

5.0 Part Three
TE WHARE TAPERE
Towards a Model for Māori Performance Art

Hikitia!
Hī!
Hapainga!
Hī!
Tokona ake!
Hī
Turuturu o whiti
whakamaua kia tina! Tina!
Haumi e, hui e, taiki e!



5.1.0 He Kaupapa Whakatū Whare Tapere

I tēnei pito o te pukapuka nei, me huri ō tātou whakaaro ki te whakairo i tētehi kaupapa e tū anō ai he whare tapere. Nō te mea, kua kōrerotia ngā whakaaro o ō tātou tūpuna mō te ōrokohanganga mai o te Ao, ā, kua tirohia hoki ngā mahi a ngā whare tapere o mua. I nāianei, e tika ana kia whakaaranga ngā whakaaro i puta i ērā wāhanga, kia whakamoea rātou ki ngā āhuatanga o ēnei rā. Kia puta he kaupapa e tū ai he whare tapere i ngā rā kei te heke mai. Ko te tikanga, kia rite te kaupapa e wawatanga nei mō ēnei rā, mō ēnei whakatupuranga. Nō reira:

*Kua takoto te mānuka, kawea ake!*¹

Hei te roanga atu o tēnei wāhanga, ka whakatakotonga e au tētehi kaupapa. Ko te tūmanako, māna te whare tapere e whakatū i waenga i tōku iwi o Ngāti Raukawa-i-te-au-ki-te-tonga. Ko ngā kōrero o ngā wāhanga i mua rā, e āhua tārewa ana, ā, kua tae mai te wā, me whakairo tētehi kaupapa hei whakatinana i ngā tūmanako. Ehara i te mea kei konei ngā māramatanga katoa mō te kaupapa nei, heoi, ko te tūmanako mā ēnei whakaaro tēnei kaupapa e taki kia taea ai e te tangata te nanaoka whakakākahu i tāna e minamina ai. Kāore e kore, ka rerekē te whakamahi a tēnā iwi, a tēnā iwi i ngā whakaaro o te kaupapa nei, nō reira, he tauira kē tāku e whakatakoto nei hei whiriwhiri mā te Ao Māori.

5.1.1 Hei aha te Whare Tapere?

*Tērā te Ao Tawhito e pahemo ake nei.
Tēnei anō te Ao Hou me ōna whakatupuranga
Ōna ritenga, ōna rerekētanga e haere ake nei.*²

Tērā te urupounamu e wero ana, me whakatū he whare tapere e ō tātou iwi? Ko te tikanga o te urupounamu nei, kei kore ngā āhuatanga o ēnei rā e maharanga. Arā, kāore tonu he take kia tōia mai tētehi kaupapa o te Ao Kōwhatu ki tēnei Ao, kāore nei ōna hononga ki ngā āhuatanga o ēnei rā. Me āta titiro anō ki ngā nekenekehanga o te Ao Māori i ēnei rā, tae noa ki te rautau e tauwhare iho nei, kia āta kitea mārire ai te wāhi ki te whare tapere.

Hei konei ka tirohia ai ngā kaupapa e tū ana i te Ao Māori i ēnei rā, pērā i te pakanga kia ora tonu te reo Māori; i ngā tono i te Rūnanga Whakamana i te Tiriti o Waitangi; i ngā kōhanga reo me ngā kura kaupapa Māori; tae noa ki ngā whare whakapāoho irirangi me ngā kaupapa kaupākihi. Me whai tūrangawaewae te whare tapere i waenga i ēnei kaupapa katoa.

Ko te tūmanako, mā te whare tapere hei āwhina ngā kaupapa e whai ake nei:

- te kaupapa whakaora i te reo Māori

¹ Nō te Ao Māori tēnei whakataukī.

² Nā Ngārongo Iwikātea Nicholson tēnei kōrero i tuku mai.

- ngā wāhi e taea ai e te Māori te werowero, te wānanga i ngā āhuatanga Māori
- he wāhi e rata ai te ngākau o te hunga rangatahi ki ngā āhuatanga Māori
- he wāhi rangahau i ngā āhuatanga o te Ao Māori.

Nā, ehara i te mea, kāore ēnei kaupapa e kitea i ētehi atu wāhi pērā i te whare wānanga, heoi, ka rerekē te kawe a te whare tapere i ēnei kaupapa. Arā, kia tukuna mā te whare tapere ēnei whakaaro e manaaki i roto i āna mahi whakangahau, whakaratarata i te tangata. Nō te mea rā, he nui tonu ngā hē i ngā kawenga o ngā āhuatanga Māori i ēnei rā, e tika ana kia whakawhānuitia ngā wāhi e taea ai e te Ao Māori te whakawhitiwhiti whakaaro, te wānanga i ngā take e puta ana i waenganui i a tātou. Kua takoto te kupu a Tā Apirana Ngata i ana rangahautanga i *Nga Moteatea*. E whakahē ana ia i te nui o ngā hē o ngā kawenga i ngā mōteatea a ngā tūpuna:

*Engari te waiho tonu atu (ngā mōteatea) kia takoto he ana, kia hapa ana, kia tapepa i a o koutou tipuna i mohio ai?*³

Kia taea hoki te motuhaketanga o tēnei wāhi kia kaua e riro mā te Ao Pākehā tā tātou wānanga i ēnei take e whakahaere, engari, kia whakahaerengia i runga tonu i ō tātou ake tikanga.

5.1.2 Mā te Ao Mārama hei whakakotahi ngā Kawenga katoa o te Ao Māori

*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 Rangipōtiki
I puremu nei a Papatūwhenua.
Tokona ana a Ranginui ki runga
Takoto ana a Papatuanuku ki raro
Tū ana Te Ao Mārama
Tihe Mauriora!*⁴

Ko te tau nei, nāku i tito i runga i ngā whakapapa i tukuna e Hūkiki Te Ahukaramū, hei whakataki i ēnei kōrero. Kua whakarāpopotonga i te wāhanga tuatahi te kaupapa nui a ō tātou tūpuna e pā ana ki te Ao e noho nei tātou, Te Ao Mārama. Arā, e pūtakengia ana ngā āhuatanga o te Iwi Māori i te kaupapa nei, nō te mea, ko ngā āhuatanga o te Ao he uri nō Ranginui rāua ko Papatuanuku. Nā, e whakaahuangia ana tēnei whakaaro i roto i ngā kaupapa katoa a ō tātou tūpuna. Ahakoa te whare rūnanga, te whare kōhanga rānei, ahakoa te whakatū pakanga, te hohou rongo rānei,

³ Ngata 1928, pp. viii, ix.

⁴ Nāku tēnei i tito i runga i ngā whakapapa i tukuna e Te Ahukaramū.

ahakoa he whakatere waka, he ngaki māra, ka puta Te Ao Mārama. Nō reira, ka hoki mai anō tātou ki ēnei rā me tō tātou kaha ki te whakatakoto kaupapa e ora mai anō ai ngā tikanga Māori, ko te tūmanako, kia poua ā tātou kaupapa, ō tātou whare katoa ki Te Ao Mārama.

I roto i ngā tau e rua tekau mā rima, neke atu, kua kitea te kaha o te Ao Māori ki te akiaki i a ia anō ki te whakaora i ngā kaupapa Māori; ki te whakaora i te reo Māori me te tini noa atu o ngā kaupapa e whakahaerengia ana i ēnei rā. Mai i ngā kōhanga reo ki ngā reo irirangi, mai i ngā take hī ika ki ngā kaupapa kaipākihi; mai i ngā whare wānanga ki te pouwaka whakaata Māori, kua tū ēnei kaupapa i te mata o te whenua hei whakanui, hei whakarangatira i te noho o te Ao Māori me ōna tikanga, me tōna reo ki roto o Aotearoa puta noa. Heoi, ko te pātai, he aha kē tātou e whakapau nei i ō tātou kaha kia tū ēnei kaupapa? He aha ake te tino kaupapa o ēnei whāinga katoa?

Tērā ētehi e kī, i te mea, kua roa te iwi Māori e noho pōhara ana, ko te tikanga kia nui atu te pūtea mā te iwi Māori. Ko ētehi ka mea, ki te tatū te tono (kerēme) ā te iwi, ka ora ake te iwi. Heoi, ko te urupounamu e wero ana, ae, kia oti ēnei kaupapa katoa, he aha kē kei tua? Ka whai pūtea tātou hei aha kē? Kia rite rawa tātou ki ō tātou hoa Pākehā? Ō tātou tikanga, tō tātou whakapono, tā tātou titiro ki te Ao kia rite rawa ki tā te Pākehā?

Me kimi rānei tētehi atu kaupapa nui, atu i te whai moni, hei paihere i te iwi Māori ki te mata o te whenua. Ehara i te mea, kāore he take o te whai moni. Kao. E tika ana, kua roa te nuinga o te iwi Māori e noho pōhara ana i roto i ngā tau, mai rā anō i te hinganga o ngā ope taua o tērā rautau. Ae, ka tika tā tātou whai i ngā pūtea kia ora ai tātou, ō tātou tinana me ō tātou hinengaro. Heoi, ki te tatū tēnei, he aha ā muri atu?

I konei, ka whiriwhiritia e au te kaupapa i kōrerotia i te wāhanga mō Te Ao Mārama. Ka mutu, ka takoto rā te wero kia poua, kia tuituia ā tātou kaupapa katoa ki roto i Te Ao Mārama, arā, kia whai wāhi ai ngā kaupapa katoa ki te Ao Mārama. Kia tukuna ngā kaupapa katoa hei tūrangawaewae mō Te Ao Mārama. Mehemea ko te kōhanga reo, ko ngā kaipākihi Māori rānei, ko ngā rūnanga-a-iwi, ko ngā kerēme rānei, mehemea ko ngā whare wānanga, ko ngā kaupapa hī ika rānei, ko te whakaaro kia whai tūrangawaewae Te Ao Mārama i ēnei kaupapa katoa, kia whai tūrangawaewae ēnei kaupapa ki Te Ao Mārama.

He whakaaro anō kei te hurihuri i roto i ahau. I aku haerenga i ngā iwi, kua rongō au i ngā tangi mō ngā taonga Māori kua ngaro i waenganui i a tātou. Arā, ko tō tātou reo, ko ō tātou whenua, ko ngā whakatupuranga mohio ki te hohonutanga o tō tātou Māoritanga. Kua roa te ngākau Māori e haku ana mō ēnei taonga. Rua tekau tau tātou e rapu utu ana mō ēnei taonga. Mō te takahītanga a te Kāwanatanga i te Tiriti o Waitangi, kua tino kaha tātou ki te tohe kia utua mārire e te Pākehā ōna hara ki a tātou.

Heoi, ko te mutunga iho, ki taku whakapae, ko te nuinga o ō tātou whakaaro, tō tātou ngākau kei te pō tonu e aue ana, e pōuriuri ana. Ko tāku, kua tae mai te wā kia poua ai he kaupapa Māori tuturu ki te orangatonutanga o te Ao Māori. Taro ake nei, ka tomo tātou ki te Tau Ruamano, ā, e tika ana kia tutuki pai ētehi o ngā kerēme i raro i te Tiriti o Waitangi. E mea ana ahau, kua tae mai te wā kia whiti anō te rā ki te Ao Māori, e puta mai ai tātou i te pōuriuri, ki te Ao Mārama, tihē mauriora!. Koia au e mea ai, ko te Ao Mārama hei kaupapa whakakotahi i ngā kaupapa a te Ao Māori puta noa, kia taea ai te kī, ae marika, kei te ora tātou.

5.1.3 Me pou te Whare Tapere ki Te Ao Mārama me ōna pūtake

Nā, kei runga anō i te ia o tēnei whakaaro, me pou hoki te whare tapere me ōna āhukatanga katoa ki roto i Te Ao Mārama. Mā Te Ao Mārama e tohutohu ngā tikanga o te whare tapere, kia taea ai te kī, e whai tūrangawaewae ana Te Ao Mārama i roto i te whare tapere.

He aha ngā tikanga, ngā āhukatanga o te Ao Mārama nei? Kāti, mā te roanga atu o ngā mahi a te whare tapere e ketuketū, e rukuruku ērā tikanga. Arā, koinei tētehi mahi nui a te whare tapere, he rangahau i ngā āhukatanga o te Ao Mārama. Heoi, ka tīkina atu ngā whakaaro a Te Tai Tokerau mō te Tiriti o Waitangi:

*Me ako ā tātou tamariki he kawenata te Tiriti o Waitangi.
Ōna pūtaketake he rangatiratanga, he whanaungatanga,
he manaakitanga, he tohungatanga, he ūkaipō.
Ōtirā, kei tua ko te aka matua, tōna ingoa ko te Kotahitanga.⁵*

Nā, i te kōrero nei, e whakaritengia ana te Tiriti o Waitangi ki te rākau. Mehemea ka tika ngā pūtaketake i raro i te whenua e whāngai ana i te rākau, ka tika te tupu o te rākau. Hua atu, mehemea ka mau ngā kaupapa e kōrerotia ana ki roto, ka tupu hoki te Tiriti kia rite ki te rākau i te waonui. Nā, e mea ana ahau, ko ngā kaupapa e kōrerotia ana i te ōhaakī nei, i puta ēnei i Te Ao Mārama, arā, he tino kaupapa ēnei nō te kaupapa nui o te Ao Mārama. Kua rite rā hoki i te wāhanga tuatahi o tēnei pukapuka i te whakapapa a Ngā Puhī e whakarite ana hoki i te Ao kia rite ki te rākau. Nō reira, mā te whare tapere ēnei 'pūtaketake' o Te Ao Mārama hei whakaatu.

- ko te manaakitanga
- ko te rangatiratanga
- ko te tohungatanga
- ko te whanaungatanga
- ko te ūkaipō
- ko te kotahitanga

⁵ Nā Māori Marsden tēnei i tuku mai.

I te timatanga, koia nei ngā tikanga nunui hei rangahau i te whare tapere. Arā, ka whakairia e au ēnei 'pūtaketake' hei ārahi i tā tātou haere ki roto i te kaupapa nei. Kāore e kore, hei te roanga atu, ka kitea ētehi atu whakaaro, ētehi atu tikanga, ētehi kaupapa rānei, aha rānei o te Ao Mārama.

5.1.4 Mā Te Whare Tapere hei whakaatu i ngā whakaaringa me ngā whakangahau a te Māori

Ka tū te whare nei, ko ngā tikanga, ko ngā ritenga, ko ngā mahi a tēnei o ngā whare Māori, he whakaatu i ngā mahi whakangahau a te Māori. Arā, ka whakaaturia ngā mahi i tuhia i te wāhanga tuarua o tēnei pukapuka. Ko te take, ahakoa e poua ana te whare tapere ki te Ao Mārama, kāore hoki he painga kia rite rawa āna mahi, ngā kai a te whatu, a te taringa, ki ō ētehi atu whare Māori. Me mau anō ia i āna ake mahi, i ōna ake tikanga, kia whai take ai tōna tū.

Koia pea ētehi o ana taonga:

- ngā taonga pūoro
- ngā momo waiata
- ngā pūrākau me ngā pakiwaitara
- ngā momo kanikani me ngā whiunga a te tinana
- ngā panipani

Ka whāia hoki te taura o te hunga i a Hine-te-iwaiwa mā, i a Raukatauri mā. Arā, ko ō rātou taonga whakaariari:

- he waiata
- he pūtōrino
- he kōauau
- he tokere
- he tī ringaringa
- he tī rākau
- he pakuru
- he papaki
- he porotītī
- he haka
- he tā pōtaka
- he kū
- he whai
- he perepere
- he pōtēteke
- he karetao

Nāku tēnei rārangi i hanga i runga i ngā kōrero a Te Rangihaeata rāua ko Mohi Ruatapu me ētehi atu. Kāore e kore, tērā anō ētehi atu whakaaringa ka taea te whakaatu mai i te whare tapere, heoi, ka tukuna ēnei hei ārahi i tā tātou kawē i te kaupapa nei.

5.1.5 Mā ngā tikanga tonu o Te Ao Mārama e tohu, e whakairo i ngā whakaaringa

Heoi, mō te whakairotanga o ngā whakaaringa, ka tukuna mā ngā tikanga tonu o te Ao Mārama hei tohutohu, hei whiriwhiri. Arā, i te tuatahi, ka tīkina ēnei e whai ake nei:

- te manaakitanga
- te rangatiratanga
- te tohungatanga
- te whanaungatanga
- te tohungatanga
- te ūkaipō
- te kotahitanga

Arā, ki te tiki atu tētehi pūrākau, pakiwaitara rānei hei whakaari mā te whare tapere, mā ēnei pūtaketake hei ārahi te whakairotanga o te whakaari i ēnei kōrero. Ka mutu, kua e tukuna mā tētehi atu kaupapa ngā whakaari e tohutohu, engari, mā ngā tikanga tonu o te Ao Mārama.

5.2.0 Me tū te Whare Tapere ki whea?

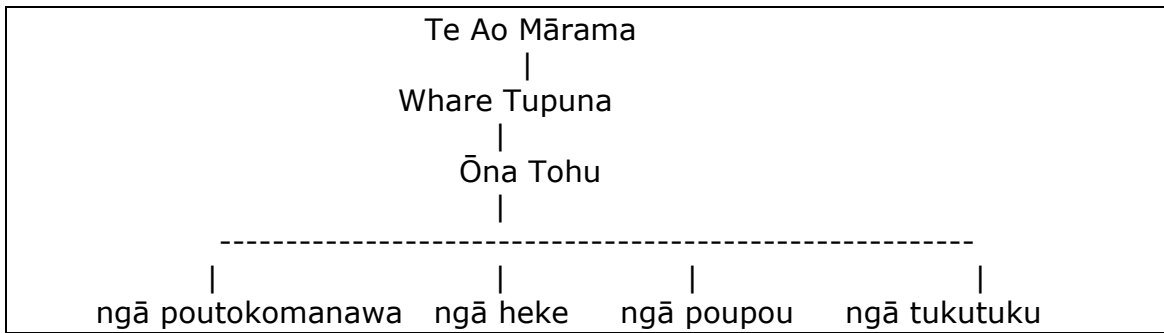
*Ka roa te ngaromanga, he iti te putanga.*⁶

Koia tēnei te pātai nui. Arā, ko ngā whakaaro o ngā wāhanga i runga ake nei, e āhua tārewa noa ana i te rangi, kāore anō kia tau ki te whenua. Nō reira, me rapu he huarahi e taea ai te pou i te whare nei ki te whenua, arā, e taea ai te whakatinana i te kaupapa kia kitea whānuitia, kia puhipuhia e te hau, kia whitingia e te rā. Kāti, ka whakatakotonga e au he kaupapa e tū ai he whare tapere i waenga i tōku iwi o Ngāti Raukawa ki te tonga, hei tauira mō te kaupapa whakatū i te whare tapere i waenga i ō tātou iwi katoa. Heoi, ehara i te mea, e kore tēnei kaupapa e tū ki ētehi atu iwi, engari, ka taea kētia te hari ki ētehi atu iwi, hapū, whānau rānei hei wānanga mā rātou.

5.2.1 Ko te Whare Tupuna, he tohu nō Te Ao Mārama

I te mea, ko Te Ao Mārama te tino kaupapa a ngā tūpuna, e tika ana kia tirohia ā rātou kaupapa e whakaatu ana i Te Ao Mārama hei tauira mō tā tātou kaupapa nei. Ko te whare tupuna te tino tauira a ngā tūpuna mō Te Ao Mārama. Kei reira ka kitea te wehenga o Ranginui rāua ko Papatuanuku, arā, te tūnga o te Ao Mārama. Ko Ranginui te tuanui o te whare, ko Papatuanuku tonu te papa. Ko ngā poutokomanawa o te whare ngā pou a Tāne i tokona ai tōna matua a Ranginui ki runga. Kei runga i te pare o te tatau a Hinenui-te-pō e whakairotia ana. Ko ia te kaitiaki o te huarahi mai i te ao ki te pō, mai i te pō rānei ki te ao.

⁶ Brougham and Reed 1987, p. 117.



5.2.2 Ko Te Whare-o-Raukawa, he tohu nō Te Ao Mārama

*Kia āta whakaputa tēnā anō rā
Ngā tamariki toa nā Rakamaomao
Kei te rangi e haere ana nā Mōtai-tangata-rau⁷*

Nā, me āta titiro ki te iwi o Ngāti Raukawa-i-te-au-ki-te-tonga. Kei te whare tupuna o Raukawa e tū ana i Mākuratawhiti, i Ōtaki, ngā tohu mō te whare o Raukawa. Kua puta i te wāhanga 3.15.2 aku whakaaro mō te pānga o te whare o Raukawa ki te rohe o Raukawa. Arā, he tohu anō hoki te whare o Raukawa nō te āhua o te rohe. Inā, e tohungia ana ngā kāinga o ngā tūpuna ki ngā pou e tū ana ki roto i te whare.

- ko Nēpia Taratoa, tōna kāinga Marama-i-hoea, kei Rangitīkei
- ko Te Whatanui, tōna kāinga kei Raumatangi, kei Horowhenua
- ko Hūkiki Te Ahukaramū, tōna kāinga kei Ōrotokare, kei Horowhenua
- ko Te Rauparaha, tōna kāinga kei Kapiti

Ko rātou ngā poutokomanawa o te whare. Nō reira, ki te hinga ēnei pou, ka hinga te tāuhu, ka hinga te whare. Ki te hinga te whare o Raukawa, ka hinga hoki te Ao Mārama ki te rohe o Raukawa, inā, he tohu te whare tupuna nō Te Ao Mārama. Nā reira, mā te hanga kaupapa e tiakina ai ēnei pou, mā reira ngā pou e tū ai, mā reira hoki te whare e tū. Nō reira, me hanga he whare tapere i runga i tēnei kaupapa āwhina i te tū o ēnei poutokomanawa.

Me pewhea te manaaki i ēnei pou? Mā te whakatinana i ngā kaupapa a ēnei tūpuna. Nō reira, me āta rangahau ngā kōrero mō ēnei tūpuna kia mārama ai. Tuarua, me whakatinana aua kaupapa i roto i ngā kaha me ngā pūmanawa o ngā whakatupuranga i ēnei rā.

Nā, e whai ake nei ngā kōrero mō ēnei tūpuna:

tō **Te Ahukaramū** tōna whakarite ko 'Te Tuarānui-o-Pakake'

⁷ He kōrero tēnei e mau ana i te waiata a Matangi Hauroa o Ngāti Tūranga. Tirohia Royal 1994, whārangi 70.

tō **Te Whatanui** tōna whakarite ko 'Te Rātā Whakaruruhau', ko 'Te Whetūmārama-o-te-Ata'⁸

tō **Nēpia Taratoa** tōna whakataukī e pēnei ana, 'Ki te pirangi koe ko Taratoa, nāna i hura tohu pōtae, ka whiti te rā ki tua o Tāwauwau.'⁹

tō **Te Rauparaha** tōna whakataukī e pēnei ana, 'Ko wai ka hua, ko wai ka tohu, ka puta he taniwha.'¹⁰

Heoi, he maha tonu ngā kōrero mō ēnei tūpuna hei whai, hei taki hoki i tā tātou kaupapa.

5.2.3 Me tū he Whare Tapere ki ngā pou o te whare o Raukawa

Nō te mea, e whakaatu ana te whare i ētehi tūpuna me ō rātou kāinga, ka puta te whakaaro kia whakatūria he whare tapere ki ngā kāinga o ngā tūpuna nei hei manaaki, hei tiaki i a rātou. Arā, mā te whare tapere e whakaatu te kaupapa o ia tūpuna, e tiaki hoki ō rātou mana. He whakaaro anō kia kotahi te whare tapere, he wā ka tū ki Maramaihoea, he wā anō ka tū ki Raumatangi, ki Ōrotokare, ki Kapiti, ki whea rānei. Arā, ka haria te kaupapa nei ki ēnei takiwā hei manaaki, hei tiaki i ngā pou o te whare o Raukawa. Ko te rite o tēnei whakaaro, ko ngā poukai i ngā marae o te Kīngitanga.

Heoi, tērā anō hoki tētehi whakaaro, ehara i te mea ko ēnei tūpuna e whā noa iho nei te hunga nā rātou te ingoa o Raukawa i hāpai i ō rātou wā. Tērā anō hoki ētehi atu pou, ētehi kāinga e tika ana kia kawe te kaupapa ki reira. Arā, te pou a Te Horohau e tū rā i te onepū i Ōtaki, i te marae o Taumata-o-te-Rā i whakatuwherangia i tērā tau. Tērā hoki ngā uri o Whatihua i uru mai ki te rohe nei, arā, ko Ngāti Kauwhata rātou ko Ngāti Tūkorehe, ko Ngāti Wehiwehi me ō rātou karangatanga maha, he pou anō ēnei nō te whare o Raukawa. Nā reira, kua te taonga nei e kaiponutia, tukua kia kitea whānuitia i ngā marae kāinga o te rohe.

Whai muri mai i tērā, mehemea ka āta tirohia ngā mahi a te iwi i ēnei rā, ka kitea ētehi hapū i ētehi marae e kaha ana ki te whakahaere i ā rātou kaupapa whakaora i te Māoritanga, ko ētehi marae e āhua ngoikore ana. Kei te kaha a Ngāti Tūkorehe, a Ngāti Manomano, a Ngāti Tūranga ki te whakahaere kaupapa i runga i ō rātou marae. Nō reira, me tāpae atu te kaupapa ki a rātou ka tika.

5.2.4 Ko Te Ahukaramū, he pou nō te whare o Raukawa

Heoi, kua tukuna ngā whakaaro mō te iwi katoa, ka hoki mai anō ahau ki tōku ake kāwai. Nō te mea, e kore e taea e au te tuhi iho i ngā kōrero mō ngā pou katoa o te iwi o Raukawa, ā, kia whakawhāitingia ai te titiro ki tētehi

⁸ I puta ēnei ingoa i te atawhaitanga a Te Whatanui i te iwi o Muaupoko. Nā rātou tonu ēnei ingoa mō Te Whatanui.

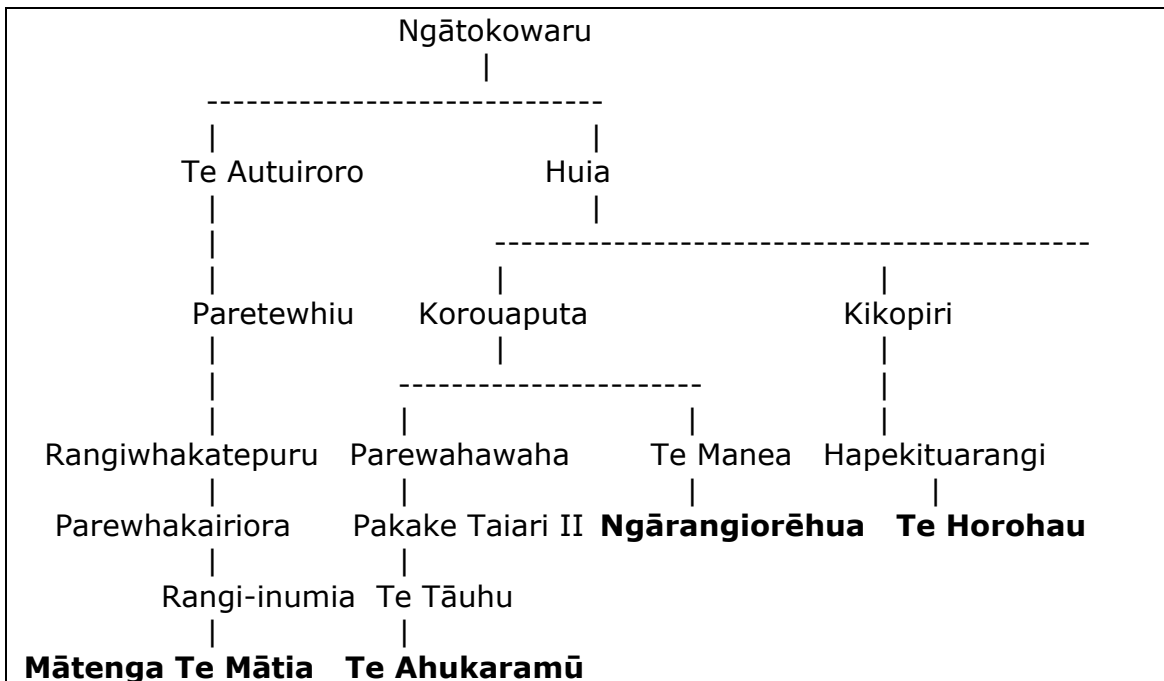
⁹ I tuhia tēnei kōrero ki te kōhatu o tana mokopuna o Winiata Pātaka e tū rā i te urupā i Raumatangi, i Horowhenua.

¹⁰ Ko te matakite tēnei a te tūpuna o Te Rauparaha, a Korouaputa mō Te Rauparaha. Arā, i te taenga o Werawera, matua o Te Rauparaha, ki a Korouaputa ki te tono i tētehi o ana tamāhine hei wahine māna, ka puta i a Korouaputa tēnei kupu.

o ngā tūpuna nei, hei tauira mō te rangahautanga i ngā kōrero mō ngā tūpuna katoa o te rohe. Ko te tumanako, kei aku tuhituhi mō Hūkiki Te Ahukaramū, ka kitea he tauira rangahau hei whai mā ngā uri o ētehi atu o ngā tūpuna nei.

Nā reira, ka tīkina atu ko Te Ahukaramū me tōna whakarite 'Te Tuarānui-o-Pakake', he aha te hohonutanga o tēnei whakarite? He aha ōna hua, ōna taonga e tika ana mō ēnei rā, mō ēnei whakatupuranga? He aha hoki koia te take mā te whai i tēnei kaupapa ka manaakitia ngā tikanga Māori, ka whai oranga hoki, oranga Māori nei, ngā uri? Koirā ngā pātai e kōrorirori ana i te hinengaro.

Mō 'Te Tuarānui-o-Pakake' he kōrero tēnei i puta i ngā hekenga mai o Ngāti Toa, o Te Āti Awa, o Ngāti Raukawa ki te tonga. Nā Te Ahukaramū o Ngāti Raukawa tēnei kōrero i whakatakoto ki te aroaro o Ngāti Toa, otirā, o Te Rauparaha rāua ko tana tuahine ko Waitohi, i tō rātou pā i Rangiuru¹¹ - 1819 pea te tau. I tērā wā, kua heke noa mai a Ngāti Toa ki te tonga, kāore anō a Ngāti Raukawa i taranga mai i Maungatautari. Nā, tērā te wā, ka tae atu he karere ki Maungatautari me te kōrero kua mate a Ngāti Toa i te tonga. Nō konā ka whakatakā he teretere, arā he ope haere, ka haere ki te tonga. Tōna ingoa ko Te Heke Karere. Ko ngā rangatira o te ope nei ko Mātenga Te Mātia, ko Ngārangiorēhua, ko Te Horohau, ko Te Ahukaramū.



¹¹ E āhua taupatupatu ana te wāhi i tūtaki ai a Te Ahukaramū i a Te Rauparaha rāua ko Waitohi. Ki taku whakaaro ko Kapiti kē te wāhi i tūtaki ai rātou, nō te mea, i reira te whare o Te Umu-ki-Ōhau e tū ana. I whakatūria tēnei whare hei tohu whakamahara ki ngā tamariki a Te Rauparaha i kohurutia.

Nō te taenga ki Ōtaki, arā, ki Rangiuru, ka kite kei te ora tonu a Ngāti Toa. Ka pā te karanga, ka tū he hākari. Aoinaake, ka whakatika a Ngāti Raukawa ki te hoki ki te kāinga. Ko te tūnga mai o Te Rauparaha ki te tonu ki a Ngāti Raukawa kia heke katoa mai rātou ki te tonga. Nā, i te wā o te heke a Ngāti Toa, he maha ngā tonu a Te Rauparaha i tae atu ki Maungatautari engari, kāore i manaakitia. Tae rawa mai ki te rā e kōrerotia nei, ko taua whakakahore rā anō a Ngāti Raukawa.

Kei runga ko te tuahine o Te Rauparaha ko Waitohi me tana inoi:

Ngāti Raukawa, e hoki ki te kāinga, mā wai o koutou e mau mai aku werewere hei noho mai i te whenua kua oti nei i ahau te ukui.

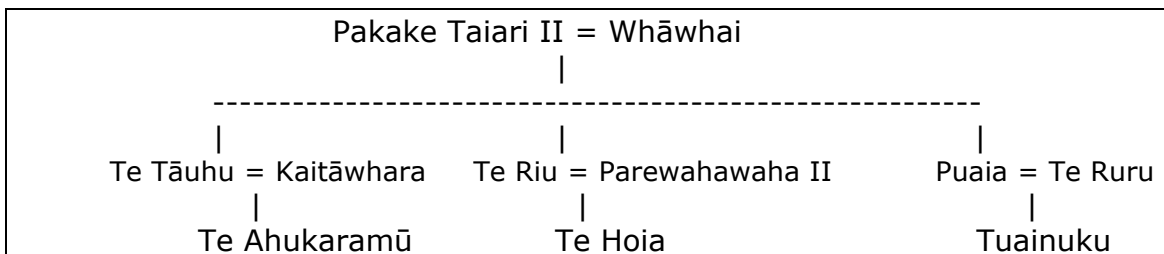
Nā Te Ahukaramū te whakautu:

*Māku, mā Te Tuarānui-o-Pakake.*¹²

Kātahi anō a Ngāti Raukawa ka whakaae ki te heke mai ki te tonga. Nā, ko tētehi take nui, ko te matenga o ngā tamariki a Te Rauparaha. E mea ana a Waitohi, mā wai rānei tēnei mate e utu? Ko te tikanga o te whakautu a Te Ahukaramū, mā tōna whānau mā 'Te Tuarānui-o-Pakake', mā rātou tēnei mate e takitaki.

Nā, i te taenga atu ki te kāinga i Maungatautari rā, kāore kau te iwi i aro ki a Te Ahukaramū me tana whakaaro kia heke rātou ki te tonga. Ka riri te kaumātua nei ka whakahaungia ana tāngata kia tahutahuna ngā whare o te pā. Nō te weranga, kātahi anō te iwi ka whakaae kia heke rātou ki te tonga. Nō reira, ko te ahi, me kī he ahi whakaweto i te ahi-kā-roa, tētehi tohu o te kaumātua nei o Te Ahukaramū; ko te heke tētehi.

Mō ngā uri o Pakake Taiari II tēnei kupu whakarite 'Te Tuarānui-o-Pakake'.



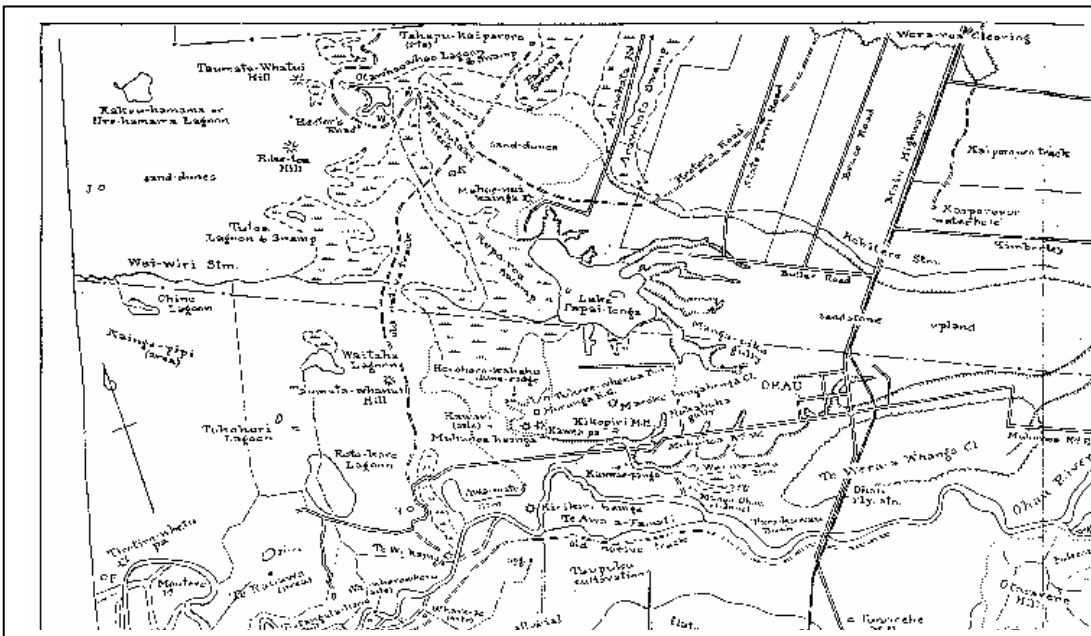
Ki taku whakaaro, i te tūtakitanga o Te Ahukaramū ki a Te Rauparaha me Waitohi, kei a Te Ahukaramū te kupu mō tēnei iwi, ā, ka kiia e ia, mā rātou te kaupapa o te heke hei kawē. Ehara i te mea, kāore kau ētehi atu i uru mai ki te kaupapa nei, heoi, ko te kupu a Te Ahukaramū ka tutuki i Te Tuarānui-o-Pakake nei.

¹² Tirohia Royal 1994, p. 20.

Nā, i ngā rā o ngā tūpuna, ki te puta ēnei momo kōrero, he mana whenua te tohu e mohiotia ai, ae, i tutuki ērā kupu. Mā te mana whenua e taea ai ēnei momo kaupapa te pupuri e ngā whakatupuranga o muri mai. Nā, mō Te Tuarānui-o-Pakake, i puāwai tēnei kaupapa, inā, te whiwhinga o te iwi o Te Ahukaramū i ō rātou whenua ki Ōkatia, ki Tūtangatakino, ki Ōrotokare i te takiwā ki Muhunua. He roa ngā whakamārama mō te take i noho ai a Te Ahukaramū me tōna iwi ki ēnei whenua.

Nā, ka noho a Te Ahukaramū ki Ōrotokare, ā, ka tupu tona iwi ki reira. Mai i tērā wā, tae mai ki nāianei, kei a Te Ahukaramū me tōna iwi te mana o te whenua o Ōrotokare puta noa ki Muhunua katoa.

Nā, ki ōku whakaaro, ka taea noa atu e ngā uri te kawe i Te Tuarānui-o-Pakake hei kaupapa, ko te kāinga o Te Ahukaramū, ko Ōrotokare hei putanga mō ōna tohu.



30. Ko te takiwā tēnei o Muhunua, i Horowhenua. Adkin 1948

5.2.5 Me hanga he Whare Tapere ki Ōrotokare

I konei ka puta taku whakaaro kia hangaia he whare tapere ki Ōrotokare hei manaaki i te pou nei a Te Ahukaramū. Nō te mea, he pou a Te Ahukaramū nō te whare o Raukawa, mā tēnei pou te whare e tū ai. Ki te tiakina tēnei pou, ka tū te whare o Raukawa. Ki te tū te whare o Raukawa, ka tū te Ao Mārama ki te rohe o Raukawa.

Mā te whare tapere ngā tohu o Te Ahukaramū e rangahau, e whakaatu i roto i āna mahi whakangahau. Ehara i te mea kia kōrerotia a Te Ahukaramū i ngā wā katoa, engari, me kite tonu āna tohu ki roto i ngā mahi o te whare tapere

ki Ōrotokare. I te tuatahi, mā ngā uri o Te Tuaranui-o-Pakake te whare tapere nei e whakahaere hei papa atawhai hoki i ngā pūmanawa o tenei iwi. Me hua ko Ōrotokare tonu hei ingoa mō tēnei whare tapere, kia poua ai ki te mana whenua o Te Ahukaramū; waihoki, kia tū ia hei tohu mō taua mana whenua. Arā noa atu ngā tohu o Te Tuarānui-o-Pakake nei kei Muhunua e tū ana. Ko te marae o Kikopiri i Waimarama, ko te pā o Kawea me ōna urupā o Mōruna, Tukere-whenua me Hīweranui tētehi, ko te kāinga hoki o Matā-pounamu.

Me whakatū he pouwhenua. Ko ngā whakairo:

Ko Pakake Taiari II rāua ko Whāwhai
ko Te Tāuhu rāua ko Kaitāwhara
ko Te Riu rāua ko Parewahawaha II
ko Puaia rāua ko Te Ruru

E mārama ana ēnei ingoa, nō te mea, ko rātou ngā tūpuna o Te Tuarānui-o-Pakake. Me hua tonu te pouwhenua ko 'Te Tuarānui-o-Pakake', ā, kia mohiotia hoki ko te pou tēnei o Te Ahukaramū¹³.

5.2.6 Te Hanga o te Whare, he Whare Tokotoko

Ko te pou o Te Ahukaramū e kōrerotia nei hei pou tūārongo mō te whare tapere. Mā reira e kitea ai kei a wai te mana o tēnei whare. Nā, mai i te poutūārongo, kātahi ka hangaia mai te whare. Ko te whakaaro kia taea te āta whakaahua i te hanga o te Ao Mārama ki roto i te whare. Arā, kia pēnei te hanga o te whare:

- kia taea te hiki ake, te kume iho hoki i te tuanui hei whakaahua i te tokonga o Ranginui ki runga
- kia porowhita, kia popoki hoki te hanga o te tuanui hei whakaahua i te 'Tāhuhunui-o-te-Ao'. Arā, ehara i te mea, e papatairite ana te hanga o te rangi, engari, e āhua porowhita ana mai i tētehi pae ki tētehi pae, e āhua popoki ana hoki inā e piki ana te rangi mai i ngā pae katoa o raro, pae wai, pae whenua rānei, kia piki ake ki runga, ā, ka heke anō ki raro.
- kia whakaahuangia te āhua o ngā rā me ngā pō ki te tuanui. Arā, ko te marama e kōwhiti ana i te pō, ko Tamanuiterā e whiti ana i te awatea. Kia kitea hoki te whānau marama me ngā tohu hoki o te rā pērā i a Ōenuku rātou ko Kura-hau-pō ko Kura-hau-awatea.
- Ko te āhua o te papa, kia rite ki a Papatuanuku i puea ake i raro i a Tangaroa kia piri ki a Ranginui¹⁴. Tērā kia kitea te uriuri o te moana i ngā tapa o te tuanui e heke ana ki raro ki te papa.

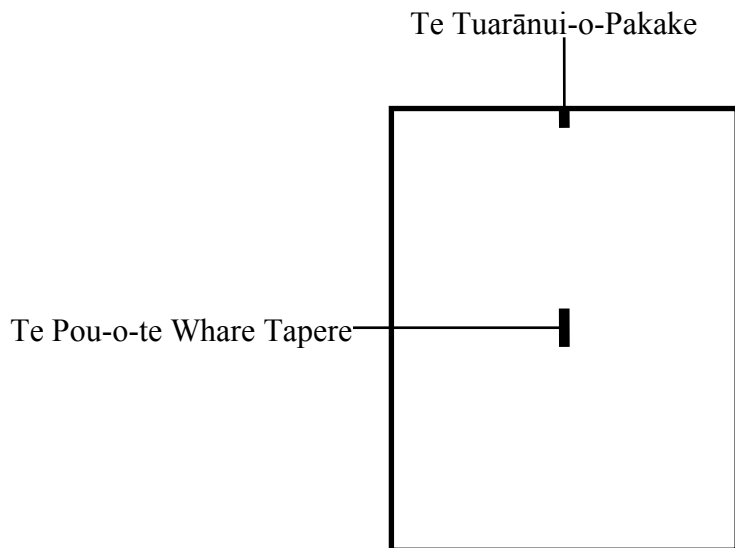
¹³ Ko te tauira o tēnei mahi kei Te Pou-a-Te Horohau e tū rā i te onepū i Ōtaki. Arā, he pou whakairo i āta whakatūria e te tupuna nei e Te Horohau. Tirohia i te whakapapa. Tirohia hoki Adkin 1948, whārangi 157.

¹⁴ E takea ana tēnei whakaaro i te kōrero a Te Ahukaramū e mea ana i pūremu a Ranginui ki a Papatuanuku, te wahine a Tangaroa.

Nā, nō te mea, e taea te hiki ake i te tuanui, te waiho rānei ki raro, ka kiia he whare tokotoko tēnei. Arā, e tokotokona ana te tuanui ki runga kia rite ki ngā mahi a Tāne i tokona ai tōna matua ki runga, kia tū te Ao Mārama.

Nā, mō te whare tapere hou, kia whā pea ngā pou e tū ana i ngā koko. Kāore ēnei e whakairotia ana. Heoi, ka whakairotia te poutūārongo. Hei te kawa hiki i te tuanui, ka mauria mai hoki he poutokomanawa ki roto tonu i te whare, ka whakatūria ki roto. Ko te pou tēnei o te whare tapere. Ko ngā tūpuna ka whakairotia ki tēnei pou, ko Hineteiwaiwa mā, ko Raukatauri, ko Raukatamea, ko Itiiti, ko Rekareka, ko Ruatamāhine, ko Te Whakapitaumanawa¹⁵ me ētehi anō i tuhia i te wāhanga tuarua o tēnei pukapuka. Ko rātou te hunga taki i tēnei mea i te whare tapere.

Nō reira, mō te whare tapere ki Ōrotokare, kia pēnei pea te āhua:



Tērā pea ka whakatūria hoki he mahau, he whatitoka hei tomokanga atu ki roto i te whare. Ka whakairotia a Hinenui-i-te-pō ki te pare, nō te mea, ko ia te kaitiaki o te tatau o te pō¹⁶. Arā, kei waho kē te pō e tū ana, kei roto i te whare te Ao Mārama ka hangaia mai. Ka taea hoki te hiki ake i ngā pakitara, te waiho rānei ki raro, otirā, ki roto pea i te whenua. He wā ka hikitia te tuanui ngātahitia me ngā pakitara ki runga, he wā ka hikitia ko te tuanui anahe, ka waihotia ngā pakitara ki raro. Mehemea e mahana ana te rā, mehemea rānei e kore te iwi katoa e uru ki roto i te whare, ka waihotia ngā pakitara ki raro kia noho te iwi ki waho ki te mātakitaki ki roto i te whare. Ā, ka tū te papa katoa o te whare hei papa whakaari.

¹⁵ Koinei ngā ingoa i tāia ki Grey 1928, whārangi 29.

¹⁶ Tirohia te wāhanga 3.15.2 mō ngā whakamārama e pā ana ki te tūnga o Hinenui-i-te-pō ki te pare o ngā whare tupuna.

Mō te āhua o te whenua, kia karapotia tēnei whare e te ngahere. Nō reira, kia whakatūtūngia mai ngā rakau o Te Waonui-a-Tāne i te kāinga nei, tōna rākau nui he karamū. Ka mutu, kia rite te āhua o te whare tapere ki te Ao Mārama i te wā o ngā tamariki ake a Ranginui rāua ko Papatuanuku.

Ka mutu, hei whakaoti i tēnei wāhanga, e whai ake nei ētehi whakaaro:

- me tuku ēnei whakaaro ki ngā tohunga hanga whare, mā rātou e whiriwhiri me pēwhea tēnei momo whare e whakatūngia ai.
- ā tōna wā, ka tirohia mehemea ka waihotia tēnei whare ki te whare tapere anahe, ka kuhu atu rānei ētehi atu kaupapa.
- ka hangaia mai tō tēnā hapū tōna whare tapere, tō tēnā hapū tōna whare tapere, kia taea te hari o te kaupapa nei ki waenga i te iwi, arā, he wā ka tū ki tētehi hapū, he wā ka tū ki tētehi atu hapū. Nō reira, ahakoa ka tū ēnei whare, me hari tonu te kaupapa ki waenga i te iwi, ki roto i te rohe, tōna tohu ko te pou o te whare tapere e mauria haeretia ana¹⁷.

5.2.7 He Whakarāpopototanga mō te tū o te Whare Tapere

Nā, me whakarāpototo i konei ngā kōrero o tēnei wāhanga o te pukapuka nei mō te wāhi e tū ai te whare tapere, mō te āhua hoki o te whare.

Tuatahi, mā te whare tapere e āwhina ngā kaupapa nunui e kawea ana e te Ao Māori. Arā, kāore hoki e tau te whakatū i tētehi kaupapa tupuna, mehemea kāore he hononga ki ngā kaupapa o te wā.

Tuarua, me pou, me paihere, me tuitui ngā whare Māori ki te Ao Mārama. Arā, mā ēnei whare katoa te Ao Mārama e hāpai, e tiaki, e whakaatu i roto i ā rātou mahi. Ka mutu, me pou hoki te whare tapere ki te Ao Mārama hei kaupapa nui mōna. Mā ngā tikanga o te Ao Mārama e tohutohu i ngā mahi katoa o te whare tapere tae noa ki te whakairotanga i ngā whakaaringa.

Tuatoru, me tū te whare tapere hei wāhi whakakite i ngā momo whakangahau a te Māori. Arā, ngā momo whakangahau i kawea e Raukatauri mā, tae noa ki ngā momo whakangahau o Aotearoa whānui. Koinei te rerekētanga o te whare tapere. Ahakoa me puta te Ao Mārama i ngā momo whare Māori katoa, engari rā ia, kei tēnā whare, kei tēnā whare anō āna mahi e puāwai ai Te Ao Mārama.

Tuawhā, mā ngā whare tupuna o te motu e tohu ngā wahi e tū ai ngā whare tapere, nō te mea, he tino tohu te whare tupuna nō te Ao Mārama. Arā, kei

¹⁷ Ko te taura kei te taonga e mohiotia nei ko Te Mānuka. He tiki pounamu tēnei i mauria i waenganui i ngā iwi o Ngāti Raukawa me Muaupoko. Ki te pā he mate ki a Muaupoko, ka haria te taonga nei ki reira. Ki te pā ki a Ngāti Raukawa, ka haria te taonga nei. Ko te tikanga, kia mutu te uhunga i tētehi wāhi, ka haria te taonga nei e te whānau pani o tētehi uhunga, ki te uhunga i muri mai. Nō te mea, kotahi te taonga e mohiotia nei ko Te Mānuka, e mohiotia ana hoki kei a wai tērā taonga e pupuritia ana.

te whare tupuna o Raukawa e tū rā i Ōtaki ngā tohu mō te Ao Mārama ki te rohe o Raukawa. Kei a Ngā Puhi tā rātou kōrero mō Te Whare o Ngā Puhi i Te Tai Tokerau. Kei ngā iwi katoa ā rātou kōrero mō te tū o te Ao Mārama ki ō rātou rohe.

Tuarima, he nui tonu ngā tohu i roto i te whare o Raukawa, ko ngā poutokomanawa tētehi. Mā te tiaki i ngā poutokomanawa, ka tiakina te whare o Raukawa, ka tiakina hoki te Ao Mārama. Nā, ko Te Ahukaramū tētehi o ngā pou nei.

Tuaono, me titiro ki a Te Ahukaramū hei tauira. Inā ōna tohu:

- ko Te Tuaranui-o-Pakake
- ko 'te ahi-whakaweto-ahi'
- ko te hekenga mai i Maungatautari
- ko te pakanga
- ko tōna kāinga o Ōrotokare

Arā noa atu ētehi. Me tū he whare tapere ki tōna kāinga, ki Ōrotokare hei putanga mā ēnei tohu.

Tuaiwa, me whakatū he pouwhenua ka huaina ko Te Pou-o-Te Ahukaramū. Ka tū tēnei pou hei poutūārongo mō te whare tapere. Mā te hanga o te whare e whakaatu i te wehenga o Ranginui rāua ko Papatuanuku. Arā, ka taea te hiki ake i te tuanui, te kume iho rānei. Ka whakaahuangia hoki te whānau marama ki te tuanui o te whare. Ka tū hoki te pou o te whare tapere ki tēnei whare, ko Raukatauri mā te hunga ka whakairotia ki runga. Ka taea te hari i tēnei pou ki ētehi atu whare tapere.

5.3.0 Ngā Mahi a te Whare Tapere

5.3.1 Te Whakatuwheratanga o te Whare Tapere, arā, tōna kawa

Ka huihui te iwi ki waho o te whare, ka timata te whakaeke. Ka tū tētehi wahine ki te karanga i te iwi ki roto i te whare. Nā, ko Hinenui-i-te-pō tēnei e karanga ana i te iwi. Ka whakautungia hoki tēnei karanga e tētehi wahine o te ope whakaeke. I te tomonga ki roto, ka haere te kawa tomo i te whare. Nā, ka āta titongia he karakia i runga i te tikanga ake o te tomo, tōna rite kei ngā ara whakapapa heke mai ki a Ranginui rāua ko Papatuanuku me tā rāua wehenga.

Ka uru te iwi ki roto, mā ētehi e kukume ngā taura hiki i te tuanui ki runga, ka haere tonu ngā karakia. Kia āhua pēnei ngā karakia. I te mea, he rama e whiti ana i te tuanui me he whetū e rere ana, ka kī atu te kaitataki:

Kaitataki: Tēnei te rā e whiti ana!
Me wehe ō tāua mātua kia tiaho he māramatanga ki
waenganui
kia tupu ai he uri ki te Ao.

Ka whakautu te iwi:

Iwi: Hikitia! Hāpainga! Tokona!
Hikitia! Hāpainga! Tokona!

Ka kī anō te kaitataki:

Kaitataki: Hikitia!

Ka whakautu te iwi:

Iwi: Hī!
Kaitataki: Hikitia!

Iwi: Hī!
Kaitataki: Hāpainga!
Iwi: Hī!
Kaitataki: Tokona ake!
Kaitataki: Hāpainga!
Iwi: Hī!

Nā, i te putanga o te kupu 'Hī!', ka kumea ngā taura, ā, ka haere anō ēnei kupu. He wā anō ka whai atu ēnei kupu:

Kaitataki: Turuturu o whiti, whakamaua kia tina!
Iwi: Tina!
Kaitataki: Haumī e! Hui e!
Iwi: Taiki e!

Ä, ka whakahokia anō ki te timatanga, ā, tae noa ki te taunga o te tuanui ki runga. Kua kaha mai te whiti o te rā, kua mārama ake te papa. Ka whakatūria te poutokomanawa o te whare tapere. Tērā pea ka taea te whakatū o te pou o te whare tapere ki te taha o te kūwaha kia wātea ā waenganui o te whare ki ngā whakaari. Tū rawa ake te tuanui, kua karanga te kaitataki:

Kaitataki: Tokona ana a Ranginui ki runga
Takoto ana a Papatuanuku ki raro.
Ko ngā pūtaketake he rangatiratanga, he manaakitanga
He tohungatanga, he whanaungatanga, he ūkaipō.
Otirā, kei tua ko te aka matua, tōna ingoa ko te
Kotahitanga,
I paiheretia ai, i tukua ai te ira tangata ki te whaiao,
Ki te Ao Mārama, tihē mauriora!

Nā, ka whakatau iho te iwi ki ngā taha o te whare, ka waiho ā waenganui hei papa whakaari. Hei konei ka whakatika ake te rangatira o te whare tapere, ka mihi ki te whakaminenga:

*Tuia te rangi e tū iho nei, tuia te papa e takoto ake nei.
Tuia te hunga tangata, ka rongu te pō
ka rongu te ao.
Tuia te muka tangata,
i takea mai i Hawaiki nui, i Hawaiki roa, i Hawaiki pāmamao
i te hono-i-wairua,
ki te whaiāo ki te Ao Mārama.*

Nā, ka haere ngā mihi ki te whare, ki te whenua, ki te iwi, ki ngā mate, ki te whare tapere.

5.3.2 Ngā Whakaaringa

Nā, he maha ngā kaupapa, ngā kōrero hei whakaari mā te whare tapere nei. Heoi, ko tētehi tikanga kia taea he whakapapa mai i a Ranginui rāua ko Papatuanuku ki te kaupapa o te whakaari. Ko ngā momo whakaaringa o tēnei whare, ko ngā kōrero mō ngā mahi a ngā tamariki a Ranginui rāua ko Papatuanuku, ko ngā mahi hoki i Hawaiki tae noa ki te whitinga mai o ngā waka me te tupunga ake o ngā iwi Māori i Aotearoa. Tēnā, kia tirohia ngā kōrero mō Tinirau rāua ko Kae, kei konei e takoto ana te tauira o te whare tapere mā ngā whakatupuranga kei te piki ake. Tirohia hoki ngā kōrero mō Te Ahukaramū i runga tonu i a tātou ka whai i te tauira whakatū whare tapere ki ngā kāinga.

5.3.3 Te Waka-o-Hine-te-iwaiwa

Kei te wāhanga tuarua o tēnei pukapuka, e tirohia ana ngā kōrero mō te matenga o Kae. Nā, e hāngai ana te ia o te whakatakoto a Te Rangihaeata i tēnei kōrero ki te utu, nō te mea, he tikanga nui tēnei i ērā wā. Tā Mohi Ruatapu whakatakoto i tēnei kaupapa, e kitea ana te hono o Te Tai Rāwhiti ki Hawaiki, he tino kaupapa tēnei i roto o Te Tai Rāwhiti. Nō reira, ka kitea he rerekē te titiro a tēnā tupuna, a tērā tupuna i te kōrero kotahi. Kāti, ka hua anō te whakaaro ka taea e te tangata te whakairo i ngā kōrero a ngā tūpuna kia puta ko tāna e ngākau nui ai i roto i te kōrero. Ehara i te mea, e hē ana te kōrerotanga a tētehi kia tika te kōrerotanga a tētehi atu, engari, mā te āhua o te whakatakoto, o te whakamārama, ka kitea ngā taonga e tairangatia ana e te kaikōrero.

Nō reira, mō ēnei kōrero e hāngai ana ki a Tinirau rāua ko Kae, ka tapaina e au ko Te Waka-o-Hineteiwaiwa, ko ngā whakangahau hoki a ngā wāhine rā ngā taonga e hiahiatia ana. Kua kore i whāia te kaupapa utu, kia whānui ai te kitea o ngā momo whakangahau me ngā whakaari a ngā kūia. Nō reira, kua parea te ingoa o 'Te Patunga o Kae' kia huaina ko 'Te Waka-o-Hineteiwaiwa'; ko te take, ko ngā wāhine i noho ki taua waka, ko rātou te whare tapere i whakatūria i tērā wā.

Nā, kia pēnei pea te whakaaringa o tēnei kōrero. Kua tū te whare tapere, kua tukuna te kupu whakatau a te rangatira o te whare tapere, kua rite te wā mō te whakaaringa. Ka tū tonu mai te kaikōrero:

*Nā, me anga tātou ki whea? Ki runga rānei, ki raro rānei? Ki ngā waka
rānei, ki ngā iwi rānei, ki a Māui rānei, ki a Hinenui-i-te-pō rānei?*

*Kao. Me anga tātou ki Hawaiki! Ki Hawaiki nui, ki Hawaiki roa, ki
Hawaiki pāmamao, ki te kāinga i āhuatia ai te tangata. Ki te kāinga i
nohoia e ngā tūpuna, e ngā atua, e ngā tupua. Me anga tātou ki a
Tinirau, ki a Tinirau-patu-tohunga, Tinirau-mōkai-tohorā, ki a Tinirau-
taki-whare-tapere. Ka moe a Ranginui i a Papatuanuku, ka rere ki waho
ko.....*

... Nō reira, hoake tātou ki Te Motutapu-a-Tinirau!

Nā, i konei ka haere ngā kōrero mō Tinirau. Heoi, e kore e taea te tuhi katoa i
konei. Heoi, e whai ake nei ētehi whakaaro mō te whakairo i te whakaari i
tēnei pūrākau. E pēnei ana ngā wāhanga o te kōrero:

Te Wāhanga Tuatahi

- a. Me āta whakamārama Te Motutapu-o-Tinirau, me ngā tohorā. Otirā,
i tēnei moutere, e taea ana e te tangata te kōrero ki ngā ika me ngā
manu, i heke mai hoki te tangata i ngā atua o mua. Arā, he ruānuku
ngā tāngata e noho ana i konei. Mō te tohorā, ka haere ngā whāngai
hau i konei, ka tapahia mai he wāhanga o te tinana o te tohorā hei
whāngai i te hau. Nō whea te tohorā kia puta ai te kī, ki te mate te
tohorā, he aituā nui tēnei. Āta whakamāramatia, he uri te tohorā nō
Tinirau. Ki te kōhurutia te tohorā, ka tika rā tēnei hei take kia
utungia.
- b. Kia āta whakamāramatia a Kae me Te Aitanga-a-Te Pōporokewa. Ko
Te Tihi-o-Manono tō rātou kāinga. Kōrerotia hoki ngā mahi a ngā
hau e pupuhi ana. He aha kē te take kia patua a Kae e Tinirau?

Te Wāhanga Tuarua

- a. Ka whakawhānau a Hineteiwaiwa i tana tamaiti, engari, kāore e puta
mai. Kātahi ka hāpaingia e Tinirau ana karakia kia puta mai te
tamaiti. (He tohu pea te uaua o te whānautanga mai o Tūhuru.)
- b. Ka tīkina atu a Kae, hei tohi i te tamaiti.
- c. Ka karangatia e Tinirau i tana mōkai a Tutunui, ka tapahia mai he
wāhanga o tana tinana ka whoatu hei kai mā Kae.
- d. Ka tukuna he waka hei hokinga mō Kae ki tōna kāinga, engari, ka
tono ia mō Tutunui.
- e. Ka whakaae a Tinirau me te whakatupato anō kia kaua a Tutunui e
tukuna kia tata rawa ki uta.
- f. Ka haere a Kae i runga o Tutunui, ka mate a Tutunui ki te onepū. Ka
haria ki te kāinga o Kae, ka tunungia ki te ahi i reira. Nā te hau te
kakara a Tutunui i kawē ki Te Motutapu-o-Tinirau, ka mohio a
Tinirau, ka mate tana mōkai.

Te Wāhanga Tuatoru

- a. Ka rapu a Tinirau i roto i ana whakaaro, me pēwhea tēnei aituā e utungia ai.
- b. Ka whakaminea e Tinirau i tana puni wāhine kia haere ki te kāinga o Kae.
- c. Ka whakamāramatia ngā ingoa o ngā wāhine nei me ā rātou whakangahau.
- d. Ka eke rātou ki te waka o Hineteiwaiwa, ka haere ki te moutere o Kae.
- e. Ka pōwhiritia rātou ki te kāinga o Kae.
- f. I te pō, ka tū rātou i te whare tapere.
- g. Ka kata a Kae, ka rotua te whare kia moe.
- h. Ka tangohia a Kae, ka mauria ki Te Motutapu-o-Tinirau.
- i. Ka hangaia he whare kia rite ki tō Kae kia pōhēhē ai ia kei tōna kāinga tonu ia.
- j. I te ohonga ake o Kae i te ata, ka patua. Me mārama ki ngā kaitirotiro o te whare tapere te take i mate ai a Kae.

5.3.4 Te Whakaihu-waka

Ko te whakaaringa tuarua e whakaarotia ana i tēnei pukapuka, e hāngai ana ki te tupuna nei ki a Te Ahukaramū. Nō te mea, e hangaia ana i konei he tauira mō te whakatū whare tapere ki tētehi kāinga hei wāhi whakaatu i ngā taonga o taua kāinga, kia haere tonu ai tērā āhua.

Ko te tumanako kia tū he whare tapere ki te kāinga o Te Ahukaramū, kia taea ai hoki te whakaari i ngā kōrero mō tēnei tupuna. Nā, kei ngā āpitianga ki tēnei pukapuka ngā kōrero mōna, ā, me whakatakoto i konei ētehi whakaaro hei āwhina i te whakairo me te whakaari i aua kōrero mō Te Ahukaramū.

Ä, mā te rangatira o te whare tapere e taki i te whakapapa mai i a Ranginui rāua ko Papatuanuku ki a Te Ahukaramū. Ka kōrero hoki ia i te kōrero e whai nei:

*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 iti.
E tope noa atu rā ō rongo.
Hoki mai ki au, e tama, taku poho piri 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 o Tūparahaki, Kaihamu e.*

Hei tauparapara tēnei i takea mai i te waiata a Te Ahukaramū. Tirohia i te āpitianga o te pukapuka nei. Ka mutu tēnei, ka kī anō te kaikōrero:

*Nā, i nāianeī ka whakawhiti mai tātou ki Aotearoa. Ka moe a Ranginui i
a Papatuanuku, ka rere ki waho ko.....*

Ka mutu tēnei, kia toru pea ngā wāhanga o tēnei whakaaringa.

Te Wāhanga Tuatahi

- a. Te whānautanga, te tupunga hoki o te tupuna nei o Te Ahukaramū. Ka ngaua hoki te aroha ki roto i a ia mō tētehi wahine. Kia rite te āhua o Maungatautari ki Hawaiki e kitea ana i te whakaaringa mō Tinirau rāua ko Kae.
- b. Ka kite ia i te rironga o te mana o Hapekitūārangi i a Te Rauparaha
- c. Ko tana hiahia he haere ki te pakanga kia rite ki tōna tupuna ki a Wahineiti; kāore ia i hiahia kia mate tara-ā-whare ia.
- d. Ka rongo a Te Ahukaramū, kua mate a Ngāti Toa ki te tonga
- e. Ka whakatakā he teretere, ka haere ki te tonga. Ka ngau hoki te aroha o Te Ahukaramū mō Ōrotokare.
- f. Ka tūtaki i a Ngāti Toa, ka tū mai a Waitohi ki te tono kia heke a Ngāti Raukawa ki te tonga
- g. Ka hoki a Te Ahukaramū, ka tahuna e ia ngā whare i Maungatautari

Te Wāhanga Tuarua

- a. Ka heke te iwi ki te tonga
- b. Ka tae ki Ōtaki, ki Kapiti
- c. Ka ngakia te mate o ngā tamariki a Te Rauparaha
- d. Ka whakatūngia e Te Ahukaramū tōna pouwhenua ki Ōrotokare

Te Wāhanga Tuatoru

- a. Ka ū te kaipuke o Te Kamupene o Aotearoa ki Kapiti
- b. Ka tūtaki a Te Ahukaramū i ētehi Pākehā, ka whakanohoia e ia ki tōna takiwā. He pai rātou, ka rata a Te Ahukaramū ki te Pākehā.
- c. Ka haere a Te Ahukaramū me ētehi atu ki te tono kia haere mai te Kamupene o Aotearoa ki te rohe o Raukawa.
- d. Ka whakaatungia e Te Ahukaramū ngā whenua o Manawatū, ka hokona a Ōrotokare. Ka haere a Te Ahukaramū i te awa o Manawatū.
- e. Ka whawhai a Te Ahukaramū rāua ko Te Rangihaeata.

- f. Ka whawhai a Te Ahukaramū rāua ko Te Rauparaha.
- g. Ka haere ia i te ope a Mātene Te Whiwhi ki te whakatū i te Kīngitanga.
- h. Ka haere ia ki te hui i Kohimarama.

Ko ngā tohu o te kaumātua nei o Te Ahukaramū:

- a. Te Tuarānui-o-Pakake, e hāngai ana tēnei ki ngā tikanga o te pakanga, o te ngaki mate hoki.
- b. Te ahi-whakaweto-ahi
- c. Te Heke
- d. Ōrotokare, arā, te whakatū i te pouwhenua ki te kāinga hou.
- e. Manumea, he manu wairua

Mā te whare tapere e rangahau ngā tohu o Te Ahukaramū hei wānanga, hei whakaatu mā rātou.

5.4.0 Te Whakatū i te Rōpū o te Whare Tapere

E whakaarotia ana kia rua ngā momo tāngata mō tēnei rōpu:

- a. Ko ngā tāngata mātau, whai pūmanawa mō ngā mahi whakaari, te hunga hei āta whakaingoa mā te iwi kia uru ki te rōpū
- b. Ko te iwi nō rātou te mana o te whare.

Nō reira, mō te rohe o Raukawa, ka whakaminea he rōpū ki Te Wānanga-o-Raukawa hei wāhi whakariterite i ā rātou māhi, ā rātou whakaaringa. Hei te whakaritenga o tētehi kāinga hei wāhi whakaari mā rātou, ka uru mai ētehi o tērā kāinga hei āwhina i te whare tapere.

Mō Ōrotokare, ka tīkina atu ko ngā uri o Te Tuarānui-o-Pakake, nō rātou te mana o tēnei whare. Tōna kaupapa rā hoki, he tiki atu i ngā tūpuna o Te Tuarānui kia maranga wairua mai ki te ārahi i tēnei mahi. Tērā pea ka taea te tiki atu i ngā uri o te tupuna kē, heoi, ko Te Tuarānui hei iwi matua mō te kaupapa nei.

E whai ake nei ngā taonga kia tino mau i te rōpū nei:

- me tino mātau ki te reo Māori
- kia maumahara ki nga kōrero me ngā tikanga a te iwi
- me tino hiahia ki te tito kōrero
- me mōhio ki ngā kori a te tinana
- me kaha ki te ako
- me kaha ki te toko, ki te whai me te whakatinana whakaaro

E pēnei ana te whakataukī mō ēnei taonga, 'ko te huanga o te tinana, ko te puanga o te hinengaro, ko te atuataanga o te wairua.'¹⁸

¹⁸ Nā Māori Marsden tēnei whakataukī i tuku mai.

Mā te rōpū nei, rātou tahi ko ngā tohunga e whakairo, e hanga i te whakaari o ngā kōrero. Tōna rite ko te tohunga whakairo e ārahi ana i ana taura ki te mau o te whao. Mā te iwi e tuku he kaupapa hei whakairo, mā te tohunga e rapu ōna tohu e tika ana hei whakairo, ā, e ārahi hoki ōna kaiāwhina kia puāwai ō rātou pūmanawa i runga i te whakataukī e mea rā, mā tāu rourou, mā taku rourou ka tutuki he kaupapa.

Ka tae pea ki te whakaminenga o te Rōpū Tapere, mā te iwi katoa rātou hei karanga, hei mihimihi. Otirā, mā te iwi te ara hei whakapuare. Nō reira, he kōrero anō kei konei, ka āta noho te Rōpū Tapere ki te whakarite i te whakaaringa.

5.4.1 Ngā Akoranga o te Whare Tapere

Tuatahi, i ngā rā katoa, me noho rātou ki te ako whakapapa, whakataukī, kōrero, waiata, ērā momo taonga katoa; ki te tuhituhi kōwhaiwhai, ka panipani hoki ki ngā pepa roa, ā tōna wā, ka whakatarea hei haki i te whare tapere. Me ako rātou i ngā taonga pūoro, i ngā momo karetao, i ngā momo kōkōwai hoki. Nā, ko te tikanga o ēnei mahi katoa, kia tatu ai te wairua. (Ko te rite o tēnei mahi hei te tūnga o te Ao Mārama, arā, te wehenga o Ranginui rāua ko Papatuanuku i whiti ai te rā, ka tau he māramatanga ki te Ao. Tērā anō tētehi mea, ko te rite o te kākahu haere o te tangata ki te whakaari i ngā mahi a te tupuna, kia tau ai te mauri ki a ia mō tērā wā.)

Ka whakahokia mai anō te tatauranga o ngā taonga o te whare tapere i puta i te wāhanga 4.8.3.

	T E	NGĀ HAKA
	W H A R E	NGĀ TAONGA PŪORO
	R E	NGĀ WAIATA
	T A P E R E	NGĀ TĀKARO
	E R E	NGĀ MOMO KŌRERO
		NGĀ TAONGA O WHARAWHARA

Mā te whare tapere e rangahau i ngā āhuetanga katoa o te whare tapere o ngā tūpuna.

Heoi, ka tīkina anō te taturanga o ngā taonga i puta i te wāhanga tuarua o te pukapuka nei. I tēnei rangahautanga, ko ngā momo haka i kitea:

- ko te pōtēteke
- ko te waitoremi
- ko te anaana
- ko te puapua
- ko te oni
- ko Te Haka-a-Tānerore
- ko Te Haka-a-Hineruhi
- ko te kanikani
- ko te poi

Ko ngā āhuetanga o te haka i kitea:

- ko te wiri
- ko te kakapa
- ko te mareretanga o ngā ringaringa
- ko te piringa o te koikara i tua i te angaangamate o te kapu o te ringa

Ko ngā taonga pūoro i kitea:

- ko te kōauau
- ko te pūtōrino
- ko te pākuru
- ko te porotiti
- ko te tōkere

Ko ngā momo waiata i kitea:

- ko te ruri
- ko te pātere

Ko ngā momo tākaro i kitea, ko ēnei:

- ko te tī-ringaringa
- ko te tī-rākau
- ko te papaki
- ko te tā pōtaka, ko te tā kaihōteka
- ko te kū
- ko Te Whai-a-Māui
- ko te perepere
- ko te kokomo i te ahi ki roto i te waha

- ko te mora
- ko te karetao
- ko te kororohu, te tararī
- ko te niti
- ko te mamau
- ko te tū mātia
- ko te tōreherehe
- ko te whakahoro taratahi, te manu aute
- ko te taupiripiri
- ko te mū torere
- ko te pānokonoko
- ko te kikiporo
- ko te tāreere
- ko te kui
- ko te kurapākara
- ko te moari
- ko te tiorerore

He tohunga o namata noa atu a Wharawhara mō te whakapaipai i te tangata, arā, mō te mau i te kōkōwai, i te huruhuru manu, i te hei tiki. Nāku te ingoa o 'Ngā Taonga-o-Wharawhara' i tiki atu hei ingoa mō tēnei mahi i runga i te whakamārama a Apirana Ngata¹⁹. Ko ngā taonga o Wharawhara i kitea ki roto i ngā rangahautanga:

- ko te kōkōwai
- ko te hua o te miro hei hinu kakara
- ko te moki
- ko te ake-rau-tangi
- ko te kāretu
- ko te tangeo
- ko te hinu kohia
- ko te remu huia
- ko te hou o te kōtuku
- ko te piki toroa
- ko te rau tītapu
- ko te rau kura
- ko te paki whero
- ko te māipi

Atu i ēnei taonga o ngā whare tapere o mua, ka ākona hoki ēnei kaupapa e whai nei:

1. Ko Te Ao Mārama

Ka ākona ngā whakapapa mai i Te Tuauri ki te tūnga o te Ao Mārama. Ka ākona hoki ngā mahi a ngā tamariki a Ranginui rāua ko Papatuanuku hei whakairo i te Ao Mārama.

¹⁹ Tirohia Ngata 1928.

2. Ko Hawaiki

Ka tirohia ngā kōrero mō Hawaiki kia tino mātau ai ngā tauira ki ēnei kōrero nunui o te Ao Māori.

3. Ko Ngā Kawa o te Whare Tapere

Me ako ngā kawa o te whare tapere; tōna waihanganata tae noa ki te tomokanga me ana kōrero katoa.

Koinei ngā akoranga o te whare tapere.

5.5.0 Te Tū o te Whare Tapere i waho o ngā Iwi

Nā, nō te mea, kua kōrerotia te tūnga o te whare tapere ki waenga i ō tātou iwi, kua tokona ake te pātai mehemea ka taea te whakatū i tēnei momo whare tapere ki waho o ngā iwi. Inā, he nui tonu ngā tāngata Māori e noho ana i ngā taone, kāore e mōhio ana ki ō rātou iwi. Kua whakaarotia hoki mehemea ka taea te whakatū tēnei momo whare tapere ki roto i te iwi kē. Heoi, me timata ahau i te kaupapa whakatū i te whare tapere ki ētehi atu huihuinga tāngata, hāunga te iwi, te hapū, te whānau rānei.

I te tuatahi, me mau tonu Te Ao Mārama hei kaupapa ake mā te whare tapere. Tuarua, me tiki anō tō Te Ao Mārama kōrero mō te whenua katoa o Aotearoa. Arā, kia rite ki te whare e tohu ana i te rohe, me rapu i tētehi tohu mō te whenua katoa. Ko te whakatau a te Ao Mārama mō tō tātou whenua puta noa, tae noa hoki ki Te Wai Pounamu, kei ngā kōrero mō Māui, arā, mō te tupuna nāna tāna ika i hī, nāna hoki te waka i hoe. Nā, ko te whakaaro, kia whakatūngia te whare tapere ki ngā wāhi o te ika kia rite ki te tū o te whare tapere ki roto i te rohe o te iwi. Kei te whenua katoa te rohe o te ika.

Kei Pōneke te ūpoko e takoto ana. Kei te roto o Wairarapa tētehi o ngā karu, kei Te Whanganui-a-Tara tētehi. Kei Ōrongorongo tētehi o ngā kauwae, kei te pae maunga tae noa ki Rimurapa tētehi. Kei Te Au-a-Tāne te waha.

Nā, kei a Taranaki tētehi pākau, kei Te Tai Rāwhiti tētehi. Kei Taupō te puku, kei te rohe mai i Taupō puta atu ki Rotorua te tuarā o te ika. Kei Maungapōwhatu te manawa, kei Hauraki te tara. Ka mutu, kei Te Tai Tokerau te hiku o te ika. Kei Heretaunga te matau a Māui.

Nō reira, me haere he whare tapere ki ēnei wāhi katoa ki runga i te tauira i whakatakotoria mō te rohe kotahi. Nā, mō Te Wai Pounamu, kia haere te whare tapere ki ngā wāhi o te waka. Arā, kei te raki te tauihu e takoto ana, kei te tonga te taurapa. Kei ngā pae maunga nui rā te takere e takoto ana. Kei Kaikoura te taumānu o te waka, kei te moutere i te tonga rā te punga. Nō reira, me haere te whare tapere ki ēnei wāhi i runga anō i ngā tohutohu a Māui.

Nō reira, ka taea tonutia ēnei wāhi hei tūrangawaewae mō te whare tapere.

5.5.1 Te Whare Tapere e karangatia nei ko 'Te Ikawhenua'

Nō reira, ka whakatūngia e te Ao Māori puta noa, tētehi rōpu, kia tapaina ko Te Ikawhenua. I reira, ka whakamanuhiritia tēnei rōpu ki tētehi wāhi, ā, ka whakaaringia ō reira kōrero kia rite ki te whare tapere i kōrerotia nei. Mā tēnei rōpu e kawe te pou o te whare tapere kia tū ki ngā wāhi nei.

I ēnei whare e tū ana i ngā rohe nei, ka whakatūngia te pou o te whare tapere hei poutokomanawa. Heoi, mā te iwi nō rātou ake te whenua e whakairo tō rātou pou kia tū hei pou tūārongo mā te whare tapere. Me hāngai te kaupapa o tēnei pou ki a Māui mehemea kāore kau he kaupapa o te iwi ake e kitea ana hei kaupapa mō tēnei pou.

Mō te whare tapere o 'Te Ikawhenua', ka tīkina ngā kōrero nō te Ao Māori puta noa, arā, e kore e taea te kī, nō te iwi kotahi, engari, nō ngā iwi katoa. Mā reira rā e taea ai te kī, nō te Ao Māori puta noa tēnei whare tapere.

5.5.2 He Kupu Whakakapi

Kāti, e te iwi, kua tae mai ki te whakakapinga o tō tātou kaupapa. Kei te wāhanga tuatahi Te Ao Mārama e kōrerotia ana. Kua puta i te wāhanga tuarua te rangahautanga tuatahi o te whare tapere o ngā tūpuna. Nā, kei tēnei wāhanga tuatoru nei, ka puta he tauira, he whakaaro mō te whakatū i te whare tapere i ngā rā kei te heke mai. Ko te whakaaro nui, me tiki atu Te Ao Mārama hei kaupapa mā te whare tapere hei rangahau, hei wānanga, hei whakaatu i roto i āna mahi katoa. Me tiki atu hoki ngā taonga o te whare tapere o mua hei whakaari, hei pupuri mā te whare tapere hou. Mā ēnei taonga Te Ao Mārama e whakaatu ai.

Ki te whakatūria he whare tapere i ēnei rā, me mātua aro te whare tapere ki ngā āhukatanga e haere nei i te iwi Māori. Ehara i te mea, ka taea te whakatū i te whare tapere e kore ia e pāria e ngā āhukatanga o te rā, engari, mā te whare tapere anō e tiro tiro, e whakaaro mō ngā wawata o te iwi Māori: arā, mō te reo, mō ngā tikanga Māori, mō ngā wāhi e wānangatia ai ngā take o te iwi Māori.

Ahakoia i āta kōrerotia te tū o te whare tapere i waenga i ngā iwi, e taea ana hoki te whakatū i te whare tapere i waho o te iwi, arā, ki waenga i ētehi atu huihuinga tāngata. Heoi, me mau tonu Te Ao Mārama hei kaupapa nui māna.

Kāti, e te iwi, e tukuna ana ēnei whakaaro hei whiriwhiri, hei wānanga mā te iwi.

5.6.0 Towards a Model for Māori Performance Art

Having now discussed both the Māori world view and the ancestral whare tapere, it is now time to create a theory upon which a new whare tapere might be constructed. **The key idea in this theory is the application of the Te Ao Mārama world view and philosophy to the forms, expressions and activities of the whare tapere.** It is proposed that the new whare tapere should be founded upon this world view and that it might explore Te Ao Mārama in all of its work.

As a new whare tapere can not escape the contemporary reality, it is proposed that it might respond to contemporary issues by reference to the Te Ao Mārama world view and philosophy. It is my view that through the integration of this theory with the practical experience of contemporary circumstances that new, unforeseen yet appropriate expressions and ideas might come forth.

These, in essence, are the key ideas for a theory of the new whare tapere.

*Kua takoto te mānuka, kawea ake!
The mānuka(challenge) has been set down, take it up!²⁰*

The theory describes the development of a whare tapere in my own tribal area of Ngāti Raukawa-i-te-au-ki-te-tonga. It is hoped that whilst this theory is focused upon one particular iwi, it will give rise to a practical model that can be transported into other iwi and other circumstances. In addition to this, I also present some ideas as to how a whare tapere might be located outside of a particular iwi paradigm and into a nationwide context whilst remaining within the Te Ao Mārama philosophy and world view. Undoubtedly there will be much more to capture in the overall thrust of these ideas than that which is presented in these pages. It is my hope that this theory will stimulate discussion and debate among Māori and they will take what they wish from what is presented. Each iwi will apply their own methods and techniques to meet the same outcome within their own communities.

I shall follow the traditions related by my own tupuna of Te Rangihaeata, Mātene Te Whiwhi and that of my namesake, Hūkiki Te Ahukaramū. These tupuna reside in the Ngāti Toa/Ngāti Raukawa tradition of the southern reaches of Te Ika-a-Māui which in turn grew out of the Tainui waka tradition. While the decisions I shall make are based upon my own whakapapa, I trust my findings will nevertheless be of use and adapted by others.

In addition to Ngāti Raukawa/Ngāti Toa tradition, I will also make use of that represented by my great-uncle Rev. Māori Marsden and will attempt to use these traditions in a complementary fashion. There are some significant differences between these two traditions. My knowledge of the Ngāti Raukawa/Ngāti Toa tradition arises primarily from 19th century written

²⁰ Traditional.

manuscripts. In contrast, my understanding of the Ngā Puhī tradition arises primarily from a 20th century oral source (Marsden) assisted by some written material. A further essential difference is the presence of Io in the Ngā Puhī tradition and a contrasting absence in the Ngāti Raukawa/Ngāti Toa tradition. In the 'Te Ao Mārama' world view, however, we find the two traditions in harmony.

The theory describes the development of a new whare tapere within my own sub-tribal area of Muhunua. (in Horowhenua, see map attached) Such a whare tapere would be created under the auspices of my sub-tribe of Ngāti Kikopiri together with the umbrella tribal entities of Ngāti Huia and Ngāti Raukawa.

Part 3 was written in Māori first and then translated in English. I have taken the view that in order for the intended model to truly arise from the continuum of Māori culture and history, it should be first of all conceived in the language of that tradition.

5.6.1 Why should we build a Whare Tapere?

*Tērā te Ao Tawhito e pahemo ake nei.
Tēnei anō te Ao Hou me ōna whakatipuranga
Ōna ritenga, ōna rerekētanga e haere ake nei.
The Old World is passing
A New World is upon us with its own generations
its own ways of doing things, and its differences.²¹*

In researching historical phenomena of the pre-contact Māori world, one can run the risk of exploring these phenomena for their own sake. A certain kind of seduction is possible where one can become obsessed with the past and fall out of harmony with one's present. From the very beginning of this project, it has been my goal to articulate a theory upon which a *new* whare tapere might be constructed. I have never been interested in exploring the past for its own sake but rather for understanding what the past might hold for the betterment of our present and upon which to construct a sound future. Perhaps the following proverbs might be worth consulting. Firstly,

*Ko ngā kino o te pō, waihotia ki te pō
Ko ngā painga o te pō, kukume mai
Ki te whaiao, ki te Ao Mārama!
The bad things of the night, leave them in the night
The good things of the night, bring them forth
into the day, into the World of Light.²²*

²¹ Received from Ngārongo Iwikātea Nicholson.

²² Traditional.

The second statement that follows is not so much a proverb but rather an expression for the past. In the Māori language, when one describes the past, one says:

*I ngā wā o mua.*²³
The time in front.

Literally, this phrase describes the 'past' that is spatially in front of one. This is an holistic notion and, if I might interpret this a little further, it is my view that this expression urges Māori to consider the past but always with an eye to the 'front' (present/future). Hence, it reminds one not to become lost in the past through obsessive examination but rather to render the past relevant to the present.

Hence a new whare tapere must do the same. It must look to the past for guidance but always with an eye on the present into which the future flows soon enough. This same question is faced by all the reconstructive and developmental initiatives taking place in Māori society today. Initiatives such as the retention of the Māori language, Treaty claims, kōhanga reo and kura kaupapa, broadcasting, Māori businesses and so on; all face the challenge of striking a balance between past and present.

In Part's 1 and 2 we have discovered a great deal about the past and we shall return to this material momentarily. For now, however, it is useful to consider the kinds of contemporary demands that might fall upon the whare tapere. Recalling Section 2.0, we return to the following list:

- the need to create an authentic Māori institution in which the traditions, stories and other performance art of the Māori world can be enacted
- the need to create a range of institutions which collectively ensure the life of the Māori language
- the need to increase the number of avenues by which a person may enter the Māori world
- the need for Māori performance art to be domiciled in its own authentic and independent institution which can cater for its maintenance and development
- the need to increase the number of institutions which educate, liberate and empower Māori people

In addition to these issues, the following might be added:

- the need for a venue where Māori can consider contemporary issues
- a place attractive to young people
- the need to halt the ongoing misrepresentation of Māori language and philosophy

²³ Traditional

Concerning these final three needs, it is vital that there be an increase in the number of venues whereby issues affecting Māori can be addressed in a coherent and consistent way. It is also vital that a critical mass of young people be reached, *rangatahi* who speak the language and who are conversant with the traditions and philosophies of the Māori world. Finally, there is a great need to address the ongoing misrepresentation of the Māori language and philosophies in the nation's culture. The *whare tapere* should assist in the process of correcting wrongs such as the misrepresentation of ideas. Sir Apirana Ngata touched upon this problem when he was writing *Nga Moteatea*:

*Engari te waiho tonu atu (ngā mōteatea) kia takoto he ana, kia hapa ana, kia tapepa i a o koutou tipuna i mohio ai?
Would you rather have it that they (the songs) remain wrongly recorded, incomplete, or in an erroneous form from what your ancestors knew?²⁴*

Of course, these very same pursuits can be found in a variety of Māori institutions and initiatives, however, each considers and addresses them in their own way. The *whare tapere* should pursue these matters in the context of performance art.

5.6.2 Te Ao Mārama: A Philosophy to unify all Māori Development

*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 Rangipōtiki
i puremu nei a Papatūwhenua.
Tokona ana a Ranginui ki runga
Takoto ana a Papatuanuku ki raro
Tū ana Te Ao Mārama
Tihē Mauriora!²⁵*

*Night, night.
Day, day.
From night came the dawn, the day, the long standing day, the World
of Light.*

*From nothing came the dark, from the dark came Rangipōtiki
Who committed adultery with Papatūwhenua.
Ranginui was hoisted above
Papatuanuku lies below.
The World of Light stands.
The Sneeze of Life!*

²⁴ Ngata 1928, pp. xiv, xv.

²⁵ This was composed by the author as a poetical summary of the creation *whakapapa* dictated by Hūkiki Te Ahukaramū.

The determination and resilience of the Māori renaissance of the past 20 years or so is well-known. Much energy and time has been spent in the pursuit of Treaty of Waitangi claims, in the development of new Māori initiatives and the recapitalisation of Māori society. Some have argued that because Māori poverty has been widespread for such a long time, then our immediate goal should be to increase Māori wealth. It is argued that there will be flow on benefits for Māori such as a reduction of Māori offending, poor health statistics and a rise in Māori paid employment.

Evidence of Māori poverty and the need to increase Māori wealth can not be refuted. However, once Māori have achieved a satisfactory level of prosperity, what then for Māori society? What is the fundamental basis of the rise of Māori economic well-being?

It is these questions which remain and point to the ever rising complexity of issues concerning the reempowerment of the Māori world. It is my concern that in pursuing economic gains we may lose sight or fail to empower a Māori philosophy which gives rise to an authentic, dynamic and modern Māori society. Many will argue that such a goal is unattainable for it is impossible to divorce Māori from the reality of their Treaty partner. A 'pure' Māori society is unrealistic, undesirable and unattainable. I would agree with this. However, my concern is with the 1000 year continuum of history, language, literature, science and so on, which might be considered under the title 'Māori' and which must find liberation and expression in modern New Zealand society.

It is for this reason that there needs to be a range of institutions, groups and initiatives which collectively conspire to give expression to the Te Ao Mārama tradition in this contemporary society. Steps must be taken to create the circumstances whereby institutions of this kind can take root and flourish. Just as the Te Ao Mārama world view formed the paradigm in which traditional institutions stood, so too contemporary Māori institutions need to achieve the same goal.

In stating this, some will take the view that I am promoting a backward looking orientation for contemporary Māori culture. Further that as the Te Ao Mārama paradigm gave rise to practices within traditional Māori culture considered abhorrent today then we should not pursue that paradigm at all. Finally, as the Te Ao Mārama world view did not give rise to a sophisticated science, in contrast to that in the west, presenting the Te Ao Mārama philosophy as a foundation for modern Māori society is to commit it to a primitive past. Overall such accusations can be summarised in the assertion that true Māori culture refuses to be modernised.

In answer to these assertions (and there will be many more), it is the view of mythologists worldwide that all mythologies and religious systems tend toward the same goal. All seek to answer the eternal mysteries which afflict humankind and our experience of this world. The capacity of the human

being to commit evil, to do bad deeds, to create havoc is ubiquitous and no human, whatever the society, whatever the culture, escapes this reality. Hence, atrocities have occurred in the name of Christianity. Repugnant practices have occurred in Māori history. At the same time, however, each culture and society creates a system of belief, a mythology which helps explain why such a dilemma exists in the human condition, and provides a set of pedagogical and ethical ideas which, it is hoped, prevents the human person and their communities from wrongdoing and evil. Māori culture is no different in this respect.

It is true that the material and technological culture of the pre-contact Māori can not be said to have been as sophisticated and developed as say China or the Russia of the same period, however, this does not mean that such a paradigm and world view as Te Ao Mārama could not give rise to scientific developments. Māori culture did possess a form of empiricism, posited theories and tested and debated their concepts and views on the nature of the world. Hence, one can find an advanced sea navigation system, classification systems for flora and fauna, sophisticated views on psychology, spirituality and intellectualism and so on. The assertion that Māori culture refuses to be modernised can be easily refuted when one researches the period 1800 - 1860.

There is a further reason for the promotion of the Te Ao Mārama philosophy. It has been the concern of the author that much of Māori culture today is preoccupied with loss and death. We Māori spend a lot of time lamenting the loss of the language, the loss of land, the loss of opportunity, the loss of knowledge and we have spent a commensurate amount of time seeking redress and retribution for this loss. The cultures of entire movements, and in some cases iwi, have become darkened with this history of loss and death.

Whilst the legitimacy of the Treaty claims process, for example, can not be argued, it is the view of the author that it is time now to seek out a philosophy from our Māori past that is life affirming, that is orientated toward growth, nurture and evolution and make this the centre of our concerns. Given the new millennium that is upon us and the settlement of major Treaty claims it would seem that the near future was a good time to renew a life focused philosophy in which to unify and inspire the Māori world.

Joseph Campbell writes:

People say what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances within our innermost being and reality, so that we actually feel the rapture of being alive.²⁶

²⁶ Campbell 1988, p. 5.

5.6.3 Te Ao Mārama: A Philosophy for the Whare Tapere

It follows therefore that the whare tapere should employ the Te Ao Mārama philosophy as a basis for its development. That that same philosophy be applied to the whare tapere in its entirety: from the architecture of the whare tapere space to the construction of performances, from the telling of stories to the makeups and adornments performers might wear. The Te Ao Mārama world view and philosophy is the *kaupapa* upon which all aspects of the whare tapere finds their rationale.

In proposing that Te Ao Mārama should form the philosophical basis of the whare tapere, the question is posed as to the features of this philosophy. To answer this, it will be for the whare tapere to maintain ongoing research and debate on this philosophy. In the meantime, I propose that the whare tapere consider the following tradition from Te Tai Tokerau concerning the Treaty of Waitangi. This tradition makes reference to six key concepts which, I maintain, are critical to the Te Ao Mārama philosophy. The tradition goes as follows:

*Me ako ā tātou tamariki he kawenata te Tiriti o Waitangi.
Ōna pūtaketake, he manaakitanga, he rangatiratanga, he
tohungatanga, he whanaungatanga, he ūkaipō. Otirā, kei tua ko te aka
matua, tōna ingoa ko te Kotahitanga.*

*We must teach our children that the Treaty of Waitangi is a covenant.
Its 'roots' are manaakitanga, rangatiratanga, tohungatanga,
whanaungatanga, ūkaipō. However, beyond these lies the parent vine
whose name is Kotahitanga.²⁷*

Each of the six concepts is considered to be of the spirit and arise out of the Te Ao Mārama world view. Briefly, *manaakitanga* is the art or process of uplifting mana in a reciprocal relationship, *rangatiratanga* is leadership through unity, *tohungatanga* is expertise and adeptness through knowledge of symbols, *whanaungatanga* is the interconnectedness of all things in the world. Finally, *kotahitanga*, which is considered the most important, is the unity of all things in the world. The sense of separateness and division in the world is simply a manifestation of our perception and that behind the physical world lies unity.

I propose that the new whare tapere commence exploration of the Te Ao Mārama philosophy through exploration of these concepts and that issues might be addressed through reference to them.

5.6.4 Te Whare Tapere: A Venue for Māori Performance Art

The whare tapere shall be a venue for Māori performance art. Whilst it might be referred to as a 'Te Ao Mārama' institution and, hence, find common cause with a range of Māori institutions, its activities and forms will be unique to the

²⁷ Supplied by Rev. Māori Marsden.

whare tapere. It will be through the use of these activities and forms that the Te Ao Mārama world view and philosophy will be given expression.

Part 2 of this thesis contains research into the traditional whare tapere and the list of whare tapere activities and forms which can be found there will form the basis of the new whare tapere. A preliminary list is as follows:

- musical instruments
- song
- storytelling
- dance
- makeups, adornments

According to the Hine-te-iwaiwa model discussed in Part 2, the following items are employed:

- song
- long flute
- short flute
- castanets
- hand games
- stick games
- 'singing stick'
- hand claps
- spinning disc
- dance
- spinning top
- another hand game
- cat's cradle
- darts
- erotic dance
- puppet

This list is not exhaustive and was compiled from that provided by Te Rangihaeata and Mohi Ruatapu. We return to this list in Section 5.9.0 called 'The Curriculum of the Whare Tapere'. The new whare tapere will conduct ongoing research into the traditional whare tapere, to expand its knowledge of those forms and to stimulate and inspire the creation of new forms and expressions.

5.6.5 The Construction of Performances and Te Ao Mārama

As the new whare tapere constructs performances, once again the Te Ao Mārama world view and philosophy is to be employed. As the new whare tapere acquires knowledge of the traditional whare tapere, it will employ those forms through application of the Te Ao Mārama world view and philosophy.

It is proposed that the six Te Ao Mārama concepts previously referred might act as a first line of inquiry, namely:

- manaakitanga
- rangatiratanga
- tohungatanga
- whanaungatanga
- ūkaipō
- kotahitanga

5.7.0 Where should the Whare Tapere located?

*Ka roa te ngaromanga, he iti te putanga.
Long in the conception, short in the delivery.*²⁸

The ideas that have been presented to this point have been of a broad, generic nature in relation to the development of a new 'archetypal' whare tapere. In Māori terms, these ideas still remain 'suspended in the sky' and the theory needs to include a process whereby they become 'grounded', that is, localised in a particular venue. I again turn to Te Ao Mārama to answer this question and find one for the people of Ngāti Raukawa in the south. It is hoped that this model for a whare tapere in Ngāti Raukawa maybe transportable and applicable to other iwi. Some ideas on how this might achieved are provided.

5.7.1 Te Whare o Raukawa

*Kia āta whakaputa tēnā anō rā
Ngā tamariki toa nā Rakamaomao
Kei te rangi e haere ana nā Mōtai-tangata-ra.
Let him now beware;
For there are many brave sons of Rakamaomao
Moving swiftly in the heavens; those of Mōtai's
Hundred progeny...*²⁹

Section 3.15.2 discusses the whare tupuna as a symbol of Te Ao Mārama and its relationship to a particular geographic region. It cites the example of the Raukawa meeting house in Ōtaki and argues that the house is symbolic of the geographic region of Raukawa and makes statements about subtribal arrangements which conspire to maintain the house of Raukawa in the region of Raukawa. Support for this view is found in the region of Ngāti Raukawa-ki-Te Kaokaoroa-o-Pātetere (Maungatautari, Tokoroa to west of Ngongotahā) where the roof of the house is said to be the sky itself and the land is the floor. Sited upon the landscape are a series of marae which symbolise the

²⁸ Brougham and Reed 1987, p 117. My translation.

²⁹ Royal 1994, p. 70.

location of the various posts that are required to hoist the sky above and create the house of Raukawa and, of course, Te Ao Mārama.

The same image is drawn in a slightly different way in Raukawa meeting house in Ōtaki. Here the entire geographic region is symbolised by the interior of the house. Within the house stand several poutokomanawa upon which are carved the following four ancestors:

- Nēpia Taratoa
- Te Whatanui
- Te Ahukaramū
- Te Rauparaha

The physical position of these ancestors within the house of Raukawa approximate the position of their various homes within the geographic region. It follows therefore that by supporting each of these four ancestors, support is rendered to the entire house. And as the house represents both the ancestor of Raukawa and Te Ao Mārama, by maintaining these four 'posts', Raukawa house and Te Ao Mārama shall stand.

Hence, the next part of our theory proposes that a whare tapere shall be constructed so as to render assistance to the maintenance of these four posts. By maintaining these four posts, so the house is maintained and, by extension, Te Ao Mārama.

5.7.2 The Legacy of each Post

The perpetuation of each post can be achieved through an understanding of the legacies of each of these ancestors. By creating an understanding of their legacies, their work will be perpetuated and they will stand as 'posts' of the house of Raukawa and of Te Ao Mārama.

There is much to be said about each of the four ancestors considered and not all material can be included here. Fortunately, however, each of these ancestors have poetical expressions concerning them which can form a starting point for further exploration of their legacies.

The proverb for Te Ahukaramū is 'The broad-back of Pakake' which will be discussed in detail shortly. Concerning Te Whatanui, two proverbs come to mind: 'The sheltering rātā' and 'The Star that rises at dawn'. Both expressions were coined by the Muaupoko people of Horowhenua to commemorate Te Whatanui's assistance following Te Rauparaha's onslaught on Horowhenua. For Nēpia Taratoa, we have the expression, 'Should you seek Taratoa, it was he who revealed the symbol of the hat, the sun shines beyond Tāwauwau.' This expression is written on his grandson's gravestone (Winiata Pātaka) at Raumatangi, Horowhenua.³⁰

³⁰ Passed to the author by Huia Winiata, great-grandson of Winiata Pātaka.

There is much to be discussed here, however, I will turn to consider Te Ahukaramū in more depth as a model upon which research into the legacies of the other ancestors might be based. The poetical expressions above are presented to assist the entry into the legacies of these ancestors.

5.7.3 The Whare Tapere and its maintenance of each post

Given these 'post' symbols, it is now appropriate to propose that a whare tapere be constructed to service each of these posts of Raukawa. The whare tapere should be sited at the homes of each of these ancestors and be a venue for the exploration and expression of the legacies of these tupuna. As the house of Raukawa can not stand upon one post alone, all posts are employed to hoist the roof above, then all of these ancestors must be serviced by the whare tapere.

The whare tapere would need to journey throughout the Raukawa region, performing at various marae and pā, and whose underlying purpose is to maintain the posts of Raukawa. It would be similar, therefore, to the *poukai* hui which are convened by the King Movement and move around various marae both within Waikato and outside.³¹

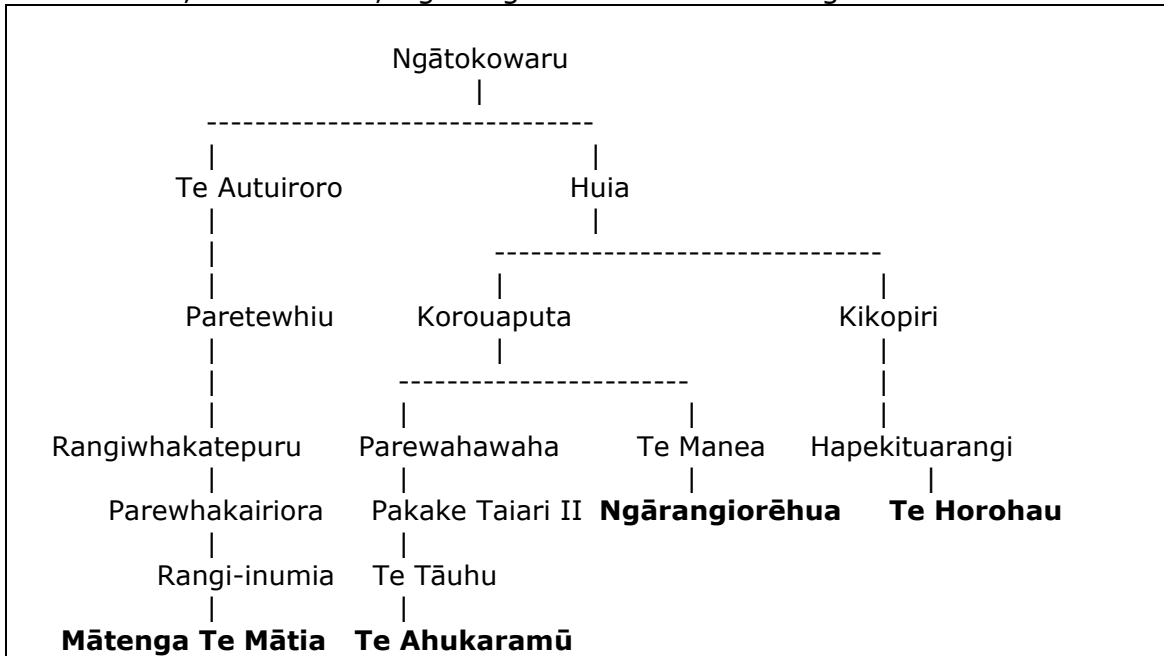
In addition to the passage of the whare tapere to the 'posts' discussed, it would also be sensible to consider the activities throughout the region of Ngāti Raukawa today. As already mentioned, if one was to reconstruct an ancestral project in contemporary circumstances, it must be cognisant of those circumstances. For Ngāti Raukawa, the world has moved on. Ngāti Raukawa has evolved since the 1930s (the time when Raukawa meeting house was built) and new and exciting developments are taking place within the house of Raukawa. This new whare tapere would need to be aware of these initiatives and be as complimentary as possible. For example, Ngāti Manomano in Rangitikei, Ngāti Tūranga at Paranui and Ngāti Tūkorehe at Kuku, have all created marae based learning initiatives and have succeeded in forming groups of Ngāti Raukawa people motivated to learn more about their Māoritanga. It makes sense for the whare tapere to be connected together with them. In today's terms, all these activities are required to maintain the house of Raukawa.

5.7.4 Te Ahukaramū: A Post of the house of Raukawa

We will now consider one of these posts. Hūkiki Te Ahukaramū was a 19th century Ngāti Raukawa chief who was prominent in the establishment of his people in the south. This section contains material concerning Te Ahukaramū and is offered as a model upon which research into other tupuna might take place. Further, it is my intention that these ideas may assist in the construction of whare tapere performances based upon the life and work of other ancestors.

³¹ A Ngāti Raukawa *poukai* is convened at Te Whakawehi Marae, Shannon, Manawatū, the first Saturday of each March.

'The Broad-back of Pakake' (Te Tuaranui-o-Pakake) was an expression uttered by Te Ahukaramū himself. Born and bred in Maungatautari, Te Ahukaramū was a young chief when his Ngāti Toa relations were leaving Kāwhia and making the long journey to the south, to Te Ūpoko-o-te-ika. When they arrived in the south, calamity befell them when two of Te Rauparaha's own children (including his protégé, Te Rangihoungariri) were murdered and a third was captured. Word arrived back in Maungatautari of this calamity and a group was convened to go to the south. They included Te Ahukaramū, Te Horohau, Ngārangi-o-rehua and Mātenga Te Mātia.



When they arrived in Ōtaki, they were welcomed by Ngāti Toa who were very happy to see them. By this time, Te Rauparaha had invited Ngāti Raukawa to migrate to the south on many occasions but all invitations were turned down. On this occasion, however, things went a little differently.

Once again, Te Rauparaha issued an invitation and once again this was declined. In response, Waitohi, Te Rauparaha's sister, arose and addressed the gathering and said:

*Ngāti Raukawa e hoki ki Maungatautari.
Mā wai o koutou e mau mai aku werewere
Hei noho mai ki runga i te whenua
Kua oti nei i ahau te ukui?
Ngāti Raukawa, return to Maungatautari.
Who of you will bring back my 'barnacles'
To settle upon this land
Which I have cleared?*

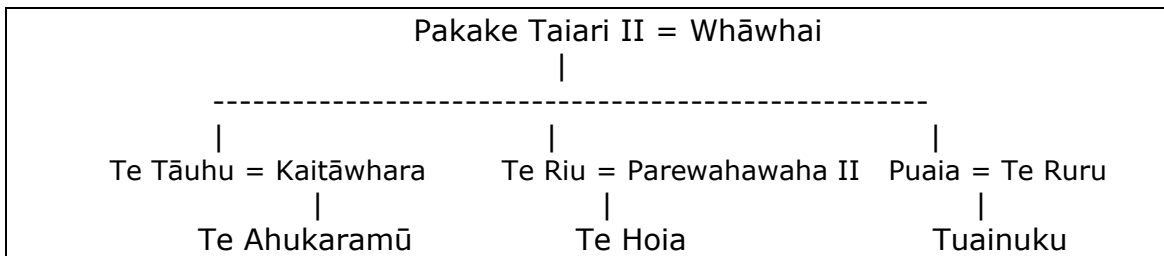
Te Ahukaramū replied by saying:

*Māku, mā te tuara nui o Pakake.
I will, by the broad-back of Pakake.*

There has been much discussion in recent years as to the meaning of these two statements and why Waitohi was able to have the impact that she had. It is my view that Waitohi was seeking a group who would take on the responsibility of seeking retribution for the murder of Te Rauparaha's children. This calamity greatly disturbed Ngāti Toa who were in some disarray. They had only just arrived in the south and were numerically very small. They sought the assistance of Ngāti Raukawa to fortify their position in the south and now to seek retribution.

Waitohi standing upon the marae and issuing the challenge represents a woman taking on the classical Hinenui-i-te-pō role. She is stating to her people, who will take up the challenge of bringing her people out of the night and bring them into the light of day (Te Ao Mārama). This image is further enhanced when we understand that the entire meeting took place inside the house called Te Umu-ki-Ōhau which was built upon Kapiti Island in commemoration of the deaths of Te Rauparaha's children.

Hence, Te Ahukaramū, by stating 'I will, by the broad-back of Pakake', was taking on the responsibility of not only bringing Ngāti Raukawa to the south but also of seeking retribution for the deaths of the children. 'Te Tuarānui-o-Pakake' is a poetical expression for the family of Pakake who was Te Ahukaramū's grandfather.



When Te Ahukaramū and his party returned to Maungatautari, he found his people very unwilling to leave and migrate to the south. Consequently, Te Ahukaramū despatched his assistants to burn down the pā. It is this event, which is spoken of greatly in Ngāti Raukawa history, which catalysed their migration to the south. The 'fire that extinguishes fire' is an enduring Te Ahukaramū symbol. In this case, the fire that was extinguished was the *ahikā* (the fires alight) of Ngāti Raukawa which symbolised their long settlement at Maungatautari. This had now been extinguished by Te Ahukaramū, through the use of fire.

Similarly, the migration, with all its attendant gambles, its sense of unknowing, change and movement, are other symbols which surround the character of Te Ahukaramū.

Ngāti Raukawa left Maungatautari and migrated to the south in three major migrations and a number of smaller ones. In ancestral terms, a successful endeavour is usually symbolised by the obtaining of mana whenua or land rights. Te Ahukaramū's bold plan to bring his people to the south could only be considered successful if they were able to secure land rights to themselves in the new region. Thus Te Ahukaramū himself secured land at Ōtaki (Ōkatia, Tūtangatakino) and Ōrotokare at Muhunoa. His final settlement at Muhunoa arose out of the success with which he obtained retribution for the deaths of Te Rauparaha's children.

5.7.5 Ōrotokare, the settlement

Ōrotokare was a sand-dune lake in Horowhenua which has been drained since the introduction of farming. In the time of Te Ahukaramū, it was surrounded by lowland forest and Te Ahukaramū made his home there. According to Muaupoko³² tradition, the life force or *mauri*, of the Horowhenua lakes and waterways, lies in the mystical spirit lake called Hāpua-korari located high in the Tararua ranges. It was visible only to the spiritual eye. Despite this, however, a number of European expeditions were sent up the ranges in attempt to locate the lake. Needless to say, they were not successful.

Te Rangikāheke of Te Arawa, uses the expression, *kare-a-roto* in his telling of the Hinemoa and Tūtānekai story. He includes the following sentence:

*Ano te rangi o te koauau a Tutanekai, me he ru na ano e ueue ana i a tuawahine kia haere atu ki te kare-a-roto a tona ngakau
The melody of the Tūtānekai's flute stirred her within to go to the person who moved her heart.³³*

When a person first desires someone else, that experience is likened to a ripple (*kare*) upon water. Hence, the expression *kare-a-roto*, which literally translates as 'the ripple within', is an expression for desire. The connection between this expression and the name Ōrotokare is seen when we understand that *roto* means not only 'within' but also 'lake'.

Hence, the ripple is not only within but also upon the lake. The name Ōrotokare therefore encapsulates both desire as inwardly expressed in the heart and outwardly symbolised upon the waters of a lake.

It is possible that this same experience of desire struck Te Ahukaramū when he first came to the south. This time the desire was for land. In Māori thinking, however, a male's desire for a woman is the same as his desire for land and this notion is encapsulated in the following proverb:

*Mā te wahine, mā te whenua, ka mate te tangata.
For women, for land, man sacrifices his life.³⁴*

³² The people who lived in Horowhenua prior to the arrival of Ngāti Toa and Ngāti Raukawa.

³³ Grey 1854, p. 110. My translation.

Te Tāuhu and Kāitāwhara
Te Riu and Parewahawaha II
Puaia and Te Ruru

These are the ancestors of 'Te Tuarānui-o-Pakake'. This pouwhenua shall be erected and when the whare tapere is in session, it shall form the poutūārongo (post, middle rear wall).

5.7.7 The Construction of the Building: A 'Whare Tokotoko'

Following the erection of the pouwhenua, a building will be built around it. At this point, it is proposed that the building itself shall be moveable so that it can be transported to other venues within the region of Raukawa. This is in keeping with the notion that all the posts of Raukawa need to be maintained in order for the house of Raukawa to stand. As the whare tapere concludes its session at one venue, it is dismantled and the poutūārongo remains as a permanent fixture in that particular locality.

The building, however, can be moved and shall have the following features:

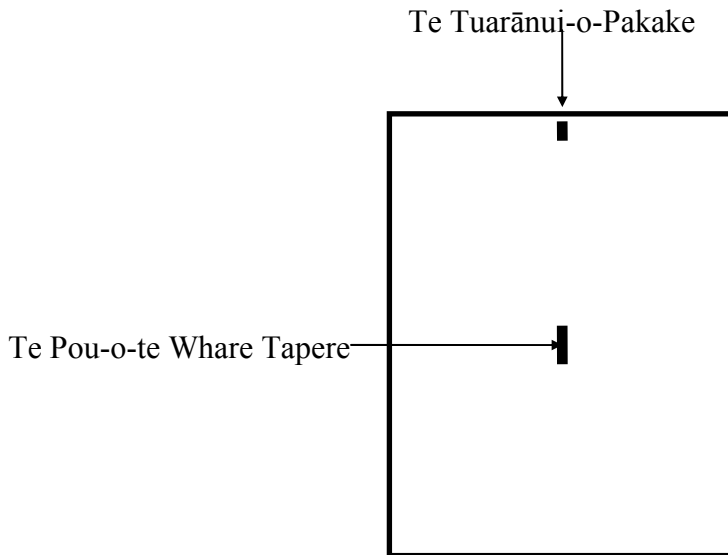
- the roof can be raised and lowered. This is to allow the ritual of the creation of Te Ao Mārama to take place within a specific physical venue which symbolises the separation of Ranginui and Papatuanuku. Further, the raising of the roof symbolises the creation of the physical, intellectual and spiritual context within which the performances of the whare tapere can take place.
- the interior of the roof needs to be somewhat convex and circular in shape in keeping with the shape of the sky.
- the roof and walls will change in colour and shade so as to symbolise the movement from night to day and back again. Hence, various 'heavenly bodies' shall be painted on the roof including sun, moon, stars, rainbows, clouds etc.
- the passage of Papatuanuku through the depths of Tangaroa to become the wife of Ranginui will symbolised by the use of light upon the floor. This is in keeping with Te Ahukaramu's statement that Papatuanuku was the wife of Tangaroa who was in an adulterous relationship with Ranginui.

This type of house will be termed a 'whare tokotoko'. The word 'tokotoko' is derived from the word 'toko' which is used to describe the hoisting of Ranginui above. Hence, the posts that Tāne employed to hoist his father above are termed 'pou-**toko**-manawa'. As the roof can be raised an infinite number of times, then the intensive form 'tokotoko' is employed.

In the interior of the house, a number of uncarved posts might be used to assist with the hoisting of the roof above. However, a further carved post, known as the post of the whare tapere, is brought in following the hoisting of the roof. Upon this post, the women in Tinirau's troupe are to be carved. They include Raukatauri, Raukatamea and others (see Sections 4.3.1 -

4.3.5). This post would be brought in during the ritual for the hoisting of the roof. As this post is moveable, there will be only one whare tapere post for the Raukawa region so that it may signify the movement of the whare tapere throughout the region.³⁵ Finally, the floor of the house will be the place where the performances might take place.

The whare tapere at Ōrotokare will look like this:



Different localities throughout the region will have different poutūārongo depicting the ancestors of those localities. However, the post of the whare tapere will be present in all.

In the front of the whare tapere, a porch will be constructed with Hinenui-i-te-pō carved above the doorway. This carving symbolises the passage from te po (the night) into Te Ao Mārama and it is Hinenui-i-te-pō who oversees this process. Sometimes the roof might be raised together with the walls, sometimes the walls might be left off altogether, particularly if it is warm. Further comments are as follows:

³⁵ The notion of the travelling 'pou' finds its ancestral equivalent in taonga of various descriptions which were taken from one marae or pā to the next. For example, in Ngāti Raukawa there was a tiki called 'Te Mānuka' which journeyed back and forwards from Muaupoko to Ngāti Raukawa. Should there be a bereavement in Muaupoko, then Te Mānuka was taken to that tangi. When there was a bereavement in Ngāti Raukawa following that in Muaupoko, it was the responsibility of the Muaupoko people to take Te Mānuka to the Ngāti Raukawa tangi. This same custom was transferred to the use of flags. Further, it was the custom not to duplicate flags so that the various families and subtribes were bound to attend the tangi of other families. If one family had the flag at one point, it was their responsibility to ensure that it was taken to the next tangi. As there was only one flag, everyone knew where it was and who bore the responsibility to ensure it was taken to the next family. I propose that the same idea be employed in regard to the 'post' of the whare tapere.

- The whare tapere will be located within a forest, surrounded by it, so as to replicate as much as possible the natural world of Te Waonui-a-Tāne.
- the appropriate experts (architects etc.) shall be employed to construct the building.

Given the contemporary circumstances of many marae, it may not be realistic to construct a building set aside solely for the purposes of the whare tapere. The question of the building as a multipurpose facility needs to be raised. If the building was to be multi-purpose, each particular purpose might have its own carved post. For example, if the building was to be used for 'Te Para Whakawai', the school of martial arts, then it might have its pou which is erected in the building. However, this foresees the building as a permanent structure. The theory presented so far looks to the creation of a transportable building, one which can be erected around a pouwhenua.

As the logistics of creating a whare tapere are addressed, responses to these questions should again be considered by reference to the Te Ao Mārama philosophy. Finally, it is proposed that the work of the whare tapere be conducted solely in the Māori language. Again the rationale for this arises out of the Te Ao Mārama. It is in the Māori language that the Te Ao Mārama world view and philosophy was created and maintained.

5.7.8 Summary

To summarise the ideas to this point.

1. The whare tapere should assist the initiatives and goals of contemporary Māori society. It is not appropriate to reconstruct an ancestral concern without regard for the contemporary situation.
2. The initiatives, institutions and projects of contemporary Māori society should be unified in their expression of Te Ao Mārama. All activities should be founded and rooted in this philosophy. Hence, the new whare tapere will employ the Te Ao Mārama world view and philosophy as its foundation and to influence its activities including the construction and execution of performances.
3. The whare tapere will be a venue for the performance art of the Māori world. It will commence with the model employed by Raukatauri and her group, and described in the tradition concerning Tinirau and Kae. Hence, the activities of the whare tapere are different from other Māori institutions but nevertheless make a contribution to the maintenance and perpetuation of the Te Ao Mārama philosophy. The whare tapere will also employ performance art traditions found in contemporary New Zealand society today, and elsewhere, which can assist the expression of the Te Ao Mārama philosophy.
4. The application of the Te Ao Mārama philosophy in tribal geographic regions will be used to determine the actual location of the whare tapere. For example, the whare tupuna of Raukawa, which is a localised

expression of Te Ao Mārama, will be used to generate a rationale for the siting of a whare tapere in the Raukawa region. Traditions such as the house of Ngā Puhi, Te Kupenga-a-Te Huki, Te Taura Whiri-a-Hinengākau, Ngā Puna Karikari-a-Rākaihautū and so on, are Te Ao Mārama traditions relating to tribal regions. These too can be used to locate whare tapere in their relevant regions.

5. Concerning Ngāti Raukawa in the south, the house of Raukawa that stands at Mākuratawhiti in Ōtaki contains the forms which symbolise the legacies and traditions critical for the perpetuation of the Te Ao Mārama philosophy in the Raukawa region. All these conspire to maintain the house of Raukawa
6. Carved upon the central posts of Raukawa meeting house is Nēpia Taratoa, Te Whatanui, Te Ahukaramū and Te Rauparaha. By perpetuating the legacies of these tupuna, the posts of the house of Raukawa are maintained. By perpetuating the posts, the house of Raukawa stands, so too will Te Ao Mārama in the region of Raukawa.
7. Te Ahukaramū is one of these posts. By investigating his history we find a number of symbols and concepts. One is 'Te Tuarānui-o-Pakake' which is a poetical expression, uttered by Te Ahukaramū himself, for his family. It is associated with such symbols as taking responsibility for actions, the fire that extinguishes the fire and migration and change. By researching the life of Te Ahukaramū, one establishes a model upon which research into the lives of other tupuna might take place.
8. The theory proposes the establishment of a whare tapere at the home of Te Ahukaramū. This home is called Ōrotokare and its whare tapere will bear the same name. This whare tapere will assist the perpetuation of the Te Ahukaramū's legacy. By maintaining his legacy, one symbolically maintains one of the posts of the house of Raukawa. By maintaining the posts, one maintains the house of Raukawa which in turn represents Te Ao Mārama.
9. The construction of the whare tapere at Ōrotokare will commence with the erection of a carved post called 'Te Tuarānui-o-Pakake' and this post will be referred to as 'Te Pou-o-Te Ahukaramū.' This permanent post will act as a *poutūārongo* for the whare tapere which is erected around the post. The building itself will be transportable so that it might be erected in other localities throughout the Raukawa region as a means by which to perpetuate all the posts of the house of Raukawa.
10. The architecture of the building itself symbolise Te Ao Mārama. It will have a roof that can be raised and lowered so as to symbolise the separation of Ranginui and Papatuanuku during the ritual for the opening of the whare tapere. This serves as the intellectual, physical and spiritual venue within which to present the performances of the whare tapere. Other features of the natural world, such as stars and water, will be represented in the building.
11. There will be a second carved post which will serve as the post of the whare tapere. This will not be permanently located but will travel with the whare tapere. Upon this post the troupe of women convened by Tinirau will be carved.

5.8.0 The Ritual Opening of the Whare Tapere

Following the erection of the whare tapere, a ritual will take place to open the whare tapere. The purpose of the ritual is to invoke and locate the Te Ao Mārama world view and philosophy into the space created in the building. The ritual will enact the creation of Te Ao Mārama through the separation of Ranginui and Papatuanuku. Physically this will be represented by the raising of the roof.

People, consisting of both the iwi in general and members of the whare tapere, will gather outside. At this point, the roof will be down. A woman will stand at the porch of the whare and enact the Hinenui-i-te-pō role by performing the karanga and calling the people into the house. They will be lead by an expert whose karakia will be based entirely upon the creation of Te Ao Mārama. The whare tapere group will assist this expert by carrying in the carved post of the whare tapere.

The karakia uttered by the expert from the outside, across the threshold and into the whare itself will employ the whakapapa leading to Ranginui and Papatuanuku. This whakapapa will serve as a pathway into the house. Once inside the building, a light will be seen passing across the darkened roof. At this point the leader/expert says:

Kaitātaki: Tēnei te rā e whiti ana!
Me wehe o tāua mātua kia tiaho he māramatanga ki waenganui
kia tupu ai he uri ki te Ao.³⁶
(Above us the sun shines!
Let us separate our parents so that light might shine in between
and children by grow in the world.)

The people will reply:

People: Hikitia! Hāpainga! Tokona!
Hikitia! Hāpainga! Tokona!
(Lift him up! Raise him up! Brace him up!
Lift him up! Raise him up! Brace him up!)

At this point, a number of the people will clasp ropes which, when pulled, will raise the roof. The leader and the people then recite the following words as the roof is raised.

Kaitataki: Hikitia!
(Lift him up!)
Iwi: Hī!
Kaitataki: Hāpainga!

³⁶ This is based upon the rendition of the separation of Ranginui and Papatuanuku provided by Te Ahukaramū.

(Raise him up!)
Iwi: Hī!
Kaitataki: Tokona ake!
(Brace him up!)
Kaitataki: Hāpainga!
Iwi: Hī!

Upon each 'Hī!', the rope pullers give one pull of the rope. This process is repeated and is interspersed with the following:

Kaitataki: Turuturu o whiti, whakamaua kia tina!
Iwi: Tina!
Kaitataki: Haumī e! Hui e!
Iwi: Taiki e!

The process returns to the beginning again.

Slowly the roof is raised and light begins to shine within the building. The post of the whare tapere is also brought in to stand in the whare. As the roof arrives at its final point, light shines within the house and the post of the whare tapere stands, the following words are uttered:

Kaitataki: Tokona ana a Ranginui ki runga
Takoto ana a Papatuanuku ki raro.
Ko ngā pūtaketake he rangatiratanga, he manaakitanga
he tohungatanga, he whanaungatanga, he ūkaipō.
Otirā, kei tua ko te aka matua, tōna ingoa ko te Kotahitanga,
i paiheretia ai, i tukua ai te ira tangata ki te whaiao,
ki te Ao Mārama, tihē mauriora!

(Ranginui is braced above
Papatuanuku lies below.
The roots are rangatiratanga, manaakitanga
tohungatanga, whanaungatanga and ūkaipō.
However, beyond all is the parent vine whose name
is Kotahitanga. It is Kotahitanga that binds humanity
and is brought forth to the daylight, to the world of light.
The breath of life!)

Following this, the people sit and the leader of the whare tapere addresses the people.

Kaitataki: Tihē mauriora, ki te whaiao, ki te Ao Mārama.
Tuia te rangi e tū iho nei
Tuia te papa e takoto ake nei.
Tuia te hunga tangata, ka rongo te pō
Ka rongo te ao.
Tuia te muka tangata i takea mai

i Hawaiki nui
i Hawaiki roa
i Hawaiki pāmāmao
i te hono-i-wairua
ki te whaiao, ki te Ao Mārama.

(Breath of life, to the light of day, to the world of light.
Bind Ranginui who stands above,
Bind Papatuanuku who lies below.
Bind humanity, the night hears
the day hears.
Bind the threads of humankind
that are sourced in
great Hawaiki
long Hawaiki
distant Hawaiki
the unity with the spirit
with the light of day, with the world of light.)

The leader then acknowledges (mihi) the house, the people who have come and the whare tapere. The dead are also remembered.

5.8.1 The Performances

There are many kinds of stories and performances that are capable of being performed in the whare tapere. The purpose of the opening ceremony is to establish Te Ao Mārama as both the physical stage and the philosophy within which the telling of stories are constructed and performed. The stories and traditions that are likely to form the 'classical repertoire' of the whare tapere are those pertaining to the careers of *atua* like Tangaroa, Tāne and others, the history of Hawaiki, the many waka of Māori history and their establishment in Aotearoa, the growth of the tribes in Aotearoa and so on. This is not to say that contemporary stories, even those of a futuristic nature, may not be considered by the whare tapere, however, I suspect that the initial development of the whare tapere will take place during the rediscovery and exploration of the canon of Māori tradition, stories, myth and legend.

For our present purposes, I would like to consider two stories, one from Hawaiki, and the other from 19th century Aotearoa. These are presented to again stimulate ideas as to how they might be performed in the whare tapere institution that has been described. The first story concerns Tinirau and Kae and its treatment is based upon what we have learnt in Part II of the thesis. I have renamed the story 'Te Waka-o-Hineteiwaiwa' to draw attention to the performance art aspects of the story.

The second story concerns the life of Hūkiki Te Ahukaramū, a Ngāti Raukawa chief of 19th century whom we have already discussed. I have named this story 'Te Whakaihu-waka'.

5.8.2 Te Waka-o-Hine-te-iwaiwa

The story of Tinirau and Kae is related in Part II and the treatment that follows relies upon the version dictated by Te Rangihaeata and written by Mātene Te Whiwhi. Mohi Ruatapu's version is based upon the East Coast theme of connections with Hawaiki by locating the story at Waiapu. The version presented here, however, follows that given by Te Rangihaeata by having all the action take place in Hawaiki. An important feature, therefore, of these kinds of stories is that their telling can be rendered in different ways according to different circumstances. Mohi Ruatapu's rendering accords with the Ngāti Porou preoccupation with maintaining connections with Hawaiki. Hence, a new Ngāti Porou whare tapere might render this same story in the fashion recorded by Ruatapu.

My treatment of this story commences with the title 'Te Waka-o-Hineteiwaiwa'. I coined this title to describe the troupe of women who set off to trick Kae by performing in the whare tapere. I have used this name to promote the whare tapere aspects of the story and to downplay the 'utu' aspects which are underlined in the title 'Te Patunga o Kae' which was created by Sir George Grey.

5.8.3 Introducing the Performance

Following the rituals for the opening of the whare tapere, the performances are then introduced. The process for the introduction commences with the citation of a genealogical connection between Ranginui and Papatuanuku and the subject of the performance. In this way, the story is firmly located within the Te Ao Mārama paradigm.

The leader stands and addresses the gathering:

Nā, me anga tātou ki whea? Ki runga rānei, ki raro rānei? Ki ngā waka rānei, ki ngā iwi rānei, ki a Māui rānei, ki a Hinenui-i-te-pō rānei?

Where should attention be cast? Above? Below? To our canoes or to our tribes? To Māui or to Hinenui-te-pō?

In the case of this story concerning Tinirau and Kae, the leader would say:

Kao. Me anga tātou ki Hawaiki! Ki Hawaiki nui, ki Hawaiki roa, ki Hawaiki pāmamao, ki te kāinga i āhuetia ai te tangata. Ki te kāinga i nohoia e ngā tūpuna, e ngā atua, e ngā tupua.

No. Let us look to Hawaiki, to great Hawaiki, to long Hawaiki, to distant Hawaiki, to the home which gave birth to humanity, the home of our ancestors, of our gods, of our spirits.

Me anga tātou ki a Tinirau, ki a Tinirau-patu-tohunga, Tinirau-mōkai-tohorā, ki a Tinirau-taki-whare-tapere. Ka moe a Ranginui i a Papatuanuku, ka rere ki waho ko...

Let us look to Tinirau, Tinirau the slayer of priests, Tinirau of the pet whales, Tinirau the convener of the whare tapere! Ranginui copulated with Papatuanuku and begat ... who begat...

Nō reira, haere mai tātou ki Te Motutapu-o-Tinirau.

Therefore, let us go to the sacred island of Tinirau.

5.8.4 Constructing the Performance

Following this, we turn to the story proper. Much of the detail of the performance can only be determined through creation of the performance itself. All of this is theory and the practicality of most of these ideas will not be discovered until they have been tested in practice. Ideas for the performance are as follows:

Part 1

- a. Here we discover Te Motutapu-o-Tinirau. The audience learns of life upon this island. Te Motutapu-o-Tinirau is considered the home of all fish of the ocean and Tinirau is considered their ancestor. We also learn of the *whāngai hau* ceremony where whale meat is used in offerings to deities. Should the whales of Tinirau be slain, this is an affront to the deities of Tinirau's people.
- b. Similarly, we learn of the island inhabited by Te Aitanga-a-Te Pōporokewa, the people of Kae the tohunga. Te Tihi-o-Manono is the name of Kae's house. Here we also learn of the actions of winds and how they are used to send messages by the use of fragrances. Overall, these islands form Hawaiki, a magical, mysterious homeland inhabited by spirits and demi-gods.

Part 2

- a. Hine-te-iwaiwa is pregnant and is having trouble giving birth to her child. The difficulty symbolises that something is amiss. Tinirau obtains the appropriate karakia and the child, Tūhuru-huru is born.
- b. Kae is then sent for and he comes to Te Motutapu-o-Tinirau where he baptises the child.
- c. Tinirau then calls his whale Tutunui whereupon he cuts a piece of Tutunui's flesh and offers it to Kae in keeping with the *whāngai hau* ceremony.
- d. Tinirau gives Kae a canoe to return to his home. Kae asks for Tutunui which is given to him with instructions not to run the whale too close to shore.
- e. Kae then boards Tutunui and heads home. He kills the whale on the beach and Tutunui is cooked and eaten. The wind brings the aroma of Tutunui's burnt flesh to Te Motutapu-o-Tinirau. Tinirau understands that Tutunui has been killed.

Part 3

- a. Tinirau turns to consider how to seek retribution.
- b. Tinirau convenes the troupe of women.
- c. Each woman is introduced as is their particular expertise.
- d. They board Hine-te-iwaiwa's canoe and row to Kae's island.
- e. They are welcomed at Kae's home.
- f. They perform in the whare tapere.
- g. Kae laughs, is recognised and the women put the entire house to sleep.
- h. Kae is taken to Te Motutapu-o-Tinirau.
- i. Tinirau gets his people to build a house that is similar to Kae's house so that when Kae awakes, he thinks he is in his own house.
- j. Kae awakes and Tinirau asks him where he is. Kae is then killed.

5.8.5 Te Whakaihu-waka: The Story of Hūkiki Te Ahukaramū

The second story to be considered is based upon the life of the 19th century Ngāti Raukawa chief, Hūkiki Te Ahukaramū. Appendix One contains a biographical sketch of this ancestor upon which a performance might be constructed. I have named the story 'Te Whakaihu-waka' following an image employed by Rangi Topeora, a kuia of Ngāti Toa. Te Ahukaramū and Topeora were lovers and she composed two songs for Te Ahukaramū, one of which was published in *Nga Moteatea* by Sir Apirana Ngata. The opening lines of the song go as follows:

*Kati au i konei
Hei ekenga ihu waka
Hei tanga waihoe
Mo Te Ahukaramu*

*Let me here abide
As a canoe landing-place
And for the paddle splashing
By Te Ahukaramu³⁷*

The Williams *Dictionary of the Maori Language* includes the term 'Te Whakaihuwaka' which is translated as a 'champion' or a 'brave'.³⁸ Hence, the poetical practise of likening a chief to a bow of a canoe seems to be widespread. The sexual connotations in Topeora's song are obvious.

As the theory calls for the construction of a whare tapere at Ōrotokare, the home of Te Ahukaramū, it follows that a performance based upon his life and career should be created.

To begin with, we once again return to our *kaitataki*, our leader of the whare tapere who introduces the story in this way:

³⁷ Ngata 1928, pp. 234, 235.

³⁸ Williams 1975, p. 76.

*Nā, me anga tātou ki whea? Ki runga rānei, ki raro rānei? Ki ngā waka
rānei, ki ngā iwi rānei, ki a Māui rānei, ki a Hinenui-i-te-pō rānei?*

*Where should our attention be cast? Above? Below? To our canoes or to
our tribes? To Māui or to Hinenui-i-te-pō?*

In this case, the leader would say:

*Kao. Me anga tātou ki Ōrotokare, ki Tūtangatakino, ki Rangioru, ki
Maungatautari, ki te kāinga i nohoia e ngā tūpuna, e ngā atua, e ngā
tupua.*

*No. Let us look to Ōrotokare, to Tūtangatakino, to Rangioru, to
Maungatautari, to the home which gave birth to humanity, the home of
our ancestors, of our gods, of our spirits.*

*Me anga tātou ki a Te Ahukaramū, ki a Hūkiki-tahu-whare, ki a Hūkiki-
whakataka-teretere, ki a Hūkiki-taki-mate. Ki Te Tuarānui-o-Pakake,
waha i te mate, waha i te ora.*

*Let us look to Te Ahukaramū, to Hūkiki-the burner of houses, Hūkiki-the
convenor of warparties, Hūkiki-who seeks retribution for murder. To the
broad back of Pakake who bears both death and life.*

Ka moe a Ranginui i a Papatuanuku, ka rere ki waho ko...

Ranginui copulated with Papatuanuku and ...is born....

Nō reira, hoake tātou ki Ōrotokare.

Therefore, come one and all to Ōrotokare..

Following this, the waiata of Te Ahukaramū is recited (See Appendix One):

*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 iti.
E tope noa atu rā ō rongō.
Hoki mai ki au, e tama, taku poho piri 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 o Tūparahaki, Kaihamu e.*

*My hand, is the sacred hand of Hae.
My heart is that of Hura,
ancestor of Toreheikura,
the obstinate woman within
but who is revealing on the outside.
My face arises
My army was gashed,
My army was angered,
My army was fierce.
Ngangana, Hinerau-a-Kapu, Toarangatira.
Te Rangihaeata, great Te Rauparaha,
His was the evil,
He created the divisions.
You are the envy of the many,
the envy of the little man.
Your fame sours afar.
Return to me, my faithful son.
Sons, old men, of Ngā Puhi.
Rangingangana, Amomai.
My skin, my people, is the sacred skin of Hae
Uenuku of the sky, Uenuku of below, of the south.
I am the descendant of Tūparahaki
and of Kaihamu.*

The story proper then begins. As in the first story, the actual construction of the performance will take place when these ideas are tested in practice. However, a few ideas are presented to assist with the construction of the performance. Again the story is divided into manageable parts as follows:

Part 1

- a. The scene is set at Maungatautari, in Te Ahukaramū's childhood. Although Maungatautari is in the middle of Waikato and the time is either the last decade of the 18th century or the first decade of the 19th century, echoes of Hawaiki abound. Te Ahukaramū matures, is taught in the whare wānanga and discovers his first love. We are also introduced to the high chief of Maungatautari of the time, Hapekituarangi.
- b. Te Ahukaramū witnesses the passing of the mana of Hapekituarangi to Te Rauparaha. As Hape was the bearer of the mana of Te Ahukaramū's

- grandfather, it is greatly significant to Te Ahukaramū's family that Te Rauparaha should now bear the mana of Hapekituarangi.
- c. We also learn of Te Ahukaramū's grandfather Wahineiti, the older brother of Hape who was killed by mākutu or witchcraft. Wahineiti tells his parents that he would rather die in the heat of battle than from natural causes and old age.
 - d. Te Ahukaramū hears that Te Rauparaha and Ngāti Toa have gone to the south and a great calamity has befallen them. Te Ahukaramū says that he wants to go to find out what has happened stating, like his grandfather Wahineiti, that he would rather perish upon a battlefield than die of old age.
 - e. Te Ahukaramū convenes a group with Ngārangi-o-rehua, Mātenga Te Mātia and Te Horohau. They travel to the south. They arrive and are welcomed by Ngāti Toa. Te Ahukaramū visits the site of the death of Te Rauparaha's children and he desires Ōrotokare as much as seeking revenge for the death of the children.
 - f. Te Ahukaramū and his group prepare to leave. Te Rauparaha invites them to the south but he is turned down³⁹. Finally, Waitohi asks them to seek retribution for the deaths of the children, and only then does Te Ahukaramū agree.
 - g. Te Ahukaramū and group return to Maungatautari where they present their proposal to migrate to the south. This is turned down and Te Ahukaramū despatches his people to burn down the pā. The people finally leave for the south.

Part 2

- a. The journey south. They travel via the Waikato river and Taupō. A section of Te Ahukaramū's people choose to stay in Taupō and Te Ahukaramū continues across the lake and onto the Rangitīkei river. The story of Wahineiti and his death in Taupō is revisited.
- b. They arrive in Ōtaki, Kapiti.
- c. Te Ahukaramū seeks retribution for the deaths of Te Rauparaha's children. The 'Battle of Papaitonga' takes place.
- d. Ōrotokare and Muhunua is ceded to Te Ahukaramū and his people. They erect a pouwhenua.

Part 3

³⁹ It is possible that Te Rauparaha's invitation did not include mention of the death of his children. Ngāti Raukawa were interested in the south but they did not want to live under Te Rauparaha. By agreeing to seek retribution for the death of Te Rauparaha's children, Ngāti Raukawa could then rightly acquire land without a sense of obligation to Ngāti Toa. It is possible that Te Rauparaha deliberately failed to include the issue of the children so as not to lose face. Waitohi, on the other hand, may well have been aware, or was more willing to face the precarious nature of the Ngāti Toa position at that time. They needed allies and by including the children in her invitation, she was ensuring that Ngāti Raukawa could finally acquire land in the south (if they were successful in obtaining retribution for the deaths of the children) without remaining beholden to Te Rauparaha and Ngāti Toa.

- a. The New Zealand Company arrive.
- b. Te Ahukaramū domiciles some Pākehā upon his land.
- c. Te Ahukaramū is in a group which invites the NZ Co. to come to Horowhenua.
- d. Te Ahukaramū guides Charles Kettle up the Manawatū river, through Tararua, into Wairarapa, across Akatārewa and into Te Awakairangi.
- e. Te Ahukaramū fights with Te Rangihaeata.
- f. Te Ahukaramū fights with Te Rauparaha.
- g. He joins Mātene Te Whiwhi's group to establish the King Movement.
- h. He attends the Kohimarama conference in Auckland as an old man.

Symbols associated with Te Ahukaramū might include:

- Te Tuarānui-o-Pakake
- Migration
- the fire that extinguishes the fire
- the spirit bird Manumea (Te Ahukaramū's wife)
- pouwhenua
- Pākehā

Here then is a brief plan for the story of Te Ahukaramū and the kinds of meanings that might be explored in the telling of the story. Again the story will be told within the Te Ao Mārama world view and philosophy and it is by reference to this tradition that the performance can be constructed. Finally, there are many other ancestors worthy of this kind of treatment and a whare tapere that travels throughout the Raukawa region would need to complete similar kind of work to that presented here concerning Te Ahukaramū.

5.8.6 The Convention of the Whare Tapere group.

The whare tapere will have a central group who are responsible for its activities. It is they who take the whare tapere throughout the region and collaborate with local families and subtribes to stage performances. The group will have the following features:

- a. they will be nominated by the iwi based upon their skills, talents and abilities in the whare tapere
- b. the tangata whenua of the localities upon which the whare tapere is convened will be able to nominate members to the permanent group and those who collaborate with the group whilst the whare tapere is convened at a particular locality.
- c. Concerning Ngāti Raukawa in the south, this group will be based at Te Wānanga-o-Raukawa to take advantage of the facilities and the resources that are located there.
- d. The whare tapere group will move throughout the region, performing various stories. They will be assisted by people from the various localities.

- e. Concerning Ōrotokare, descendants of Te Tuarānui-o-Pakake might be nominated for the permanent group. Others might simply append the group for the duration of the whare tapere season at Ōrotokare.

Specific talents and abilities will include:

- a. knowledge of the Māori language
- b. ability to remember stories and traditions
- c. desire to create stories
- d. knowledge of the performance possibilities of the body
- e. quick to learn
- f. ability to conceive of an idea and to make it a reality

A possible proverb for this is, 'ko te huanga o te tinana, ko te puanga o te hinengaro, ko te atuātanga o te wairua.'⁴⁰ (the fruits of the body, the expansion/growth/maturity of the mind and thinking, the divinity of the spirit.)

This group, together with their leaders, are charged with the task of constructing performances. A family or subtribe might engage the whare tapere to perform their stories in the way that a master carver is commissioned to carve *whare whakairo* or carved meeting houses.

5.9.0 The Curriculum of the Whare Tapere

The whare tapere group will meet on a daily basis to learn and explore all the materials, both tangible and intangible, required to convene the whare tapere. Members will research and learn the use of a range of artistic forms including kōwhaiwhai, musical instruments, puppets and so on. A list of curriculum items follows. All are drawn from what we have learnt in Part II of the thesis.

⁴⁰ Given to the author by Rev. Māori Marsden.

	T E	NGĀ HAKA
	W H A R E	NGĀ TAONGA PŪORO
	T A P E R E	NGĀ WAIATA
		NGĀ TĀKARO
		NGĀ MOMO KŌRERO
		NGĀ TAONGA O WHARAWHARA

This material, described in Part 2, will form the 'starting point' for ongoing research to be conducted by the new whare tapere into the traditional whare tapere. We will recall the following descriptions from Part 2.

Haka

- pōtēteke
- waitoremi
- anaana
- puapua
- oni
- Te Haka-a-Tānerore, Te Haka-a-Raumati
- kanikani
- poi

Certain aspects of dance:

- wiri
- kakapa
- the illusion of the fingers leaving the hands
- the illusion of the fingers arching back to touch the back of her hands

Ngā Taonga Pūoro

- kōauau (short flute)
- pūtōrino (long flute, one or two barrels)
- pākuru (a chanting stick)
- porotiti (suspended disc)
- tōkere (castanets)

Waiata

- ruri (dirge)
- pātere (a fast chant composed to reply to slander)

Ngā Tākaro

- tī-ringaringa (hand game)
- tī-rākau (game with sticks)
- papaki (clapping game)
- tā pōtaka, tā kaihōteka (spinning top)
- kū
- Te Whai-a-Māui ('cat's cradle)
- perepere (darts)
- kokomo i te ahi ki roto i te waha (placing hot coals in one's mouth)
- mora
- karetao (puppets)
- kororohu, tararī (whizzer)
- niti (dart)
- mamau (wrestling)
- tū mātia (spear throwing)
- tōreherehe (toboggan)
- whakahoro taratahi (kite flying)
- taupiripiri (foot race in couples)
- mū torere (a game resembling draughts)
- pānokonoko (a string game)
- kikiporo (time beating sticks)
- tāreere (swinging)
- kui
- kurapākara
- moari (swinging from a large tree)
- tiorerore

Ngā Taonga o Wharawhara

- kōkōwai
- miro berries as a fragrance
- moki
- ake-rau-tangi
- kāretu

- tangeo
- hinu kohia

Various adornments include:

- tail feathers of the huia (te remu huia)
- the feathers of the kōtuku (te hou o te kōtuku)
- an albatross head plume (te piki toroa)
- a plume of kotuku feathers (te rau tītapu)
- another variety of plume (raukura)

Clothing include:

- the red apron (te paki whero)

Other accoutrements include:

- a wooden weapon (te māipi)

This list will grow as more research is carried out and as new forms come into being through the work of the whare tapere. Further topics in the curriculum of the whare tapere are as follows:

1. Te Ao Mārama

The world view and philosophy and its application in traditional and contemporary Māori society including, of course, the contemporary whare tapere.

2. Hawaiki

The canon of stories relating to Hawaiki will be researched and analysed. In essence, this constitutes the mythology of the Māori world. Members will achieve an outstanding grasp of these stories.

3. The Rituals associated with the Whare Tapere

Members will study and understand the rituals of the whare tapere, how they are constructed, their philosophical basis and so on.

5.9.1 The Creation of a Whare Tapere external to Iwi society

A question that will arise in the development of this model will concern its application outside of an iwi context. As many Māori live in urban settings and have little or no contact with their tribal origins; similarly as non-Māori might be interested in the whare tapere, is it possible for these groupings to create such an institution? My answer to this is yes. The reason being that once the Te Ao Mārama philosophy is truly understood, once its important themes and perspectives on existence become readily apparent (see, for example, the six 'pūtaketake' which we have already been discussed) one will find that they can be liberated from a racial locale and will be applicable to

other social, racial and economic realities. Whatever they might be, this institution should remain founded upon Te Ao Mārama and be preoccupied with exploring that philosophy through its work.

What follows is a further proposal based once again on a Te Ao Mārama perspective of the landscape. This new proposal, however, is better described as a 'national' Te Ao Mārama expression which nevertheless holds regional implications, in contrast to the regional based theory thus far described.

5.9.2 Te Ika-a-Māui/Te Waka-o-Māui

The Te Ao Mārama perspective on the lands of Aotearoa and Te Wai Pounamu (North and South Islands) is encapsulated in the traditions relating to Māui and his 'fishing up' of the North Island. The North Island is referred to as the 'fish' of Māui and the South Island is referred to as his canoe. Without getting into the story in great depth, the various parts of the fish are ascribed to various regions within the North Island. For example, the greater Wellington region is referred to as the head (Te Ūpoko-o-te-ika) where Lake Wairarapa and Te Whanganui-a-Tara (Wellington Harbour) form the eyes. The ridges that lie along Ōrongorongo and toward Sinclair Head are the jaws and the mouth of the harbour is the mouth of the fish.

Elsewhere in the island, the two fins lie in Taranaki and the East Coast and the stomach lies at Taupō. The heart is located at Maungapōwhatu and the ridge of hills that stretch from Taupō to Rotorua represents the backbone. Finally, the tail lies at North Auckland. Hence, each area of the North Island is referred to as a specific area of the fish of Māui.

Hence this Te Ao Mārama tradition can be utilised to locate the whare tapere in various regions. Where the Raukawa meeting house model is focused solely upon a single region, the Te Ika-a-Māui image concerns the country as a whole. A whare tapere concerning the life and career of Māui might be constructed and like the Raukawa model, might journey throughout the country convening at particular localities within the 'fish of Māui'.

This whare tapere might be called 'Te Ikawhenua' (the fish land), a name used by the people of the Murupara area as their tribal name. A carved post, once again, could be carved, which would journey throughout the country representing the whare tapere. Concerning the pou tūārongo of the house, it could represent the people of the particular geographic area and have ancestors of the tangata whenua carved upon it. Alternatively, Māui might be carved there, demonstrating that the mana of the house resides with all Māui descendants, hence, all Māori people. The pou of the whare tapere again would represent the women who formed the first whare tapere in Hawaiki.

This same whare tapere might travel to the South Island and be convened at various localities on that island. Here the waka model is employed as the northern reaches of the South Island are referred to as the 'tauihu' or the bow of the canoe. The southern reaches are referred to as the 'taurapa' or

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stern post of the canoe and Stewart Island is the anchor. It is said that Māui hauled up the North Island while standing at Kaikoura. Hence, that area is called 'te taumanu o te waka o Māui' or the 'thwart' of the canoe.