

Section J—Ethnological Sciences

ADDRESS BY THE CHAIRMAN,
R. S. DUFF, Canterbury Museum.

THE EVOLUTION OF NATIVE CULTURE IN NEW ZEALAND

Moa Hunters, Morioris, Maoris

Abstract:

ETHNOLOGISTS have long been acquainted with the differences acquired by the Polynesian cultures as the end-product of their isolation in space and long separation in time, and have always regarded Maori culture as most distinctive of all. Earlier attempts to explain the peculiarities of Maori culture have involved calling in a non-Polynesian migration. The recent discoveries at Wairau, however, show the earliest demonstrable New Zealand culture as strongly Polynesian. Defined here as Moa-hunter, this culture is shown as the ancestor of Maori culture, which has evolved from it by the accretion of later migrations from Polynesia and a subsequent rapid adaptation to the local (North Island) environment. The Moa-hunter culture scarcely outlived the 1350 fleet, but a section of the Moa-hunters isolated in the Chatham Islands survived till the nineteenth century to become the Moriori.

The full text of this paper is being published in *Mankind*, the journal of the Anthropological Society of New South Wales.

ABSTRACTS AND TITLES.

Some of the papers listed below have already appeared or will appear in the *Journal of the Polynesian Society* or in some other ethnological publication.

Maori Adze Sockets.

By V. F. FISHER, Auckland Museum.

A description of the wooden adze sockets formerly used in North Island as an extra attachment to the wooden handle and into which the adze blade was fitted. Reference was made to the use of the socket in the Pacific.

The Mauri of the Whales.

By W. J. PHILLIPPS, Dominion Museum.

The Present Status of the Maori Language.

By W. PARKER.

Thought and language—tribal isolationism and conservatism and dialectal differences—cultural change and linguistic adjustments (verbal, dialectal, idiomatic, figurative)—growth and contamination—the appeal of bilingualism in a widening world of experience—the problem of vocalisation.

The Use of Aerial Photographs in New Zealand Archaeology.

By G. BLAKE PALMER.

Air-photography, a proven aid to archaeology in England, Italy and elsewhere, is applicable to similar New Zealand problems.

Existing New Zealand aerial-mapping photos contain valuable archaeological evidence, some of it new.

Low altitude "verticals" over "archaeological areas" will yield more valuable results and should reveal crop-sites—differential growth of maturing crops over areas of former soil displacements. (Crop sites elsewhere have revealed timber structures—Woodhenge 1500 B.C., Celtic field-systems, 450 B.C. to 450 A.D., hut circles, etc.)

The Development of Maori Culture Since the Advent of the Pakeha.

By J. M. McEWEN.

Carving and house decoration, weaving, music and dancing: lost and dying arts: innovations and changes due to economic changes: cultural revival.

The Canberra Proposals for a South Pacific Commission.

By C. G. R. MCKAY.

The Crocodile and Lizard in Maori and Oceanic Culture.

By H. D. SKINNER, Otago Museum.

The crocodile motif is prominent in the art of Micronesia, some areas of New Guinea, and northern Melanesia, associated throughout with fear emotion. The crocodile is absent from Polynesia, where the fear emotion is transferred to the lizard. The motif remains but is modified in Marquesan, Tongan, and Maori Art.

Aborigine and Maori.

By R. M. S. TAYLOR.

Fijian Culture.

By MRS. R. PARHAM.

The Rua Hoata Rock Shelter.

By W. J. PHILLIPPS, Dominion Museum.

Hair Cordage in the Pacific.

By MRS. O. M. TURBOTT.

The straight hair distinctive of the Polynesians is widely used for cordage, both practical and ornamental. With one possible exception such cordage is absent in Melanesia, although it is characteristic of such Polynesian outliers as *Sikiana*.

The cordage is characterised by a considerable degree of uniformity, and a number of uses were described.

Maori Flake Tools from the Point of View of a Mechanic.

By H. S. McCULLY.

Comparisons Between Pre-European and Present Day Raratongan Culture.

By T. R. DAVIS.

Maori Methods of Taking Grey Duck and Black Teal.

By W. J. PHILLIPPS, Dominion Museum.