

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

Ngā Hau Ngākau 2021
New Entrants to Year 10
Term 1 and 2: 15 March – 25 July 2021



Brian Flintoff, *Nguru 'I Te Ao Hou'*, 2017, wood

Thank you for visiting *Ngā Hau Ngākau (Breath of Mine)*. Please find below information that we hope is useful to you on your return to the classroom.

Key Questions

- ***Why is it customary to take shoes off at the door of a wharenui?***

The tikanga of removing of shoes prior to entering most wharenui has more than one possible explanation. Obviously it is a practical one to keep the wharenui cleaner. Other reasons as stated in the [Te Ara website \(Māori protocol – te kawa o te marae\)](#)

include “the dust from the marae ātea (courtyard), is the domain of Tūmataurangi, the god of war, should not be brought into the wharenui, the domain of Rongo, the god of peace. Another explanation is that the wharenui, also known as the whare tipuna (ancestral house), represents a tribal ancestor. The tekoteko (carved figure on the gable of the house) is the head, the maihi (barge boards) are the

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education

Puke Ariki



1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

arms, the tāhuhu (ridgepole) is the backbone and the heke (rafters) are the ribs. Respect is shown for the tipuna (ancestor) by removing shoes”.

In the *Ngā Hau Ngākau* exhibition at Puke Ariki it has been decided that it is not practical to take shoes off given the large numbers of people who will be visiting the gallery at any one time and the limited space for shoes to be stored.

- ***What is a dawn chorus and which birds traditionally participated?***

The Dawn Chorus This exhibition starts with Te Pō, the darkness. Have any of you been up early enough to hear the dawn chorus? This painting shows how in the olden days native birds start the dawn chorus. The kōkako would start first, then the tui, then the kōkimako. It talks about how we learn and share knowledge, and how this binds us together. “*Whiria te taura kia herea te ao kohatu ki te ao amua.*” Plait the rope that binds the past to the future.

- ***Why is the Pare (door way) and the Paepae important on the marae?***

Pare and Waewae (doorway). On the marae the porch is an important place because it is a place of transition (from the outside world into the place of the ancestors). The decorated doorway we have here asks us to stop and get ready to go into a different type of place. Tāne is above the doorway. In Te Ao Māori Tāne is the protector of the birds. The guardians at the side guide us into a new realm. On the floor as we go into the whare we have an artwork which we are able to walk on carefully and as we do we need to think about how careful we should be as we walk on Papatūānuku.

- ***What are the main parts to the Exhibition and who are the artists?***

Three main parts of this exhibition will be taonga puoro (traditional Māori instruments), whakairo (carvings) and paintings.

- ***What patterns and creatures can you find in the exhibition?***

Answers will vary, but students are encouraged to look at the bird patterns and the traditional patterning.

- ***What can you see in the Parihaka artwork?***

Answers will vary, but look for the birds and their significance and the various symbolic pieces within the work.

- ***What patterns can you see in the taonga puoro?***

Answers will vary.

- ***How do different taonga puoro make their sounds?***

Like the name for the exhibition *Ngā Hau Ngākau* (*Breath of Mine*) the instruments all rely on the player's breath to make the sound.

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education

Puke Ariki



1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

- *What similarities can you see between the paintings, the carvings and the musical instruments?*

This will be a great springboard for student conversations, about what they have seen and heard.

Weblinks

[Ngā hau Ngākau exhibition website](#)

Identifying Native Birds:

- [Learn about animal and plant conservation and the pests and threats that threaten them. Department of Conservation.](#)
- [New Zealand Birds Online](#)
- [Gallery of New Zealand's Birds.](#)
- [Quizzes on bird knowledge, New Zealand Garden Bird Survey.](#)

Units on Endangered Native New Zealand Birds:

- [A bird in the hand – resource on endangered NZ birds, Department of Conservation.](#)
- [Saving New Zealand's Native Birds - educational unit by Maria Gill.](#)
- [Conserving Native Bird – unit plan, Science Learning Hub Pokapū Akoranga Pūtaiao.](#)

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education

Puke Ariki



1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

Resources specifically from the exhibition:

From the artists' perspective - Brian Flintoff

My attitude to carving is inspired by that of traditional artists, who strove for excellence in order to please the spirit world. Their understanding that harmony is the balance of Spirit and Physical elements has enriched my life and is the basis of my carving. The saying "Plait the rope that binds the past to the future" guides my desire to take inspiration from old art and present it in forms that retain their philosophy and essence and honour their ancestry, to enrich our living.

Support and guidance from Māori has been the greatest influence and inspiration for my carving and I am proud to have many pieces 'at home' on Marae throughout Aotearoa, New Zealand. I have been given Elected Artist status by the NZAFA and honoured with a QSM for my work. Some works are present in museums, private collections and musicians' repertoire both here and abroad.

Working and making instruments with Te Haumanu, a group dedicated to the revival of Taonga Puoro, under the leadership of Dr Hirini Melbourne, has brought me recognition as one of the leading makers of these.

I am delighted to be working with my friend Robin Slow who also finds that illustrating mythical stories, sayings and concepts helps people understand basic concepts of the Māori world.

Several birds in my carvings on taonga puoro in this exhibition have taken inspiration from this timeless and treasured ancient taoka from Te Pataka o Rakaihautu which is now under the guardianship of Te Runaka o Koukourarata. My versions pay respect to its creators and owners and seek to honour the magic it conveys to enrich our world. On this ancient carving, notched profile face stylisations along the sides probably represented ancestors as I depict in my reconstruction of this treasure.

In some carvings, the faces use the manaia, a form which is derived from the profile, half of a stylised human figure or often just its face. The concept is that all creation is composed of two complementary opposites, Ira Atua and Ira Takata, or Spirit Life Force and Physical Life Force and our stylised profiles thus represents our two halves. As all of creation can be personified and shares the same spirit, the stylised human derived profile or manaia can represent the spirit of anything in creation. In their various physical appearances, manaia therefore have unlimited possible uses and have developed, as in this kokako, to represent both spirit and physical aspects.

Some birds have their wings depicted as hands with fingers to convey their recognition as 'bird people', just as we are 'human people'. Similarly some of the whale flippers are shown as 'hands'. Art works are also personified and given personal names.

In the carved bone kaitiaki, which are worn by birds they represent on some of Robin's paintings, the manaia faces carved on the wings acknowledge the gift of flight bestowed on their 'hands'. In these carvings the bone is the physical aspect and the cut outs are the spirit aspects, so that when worn others see through these cut out areas to the wearer, who becomes an integral part of the spirit of the design. The pleasing shapes of the cut outs are therefore a vital part of the design. The balance of plain and textured surfaces also convey this concept. As in Robin's paintings these traditional concepts are often combined with more naturalistic stylisations.

Ancient rock art inspired beings are also featured on several pieces, sometimes hidden in kōwhaiwhai style surface carving. The rock art shows aspects that seems to be the genesis of the above concepts.

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education



1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

Bone has always been a special medium for Māori artists. In today's world we usually have to use substitute animal ones for moa or human ones but with this collection I have been privileged to use kōiwi pāraoa, or sperm whale bones for the small carvings and three items use niho pāraoa, sperm whale teeth. These have come from the iwi of Mohua where the whales stranded. Such strandings are seen as gifts from the Sea God, Takaroa, and carving them is a wonderful way of honouring that gift.

Taonga Puoro, Singing Treasures

Māori musical instruments are seen as families of the atua who brought them into being. The primal parents are Rangi, the Sky Father and Papa, the Earth Mother. Music is made with rhythm and tunes and her heartbeats are the essence of rhythm while the rangi or tunes ascend to Rangi after being played.

The most significant atua of taonga puoro are these children of Rangi and Papa; Hine- Raukatauri the mother of the flute family; Hine pu te Hue, the mother of hue, or gourds, who brought us the peaceful sounding group of gourd instruments; and Tāwhirimātea whose children have no body and therefore have mystical spirit voices.

Songs add the words of human experiences to music, and taonga puoro are a kīnaki or embellishment to the songs and sometimes one can hear the words which a skilful player can breathe through their flute.

Most of my wooden instruments are made from recycled mātai which is a straight grained, resonant timber.

Many of the instruments have a face carved around the blown end and a similar face on the other end. The meaning I apply to this is, that to play the flute the player must hongi with it and thus the breaths of instrument and player are shared. This shared breath creates the music, which is depicted on the other end as a face with two noses. The music itself can be 'seen' making pleasing shapes in the silence by the design on the body on many of the instruments.

Brian Flintoff

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education

Puke Ariki



1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

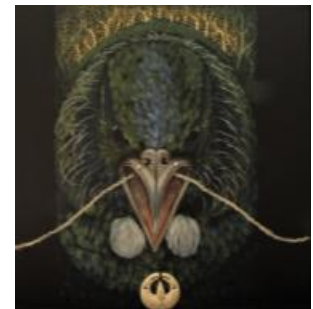
Post-visit information

Manu (Birds) featured in *Ngā Hau Ngākau* exhibition

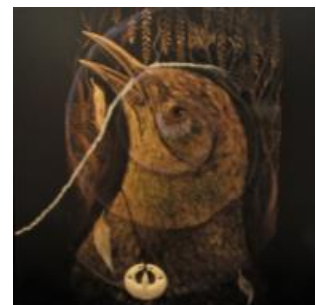
Kōkako or the blue wattled crow is the world's purest noted songbird. This attribute was gained in mythological times after kōkako did a favour for the demigod Maui, who granted him decorative wattles and told him the secret of song was to eat Raukatauri, the case moth, Goddess of flute music. Thus he became the first amplifier and lets us hear her beautiful song which other songbirds, like the tūi and korimako (bellbird), also try to copy. Kōkako's song sometimes has organ-like phrases and is the most haunting and truly unforgettable sound when heard in the forest. Kōkako are not good fliers and the South Island birds which have orange wattles are deemed to be virtually extinct. As well as having such special songs that even the other songbirds keep trying to emulate them, these amazing birds have a very special pair bond, probably lasting for life. This is seen as mutual feeding, and also in their mating dance, or sometimes, from a perch in a tree, the male dances with wings flapping and tail fanned while singing. They often sing while feeding and when one breaks the song to catch an insect or eat a berry the other will continue the song. Kōkako is an interesting conversation piece showing that kōkako is thought of as a 'kōkako person' in this painting by Robin Slow and it can also become a personal pendant.



Tūi is one of our character birds, with a white tuft of throat feathers stark against the iridescent darkness of its plumage. When the kōwhai trees and harakeke (New Zealand flax) are in flower tūi flock to sip their sweet nectar. They acrobatically reach up into the flowers for it, then dash off madly chasing each other in a game which often ends in song from the top of the tallest tree. Traditionally tūi were taught to talk and feature in many legends having fooled strangers trying to identify the talker. For this reason they have been adopted as a symbol for the revival of the use of Māori Language. This tūi kaitiaki, or guardian, like these three birds has 'hands' shown as manaia faces to depict the gift of flight they have been given. It is carved from kōiwi pāraoa, sperm whale bone.



Korimako, the bellbird, is a beautiful singer and though not as large as tūi has a more delicate sweet song. Though seldom heard nowadays, sometimes when a large group is assembled their dawn chorus sounds like a carillon of chiming bells. It has been speculated that this is initiated by the song of kōkako as it is known that, like tūi, when kōkako sing they both mimic that song which stays in their repertoire for a week or so. When feeding on the honey in harakeke (New Zealand flax) flowers their forehead becomes stained red with pollen.



Kōtuku, White Heron 'Te Hongi Aroha'

To see the majestic White Heron, or White Crane, the kōtuku is as sight to make your spirits soar. Its regal posture and pure colour reflect its status as the most sacred bird of Aotearoa. This is reflected

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education

Puke Ariki

 NPDC

 MINISTRY OF EDUCATION
Te Tākahu o te Mātauranga

1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

in a famous saying, 'He Kōtuku Rerenga Tahi', 'the bird of a single flight'. Because for some it is a magnificent sight seen only once in a lifetime. Kōtuku also command a very special place in Māori lore as a spirit messenger. Kōtuku and hākuwai were the guardian birds who accompanied Tane on his climb to seek the kete of knowledge from Io, thus they are a kaitiaki for people who are also special. Here they are reaffirming their bonds on returning to Okarito for the next breeding season.

Toroa, Albatross

The enormous toroa spend most of their lives gliding over the wave crests on motionless wings seldom even meeting their relations. For this carving toroa views his reflection in the waters of a very calm day when he has to use his wings more often. While the sounds of albatross cries are not music to most other beings, when these great birds come back to land at their nesting sites and greet their mates, the rhythmic clapping of their bills punctuated with a variety of gentle vocalisations is quite memorable. That their eyes appear to be crying too makes their homecoming so special that it is captured in traditional sayings, song and art.

Tauhou, silvereye

These tiny, delightful birds which tend to arrive in small flocks to our gardens in winter are usually noticed first by their gentle flocking calls as they clean up insects or sip nectar from kōwhai and other flowers. However, like several taonga puoro, they also have quiet songs. It is a delicate song that is well worth listening for.

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education

Puke Ariki



1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

Background information about Parihaka

(Source: [*Treaty of Waitangi past and present: Aotearoa the way it was - Section 4: What happened after the Treaty was signed? Waitangi Tribunal, Teacher resources.*](#)) Updated 16 Sept 2016.

“Case Study: Taranaki

Before the Treaty was signed, Māori children in Taranaki lived with their whānau and hapū in their kainga on their land, which was owned by the whole tribe.

War

But a few years after the Treaty was signed, the Government wanted a lot more of their land for British settler families to live on. There was a long war between the Government's army and Taranaki hapū, who wanted to keep their land. It was a very frightening time for the children because there was so much violence and they were always worried about their homes and their families. Many of the adults in their families were killed and some children were killed too. Many of their homes and food gardens were destroyed.

Confiscation

The Government wanted to punish those Taranaki hapū who had fought back against the army. The Government decided to confiscate the land belonging to those hapū. But the Government took far more land than it said it would take. It said that it would give some of it back so that the Māori families would have somewhere to live. But it didn't give any land back for more than 10 years, and even then it did not return anywhere near as much land as it said it would.

Changing the Land-owning Rules

When the Government did return some of the land to Taranaki people, it did not return it to the whole hapū. Instead, it divided it up and made only a few members of the hapū the owners of the land. This caused enormous problems between the families whose names had been written down as owners and the families that were not named.



Te Whiti o Rongomai and Tohu Kākahi.

Nowhere to Live

No land at all was returned to some Taranaki hapū. The families had to live somewhere, so they lived on the land that was once theirs but now belonged to the Government. No one else was living on the land because the Government had not sold the land to settlers as it had said it would.

The End of the Battle

Titokowaru of Ngāti Ruanui was a great leader of the Taranaki people. He tried for many years to keep peace between Taranaki hapū and the Government, but the Government kept confiscating more and more Taranaki land. As a last resort, Titokowaru travelled with his people through the war area and cleared it of all soldiers and settlers. After this, the Government was angry and would not meet with those Taranaki Māori leaders who wanted to talk and sort things out.

Parihaka: Peaceful Protest

At this time, a large group of families were living in a community called Parihaka. There were two spiritual leaders, Te Whiti o Rongomai and Tohu Kākahi, who did not believe in violence. They

Puke Ariki provides Learning Experiences Outside the Classroom supported by the Ministry of Education

Puke Ariki



1 Ariki St, New Plymouth | Ph: 06 759 6710 | www.pukeariki.com | edupukeariki@npdc.govt.nz

Te Kāhui Mātauranga o Puke Ariki

Post-visit information

thought it was wrong to fight and much better to solve problems by talking. All the people at Parihaka agreed with this.

So, instead of fighting the Government for not returning their land, they started to plough the land that was actually theirs, but now had settler families living on it. This is called 'peaceful protest'. Four hundred ploughmen were arrested and put into jail. They did not fight back when they were arrested.

The army then took over the remaining hapū land. Some of this land had gardens that fed whole communities and they needed these gardens to survive. When the army broke the garden fences, Māori simply put them up again. They did not fight the army. The army tore fences down again and Māori put them up again. Two hundred Taranaki fencers were put in jails with the ploughmen.



Parihaka village with Mount Egmont or Taranaki in the background.

During this time, the Government made new laws that said it could put Māori in jail without trial. This meant that Māori did not go to court first to find out whether or not they were guilty of breaking a law.

The Government did not like the people at Parihaka controlling their own lives. It claimed that the people at Parihaka were preparing for war against the Government. So it sent a huge army into the peaceful settlement and destroyed it. Tohu and Te Whiti were charged with plotting against the Government and jailed. Tohu and Te Whiti had only one question for the Government. They asked about the land that was supposed to have been returned 19 years before.

During the trial, or court case, of Tohu and Te Whiti, it seemed that they might not have done anything wrong and that the army was in the wrong. So the Government quickly made a new law which said that whatever soldiers did at Parihaka was legal. The trial of Tohu and Te Whiti was stopped. It was decided that they were guilty without having a court case.

After this, the Government gave back some of the land they had been promising for such a long time. But there was a catch. Settler families were living on quite a lot of it and were allowed to live there for as long as they wanted to. The Government badly interfered with Taranaki iwi. It made it impossible for the hapū to make enough money to live a good life. The Government made laws which stopped them from living on and taking care of their land in the ways that they always had done. The Government stopped Taranaki hapū from controlling their lives. It destroyed their communities."