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REVIEWS

HARRIS, Aroha: *Te Ao Hurihuri: The Changing World, 1920–2014*. Wellington: Bridget Williams Books, 2018. 176 pp., biblio., illus., index. NZ\$59.99 (softcover).

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Te Ao Hurihuri: The Changing World, 1920–2014 is one of three paperback volumes that collectively draw from the award-winning *Tangata Whenua: An Illustrated History*, authored by Atholl Anderson, Judith Binney and Aroha Harris, originally published by Bridget Williams Books in 2014. The first volume in the series is *Te Ao Tawhito: The Old World, 3000 BC–AD 1830* and the second is *Te Ao Hou: The New World, 1820–1920*.

In the third volume, Aroha Harris with Melissa Matutina Williams take the readers on an historical *hīkoi* ‘journey’ from 1920 through to 2014. An opening preface and introduction contextualises the volume acknowledging its roots in the epic *Tangata Whenua: An Illustrated History*. The introduction also acknowledges and provides a moving tribute to the late historian Emerita Professor Dame Judith Binney (1940–2011).

The first section, “Persistence and Resilience” (1920–1945), focuses on the resilience of Māori communities as they “emerged from the shadows of war and influenza” and continued to engage in a range of social, cultural and political activities. Black-and-white photographs provide a visual discourse of the period, from everyday social occasions such as *whānau* ‘family’ celebrations, sport and entertainment through to land development. This section concludes with a robust discussion on Māori and the Second World War and the formation of the 28th Māori Battalion. One of the central themes of the first section is the promotion of equality and citizenship for Māori with reference to the work of Sir Apirana Turupa Ngata (1874–1950). Ngata was a well-known advocate regarding the protection and promotion of Māori culture and language. His commitment to his “treasured *Māoritanga* [‘Māori practices and beliefs’]” is well documented in the text.

A short intervening section, “Across Time: Rugby”, discusses Māori rugby and notes the *haka* ‘posture dance’ was first performed by the Native team in 1888 following a match in Surrey, England. It provides an appropriate segue into the second section, “Māori Affairs, 1945–1970”, which focuses on postwar initiatives and the development of the Department of Māori Affairs. This section also examines urbanisation, where many Māori migrated to urban areas, leading to the growth of Māori social organisations such as the Māori Women’s Welfare League. Many of these organisations were interested in preserving and maintaining Māori culture as urbanisation and integration began to impact on Māori identity and language.

An exciting initiative for many young Māori urbanites was the new wave of Māori entertainers and show bands, such as the Māori Volcanics and the Māori Quartet. Black-and-white photographs of the bands convey the euphoria of this period. These bands clearly brought fun and enjoyment into the lives of both Māori and Pākehā ‘New Zealand European’ fans. This period also saw the growth of pan-tribal urban *marae* ‘Māori community centres’ and faith-based *marae* such as Te Unga Waka Marae, which opened in 1966. These and other initiatives could not turn back the tide of integration, which accelerated after the Hunn Report, released in 1961. This section provides an analysis of the effects of the Hunn Report, which argued that “integration was a natural process”. One of the central themes of the second section is the backlash to the policy of integration as Māori strove to assert *te ao Māori* ‘Māori world view’ and *tikanga* ‘Māori customs’ in new ways within an urban context. The establishment of pan-tribal *marae* is one example of these endeavours.

Another short intervening section, “Across Time: Ngāti Whātua o Ōrākei”, written by Margaret Kawharu, highlights the restoration and enhancement of Māori cultural identity, providing an apt segue into the third section, “Rights and Revitalisation, 1970–1990”. The section focuses on the Māori Renaissance social movement and Māori activism and the revitalisation of *te reo Māori* ‘Māori language’. The 1975 Māori Land March is positioned as a fundamental moment during this era as Māori sought to strengthen *iwi* ‘tribal’ authority and gain reparation for historical breaches of the Treaty of Waitangi. This section also provides a broad overview of Māori performing and creative arts and literature. The work of Māori writers such as Witi Ihimaera and Patricia Grace, comedian Billy T. James, artist Emily Karaka and others are acknowledged. One of the central themes of the third section is the seeding of an optimistic relationship between Māori and the state as historical grievances were in the process of being heard and settled through the Waitangi Tribunal.

A further short intervening section, “Across Time: Te Reo”, provides an overview of the importance of *te reo Māori* to Māori culture. The work of the *kōhanga reo* ‘Māori language preschool’ movement is acknowledged while signalling that ongoing sustained vigilance is needed to augment earlier language revitalisation strategies. This short but pivotal piece leads into the fourth and final section, “Tangata Whenua, Tangata Ora, 1990–2014”, which focuses on the achievements of the Māori Renaissance, the revitalisation of *te reo Māori* and an invigoration of Māori identity and culture. This section argues that Māori, for the most part, can look forward to the future with more confidence consolidating aspirations and the ambitions of Māori development. However, this section also recognises that Māori continue to face challenges, justifying indigenous knowledge and maintaining cultural stability. Without replicating the tired, deficit narrative it provides sobering insights into disparities between Māori and non-Māori around income, housing, education and health. This final section also provides further examples of Māori performing and creative arts, literature, sporting and other achievements. The overall theme of the final chapter, richly populated with both colour and black-and-white illustrations, is one of optimism albeit contextualised in a complex and often challenging environment.

A “Postscript: The Past Matters” concludes the volume and summarises the importance of knowing our history to understand our present as the “deeds and drive of *tūpuna* [‘ancestors’] guide our future”. The appendices—covering statistics,

maps and figures, te reo in the text and endnotes—complement and enhance the text. A detailed index is also provided, enabling an accessible roadmap optimising the location of data in the text.

Te Ao Hurihuri: The Changing World, 1920–2014 is an eloquently written, thoroughly researched social history framed within a te ao Māori perspective. Chronologically organised, the historical hīkoi through which readers journey highlights the importance of Aotearoa New Zealand’s history and society via the lens of *tangata whenua* ‘people of the land’. While clearly linked to its parent book, *Tangata Whenua: An Illustrated History*, this third volume in the series can be read without reference to the other publications. It integrates the voices of ordinary Māori with those of iwi and *hapū* ‘subtribe’ leaders and politicians, entertainers, sporting legends and activists.

The text is written in accessible, user-friendly language, suitable for both academic and non-academic readerships. The illustrations contribute a further layer of meaning and insight, providing detailed depictions of Māori in a range of contexts. As it provides a comprehensive background to our recent history from 1920 to 2014 it will also be a useful for local and international readerships and for new migrants wanting to understand the social, cultural and political history of Aotearoa New Zealand and the relationships between Māori and Pākehā and *tauiwi* ‘immigrants’.

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KAA, Hirini: *Te Hāhi Mihinare: The Māori Anglican Church*. Wellington: Bridget Williams Books, 2020. 248 pp., biblio., glossary, index, notes, map, photos. NZ\$49.99 (softcover).

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Hirini Kaa presents an informative and perceptive study of Te Hāhi Mihinare ‘the Māori Anglican Church’ from its inception early in colonial Aotearoa New Zealand up until 1992. This is doubly an insider history: written by someone who is a Māori historian with strong ties to several *iwi* ‘tribes, people’ as well as a *minita* ‘minister’ in Te Hāhi Mihinare who descends from a *whakapapa* ‘genealogy’ of influential Ngāti Porou *minita*. From this privileged position Kaa is able to guide readers through the complexities and challenges of *iwi tikanga* ‘tribal cultures’ and Anglican religious ideas, practices and internal politics. At its heart, *Te Hāhi Mihinare* describes the dynamic, creative, often conflict-ridden engagement between the *mātauranga*, “traditional knowledge and ways of knowing” (p. 9), of various *iwi*, and an Anglican Church shaped by long-held assumptions of religious ascendancy over any other belief systems as the established church of the English people. Both sides to this relationship were ultimately changed in different ways. How and why they changed is really the subject of this book. There are five core chapters.

Chapter One sets the scene, describing the foundational elements of the nineteenth-century Te Hāhi-ā-Iwi (Tribal Church). Kaa describes how the influential evangelical dream of strong native agency was expressed in Aotearoa New Zealand