

1.0 He Mihi

*Te Pō, Te Pō
Te Ao, Te Ao
Nā Te Pō, ko Te Ata, ko Te Ao, ko Te Ao-tū-roa, ko Te Ao Mārama
Nā Te Kore, ko Te Mangu, nāna a Rangi-pōtiki
i pūremu nei a Papa-tū-whenua.
Tokona ana a Ranginui ki runga
Takoto ana a Papatuanuku ki raro
Tū ana Te Ao Mārama
Tihē Mauriora!¹*

E te iwi, tēnā koutou katoa.

I te tuatahi, ka mihi te ngākau ki tō tātou matua nui i te rangi, te kaipupuri i ngā taonga, te puna o te ora, te puna o ngā hua mākurukuru o te wairua. Kia tau iho tōna manaakitanga ki a tātou katoa e noho nei i te pito ora, i Te Ao Mārama. Kia tutuki ai te kupu o te Karaipiture e mea ana, 'Kia whai kororia te Atua i runga rawa, kia mau te rongo ki te whenua, he whakaaro pai ki ngā tāngata.'²

E tangi tonu ana te ngākau ki ō tātou tūpuna e noho mai rā i tua o te ārai, arā, te hunga kua riro ki te urunga-tē-taka, ki te moenga-tē-whakaarahia. He kura i tangihia, he maimai aroha ki a rātou katoa. Me āta whakahua mārire ētehi o ngā kaumātua kua ngaro nei i te tirohanga kanohi, nā rātou hoki ahau i whakaako ki ngā taonga a ngā tūpuna. Arā, ko Māori Marsden o Te Tai Tokerau tērā, ko Tūkawekai Kereama o Ngāti Raukawa tērā, ko Pāteriki Te Rei o Ngāti Toa tērā, ko Huhurere Tukukino o Ngāti Tamaterā tērā. E koro mā, i āta noho ahau ki ō koutou turi, whakarongo ai ki ngā whakaaro, ki ngā kaupapa i ngākaunuitia e koutou. 'E kore au e ngaro, he kākano i ruia mai i Rangiaētea.' Ka apiti hono tātai hono, rātou te hunga mate ki a rātou, ka apiti hono tātai hono, tātou te hunga ora ki a tātou, mauriora ki a tātou katoa.

Ka rere hoki aku mihi ki tō tātou ariki ki a Te Atairangakaahu e noho mai rā i te ahurewa tapu o tōna matua, o ōna tūpuna; ki tōna hoa rangatira hoki ki a Whatumoana me ā rāua tamariki me te kāhui ariki puta noa. He kotahitanga i moemoeātia, he kotahitanga i kitea. Pai mārire.

Kāti, ka hoki anō ki aku mātua, ki aku koroua, ki aku kūia nā rātou ahau i manaaki, i tiaki, i whakaako i roto i ngā tau. Ko Te Ahorangi tonu o Te Wānanga-o-Raukawa tērā, ko Ngārongo Iwikātea Nicholson, ko ō mātou kūia, ko Rangiamohia Parata, ko Rongokino Hekenui, ko Kiripuai Te Aomarere. Tae noa hoki ki aku whakaruru ki roto o Hauraki, ki a Taimoana Tūroa rāua ko Rikiriki Tairākena. Ka rere hoki ngā mihi ki taku koroua ki a Toi Marsden rāua ko tana teina ko Takiwairua me tō mātou whaea, me Jane Marsden e noho mai rā i te hiku o te ika. Kei te aroha katoa te ngākau ki a koutou, kei aku pāpā, kei aku whaea.

¹ Nāku tēnei i tito i runga i ngā whakapapa i tukuna e Te Ahukaramū.

² Ruka 2:14

Mō te kaupapa o te pukapuka nei, ka rere ngā mihi ki taku matua ki a Whatarangi Winiata me tōna whakaaro nui ki te manaaki i tēnei o āna tama. Tae noa hoki ki taku kuia tohutohu, whakaako i te wairua me ngā āhuatanga o tō tātou reo, arā, ki a Mīria Simpson, nāna tēnei mokopuna i werowero i roto i ngā whāinga katoa i mau ai i ahau te reo o ōku tūpuna. Me mihi hoki ki taku matua ki a Tīmoti Kāretu o Te Taura Whiri-i-te-Reo Māori, nāna hoki ētehi whakaaro i rui ki taku hinengaro hei whakapaipai ake i te ia o te kaupapa, hei whakawhānui hoki i ētehi wāhanga. I te timatanga hoki o te kaupapa nei, i uru mai a Ngāpare Hopa o te whare wānanga o Ākarana ki te tautoko. Ka mihi ki a ia. Kāti, ahakoa te tini o ngā kaupapa kei runga i ō rātou pakihwi, i aroha mai rātou ki te āwhina, ki te ārahi i ahau. Nō reira, e tangi ake ana te ngākau ki a koutou katoa.

Atu i ēnei mātua o te Ao Māori, e mihi ana te ngākau ki a Phillip Mann tērā o Te Whare Wānanga o Wikitōria mō tōna manawanui kia whakahaerengia tēnei kaupapa i raro i te maru o tōna tari. Nei rā te kupu mōna, 'Kāore hoki te whakaaro i makere i a ia, te Ao rānei i warewaretia.'

Whai i muri mai i ērā, ko Te Puna Kōrero o Te Tari Taiwhenua, te wāhanga nāna au i manaaki mai rā anō i te tau 1991. E tika ana kia tukuna aku mihi ki a Malcolm McKinnon rāua ko Jock Phillips, otirā, aku hoa mahi katoa i reira. Kei te aroha hoki ki taku tuahine ki a Jane Collins, nāna ahau i āwhina ki te rangahau i taku kaupapa, ā, ka mihi hoki ki Te Kaupapa Mātauranga mō te Iwi Māori, nā rātou au i whakawhiwhi ki te Tahua Ngore - *Roy Watling Mitchell Prestigious Professions Scholarship*. Nō reira, ngā mihi nui rawa atu ki ēnei rangatira katoa.

Heoi, nō Pepuere i te tau 1996, ka tū ahau hei kaiwhakaako i Te Wānanga-o-Raukawa. Mai i tērā wā, kāore rawa te tautoko, te aroha o Te Wānanga-o-Raukawa i kaiponutia, i hūnaia rānei. I whiwhi ai ahau i ngā taonga e tika ana, i tutuki ai tēnei kaupapa. Nō reira, ka mihi, ka aroha hoki ki aku whanaunga, ki aku hoa mahi i reira.

Me kore ake aku mātua, a Tūroa rāua ko Maryrose, i whāia ai e au tēnei kaupapa. Nō reira, e tukuna ana tēnei pukapuka hei tohu aroha ki a rāua.

Hei whakamutu ake, kei te rere tonu taku aroha ki taku tau pūmau, ki taku hoa rangatira ki a Parekāwhia me ā māua tamāhine, me Keriata Te Kawenata rāua ko Te Uranga Te Hikoi. Nei rā te pepeha mō rātou:

*Haere mai ki ahau, ki Te Papa-o-Rotu,
ki te au-tē-rena, ki te urunga-tē-taka,
ki te moenga-tē-whakaarahia.
Ahakoa he iti taku iti, he rei kei roto.*

Kāti.

1.1 He Kupu Whakataki

*Taku ringa, ko te ringa tapu o Hae
Taku manawa i roto, ko te manawa o Hura
Tupuna o Toreheikura
te wahine i whakakeke mai i roto,
te wahine i hurahura mai i waho.
Taku mata i haere ake,
Mata i ripia taku hope,
I riri kino taku hope
I wawana taku hope.
Ngangana, Hinerau-a-Kapu, Toarangatira e.
Ko Te Rangihaeata, Te Rauparaha nui,
te tangata nāna i hanga kino,
te tangata nāna i wehewehe.
Ko te wene koe a te mano.
Ko te wene koe a te tini.
E tope noa atu rā ō rongo.
Hoki mai koe ki au, e tama, taku piri poho nui.
E tama mā, e koro mā, ki Ngā Puhi rā.
Ko Rangingangana, ko Amomai e.
Taku kiri, e te iwi, ko te kiri tapu o Hae.
Uenukumairangi, Uenukumairarotonga.
Ko te uri au o Tūparahaki, Kaihamu e.³*

E te iwi, ko Tainui te waka, ko Hoturoa te tangata. Ko te waka tēnei o ngā tūpuna i whakawhiti mai ai i Hawaiki kia tae mai ki Aotearoa. Ka rawetutuku te noho, ka tupu ngā iwi, tēnā wehenga, tērā wehenga ki ngā whenua. Ko ōku tūpuna, i heke mai i Kāwhia kia nohoia ngā whenua i te take o Maungatautari, ā, ko te kāinga tupu tēnei o tō mātou iwi o Ngāti Raukawa. Ō mātou whakataukī ko 'Mōtai-tangata-rau' me 'Ngā Pōtikitoa-a-Rakamaomao'.

Tupu tonu ana te iwi kia puta tēnā karangatanga, tērā karangatanga, ā, ko Ngāti Huia tērā i whakataukītia ki Te Ngare-a-Huia. Heke tonu ana te whakapapa kia puta te iwi i karangatia ai ko Te Tuarānui-o-Pakake, ā, ko te whānau tēnei o tō mātou tupuna o Hūkiki Te Ahukaramū i wehe mai ai i Maungatautari ka heke mai ki te tonga. Nohoia ana e ia ngā whenua o Muhunua ki Horowhenua kia puta te karangatanga me te marae e mohiotia nei ko Ngāti Kikopiri.

E te iwi, ko au tēnei:

*Ko Tararua te maunga
Ko Ōhau te awa
Ko Ngāti Kikopiri te hapū
Ko Te Ahukaramū te tangata.*

³ Ko te waiata tēnei a Te Ahukaramū. Tirohia ngā kōrero mōna e whai ake nei.

Heoi, tērā hoki te whakaaro e mea ana, e rite ana te whānau ki te pā harakeke. Ko tētehi āhua, ko te torotoronga o ngā pūtake o te rākau i raro tonu i te whenua hei tuitui, hei honohono i ngā pā harakeke e tupu haere ana. Ko tā te whakapapa he honohono i ngā iwi e mātau ai te tangata e puta ana ia i ngā kāwai maha, ehara i te piri-taha-tahi.

Nō reira, ko au tēnei, te uri o Te Ahukaramū o ngā kāwai o roto o Parehauraki me Ngā Puhi. I te taha ki a Parehauraki:

*Ko Ngāti Tamaterā te iwi
Ko Ngāti Kiriwera te hapū
Ko Tukukino Te Ahiātaewa te tangata*

*Ko Ngāti Whanaunga anō hoki te iwi,
Ko Waimangō anō te papakāinga,
Ko Tukumana Te Taniwha te tangata,
Ko Te Whānau-a-Haunui te hapū*

I te taha ki a Ngā Puhi:

*Ko Ōtīria me Kōkōhuia ngā kāinga,
Ko Ngāti Hine me Ngāti Korokoro ngā hapū*

Ko te pepeha e mea ana,

*Tōtō ana ngā puna o Hokianga,
Mimiti ana ngā puna o Taumārere,
Tōtō ana ngā puna o Taumārere,
Mimiti ana ngā puna o Hokianga.'*

E tū ana ahau i ēnei kāwai ka rūpeke nei ki ahau. Ko tōku tūrangawaewae tēnei, tōku whakaruruhau.

*Kāti au i konei
Hei ekenga ihu waka
Hei tānga waihoe
Mō Te Ahukaramū
Ka kopa o te rae
Ki Ōkatia rā!⁴*

Mai i taku tamarikitanga, ka areare aku taringa ki te whakarongo ki tēnei mea ki te waiata, ā, ka whāia hoki ērā kaupapa i ahau i te kura. Tae atu hoki ki te whare wānanga o Wikitōria rā, koia tonu taku kaupapa i whāia ai. Heoi, he Pākehā katoa te āhua o ngā waiata i whāia e au. Ka whā pea aku tau ki Wikitōria, kātahi anō ka hua te hiahia kia whāia ngā waiata me ngā whakairo pūrutanga o te Ao Māori. I reira ka anga te titiro ki ngā waiata, ki ngā tangi, ki ngā whakatangihanga pū hoki o te Ao Māori kia mau i ahau ngā taonga puoru taketake ake nō tēnei whenua. Ka mutu, ka uru ahau ki

⁴ Nō te waiata a Rangi Topeora mō Te Ahukaramū. Tirohia Ngata 1928, whārangi 234.

ngā hui o Te Wānanga-o-Raukawa, puta atu hoki i te rohe o Ngāti Raukawa, kia tino waia taku ngākau ki te āhua o ēnei taonga e kiia nei ko te mōteatea me te taonga pūoro.

Nō te tau 1991, ka hoki anō ahau ki te whare wānanga (Massey) ki te whai i te tohu e kiia nei ko te Masters of Philosophy. Ko te mōteatea tonu taku kaupapa. I reira ka ārahina ahau e ngā rangahautanga a Apirana Ngata rāua ko Pei Te Hurinui i puta rā ngā pukapuka e mohiotia whānuitia ana ko 'Ngā Mōteatea'. Ka mutu, ka oti tētehi pukapuka mō ngā waiata, mō ngā mōteatea. (I tāia hoki tēnei pukapuka i te tau 1994.)

Nā, nō muri mai ka kite iho au, kāore anō au kia āta wānanga i te tū a te hunga hāpai i ngā taonga nei. Arā, pēwhea te tū ki te whakaata i ēnei mea?: te kori o te tinana, te hikihiki o ngā pewa, te pūkanakana o ngā whatu, te wiri me te aroarowhaki o ngā ringa, te whakatautau, te takahi o ngā waewae. Tae noa hoki ki ngā whakaariari katoa a te tangata, a te rōpū rānei.

Nō reira, ka anga taku ngākau ki te whai i tērā taha o te tū ki te waiata, kia mau katoa i ahau ērā taha katoa. I pēwhea te āhua o te tū? Ka kitea ngā whakamārama a Pei Te Hurinui mō te tū o Puhīwahine o Ngāti Tūwharetoa. Ka kitea hoki ngā kōrero mō Te Kahureremoa, mō Rangī Topeora, mō Erenora Taratoa, me te tini noa atu o ngā kūia, nā rātou tēnei taonga i hari.

*Ako au ki te kōhiti, kāore te kōhiti, kāore te kōhiti.
[A]ko au ki te whewhera ē, kōhiti-nuku ē, kōhiti-rangi ē,
kōhiti werewere, puapua, hanahana, e tinaku ai ē.
Ēi, kai taku hika e kopī nei, huare!⁵*

Nā, i ngā rangahautanga mō te āhua o te tū ki te waiata, ka tūpono au ki ngā whakamārama mō te whare tapere, he whare i āta hangaia e ngā tūpuna hei wāhi hari, whakakite hoki i ngā momo whakangahau a te Māori. Ā, ehara i te mea ko ngā waiata noa iho e kitea ana i reira, engari, arā noa atu te tini o ngā whakangahau, whakaariari i kitea i reira, e noho whanaunga ana hoki ki ngā waiata. Nō reira, ka hua te whakaaro, kia rangahaua te āhua o tēnei whare e kiia nei ko te whare tapere kia āta tatauria ngā momo whakangahau e haria ana i reira, kia āta kitea hoki te hoaketanga o tērā momo whare. Mā te pukapuka nei hei whakaatu i te whare tapere.

Nō Hawaiki mai rā anō te whare tapere. Kawea ai e tēnā iwi, e tērā iwi ki tā rātou i manako ai, kia puta ai te tini o ngā kōrero mō ngā haerenga o ngā rangatira, tāne, wāhine rānei ki te whare tapere ki te whakaari i ngā whakangahau o te Ao Māori. I te tūtakitakitanga o ngā tāne ki ngā wāhine, ka ngaua te aroha, ā, koia tonu te taonga nui i puta i te whare tapere. Tirohia ngā kōrero mō Ponga rāua ko Puhīhuia me Tūwharetoa rāua ko Hinemōtū tēnei āhua.

⁵ Ko te haka tēnei a Raukauri mā. Tirohia Reedy 1993.

Kei ētehi iwi, i āta hangaia he whare rākau mō te whare tapere; kei ētehi iwi, i whakaritea he wāhi hei tūnga mō ngā mahi o te whare tapere. Ko te tauira, ko Te Motu e tere mai rā i Kāwhia. He moutere tēnei i haerengia ai e ngā whānau e noho ana i ngā pareparenga o Kāwhia i ngā rā o te raumati, ki reira hāpai ai i ngā whakangahau.

Ka mutu, he momo whare tēnei i ngākaunuitia e ngā tūpuna, e ngā pakeke rātou tahi ko te rangatahi. E toru ngā momo whare i kitea i roto i aku rangahau, ko te whare tapere tonu tērā, ko te whare mātoro me te whare karioi. Kei te wāhanga tuarua ngā whakamārama mō ēnei whare e toru.

*Ka whakakitea nga mahi a Raukatauri i reira, te haka, te waiata, te putorino, te koauau, te tokere, te ti ringaringa, te ti rakau, te pakuru, te papaki, te porotiti...*⁶

Nō tērā rau tau, ka hinga te whare tapere. E whakapae ana ahau nō te hinganga o ngā pā, ka hinga hoki te whare tapere. Ko ētehi o ngā mahi o te whare tapere, e ora tonu ana i roto i ngā whakangahau Māori o tēnei rau tau e kawea nei e ngā kapa. Ko tāku he whiriwhiri i te whakaaro, me pēwhea e tū mai anō ai he whare tapere i waenganui i ō tātou iwi?

Kāti, e te iwi, e tukuna ana tēnei pukapuka me ngā whakaaro o roto kia whitingia e te rā, kia puhipuhia e te hau. Ehara i te mea, kei konei ngā whakaaro me ngā kōrero katoa mō te kaupapa nei, engari, ko āku ēnei i kite ai i roto i ngā rangahautanga. He whakaaro noa iho ēnei e tuhia ana ki tēnei pukapuka, ehara i te mea hei te kitenga iho, me tango tonu atu, engari rawa, ko te tikanga me whakarite ēnei kōrero, ēnei whakaaro hei wānanga mā te iwi. I ētehi wāhi, ka tuhia mai ngā whakaaro me ngā whakamārama a ētehi kaumātua, engari, ko te roanga atu o ngā kōrero nāku i runga anō i āku i kite ai. Mehemea he hē kei roto, nāku te katoa. Kāti, ka waihotia atu ēnei whakaaro, mā te iwi hei tango tā rātou e pai ai, ka whiriwhiri.

Tēnā anō koutou katoa.

⁶ Nō te pukapuka a Mātene Te Whiwhi rāua ko Te Rangihaeata. Tirohia Te Rangihaeata 1851.

1.2 Introduction

It is part of our human nature to enjoy the telling of stories. Whether we come from the Arctic circle or the African continent, the mountains of Europe or the plains of the Americas, we all enjoy stories. Storytelling can take the form of small, intimate occasions, a father speaking to his family in front of the fire. It can also be formalised in more structured and public settings like the theatre where trained performers seek to involve their audience in the world of the story.

Whatever its form, storytelling remains compelling to one and all. The tragedy that befalls Oedipus or the triumph of Arthur, the trickery of Māui or the insanity of King Lear, we are captured. We become engaged, mesmerised by observing and partaking of great dance like the passion of the flamenco, the surrealism of Butoh, the intensity of *Ruaumoko*. And we are enraptured by song: whether on our own or in a group, music is an energy that flows through us reminding us of our inner selves and our connection with the universe.

In many societies and cultures, storytellers, dancers, singers and actors are revered for their mystical powers. By their very special ability, they can engage an audience and lead them, as if by some magic, into the world of their stories. The performer casts spells upon the imagination of the audience and constructs within their consciousness the world of the story they are enacting, whether this be through dance, or song or drama or any other form.

There is the mysterious yet delightful experience of having life reflected back at oneself, to find resonances between the performance one is observing and what one knows about life. As characters fall in love, so we too make connections between our own love lives and those of the characters. It is this recognition, both intellectually and intuitively, of the connection between the work before us and what we know in life that makes it so enjoyable. We are caught in the flow of a story and are transported to another place, not of space or of time but of consciousness, by the spectacular power of the imagination as life transforms before us.

Antonin Artaud likens this experience to alchemy where the theatre:

... is developed from a certain number of fundamentals... which aim on the spiritual and imaginary level at an efficacy analogous to the process which in the physical world actually turns all matter into gold...⁷

This magic, this alchemy is not known exclusively but it appears in all cultures, in all communities of peoples throughout the world. It can be found in the Kabuki of Japan, the Peking Opera of China and the Gamelan of Indonesia. It is located in Grotowski's *Theatre of the Poor*, in festivals of ancient Greece and, of course, in Shakespeare.

⁷ Artaud 1958, p. 48.

It was also found in a Polynesian institution called the 'whare tapere', which was brought to Aotearoa/New Zealand by the ancestors of the present-day generations of Māori. It is this tradition of storytelling, song and dance, and particularly its reconstruction, that forms the focus of this thesis.

As we shall see, the 'whare tapere' was a traditional institution of pā based Māori society. In some cases it was a building set aside for the purposes of entertainment and storytelling, but in other cases it represented a particular area, like an island, that was set aside for the same purpose. In all cases, the whare tapere stood for a collection of discrete activities whose overall description might fall under the title of 'entertainment', whether this be located in a particular building or not.

The whare tapere seems to have had its own magic as master storytellers and dancers gathered to weave their spells upon a willing audience. Here Te Kahureremoa of Hauraki performs her dance in a whare tapere in Katikati:

Tino whakatikanga o te wahine nei ki runga ki te haka, i te toronga kautanga o nga ringa inamata e whakatangihia ana ki te ngongoro; ko nga ringa me te mea ka marere, ko nga koikara piri ana i tua i te angaangamate o te kapu o te ringa; koia ano me te mea e komurua ana te tamahine a Paka, ta te Aitanga-a-Tiki pai, ta te kotahi a Tutawake pai, ara ona whakatauki o te rangatira, "He riri ano ta te tawa uho, he riri ano ta te tawa para;" ara o te rangatira ona whakatauki, tu atu ki te haka, he haka ano ta te rangatira, he haka ano ta te ware, he porahu noa iho nga ringa.

And so the woman rises to dance, as soon as she extends her arms exclamations of surprise and admiration can be heard it is as though her hands will leave her body, her fingers arch to touch the back of her hands; it is as though the suppleness of Paka's daughter has come from constant training and massage, she is the epitome of feminine grace and beauty in the dance; there are many sayings concerning the nobility, the sound tawa has its qualities, the inferior tawa has its qualities so it is said of the high born when they rise to haka that they have their style and the low-born have theirs, their hands look awkward...⁸

In the Hawaiki story concerning the death of Kae, the connection between the whare tapere and magic is rendered even more complete:

*...ka rotua te whare e nga wahine ra, ka whakamoemoea, kia tupuatia a Kae e ratou, ka warea te whare katoa e te moe...
The women then put all the people to sleep by the use of spells so that they could kidnap Kae who also fell asleep...⁹*

The goal of this thesis is to develop a theory upon which the whare tapere institution might be renewed in the 21st century. It includes the findings of a

⁸ Translation by Tīmoti Kāretu. In Kāretu 1993, p. 18.

⁹ Te Rangihaeata 1852, GNZMMSS 46, my translation.

research project which describes the traditional whare tapere as well as the description of a philosophy upon which a new whare tapere might be constructed. This philosophy arises from the traditional Māori world view entitled 'Te Ao Mārama'.

1.3 The Working and Final Titles of the Thesis

Initially, the thesis was entitled 'Towards a Model for Māori and/or Tribal Theatre'. The final title of the thesis became 'Te Whare Tapere: Towards a Model for Māori Performance Art'. The transformation from the working title to the final title, and the differences between the two, require some explanation.

1.4 Towards a Model

The use of the word 'towards' signals an understanding that a model of this kind can not be entirely created within the context of a written thesis. Whilst the thesis does contain a series of ideas relevant to the final phenomena, ultimately the model itself will be known in its entirety when it is *practically* put into effect. In essence, the thesis articulates a *theory* that will be subsequently tested and explored in practice. Hence, the use of the term 'towards'.

A 'model' is a symbolic structure used to stand for some reality. The model is not the reality itself, but rather it provides directions, ideas, principles and so on, upon which the final reality might be constructed. This thesis presents a series of ideas upon which a model for a new Māori performance art institution might be created. Further, it is the view of the author that the practical model should, in time, supersede this written theory: it should expand it, explain different parts and so on. Whilst the practical model may possess certain inflections and accents peculiar to a particular locality, it will also contain certain key concepts and features that can be transferred and are transportable to other localities. Hence, a new whare tapere need not become fixed in one locality but the model may find ongoing expression in a variety of localities and contexts. Further ideas on the roles of model, metaphor and symbol are described in Section 2.0.

1.5 Māori and/or Tribal

The terms 'Māori and/or Tribal' arose out of my concern with understanding how the Māori world is organised. Where once Māori consciously organised themselves in tribal groupings, much of this kind of organisation has changed. Today many Māori do not define themselves through tribal groupings but simply through the appellation known as Māori.

The terms 'Māori' and 'tribal' are located at the centre of a controversial debate raging both within Māori society and in New Zealand as a whole. It raises questions as to the definition of Māori people, Māori culture, Māori history and so on. In 1991 I wrote, *One should always be mindful that Māori history is tribal history.*¹⁰ The motivation for this comment was to challenge the assumption made for such a long time in New Zealand society as to the lack of diversity in Māori culture. Further, I wanted to break through the

¹⁰ Royal 1991, p. 13.

post-colonial construct entitled 'Māori' which so many of us have accepted as the orthodox view of our culture.

I suspect, and I am not alone in thinking this way, that Māori history, as written and published in the past, has attempted to create some kind of national norm of Māori history and traditions. Writers such as John White have attempted to create a common version of tribal tradition, thereby undermining tribal diversity and ultimately tribal authority...¹¹

My intention was to raise a question over the definition of 'Māori history' which has arisen, in New Zealand historiography, from the work of writers like John White rather than from Māori ourselves. My alternative to 'Māori' in 1991 was to use the term 'tribal'. Hence, I subtitled the book, in which this discussion appears, 'An Introduction to Researching Tribal Histories and Traditions.' However, I now find this term to be unsatisfactory because I have substituted one post-colonial inspired Māori term for an English language term. My motivation in using the term 'tribal' was to encourage the view in Māori people that we are all descendants, we are all part of whakapapa. We are inextricably woven into the whakapapa system and our quest today, the purpose of our research, is to come to a greater intellectual knowing and spiritual awareness of whakapapa.

For this reason I should have used terms such as 'whakapapa' or even 'whanaungatanga'¹² research.¹³ It is my hope that as Māori journey toward their ancestral past that they do so unfettered with non-Māori and colonial constructs that inhibit their understanding of ancestral phenomena in the way their ancestors would have wished them to see it. Certainly, 20th and 21st century Māori can not escape the reality of colonisation, however, we can journey toward coming to an understanding of where colonisation has affected our understanding of ancestral phenomena and concepts and where it has not. Further, we can employ some of the things that colonisation has brought here to assist us in our journey toward our ancestral past. (see footnote 19)

To return to our discussion, I have decided to stay with the term 'Māori' to signify the group of people known as Māori and not to denote the philosophy of their organisation(s) and collectivity nor the methodology by which this group might be researched. Whereas 'whakapapa' and 'whanaungatanga' point to a series of ideas as to how research might be conducted, the term 'Māori' is used to denote only the community of people who can be identified as Māori.

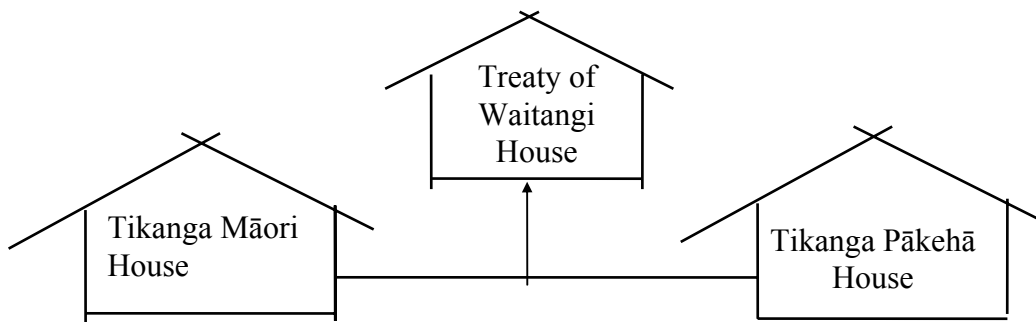
Concerning the capacity for Māori to define what 'Māori' means, in contrast to the work of writers like John White, I am assisted by a model for

¹¹ Ibid.

¹² The concept of the interconnectedness of all things indicated within the whakapapa of the world.

¹³ I note that Russell Bishop made the breakthrough in his recent book on Māori research. He entitled his publication, 'Whakawhānau: Collaborative Research Stories'. See Bishop 1996.

constitutional change which has been advocated by the Raukawa Trustees¹⁴ since 1984. This model, the Trustees argue, is based upon the Treaty of Waitangi and gives expression to their central thesis of Partnership-Two Peoples development. The Trustees envisage the creation of three 'houses' entitled a 'Tikanga Pākehā House', a 'Tikanga Māori House' and a 'Treaty of Waitangi House.'



2. The Raukawa Trustees Model entitled Partnership-Two Cultures Development

I have considered the application of this model to the world of theatre, entertainment and the whare tapere. In my view, the Tikanga Pākehā House represents the Western model of theatre as employed in dramatic theatres in New Zealand such as Downstage in Wellington and the Court in Christchurch. It is my hope that the theory presented in this thesis may give rise to a model of the whare tapere which would fulfil the role described by the 'Tikanga Māori House'. Hence, the use of the term 'Māori' in the title of this thesis is in keeping with the Raukawa Trustees model for constitutional change and reform.¹⁵

1.6 Theatre versus Performance Art

The use of the term 'theatre' throughout the duration of this project has given rise to one of the most important issues discussed here. From the outset, I had a suspicion that theatre as a term was problematic in that on the one hand the project was devoted to prescribing a 'new' model. However, the use of the term 'theatre' suggested that some pre-emptive decision had already been made about what form this model was going to take. To use the colloquial expression, theatre has a lot of 'baggage' attached to it and this has manifested itself upon inquiry of the project by others. In explaining that the PhD is focused upon Māori theatre, the usual image, I believe, that appeared in the mind was some kind of Māori variant of western theatre. Usually, the inquirers thought of Takirua Theatre in

¹⁴ The Raukawa Marae Trustees is a body consisting of representatives of the Confederation of Ngāti Raukawa, Ngāti Toarangatira and Te Āti Awa. It was formed following the opening of Raukawa Marae in Ōtaki in 1935.

¹⁵ Incidentally I feel that Takirua Theatre in Wellington should represent the Treaty of Waitangi house. There is a tremendous amount of work to be done in relation to dramatically representing and expressing the encounter between the two parties to the Treaty of Waitangi. I feel that Takirua Theatre can address this issue. For further information regarding the Raukawa Trustees model of constitutional change, see Winiata 1997.

Wellington whose base is the employment of a western model of theatre to tell a Māori story.

However, I continued to use the term 'theatre' as I had not identified a clear, 'solid' argument as to why there was a tension in my use of the term. This did not occur until I

considered definitions of theatre and drama. A concept central to western theatre is *mimesis* and its impact upon western theatre can not be underestimated. Mimesis is the notion of a person taking upon the persona of another, and then 'acting' out the life of that second person.¹⁶

The mimesis concept is complex, however, a brief explanation will suffice for our purposes here. The power of mimesis gives rise to that most important participant in western theatre, the actor. Through mimesis, the actor can then stand upon the stage and say 'I am King Lear' and act out that part. The audience 'suspend their disbelief' and together with the actor, they plunge into the world of the characters, such is power of mimesis and the symbolic world of western theatre.

Mimesis is not present in Māori culture and because it is not present, I found this defining concept discounted my use of the term 'theatre' in the title of this thesis. From the outset, I wanted to 'wipe the slate clean' and start with a conceptual framework drawn directly from Māori culture. I decided to use 'Performance Art' as it is less definitive and more general in tone. Some might argue that the concept of 'art' restricts the view somewhat, especially as the concept is not found in Māori culture. However, I have decided to use it to signal my intention to allow as little pre-emption as possible.

1.7 The Mead definition of Māori Art and the continuum of Māori tradition

Having made these statements, it is useful to consider Hirini Moko Mead's definition of Māori art. His ideas are presented in his recent book entitled 'Māori Art on the World Scene' and were received at a Māori art conference at Massey University in 1996¹⁷ with some discomfort. In a section entitled 'Towards a Definition of Māori Art', Mead writes:

1. *Māori art is an essential part of Māori culture and derives its meanings, values and traditions from that source.*
2. *It provides creative opportunities for Māori to enhance their lives and enrich their living environment according to the styles, traditions and canons of taste handed down to artists of today by generations of Māori artists before them.*
3. *There is a continuity and constancy in Māori art which stems from the culture and which gives to all art forms a distinctive Māori aspect, or feel, or wairua.*
4. *Māori art is closely associated with identification by Māori as Māori, with feelings of self-worth and with notions of status in the community.*

¹⁶ See Honderich 1995, p. 569.

¹⁷ Toioho ki Apiti Māori Art Conference: Massey University, 26-28 June 1996.

5. *The primary purpose of Māori art is to give expression to the creative genius of Māori artists to satisfy Māori social, political, cultural and economic needs.*
6. *Māori art is social art that is created within a cultural and social environment, such that artists are in touch with their tribal roots and with their people.*
7. *Changes in Māori art are brought about by Māori artists who employ new technologies, introduce new images, and recombine elements of Māori art in new and exciting ways that are accepted by the Māori public.*
8. *The 'owners' of the cultural and intellectual property that constitute the whole field of Māori art are undoubtedly the Māori people.¹⁸*

Points 1 to 3 of Mead's definition point to the identification of a tradition, a continuum of philosophy, ideas and creativity within which the Māori artist works. In order for Māori art to be considered as such, it needs to be located in this continuum. Points 4 to 6 concern the needs of contemporary Māori to give artistic expression to their experience of the world, to create understanding of their world through artistic forms. Point 7 notes the reality of an ever changing continuum of Māori tradition. It is not locked or fixed in some unchanging historical reality, but rather it evolves as the Māori experience of the world evolves. Finally, Point 8 is a political statement which makes reference to the socio-political reality of the Māori community in relation to their Treaty partner.

Much passionate debate takes place in Aotearoa/New Zealand today concerning the definition of 'Māori Art'¹⁹. Many argue that if the art is created by Māori, it is Māori art. Others argue, having quickly remembered the career of Kiri Te Kanawa, that it is not sufficient to simply be a Māori person by descent, but the artform itself must be recognised as a Māori artform or at least, must be seen to have arisen out of a Māori cultural continuum.

It is this latter statement that underpins the Mead view of Māori art. Māori art comes from a continuum of ideas, philosophy and experience of the world that is Māori. This continuum evolves and changes as times change. It allows for the embracing of non-Māori phenomena by creating a rationale upon which these phenomena can be brought into this Māori continuum of tradition. This is akin to the Whatarangi Winiata definition of mātauranga Māori where the foundations of mātauranga are employed to embrace non-Māori phenomena. This definition is discussed in Section 3.16.4.

For the purposes of creating a new 'model of Māori performance art', the Mead definition encourages us to understand the continuum of Māori culture, to identify needs, to embrace the notion of an ever changing, evolving Māoritanga and to be aware of the socio-political reality of Māori creativity. Concerning the Māori continuum, it urges us to pay special

¹⁸ See Mead 1997, p. 231.

¹⁹ See for example the article on Te Waka Toi in Sunday Star-Times, 17 March 1996.

attention to the way in which colonisation has affected our customs, traditions and philosophies. We must be sure that the philosophy we might employ is in fact 'Māori' and enjoys wide currency in the culture. The new whare tapere must be born of this continuum, be reflective of it and give expression to it.²⁰

1.8 Summary of the thesis

Part I of the thesis considers the Māori world view and attempts to describe a philosophy that underlies Māori culture. It commences with an exploration of the author's own whakapapa as a methodology by which to discover the Māori world view and to identify a societal philosophy (or philosophies) based upon this world view which influenced subsequent Māori culture.

The purpose in determining the Māori world view and philosophy is based upon the notion that the institutions of any society and culture are created out of and are expressive of that community's world view. Through their activities, institutions express these world views both inwardly and outwardly. Hence, the reconstruction or the creation of a new whare tapere institution is reliant upon the identification of a societal world view and philosophy.

Part I of the thesis argues that the Māori world view is found in the concept entitled 'Te Ao Mārama' which is located in the paradigm of Ranginui (the sky father) and Papatuanuku (earth mother). Upon this world view was constructed the subsequent history of the Māori world, both in the Hawaiki period and in the Aotearoa period. As Ranginui and Papatuanuku are referred to in all iwi traditions, I argue that 'Te Ao Mārama' serves as both a world view and as a philosophical orientation to the world. Further, as Ranginui and Papatuanuku traditions can be found throughout Māori society, I argue that it is a pan-Māori phenomenon.

Part II of the thesis considers the historical Whare Tapere, an institution which fell into disuse in the 19th century. The material commences with the Hawaiki story concerning the death of Kae following the birth of Tūhuru. Contained within this story is a description of the mythical first whare tapere of Māori tradition which served as a model for subsequent whare tapere.

The material considers other Hawaiki traditions, including those concerning Māui, Tamatekapua and Tāne-rore (to name a few) before considering Aotearoa expressions of the whare tapere. Here we find descriptions of

²⁰ I suspect that this entire discussion is post-colonial in nature. If colonisation had not taken place and Māori culture and society had remained confidently intact, little time would be spent ensuring that such a philosophical framework is undoubtedly Māori. However, given the great damage that colonisation has wrought upon Māori literature, traditions, history etc. even the integrity of the relationship between a cultural phenomena and its Māori origins, can at times, cause debate. See, for example, the forthcoming discussion on *Io*. For our purposes here, and for the purposes of Māori society at this stage in our history, we are preoccupied with developing the authority of our ideas through an irrefutable connection with the Māori cultural continuum, damaged as it may be, but nevertheless remaining intact.

aristocratic figures such as Te Kahureremoa and Tūwharetoa. 19th century figures are also included such as Puhīwahine and Erenora Taratoa, before concluding with Pākehā descriptions (mostly from the 19th century) of the whare tapere in action. As many Pākehā visiting pā did not know what they were witnessing and describing in their diaries and journals, I argue that in many instances they were viewing the whare tapere in action.

Finally, Part III of the thesis describes a theory upon which a new form of the whare tapere might be constructed today. It sets forth the Te Ao Mārama world view and philosophy as the foundation for a new whare tapere and how it might be employed to influence all the activities of that institution. The theory uses the Te Ao Mārama philosophy upon which a rationale can be constructed to employ the various creative forms that are described in Part II. In addition to this, the Te Ao Mārama philosophy is also employed to construct a rationale upon which non-Māori forms and concepts such as mimesis might be employed in this new whare tapere.

1.9 Acknowledgements

No project of this kind could have been completed without the assistance of many supportive people. It is appropriate that they should be acknowledged and I commence with my supervisor, Professor Phillip Mann of the Department of Theatre, Victoria University of Wellington. Much heartfelt thanks to Phillip for providing ongoing assistance and debate concerning the thesis as a whole. I would also like to thank my two Māori professors, namely Professor Whatarangi Winiata of Te Wānanga-o-Raukawa, Professor Timoti Kāretu of the Māori Language Commission. Together with my *kuia* Dr. Mīria Simpson this group, despite many pressures of work and time, made themselves available to assist with the project. I also received much appreciated support early on in the project from Professor Ngāpare Hopa of Auckland University. My grateful thanks to all.

In addition, I was helped in many ways by the Historical Branch of the Department of Internal Affairs who have regularly endured my presence since 1991. Particularly Dr. Malcolm McKinnon of the New Zealand Historical Atlas Project and Dr. Jock Phillips, Chief Historian, deserve my thanks and praise. I must also acknowledge my *tuahine* Jane Collins who sought out many sources of information on the whare tapere and to the Māori Education Trust, my grateful thanks for the Roy Watling Mitchell Prestigious Profession Scholarship. Te Wānanga-o-Raukawa has been especially supportive with much needed resources and moral support through a long project.

Finally, to my parents, Tūroa and Maryrose, to whom this thesis is dedicated and to my wife, Parekāwhia and my daughters Keriata and Te Uranga, much love.