



Cultural Narrative

Canterbury Museum

Adopted by the Canterbury Museum Trust Board
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TE PĀKURA LTD

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Image on cover: Lord & Lady Plunket visiting Tuahiwi Marae, 1905, Canterbury Times.
Exhibition piece: Raise the Anchor, Unfurl the Sails, Set Course to the Centre of an Ever Setting Sun!, Nathan Pohio.



Photo credit: The Kaiapoi monument on the site of Kaiapohia Pā, 1900s
Ref: CCL Photo Hunt.

*Kei a te Pō te tīmatanga mai o te waiatatanga mai o te Atua
Na Te Pō, ko Te Ao.
Na Te Ao, ko Te Aomārama.
Na Te Aomārama, ko Te Aotūroa.
Na Te Aotūroa, ko Te Koretērawea.
Na Te Koretērawea, ko Te Koretētāmaua.
Na Te Koretētāmaua, ko Te Korematua.
Na Te Korematua, ko Te Mākū.
Na Te Mākū, ka noho i a Mahoranuiatea, ka puta ki waho ko Raki.
Na Raki, ka noho i a Pokoharuatēpō, ka puta ki waho ko Te Hānuioraki.¹
Matiaha Tiramōrehu*

¹ Tiramorehu M., 1987

² Tau T.M., 2011

NAU MAI KI TŌKU KĀINGA | Welcome To My Home

From the night, through the many stages of darkness, to the dampness, to the emergence of light and enlightenment, appeared Raki. Raki coupled with Pokoharuatēpō from whence was born Te Hānuioteraki and the many winds of this world. With these words of creation uttered by Matiaha Tiramōrehu, welcome.

I whānau au ki Kaiapoi Pā, ko 'Ka-whakaputaputa' te ikoa o te whare i whānau ai au. Ko te pā tūturu tēnei o Ngāi Tahu i tēnei motu ko Kaiapoi. Ko Tū-rākau-tahi te tipuna nāna i noho Kaiapoi, nāna i pupuri tēnei pā, puta noa ki ōna rohe. Ko tōna tuākana ko Tāne-tiki, hoki tētahi ko Hāmua, me tō rātau taina ko Moki, kua mate atu i mua i te taeka ki Kaiapoi.² Ko Natanahira Waruwarutu tōku ikoa.

I was born at Kaiapoi Pā and the name of the house I was born in was 'Ka-whaka-putaputa.' The principal fort of Ngāi Tahu for this island was Kaiapoi. Tū-rākau-tahi was the ancestor and it was he who occupied Kaiapoi and who had possession of this fort and the surrounding area. His elder brother was Tāne-tiki and another was Hāmua and their younger brother was Moki, who had died before they reached Kaiapoi.³ My name is Natanahira Waruwarutu. Welcome to my home.

Welcome to the cradle of Ngāi Tūāhuriri, mana whenua, the people who hold the customary authority of this takiwā, this region. Mai uta ki tai, from the mountains to the seas, Kā Tiritiri o Te Moana the Southern Alps to Te Tai o Mahaanui the shoreline on the east coast, from the Hurunui River to the Hakatere River, these are the ancestral lands of Ngāi Tūāhuriri.

³ Tau T. M., 2011

KO TAKU TURE | The Principles By Which I Live

*Ko taku ture i ahu mai i tōku tupuna i a Tūāhuriri.
My laws stem from my ancestor, Tūāhuriri
Pita Te Hori, Upoko Rūnanga, Ngāi Tūāhuriri*

In a petition to Queen Victoria in 1849, Ngāi Tahu elder, Matiaha Tiramōrehu, a survivor of Kaiapoi Pā, stated,

“This was the command thy love laid upon these Governors. That the law be made one, that the commandments be made one; that the nation be made one, that the white skin be made just equal with the dark skin, and to lay down the love of thy graciousness to the Māori that they dwell happily and that all men might enjoy a peaceful life, and the Māori remember the power of thy name.”

This petition and the various petitions and statements made by our Ngāi Tahu leaders were to lay the foundations for one of this nation’s enduring challenges, the settlement of the Ngāi Tahu Claim.

This narrative weaves together the cultural values, traditions and history of Ngāi Tūāhuriri. It recognizes the rights and guarantees provided under the Treaty of Waitangi and respects the mana of the local hapū, iwi and all peoples now resident in this land.

In the early 1800’s tribal tohunga (experts) like Natanahira Waruwarutu and his contemporaries Matiaha Tiramōrehu, Teone Taare Tikao and Thomas Green allowed their information and knowledge to be recorded. Teone Taare Tikao was the last to share that ancient knowledge. His death in 1927 was to signal the end of an era.

This narrative is told from the perspective of several influential and respected ancestors. Through their eyes we see the ancient world, a world unencumbered by the distinction between the natural world and man, between the atua (gods) and tangata (human). Through them we begin to understand that we are on a continuum. Via their various manuscripts, petitions, testimonies, letters and recordings we have been provided with a

rich tapestry of history and way of being. Their words are our legacy.

“E hoa, mā, e kā uri whakatipu i muri nei.... atawhaitia kā oraka mai o ētahi kāika, whakaputa mai ana kia koutou, koi peenei kia koutou; ahakoa pākehātia, kia rakatira e whakahaere maa koutou”

“My friends and my descendants who follow after me.... always care for those who come to you from their villages seeking your charity lest this happen to you; even though you may become the same as the pākehā (Europeans), always conduct yourselves as chiefs, with grace and charity”.

This ōhākī (dying wish) from Natanahira Waruwarutu, still resonates with his descendants of Ngāi Tūāhuriri.

These words and those that you will see throughout this document are the template for how Ngāi Tūāhuriri responded when Christchurch city was in chaos following the earthquakes of 2010 and 2011.

The purpose of this narrative is to do the following.

- Provide an insight into the local history and cultural mindset.
- Highlight opportunities for rebalancing the history of Christchurch.
- Encourage the opportunity for the Museum to consider how it might best think about its connection and engagement with the whenua, the people and their stories and the pre European history of this place.
- Provide a number of threads for the Museum to weave into the new Museum development project to recognise a shared history and an authentic bi-cultural approach based on the kawa and tikanga of mana whenua.

KO TAKU MANA | My Authority

Te Ngāi Tūāhuriri Rūnanga is the mandated papatipu rūnanga for the hapū (sub-tribe) Ngāi Tūāhuriri. The takiwā of Te Ngāi Tūāhuriri Rūnanga centres on Tuahiwi and extends from the Hurunui River to the Hakatere River, sharing an interest with Te Taumutu Rūnanga and Arowhenua Rūnanga southwards to Rakaia, and thence inland to the main divide.

Ngāi Tūāhuriri is the local hapū that holds mana whenua (traditional rights and responsibilities) over the Christchurch CBD. The term 'Ngāi Tūāhuriri' means the descendants of the ancestor Tūāhuriri.

Tūāhuriri, the son of Rākaitekura and Te Aohikuraki, is the eponymous ancestor for Ngāi Tūāhuriri. Controversy surrounded his birth as Rākaitekura became pregnant to Te Aohikuraki while her husband Tūmaro was away. Upon realising that the child was not his, Tūmaro left his wife and child and moved to Waimea, near Nelson.

Te Hikutawatawa-o-te-raki (Te Hikutawatawa) was the name given to Tūāhuriri at birth. As the young boy grew he learnt of the nature of his birth and decided to seek out his father, Tūmaro. As the story goes, Te Hikutawatawa ventured to Waimea to meet his father and grandfather and after a misunderstanding was invited back in the autumn, as an apology. Te Hikutawatawa insulted by the misunderstanding and the way he and his mother had been treated, decided to return in the spring, when the mahinga kai (food and resources) would be at its lowest. This caused significant embarrassment for Tūmaro and the pā. Soon after leaving the pā a second time, the house Te Hikutawatawa had stayed in burnt and the site became tapu. After some time wild cabbages grew there. The people starved of food ate the cabbages and died, as the food was tapu. It was after this event that Te Hikutawatawa was given the name Tūāhuriri – tūāhu, a sacred altar, riri meaning angry.⁴

Sometime after this encounter, Tūāhuriri's descendants began the migration from Wellington to Te Waipounamu. Although Tūāhuriri did not survive the

journey, his sons did. His son Tūrākautahi established his pā at Kaiapoi. There is evidence of at least two (2) main pā sitting in close proximity to each other at Kaiapoi, Ruataniwha and the larger pā, Kaiapoi. Both settled by Tūrākautahi and his people.

Following the sacking of Kaiapoi Pā in the 1830s, Ngāi Tūāhuriri moved its main pā to Te Tuahiwi o Te Rakiora, the ridge which runs from Kaiapoi township to Rangiora. The name of the first whare erected at this pā was Tūtekawa, erected in 1859. In 1872 the whare succumbed to fire, two of the surviving carvings from that house, Tūtekawa and his wife Tūkōrero, are currently in the care of the Museum.

In 1880, a new whare named Tūāhuriri was built as an adjoining whare to Tūtekawa. Two months later it was lifted off its foundations by a storm and a new larger whare was built. In 1922, a new meeting hall was erected and named Maahunui and finally over 85 years later in 2010, the fifth house was opened, named Maahunui II.



Photo credit: Ngāi Tūāhuriri gathered outside St Stephens Church, Tuahiwi, 1867
Ref: Barker Collection, Canterbury Museum

⁴ Christchurch City Council, 2019

KO AU KO TŌKU TUPUNA | I Am My Ancestor

KO NGĀI TAHU | We Are Ngāi Tahu

Ngāi Tahu has its origins in three distinct waves of migration. The earliest known wave was that of Waitaha who arrived on the waka (canoe) Uruao, under the leadership of Rākaihautū. Landing in Whakatū, Nelson, the three tribal groups aboard the waka, Te Kāhui Waitaha, Te Kāhui Tipua and Te Kāhui Roko, travelled south to explore.

As they traversed Te Waipounamu, they claimed and named the land. In Canterbury they named the Canterbury Plains, Ngā Pākihi Whakatekateka o Waitaha – the seedbeds of Waitaha. This collective of iwi eventually settled in and around South Canterbury and North Otago.

The second wave of migration was that of Ngāti Māmoe, coming south from the North Island's east coast. With them they brought a new dialect, stories and histories. The descendants of this iwi settled in Otago and Southland.

Originally inhabitants of the east coast of the North Island, the third wave, Ngāi Tahu, made up of descendants of Ngāi Tūhaitara and Ngāti Kurī, migrated to the South Island, intermingled with Waitaha and Ngāti Māmoe and took up their stronghold in Canterbury.

Over the generations, intermarriage and conquest merged the three waves of iwi to the point that it is now exceedingly difficult to determine any descendant who holds whakapapa to only one of the iwi. By and large, most who whakapapa to one, have whakapapa to all.

Today Ngāi Tahu is recognized as the main tribe for this region. The stories retold in this narrative are a mix of stories from the three tribal groupings. The following phrase aptly sums up the reason for this narrative and the importance of storytelling to Ngāi Tūāhuriri.

Mō tātou a mō kā uri a muri ake nei. For us and for our children after us Hastings Tipa, Moeraki

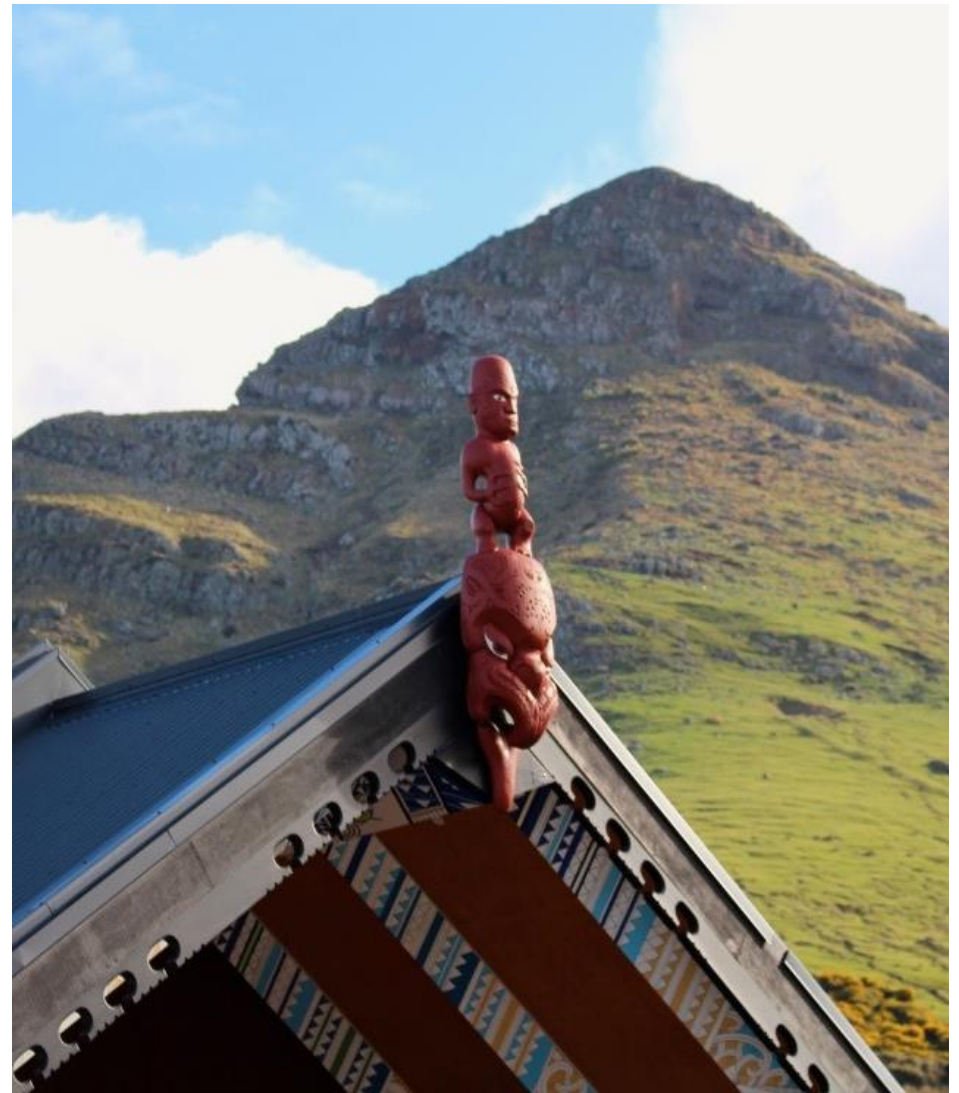


Photo credit: Te Rakiwhakaputa, Te Poho o Tamatea, Rāpaki
Parata-Goodall private collection

KO TAKU TŪRANGAWAEWAE | My Place To Stand

The Ngāi Tahu territory extends from Te Pari-nui-o-Whiti (White Bluffs, Marlborough) on the east coast to Kahurangi Point on the west coast and takes in all of the area southwards. It includes everything coast to coast and continues to Rakiura (Stewart Island) and all of the islands to the south. The Marlborough region resides under the mana of Te Tau Ihu iwi.

Ngāi Tahu comprises of a collective of individuals who descend from five primary hapū (sub-tribe).

1. Ngāti Kuri
2. Ngāti Irakehu
3. Ngāti Huirapa
4. Ngāti Tūāhuriri
5. Ngāi Te Ruahikihiki

In 1946 the Ngāitahu Māori Trust Board was established to administer compensation from the Crown to the iwi. It was formally dissolved in 1996.

In August 1986, Henare Rakihiia Tau, the then Deputy Chairman of the Ngāitahu Māori Trust Board, submitted a formal claim to the Waitangi Tribunal seeking justice for grievances arising from the massive land acquisitions of the 1800s. The historian Harry Evison stated during this period,

‘...Ngai Tahu had long since been rendered destitute, but not by military reprisals, nor by profligacy. The cause was the legalised seizure of their economic resources by the state. Governor Grey’s policies, as Commissioner Mantell’s reports show, were applied specifically to prevent Ngai Tahu from becoming “landlords”.’⁵

In October 1990, Te Rūnanganui o Tahu Incorporated came into being, a precursor to Te Rūnanga o Ngāi Tahu. Along with the Ngāitahu Māori Trust

board, Te Rūnanganui was dissolved in 1996 and all assets vested in the new entity, Te Rūnanga o Ngāi Tahu.

The Rūnanga Iwi Act 1990 was to once again change the iwi structure landscape. The Act provided for tribal authorities to create legally incorporated rūnanga or tribal entities to become the administrative arms of the tribe. The Act presented a framework for devolution which ‘acknowledged the enduring, traditional significance and importance of iwi.’⁶

In 1996, under Section 6 of the Te Rūnanga o Ngāi Tahu Act, Te Rūnanga o Ngāi Tahu became the mandated iwi authority established to protect the beneficial interests of all members of Ngāi Tahu, including the beneficial interests of the 18 papatipu rūnanga (tribal councils) of those members.

The initial asset base of Te Rūnanga was largely derived from the assets of the Ngāi Tahu Māori Trust Board and from the settlement of Te Kerēme – The Ngāi Tahu Claim (claims against the Crown for various breaches of the Treaty of Waitangi). The financial settlement amounted to \$170m plus some interest and commercial opportunities and was received in late 1998. It also subsequently involved fisheries and aquaculture assets valued at \$71m.’⁷

Te Rūnanga o Ngāi Tahu is governed by elected representatives from each of the papatipu rūnanga and has an administrative office as well as a number of commercial companies. It is their responsibility on behalf of its members to manage the collective iwi assets including its tribal companies.

Papatipu rūnanga are the 18 individual councils and communities formerly recognised under Te Rūnanga o Ngāi Tahu. Each rūnanga holds mana over a takiwā or boundary described in the Te Rūnanga o Ngāi Tahu Act 1996. The Charter that accompanies that Act sets out the principles for how the iwi authority will act and how it will continue to recognise the tino rangatiratanga of each papatipu rūnanga.

⁵ Ngāi Tahu Māori Trust Board, 1988

⁶ Hill, 2009

⁷ Te Rūnanga o Ngāi Tahu

Definition of Membership

To be a member of Ngāi Tahu, all members must be able to prove blood descent from one of the 1848 Kaumatua listed in the 'Blue Book'. A total of 1338 kaumatua were originally recorded in that book. Of that number, some have since been removed and additional names added.

Following is an extract of the definition of membership, taken from the 1967 Blue Book publication. This was later adopted for use in the Te Rūnanga o Ngāi Tahu Act 1996. It clearly sets out how membership is established.

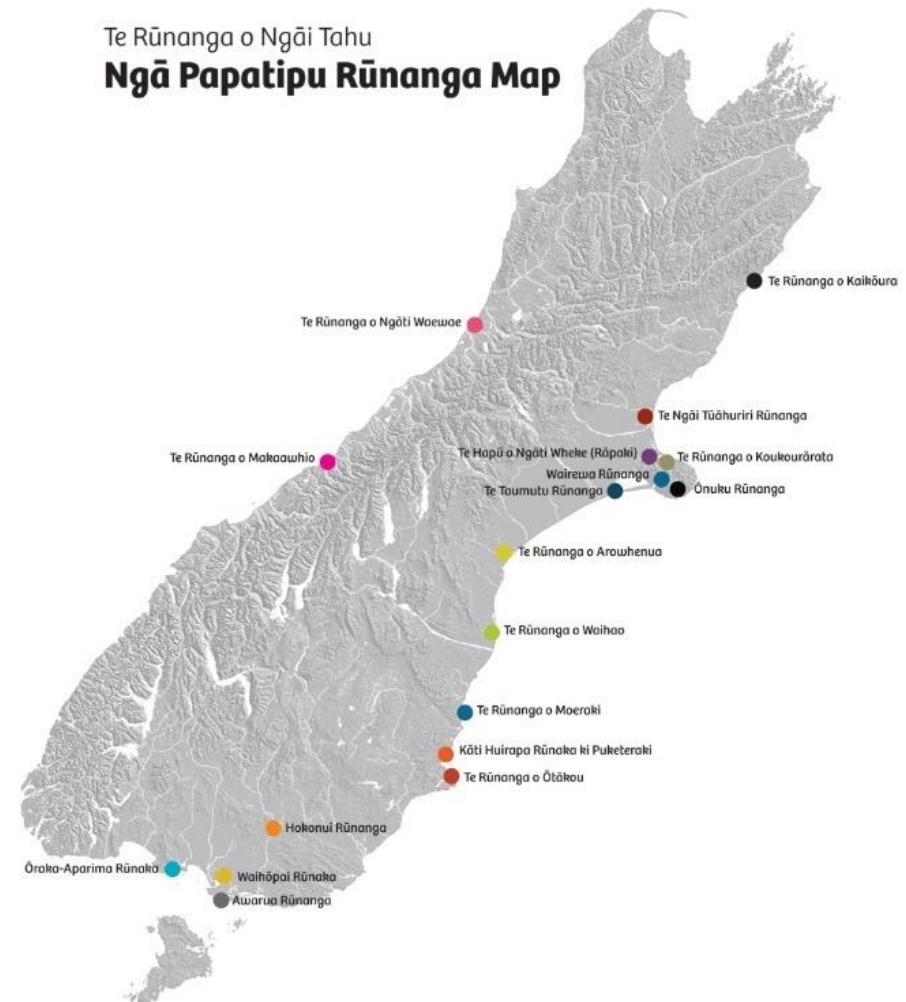
Section 7, Te Rūnanga o Ngāi Tahu Act 1996

Members of Ngāi Tahu Whānui

(1) The members of Ngāi Tahu Whānui are the descendants of –

- (a) The persons, being members of Ngāi Tahu iwi living in the year 1848, whose names are set out in the list appearing at pages 92 to 131 (both inclusive) of the book containing the minutes of the proceedings and findings of a committee (commonly known as the Ngāitahu Census Committee) appointed in the year 1929, the book being that lodged in the office of the Registrar of the Māori Land Court at Christchurch and marked "Ngāitahu Census Committee Minutes 1929".*
- (b) Any other person who may, pursuant to the provisions of subsection (4), be determined to be a member of Ngāi Tahu iwi living in the year 1848.⁸*

It should be noted that current membership to Ngāi Tahu sits at over 60,000.



⁸ New Zealand Legislation, 1996

NGĀ UARA | Ngāi Tūāhuriri Principles For Urban Design



Photo credit: Scene on the Horotueka or Cam/Kaiapoi Pah Canterbury, Charles Haubroe, 1855
Ref: 1951.15.5 Canterbury Museum

There are five core principles which drive this narrative, principles that are embedded in the cultural practices and understanding of Ngāi Tūāhuriri.

Whakapapa

Identity and connection to place

Mahinga kai

The knowledge and values associated with customary food-gathering places

Manaakitanga

The extension of charity, hospitality, reciprocity and respect to others

Mana motuhake

Being able to act with independence and autonomy – being ourselves in our places

Ture Wairua

Being able to exercise faith and spirituality

The information which follows is anchored on these principles.

WHAKAPAPA | Our Identity

Whakapapa is the genealogical thread that binds the heavens to the people, people to people, and, people to the land. Whakapapa refers to the layering of one upon the other and in a literal sense means to connect with the earth. Whakapapa provides the link, memory and context for relationships and approaches.

KEI A TE PŌ TE TĪMATANGA | At First There Was Darkness

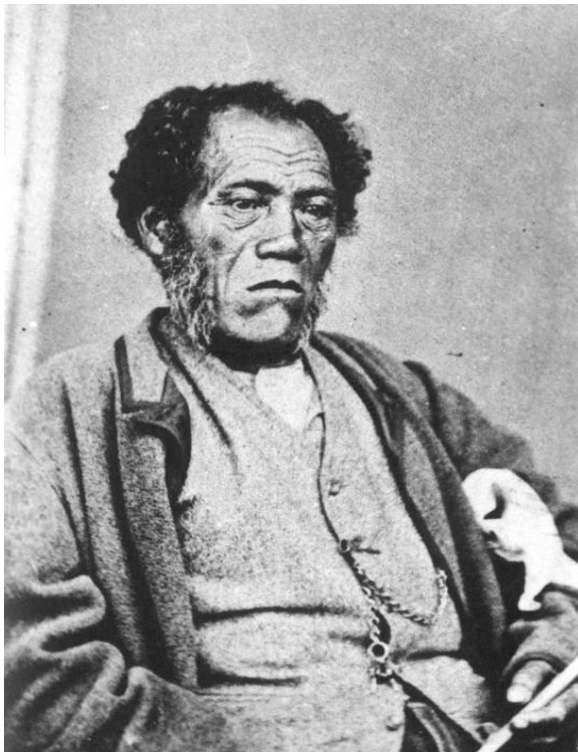


Photo credit: Matiaha Tiramorehu of Moeraki, WA Taylor Collection, Canterbury Museum, ref: 1968.213.136.

⁹ Evison H., 1990

Matiaha Tiramorehu was born at Kaiapoi Pā around the turn of the 19th century. Following the sacking of Kaiapoi Pā, Tiramorehu fought alongside his father in the retaliatory raids against Ngāti Toa. In 1837 it was Matiaha who led a migration of Kaiapoi people south in a flotilla of canoes, to Moeraki.⁹

Matiaha and his contemporaries lived in a world quite different from the world we know today. A student of the *whare pūrākau*, the schools of ancient learning, Matiaha was one of the last generations to go through the school. Ethnologists and historians of the day considered him a valuable source of Māori knowledge. Missionary J W Stack acknowledged Matiaha as ‘the best authority on Māori traditions in the South Island.’¹⁰

It was Matiaha who encouraged his people to adopt European agricultural practices so that they might become prosperous farmers. He also led the deluge of petitions and treaties to the Crown to honour their promises to Ngāi Tahu. The continued broken promises and breach of contract led to Matiaha formally lodging the Ngāi Tahu claim. In his letter to E J Eyre on 22 October 1849, the first formal statement of tribal grievance, Matiaha stated.

“This is but the start of our complaining to you. We shall never cease complaining to white people who may hereafter come here.”

Matiaha Tiramorehu, 1849

In the same year, Matiaha wrote the manuscript *Kei a te pō te tīmatanga*, the night is the beginning. The manuscript contains the tribal whakapapa from inception and a series of stories which describe the Southern Māori view of the creation of the universe. It differs from those versions told by North Island Māori. The manuscript explains the many natural phenomena from the birth of the winds to the acquisition of knowledge. It presents a holistic view into whakapapa – the whakapapa of people, land and sky, natural world and supernatural world. All are connected and all hold an energy and life essence.

¹⁰ Evison H., 1990

TE MANA O TE IWI | Kaiapoi Pā And Te Tiriti O Waitangi

Built around 1700 by Tūāhuriri's son, Tūrākautahi, Kaiapoi Pā was the first major pā established in the Canterbury region. The pā, originally named Te Kōhaka o te Kaikai-a-Waro, the nesting ground of Kaikai-a-Waro, a local taniwha, was rich with mahinga kai.

Over 1000 people were living at the pā by the time of recorded history. It was considered impregnable, fortified by palisades and ditches and built on a two- hectare peninsula that jutted into a maze of swampy lagoons with only secret access.¹¹

The happy coincidence of an abundance of resource and a mass of people in the same space ensured that Kaiapoi was the nexus between industry and political power. Food and resource were 'swung into the pā' and soon the pā became known as Kaiapoi – kai (food), a (particle), poi (to swing). Items of trade coming into the pā included pounamu from Te Tai Poutini, pōhā – tītī (mutton birds) from the far south, and crops from the warmer north.¹²

A traditional part of the trade culture was encompassed within the concept of Kaihaukai. Essentially villages presented each other with local delicacies to be stored and consumed at a later date. In the 1830's Teone Taare Tikao explained kaihaukai as follows.

The people would send word of a proposed kaihaukai some weeks beforehand. The people from Kaiapoi might go to Rāpaki carrying tuna (eel), kiore (rat), kāuru (cabbage trees), kurī (dog), aruhe (fernroot), kūmera (sweet potato), and so on, while the home people would prepare pipi or kuku (shellfish), shark, maraki (dried fish), and other sea products as a return gift.¹³

This style of trading worked well. Villages began to specialize. There was and still is a booming trade during annual harvests of inaka (whitebait), tītī (muttonbirds) and tuna (eels).

By the 1830's Ngāi Tahu throughout Te Waipounamu were trading extensively. There was a thriving business in supplying provisions to whaling ships and sealers. Trading was no longer just between villages, iwi were trading amongst themselves and Ngāi Tahu were travelling internationally to trade goods.

As Kaiapoi Pā and trade grew so too did the political influence. The Ngāi Tahu leadership considered Kaiapoi Pā one of their home bases. The pā continued to provide a safe haven and remain true to the ōhākī or dying words of the ancestor, Tūrākautahi. The tenets of 'kia atawhai ki te iwi' care for the people provided the foundation for the pā.

In 1831, following a three month siege, Kaiapoi Pā fell to Te Rauparaha and his fighting party. News quickly spread as survivors sought refuge in southern settlements. Te Wāhia upon reaching the camp at Waiwhio (Irwell) made the following proclamation.

*"Ko Te Rauparaha, kāore nā hoki Kaiapoi, Te Tuahiwi tō kīkī noa.
Te Rauparaha has struck, Kaiapoi is no more, Tuahiwi is silent."*

Taiarorua, the Ngāi Tūāhuriri tohunga camping at Waiwhio, tried to turn the survivors back, but they would not budge, instead they responded.

*"Me whakahoki ki te aha? Ko wai anake o Whakahume te au ana."
Go back to what? It is only the Whakahume that moves.¹⁴*

Effectively, this meant that the only thing that moved upon the land was the Whakahume (Cam River). Kaiapoi Pā and its people were no longer moving. This triggered a decade of battles with Ngāti Toa. War chiefs like Tūhawaiki, Karetai and Taiaroa emerged to support their Ngāi Tūāhuriri relations. The fight was no longer just a Ngāi Tūāhuriri battle, it concerned the entire tribe.

The impact of Te Rauparaha's attack on Kaiapoi Pā and then on Te Maiharanui, the subsequent destruction of Takapuneke and the involvement of the Brig Elizabeth and Captain Stewart forced the British to take action. In 1840, largely prompted by the outrage of these kinds of events, Te Tiriti o

¹¹ Ngāi Tūāhuriri Education Committee, 2014

¹² Stevens M., 2006

¹³ Tikao T.T., 1939

¹⁴ Tau T M., 2011

Waitangi was delivered to the people of Aotearoa. Ngāi Tahu chiefs in Ōnuku, Ruapuke and Ōtākou signed it, in good faith, on behalf of the iwi.

1848 saw the formation of the Canterbury Association under the leadership of John Robert Godley and Edward Gibbon Wakefield. The name 'Christchurch' was bestowed upon the developing city. Godley had given the name in recognition of the college he had gone to at Oxford University.¹⁵

That same year, to aid with the acquisition of land for the imminent arrival of settlers, Governor Grey sent land commissioner Henry Kemp to purchase land. The resulting 1848 Canterbury Purchase, also known as the Kemp's Deed, was to be the largest acquisition in a series of ten land purchases that actively alienated Ngāi Tahu from its ancestral lands. Over a period of 20 years 1844 – 1864, 34.5 million acres or 80% of Te Waipounamu was to leave Ngāi Tahu hands.

In 1986 Henare Rakihia Tau formally lodged the Ngāi Tahu Claim with the Waitangi Tribunal. In 1997, after a further decade of negotiation, the Ngāi Tahu Deed of Settlement was signed. One year later in 1998 the Ngāi Tahu Claims Settlement Act was passed into law.

On 29 November 1998, the Prime Minister Jenny Shipley stood on the mahau (porch) of Ōnuku marae near Akaroa and apologised to Ngāi Tahu.

The Crown acknowledges that it acted unconscionably and in repeated breach of the principles of the Treaty of Waitangi in its dealings with Ngāi Tahu in the purchases of Ngāi Tahu land. The Crown further acknowledges that in relation to the deeds of purchase it has failed in most material respects to honour its obligations to Ngāi Tahu as its Treaty partner, while it also failed to set aside adequate lands for Ngāi Tahu use, and to provide adequate economic and social resources for Ngāi Tahu.¹⁶

It was significant that this apology was given at Ōnuku at the same location Ngāi Tahu chiefs had signed the Treaty. Generations of Ngāi Tahu had dedicated their lives and livelihoods to fighting the claim. The loss to Ngāi Tahu whānui was huge. More than just losing the land, Ngāi Tahu had lost a way of being including important cultural assets like access to mahinga kai.

Cultural confidence was left in tatters and a number of the marae were bereft of people and traditional practices. With the grievance finally heard and addressed, Ngāi Tahu were finally able to move out of grievance mode and began to look forward to a future that they could determine.

The fight for this generation of Ngāi Tahu is the fight to regain and rebuild our whakapapa – our way of being, our stories, our genealogical connections and our livelihood upon our own landscape. Whakapapa for this generation is about re-establishing cultural practices and operating in a cultural framework which no longer makes apologies for being who we have always been.

KO TAKU WHAKAPAPA | My History

In the museum context, the notion of whakapapa, is something to be explored and celebrated. To do that it is important to take a step back for a moment and get a snapshot into the ancestors view on how we got here.

For Matiaha, the world began in darkness. From the darkness emerged Raki or as we commonly know him, Rangi or Ranginui, sky father. Raki coupled with Pokoharuatēpō and from that union came the winds, the breath of life. It is also believed that from that union came 4 brothers, Aoraki, Rakirua, Rakiroa, Rarakiroa, four of the mountains which make up Kā Tiritiri o Te Moana, the Southern Alps.

The formation of Te Waipounamu also comes from that whakapapa. In the Ngāi Tahu version of history it is the story of Aoraki and his brothers, their canoe, Te Waka o Aoraki and their visit to their step mother, Papatūānuku which eventuates in the forming of the South Island. It is the rubble of the waka which is raked up into a pile which forms the peninsula. It is Tūterakiwhānoa, Ranginui's mokopuna whose foot forms the base of Te Waihora, Lake Ellesmere.

Following is Teone Taare Tikao's version of creation. It is slightly different from Matiaha's version, but equally important to hear and ponder.

¹⁵ Christchurch City Libraries, 2017

¹⁶ New Zealand Legislation, 1998

KO WAI AU | I Am Water

Born around 1850, Teone Taare Tikao (also known as Hone Taare Tikao) was the son of Tamati Tikao and Rahera Te Hua.

At an early age, Teone was given into the care of two Ngāi Tahu tohunga, Koroko and Tuauau and their whare wānanga (traditional school of learning). For 10 years he was trained to be a tohunga, learning the history, customs and traditional practices of local Ngāi Tahu.¹⁷ Teone was to be the last student of the whare wānanga.

Creation stories are whakapapa. Often creation stories talk about conception to birth, from the formation of the embryo to full term. The following text affirms Teone's belief that everything started with water.

*Once there was nothing but water. The sea covered the whole earth and lay like a vast, unbroken lake within the circle of the sandbank that ran right round it. There was no land and no sky, no sun, nor moon, and no stars nor clouds. Darkness reigned.*¹⁸

Out of the darkness arose, from the depths of the waters, two forms, laying on top of each other, Ranginui and Papatūānuku. Between those forms lived many children. Those children, tired of the darkness, decided to separate the parents. Leading the charge was Tānemahuta, god of the forest and creatures.

With the help of his siblings Tānemahuta lifted his father with a giant pole called Pou-tū-te-rangi. The pole had ten (10) joints, each a heaven. More support poles were added and soon Ranginui was suspended about his love, Papatūānuku. Both forms were now out of the water and light and air flooded the space in between. The world of light, the creation of the world as we know it had begun to emerge.



Photo credit: Teone Taare Tikao, Ref: Barker Collection, Canterbury Museum

¹⁷ O'Regan t., 1993

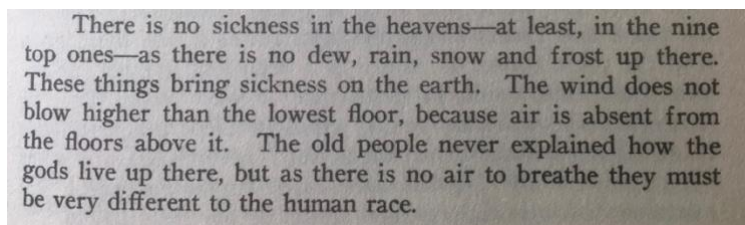
¹⁸ Tikao T.T., 1990

Tere ana te wai, manawapou, raro-timu, raro-take, raro-pou-iho, raro-pou-ake, ko taaku, ko takeo, io-io-whenua, tipu kerekere, tipu anana, kai-a-Hawaiki....¹⁹

The water gushes, it is the lifeblood, let the roots take hold beneath the water, prepare the foundations, raise the posts, strengthen the foundations, make it firm, raise it up...

This karakia (incantation) comes from Teone. It describes the placement of the posts by Tānemahuta and his sibling Paia, the establishment of the world. More importantly it talks of the formation of human life from conception to birth.

Teone's teachings came from the generations who believed the earth was flat and the atua (gods) were central to understanding the world. He understood that there were ten heavens between Ranginui and Papatūānuku and that the children, the atua, were scattered throughout those heavens. The first heaven was where the rain, hail, snow and wind came from.²⁰



There is no sickness in the heavens—at least, in the nine top ones—as there is no dew, rain, snow and frost up there. These things bring sickness on the earth. The wind does not blow higher than the lowest floor, because air is absent from the floors above it. The old people never explained how the gods live up there, but as there is no air to breathe they must be very different to the human race.

Teone Taare Tikao, Tikao Talks¹

In Teone's worldview, water was the beginning and the end of all creation. He believed the whakapapa of mankind was from the atua and ultimately Ranginui and Papatūānuku. His version of creation differs from those of his contemporaries. It is unclear if the difference occurred at the time he was trained as a tohunga or as he got older and religion and other iwi variations began to influence his understandings.

¹⁹ Tikao T.T., 1990

NGĀ PUNA WAI | The Springs

Central Christchurch is built upon a network of wetlands and springs. Within the immediate vicinity of the museum are springs, several with known names, others with names forgotten to history.

The name of the Christchurch Art Gallery recognizes the spring 'Waiwhetū', the artesian spring it rests upon. Waiwhetū is also the name of a tributary of Ōtākaro, the Avon River.

Waipapa is the name of another main spring, often cited as being located in the vicinity of the museum and Hagley Park. Hagley Community College recognizes the spring in its name, as does the Botanic Gardens.

Waipapa is also sometimes used to refer to Little Hagley Park. The significance of Little Hagley is explained further later in this document.

Springs are very symbolic in Māori worldview. They are not only sources of sustenance for the whenua and people but symbolically are bearers of knowledge and wellbeing.

The Museum rests upon a spring. Whether placed on this spring by design or by mistake, it is important that the Museum acknowledge this connection to its landscape and water. Something to ponder in the ongoing building design development and within the museum exhibition and education programme.

²⁰ Tikao T.T., 1990

KO TAKU AO HURIHURI | My Changing World

Telling the stories of the ancestors now falls to this generation, as has happened to previous generations. If we understand where we have come from then we can navigate forward into a world which recognizes and acknowledges our founding histories. The adage ‘nothing about us, without us’ is one used more commonly within the Ngāi Tūāhuriri and Ngāi Tahu world. Too often our histories and our stories are written and told about us. Too often we are not included in the framing nor formation of those histories. The result is the telling and interpretation of our history and stories through the lens of the observer, often non-Māori, often non-Ngāi Tahu. It is a different view, layered with the individual’s own preconceived notions of culture and values.

What does whakapapa have to do with Canterbury Museum?

There is always a story to be told. Whakapapa is all about story, about the layering of information. Whakapapa is about identity. Whakapapa is the ‘fabric that held the traditional world view together’²¹. Story can be told in the patterning and design work, placement of that pattern and its interpretation. It can be told in the materials, in the form of the landscape, in the colour palette and integrated art. It can be told in the exhibitions and displays. It can be told in the way the Museum team views and interacts with the world at large. Whakapapa is about a way of being and understanding.

Whakapapa can be conveyed through the spatial layout and relationship of functions within facilities. The considerations of tapu and its relationship to noa are important, as are the sight lines from entrances and the recognition of thresholds.

For Teone, water played a significant part in the creation and maintenance of whakapapa. The Museum is surrounded by springs. Te Puna o Waiwhetū, Te Māra Huaota o Waipapa both recognize two of the named springs.

The significance of puna (springs) in Māori worldview is connected to mahinga kai (resource and food gathering practices) and knowledge. Puna are quite literally, fountains of knowledge. The environment, the elements and the resources provide the knowledge. The knowledge comes from Ranginui, Papatūānuku me ā rāua tamariki mokopuna – Ranginui and Papatūānuku and their descendants.

The Treaty of Waitangi and the Ngāi Tahu Settlement Claim consumed generations of Ngāi Tahu, Ngāti Māmoe and Waitaha. The whakatauki ‘he mahi kai hoaka, he mahi kai takata’ refers to this ongoing battle. The phrase means ‘much like the sandstone eats away at the precious pounamu, so too does work eat away at man.’ It is more than appropriate that Ngāi Tahu and Ngāi Tūāhuriri are able to share this story, the story of the nine tall trees of Ngāi Tahu and the many stories of the early life in Ngā Pākihi Whakatekateka o Waitaha and Te Pātaka o Rākaihautū in the redeveloped museum. It is their story to tell as the active participant.

²¹ Tau T M., 2001



Photo credit: Eeling on Cam Creek ref: 1951.15.3, Canterbury Museum

MAHINGA KAI | Working Our Resources

Mahinga kai is more than just the harvesting of food. It includes the nourishment and care of the environment and ecosystem to prepare and sustain harvest. It is a mechanism that drives formal and informal economy. Most importantly, mahinga kai is about tribal identity and pride.

Traditional mahinga kai practice involved the seasonal migration of people to key food gathering areas to gather and prepare food and resources to sustain them throughout the year. These hīkoi also provided opportunities to reinforce relationships with the landscape and other whanaunga (relations), develop and share knowledge and provide the resources that could be used for trade.²²

A key part of the 1848 Canterbury Purchase was a passage that declared that Ngāi Tahu's traditional food gathering sites would be set apart for them. The Māori text stated:

Ko ō mātou kāinga nohonga, ko ā mātou mahinga kai, me waiho marie mō mātou tamariki, mō muri iho ia mātou, ā mā te kawana e whakarite mai hoki tētahi wāhi mō mātou a mua ake nei, a te wāhi a ata ruritia te whenua e ngā kai ruru.²²

The settler government interpreted this to mean:

Our places of residence and cultivations must still be left to us, for ourselves and our children after us. And the Governor must appoint a quantity of land for us hereafter when the land is surveyed.²³

The interpretation of mahinga kai as 'cultivations' was grossly oversimplifying the concept and practice of mahinga kai.

In 1879 at Kaiapoi, Wiremu Te Uki, stood before the Smith-Nairn Commission and declared:

"We used to get food from all over our island; it was all mahinga kai. And we considered our island as in a far superior position to any other, because it is called Waipounamu, the greenstone island; the fame thereof reaches all lands."²⁴

It was not until 1998 with the passing of the Ngāi Tahu Claims Settlement Act that the wider interpretation of mahinga kai was accorded its true status.

The Cultural Redress Package of the Ngāi Tahu Claims Settlement Act consisted of new statutory mechanisms to express the traditional kaitiaki relationship with the environment. Lake beds, wāhi tapu and wāhi taonga were vested in the iwi, nohoanga were established, taonga species and customary fisheries were recognised, islands like the Crown Tītī Islands were vested in the iwi.

The Economic Redress Package saw cash compensation and new mechanisms to provide Ngāi Tahu with the opportunity to re-establish and grow the tribal base.

²² Te Taumutu Rūnanga Education Committee

ŌTĀKARO | The Avon River

Waterways provide mahinga kai, trails between temporary and permanent settlements, and, places of healing and final rest. Christchurch sits upon a mosaic of historic wetlands and small waterways that were formed by the actions of the Waimakariri River and its underground aquifers. The city has one of the biggest spring-fed river networks in the country and over 400 named waterways.

Ōtākaro, E kainga mahinga kai, e kainga nohoana e kainga tuturu. Ona kai e tuna e inaka e kokopu o uta kai e maara taura e pora e kumara e aruhe nga manu e parerpa e raipo, putakitaki epateke e taata.

Ōtākaro: A permanent settlement and food production site. The food sourced here are tune (eel), inaka (whitebait), kokopu (native trout); the food found ashore are cultivated in gardens such as pora (turnip) kumara (sweet potato) and aruhe (fernroot). The birds are the parera (grey duck), riapo (black teal duck), pūtakitaki (paradise duck), pāteke (teal), and the tata (brown duck or shoveller).²³

The name Ōtākaro comes from a tipuna called Tākaro.²⁴

In 1880, Wiremu Te Uki of Tuahiwi stood before the Smith-Nairn Royal Commission and asserted the connection between his people of Tuahiwi and Ōtākaro, a significant mahinga kai. In establishing this connection, he noted a number of mahinga kai sites and burial sites along the river and cited the kaitiaki of particular areas.

Ko Ōtākaro te ingoa o te awa nei. Nāku tēnei whenua. He kāinga mahinga tuna nāku ko ōku pakeke. Ōtākaro is the name of this river. It is where we come to harvest eels and belongs to my elders and I.

Ko taku hākoru te kaitiaki o Pohoareare, kei konā ā mātou tūpāpaku. My father was the guardian of Pohoareare, where we have buried our dead.

From springs located in Avonhead, Ōtākaro runs 26 kilometers to the mouth of Ihutai, the Avon-Heathcote estuary. It was a significant mahinga kai site and supported extensive wetlands in central Christchurch. Ōtākaro served as

a resting place for travelers moving from pā to pā. It provided a transport route. It fed the people and the landscape. Its springs were places of cleansing and ritual. Within its veins runs wai tapu (sacred water), wai māori (pure water), wai tai (sea water), wai manawa whenua (spring water), wai karakia (water for rituals) and wai kino (polluted water). At times, wai mate (contaminated or dead water) flushes through.

Water is central to all life. It is the source of life and contains a life force or mauri. The mauri of the water, without good care, can be contaminated, diluted or destroyed. Ngāi Tūāhuriri are working with the city to help restore Ōtākaro to its former mahinga kai status. When the river can provide once again for its people, it is well and the people will be well.

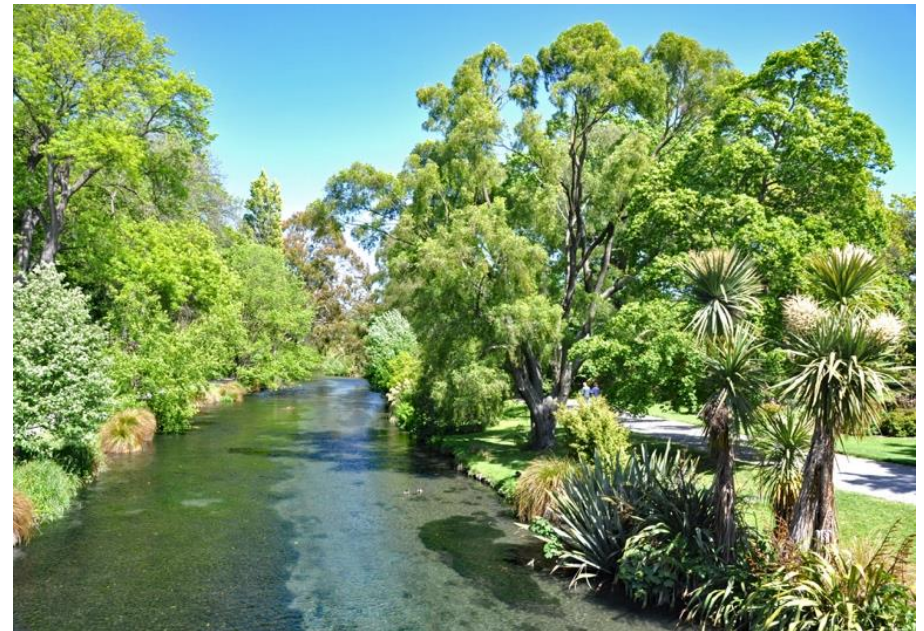


Photo credit: Avon River, Adobe Stock Image

²³ Tau T. M., 2016

²⁴ Tau T. M., 2016

MARKET SQUARE | Victoria Square

In 1860, Hone Paratene (John Patterson) of Tuahiwi addressed Governor Gore-Browne saying:

Our friend Governor Browne, we salute you. Welcome, Governor, welcome! Welcome! Welcome! Welcome thou, the head of New Zealand assemblies, both European and Māori. We salute you.

Listen to our cry of welcome – from the people of Kaiapoi, of Rāpaki, of Purau, of Port Levy, of Akaroa, of Wairewa, and of Taumutu. Give ear also to our sayings. We come unto you with our complaint as unto a doctor, that he may administer relief. It is this. We are without house or land in this Town for the purpose of a Market-place.

We are like unto a Cormorant sitting on a rock. The tide rises, it flows over the rock, and the bird is compelled to fly. Do thou provide a dry resting place for us that we may prosper? These are the articles (of trade) we propose to bring to town: - Firewood, potatoes, wheat, pigs, fish, and other things. We want this place also as a landing place for our boats.²⁵

Ngāi Tahu understood implicitly the importance of their mahinga kai to provide resources and food, but also an economic benefit. Connected to this of course was the importance of a central market place. The proverb about the cormorant references the failed applications to the Native Land Court for a reserve to be set aside for the Ngāi Tahu traders to camp. The piece of land requested for Ngāi Tahu, was the sliver of land now called Little Hagley.

It took over 100 years before the grievance over Little Hagley reached a resolution. From 1860 until 1980 Ngāi Tahu and the Crown were locked in a bitter battle. In the late 1930s, Te Aritaua Pitama changed the nature of the debate when he petitioned the Crown to gift a wharenuī, the Centennial Meeting House, as part of the centennial celebrations in 1940. In 1941 the Christchurch City Council supported the request, however, within a year the Council rescinded its decision due to pressure from other local bodies.

The battle ended in 1980 with the setting aside of land in Pages Road and the building of a national marae, Ngā Hau E Whā. The allocation of that particular parcel of land was not well received by Ngāi Tahu or iwi Māori. Infact it was a significant insult. Not only were iwi once again alienated from their land in central city but worse still, the new land was in close proximity to the city's sewage treatment plant. A deliberate snub by those who held the power within the city.

How can Canterbury Museum engage with mahinga kai?

Ōtākaro is a significant source of mahinga kai. Mahinga kai includes not only the act and knowledge of gathering food, it includes the preparation of land and water to sustain the practice of mahinga kai, the gathering of building materials, cultural material for use as rongoā (medicines), mahi raranga (weaving), mahi toi (art), mōkihi (reed canoes), kākahu (clothing) and household implements.

Ensuring the minimalization of contaminants released into the waterways, particularly overflow discharge, stormwater and wastewater, would go a long way in helping to clean up the water and encourage the revitalisation of mahinga kai. The regeneration of native eco sourced plantings in the landscape and use of swales and wetlands to polish the water would also help.

There are lots of creative ways to celebrate the myriad of mahinga kai species within close proximity of the museum and also to re-learn and re-imagine the various traditional practices of food gathering, canoe building, wharerau construction, weaving of nets, carving of hooks and preparation of tools to name a few examples. Some of this can be done through exhibitions and future joint programming with the Botanic Gardens.

When Henare Rakihia Tau lodged the formal claim in 1986, the evidence was presented as the 'Nine Tall Trees'; recognising the eight major land purchases and mahinga kai. It is significant that mahinga kai is listed as its own separate kaupapa. Being able to tell the Ngāi Tahu story by referencing the nine tall trees will help to highlight this.

²⁵ Paratene H., 1860

MANAAKITANGA | Being A Good Host

Manaakitanga, mahinga kai and whakapapa are intrinsically linked. Having the ability to welcome and provide hospitality to visitors speaks to the wealth and health of the whānau and hapū. This wealth is not measured by a fiscal scale but rather by the hapū's ability to demonstrate cultural confidence, the quality and quantity of local resources, and their ability to share without expectation of reward or payment.

Born in Kaiapoi pā, **Natanahira Waruwarutu** was a significant figure in the Ngāi Tahu narrative. As a child he witnessed the 1832 sacking of Kaiapoi pā by Te Rauparaha of Ngāti Toa. After the sacking, he and his family relocated to Moeraki and there Natanahira began to work with the tohunga Matiaha Tiramorehu.

Natanahira was to become a driving force for the Ngāi Tahu claim, accompanying his mentor Matiaha on countless protests, meetings and negotiations. He was responsible for a substantial body of petitions concerning the 1848 Crown purchase of Canterbury.²⁶

In his later years, Natanahira told the story of his experience and escape from Kaiapoi Pā. Part way through the story he stopped and made the following statement.

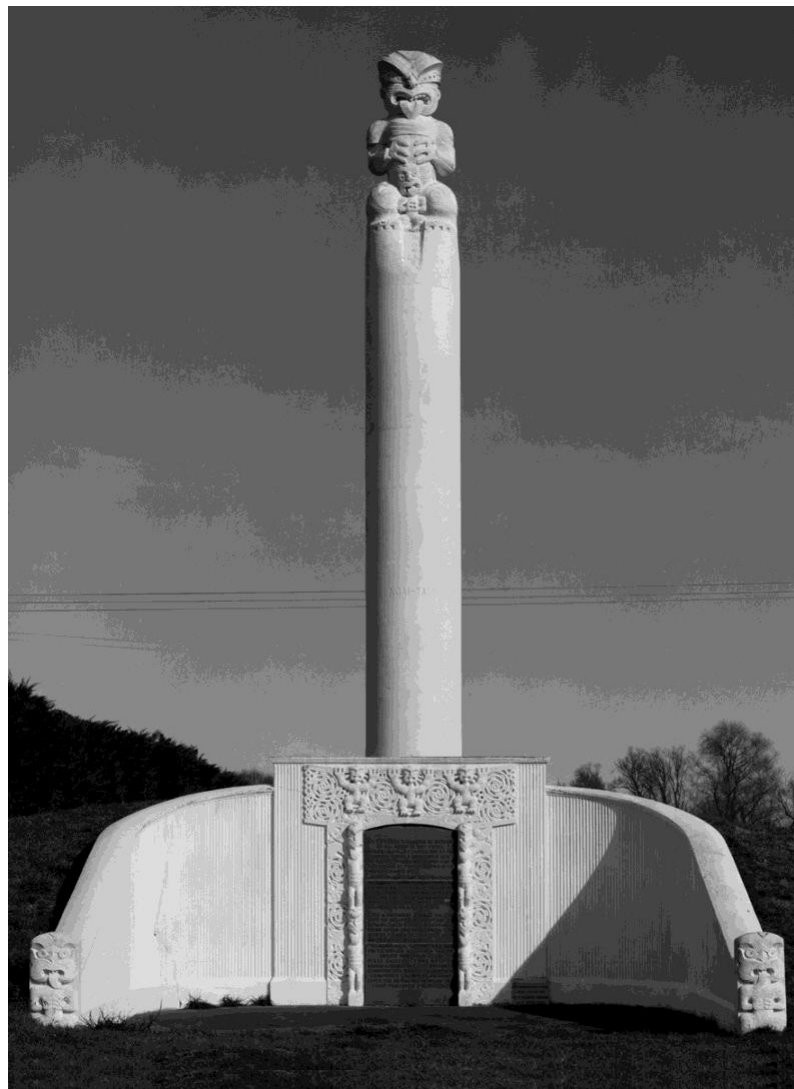


Photo credit: Kaiapoi Pā Monument, Mark Adams

E hoa mā, e kā uri whakatipu i muri nei, koi pēnei koutou; atawhaitia kā oraka mai o ētahi kāika, whakaputa mai ana kia koutou, koi pēnei ki a koutou; ahakoa pākehātia koutou, kia rakatira e whakahaere mā koutou.

My friends and my descendants, who follow after me, never act in such a way. Always offer kindness and hospitality to those who come to you deprived of homes; lest this may happen to you. And although you may become as the white man, always let your standard of conduct be as gentlemen, chivalrous.

Natanahira Waruwarutu believed the measure of manaakitanga was the capacity to show kindness and charity to one another. When he halted the story he was speaking of how one village had been uncharitable to another who had arrived seeking help. The offending village had sought the help of Natanahira and he was reminded of his responsibility to set the example for his people.

Hospitality, the provision of food, shelter and care, are marks of leadership. The adherence and growth of cultural knowledge and practice are also elements of manaakitanga.

²⁶ Tau T. M., 2011

WHAKAMANUHIRI | The Ritual Of Welcome

For Ngāi Tūāhuriri, whakamanuhiri is the term used to describe the rituals of welcome. The generally accepted forms of welcome are pōwhiri, mihi whakatau and mihi mihi. The 3 rituals range from the very formal welcome on the marae to the informal greetings of individuals to individuals in various forums.

Ngāi Tūāhuriri are clear on the different forms of whakamanuhiri. For them, pōwhiri are only ever carried out on the marae, led by mana whenua. All other welcomes carried out in public forums are considered mihi whakatau or mihi mihi. The difference is the degree of ritual, location and who holds the authority.

Contained within the pōwhiri are layers of tikanga. The responsibility for the pōwhiri rests with the paepae wāhine and paepae tāne – the senior men and women who lead ceremony. These men and women are groomed to carry these roles. They are taught tribal protocols, traditions and practices which others within the community are often not allowed access to. During ceremony, the paepae are the ones who determine protocol. It is their expertise that drives the process.

Whether the rituals are simple ‘meet and greet occasions’ or large, formal gatherings or celebrations, the occasion stands and falls upon the food provided.²⁷ In the earlier story of Tūāhuriri, he purposefully visited his father the second time, at a time when he knew food and resource would be low. This was a clear example of Tūāhuriri wanting to cause trouble and embarrassment. Being unable to feed manuhiri (guests) is the exact opposite of manaakitanga and traditionally resulted in war and death.

Connected to the concept of whakamanuhiri is the concept of thresholds. The spatial layout of ceremony is largely governed by thresholds. During the pōwhiri and mihi whakatau process there are several quite distinct thresholds, each signalled by a different ritual of encounter. Thresholds are

important and need to be considered in the design and spatial layout of the redeveloped museum.

In 2015, Ngāi Tūāhuriri formally welcomed 5,000 Te Matatini participants onto Hagley Park North. The ceremony was a full blown pōwhiri, even though we were not at Tuahiwi or on a marae proper. For that period of time Ngāi Tūāhuriri took back occupation of the traditional pā Puari and the site of the model pā, Āraiteuru. This allowed for the more formal pōwhiri to take place and for that to be done in conjunction with Ngāi Tahu whānui, Ngā Mātā Waka, the tribes of Te Tau Ihu and the people of Christchurch.



Photo credit: Pōwhiri, Te Matatini 2015. Courtesy of Te Rūnanga o Ngāi Tahu

²⁷ Tau T M., 2016

KEI MATE URUROA | Fight Like A Shark

The history of Market Square and the issues surrounding Little Hagley were introduced in a previous section. Ultimately that section talks about Ngāi Tūāhuriri's ability to provide manaakitanga. The council's decision to rescind the erection of the Centennial Meeting House in Little Hagley was based on two significant reasons – firstly the high costs to transport the house from Wellington and secondly local bodies wanted more attention directed to Canterbury Museum.²⁸

Councillor's expressed their concern, one remarking,

"We are putting down an ancient Māori house in one of our best suburbs. It will be quite out of keeping."

Another apologetically said,

"I understand that it will be looked after properly so that it will not deteriorate into a Māori whare or anything of that sort."

These sentiments were not a surprise to mana whenua. They had been subject to this blatant racism since the arrival of the settler. In 1906 to add salt to the already festering wounds, the New Zealand Government held the 1906 New Zealand International Exhibition in Hagley Park North. As part of the exhibition a model pā was built, a chance for the general population to experience life in the pā – before it no longer existed.

Ngāi Tūāhuriri and Ngāi Tahu were still petitioning local and national government to resolve the Little Hagley claim and the wider Ngāi Tahu claim, when the exhibition was conceived. The government were not greatly enamoured with the troublesome Ngāi Tahu and so sought the assistance of North Island Māori and non-Māori to design, construct and host the pā, named Āraiteuru Pā.

There were only two Māori members on the organising committee, J.H.W. Uru of Ngāi Tahu and Peter Henry Buck. Management of the project was

undertaken largely by European ethnologists, such as Hamilton, T.E. Donne, John Macmillan Brown, James McDonald and James Cowan.²⁹

The resulting pā was a mix of copied elements from various pā throughout Aotearoa. The people operating the pā and the 'Māori experience' were primarily Māori from everywhere else but Ngāi Tahu. At the conclusion of the exhibition a number of the carvings and structures were taken back to those iwi who had created them.

Zooming forward in history to 2015, the siting of the national kapa haka competitions, Te Matatini was purposeful. As was the placement of the exhibition piece 'Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun!' created by Ngāi Tahu artist, Nathan Pohio in 2018. Both statements of Ngāi Tūāhuriri taking back the mana of their takiwā.

The site of Te Matatini 2015 was as close as possible to the original site of the 1906 exhibition. The site was named Āraiteuru and the gateways named after the significant tīpuna (ancestors) who arrived on Te Waka o Āraiteuru (the Āraiteuru canoe).

The original image used for 'Raise the anchor, unfurl the sails, set course to the centre of an ever setting sun!' was taken in 1905. It shows Lord and Lady Plunket being escorted by Ngāi Tūāhuriri leaders into the pā at Tuahiwi. The work sits in Little Hagley Park, a subtle reminder of the history of the site. Although generations of Ngāi Tūāhuriri were and are still fighting for the rights of their people, the image is a testament to the continued practice of manaakitanga and humility. Ngāi Tūāhuriri still dressed in their finery, brought out their best mahinga kai to honour these important guests and they still rode to the edge of the pā to escort their guests to the whareniui and whare kai.

The whakatauki used to introduce this section speaks to the tenacity of the hammerhead shark to fight to the death. Much like the shark, Ngāi Tūāhuriri have fought fiercely for generations to hold their ground and to re-establish themselves in their own takiwā. The fight still continues today.

²⁸ Tau T M., 2016

²⁹ CCC Libraries website

TE WHARENUI | The Meeting House

Te Maire Tau expressed the following in the cultural narrative for the Christchurch Convention Centre.

For Māori, the wharenuī is a statement of identity. It is a declaration of who one is and where one comes from. Today, identity is taken for granted, where one can simply state one is a New Zealander. For Māori and the early settlers, statements such as this were meaningless. Identity went straight to the matter of who one was and for Māori that meant declaring one's descent lines and ancestral connections. Identity was a statement of whakapapa.

The origins of the wharenuī (meeting house) come from the creation stories. The fine detail of the structure, how it is constructed, the decoration and the thresholds, both within the house and leading to the house, all recognise aspects of creation and the role played by various atua and ancestors.

There are 6 papatipu rūnanga within the wider Christchurch area. Each operates from a pā – a community based on traditional tribal land. Within the traditional pā there were ngutu (gateways), wharenuī, marae ātea, where kai (dining room), where karakia (church), tūāhu (shrines), urupā (cemetery), family dwellings, gardens and mahinga kai. Today, the pā are often referred to as marae, even though the term 'marae' describes only a portion of the pā.

The wharenuī in Christchurch are a mix of traditionally carved houses, contemporary carved houses and modern, uncarved houses. The Ngāi Tahu aesthetic is quite different to that of other iwi. And, this is not just a modern phenomenon. There are very few early examples of carvings from within the Ngāi Tahu takiwā. The two examples of carvings from the early house Tūtekawa at Tuahiwi are valuable examples, however, were not carved by Ngāi Tahu carvers. The carving style is from the North Island.

In the late 1920s Tā Apirana Ngata, a Ngāti Porou leader and Member of Parliament, led the Māori cultural resurgence. He was a key driver in the establishment of the national school of Māori Arts and Crafts, now called Te Puia, in 1927. The purpose of the school was to re train iwi Māori in the art

of carving, weaving and toi Māori (Māori arts). The result was the emergence of carved and woven meeting houses throughout the North Island. For Ngāi Tahu we were still building 'halls' and the homesteads of significant tribal families were taking on the role of the wharenuī and marae. Te Awhitu House at Taumutu and Okaihau at Tuahiwi were two such homesteads.

In the last 3 decades, papatipu rūnanga have progressively taken a stance on their individual aesthetic. The pā template and the protocols and traditions of how the pā operates, still exists. The primary difference is in the form of the wharenuī. In Christchurch there are two beautiful examples of the traditionally carved and woven houses, Rehua and Ngā Hau E Whā. Both are non papatipu rūnanga whare and marae. The wharenuī Karaweko at Ōnuku and Wheke at Rāpaki are a contemporary take on the traditional wharenuī, departing from the traditional form in the colours being used, style of weaving and kōwhaiwhai. The remaining marae are not carved.

What does manaakitanga have to do with the Museum?

It is important that the Museum consider how its guests and visitors will be welcomed into the museum and how they will be hosted once they are in the museum. There are tikanga associated with whakamanuhiri, thresholds and spatial layout that should be recognised and represented in the redeveloped museum.

Significant consideration and consultation will need to be undertaken regarding the re-erection and appropriate placement, based on kawa and tikanga, of Hau Te Ana Nui o Tangaroa. There is a significant whakapapa relationship between Te Whānau a Ruataupare, Te Aitanga a Hauiti and Ngāi Tūāhuriri which will need to be carefully navigated and negotiated through.

MANA MOTUHAKE | Our Independence

Mana motuhake provides for the rights of tribal groups to maintain and assert their chieftainship, authority and independence over their resources, their traditions and their practices. Mana motuhake builds upon the foundations of our whakapapa and gives vitality and breath to our existence.

Records from the mid 1800s clearly demonstrate the settler assertion of mana motuhake over Canterbury. John Robert Godley's writings made it clear that he wanted New Zealand to be the first colony with its own sovereignty.³⁰

A quote from the Canterbury Association, 'Canterbury Papers' illustrates some of this thinking.

No, sir, the object which the colonists of New Zealand have given their energies to obtain, and which they will obtain, if they be true to themselves, is... political power; the power of virtually administering their own affairs, appointing their own officers, disposing of their own revenues, and governing their own country.

By means of the municipal institutions lately granted to New Zealand, the colonists will have the power of managing their own local affairs without interference.³¹

At a public gathering in 1861, the first Upoko Rūnanga of Ngāi Tūāhuriri, Pita Te Hori stood and beseeched the city leaders of Christchurch to 'kia atawhai ki te iwi', care for the people. Little did he know that that simple phrase would drive an entire recovery strategy for Christchurch over 150 years later.



Photo credit: Pita Te Hori, Ref: J W Allen Collection, Canterbury Museum 1946.94

³⁰ Tau T M., 2016

³¹ Parker, 1850

KO NGĀ MAUNGA KO NGĀ TŪPUNA | The Mountains Are Our Ancestors

E hoa mā, e ōku hoa aroha, e ngā tāngata e noho ana ki tēnei motu, whakarongomai...

Ko Raukawa te rohe. Kia kaua te tangata o tērā motu, e whiti mai, ki tēnei motu, takatakahi ture ai, me ngā tāngata hoki o tēnei motu kia kaua e whakatakotoria. He takiwā nei, ki waenganui ō koutou, ō mātou, pēra hoki me tā Hakopa rāua ko Rapana, kua waiho tēnei hei kawenata mou tonu, mō koutou, mō mātou. Kua rohea atu tēnā motu mō tō koutou Kīngi. He Kīngi anō o tēnei motu, ko Tū-āhu-riri, ahakoa kua mate ia, kei te mau anō tōna mana, i runga i a mātou, a, e mōhio anō ōna uri. He maunga nunui ana o tēnei motu, ko Tapuae-uenuku, ko Kaitaurau, ko Maungatere, ko Te Ahupātiki, ko Turahaua, ko Mihiwaka, ko Rakiura.

E hoa mā, kāti te tangata o tēnā motu te haere mai ki konei, tīmatanga ai.

Friends, my dearest friends, to the people who live in this island, listen here...

Raukawa is the boundary. Let not the people of the Northern Island, come across to this island and treat the law with contempt; neither the people of this island lay down and allow it. There is a large dividing space between them and us, like unto that between Jacob and Laban, which leaves this to continue as a perpetual testament for us. That island has been divided for your King. There is another King of this island, he is Tū-āhu-riri. Although he is dead his authority remains with us, his descendants. We have great mountains on this island, Tapuae-o-Uenuku, Kai-taurau, Maunga-tere, Ahupātiki, Tarahoua, Mihi-waka and Rakiura.

Friends, let not the people of that Island no longer come over to this and work deceitfully.³²

Pita Te Hori was a defeater and survivor of Kaiapoi Pā. He was elected the first Upoko Rūnanga of Ngāi Tūāhuriri (Senior Tribal Leader) in 1869 at a time when it was becoming more and more apparent that South Island land alienation had to stop and the Crown had to be held to account. Gone were

the days of abundance. Whānau were living in abject poverty. Mahinga kai (food and resource gathering practices and places) were being eroded or access denied to the original owners. The people needed someone to step up and lead them, Pita Te Hori was that man.

For Pita Te Hori and his contemporaries the writing was already on the wall. Their life work was to defend the pā, the traditions, the history and a way of being they had enjoyed before the arrival of the settler. They understood mana motuhake as a political matter and as an economic issue.³³

The urban shift was a matter of forced necessity for Ngāi Tahu. Although promised the retention of their mana over their lands, estates and fisheries under the Treaty of Waitangi and allocation of reserves and rights under the various land purchase deeds, successive governments and local authorities failed to honor these agreements.

From the 1960s through to the present, the councils of Christchurch, Banks Peninsula, Selwyn and Waimakariri have all passed policies that stopped our people from building upon their tribal lands. They have used the Town and Country Planning Act 1958 and the Māori Affairs Amendment Act 1967 to rezone our traditional marae and reserves to rural land...our marae did not suffer because of urbanization. They suffered because of council policy.³⁴

The result was that our marae and our pā, were left bereft and dying.

Pita Te Hori, like the long list of ancestors before him, produced a significant body of work in support of the Ngāi Tahu claim. He galvanized his people and was vocal within the city realms. Much like his predecessors, Pita held fast to his tikanga and although he was willing to have the fight with the city and with the Crown, he would only do that on his terms. There was a noble, honorable way about him, manaakitanga and aroha for his people and in fact for all people meant that he worked hard to find common ground and to remind his own and others about kindness and respect.

The quote at the beginning of this section is a clear assertion of the mana motuhake of Ngāi Tūāhuriri. The quote is from a letter written by Pita

³² Te Hori P., 1863

³³ Tau T M., 2016

³⁴ Tau T M., 2016

expressing his concern about the Tainui Kīngatanga Movement and asserting Ngāi Tūāhuriri and Ngāi Tahu's mana motuhake deriving from their whakapapa.

How can the Museum give effect to mana motuhake?

Recognition of the bi-cultural history of the land and the traditions and knowledge of its indigenous people helps to create a strong foundation for the museum. This is the perfect opportunity for the museum to take the lead to tell our bicultural story and educate the future generations about some of the many bicultural layers of history, technology, science, arts and heritage.

Consideration of the inclusion of the bi-cultural story throughout the museum, location of the taonga Māori galleries and the ceremonial space, wayfinding and increased use of te reo Māori are examples of ways of giving effect to mana motuhake. The key to recognizing mana motuhake will be to ensure consultation with mana whenua.



Photo credit: Kaiapoi Pā 2018, Parata-Goodall private collection.

TURE WAIRUA | Spirituality, Religion And Faith

Spirituality, religion and faith are expressions of ture wairua. Although different, all encapsulate elements of love, compassion, reflection and awakening. Ture wairua is ultimately about how one interacts with the world and understands it.

In this section we talk about the influence of religion and spirituality on our southern communities and the impact it then had upon traditional belief systems of connectiveness and cultural wealth.

Whare pūrākau is a Ngāi Tahu term for the whare wānanga or seminaries where sacred knowledge was passed on. The whare pūrākau were based on the Tāwhaki traditions. To understand the ritual and practices of the whare pūrākau, one had to first understand the myth.³⁵

Tohunga teach belief systems that are very tightly bound to spiritual ideas, whakapapa and rituals.³⁶

Religion has had a huge influence on Ngāi Tahu and all Māori. Early missionaries held an interesting place in the Māori heart. They were considered both savior and evil colonizer. They had significant sway with our ancestors and indoctrinated them into the ways of the church, often demonizing traditional practices and belief systems. Traditional practices soon began to disappear and a new identity took hold. Tohunga like Tiramorehu moved away from their traditional whare wānanga opting instead to be baptized into the Wesleyan religion and taking on names like Matiaha or Matthias. The Christian teachings aligned with the values of manaakitanga, whanaungatanga and mana.

The Anglican religion also got its feet firmly established. The many cathedrals and churches in the large urban environments lay testament to that fact. The little church at Tuahiwi, St Stephens, built in 1867 under the guidance of Reverend James Stack was the first Anglican Māori mission

church. An extract from The Press article titled St Stephens, Tuahiwi, 29 September 1917, follows.

Later in the day Sir George and suite set out for Tuahiwi in a carriage, drawn by a team of greys. The route ran through the old track, and the first part over rough sandy ground, the journey being intended to suggest the need for a proper road. The Vice-Regal party had an escort of mounted police, under Inspector Pender. At the entrance to Tuahiwi there was an arch of evergreens, and the rest of the route to the church was marked by flags and more arches. Near the Rev. J. W. Stack's mission house and school there was a very artistic arch. Volunteers from Kaiapoi, Woodend, and Rangiora, and Maoris lined the road, the latter giving cheers, hakas, and screams of welcome. At Mr Stack's house the children were drawn up in line, and each one was spoken to by Sir G. Grey. When a move was made towards the church site, the Rev. J. W. Stack led the way, followed by eighteen of the principal natives, followed by the mission school children two and two, and the clergy, including

A new kind of religion was to sweep through Māoridom in the early 1900s. The birth of the Ratana religion occurred on the afternoon of 8 November

³⁵ T M Tau, 2011

³⁶ T M Tau, 2011

1918 when Tahupōtiki Wiremu Ratana, the founder, was visited by the Holy Spirit and instructed to gather the people together. Ratana was a new mix of spirituality and religion based upon two tenets – Ture Wairua (Spiritual lore) and Ture Tangata (Physical law). Ture wairua dealt with the teachings, principles and doctrines; Ture Tangata dealt with the Treaty of Waitangi and Mana Motuhake.³⁷

Māori throughout the island began to champion the Ratana movement. In 1921 T W Ratana visited Tuahiwi. His mission was to heal the sick and infirm and to continue his campaign against tohunga-ism. Tuahiwi was to become a stronghold for the Ratana faith. This is still the case today and drives the style of architecture, use of colour (particularly in clothing) and incorporation of the Ratana Brass Band in any significant events at the marae.

How can the Museum engage with Ture Wairua?

*The rituals to life tapu restrictions – whakanoa or whakakorenga – were often performed by women of rank, but usually by women who were past the age of child-bearing (ruahine), so that the potential life within them was not touched. They drew the dangerous life-destroying elements of tapu into themselves and then sent them back to their point of origin, that is, to the world of gods and the spirit forces.*³⁸

Tapu and noa or sacred and non-sacred govern tikanga and set the framework for how man will interact with the world. All iwi ascribe to some form of tapu and noa. Tapu is said to reside within the whare tangata (womb) and is encompassed in the pō (the darkness). The above passage provided by Judith Binney acknowledges this and explains why it is an older woman who usually removes the tapu. Puhi or young women who are pre-menstrual are also used in tapu lifting ceremonies. However, often it is preferred that it is an older woman.

If the museum redevelopment were being built as part of a traditional pā there would be considerable protocols and restrictions put into place to ensure the maintenance of tapu and noa.

Within the spatial layout of the museum tapu and noa play a significant role. It should be taken into consideration when deciding orientation of entrances, layout of services, placement of sacred and non-sacred space e.g. food areas in relation to toilets and the wāhi tapu or crypt. The purposeful design of water facilities close to sacred areas to allow for ritual cleansing, the placement of the wāhi tapu and the designing of unambiguous furniture are important detail to work through.

The incorporation of karakia and whakamoemiti (prayers) as a normal part of ceremony and exhibitions will help to remind visitors and staff alike about tapu and noa and the importance of acknowledging a cultural practice.

It is also essential to understand that in the Māori world, there is always a need to find the female and male balance. If one understands that women carry sacredness in their womb, then the balance is men carry the non-sacred. A good example of these roles and the care taken to protect tapu can be observed during the pōwhiri process.

Understanding and taking into consideration the cultural practices and beliefs of Ngāi Tūāhuriri will bring a richness and depth to the redevelopment project.

³⁷ Ratana Church

³⁸ Binney & Chaplin, 1986



Image credit: Members of the Ratana Church, Tuahiwi
Ref: 1968.213.138, Canterbury Museum

KO TE HAU MUA, KO TE HAU MURI | The Gathering Of Knowledge

Our tohunga lived in a world driven by an understanding of the intrinsic relationship between the natural world and man. They understood that nothing existed in isolation. They knew that the wind/breath was born of the first primordial parents – Ranginui and Pōkoharuatēpō. That first human was created by Tānemahuta. Some believed that all life emerged from water. All believed that all things in life and nature were connected and for man to be well, nature and the gods had to be made well. They understood that whakapapa was the basis of our being.

NGĀ TAPUWAE | In The Footsteps Of Our Ancestors

Two pā existed in the central city area – Ōtautahi and Puāri. Both ceased to act as permanent settlements sometime between 1700 and 1800. Temporary accommodation could still be found in both pā for years following.

Ōtautahi Christchurch takes its name from the ancestor Tautahi, son of Huikai of Port Levy, Banks Peninsula. Ōtautahi was a significant mahinga kai and kāinga nohonga (residence). Early manuscripts place Ōtautahi as being located between St Mary's Creek and Ōtākaro or near the present-day Kilmore Street intersection by the Christchurch City Fire Station.

Huikai was one of the rangatira who came to Canterbury under the leadership of Tūāhuriri's sons, Moki and Tūrākautahi. Having conquered the peninsula, Tūrākautahi established his main pā at Kaiapoi. It was during this period, that Canterbury was claimed and settled under the mana of Ngāi Tahu and Ngāi Tūāhuriri.

It is believed that Tautahi is buried at the location of St Luke's Vicarage.

A tī kouka tree, part of the original pā, was situated on the northeast corner

of CBD, in the grounds of the Englefield Lodge. The tree was used as a fishing marker by local Māori in the 19th century until its removal in 1922. The tī kouka was formally replaced in 1994.

Up until the 1860s there were clear traces of the pā. The wetlands and springs were active and productive throughout the area. In 1868 Hakopa Te Ata o Tū, a descendent of Tautahi made claim to Ōtautahi. However Chief Judge F D Fenton declined the claim as the land had already been granted to settlers.³⁹

Puāri was a traditional settlement located on the banks of Ōtākaro at Victoria Square and stretched out to Bealey Avenue. The origins of the name are uncertain. In 1868, Pita Te Hori, Upoko Rūnanga o Ngāi Tūāhuriri, claimed the mahinga kai and settlement on behalf of the Kaiapoi Rūnanga.⁴⁰ However, his claim was denied.

The main cemetery for the pā was situated in the sandhills on the site of the former Christchurch Public Library, at the intersection of Cambridge Terrace and Hereford Street.

Puāri was a Waitaha pā established around 700 years ago.

Market Square

Located in what is now known as Victoria Square, Market Square was the local trading market, particularly for Ngāi Tūāhuriri.

Little Hagley Park or Waipapa is the sliver of land between Harper Avenue and Carlton Mill Road. In 1862, the Canterbury Provincial Government set aside Little Hagley for Māori to tether their horses when visiting Christchurch.⁴¹

³⁹ Taylor, 1952

⁴⁰ Tau T. M., 2016

⁴¹ Christchurch City Libraries

Pūtaringamotu, Deans Bush, was a settlement and mahinga kai of abundance. There are several interpretations of the name Pūtaringamotu. Ngāi Tahu historian, Te Maire Tau, suggests the meaning actually refers to capturing birds. Pū – a clump of trees, tari – a noosed used to snare birds, motu – refers to how the snares are cut. Pūtaringamotu, the forest where the birds were cut.⁴²

The whole of central Christchurch was significant to Ngāi Tūāhuriri and Ngāi Tahu as a mahinga kai area. It was an important part of the network of trails which spanned the Canterbury Plains. The cultural significance of the CBD can be found in the many oral traditions and historical manuscripts of our old people.

NGĀ HONONGA | Cultural Context

Matapopore Charitable Trust is mandated by Te Ngāi Tūāhuriri Rūnanga to provide cultural advice on the development of the city's anchor projects. Since its inception Matapopore has advised on numerous projects, systematically placing a cultural map over the city. It is useful to know some base information about the projects located in close proximity.

Te Omeka, Justice and Emergency Services

Theme: Ko taku ture i ahu mai i tōku tupuna i a Tūāhuriri, My laws stem from my ancestor, Tūāhuriri. Mana motuhake

Market Square

Theme: Mana motuhake, Puaka, Matariki

Te Pae, Convention Centre

Themes: Braided rivers, Aoraki tradition, Ranginui and Papatūānuku

Whitireia, Cathedral Square

Themes: Kia atawhai ki te iwi – Care for the people, Whakapapa and Ture Wairua

Tūranga, Christchurch Central Library

Theme: Tāwhaki tradition, Kaitiakitanga

Te Puna Maumahara, Canterbury Earthquake Memorial

Theme: Ture Wairua, Manaakitanga

Metro Sports Facility

Theme: Hauora, Kaitiakitanga

Hine Paaka, Christchurch Bus Interchange

Theme: Journeys and trails

University of Otago School of Medicine

Theme: Ngāi Tahu whakapapa of Hauora – wai, hau, Tiki, Hineteiwaiwa

Ōtākaro Avon River Precinct

Theme: Mahinga kai, Kaitiakitanga, Ngā Whariki Manaaki

South Frame

Theme: Māori technology, the story of stone

Manawa, HREF

Theme: Kei a te pō te tīmatanga, it begins in darkness, hauora, Tānemahuta

⁴² Tau T. M., 2016

TE ANGA WHAKAMUA | The Steps Forward

*Toitū te marae a Tāne, toitū te marae a Tangaroa, toitū te iwi
When land and water are sustained, the people will prosper*

Cultural narratives are windows into an alternate worldview. For Ngāi Tūāhuriri and Ngāi Tahu, whakapapa, mana motuhake, manaakitanga, mahinga kai and ture wairua can only be truly understood when seen and experienced. The earthquake provided the ultimate platform for the people of Christchurch to engage and learn more about a way of being that has existed in Ngāi Tahu and Māori communities for generations.

This narrative was written to provide cultural context and background from the perspective of mana whenua, Ngāi Tūāhuriri. The story is told from the perspective of the ancestors, ancestors who were taught the ancient ways. These insights provide a snapshot into the Ngāi Tahu psyche.

The underlying narrative talks about the connection of land and water to people. It also begins to unpack the story of Ngāi Tahu's struggle to remain an equal in their own land. The narrative is deliberately told in a story-like way, the way it would have been told by our ancestors. Some things are explained, others are left for you to ponder. There are numerous threads contained in each story and in each quote and they too are left there purposefully to allow for story and threads to be extended on and woven in different directions. There are many stories and these stories are just one version.

The Museum is well placed to embrace and create its own unique expressions of a shared history. The distinctive Gothic Revival period of architecture already firmly places the Museum within a very European framework, the challenge now is how to incorporate into that strong cultural context, the culture of the indigenous people, in a way which complements and strengthens the Museum's unique identity.

Mana whenua seek the opportunity to work collaboratively to bring these stories back to the surface. Together we can make a difference and build a strong bicultural whāriki on which to welcome and embrace diversity. Mana whenua envisions a world where there is a balance of visual cultural indicators and sense of cultural wellbeing.

DISCLAIMER AND LIMITATIONS

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P M Parata-Goodall, August 2019

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