

BEFORE THE WAITANGI TRIBUNAL

WAI 2700
WAI 2872

IN THE MATTER OF

the Treaty of Waitangi Act 1975

AND

IN THE MATTER OF

the Mana Wāhine Kaupapa
Inquiry

AND

IN THE MATTER OF

a claim by **Dr Leonie Pihama,**
Angeline Greensill, Mereana
Pitman, Hilda Halkyard-
Harawira and Te Ringahuia
Hata (Wai 2872)

BRIEF OF EVIDENCE OF MAMAE TAKEREI**Dated this 15th day of February 2021**

**ANNETTE**
SYKES & Co.
barristers & solicitors**Annette Sykes & Co**
Barristers & Solicitors
8 – Unit 1 Marguerita Street
Rotorua, 3010
Phone: 07-460-0433
Fax: 07-460-0434Counsel Acting: Annette Sykes / Camille Houia / Kalei Delamere-Ririnui /
Tumanako SilveiraEmail: asykes@annettesykes.com / Camille@annettesykes.com /
kalei@annettesykes.com / tumanako@annettesykes.com**RECEIVED**

Waitangi Tribunal

15 Feb 2021Ministry of Justice
WELLINGTON

MAY IT PLEASE THE TRIBUNAL

1. Ko Mamae Rangiaroha Tuanewa Kukutai Takerei Te Rauangaanga tōku ingoa.
2. Ko ōku iwi ko Te Puaha o Waikato, Ngāti Tipa, Tamaoho, Ngāti Te Ata, Hako Hauraki, Ngaiterangi, Ngāti Ranginui, Ngāti Awa, Tuhoe, Kainukuru Ki Te Tonga – Takitumu Te vaka, Ngāti Mahuta.
3. I have written this narrative drawing on earlier writings including my thesis which is entitled ‘Tūrangawaewae mo Te Kiingitanga’. I graduated with a Masters of the Arts with Honours at the University of Waikato graduating in 2019 following completion of this significant piece of work for me.
4. My evidence is made in support of the Wai 2872 claim and addresses the following topics:
 - a. The influence of Te Pūea Hērangi;
 - b. Te awa o Waikato being personified as a woman;
 - c. The role of Karanga;
 - d. The Chronological Journey of the Kiingitanga in lament forms;
 - e. Te Ira Wahine me Ona Tikanga Katoa - Mana Wahine: Predominant Roles;
 - f. How colonisation disrupted te mana o te wahine;
 - g. Wahine speaking rights on the marae.

Turangawaewae

5. While the majority of my evidence will be drawn from my thesis “Tūrangawaewae mo te Kiingitanga” I draw on my own life experience having lived at Turangawaewae all my life.

6. Tūrangawaewae is an iconic marae located at the heart of the Kīngitanga. Established by Te Pūea Hērangi and other whānau, this marae has come to represent the struggles, successes and history of the Kīngitanga movement. Tūrangawaewae is therefore the embodiment of the Kīngitanga and the people of Waikato.
7. From very humble origins, and forged by the tireless efforts of Te Pūea and her followers, this marae has hosted world leaders, monarchs and aristocracy from across the world. All have come to Tūrangawaewae to forge relationships with the Kīngitanga, with Māori and with the New Zealand government. It has become a hallowed place when histories are shared and futures are created.
8. My thesis looks at how Tūrangawaewae encapsulates the Kīngitanga and all that it means. It explores this history of its establishment to highlight the central figures and the motivations behind the building of this marae and complex. The values that guided the construction of the complex that it is still guide us in all we do.
9. In my thesis, I show how the different building and features of the marae showcase the ideology of the Kīngitanga movement and its leaders. Based on a traditional approach to Waikato knowledge, and founded on firsthand experience, this thesis reveals an insiders perspective of the kīngitanga, the people, various events and the marae of Tūrangawaewae.
10. I now turn my evidence to discuss the influence of Te Pūea Hērangi.

Te Pūea Hērangi

11. When Te Pūea Herangi purchased land at Ngāruawāhia, she installed Pātoromu Matatahi and his wife Mere Te Kiri as the first whānau on Tūrangāwaewae (Maungatapu) to hold the mauri of the land while she returned to Te Pai Na (Te Paina) which means ‘this is good’, not ‘pine trees’.

12. She then returned to Te Paina to gather the first wave of whānau and transported them by barge to Ngāruawāhia. Below are the names of the first ‘wave’ of Tūpuna to arrive at Ngāruawāhia. They included:

- a) Matatahi;
- b) Enoka;
- c) Kaingakuri;
- d) Hauauru Tihirahi;
- e) Herangi;
- f) Murupaenga;
- g) Te Wharetaka;
- h) Katipa;
- i) Pingareka;
- j) Taraiwa;
- k) Te Winika;
- l) Irirangi;
- m) Hiwinui;
- n) Te Aa raua ko Te Umurangi.

13. The following extract is taken from Te Pūea’s diary. It was written in early August 1921 when Te Pūea gathered 170 of her small community at Te Paina (Mercer) and said to them:

“I am taking you away from these low lying wet flats. I have no idea how we will survive; it will depend on how we work and how the Pākehā at Ngāruawāhia will treat us. We may find it easier to die here than to live there but we have to go and we are going to build a marae that will be suitable for everybody throughout the country, a marae that one day the people will visit from over the world and we are going to do it for Waikato and for our king “(Te Rata)

14. On the morning of the 11th of August 1921, the sun was unusually bright and warm for winter. The 170 loaded their possessions into the hold of the barge-

4.5width x 1.2m of a 15 meter barge. Everyone young and old was crying; going on a journey from the known to the unknown what they saw on arrival at Ngāruawāhia made them more miserable, wanting to go back to Mercer.

15. My grandmother Tiamana Enoka Karepe Paengahuru was 15 years old when they left Mangatāwhiri for Ngāruawāhia. The date was 12 August 1921. She related this information to me in 1969.
16. In August 2021, Tūrangawaewae will commemorate its 100 years since the arrival of the first Tupuna so this year is a significant milestone in the life of our community.

Atuatanga

Waikato Awa

17. My evidence will now move to discuss a historical written narrative which qualifies Waikato Awa as a female entity by the following references that have been passed down. Importantly, it highlights how the celestial waters comes from the bowels of Papatūānuku from under the ancestral mountains of Tūwharetoa and is a process that has been compared with

The breaking of the Birthing waters.

18. Hence the waters, and the river itself is a life source for all living things.

Te Whare Tangata, giving birth.

19. The river provides healing. The story of the multifaceted functions it assumes in our lives is captured in a story in Te Heikoko Katarina Mataira's writings of 'The River Which Ran Away'.

The water is used by Waikato iwi to pray for guidance, for healing purposes and safety in personal health, sea, river and travel.

20. She reminds that it cleanses the body and is the 'celestial font' of our people; a place of prayer.

Baptism, cleansing is all part of the Life Cycle from birth to death which will occur in the cultural practices of Waikato Iwi.

21. Furthermore, it is the repository of proverbial sayings and statement.

The mana, ethos of Waikato iwi, the river practices are uniquely 'Waikato'.

22. The whakatauaki 'He piko he taniwha'; is important marker of the protective identity of a people

"Each curve more beautiful than the last".

Such a dangerous statement! With her alluring beauty, people must conform to caution; 'she' must be treated with respect, to be cared, loved and protected from its worst perpetrator, man.

Effluent, leachate, poison, road runoffs, using the river a commodity and disposal unit which continue to poison her, communities feeding off her, chemicals to purify the manmade poisons discharge into her every day.

23. The Awa has also been captured in the metaphor Waikato Horo Pounamu; Waikato the Swallower of Greenstone. This is used to remind of the many lives lost during the epic Battle of Rangiriri.

The myriad of spiritual entities that flow through her watery veins with each spirit passing over on their final journey to the homeland where they will find eternal rest.

24. In concluding this section, I emphasise that the river is definitely female. Sadly, if analysis the lives lost to the river it is clear that the greater numbers are men; a statistic which outweighs those of women.

A sorrowful fact.....

25. I now turn my evidence to look at te mana o te wahine and their role as kaikaranga.

Mana Wahine Rangatiratanga

Karanga

26. I begin by referring to an abstract that aims to describe the karanga:

It is the first voice of the marae.

The Karanga evokes the spiritual world; the Living becomes compliant to the heed of the Karanga. Its word smith captures and delivers the memories of Old, those passed too many year gone are still remembered by the physical representation of their descendants.

27. The Karanga signals that the marae is ready to receive people. The following elements are required when fulfilling the role of kaikaranga:

- a) Aspiration: The kaikaranga are role models of the past;
- b) Reasoning: The kaikaranga equip future generations of women with the necessary skill.
- c) The following features are important: sound, pitch, presentation, absorbing, and effective.
- d) Confidence is key.
- e) Learning ability.
- f) Technique.
- g) Boundaries – Infringement cutting across specific zones.
- h) Wordsmith in your brain.
- i) Transfer word pictures to align to kaupapa.
- j) There are also rules that kaikaranga are to generally adhere to:

- i. Tutor: The mana of a Karanga is held by women and should be taught by women. The Integrity rule will apply. Compromise of Mana Wahine is not acceptable.
- ii. A Karanga is exactly that...a Karanga. It is not to be spoken.
- iii. Boundaries: Deliberately overriding another Karanga
- iv. Personal.
- v. Attitude.
- vi. Voice projection.
- vii. Sincerity or recognition and statement.
- viii. The role.

28. The definition of Maioha is a personal perspective.

Maioha...he tangi aroha, he tangi korero, he hokinga mahara.

Remembrance of loved ones, of timeless emotions, fond memories of loved ones, reflections of the heart.

29. **Mai:** Maiangi, resonance, feelings from deep within.

30. **Oha:** Oha o te ngakau, intensity, kupu describes inner sanctions, a word picture of memories, statement, legacy.

31. **Whenua:** A Kings Lament: Feminine Imagery.

Ka mātakitaki iho au ki te riu o Waikato, ano nei hei kapo ake māku.

Ki te kapu o taku ringa, ka whakamiri noa i tōna aratau, e tia nei he tupu pua hou.

32. I look down upon the valley of Waikato as though to hold it in the hollow of my hand and caress its beauty like some tender verdant ‘thing’.

Kia hiwa ake au i Te Tihi o Pirongia, inā hei toronga whakauru hau mōna ki tōku tauā whiro tangā.

33. I reach out from the top of Pirongia as though to cover and protect its substance with my own.

Anā! Te ngoto i tōna ngawhā i ōna uma kihai arikarika a Maungātautari, a Maungākawa.

Oku puke maunga, ngā taonga tuku iho.

Hoki ake nei au ki toku awa koiora me ōna pikonga.

He kura tangihia o te matamuri.

34. See how it burst through the full bosoms of Maungātautari and Maungākawa.
Hills of my inheritance.

The river of life, each curve more beautiful than the last.

Ngāruawāhia, te huinga ō te tangata.

Ara te pae haumako hei okiokinga mō taku ūpoko.

Hei tirohanga atu ma raro i nga hūha o Taupiri.

35. Across the smooth belly of Kirikiriroa, its garden bursting with the fullness of good things towards the meeting place at Ngāruawāhia.

36. There on the fertile mound I would rest my head and look through the thighs of Taupiri.

Kei reira, kei te orokohanganga o te tangata.

Wāhia te tūngaroa o te whare, te whakaputanga mō te Kingi.

There at the place of all creation, let the King come forth.

37. I now turn my evidence to look to some laments which show the chronological journey of the Kiingitanga.

A Chronological Journey of the Kiingitanga in lament forms

38. The first lament is as follows:

Kimikimi kau ana nga whetu o te rangi e o te whare Ariki o te Atua

Hei manawanuitanga mo te iwi e

He manawa ora ki a puta ki a ora ai tatou te iwi e

39. This section refers to the stars in the celestial universe of the creation of the supreme god, to give comfort, to believe that salvation will be ours.

I o ko ko, Uenuku i te rangi, āniwaniwa

Horahia e koe te maretanga ki runga i te whenua

Tupu- ā-rangi

Tupu-ā- nuku

te wairua ora, Waitī,

Waitā, Te Wai-puna- ā- rangi

Ururangi

40. Uenuku of God's creation, hallowed is the land on which the godly stars consecrate its holiness.

Te Toi ō ngā- rangi

Mā..tangireia

Nga Whatukura, Māreikura o te reanga āriki

o Io Matua Kore..... tiaho mai e

41. A combination of references to the realm of Io, the guardians, god parent of his House, a shining light [over the land].

Waikato horopounamu

E rere atu koutou i runga i te kare o te wai ki te wahapu

Hoki atu ra ki o tapuwae parekura

42. Waikato the swallower of greenstone (people).
43. As your spirit meanders upon the cascading water it reaches the outlet of the river to flow over the sea to the homeland to eternal rest.

Hinana ki uta, Hinana ki tai

Tirohia nga awae rere nei

Tirohia nga waahi I noho ai nga taniwha

Ko Waikato awa.....

he piko he taniwha, kei konei

Paneiraira.....e.

44. Use of the whakatauki of Tuwharetoa at Pukawa ‘Look to the land, look to the sea’, there beyond is the sacred river of the taniwha.
45. A protective identity, Paneiraira the guardian of the Awa.

Rangiaowhia e haehae..... nei e

te pito o taku ate

te ngaki o te mate o taku whare

e pehi nei i ahau e

46. Rangiaowhia, the impact of my loss, my whakapapa.
47. These thoughts that continue to haunt me.

Ka ohia..... te ngakau

Kia oho te mauri e

Ko nga ohaki enei i waituhingia..... e ratou e

I oati te kupu.....o nga mana

o nga mana maungaki Pukawa e

48. I reflect and awaken to the words trusted upon me and recall the saying.

Te Arikinui....

Kia tikina atu ano nga korero a Tawhiao.

“Kiwaiwai, hopuahopua, he manawa whenua e kore e mimiti.

Nau ra kua e Te Arikinui ka tau te Raupatu ki tona tutakitanga hei tuara pikau oranga mo te Motu katoa e

49. In reaching for the saying prophesised by Tawhiao that ‘Land is from within the bosom of Mother Earth, it will never be lost’

50. Te Arikinui, you have put land confiscation to sleep for its time, the people will now be able to develop, grow and to prosper.

Kei nga whakatekau whakawairuatanga

e Pue’ maranga mai

Anei nga tumanakotanga kua puawai i roto i nga wawatatanga

51. Te Pūea draws closer, the fulfilment of your vision is now a reality.

Kia mataara mai koutou e aku hoa o te Ao

Nga rengarenga , kawariki

Kia tupara tonu te hoe o te waka

Kaua e kumeatia , totoia e

52. My friends of the world, be alert, the rengarenga a native plant and kawariki of the desert terrain work in unison.

Kia mau ki te huarahi maarie

me nga tikanga..... i waiho ake

e te whare Ariki, e te mano tini e

53. Quotes from Te Pūea Herangi are also important when understanding the chronological journey of Te Kiingitanga:

“Ka ngaro te mana o te tangata..... i tena wa kua oti te Whare Paremata ki runga o Ngāruawāhia ko tenei whare he “ohaki” na Tawhiao i nga ra i tu ai ia hei kingi mo te Iwi. Ka puta tana kupu “Me whakaara ano he whare Paremata mo te Maori hei whakahaere ano i o ratou nei take, ka tukua atu ai ki te whare Paremata pakeha”.

“Kia hoki ki te kupu a Tawhiao i ki ai i Hikurangi (Waikato) “Ko te taura e maaro nei ki te tai rawhiti e kore e motuhia”.

“I taku titiro e kore e ara he marae mo ratou, a, he kainga i runga i te ohaaki a Tawhiao me hoki a Waikato ki te whakatu kainga i Ngaruawahia hei kainga mo ratou.”

54. Uphold the principles of peace and goodwill left by Te Pūea of Te Kopu Ariki and our ancestors of the spirit world.

Te Ira Wahine me Ona Tikanga Katoa - Mana Wahine: Predominant Roles

55. The ability to wordsmith, to apply, be consistent and compliant to the cultural paradigm below, provides the rudiments of its core elements:

- a. Culture;
- b. Theology;
- c. Protocols/Customs;
- d. Kaupapa – a reason for being;
- e. It is the acknowledgement of the refined skill Mana Wahine have;
- f. Plurality of traditions and interpretations;
- g. Unity and continuity of attitude and actions is recognised for each subsisting unit.

56. Conserving a Cultural Image of Reality in a women’s role she:

- a. Preserves Māori values and beliefs;
- b. Honours the world created by Gods;
- c. The existence of the World itself ‘means’ something;
- d. Not inert – It has a purpose;
- e. The cosmos ‘lives’ and ‘speaks’ through her voice;
- f. The departmental Gods show themselves through cosmic life.

57. These words are a reflection of the skill of the author: Me!

Te ua i aku kamo.... e rere e..... ki te.... whenua

Te wairua waenganui po.... e amiri nei..... te hinengaro

E whakapono nei au.... ki nga oati....i waiho mai..... koe e Pu..e..a

Me manaakitia.... i te Iwi e

58. My tears fall upon the land, the spirit that sooth my soul I am comforted by my belief in the legacy left by Te Pūea, ‘Look after the people’.

Kia horahia te kupu ki.... te ao katoa..... kia awhio ra

Kia rere ki waho ...hei tauira mo te iwi

E whakapono nei au..... ki nga oati i heke mai

i....a koe

Tu wairua mai..... koe e Puea

59. The word widespread, as an example to the people.

Principles handed down from the Old world.

Te Puea, stand tall in the fellowship of spiritual love and guidance.

Ka takoto nga tikanga a Te Puea

Manaakitia tēnei taonga, kia whai oranga te iwi e

60. You left these principles to be upheld to provide support, care and wellbeing for your people.

Ko te puaha o Waikato te puna o nga moni ika

Hei awhina nga wawatā a Te Pūea

Kia tutuki te tongi a Tāwhiao

Ko Ngāruawāhia tōku Turangawaewae

61. From the many hapū of the lower Waikato River basin that supported the vision of Te Pūea. Tāwhiao's saying has become a reality. "Ngāruawāhia my footstool".

Titiro kau ana, ka rere nga whakaaro ki tai..... e

Ka oho te wairua, ka mauru te manawa

Ka ohia te ngakau, ki a rongohia... toku aroha mou koutou.

Kia taumatahia....i roto i te wa o te ora... e

62. The vision of hope imbued by the spirit eases the heart, the fulfilment of my desire that you may inherit these teachings, while I am alive to nurture your learning.

Kia matara te iwi, ki a pakari ai koutou e

Ko te ohia te ngakau.... inaianei e....

kia rongohia te Ao I te mana o te Kiingitanga atu e rere nei

63. Let us awaken to the challenge; to be resilient in our belief and to celebrate with the world the spirit of the people, the spirit of Kiingitanga.

Ka riro ki Paerau e.... kia mau ki nga korero

Ki a waituhingia ki.... to manawa e aku moko e.

Hei whakamahana i ...te wairua o te whanau

e noho nei....

Kia kore e poreirewa, kai ngakau ki

te manawa

64. Let not the yearning of the generation of tomorrow be saddened by the loss of whānau to this world but that they be remembered for the teachings that they left behind to give strength to the heart.

Kia tuhia ki te rangi e.... te ia o toku aroha mou...

Kia mau ki to reo

Tena ra e te Rangatahi takahia atu nga maniaroa

E takoto mai ra kimihia rapuhia

65. Hold fast to your Reo, traverse the uncharted pathways and seek that which is yet to be found.

He ai ki te ia o te Wairua

E kaingakau nei ki taku ate

He arai whakamutunga.....kore

Kia puea mai, te aroha pumau e

66. Belief in the spirit, the journey of life's principles and value will forever shine

Kia hoki ki nga korero.. whakatau e

kihai hei tauira e

Me aki ki te rae o whakapono

Kia mau ki te... aroha e

67. I recall the teachings of old, the examples I hold deep with my soul, the unseeing eye of the Faith and to Everlasting Love.

Ka mai....angi e te ngakau e

E arewa noa..... iho ana

Ka hoki ki muri....nga whakaaro

Ki te kapiritanga Wairua e

68. My soul cries where I recall the fond memories, when I think of them, their spirit is within.

Nga rārangī Ariki kei te tihī o Taupiri, patuki nei te manawa

Kua roa nei matou e whakairo nei e koutou ki o matou ngakau, mau tonu i tēnei ra

69. A lifelong dedication to the memory of the Ariki, of Tupuna and Whanaungatanga that still strong today.

Karanga ra Māhinarangi te wahine purotu

Turongo, whakatau ake i te Ao e whakanui nei i te Tahī Rau Ono Te Kau Tau o te Kiingitanga

70. Mahinarangi, your beauty and Turongo the Upstanding One salutes the world who have come together to celebrate 160 years of the Kiingitanga.

Kiingi Tuheitia Potatau Te Wherowhero Te Tuawhītu

Te Ure Tārewa o Te Kopu Ariki Tapu e here nei i nga maata waka o Te Ao, nau Te reo powhiri ki te mano..... Haere mai koutou, whakatau...mai e

71. Of the celestial realm of Io the Supreme god from the prestigious sacred birth line of Te Kopu Ariki.
72. Kiingi Tuheitia Potatau Te Wherowhero Te Tuawhītu ki whenua is hailed.
73. Te mana o te wahine was traditionally never questioned. Therefore, it is important to analyse how colonisation disrupted te mana o te wahine and how it has impacted on wahine Māori.

How has colonisation disrupted Mana Wahine?

74. In a marae setting, Tikanga is discussed, collectively agreed and implemented. Colonisation impedes upon the traditional practices of the Host – Hau Kainga.
75. With changes to accommodate colonial influence, Mana Wahine roles are often dismissed when the Pae Tapu separates discussion from the collective, which changes impact on the integrity of Mana Wahine.
76. In the 1970's/1980's, the Waikato Marae were off limits to women speaking on the marae perse, however, the men would always accommodate Pakeha

women. It took years for the men on the Pae to accept the concerns and issues raised by our women for this breach of trust.

77. Some current examples are: commercial profiling. The mana of the Reo Tuatahi is impacted upon by supporting cultural groups who want to profile themselves on camera so that they take up place of pride at the front of the Reo Karanga.

Women Speaking Rights on the Marae

78. Whaea McClutchie of Ngāti Porou took advantage and broke with the Kawa of Waikato. Claiming the right as Kiingitanga, she walked onto the marae and spoke. She maintained her stance and completed her korero to Te Arikinui.
79. The issue of woman speaking on the Marae Aatea is still debated by Waikato.

TE PŪEA KIRIHAEHAE HĒRANGI 1883 -1952

Compositions by Te Pūea Hērangi

80. E Noho Ana ra which was a composition of Te Pūea Hērangi who lived between the years 1883-1952. The tune was a favourite of King Koroki and was Sung to the Tune of “La Paloma”. An instrumental by Billy Vaughan Orchestra made popular by the TPM Band with a particular Rendition by the Taniwharau Cultural Group.

E noho ana ra I te mahau o te Kimikimi

Whakamau tonu te titiro ki te Tau

E wawatatia nei e te ngakau kia haere tu tonu mai ki runga me

pewhea ana e te Tau

81. Born at Whatiwhatihoe in November 1883, Te Pūea Hērangi was the granddaughter of Tawhiao the second Māori King and would lead her people into salvation of which her grandfather spoke. With the redress of 1.2million

acres of land confiscated in 1864 from the once wealthy Waikato iwi, its golden years were reduced to memories; they had become paupers and penniless. Their state of health resulted in an epidemic of smallpox from the north coupled with the influenza epidemic. Waikato's population had drastically reduced from once a healthy iwi of 80,000 to 30,000 during the period 1864 – 1890.

82. New settlers wanted more land, fertile and land that had already been cultivated and produce the wealth of which Waikato had already begun to trade overseas, feed the new settlers in the surrounding districts and of course Auckland city as it is now. The colonial government branded the people of Waikato as rebels, crossed the Mangatawhiri Stream on the 12 July 1863 and created warfare for the purpose of taking land, 1863 Settlements Act was formed to create a lawful process for the confiscation of land – WAIKATO FERTILE LAND!
83. Te Pūea Hērangi was destined to lead her people into the promise land of opportunity; her determination as an individual to lead the life that she had chosen was in fact grooming for the hard years that lay ahead.
84. The smallpox and influenza epidemic, the conscription of Waikato men to fight in the WWII, her gender, intuition, astuteness and business acumen maneuvered mountains and men in the political arena.
85. The composition E NOHO ANA RA speaks of the turmoil going through her mind; what will become of my people she asks?
86. The dreams and desires that she longs for; that will enable her people to grow and prosper remains unanswered.
87. When she returned to Waikato (Mangatāwhiri) upon her uncle King Mahuta's insistence, she committed her energy to saving her people who were dying of the smallpox and influenza. To provide a perspective another composition;

Timatanga Te Pūea is a tribute to the work achieved by her the lyrics reflect the building of Te Pou o Mangatāwhiri. The name “Te Pou o Mangatāwhiri – the Pillar of Mangatāwhiri” was erected by Tawhiao as a constant reminder to the colonial government of its illegal taking of land; symbolic of when the imperial soldiers invaded the boundary of Waikato for the purpose of warfare.

88. Te Pūea Hērangi set about to established Mangatāwhiri, to care for the sick and needy, to uphold righteousness and care for the people hence the words of the supporting song/lyrics as follows.

I te Iwi ra kua ngaro hei whakaahuru mai

I nga mahi ra e taupua nei e

Tena kua ra me tuku te korowhiti

Ki te tai e aki mai nei kei te akau

89. In this song she ponders the thought and recalls the strength and wisdom of her ancestors that has passed over. In sensing that the only consolation she has is the spiritual guidance to lead her people into salvation.
90. The lyrics convey that there must be unity and what needs to be done to achieve the best outcome for her people; she states in the lyrics that there must be unison “HE TUPARA TONU TE HOE” and cautions “do not falter”.
91. Tamaki te kei o te waka is a classic use of words that reinforces the traditional boundary line however traditional history also states that Tainui canoe also claimed Mahurangi as another of its traditional boundary conquest.
92. The Kei o Te Waka iwi responsibility lies with Ngāti Mahuta of Te Pūea Marae.

Kei te puketanga mahara

Hoki mai aata tirohia

Tamaki te Kei o te waka

Maranga e te Iwi e

He tuupara tonu te hoe

Kaore kuumea, kaore e totoia

He tuupara tonu ra

93. Te Pūea Hērangi was a person of visionary sense; she believed that the future lay with the young people and that is evident today; she encouraged the youth to tread the pathway of many challenges and create and maintain a better life for our people.

Tena ra e te Iwi Rangatahi

Takahia atu nga maniaroa

E takoto mai ra kimihia, rapuhia

94. The well-known biblical term taken from the words of David; Tawhiao included the names of Whiti the prophet and Tohu Kakahi during his visit to Taranaki in the 1880's.

E Whiti e Tohu, rapua te mea ngaro

“Hoki ake nei au ki ta Rawiri

He roimata taku kai i te ao i te po”

Whiti, Tohu – seek that which is lost

I will return to the words of David and tears will be my lot by day, by night.

95. Te Pūea Hērangi utilised this saying with a positive aspect; to encourage young people to go and seek, that which remains lost.
96. Tawhiao also encouraged the same to Whiti and Tohu he said; “Seek that which is lost so that salvation for your people will provide spiritual guidance in times of despair”.

97. Te Pūea suffered asthma and pleurisy but this did not deter her from her commitment to her people, to provide well-being and the return of the people's mana and integrity.

Ka ruha I noa a te tinana I te ngēngē

Ka eke nei ki te uma e

Hoki mai ra e te Tau e

Ka hoki taua ki te whare huri ai e

98. She beckons the child to return with her to the home to ponder their future.
99. The river, its current of living forms continue to lap the embankment of the Waikato River as it surges onto te puaha.

Mo nga ia ra e papaki atu ra e

Ki nga tahatika roa o Waikato

E whakamau ana ki te awa marahi

Kei Paerata Tirohanga atu ki Okoro e

100. Te Pūea Hērangi recalls her fondness of the puaha, te awa ma rahi, Paerata and Okoro and how she would look over the tributaries that link into the Waikato River.

(The wharenuī at Te Awamārahi Marae is named: Te Ohaki a Te Puea)

101. The thought ate at her heart “What will become of my people?” How will they survive?

Uma nui ki te iwi e

E kai tu ake nei

I taku whatumanawa

Ki a ora e te Iwi e

102. The song E NOHO ANA RA is but the end of a new beginning.
103. Te Pūea moved her people from Mangatāwhiri to Ngāruawāhia for the purpose of seeking a better living environment. The proverbial saying of her grandfather was the catalyst in the move.
104. She would effectively separate whānau from whānau and her main support during her reign would be the river marae and hapū throughout Te Puaha o Waikato.
105. Te Pūea would in time build a marae that was destined to become the marae of the people throughout the land. In setting up the troupe TPM (Te Pou o Mangatāwhiri) they traversed the central part of the North Island and East Coast to fund raise; the river whānau from Te Puaha taxed themselves for each pound of whitebait to contribute to the building of this marae, Turangawaewae marae was literally built on whitebait money”. It is suffice and fair to say that the purchase of the land at Ngāruawāhia is due to the generosity of the Kings Council who were responsible for setting up the Te Kauhanganui at Ngāruawāhia, chaired by Tame Rewiti of Maniapoto the remainder of monies required to purchase the land on which the marae now stands is duly attributed to Maniapoto – a surplus of monies that was at the “ready” hence the reason that Te Pūea gave Maniapoto Tangata whenua status 1921. She relocated whānau to provide her with the support and labour to fashion” as Tawhiao said “ my own house – Maaku ano e hanga i toku whare & Ko Ngāruawāhia tōku tūrangawaewae” That whare was to be and is today Tūrangawaewae Marae, Ngāruawāhia.
106. Te Pūea Hērangi created Turangawaewae and built Waikato the wharenuī in 1927, Māhinarangi in 1929 and Tūrongo, Kingi Tuheitia’s official residence in 1938.
107. This song is but only the iceberg as to a living monument created by one woman.

Survival – Kimi oranga:

108. Te Pūea Hērangi set out to give hope to her people. She encouraged the following:

- a. Mahi kai;
- b. Mahi moni;
- c. Cutting scrub; and
- d. Gum digging.

109. Te Pūea Mangatāwhiri – Conscription. Mau herehere – Narrow Neck Camp. At Maungawhau (Mt Eden Prison), 114 men from Waikato were imprisoned. Te Pūea resurrected the Paimarire faith to provide faith and strength to the people. Te Kauhanganui was established. Tūrangawaewae house opened in 18 March 1919. *Ko Arekahanara tooku haona kaha*

Ko Kemūreti tooku okohoro

Ko Ngaruawahia tooku tūrangawaewae

116. Te Pūea purchase the land and moved the people. This lead to the new beginning in 1921.

117. A New Beginning 1921

118. They year of 1921 saw a new beginning for the people which was heavily influenced by Te Pūea. The people moved to Ngāruawāhia and established the Marae. The Farm and the Timber Mill was being worked by the people.

Nga Ture: Te Puea insisted upon

119. Te Pūea insisted on the following rules being followed: Cleanliness, hygiene; Alcohol Free – Radius;

- c. “Mahia te mahi”- do the work;

- d. Manaakitia te iwi – look after the people;
- e. Whangai te tangata - feed the people; and
- f. Kia mau ki te aroha me te rangimarie.

120. This was her daily prayer:

I Pray, Work, Eat, Sleep

Next day.....

I Pray, Work, Eat, Sleep, again

Te Puea’s Legacy

121. **Tainui Waka Taua:** Te Pūea was responsible for the resurgence of the waka taua. She resurrected the hull of Te Winika which laid buried deliberately in the mudflats at Putataka (mouth of the river) and had Rangatahi and Tumanako built also. Her dream was to recreate the Great Migration however due to ill health this was not to be. Te Pūea sent Piri Poutapu, of Waikato to the Ohinemutu Carving School, Rotorua to train and on his return many buildings would rise under the supervision of Te Pūea.
122. She along with Ranui Maupakanga of Rakaunui Marae, led the restoration and hoe waka training of the men prior to the opening of Turongo Whare in 1938.
123. Lord Galway rode Te Winika during prior opening of Turongo and Te Winika carried King Mahuta upon his death to Taupiri maunga.
124. Piri Poutapu led the construction of Taheretikitiki II in 1972.
125. Te Pūea Ngatokimatawhaorua in the 1930’s. **Te Oati a Te Puea** Te Pūea was known for this promise:

“Mahia te mahi hei painga mo te Iwi”

Do the work for the well- being of the people.

127. On 12 October 1952, Te Pūea passed away.

128. Mangatangi Poukai became a memorial poukai in memory of Te Pūea.

129. The Kai house is also named Te Kirihāehae after her.



Mamae Takerei