observations and diary entries of the crew as well as some of the Rongowhakaata oral accounts for the period. This accompanied by the stylistic attributions of many of those artefacts has allowed Rongowhakaata descendants to create a picture of the history and significance of much of this material and from whom it was acquired.

Like other parts of Polynesia many carved taonga with a provenance to Rongowhakaata made their way into public and private collections in Europe and other parts of the globe. Some of these pieces have formed the basis of current Rongowhakaata taonga research and exhibitions and are shaping future cultural heritage and economic strategies for the tribe.

Sir Apirana Ngata, writing in the Māori journal Te Ao Hou (No. 23, 1958) called *The Origin of Māori carving*, made a plea for a comprehensive study and tabulation of material connected with superior Maori houses. He also went on to comment that, *"we want a classified collection of photographs with subclasses and so forth including material from overseas needs to be included.*" Ngata had played a vital role in the survival and welfare of Māori arts and crafts

including carving. Prior to this period, the art of carving was in a state of decline.

In the nineteenth century whare whakairo were significant symbols of chiefly and tribal mana. They were the carved histories, physical embodiments of tribal history and whakapapa, representing a link between the living and the dead (Neich, R. 2001). This was no different for Rongowhakaata. The carving of Te Hau-ki-Tūranga (1842) and its subsequent confiscation by the Crown in 1867 had a profound effect on Ngāti Kaipoho hapū and Rongowhakaata. With the death of Rukupo in 1873, Rongowhakaata carving continued to develop with projects that included whare karakia and whare whakairo. Included in this were the first and the third Manutuke churches (Te Kotahitanga 1849-1863; Trinity 1881) and the wharenui Te Poho o Rukupo (1878) and Te Mana o Tūranga (1883).

Author and Maori scholar Jock McEwen gave a paper to the Polynesian Society on the '*The Development of Maori Culture since the Advent of Pakeha'* in 1947 in which he pointed out that Government policy of the time was for Maori to become totally assimilated into Pakeha Society (McEwen, M. 2016). However, it was through the art of carving, that Rongowhakaata stood apart.

There have been numerous articles written about Māori wood carving and the Tūranga style over the years by scholars, historians, ethnologists, collectors and dealers from around the world. To date nothing has been written from a Ngāti Kaipoho hapū or Rongowhakaata perspective.

This thesis attempts to remedy this by providing a perspective through a Ngāti Kaipoho and Rongowhakaata lens. This is important in understanding the origins and characteristics of the

style, its exponents, and the many examples in museum and private collections world-wide. It also provides an opportunity for both Ngāti Kaipoho hapū and Rongowhakaata to think strategically about the future of their culture and heritage. The Tūranga style is at the forefront of their Waitangi Treaty Settlement with a claim being lodged by the tribe for the return of their whare whakairo, Te Hau-ki-Tūranga, located at Te Papa in Wellington.

This is important as Sir Apirana Ngata stated that carvings from the Tūranga or Gisborne style were world famous, and the best extant examples of house carvings were those of the Tūranga house in the Dominion Museum, a reference to Te Hau-ki-Tūranga. This comment was also endorsed by Jock McEwen when he described Te Hau-ki-Tūranga as the finest wharenui in existence (McEwen, M. 2016).

This thesis will trace a journey of the Tūranga style of carving and the Ngāti Kaipoho hapū and Rongowhakaata. To do this some of the earliest examples of the Tūranga style, who collected them and where they are currently held will be discussed. This includes examples held in New Zealand and overseas collections. Detailing possible origins of the Tūranga style and its people will allow readers a better understanding of the history and development of the style.

1.1 Background to the Study

This thesis is the result of a several years of research, wānanga and collecting of information pertaining to the Tūranga style of carving. It has developed as a part of a lifelong passion for Rongowhakaata art, culture and history. The information collected is from a variety of sources. These include photographs, sketches, maps, museum accession records, whakapapa charts, oral histories and other published and unpublished records to aid in the documenting of the history of the Tūranga style of carving. Photography plays an important part in this study.

As a former museum Kaitiaki Māori or Māori Curator, Insider research is an important part of this study. Costley (2010) states that an Insider researcher is in a unique position to study an issue in depth with a special knowledge of that issue. This is coupled with easy access to a network of people and information about that issue (Costley, C. 2010, p. 3). In this case it is the Tūranga style of carving. This includes information about Rongowhakaata Iwi, Ngāti Kaipoho hapū and Tūranga styled taonga as well as access to information from carvers, researchers, museum curators and professionals and tribal historians.

The research into this study is based on the Rongowhakaata and the Ngāti Kaipoho hapū. Ngāti Kaipoho are one of three principle hapū of Rongowhakaata. Rongowhakaata are one of three tribes who have mana whenua in the Tūranganui-a-Kiwa or Poverty Bay region. The other two are Ngai Tamanuhiri and Te Aitanga-a-Mahaki. This thesis draws on the experiences and knowledge of the traditional owners of the style and include kaumatua (elders), historians, carvers and artists.

Information for this study also draws on other information sources that include scholars, collectors of Taonga Māori, tribal art dealers, museum curators and professionals and iwi historians. Matauranga Māori is an important concept in this study.

Important scholars in Māori art and tribal art forms, including the Tūranga style are referenced throughout this thesis. They include but are not limited to; Augustus Hamilton, Sir Apirana Ngata, Gilbert Archey, Jock McEwen, Terrence Barrow, Hirini Moko Mead, David Simmons, Bernie Kernot, Roger Neich, Richard Sundt, Robert Jahnke, Paora Tapsell, Arapata Hakiwai and Ngarino Ellis. In terms of the Tūranga style of carving Terrence Barrow, Hirini Moko Mead, David Simmons and Arapata Hakiwai are important sources for this study.

Over the course of time many Tūranga styled artefacts, like other tribal relics were collected and taken abroad by explorers, military and administrative personnel, whalers, sealers and missionaries who were sent or posted to New Zealand.

One of the earliest known collectors of ethnographic material attributed to Rongowhakaata was English explorer, Lieutenant James Cook. According to Salmond (1991), on his maiden voyage to Aotearoa New Zealand in 1769, Cook and his crew collected several artefacts from the area they named Poverty Bay that included plant species, weapons, clothes, ornaments and paddles.

During his three voyages to the Pacific and Aotearoa New Zealand, Cook collected an estimated 2,000 specimens of Māori art and culture. These found their way into museum and private collections in Britain, Sweden, Germany, Austria and Switzerland (Starzeka, D. 2010).

However, Cook wasn't alone. Others to grace these shores and collect Rongowhakaata provenanced material include Captain James Wilson of the vessel the *Duff* (1760-1814), New Zealand Governor, George Grey, Military commander Thomas Haultain, politician, Algernon Tollemache and Church Missionary Society missionaries, William Williams, James Stack and Richard Taylor. These were some of the known figures involved in the trade of Tūranga styled artefacts or had key information about Tūranga carved pieces.

Other collectors of important Tūranga styled taonga were predominantly Englishmen who traversed museum collections, fairs, auction houses and other places throughout Europe for Māori ethnographic material. They included Sir Ashton Lever, Sir Hans Sloane, William Bullock, Augustus Pitt Rivers, James Edge Partington, Harry Beasley, Kenneth Webster and William Oldman.

Two contemporary dealers of significance for Tūranga provenanced taonga and this study were English husband and wife team Lance and Roberta Entwistle and American collectors Mark and Caroline Blackburn. Both have either dealt with or have in their possession, important Tūranga provenanced taonga.

1.2 Rongowhakaata today

The 2013 Census recorded 4930 as the population of Rongowhakaata with 45 % being male and 55% female. Thirty-eight percent of the population of Rongowhakaata still reside in the Gisborne area with Wellington and Auckland being the other areas of high Rongowhakaata populations (http://www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/iwi-profiles-individual.).

1.3 Aim and Research Questions

The purpose of this study is:

- to investigate the Tūranga style of carving attributed to Rongowhakaata iwi.
- to identify the characteristics, artisans and origins of that style; and
- to Identify and record examples of the style in museum and private collections in New Zealand and around the world.

This will help to:

- Provide some context to developing a better understanding of the Tūranga style of carving of Rongowhakaata in terms of the style, its artisans and origins.
- Provide a better understanding of its practitioners Ngāti Kaipoho hapū, Rongowhakaata and the people of the Tūranganui-a-Kiwa area

- Highlight and examine some of the most important examples of the Tūranga style in public and private collections in New Zealand and around the world
- Examine some of the leading practitioners of the Tūranga style and some of their work

The research seeks to answer several questions.

- What is the Tūranga style of carving?
- What are the characteristics, possible origins and artisans or carvers of the style?
- Who are Rongowhakaata?
- Who are some of the scholars, collectors and dealers of the style?
- What and where are examples of the style?

1.4 Significance

This study is important for several reasons:

In summary these are:

- It adds to the literature on carving and the Turanga style of carving.
- Provides new research, particulary concerning the Turanga style.
- Provides a hapu (clan) and Iwi(tribal) perspective.
- Provides a hapu (clan) or Iwi (tribal) understanding of cultural capital in terms of tribal economic and cultural development.

1.5 Overview of Methods

The methodological approach for this study is primarily kaupapa Māori and qualitative in

nature.

A kaupapa Māori approach is employed because the subject for this thesis is essentially about kaupapa Māori, whakairo Māori, Māori carving. Māori Educationalist, Linda Smith (2015) says that Kaupapa Māori research is research for Māori by Māori and with Māori. Smith also comments that Kaupapa Māori Research is neither fixed nor rigid. It is open - ended, it is ethical, systematic and accountable. It is scientific, open to existing methodologies, informed and critical. But, it comes from tangata whenua, from whānau, hapū and iwi. It is undertaken by Māori. It is for Māori and it is with Māori. (Smith, L. 2015. P. 48).

Denzin and Lincoln (1994) say that qualitative research involves a multi-method focus involving an interpretive and naturalistic approach to subject matter. It involves the studied use and collection of empirical data – case study, personal experience, introspective, life story, interviews, observational, historical, interactional and visual texts.

This thesis will look at several case studies of both architectural art forms such as wharenui carvings and other carved taonga including hoe (paddles); Wakahuia (jewellery boxes), Teka (foot rests) and other carved forms. This was an approach taken by Hakiwai (2003) in his study of Ngāti Kahungunu carving styles and used by Kelvin Day (2001) in his analysis of carved material from the Taranaki region.

The Kaupapa Māori focus will relate to the use and understanding of whakapapa (genealogy) of Ngāti Kaipoho, Rongowhakaata and Tūranganui-a-Kiwa. Whakapapa will be an important concept in explaining the Tūranga style of carving.

Insider research (Costley 2010) is appropriate for this study and thesis because as Costley has stated, as an insider you are in a unique position to study an issue which in this case is the Tūranga style of carving with. As a former Museum curator / Kaitiaki Māori for the Tairawhiti Museum and Te Papa, that is, as an insider there have been key relationships developed over time, and important information gathered about the Tūranga style of carving.

This research will also identify carvings and case studies with a known provenance to Rongowhakaata and the Tūranga style. This will then be used as a basis for an iconic analysis (stylistic analysis) or carved taonga used by other scholars such as Hirini Mead (1968; 2001), Kelvin Day (1983; 2001) and Arapata Hakiwai (2003). Mead saw the potential of iconic analysis and applied it to the study of Polynesian adze halves. This method was also adopted by Kelvin Day in his study of Te Tai Hauāuru carving styles.

In the publication *Historical Change in Rotorua Ngāti Tarawhai Woodcarving Art*, author, ethnologist and scholar Roger Neich (1977) used an ethnohistorical approach to Māori wood carving styles. This required that information on known carvers be available and that their work, or at least most of it be known. In terms of this thesis, a list of names of Tūranga carvers has been formulated in acknowledgement of this approach.

Time was also spent collecting information and visiting museum and private collections in New Zealand and abroad. This began in 2006 as part of a Te Papa initiative around Taonga Database development. Rongowhakaata were granted funding for a project to visit 6-8 museums throughout New Zealand that had large Rongowhakaata taonga holdings. The author was part of this project

Conversations have also taken place with Rongowhakaata historians, carvers and artists about the Tūranga style. There are at least three practitioners of the style involved in various carving projects around the country. Conversations have also taken place with dealers of taonga carved in the Tūranga style. Information and photos have been provided of Tūranga provenanced taonga in private collections for this thesis.

The journals and diaries of early explorers and missionaries have also been accessed for this study. This includes the diaries of Lieutenant James Cook and his crew on board the HMS Bark Endeavour on their maiden voyage to Aotearoa in 1769. Also, the diaries of Church Missionary Society figures Richard Taylor, William Williams and J W Stack have also proved useful.

1.6 Chapter summary

This chapter introduced the thesis proposal, aims and methods carried out in the research on one of the Māori carving styles of this country. This is the Tūranga style of carving of Rongowhakaata of Tūranganui-a-Kiwa. The chapter also talks about the significance of this study for future and current research into Māori carving styles.

The next chapter reviews the literature on Māori carving and the Tūranga style. It identifies some of the key sources of information about the Tūranga style of carving. These include authors, scholars, collectors, dealers and Rongowhakaata men and women.

CHAPTER TWO
LITERATURE REVIEW

'He whare maihi tū ki roto ki te pā tuwatawata, he tohu nō te rangatira; he whare maihi tū ki te wā ki te paenga, he kai nā te ahi'

A decorated house that stands within the pā is a sign of a chief; a decorated house that stands outside the pā is food for the fire". – Taharakau, Ngāti Maru, Rongowhakaata.

2.0 Introduction

The previous chapter introduced the proposal, aims and methods carried out into research on one of the Māori carving styles of this country. This is the Tūranga style of carving of Rongowhakaata. The chapter also spoke about the significance of this study for future and current research.

This chapter will provide some background and context into how this thesis was started. It will focus on a review of the literature on Māori carving and the Tūranga style. It identifies some of the key sources of information about the Tūranga style of carving. These include authors, scholars, collectors, dealers, museums curators and other professionals. It also includes the Rongowhakaata men and women who were and are knowledge holders and practitioners of this style.

2.1 Background

The inspiration for this thesis came from a passion for Rongowhakaata whakapapa, history, art and culture. During the early part of 2001, the youth of Rongowhakaata had shown an interest

in one of the greatest examples of the style, the whare whakairo, Te Hau-ki-Tūranga. This all started from wānanga and hui Rongowhakaata were having leading up to and during their Treaty of Waitangi Tribunal Claims in 2002 (WAI 814).

The Rongowhakaata whare whakairo, Te Hau-ki-Tūranga was a central theme and focus of the Rongowhakaata Treaty Settlement claim. During that period 2002 -2010, I was a Treaty Claims Negotiator for the Rongowhakaata. I was then living in New Plymouth. I had made many trips home to Tūranganui-a-Kiwa to witness and play a part in the Treaty Claims hearings process. Prior to this I was a Museum Curator and Librarian in Wellington and these positions helped me gather and assemble information about the history and confiscation of Te Hau-ki-Tūranga and to give evidence during those hearings.

What became evident from this time was that Rongowhakaata had a unique style of carving which was distinct from other styles along the East Coast and around the country. What was also evident was that Rongowhakaata also had carved, painted and woven taonga in museum collections throughout New Zealand and overseas. What was not clear was the extent of those taonga holdings.

With the hearings of the claim completed in 2008, a period of negotiation took place with Crown negotiators from the Office of Treaty Settlements. Central to these negotiations was the Cultural Redress mechanism of the Rongowhakaata settlement. A key feature of that was the future of the carved whare whakairo, Te Hau-ki-Tūranga.

As part of further research work funded by Crown Forestry Rental Trust, a research

organisation established from rental monies of many of the state forests in the country, funding was sourced to carry out research into the state of Te Hau-ki-Tūranga. Since its confiscation by the Crown in 1867, the whare had been housed by the Colonial Museum and its predecessors divorced of its traditional owners Ngāti Kaipoho and separated from its lands in Gisborne.

Rongowhakaata and Ngāti Kaipoho had been dispossessed of the house for over 130 years. According to McCarthy (2011) the whare ceased to exist as a whare whakairo (reference). What was clear from when the negotiations started with the Crown was that there were problems with the house. There were things that weren't right. Parts of the house were missing, parts were added on to the house from other whare, the overall size of the house had been modified from the original, original pieces had been modified (Wyllie, J. 2009. p.6).

In 2006, a project was carried out with funding from Te Paerangi / National Services of Te Papa to establish a Rongowhakaata Taonga Database. At the time many Maori tribes around the country were settling Treaty Claims and researching their respective taonga holdings in museum and archival collections around New Zealand. Rongowhakaata were also part of this movement. The author (a museum curator and historian) and a Rongowhakaata carver, Kiwa Mihaka, made up a team to research and collate details of these taonga.

As a result, six museums were identified as holding Rongowhakaata artefacts and were visited. These institutions were Te Papa, Auckland War Memorial Museum, Hawkes Bay Cultural Trust (now known as MTG), Whanganui Regional Museum, Canterbury Museum and Tairawhiti Museum. An estimated 500 plus taonga were identified and information concerning these pieces were collected. These taonga ranged from fishhooks to hoe (paddles) to kete (woven

baskets) to cloaks and carvings.

This research into the Tūranga style was also offset by further gap research carried out in August 2008 and January 2009 into Te Hau-ki-Tūranga (Wyllie & Mihaka, 2008). This was leading up to signing of the Rongowhakaata Deed of Agreement in 2011. It was also part of the negotiations between Rongowhakaata and the Crown about compensation and the future of the whare. The purpose of the gap research was to ascertain the extent of the changes that had occurred to Te Hau-ki-Tūranga while it was in Crown possession. During the Hearings process it was ascertained that many changes had occurred to Te Hau-ki-Tūranga after it had been removed from Orakaiapu pā in Manutuke.

This was the genesis to writing this thesis.

2.2 Key literature sources

The information for this thesis has come from a variety of sources, both written and oral. The written sources include the accounts and diaries of early explorers and missionaries; records of collectors and dealers of oceanic material; articles and books written by authors and scholars of carving and museum accession records.

Oral sources include oral histories and conversations held with a variety of people in the field. These included ethnologists and other museum professionals; Taonga collectors and dealers; carvers and artists and Rongowhakaata historians and genealogists.

The information for this thesis also comes in many forms from books and newspaper clippings, photographs, whakapapa charts, waiata, Māori Land Court records, personal diaries and observations and personal communications. The information gathered has been pieced together to form a picture of the development of the Tūranga style. Information has been cross referenced and checked.

2.3 Explorers

One of the most important and earliest sources of information on Tūranga styled artefacts were the diaries of English explorer, Lieutenant James Cook and members of the crew aboard the HMS, Bark the Endeavour. Cook was one of the first collectors of Māori and Tūranga ethnographic material. On his first voyage to the Pacific (August 1768-July 1771) Cook and his crew landed in Tūranganui-a-Kiwa in October 1769. He and his crew collected several botanical specimens and artefacts which are now located in museum collections across the world.

These artefacts included several Hoe (paddles) collected off Whareongaonga Bay, south of Gisborne. Many have carved and painted patterns on them that have allowed Rongowhakaata researchers to trace the development of these patterns in a modern context. Many of the patterns from these Hoe feature on other Tūranga attributed material from the middle of the 19th century.

The kowhaiwhai designs on hoe from the first voyage held at the Cambridge University Museum in London show similarities to the kowhaiwhai patterns on heke from the Manutuke Church, Te Kotahitanga (1849 – 1863) as indicated in figures 2.0 and 2.1. The carved Taratara-a-Kae pattern on the loom of these Hoe have yet to be tested as to whether it they similarities

to Taratara-a-kae patterns on other Tūranga attributed taonga. These include carvings from Te Kotahitanga and carvings located in Te Mana o Tūranga meeting house at Whakato Marae which are attributed to an earlier house, possibly Hamokorau. What is known is that Rongowhakaata have their own version of Taratara-a-Kae which is stylistically different from those of other tribes. The information on these Hoe and the Hoe themselves provide the earliest form of literature on the Tūranga style of carving.

What is also of important from the diary entries from members of the crew at the time were the movements of Rongowhakaata during that time and the engagement that took place with Cook and his crew and those who gathered off Whareongaonga. Crew diaries have proved invaluable in tracing the movements of those who traded with Cook and his crew. Were they Ngai Tamanuhiri the local manawhenua iwi of the Whareongaonga area or were they Rongowhakaata? The literature of the time from crew diaries coupled with the painted and carved patterns from Hoe and the oral histories of Rongowhakaata seem to indicate to this author a Rongowhakaata attribution. This would not have been possible if the crew did not document what happened or collected the Hoe.

Figure 2.0: One of several Hoe (paddles) collected by Lieutenant James Cook and his crew from the HMS Endeavour off the coast of Whareongaonga, south of Gisborne in 1769. This example is located at the Cambridge University Museum in London. (Photo courtesy of K Brown 2013).

Figure 2.1: A heke panel from the Te Kotahitanga Church (1849-1863), Manutuke now located in the Tairawhiti Museum, Gisborne. (Photo courtesy of Tairawhiti Museum).

The information and artefacts collected by Cook and his crew have provided Rongowhakaata of today an invaluable insight into the development of the Tūranga style of carving.

Other explorers to follow Cook included James Wilson on the vessel the Duff (1794) and later the observations of Samuel Pollack in 1840. These records and observations have been important in understanding the history and development of the Tūranga style of carving.

2.4 Missionaries

Some of the early missionaries to this country were important sources of information and collectors of important Tūranga styled artefacts. This included the likes of Church Missionary Society Missionaries, William and Samuel Williams; Richard Taylor and James Stack. The Church of England established themselves as early as 1838 in the Gisborne region with the Williams family having an important influence on the Tūranga style. The missionaries believed that the art of carving and tattooing, which was particularly advanced amongst Rongowhakaata, was the devils work and shunned the practices (Porter, F. 1974, p. 432).

William Williams, who became the first Bishop of Waiapu, was important in this study. He provided an important insight into the life of Ngāti Kaipoho hapū and Rongowhakaata from the 1840 period after being stationed at Orakaiapu pā a stronghold and wānanga of the Tūranga style from January of that year. His diaries, '*The Turanga Journals 1840 – 1850 – Letters and Journals of William and Jane Williams Missionaries to Poverty Bay (1974)'*, edited by Frances Porter, provide an important insight into the attitudes by the missionaries towards Rongowhakaata and their ability in the arts of carving and tattooing.

The Tūranga Journals provide Missionary accounts of who was present at the time from a Ngāti Kaipoho / Rongowhakaata carving perspective. William Williams would have interacted with many of the key practitioners and master carvers of the Tūranga style of the time including Te Waaka Perohuka, Te Waaka Kurei and Raharuhi Rukupo. Williams is also known to have occupied the house of Perohuka, Hamokorau, a whare wananga referred to in chapter five of this study. His diary accounts provide an insight into the movements of key practitioners and taonga of the Turanga style including the wharenui Hamokorau, Te Hau-ki- Tūranga and the First Manutuke Church, Te Kotahitanga (1849-1863), which resident Church Missionary Reverend Thomas Grace asserted as *the greatest monument of national art New Zealand contains* (Sundt, R. 2010. P. 121).

The sketches made by fellow missionary, Richard Taylor at Te Hue-a-Kama pā (referred to as Te Hui-a-Kama by Taylor) in 1839 also provide a visual record and one of the earliest of the period. It has been important in piecing together the movement and trade of Tūranga styled taonga, particularly those traded abroad.

2.5 Collectors

Collectors and their records such as those of William Oldman, Settler and seed grower, Greacan Black and others have provided a valuable insight into carving and the Tūranga style. Oldman and Black have been important for this study.

William Oldman spent some time ammasing a very large collection of taonga Māori. Several of these were provenanced to the Turanga style. These objects and their records have provided both patterns and information about several Tūranga styled artefacts. Oldman also provided a

comprehensive list of photographs of many of his artefacts which are an important part of this study. His publication, *The Oldman collection of Māori Artifacts* (1934), provide an interesting and early photographic Taonga catalogue. This has what has inspired the development of a Taonga catalogue of Turanga material for this thesis. The information provided, although not entirely conclusive in terms of the provenance of taonga, coupled with the photographs provide vital clues about the provenance of some pieces.

Greacan Black had some material published by the Polynesian Society about his collection but information pertaining to much of the Turanga provenanced material in his collection has come from Museum accession records and private converesations with his descendants. The accession records of the Museum, Theartre and Gallery in Napier offer important and valuable clues about the Turanga style of carving.

Also, like Oldman, information about the Turanga style has in many instances come from the form, patterns and provenance of the Taonga themselves.

2.6 Dealers

Other information sources include important Oceanic art dealers, Lance and Roberta Entwistle and Mark Blackburn and Caroline Blackburn.

Both the Enwistle's and Blackburn's are prominent dealers of Polynesian material which include Tūranga styled carvings. Both have been in the business since the early 1970's dealing in interesting and important Tūranga styled taonga. Entwistle has been prominent in important museum pieces and private collections in Australia and Europe over the years, while Blackburn

has important material in his private collection in Honolulu, Hawaii.

In terms of literature, both the Blackburn's and Entwistle's would provide a valuable insight into the trade of Turanga styled taonga not held anywhere else. Their personal experiences and personal knowledge alone would be invaluable and have been invaluable in terms of this study. Entwistles blog Tribalmania has revealed the provenance of some very important Turanga styled Taonga in private collections. Mark and Carolyn Blackburn through their publication, *Polynesia: The Mark and Carolyn Blackburn Collection of Polynesian Art (2010).* have also been important in this study.

However, these Dealers also offer unique oral sources of information which have not been fully researched or recorded for future study. Both parties would have a great source of knowledge of who was who in terms of Oceanic material and the Turanga style taonga amassed in private collections. Much of the material for this thesis has come primarily from public sources. Private sources, including information held by the Entwistle's and Blackburn's have yet to be fully researched.

Both the Entwistle's and Blackburn's are covered in detail in chapter six of this thesis.

2.7 Authors & Scholars

Authors and scholars in the field of Taonga Māori include James Hector – founder of the Hector Library, Augustus Hamilton of the Dominion Museum, Henry Devenish Skinner, Elsdon Best, Roger Duff, Gilbert Archey, Terrence Barrow Hirini Moko Mead, David Simmons, Bernie Kernot and Roger Neich.

Contemporary scholars of Taonga Māori research include Arapata Hakiwai, Ngahuia Te Awekotuku, Paora Tapsell, Roger Fyfe and Chanel Clarke. Two important scholars for this study are Terrence Barrow and David Simmons. Both had information pertaining to this study and an interest in the Tūranga style.

Those authors and scholars who have written about Māori carving and Māori carving styles over the years include Augustus Hamilton, Gilbert Archey, Elsdon Best, Raymond Firth, Terrence Barrow, David Simmons, Hirini Mead, Roger Neich and others.

Cowan (1930) mentions an interesting story of how man came to receive the art of carving as told to him by the Māori of the Whanganui River area. According to Cowan, the first man of the Māori race to carve was the ancestor Nuke mai teko who lived in Hawaiki. He apparently had only three fingers on each hand and perpetuated this in his carvings. All the figures he carved had three fingers on each hand. Story has it that the ancestor Tangaroa paid a visit to the house of Nuku-mai-teko which Nuku had adorned with the most wonderful carved figures. Tangaroa entered the house after greeting Nuku with the customary Hongi. Then, seeing in the dim light of the interior of the house a tattooed chieftain-like figure standing at the side of the whare, he approached and advanced to Hongi the nose of the other. To his amazement he found that the tattooed chief was nothing but a wooden effigy. He was wonder stricken and amazed how he had been deceived by Nuku-mai-teko (Cowan, J. 1930.p.126).

Elsdon Best states that the art of carving and love of decoration was highly developed amongst Māori and led to the carving of ornamental designs on many implements that included weapons

and agricultural tools (Best, E. 1942. P.17.).

The art of carving has always occupied an important place in Māori society. This was evident from the carved implements, structures, tools and objects Māori employed in all facets of their lives. As, Firth noted (Firth, R. 1959), of all the hierarchical occupations in Māori society, carving was regarded as being especially important for men of rank (Firth, R. 1959. P.183).

The knowledge of genealogies of the hapū and iwi were carefully recorded in the carved slabs of meeting houses and other structures. When a house was opened the ancestral figures served as an important mechanism to keep memory of those ancestors and their deeds. It also served to perpetuate the hapū and iwi history and keep it fresh in the minds of the people (Firth, R. 1959. p.103).

Wood carving was an important art in Māori society. It was regarded as a *tapu* activity carried out under certain ritual restrictions to protect the artists, the intended users or owners, and the community from supernatural harm (Davidson, J. 1996. p. 77.).

Hirini Mead (1986) in his publication '*The art of Māori carving'*, stated that earlier Māori ancestors came with the knowledge of the arts, of tattooing, of wood carving and with the technology of working bone, stone and wood. He also mentioned that successive generations kept it alive because survival dictated this. He also stated that art did not develop evenly in all communities in Aotearoa (Mead, H. 1986.p.20).

Both Gilbert Archey and Sir Apirana Ngata commented that regional or tribal carving styles were established into two main tribal style divisions. He based these two main style divisions

on body form; these he named the serpentine or square styles (Day, K. 2001 p.9.). The serpentine style he attributed to carvings from North Auckland, parts of Waikato, Hauraki and Taranaki tribal areas. The square style he attributed to the central eastern area which covered the Bay of Plenty, Taupo, Whanganui, Hawkes Bay, East Coast and Poverty Bay (Starzecka, D.C. 1996.).

Author Jock McEwen writing for the Encyclopaedia of New Zealand in 1966 mentioned, like Ngata and Archey, two principal stylistic or culture areas. The first was the Northland, Hauraki, Waikato and Taranaki regions and the other being the remaining parts of the North Island that included Arawa, Mataatua, Tuwharetoa, Ngāti Porou and Ngāti Kahungunu.

Terrence Barrow (1969) in his publication *Māori wood sculpture* stated that the ancestors of Māori brought working tools, techniques, and artistic themes with them when they came to Aotearoa from Hawaiki. He also stated that when they reached Aotearoa they found abundant supplies of good wood, and rocks ideal for stone tools – two essentials to the development of a notable wood art (Barrow, T. 1969).

2.8 The Tūranga style

In terms of the Tūranga style of carving, some of the leading authorities include the likes of Terrence Barrow, Bernie Kernot, Hirini Mead, David Simmons, Rongowhakaata Halbert and Arapata Hakiwai. Of these, Halbert and Hakiwai are of Ngāti Kaipoho and Rongowhakaata descent. The others have written purely from a scholarly perspective on caving styles in general.

Bernie Kernot in his article *Ngā Tohunga Whakairo o mua: Māori artist of time before* describes the Tūranga master carver, Raharuhi Rukupo as a carver of the Te Huringa – the turning – period. He says that Rukupo was trained according to the conventions of oral tradition and was steeped in its mythology. When Rukupo mastered the new Pakeha technology of the steel chisel, he applied it to traditional forms in canoes and houses and in new architectural structures such as churches, with a freedom and on a scale unknown' (Mead, S. 1984. p. 155). Kernot also went on to describe the work of Rukupo and that of the Tūranga style as being notable for their complex figure and relief structures and the figures have a remarkably robust vitality in pose and expression (Mead, S 1984. p.155).

Former ethnologist, Terrence Barrow (1978), stated that Māori art is an iconographic art. The human image (tiki) is the central symbol of Māori sculptural and decorative tradition. The woodcarver is the greatest specialist of tiki. It is a central theme which dominates the art of carving. (Barrow, T. 1978. p.47). This is particularly so for the turanga style.

Much of what has been written about the Tūranga style of carving has tended to focus on the whare whakairo, Te Hau-ki-Tūranga. Terrence Barrow was one of several authorities on Māori carving and the Tūranga style. His publication *A Guide to the Māori Meeting House Te Hau-ki-Tūranga*, Wellington, 1965, is one of the few publications written about the Tūranga style of carving.

Rongowhakaata Halbert in his publication Horouta is one of the few of Rongowhakaata descent who has written about the Tūranga style. Halbert has written about the Tūranga style, Tūranga school carvers and Tūranga Taonga. He has authored several articles about Rongowhakaata

whakapapa, history and culture. He is also identified as an acknowledged Rongowhakaata tribal historian. Others include Hirini Moko Mead, Te Toi Whakairo – The art of Māori carving (1986) and Hakiwai (2003) in his thesis on Ngāti Kahungunu carving style.

Former Te Papa Collection Manager, Ross O'Rourke's in-house compilation of material accessed from Te Papa, Archives and other institutions on Te Hau-ki-Tūranga, entitled: *Te Hau-ki-Tūranga a chronological document bank* (1994) has been of tremendous assistance with the writing of this thesis. There is a wealth of unpublished material in the document not on record anywhere else. It contains photographs, museum accession records, correspondence and other records on the whare whakairo Te Hau-ki-Turanga and the Turanga style of carving. This document would be one of the most comprehensive documents assembled on the acquisition, history and development of one of the greatest examples of the Tūranga style of carving, Te Hau-ki-Tūranga. O'Rourke was a Collection Manager at Te Papa during the 1990's and assembled this important collection. The document also features other information and key taonga of the Tūranga style.

Hakiwai (2003) mentions elements of the Tūranga style in his thesis: *Te Toi Whakairo o Ngāti Kahungunu: The carving traditions of the Ngāti Kahungunu*. In it he describes a noticeable feature of the Tūranga style being the high relief of the principal figures and the surface patterns. He also mentions that the surface patterns are deep, clean and well executed with bold interlocking spirals (Hakiwai, A. 2003: 145). Hakiwai however, classifies the Tūranga style as part of the northern Ngati Kahungunu tradition. He states that one cannot speak of the Ngati Kahungunu carving tradition without mentioning the important position that Tūranga occupies with regard to carving traditions (Hakiwai, A. 2003, p. 144.). Hakiwai seems to have based his decision on the genealogical connections that exist between Ngāti Kahungunu and the Tūranga

tribes. However, this author believes that the Tūranga style occupies its own place in Māori carving traditions. If anything, the Tūranga style would have played an important role in influencing the development of the Ngāti Kahungunu traditions.

None of the authors mentioned have written about possible origins of the Tūranga style. Many have written about the work done by Raharuhi Rukupo, probably the most well known of the Tūranga School carvers. However, there has been very little written about some of the carvers that predate Rukupo that include, Te Waaka Perohuka, Te Kaitoera, Turi, Ngaherehere and others.

Other important sources of information for tis thesis have been the oral histories of artists and carvers. One important source for this study has been Master carver from Te Puia in Rotorua, Clive Fugill. Personal communications have taken place with Clive about Tūranga attributed taonga and the Tūranga style. Clive referred to the Tūranga style as the Hamokorau style of carving. His knowledge of the style and its development have been invaluable.

Another important source of information has come from Rongowhakaata carver, Kiwa Mihaka. Kiwa's knowledge of the Tūranga style and its development have been important in this study as well. Kiwa has over forty years worth of carving experience having spent time under the tutelage of Whangara Master carver, Moni Taumaunu during the 1970's. His knowledge of the Tūranga style, its taonga and the development of the style have stemmed from his experience as a Ngāti Kaipoho / Rongowhakaata carver, historian and genealogist.

Both men have provided a very important mentoring role leading up to and during the writing

of this thesis. The information they have been able to provide has plugged gaps and affirmed or denied what has already be written.

2.9 Chapter Summary

This chapter focused on a review of the literature on Māori carving and the Tūranga style. It identifies some of the key sources of information about the Tūranga style of carving. These include authors, scholars, collectors, dealers, museums curators and other professionals and Rongowhakaata tribe's men and women.

The next chapter talks about the methodology used in this study. It will talk about the research frameworks used including qualitative research, Kaupapa Māori, Insider research and the types of information available about Māori carving and the Tūranga style of carving.

CHAPTER THREE

METHODOLOGY

"Tōia i ngā waewae o tō tamāahine, kia tau remu ai i ngā parae o Manutuke"

"Massage well the limbs of your daughter, so she may traverse the plains of Manutuke".

- Ngāti Kaipoho proverb.

3.0 Chapter Introduction

The previous chapter focused on a review of the literature on Māori carving and the Tūranga style. It identified some of the key sources of information about the art of carving and the Tūranga style of carving. These include authors, scholars, collectors, dealers, museums staff and the people of Rongowhakaata.

This chapter will focus on the methodology employed in this study. It will talk about the research frameworks used including qualitative research, Kaupapa Māori, Insider research and the types of information available about Māori carving and the Tūranga style of carving. The methodology will also cover the reasons for this study, aims and objectives and the organisation of this thesis.

3.1 Methodology

The methodology used in this study is qualitative in nature. According to Denzin and Lincoln (1998) qualitative research involves the studied use and collection of empirical data – case study, personal experience, introspective, life story, interviews, observational, historical, interactional and visual texts. It is inherently multimethod in focus with the multimethod or triangulation an attempt to secure an in-depth understanding of an issue.

The focus for this thesis is Māori carving and the Tūranga style of carving. Different types and sources of information will be adopted throughout this thesis. The use of visual material, particularly photography is important in this study. Photography will be used in explaining the characteristics of the Tūranga style of carving. The phrase '*a picture paints a thousand words'* is most apt when trying to define carving and the Tūranga style. More significantly however is that carving or whakairo is the visual expression of a body or bodies of knowledge; tribal oral literature transmitted, value added and sustained through generations of seers, students, practitioners and adherents. As such, sketches, drawings, whakapapa charts, photographs and other visual information play a vital part in this narrative.

An examination of tribal carving styles will also require a kaupapa Māori approach. Graham Hingangaroa Smith (1990) says Kaupapa Māori research is about challenging the 'ordinary' or notion of normal that has been constructed by the dominant culture, and seeks to identify and uphold Māori views, solutions and ways of knowing. It is about empowering Māori people, voice, processes and knowledge.

Educationalist, Linda Smith (2015) says that kaupapa Māori research is research for Māori by Māori and with Māori. Smith also comments that kaupapa Māori research is neither fixed nor rigid. It is open - ended, it is ethical, systematic and accountable. It is scientific, open to existing methodologies, informed and critical. But, it comes from tangata whenua, from whānau, hapū and iwi. It is undertaken by Māori. It is for Māori and it is with Māori. (Smith, L. 2015. P. 48).

Because of the nature of the topic of my thesis proposal, tribal carving styles, a Kaupapa Māori approach is also well suited to what I am doing. My thesis topic will require the use of

whakapapa, carving terminology, history and other elements of Māori history and culture.

This study also uses a mixture of methods to define the Tūranga style, its characteristics and origins, its exponents and some of the most important examples available. This type of approach would best suit the type of information available, the source of that information and how best to present that information in this thesis.

The methodology used in this thesis also employs the use of variety of carving case studies that include wharenui components and other taonga provenanced to Ngāti Kaipoho and Rongowhakaata. An analysis of the form, body proportions and carving arrangement and iconic analysis of carvings was employed. This was an approach successfully used by important scholars such as Hirini Moko Mead (1968; 1986), Kelvin Day (1983; 2001), and Arapata Hakiwai (2003). Kelvin Day (1983) in his study and catalogue of the Taranaki carving style and Arapata Hakiwai in his study of the carving traditions of Ngāti Kahungunu have been an inspiration.

As well as the stylistic analysis of taonga, a social historical analysis of Ngāti Kaipoho and Rongowhakaata carvers was made. The ethnohistorical data associated with taonga such as the whare whakairo, Te Hau-ki-Tūranga and other well-known Tūranga carved taonga was used. This was an approach used by Roger Neich in his study of the Ngāti Tarawhai carving style and its carvers and history (Neich, R. 1977).

Like Hakiwai (2003) time was spent contacting museums and accessing carved artefacts provenanced to the Tūranga style of carving and their accompanying records. In 2006, a project was carried out, with funding from Te Paerangi National Services, visiting and collecting

information and photographs from six museums in New Zealand with large Tūranga provenanced taonga holdings. These museums were Hawkes Bay Cultural Trust (MTG), Te Papa, Whanganui Regional Museum, Canterbury Museum, Auckland War Memorial Museum and Otago Museum.

Time was also spent online accessing and collecting information including photographs of taonga in overseas museums such as the British Museum, Cambridge University Museum and the National Art Gallery in Canberra, Australia and others. Time was also spent speaking with Kaitiaki Māori, curators, ethnologists and other museum professionals with information pertaining to the Tūranga style of carving. However, as Hakiwai (2003) experienced there were issues with many museums and the collection history of many of their holdings. Care was taken in validating and corroborating data collected of taonga. This has always been an issue with researching taonga Māori and will continue to be an issue for a while yet.

Photographs were collected of the many Tūranga provenanced taonga located in Museum and archival collections. These have been used to help illustrate many of the patterns and features of the Tūranga style of carving. These photographs were accessed from museum records or taken by the author on visits to museums. Many of the museums visited were particularly helpful in allowing the author to take photos of taonga for research purposes.

The internet was also a great source of information and photographs for this thesis. Auction catalogues, websites such as Tribalmania and other sites were important in providing photographs of a lot of Tūranga styled taonga now in private collections.

Whakapapa is an important concept in this thesis. The use of whakapapa in this thesis has helped illustrate the relationships of Rongowhakaata iwi and hapū, its carvers and possible

origins of the Tūranga style of carving. Whakapapa is also important in linking taonga to possible carvers or identifying when a certain carver or style may have been flourishing.

Several library collections were also visited, and information gathered. This included the Alexander Turnbull Library, Auckland War Memorial Museum Library, Gisborne Library, Tairawhiti Museum Library and Archives and Te Papa.

3.2 Reasons for this study

This thesis was written for several reasons.

Firstly, there wasn't much information written about the Tūranga style of carving. What had been written had been compiled quite some time ago by several predominantly European authors and scholars.

Secondly, this thesis will provide a better understanding of the Tūranga style of carving in terms of Ngāti Kaipoho and Rongowhakaata history.

This thesis will also provide a fresh and new perspective of the Tūranga style by utilizing several images of important carved artefacts provenanced to the Tūranga style of carving. Many of the photographs are of taonga which have not been seen but provide vital clues as to the characteristics of the style.

Much of the literature that exists has come from outside researchers and scholars, many of which are European. This study will be one of the first written about the Tūranga style by a member of Ngāti Kaipoho hapū of Rongowhakaata. It is significant in that it will aid in whanau and hapū wānanga and cultural revitalization.

This study is also significant from a tribal perspective. It will assist in understanding the cultural capital of the tribe and assist with cultural and economic development and relationship building. This is especially so for Rongowhakaata with an ongoing Treaty of Waitangi claim for the return of their whare whakairo, Te Hau-ki-Tūranga currently held at Te Papa. Not only is the house an important cultural icon of the tribe but also a brand of the Tūranga style of carving.

This thesis aims to do that for the Tūranga style. One of the main examples that will be used is the whare whakairo, Te Hau-ki-Tūranga now at Te Papa. Photography and visual representation will also be an important part of methodology of this thesis.

This thesis provides a catalogue / inventory of some of the most important examples of the Tūranga style of carving that exist in museum and private collections. This is important as it provides a visual record of important examples of the style for future researchers, enthusiasts, artists and carvers.

3.3 Aims and objectives

The aims and objectives of this thesis are to:

- Provide some context to understanding the Tūranga style of carving, Ngāti Kaipoho hapū and Rongowhakaata.
- Examine the Tūranga style itself and some of the characteristics of the style, its artisans and possible origins of the style.
- Provide a better understanding of the style for future descendants of Ngāti Kaipoho and others of Rongowhakaata.

- Provide a contribution to the literature that exists about the Tūranga style of carving, its artists, origins and examples.

3.4 Organisation of proposed Thesis

The thesis is arranged as follows:

Chapter one of this thesis is an introduction to the thesis topic, Māori carving, the Tūranga style of carving and the research approach taken for this thesis.

Chapter two is a review of the literature on Māori carving and the Tūranga style of carving of Rongowhakaata.

Chapter three introduces the methodology used for this thesis.

Chapter four is about Rongowhakaata. This chapter describes the ancestor, his wives and his descendants who now make up Rongowhakaata the tribe of Tūranganui-a-Kiwa. The purpose of this chapter is to provide some context to the Tūranga style of carving.

Chapter five is about the Tūranga style, the characteristics of the style, possible origins of the style the known artisans or carvers. The purpose of this chapter is to provide a better understanding of the style, possible origin theories of the style and the practitioners or carvers of the style.

Chapter six is about the collectors and dealers of Tūranga provenanced taonga. How they left these shores, who was responsible for that and key individuals who spent time and resourcing researching and collecting many of these pieces. The purpose of this chapter is to provide an insight into how many of these taonga left these shores and ended up in museum and private collections around the world.

Chapter seven is a brief catalogue of some of the most important examples of the Tūranga style held in museum and private collections both in New Zealand and overseas. The purpose is to provide a visual catalogue of some of the most important examples of the Tūranga style of carving. The taonga chosen for this catalogue are some of the most important in terms of the development of the Tūranga style.

Chapter eight is a conclusion and summary of the main points of this thesis.

3.5 Chapter Summary:

This chapter focused on the methodology employed in this study. It talked about the research frameworks used including qualitative research, Kaupapa Māori, Insider research and the types of information available about Māori carving and the Tūranga style of carving.

The next chapter will focus on Rongowhakaata, the people and the tribal estate. It will provide some context to defining the Tūranga style of carving. The chapter will explain who Rongowhakaata the ancestor is; his wives and children; the descendants or people and what makes Rongowhakaata.

CHAPTER FOUR

RONGOWHAKAATA – THE ANCESTOR, THE PLACE, THE PEOPLE.

'*He kotahi na Turahiri, ka horu te moana'.*

'It may be only one of Turahiri, but such a one who would stir up the sea'.

Rongowhakaata proverb.

4.0 Introduction:

The previous chapter dealt with the methodology employed in this thesis. The methodology was largely qualitative in nature employing a mixed method and kaupapa Māori approach. There was also an Insider Researcher perspective as well, being a former researcher, oral historian and curator of Taonga Māori.

This chapter will provide a context to what it means to be Rongowhakaata. This is a journey of Rongowhakaata history from the ancestor, his descendants, the relationships that were forged and the tribal estate that was developed. The purpose of this chapter is to provide context and a better understanding the Tūranga style of carving through the eyes of its descendants. This chapter will concentrate on defining who are the Rongowhakaata people and why it is important in terms of understanding the Tūranga style of carving.

4.1 Rongowhakaata the ancestor

According to Rongowhakaata Halbert (1999), Rongowhakaata was descended from the three sons of Paikea: Rongomaituahu, Marupapanui and Pouheni. He was also a descendant of

Ruakapanga of Parinuitera (Halbert, R. 1999. p. 77.). He was raised at Uawa (Tolaga Bay) by his parents Tumaurirere (father) and Hinepunake (mother) and came to Tūranganui-a-Kiwa from Puatai, an area between Whangara and Uawa.

Figure 4.0: Tekoteko (gable figure) of the ancestor, Rongowhakaata on top of the meeting house, Te Mana o Tūranga, Whakato Marae, Manutuke (Photo courtesy of K Mihaka).

While in Tūranga, Rongowhakaata visited the pa of a chief named Moeahu and his wife Koihu. The name of the pa was Te Huia located near Ngātapa where the Whakaahu and Waikakariki streams join. This was at the same time the chief Ruapani was living at Popoia pā in Waituhi. According to Halbert (1999), Rongowhakaata lived here for a time in the house Maihitukua.

He is also known to have lived at the pā Pewhairangi on the Pāokahu block just south of the city of Gisborne, where he eventually died (Halbert, R. 1999).

At Te Huia, Rongowhakaata fell in love with the daughter of Moeahu and Koihu, Turahiri. Halbert (1999) states that Turahiri was the youngest of three daughters of Moeahu and Koihu. The tribal saying: '*He kotahi na Turahiri, Ka horu te moana – It may be only one of Turahiri but one that will ripple the sea'* applies to this marriage and the only child of that union, a son, Rongomairatahi. Although Rongowhakaata only had one child to Turahiri, Rongomairatahi produced many descendants, the majority of which form the Rongowhakaata tribe of Tūranganui-a-Kiwa.

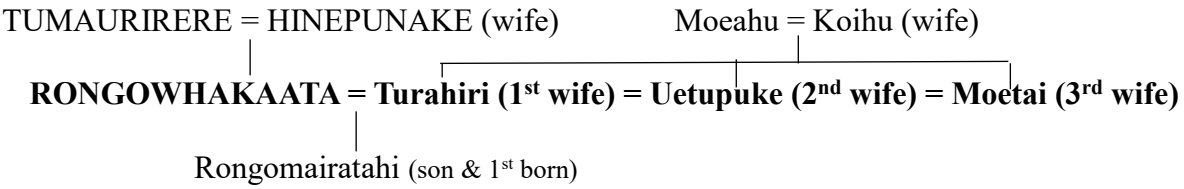


Figure 4.1: Whakapapa of Rongowhakaata and his three wives. (Whakapapa by Rongowhakaata Halbert)

The other important aspect to this marriage was that Rongomairatahi was the '*mataamua*' or first born of all the children of Rongowhakaata. This is important in understanding the whakapapa or genealogy of Rongowhakaata and the *tuakana* (senior), *teina* (younger) relationships that exist within Rongowhakaata iwi and with neighbouring tribes. It is also important in understanding the manawhenua status of the Rongowhakaata in Tūranganui-a-Kiwa. There are many descendants of Rongowhakaata spread along the Tairawhiti (East Coast) and beyond.

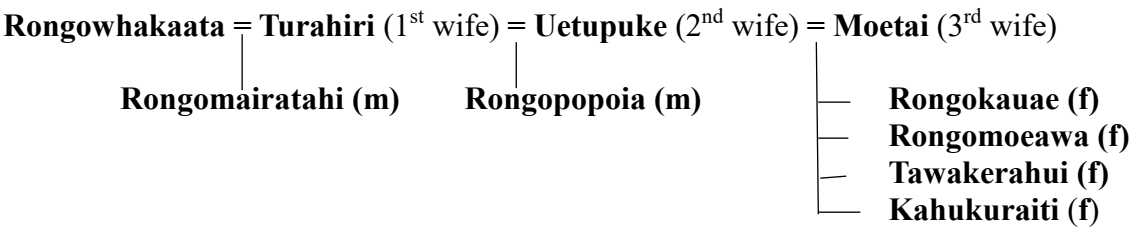
His second marriage to Uetupuke, after the death of Turahiri. saw him not long after go to war

against her sister's husband, Tuaiti where he killed him on the out skirts of Frasertown, Wairoa. Tuaiti was the husband of Moetai the eldest of the three sisters. As was custom in those days, his widow Moetai, then became the wife of Rongowhakaata.

On returning to Tūranganui-a-Kiwa, Uetupuke, did not believe in sharing her husband with her sister Moetai. As a result, she fled to Opotiki already pregnant with the child of Rongowhakaata. Rongowhakaata pleaded for Uetupuke to stay until the child was born but Uetupuke insisted on leaving.

Rongowhakaata is known to have had special abilities that enabled him to change his appearance. When Uetupuke left for Opotiki, Rongowhakaata changed himself into a bird to chase after her. Rongowhakaata tried to convince Uetupuke to return with him to Tūranganui-a-Kiwa but she refused. However, she did promise him that if the child was a boy she would name him Rongopopoia after *the popoia o oku taringa (the tragis* or hairy eminence at the entrance to the outer ear). Not long after, Rongopopoia was born. From Rongopopoia came several children one of which was Te Kahuki an important warrior ancestor of the Opotiki / Whakatane area.

The third marriage to Moetai, the eldest daughter of Moeahu and Koihu, produced four daughters. These were Rongokauae, Rongomoeawa, Tawakerahui and Kahukuraiti. Rongokauai married Tamateakota the son of Kahungunu and Rongomaiwahine. This became a very important Rongowhakaata bloodline in Tūranganui-a-Kiwa. Kahukuraiti, one of Rongowhakaata and Moetai's other daughters became one of the wives of Hauiti, eponymous ancestor of the Te Aitanga-a-Hauiti iwi of Uawa.



Note: (m) = Male; (f) = Female

Figure 4.2: Whakapapa of Rongowhakaata and his children (Whakapapa supplied by Paora Whaanga).

The children of Rongowhakaata were scattered along the East Coast marrying into many important bloodlines from the Wharerata ranges in the south to Tokomaru Bay in the north. One of these bloodlines was the ancestor Ruapani.

4.2 Ruapani paramount chief

According to Halbert (1999), Ruapani was the paramount chief of all Tūranganui-a-Kiwa because all the aristocratic bloodlines of Paoa, Kiwa and other crew members of the Horouta canoe converged on him (Halbert, R. 1999. p.47). He was born in Whangara about 1525AD and at a very early age taken to Tūranganui-a-Kiwa by his grandparents, Tahungaehenui (grandfather) and Hiharore (grandmother). Tahungaehenui, his grandfather was a tohunga (Renata, D 2004). Ruapani was raised at Ngā Wai-wehe-rua, the junction of the Taruheru, Waimata and Tūranganui rivers in the city of Gisborne. He grew up in the pā Heipipi (Mihaka, K. Pers. Comms. 2017).

Figure 4.3: Heipipi pā, with Gisborne court house in background. (Photo by J Wyllie, 2016).

Ruapani was a special ancestor who was very spiritual in nature. His birth was predicted many generations prior to his conception. He was named by his grandfather 'Ruapani' which means 'the receptacle of sacred oil'. A pā was built for him by Tahungaehenui on the Pukepapa block, west of the city of Gisborne and named Popoia. It was here that he married and lived with his first wife Wairau (Renata, D. 2004).

Ruapani is known to have had three wives and as many as 21 children. By his second wife, Uenukukoihu he had seventeen children. This included several twins and triplets. His third wife was Rongomaipapa, the daughter of Kahungunu and Rongomaiwahine. When Ruapani died, his wife Rongomaipapa was taken away by Tuhourangi of Te Arawa as a wife.

Ruapani did not live permanently at Popoia pā and moved from there when members of his second family decided to migrate. He is known to have died near Mohaka in the Hawkes Bay region at a very old age and his remains are said to have been brought back to Tūranganui-a-

Kiwa to the Kohurau cave at Wharekorero, Wainui (K. Mihaka pers. Comms 2013).

His descendants intermarried with those of Rongowhakaata, Te Aitanga-a-Mahaki and Ngai Tamanuhiri forming very important bloodlines in the Tūranganui-a-Kiwa area. His bloodline into Rongowhakaata, particularly through the Ngai Tawhiri hapū solidified his mana and ancestry within Rongowhakaata. Much of the land when claimed in the Gisborne region used Ruapani as the ancestor with root title in the area. His bloodlines then formed alliances through intermarriage with those of Ngai Tamanuhiri, Te Aitanga-a-Mahaki and Rongowhakaata. His mana could not be questioned in the Gisborne region and the intermarriages with the other iwi were further solidified through conquest and occupation.

4.3 Horouta, Tākitimu & Ikaroa-a-Rauru waka

There were several ancestral canoes that came ashore near Tūranganui-a-Kiwa at various stages. This included Horouta, Tākitimu, Ikaroa-a-Rauru, Mataatua, Karaerae and Nukutere (Tūranga Tangata, Tūranga Whenua, 2004).

In terms of the Tūranganui-a-Kiwa area, the Horouta, Tākitimu and Ikaroa-a-Rauru were important ancestral waka in the history of Rongowhakaata. According to Halbert, The Horouta waka is known to have brought the original habitants of the Tairawhiti from Ahuahu or Great Mercury Island after a dispute over the ownership of trees used in the planting of Kumara.

From a manuscript of Wi Tamawhaikai of the East Coast, there was a crew of nearly ninety people (male and female) that originally came on the Horouta waka (Halbert, R. 1999). The canoe was led by its captain, Paoa (Pawa). The high priest of the Horouta waka was Kiwa, whose son Kahutuanui married the daughter of the captain, Pawa. Her name was Hineakua.

From this bloodline came Ruapani who was paramount chief of all Tūranganui-a-Kiwa.

Another important crew member of the Horouta waka was Hinehakiririrangi who was responsible from bringing the kumara tuber to Aotearoa. She was also the sister of its captain, Pawa. The Horouta is reputed have brought other plants and animals to Aotearoa.

The Tākitimu waka was brought to these shores by its commander, Tamateaariki. Other important tipuna on board the Tākitimu were Ruawharo and Tupai who are said to have established whare wananga along the eastern seaboard. Tupai is known to have established the whare wananga, Tokitoki near Patutahi west of Gisborne.

The waka, Ikaroa-a-Rauru, came to these shores with Maia as its captain. He is known to have sailed here using karakia on a canoe made of hue or calabashes. Others to have come on the Ikaroa-a-Rauru were the important ancestress of the Tūranga region, Hamoterangi. Ikaroa-a-Rauru landed at the base of Titirangi maunga and Maia named the area Puhi-kai-iti after the feather adornment on his waka. It was also the name of the house he built where the current Cook monument is sited and the name of a whare wānanga.

4.4 Influence of the Missionaries

In January 1840, William and Jane Williams landed at Tūranganui-a-Kiwa to begin the first East Coast Mission on behalf of the Anglican Church. Williams was the youngest of nine children of Thomas and Mary Williams. Thomas had a lace manufacturing business in Nottingham, England and Mary, the daughter of a naval captain, was educated in drawing and music. William had an older brother Henry, who was also a missionary, who emigrated to Paihia in the Bay of Islands, New Zealand in 1823. William, after marrying his wife Jane Nelson, followed Henry to New Zealand in 1826.

By that time, the missionaries in the Bay of Islands had become reasonably fluent in Te Reo Māori. With William's arrival the translation of the New Testament and the Book of Common prayer became a major task for the Missionaries stationed in the Bay of Islands. By 1837, the Māori New Testament had been translated and the local Church Missionary Committee (CMS) decided to send its editor, William Williams and printer, William Colenso, on a holiday – a sea trip to Tauranga, East Cape and Tūranga (Porter, F. 1974).

In January 1838, William Williams and William Colenso left on their journey aboard the vessel the *Columbine* arriving at Hicks Bay on 15 January 1838. They were accompanied by other Church Missionary Society (CMS) missionaries James Stack and Richard Mathews. From here they travelled overland to Tūranga, stopping at Rangitukia, Tokomaru Bay and then travelling by canoe to Tolaga Bay stopping at Motukaroro, the whaling station set up by whaler, Robert Espie. Two hundred Māori assembled for prayers at Motukaroro (also known as Mawhai).

Williams and company continued their journey to Tūranga arriving on 26 January. Their vessel the *Columbine* was anchored in the Bay. Here they stayed for three days visiting local pā and the whaling station owned by John Harris named Waikahua, located at the mouth of the Tūranganui River. Harris was from Cornwall England and had made his way from England to Australia before being sent to Poverty Bay in 1831 to establish a flax-trading business in May 1831.

William Colenso and James Stack remained on the north side of the Bay while Williams and Mathews ventured to the southern side of the bay on the *Columbine* having services and conversations at Te Wherowhero lagoon with four Europeans and 'one American man of colour' named Pompey. Two of the chiefs (either Ngai Tahupo now known as Ngai Tamanuhiri

or Rongowhakaata) welcomed Williams and Mathews. On the 30 January, Williams and company left on the *Columbine* returning to the Bay of Islands.

Williams himself recognised the growing need of having a missionary presence on the East Coast, at Tūranga. This proved to be a problem as few of the missionaries stationed at Paihia were prepared to move. At the end of October 1838, the *Columbine* sailed again with six Native teachers and their wives for the East Cape and Tūranga. Three were to be stationed at the East Cape the other three in Tūranga. Henry Williams accompanied the group there on this occasion.

Figure 4.4: Waikahua Cottage site, bottom of Titirangi hill, Gisborne. (Photo by J Wyllie 2016).

The native teachers placed in Tūranga were Edward Wānanga, Richard Taki and Marsden Tukareaho. Edward Wananga and Richard Taki were placed by Williams at Pāokahu, a Rongowhakaata pā bordering the Awapuni lagoon, just south of the city of Gisborne. The pā was supposedly a mile in length intended as a city of refuge for Rongowhakaata and other Tūranga tribes in the event of an attack from Waikato (Mackay, J. 1949).

Marsden or Mātenga Tukareaho was placed by Williams with his son Paora (Paul) at another Rongowhakaata pā, Umukapua in what is now the village of Manutuke, 11kms south of Gisborne (Porter, F. 1974).

Figure 4.5: Mātenga Tukareaho c.1870. Missionary convert and signatory to the Treaty of Waitangi. (Image courtesy of Manuscript & Pictorial section – National Library, Wellington.)

Mātenga Tukareaho was a chief of Ngāti Rakaipaaka hapū of Ngāti Kahungunu descent who

had close whakapapa ties to Rongowhakaata through the ancestor, Te Rātu. Tukareaho was probably the Māori recognised by the two Māori chiefs when William Williams and Richard Mathews had visited Te Wherowhero earlier in 1838.

Tukareaho was the son of Tamawheti of Ngāti Rakaipaaka hapū of Ngāti Kahungunu and Rongowhaita (his mother) of Ngai Tamanuhiri, Rongowhakaata and Te Aitanga-a-Mahaki descent. Little is known of his early childhood. He married Hine-i- Koia of Te Whakatohea iwi of Opotiki and resided at his pā, Moumoukai in Nuhaka. He was responsible for the killing of Te Rātau, a chief of Mahia and father of Ihaka Whaanga assisted by the Whakatohea tribe. After this, Mātenga fled with Whakatohea to Opotiki and then on to the Bay of Islands with the purpose of obtaining muskets from Nga Puhi. Here he converted to Christianity adopting the name 'Mātenga' or Marsden after the missionary, Samuel Marsden. Tukareaho was a chief and master carver amongst other things (Nga Taumata, 2003).

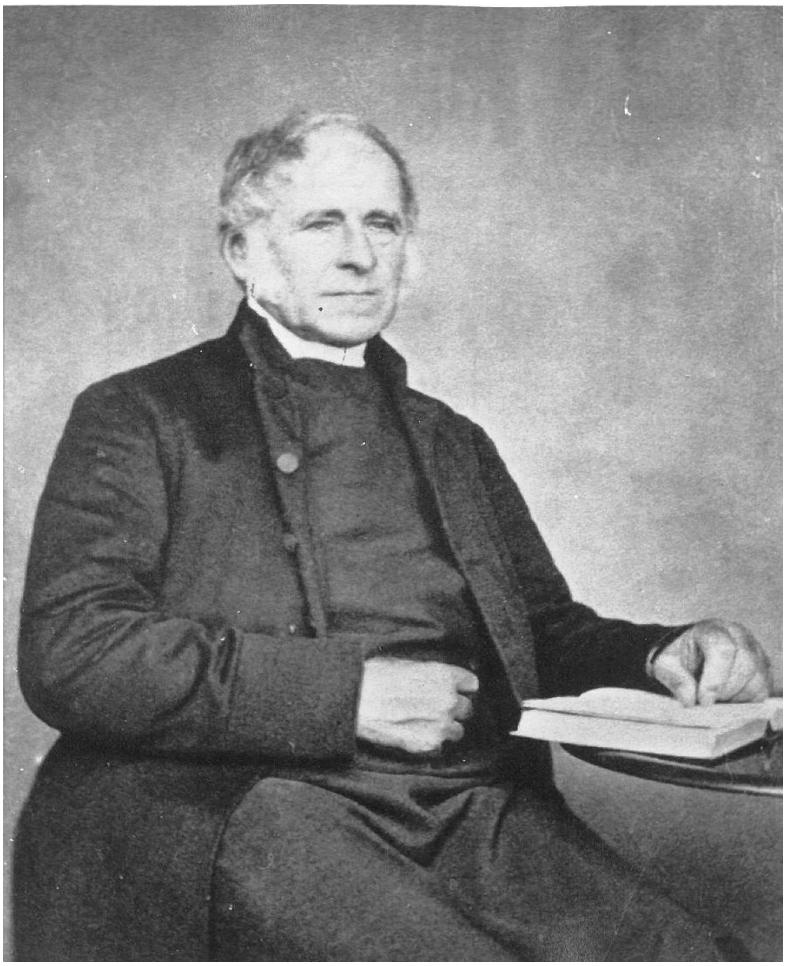


Figure 4.6: William Williams c. 1870. (Photo courtesy of Tairawhiti Museum).

His placement at Umukapua pā in Manutuke was a strategic move by Williams. Umukapua was one of three pā located in the Manutuke area and part of a larger more fortified complex that included Orakaiapu. In 1838, the township of Gisborne had not yet been established and Orakaipau pā was one of the main settlements of Rongowhakaata at the time. Umukapua was used by Ngai Te Aweawe / Ngāti Pakirehe chief, Te Waaka Perohuka during the summer months as a fishing resort. Ngai Te Aweawe and Ngāti Pakirehe were smaller hapū of the larger Ngāti Kaipoho hapū of Rongowhakaata. Tukareaho, as mentioned earlier had very close whakapapa links to Rongowhakaata through Ngāti Kaipoho hapū. His stationing at Umukapua pā made sense as it was part of the three pā complex that consisted of Orakaiapu, the more heavily fortified structure and Tauranga (Taurangakoau), the pā built for Tukareaho's ancestor, Te Rātu.

In early 1839, two new missionaries joined the CMS staff at the Bay of Islands. These were Octavius Hadfield (January 1839) and Richard Taylor (March 1839). Both men were ordained priests and university trained. They were also qualified to teach at the Waimate Boys School where William was wanting someone to relieve him so that he could take up post in Tūranga as the resident missionary. Taylor suggested to Williams that they make a trip to Tūranga to identify an appropriate location to establish a site for a station.

On 17 April, they arrived in Tūranga having dinner with Harris at his house before making their way to Pāokahu where two of their teachers, Taki and Wānanga were based. From here, Williams and Taylor then went to Umukapua pā to see Tukareaho. It was here that they decided the site for the mission station. This was to be known as the Tūranga station in recognition of the location in the heart of Tūranganui-a-Kiwa by Williams (Sundt, 2010). It was known as Kaupapa, a name given to the CMS station within the confines of the Umukapua pā.

It was also in this area that one of the earliest missionary drawings was done of a Rongowhakaata taonga. Richard Taylor an inveterate sketcher, drew a pātaka or food store house that was in the pā, Te Hue-a-Kama (also known as Te Hui-a-Kama) a short distance to the south of Umukapua pā. Te Hue-a-Kama was the pā rebuilt by the ancestor Arahua, son of the Ngāti Maru chief Tārake on his return from Reporua after being ransomed by his uncle Te Kāka for a piece of greenstone (Halbert 1999). This was prior to the arrival of Captain Cook in 1769.

Richard Taylor on his trip with Williams had sketched several buildings along the East Coast providing a valuable record of some of the whare, especially church buildings. (Sundt, R. 2010).

William Williams and Richard Taylor remained in Tūranga till May 1839 before returning to the Bay of Islands. Taylor then agreed to take over the reins at the Waimate School allowing William and Jane to leave for Tūranga on 31 December 1839 and arriving on 20 January 1840.

4.5 Rongowhakaata signatories to the Treaty of Waitangi

With the survey of the East Coast in April 1839 by William Williams and Richard Taylor, the site of Manutuke was selected for the establishment of the first CMS mission station in the area. named 'Kaupapa'. Very close by was the Tauranga pā (Taurangakoau), where 24 chiefs signed the Treaty of Waitangi between May 5 to May 12, 1840.

Accompanying Williams at the mission Kaupapa was George Clarke (1823-1913), son of George Clarke (snr) (1795-1875) who resided at Waimate. Clarke senior had negotiated for his teenage son to spend a year with William's at the Tūranga station studying Latin and Greek (Porter, F. 1974). He was also present at the signing of the Treaty of Waitangi at Tauranga pā.

The following were those that signed at Tauranga pā. At least 14 of these chiefs identified with hapū of Rongowhakaata. The signatories were:

1	Manutahi	Kemara Manutahi	Rongowhakaata	Ngāti Maru	Tūranga, 5-12 May 1840
2	Mangere	Te Waaka Māngere	Rongowhakaata	Ngāti Kaipoho	Tūranga, 5-12 May 1840
3	Turangi Potiti	Paratene Tūrangi	Rongowhakaata	Ngāi Tawhiri, Ngāi Te Kete	Tūranga, 5-12 May 1840
4	Turuki	Te Tūruki	Rongowhakaata	Ngāti Maru	Tūranga, 5-12 May 1840
5	Maronui	Maronui	Rongowhakaata	Ngāti Kaipoho	Tūranga, 5-12 May

					1840
6	Te Urimaitai	Ūiramaitai		Te Aitanga-a-Hauiti	Tūranga, 5-12 May 1840
7	Te Kaingakiore	Te Kaingakiore	Rongowhakaata	Ngāi Tahupo, Ngāti Kaipoho	Tūranga, 5-12 May 1840
8	Tauamanaia	Tauāmanaia	Rongowhakaata		Tūranga, 5-12 May 1840
9	Tuwarakihi	Tūwarakihi	Rongowhakaata		Tūranga, 5-12 May 1840
10	Eruera Wna	Eruera Wina	Ngāpuhi?		Tūranga, 5-12 May 1840
11	Ma te nga Tukareaho	Mātenga Tūkareaho	Ngāti Kahungunu	Ngāti Rākaipaaka	Tūranga, 5-12 May 1840
13	Ko Paia te Rangi	Paia-te-rangi	Rongowhakaata	Ngāti Maru	Tūranga, 5-12 May 1840
14	Tuhura	Tūhura	Rongowhakaata	Ngāti Maru	Tūranga, 5-12 May 1840
15	Mahuika	Wi Mahuika	Te Aitanga-a-Māhaki	Ngā Pōtiki	Tūranga, 5-12 May 1840
16	Tutapaturangi	Tūtapatūrangi/Tu-te-pakihi-rangi	Ngāti Kahungunu	Te Aitanga-ā-whare	Tūranga, 5-12 May 1840
17	Te Hore	Te Hori	Rongowhakaata, Te Aitanga-a-Māhaki		Tūranga, 5-12 May 1840
18	Te Panepane	Te Panepane	Te Aitanga-a-Māhaki, Rongowhakaata		Tūranga, 5-12 May 1840
19	Titirangi	Rawiri Tītīrangi	Te Aitanga-a-Mahaki	Ngāti Wahia, Ngāti Matepu	Tūranga, 5-12 May 1840
20	Te Pakaru	Enoka Te Pakaru	Te Aitanga-a-Māhaki	Te Whānau-a-Taupara	Tūranga, 5-12 May 1840
21	Te Wareana	Te Whareana	Te Aitanga-a-Māhaki, Rongowhakaata?		Tūranga, 5-12 May 1840
22	Tawarau	Tawarau	Te Aitanga-a-Māhaki	Te Whānau-a-Taupara, Te Whānau-a-Kai	Tūranga, 5-12 May 1840

23	Wakahingatu	Whakahingatū	Rongowhakaata		Tūranga, 5-12 May 1840
24	Aera Te Eke	Rāwiri Te Eke	Te Aitanga-a-Hauiti	Ngāti Oneone	Tūranga, 5-12 May 1840

At least four of these signatories were known carvers affiliated to Rongowhakaata and the Tūranga School of carving. It also included Mātenga Tukareaho. The others were Paratene Turangi, Tūhura and Te Waka Mangere. Paratene Turangi is known to have worked on the first Manutuke church (1849-1863) helping to adze many of the logs gathered to build it. Paratene was a chief of Ngai Te Kete hapū of Ngai Tawhiri hapū of Rongowhakaata. Tūhura is possibly Reweti Tūhura one the eighteen carvers identified to have carved Te Hau-ki-Tūranga with Raharuhi Rukupo.

Te Waka Mangere was the elder brother of master carver, Raharuhi Rukupo. He is known to have died shortly after signing the Treaty of Waitangi. The whare whakairo, Te Hau-ki-Tūranga was built in his memory.

The name 'Rongowhakaata' was little used or known by Williams and the first missionaries in Tūranganui-a-Kiwa. In his journals of the 1840's, William Williams made frequent references to Ngāti Maru, Ngāti Kaipoho, Ngai Te Aweawe and Ngai Tawhiri as independent tribes. Williams does not refer to the term Rongowhakaata until the time of the Pai Maarire in the 1860's (Ballara, A. 1998).

4.6 Rongowhakaata Marae

There are currently six marae within the Rongowhakaata tribal estate. These are Pāhou,

Whakato, Manutuke, Ohako and Te Kuri-a-Tuatai marae. The other marae in which Rongowhakaata has an interest in is Te Poho o Rawiri on the Puhi Kai-iti block.

Pāhou Marae is a Ngāti Maru marae and one of two in the area. The other is Whakato about 800m west of Pāhou. Pāhou has a whakapapa based on certain ancestors associated with Ngāti Maru namely Taharakau, Tārake and Mauhikitia.

Whakato Marae has a whakapapa based on the ancestor Timata, one of the children of Tapuhere and Tahatu, who led the Ngāti Maru hapū back from Reporua just prior to Cook arriving here. The hapū for this marae is Ngai Timata. It contains the whare whakairo, Te Mana o Tūranga, built in 1883 (Fowler, L. 1974).

Manutuke Marae is a Ngāti Kaipoho, Ngai Te Aweawe hapū based marae. Ngai Te Aweawe is a branch of Ngāti Kaipoho. It is the only Ngāti Kaipoho hapū marae in the Rongowhakaata tribal estate. The ancestors for this marae are Kaipoho, Te Rātu and Te Aweawe.

Ohako is a Ngai Tawhiri, Ngai Te Kete and Ruapani based marae. It is located on the Te Aohuna block, a reserve set aside as a gathering area for the Ruapani people on their way west to Mangapoike, Waikaremoana and other lands bordering the Tūranga region.

Te Kuri-a-Tuatai marae is based in the city of Gisborne itself has a Ngai Tawhiri and Whanau-a-Iwi affiliation. Te Whanau-a-Iwi has a strong affiliation to Te Aitanga-a-Mahaki through the ancestress, Tauwheoro. She was the wife of Rongowhakaata chief, Iwipuru.

4.7 Rongowhakaata the tribe

Rongowhakaata as a tribe seems to be a term which has stemmed from the period of the East Coast wars of the 1860's where hapū of Rongowhakaata came together to fight the crown and its forces. Prior to this period, Rongowhakaata were referred to by their individual clan names as indicated by the early Anglican Missionaries (Porter, F. 1974).

In modern society, Rongowhakaata are comprised of three main hapū groupings, Ngāti Kaipoho, Ngāti Maru and Ngai Tawhiri. Within each of these three main hapū groupings are many smaller hapū or sub-clans and within each sub-clan are several families all connected through genealogy.

Ngāti Maru hapū claim descent from the marriage of Tapuhere and Tahatu o te Rangi. As the hapū grew it took the name Ngāti Maru after the great grandfather of Rongowhakaata, Maruwhakatipua (Tūranga Whenua, Tūranga Tangata, 2004).

Ngai Tawhiri hapū (clan) claim descent from the three children of the ancestor Rongomaimihiao, that is Tawhirimatea, Tutekiki and Materoa.

Ngāti Kaipoho hapū claim descent from the ancestor Kaipoho, a great-great grandson of Rongowhakaata. Ngai Te Aweawe are a branch of Kaipoho tracing descent from Te Aweawe the great-grandson of Kaipoho himself.

4.8. Rongowhakaata the tribal estate

According to the Tūranga Claims settlement report, the Rongowhakaata tribal estate extends

across much of the lower Waipaoa flats to include the Matawhero blocks, Tūranganui 1, Kaiti, Waiohiharore, Awapuni, Kaiparo, Whenuakura and many other smaller blocks around the lower Waipaoa river. To the east and north much of this land overlaps with the interests of northern neighbours, Te Aitanga-a-Mahaki and its hapū. To the west Rongowhakaata claim rights to the hill country blocks that include Rakaukaka, Papatu, Arai Matawai, Tauwhiro, Whakaongaonga, Waihau and Patutahi. To the south the boundary is seen as Pākowhai with overlapping interests with southern neighbours, Ngai Tamanuhiri (Tūranga Tangata, Tūranga Whenua, 2004).

Important historical landmarks of Rongowhakaata are the maunga Puketapu, Papatu and Manawaru. Manawaru is reputed to have been the place where the first kumara was grown in Gisborne by the ancestress, Hinehakirirangi. She is known to have come to these shores on the Horouta waka. Hinehakirirangi was a chief in her own right and a sister to the captain of Horouta, Pawa.

Figure 1.4 Manawaru maunga centre of photo in the village of Manutuke. (Photo by J Wyllie)

Manutuke is also the centre of many of the land blocks and traditional pa of the Ngāti Kaipoho hapū. These include Rakaia, Tauranga, Umukapua, Tapui and Manutuke. Manutuke or Māori Battalion is the name of the marae for the Ngāti Kaipoho hapū.

The awa (rivers) of Rongowhakaata are Te Arai (Te Arai-te-uru) and the Waipaoa.
Important Ngāhere or forests in the Rongowhakaata tribal area are Rakaukaka and Pipiwhakao. Both were important resource gathering areas for Rongowhakaata with Pipiwhakaao having the tribal saying:

‘

‘Ka tere a Rāua, ka tere a Pipiwhakaao’

When Rāua came to life so did Pipiwhakao’

Rāua was an important forest in the Whakaki area north of Wairoa. Both were important gathering areas for the Tawhara berry which was a fruit gathered by Rongowhakaata and Ngāti Kahungunu. When the fruit came into season, Rāua would come to life with people gathering the Tawhara. It also signalled that the forest Pipiwhakao was ready for harvest as well.

4.9 Rongowhakaata today

According to the 2013 Census, the population of Rongowhakaata Iwi numbered 4920. This was less than one percent of the total Māori population in New Zealand. Of that total, 46% of the population were male and 54% were female. The majority of Rongowhakaata still reside in the tribal area in Gisborne with the next biggest populations living in Wellington and Auckland. Thirty-two percent of the total Rongowhakaata population were aged under 15years old, with 40% aged between 30-64yrs highlighting the fact that Rongowhakaata has an aging population

(http://www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/iwi-profiles-individual.aspx?request_value=24585&tabname=Keyfact).

4.10 Chapter summary

This chapter spoke about Rongowhakaata the ancestor, his origins and the women he married in Tūranganui-a-Kiwa. The chapter also spoke about the significance of Ruapani in the Tūranganui-a-Kiwa region

The next chapter will focus on the characteristics of the Tūranga style and two possible origin theories of the style. The next chapter will also look at the carvers of the Tūranga style of carving as well as some of the major projects they worked on.

CHAPTER FIVE

CHARACTERISTICS, ORIGINS AND CARVERS OF THE TURANGA STYLE

"He tangata haere noa; nā te mate i kawe mai ki konei waihape noa ai".

"I am only one wandering about; it was trouble that brought me here cruising about".

- Ranginui.

5.0 Introduction:

The previous chapter spoke about Rongowhakaata the tribe. The ancestor, his wives and children, his descendants and the tribal estate. The chapter also spoke about where Rongowhakaata originated and how he came to be in Tūranganui-a-Kiwa. It also spoke about some of the strategic alliances formed with other hapū and Iwi in the area and along the Tairawhiti.

This chapter will discuss the characteristics of the Tūranga style, possible origins and some of the exponents or carvers of the style. The purpose of this chapter is to provide a better understanding of the style and its development. To do this there will be an examination of these characteristics; possible origins and most notable exponents of the style. This chapter provides an understanding of some of the key traits of the Tūranga style of carving. Many of these traits are most identifiable on poutokomanawa figures and to a lesser extent on poupou figures in wharenui.

The above proverb were the words uttered by the ancestor Ranginui when questioned by his contemporary, Tamateamoa. Both ancestors were master carvers and had an important bearing on the development of the Tūranga style. Both will be discussed in this chapter.

An important feature of this section is the illustration of some of the features of the Tūranga style using known provenanced Tūranga styled carvings. These are poutokomanawa and poupou figures from Tūranga provenance wharenui.

5.1. Characteristics of the Tūranga style

The reputation of the Tūranga style was well known by early visitors to the East Coast region.

As early as 1840, explorer and traveller, Samuel Pollack noted that some of the most celebrated carving specialists lived in the Waiapu and Tūranga regions of the East Coast (Polack, S. 1840. p. 228).

In 1936, Sir Apirana Ngata wrote, referring to the classification of carving styles employed by fellow author, Gilbert Archey in 1933, of there being two main style classifications in Aotearoa. He referred to these as the as the north-western or serpentine style and the eastern or square style.

Author and carver, Jock McEwen made a similar call when he classified carving styles into culture areas. He listed them into two main groups with the first containing Northland, Hauraki, Waikato, and Taranaki. The rest of the North Island he listed Te Arawa, Tainui, Mātātua, Ngāti Porou and Ngāti Kahungunu (McLintock, A. (ed) 1966. p.417). McEwen places the Rongowhakaata or Tūranga style as part of the Ngāti Kahungunu area.

Hirini Mead (1986) stated that a tribal style was defined as the constant forms of art maintained and developed by a group of people as an expression of their values, hopes, fears and dreams (Mead, S. 1986.p.29) He also stated that it also encompassed more than one tribe.

The Tūranga style was categorised as part of the eastern or square styles promoted by both Gilbert Archey and Sir Apirana Ngata. Mead in his publication *The art of Māori carving* listed the tribal groupings of Rongowhakaata, Ngai Tamanuhiri, Te Aitanga-a-Mahaki, Ngai Tutekohi, Rongomaiwahine and Ngāti Kahungunu generally as the iwi that make up the Tūranga style (Mead, S. 1986. P.75). This is an area that geographically extends from Whangara in the north to Te Wairoa in the south, with the centre being the village of Manutuke.

It is also more specific to Ngāti Kaipoho hapū and Rongowhakaata.

Simmons said that there were various criteria or characteristics that determined a tribal style and included features such as:

- Body shape
- The way the arms and legs are attached to the body
- Shape of hands and feet
- Head shape
- Shape of eyes
- Surface decoration
- Organisation of the carving (Simmons, D. 1985. p. 55).

For the purposes of this section the following characteristics will be discussed in terms of the Tūranga style. These are:

- Body shape or body form
- The shape, arrangement and patterns featured on the head;
- Body features - shoulders, placement and adornment of arms and hands
- Legs and feet including surface decoration
- Organisation of the carving

The above features will be discussed in relation to poutokomanawa and poupou figures. These figures best illustrate many of these patterns and features. Mead (1986) spoke about some of the features of the Tūranga style particularly under the hands of Raharuhi Rukupo as being the

drawing of the face, the decorative arrangement including manaia forms.

Hakiwai (2003) in his thesis of the Ngāti Kahungunu carving style, spoke about a noticeable feature of the Tūranga style of carving being the high relief of principle figures, the great skill of the unaunahi pattern and the deep and well executed surface patterns and the bold interlocking spirals of pākati (Hakiwai, A. 2003.p.134).

To illustrate characteristics of the style, photographic examples of Tūranga provenanced carvings have been included and will be discussed in this section. These characteristics include the form and decorative arrangements that appear on poutokomanawa and poupou figures from Rongowhakaata wharenui. This includes the shape of the head and body and the arrangement of the arms and hands and patterns that are featured on these elements. This is by no means a comprehensive list of the characteristics, rather a snap shot of what some of them are.

5.2 Body shape or body form

Body form is a very important characteristic of the Tūranga style of carving. The human like appearance of poutokomanawa figures best illustrate this. The shape of the head, shoulders, arms, hands and legs are all important traits. Some important examples have been recorded in this chapter which will help illustrate this.

The body form is important in understanding the Tūranga style of carving. Figures 5.0 – 5.3 are examples of the body form of the Tūranga style. All are a poutokomanawa figures provenanced to the Tūranga style of carving displaying a human like form. The one third, one third, one third proportions for the head, body and legs are clearly shown with the figures illustrated. This is an identifiable feature of the Tūranga style.

A third of the figure is made up of the top knot and head, a third for the shoulder, body and arms and hands and the remaining third for the legs and feet. The natural body or sculptural human form are a notable feature of the style.

Figure 5.0: An example of sculptural form of the Tūranga style of carving. A poutokomanawa

figure provenanced to the Tūranga style of carving currently held by the National Art Gallery, Canberra, Australia. (Photo courtesy M. Gunn, National Art Gallery.).

Figure 5.1: Side profile of poutokomanawa figure in National Art Gallery collection, Canberra, Australia. This photo shows a life like appearance of the figure with one-third portions for the head, body and legs. (Photo courtesy of M. Gunn, National Art Gallery).

Figure 5.2: Back view of Tūranga attributed poutokomanawa in National Art Gallery collection, Canberra. Figure shows topknot, era, shoulder and buttock forms which appear humanlike. (Photo courtesy of M. Gunn, National Art Gallery).

Figure 5.3: Tūranga provenanced poutokomanawa figure in Mark & Caroline Blackburn collection, Honolulu, Hawaii. (Photo – Polynesia: The Mark and Caroline Blackburn Collection).

Figure 5.4: Back view of poutokomanawa figure showing shoulders and rear from Mark and Caroline Blackburn collection, Honolulu, Hawaii. (Photo courtesy of Mark Blackburn, 2013).

Figure 5.5: Poutokomanawa figure, Te Waaka Perohuka in Museum Theatre Gallery (MTG) collection, Napier. (Photo courtesy of K Mihaka, 2009).

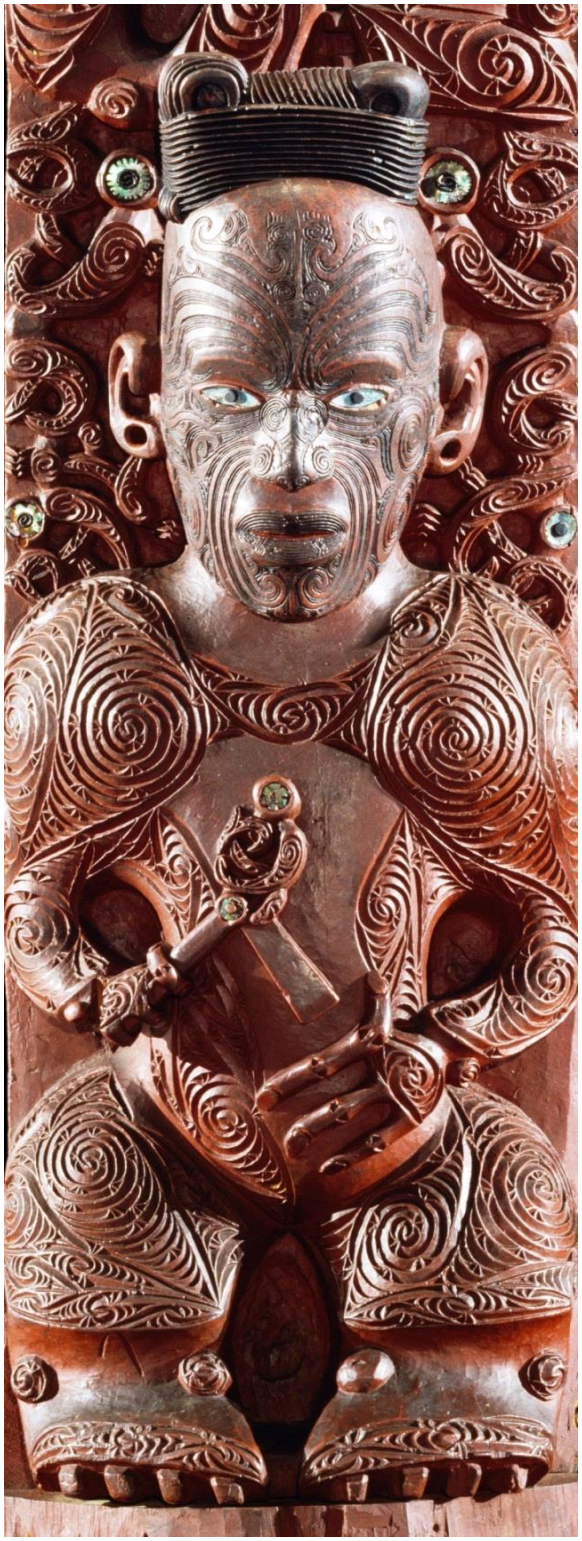


Figure 5.6: Poutokomanawa figure inside Te Hau-ki-Tūranga. (Photo courtesy of Te Papa).

5.3 The shape, arrangement and patterns featured on the head

The shape and arrangement of the head of Tūranga carved figures is also distinctive. The

arrangement of this area shows a similarity of forms and shapes for the placement of the topknot, facial features, ear arrangement and some of the patterns on the face and lips for poutokomanawa figures.

The arrangement of the topknot is similar for all four figures shown (figures 5.0 - 5.6). The topknot aligning from left to right is consistent for all figures shown. The haehae pattern used is also consistent, with the only issue being the number haehae represented. There are similarities in some of the patterns of the full facial moko. The spiral patterning of the cheek, nose and forehead areas show this.

The ear arrangement is also similar for all figures. The protruding ears with holes for ear adornment is similar for the Canberra, Hawaii and Te Hau-ki-Tūranga poutokomanawa. This is particularly so for work provenanced to Raharuhi Rukupo. The prominent or protruding ears are an identifiable feature of the Tūranga style of carving, especially for poutokomanawa figures. For non-poutokomanawa figures such as poupou these are represented by either lugs or disc shaped markings as shown in figures 5.8 and 5.9. These lug and disc shaped representations feature prominently in many of the poupou in Te Hau-ki-Tūranga and the other carved whare whakairo, Te Mana o Tūranga at Whakato Marae, Manutuke.

Figure 5.7: Poutokomanawa from inside of Te Hau-ki-Tūranga. Figure shows protruding or prominent ears with holes for ear adornment. This is a notable feature of Raharuhi Rukupo.(Photo courtesy of Te Papa).

Figure 5.8: Poupou carving from inside Te Hau-ki-Tūranga meeting house showing figure with lug arrangement for ears, a common marking for ancestors in the house. (Photo courtesy of K Mihaka, 2009).

Figure 5.9: Te Ikawhaingata poupou carving from porch of Te Mana o Tūranga, Whakato Marae, Manutuke. Spiral or disc shapes located below eyes of carving represent ears of ancestor. (Photo courtesy of Whakato Marae).

A noticeable feature for the poutokomanawa figures provenanced to the Tūranga style of

carving is markings on the lips of figures. The chevron pattern displayed on both the bottom and top lips is an interesting feature.

This is a possible reference to the saying my word is my bond a reference to the mana of these ancestors who were all chiefs of Ngāti Kaipoho hapū and Rongowhakaata. It is a unique feature of the Tūranga style of carving.

This marking is featured on several poutokomanawa attributed to the Tūranga style which include those from Te Hau-ki-Tūranga, Canberra, Honolulu and both poutokomanawa figures in the MTG collection in Napier. All figures have the chevron symbol on the top lip located in the middle of two chevron shapes on the bottom lips of ancestors.

Figure 5.10: Poutokomanawa figure from the inside of Te Hau-ki-Tūranga showing chevron or lightning bolt pattern on both top and bottom lips. (Photo courtesy of Te Papa).

Figure 5.11: Poutokomanawa figure, National Art Gallery, Canberra Australia. Also shows chevron markings on top and bottom lips. (Photo courtesy of M. Gunn).

Figure 5.12: Te Waaka Perohuka carved by Timoti Tohi about 1860. Figure has chevron pattern on both top and bottom lips (Photo courtesy of K Mihaka, 2009).

Figure 5.13: Tekoteko / Koruru figure provenanced to Te Poho Rawiri Meeting house from Gisborne held by the Museum Theatre & Gallery, Napier. Figure shows chevron markings on top and bottom lips. (Photo courtesy of K Mihaka, 2009).

Another feature of poupou figures which seems to be a characteristic of the Tūranga style is the hand coming out of the mouth. This feature is prominent on many of the poupou inside both Te Hau-ki-Tūranga and Te Mana o Tūranga wharenui. It is not known what this means but it is

a feature of the style.

Figure 5.14: Poupou figure from inside Te Hau-ki-Tūranga with left hand coming out of mouth. Many poupou both in Te Hau-ki-Tūranga and Te Mana o Tūranga wharenui have poupou figures like this. (Photo courtesy of Te Papa).

5.4 Body - shoulders, placement and adornment of arms and hands

The body shape, shape and placement of the arms and hands and arrangement and the patterning of the body are important features of the Tūranga style. The shaping of the shoulders and the collar bone markings are noticeable features.

The aquiline shape of the shoulders is evident on all the poutokomanawa figures represented. Some are adorned with the pungawerewere pattern and others have no adornment. An interesting feature with all figures is the collar bone markings. This seems to be a trait specific to the Tūranga style.

Another interesting feature of the Tūranga style is the use of breasts on some of the carvings to represent female ancestors. This is represented in Figure 5.14, below, a female ancestor from inside Te Hau-ki-Tūranga wharenui.

Figure 5.15: Breast representation as indicated by oblong shaped carved pattern above hand of ancestor from inside Te Hau-ki-Tūranga. This indicates that this is a female ancestor. (Photo courtesy of K Mihaka, 2009).

The breast pattern is a feature of female ancestors in both Te Hau-ki-Tūranga and Te Mana of Tūranga wharenui.

The location and positioning of the arms and hands on the body in the stomach and chest area are similar for all poutokomanawa figures. Also, the three fingers and bent thumb are a feature of the Tūranga style as well.

The adornment of the hands of figures also provide vital clues. The shaping of fingers and nail and notched knuckle representations are evident as is the use of small lugs or discs to represent the wrist feature of ancestors. These are evident on many of the poutokomanawa figures represented and are also a common feature on poupou in both Te Hau-ki-Tūranga and Te Mana o Tūranga wharenui.

5.5 Legs and feet

The legs and feet of many of the poutokomanawa figures represented as mentioned are a third of the entire figure. Like the poupou figures in Te Hau-ki-Tūranga and Te Mana o Tūranga they also take up a third of the entire figure. This section of the body as is the case with poupou figures, also incorporates a secondary figure located between the legs of ancestors with the head of the secondary figure resting on the stomach region of the main ancestor. There is a variety of positioning of the head of these secondary figures with some figures having the head lie in a left to right position, some with the head right to left and other ancestors with the head in a central position.

Figure 5.16: Lower half of poupou figure from inside of Te Mana o Tūranga showing circular badge figures representing the ankles of the ancestor. These symbols are also used in figures 5.9, 5.14 from Te Hau ki Tūranga and Te Mana o Tūranga. (Photo courtesy of Whakato Marae)

The leg area for some of the poutokomanawa figures is blank with markings representing the knee region. Others are ornately carved with pākati and haehae patterns such as the Canberra poutokomanawa. The figure from Te Hau-ki-Tūranga has the pungawerewere pattern covering much of the leg area. Other figures such as the Honolulu and MTG (Te Waaka Perohuka) figures have kept this area blank with markings indicating the knee area. Many figures including poupou in both Te Hau-ki-Tūranga and Te Mana o Tūranga have spiral disc like shapes which seem to represent the ankle region of the figures. This is also evident in figure 5.16, a poupou from inside Te Mana o Tūranga. This is a very old piece and provenanced to another whare, possibly Hamokorau. This is the Hamokorau wharenui that was brought to Manutuke in 1831 and reconditioned.

5.6 Origins of the Tūranga style

The origins of the Tūranga style have been the subject of debate by many people for several years. It has been the subject of discussion by scholars, authors, art historians, carvers and others throughout New Zealand. There are currently two main lines of thought in terms of origin of the Tūranga style of carving. These are the Te Rawheoro and Hamokorau traditions. Both are important and vital in understanding the Tūranga style.

The purpose of this section is to provide context to the history and development of the Tūranga style. It is not the wish of the author to say that one theory is more important than the other or that one theory is correct over the other. The purpose here is to allow readers a view of two main theories according to Ngāti Kaipoho and Rongowhakaata and for them to make up their own minds.

Cowan (1930), mentioned the story of the ancestor Nuku mai teko who lived in the ancient homeland of Hawaiki in chapter three. This was one of many stories and legends pertaining to the how man received the art of carving. This chapter will concentrate on two of these stories,

The whakatauākī or tribal proverb at the beginning of this chapter were words uttered by the chief and master carver, Ranginui. Ranginui was the older brother of Kahungunu eponymous ancestor of the Ngāti Kahungunu tribe of Hawkes Bay. The relationship of Ranginui and his descendants to Ngāti Kaipoho and Rongowhakaata are important in understanding the Hamokorau tradition.

Carving is a very important and integral part of Rongowhakaata culture and history. Its origins have been the subject of debate for many years by Rongowhakaata historians, elders

and people. There are two possible origins of the Tūranga style which have been debated and studied. One is a popular belief amongst iwi of the Tairawhiti. The other is not so well known.

Both origins will be examined and discussed in this chapter. The first is the story of Manuruhi and Ruatepupuke as told by a master carver of the Iwirakau style of carving of the Waiapu valley, East Coast of the North Island, New Zealand. The other is a story about the house of Tamateamoa and Ranginui, known as Hamokorau. Both stories are vital in understanding the Tūranga style of carving. Both are possible origins of the style.

Both are feasible origins of the Tūranga style of carving. The important issue is for readers to decide based on the merits of both stories.

5.7 The story of Ruatepupuke and Manuruhi.

The following is an interesting story as told by Tāmati Ngākaho a master carver of the Iwirakau style of carving of the Waiapu valley. Ngākaho was of the Te Whānau-a-Rāhui, hapū o Ngāti Porou, from Rakaihoea at Kakariki, near Waiomatatini on the East Coast. His parents were Hamure and Huirohutu (Huirotu). There are few facts recorded about his life, but he is celebrated as a leading exponent of the style of carving that had been founded by Iwirakau in the Waiapu – Te Araroa area in the sixteenth century. Carving was a chiefly occupation, and Ngākaho must therefore have been a man of rank (Dictionary of New Zealand biography. Volume two, 1870-1900, 1993).

In 1874 Tāmati Ngākaho worked on the construction of a Maori house at the Canterbury Museum in Christchurch with another Ngāti Porou carver, Hone Tāhu. Tāhu had designed the

house in the 1860's and had named it Hau-te-ana-nui-o-Tangaroa (the sacred great cave of Tangaroa). It had originally been intended as a residence for Henare Potae at Tokomaru Bay, but war prevented its construction and the surviving timbers were acquired for the museum by Samuel Locke for 290 pounds. Tāhu and Ngākaho intended to build the house entirely in traditional style, but this plan was abandoned due to the expense of the project. The completed carvings were attached to a European frame on concrete foundations. The carvings were of totara, painted in red ochre. The scroll work on the rafters, in the pattern called mango-pare, was painted using white, black, red, green and blue prepared in the traditional way. The two carvers also gave information on their art to Julius Haast, the museum's director.

Tāmati Ngākaho stated that the knowledge of carving was hereditary in his family who have preserved an interesting story of how the ancestor Ruatepupuke came to acquire the art of carving.

Ngākaho recounted the version:

"In ages gone by, there dwelt by the sea shore, a chief named Ruatepupuke, who had an only son (named Manuruhi); this boy went, one day, with several others to bathe. While swimming Tangaroa, the god of the ocean seized him, and drew him below the surface, and carried him down to his house under the sea, where he placed him on the end of the ridge-pole over the door-way as a Tekoteko.

On the other boys returning to their village Ruatepupuke missed his son and asked his companions where he was. They told him that he had sunk in the sea. The father, hearing this, begged them to point out the spot where he disappeared; then throwing off his cloths, he

plunged into the sea and dived to the bottom, assuming as he did so, the form of a fish.
At the bottom of the sea he came upon a large carved house, and, as he drew near to it, he saw his little son fixed as a tekoteko. As he approached, the child cried out to him; but he took no heed and continued his search for the occupants of the house. Presently he met a woman, Hine-matiko-tai, and questioned her about her people. She told him that they were all away at their work; but that, if he waited till sundown, they would all return, '*but be careful*, she said, *to close up every aperture through which light may enter; then enter the house and hide yourself'*.

Ruatepupuke paid great attention to what the woman had told him and did exactly as she had directed. By and by the occupants of the place, with a loud noise, came pouring in, till the house was quite full. Then Ruatepupuke asked Hine-matiko-tai what he was to do. '*Do nothing'* she said, '*the sunlight will kill them*'. Only stop up all the gaps that no warning gleam of light may call forth before sunrise.

When Rua entered the house, the carved posts were talking amongst themselves; he heard the posts talking, but those outside remained silent. He closed all the interstices of the house and when the sun had set, Tangaroa and his family arrived and sought repose within their house. There they amused themselves with posture-dancing, hand-clapping contests, cats' cradle and other games, as is usual when many folk meet. When day came the interior of the house was still in darkness.

At the usual hour of waking, Tangaroa, the chief, asked '*Is it not light"*? '*No*', replied the old woman, whose business it was to watch for dawn; '*it is the long night, the dark night of Hine-matiko-tai!' Sleep on; sleep soundly'.* So, they slept till the sun rose high in the heavens. Then Ruatepupuke let in the light, and set fire to the house, and it was burnt, all except the veranda, of which he brought away four side-posts, the ridgepole, and door and window frames, and so introduced the knowledge of carving to the world" (Stack, J.W. 1875).

Mead (1984) states that the carvings obtained by Ruatepupuke were kept by him for the admiration of his descendants. Later, his descendants transported the house posts from Hawaiki, to Aotearoa. In due course, some 39 generations or roughly 975 years later, they were shown to Hingangaroa, who constructed a great carved house he named Rawheoro. Into Rawheoro he placed the house posts that were pre-ordained for his use. The carvings from the gods and the house model built by Hingangaroa became the pre-cursors of later art and architecture in the Tolaga Bay and East Coast region such was the fame of the Hingangaroa School of carving that chiefs from other tribes made special efforts to acquire the art of carving (Mead, H. 1984).

Rongowhakaata were no exception. The relationships with Rawheoro and Te Aitanga-a-Hauiti are well documented. The daughter of Rongowhakaata, Kahukuraiti was one of the wives of Hauiti. Rongowhakaata as an ancestor came originally from the Mangatuna area near Uawa before migrating to Tūranganui-a-Kiwa.

Figure 5.17: Manuruhi tekoteko (gable figure) from the wharenui, Hui-te-ananui in Canterbury Museum, Christchurch. This wharenui was carved by Iwirakau carvers Tāmati Ngākaho (Photo courtesy of Canterbury Museum).

Many of the descendants of Rongowhakaata intermarried with those of Hauiti, Tukaki and Iwirakau.

The connection of Te Rawheoro to Rongowhakaata is also recorded in the lament composed by the last chiefly priest of the Rawheoro wānanga, Rangiuia for his son Tūterangiwhaitiri, who had a mākutu (curse) put on him by the famous Mātorohanga:

Ko Te Rangihopukia, Ko Hinehuhuritai,
Me Ko Manutangirua, Ko Hingangaroa.
Ka tū tōna whare, Te Rāwheoro, e;
Ka tipu te whaihanga, e hika, ki Ūawa.
Ka riro te whakautu, te Ngaio-tū-ki-Rarotonga,
Ka riro te manaia, ka riro te taowaru;
Ka taka ki raro nā, i a Apanui, e;
Ka puta ki Tūranga, ka hāngai atu koe
Ki te ao o te tonga i patua ai koe
Kia whakarongo mai e tō tipuna pāpā,
E Te Mātorohanga, nā i!

The first part of the verse from which this is quoted traces the line of descent from Tangaroa to the Rua family, connected in Māori lore with the art of carving. Rua-te-pupuke, Rua-te-kuka-kore, Rua-te -pare-kore, Rua-te-atamai – meaning Rua – the well of thought, rua-without waste chips, Rua – without dust, Rua – the beautiful.

The lament also goes on to talk about how the art was also transferred to Tūranga. There are numerous connections between Rongowhakaata and those ancestors of the Rawheoro tradition. They may not be relatively well-known but are still remembered by many of Rongowhakaata today.

5.8 Hamokorau - The house of Tamateamoa and Ranginui

The other possible origin of the Tūranga style of carving is relayed in the following account. It is attributed to Hoani Whatahoro of Ngāti Kahungunu who was a scribe to the tohunga Te Mātorohanga who spent some time at Te Rāwheoro whare wānanga before being accused of witchcraft. The writings of Te Mātorohanga through Whatahoro were published by the Polynesian Society and used by prominent European scholars, such as Elsdon Best and John White.

The story of Hamokorau begins with the ancestors, Tamateamoa and Ranginui. Tamateamoa

was an ancestor of the Toi people and Ranginui, son of Tamateapokaiwhenua, an ancestor of the Tākitimu waka tradition. Ranginui was also the older brother to Kahungunu, ancestor of the Ngāti Kahungunu tribe of Hawkes Bay. Like the story of Manuruhi and Ruatepupuke, this story has connections to Rongowhakaata in terms of Whakapapa

According to John White (1887), Tamateaariki came from Hawaiki to Aotearoa in the waka Tākitimu. One of the first places he landed was at Tūranga (White, J. 1887). His grandson, Tamateapokaiwhenua is known to have resided part of his time in the Whakatane area. He is recorded as having three wives and several children. Those children important in this story are Ranginui, his younger brother Kahungunu and their sister Iranui, wife of Hingangaroa the founder of the Whare wananga, Te Rawheoro.

After traversing the different parts of Aotearoa, Tamatea reached the coast at Te Awa-o-te-atua in the Bay of Plenty region. Here he stayed for a while. While here he and his people saw a column of smoke rising in the distance. Tamatea said to his son Ranginui to take some men with him and go to the place where the smoke was rising to find food for everyone (Smith, P. 1915).

This area was Te Reinga, inland of Gisborne. When they reached the area, Ranginui found it was a fire used for dubbing out house slabs by an ancestor of the area and his men. His name was Tamateamoa. (Whatahoro, H.T. 1915, p. 245). Rongowhakaata Halbert states that the area in question was on the banks of the Hangaroa River at a place known as Tupapakurau where the Papoeka stream flowed into the Hangaroa river (Poverty Bay Herald, 6 May 1936).

Whatahoro states that Ranginui and seven companions found Tamateamoa and his men at work

carving posts for a house. The name of this house was called Hamokorau. Ranginui looked on and saw how badly the work was being done by Tamateamoa and his men. Ranginui was a very accomplished carver in his own right and detected how badly Tamateamoa was at cutting in front of him. Ranginui said to Tamateamoa, '*O Sir! Return the edge of the axe to the part behind you*". Tamateamoa did so but the cutting did not progress, so Ranginui said again *Ah! Your axe is still going wrong; work that part behind your foot*."

At this, Tamateamoa got angry, and said to Ranginui "*Who appointed you to show me how to do the work*?" Tamateamoa then returned to his house which was just beyond where the adzing work was being done. Before leaving he left his son and others to stand guard over the area in question.

On the departure of Tamateamoa, Ranginui seized the axe, and placed two house rafters under his feet and began trimming them both together, whilst all the men gathered around to look on. They then saw the excellent work performed by the edge of Ranginui's axe and said their own work could not compare to his.

When Tamateamoa got to his house, he said to his men, "*Behold! The impertinence of the traveller in saying that I held my axe wrongly and did my work badly! Arise some of you and collect fire-wood and stones and dig out an oven to cook our food [Ranginui]*." He had decided to kill Ranginui and his seven companions (Whatahoro, H. 1915).

Firewood and stones were collected, and the oven was lit. The news of the preparations had reached Tamateamoa's son and men gathered at the wood cutting place that it was proposed to kill the strangers. At this Tamateamoa's son and his men were very much annoyed, so they

went and spoke with Tamateamoa. "*What kind of work is this of thine*?" *There are none of us that can compete in axe-work with he who is at work there. He is a complete master of axe-work*".

On receiving this news Tamateamoa went back to the place where the adzing had taken place and examined the work. Ranginui had done a fantastic job. He had for the first time seen such excellent work and skill as Ranginui adzed two house rafters at a time under foot, and yet he hardly seemed to look at his axe.

Tamateamoa then asked, "*Who art thou*?" Ranginui said: "*I am only wondering about; it was trouble that brought me here*". Ranginui carried on with his adzing and Tamateamoa said to one of Ranginui's men, "*who is your friend*?" One of Ranginui's men named Te Kopa replied. '*It is Ranginui, son of Tamateapokaiwhenuai of Hawaiki*!"

After hearing this Tamateamoa welled up with fear and anxiety as he decided to greet Ranginui. "*Woe is me! Who indeed would think it was thee, o Rangi? It is thou who has come. Woe is me*!" Then Tamateamoa called out to his people, *"It is Ranginui; Ranginui of Tamateaarikinui; from Hawaiki, from Tahiti*" When all Tamateamoa's people heard this they felt afraid.

They were afraid because of the mana of Tamatea and his fame throughout Aotearoa and the Pacific. His greatness was observed by some of the names he was given that marked certain events that he was associated with. Tamatea-mai-Tahiti – Tamatea from Tahiti; Tamatea –pokia-whenua – Tamatea-the-traveller, Tamatea-Muri-whenua – Tamatea –end of land to name a few. (Whatahoro, H. 1915). He was also feared because of his tapu nature and his connection or genealogical descent from the gods through the Maui family down to the tipuna Kokako.

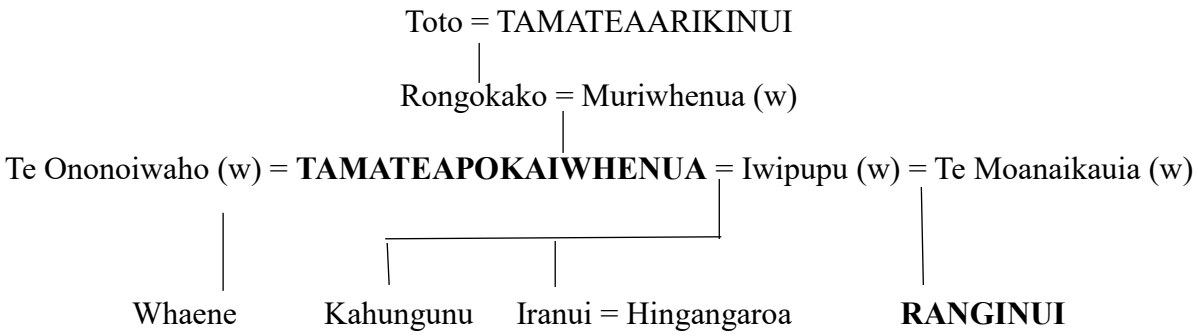


Figure 5.18: Whakapapa of Ranginui (source – Tākitimu (1994). by J.H. Mitchell**).**

Ranginui was now told by Tamateamoa, "*O sir stand on one side*". Return to the house. Ranginui and his companions went to the camp where they were greeted by Ranginui and his people. After this Tamateamoa went to his people and said, *"O sons, select one of yourselves as a substitute for the oven*". Then some of his men were killed, and the food presented to Ranginui. These men would have been some of the pre-Toi people who were taken as slaves by Tamateamoa. Ranginui then said to Tamateamoa to dispatch a messenger to his older relative to ask him to come here; he is at Te Awa o te Atua resting.

So Tamateamoa sent Horahora and Te Kapu to fetch Tamatea and his companions.
When they arrived, Tamateamoa begged Tamatea to consent to Ranginui marrying his daughter, Kurapori. Tamatea agreed to this.

Kurapori and Ranginui married and from this union they had a daughter, who was named Uenukuherekuta. They also seemed to have other children. They were given fifty dogs (their skins for clothing) and twenty-five men, and twenty-five women as servants.

Some accounts state that Ranginui and Kurapori married at Whakatane while the Tūranga and Urewera accounts record their marriage taking place at Te Papuni located in the Ruakituri area

inland of Gisborne (Whatahoro, H. 1915).

This story was also related by Rongowhakaata Halbert in 1936 while working for the then Native Affairs Department. This was during the time Te Hau-ki-Tūranga was being renovated and re-erected by Ngata, Pine and John Taiapa and others.

After the marriage of Ranginui to Kurapori, Tamateaarikinui and his party went to the Hokianga area in a canoe given to them by Tamateamoa. The name of this waka was 'Te Rotoiti'. Tamateamoa said to Tamateaarikinui, '*I have no proper canoe for you. You must use this Kokii'*. A Kokii was a small canoe. And so Tamatearikinui went back to the Hokianga and dwelt there (Whatahoro, H. 1915).

The fate of the whare, Hamokorau continued with the handing down of it to the descendants of Tamateamoa and Ranginui. Hamokorau played a very important role in the development of the Tūranga style for Ngāti Kaipoho hapū and Rongowhakaata. The house was acknowledged by Ngāti Kaipoho to be a whare wānanga and the carved patterns and designs incorporated in the house were handed down.

History has it that Hamokorau was inherited by the ancestor Ngāherehere from Tamateamoa and Ranginui. According to Rongowhakaata Halbert, Ngāherehere was the son of Tahuraumoa and Kopura. He was descended from Ruapani, Tahupotiki and Tamaterangi amongst others (Mitchell, J.H. 1944). He was also descended from Tamateamoa and Ranginui. Some of his descendants say that Ngāherehere came from Mahia while others say he came from Whakaki north of Wairoa.

Figure 5.19: Whakapapa of Ngāherehere, (source – Horouta by Rongowhakaata Halbert).

In 1877, the Native Land Court heard evidence from Wiremu Waiharakeke, a claimant for the Hangaroa-Matawai block, inland of Gisborne. Wiremu stated that Ngāherehere was a great warrior and lived on the Hangaroa-Matawai block on the western portion which was named Hamokorau. He also stated that the house of the same name descended to him from his ancestors. At this house, the birds taken from this land by the hapū Ngāti Rua and Ngāti Maru were taken to Ngāherehere and consumed here in the house Hamokorau (Maori Land Court, GMB 3, p322.).

Figure 5.20: Carving of the ancestor Ngāherehere from inside the whare whakairo, Te Hau-ki-Tūranga at Te Papa. This carving is part of the Poutahucomponent of Te Hau-ki-Tūranga whare whakairo (photo courtesy of K Mihaka, 2013).

One of the first places Ngāherehere settled in the Wairoa area was at a place called Mātiti. Here he set up camp, but Tapuwae, the principle chief of the Ngāti Kahungunu people of Wairoa drove him off this place (Mitchell, J. 1994). He also made another attempt to settle further along the Wairoa river at Awamate but once again he was moved on by Tapuwae. He built a pa above the Wairoa river and named it Te Rapu meaning seeking a place. He also had a cultivation here called Tahapaua (Mitchell, J. H, 1994).

Ngāherehere is known to have had several wives and several grown children. After he had established himself and his family, he was visited by an ancestor of the area named Tamaroki. Tamaroki was a chief of the Ngai Tane people of the Te Reinga area, inland of Gisborne. When his elder brother, Tūtaki was killed over a quarrel about land in the area, Tamaroki took this to heart. He bypassed the pā of Ngāherehere and sought the assistance of another chief of Ngai Tane people named Te Whakahuu. Te Whakahuu refused to assist and said to Tamaroki that it was a matter for his kin to sort out themselves. Tamaroki then sort the assistance of other chiefs in the area and was turned down by all he had sought assistance from. Finally, Tamaroki decided to approach Ngaherehere for help. On reaching the pā of Ngaherehere, Tamaroki put his request to him and his small group of warriors. On hearing the request, Ngaherehere replied, "*Ha! haere ake nei, hoki mai nei, a, peka mai nei*" ("What! going past; returning, then calling here.") Tamaroki, apologised to Ngaherehere for his actions.

Because the assailants were kin, Tamaroki arranged with Ngaherehere that only one half of the intended pā would be attacked and the other would be saved. The pā was attacked as planned with the disputed land being given to Ngaherehere as payment for his services. As part of the payment, Tamaroki also gave his sister, Hineteurunga as a wife.

Figure 5.21: Carving of the ancestor Turi, son of Ngaherehere. This carving is part of the Poutahu of the whare whakairo, Te Hau-ki-Tūranga. Turi was brought to Manutuke and married into the Ngāti Kaipoho hapū of Rongowhakaata. (Photo courtesy of Te Papa).

Ngāherehere relationship with Rongowhakaata was evident with the marriage of his children into the Ngāti Kaipoho hapū of Rongowhakaata. According to Halbert (1999), Ngaherehere was flourishing around 1700A.D. One of his children, a son named Turi, was taken down to the Te Arai valley in Manutuke to marry into the Ngāti Kaipoho hapū. He was married to an ancestor named Moturau, daughter of the Ngāti Kaipoho chief, Pakirehe, eponymous ancestor of the Ngāti Pakirehe branch of Ngāti Kaipoho (Halbert, R. 1999). An important ancestor of

this union was the, warrior and master carver, Te Waaka Perohuka.

In the Native Land Court during the 1870's, land claimants Pimia Aata and Edward Harris of Rongowhakaata gave evidence during the hearings for the Rua-o-Taua (the pit of Taua) land block in the village of Manutuke. In it they explained that Taua was Taua-a-Rukuai the daughter of Ngaherehere. Rua-o-Taua refers to the area in which she was buried by her husband Matakitawhiti. Matakitawhiti was the son of the Rongowhakaata chief Te Ikawhaingata. (Maori Land Court. GMB. 4, 1876). Pimia Aata stated that Taua was brought to Manutuke as a wife for Matakitawhiti. Harris also explained that the daughter of Taua, Ngarangikamaewa was also given as a wife to his ancestor Wharepirau, son of Te Aweawe founding ancestor of the Ngai Te Aweawe hapū of Ngāti Kaipoho. Te Aweawe is the tekoteko (gable) figure on top of the Epeha meeting house at Manutuke Marae. Both Pakirehe, Te Ikawhaingata and Te Aweawe were all eponymous ancestors of Ngāti Kaipoho hapū, Ngāti Pakirehe, Ngai Te Ika and Ngai Te Aweawe.

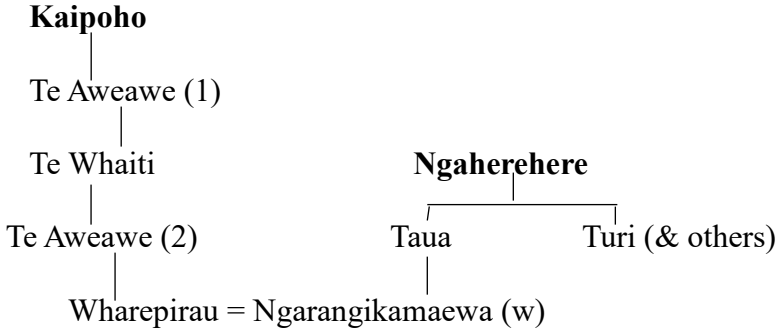


Figure 5.22: Whakapapa of Ngaherehere and children, (source Horouta by Rongowhakaata Halbert).

Another son of Ngaherehere, Kuri lived in the Tiniroto area west of Gisborne city creating a clearing there of the native bush. This area was then named *'Waerenga-a-Kuri or the clearing of Kuri'* (Maori Land Court, GMB 51 p.30)

This seemed to have been a strategic alliance by Ngaherehere in having his children marry into Ngāti Kaipoho hapū. It was known that hapū of the Ngāti Kaipoho collective had ventured and lived inland around the Te Reinga / Hangaroa area. This was particularly so for the Ngai Te Aweawe hapū. At least two of the children of Te Aweawe, his sons Iriwhare and Wharepirau, lived in the area marrying into Ngaherehere, Ngāti Hinehika and other hapū the area.

An important figure on whom this genealogy converges is the Ngāti Kaipoho and Ngaherehere chief and Tūranga School master carver, Te Waaka Perohuka. Perohuka seemed to have been flourishing around the 1820 period and died during the early 1860's.

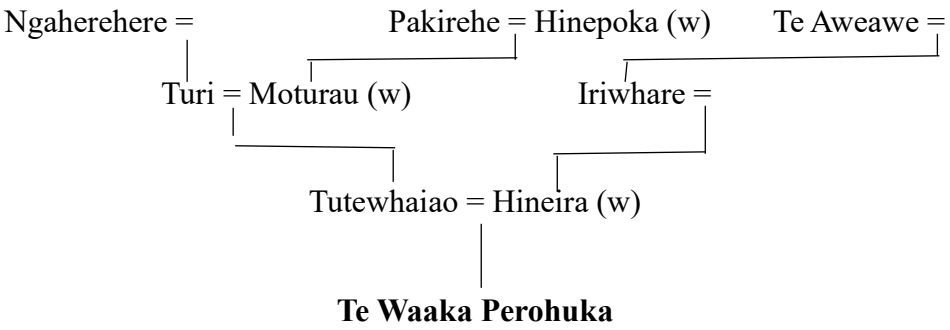


Figure 5.23: Whakapapa of Te Waaka Perohuka. (source – Rongowhakaata Halbert).

In 1831, Hamokorau was recognized by the Maori of the time as possessing some wonderful carvings, and Te Waaka Perohuka, Raharuhi Rukupo and others had it removed from Te Pāraoa, a pā on the Whakaongaonga block to Manutuke, on about the site of the present post office. Many of the parts had to be reconditioned because towards the end of its life at Hangaroa it had been allowed to get in a state of disrepair (Poverty Bay Herald Wednesday 6 May 1936).

The whare has been referred to several times in old Maori Land Court Minutes for the land blocks, Hangaroa-Matawai, Whakaongaonga, Patutahi and Tauwharetoi in the Gisborne district. According to at least two witnesses in the court, Hamokorau was referred to as a whare

wananga. Te Hata Tipoki, a claimant of Wairoa and affiliated to Ngai Te Aweawe hapū of Rongowhakaata, referred to Hamokorau as a whare wananga during the hearing of the Patutahi Compensation claim in 1923. In the minutes he stated:

'Te Pāraoa was a pā and is where the house Hamokorau a whare wānanga stood'. (Maori Land Court, GMB 51. p. 105).

Later, in his evidence he stated:
'I heard it was Te Waaka and W?? Kurei (Waka Kurei?) shifted the Hamokorau house. I never heard that Paora Takahuri assisted at its removal. It was shifted from Waikura to Te Pāraoa. Waikura is on the Hangaroa Block.' (Maori Land Court, GMB 51 p. 108).

During the same case other witnesses also spoke about Hamokorau and its location. Paratene Kunaiti stated:
'Te Pāraoa is the name of a house and kainga. Hamokorau is the name of the house. It is in the locality of Kaimanihi. And I cannot say if it is on the block. This house was originally built at Hangaroa outside this block on the Hangaroa-Matawai Block. It was removed from there to Te Pāraoa and then to Manutuke where it remained.' (Maori Land Court, GMB 51. p. 34).

Another of the claimants in the Patutahi Compensation case, Wiremu Rangi stated:
Ani Waaka Te Kairangatira lived on this land. The daughter of Te Amorakau also lived on this land. When she died she was buried at Manutuke. Hamokorau was a whare wānanga belonging to Te Waaka. It was at Pāraoa on Whetekai. At the time of the introduction of Christianity the house was removed to Manutuke for a church house. The site of the house is beside the Post Office at Manutuke. The church house that was burnt down was erected from posts and timber

from the whare wānanga. (Maori Land Court GMB 51 p. 284)

Rutene Kunaiti stated: *Te Pāraoa was the name of a house and kainga. Hamokorau is the name of the house. This house was originally built at Hangaroa. It was removed from there to Te Pāraoa and then to Manutuke where it remained'* (Maori Land Court GMB 51. p. 34)

Rongo Halbert commenting on Hamokorau in Phillips carved Maori houses of the Eastern District of the North Island, 1944 stated that he wondered whether the designer of Hamokorau no. 2 and the carvers of Te Hau-ki-Tūranga were descended from Tamateamoa through one of his children and whether they had inherited the knowledge carving from him (Phillips, W.J. 1944. P.88).

Whatever the case, Hamokorau and pieces of the whare still exist to this day. The story still resonates with many in Rongowhakaata and Ngāti Kaipoho through information supplied by the early missionaries and descendants of Rongowhakaata in the early Maori Land Court records.

A story of how the art of carving or how a template of carving was brought to the Te Arai valley by prominent individuals of the style cannot be overlooked.

5. 9 Carvers of the Tūranga style of carving

There are many references to the carvers of the Tūranga style of carving. This section will focus on the carvers of the Tūranga style of carving. The purpose of this section is to identify those carvers who were part of a movement into the development of the style. It will also involve documenting some of their known work. This will help understand the origins and development

of the Tūranga style; identify important examples and provide an inventory of known Tūranga School carvers. It is also hoped that by compiling a list, a profile of identifiable carving traits about the Tūranga style can be made and documented for future generations.

Roger Neich (2004) in his publication of *Nineteenth to mid-twentieth century individual woodcarvers and their known works,* developed a comprehensive list of Maori carvers from around New Zealand and the projects they had worked on. Many of the carvers of the Tūranga School of carving had been listed in his paper.

In terms of carvers of the Tūranga style of carving there are three identifiable groups of carvers. There were those who were some of the main exponents of the Tūranga style during the period it reached its peak in the mid 1830 to early 1840 period. This included Te Waaka Perohuka, Raharuhi Rukupo, Timoti Tohi, Mahumahu and Natanahira Te Keteiwi.

Then there were a second tier or grouping of carvers who were associated with the carving of Te Hau-ki-Tūranga and included two tohunga from tier one, Rukupo and Mahumahu.
Tier three were a group of carvers who are not relatively well known but pop up in different projects associated with houses or other monuments associated with Ngāti Kaipoho or have a Ngāti Kaipoho whakapapa.

This is by no means a comprehensive list of names, rather a reference point specific to the Tūranga style. This list has been compiled to provide a foundation for future researchers of Rongowhakaata taonga and the Tūranga style. The lists are based on known names of carvers and projects they had worked on.

This list includes:

Group One:

Te Waaka Perohuka Raharuhi Rukupo Mahumahu

Timoti Tohi Natanahira Te Keteiwi

Projects: Hamokorau, Te Ao Maori, Te Toki-a-Tapiri, Te Hau-ki-Tūranga, Poho Rawiri no. 1, Te Kotahitanga (1849-1863), Kahuranaki (part of).

Group one includes the list above and the projects they worked on. Both Hamokorau and Te Ao Maori belonged to Perohuka but could have involved the help of the others as some of them were involved in the relocation of Hamokorau to Manutuke. There were however some important ancestors which should be acknowledged as existing prior to this group. This includes Te Kaitoera and his father Turi who would have been flourishing at the time of Cooks arrival in Aotearoa (Halbert, R. 2012). Both ancestors are represented on the poutahu of Te Hau-ki-Tūranga which has been referred to a carving bloodline associated with the Tūranga style (pers. Comm. K Mihaka 2009). It is believed that Te Kaitoera was flourishing as a carver when Cook came here and may have possibly carved some of the Hoe traded with Cook and his crew when the Endeavour was anchored off Whareongaonga south of Tūranganui-a-Kiwa in 1769.

However, these five tohunga seemed to have formed the nucleus of the Tūranga School.

Te Waaka Perohuka

Te Waaka Perohuka like Raharuhi Rukupo was a tohunga of the Tūranga School of carving. His date of birth is estimated to have been in the late eighteenth century as he was a reputed mentor of Raharuhi Rukupo and the principle chief of Rongowhakaata when Europeans first

arrived in Tūranganui-a-Kiwa. His parents were Tutewhaiao of Ngāti Pakirehe hapū of Rongowhakaata and Ngaherehere of Te Reinga, his mother, Hineira was of Ngai Te Aweawe descent of Ngāti Kaipoho hapū of Rongowhakaata. One of his principle pa was Te Umukapua in the village of Manutuke. Here he had located his whare, Hamokorau which was used as a residence by William Williams and his wife Jane Williams.

The carving projects he is most remembered for is the house Hamokorau which belonged to him. The house, which would have been a refit of the original whare built by Tamateamoa and Ranginui at Tupapakurau, near the junction of the Papoeka stream and the Hangaroa river. The refit would have taken place after 1831, when it was moved to Manutuke.

Rongo Halbert, writing for Phillips in 1943, stated that the whare, Hamokorau (at Manutuke) was uncarved (Phillips, W.J. 1944. P. 88). This is hard to understand in terms of Perohuka and other chiefs of that time shifting an uncarved wharenui some distance from the Whakaongaonga block to Manutuke. Why would an uncarved meeting house be moved a considerable distance if it wasn't carved? The whare is not heard of again until 1840 when William Williams and his wife Jane moved to Orakaiapu pa in January 1840.

Other important projects were the waka taua, Te Toki-a-Tapiri where he is reputed to have carved the stern post or Taurapa. He is also known to have been the recipient of this waka from Ngāti Matawhaiti chief, Te Waaka Tarakau. This would have been towards the middle to the end of the 1830 period. There appears to be no record of him working on Te Hau-ki-Tūranga, but he is recorded as having been involved in the carving of Te Kotahitanga (Manutuke Church) 1849-1863.

An interesting project he was associated with was the carved war mausoleum or burial house, Te Ao Maori. According to the *New Zealand Journal of Science and Technology*, Vol. XIII, No. 2, p. 78 (1931), this structure stood on Hurimoana block at Manutuke. In 1925, Mrs. J. Woodbine Johnson (a daughter of Tiopira Hape and Maora Pani) told ethnologist W. J. Philipps that it was circular, and about 50 feet in circumference. She was only a girl when she stumbled across it in 1868, and it was then rapidly disintegrating. It contained about 30 small compartments, and a closed chest lay in each on the ground. These chests were from 5 feet to 8 feet long and were of two kinds—one in the shape of a canoe, and the other more like a food bowl. Five of her ancestors were buried there. Her grandfather (Tawheo Pohatu) was buried standing, as became so great a warrior. When the building decayed the bones were removed elsewhere.

This house was owned by Te Waaka Perohuka. According to local accounts when the house was on the verge of collapsing, it was pulled down and buried at an undisclosed location on another part of the Hurimoana block (Pers. Comms. M. Paratene, 2015). However, parts of this house may have been removed and kept.

It is not known when Te Waaka Perohuka died but an account recorded by William Leonard Williams mentions a dispute amongst members of Rongowhakaata over the cleaning of his bones in 1862.

Raharuhi Rukupo

Rukupo is known to have been born at Orakaiapu pa in Manutuke about the beginning of the nineteenth century. He was the son Pitau Pohepohe of Ngāti Kaipoho and Ngāti Maru and Hinehou of Ngāti Kaipoho. He was also of Ngāti Kahutia hapū of Ngai Tamanuhiri.

His elder brother, Te Waka Mangere was a signatory to the Treaty of Waitangi.

According to Ngāti Kaipoho carver, Kiwa Mihaka, Raharuhi Rukupo was trained in the Tokitoki whare wananga at Patutahi the same wananga Ruapani trained at as well (pers. Comm. Mihaka, K. 2006).

As a carver, he is known to have worked on several carving projects for Ngāti Kaipoho and Rongowhakaata. One of them was the war canoe Te Toki-a-Tapiri which now resides in the Auckland War Memorial Museum. It is alleged that he was responsible for carving the stern post or Taurapa, while Te Waaka Perohuka carved the prow or tauihu. Both chiefs were also in the waka when it joined a war fleet led by Paratene Turangi to Ngāti Porou in 1843 (The Dictionary of NZ Biography – vol. 2: 1870 – 1900 p. 431).

His other major project was the carving of the whare whakairo, Te Hau-ki-Tūranga in 1842. The whare was carved as a memorial to Te Waka Mangere and involved eighteen other carvers some of which were siblings and signatories to the Treaty as well. This would be the greatest example of the Tūranga style of carving in existence.

Other projects that Rukupo worked on were the first Manutuke Church, Te Kotahitanga (1849 – 1863). It measured 45ft (13.72m) in width and 90ft (27.43m) in length and 28ft (8.53m) in height and the largest and most spacious of indigenously styled churches, and the only one furnished with a full complement of carvings (Sundt, R. 2010. p. 121)

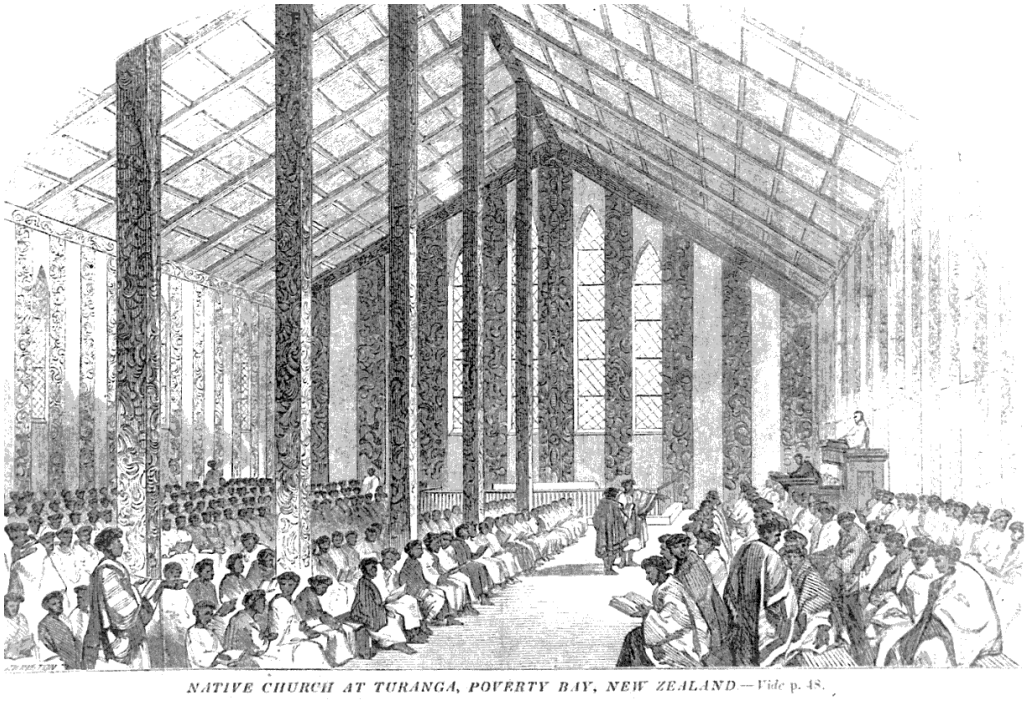


Figure 5.24: Inside view of Manutuke Mission Church, Te Kotahitanga (1849 – 1863). (Image from *Church Missionary Intelligencer*, 1852)

The only other major carving project Rukupo is known to have participated in were some of the carvings made between 1865 and his death in 1873 for the meeting house, Te Mana o Tūranga (Fowler, L. 1974. P. 4).

Mahumahu

There is relatively little known about the personal background of Mahumahu other than he was of the Ngai Te Aringa branch of Ngāti Kaipoho hapū of Rongowhakaata. Te Aringa was a brother to Turehe and Te Ikawhaingata and occupied the Whakawhitira pa on the southern shores of the Awapuni Lagoon. All three ancestors were sons of Te Hukaipu, the Ngāti Kaipoho chief killed by Tārake of Ngāti Maru over a fishing ground dispute at the mouth of the Awapuni lagoon. This was several years before Cook came to New Zealand.

Mahumahu was also one of the carvers of the first Te Poho o Tamanuhiri at Muriwai (Phillips, W J. 1944. P. 86). He is also recorded as being one of the carvers of Te Toki-a-Tapiri (1836), Te Hau-ki-Tūranga (1842) and the 1st Manutuke church (Kotahitanga 1849-63).

Mahumahu is also known to have carved elements of another war canoe as well. In an article in the Auckland Star, volume 12, issue 131, 4 June 1891, it states that prominent taonga collector, Sir Walter Buller had recently purchased a tauihu (figurehead) and taurapa (stern post) of an ancient war canoe. Buller had purchased the items off a Curio dealer in Tauranga referred to as Mr King. The article stated that the items once belonged to a large war canoe called the '*Tuhiwai*' which had been brought from Tūranganui to Tauranga in the 1820's by the Ngai Te Rangi chief, Pohe, to whom it had been given by Mahumahu. The canoe was manned by 200 warriors and was the same canoe that conveyed Maori chiefs to Cooks ship earlier when it was anchored in Poverty Bay (Auckland Star, volume 12, issue 131, 4 June 1891).

Timoti Tohi

Not much is known of Timoti Tohi other than he carved the Perohuka poutokomanawa figure for the Hawkes Bay chief, Te Hapuku for his house at Te Hauke called Kahuranake.

Natanahira Te Keteiwi

Not much is known of Natanahira other than he was referred to as the kowhaiwhai specialist of the Tūranga School (pers. Comm. K. Mihaka). He is also believed to have been the carver for Te Poho o Rawiri meeting house no. 2 which was located at the edge of the Kopuawhakapata stream on the Kaiti (Puhikaiiti) block.

Group Two:

Hakaraia Ngapatari Hamiora Te Uarua Hopa

Reweti Tauri Tuhura	Matenga Tamaioria	Poparae Kemaka
Hone Tiatia	Natana Hira Toromata	Matenga Te Hore
Hirawanu Tukuamiomio	Paora Rakaiora	Heta Meha
Rawiri Hokeke	Enoka Te Pakaru	Pera Tawhiti
Wereta Whakahira	**Raharuhi Rukupo**	**Mahumahu**

Projects: Te Hau-ki-Tūranga.

The group two list of carvers are those primarily associated with the carving of Te Hau-ki-Tūranga. They include Rukupo, Mahumahu and Natanahira Te Keteiwi otherwise known as Natanahira Toromata from group one. Also, amongst this group are several signatories to the Treaty of Waitangi and tohunga from the renown whare wananga, Maraehinahina located at Waerenga-a-Hika.

Matenga Tamaioria and Rawiri Hokeke appeared in the Okirau Block case. Tamaioria was referred to as one of the people that cultivated on the block, while Hokeke was listed as being a descendant of Parahako the son of Turehe of the Ngai Turehe branch of Ngāti Kaipoho (Maori Land Court, GMB 3 p 103-106).

Pera Tawhiti was the younger brother of Raharuhi Rukupo and one of the carvers of Te Poho o Rukupo, carved in 1881 and relocated to Manutuke in 1913.

Group Three

Paratene Turangi	Te Waaka Kurei	Wiremu Kiriahi
Horomona Kaitahi	Karepa Ruatapu	Paora Tongara

Projects: Te Puru ki Waitangi (pātaka), Te Kotahitanga (1849 – 1863), Te Poho o Tamanuhiri

no.1., Te Poho o Maru, Te Mana o Tūranga.

The carvers listed in group three comprise a signatory to the Treaty and chief of Rongowhakaata, Paratene Turangi and others with links to Ngāti Maru hapū. The projects they were involved in include the pātaka sketched by missionary, Richard Taylor at Te Hue-a-Kama pa in 1839.

In terms of Paratene Turangi, it is not known whether he was a carver but there are records of him being involved in the adzing of timbers for the first Manutuke Church, Te Kotahitanga (1849-1863).

Not much is known of Te Waaka Kurei other than he was one of the carvers who negotiated with William Williams about the carvings for the Te Kotahitanga church. He is known to have chalked out the Pitau manaia pattern that was used in the church which was then approved for use by Williams. Kurei is also known to have been one of those involved in the removal of Hamokorau wharenui from the Te Pāraoa pa on the Whakaongaonga block to Manutuke in 1831. He is also known to have been taken as part of the Whakarau who were deported to the Chatham Islands in 1868 where he may have died (pers. Comms K. Mihaka 2009).

Karepa Ruatapu and Paora Tongara were associated with the carving of Te Mana o Tūranga (Fowler, L. 1974. P. 10). Karepa was the son of Ngai Timata chief, Tamihana Ruatapu of Ngāti Maru. Through the ancestor Tukorero, Ruatapu had a Ngāti Kaipoho whakapapa as well.

Paora Tongara is known to have been the carver of Te Poho o Tamanuhiri Meeting house in Muriwai. He appears as an original owner in the Whakawhitira block on the shores of Awapuni

Lagoon. He is known to have been of the Ngai Te Aringa branch of Ngāti Kaipoho, the same as Mahumahu.

The only other carvers of this group that are worth mentioning are the Ngāti Maru carvers Wiremu Kiriahi and his younger brother Horomona Kaitahi. Both were involved in the construction of Te Poho o Maru which was located on the Kaupapa block in the pa Te Hue-a-Kama in the village of Manutuke. The pa was originally built by the ancestor Mauhikitia of the Ngāti Maru hapū when they returned to Manutuke after a twenty-year absence in the Waiapu area. Also located at this pa was the pātaka referred to as Te Puru ki Waitangi by David Simmons and seen and drawn by CMS missionary Richard Taylor in 1839. It is possible that this may have been the work of Wiremu and Horomona.

5.10. Chapter summary

This chapter spoke about the characteristics of the Tūranga style of carving and what some of those were, particularly in regard to Poutokomanawa figures. These include the body form and proportionality of figures. The shape and patterns on the head. The body shape and arrangement of the body, arms, hands and figures. The characteristics also the shape and patterns on the legs, knees and ankles. This chapter also spoke about two origin theories for the Tūranga style. These were the Rawheoro tradition and that of the Hamokorau. The last part of this chapter spoke about the exponents or carvers of the Tūranga style of carving. These were divided into three groups. Group one was the most well recognised from the Tūranga School of carving. This group included Te Waaka Perohuka, Mahumahu, Raharuhi Rukupo and others. The second group were those who worked on Te Hau-ki-Tūranga. Group three were those who were affiliated to Ngāti Maru hapū and worked on projects such as the pātaka at Te Hue-a-Kama, Te Kotahitanga, Te Mana o Tūranga and Te Poho o Tamanuhiri no. 1.

The next chapter talks about the scholars, collectors and dealers of taonga provenance to the Tūranga style, this is important in understanding the development of the style. It will provide a glimpse in how Tūranga styled taonga made their way into museum and private collections worldwide. The chapter discusses those responsible for this and how many of these artefacts now provide a base for future research.

CHAPTER SIX

COLLECTORS, DEALERS & SCHOLARS OF THE TURANGA STYLE

'I have brought you another friend and now there are five of you. I am going to get you all back together and one day hopefully you will all go back home'., Oceanic collector, William Oldman.

6.0 Introduction

The previous chapter discussed the characteristics of the Tūranga style, possible origins of the Tūranga style and the exponents of the style. The purpose was to provide a better understanding of the style and its history and development. The chapter provided a photographic record of some of the key traits of the style. Many of these traits are most identifiable on poutokomanawa and poupou figures in iconic Rongowhakaata wharenui.

This chapter discusses the collectors, dealers and scholars of the Tūranga style of carving. The purpose of this chapter is to provide context to the history and development of the Tūranga style of carving. This chapter provides a better understanding of how Tūranga styled taonga came to be scattered in museum and private collections across New Zealand and around the world. It will talk about some of the key individuals who were scholars, collectors and dealers of Tūranga styled taonga.

6.1 Collectors of the Tūranga style of carving

Collecting and researching taonga Maori has taken place since the time of Lieutenant James Cook's first voyage to Aotearoa (1769 – 1771). Many artefacts were collected by Cook and his crew during this and subsequent voyages (1768-1771, 1772-1775, 1776-1780). During his three voyages to the Pacific, Cook amassed an estimated 2,000 specimens of Māori art and culture. These then found their way into museum and private collections in Britain, Sweden, Germany, Austria and Switzerland (http:/ www. Teara.govt.nz).

This was also the first time Rongowhakaata had taonga Māori collected to be studied. (Starzeka, D. 2010. p 13.) It is known from records of Cook's first voyage that he and his crew collected several Taonga from the area they later named Poverty Bay. This included 40 plant specimens, weapons, clothes, ornaments and paddles (Salmon, A. 1991. p 141.)

Figure 6.0: Lieutenant James Cook. (Portrait courtesy of Nathaniel Dance-Holland).

This is important in the scheme of things as it signalled the first occasion when Rongowhakaata

had taonga amassed and taken from their tribal area. From the personal accounts of Cook and his crew, the first encounter with Rongowhakaata saw the killing and maiming of up to nine from the tribe and the taking of a weapon from one of the warriors he encountered that day. According to Rongowhakaata tribal historian Rongowhakaata Halbert, that warrior was Te Rākau.

Halbert (1999) states that Te Rākau was sent with others from the tribe from the fortified pā, Orakaiapu in the village of Manutuke 11 kms south of Gisborne city. Their purpose, according to oral accounts, was to capture the Endeavour which they mistook for a floating island. Because of the location of Orakaipau, the journey to the banks of the Tūranganui River would have involved passing through Pāokahu. This was located on the eastern shores of the Awapuni Lagoon, a block of 712 acres.

Pāokahu was once a Ngāti Maru stronghold. It was reputed to have been over a mile in length and was used during the musket wars as a city of refuge for the tribe (Mackay, J.1949). There were 12 kainga located here and around the lagoon which was an important source of food for Rongowhakaata and its hapū.

Over the following three days, Rongowhakaata had taonga acquired by Cook and his crew that, from personal accounts, included paddles, bailers, weapons and clothes. Cooks first visit signalled a turning point in the history of the tribe which would have long lasting effects.
Many Tūranga styled taonga were also collected over the following years and taken abroad by other explorers, military and administrative personnel, whalers, sealers and missionaries. This included James Wilson, captain of the Duff (1794), former New Zealand Governor General, George Grey; Military commander, Theodore Haultain; politician, Algernon Tollemache and

prominent missionary, William Williams amongst others.

Figure 6.1: Algernon Tollemache, 1880s.

Algernon Gray Tollemache was born in 1805 in Petersham, London. He was a Member of Parliament for Grantham from 1832 to 1837. During this time, he became interested in the New Zealand Company and purchased several sections in Nelson and Wellington. In 1849, he sailed to New Zealand in one of the earliest vessels to New Zealand and settled in Wellington. He is known to have financed many small farmers one of which included Donald McLean who played a prominent role in the Tūranga area. Having amassed a significant fortune, he returned to England (https://en.m.wikipedia.org/wiki/Algernon_Tollemache). It seems that during this time he acquired some important Tūranga carved amo (Fig. 12) and other carvings of the

Tūranga style. When Tollemache died in 1896, he left his fortune, including these carvings to his niece, Lady Ada Sudley. Sudley then in turn deposited these taonga in the British Museum where they currently reside.

The genesis for work into taonga Māori Inventories/catalogues/collections is attributed to work done by pioneers in the field of ethnographic collection and research. This includes collectors and scholars.

By the vagaries of international politics, Great Britain developed many relationships with the Islands of Polynesia, Melanesia and Micronesia during the later 18th and 19th centuries. This resulted in many artefacts finding their way to Britain than any other European country (Oldman, W. 2004).

Some of the most prominent collectors of taonga Māori were Englishmen. This included the likes of Sir Ashton Lever, Sir Hans Sloane, William Bullock, Augustus Pitt Rivers, James Edge Partington, Harry Beasley, Kenneth Webster and William Oldman (Starzeka, D. et al. 2010. p1.)

In terms of Tūranga provenanced taonga, two important collectors for this thesis were William Oldman and Greacan Black. Both men collected important tribal pieces and in the case of Black he was gifted some Rongowhakaata tribal relics.

Figure 6.2: William Oldman with part of his vast collection of oceanic material at his home in Poynders Road, London, 1940. [Photo courtesy of Museum of New Zealand Te Papa, Wellington O.027320.)

William Ockleford Oldman was a British collector and dealer of ethnographic art and British arms and armoury. He was born on 24 August 1879 in Lincolnshire, England, the son of a Cumberland farmer (Oldman, W. 2004). Very little is known of his early life. He was active as a collector between the late 1890s and 1913. He collected from various sources including from several small British museums.

His focus was on material from Oceania. During his lifetime, Oldman amassed the world's largest and finest private collection of ethnographic objects which were mainly of Polynesian and Melanesian origin. Many of these objects feature in public institutions around the world

including the National Museum of the American Indian, Pitt Rivers Museum and the British Museum.

In 1948, Oldman sold his collection of oceanic material to the New Zealand government for £44,000. The New Zealand government distributed the collection to various regional museums around New Zealand including the Dominion Museum, Auckland Museum, Canterbury Museum, Otago Museum and other regional museums on long-term loan. There are several artefacts attributed to the Tūranga style in his collection (http://www.teara.govt.nz).

Figure 6.3: Photo of sale of the Oldman collection, London, 14 August 1948. left to right - Dorothy Oldman, William Oldman (seated) Mr G Wagstaff (William Oldman's accountant), Rt Hon. W.J. Jordan, High Commissioner for New Zealand. (Image courtesy of Robert Hales.)

Greacan Black was born in Dunganon, County Tyrone, Northern Ireland, one of seven children. His family left Ireland in 1863 and lived in Australia for two years before coming out to Christchurch, New Zealand where his father set up a general store.

Greacan was a self-educated man with little formal education. He went to the gold fields in his teens and in 1871 as a 21-year-old set up his own business, a general store / emporium. In 1879, he married Mary McKay, a union that produced 8 children. They lived in Percy Street in Akaroa, Christchurch in a home they called Glencarrig.

Over the next thirty years, he brought land and grew coxford seed. He also developed an export business in coxford seed and dairy products. He was a passionate yachtsman and sailed in many local regattas. He made scrapbooks with many pages filled with newspaper clippings of the yachting scene. In 1905, the family moved to Gisborne where they bought a house in Graham road, naming it Glencarrig. They also bought farms at Arakihi, Pākowhai and a property at Hexton, which he sold soon after. He also bought a station in the outback of Queensland, which he called Wainui. His sons ran the properties while he devoted his time to travelling and studying.

All his life he amassed collections, many Māori and Pacific Island artefacts, interesting curios from his travels and books of the early explorers and sailors, including Captain Cook (http://www.tairawhitimuseum.org.nz/NewsArticles/Black.asp). Gisborne in the 1930 had no Museum, so after his death some of his collection was given to the then Napier Museum (now MTG). Greacan seemed to have an eye for taonga and collected and received several examples of the Tūranga style that remain as part of the Museum Theatre and Gallery collection.

Black or more importantly his grandson, David Black, was also responsible for carvings, originally intended for the first Manutuke Church, Te Kotahitanga (1849 – 1863), being

deposited with Muriwai Marae sometime between the late 1960 – early 1970 period (M. Hare pers. comm. 2010). These carvings were some of the first carved for the church and have human figure representations on one carving similar to the Kahutia Bowling Club Waharoa carvings.

Figure 6.4: Greacan Black. (Photo courtesy of Tairawhiti Museum)

Figure 6.5: Greacan Black with carvings from the Whare Karakia, Te Kotahitanga (1849 - 1863) at his home in Graham Road, Kaiti, Gisborne. The photo was taken in 1930. (photo courtesy of Polynesian Society Journal, 1930).

6.2 Dealers of the Tūranga style of carving

Contemporary dealers and collectors of ethnographic material are also important in understanding the movement of taonga of the Tūranga style. Three important dealers in oceanic material pertaining to this study are London based husband and wife Lance and Roberta Entwistle and American dealer, Mark Blackburn.

Lance and Roberta Entwistle are prominent London dealers in the arts of Africa, Oceania and America with over 40 years' experience in the business (http://www.entwistlegallery.com). Lance was instrumental in the New Zealand Government establishing the New Zealand Antiquities Act, 1975 (later known as the Protected Objects Act).

Figure 6.6: Oceanic collector, Lance Entwistle at his London Gallery, 2006. (Image courtesy of http://www.tribalmania.com/INTERVIEW.ENTWISTLE.htm tribalmania.com).

In 1972, five epa carvings from a pātaka were found in a swamp at Motunui, north of New

Plymouth by a local named Manukonga. It is believed that the panels were hidden in the swamp for safekeeping at a time of intertribal warfare. Lance Entwistle was invited to New Plymouth the following year to view the pieces where he offered an extraordinary amount of money ($6000) for the carvings. He then smuggled them out of New Zealand to New York (http://www.stuff.co.nz).

Figure 6.7: Motunui pātaka panels smuggled out of New Zealand in 1973 by British Dealer, Lance Entwistle. They were returned to Ngāti Rahiri hapū of Te Ati Awa in 2014 by the NZ Government. They are currently on display at the Puke Ariki Museum, New Plymouth. [Photo courtesy of J Wyllie, 2015].

It is alleged the carvings were then on-sold under false provenance to renowned Antiquities dealer, George Ortiz. He reportedly brought them for $65,000 US. They were then sent to Geneva to join the rest of the Ortiz collection. After encountering personal problems and a lengthy legal battle, the panels were brought by the New Zealand government and returned to Te Papa for a short stay before being handed over to Ngāti Rahiri hapū of Te Ati Awa iwi in New Plymouth (http://www.stuff.co.nz/taranaki-daily).

Figure 6.8: A Tūranga styled poutokomanawa held by the National Art Gallery, Canberra, Australia. Lance Entwistle sold this piece to the National Gallery in 1983. [Photo courtesy of M. Gunn, National Art Gallery, Canberra, Australia].

Lance Entwistle is also a central figure in the trade and dealing of Tūranga styled taonga. In 1983, Entwistle sold a poutokomanawa figure (figure 6.7) to the National Art Gallery in Canberra, Australia.

This taonga is an excellent example of the Tūranga style with known Tūranga design elements such as body form, topknot, ears, hand placement and face and body patterns. How this piece ended up in the possession of Entwistle and where it came from remains a mystery.

Lance Entwistle is also known to have sold the epa carving (figure 6.14) to a private collector. Mark Blackburn an American collector started collecting Polynesian material thirty years ago,

and since then he and his wife Carolyn have developed an extensive collection (Http://Polynesiansourcecentre.com) Blackburn made his wealth collecting rare coins and antique rugs and later developed his own successful rug business. His Polynesian collection of material is unparalleled and over time, Blackburn has developed an impressive network of collectors, dealers and scholars.

Figure 6.9: Oceanic collector Mark Blackburn (left) gives a talk at his Mauna Kea Gallery in Hawaii, July 2012. (Photo courtesy, YouTube Aqua Kids - Mauna Kea Galleries & Blackburn Family Host Monk Seal Foundation Fundraiser.)

Figure 6.10: A Tūranga styled poutokomanawa in the Oceanic collection of American collector, Mark Blackburn. This piece is currently held at his residence in Hawaii. (Photo courtesy Http://Polynesiansourcecentre.com.)

The poutokomanawa in figure 6.10 is part of his collection located at his residence in Hawaii. This taonga is an exquisite example of the Tūranga style and a rare find. It displays all the design elements of the Tūranga style from the body shape and proportions; topknot; facial features and markings; collarbone marking, hand and feet placement and design.

The unique aspect of Blackburn's collection is the fact that much of the material he has collected has come from non-auction sources that include descendants of explorers, missionaries, whalers & sealers, military personal and others.

(http://www.tribalmania.com/INTERVIEW.BLACKBURN.html). This coupled with his network of scholars who he kept in regular contact with included the late Maui Pomare, Terrence Barrow and Roger Neich.

6.3 Scholars in the Tūranga style

There are several scholars in the field of taonga Maori research in New Zealand. This includes James Hector, Augustus Hamilton, Henry Devenish Skinner, Roger Duff, Terence Barrow, David Simmons, Bernie Kernot and Roger Neich. Contemporary scholars of Taonga Maori research include Arapata Hakiwai, Ngahuia Te Awekotuku, Paora Tapsell, Roger Fyfe and Chanel Clark. Two scholars of interest for this study are Terrence Barrow and David Simmons.

Terrence Barrow had a Cambridge university Doctorate in pacific anthropology and worked for 20 years as a Curator at the National Museum of New Zealand in Buckle Street, Wellington. Here he wrote the publication '*A guide to the Māori Meeting House, Te Hau-ki-Tūranga.*' Barrow was one of the leading Pakeha authorities on Te Hau-ki-Tūranga and wrote over 20 other publications to do with *Māori* culture (http://archives.starbulletin.com/2001/09/10/news/story11.html). Many of these publications have featured taonga attributed to the Tūranga style.

Figure 6.11: Dr Terence Barrow author of the publication *'A guide to the Maori Meeting house, Te Hau-ki-Tūranga'*. (Photo courtesy of Terrence Barrow obit. Google)

David Simmons was an important source of scholarship in this study. Simmons a former Ethnologist at Auckland War Memorial Museum and scholar in the field of taonga Māori, wrote many books relating to Māori art, culture and history. He spent most of 1978 travelling from New Zealand to the United Kingdom and Europe and studied 69 museum collections of Māori material (Starzeka, D. 2010. P. 3.).

Figure 6.12: Former Auckland Museum ethnologist and author, David Simmons. (Photo courtesy of YouTube 2010)

The objective of his research was to make a record of collections not otherwise recorded. Simmons captured numerous images of many of taonga abroad and a record of these images is held at the Ethnology Department of Auckland War Memorial Museum. His original research notes for this trip are deposited with the Alexander Turnbull Library in Wellington.

In 2006, a meeting with David Simmons was organised as part of the Rongowhakaata Taonga Database project research visit to Auckland War Memorial Museum. The author spoke with David at length about the Tūranga style of carving, Rongowhakaata taonga and Te Hau-ki-Tūranga.

Simmons was an interesting character and gave the author a several images of taonga he had indicated were attributed to the Tūranga style of Rongowhakaata. He also gave some personal insights into Te Hau-ki-Tūranga and what he had heard had happened to some of the original carvings in the whare. This included possibly the original amo carvings from the whare located

at the British Museum in London.

Figure 6.13: A pair of Tūranga style amo with a possible attribution to Te Hau-ki-Tūranga located in British Museum as part of Lady Ada Sudley collection. (Image courtesy of Auckland War Memorial Museum).

In one conversation, Simmons spoke about what had happened to the original tahuhu component for Te Hau-ki-Tūranga. (The current tahuhu was a re-carve in 1936 by Pine Taiapa, Thomas Heberley and others.) Simmons said that Dominion Museum staff had told him that during the 1930's the original tahuhu carving of the whare (as well as other pieces) had been discarded and burnt. Simmons said they were infected with borer (Personal comms. Simmons 2006).

Figure 6.14: Image of Wakahuia attributed to Raharuhi Rukupo (Acc. No. 26230) in Auckland War Memorial collection. This was one of several images and articles given to the author by Simmons. [Image courtesy of D Simmons]

Simmons also spoke about some of the pātaka provenanced to the Tairawhiti region including what he had referred to as the pātaka '*Te Puru o Waitangi*' which was once located at the pā Te Hue-a-kama in Manutuke. Simmons was of the belief that the pātaka was carved by an ancestor named Rongoiwipupu in about 1830 (Hakiwai 2003. p171.).

Simmons revealed that epa pieces of this pātaka were brought by French silent film actress, Sarah Bernhardt in 1891. She purchased them from Auckland curio dealer, Sygvard Dannefaerd who had a curio shop located on Princes Street in Auckland. Simmons said that Dannefaerd had purchased these pieces from another curio dealer, Eric Craig.

Early Auckland photographer, Josiah Martin, also photographed these epa carvings. Martin was a photographer who had a keen interest and reputation for his work on Ethnographic and topographical subjects. His work was exhibited in London at the Colonial and Indian Exhibition in 1886 and won a gold medal at the Exposition Colonial in Paris in 1889. In 1894, he offered a selection of 60 of his ethnographical subjects to the Pitt rivers Museum in Oxford. His photographs are held in the art collections of many major institutions around the world

(http:/ www. Teara.govt.nz – Josiah Martin).

Figure 6.15: Epa carving referred to by David Simmons as having an attribution to the Pātaka, Te Puru o Waitangi at Te Hui-a-Kama pā, Manutuke. [Photo by Josiah Martin]

The provenance of the epa piece in figure 6.14 is:

- Eric Craig, Auckland
- S. Dannefaerd, Auckland
- Sarah Bernhardt, Paris, (acquired from above, 1891)
- Antony Innocent Moris [“le Pere Moris”], Paris
- Josef Muller, Geneva (acquired in Paris, 1942)
- Barbier-Mueller Museum, Geneva [Inv. No. 5110-A and B]
- Entwistle, London and Paris
- Private Collection

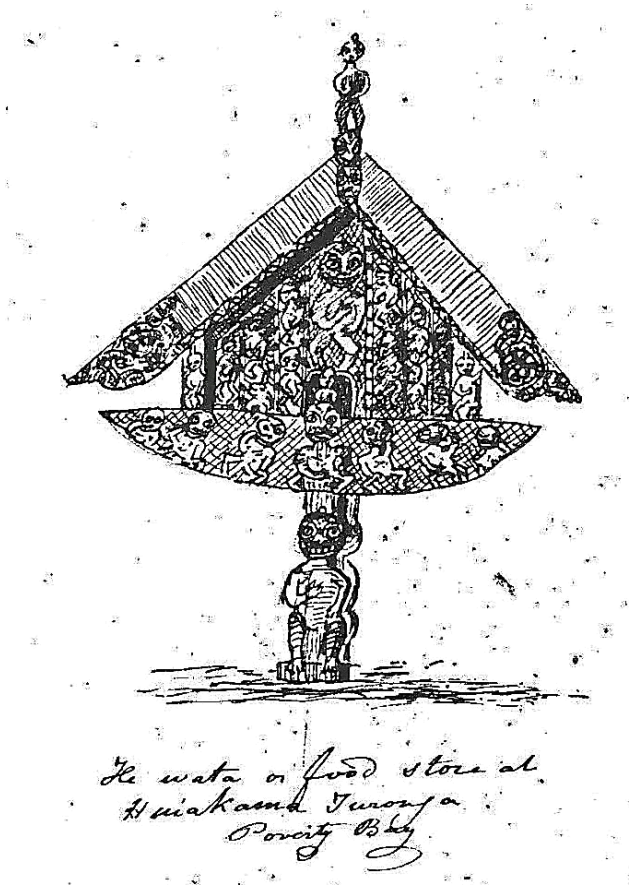


Figure 6.16: A sketch of pātaka at Te Hui-a-Kama pā, Manutuke. This structure was observed and sketched by Church Missionary Society clergy, Richard Taylor in April 1839.

The following is a diary entry for the pātaka at Te Hui-a-Kama as recorded by CMS Missionary, Richard Taylor. The Diary entry is dated 29 April 1839. Taylor visited Te Hui-a-Kama pā with fellow missionaries William Williams and Richard Stack and made the following observations:

'There were two things which I noticed at the pa yesterday the first was the extra care bestowed upon the provision stores, which are most profusely ornamented with very elaborate carving. I copied one which was really curious and beautiful excepting that all the figures had an obscene character. This store might be 10 feet long and 8 wide and was placed upon 2 posts carved in the shape of two hideous figures of men having large eyes of mother of pearl a large mouth from ear to ear and full of teeth; the store had a small veranda like their houses neatly roofed with reed and ornamented with bunches of black feather having the edge curiously spotted with

white (they ornamented their canoes with the same the natives call the bird Koko or tui) the door of the store about 2 feet high and 14 inches wide is ornamented with a figure of a boy standing out in good relief and not ill carved the face having an Indian expression, above the door is a large hideous figure with pearl eyes and the remainder of the front is divided into compartments having human figures in then one above the other there is a broad weather or rather facing board in front which has an ugly figure in the middle and others on each side stretching out their tongues as they are wont to do in defying their enemies, having one hand on the mouth and the other on the knee the whole is painted red and white and has a very singular appearance betokening a degree of skill which would not be expected among savages'

(Reverend Richard Taylor MS 302, vol. 2 Typescript p 109-110, Auckland War Memorial Museum library.)

Other authorities in the field of taonga Māori research include Maui Pomare, Mick Prendergast and Roger Neich, Roger Fyfe, Arapata Hakiwai, Ngahuia Te Awekotuku and Chanel Clarke. Arapata Hakiwai (Te Papa), Roger Fyfe (Canterbury Museum) and Chanel Clarke (Auckland War Memorial Museum) have been very helpful in terms of this study.

6.4 Chapter summary:

This chapter spoke about the collectors, dealers and scholars of taonga Māori and the Tūranga style. This includes people both in New Zealand and abroad. Important collectors of Taonga Maori and Turanga styled taonga have been Captain Cook and the crew of the HMS Bark Endeavour, William Oldman, Allegnon Tollemache and Greacan Black. Important dealers for this thesis have been Lance and Roberta Entwistle and Mark and Caroline Blackburn. Important scholars have included Hirini Moko Mead, Terrence Barrow, David Simmons, Arapata Hakiwai and to a lesser extent, Roger Neich.

The next chapter will illustrate some of the examples of the Tūranga style located in public and private collections around the world. This is in the form of a catalogue. The purpose is to provide a visual record of the different examples of the style, what they are and where they are held.

CHAPTER SEVEN

EXAMPLES OF THE TURANGA STYLE OF CARVING

'*Their paddles were curiously stained*' **– Sydney Parkinson, Artist – HMS Bark, Endeavour, 1769.**

7.0 Introduction:

The previous chapter spoke about the scholars, collectors and dealers associated with the Tūranga style of carving. It included some of the key authorities in the field of Māori carving and the Tūranga style of carving. The chapter also touched on some of the important collectors and dealers of Māori artefacts, including Tūranga styled taonga.

This chapter will record examples of the Tūranga style of carving located in public and private collections in New Zealand and overseas. The purpose of this chapter is to provide a visual record of the style. It is an opportunity for the taonga to speak for themselves.

As is the case with many museum collections and records both in New Zealand and abroad, there is very little if any information about many of the taonga including the artists. What scholars, curators and researchers have had to rely on is stylistic attribution of many of the taonga, particularly so for carved material located abroad.

One of the aims of this thesis was to compile a visual record or catalogue of the Tūranga style. This is by no means a comprehensive record, rather a start. It is hoped that this will be continued and added to by future researchers and enthusiasts. The majority of examples included in this

section have a known provenance to Rongowhakaata and the Tūranga style. They have been included as part of this catalogue because:

- They have a known provenance to the Tūranga style of carving
- The form and patterns they show
- The work of a carver of the Tūranga School
- The history of the artefact in terms of the hapū and iwi history and development
- The importance as a trade item

There are also examples included in this section which have no specific provenance other than a stylistic attribution to the Turanga style and Rongowhakaata. The stylistic attribution has come from the Institution it is held by and not from the author. Usually this attribution would be based on the observations of Curatorial staff or visiting scholars. For the examples included I would tend to agree based on some of the design elements of the pieces including body form, surface pattern decoration, body part placement, haehae and pakati adornment.

However, this is only based on the Taonga itself and there are no one hundred percent guarantees. Although attributed to Rongowhakaata and the Turanga style they still require further research. The purpose of including these examples as part of the catalogue is to highlight this issue that many museums face around the world of unprovenanaced Taonga. What it also highlights are the need for museums to forge relationships with source communities, such as Rongowhakaata if this issue is to be addressed.

At present there is no complete or comprehensive catalogue of Tūranga styled taonga available for readers. This catalogue is envisaged as a starting point in illustrating the style and recording examples for the future generations. In the wananga that Rongowhakaata Iwi have had to date, there seems to be an appetite for more of a focus on learning about Rongowhakaata whakapapa, history and taonga. It is hoped this kaupapa will form the basis of future hui, wānanga and development.

This chapter is similar in some respects to the catalogue Kelvin Day (2001) compiled of Taranaki styled carvings. However, unlike Day there is no listing of taonga into any type or category. The section is divided into New Zealand and overseas examples and are a snapshot of what is out there and where it is available.

7.1 New Zealand examples of the Tūranga style

Te Toki-a-Tapiri

Institution: Auckland War Memorial Museum.

Carvers – Te Waaka Perohuka, Mahumahu, Raharuhi Rukupo, Timoti Tohi, Natanahira Te Keteiwi.

Te Repo o te Waiatai e
Te whakaruruhia o nga tohora tokowhitu nei
Te Kainga tuturu o te waka tapu a Matawhaiti,
Te Toki-a-Tapiri

The Waiatai Valley,
Sheltering place of these seven whales,
True home of the sacred canoe of Matawhaiti,
Te Toki-a-Tapiri

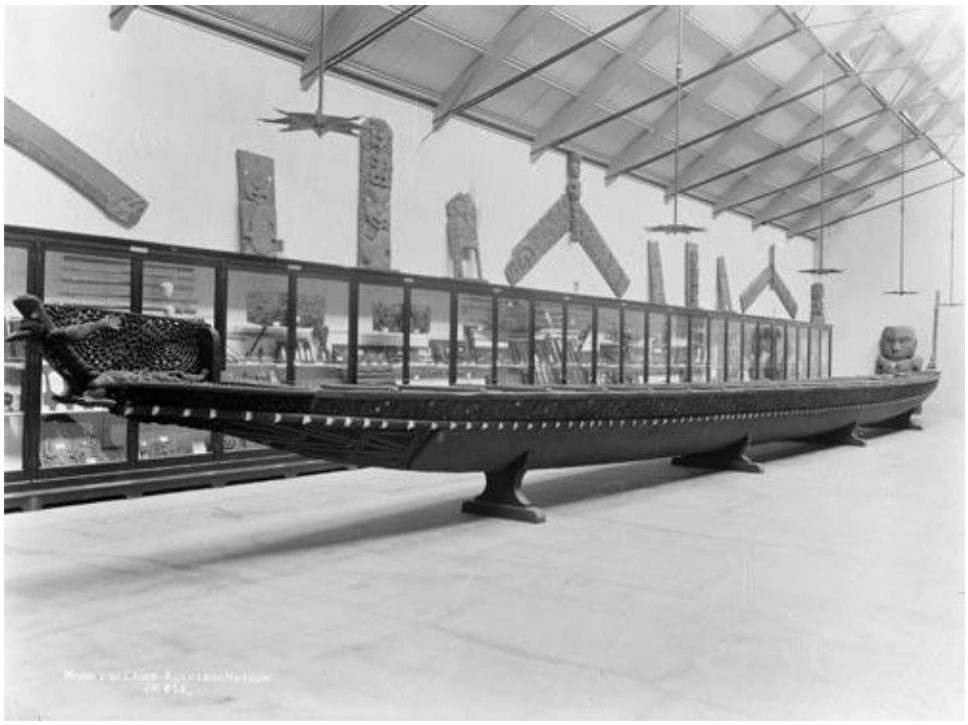


Figure 7.0: Te Toki-a-Tapiri. (Photo courtesy of Auckland War Memorial Museum)

Figure 7.1: Taurapa or stern piece of Te Toki-a-Tapiri. (Photo courtesy of Auckland War Memorial Museum).

Probably one of the most important, yet rarely recognised examples of the Tūranga School of carving. The waka measures 82 feet in length (25m) and 6 feet wide and hewn out of a single log. It is capable of transporting 100 warriors. The waka's name has been translated by several writers as '*The Axe of Tapiri*', only appropriate for a waka taua or war canoe.

The waka was built by Ngāti Matawhaiti chief, Te Waaka Tarakau of Whakaki, north of Wairoa. Tarakau decided on a suitable giant totara and it is alleged that up to a thousand men worked in relays to move the log to Turamoe, a fortified pā on the Hereheretau block in Whakaki. Here it was fashioned into a waka and many waka taua had been fashioned here in the past (Whaanga, M. 2004).

The ancestors Tāmati Parangi and Paratene Te Pohoi directed the fitting of the rauawa (top sides), which were made from two other trees. The waka was presented unadorned to Ngāti

Kaipoho chief, Te Waaka Perohuka for his services in battle by Te Waaka Tarakau (Halbert, R. 2012). In return, Perohuka gave Ngāti Matawhaiti a famous dog skin war cloak named '*Karamaene*'.

It features some of the earliest examples of the Tūranga style of carving in New Zealand. These are located on the prow, stern and strakes. According to Lambert (1925), the principle tohunga for the waka were Te Waaka Perohuka, Timoti Rangitotohihura (Tohi), Wiremu Te Keteiwi, Patorounu Pakapaka, Natanahira, Toumata and Mahumahu. It is also thought that Raharuhi Rukupo also worked on the waka as well. The carving of Te Toki-a-Tapiri was carried out at Te Angaparera, on the banks of the Waipaoa River opposite Orakaiapu pā, in the village of Manutuke.

Tapiri was a Ngāti Kahungunu ancestor who descended from Rakaipaaka of Nuhaka and an ancestor of both Matawhaiti and Te Waaka Tarakau. Tapiri was the great-grandfather of Matawhaiti and had title to the Whakaki lands (Whaanga, M. 2004). Matawhaiti married Hinetoko (Hinetoka), the daughter of Ngāti Kaipoho chief, Te Rātu of Rongowhakaata. This in some respects explained the reason for services in battle and the close whakapapa links that existed between Ngāti Matawhaiti of Whakaki and Ngāti Kaipoho hapū of Rongowhakaata.

During the early 1840's, it was used as part of a punitive expedition to Reporua looking for a tohunga who had left the Manutuke area suddenly after the death of one of Paratene Turangi's relatives. Three waka were used on this expedition. In Te Toki-a-Tapiri were Te Waaka Perohuka and Raharuhi Rukupo. In the waka 'Te Aomate' were Paratene Turangi and his brother Hori Karaka. In the waka, Te Ahiatupari was Ngāti Maru chief, Tāmati Te Rangituawaru. When the expedition reached Waipiro Bay they were dissuaded from the chase

by Maori preacher Eruera Kawhia. After feasting they returned to Manutuke (Halbert, R. 2012).

In 1853, the waka was presented to Nga Puhi chiefs Tāmati Waka Nene and his brother Patuone, who sent by way of acknowledgement a piebald stallion called Taika (Tiger). This was then given to Te Waaka Tarakau the original owner.

It was then brought to Auckland where it was presented to the Ngāti Te Ata chiefs Kaihau and Te Katipa at Waiuku. Government forces seized the waka in 1863 when war broke out in Waikato, although Ngāti Te Ata had not taken up arms. In 1869, Te Toki-a-Tapiri was the highlight of a regatta on the Waitemata harbour celebrating the visit of Prince Albert, Duke of Edinburgh. Ngāti Whatua of Orakei under Paora Tuhaere later looked after the waka until it was presented by the Government to the Auckland Museum in 1868.

Te Hau-ki-Tūranga

Institution: Te Papa, Wellington.

Carvers: Raharuhi Rukupo, Mahumahu, Hakaraia Ngapatari, Hamiora Te Uarua, Hopa, Reweti Tauri Tuhura, Matenga Tamaioria, Poparae Kemaka, Himiona te Papaapiti, Hone Tiatia, Natana Hira Toromata, Matenga Te Hore, Hirawanu Tukuamiomio, Paora Rakaiora, Heta Meha, Rawiri Hokeke, Enoka Te Pakaru, Pera Tawhiti, Wereta Whakahira

Figure 7.2: Te Hau-ki-Tūranga at the old Dominion Museum building in Buckle Street, Wellington. (Photo courtesy of National Museum Te Papa Tongarewa).

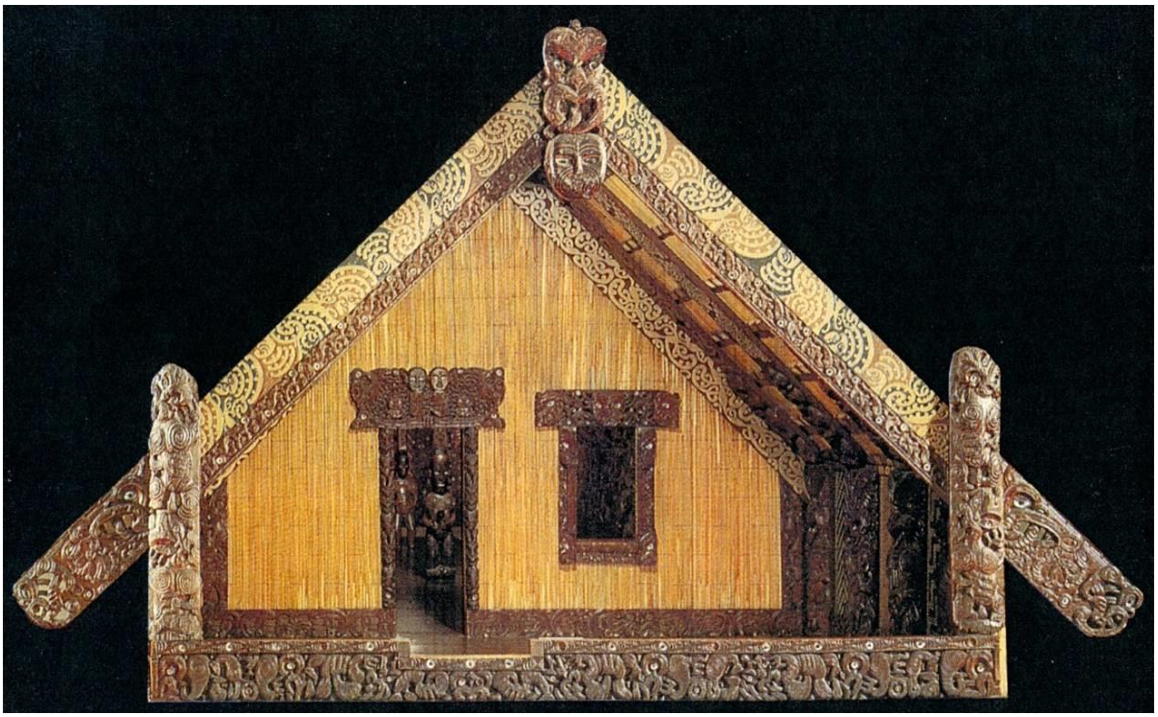


Figure 7.3: Photo of Te Hau-ki-Tūranga as it appeared on Te Papa postcards sold during the 1980 period. (Photo courtesy of National Museum Te Papa Tongarewa).

Figure 7.4: Inside of Te Hau-ki-Tūranga at Old Dominion Museum Building, Buckle Street, Wellington. (Photo courtesy of National Museum Te Papa Tongarewa).

Carved in 1842 by Raharuhi Rukupo and 18 other carvers of the Tūranga School of carving. The whare was carved as a memorial to Te Waka Mangere, older brother of Rukupo and signatory to the Treaty of Waitangi. The whare once stood at Orakaiapu pa, Manutuke, a fortified stronghold for all the hapū of Rongowhakaata. During the time Te Hau-ki-Tūranga was confiscated by the Crown in 1842, the Ngai Turehe branch of Ngāti Kaipoho were living in the pā.

Orakaiapu pa was originally built by the Rongowhakaata fighting chief, Rongomaimihiao. Rongomaimihiao was a twin brother to Rongomaiwehea and both originally lived at Pakarae. After the eviction of Rakaipaaka and his sister, Hinemanuhiri of Ngāti Kahungunu from the Whenuakura pā in Waerenga-a-Hika by Tutekohi, Mahaki and the twins, land was given in the Manutuke area to the twins for services rendered. Orakaiapu pā was an important stronghold of Rongowhakaata iwi in times of war. It occupied an area of approximately three acres, was double rimmed and fully palisaded.

The importance of Te Hau-ki-Tūranga in terms of the Tūranga style is that it would be one of the most complete examples of the style in existence, an encyclopaedia of the style.

Hoe

Institution: Te Papa, Wellington.

Carver: unknown

Figure 7.5: Te Papa hoe. (Image courtesy of Te Papa website)

This paddle is believed to have been collected on Lieutenant James Cook's first voyage (1768-1771), and has been tentatively identified as the paddle leaning against the taiaha (hand weapon) on the left in the famous portrait Sir Joseph Banks (1771) by the American artist Benjamin West (1738-1820) (https://collections.tepapa.govt.nz/object/68536).

There were several paddles collected by Cook and his crew from the area they named Poverty Bay. Salmond (1991) in her book '*Two Worlds'* describes on two occasions of instances where

hoe were either exchanged or thrown at the crew of the Endeavour by members of the Rongowhakaata Iwi. The first occasion occurred when members of the Endeavour paddling towards Te Kuri (Young Nicks Head) intercepted two fishing vessels as they approached what would have been the mouth of the Waipaoa river. Salmond says that the crew of the Pinnacle had intercepted the larger of the two fishing vessels heading back to shore. On board were seven men and boys who at once stripped off their cloaks and began to hurl 'great stones' (possibly anchor stones), paddles and other missiles at the Pinnacle (Salmond, A. 1991.).

The second occasion occurred on 10 October 1769 when the Endeavour and its crew sailed south along the coast at three or four miles, heading towards Mahia peninsula. In the afternoon the wind died off and the Endeavour lay becalmed off Whareongaonga six canoes approached her from the land. Tupaia called out to the crews and tried to get them to come closer, but they stayed at a discreet distance until a canoe from Tūranganui or nearby came out to the Endeavour and the crew went straight on Board. Members of the crew were recognised by Banks and Gore who made enquiries as to the welfare of the young fishermen who had been on the Endeavours a few days before. They said that they had given a very good report of their treatment on Board the Endeavour. The other canoes now gathered alongside the Endeavour where the traded their clothes, ornaments, weapons and paddles with the crew (Salmond, A. 1991.).

This hoe is one of up to sixteen known to have been possibly collected off Rongowhakaata. Other examples are held in the British Museum, Hunterian Museum in Glasgow, Hancock Museum in New Castle and the Linden Museum in Stutgart, Germany. (Thomas, N (Ed.). 2016.)

Salmond also speculated that the paddles collected off Whareongaonga may have been

intended as gifts for Tupaia who acted as an interpreter for Cook and his crew. Tupaia died of typhus at Batavia, and Salmond believes that his possessions were appropriated by Banks and brought back to the United Kingdom.

Wahaika

Institution: Auckland War Memorial Museum.

Carver: Unknown

Figure 7.6: Wahaika in Auckland War Memorial Museum collection. (Photo courtesy of J Wyllie).

This Wahaika was collected by Captain Cook on his first voyage to New Zealand in 1769. According to the style it is likely to be from Rongowhakaata (Stead, O. 2001). Wahaika were designed for hand-to-hand combat and were for slicing or thrusting movements. According to

the owner, Miss M. Beverly Sanders, the wahaika was given to her great-grandparents, the Skottowe family of Yorkshire, England, who had given money to help with Cook's education in England. This example was purchased by the museum in 1953.

Amo

Institution: Whanganui Regional Museum, Wanganui.

Carver: Te Waaka Perohuka.

Figure 7.7: Amo attributed to the whare Hamokorau in the Whanganui Regional Museum collection, Wanganui. (Photo courtesy of Te Ara Tupu)

Figure 7.8: Amo carvings from the whare Hamokorau pictured in background. This photo was taken in 1906 at the residence of Christopher Pearson Davies in Kaiti, Gisborne. (Photo courtesy of William Crawford Collection, Tairawhiti Museum).

These two Tūranga provenanced amo are currently part of the Whanganui Regional Museum collection and were accessioned into the collection in 1933. They were originally located at the property of Taonga enthusiast, Christopher Pearson Davies in Kaiti, Gisborne. It is believed they were originally carved for the house of Te Waaka Perohuka, Hamokorau at Umukapua pā, Manutuke.

Poutokomanawa – 'Te Waaka Perohuka'

Institution: Museum Theatre Gallery – Napier.

Carver: Timoti Tohi.

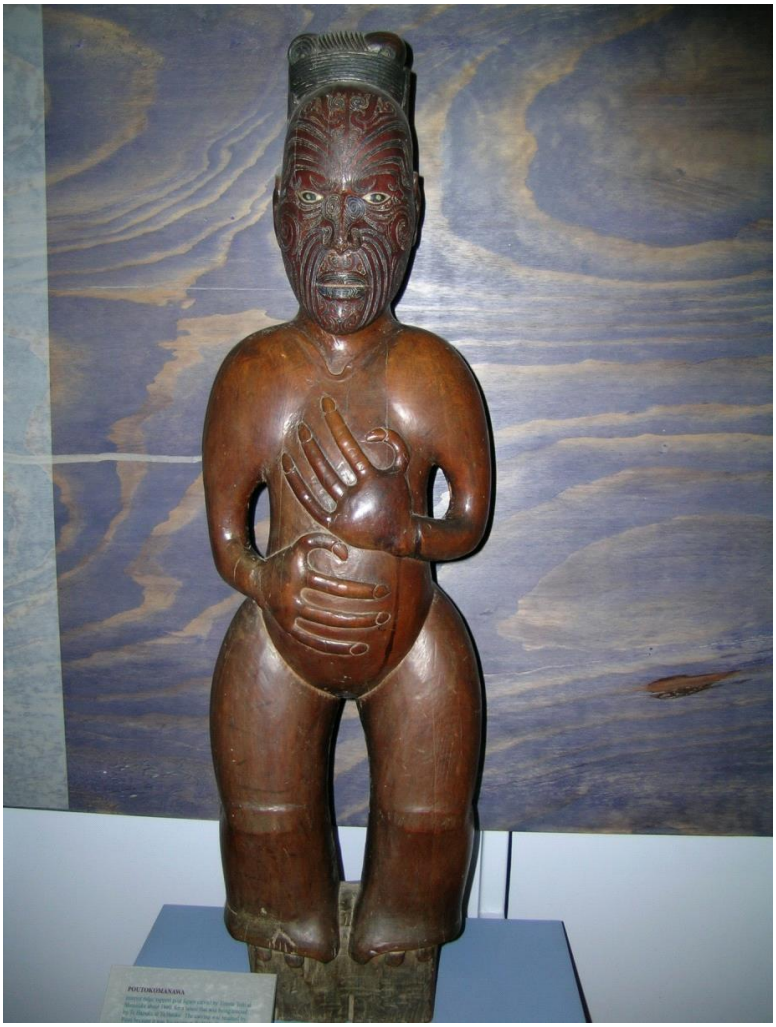


Figure 7.9: Poutokomanawa Te Waaka Perohuka (Photo courtesy of K. Mihaka).

This poutokomanawa figure is called 'Perohuka'. It is currently held by the Museum Theatre and Gallery in Napier. It is part of the Greacan Black collection. It was carved by the Tūranga School Master carver, Timoti Tohi about 1860. It was carved for Ngāti Kahungunu chief, Te Hapuku for his meeting house, Kahuranaki in Te Hauke. However, it was kept back by Ngāti Kaipoho chief, Otene Pitau on the account that it was his ancestor. Museum records state that this carving was given to Gisborne taonga collector, Greacan Black by Otene Pitau in

November 1912. Otene Pitau was the whangai son of Raharuhi Rukupo and chief of Ngāti Kaipoho. He died in 1921.

This carving then made its way into the Hawkes Bay Cultural Trust (now MTG) collection during the 1930's when the then Napier Museum Director, Leo Beastall made approaches to the Black family for the piece.

Timoti Tohi also worked on the Tūranga carving projects that included the Waka Taua, Te Toki-a-Tapiri and the Manutuke church, Kotahitanga (1849 – 1863).

Te Waaka Perohuka was a re-known fighting chief of Ngāti Kaipoho and Rongowhakaata. He was also a Master carver of the Tūranga school of carving.

Tata / Tiheru - '*Te Riukahika*'

Institution: MTG (Museum Theatre Gallery), Napier.

Carver: Unknown

Figure 7.10: Tata / Tiheru - *Te Riukahika*. (Photo courtesy J Wyllie)

Figure 7.11: Te Riukahika (Photo courtesy J Wyllie).

This Tata or Tiheru is part of the Museum, Theatre and Gallery collection in Napier.

The name of this Tata is called Te Riukahika. Te Riukahika was the daughter of the Ngai Tamanuhiri chief, Tawehi. It is a very large Tata and a beautiful example of the Tūranga style of carving. The Tata had a provenance to Gisborne Taonga collector, Greacan Black.

Tekoteko / Koruru

Institution: Museum Theatre Gallery, Napier.

Carver: unknown.

Figure 7.12: Tekoteko / Koruru figure.

Figure 7.13: Tekoteko / koruru figure.

According to Museum Accession records, this Tekoteko / koruru figure has a provenance to Te Poho Rawiri Meeting house no. 2, which once stood near the Kopuawhakapata stream in Kaiti, this figure may have been possibly carved by Natanahira Te Keteiwi who was a master carver of the Tūranga School of carving.

Tata / Tiheru - '*Porourangi*'

Institution: Canterbury Museum, Christchurch.

Carver: unknown

Figure 7.14: Tata - *Porourangi.*

Epa carvings

Institution: Muriwai Marae, Tamanuhiri Road, Muriwai.

Carvers: Raharuhi Rukupo, Mahumahu, Waka Kurei, Te Waaka Perohuka others.

Figure 7.15: Epa carvings in Muriwai Memorial Hall, Muriwai Marae,

These two Epa carvings are provenanced to the first Manutuke church, Te Kotahitanga (1849-1863). They were originally part of the Greacan Black collection located at his Arakihi Farm. They then made their way to Muriwai through his grandson, David Black who lived on

Pākowhai Road in Muriwai. At some stage they were given to Muriwai Marae where they are currently held. Both pieces are important Tūranga styled carvings. The Epa on the left has human figure representation which William Williams did not want represented in the church. The other Epa (right) has the Pitau manaia pattern that was chalked out by Te Waaka Kurei as a compromise.

Kahutia Bowling club carvings – Waharoa

Institution: Kahutia Bowling Club, Gisborne.

Carvers: Raharuhi Rukupo, Mahumahu, Te Waaka Perohuka, Te Waaka Kurei and others.

There are four Amo or side post carvings located on the gateway or Waharoa at the Kahutia Bowling club. The carvings have been here since 1902 (Gisborne Times 1 October 1957). They were originally carved for the first Manutuke Church, Te Kotahitanga (1849 – 1863) but were rejected by William Williams. They seemed to have made their way into the hands of Heni Materoa who gifted them to the bowling club. Heni Materoa was the granddaughter of Rongowhakaata chief, Paratene Turangi who was one of the carvers responsible for the dressing of the timber for the church. These are some of the finest examples of the Tūranga style in Gisborne and are some of the oldest.

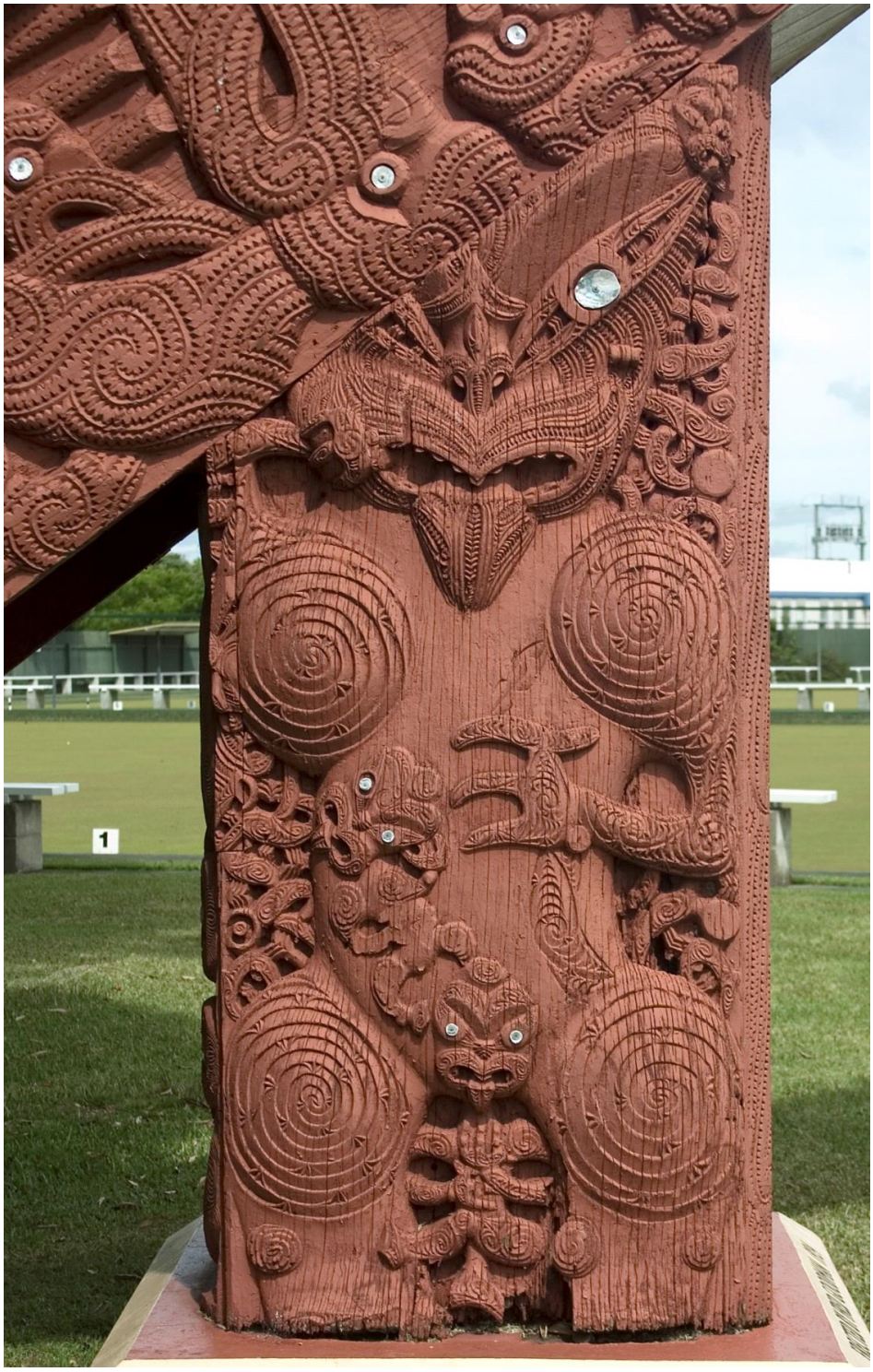


Figure 7.16 – 7.19: Amo figures on Kahutia Bowling Gateway. The four figures once comprised two Epa carvings intended for the Manutuke Church, Te Kotahitanga (1849 – 1863).

Figure 7.17: Right hand Amo figure, Kahutia Bowling club Waharoa.

Figure 7.18: Left hand Amo from Kahutia Bowling Club Waharoa.

Figure 7.19: Right hand Amo from Kahutia Bowling Club Waharoa. (Photo courtesy Tairawhiti Museum).

Pou Whakairo – '*Te Ekenga Tangaroa'*

Institution: Moana Pacific Depot, Cnr Bell Avenue & Great South Road, Mt Wellington, Auckland.

Carvers: Kiwa Mihaka, Simon Lardelli.

Figure 7.20: Te Ekenga Tangaroa Pou Whakairoa. (Photo courtesy of J Wyllie).

This is the only contemporary piece included in this study that considers the modern day Tūranga style carver. Carved in 2010 as part of an Aotearoa Fisheries Ltd and iwi project to

symbolise the importance of fishing for iwi partners of Moana Pacific. This Pou is a massive 11m high and carved from as single log which originally weighed over thirteen ton. The log was supplied by Tuhoe and Ngāti Whare and brought from a forest in Murupara to Gisborne to be carved. The carving symbolises the gods that influence the art of fishing from Tangaroa the figure at the top to his brothers Tawhirimatea and Tanemahuta below him to their parents Papatuanuku and Ranginui at the bottom (per. Comms K Mihaka, 2010). The carving is also important in that it is a social experiment in revival of the Tūranga style in a modern context.

Figure 7.21: Te Ekenga Tangaroa during initial carving process at Turanga Ararau Education Training centre, Gisborne. (Photo courtesy of K Mihaka).

Ipu Ngaru / Ink pot.

Institution: Whanganui Regional Museum, Wanganui.

Carver: Unknown

Figure 7.22: Ipu Ngaru

Not much is known about this taonga other than its provenance is to the Tūranga style and the Poverty Bay area.

7.2 Overseas examples of the Tūranga style.

Amo

Institution: British Museum, London.

Carvers: unknown.

Figure 7.23: Amo carvings in British Museum collection,

These Amo are part of the British Museum collection in London. They are part of the Lady Ada Sudley collection and were first accessioned into the collection in 1894, Sudley collected

these two Tūranga styled Amo from her uncle, Hon, Algernon Tollemache who was a British politician and businessman. Tollemache spent some time in New Zealand where he collected these amo and other Maori carvings.

Poutokomanawa

Institution: Private collection - Honolulu, Hawaii, USA.

Carver: unknown.

Figure 7.24: Poutokomanawa from Mark and Carolyn Blackburn collection.

This poutokomanawa is currently part of a private collection in Hawaii. It is part of the Mark and Carolyn Blackburn collection.

Poutokomanawa

Institution: National Art Gallery Canberra, Australia.

Carver: Raharuhi Rukupo (T. Barrow).

Figure 7.25: Poutokomanawa in National Art Gallery collection.

This poutokomanawa figure is currently part of the National Art Gallery collection in Canberra, Australia. It was sold to the Gallery by Lance and Roberta Entwistle in 1981. The attribution

for it by Terrence Barrow is that the figure was probably carved by Raharuhi Rukupo in about 1840 (Bolton, L. 1984. P.105).

Epa

Institution: Private collection, United Kingdom.

Carver(s): Possibly Wiremu Kiriahi and Horomona Kaitahi.

Figure 7.26: Epa carving in private collection. (Photo courtesy of Tribalmania).

This Maori store house panel or Epa is currently in a private collection. According to David

Simmons, it was originally part of a pātaka that existed at the Ngāti Maru pa, Te Hue-a-Kama in Manutuke, south of Gisborne. Simmons named the pātaka, Te Puru ki Waitangi which was drawn by CMS missionary, Richard Taylor when he visited the pa with Richard Stack and William Williams in April 1839. According to Simmons, this Epa was originally acquired by curio dealer, Eric Craig prior to 1891.

Craig had a Curio shop along Princess street in Auckland. He is known to have acquired this from a contact in Gisborne area as it was then part of the Auckland province.

- Eric Craig, Auckland
- S. Dannefaerd, Auckland
- Sarah Bernhardt, Paris, (acquired from above, 1891)
- Antony Innocent Moris [“le Pere Moris”], Paris
- Josef Muller, Geneva (acquired in Paris, 1942)
- Barbier-Mueller Museum, Geneva [Inv. No. 5110-A and B]
- Entwistle, London and Paris
- Private Collection

Hoe - Cook First Voyage – (1769 – 1771)

Institution: Cambridge University Museum, London -Trinity College Sandwich collection.

Carver: unknown.

Figure 7.27: Hoe collected by Cook on his first voyage (1769 – 1771). (Photo courtesy K, Brown).

This pair of hoe or canoe paddles are part of the Trinity College Sandwich collection at Cambridge University Museum in London. They have some of the earliest known kowhaiwhai designs in the world (Thomas, N. 2016). Like the paddle in the Te Papa Museum collection, these are part of a wider group of up to sixteen known to have been collected by Cook. Other institutions with similar paddles are the British Museum, Sunderland Museum, the Hunterian Museum in Glasgow, the Hancock Museum in Newcastle and the Linden

Museum in Stuttgart, Germany.

These hoe are very important to Rongowhakaata because of both the painted Kowhaiwhai designs and carved Taratara-a-Kae patterns on middle and bottom sections of the loom.

Tekoteko

Institution: Kimball Art Museum, Dallas Texas, USA.

Carver: unknown.

Figure 7.28: Tekoteko carving

This is one of several examples in Museum collections both in New Zealand and abroad that have no

specific provenance. They have been attributed to the Turanga style of carving

Waka Huia

Institution: National Museum of Scotland

Carver: unknown.

Figure 7.29: Wakahuia

Tata / Tiheru

Institution: National Museum of Scotland

Carver: unknown.

Figure 7.30: Tata / Tiheru

Poutokomanawa

Institution: National Museum of Scotland.

Carver: unknown.

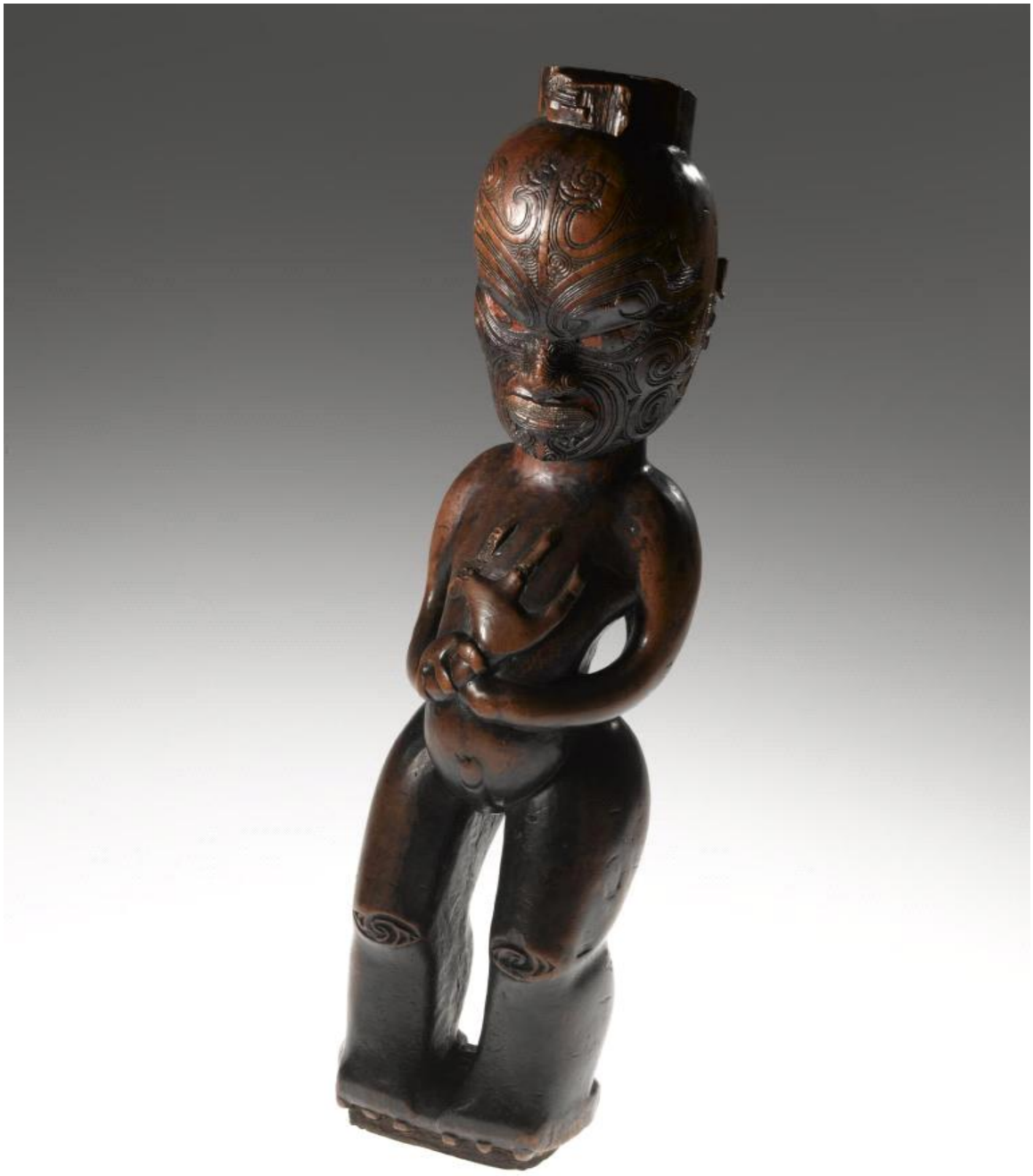


Figure 7.31: Poutokomanawa

7.3: Chapter summary

This chapter provided a glimpse of the extensive range of Tūranga style taonga in Museum and private collections around the world. The purpose was to provide a snapshot of what a possible catalogue could look like of Tūranga styled taonga around the world. As mentioned by Hakiwai (2003) in his thesis on the Ngāti Kahungunu carving style, there are inherent problems with taonga in many museum collections worldwide. That issue is the accuracy of that information held by the museums about many of their pieces. However, what is for the next generation of researchers are the patterns and markings left behind by the artists of those pieces and having access to that large volume of untapped intellectual property.

The final chapter to this thesis will summarise what has been written in this thesis to date. The conclusion will also talk about what could possibly be pursued for future researchers interested in the Tūranga style and some of the potential with changing technology.

CHAPTER EIGHT

CONCLUSION

This thesis has been a journey of discovery for the author over a very long period. The purpose was to add to the research on Maori carving and Maori tribal styles.

Chapter one of this thesis introduced the thesis proposal, aims and methods carried out in the research on one of the Maori carving styles of this country. This is the Tūranga style of carving of the Rongowhakaata people of Tūranganui-a-Kiwa. The chapter also talks about the significance of this study for future and current research into Maori carving styles.

Chapter two focused on a review of the literature on Maori carving and the Tūranga style. It identified some of the key sources of information about the Tūranga style of carving. These include authors, scholars, collectors, dealers, museums curators and other professionals and Rongowhakaata tribe's men and women.

Chapter three focused on the methodology employed in this study. It talked about the research frameworks used including qualitative research, Kaupapa Māori, Insider research and the types of information available about Maori carving and the Tūranga style of carving. The methodology also covered the reasons for this study, aims and objectives and the organisation of the thesis.

Chapter four provided a context to what it means to be Rongowhakaata. This is a journey of

the history Rongowhakaata the tribe from the ancestor, his descendants, the relationships that were forged and the tribal estate that was developed. The purpose of this chapter was to provide context and a better understanding the Tūranga style of carving through the eyes of its descendants. This chapter will concentrate on defining who are the Rongowhakaata people and why it is important in terms of understanding the Tūranga style of carving.

Chapter five spoke about the characteristics of the Tūranga style of carving and what some of those were, particularly in regard to poutokomanawa and poupou figures. These include the body form; proportionality of figures; shape and patterns on the head. The body shape and arrangement of the body, arms, hands and figures. The characteristics also the shape and patterns on the legs, knees and ankles. This chapter also spoke about two origin theories for the Tūranga style. These were the Rawheoro tradition and that of the Hamokorau. The last part of this chapter spoke about the exponents or carvers of the Tūranga style of carving. These were divided into three groups. Group one was the most well recognised from the Tūranga School of carving. This group included Te Waaka Perohuka, Mahumahu, Raharuhi Rukupo and others. The second group were those who worked on Te Hau-ki-Tūranga. Group three were those who were affiliated to Ngāti Maru hapū and worked on projects such as the pātaka at Te Hue-a-Kama, Te Kotahitanga, Te Mana o Tūranga and Te Poho o Tamanuhiri no. 1.

Chapter six discussed the collectors, dealers and scholars of the Tūranga style of carving. The purpose of this chapter was to provide context to the history and development of the Tūranga style of carving. This chapter provides a better understanding of how Tūranga styled taonga came to be scattered in museum and private collections across New Zealand and around the world. It will talk about some of the key individuals who were scholars, collectors and dealers of Tūranga styled taonga.

Chapter seven is a record examples of the Tūranga style of carving located in public and private collections in New Zealand and overseas. The purpose of this chapter is to provide a visual record of the style. It is an opportunity for the taonga to speak for themselves.

Chapter eight is a summary of this thesis. It is also an opportunity to reflect on the future of the style and its development.

The future of the Tūranga style looks bright considering what is currently happening with the Iwi of Rongowhakaata and Ngāti Kaipoho. With the advent of the digital age there are now more than ever more opportunities to take the next step of development. This may and will include the use of new materials including modern building materials such as bronze, plastic and other synthetic materials including light.

Someone needs to interview or have a cup of coffee with both Lance Entwistle / Roberta and Mark Blackburn. Both parties have a wealth of knowledge, information and contacts which would be invaluable to the future of Tūranga styled taonga. Both need to be recorded about the trade of Tūranga styled taonga, collectors, late scholars such as Terrence Barrow, Roger Neich and Maui Pomare and others. In some ways they are taonga in themselves.

This thesis was only an attempt to start the ball rolling in better understanding, promoting and preserving an artform that is world renown. The Tūranga style will only survive if its people better understand its history and development.

GLOSSARY

amo	front panels on a meeting house
epa	slanted-top carved panel in a meeting or storage house
haehae	carved parallel ridges in carving
hapu	sub-tribe
hau	essence
iwi	tribe
kino	bad
manaia	spiritual guardian, often shown as beaked figure
mātauranga	knowledge
pākati	notches in carving
pātaka	decorated storehouse
pā tuwatawata	fortified pa
poupou	side post
poutokomanawa	large post in the middle of the interior of a meeting house
poutahu	front centre post of a meeting house
puwerewere	spider web carving design
rangatira	chief
rauponga	pattern of pākati alternating with haehae
rawe	excellent
ritorito	fish scale carving design
tahuhu	ridgepole
taonga	treasure

tapu	sacredness
taro	yam
tekoteko	gable figure on meetinghouse
tika	just, fair, right, correct
tikanga	tradition, customs
tipuna	ancestor
unaunanahi	fish scale carving pattern
waharoa	gateway
wakahuia	Jewellery box
waka taua	war canoe
whakairo	carving, decoration
whakapapa	genealogy
wharenui	large house
whare whakairo	decorated communal meeting house

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