

by the moa hunters in Te Waipounamu, so that their legs would be protected from scrub and thickets whilst on the hunt.

And Mr Barrow then goes on to say that the making of fine cloaks was done to secure a kind of currency, in gift exchange, payment of carvers and in honouring important guests. What about his previous statement that clothes were for keeping out the weather or ceremonial occasions?

To illustrate mid nineteenth century maori art, sketches by George Angus are used. It's noted that Angus tended to see the maori as a noble savage, but it's a pity that some of the perception that survives in his sketches hasn't rubbed off onto this Illustrated Guide to Maori Art. Mr Barrow laments the fact that the 'art objects' sketched by Angus were later destroyed by exposure to weather and destructive forces. And that the maori tapu (which he terms restrictive) prevented preservation. He expresses thanks to those, who by one means or another, much was saved — Angus through his sketches, families who treasured heirlooms and the ardent 'curio collectors'.

It's here that the book and I part company. For me it points out the impossibility of writing about a people's art without understanding what that art sprung from. It's not art objects we're talking about, but people and the beliefs they had then and still believe in today.

The art cannot exist without the people.

The advent of the pakeha saw the outward destruction (through war and pakeha diseases) and the inward demoralising (through land confiscation and pakeha deceit) of the maori people. It was not a time of rushing round to 'preserve' a culture for future arm-chair scholars.

And the curio collectors Mr Barrow admires were no more than common thieves, who are today being educated in to why they should return their 'art objects'.

Many of the illustrations of carving, kowhaiwhai and tukutuku patterns in the book come from the whare whakairo in the Dominion Museum, Te Hau Ki Turanga, a house which originally stood at Manutuke, built in 1842. While it can be seen that Mr Barrow as curator in the museum where the house stood, feels comfortable with using the house to point out things, there's too much of an emphasis on taking the house as the rule rather than the exception for maori style.

Perhaps Te Hau Ki Turanga is a little like An Illustrated Guide to Maori Art, an art form standing removed from the people it sprung from.

**Philip Whaanga**

## Descendants will gather at Te Kuiti

by J. Taane

One of Te Kuiti's most prominent families is to hold a reunion in October.

Descendants of Thomas Martin Tamepureke Anderson, a King Country pioneer and first postmaster of Te Kuiti, will gather over the Labour Weekend for a grand reunion.

Founder Thomas Anderson set sail for New Zealand in 1848. A young 19, he left his home in Sussex, England, on board the British ship *Larkins*. He arrived in New Zealand at the port of Wellington in October, 1848.

Pioneering his way up the North Island he arrived in the King Country in 1850 where he quickly made friends with many of the local maori people.

After being accepted into one of the tribes, Ngati Kinohaku (a sub tribe of Ngati Maniapoto) Anderson married a prominent chieftaness, Hira Te Rurunga. They had three children (sons Moera, Kereama and daughter Pare Auati). They settled on his wife's ancestral farm (today known as Mangapu).

Bringing up a family was no easy task for Anderson. He worked hard on the farm to make ends meet. At this period in his life he became withdrawn and virtually lost contact with many of his european friends and family.

Likened to the legendary Robinson Crusoe, Anderson lived, ate and clothed himself like the local inhabitants. For years he wore nothing else but a maori cloak made of flax called pureke, hence his name Tamepureke.

No man can live like a recluse for ever and Anderson started to come to grips with his life. A new era was beginning for him.

Anderson and his sons worked hard on their farm — breeding pigs, curing bacon, growing potatoes, maize and wheat. He built a water mill for grinding flour and the mill ruins can still be seen today.

Life began to prosper for the Andersons. River transport along the Mangapu River was opening up new areas of trade.

Long convoys of canoes brought a boom in trading and as a result trade missions were set up. The Andersons made many trade trips up the river to european settlers living in the Auckland area.

Journeys of this kind were often long and arduous and very dangerous.



**Tamepureke Anderson**

The Andersons worked on their farm for many years and it was considered one of the best in the district.

With the farm prospering tragedy struck the Anderson family, Thomas' wife Hira died.

In 1870, Anderson married his second wife, a chieftaness from the Ngatiroa tribe, Te Aomarama Taonui. They had five children (Pukunui Barney, Tokihana Henry, Maata Martha, Tetatau and Rangikahae).

Throughout the latter years of his life Anderson was a very astute businessman. He became Te Kuiti's first postmaster in September, 1885, and retired from the position in June, 1887.

Pukunui Barney and Tokihana Henry inherited from their father his tactical knowhow and did much to promote early industry in Te Kuiti at the turn of the century. Their foundry was responsible for the steel work of the railway viaduct, south of Te Kuiti.

Thomas Anderson died in 1914 and was buried in the family cemetery, Upoko karewa, Te Kuiti. He left behind him a wealth of experience and business acumen.

To mark the memory of this great pioneer the Anderson clan have organised a reunion for the weekend of October 19 to 21. It will be held at Te Kuiti's Tokanganui-a-noho marae and will include a full programme — generation photographs will be taken, recreational outings planned, a social evening and a church service to mark this occasion.