

## HEI MAURI TŪ



The beginning of the world (Te Timatanga o te Ao) is about Ranginui and Papa-tu-ā-nuku whose embrace, it is said, was so close that it prevented light from reaching the world. Their children, therefore, lived in a world of darkness and ignorance between the bodies of their parents. The names of their tamariki (children) include Tāne, Tā-whiri-mātea, Tū-mata-uenga, Tā-ngā-roa, Rongo-mā-tāne, and Haumia-tiketike; there were others, reflecting rohe/hapu/iwi traditions. These tamariki of Ranginui and Papa-tu-ā-nuku are also known as atua (gods) and, like older and younger siblings (tuakana/teina), conflict between the atua was always imminent, especially considering how they lived. The only source of light that is recorded was that of Phosphorus and Mokohuru (Glow Worm). This was, however, not enough light, so upon the discovery of true light, some atua wanted to let the light in, they wanted change. Other atua however were not supportive and wanted their existence in darkness to remain, sacrificing their freedom for the continued loving embrace of their parents.

A commonly told version explaining the separation of Ranginui and Papa-tu-ā-nuku is that Tāne pushed Ranginui skyward with his feet while his shoulders rested upon Papa-tu-ā-nuku. Eventually, Ranginui and Papa-tu-ā-nuku were separated and the light of day (ao marama) came streaming in (Ka Taka a Rangī). Tāne is then said to have clothed his mother with plant life, in order to protect his mother, while he and his brothers took up residence in their respective domains: Tāne (forest), Tā-ngā-roa (sea), Tā-whiri-mātea (winds), Tū-mata-uenga (humanity), Rongo-mā-tāne (cultivations), and Haumia-tiketike (uncultivated foods). Tāne, who had led his siblings in the separation of their parents, also clothed his mother Papa-tu-ā-nuku with plants and trees and populated the forests with his children.

It is commonly accepted that Tā-whiri-mātea, who was opposed to his parents' separation, wreaked havoc on his brothers' efforts, to create order in the world, by uprooting trees with winds and storms and attacking Tā-ngā-roa as he tried to flee, within the sea. Rongo-mā-tāne and Haumia-tiketike, hidden within the bosom of their mother, Papa-tu-ā-nuku, were protected from Tā-whiri-mātea. Only Tū-mata-uenga stood and prevailed against Tā-whiri-mātea. Tū-mata-uenga thought his brothers weak and also turned against them. Tū-mata-uenga had suggested that they should kill Ranginui and Papa-tu-ā-nuku in order to escape from their parents' embrace and having been able to withstand against Tā-whiri-mātea on his own, Tū-mata-uenga found ways to dominate his brothers. He made digging tools and baskets out of trees and nets out of flax. He used them to catch fish and birds and dug up roots. Tū-mata-uenga cooked and ate them for food.

(On the images right hand side), through the Maui design, the external koru represents Tā-whiri-mātea. Taka-rangi represents the clouds, of unrest and opportunity in the atmosphere. Maui is accredited with flight, through perseverance and acquisition of knowledge.

It's also said that he recited karakia that would make the food plentiful.

Tāne ascended to ngā Rangi-tūhāhā – the bespaced heavens – to retrieve the baskets of knowledge and the mauri stones. It was at this point that Tāne acquired the name Tāne-nui-ā-rangi. Tā-whiri-mātea assisted Tāne by way of the Tāwhiri's whakapapa to the winds. This journey is referred to as Te Toi-hua-rewa.

An older brother, Whiro, was consumed with jealousy for Tāne-nui-ā-rangi and he sent his children to attack Tāne-nui-ā-rangi, in order to try and prevent him from reaching the heavens and acquiring knowledge. These children are Namu and Waeroa, Sandfly and Mosquito respectively. Tāne-nui-ā-rangi was then in need of weapons and asked his elder brother Tū-mata-uenga for help. Tū-mata-uenga then asked Tāne-nui-ā-rangi in turn for some of Tāne-nui-ā-rangi's descendants in order to fashion some weapons. Tāne-nui-ā-rangi agreed and supplied Tū-mata-uenga with Akeake and Ake-rautangi, his children by Ruru-tangi-ākau.

After the separation of Ranginui and Papa-tu-ā-nuku, Rua-ū-moko came to be known as the atua of earthquakes. One story is that the grief between Ranginui and Papa-tu-ā-nuku was so great that other children decided to turn their mother over. That way, Ranginui and Papa-tu-ā-nuku would no longer see each other's grief. When Mataaho turned Papa-tu-ā-nuku, Rua-ū-moko was still at his mother's breast and was carried to the world below. Rua-ū-moko was given fire to keep warm. Another story is that he was never born and remains in his mother's womb. His movements are the causes of earthquakes and volcanoes. Tā-ngā-roa is regarded as the ocean and the progenitor of all sea life. There is a story of how Tā-ngā-roa imprisoned Manuruhi for insulting Tā-ngā-roa, through the desecration of food sources. Manuruhi had failed to offer a karakia or the first fish back to Tā-ngā-roa, as well as continually (over fishing) the descendants of Tā-ngā-roa.

(On the images left hand side), the external koru represents Tā-ngā-roa. This Puhoro design is representative of how Tā-ngā-roa receives the wake of the waka, upon which achievement is progressed.

Tā-ngā-roa then pulled Manuruhi down to the depths of the sea and installed Manuruhi as an example for others, as a permanent teketeke on his whareniui, called Hui-te-ana-nui.

Tikanga – that which is tika or right – has its origins in the beginning and is firmly based in the korero surrounding atua and subsequent events. The disagreement of Tā-whiri-mātea to his brother's plans and his subsequent revenge on them is a demonstration that what may be right for some may not be right for others and this can result in dissension and conflict.

The discovery by Hine-Titama that her husband, Tāne-nui-ā-rangi, was also her father and her subsequent feelings of shame serves to illustrate abhorrence for incest. The domination of Tū-mata-uenga over his brothers, by making their children (fruit, roots, fish and trees) common and using them as food and tools also signaled the karakia as an important element of tikanga. Karakia makes those things that are tapu, noa, and consequently available for use.

Tāne-nui-ā-rangi's ascension to ngā Rangi-tūhāhā signaled the journey for knowledge through his retrieval of the baskets of knowledge while also collecting the mauri stones (ngā whatu e rua), and provided humanity with guidelines to follow in life, in order to ensure survival at many different levels (Ka waiho hai ara mo te tini e whakarauika nei). Tā-ngā-roa's anger with Manuruhi had a number of implications for tikanga. The first is that there is wisdom in doing karakia prior to going fishing. Karakia acknowledges and focuses attention on the (inter-dependence) between the person and environment. The second is that it is tika to give back the first catch of the day. This offering back is an expression of faith and belief that there is more abundance. The third implication is that there are consequences for every choice and action that must be considered. Following tikanga helps keep people on track. It has parallels to the sacrifice of first fruits in other cultures.

Iwi tradition also state that it was Tawhaki who ascended to the heaven by means of a vine, Te Aka Matua, to find his wife and

child. Along the way he had to undergo several tests before being reunited with his family. It is said that while there, he was taught karakia by Rehua, who is considered in these traditions to be the supreme atua.

The origins of the South Islands are told in different ways. South Island traditions state that the South Island itself is Te Waka a Maui (Maui's canoe) upon which he and his brothers rowed out into the ocean and caught Te Ika a Maui (The Great Fish of Maui or the North Island). This is demonstrated in some places names such as Te Taihū o Te Waka a Maui (The Prow of Maui's Canoe or the top of the South Island) and Te Punga o Te Waka a Maui (The Anchor of Maui's Canoe or Stewart Island). Some East Coast traditions state that Maui's canoe, Nukutaimemeha, is lodged between two lakes, on top of Hikurangi and that Maui's fish-hook which was shaped from his grandmother's jawbone did not catch the fish by its mouth but rather 'jagged' the back of the fish and this is evidenced in the shape of Whakapūnake, a mountain standing in northern Hawke's Bay which carries the full name of Te Whakapūnake o Te Matau a Maui Tikitiki a Taranga (The place where the hook of Maui – son of Taranga – hooked the fish).

From our understanding of the separation we can identify that there is a world of heavenly kōrero, information. This is represented by the figure of a human that looks to be ascending above a sphere. This is likened to Tāne-nui-ā-rangi or Tāwhaki, as he ascended to the uppermost heaven to acquire: ngā kete o te wānanga me ngā whatu e rua.

The hole within the chest of the design, represents the 'kaperua', the seed. From the seed, we have growth, shown by koru over-arching on both sides of the human form. From within this, future generations are seen to be nurtured.