

Before we kick off, I have a quick announcement. We have just had a very exciting development here at HANZ, we now have merch! Specifically, I have put the logo onto caps and beanies, mainly because that's something I wear a lot and I wanted to become a walking talking advertisement for the show more than I already am. But also, because I think merch shouldn't just be crap, it should be at least somewhat useful and I think caps and beanies can be pretty useful! On top that, I'm hoping some of you out there are interested in some cool stuff and a bit more of a reward for supporting the show. What you want to know though is how do you get a hold of this fresh, sick as merch? Going forward it will be available to Patrons who pledge at the moa tier for at least three months and tuatara tier for at least two months, that's the \$10 and \$20 tiers respectively. This covers the cost of the cap or beanie as well as a bit for postage too, given I live at the edge of the world and postage overseas can be real costly. I also see it as a way to reward those of you who are committed to supporting HANZ in the long term though of course you are welcome to just hit it and quit it after you get the hat, though I'd rather you didn't! So just to reiterate, you must be a Patron for three months at the \$10 and two months at the \$20 tier before I will send you an email asking for your delivery address and whether you want a cap or beanie. Those of you who are already Patrons at those tiers will get this reward backdated to when they first became a Patron. However, if you want to get your hands on a hat now I am giving away three of each of the beanies and caps, so six hats in total. The way I have decided to this is since it is summer in the northern hemisphere and its meant to be winter in the southern hemisphere, , for the giveaway, caps will be up for grabs in the north and beanies in the south. This is mostly to avoid confusion and all the winners asking for the same thing. So, how do you enter? All you have to do is email me at [historyaotearoa@gmail.com](mailto:historyaotearoa@gmail.com) your name, which hemisphere you are in, something new you have learned from the podcast or what you have enjoyed or a suggestion for a future topic and one of the following: a screenshot of a review you left for HANZ (which doesn't have to be current, if you already did one while ago you can use that) or a picture of where you are listening to the show, whether it be your office, house, the bus, wherever you may be, it doesn't have to be too fancy. After the end of the giveaway I will choose the winners at random. Are these conditions totally self-serving? Absolutely but I thought I might use this as a mechanism for some more feedback as well as giving back to the community that has grown from nothing in just over half a year. The popularity of HANZ has exploded over the short time it has been in existence so this giveaway is in part to say thank you to all of you out there for making this project so much more worthwhile. To recap, you must send your entry to the email, do not send them to me on Twitter, Facebook or anywhere else, I am liable to not see it otherwise. Email guarantees that I will see it. You must send in your name, your hemisphere, some sort of detail about the podcast, be that praise, a suggestion or something you learnt or even criticism if you so choose as well as either a screenshot of your review or a picture of where you are listening. If I don't have all of these things, you will not be entered. If you want though, you can also add whether you are willing for your picture to be posted on social media, as it would be cool to share around where people are listening, if you are comfortable with that! If you say no or don't give express permission, I won't share it anywhere. The giveaway will run for four weeks, so at 5pm NZST on the 24<sup>th</sup> August 2019 it will close and I will pick and email winners. I'll put all this on the website under this episode too so you can reference it without having to play this back and if anything is confusing, just flick me an email and I can clear it up. Right, now that this has gone for a lot longer than I intended, cue music!!!

Kia ora, gday and welcome to the History of Aotearoa New Zealand, Episode 18: Bringing Art to the Surface. This podcast is supported by our amazing Patrons, such as Michele, bynitch, Stew and my auntie. If you want to support HANZ search for History Aotearoa on Patreon. Last time we talked about toki poutangata, ceremonial adzes, what they were, what they were used for and what they

meant. We also talked a bit about other tools used by pre-European Maori such as drills and the big crossbow thing they used to cut down trees. This time we will talk a bit more about the carvings themselves, in particular I want to talk about the origins and a bit about the development of Maori carving. Not the East Polynesian origins, though that is interesting. What I want to talk about is the mythical origins as where carving came from is steeped in myth and legend, like a lot of things in Maori culture.

This story comes to us from Ngati Porou, an iwi based around Gisborne on the East Coast of the North Island. Keep in mind, that although this may be agreed upon to be broadly correct, other iwi may have slightly different details or some may have stories that differ completely. It starts with the great-grandson of Tangaroa, god of the sea, called Manuruhi. Manu had a son who loved seafood and would eat it every day. In fact, his son ate so much kaimoana that he struggled to keep up to the point where Manu had to ask his father for help. Ruatēpūpūke, Manu's father, fashioned a hook from special stone into the shape of an ika, fish, calling it the Prize Stone of Tangaroa. This hook was meant to be magical and catch many fish but Rua warned his son, "Be careful with this hook! Do not on any account go out alone and use it. Wait until I am with you so that we can catch the first fish, which we must give to the gods according to custom. Now, hearken to my words!" Manu knew his father to be wise and heeded his words wait for him. And so he waited... and waited... and waited. As time dragged on Manu became curious about the hook, could it really catch as many fish as his father had promised? To make matters worse, his young friends were goading him into trying it out without his father, to test the magic of the hook. Adding the likely cries and protests of his son not getting the desired amount of fish, Manu could wait no longer. Out he went, throwing the hook out onto a line into the great ocean of his ancestors. And what a magnificent hook it was! With every cast, there was quickly a fish on the line, hapuku, kahawai, snapper, moki, gurnard, every fish one could imagine and soon he had more than enough to feed his son.

What Manu didn't know though was Tangaroa himself was watching. The god of the sea was quite alarmed at what he saw and he feared for his grandchildren, the fish, who were fathered by Tangaroa's son, Ikatere. The hook was much too good. Just as much as he feared for his mokopuna, Tangaroa was affronted by the fact that Manu had failed to give the proper sacrifice of the first catch. He decided he would have to act against his great-grandson for the good of the rest of his family and called upon his power to turn Manu into a tui, a type of bird. As it so happened, tui and bellbird were the children another grandchild of Tangaroa, making the tui a cousin of Manu but was of lower genealogical rank due to Manu being born of the line of the older brother of tui's father. Thus Tangaroa took revenge and utu for the two main hara, sins or transgressions of tapu, committed by Manu and, by extension, his father. The first hara, committed by Manu, was of course the failure to give sacrifice of the first catch to the lord of the ocean, a serious ritual breach and a matter of life and death. The second was the one committed by Manu's father, Rua. He had used the great name of Tangaroa without the god's blessing or permission when naming the magical hook. What made it worse was that Rua had named the hook without any acknowledgment of obligation by way of incantations or special ceremony. What that meant was that Rua had used Tangaroa's name in pokanoa fashion, randomly and without the authority it deserved.

After some time had passed and no one had seen Manu, Rua began calling at different villages looking for his son, to no avail. After many days of asking and searching, Rua became despondent, sitting down to weep at the loss of his son. He wept until he thought of one last place he hadn't looked, the beaches, where he may find his son's footprints. He rushed off and when he walked along the beach, Rua saw the large heap of fish Manu had caught along with a set of footprints next to it. However, there was no other sign of his son, nor did the footprints lead anywhere. Rua wept

more bitterly, the loss of his son overwhelming him. Desperate and hysterical, he swam out to sea to where he thought his son had been fishing and dived down deep, deep, deep... What he found, he could have never imagined. He spied a village which was just like a human village and there in the centre of it was a wonderous whare nui called Huiteananui. His curiosity aroused, Rua approached the house and heard people talking, using the same language just like the people who lived on Tangaroa's mother, Papa, the earth mother.

He peered into the house and what he saw, amazed him even more. The pou on one side were conversing with the pou on the opposite wall and the pou at the back wall were speaking to those at the doorway. Rua took a step back, processing this fantastical sight and looked upwards from the porch to see his son, who was now a tekoteko, the 3D figure at the apex of the whare. Manu was looking earnestly and pleadingly at Rua but he could not speak to his father, he could only glare, goading him to be released. One of the pou of the porch asked Rua "Where are you going?" And Rua answered that he was searching for his son, who was now the tekoteko. The pou then explained that Tangaroa himself had done this to him and why he felt it necessary.

Now it was Rua's turn to be offended and he also planned his revenge. His grandfather had wronged him and so he must pay back one bad deed with another. At this time, the people of the village were away and the pou told Rua that they wouldn't be back until evening. So he hid and waited. Eventually, the people of the village and the house returned, amusing themselves for hours. After some time they fell into a deep sleep. So deep in fact that their sentry, Tutapakaurangi, called them three times but they did not wake up. Two of the pou, Wheri and Whera, warned them about what might happen to them but it made no difference. And so, Rua took his revenge. He took down his son and set the house on fire. Once Huiteananui was ablaze, he stood outside the doorway with his patu. As the people rushed out to escape, he swung at them. First came Maroro, the flying fish but Rua missed him. Then Whaitere the stingray came dashing out. Rua swung his patu and hit Whaitere on the nose, hence the squashed nose of the stingray. Patiki the flounder was next, Rua hit him in the eye. That is why the eyes of the flounder cling to one side. Wheke the octopus followed and Rua struck him hard. That is why his tentacles hang loosely. Next came Kokiri the leatherjacket and last was Tamure the snapper. The fire burnt the top of Tamure's head, hence why snapper are red.

A large number of people perished in that fire and most of them belonged to the family of Ikatere. Many of the pou too were destroyed. All that remained were the four pou in the porch and they were silent. Hurriedly, Rua grabbed them and the image of his son and raced back home. Now, had he taken his time and kept his wits about him, Rua might have brought back to this world a far greater prize, talking pou! But as it stood, by the time Rua returned, they were unable to speak, if they wanted to.

When he did finally reach his village, his whanau wept over Rua. It seemed that he too had become lost to the people. But he had accomplished a great deed for mankind: He had obtained from Tangaroa the sea god a gift of tremendous importance for generations yet unborn. The silent pou became a model for carving house posts and the tekoteko of Manuruhi probably became the model of the modern manaia figures throughout the eastern sea coast of the North Island, from Gisborne to Tauranga. Although Tangaroa was the source, Ruatēpupuke was the hero that gave humans the amazing koha of whakairo rakau, wood carving.

So that is the story behind how woodcarving came to be in Aotearoa and like many stories and myths, it weaves in many different explanations of the world. The most obvious one is of course when Rua is standing outside the burning house and attempting to kill those trying to escape, telling

what happened to various fish as an explanation for why they look the way they do. Another is the reason why carvings are silent, despite the fact that, to Maori, it would be obvious that they should speak. I say obvious because Maori believed, and still do, that wood has its own mauri, spelt M A U R I, meaning life force or life energy, which is further added to when the image of an ancestor is added, essentially becoming that person. So this story explains why something that, according to Maori belief, should be able to speak, can't. It's because Rua was legging it, probably cause he just burnt a whare whakairo and attempted to kill the whanau of one of the most powerful gods in the Maori pantheon but part of it is also that the best carvings can tell a compelling story without any spoken words. Added to this we learn from the story that carving is divine, tapu and was established off shore in Hawaiki and brought to Aotearoa, which is supported by the archaeological record. The other aspect of this story is something we talked a bit about in episode 12 about pre-European Maori women, the teaching traditions and customs through story. You can see this in how Manu was supposed to sacrifice his first catch and was punished for it, or Rua for his incorrect use of Tangaroa's name. I assume this was, in part, meant to be used to put the literal fear of god in children, teens and maybe some unruly adults to make sure they observed the old ways and didn't incur the wrath of the gods on themselves or the wider hapu. I know this is a bit of a tangent from carving but what I'm trying to get across and hopefully you have picked up on it in some of the other myths and stories we have done, is how multifaceted these tales were. They played many different vital roles from teaching and preserving traditions, explaining the world around them and I think possibly a healthy dose of entertainment too. I really want to drive home that these aren't just fun stories or interesting bits of culture, although they certainly are those too. But they are more than that. They are history, they are whakapapa, they are the world brought to life through a different lens, they are the preservation of a culture that wasn't that far off extinction until fairly recently.

Anyway, the next kinda big step in the development of carving was the whare wananga called Te Rawheoro set up by Hingangaroa in the probably late 1500s near Gisborne. Hingangaroa is credited as really developing carving as an art form and his whare wananga stood for about 300 years before it was collapsed, destroyed or closed, my sources seem to disagree on what happened. He was even said to have acquired the tekoteko that was Manuruhi and the pou that Ruatēpūpūke brought back from the realm of Tangaroa and put them in his house. There were lots of other carvers that became famous and changed the style of each region in subtle and important ways but it would take a very long time to run through all of them so lets just do a more broad view of how Maori carving changed in style.

Hirini Moko Mead splits Maori art development into four periods. The first is the Nga Kakano, seeds, period of 900-1200. This was basically was the East Polynesian style of the people that came to Aotearoa in the 1250s or so. The second is Te Tipunga, growth, from 1200-1500 where the regional variants began to develop. Not too much is known of this style as some of it has to be inferred from pieces that are from a later period and are already transitioning away from this style. In saying that, the styles tend to be more angular, rectangular, geometric and rather restricted eventually moving to a more cursive style as seen today. The third period is Te Puawaitanga, blossoming, from 1500-1800 and is largely based off the reports of European traders and explorers and where we get a lot of information about Maori carving. The fourth period is less relevant as it encompasses the modern carving, which is a bit out of the scope of these episodes.

Across these periods two major regional styles developed as Maori moved away from what was called a rectilinear, East Polynesian style of carving to a curvilinear and more distinctly Maori style. Within these two main styles there were of course all sorts of variations between areas, tribes and even the carvers themselves but in general most wood carving fits into these two main categories.

The serpentine style is associated with the North and West of the North Island. This style features cone-like heads on its humanoid figures and long sinuous, often S-shaped bodies. These bodies were often decorated, usually with fish scales, the unaunahi pattern which we will talk a bit about next time. The other major style is the eastern square style from Central and Southern North Island as well as the top of the South Island. This style uses broad, squat body types where the head is usually two thirds of the entire piece. I'll put up some examples on the website so you can see the difference in the two styles. Unfortunately after the arrival of Europeans the sinuous style didn't survive well, especially compared to the eastern squat style which flourished and has become the basis of many modern iwi styles. Although, we are seeing a modern resurgence of the sinuous style. It is debated whether one style developed out of the other or whether two styles are even distinct at all but given the evidence the consensus generally seems to be that there are two distinct styles. What does confuse this a lot though is that carvers had a large amount of freedom in what and how to carve so there are stylistic differences in carvings between carvers in the same region as well as the fact that carvers tended to move around a lot depending on where the work was. So something to keep in mind when we talk later on about individual examples is that we can't put too much weight into any singular piece given that there was so much variation so we really need multiple pieces to make any hard and fast theories.

We haven't got too much time left so finish on something really cool! As we know, the marae was a central focus of Maori life and as such things associated with the marae and its functions became more important as well. Talking staffs became symbols of authority and were commonly held when someone was speaking on a marae. During Captain Cook's time in Aotearoa they were usually long wooden weapons, like taiaha, which would be both practical, in case someone attacked you, and symbolic, given that gesturing with a weapon can really add some emphasis to a point. Some weapons like patu and mere were used in similar ways occasionally but it seems long weapons like taiaha or tewhatewha, a kind of wooden axe, were favoured. At some point, we aren't really sure when, weapons were phased out of this process, although not entirely. Instead tokotoko, carved staffs, specifically designed for diplomacy, came into use. These staffs could vary from just a polished stick to a fully and intricately carved design. We see, even in modern tokotoko, that no two are the same. Like many things, these staffs reflect their owner and as such it would be considered not only rude but quite unfair to the recipient to copy someone else's tokotoko. In saying that though, there were some general stylistic choices. For example, there were rakau whakapapa that had carved figures at the top and were decorated and notched down the length but there aren't many surviving examples. These figures at the top were typically an ancestor of the owner and the designs down the staff would reflect a proverb or some other korero. There was also the totem pole where figures were stacked one on top of the other down the staff or figure carvings with plain stem in between or you see staffs that are only decorated with patterns without any figures or even just one figure at the top and leaving the rest plain. Again, the main emphasis is that the tokotoko should be deeply personalised for the owner. Like most of Maori culture though, these staffs didn't come out unscathed from the arrival of the British Empire. Some staffs did, and do, have hooked handles, like an umbrella, most likely influenced by European styles. As usual, if you want to see more, head to the website under this episode. Nowadays, tokotoko are passed down, collected and even presented to foreign dignitaries but on the marae they can be used to spot orators, elders or people who speak on behalf of their associated group. What I mean is, if you see someone in a fairly formal setting carrying one of these things, they have great mana, should be treated with much respect and you should probably listen to whatever they have to say cause I'm willing to bet they aren't carrying that thing cause it looks cool. Although, they really do look cool.

Next time, we talk about specific patterns and motifs in Maori carving with particular focus on human figures and how they were presented. To add to this we will discuss how a carver operated as a profession, as well as some specific carving pieces from the archaeological record.

If you want to send me feedback, ask a question, suggest a topic or just have a chinwag you can reach me through email at [historyaotearoa@gmail.com](mailto:historyaotearoa@gmail.com) or Twitter at History Aotearoa or Facebook at History Aotearoa New Zealand Podcast. This podcast is a one man band, if you enjoy listening to me talk history, you can support us through Patreon or rate us on iTunes or your preferred podcast platform, it means a lot and helps grow, spreading the story of Aotearoa New Zealand. As always, haere tu atu, hoki tu mai. See you next time!