

# Ngā Kete e Toru Collection and Taonga

Naumai, hāere mai



*Te Wharepūrākau O Te Whare Wānaka o Aoraki*  
George Forbes Memorial Library in Ivey Hall

*G. Penwell - June 2008*

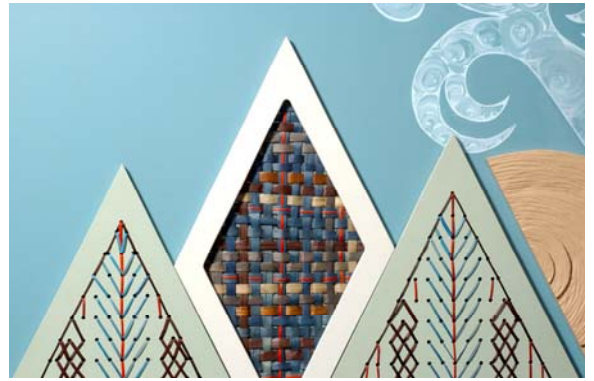
## Te Waihora

This mixed media mural was presented to Te Whare Wānaka o Aoraki by Te Taumutu Rūnanga in recognition of the Memorandum of Understanding between them. It also commemorates the work of the late Catherine Brown from Taumutu who put much effort into strengthening the ties between the University and its local marae as well as the wider Ngāi Tahu community, of which she was a respected leader.

It was Cath's wish to do a piece for the University but her huge input into the governance of the Ngāi Tahu iwi and her work for Te Taumutu Rūnanga as well as declining health caused this project to lapse. The mural was designed by Elizabeth Brown, niece of Catherine, in the general mixed media style of her aunt's art work and there are reminders throughout of her previous work. Motifs from the decorative kowhaiwhai in the whare kai at Taumutu (the patiki, aua and tuna) have been included as have been the pūkeko which was often seen in Cath's work.

As the artist and designer, Elizabeth Brown has been assisted by Rūnanga members, Denise Sheat, Sandy and Richard Lockhart and Tania Nutira.

The design features the lake, Te Waihora, with the flounder, eel and yellow eyed mullet, representing the abundance of life that emanates from the lake. The piece also highlights harakeke, raupō and tī kouka as important plants for early Māori survival.



Kaitorete Spit has been carved in a contemporary style and depicts the sandhills that nurture the pingao and the stones which were the original pathway south. The stones upon Kaitorete spit could tell much of our history and each stone has its own mauri within. Aoraki, as the supreme feature of the South Island, identifies the Ngāi Tahu iwi as well as symbolising a link to the Māori name of this university. It has been woven in dyed harakeke with the red line depicting the nobility of lineage. The red line is also present in the tukutuku panels which

depict those who accompanied Aoraki on his waka which owing to incorrect incantations and procedures foundered here in the southern ocean and became the South Island, Te Waka o Aoraki. The tukutuku design using dyed kiekie is contemporary but uses the chevron design to depict the lower slopes. This design also depicts the strength of warriors as seen in their armpits and elbows and is thus appropriate when we are depicting these adventurous ancestors who clung to the upturned waka and were turned into mountains. The brown paddles are also featured.

In local tradition the first person to be mentioned in connection with the lake was Tū te Raki Whanoa/Whanau. He was the son or grandson of Aoraki and came on a voyage of discovery looking for Aoraki and his kin. The story of his discovery of the upturned waka and his family changed into mountains also defines many of the geographical features of this island. He and his companions proceeded to turn the upturned waka into a beautiful island that could sustain life. We are told that after he had raked the plains and created the ribbon-like rivers he scooped out the lake which we now call Te Waihora. As a kaitiaki he left behind a taniwha called Tū te Raki Haunoa, which is really named for him. This taniwha was to look after the coastline and lake and the Rakaia River and he is seen on the mural lurking in the sea.



## Ngā Kete e Toru Collection



The Ngā Kete e Toru collection and study space was established in 2006 to bring together core Māori material into one place to reflect the holistic nature of the Māori knowledge world.

The collection provides a focus for Māori students to explore their own and the wider world, and also provides a window into the Māori world for all students and staff.

Ngā Kete e Toru refers to the traditional three kete or baskets of knowledge brought to earth by Tane.

- Kete - aronui which held all the knowledge that could help mankind.
- Kete - tuauri which held the knowledge of ritual, prayer and memory.
- Kete - tuatea which contained knowledge of evil, which was harmful to mankind.

The collection includes books, serials, government reports and multimedia resources with significant Māori content. The collection is being developed to show strengths in the area of māori planning and development, natural resource and environmental management, tourism & recreation and science/bioprotection. The growing collection includes:

- Material about Māori subjects and written by Māori authors
- Biographies of Māori people
- Treaty of Waitangi resources
- Material relating to the Tangata whenua, Ngāi Tahu
- Material relating to the Manuwhenua, Te Taumutu Rūnanga
- Tribal histories
- Pre European history
- Te Reo Māori resources
- Fiction

Lincoln University acknowledges the **Canterbury Community Trust** for its generous grant of \$10,000 towards the establishment of the Ngā Kete e Toru collection in 2005.

## Ngāti Moki Award



The carving is titled *Patu* (carved wood patu on stand) and was carved by a carver of Ngā Puhi descent who wishes to remain anonymous. He started carving in 1997 using a Stanley knife and custom wood. His main goal was to carve in wood, in traditional style and in the style of his ancestors. His carving apprenticeship was done in jail, assisted by books on traditional Māori carving and discussions with elders and other people who as he says “helped keep him on track”. He describes his work as contemporary but revolving around traditional carving styles and techniques. The piece is multi media in wood, harakeke (flax) and paua.

It was gifted to the University by Ngāi Te Ruahikihiki Ki Taumutu (through Te Taumutu Rūnanga) and is named after their eponymous ancestor Moki. Ngāti Moki marae at Taumutu is named after Moki and the marae is also built on the site known as Te Pa o Moki.

The Ngāti Moki Trophy for Māori Leadership is awarded to a person who has shown considerable Māori leadership at Lincoln University and commitment to Māori development either as a student, graduate, staff member or associate of the University. It was first presented in 2008 to Ivy Harper. Ivy is of Ngāti Kahungunu, Tainui and Ngā Puhi descent and is a student representative on the Lincoln University Council. She is also a past staff member of the Centre for Māori and Indigenous Planning and Development at the University.

## Ngā Kete e Toru Art Works

The Ngā Kete e Toru collection and adjacent areas contain a number of significant art works by Māori artists including:

- Shane Cotton, Ngā Puhi, Ngati Rangī, Ngati Hine. **Tika** (1997).  
An oil painting on canvas.
- Michael Parekowhai, Ngā Ariki, Te Aitanga a Mahaki, Rongowhakaata. **The Bosom of Abraham** (2003).  
A traditional Māori kowhaiwhai rafter-painting pattern on plastic illuminated from behind.
- Peter Robinson, Ngāi Tahu. **Cultural Collision 1** (1992).  
A mixed media work on canvas.
- John Bevan Ford, Ngati Raukawa ki Kapiti . **Te Awhi Ki Ruahine** (1990).  
Pigmented ink on paper.
- George Vincent Edwards, Ngāi Tahu, Ngati Irakehu. **He Tohu Whakamaharataka ki a Dr. John Aldred Hayward** (1995).  
Carved in kauri, this pou pou is a memorial to Dr John Hayward (1938-1993) and is unique in that one side is carved in the traditional Māori style of the Ngāti Kahungunu, whilst the other is carved in a European representational style. This carving is located in the *i*Zone.
- John Bevan Ford, Ngati Raukawa ki Kapiti. **Kaitiaki** (1995).  
Carved in totara, this guardian figure is found in the very centre of the Library on the Level 1 bridge area.



*Kaitiaki*