

**IN THE WAITANGI TRIBUNAL**

**Wai 2700  
Wai 1940**

**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 Jane Mihingarangi Ruka  
Te Korako, on behalf of the  
Grandmother Council of the Waitaha  
Nation, including the three hapū of  
Ngāti Kurawaka, Ngāti Rakaiwaka  
and Ngāti Pakauwaka

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**BRIEF OF EVIDENCE OF AROHA LOUISE RICKUS**

**16 August 2022**

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Ministry of Justice  
WELLINGTON

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I, **AROHA LOUISE RICKUS**, Managing Director, of Ōtautahi, state:

## **HE MIHI**

Tēnā koutou. Ko Aoraki, ko Pūkāki, ōHau, Hāwea, Wānaka, Wakatipu Waimāori Watai, Takapō, Turoto, Te Ana Au, Roto Ua, Manawa Popore, Rotonui ā Whatu, Waihao, Waihora, Rotoroa, Rotoiti; kā Puna Karikari ā Rākaihautū, ko Raukawakawa, Te Tai o Marokura, Te Tai ā Kewa, Te Tai Ara i ta Uru, Te Tai ā Tini, Te Tai ki Tawhiti, Kā Pākihi Whakatekateka ā Waitaha, Te Wai Pounamu e hora nei. Nau mai, haere atu taku reo rāhiri mai i te whati toka o te kei takiwā te mareikura o te kaupapa tūāpapa nei. Kaiatewhiua, ā Hinematua, ā Hinetuhi e mihia, e rere atu tāku reo ki ngā tihi o taku ate kei takiwā nau mai haere mai. Te Poho o Tamatea mauka heke tonu mai Whakaraupo te moana e whakawhiti atu rā Ōhinehou ki te Ōtamahua nau mai piki mai rā, rere ahunuI nau mai ra whakapiripiri – whai tonu atu i te tuarangi, tautoko take e ngā mana nui tēnā koutou, eke tonu taku mana ki kuratawhiti whakawhiti atu ra – te Whanganui ā Tara te upoko o te Ika ā Mauitikitiki ā Taranga piri mai Te Tai Tamatāne, Te Tai Tamāhine, whakawhitiwhiti atu rā o te manu kōrero ki te mahau o tōku wharekura, tēnei te reo whakahehi o te kei Mareikura piri mai rā koutou, e Taua mā, e Poua mā ngā mate tāruru o te wā iti nei e hoki wairua mai rā, kawea mai ra o koutou tini mate karaē nei te huihui mai rā ki te papaō kia mihia tangihia rā rātou ngā whetū matarau o te pō tae noa mai ki te ao mārama, ko te aho wāhine e arahina e akau raurima ra nei, tēnā koutou ki ngā kura rere taonga nau mai piri mai rā ki te paepae o hangitu, te aroha e rere arorangi raā ki a koutou e tōna kinaki ana ki te kaupapa, kei āku whakatikitiki piri mai nau mai rahiri mai ra ki Te Wai Pounamu ki Ōtautahi whakatau mai.

## **Introduction**

1. I present this Brief of Evidence (“BoE”) in support of the Waitaha Executive Grandmother Council, including the three hapū of Ngāti Kurawaka, Ngāti Rakaiwaka and Ngāti Pakauwaka (“the Grandmother Council”), and on behalf of Ngā tupuna wāhine onamata mātou, ngā wāhine ā kānohi, ā e eke mai ana anō hoki.
2. I open my BoE with this karakia which embodies the essence of our tūpuna kauae wāhine:

*Hā piripiri ina ngā tamariki ā Papatūānuku i te poho āhuru  
mōwai o te ūkaipo,*

*E hē ana, e hā ana, kua ngū te whenua i te āiotanga o mākū,  
o haukū*

*Ka tiro whakarunga, e ara mai ana*

*Ko Puanga ki te rangi,*

*Ko Puanga ahunga nui*

*Tū mai rā*

3. I ahu mai tāku tatai whakapapa i ā... Papatūānuku, ā Hine Āhuone, ā Hinetītama.
4. He uri au nō Wai Ariki ā Aio rātou ko Kokiro rāua ko Te Rehe Oriori ka puta ko Te Maiharoa ka moe ia i a Rūtaki ka puta ko Tiriata.
5. He uri au nō Tutu rāua ko Tohu ka puta ko Horomona Pōhio ka moe ia i a Hira Porere Tau ka puta ko Hana Pōhio.
6. He uri au nō Kauhoe ka moe ia i a Taku ka puta ko Wahapiro ka moe ia i a Ngamianga ka puta ki a Ataraira.
7. He uri au nō Korako Kiwi ka moe ia i a Charles James Rickus ka puta ko Tiemi Rickus.
8. He uri au nō Te Raki rāua ko Paora Tau ka puta ko Hira Porere Tau ka moe ia i a Horomona Pōhio ka puta ko Hana Pōhio.
9. I am the founder of IRICHOUSE Te Pataka Limited, and co-founder, along with my daughter, Manakore Putiputi Rickus-Graham, of Te Reo Pūrākau o te Oriori, a venture that embraces our tupuna Wāhine through the lens and approach of Te Ao Māori, the Māori worldview, and which adds value to our communities.
10. I wish to acknowledge our Atua wāhine, and tūpuna wāhine, who have led us to this time and place. I speak to the kaupapa kōrero tuku iho that has been passed down to me by my tupuna, as to the significance of understanding our tūpuna wāhine as they were before 1840, and the significance of remembering the roles and status of our Tūpuna wāhine, our Atua wāhine, our te Reo Rangatira, and the customary practices within.

11. I have read and understand the Tribunal’s direction that these are tūāpapa hearings, intended to set the foundation of the Mana Wāhine Inquiry so that Crown breaches can be explored at a later stage. I will refer in this BoE to some events post-1840, but this is always in order to evidence how the mana of Wāhine was different pre-1840.

### **The Significance of Ngā Kura Hinateiwaiwa, Kairaranga Te Reo i te Ao Māori**

12. Imagine our tupuna on a continuum of past, present, and future. In the present, while connected to the past, and creating for the future. This line of thinking is not mine alone. It is shared among our Māori peoples. Kairaranga are constantly experiencing this through their engagement with the materiality of the practices of raranga and raranga whatu.<sup>12</sup> This knowledge is transmitted intergenerationally using Te Reo Rangatira, which enables the transformative power of raranga and whatu practices.
13. The Atua Hinateiwaiwa has two roles, the house of birthing, and the essence of Te Whare Pora, a weaving house that embraces kairaranga, both conceptually and materially, providing the place of knowledge, and a place of practice. Eldson Best described that the whare pora was a house “specially set aside for the teaching of the art of weaving and its various branches”.<sup>3</sup> Best further explains that whilst the term itself could be interpreted as “the house of weaving” it must not be understood as a house set apart for that purpose, in as much as no such house existed” (p.505). He makes it clear that it is a “Māori habit of assigning various activities, etc., to certain houses” (p. 505). He also gives the names for te ‘whare parapara’ and whare takutau’ as alternative tribal names for te whare pora.
14. Erenora Puketapu-Hetet of Te Ati Awa explained that weaving is more than just a product of manual skills. From the simplest rourou to the prestigious Kahu Kiwi, weaving is endowed with the very essence of the spiritual values of Māori

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<sup>1</sup> Kairaranga is the term used to describe weavers of native fibres, in particular the weaving of harakeke and fibres.

<sup>2</sup> Raranga is the weaving of indigenous native harakeke plant and whatu is the process the extracting the fine fibre known as muka of the harakeke leaves.

<sup>3</sup>Best, E. (1898), The art of the Whare Pora In Transactions and proceedings of the Royal society of New Zealand, 898. Volume 31, 634-635.

people.<sup>4</sup> I add that the artist is a vehicle through whom the gods create. As Kairaranga we create taonga, informed by the creative genius of our tupuna and the native plants of the living land.<sup>5</sup> These ageless practices and the taonga we create are permeated with our own present realities. The taonga then carry this tūpuna knowledge into the future in multiple forms.

15. The practices of raranga and raranga whatu not only transform the materials the kairaranga is using, but also the kairaranga themselves. These practices become self-affirming, and culturally affirming. Creating taonga from our tupuna's native plants powerfully connect us to the whenua in an affirmation of culture. Te Pā Harakeke provide many medicinal properties for our people, encapsulating a physical, mental and spiritual Te Ao Māori.<sup>6</sup> Embodied within the practice of raranga and whatu are te reo, tikanga and Mātauranga Māori, which uphold and sustain the Māori world view, along with the centrality of women within that world view.
16. I refer now to the disruptions in the passing on of Māori knowledge, language and culture within Te Whare Pora, the house of weaving. These disruptions underpinned the marginalisation of Māori knowledge systems, which passed through the generations in our native tongue. Once we were prevented from speaking our language, and practicing our cultural traditions, we lost a sense of who we are. This colonial control negatively impacted our cultural sense of self.
17. The evidence of Professor Angela Wanhalla records that colonial systems prioritised the interests of Pākehā men in gathering information, both pre- and post-1840. When those Pākehā men interacted with Māori in their research and other matters it was tāne Māori they interacted with.<sup>7</sup> This in turn was reflected in the outputs of Pākehā systems. Systems of Pākehā settler colonialism have been enforced on us through the assimilationist policies of the education system

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<sup>4</sup> Erenora Puketapu-Hetet, "Maori weaving with Erenora Puketapu-Hetet" Auckland, NZ: Addison Wesley Longman New Zealand Ltd, 1999.

<sup>5</sup> Taonga are tangible, intangible and culturally significant. Encompassing language, tikanga knowledge and practices.

<sup>6</sup> A Plantation of harakeke/a village of ancestors.

<sup>7</sup> Wai 2700, #A82, Brief of Evidence of Angela Wanhalla at [7]-[8].

since the 1840s.<sup>8</sup> Moana Jackson (2016) describes education as fundamental to the colonising process. Maori were educated to believe that our own knowledge systems and cultural understandings were not worthy in order to “dispossess us of our language, lands, lives and power”.<sup>9</sup> Our own knowledge systems included the elements of Papatūānuku, Ranginui and Tangaroa, the oceanography, all and that is within, including the environmental sciences, the hydrologic sciences, the astrophysics, and all galaxies.

- 18.** Te Ao Māori bequeathed ‘tuku iho’ to wāhine Māori, through our connection with our ancestors, which is at the very heart of what makes our peoples unique. It provides a lens through which we view the world. It determines the way in which we relate to one another and all other facets of creation. It enables us to explain how we came to be here, where we are going, the tikanga of reciprocity, manaakitanga, arohatanga, and whakapapa tuku iho. It forms the very core of our identity. It is therefore critical that accurate information is available to us.
- 19.** At the very heart of our uniqueness is our language. The transmission of knowledge is gifted to us through ancestral connections. Through whakapapa, the kete whakairo begins with laying out the whakapapa whakairo. Māori atua have been personified in contemporary narratives which has led to the exclusion and marginalisation of atua wāhine.<sup>10</sup> The re-telling of our pūrākau wāhine. He Atua, He Wāhine – Pre 1840 Te Ao Māori – all mana is sourced from atua, Papatūānuku.<sup>11</sup>
- 20.** The first book of Moses, Genesis, Chapter 1, describes the creation, “God creates this earth and its heaven and all forms of life in six days – The creative acts of each day are described. God creates man, both male and female, in his own image. Man is given dominion over all things and is commanded to multiply and fill the earth” as follows:

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<sup>8</sup> Simon, J.A. (1998), Anthropology, ‘Native Schooling’ and Maori: the Politics of ‘Cultural Adaptation’ Policies. *Oceania*, 69: 61-78. <https://doi.org/10.1002/j.1834-4461.1998.tb02695.x>.

<sup>9</sup> Moana Jackson, 2016 at p. 39.

<sup>10</sup> G R Aroha Yates-Smith, “Hine! E Hine! : rediscovering the feminine in Māori spirituality” University of Waikato, 1998.

<sup>11</sup> Papatūānuku the earth mother and creator of all life.

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light; and there was light. And God saw the light, that it was good: and God divided the light from the darkness.

...

And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

...

And the Lord God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; And the rib, which the Lord God had taken from man, made he a woman, and brought her unto the man. And Adam said, this is now bone of my bones, and flesh of my flesh: shall be called Woman, because she was taken out of man.

21. The Bible was translated into the Māori language in the 19<sup>th</sup> century by missionaries sponsored by the Church Missionary Society. In 1825 the Rev. William Williams started work on the translation of the Bible into the Māori language.
22. Using the Māori Wāhine Atua, Hine Titama as the biblical Eve, and Adam as potentially several Tāne. Hineahuone and Tane. The whakapapa of Hineahuone is known, as she is the daughter of Papatūānuku and Ranginui. The whakapapa of Tāne is obscured, it being unclear as to which Tane they refer to.
23. To this day the misrepresentation of this significant story/pūrākau has impacted on several generations of wāhine Māori and their whānau. I argue that it is a mistranslation by the missionaries, which has assisted the colonising of Māori wāhine. The evidence is widely spoken to that Atua Wāhine were less represented in translations of Māori lore/history written by the likes of Elsdon Best, and Herries Beattie in Te Wai Pounamu. Whether by design or not, Atua Wāhine whakapapa has been infiltrated by colonial and Christian discourses, which has all but extinguished them from existence.
24. The exclusion of Atua Wāhine is evident in written accounts. Female role models have their attributes and characteristics of strength, knowledge, divinity

and wisdom excluded. Written accounts of Māori cosmology by European settlers were undoubtedly biased in how they portrayed Atua Wāhine. This observation is obvious as a researcher of Atua Wāhine. In tracing the lives of my tupuna wāhine, there is a disproportionate weight given to the male stories in the early ethnographic writings. According to Mikaere, the removal of the female element from creation narratives had devastating consequences across whānau, hapū, and now with the new iwi structure, particularly for Māori women.<sup>12</sup>

25. Atua narratives provide insight into whānau relations and Māori communities in general, but Atua narratives that exclude Atua Wāhine are by definition excluding one half of Māori society. Men and Women have different, but complementary interpretations of the world. Kupenga et.al share the whakataukī. “He rerekē te mana o te wāhine, he rerekē te mana o te tāne to emphasise that the authority of women is different to men and, “ko ētahi mahi e kore e taea e te tāne, ko ētahi mahi, e kore e taea e te wāhine’.<sup>13</sup>
26. The potential of Mana wāhine is equivalent to Mana tāne, alive and living in each ira tangata, if the gender balance that tīpuna strived for is given effect to, including the archetypal representations of it in the cosmologies. In my observation, and during my upbringing, mana tāne has been protected and nurtured by our culture, whereas mana wāhine has been attacked and rendered invisible in contemporary Māori society. During the whāikōrero, atua tāne dart in and out, weaving the kōrero okawa, reciting and acknowledging the marae atea ki waho, or takoto nei. Where is Papatūānuku?
27. To describe this alienation of Māori women from the Atua Wāhine narratives, the figure of the dismembered, sexually abused Hine Titama is used. My mind boggles at the distortion of our Atua Wāhine, the meshing of her mana, that of her mother, Hine Ahuone, and her grandmother Papatūānuku, as though Papatūānuku would let this happen. The sacred and divine nature of our atua tupuna are in question! It is the birth right of every Māori woman to have

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<sup>12</sup> Ani Mikaere “The balance destroyed : the consequences for Māori women of the colonisation of Tikanga Māori”, Auckland [NZ]: Revised edition published jointly by the International Research Institute for Māori and Indigenous Education and A. Mikaere, 2017.

<sup>13</sup> Kupenga et al, “Whāia te Iti Kahurangi: Māori Women Reclaiming Autonomy” (1993) In W. Ihimaera (ed.), Te Ao Mārama: Contemporary Māori Writing. Auckland: Reed Books, p.307.



absolute access to mana wāhine, a knowing of their own divinity, their spiritual power. For many Māori women access to this has been denied through the misinterpretation, mistranslation, and re-writing of pre-colonial belief systems, which has altered the fabric of Māori society.

- 28.** Oral traditions show that Mana Atua Wāhine have an underlying set of beliefs, which has guided, monitored, and controlled our social relationships for centuries. Oratory was held by Wāhine Rangatira along with whakapapa. In my lifetime I observed my mother, Hera Tarawhata Waaka-Graham stand to whaikōrero in the whare Te Hapa o Niu Tirenī. The response came from another Taua. Stories of family feuds were captured in family stories passed down. When Waitaha rangatira Horomona Pōhio held land hearings he raised a flag named Te Rakitāmau at the Marae of Arowhenua. A particular whānau wāhine disagreed with a decision and took that flag, ripped it and placed it around her head. As a young wāhine, stories were told to me by my mother, explaining incidents such as how lifting the skirt to show the kumu was an action of disagreement. These actions are not for the faint hearted and are an acknowledgement of great noble wāhine, who have left a legacy of thousands of years of knowledge, tikanga me Te Reo pertaining to wāhine.
- 29.** Mana Atua Papatūānuku, Hineahuone, Hine Titama, Hinateiwaiwa, te ira wāhine, wharetangata, mana tipua, mana wāhine, manatangata – Kurawaka. The location of Kurawaka according to tradition, is at the pubis of Papatūānuku. Here at the creative centre of the world, the uha, or vulva, was found. In popular accounts it was Tāne the procreator, the atua of the deep forests who discovered the alter of humanity. He had searched in vain for the uha, according to legend, but the female element had remained concealed within the confines of his own birthplace.<sup>14</sup> Finally, and significantly, under his mother Papatūānuku's counsel, Tāne approached the place of deep red soils, the fertile crescent at his mother's pubis.<sup>15</sup> Here he discovered the elusive material capable of materialising his procreative longing, ushering in humanity.

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<sup>14</sup> (Best, 1924; Kahukiwa & Grace, 1984.

<sup>15</sup> Cited in Cram, 2000; Yates-Smith, 1998.

30. What is consistently downplayed across the colonial ethnographic literature is the significance of the location of Kurawaka at the vulva of Papatūānuku, and the force inherent within the ‘red soil’ that made Hineahuone’s creation finally achievable.<sup>16</sup> Tāne is singularly celebrated for his act of procreation, denying the raw, and very female, sexual potency imbued in the “red soil”. The “red soil” is also used to fashion Adam, the first human in Biblical scripture. According to Barbara Walker, this is a delicate scholarly translation for “bloody clay”, a name translated from the feminine Adamah of which Adam is derived.<sup>17</sup> Male-centric presentations of Hineahuone have been compared and dismissed as infiltrated by biblical creation stories of Eve.
31. The following is the typical standardised version of the creation of Hineahuone. Tāne, the god created the first woman out of earth. He formed her by scraping up the earth into a human shape, and then endowed her with life. He lay on her and breathed life into her, and he called her Hine-hau-one, and he took her to wife. This version denies the generative sexual centre of Papatūānuku, the mother of the gods, and relegates Hineahuone to a pile of dirt, using language that erases the vocabulary of women’s sexuality and power. The divinity of Hineahuone is negated, and so, correspondingly, is the divinity of Māori women.
32. Papatūānuku’ status as an atua, as the mother of Tāne himself, is overlooked in the colonial literature, as she becomes subject to a gendered binary, that subordinates women and the earth. This kind of presentation of the origins of humanity, and women, has informed and perpetuated the myth that women are inferior to men “even as Hineahuone was inferior to Tāne” (Best, 1924, 74). Here at the genesis of humanity in what is in fact a story reflecting the intense power of women, sourced from the creative force of the earth, we find a subdued story of female reticence. Translated in such a way, this story became the hook upon which to hang chronicles of masculine supremacy within the Māori world that continue today. This version, like many, employs a language embedded in the sexual power politics of conquest. “He took her to wife” reflects colonialist, Victorian ideologies of the time about women being the property of, and

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<sup>16</sup> Yates – Smith, 1998.

<sup>17</sup> Walker, 1996 at p. 635.

subordinate to, men. It is not consistent with *karakia* that convey a reciprocal love reflecting the gender balance, nor does it reflect the reality of Te Ao Māori prior to colonisation, in which women were recognised as both holding and being sources of power and authority.

33. Māori women's voices, stories, knowledge, roles and multiple realities have been banished to the fringes of history through the patriarchal processes of colonisation. Our matrilineal ritual traditions about menstruation have been infiltrated and severed by Christian doctrines of menstrual impurity and patriarchal disgust toward the female body. Our stories and ceremonies that celebrate menstruation as a medium of ancestors, descendants, and *atua*, have been silenced.
34. This evidence is concerned with creating a space to reclaim Māori women's stories, ceremonies (beyond singing a *waiata* of *tautoko* for the *taumata paepae tāne*, or even the *karanga*), our matrilineal cosmology based *matauranga*, our political responsibilities, and our autonomous power as the human counterpart of *Papatūānuku*. This platform that acknowledges the legitimacy of our own life experiences and stories, in the production of knowledge, the battles of our *tupuna wāhine*, who endured the politically imbued dualisms that underpin western systems of knowledge. These dualisms are not neutral. Rather, they are a racist and misogynist construct that is grounded in the politics of power and control, privileging heterosexual masculinity as the unmarked norm.
35. The work of reclaiming *mana atua wāhine tupuna* and *mana wāhine* is similar to the revitalising of Te Reo Rangatira.

### **Te Whare Pora – Silencing the Power of Māori Maternities**

36. *Papatūānuku*, our ancestor's maternal knowledges and practices transmitted to her daughter, *Hine Ahuone*, then to her grand-daughter, *Hine Titama*, has been severed. Cut. The *mana* of *ikura*, the two acts to which *wāhine* Māori should have been entrusted with, by way of *taonga tuku iho* and intergenerational transmission from mother, *Tupuna*, to daughter. These are the menstrual cycle, and the birthing cycle of the nation. Colonialism has employed many mechanisms to silence, fragment, and marginalize Māori maternal knowledge and practices. Colonial

retellings of our cosmologies, histories and stories consigned Māori knowledge, specifically maternal knowledge, to the realm of myth or superstition, or completely erased them altogether.

- 37.** Representations of our ancestors were distorted, and their power negated. Furthermore, the Aotearoa, New Zealand legislative landscape has also served to marginalise wāhine Māori maternities through the forced hospitalisation of birth (and subsequent sterilization and surveillance), and the disenfranchisement of our *tohunga* and traditional birth attendants, through the 1904 Midwifery Registration Act and the 1907 Tohunga Suppression Act. Add to this the physical dislocation from tribal lands. Wāhine have suffered from land confiscations, spiritual disempowerment through imposed Christianity, economic hardship and poverty, and the marginalisation of our language. It is hence not surprising that colonialism has transformed the space of birth in Aotearoa.
- 38.** As a result, knowledge of pregnancy and childbirth has largely transferred from the auspices of whānau, hapū, traditional birth attendants, and spiritual experts to registered midwives (most of who are non-Māori), or doctors (most of who are non-Māori). The State's drive to medicalise, control, and hospitalise birth led to Māori birthing becoming almost completely institutionalised by 1967. For example, 95 percent of all births in Aotearoa happened in tertiary or secondary maternity facilities.<sup>18</sup>
- 39.** Whenua ki te whenua, returning the placenta to the earth is an inherited tikanga. Its importance can be found in the duality of the word “whenua”, at once meaning both land, and placenta. The merging of mother, child, and Papatūānuku. Through this practice a reciprocal relationship of nurturance and sustenance is created. At the same time, planting the whenua can serve to establish a sense of home ūkaipo,

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<sup>18</sup> (New Zealand, Ministry of Health). Tertiary maternity facilities are designed for women with complex maternity needs that require specialist multidisciplinary care. “Well women” (women who are not deemed to be high risk or have any complicating factors in their pregnancy and labour) may use these facilities in the absence of other maternity facilities in their area. Secondary maternity facilities are designed for women and babies who experience complications and may require care from an obstetrician, an anaesthetist, a paediatrician, or a midwife. Well women may use these facilities in the absence of other maternity facilities in their area. Primary maternity facilities account for 9 percent of all births in New Zealand, and these are made up of maternity units in smaller hospitals and birthing centres. Home births accounted for approximately 3 percent of all births in New Zealand in 2014 (New Zealand, Ministry of Health)

or belonging, for a child, and is, therefore, particularly important to the wider spatial politics of afterbirth.

- 40.** Sadly, institutionalized spaces have not provided for the tikanga of returning the whenua. The refusal to return the placenta/whenua to whānau when wāhine moved into hospitals to birth is perhaps one of the most visceral attacks on wāhine Māori maternities. Knowledge of the contrast between what our Tupuna understood regarding whakawhanautanga, and the circumstances they had to give birth under, gives an appreciation of what they had to endure. Hospital policy from the nineteenth century, until approximately the late 1980s, was that the whenua would be burned or thrown in the rubbish. The whenua is tapu (sacred). Placing it with food is culturally inappropriate. As the whenua is tapu, and food is used to whakanoa (remove the tapu), the whenua needs to be separated. The absolute care that Māori gave to the afterbirth/whenua, and to the mother, was completely disregarded by institutions and non-Māori practitioners, the effects of which are difficult to fully comprehend. Wāhine Māori birthing tikanga must afford an ethic of care to the whenua, as the life of the mother and child matter, and the transmission of this tikanga practice and the mauri between Papatūānuku the child and mother completes this cycle.
- 41.** Traditionally whenua would be returned to a special place, usually on the tribal lands of either mother or father. In some cases, the whenua may have been buried at a boundary marker between tribal lands. He whangai a whānau, a hapū. Our whānau have practiced this tikanga since well before 1840.
- 42.** The Native Land Act 1909 put an end to adoption in accordance with Māori custom practice. This law undermined the mana of wāhine Māori to breastfeed infants who were not naturally born to that mother. The way whānau undertake this tikanga is diverse and evolving. However, what does not change is the intent and function of the tikanga. This traditional practice can instil wāhine and whānau with a sense of confidence in their ability to be a mother. Underlying the outer manifestations of traditional practices are values at the heart of Māori whānau and communities.

43. The sacredness of life and of women's bodies, the collective approach to raising children, and the centrality of children to the wellbeing of our communities, to name a few, must not be forgotten. Reclaiming tikanga is tied to reclaiming our knowledge, reclaiming confidence in our own traditions, and ultimately reclaiming ourselves, our sense of identity, culture, language, and belonging. Despite multiple oppressions and hardships, we continue to uphold and honour the maternal traditions and knowledges of ancestors. In combining my research of our wāhine ancestors, their maternal journey of motherhood, and of culture, and thinking about the experiences from my own journey, I pause for a moment to breathe, as to make a connection to the act of giving birth itself is an empowering and transformative experience. In discussions with other wāhine of diverse experiences, it is suggested that the challenge for this generation and those after lies in getting to a place where Māori knowledge and practices are not just strands woven into our experiences, but they form the foundation of our lives, as they once did for our ancestors.

#### **I te Ao Māori, Manawatia te Reo Rangatira**

44. Te Reo Rangatira - Kaupapa Māori comes from the Māori context. The use of reo and tikanga within a kaupapa is critical to the transmission of ancestral mātauranga. A key component of Te Ao Māori is Te Reo Rangatira. Without this it is difficult to understand the world of Māori. For example, the value of whakapapa. Whakapapa is more than just 'genealogy'. It is the way that Māori connect with one another, our world, and our environment, past, present, and future.
45. Māori traditionally have always had a strong oral literary history. This is evident in whaikōrero, kaikaranga, kōrero paki, whakapapa, whakatauki, waiata, mōteatea, haka and kiwaha, all of which are rich in knowledge. Recalling my own childhood, I was blessed, being a whangai to an incredible matriarch, Hera Norma Tarawhata Waaka-Graham, whom herself was a whangai. She was raised by my Taua, Wikitoria Nopera, raised in the richness of our language and the culture of her era. There is absolutely no experience that can contrast to the depth and nurturing inherent in our Māori cultural practices and language.

46. Mana Tupuna Rangatira, Te Reo Rangatira, was instrumental in every practice in Māori society. It structured the way we communicated, the way we acted, and the way we thought. Life was communicated and embodied within te Reo Rangatira and our customary practices, making it one of our most precious taonga, alongside our whenua and water. Wāhine entered the whare wānanga for learning, kohanga for birthing, and whare tupapaku, in death. This is recorded in Whakatauki, Pūrakau, Mōteatea, Amokura, Apakura, and Kīwaha. Our Waitaha ancestors rangatira Hana Pōhio, and Kauhoe, composed, and/or, sung several mōteatea, that reflects the ethos of their lives during the 1800s early 1900s:

Nā te mōteatea ā Kauhoe i tito; “kai hoki mai to wairua” -

Tuatia au E Kio',  
Kei hoki mai to wairua,  
E whakapu mai ra nga tai ki Pa-kawau,  
Me tangi atu-i, he tira koroi-rangi,  
Kua tu nga tohu raia o Poua—i,  
Tenei te pipi te takoto nei,  
He haehae noa i te rae,  
Me tangi marire te tane,  
I te whare ra i hanga ai koe—i,  
I to whakapiringa i nga kakaho,  
I hau-patua iho ki nga kiri,  
E ngaro ana i a Te Waha-piro.  
E tu ana i a Nga-manu—i,  
E piki ana i a Te Mate-whitu,  
E kopa ana ia Nga-kono.

E! ma Te Teke e aukaha mai,  
Ma Tungia, ma Te Huā—i,  
Ma Kai-apohia e whakanoho  
Mai te whakarei;  
Ma Te 'Paraha e whakatu,  
Mai te toiere—i.  
Whakarewaina ra “Tainui,”  
Whakarewaina ra “Te Arawa”—i,  
Whakarewaina ra “Toko-maru”  
“Mata-houra” ra ki te wai,  
Kia rewa 'Rau-kawa, 'Whakatere,  
Hei kawē i a koe ki Pare-mata—i,  
Ma to nui e taupoki nga whakakoki,  
Ki Taiari ra—i.

## TRANSLATION

(In vain) those southern rats-with incantations,  
Prevent thy spirit from returning to me,  
As I lie in a heap by the tides of Pa-kawau,  
Lamenting thee as one of a spirit band.  
For the omens of Poua have been fulfilled.  
Here lie the sharp-edged pipi shells,  
To score my forehead with deep gashes,  
Whilst I lament my beloved spouse,  
Disconsolately looking at thy home,  
With its seried rows of lining reeds,  
They strike on my feelings with full force.  
Thou art lost together with Te Wahapiro;  
Thou didst climb up with Te Mate-whitu  
And passed away with Nga-kopa.

O! Te Teke shall prepare the canoe of revenge,  
Tungia and Te Huā shall render help,  
The men of Kai-apohia shall occupy  
The stern of the canoe of revenge,  
With Te Rau-paraha standing in the bow.  
Launch forth the canoe “Tainui”!  
Launch forth the canoe “Te Arawa”  
Launch forth the canoe “Toku-maru”!  
And “Mata-hourua” drag down to the sea.  
Let Ngati-Rau-kawa and Ngati-Whakatere arise,  
To carry thee on to Pare-mata,  
And by thy greatness overcome  
The turns and twists in Taiari River.

47. Our tupuna, Kauhoe, who was raised and lived in an era of war, loss and grief, is captured in this mōteatea. The depth of emotions cannot be readily translated, unknown that she has left a legacy that transcends her mokopuna over generations back to her through her words. This transmission of language and knowledge, for her descendants, gives them hope, courage, and belief. It is an historical account of her life, that her mokopuna can experience with her.

### **The Distribution of Land and Water; Papatūānuku and Te Rarotimu**

48. Ngāi Tahu, Kati Mamoe Teone Taare Tikao, the original story on Māori creation, was published in 1931 by James Herries Beattie who was born in Gore in 1881. He did not speak Māori, and relied on Māori to translate from Māori to English:

Raro-timu  
Raro-take



Raro-pou-iho  
 Raro-pou-ake  
 Ko takuu  
 Ko takeo  
 Io-io-whenua  
 Tipu-kerekere  
 Tipu-anana  
 Kai-o-Hawaiki  
 Ko Matiti  
 Matiti-tua  
 Matiti aku  
 Matiti-aro  
 Ko-teke-ehu  
 Te Ware-patahi  
 E Hui-te-rangiora  
 E Rongo ki waho matatahi mai te ara o te manuhiri tuarangi kei  
 tahiti te kai; kai te waro te kai te kainga tu ko, ko, ko I tu ha.<sup>19</sup>

49. According to Beattie,<sup>20</sup> in his account, the whakapapa of creation was explained to him by Taare Tikao.<sup>21</sup> According to Tikao, this is taught in te Whare-mauri, and it is the old people who could have given the exact and full details. He further explains that even though he learnt to recite it fluently, he was not able to explain completely, even though he was able to explain elements. According to what he learnt, and for the purposes of this evidence, I will centre this section on the pou tuawha – water. Tikao explains that a root of creation starts from the water, from *Rarotimu* in the ocean. He explains that the ocean came into being before anything else. It was “the start of life in the universe”. He believes that this is correct and that everything originally came from the water. The recital above starts in the sea and proceeds from the deep water to Hawaiki (*the homeland*).
50. The word raro in the first two words means “below,” and here means “beneath the sea.” The words “timu” and “take” both mean “root”. At that time the ocean was very prominent, and the first forms of life began in the water.
51. Within this context of the “ocean”, our Atua Wāhine Hinemoana translates as the “maiden of the ocean”. Through this relationship, our universe, and our source of

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<sup>19</sup> Digitized 2003: Material is in the public domain.

<sup>20</sup> Tikao, T. T. (1939). Tikao talks: Traditions and tales told by Teone Taare Tikao to Herries Beattie (pp. 23-50). Wellington, New Zealand: A.H. and A.W. Reed.

<sup>21</sup> TRADITIONS AND LEGENDS COLLECTED FROM THE NATIVES OF MURIHIKU. (Southland, New Zealand.) PART VIII. (Continued) H. Beattie (September, 1918). The Journal of the Polynesian Society, Vol. 27, No. 3(107), pp. 137-161 (25 pages), Published By: The Polynesian Society.

knowledge and wisdom, originates and fashions our Māori concepts and relationships. From a Tupuna perspective, the origin of the universe and the world can be traced through a series of ordered genealogical webs that go back hundreds of generations to the beginning. This genealogical sequence, referred to as whakapapa, places Māori in an environmental context with all other flora and fauna and natural resources as part of the intergenerational transmission of taonga tuku iho. From one generation to the next, in a caring and respectful manner. If we consider the transmission of taonga tuku iho from Poua Tikao Tupuna to him, and consider Beattie as a reliable source, then there is no mistake that the transmission of whakapapa knowledge has been broken here.

- 52.** The pūrakau of Waitaha, and Te Tini o Rapuwai ā Kāti Kohuwai – Waiariki ā Aio. The pūrakau Papatūānuku’s first husband, Tangaroa, and her second husband, Rangi ā nui, originates from the tribe of Waitaha and Te Tini o Rapuwai ā Kāti Kohuwai, from whom I descend. I am a direct descendant of Waiariki ā Aio, from Kokiro, the mother of Te Maiharoa and Rutaki, the first wife of Te Maiharoa, who was born in the early 1800s. Their daughter Tiriata had two daughters, Wikitoria who had no issue, and, Takamu, from whom my natural birth mother and my whangai mother descend.
- 53.** Waiāriki ā Aio, the ancestress married Rakaihautu, descendant of Waitaha me Te Tini o Rapuwaai ā Kāti Kohuwai. The Journal of the Polynesian Society states:

The genealogies of the Waitaha people show them to have descended from one Rakaihaitu [sic], who came to New Zealand in the ‘Uruao’ canoe some forty-three generations ago (as against nineteen to twenty-two generations of the ordinary Māori genealogies). Traditions attribute to these people a profound knowledge of karakia and of the science of navigation”.<sup>22</sup>

- 54.** Mr. James Cown’s book, “*The Maoris of New Zealand*,” (p 56) states:<sup>23</sup>

“An early canoe, called ‘Uruao,’ was commanded by the chief Rakaihaitu, and came to New Zealand

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<sup>22</sup> The Journal of the Polynesian Society, Volume 111, (p 14); in Marshall’s Geography of New Zealand, (p 365),

<sup>23</sup> Mr. James Cown’s book, “The Maoris of New Zealand,” (p 56)

forty-two generations from the present time – over  
one thousand years ago.”<sup>24</sup>

### **Karakia Closing**

*Kura, kura, kura ei*

*Ka hihiri o a, ta maua kia ita, ta maua kia ita, ta maua kia ea,  
kua ea, kua ea*

*Kua ea whakapiringoi ngaro ue, whakamaua to kuru rangi, to  
ururangi e*

*Hui e, hui e i*

*Taiki e*

**Dated 16 August 2022**

A handwritten signature in blue ink, appearing to read 'Aroha Rickus', is written over a horizontal line.

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**Aroha Rickus**

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<sup>24</sup> Traditions and Legends, collected from the Natives of Murihiku.