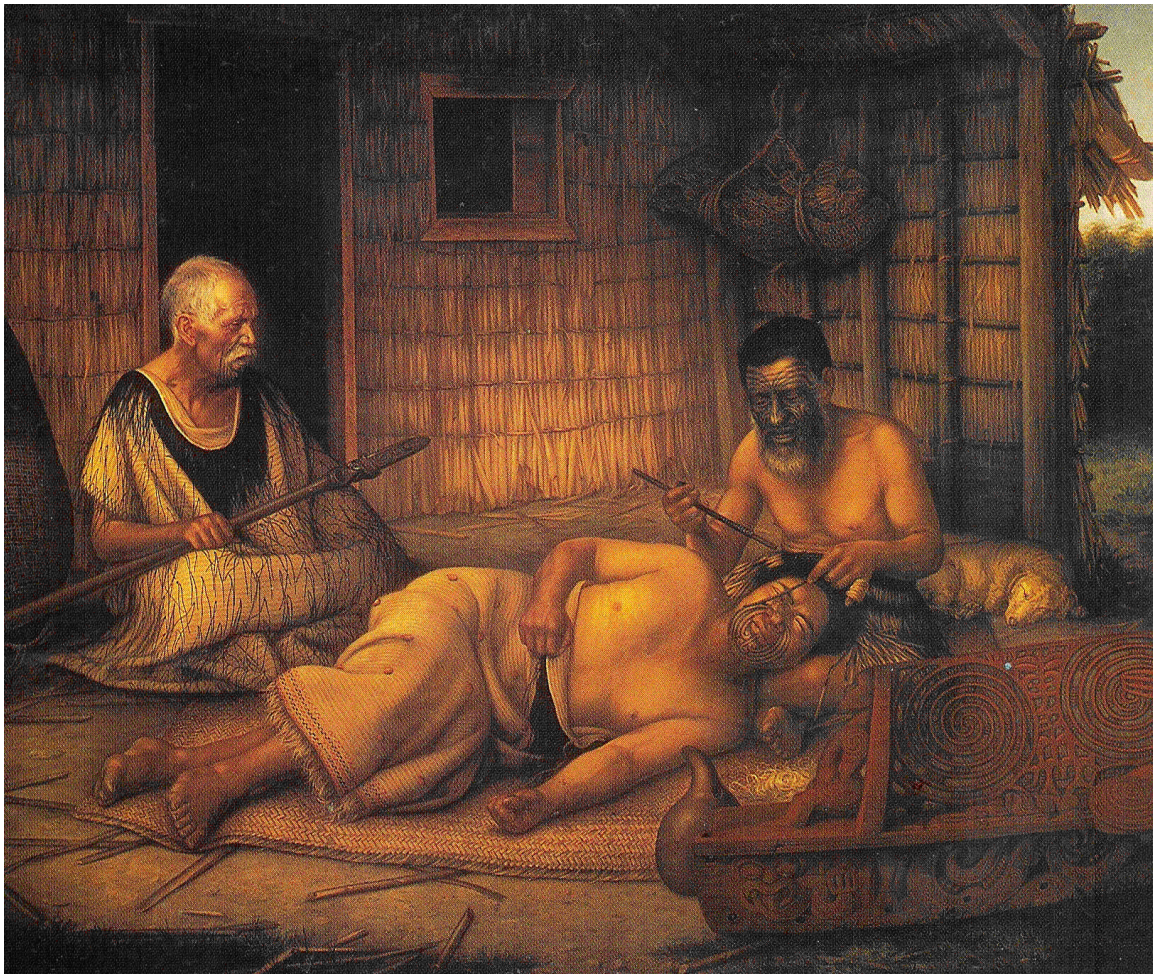


A Scared Craft – Tattooing, the Tohunga-ta-moko at work.



Tattooing, the Tohunga-ta-moko at work. Painted by Gottfried Lindauer in 1915, this picture reconstructs the work of the traditional tattooist. The picture is part of the Partridge Collection of Lindauer's work held by Auckland City Art Gallery.

Tattooing was practised by men with the status of tohunga or priests. Their work was governed by rituals which protected both subjects and carvers. Because the work involved touching the head, a sacred body part, and the shedding of blood, many of the rules were devised to protect the spirit.

Tattooing. was carried out from early adulthood. For some it was a time for being set aside, marked by the moko - perhaps as the heir to a high chief or, among chiefly women, reserved for political marriage. Maori society includes many classes and levels of power. Scholars such as David Simmons and Ko Te Riria have traced in the symbols of the moko, shades of meaning which define the wearer's position. The nature

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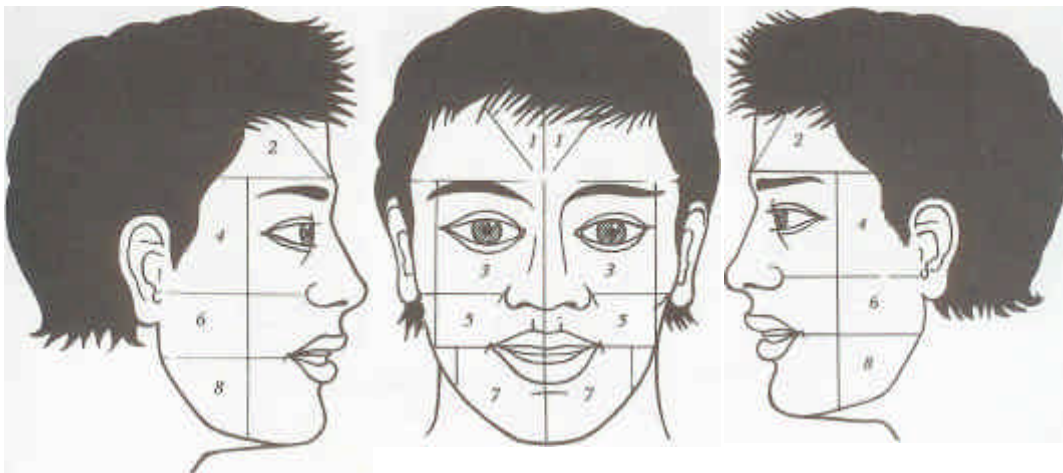
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and position of tattoos may be interpreted to show lines of male and female descent, as well as achieved rank and placement in the tribe.

The Moko System Of The Face.

The face is divided down the median ridge into equal halves. The right-hand side of a living person, with certain exceptions, conveys information on the father's rank, tribal affiliations and position in life, whether hereditary or achieved. The left-hand side of a living person conveys information on the mother's rank, tribal affiliations and position in life.

On a portrait the father's side is to the left, the mother's to the right. This is a general division. The more particular division is into eight areas on each side of the face. These eight symmetrical areas are places where particular information is located. Most of the tattooed heads of slaves can be recognised as such by having displaced symbols or other deliberate mistakes.



The divisions of the male human face according to "Te tuhi moko", with names and information contained therein. These divisions, except the first, are symmetrical for each side.

1. Ngakaipikirau, rank (centre forehead)
2. Ngunga, position in life (forehead)
3. Uirere, lines of rank by hapu (eyes)
4. Uma, first or second marriage (temples)
5. Raurau, signature (nose)
6. Taiohou, work (cheek)
7. Wairua, mana (chin)
8. Taitoto, position at birth (jaw)

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Section 1 is named ngakaipikirau and comprises the two triangular areas either side of the centre line of the forehead, above the centre of the eyebrows. This area is reserved for indications of rank - ariki, arikinui, ahupiri and taiopuru and for rank conferred on a person of lower status. Some tribes, because of their lineage structure, will have more of their members with these categories than others. A person not having any of the above status inherited from one or both sides will have no tattoo in this area.

Section 2 is ngunga, which comprises the triangular areas at either side of the forehead above the eyebrows and either side of section 1. This section is normally adorned with an apparently symmetrical series of forehead rays. These indicate the position in life by the number and arrangement of the rays and the small figures placed within them. The top nose spiral also features as part of ngunga.

Section 3 is uirere and consists of either side of the nose to the edge of the eyes down to a line equal to the point of the nose. This area is reserved for tribal identification. The nose served to identify the tribe of the individual and whether eldest son of the father. The upper cheek spirals on either side identify the tribe by hapu of the father or mother.

Section 4 is uma, from the temple to the centre of the ear on either side of the face. It contains information on the father's or mother's lineage, descent (i.e., whether from first or second marriage) and any rise in rank.

Section 5 is raurau, which consists of the two areas either side of the point of the nose, taking in the cheeks to the mouth-line. These areas can be said to contain the signature of the individual. On the upper lip are the rays from mouth to chin, identifying the position of the individual according to birth, war and oratory or whether under the protection of an ariki, arikinui, ahupiri or taiopuru. This latter applied particularly to tribal or supra-tribal tohunga or to individuals protected for political reasons.

Section 6 is taiohou, which is on either side of section 5 between the mid-cheek and the jaw-line. It is the section in which work identification is placed, such as master carver, gardener.

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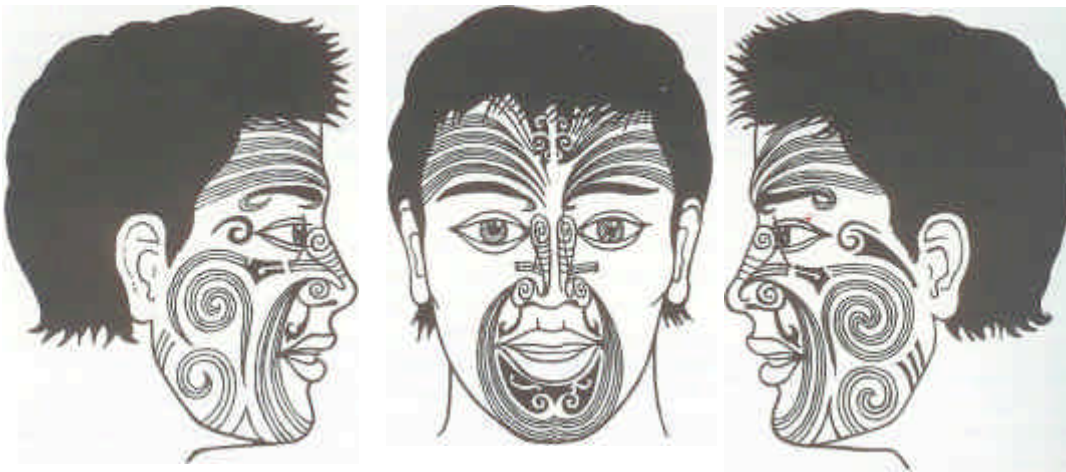
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Section 7 is wairua. It is beneath the lower lip to the outer edge of the mouth rays - the central area between the mouth rays. It contains the mana of the individual, his personal identification and whether an equivalent rank has been granted.

Section 8 is taitoto, in the area at the angle of the jaw, bounded by sections 6 and 7 and the jaw-line. The birthright of the individual is placed in this section.

Examples:



Ko te arikinui ko te taiopuru tenei. The moko of an ariki taiopuru.



Ko te arikinui ko te ahupiri tenei. The moko of an ahupiri.

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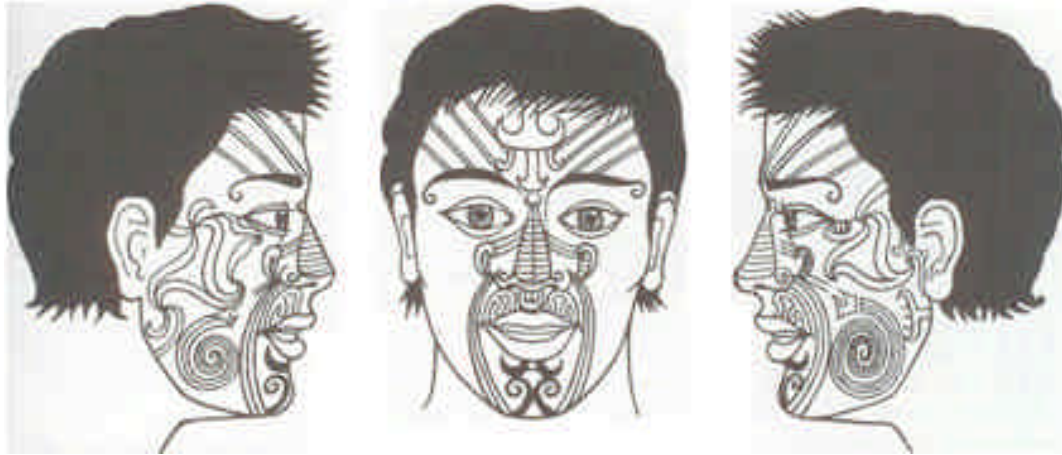
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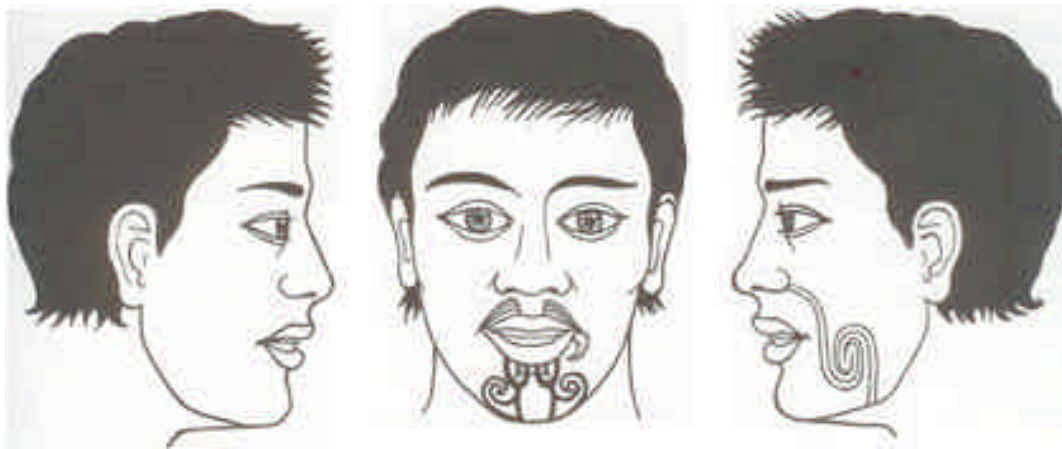
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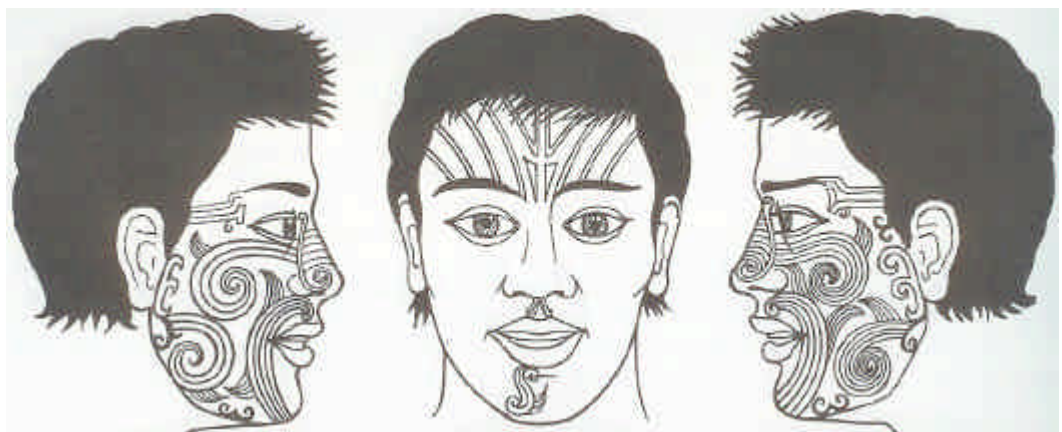
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E te tohunga whakairo tenei. This is the moko of a carver.



E te tohunga makutu tenei. This is the moko of a witchcraft expert.



E te kaitahutahu te tohunga maara tenei. This is the moko of a master gardener

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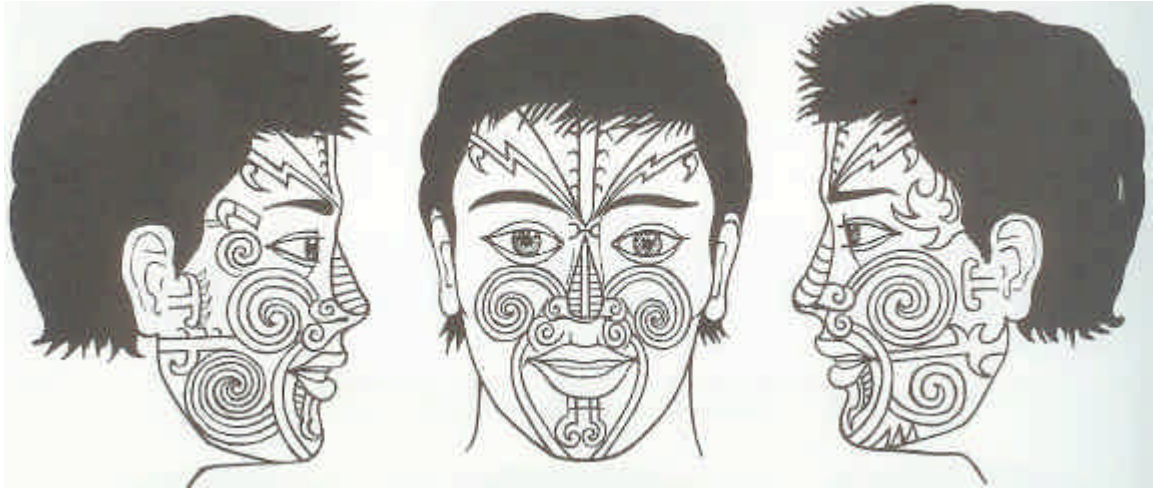
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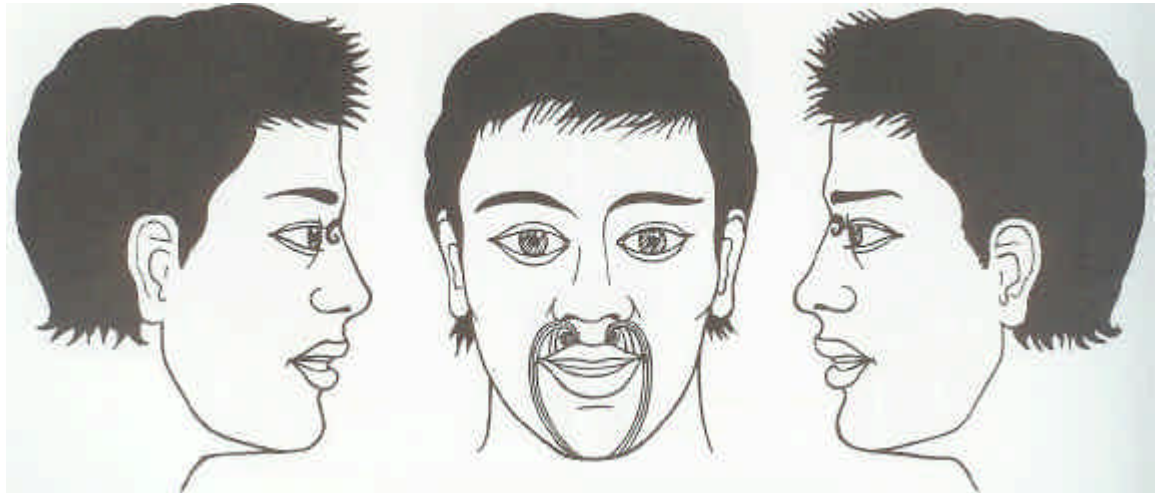
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E te rangatira tenei. This is the moko of village chief.



E te rangatira whawhai tenei. This is the moko of a fighting chief.

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