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**Te Aho Tapu: Mātauranga a Māui**  
**Ancient knowledge and preserving culture through practice**

A thesis  
submitted in partial fulfilment.  
of the requirements for the degree

of  
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by

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THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

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In memory of my beloved Papa, Karauria Kauri Hatarei Keelan.

As the seasons change and the years pass, I continue to plant by the moon, harvest, weave, hold our mokopuna in my arms, waiata and kōrero whakapapa, all the while you are forever present my beloved.

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## Abstract

I am Māui I am not Māori. Reclamation of identity as uri o Māui-tikitiki-a-Taranga is the ngako of this creative thesis, in response to the question, ‘who were we before and what is Māuitanga’?

Due to its paucity my intention is to revive its frequency in restoration to its rightful status in this way; the tools to navigate authentication is through the lens of mātauranga Māui, embedded in kōrero tawhito, traditional cultural practice, lived experience and whakapapa. Validation is founded in our iwi repositories, pūrākau, ngā waiata, mōteatea, karakia, whaikōrero, rituals of encounter and the arts.

Raranga as the creative vehicle affords the means to analogize kaupapa Māui. The creation of a Kākahu/Korowai is the appropriate representation as its significance aligns itself with the mantle of honour due to rangatira living and those who have passed.

Exploration of kaupapa Māui infrastructure is fundamental to unravelling multi-faceted cultural narratives. These are the mechanisms to the reclamation of who we were before and to answer the question of Māuitanga. Ultimately to claim and to restore my heritage, to reinstate the common use of an ancient iwi, te iwi ‘Māui’.

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## Chapter 1 : Anei Awau

I was born under the majesty of Hikurangi Maunga into a culture rich in tradition surrounded by keepers of mātauranga and master practitioners. My siblings and I were nurtured by ancient minds raised among the giants of mātauranga Māui, resolute in the collective ideology of Māuitanga, our traditional way of life. These rangatira were the alpha and omega of our very existence.

I was adopted at birth by Karauria Hatarei Kauri Keelan, a First World War Veteran. He raised three generations a total of twenty-three children. I have met people over the years who say they too were also raised by Karauria before I was born.

We lived a life of self- sufficiency and as whangai; our love and respect for one another is enduring, manifested in the way we prioritise family above all else. My lens is embedded in the traditions of our tipuna rooted in the whenua that nourished us. It is the reason why I have chosen this platform to speak from, as I have something of value to say.

There are poignant moments in my journey here. From the age of seven I cultivated an insatiable appetite for reading with an aversion to World War II. My passion drove me to navigate and manage my dyslexia. From those pages I indulged my interest in the mechanism of world powers. I learned about the deliberate destruction of the earth and the devastation of these events on humanity, challenging the sustainability of indigeneity; a life and culture I so cherish.

The ravages of colonization and its profound impact on our traditions, language, customs, whenua, life expectancy, and our way of life since their arrival to our shores; has not translated into the partnership, participation and protection promised on the signing of the Treaty of Waitangi

in 1840. Marginalisation on the account of race, sex and as a wahine Māui, categorised as a minority on my own whenua, along with the normalisation of discrimination and bigotry; marked a significant turning point in my life.

Finding solutions became my focus. Globally, we humans have perpetuated our demise to our own destruction, when we consider famine on a scale of 828 million people, a crisis driven by warring nations, climate change, and the covid pandemic, when there is more than enough food on this planet to feed every human being. (Action Against Hunger, 2020). The present displacement of people as a result of Russia's war on Ukraine uprooted 14 million people from their homeland (Lederer, 2022), 800,000 refugees from Iraqi fled to Iran (UNHCR Iran 2001). These atrocities are lapping our shores, I wonder about the future and security of Aotearoa because before our very eyes New Zealand is slowly transforming into little Asia.

As of the 30 June 2022, New Zealand's estimated Māori ethnic population was 892,200 (17.4 percent of national population). The Asian population is projected to make up 26 percent of the total New Zealand population by 2043, compared with 16 percent in 2018 (Stats.govt.nz, 2022) combined with 3.3 percent of New Zealand land is owned by foreigners. Shanghai Pengxin owns 8,000 hectares of farmland on the North Island of New Zealand, and has a 75% stake in Synlait Farms, which owns about 4,000 hectares of farmland in the country's South Island according to Kuo, (2014). This begs the question, what does the future look like for our mokopuna?

I conclude that after years of anxious analytical unravelling seeking solutions, educating my mokopuna in our ancient practices and philosophies being the key to their wellbeing, their happiness and peace, to look to the past for solutions, to live their passion as they walk into the future.

I am bound to share what mātauranga I have for its preservation by virtue of my upbringing. From a life of self-sufficiency and Māuitanga, I find security and comfort in living the doctrine of those ancient minds who raised me.

Ancient ways of living are the key to navigating our future and living in a society that is bent on destroying itself, to teaching our practices and to pass on the love of my tipuna in the preservation of our mātauranga. I end this section with their wisdom.

Tangata ako ana i te whare, te turanga ki te marae, tau ana  
*A person who is taught at home, will stand collected on the Marae.*

This whakataukī speaks to the value of being raised in tradition and cultural practice. I honour my beloved rangatira in these pages and am grateful to those who travelled this journey with me.

## 1.1 Whakapapa Ki Māui-Tikitiki-a-Taranga

Māui-tikitiki-a-Taranga  
Ruatonganuku  
Ruatongarangi  
Tahu  
Rongotope  
Maunui-a-Whatu  
Toikairākau(Toi-te-huatahi,Toi-te-ariki)  
Raurunui-a-Toi  
Ngā Puna-ariki-a-Whātonga  
Poutūpari  
Pouturiao  
Manutohikura  
Tāneuarangi  
Paikea  
Pouheni  
Tarawhakatū  
Nania  
Porourangi  
Rongomaituahu  
Rakaitapu  
Rangitekiwa  
Aowhakamaru  
Tamanuitera  
Awariki  
Awapururu II  
Tangihaereroa  
Rongomaipapango (Hauiti)  
Raikaipura  
Turepaku II  
Whanui  
Te Aowera  
Rangipaku  
Manukaipo  
Hinepaia  
Whakaawhi  
Rangipaia  
Marara Hinepopokirangi  
Erana Te Rauhaere Kahina = Manihera Waiparuparu Ariari  
Eurera Ariara = Katerina Hillman (nanny Kaa)  
Matekino Ariari = Te Manene Haapi Pohiro  
Pera Manene Bell Powhiro  
Kathryn Brown Keelan  
Jacqueline Roberta Keelan  
(Po(w)hiro Hapu Ngati Unuraki Ariari  
Marae: Tapora Meeting house Mangahanea (Hapu Te Aowera)  
Opened in 1896 but burned down in 1990 Marae: Kapohanga, Hiruharama

## **1.2 Ngā Puna Wai: Authority**

This body of work is written through an Indigenous lens specific to the people of Māui. Due to the paucity of information, authentication is reliant on mātauranga Māui found in repositories; kōrero tawhito, karakia, rituals, mōteatea, me ngā pūrakau o ōku kaumātua, experts in Te Ao Māui and lived experience.

## **1.3 The use of Māui and Māori**

When asked why I am persistent in being identified as Māui and not Māori? In response, why would I want to be identified as someone else other than who I am, and to consider; what were we called before the arrival of colonisation?

Recalling kōrero between Uncle Anaru Kupenga as a young boy and his mother when Anarus teacher disputed his heritage saying, “All the black kids are Māori”, his mother replied, ki aia pea, (to her perhaps), that name came from their spelling and pronunciation. Who do you descend from? Kei whea a Māori (where is Māori) ? Where does Māori live, where did Māori grow up? I can only tell you about my ancestor Māui” (Gardiner-Hoskings, 2015, 14:47).

In the same way I can only speak for and about myself and my whānau. I do not speak on behalf of Ngāti Porou as they can speak for themselves as we are renown to do. Neither is the reclamation of my identity about discrediting, disrespecting or dishonouring te iwi Māori. Māui throughout this work is in reference to myself and my whānau.

Where there are quotes, Māori will remain. In discussing research approaches, Māori and Māui are used in the same context and in unison as the Indigenous people of Aotearoa. Rationalising our

differences or parallelisms will appear as Māui/Māori or inversely. In the reclamation of my identity, Māui will be at the forefront throughout this journey.

## **1.4 Whakapapa Introduction**

Introducing this thesis with whakapapa to Māui-tikitiki-a-Taranga is to address authenticity and lineage, establishing the rationale behind this work. Without proof of whakapapa, I could not write this thesis. Whakapapa is the direct result of my tipuna and their expertise in the traditional practice of orality; where its purpose is to preserve mātauranga pertaining to who we are and where we come from.

‘Whakapapa’ is often translated into English as ‘genealogy’, which explains the tracing of lineage from an ancestor, although in my view this limits the contextual landscape of whakapapa. Rameka (2018, p.369) discusses how “Māori trace their genealogy or whakapapa back to Tanemahuta, to the world of the gods and to the creation of the universe”, whakapapa as a framework for understanding one’s identity and connections to the land along with the stories and histories. Whakapapa explained in this poetic analogy speaks to authenticity, dependability, value, and purpose, which resonates in cultural legitimacy, endless possibilities, and innate nature;

...the anchor and the rock upon which we can tether ourselves to in the storms of confusion that may come during times of crisis. Hence the importance of Whakapapa to Māori. It serves as an acknowledgement and a reminder of whence we came, of our lineage and our heritage. Whaka can mean ‘to create, to cause, to bring about to action. Papa can refer to firmament. Ground. Solid base. (Papatuanuku – Mother Earth)...Whaka-papa can be seen to mean ‘To bring about grounding’ ‘to provide a solid base’. (Bidios, 2006, para. 11 )

Ngāti Porou leader Sir Apirana Ngata explains, “whakapapa is the process of laying one thing upon another. If you visualise the foundation ancestors as the first generation, the next and succeeding ancestors are placed on them in ordered layers” (Ngata, 2011, p. 6).

According to Nepia Mahuika, “In my tribe, Ngati Porou, whakapapa has been described as the ‘heart and core of all Māori institutions from Creation to what is now iwi’ ... Whakapapa is a personal history that helps to situate Māori in amongst their genealogy, linking them to their ancestors” (Mahuika, 1998, p.7). Cultural connection, lineage, blood ties and relationships are the heart of Māuitanga.

*E kore koe e ngaro, he kākano i ruia mai i Rangiātea,  
You can never be lost you are a seed sown at Rangiātea*

In the context of whakapapa, and Indigenous knowledge, Rangiātea is described here as the beginning and the end, a seed is never lost because it returns to where it was sown. In some translations, Rangi translates to sky, ātea and space, which also speaks to the belief that “we directly descend from the heavens and trace our whakapapa back to the beginning of time” (Mahuika, 2017, p.4, par. 1). Durie “linked the lands to the earliest occupying groups and even to the atua (gods) that formed it” (Durie 1994, as cited at Keenan, 2000, p.2) . Our own kaumātua Uncle Anaru Kupenga left a legacy of kōrero tawhito for his mokopuna, mātauranga according to our ancestors;

When Māui fished up this land, he reeled it out of the ocean toward the sky, the action of pulling the fish toward the sky ‘Hikutanga’ carries great significance. Why? The sky is sacred, the sky where our genealogies and stories begin before descending to our earth mother...According to our ancestors everything we know derives from the heavens...humanity, birds, animals...even higher learning starts in the heavens. The creator made the first rays of the sun to shine in the East, a symbol of enlightenment to be found in the East. We retain these stories, so we understand the light that shines upon us, it is not only a light we see with our eyes it is enlightenment; understanding about how to retain and share our stories with the world. We are here as messengers. The light that shines first on the East, is a ray of light connecting our thoughts to a higher energy to the world. (Gardener-Hoskings, p. 2015)

Uncle Anarus mātauranga is a reminder to me of my rich heritage, our purpose and place in the world. Whakapapa is explained by Keenan (2000, p.44, para,1) as a “...central store house ... of tribal mana, and implicit with its graduations of names were the places – and land where that mana and histories were anchored”.

My tipuna included plants, animals and all tangible and intangible in nature as having whakapapa. In summary, whakapapa is fundamental in the validation of lineage, in the reclamation of my own origin as uri of Māui-tikitiki-a-Taranga, simultaneously facilitating access to mātauranga that may or may not be (k)new. Authentication is the many threads of kōrero tawhito and pūrākau interwoven into whakapapa.

Te Aho Tapu (the sacred thread), Mātauranga a Māui the preservation of ancient knowledge through cultural practice, is also the genesis to proclaiming the existence of ngā ‘uri’ o Māui, and a people who practice Māuitanga meaning, a Māui way of life.

Whakapapa is a principle which I will discuss in more detail later in this thesis. It is sufficient at this stage to understand the ideology of whakapapa and its meaning linked to the central theme of Māui-tikitiki-a-Taranga, verifying bloodlines. Therefore, whakapapa is more than the English translation of genealogy. Whakapapa sits within the spectrum of Indigenous cultural doctrine of Māui and Māoritanga.

## 1.5 Ngāti Porou ki Tainui, Waikato

Ka whāngai, ka tipu, ka puawai

*Nurture it and it will grow, then blossom.*

A child who is raised in Māuitanga steeped in tradition and cultural values will reflect the qualities and strength of a collective community throughout life.

According to the stories of my elders, my great grandfather, Wikoka Keelan with his thirteen children fled Tainui during the land wars pursued by the militia along with 100 or so other people to Ngāti Porou.



*Figure 1: My great grandparents Turuhira Mahemahe (left) and Wikoka Keelan (right)*

Wikoka married Turuhira Mahemahe from Waipiro Bay, Ngāti Porou. My family, live along the East Coast, Te Tairāwhiti, from Te Whānau-ā-Apanui ki Ngāti Kahungunu, Mahia, Wairoa. Today we can trace our lineage to the Kīngitanga, however, for some unknown reason the link was severed.

Through annual Whakapapa Hui these events bring whānau from all corners of the earth together connecting and strengthening whānau bonds. Our tipuna narratives enabled our whānau members to track our lineage to our tipuna Tarati Te Angi Angi.

Tarati Te Angi Angi was born at Ngaruawahia and gave birth to Hana Konewa. Through DNA testing we can confirm that Hana Konewa, our great great grandmother is genetically related to Tonga Mahuta Te Wherowhero the fourth surviving son of Mahuta Tawhiao Potatau Te Wherowhero the Māori King (Ballara, 1996).

From these ancestors, twenty-three or so families living on Whakapourangi Road, Ruatoria, are linked by whakapapa through our tipuna Rawiri Tangaroa of Ngāti Porou and Tarati Te Angi Angi of Waikato, the daughter of King Pōtatāu Te Wherowhero.

A letter written by my birth mother's father, my grandfather confirming our lineage to the people of Tainui along with the oral stories give context and validate who we are and where we are from. Although we have documentation, kōrero, pūrākau, and whakapapa to Tarati Te Angi Angi, my cousin, our whānau whakapapa researcher cannot find the documentation, it is as if she never existed.

#### RAWIRI TANGAROA.

This is your Ancestor Kopa Keelan telling you the story of your Genealogy and your connection to Waikato people.

Ngapuhi were the first maori people to have access to guns through connections to Europeans from up North. Ngapuhi people went around fighting and killing in the Eastern Districts. They started from Npati Kahangungu and killed and fought Tribes till they got to Waitahia. The water there was red with blood, then they went on their canoes and rowed out to sea. They went to the river mouth of Whareponga. There they decided to go to Ko Kai to the Pa of Te Wera.

That day all the men and elders of Te Wera went to look for food and they left all the old people, woman and children in the Pa. The children saw some canoes at the mouth of Whareponga. The old people called to the children asking them which tribe came on the canoes and how many canoes. The children told the old people that there were five canoes.

They saw the strangers get off their canoes, and as they made their way to the pa they carried sticks on their shoulders. The old men said to the children, "Have a look what sort of sticks those people are carrying on their shoulders. The children said, "HEY, it could be a Mamaku that they might be carrying. (When you shine up a Mamaku it looks like silver). But the people were to be introduced to guns for the first time.

The Ngapuhi people then came towards the Pa and started climbing the hill. (At the top of the hill in the old days people collected boulders and stone and tied them together and they were held there by a post dug into the ground and when an enemy came they use to let these boulders go).

They watched the strangers climbing up the hill to the Pa. The strangers called out and told them to give up or they would all be killed. As the strangers were making their way up the hill the people from the Pa let the first lot of boulders go, but the enemy kept climbing shooting as they came. The home people began falling side by side, but they kept sending boulders down trying to stop the enemy, but the enemy kept coming killing as they reached the Pa.

They killed woman and children and old men. As they were shooting they came across a young boy about 12 years old, they looked at this boy standing there and said to him "Give up or else your going to be killed. But as they said this the boy started to laugh at them, and because he was such a fine looking boy they did not want to kill him. They caught the boy and finally decided to kill him but the shooters dropped their guns and said "We cannot shoot such a fine looking boy".

They decided to take him to North Auckland and there marry him to a girl in their Tribe. When they arrived back home they could not find a suitable girl. At this time they were friends of Waikato Tribes. There they found a young girl TARATE TE ANGI ANGI THE DAUGHTER OF KING POTATAU and so they married. The name of the boy was RAWIRI TANGAROA your ancestral TI PUNA. He was born at the mouth of the river MAKATOTE at the joining of the MAKATOTE and MATA RIVERS, PUHUNGA BLOCK NUMBER ONE. His parents Kakatahi and Mhu Marama. Rawiri stayed at a place called TI TAHAKIORE (RAT HILL) named this because the rats use to go along sideways down the hill.

Now that he was married to Tarati Te Angi their first child was a girl, HANA KONEWA. Now Hana Konewa married Haare Te Wha and they had four children, Robert Te Kora, Hone Tataia, Awhenata and Kararaina.

She left her first husband and married William Thomas Keelan an Irishman who came to N.Z and worked up the coast as the first Commissioner of Police. Their children were Pirititi, Erana, and Wi Keelan. Not long after the children were grown up and William Thomas Keelan finished his term in office he wanted to return home to Ireland, but Hana Konewa did not want to go. Now because they were breaking up they went to court to see who would get custody of the children. The Judge asked the two girls who they wanted to go with and the chose their father, but the boy Wi Keelan wanted to stay with his mother.

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Figure 2: An excerpt from our whānau history records

The six year old Wi Keelan was taken and brought up by the Parsons and Heeny's in Ormond. Now Thomas Keelan went to Australia and there met and married a European and had a child to her, Winnie Mc Clure, she has a big Warehouse in Bagley Beach.

Wi Keelan grew up with the Parsons and Heenys at 16 one of his uncles Erueti Te Kopa (Kopa Keelan is named after thām man) went to the Parsons and pleaded with them to let him take Wi Keelan back home with him. He took Wi Keelan back to the coast and married him to Turihira Mahemabe and their children were Te Rina, Graham, Rutene, Te O Rāpē, Claude, Dick, Hana, Hera, John, Kopa, Ngai, Tom, and Mary.

Figure 3: A letter written about our whakapapa to Waikato, Whānau records

## 1.6 Origin story: Whāngai

Whāngai is a customary cultural practice. To 'whāngai' is to provide, food, shelter, or raise a child. Being a whāngai myself, the practice is, 'similar to fostering and adopting'(Keane, 2011, p.1). In the context of whānau and culture, we say, that a child is a 'whāngai' meaning, that child is being raised, cared for, nurtured usually by a family member. "Tamaiti atawhai and tamaiti taurima have similar and literal meanings referring to the welfare of the child or whāngai (to feed), atawhai (show kindness to) and taurima ( treat with care or tend)" (Keane, 2011, p.1).

In the context of tradition and culture, there is disparity in the definition of whāngai verses fostering and adoption. Fostering and adoption takes place when a child has been removed from their parents due to abuse, neglect, abandonment, an unsafe and unstable home environment into state care and placed with caregivers, people who are unknown to the child. Whereas in Te Ao Māui, whāngai is an act of love and tikanga, it is a traditional cultural practice, a philosophy that conflicts with the ideology and practice of fostering and adoption.

From, 'it takes a community to raise a child'; it is the collective, whānau and whānau whānui members of the family who have the responsibility to care for the safety, wellbeing, and future of the child in so doing protecting the child's fundamental rights.

This philosophy originates from the whenua, the land. It is the term used for both the land and the placenta or afterbirth. According to Jenkins (2011, p.20, para.2) " the land has the same deep significance as the placenta, which surrounds the embryo. Giving it warmth and security, a mauri, a life force that relates to and interacts with Mother earth's forces. This likeness of Papatūānuku and the placenta indicates the spiritual interaction of the two".

I grew up understanding children are gifts from te atua, they are tapu. Mistreatment of tamariki offends te atua and tipuna. Children inherited their mana, due to these spiritual worlds. Children are to be treated with loving care (aroha) and indulged. From a colonisers point of view,

...Maoris loved children and thoroughly spoiled them, allowing them a latitude and freedom not permitted to European children. This also was a part of the communal system; any woman's child was every woman's child, and if she did not nurse her own exclusively she was nursing the child of one who was paying her the same compliment. The men were just as fond of children as the women, and an old man (if not a chief) might be seen toiling all day at his work with his little grandchild strapped on his back. If the youths or young girls were interfered with by what they considered too strained an attempt at parental authority they would be apt to betake themselves to relatives at a distance and perhaps be absent for years, but any attempt to curb the independence of the young would be thought likely to break the proud spirit or spoil its courage. The first duty of a parent was to inculcate fearless energy of thought and action. Therefore a father would seldom chastise a boy lest he himself should be punished by other men, for children were tribal property, and it was important that the future warriors and warriors' wives should grow up as bold and headstrong as they pleased. Hence arose a very unfilial bent of mind and love of parents was extremely attenuated. (Tregear, 1904, P. 32).

In the same way my tipuna Māui was also a whāngai raised by his tipuna; he was loved and cherished. I am a product of whāngai, I grew up among whāngai children. I was fortunate to be adopted within my own whānau. I knew both my parents; my father would often come and visit, and my mother, I saw almost daily.

My birth father was the youngest of eight children and the only living member. His father, my grandfather was a full-blooded Māori with very dark skin. He lived at Puketewai in Uawa, Tolaga Bay. I remember him sitting on the front porch. As for my birth mother, her treatment belies the kaupapa of this thesis, it is a story for another day. Her education ended as soon as she started school. She passed away in Australia 2016 at the age of 80 years old, so far away from her turangawaewae.

I was adopted by my mother’s uncle, my grandfather’s brother, Karauria Hatarei Kauri Keelan, who was in his late sixties at the time of my birth. Karauria wrapped me up, my brother Wikepa carried me down the road to my new home, he recalls how red my face was from screaming. This moment in time was the ‘aho’, the link, that sealed our special bond.



*Figure 4: Whānau Photo taken in front of Hiruharama School with my siblings and my kuia and koroua*

## **1.7 Adoption**

An elderly male adopting a female child was unheard of at that time, where whāngai should have been enough to claim me as his child. The process for Karauria was difficult as the Adoption Act (New Zealand, Adoption Act 1955, 2018) and the people he dealt with did not encourage a single elderly male adopting a female new-born child.

Karauria had thought about the difficulties and adversities I would face being the only child he adopted from the twenty-three he raised where only five were blood related. He needed an heir since both his children had passed. He realised that he was no longer in the prime of his life. He used the law to protect his legacy by adoption, knowing that an uncle would do everything in his power to take my inheritance. I was twenty-one when Karauria passed away. I was unprepared for what he feared would happen where an uncle decided that I had no right to Karaurias inheritance. Three times, the law continued to work for Karauria proving to be my protector in his absence.

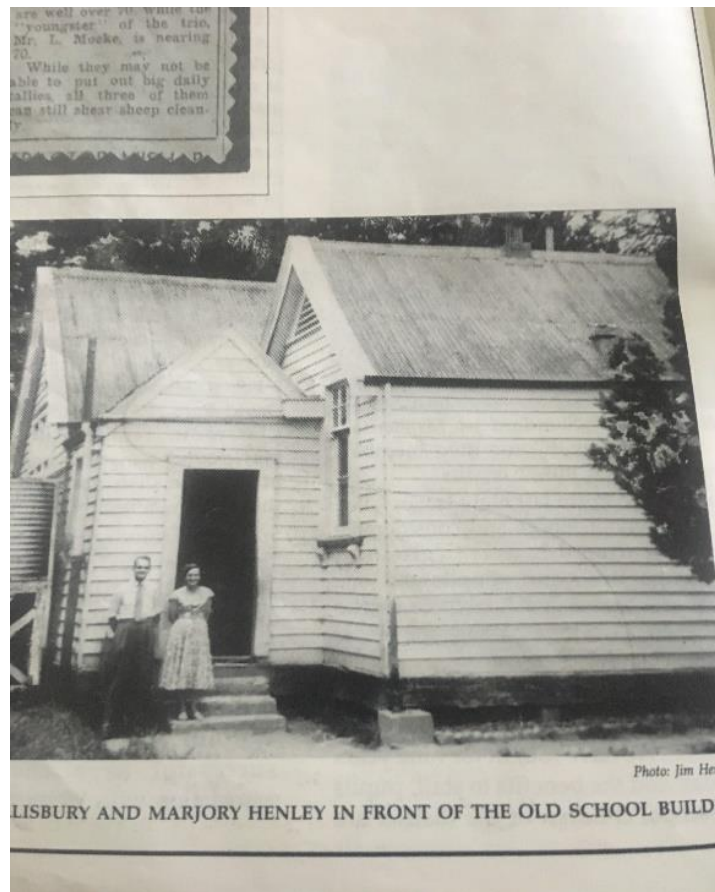
## **1.8 Native School**

Karauria attended Hiruharama Native School in 1901, I also attended the same school the name had changed to Hiruharama Primary School. The school was one of 160 Native Schools in Aotearoa. “There was considerable demand for the schools, initially from areas where Māori had been neutral or ‘friendly’ during the wars (Calman, 2012, p.3, par.2). The 1867 Native Schools Act was part of the Governments policy to assimilate Māori into Pākehā society where English was spoken, and Māori language was banned. Growing up I would hear the stories of beatings for speaking our language as the answer to indoctrination.

Furthermore, the New Zealand Government required donations of land to build the schools and to pay the teacher’s salary. Tuta Nihoniho and other Te Aowera whānau founded the settlement of Hiruharama in 1887; Tuta was the benefactor of the 10 acres of land donated for Hiruharama School to be built (Oliver, 1990).

Understanding the value of education, I would imagine our people would have supported the idea not knowing the Governments true intention. In essence the irony is our whānau unknowingly paid for our own demise. The building of Native Schools in 1880 saw the

introduction of a Native School Code which outlined the standardised conditions for the establishment of a school. Schooling became compulsory for Māori in 1894 (Calman, 2012, p.3, para, 2).



*Figure 5: Principal Jim Henley of Hiruharama Māori School with his wife Marjory Henley standing in front of the old school building.*



Figure 6: The new school block at Hiruharama.

The calculated subliminal acculturation colonial machine became a fixed stain on the very fabric of Māori Society. Māori intellect was being evaluated and devalued, deemed only good for manual education. The school inspector Henry Taylor 1862 stated,

I do not advocate for the Natives under present circumstances a refined education or high mental culture: it would be inconsistent, if we take into account the position, they are likely to hold for many years to come in the social scale, and inappropriate, if we remember that they are better calculated by nature to get their living by manual rather than by mental labour. (Calman, 2012, p.3)

This notion of Māori having nothing of intellectual value to offer was prevalent into the 20th century. When it was suggested that the Māori language was to be accepted into the universities, T. B. Strong, the Director of Education wrote in 1930,

“...the Māori language has no literature and ...the abandonment of the native tongue inflicts no loss on the Māori”. The request was acknowledged with, ‘Where is the literature? George Grey’s collection of traditional Māori stories, *‘Ngā mahi a ngā tupuna and Ngā moteatea’*,

a book of traditional song poetry compiled by Āpirana Ngata, illustrated the existence of Māori literature (Calman, 2012, p.3).

The presumption that losing our language would bear no weight on our people is a symptom of long practiced discrimination, prejudiced, racism, bigotry, and control. Nevertheless, what could our people do?

The signing of the Treaty of Waitangi promised to “protect Māori culture, to continue to live in our own country as Māori. At the same time the treaty gave the Crown the right to govern New Zealand and to represent the interest of all New Zealanders” (Treaty of Waitangi, 1840). We continue to struggle under the three principles of partnership, participation, and protection for control of our own Mana Motuhake ‘self-governance’ and Tino Rangatiratanga ‘absolute sovereignty’ since 1840. Yet here we are today, having led the way for the global revitalisation of Indigenous Schools and language.

I was in a position to travel from country to country sharing our Indigenous struggle in the revitalisation of our language through a live performance model and as one of the initiators of this global phenomenon, which speaks to the most significant development in Māori education since the later 20<sup>th</sup> century. The explosive growth in Māori-driven initiatives (Calman, 2012), where for example, Māori Language is shared through music performed on the world stage.

Educational institutions Wananga, Kura Kaupapa, Kohanga Reo, and government funded institutions Te Taurawhiri (Māori Language Commission), Te Mangai Paho, have led the way in lifting the cultural agenda.

## **1.9 Toi Mātauranga: Ngāti Porou**

Ngāti Porou are renowned for their skill and knowledge of the Arts. The inclusion of traditional arts was a turning point in the education of Māori. Immediately after World War II, New Zealand was experiencing the most remarkable shifts in educational philosophy. This was the result of the Ministry of Education running a ‘landmark’ course on arts and crafts, held at Ruatoria March 1960. Students, Cliff Whiting, Para Matchitt and Ralph Hotere became some of Aotearoa’s renown artists and authorities on Māori art as a result. The publication of ‘Arts of the Māori’ 1961 was issued to every school. Teachers and children for the first time were participating in their bicultural heritage (Hendersen, 2000, p.1, para,8.9).

## **1.10 World War 1**

Karauria Keelan lived through a significant time in history where many lost their lives. The event that sparked the first World War or the Great War; was the murder of the heir to the Austrian Hungarian throne. Their murders initiated a chain of events starting World War 1 (Heritage N. Z, 2017). The conflict ended on November 11, 1918.

With the encouragement of Apirana Ngata, 2200 Māori were recruited and grouped into the Māori battalion along with 460 Pacific Islanders, a total of 100,000 New Zealanders served in the war. The population of New Zealand was just over 1 million in 1914, 18,000 New Zealanders died and 40,000 wounded (New Zealand First World War, 2016) at Gallipoli on the western front in the Middle East (New Zealand, History, 2014-2019).

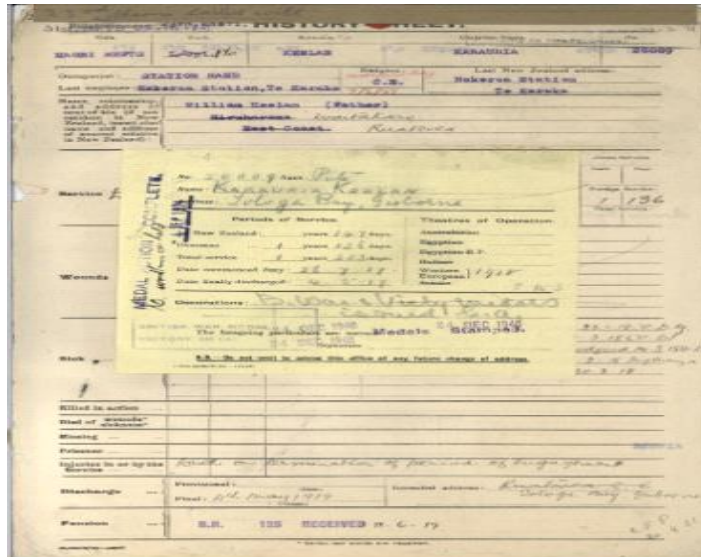


Figure 7: A photocopy of WWI Documentation detailing Documentation 20009 Lance Corporal Karauria Keelan, AWMM, ARMED



Figure 8: Karauria Keelan in uniform in the armed forces as a young man FORCE / BRANCH, Army AWMM, NZ Maori Pioneer Battalion 23rd Reinforcements

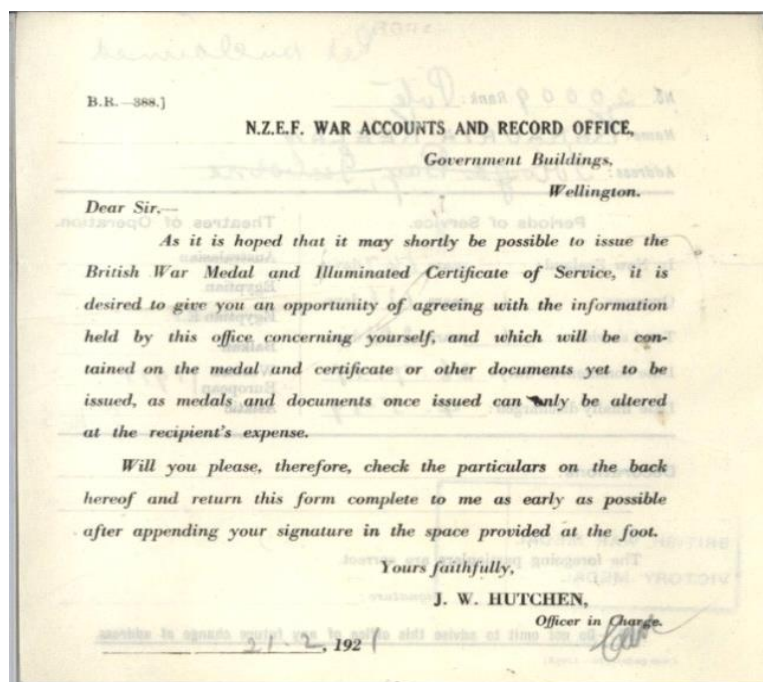


Figure 9: A letter from the N.Z.E.F Military accounts and record office. by Lorraine M - Researcher - 16 February 2016 - Military Record. (1914-1918) AWMM.

Karauria Hatarei Kauri Keelan was born 7 May 1897, fought in the First World War on the European Western Front. At 20 years of age in November 1917, Karauria left with the 23rd Reinforcements aboard the Willochra to Egypt for training preparation for the Western Front. On the 25th of April 1915, the Australian and New Zealand soldiers formed part of the allied expedition that set out to capture the Gallipoli peninsula. These became known as the Australian New Zealand Army Corps (ANZACs). Karauria returned home by the Westmoreland in April 1919. Karauria spoke very little about the war other than the friendships he made, the wine he drank, the food he ate with the Italians, Greeks, and the French.

Anzac Day, “April 25<sup>th</sup> marks the first major military action fought by the Australian and New Zealand forces during World War 1, at Gallipoli. New Zealand and Australia mark the anniversary each year remembering not only those who died at Gallipoli, but all who have served their country in times of war” (NZ Foreign Affairs & Trade, n.d). Since the day I was born,

Hiruharama Marae was the place where Anzac Day was held. Some years I would travel with Karauria by bus with all the other veterans to Tolaga Bay, Hauiti Marae to support the veterans there.

For that time in history, we became one because of our common enemy. What was accomplished by the First World War was the destruction of empires, the creation of numerous new nation-states and independent movements in Europe's colonies. The United States became a world power and the Soviet Union led to communism. These events led to the rise of Hitler. We still feel the effects of World War 1 today a century after its conclusion.

It was an expensive war than any before and involved more countries. The weapons used during WW1 were more advanced than any previous war, using tanks, submarines, poison gas, airplanes, and long-range artillery. The total number of military civilian casualties in World 1, was around 40 million. There were 20 million deaths and 21 million wounded. The total number of deaths includes 9.7 million military personnel and about 10 million civilians, and over 7 million men were left permanently disabled (Caron Broadcasting, Inc., 2000-2016, para.2).

The world would never be the same again. Many historians agree that WWI created an atmosphere that allowed the rise of the Nazi Party and the start of WWII. The young, impressionable, unruly 20-year-old boy who left our shores to a foreign land to fight on the front, returned a changed man. His ideas of the world were no longer through the lens of cultural innocence. The physical, mental, and emotional impact of World War 1 influenced his direction in life.

Following the war, Karauria married Te Kehukehu Takoka, they had two sons Wiremu (who died of bronchitis at 8yrs old) and Hokiora. Karauria's wife also passed. Karauria was sent to

care for one of the whānau farms that was in financial strife. There, Karauria was to live till the end of his days. His son Hokiora passed away of leukaemia at 21yrs old.



*Figure 10: Kapohanga Marae, Hiruharama. Tangi of Hokiora Keelan Date: 1963*



*Figure 11: Rev Turoa Pohatu and Rev Api Mahuika*

Whāngai Whānui are the children raised among the wider whānau. In the case of Karauria, both close and distant relatives would bring their children to Karauria to be nurtured into independent adults. Over the years I have met many people who have claimed Karauria about them up before I was born. They were proud in their assertion, because Karauria was no ordinary man, being in his presence was to know a true leader, a rangatira who invested the remaining years of his life in the twenty three of us. There was no financial assistance and absolutely none from the parents, and under the circumstance was certainly no advantage to him, it was undeniably a selfless act of aligning Māui philosophy and traditional practice.

We were raised on a dairy farm that provided milk for the country in an environment where our inherent relationship with whenua, moana, and rangi, was evident in our self-sufficiency. I understood from a very young age I was part of nature, and a meaningful relationship with nature contributes to our affluence and physical, spiritual, mental wealth.

While the world continues to struggle with the idea of what Richardson (2020) called, “nature connectedness”, and the advantages to humans, is exactly how Karauria invested his time into shaping our world view. He was a practitioner of the inside and outside of both worlds preparing us well for our life journey. When I look at the people we have become, including the nephew and niece we raised; and the lives we have made for ourselves, our success is deeply rooted in the teachings of Karauria in as much to say, my whānau are grounded in Māuitanga.

He equipped me with a clear vision of my future where time and life experience was the key to an understanding of ‘Te Aho Tapu: Mātauranga Māui; the preservation of ancient knowledge through practice that has matured with age, with the added tools that kept myself and my siblings focused and our integrity intact.



*Figure 12: Wi Kaiwai and big Sister Te Mauhoe milking cows (1961) Personal collection.*

## **1.11 Whare Wānanga**

In reference to the whakataukī ‘Tangata ako ana i te whare, te turanga ki te marae, tau ana’. Education starts at home, and it is true. ‘Raising the Māui’ (p.55) from the time of conception is where learning begins.

Karauria was undoubtedly an expert in the arts. During the winter months following harvesting, our farmhouse was transformed into a Whare Wānanga, a space where whakapapa, whakairo, whaikōrero waiata, mōteatea, karakia and raranga was informally instructed. When the wahine arrived to weave piupiu, laughter, kōrero, waiata, whanaungatanga filled our kitchen. The weavers would stay for what seemed like months. I remember sitting at the table as they weaved late into the night, I would fall in and out of sleep privy to all the community gossip.

The table where I kneaded paraoa rewana, where kai was prepared, where we cooked, and ate our meals, celebrated birthdays, Christmas and Matariki, was the same table harakeke was

measured, patterns marked, muka extracted, and piupiu weaved, where sacred teachings were taught, mōteatea, whakapapa and karakia were recited. 'This was just what we did'.

The wānanga of old are no more, as the tohunga who taught these practices have passed taking their knowledge with them. What we have retained is being fiercely protected and preserved through repetition and practice. The tikanga of what and how we practice today is filtered down due to the Tohunga Suppression Act of 1907. which interrupted our most sacred teachings and way of life.

Karauria's field of expertise expanded the athenaeum of Te Ao Māui, like many of our orators he was gifted with a memory that recalled the stories and whakapapa of ancient times. He demonstrated his proficiency of both worlds in every aspect of his daily life, from farming to the arts, to whakapapa. His knowledge of Te Ao Māui/Māori was comprehensive, impacting on the large community of women and men who came from all over the country to seek him out, in search of his mātauranga. I remember people visiting from Wellington and like many of the visitors they sat in front of our wood stove in our kitchen talking into the next day. It was not long after that the wahine were on national television performing the waiata discussed.

Sharing mātauranga is essential for its preservation. Although I grew up understanding that there are many reasons to hold wānanga, it is the spirit of community we know as whakawhanaungatanga, that brings the community together for a specific purpose and what is essentially about what benefits the community. Like food for the soul, pursuit of mātauranga is what will keep the people of Māui nourished and alive.



*Figure 13: Myself at 5yrs old in full haka performance costume woven by my Papa Karauria Keelan*



*Figure 14: Two tokotoko carved by Karauria over 120 yrs. old held by my eldest mokopuna Ataera Manu-Davey*

Figures 13 and 14 above are a small collection of Karauria's work my siblings and I have managed to retrieve and preserve, as many of his carvings, tokotoko, tiki carved from whale bone and greenstone, piupiu, photos, including his war medals were stolen after he passed.

### **1.12 Education in Māuitanga**

To expand on the whakataukī, 'tangata ākona i te kāinga, tū ana i te marae, tau ana!' 'A child who is given proper values at home and cherished within his family, will not only behave well amongst the family but also within society and throughout his life' (Woodward, 2003-2019).

The marae for my whānau, is an extension of home where many occasions brought whānau whānui together. Marae is also one of the most specialized institutions of ancient knowledge and cultural process. From the many tangihanga and special events I attended with Karauria, I learned from observation from the open space of the marae ātea where the genesis of our origins is most pronounced, where ancient knowledge, whakapapa and stories are retold and where issues are resolved according to iwi, whānau and hapū. This is the platform from where authenticity of Indigenous knowledge, nature, nurture, and esoteric worlds align, and the drama of traditional lived expression presents itself.

### **1.13 Ritual of Encounter - Ngā Wahine**

The role of wahine and tane are gender specific in the ritual of encounter but not so in whaikōrero for Ngāti Porou wahine. Wahine speaking on the marae is unacceptable in most other iwi. The unique customary 'Rituals of Encounter', a practice of ancient times passed down through generations where the functionality of 'Powhiri', the ritual of 'Welcome' is in its zenith.

The drama plays out as the manuhiri gather at the entrance of the marae complex; such is the sacred power of the kaikaranga where nothing can proceed until her high-pitched voice pierces

the air, motioning the manuhiri forward in unison; women at the front slowly move first, followed by children then the men.

In response, the manuhiri returns karanga to exchange information, to establish, intent and the purpose of the visit, creating a 'safe word pathway' for manuhiri to walk, weaving a whariki laid upon Papatūānuku, as our mother binds the manuhiri and tangata whenua together.

Wahine Kaikaranga “hence reaffirming the connection of Papatūānuku as the sustainer and nurturer of life”, according to Salmon (1975, cited in Way, 1996, p3). At this time acknowledgement of ancestors, the living and dead of the manuhiri cross the physical space to unite with the living and dead of the tangata whenua according to Tauroa (1986, cited in Way, 1996, p.3), salving the emotional wounds and longing for those who have passed as both tangata whenua and manuhiri stand in silence together with heads bowed in honour of and remembrance as we have always done.

The powerful sacred act of kaikaranga embodies generations of her iwi, whānau and hapū kaikaranga, from listening, learning and practice on the marae to be passed on to future generations (Way, 1996).

#### **1.14 Whaikōrero – Ngā Tane**

Whaikōrero is a manifestation of all we value as descendants of Māui. The origins of whaikōrero' is discussed in Rewi (2010, p.11).

Te Kei Merito recalls the kōrero of his elders, “...three of Rangi-nui and Papa-tū-ā-nuku’s children Tāne, Paia and Tūmatauenga brought about the separation of their parents”. The ‘great debate’ that ensued raised opposition among the children when Whiro and Tāwhiri-mātea opposed resulting in the whaikōrero we know of today. ‘Whaikōrero’ is a powerful component of the ritual or encounter.

The argument that pursued within the family “constitutes the origin of whaikōrero and particular styles of whaikōrero” according to Hirini Melbourne (Rewi, 2010, p.11, para.6).

The paepae is unique to Māui/Māori as the only platform in existence to learn how to master the delivery of oral speech. Special events present opportunities to listen and learn from experienced and knowledgeable kaumatua, where a full course banquet of oratory instruction is presented. Speakers display their mastery as a competent speaker of reo, embellishing their speech with imagery and metaphor, whakataukī, pepeha, kupu whakaari, whakapapa (McDougall, 2015, para.1). The strength and depth of our traditional practices have endured the atrocities and ravages of colonisation (McGuire, 1968).

Sitting on the bus home I was privy to adult kōrero as they spoke in reo, I would hear the locals recalling a marae event and talking about Papa Karauria’s whaikōrero. They admired his delivery but felt they were being told off. Today, my older cousins speak about the quality of his delivery (D. Kupenga Personal Communication, 2019) and look to his presentation to emulate.

On the paepae (orators' bench) I would warm his seat while he stood to speak. Through the eyes of a little girl, he was hero. Following the ancient ritual of delivering his tauparapara, acknowledging the ancestral house, Papatūānuku, those who passed and the living. Karauria had a technique, a methodology, mannerisms, and a language bank, specific to him. His oratory masterpieces were delivered from an ancient platform from centuries of practice, learned from his tipuna and generations before. His whakapapa was committed to memory, and mātauranga inherent in his DNA.

I was fortunate to witness the philosopher, the intellect, the spiritual man connecting known and unknown phenomenon as the listeners and learners travelled with me in and out of his esoteric world. Gripping the head of Paikea, as he wielded his tokotoko toward Hikurangi

speaking of its relevance to Māui, Nukutaimemeha and the journey from Hawaikinui, Hawaikiroa, Hawaikipāmamao.

Karauria would always conclude his kōrero with mōteatea, never ever with waiata as is the practice of today. He would nod his head indicating to me that it is time, and I would stand by his side, and we would mōteatea '*E kui mā, e koro mā*', the mōteatea of ages. As we returned to our seat I would say to him, 'pai to kōrero e Pa'(good talk Pa), this oratory master would just smile.

The content of these formal gatherings is fundamental in establishing my worldview and my place in the world. As young as I was at the time, I knew I was part of something very special. Karauria was not an egotistical man, he did not see himself as important neither did he look for praise. The message he expounded from the paepae and the way he chose to live his life reinforced the meaning of , 'whakapapa knowledge is power, and his responsibility was to serve'.

### **1.15 Self -Sufficiency in Lived Experience**

Self-sufficiency, sustainable living; like many farming families at that time, living off the land as hunter gathers, animal husbandry, agriculture, horticulture, to processing, i.e., tanning, leather work, churning butter, spinning wool to preserving food was the lifestyle of self-sufficiency. We were never in want, we banqueted on what is referred today as, 'organic free-range self-sustainability', we ate unadulterated food as a result of our relationship and knowledge of the land.

We lived our lives in rhythm with the seasons, tides, and moon cycles. Planning and preparing well in advance from year to year, drying seeds to storing kai, to the preservation of food.

The moons cycle and the cold winters in the month of June marked the time of Matariki, a time to harvest and a time for renewal. Our rich green landscape was carpeted with rows of potatoes, kumara and corn that stretched as far as the eye could see ready for harvest. The memory of our families working together and the arrival of the women with morning tea and lunches, added to the joy of our harvest. These memories shaped my ideas about the value and strength of whānau, relationships and the power of kotahitanga. In this way the practice of Māuitanga is the responsibility of each family member contributing toward the welfare of the whānau.

Kūmara and corn would last our whānau well into the following season, we always had far more kai than we could eat as well as provide for the two marae and other whānau members. Kūmara was stored in a pākaroa and the corn in a corn crib for our family and our livestock. Recalling the methodology of our whānau storing kai (D. Kupenga, personal communication, September 05, 2018), my cousin talked about pākaroa as the “dwelling improvised under their water stand lined with rara where kūmara and rewai were stored. He described rara as having soft feathery ends. The word pākaroa is a word synonymous with our hapū the people of home.

The pākaroa is a pit dug into the ground with a narrow crawl space large enough for a young child to comfortably squeeze through (*fig.15*). Our pākaroa was modernized over time into a version similar to a tool shed with the height not quite 2 meters from the ground. Saw dust was used to protect the crop against spoiling as kūmara are very sensitive tubers that must be handled with care, and kūmara are prone to rot if bruised, damp or exposed to the cold. According to Malcom (1911) kūmara was not a vegetable that kept well due to mould, “owing to the presence of sugar; the ordinary potato was not so affected, owing to the absence of glucose”.



FIG. 55.  
*Two Semi-Subterranean Storehouses for Kumara. Waiapu district.  
Dominion Museum Collection.*

*Figure 15: Image of a pākaroa on the East Coast.*



*Figure 16: An image of a corn crib storage system very similar to our crib*

*Zea mays* L, is a variety of corn commonly referred to as maize corn in some regions of the world, is originally from Central South America (Scott & Emery, 2016). “Maize was probably first introduced to New Zealand in 1772, by 1819 the crop was definitely being grown by Māori agriculturalists and it has almost certainly been grown continuously since that time” (Rhodes & Eagles, 1984, p.151).

### **1.16 The Value of Food Knowledge**

We grew corn in a variety of colours; white, yellow, red, purple, and mixed colours. Each colour signifying their uses. Most of the yellow corn we harvested we ate off the cob, while the corn was young and sweet. We dried the corn and stored the varieties in a long, tall, wired structure exactly as the structure above (*fig.16*). These simple foods were our staple. We utilized and processed corn in a variety of ways. I have come to appreciate the value of ‘Food Knowledge’. From the miles of corn harvested, we spent days separating the corn by colour. The large white kernel we made into *kānga pungarehu*, a process common to the Native American called hominy or corn cooked in ashes. This alone speaks to our connection with other indigenous cultures. I have spoken to many over the years of *kānga pungarehu* and its preparation. Members of my family remember corn being cooked in ashes but cannot remember the actual process. I have also spoken to surrounding iwi who faintly remember. This is another example of the importance of food knowledge preservation and the value of practice. Practice is preservation.

*Kānga piro* is a fermented corn, a delicacy known for its odour, suffice to say it is an acquired taste. The corn is fermented in clean running water. I do have a flowing stream in my back yard, yet I doubt the water is safe due to the unknown upstream. I have built my own system based on what I know, the outcome is *reka* (sweet).

Kānga waru, is a yellow kernel that is dried and grated to release the flour, hence the name 'waru', as opposed to grounding the kernels into flour, a practise common to other indigenous cultures as well. Kānga waru is made into a dough using butter and kumara then wrapped in corn husks and steamed. I have heard of others adding sugar and rising agents to the dough which masks the true flavour of kanga waru. I have travelled and tasted many varieties of foods, the flavour of kānga waru still remains one of the most distinct and delicious food produced from corn.

Cultural intelligence has proven to be highly valued and an asset in modern times and more so in times of food shortages. During covid, the empty shelves in the grocery stores found many struggling and panicking while my whānau and I lived as we have always done with our storehouse overflowing, hence the value of practice and planting by the moon, seed gathering, drying, and storing kai in preparation for next season. Figure 17 is some of my own bounty.

### **1.17 Maramataka**

From when to plant, to planting. Maramataka is the calendar our whanau have used since time immemorial. As the moon rotates around the earth the phases of the lunar moon signals when and what to plant. Elsdon Best produced a book called Fishing methods and devices of the Māori in 1918, "It was Rev. Metara Te Aomarere of Ōtaki who provided Elsdon Best, with the 29.53 nights, names and symbols in the Māori lunar calendar, however, it was Mita Te Tai who was credited", states Ngāti Rārua Ātiawa Iwi Trust (2019).

According to pūrākau it was Tāne who arranged the waxing moon to control the tides of Hine-moana. The origin of tides is produced by the inhalations and exhalations of Te Parata, who dwells in the depths of the ocean. We are, and have always been, " agricultural people most of the Polynesian food plants came from the West". Best acknowledges kumara as an enduring

staple surviving throughout the centuries. Paul Meredith explains Maramataka as “the traditional Māori calendar” (Meredith, 2006).



*Figure 17: 2018 harvest and an idea of the many varieties of vegetables and fruit introduced to New Zealand over the years.*

Figure 18 below, are Karauria’s original notes. It is a calendar of when to fish and plant. It takes the moon approximately 28 days to travel its circuit around the earth. Karauria’s calendar is 30 days where others are 31 or 29 days. The moon waxes (exhales) for 14 days and wanes (inhales) for 14 days. About every three or four days there is a recognized phase. The waxing of the moon becomes stronger although the gravitational pull becomes less.

Whether you live in the north, south, west, or east, there are numerous maramataka calendars specific to each iwi, and indigneous cultures throughout the world with names, days, and phases pertaining to their area and practices. Rereata Mākiha, a renowned Māori astronomer and a leading

authority of the Maramataka/Māori lunar calendar brings light to the whakapapa of maramataka, you can reference his interview with Wakahuia (2018).

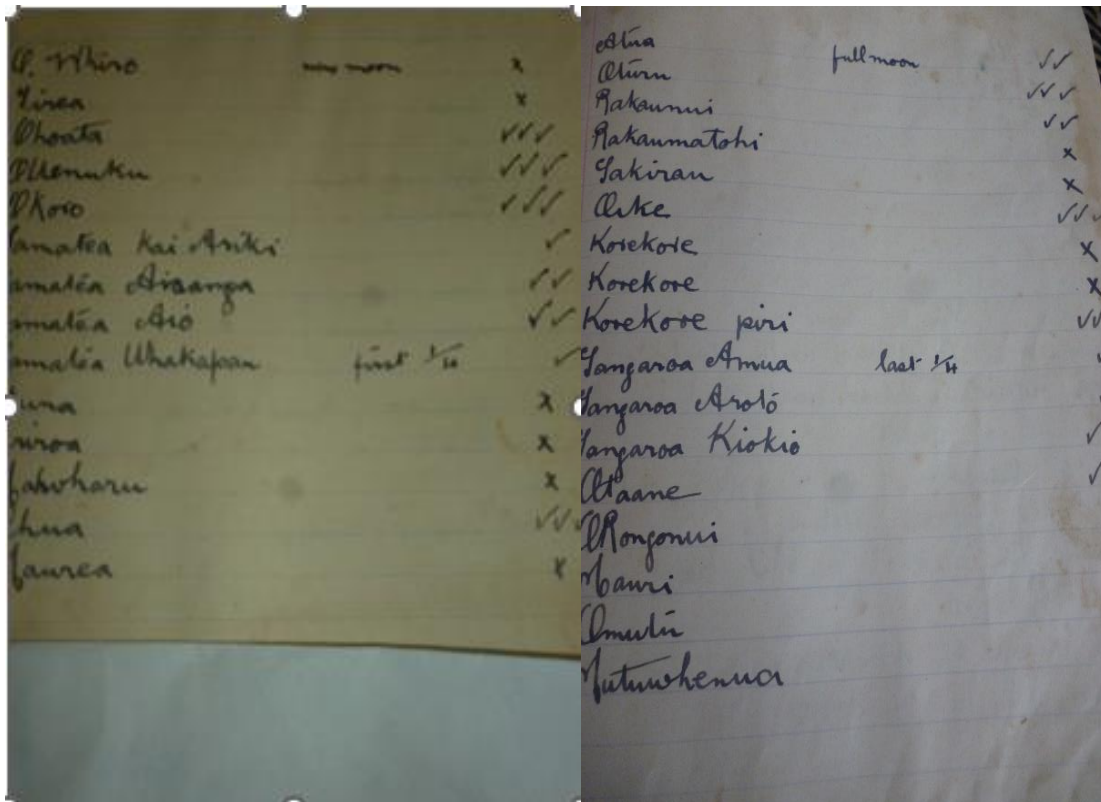


Figure 18: Karauria's original maramataka notes from his personal handbook

Catterall (2018), a practitioner who also plants by the moon, in my view best explains the gravitational pull by the sun and moon;

If we imagine earth in a large gravitational field, influenced by both the sun and moon. At the time of the new and full moon, the sun and moon are lined with earth, and the tides are highest at this time. Just as the moon pulls the tides in the oceans, it also pulls upon the subtle bodies of water, causing moisture to rise in the earth, which encourages growth. The highest amount of moisture is in the soil at this time, seeds will absorb the most water at the time of the full moon. Planting by the phases of the moon will keep in rhythm with the alternating gravitational pull (para.2,3).

1.	Moon phase	Mahi kai Mara / Awa / Moana	Moon phase	Mahi kai Mara / Awa / Moana
2..	Whiro New Moon	Bad time to plant or fish but a great day for eeling	Atua Fullmoon	Good for root and leaf growth
3..	Tirea	Bad time to fish or plant maybe crayfishing	Oturu	Good for gathering kai moana and planting seeds and kumara
4.	Ohoata. Hoata	Great day to plant kumara & seed crops to set the hinakis and to fish for crays.	Rakaunui	Good for fishing. Seeds and kumara in
5.	Ouenuku.Oue	Good morning for planting good night for eeling	Rakaumatohi	Fine day
6.	Okoro	Good for planting and eeling	Takirau	Plant Kumara
7.	Tamatea Kai Ariki	Planting fishing seas	Oike	Good for planting and fishing
8.	Tamataea Ananga,	Bad day to fish and plant	Korekore *	Bad day
9.	Tamatea Aio	Good planting and fishing	Korekore piri -ki-Tangaroa	Don't plant
10.	Tamatea Whakapau First ¼	Sow melons	Tangaroa a mua Last ¼	Good to fish
11.	Huna	Bad day	Tangaroa a roto	Good to fish
12.	Ari roa	but good for eeling	Tangaroa Kiokio	Good day for fishing
13.	Mawharu	<b>Bad day</b>	Otaane	Bad day for fishing and planting
14.	Ohua	<b>Good for seeds and seedlings in</b>	Orongonui	Bad day
15.	Maurea	<b>Good for fishing and planting</b>	Mauri	Bad day
16.			Omutu	Bad day
17.			Mutuwhenua	Very bad day
14.	Ohua	<b>Good for seeds and seedlings in</b>	Orongonui	Bad day
15.	Maurea	<b>Good for fishing and planting</b>	Mauri	Bad day
16.			Omutu	Bad day
17.			Mutuwhenua	Very bad day

Figure 19: This table is a copy of what is contained in my Papa Karauria's notes

Korekore is also Korek\* ore-hahanui, Korekore-whiwhia, korekore-rawea are very bad days for fishing or planting.

Resourcefulness in modernity is an insight into the value placed on ancient practices, food sources and experience. The ongoing search for information regarding the preparation of kāngapungarehu for example, is symptomatic of the loss of ancestral knowledge. As time passes, the food on our table and our ancestral food knowledge is quickly diminishing. The significance of corn, the knowledge of different varieties and their uses, the storing of kūmara and parareka in pākaroa storehouses, the maramataka of fishing and planting, are typical of a rich indigenous

culture whose food knowledge is slowly declining if a means of preservation is not practiced.

The re-evaluation of Indigenous or forgotten agrifood systems is being considered as new strategies and the solution to an increasing hunger problem that effects the entire planet. “The increased population suffering from starvation is similar to the famine in the previous decade” according to Lugo-Morin (2020, p. 1). Indigenous systems are critical for the survival of the human race.

In summary, when planting, fishing, harvesting, attending tangi, responding to kaikaranga, listening to whaikōrero, are lived experiences and practices of Māuitanga.

Warming Papa’s seat, reciting in unison mōteatea, speaks to the effectiveness of our ancient systems and cultural training on the marae.

When we lose our ancestral knowledge, we lose our heritage, our history and ourselves. We need to place a higher value on the knowledge that nourishes us before we forget.

The message Karauria expounded and the way he chose to live his life reinforced the meaning of; ‘whakapapa knowledge is power, and his responsibility was to serve’.

## **Chapter 2 : Māui Interpretation of Te Aho Tapu from the Inside**

This section is in reference to the Whakapapa of Māui-tikitiki-a-Taranga (p.11). Applying background to the Whakapapa introduction, I have traced my birth mothers' mothers<sup>1</sup> line, a method called 'Tararere'; (Ngata cited in Mahuika, 1973). The 'Tararere' method traces my lineage without the lines of intermarriage. A mothers' line is deemed more reliable, due to the long absences of the men away at war where the women would then take up with men of a lesser rank, according to the late Ngāti Porou leader Dr. Apirana Mahuika (1973); which my grandmother is living proof of.

I received the Whakapapa document from my uncle, who had taken the time to prepare and arrange for me to receive them before he passed, along with letters explaining my heritage and lineage to Māui-tikitiki-a-Taranga. The purpose of the whakapapa document is to validate the existence of the human Māui who walked this whenua. Māui the superhuman, Māui the demigod, Māui who slowed the sun, Te Ika a Māui.

What do these stories mean and what is the purpose of these stories? Through pūrākau and the traditional cultural perspective I was raised in, I will endeavor to clarify there meanings.

### **2.1 The Birth of Māui-tikitiki-a-Taranga**

There are key indicators to underpinning the rationale of the human Māui-tikitiki-a-Taranga beginning with the genesis of his birth, followed by the discussions of myth and legend and an explanation of the stories of Māui.

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<sup>1</sup> Mothers mother rather than my grandmother is used so not to confuse the relationship of my birth mothers' mother with the grandmother who helped raise me along with the genealogical relationship of my whānau.

Māui- tikitiki-a-Taranga was born to Taranga and Makeatuatara. Māui is known as, “Māui-Tikitiki-Ā-Tāranga to New Zealand Māori, Māu Tikitiki in the Solomons, Ti“iti“iātālaga in Sāmoa, Māuikisikisi or Māui-fusi-fōnua in Tonga and Māui-ki“iki“i in Hawaii” (Keelan 2009, p,109).

Māui was the youngest of five brothers, Maui-mua, Maui-taha, Maui-pae, and Maui-roto. Māui-tikitiki-a Taranga was prematurely born, and according to custom, his mother wrapped him up in the topknot of her hair and threw him into the sea. Hence his name Māui-Tikitiki-a-Taranga (Maui-who-was-wrapped-in-the-topknot-of-Taranga’s hair). Tangaroa, the god of the sea, took pity on Māui, and raised Māui, from a mortal to the divine rank of demi-god (Pomare,1930).

Across the Pacific and down through the ages many Māui stories have been passed down. Māui-tikitiki-a-Taranga was the character of many narratives, referred to as “the Hercules of Polynesia, “the hero of classic mythology” (Westervelt, 1910, para.1). Māui stories are shared throughout the Pacific “... as far west as Yak and as far east as Mangareva” (Keelan, 2009, p.5, para. 5), to the northwest Melanesia, Micronesia, and Luzon (Philippines) (Buckova, 2009, p.326, para.5).

## 2.2 Legend v Myth

**Legends** are fabricated, imaginary, romanticized stories where real people, events and truth are morphed into exaggeration, where a hero in real life becomes a superhuman-being with extraordinary powers. **Myths** are fictitious stories more useful to explain difficult concepts like the origins of the earth, containing morals, values, and stories used as tools for guidance. Māui stories are a good example of myth and legend, for example; the story of Māui snaring the sun (McNeil, 2012), Māui procuring fire from his guardian deity, turning his brother-in-law into a dog, the theft of fire and his grandmother's jawbone, fishing up of the North Island (Grace, 2010).

These stories vary from culture to culture, where specific stories of Māui are traditional narratives particular to islands in the Pacific. Variants of the Māui myths, assert that this is due to the “individuality of the tribal and cultural traditions and interpretations” according to Buckova, (2009, p.324), cementing the idea that, these stories belong to all Polynesia (Westervelt, 1910, para.1). For the people of Māui, these events play a vital part in our origin stories.

Ngāti Porou tohunga Mohi Ruatapu, renowned teacher of the Wānanga, of Tokomaru Bay who in the 1870s recorded the stories of Ngāti Porou. Opening with Māui fetching the jawbone of his grandmother Muri-ranga-whenua to use as a fishhook, and Māui fishing with his reluctant older brothers;

...his bait was his nose; he punched it, the blood ran down, and he smeared it on the jawbone of his grandparent Muri-ranga-whenua. By the time the jawbone reached the bottom, his fish had bitten on it. Then the canoe was lifted up and its bow was pushed down. His elder brothers cried out in fear ... Then his fish came to the surface ... That fish continues to lie here as land. It is still inhabited by Māui, his elder brothers and their children. This is the origin of the presence of the Māori ancestors in this island. (Ruatapu, 1870, cited in A. Reedy, 1993. p. 123)

Māui-tikitiki-a-Taranga’s exploits have distinguished many a writer past and present, some describing Māui’ as ‘exotic mythology’ (Erlbeck, 2000, Westervelt, 2015;). Māui and his daring accomplishments are relegated to myth and legend status and categorized as delusional, fantasy, as folklore and fable, which in itself brings a strong case to doubt Māui’s authenticity and existence. Māui’s human status is seemingly well supported by the references to him as, just a mythical figure.

To amplify the strength of myths and legends, Pomare discusses Tangaroa God of the sea as Māui’s saviour, and in keeping with the traditional oral stories, “Tangaroa (Neptune), the god

of the sea, took pity on the shapeless mass of Maui, and thus Maui was bought up by him till he reached matured manhood”, (Pomare, 1930, p.134, para.1); where in another account, Māui is saved by his grandfather Tama-nui-ki-te-rangi (Higgins & Meredith, 2011, para. 2) wrapped in his mother’s topknot, stillborn. Premature children were believed to become malignant spirits(atua kahukahu), the source of Māui’s supernatural feats (Tupara, 2011, para, 5).

Ngāti Porou tohunga Mohi Ruatapu, wrote about Māui being left with his grandmother Muri-ranga-whenua because “Maui was blood that died inside, and came out” (Reedy, 1993, p.119) meaning, Māui was not expected to live due to his being born pre-mature. Hina in some versions is referred to as the beautiful sister of Māui, (Pomare, 1930, p.134, para.4) and in other parts of the Pacific Hina was the mother of Māui (Westervelt, 1910, para 3), the “goddess from whom he descends” (Westervelt 2001, p.53, para.3). In other versions Hina is the wife of Māui. There are also those who have stated that the Māui stories are “truly ridiculous” (Yates, 1929, pp. 1-26, par 1.).

“ ... these stories belong to all Polynesia” (Westervelt, 1910, para.1). According to Buckova (2009), these stories as repositories are effective in, “not only the common origin of the inhabitants of eastern Polynesia but of the inhabitants of the whole of Oceania as well”, (p.343, para.3).

Oral language is a high skill. Maui stories highlight the mastery, the intellect, mātauranga and skill of our ancestors future thinking in oral communication. Their ability to interpret changes in nature and to effect change in the future where centuries later we are living proof of their purpose in shaping our life pathway and in turn play our part in their stories for future generations. In addition, to simply hear my tipuna speaking to me through stories, one has to marvel at their foresight.

“The storyteller adapted their version to fit the audience where names, people and places are relevant. The key concepts provided interpretation, deeper understanding, and possibilities where the moral of the story was too limiting”(Buckova, 2009, p.324-343). discussing stories of Polynesia, according to Beckwith;

I believe, however, that this mythical background and the elaboration of detail merely served as cloak for some particular historical event or events of which the story served as a symbol. In each group the tale was thus consciously composed like a literary fiction by professional keepers of tribal or family tradition. (Beckwith, 1974, p.203)

“Judge J. A Wilson was one of the first writers to draw attention to evidence regarding the peopling of New Zealand before the arrival of the Polynesians from Hawaiki around 600 years ago” (Hiroa, 1949, p.9, para.1). According to Wilson “Māui was accompanied by his three sons and not his brothers, supporting the theory that Māui actually came to New Zealand and the successive generations of the Māui lineages all lived in New Zealand”, specifically in the North Island. “Such a theory infers that the Māui nation was in occupation before Kupe’s voyage” (Hiroa, 1949, p.9). This evidence suggests that the people of Māui were already here when Kupe arrived.

Contributions from Beckwith, Buckova, Westervelt, and Judge Wilson, maybe regarded as complimentary or supportive, nonetheless, the terms myth and legend, ridiculous, colonial ideas or opinions other than our own are inconsequential.

Our Indigenous lens negates the very ideas born from colonialism. Myth and legend are not Indigenous concepts, it is another colonial lens we have unwittingly adopted. Our tipuna had such foresight and intelligence to map our road in pūrākau to guide and lighten our pathway through life. Pūrākau is an Indigenous methodology model, unique to each iwi. Pūrākau are also stories that have meaning and purpose with rich cultural context, they provide universal life lessons,

explore important life themes, and understand experiences like the Indigenous creation of the world, human existence, and death. These were “deliberate constructs employed by the ancient seers to encapsulate and condense into easily assimilable forms their view of the world of ultimate reality...” states Marsden (2003. p.56, para.1).

### 2.3 Te Ika-a-Māui

“To the people of, Māui-tikitiki-a-Taranga he is more than a ‘mythic’ hero...he is a prominent figure in a long family line”. To Ngāti Porou, the people of Māui, “...we the people of this land have been here since the beginning of time, or more aptly in the context of Aotearoa since Māui fished up Te Ika-a-Māui (North Island)” (Mahuika, N. 2009, p.133), Api Mahuika, (1993, p.4, para 2) presents a brief overview of Ngāti Porou history in the Exploratory Report to the Native Land Court.

References to Hikurangi Maunga, Ngāti Porou origins are preserved in oral repositories, in waiata, moteatea and haka. “Ko te waka i hīia ai te whenua nui nei. *The canoe, which fished up this great land. ... the haka; Whakarongo ake ki te hīrea waha o Māui’. Hearken to the faint call of the voice of Māui*, which celebrates the rising of the sacred mountain Hikurangi from the ocean depth: Whakaeteete mai ko Hikurangi. *Thrusting upward is Hikurangi*” (Reedy, 2011, para 4).

Māui hauling up the North Island from the ocean depths, Hikurangi Maunga emerging first and becoming a Ngāti Porou sacred icon ‘Haere rā e hika’ (farewell dear one), sung in fare-welling the dead, closes with a reference to Māui’s canoe Nukutaimemeha (Reedy, 2011, para,1-6). “In the aftermath of this fishing expedition it is said that Māui’s waka, Nukutaimemeha, became partially submerged in the small lake Hine Takawhiti, on the summit of Hikurangi, and its petrified remains can still be seen to this day” (Hikurangi, Ngā Maunga Kōrero, 2007, p.1, para.5).

Ngāti Porou waiata, haka, pūrākau and other forms of toi, preserve compelling details of events, time, place and insights into the lives and cultural practices of iwi Māui, related in the stories of Māui. Traditional, archives have protected and preserved my origins, which I am able to relate to you in the present.

## **2.4 Māui 2000 The World Stage**

The year 2000, was a year of international significance. The world gathered in unison to watch with bated breath the spectacular scene nature was about to deliver. Mount Hikurangi provided the stage as the dawning of the sun rose in celebration of a new day, a new life, a new year, the birth of a new millennium. In that moment, nothing could compare to the drama of Māui-tikitiki-a-Taranga exploding into international view. It was a day of cultural significance and most importantly for me, the remembrance for the people of Māui.

The story of Ngāti Porou and the forming of Aotearoa is repeated through generations, having hauled the big fish Māui returned to consult his Kaumatua wanting to preserve the smooth body of the great fish. While he was away the brothers began to chop the fish forming the many mountainous terrain (Maunga Hikurangi, 2018).

The ‘Māui Whakairo’, represented by the nine carved pou 10 meters tall, protrude out of the sacred site of Te Takapau a Māui. Depicting the stories of Māui, the ‘Polynesian adventurer’ strategically arranged in a circle around the central feature piece of Māui-tikitiki-a-Taranga in reverence of our adventurous, heroic tipuna, and a tribute to the cultural heritage of a Ngāti Porou legacy for future generations.

From the stories of our ancestors, as told by Tamati Reedy (2005), Hikurangi was also the refuge of the people during the great ocean deluge known as Te Tai a Ruatapu, sent to destroy the

survivors of the Te Huripūreiata massacre in Hawaiki. The ancient name of Hikurangi is also named after a mountain in Hawai’iki which means ‘the end of the sky’. During my travels I found that Hikurangi is also found in Rarotonga and Tahiti. Hikurangi is celebrated in the Ngāti Porou haka, Rūaumoko (God of earthquakes). Its pulsating rhythmic flow resounds with: “He atua! He tangata! He atua! He tangata! *Ho! Behold, it is divine! It is human! It is divine! It is human! Ah!*” (Reedy, 2005, p.1). Hikurangi is our cultural icon venerated through story, song and speech, its origins are also our link to our origins found in Hawaiki, Rarotonga, and Tahiti (Reedy, 2005).

We, the people of the Pacific, the tangata whenua, do not need proof of our commonality as I conclude; the Māui exploits are interwoven into the very cultural fabric of the people of the Pacific origin stories, preserved through individual cultural and traditional narratives.

Pūrākau of Māui were never meant to bring doubt or disguise the existence of Māui or his uri, but to remind us of our own rich cultural heritage and who we were before.



*Figure 20: Ngāti Porou’s Scared Maunga Hikurangi, the first land mass to see the sun*



*Figure 21: Te Urunga-The Sunrise Experience- Maunga Hikurangi. 'Māui Whakairo' carved by the 1999 students of Te Toi Houkura under the tutelage of Derek Lardelli*

## 2.5 Pepeha

The journey of whakapapa is preceded by Pepeha. Pepeha is a principle means to convey crucial information of lineage, location, history and whānau connections, both literal and figurative. When pepeha is recited as tradition dictates, the ritual of introduction speaks to the rich cultural heritage we were raised in and in turn, we raise our children.

Hikurangi te maunga  
Waiapu te awa  
Nukutaememeha te waka  
Te Awemapara te hapū  
Hiruharama, Te Aowera, Tuotaina, Iritekura ngā marae  
Ngāti Porou te iwi  
Ko Māui-tikitiki a Taranga te tīpuna

Pepeha connects us and others to our whakapapa. Pepeha is in response to the patai, 'ko wai koe', *who are you*. Waka, hapū, marae, iwi find common ground in blood links. In this way Pepeha is the traditional way of introduction. It is an ancient ritual passed down through generations repeated by my Papa and his Papa, now my children and their children.

The words of Uncle Anaru Kupenga echo from Hawaikinui, Hawaikiroa, Hawaikipamamao<sup>2</sup>. “E taea au te whakapapa kia Māui e kore e taea e au e whakapapa ki Māori. *I descend from Māui I do not descend from Māori*, (Gardiner-Hoskings, 2015, (28:11). Uncle Anaru’s reference to our tipuna are remnants of who we were. Uncle was very clear in his purpose in making that distinction between who he was as uri of Māui and iwi o Ngāti Porou, compounding the words of Karauria, “Ko au hoki he Māui, kaore awau he Māori”. *I am also a descendant of Māui I am not Māori*.

I have not heard kaumatua speak out loud with such bravado and pride since Karauria. We are the uri of Māui-tikitiki-a-Taranga hero of the people of the Pacific, who fished up the North Island from the ocean depths (Hiroa, 1949, p.4). Māui, whose waka Nukutaimemeha lays on the summit of Hikurangi in a putrefied state ((Hikurangi, Ngā Maunga Kōrero, 2007, p.1, par.5). Māui the ancestor who binds Ngāti Porou descendants to the beginning of human existence (Reedy, 2005, p.1, par.4).

## **2.6 Māuitanga: Māui ways of knowing and being.**

Māuitanga, are the traditions, cultural way of life, and the lived philosophy of the people of Māui. Reclamation of identity features distinctive characteristics, habits, and ways of doing things, the stories we tell, the way we tell them, dialect, the way we cook certain foods, when and where we plant, harvest, and preserve kai, and practice our traditional way of life pertaining to the people of Māui.

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<sup>2</sup> The ancestral canoes came from Hawaiki, which was referred to in Māori tradition as Hawaiki nui, Hawaiki roa, Hawaiki pamamao (**Great Hawaiki, Long Hawaiki, Far-distant Hawaiki**). In attempts to locate Hawaiki, the similarity of names drew attention to Hawaii in the Hawaiian Islands (Hiroa,1949).

Māui and Indigenous 'ways of knowing' is central to when we learn and the many ways we learn, where an infinite horizon of mātauranga exists where Indigenous people learn by way of interaction and engagement and lived realities across diverse communities, and nature. Māuitanga is also accentuated by 'how' we preserve our stories, our identity, doctrine, and ways of doing things, our 'knowing and being'.

Indigenous ways of knowing begin at the time of conception while nestling in the safety and love of a mother's womb (Jenkins, 2011). Learning begins long before birth via lived experience passed on in the womb. The science of Embryonic education according to embryologist Guy Lewy;

... human babies, can be taught about food before birth, and some embryos watch the world through their still-developing eyes. And because these are examples of acquired knowledge... Stories of human babies developing a preference for certain foods while still in their mother's womb aren't uncommon (2017, par.3).

Professor Kuhl is internationally recognised for her research on early language and brain development. She discusses how...“babies are listening and learning and remembering during...pregnancy. Their brains do not wait for birth to start absorbing information and are also already learning her language in the womb” (Kuhl, cited in Mann, 2005-20022, par. 6).

'Knowing and being' and 'ways of knowing' is connected to learning from the whenua, and environment, to also understand tangible and intangible phenomenon because we are born of the earth we have an eternal connection to the natural world, to Papatūānuku, our mother, Ranginui, our father, and moana (Matchitt, P, 1963). Furthermore, Tanes spectacular creation of the wahine Hine-ahu-one at the One-i- Kurawaka (Best, p.122).

An example according to Jenkins (2011), “At the Hato Petera workshop conducted by Te Kahui Mana Ririki in Northcote in March 2010, a young man said that his mother told him that she talked to him in Māori while he was in the womb and when he came out, he knew the language” (Jenkins, 2011, p.21, para 2).

My own mokopuna is testament to this also. At the age of 4yrs old, she was able to strip harakeke with her tiny fingers, measuring every strip of whenu by eye perfectly and quickly. Her gift in conceptualising specifics were not taught to her but learned from the womb and by observation and play. Her mother is a master weaver and weaved throughout her pregnancy. Also, bloodlines or whakapapa is a strong indicator of her potential and her gifts. Her abilities are accentuated by her autism, she has an extraordinary mind, and to boast she is the mokopuna of renowned Ngāti Porou, Maniapoto, Te Arawa master weavers.

Her skillset, origins, and knowing are inherent while her age alone defy her natural abilities in a practice that requires knowing, maturity and skill. This is not a new concept for Indigenous people and a subject I cannot cover in this thesis of forty thousand words but will reveal its significance as we progress.

“The University of Derby is leading the development of ground-breaking evidence that explains what nature connectedness is, how it can be measured, its benefits for human and environmental wellbeing – and, importantly, how it can be improved” according to Professor Richardson (2020), their research;

...found sustained increases in connection to nature, happiness, health and pro-nature behaviours. Simple everyday engagement with nature matters ... sensory contact, emotion, beauty, meaning... that people with common mental health problems ...showed clinically significant improvements in their quality of life. Finally, nature connectedness is linked with higher levels of self-reported personal growth. (2020, para 4)

To conclude, learning begins before birth. While we live our life, we weave our kete, kōrero our reo, karanga to manuhiri, our babies respond in 'knowing and being' where learning is connected to nature.

In 'ways of knowing', we are dependent in our relationship with the natural environment because we are born of the earth. We have an eternal connection to Te Taiao, we are interconnected.

## **2.7 Māui v Māori**

Clarifying the use of Māui v Māori; the question raised is, 'what were we called before the arrival of colonisation'? We did not think of ourselves as Māori. According to Learnz (1995, para.3), "...the first small groups arrived from Polynesia. Now known as Māori, these tribes did not identify themselves by one name until the arrival of the Europeans when, to identify themselves the name Māori, meaning 'ordinary', was used".

We were and continue to be tribal peoples, we describe ourselves according to our tribal membership, rather than as Māori. I am Māori in relation to Pākehā conception (Himona, 1995; Ranford, 1985; Tregear, 1891). Colonisation indoctrination has changed the way we look at ourselves and has interpreted our indigenous identity, disrupting our self-narrative, disorienting how others think of us as the native people of Aotearoa. Colonisation has intimately touched every part of our indigenous identity (Te Huia, 2015, p.18). To unravel nearly centuries of imposed persuasion is a slow process of disentanglement, I wish to begin at Māui, at who we were before, as uri of Māui-tikitiki-a-Taranga.

From another perspective, the late Rose Pere who recognised her Ngāti Porou lineage through her father, stated that "her views on this matter resemble those expressed by John

Rangihau, a Tuhoë-Potiki kinsman, giving a timely warning for anyone who sets down hard and fast rules about Māori institutions and concepts” Pere (2019) writes; .

There is no such thing as Māoritanga....Each tribe has its own way of doing things. Each tribe has its own history. And it’s not a history that can be shared... among others.... I can’t go around saying because I’m a Māori that Māoritanga means this, and all Māori’s have to follow me. That’s a lot of hooey. You can only talk about your Tuhoetanga, your Arawatanga, your Waikatotanga. Not your Māoritanga. I have a faint suspicion that this is a term coined by Pakeha to bring the tribes together. Because if you cannot divide and rule, then for tribal people all you can do is bring them together and rule... because then they lose everything by losing their own tribal identity and histories and traditions. (2019, pp. 7-8).

Speaking at the, ‘He Ara Whakamua Conference’, Ngāti Porou leader Dr. Apirana Mahuika clarifies my determination in his reference to the signing of the Treaty in 1840 saying,

If you look back in our history at the breaches in terms of whānau in those early formative years. 1840 the treaty was signed. The first article of that treaty was a breach of who you are, in the sense that it assumed that other iwi had the right to make a determination for other iwi, because in that article it says; quoting the article, “The federation of iwi gathered here ‘binds all other iwi who are not here to this particular treaty’.... That right never belong to an iwi except the iwi making the proclamation themselves. And I have always been grieved by that because we as Māori have a propensity to say, one size fits all (Families Commission, 2011, 3:03-4:04).

More the reason why we should be addressing this issue of identity by our tribal affiliation. Acculturation has whittled away at my own historical narratives; assimilation had inhibited my proclamation of ‘who I am’. My support systems have long passed, and I had foolishly shaded my lens and normalised how we are to think about ourselves.

There is very little distinction between Māui and Māori as the tangata whenua, the indigenous people of Aotearoa. We are the same, we are all linked by whakapapa, we are unique in what defines us as whānau affiliations, with our individual iwi, hapū, and whānau stories, philosophies, tikanga, kawa, dialect and traditional cultural practices which makes more sense to be identified by our iwi. Otherwise, who are we really ?.

Although I was born and grew up in Ngāti Porou under Hikurangi Maunga. I also whakapapa to Ngāti Kahungunu, the iwi of my birth father, to Tainui, the iwi of my tipuna Tarati Te Angi Angi. Identity as uri of Māui has historical and whakapapa significance as we have a responsibility as pakeke to continue the work in the same way as our tipuna have done generation after generation.

I choose to be known as who I am and not the colonial reference of “ordinary or Māori” (Taonui, 2011, p.1). I am a descendant from many Chiefs, <sup>3</sup>Toi, Toikairākau (Toi-te-huatahi, Toi-te-ariki), Rauru nui a Toi, Paikea Ariki Moana, Huturangi (refer to Whakapapa p.4) as uri of Māui from whom these chiefs descend.

In doing so, I humbly honour and revere my tipuna Māui paying tribute to this great man and his selfless deeds, by reclaiming my own identity as a direct descendant of Māui-tikitiki-a-Taranga, a hapū and whānau within Ngāti Porou.

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<sup>3</sup> **Toi Kairakau** – a contemporary of the Moriori who settled the Chatham Island, Toi is one of the Tipuna whose descendants spread across Aotearoa. **Rauru nui a Toi** – who connects us to the descendants of Awanuiarangi and across to the Tai Hauauru. **Paikea Ariki Moana** - ‘the whale rider’ who travelled to Aotearoa seeking refuge and new horizons in the wake of the ‘te tai whakamate a Ruatapu’ **Huturangi** - one of the Mareikura o Hikurangi maunga the daughter of *Te Whironui* and *Hine-Araiaara*, who married *Paikea* and had *Pouheni*, who begat *Tarawahakatu*, who had *Nanaia* who in turn married *Niwaniwa*. They are the parents of *Porourangi*.

When you see Māui throughout this thesis I hope you will be reminded of ingrained western perceptions in the minds of our own people. Where imperial ideas begin, that is where ours have ended.

## **2.8 Our way of thinking**

Do I need modern science and other schools of thought to inform my own identity as Māui? Mātauranga a Māui is about returning to the purest form of indigenous philosophy while living in modernity. Therefore, from an indigenous space, being a more informed space, ancient theoretical frameworks can be used in a modern context to access our means of identity and belonging. Concurrently assisting in the process of decolonisation (L. Smith, 1999).

I would not be having this conversation if it were not for poignant moments in our own history, which filtered our stories like Māui into the colonial concept of myths and legends. I am reminded by the words of Moana Jackson, "... the ability to think, to dream in our own words, to find a way to demolish the house with the tools and the words that are ours (1999, p. 105). As tangata whenua we have our own ways of thinking and living, that I aspire to.

There is no avoiding the issue of our stories of Māui and cultural knowledge been watered down within a framework of filtered mātauranga; filtered meaning, and even filtered tikanga; where practice struggles to be true to its origins, acculturation can claim some responsibility along with other contributing factors. An example of this is found in the way raranga is being taught today which can be referred to in Chapter 7.14.

To decolonise our ways of thinking is ambitious while living in a westernized capitalist society driven by money, ever changing technology, ideas, and ways of thinking, and living that

measures success, happiness, and the meaning of life with the amount of wealth and fame one has accumulated.

Māui success neither begins nor ends with money. Māui success is founded on the collective wellbeing of whānau, hapū, and iwi. However, we can use whatever means is available to us to further the interest of our cultural iwi aspirations. We can also overcome this obstacle by rendering a version of what we know and what we practice from generational knowledge thereby returning to the source of our stories.

## **2.9 Appropriation**

Our own history has been written through an ethnocentric lens and has not captured the true essence of who we are. Taiuru (2021) discusses reasons for cultural appropriation in modern society;

...ownership is communal, and we are guardians of our own property, ... to protect and grow it for the next generation, not as property owners in a western sense. there are no Indigenous Property Rights legislation to protect Māori culture; the Ka Mate Haka is the exception. Therefore, western laws govern the use of Māori words and designs. If the word does not have a Trademark or Registered Patent, it is legally acceptable to use it. Even the use of tribal names occurs despite the owners being clearly identifiable. There are no royalties to pay and no need for legal agreements when using taonga. But morally, it is wrong and is likely to cause offence to individuals, families, and wider tribal groupings. Taiuru (2021, para,4)

A glaring example is a famous depiction of our history called, *The Great Voyage* painted by Charles Goldie and his former teacher Louis Steele. The painting became an icon of exotic romanticism and remains a feature of the Auckland Museum to this day. Charles Goldie and Louis Steele managed to turn a miraculous feat of history into a tragic story; our historical triumph and experts in seafaring, navigating to the furthest parts of the earth is lost in this painting. These two-

colonial artists, portrayed our history, narrating our story and in so adding the perception that our ancestors barely survived, that it would be inconceivable to navigate an entire ocean. *The Great Voyage* is an example of how our narrative was stolen and our ancestral knowledge was discredited. This painting became known across the world, leading international dialogue about our own, but not from our own.



Figure 22: C.F Goldie(1898)*The arrival of the Māori's [An interpretation of indigenous history]* Auckland Museum

As descendants of the great voyage that brought our ancestors to this whenua, let us write, speak, express, and reclaim our narrative, as Māui or Māori; who better to tell our own stories.

However, it is unreasonable to think we can completely decolonize ourselves, because we have been physically and mentally assimilated into colonial culture since the arrival of the Dutch explorer Abel Tasman in 1642 (Ministry for Culture & Heritage, 2014), followed by the British explorer Captain James Cook in 1769. In 1840, Aotearoa, New Zealand became a British colony legitimised by the Treaty of Waitangi. We live under British law and because of prolonged contact we have been culturally modified.

As I mentioned before, the solution is, we can consciously render information that we give to each other. Our history of oppression is traumatic and has affected the way we identify as Māori and Māui. To reclaim our position as tangata whenua and protect our identity, and sacred teachings, I hope to encourage our people to see ourselves as we essentially are, and not as we are told.

In summary, thus, before we were Māori, I was Māui. The term Māui in this thesis, is a more informed, purer, uncolonized indigenous identity of myself. Our ancestral knowledge has depth, meaning and value. Implementing our own ancestral knowledge, learning about our iwi, hapū, whānau mātauranga and applying our knowledge is the solution to our future. Our histories have been written through a colonial lens and this has not captured the essence of who we are. The notion of ‘I am Māui’; is used to disown any impact that has affected the way I perceive myself.

The debate here in relation to myself, is that the most-pure essence of Māoritanga is Māuitanga. I use Māuitanga to remember who we were before Pākehā came which also begs the question, ‘what is our identity without colonisation’? Surely, we are more than the generational trauma of oppression. In my case, Māuitanga is the reclamation of who I am.

## **2.10 Māuitanga - Ngā Pūrākau: Our Narratives**

Poipoia te kakano kia puawai  
*Nurture the seed and it will blossom*

Environment, philosophies, traditional cultural practice, tikanga, whakapapa, pūrākau shapes worldviews, impacts lives and future aspirations.

### 2.10.1 Raising the Māui

I was born into a culture rich in tradition surrounded by master practitioners. As mentioned in my introduction my siblings and I were nurtured by ancient minds raised among the giants of mātauranga Māui. Karauria and his older brothers and sisters at the grand age of 70-80 years old were the Hikurangi Maunga, te waka Nukutaememeha, te poutokomanawa (central ridgepole) holding up the tāhuhu, the link between Rangi the sky father and Papatūānuku earth mother of my generation, so majestic, steadfast, solid, dependable, the pou of our whānau whānui, whose lens I glimpse through. All that I am is rooted in their purpose.

How I was nurtured, and where I was raised, shaped my ideology influencing my direction in life. I share my story in these pages to honour these giants, ngā tohunga, uri o Māui, in correlation with insights of what makes the Indigenous People of Aotearoa te iwi Māui/ Māori so unique and as a reminder to the world of our existence.

As a whānau, our lives were centred around the marae. Whakapapa and stories of our hapū are documented in the libraries of carved pou and tukutuku panels. There are many similar marae in Ngāti Porou with historical libraries preserved in the same way. This is my place in the world, my tūrangawaewae where I feel a deep spiritual, emotional and physical connection to my whenua. When I look back at those taonga, gifts in men, tohunga, uri o Māui and the sculptured images of our past, I am humbled and reminded of my responsibility and wonder at my arrival here.



*Figure 23: Tukutuku panels in Ngā Tamatoa whare kai*



*Figure 24: Kapohanga a Rangi (whareniui) in the foreground. Hiruharama Marae*

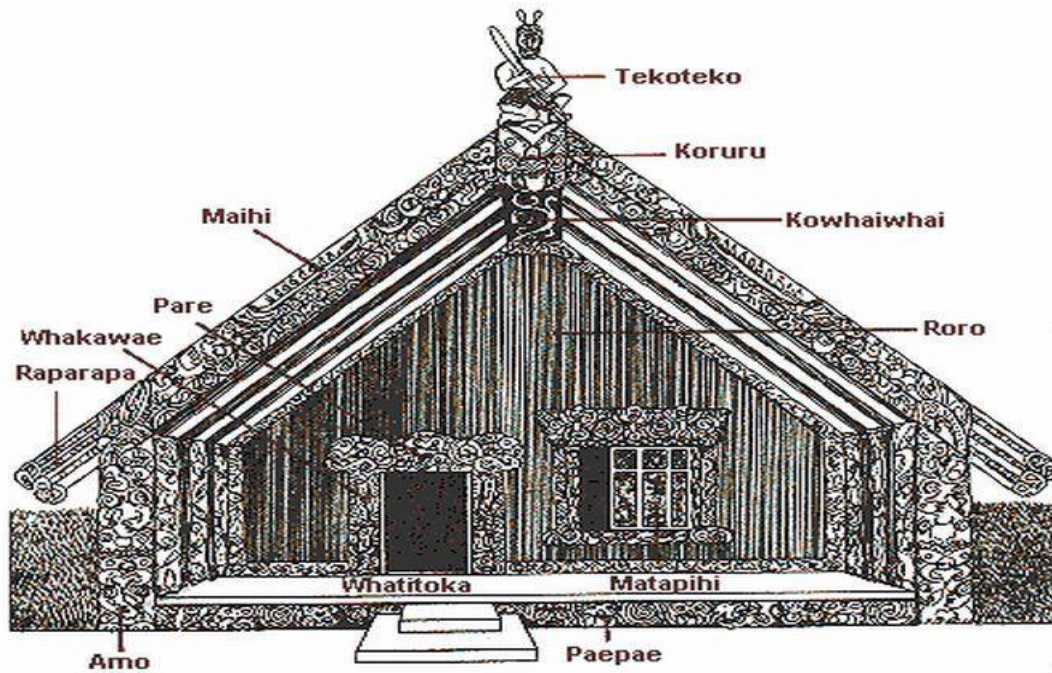


Figure 25: Wharenui 'Big House'. This diagram shows the key parts of the Whare

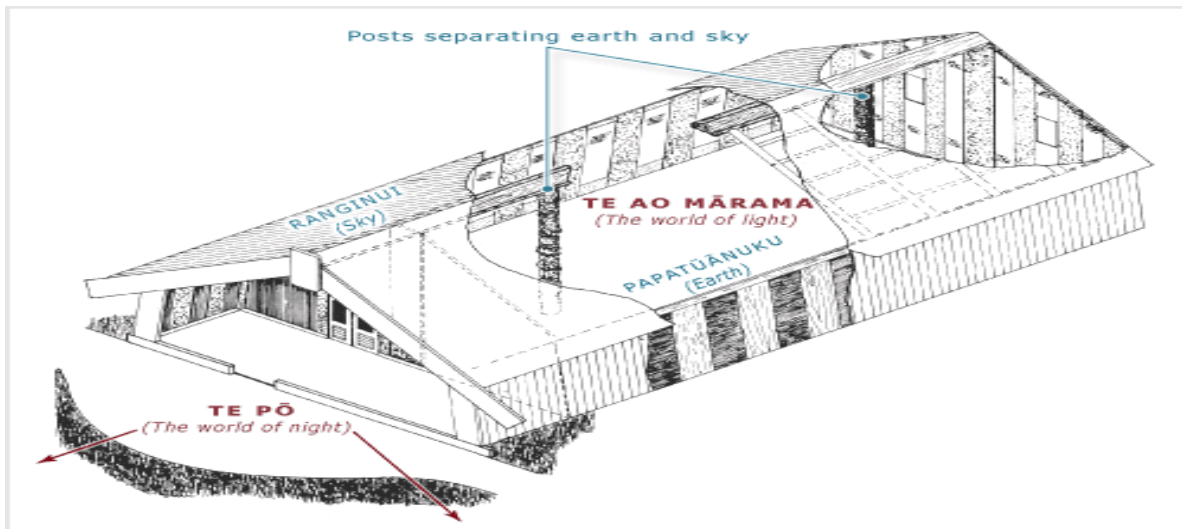


Figure 26: This diagram illustrates the relationship between the primal gods and the wharenui. Papatūānuku, mother earth is depicted as the floor while the roof is depicted as Ranginui the sky father.

## 2.11 Tūrangawaewae – Marae

Marae is a place of rich cultural significance, heritage, and identity. The diagram at (fig.25) displays the magnitude of all the drama, of Māui and Māori history. My siblings and I lived our lives around the two marae we whakapapa to, where customary traditions of rich culture are re-enacted as was, and is, our lived experience.

Turangawaewae, is one of the most well-known and powerful Māui/Māori concepts, according to Royal (2007, p.5) ‘tūranga’ is to ‘stand’ ‘waewae’ ‘feet’ ...translated as ‘a place to stand’, where no matter where we go in the world it is our place of connection, we call home. The concept of tūrangawaewae, is a place where one has rights of residence and belonging through whakapapa, where “the external world reflects an inner sense of security and foundation” states Royal (2007, para,1).

This ontological framework of identity is founded in Polynesian cosmology. The awa, maunga and whenua are more than geographical features, they carry their own ‘mana’. They are also applied when expressing how Māori and Māui occupy their spaces. Indigenous people have a historical connection and responsibility towards the land (Gilbert, 2007). A relationship with the land is all consuming, spiritually, physically, and emotionally, like family and tribe. There is an understanding among indigenous people that a person’s well-being and survival is bound to their connection with the earth and each other. “*Ko au ko koe, ko koe ko au*. I am you and you are me”, this whakataukī binds us to the whenua, moana, rangi and each other.



*Figure 27: Woven tukutuku and carved panels inside Tamatoa, the wharekai. Hiruharama Marae.*

Marae is also a place where the fullest expression of ancient ritual is expressed and demonstrated as discussed in (1.13, p.24). Within the sanctuary of marae is where the drama, the zenith of Māuitanga and Māoritanga is performed. From celebrations to despair in tangihanga; whānau come to farewell their dead under the cloaked rituals of Māuitangi. Marae is where values, meaning, and philosophies are re-enacted, where traditions, cultural practices, carved and woven fixtures, rituals of encounter cohere; where Te Aho Tapu a Māui are interwoven into the very fabric of Te Hapū o Te Awemāpara.

Our tipuna left more than sufficient whakapapa mātauranga in the naming of our meeting houses after tipuna and in the design of the whare, to protect, preserve and remind us of where and why we belong. Exploring Ngā Tama Toa for example; the whare kai, is a place where manuhiri is hosted, dine, haka, waiata, socialize as is our custom. Kapohanga-a-Rangi is the whareniui 'big house', where we hui and sleep and is also referred to as a whare whakairo, (Brown, 2014) however, not all whareniui are carved.

Nothing could be more spectacular than the significance of the architecture of the whare tipuna itself. The design is a physical representation of a tribal ancestor, which also symbolises

the human body in structure, (*fig.25,26*). While Brown (2014) discusses the architecture of the wharenuī, Ratana (2021), explains,

...it is more than a functional piece of architecture re. Art and spirituality play a vital role in how a building, ...is designed... The whare whakairo (carved meeting house) isn't a building so much as an ancestor. And in turn, this ancestor is filled with other ancestors, who are embodied in the art form of carving, weaving and painting. The customs ... reflect the respect that is shown to the building as a holder of knowledge and guardian of Māori lineage. (Ratana, 2021, p.129, para.3)

The tekoteko (carved figure) on the apex of the building is usually a renowned ancestor, the koruru (carved face on the gable of a meetinghouse), often represents the ancestor after which the house is named), maihi (the pitch at the front of the building, either side of the tekoteko, sometimes carved) represents the open arms welcoming manuhiri (visitors). The amo (bargeboard support - upright supports of the lower ends of the maihi (front of the wharenuī) represents legs. The tāhuhu (ridgepole), a large beam running down the length of the roof, represents the spine. The heke (rafters), reaching from the tāhuhu to the poupou (carved figures) around the walls, represent the ribs. Te Maraenui-ātea-o-Tūmatauenga (the larger marae of Tūmatauenga, the God of War) is the sacred courtyard in front of the meetinghouse.

## **2.12 Powhiri : Rituals of encounter**

To enter the marae complex, protocols, rituals of encounter are observed in the same ancient tradition of our tipuna through the process of 'Powhiri (Welcome)'. Royal (2005, para 1) explains, it is "based on creation traditions" when Tane separated his parents, Papatūānuku (mother-earth) and Ranginui (the sky father) (*fig 24*). Powhiri takes place on the marae ātea (the open space in front of the wharenuī). It is a re-enactment of the creation of the world where participants move

from one state to another. Royal (2007) discusses the representation of the orator's speech and the symbolism of the architecture of the wharenuī;

...the world of light (Te Ao Marama) is represented by the meeting house. Darkness (Te Pō) is represented by the marae ātea. The powhiri is designed to address conflict and difficulty and find resolution...The orator re-enacts Tāne's actions by figuratively hoisting the sky above and allowing the light to shine into the world...In the re-enactment of Tāne-ua-tika (Tāne with a straight backbone)to bear the weight of an issue like Tāne -uehā(Tāne supporting the heavens), and bring higher thought and consciousness like Tānenuī-a-rangi and Tāne-te-wānanga(Tāne as bringer of knowledge)...This occurs when mana (a spiritual force) enters the person -just as the sun illuminates and brings forth the new day. Ngā kōrero o ngā Kaumatua, The Tāne energy is born out of darkness. It separates earth and sky, allowing light into the world. (Royal, 2007, para.1)

The wharenuī continues to represent the carved poupou, a connection the people have with one another whilst sheltered in the body of the local ancestor. (Simmons, 1968) explains the Poutokomanawa (central ridgepole) holding up the tāhuhu, represents the connection between Rangi and Papatūānuku (*fig.26*).

There are other interpretations, as I have grown up understanding that entering the wharenuī is entering the bosom of the ancestor. The interaction between people on the Maraenuī-ātea-o-Tūmataua is significantly different to engagement inside the house. The God of Peace (Rongo) reigns where whakawhānaungatanga is a natural course. It is an "area of greatest mana and spirituality, where the people's dignity is heightened in which Māori customs are given ultimate expression" (Richardson, 1990, p. 4).

### **2.13 Ngā Kōrero o Nehera, Hiruharama, Tuotaina, Te Aowera**

I have discussed the cultural richness of Māui culture on turangawaewae, powhiri, the rituals of encounter and marae which informs lived insights into the philosophies I was raised in and there are the pūrākau retold so we will never forget their importance in our history.

### **2.14 Tuotaina Marae**

Te Aowera and Hiruharama are the central marae of my whānau and hapū of Te Awe mapara. Tuotaina no longer exists other than its memory. In the late 1920's Tuotaina Marae was situated at Nihoniho Park, named after Chief Henare Nihoniho, a major chief who came from Te Aowera, Te Aitanga-a-Mate. Henare Nihoniho was a descendant of Porourangi whom the people of Ngāti Porou derive their name from. According to Sir Āpirana Ngata,

...the tribe has taken Porourangi's name for two main reasons. First, many lines of descent converge on him from ancestors in the Pacific homeland of Hawaiki, and from Toi, one of the earliest voyagers. Secondly, his descendants produced great warriors whose conquests in battle, along with strategic marriage alliances, subdued many of the competing forces in the Gisborne and East Coast regions. (Reedy S. T. 2019, para.2).

Henare Nihoniho, a chief and warrior died in battle fighting against the Hauhau in the 1860's defending our whenua and the iwi (Reweti, 1951). Te Aitanga-a-Mate are the descendants of Materoa from the Whareponga area. Materoa is the eldest daughter of Poroumātā. "Her mana is enshrined to this day in the name of the hapū of the whole Whareponga area, Te Aitanga-a-Mate, the descendants of Materoa" (Walker, 2014). Their relationship is strengthened by their whakapapa connection, their links to the whenua and their united front in war to protect their iwi and land.

Tuotaina Marae was a place where the community gathered for karakia. Many whānau lived and moved between Te Aowera, Tuotaina and Hiruharama. Tuotaina was moved to Hiruharama. One kōrero is; whānau began moving inland from Whareponga on the coast due to the bad weather. Hiruharama Pā was too small to house them all, Tuotaina was then moved to accommodate the numbers. Another kōrero is, due to a fire destroying the whare kai at Hiruharama, Tuotaina replaced the building. What these stories reveal is the strength and unity of this community. They would move buildings to ensure that the people of Te Awemāpara are cared for. Historically significant is the wharekai of Hiruharama today, was the home of my tīpuna, Wikoka Keelan and Turuhira Mahemahe.

The principal hapū is Te Aowera, Te Aowera Marae (*fig.28*) was once a renowned Whare Wānanga. Te Poho o Te Aowera is the name of the wharenuī, the wharekai is called Hinehaere a tipuna of the Kupenga whānau, a branch of my family. The marae connects ancestrally to Horouta Waka, Hikurangi Maunga and Waiapu River. Hikurangi can be seen in the background covered in cloud, overseeing the hapū of Te Awemāpara (*fig. 29*).



*Figure 28: Te Poho o Te Aowera marae once a Whare Wananga. From Te Potiki National Trust, 2007*



*Figure 29: Te Poho Te Aowera Marae today with Hikurangi in the background covered in cloud..*

Te Pā o Whakapaurangi  
 Ko Hikurangi te Maunga  
 Ko Te Matā te Awa  
 Ko Te Poho Te Aowera te Whare Tīpuna  
 Ko Hine Haere te Wharekai  
 Ko Ringatū te hāhi  
 Ko Te Aowera te Hapū

The Pā of Whakapaurangi  
 Hikurangi is the mountain  
 The Mata is the river  
 Te Poho Te Aowera is the Ancestor  
 Hine Haere is the house of eating  
 Ringatū is the religion  
 Te Aowera is the subtribe

(Te Runganga O Ngāti Porou 2019)

## **2.15 Hiruharama, Te Aowera**

Living in our community with both marae in close proximity to our home meant that we carried the responsibility of care for our marae. Karauria was Chairman of Hiruharama Marae and Hiruharama Primary School. He is remembered as the last Rangatira of Te Aowera and Hiruharama (D. Kupenga, personal communication, 2018). My whānau maintained both marae. Along with the community, we hosted and provided food for all occasions. Our kuia were prepared to powhiri manuhiri whatever the weather, time and occasion.

Whakawhanaungatanga (establishing relationships) and manaakitanga (showing respect, generosity, and care for others) are enduring qualities that speak to the mana of a people. These practical contributions ensure that our visitors feel welcomed and cared for. We took pride in our collective collaboration.

The buildings of Hiruharama Marae were built under the mana of Hone Taiapa, the brother of renown Ngāti Porou master carver; Pine Taiapa. The known kuia who weaved the tukutuku in Ngā Tamatoa were Nanny Maraea, Papa Sam and Mr & Mrs Ngarimu.

## **2.16 Ngā Wāhine Manukura**

Wahine play a vital role in Ngāti Porou. Dr. Apirana Mahuika wrote extensively about, ‘Ngā Wāhine Kaihautu o Ngāti Porou-Our Wahine Leaders of Ngāti Porou’ (Mahuika, 1973) venerating our kuia renowned for their leadership qualities. This was made evident when Whaia McClutchie; an esteemed orator of Ngāti Porou representing the ‘mana o te wahine’, stood up to speak on the paepae at an official function at Tūrangawaewae Marae in Ngaruawahia.

In my conversations with whānau and friends who were present at this hui, (P. Kaio, personal communication 2015) often recall the actions of this most distinguished kuia and her response on a totally male dominated platform. As the story goes, the Māori Queen Te Atairangikahu gave permission for Whaia to speak. It is not a common nor popular practice among other iwi but Ngāti Porou. While the wahine of Tainui turned their backs, some men and women departed, the remaining men of Tainui sat and listened. Whaia reminded them of where they came from by bending over and pulling up her skirt.

I grew up in these stories. The women of Ngāti Porou have equal status to men, our women fought in battle, as Heeni Nohowaka did taking part in the war against the Hauhau to avenge her

husband's death, (Matutaera as cited in Oliver, 1990). Our women speak on the paepae, our men have always and still respect the wahine position. Te mana o ngā wāhine, defines the people of Ngāti Porou.

## **2.17 He Honore ki ngā Wahine Katoa**

Such is the honour and reverence given to wahine of Ngāti Porou, their status is emulated in the marae named after women. Rongotekai, Iritekura, Te Aowera, Rongohaere, Whānau o Rakairoa, Haemata o Akuaku, Te Aitanga a-mate, and Whareponga all share a direct lineage with my mother's ancestry, sharing a common maternal ancestor, according to (S. Nikora, personal communication, 2006). My late aunts talked about Hiruharama affectionately, 'there is no other marae like Hiruharama', it is renowned for its hospitality and sense of peace. We are all from the maternal line of the mana of the woman, the mana Māori motuhake. She gives birth and nurtures the children; she brings them together to the lineage of our maternal ancestor.

The role of wahine, is understated when patriarchy is oppressive. In Ngāti Porou, 'Wahine' are revered.

'He 'wahine' he whenua i mate ai te tangata.'  
'*Without women and without land mankind would die*'.

This whakataukī speaks to the power and veneration of wahine and follows the whakapapa of wahine origins. He wahine, he 'whenua' meaning land, Papatūānuku, our mother earth. 'Whenua' also refers to placenta or after birth, the 'whenua' that nourishes the foetus during gestation and returns to the 'whenua' to Papatūānuku at the birth of the child, from which the first woman Hine-ahu-one at Kurawaka was created by Tāne (Best, 1856, p.122; Pere, 2017).

In Māui's plight to unselfishly gain immortality for mankind when entering the gates of death, it was "Hine-nui-i-te-po" (Higgins, 2011, p.2), who held the power. The same is in death, we return to Papatūānuku to Hine-nui-i-te-po (Westervelt, 1910), 'te whenua te waiu mo ngā uri whakatupu', sustenance from the land to the 'wai u', milk from a mother's breast. "Ko Papatūānuku te matua o te tangata, 'Te tapu', 'te mana', 'te wehi o te wahine'. The matrilineal descent from Papatūānuku" (Pere, 2017. p.18). Papatūānuku is our maternal ancestor. Without women and land mankind would die.

## 2.18 Whenua

The indigenous relationship with whenua is fundamental in the facilitation of housing, access to food, medicine and plants that enable us to dress and adorn ourselves in ways that are purposeful and meaningful. In reference to Papatūānuku and whenua, all things tangible and intangible has a life force. For the first time in history, a river was given all the legal rights of a person (New Zealand Parliament, 2017, para.1), and this was due to the connection that Whanganui iwi have with their awa. A well-known proverb among the Whanganui tribes is, "Ko au te awa, ko te awa ko au. *I am the river, and the river is me*" (Smale, 2017, p.1).

For indigenous people, the land is our connection to our ancestors, the land is also an ancestor that has contributed to our very existence as descendants of Māui. Awatere & Hamsworth (2013) explains;

Indigenous Māori have an intricate, holistic, and interconnected relationship with the natural world and its resources, with a rich knowledge base – mātauranga Māori – developed over thousands of years and dating back to life in Polynesia and trans-Pacific migrations. This ancestral traditional bond links indigenous Māori to ecosystems and governs how they see and understand ecosystems and ecosystem services. (p.274, para.1)

Kirmayer et al (2011) raises the social and psychological effects of indigenous displacement, caused by colonization. Indigenous people have sacred areas of land such as ancient burial grounds, historical war sites, and significant places of worship. The whenua is a significant part of an indigenous people's identity, interaction with the whenua is personal, 'I am the whenua the whenua is me'. Marsden (1965) discusses the conceptualisation of Papatūānuku and the waters as living ancestors who have their own life force and spiritual strength. Iwi Māori have a foundational relationship with the whenua and its enduring ability to sustain us, described aptly in the following whakataukī:

'Whatu ngarongaro te tangata, toitū te whenua'.  
'People will perish, but the land is permanent'.

In the same way repositories of ancient, 'Ko au ko koe, ko koe ko au. *I am you and you are me*', which is to say that we are linked by blood, we have the same tīpuna, we are an extension of each other and of the land, rivers, and mountains, we are interconnected. In the same way speaking to the significance of Hikurangi, Waiapu and Whakapourangi Road, the 23 whānau are weaved together in my Maui whakapapa. I am you and you are me.

## **2.19 Waiapu**

Hoake tāua ki Waiapu ki tātara e maru ana  
*Let us shelter under the thick matted cloak* (Reedy, T. M, 2005)

Growing up on Whakapourangi Road, in our small community seven miles southeast of the main township of Ruatoria in the heartland of Ngāti Porou, the Makatote and Mata rivers continue to flow through our ūkaipō into the Waiapu and out to the Pacific feeding the heart and soul of our whānau, hapū and iwi; the tūrangawaewae, the place to stand, the place I call my home.



*Figure 30: Waiapu river and Maunga Hikurangi in the background.*

## **2.20 Ngāti Porou Brief History**

According to Te Rūnanga o Ngāti Porou, our descendants are the second largest tribal group in New Zealand. Ngāti Porou boundaries extend from Potikirua in the north to Te Toka-a-Taiau in the south on the East Coast of the North Island (figs. 31,32). There have always been discrepancies regarding boundaries. According to Monty Soutar and other tribal scholars, Taumata-o-Apanui, (a headland to the west of Pōtikirua) is traditionally recognised as the northern limit. As Wi Tāhata explained in a statement before the Native Land Court,

“...the boundary applied to the people, yet the land was held differently... therefore, the people living between Pōtikirua and Taumata o Apanui might conceive that residing within the genealogical boundary of Ngāti Porou but physically on land more readily identified with the Whānau-a-Apanui confederation...”. (Soutar, 2000, p.16)

Ngāti Porou orators have in the past claimed a further encroachment into Whānau-a-Apanui territory by arguing that “te rohe whānui o Ngāti Porou” had Toka-a-Kūkū as its western boundary

based on their contentious victory at Te Kaha in 1863. Whānau-ā-Apanui claim the victory was theirs. “A review of both the oral and written literatures suggest that Ngāti Porou’s boundaries exist for its members at both a physical and intellectual level” (Soutar, 2000, p.16).



Figure 31: This map shows the tribal area as defined under the Te Rūnanga o Ngāti Porou Act 1987. The map highlights some of the major natural features and townships of the area and the Ngāti Porou boundary from Pōtikirua.



Figure 32: Fig 31 viewed from the west as defined

## 2.21 Kennedy Bay

Ngāti Porou also extends to Kennedy Bay in the Coromandel. The account is documented at (fig 33). Schwimmer writes,

The Hauraki chief, Paora te Putu of the Ngāti Tamaterā gifted the land when Ngāti Porou visited the place on their way to Auckland to sell their wheat and maize. The Hauraki chief, Paora te Putu of the Ngāti Tamaterā, treated them with noble generosity. When Ngāti Porou asked him for permission to land in the Bay during rough weather, he answered, ‘this land is given to you’ and as he spoke his outstretched hand traced the area between the Harataunga River, Piripirika Hill, and the main range, extending to the far point where the bay ended. It was one of the most generous gifts that ever passed between one tribe and another. When timber felling started, it obtained great monetary value, and the land was partitioned among the settler families by the Maori Land Court. (1956)

Today, I am living proof of this transaction, as I am one of the recipients of this land at Kennedys Bay that was gifted by Chief Paro te Putu. This was my inheritance left to me by my Papa Karauria.

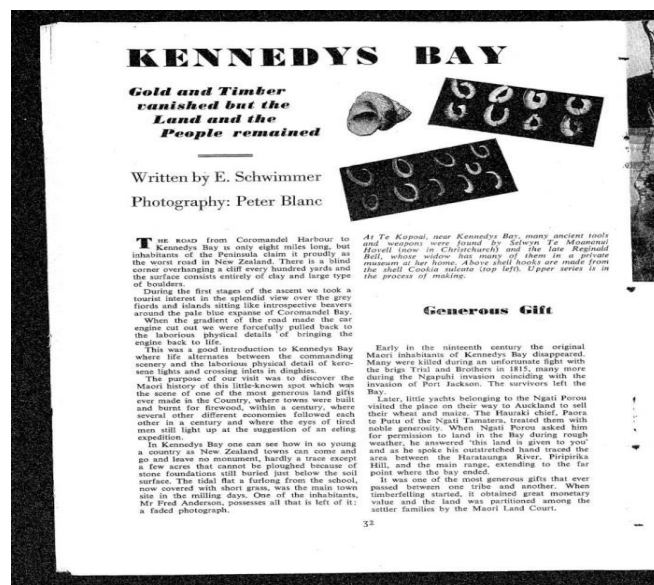


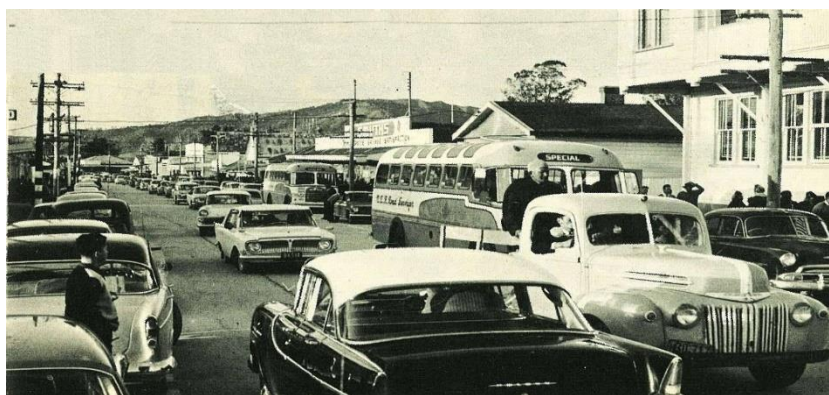
Figure 33: Article of the gift to Ngā from Ngāti Tamatera Chief Paora Te Putu

## 2.22 Ruatoria

Ruatoria is a significant place in New Zealand history (Soutar, 2011, p.2). At first Ruatoria was known simply as the Crossroads. In 1913 it was named Ruatōrea (more correctly Rua-a-Tōrea, the storage pit of Tōrea), but was altered to the current spelling in 1925. Ruatoria is 128 km north of Gisborne. It is adjacent to the Waiapu River, which was bridged at nearby Rotokautuku in 1916. It became the ‘capital’ of Ngāti Porou territory once the road became the main link between the coast and Gisborne in the 1920s and remains the principal service town for the coast north of Tokomaru Bay



*Figure 34: Ruatoria township 1940. from The Gisborne Photo*



*Figure 35: 1964 the day the Wallabies came to Ruatoria Gisborne.*

Ruatoria lays claim to the politician and statesman Sir Āpirana Ngata, (3 July 1874 -14 July 1950) who was a rangatira for Ngāti Porou. He was an expert in whakataukī, preservation of cultural practices, whakairo, mōteatea, dance performance and the first Māori scholar in Pākehā tertiary education. He is also the face of our New Zealand \$50 currency. His well-known whakataukī written in Rangi Bennett’s notebook when she was a young girl, encouraging her to grow up and thrive for the days destined to her, was also a message to the rising generations of Māori youth.

“E tipu, e rea, mō ngā rā o tō ao. Ko te ringa ki ngā rākau a te Pākehā, hei ara mō te tīnana. Ko tō ngākau ki ngā taonga a ō tīpuna Māori, hei tikitiki mō tō māhunga, ā, ko tō wairua ki tō Atua, nāna nei ngā mea katoa.

*Grow and branch forth for the days destined to you. Your hands to the tools of the Pākehā for the welfare of your body. Your heart to the treasures of your ancestors as adornments for your brow. Your spirit to God, who made all things”*



Figure 36: Tā Apirana Ngata leading a haka at the 1940 centennial Waitangi celebration.

Ngata encouraged his people to learn from the Pākehā to further their own interest and culture in this well-known whakataukī. “Whāia te iti kahurangi, ki te tuohu koe, me he maunga teitei. *Seek the treasure that you value most dearly, if you bow your head, let it be to a lofty*

*mountain*” (Cormack, et al., 1940, ). Through perseverance and endurance, obstacles can be overcome while striving to reach goals.

### **2.23 Mātauranga: A tribal legacy**

“Ngāti Porou ancestor Ruatepupuke is said to have established the tradition of where whakairo (carved meeting house) on the East Coast” (Brown, 2014, para.3). Āpirana Ngata had a huge impact on the Māori cultural resurgence of the twentieth century. His influence in Ngāti Porou produced a leading master carver, in fact one of the greatest and most prolific carvers of Aotearoa, Pineamine Taiapa, (6 June 1901 – 1972) from Tikitiki. Pine Taiapa is synonymous with carving and Ngāti Porou, and renowned for his adze technique and swiftly flowing lines and fine finishing’s. Pine Taiapa has left his legacy in over a hundred marae and institutions throughout the country.

Writing Pine’s biography, Angela Ballara (1998) refers to Pine as a wood carver, farmer, rehabilitation officer, writer, and genealogist, she continues by stating;

From 1927 and 1940 he worked on 64 houses. His brother Hone worked alongside him. He supervised the work on the centennial house at Waitangi. The intensity and enormity of the work included 14 pairs of poupou carved in the styles taken from every tribal area. Pine also worked on Te Whitireia at Whangarā which he completed in 1939. Pine said, it was the best work he had ever done ...It held special significance for him as a spiritual centre of his own Ngāti Porou people and because it was located within the region. Each time he completed a house he would place one of the chisels he used behind a tukutuku, unwilling to separate the mauri of the tool from that of the carvings it had created. He was also conscious that to many people knew his work was tapu and he was ready to use their aura to protect his carvings if the need arose. (para. 4,6)

Ballara’s collated works on Pine’s biography is thorough and admirable as she aligns his achievements, noting his published works. ‘*How the kumara came to New Zealand*’, also winning

first prize the following year with a traditional story, *'Haere ma te tuaraki korua e manaaki'*, *'The art of adzing'*, Pine's collaboration with Eramiha Te Kapua documenting their teachings on the planning and identities of the carvings on various houses, maramataka (calendar), his meticulous whakapapa books, copies of which are stored in the Alexander Turnbull Library, to launching the first Māori arts course in 1966.

However, Ballera does not speak of what motivated Pine, the essence of him. From what I know of living with my own kaumātua, Pines legacy says a lot about what was important to him. The many accolades bestowed on him would not have been as important as the preservation of ancient knowledge carved into the many houses, and the books he produced. His legacy tells the story of our history, of the arrival of our ancestors from Hawaikinui, Hawaikiroa, Hawaiki pamamao (Royal, 2005). He dedicated his whole life to the preservation of ancient knowledge. Pine Taiapa along with other Tohunga, experts in their field were examples of practitioners who like our ancestor Māui-tikitiki-a-Taranga, never lost sight of their responsibility and tribal legacy to preserve our mātauranga for future generations.

A most significant part of Ngāti Porou history is Chief Te Kani-a-Takirau, a descendent of the most senior genealogical lines of the Tairāwhiti tribes of Ngāti Porou, he was the Te Taiopuru (paramount status), the most-highest honour given to chiefs. He was offered the Māori kingship but declined, saying: *"Ehara taku maunga a Hikurangi he maunga nekeneke, he maunga tū tonu* - My mountain Hikurangi does not move, it remains firm and steadfast" (Walker 2014, para, 5).

Coming from a long line of Chiefs, he was suggesting that he needed no additional titles, and that his place was with Ngāti Porou, he was already a king to his people unlike others who pursued every opportunity offered.

To our leaders, Rangatira, Kaumatua, Kaitiaki o ngā taonga tuku iho, Independence and unity are as enduring as Mt Hikurangi. One of the tribe's greatest assets today is its isolation and strong sense of mana motuhake.

Ruatoria is also the home of Victoria Cross hero Te Moananui-a-Kiwa Ngārimu, the first Māori soldier to receive the highest award for gallantry in the face of the enemy that can be awarded to British and Commonwealth forces (Ngata, 2002).

Between 1985-1990, a reign of terror of apocalyptic proportions tore our town apart known as the Ruatoria Rastafarians reign of terror (Gillies, 2008; Jamaal, 2021). The burning down of businesses, police and fire stations, a primary school, churches, hay barns, numbering 30 arson attacks, kidnapping and murder; a far cry from the peaceful Rastafarian religious beliefs. The desecration of our most sacred communal meeting houses proved to be what I can only describe as a long psychotic episode. This horror story has tainted the tūrangawaewae I so love and exposed the fragility of a community. I could never have imagined in my wildest dreams such destruction of our whenua and people, by our very own.

The devastation coursed by a lost few who misrepresent our values as the people of the whenua, te hapū me te whānau o Māui, does not in any way minimize the integrity and mana of the people. My tūrangawaewae is the genesis of many exceptional people, a place where diverse intellectual minds and great visionaries were born. Leaders who influenced and led the way to embracing new ideas new ways of viewing the world, and to protect and preserve our ancient traditions, our taonga tuku iho.

To conclude, reclamation of my identity authenticated through whakapapa in 'tararere' form, validates lineage to Māui-tikitiki-a-Taranga. Whakapapa, as the core of traditional knowledge proving its reliability through repositories, in pūrākau, whakairo, the arts, moteatea,

lived experience, tikanga, philosophies, spiritualities in customary and cultural practice passed from generation to generation; to proclaim, ' we are here'. I am Māui, a whānau, a hapū living among you.

## Chapter 3 : Our Responsibility is to Serve

Chapter 3. is a brief insight into shared knowledge, a replica of ancient in a modern context. What is the purpose of knowledge if it is not shared? It is worthless. Like the idea of some refusing to share whakapapa. If you do not share whakapapa how will our mokopuna know where they come from and who they are? We do not own whakapapa like we do not own knowledge. Knowledge is to be shared it is an obligation that comes with knowledge and leadership. In essence knowledge is servitude.

### 3.1 Taku Koha

I have been self-employed for most of my working life. I have spent thirty years directing national and international events modelled on the philosophy, 'to share knowledge is to preserve knowledge'. This idea is driven by responsibility, purpose and meaning and not by financial gain. It necessitates cultural knowledge, founded in tradition and ancient practice, enduring business acumen, strategic managerial and organisational knowledge, experience, and skill.



*Figure 37: Images from Te Rā o Te Reo Festival 2008 Whitireia, Porirua.*

I was fortunate to be in a position to contribute toward the preservation of our heritage. Creating a performance model for an international audience using my networks, knowledge of the music industry and experience in the performing arts.

Three years testing an arts prototype nationwide led to nine years of international touring. The project called 'Empowering Rangatahi' targeted youth at risk under the age of 17 years old. Using the world stage was effective in opening doors to opportunity for our youth, as the international spotlight shone on our rangatahi.

The members of the group were selected through schools in low economic areas, followed by twelve months of intense training 3 hours a day 6 days a week. The name of the group "Ko Au" comes from the whakataukī 'ko au ko koe, ko koe ko au', 'I am you and you are me'; as tangata, we are the same, embodying the collective ambition that we hope to instil in our youth.

Te Rā o Te Reo was a regional festival for the sole purpose of raising language awareness. The campaign headlined, 'give it a go'. The annual event was strictly drug and alcohol free and no patches at a time when restrictions were at their genesis, the ban was not popular, safe environments for whānau was priority. As a result, the festival brought a cross section of ethnic groups throughout the community, where craft, food and music gave prominence to the festivals purpose. It was a celebration of community and whānau values, exhibiting elements of manaaki, aroha, and kotahitanga promoting the birth to a new philosophy in entertainment.

These festivals worked in unison with the production of 16 albums and 32 singles, which contributed toward funding these festivals. A rotation of touring year after year in the midst of directing and managing festivals drew large audiences.

Members became role models, representing positive, respectful, fulfilling, and inspiring lifestyles. Kōhanga Reo, Kura Kaupapa Māori, mainstream primary schools, high schools, local and national events dominated our calendar.

### 3.2 The Model

The model drew the attention of two major health facilitators wanting to duplicate the model for the purpose of justifying their funding. The model fit their criteria to increase their funding which may not necessarily be used for the purpose. The key to success is not based around funding although funding goes a long way in improving outcomes.

**The objective is to empower.** The key to success for this model is based on integrity, the desire to help improve the lives of those less fortunate and to equip them with the tools for their own success.

### 3.3 Ko Au - Tautoko

I was approached to run my model at Titahi Bay School, Porirua in 2006 a request from the whānau of Pipitea Marae, Te Whanganui-a-tara who invest in the future of their rangatahi. There was no transaction of funds, this was a voluntary service of my time, experience, at my expense and the members of Ko Au. The program progressed to a wider community and due to the quick growth, space became limited. Natone Club rooms at Waitangirua could not accommodate the growing numbers. Rātana Hall at Loongana Street, Waitangirua, Porirua became the permanent venue for our group supported by the community.

I was truly humbled especially the day when a member of the local mob arrived with a box of groceries, to show his support for our kaupapa in his community. There was a need. The hall was situated in a low socio-economic area with low decile schools. The majority of these children came from mob families. Organising breakfast and school lunches bought the community together. The program became the platform to a bright and promising future for these children,

and their parents. This is the place and time where the idea of providing breakfast and lunches to all schools nationwide was born.

Through live cultural performance, 'Te Reo Māori' was the thread to empowering disadvantaged youth. The formula of its success was modelled on the same collective philosophy, 'to share knowledge is to empower others', more so, in the utilisation of our own cultural knowledge. The model developed into three years of touring nationwide and nine years of international touring with the same kaupapa and intention of promoting and sharing our cultural values. I built strong relationships and enduring networks as we toured from country to country validating the importance of 'sharing knowledge is preservation'.

### **3.4 Our Indigenous Whānau Chamorro**

The Chamorro people were at the genesis of revitalising their mother tongue, cultural dance, and traditional practices at the time of my first meeting. Māori were regarded as world leaders of post-colonial indigenous language revitalization. The introduction of my performance model in their schools with the goal to promote cultural practice, to raise awareness of their cultural roots, and encourage inter-indigenous cultural connection; approximately fifteen years later, saw the Indigenous people of Guam sitting on an international stage and each member of the Ko Au group were instrumental in advocating.

I had the privilege of enjoying many Chamorro concerts. The colourful, flowery costumes and dance are a testament to 500 years of multi-colonisation by the Spanish, Japanese and now, America. Like many indigenous cultures throughout the world, the Chamorro have experienced the violation of colonisation on their heritage. They have fought to revitalise their traditional practices to preserve their identity in a modern American context.

In my conversation with one of the music directors and group leaders; on the similarities of the Chamorro drum beats to other islands of the Pacific. He said, “the adoption of music from other islands was due to the loss of their own” (B. Terlaje, personal communication 2009). The statement annoyed and hurt me deeply for this beautiful and gentle natured people, whom I have now come to love and regard as my family. I could not imagine losing any part of my identity.



*Figure 38: School Performances in Guam 2013.*



*Figure 39: Chamorro Group Rehearsal*

Cultural dance and songs are a vital artistic communication language for indigenous people. Embedded are the histories, stories, and way of life. I was reminded of the words of our own kaumātua Sir James Henare... “Without ones’ language, who are we?” (Waitangi Tribuna,1986, p.34) Language is an intimate window to the people.

In 1998, the organisation 'Pa'a Taotao Tano' (Way of Life of the People of the Land) began the official process of preserving their heritage. 'Pa'a Taotao Tano' was formed as a non-profit cultural organization, whose mission is to preserve, perpetuate, and promote the cultural traditions of the indigenous people of Guam and the Marianas. Chamorro cultural practitioners perform, exhibit, and share their Chamorro traditions in dance, chants, and practices to keep their culture alive for generations to come. Their resilience and outpouring from all facets of the community is strengthened by the commitment and vision of the Taotao Tano' and its people. Pa'a Taotao Tano membership represents over a thousand passionate cultural practitioners, advocates, and artisans.

### **3.5 Indigenous Common History**

As indigenous people we share a common history. As a direct result of invasion and colonisation of our lands, hundreds of thousands of Indigenous people world-wide presently, are still being forcibly removed from their land, not permitted to speak their own language, or practice their culture, resulting in losses of language and timeless knowledge; rupturing spiritual connections, breaking down traditional structures, institutions, and families.

Smith (2017, para. 2,3) talks about the impact of loss of Māori land to displacement of large numbers of Māori, reducing many tribes to poverty and overcrowding, unable to access traditional food, resulting in poor health and diseases. Discrimination is the reason why our Indigenous brother nations suffer injustices according to Amnesty International;

Indigenous peoples make up 15% of the world's extreme poor. Globally, they suffer higher rates of landlessness, malnutrition, and internal displacement than other groups... Indigenous People have been denied self-determination a binding principle in international law which refers to people's rights to freely pursue their economic and social development. Instead, Indigenous Peoples have suffered violence by both colonizers and mainstream society (Amnesty, 2023)

For Indigenous communities, colonisation means violence, massacre, loss, and disease. (Evolve, 2011, para.1,2). “Cultural Genocide is the systematic destruction of traditions, language, values ... ” (Novic, 2016). The reasons for these crimes against Indigenous people according to Hitchcock and Twedt (1997) is due to;

...greed for natural resources; nation-building efforts in countries containing a diverse populace; and religious, racial, tribal, or ideological differences. In each case, these crimes against humanity are justified and fuelled by racism. Indigenous peoples are victimized by such crimes partly because they have been viewed “as ‘primitives,’ ‘subhuman,’ ‘savages,’ ‘vermin,’ or ‘nuisances’ ... and other negative stereotypes for generations.” These stereotypes “reinforce the tendencies of governments to establish destructive and oppressive racial policies” (p. 382).

The drafting of the UN Declaration on the Rights of Indigenous Peoples “has displayed the lack of a uniform understanding of the concept of cultural genocide and the role that international law is expected to fulfil in this regard”, according to Novic (2016).

As Indigenous people of Aotearoa we have a deep understanding and an appreciation for each other, having had the same struggles. As an indigenous international collaborative lived experience, we take action to preserve our own, decolonized identity as discussed.

**The weaved basket below at (fig 40)** was a gift to me from my Chamorro brothers and sisters. It is a representation of the oneness we Indigenous people from all cultures find in struggle, where ideas are shared, where listening becomes knowing strengthening the bonds of our indigeneity. We support each other in carrying the burden of past, present, and future, in our collective ancestral ties to the lands and natural resources.



*Figure 40: Chamorro weaved basket using pandanus.*

Indigenous communities are resilient strengthened through the collective experience of adversity, support structures and shared resources that are developed and maintained through cultural practice, to strengthen the bonds and mutual reciprocity to participate in transformative strategies to address adversity (Usher et al., 2021) and “as we have always done, Indigenous freedom through radical resistance” states Native American Leanne Simpson (2017).

### **3.6 Whakapapa and Whānau**

Whakapapa Hui, previously touched on is an annual event I prioritise for all those linked to our tīpuna Tarati Te Angi Angi and Rawiri Tangaroa. Technology is instrumental in enabling whānau members to access whakapapa. Wherever our family are in the world, we will find each other.

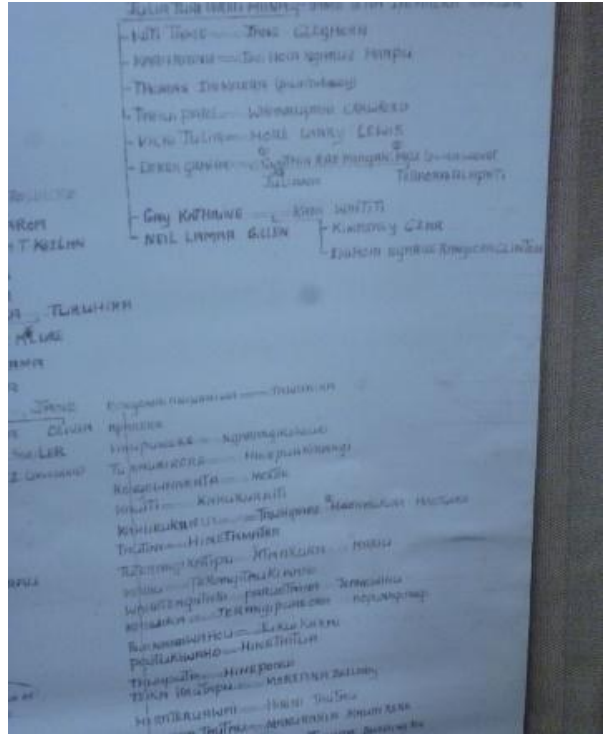
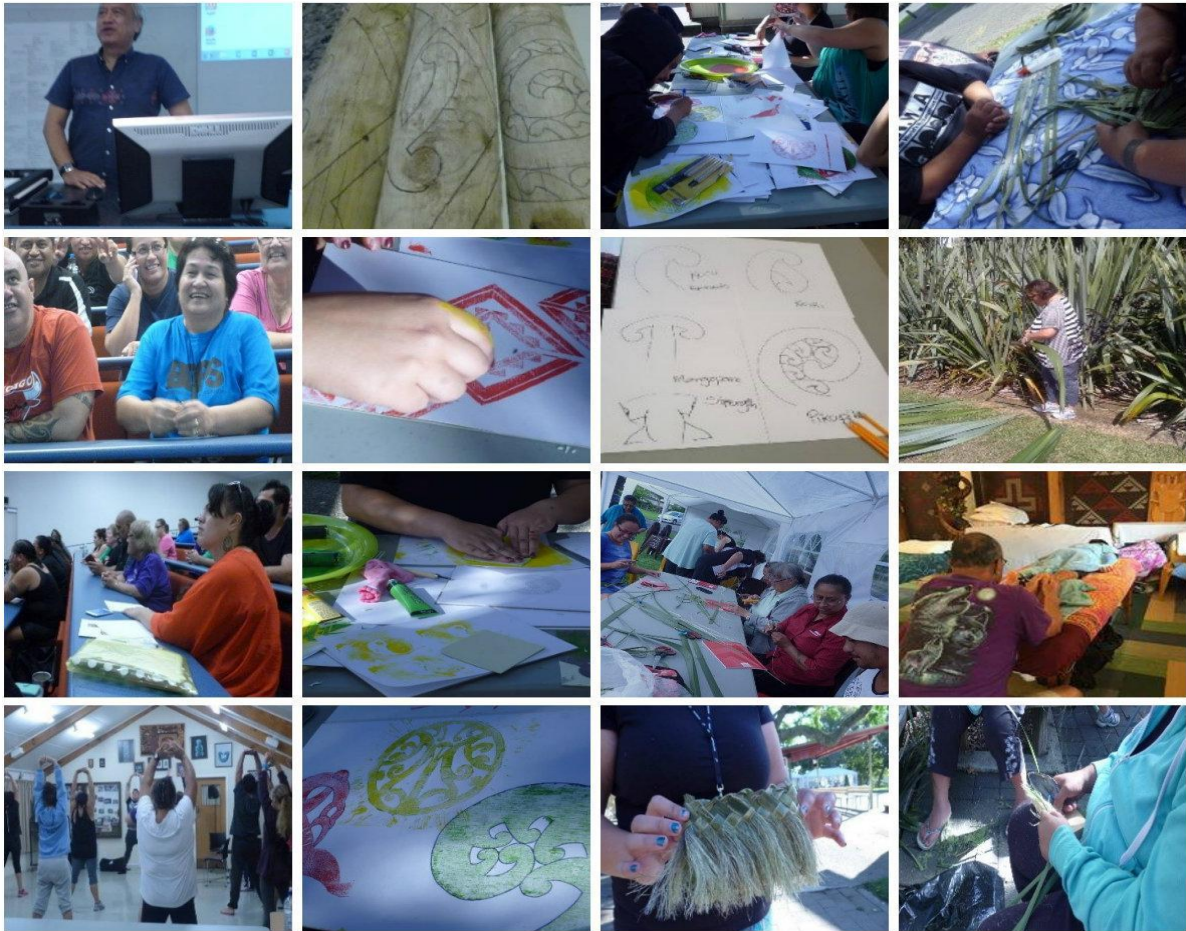


Figure 41: Whakapapa compiled by my late Aunty Julia Smiler (nee Keelan),

Figure 41 is the work of my late Aunty Julia Smiler (nee Keelan). Her love of whānau and whakapapa, her dedication to this project throughout her lifetime carefully, lovingly, and meticulously applying thousands of names to this huge canvas linking uri of Māui-tikitiki-a-Taranga, is appreciated by all her whānau, children, and mokopuna. The image itself is a drop in the ocean of the whakapapa information presented at our Tarati Te Angi Angi, Rawiri Tangaroa and Hana Konewa Whakapapa Hui, held in 2017 at Te Kohinga Mārama Marae, Waikato University.

Okioki ki runga te rangimarie te rangatira  
*Rest in peace chieftainess*



*Figure 42: Events of the Tarati Te Angi Angi, Rawiri Tangaroa and Hana Konewa Whakapapa Hui 2017*

The collage above features the variety of practices of old, pūrākau, mirimiri, mōteatea, ngā waiata o te kainga, carving, writing our stories. The Whakapapa Hui is a place to learn genealogy, our ancient practices, our techniques and way of doing things pertaining to our whānau while we whakawhanaungatanga, strengthen bonds.

### **3.7 Toi Raranga Sharing Mātauranga**

Raranga, is a practice that promotes collective engagement and can be shared in any location. It comes with many benefits as a group or weaving alone.

When the wahine of Ngāti Porou arrived at our home to learn to weave piupiu for the haka group, working together as a collective proved effective as the workload was shared and so were the stories and laughter.

The practice of raranga in collaboration with other weavers and in wananga has proved to be therapeutic and healing. The recent Te Rau Hinengaro: The New Zealand mental health survey produced the guide, 'The Talking Therapies for Māori', which discusses the range of Māori values and concepts, practices, and principles to assist in healing and well-being (Te Pou, 2010, para.2). Access and engagement using art mediums are effective healing mechanisms, and the link between tangata and whenua returns us to nature, to the source of our healing and learning.

The people I share my knowledge with are as diverse as the many articles that can be weaved from harakeke. Figure 43, 44 are images of the weaving programs I organise and manager. The forty students in these images attended on a regular basis in comparison to the 126 members today, which indicates its popularity among indigenous and non-indigenous. How appropriate the words of our tipuna in this whakataukī; Nāu te rourou, nāku te rourou, ka ora ai te iwi. Your food basked and my food basket together we will survive; which speaks to the strength of collaboration, acknowledging that everybody's contribution is valuable, and by working together we can all flourish and so will our knowledge.



*Figure 43: Weaving whānau of my class of 2012 in Porirua.*



*Figure 44: Kaiako from Otaki and Weaving whānau class of 2012 in Porirua.*

### **3.8 Ngā Kaitiaki Mātauranga Tawhito**



*Figure 45: Right to left. Erueti Kopa Keelan, Dick Keelan, Sarah Whitehead (nee Keelan) Rutene Keelan and Karauria Keelan*

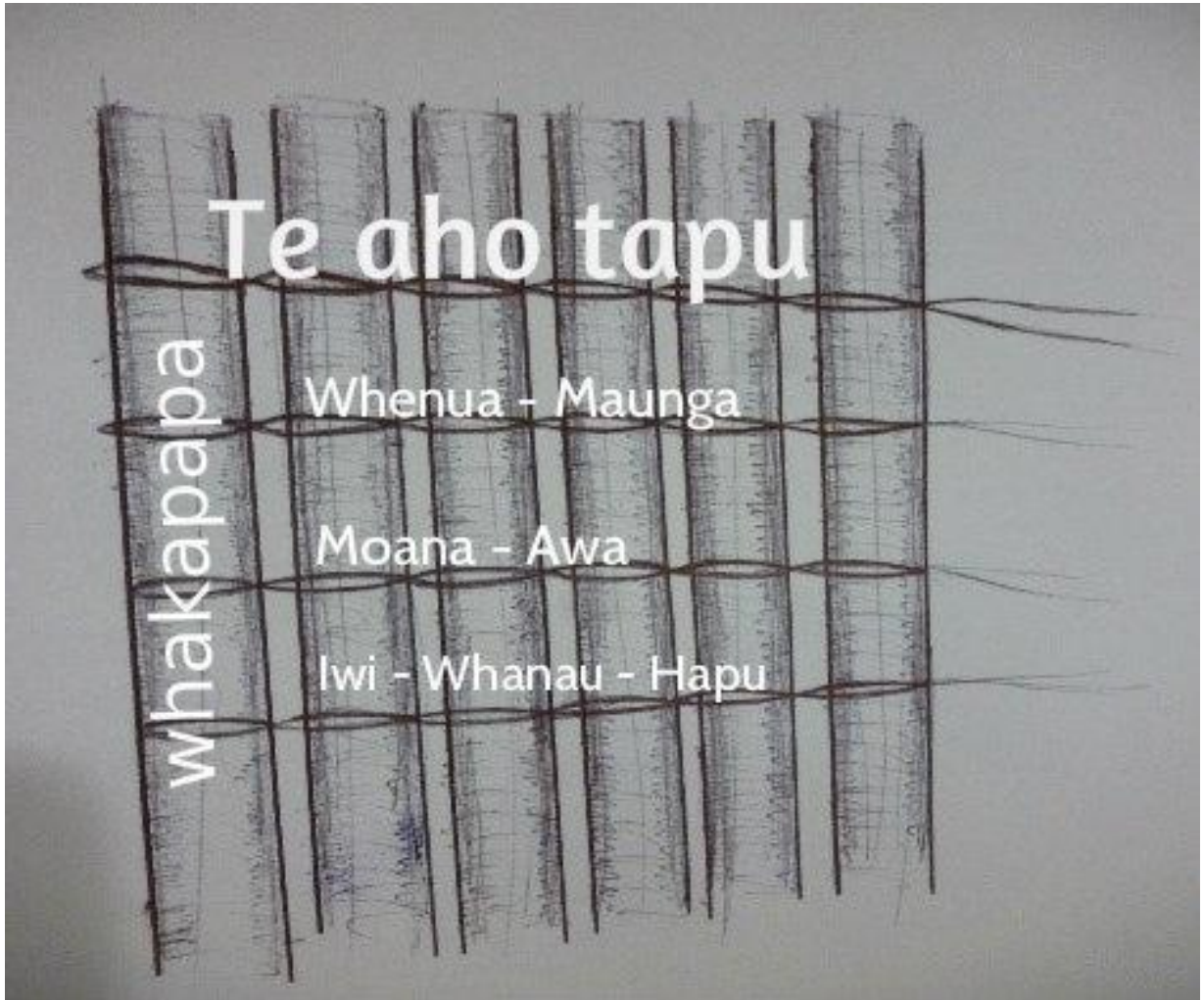
Figure 45 is a photograph of five of the thirteen giants of mātauranga Māui. Not a day goes by that I do not think of them, weep or mourn for them, as we are less without them. I am also grateful for the time I spent in their presence and the legacy left to my siblings and I.

These are the powerhouses of ancient minds that nurtured and carved our future pathway. Karauria Keelan is on the far right; my papa, our rangatira, the korowai of our large whānau whānui. He was the patriarch of our community, looked to for guidance, security, comfort, sustenance, love, justice and mātauranga ā iwi. He was the aho who linked our families together and the kaupapa who shaped my thinking, the model of integrity, kindness, peace, and love. He is the reason for this taonga I have shared in these pages.

The road to the future held endless possibilities for myself and my siblings. Karauria ignited my lust for life and fuelled my imagination and my spirit for preservation. He raised 23 of us, three generations and from different parents. His teachings sustained and propelled every one of us into the future. Te Aho a Māui is the essence derived from his teachings. The primary key is love, embedded in kotahitanga, whakawhanaungatanga, manaakitanga, working in unison, strengthened by our respect for one another collectively, 'as our purpose is to serve'.

**Figure 46** illustrated below is the Te Aho Tapu a Māui framework summarising this thesis to this point: It is a visual representation of whakapapa as our foundation and connectedness to our tīpuna and whenua. Te Aho tapu a Māui enables the continuation of ancestral learning.

Whenua and maunga are symbolic and are physical representations of our ties to the land and our ancient relationship with nature. Awa links our iwi and hapū to the rest of Aotearoa through the journeys made on the water because when two rivers meet, so do their people. Moana is our connection to the Pacific and the world. Iwi is our tribal and geographical affiliation. Hapū is our community. In addition, whānau whānui is family and extended family. This is the simplified foundation of my whakapapa and a way to describe my relationship as a descendant of Māui-tikitiki-a-Taranga.



*Figure 46: An aspect of the Te Aho Tapu Framework – Whakapapa encapsulating: Whenua, Maunga, Moana, Iwi, Whānau, and Hapū.*

## Chapter 4 : Indigenous Knowledge

Indigenous knowledge as noted by Misty as a;

...distinct type of knowledge which is spatially and/or culturally context specific, collective, holistic, and adaptive, ... conserved through a collective memory ... in the social scope of an indigenous community, by individuals who maintain individual memory in favor of the collectiveness, ...associated with traditional knowledge...does not encompass other forms of societies, but indigenous...the term “indigenous ... is often in tune with the idea of primitive, this term is imbued with a strong ethnic significance that represents an important resistance of centuries. (2009, pp. 371-376)

Respectfully, Misty offers an eloquently written abstract, romanticised description of Indigenous knowledge from an outsiders (etic) perspective, as opposed to a person on the inside (emic), who lives the experience. Indigenous knowledge is a discipline unique to Indigenous people, knowledge systems rooted in traditional culture that cannot be separated from the people. Indigenous knowledge is distinctive like a genetic code; it is hereditary, it is passed down from generation to generation.

I am indigenous to a country in the South Pacific Ocean which does not privilege me to write about other indigenous cultures in the Pacific through my lens. In the same way it is inappropriate for others to attempt to tell our stories through their lens. We, the people of Māui and Māori have our ways of communicating our experiences and are more than capable of writing about ourselves.

### 4.1 Māui Rangahau: Kaupapa Māui Research

Kaupapa Māori/Māui (KM) theory based on Indigenous Kaupapa; there has been an increase as the preferred methodology due to its accommodation of Indigenous ways and being

within the academic frame according to (1994). Within the same Kaupapa research kōrero there are questions raised that need addressing. For example, Rangimarie Mahuika (2008, p.3 ) poses a question “...if kaupapa Māori both rejects the epistemological frameworks of the colonizer yet draws on theoretical foundations beyond the Māori world then is it really anti-colonial”?

Taking control of our own research is not about rejection nor disrespect of other (meaning non-Indigenous) but only to bring attention to Indigenous Knowledge as a discipline of its own. We existed before government systems, academia, and colonized philosophies. We have our own theoretical foundations such as Whakapapa, Papatūānuku; and our uniqueness is, ‘we live our philosophies and practices’. We do not need colonial theoretical systems to authenticate ours. Comparing an Indigenous lens to a colonial lens is like comparing oranges and apples; there are strong and embedded points of difference in taste, appearance, texture, colour, and origins. Other than being fruit there is no connection.

Understanding the inherent source of Kaupapa is a place to begin inquiry. In support Nepe (1991, p.11) describes Kaupapa Māori as “a body of knowledge that has distinct epistemological and metaphysical foundations, which date back to the beginning of time to the creation of the universe. In this way kaupapa Māori is inherently intertwined in Māori language and culture, indeed a part of Māori identity. It has been defined as “the philosophy and practice of being Māori” (G. Smith, 1992, p. 1). Further descriptions have discussed kaupapa Māori as “a social project” (L. Smith, 2000, p. 233), and “a theory of change” (G. Smith, 1995, p. 21).

Responding as a practitioner raised in my cultural practice, viewed through a Māuitanga lens (our way of life); the epistemology of ‘how we know what we know’, I recall the words of my Papa Karauria, ‘if you want to know something, go plant parareka’.

With hands and feet planted in the earth, this research gem provides insight into the lived experience of an Indigenous culture i.e., the knowledge of when, how, where to plant parareka, understanding functions of a living ecosystem, that supports all living things. Planting parareka are links into understanding intangible and tangible phenomenon that makes room for theoretical ideas evidenced through customary and cultural practice of providing sustenance and putting food on the table.

A KM frame is an inherently traditional cultural practice, which allows room to move unlike structured frames through a colonial lens. Kaupapa comes from the root word Papatūānuku a feature of Indigenous connection, esoteric and natural phenomenon. Papa means base or foundation, Kaupapa means principles and ideas which act as a base for action that inform behaviour and custom according to (Royal, 2007). The ideology behind this research is founded on the principles and values framed around the traditional customs of the people of Māui. According to Ngahuia Te Awekotuku,

[r]esearch is the gathering of knowledge – more usually, not for its own sake, but for its use within a variety of applications. It is about control, resource allocation, information, and equity. It is about power. In this way research serves as a useful tool to maintain the status quo while disempowering minority interests. (1991, p. 13)

Conversely, Indigenous approaches to research have been practiced since our very existence. Our tipuna were leaders of how to live and exist, constantly practicing and researching new ways of living. They literally looked beyond the stars. Their arrival to Aotearoa is the result of their expertise in navigation (Taonui, 2005). Referencing Nepe's (1991) "epistemological and metaphysical foundation ...and the creation of the universe", supports this idea as much as the science of planting parareka. Our ancestors paved the way to Indigenous research to have control

over our own mātauranga, tino rangatiratanga, self-determination within the kaupapa context. The example of researching my own identity is viewed through an Indigenous lens.

Minority interests and disempowerment, violating Indigenous rights in academia was prevalent before the 1990s till recently. Today, awareness has been raised to academic intolerance empowering minorities (Shrinkhal, 2021, pp. 71-82).

How will I conduct my research to fit my kaupapa on my own terms and satisfy the rigors of academia? KM research allows space for movement in one of two research methodologies which favour the practitioner's lived experience. Supporting the researched and researcher, one of the following methods support KM.

## 4.2 Quantitative

Quantitative research is **unsuitable as it** uses measurable data to formulate facts and uncover patterns in research. The data collection methods are more structured compared to qualitative data collection methods by way of generating numerical data or data that can be transformed into useable statistics.

Data is used to quantify attitudes, opinions, behaviours, and other defined variables – and generalize results from a larger sample population studies like website interceptors, online polls, and systematic observations. It also provides insights into the problem or helps to develop ideas or hypotheses for potential quantitative research (Survey, 2011, para 3).

## 4.3 Qualitative

Qualitative research is more aligned with KM, which I refer to as the 'Māui experience'. It is a methodology better understood in practice and experience. In the context of the subject and

research requirements, the sociological term is, 'cultural immersion'. According to Crossman(2018);

Immersion, in sociology and anthropology, involves a deep-level personal involvement of an individual with an object of study, whether it is another culture, a foreign language, or a video game. The primary sociological definition of the term is **cultural immersion**, which describes a qualitative way in which a researcher, student, or other traveller visits a foreign country, and becomes entrenched in the society there. (p.1)

Cultural immersion uses ethnography, Reeves et al., (2013) discusses ethnography as a type of qualitative research that gathers observation, interviews, and documentary data to produce detailed and comprehensive accounts of different social phenomena". According to Morgan-Trimmer, and Wood (2016, para.1), ethnographic approaches are a "methodology with three features (1) producing valid data (2) understanding data within social context, (3) building theory productively", and is processed into a cultural context through participant observation over significantly long periods of time to formulate deep understandings of human experience.

Living with, speaking with, from the inside out is the key to the cultural immersion kaupapa approach supported by field work, participant observation, and interviewing. The strategy of living within a cultural context, is the sociological strategy of longitudinal studies that continue engagement with research participants over a long period of time, sometimes referred to as a qualitative longitudinal study (QLS) which is based on in-depth interviews with the same cohort of participants.

Interviews are critical to indigenous research, practice and information gathering, "Interviewing is [a] tool in the repertoire of the qualitative researcher" states Kvale (1996, p.1). Berry, (1999, para,1) highlights the many different ethnographic interview techniques used within the qualitative spectrum, like informal/unstructured and structured interviews, semi-structured,

participant observation, conversation, counselling, diary, life history, conversations, and storytelling. This method provides the opportunity for thick description on the research topic that quantitative methods do not provide.

Furthermore, KM research includes creative works that fit the qualitative research methodology frame. This method in application, is a longitudinal research design that requires observations of the same variables, “primarily exploratory research and more suitable to a creative thesis, used to gain an understanding of underlying reasons, opinions, and motivations”(Survey, 2011, para 3,4).

Qualitative research methodology describes the variables of what, how, where, and when, aligned with the **Te Aho Tapu; Mātauranga a Māui, (TATMAM)** preservation of ancient knowledge through a traditional cultural practice frame. TATMAM considers the following;

- Are the time frames awarded to research long enough to enable and integrate intergenerational knowledge? As intergenerational knowledge is an essential aspect of indigenous research methodology. Longitudinal studies are vital in attaining profundity of indigenous philosophies.
- TATMAM is the process of indigenous lived experience. An ethnography that can only be examined and narrated from researcher-participant.
- TATMAM engages within a collective traditional cultural framework for the benefit of an indigenous community.
- TATMAM is an indigenous research methodology. Indigeneity worldview comprises of an emic introspection, group participation, human connections, and not as scientific objects.

Longitudinal research is culturally based, it is a kauapapa Māui/Māori methodology, a ‘longitudinal ethnographic case study’ where the researcher is an active part of the study.

Discussing qualitative research within Te Ao Māui allows access to numerous methods. The work of Taonui (2008 as cited in Edwards, 2010), “Te Ao Māori and its body of mātauranga māori has always recognised multiple literacies”, along with other vital contributing components that give strength and stability to the infrastructure of a Kaupapa Māui/Māori framework.

Finally, the suggestion of different and many ethnographic techniques and interviews, means we /I, in Te Ao Māui/Māori, on the inside, can provide accurate data within the context of cultural immersion or own life context based on my lived experience having been raised in traditional culture.

#### **4.4 Oral Language Kaupapa Māui Framework**

To expand on my research methodology, it is evidenced by the qualitative methodology founded on a KM framework, translated in traditional oral language; also defines our way of learning, in response to, ‘how do I explain my methodology, and what research methodology do I use’? A TEDTalk by Wade Davis on lost languages, speaks to the theosophy of ancient and Indigenous languages and their value.

Language is the flash of the human spirit. It is the way in which the soul and knowledge of culture comes in the material world. Every language is an old growth forest of the mind a watershed of thought an ecosystem of social spiritual, of psychological, ecological possibilities of all cultures (2007).

According to Mahuika, “language is crucial to the survival of our collective identities, culture, and language. Retold across generations, our stories are often explicit and interwoven narratives of personal and collective memories” (Kukutai et al., 2020, p.1). This process of remembering has been described as “a Māori concept of narrative (kōrero) and analysis

(whakapapa) in which “[t]hese concepts ensure that the way the stories are shared, presented, and understood aligns with Māori cultural preferences” (Ware et al., 2018, p. 45).

KM research is reliant on ‘pūrākau’, where narratives remain a significant analytical lens in oral history interpretation and practice (Atkinson & Delamont, 2006; Beard, 2017; Binney, 2001; Bishop, 1999). Pūrākau are repositories of oral history revisited generation after generation providing the means by which our tipuna communicate with us long after they are gone. The content mostly concerns survival, according to Mahuika (2006), which falls into ‘Mātauranga a Māui, preservation of ancient knowledge through practice’.

#### **4.5 Qualitative Research in Creative Domains**

For the 40% creative contribution supporting this thesis, I have chosen to create a Kākahu. Being my practice, Kākahu are significant repositories worn as mantles of prestige and honour, draping the shoulders of those who have achieved great heights and a mantle for those in death. Kākahu are threads to our past with strands of pūrākau to the present.

Kākahu are traditional customary practices almost lost to a culture of modernity. Through the vestures of a forgotten technique, kōrero tawhito, and ancient customary practice; what is especially compelling I am able to introduce the revitalization of an ancient technique called Non-Miro Non-Patu, interweaved into the fabric of my whakapapa story; where Kākahu as the framework for TATMAM is to add to the reclamation and restoration of my identity as, Māui.

*Nāu te rourou, nāku te rourou, ka ora ai te iwi*

With your food basket and my food basket the people will thrive

Nāu te rourou, nāku te rourou speaks to the strength of KM where sharing the load disperses the burden, ‘ka ora ai te iwi’ and strengthens the collective. Qualitative research in Indigenous creative domains is entrenched in whānau functionality, a creative methodology inherent in indigenous

cultural practice. My research is reliant on whānau knowledge, our way of life, pūrākau and practices of our pakeke, providing an authentic model of practice.

In context, cultural practice platforms also facilitate other functions ie., cooking, eating, reo, tikanga, waiata, mōteatea, where mātauranga is shared within the dynamics of a collective research model.

- Qualitative research domains affirm, apply, and secures indigenous knowledge.
- enhances knowledge capacity through practice using, community-based delivery modes.
- facilitates critical analysis and the discussion of issues in partnership with individuals and communities through knowledge solutions.
- Māui-driven theory and practice are fundamental to how we learn.
- environmental integrity, mental, and spiritual well-being are inherent attributes and conditioning.

In summary, the requirement of this thesis is to produce a creative item. As a practitioner the creation of a traditional kākahu within the collective whānau model, satisfies the requirements under the Kaupapa Māui qualitative research frame, and provides space for a ‘longitudinal ethnographic case study’.

## Chapter 5 : The Whakapapa of Raranga and the theory of Te Aho Tapu

Chapter 5 is presented in 3 parts;

- **Part 1. History of Weaving.** A brief discussion on the history of weaving from its inception, archaeological findings leading to its origin. Harakeke and its significance in our pūrākau.
- **Part 2. Te Aho Tapu the Sacred Thread.** Discusses the meaning of the tikanga, tapu and noa of Te Aho Tapu and weaving. Weaving is an expression of cultural and personal identity.
- **Part. 3 Interpreting the theory of Te Aho Tapu a Māui in Kākahu.** This section will include the design to planning, harvesting, preparation, deconstruction and highlighting an ancient technique.

### 5.1 Part 1. History of Weaving

Textile derives from the Latin word 'texere' which literally means 'that which has been woven' (Tootal, 2017). Raranga is to weave, plait (mats, baskets, etc). Weaving is a significant vehicle that links our origins to the beginning of human history. Fibres into threads are a data base of historical events, time, and place where our own ancient stories attest to these periods in time. From weaved remnants archaeologists have been introduced to new civilizations and able to give accounts of their culture from the palaeolithic era when tools were produced from stone. According to Groeneveld (2016) the palaeolithic era is,

...generally associated with the cultures and lifestyles of the hunter-gatherers who produced the tools in question ...” This period ranges from the first known tool use roughly

2.6 million years ago to the end of the last Ice Age c. 12,000 years ago, with part of its stone tool culture continuing up until c. 10,000 years ago...( para.1).

Kaur (2016) suggests that weaving developed from branches and twigs, and according to History (2019) “by the beginning of counting time, weaving was known in all the great civilizations”, (para.2). Weaving evidence has been and continues to be discovered throughout the world. Kawami (1992, para.2) awards “flax as the earliest woven fibre (antedating even ceramics and metallurgy), and gender roles in the production of cloth”.

Some of the earliest European findings of flax fibres and other weaving materials were found in 450 sites dating from the period between 4300 and 800 B.C discovered in Switzerland’s Lakeside Pile dwellings (Behre, 2011.,<sup>4</sup> Suter & Schlichtherle, 2009)<sup>5</sup>. Archaeologists found organic materials, flax fibres and a significant number of textiles preserved in exceptional organic matter in Lakeside (Bazzanelle, et.al.,) Switzerland, from the Neolithic<sup>6</sup> period and the Bronze Age throughout the circum-Alpine area on lakeshores and in bogs. Interestingly, these

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<sup>4</sup> Among them well-known sites such as Arbon-Bleiche 3, Feldmeilen-Vorderfeld, Gachnang/Niederwil-Egelsee, Greifensee-Böschen, Horgen-Dampfschiffsteg, Maur-Schiffplände, Meilen-Roorenhab, Pfyn-Breitenloo, Steckborn-Turgi, Ürschhausen-Horn, Wetzikon-Robenhausen and Zürich-Alpenquai. (Behre, 2011).

<sup>5</sup> Suter, P.J. & Schlichtherle, H. 2009. Pfahlbauten – Palafittes –Pile dwellings – Kolisca. UNESCO World Heritage candidate” Prehistoric stilt houses around the Alps”. Biel/Bienne: Gassmann.nn. Translated.

<sup>6</sup> Australian archaeologist V. Gordon Childe coined the term “Neolithic Revolution” in 1935 to describe the radical and important period of change in which humans began cultivating plants, breeding animals for food and forming permanent settlements. The advent of agriculture separated Neolithic people from their Palaeolithic ancestors.

dwellings were built and occupied from (3384 B.C-3370 B.C), the village burnt down and was never rebuilt<sup>7</sup> (Behre, 2011) which in turn added to the preservation of weaving artifacts.

According to Barber (2002, p.2, para.1) “The salty sands of the Tarim Basin, along the route of the later “Silk Road”, have produced masses of textiles, splendidly preserved with all their colours, from 2000 BC”. In the period of ancient Babylon and Egypt, described as a time, where the distinction of history and myth merge (Shanz, 1938).

Charlotte Clark identifies Egypt as, “the cradle if not the birthplace of linen. Egypt prided themselves on their skill in raising flax and weaving it into cloth” (1944, para.1).

Leix (1938, p.398) discusses the evidence, which are a combination of paintings that adorned the Egyptian tombs of all periods, ploughs, sowing, harvesting, and cleaning flax along with the many specimens of linen discovered by Egyptian Archaeologists dating back almost 7000 years (to 5000 B.C.). Throughout predynastic times in Egyptian history, weaving was the more accomplished art before (400 B.C).

According to Egyptian mythology, flax was the first thing the gods created before coming to earth, so valuable that flax linen was kept in “silver houses”, the royal treasury (Leix, 1938, p.397).

The best flax grew in the Pelusian district of Egypt, it is most likely that the flax used was *Linum usitatissimum* a variety also known as common flax or linseed flax which produces the best linen.

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<sup>7</sup> The site of Arbon-Bleiche 3, is on the Swiss side of Lake Constance, within the territory of the modern village of Arbon which dates exactly from the transition period between the Pfyn and Horgen cultures (Behre, 2011).

Flax was the first popular fibre found in Fayrum, ancient Egypt around 5000 BC, which was later replaced by wool around 2000 BC (Clothing, 2019).

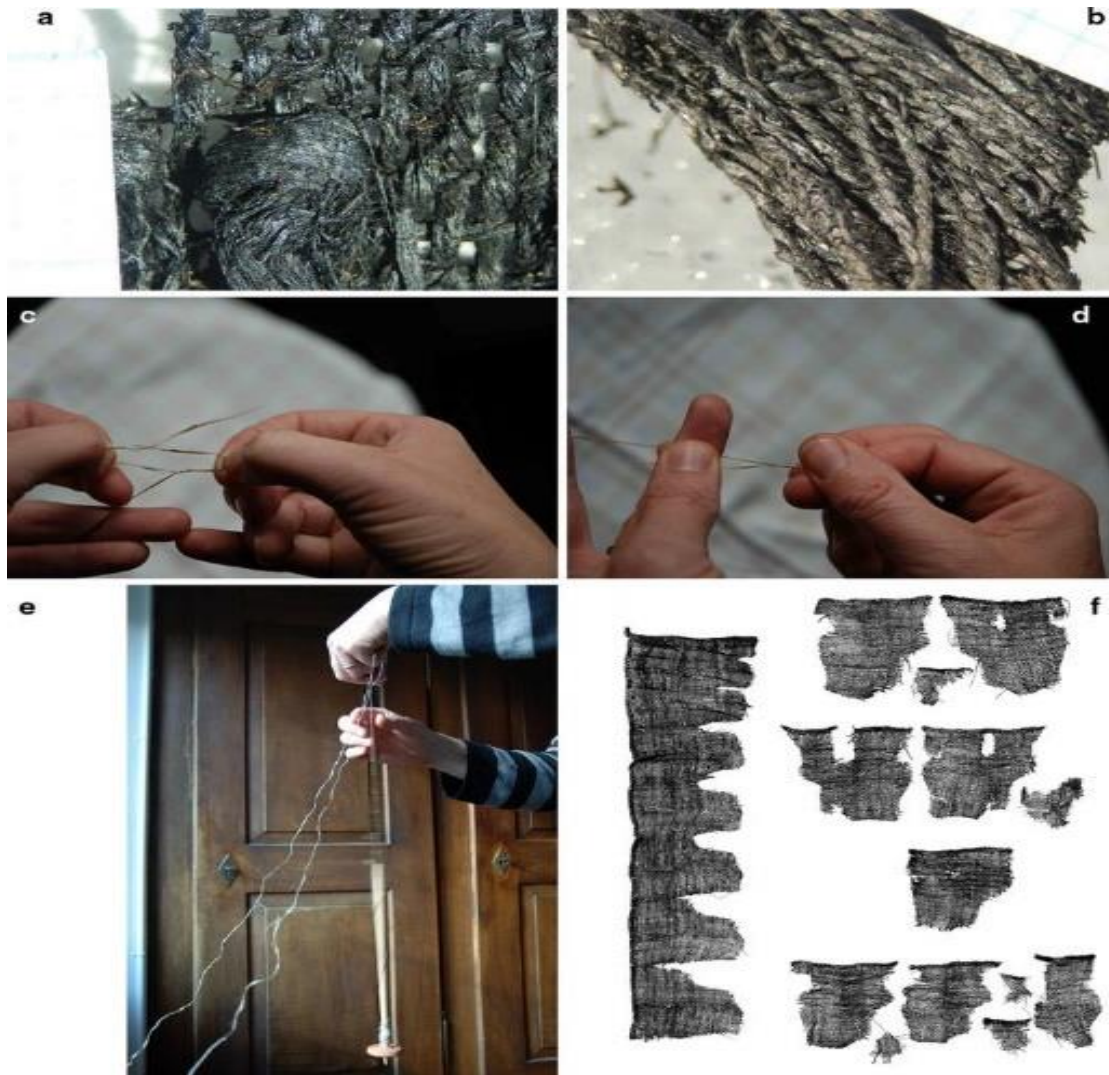


Figure 47: A Zürich-Mythenschloss, FK 1375, 2680 B.C., textile with knotted pile; b Zürich-Breitingerstrasse, FK 17, c. 2700/2600 B.C., linen thread; c Experiment 2009, fiber strips being separated; d Experiment 2009, two fine fiber strips being spliced together.

In this history of weaving origins and clothing civilizations, we can point to a time, people, place and event and peer into a culture and a way of life that highlights the value of flax in the clothing of a nation, their leaders, and gods and their origins.

## 5.2 From Whence Māori came

Following the history of flax across the Pacific to the shores of Aotearoa, our stories of Māui-tikitiki-a-Taranga and his brothers were expert weavers. Māui was a tohunga of raranga, He used various plaiting techniques instructing his brothers to weave paraharara (flax weave) rope, tuamaka (square), tuapuku (round cord using 4 strands) and tuamaka (round cord using 5 strand) chanting karakia over the ropes as they weaved to slow the sundown. When hooking the giant fish Te Ika-a-Māui, he attached the jawbone of his grandmother Muri-ranga-whenua to the strong rope weaved from flax. Grace (2010, pp.1-2).

The idea of Māori arriving to the colder climate of Aotearoa does not mean that Māori had no knowledge of the Phormium Tenax flax variety and its use, as many other writers have suggested (Best, 1941., McCormack, 1939., Museum of New Zealand., 2019., Revington, 2015). Neither did it mean that Māori needed to upskill as suggested by Tregear (1904).

In Hamilton's (1896) description of the design and contents of the Arawa waka he noted weaved articles of cordage made from flax securing the mast and anchor, kete filled with stones, and utensils carrying food and also the triangular shape of the sail made from leaves of the raupo (Hamilton, 1896 as cited in Hiroa,1946). Extracted from Mr. W. H. Skinners diary; 'British Museum, May 12, 1908' Hamilton's request of the canoe sail; found his first description of the sail made from raupo was in fact incorrect.

The sail, contrary to expectations, was not of *raupo*, but of undressed flax (*Phormium*) or *ti* (*Cordyline*) leaves, in very narrow strips, not too closely woven, but sufficiently open—or, rather, close to catch the air and yet not too close to make a heavy thing for mast of canoe and canoe itself to carry. They had succeeded in making a very strong and yet very light triangular sail admirably adapted for its purpose (Best, 1925, p.264).

Why is this important? These observations speak to the specific purpose of the whenu used and to the utilization of flax by Māori prior to their arrival (McCormack, 1939). Being seafarers, having such vast knowledge of the Pacific, it would not be unreasonable for Māori to have come across flax in their travels. The Norfolk Island is the only other place that grows the genus *Phormium tenax* plant (Swarbrick, 2007), which is well in the perimeters of voyaging canoes.

At this point it is appropriate for me to acknowledge in honour of one such master wayfarer, Mau Piailug (1932-2010). Mau was one of the most transformative figures of the 20<sup>th</sup> Century whom many wayfarers of today are indebted to. We shall never forget the last traditional master navigator and teacher from the Micronesian Island of Satawal in the state of Yap. Although he was disappointed that none of his own people were interested in learning the skill of voyaging, fortunately the Hawaiians were.

He was Hokule'a's first navigator. He guided the canoe on a 2,300-mile voyage to Tahiti in 1976, the first voyage in over 600 years navigated without instruments on this ancestral Polynesian sea route. Such extraordinary knowledge and skill can only be equal to the gods. (Thompson, 1996, para.1)

Weaving is a link between our future and past as this brief history has highlighted. It is also a reminder, that in view of this discussion regarding our origins, Māori weaving and the historical sources we reference; are symptomatic of the finite information others have written about us. We are limited by what others write about us. It is vital that we understand, the answers to our future are found in our own ancient history repositories and only we can write about ourselves.

### **5.3 Kōrero Pā Harakeke**

The theory of 'Te Aho Tapu' includes the renaissance of the Whare Pora. In particular, the insights into the dissemination and revitalization of weaving, practice and history and the present

state of the Whare Pora. This also includes traditional resources, rituals, stories, and techniques of weaving.

Aitia te wahine o te pā harakeke

*Marry the woman of the flax cultivation.* (Grove & Mead, p.29)

The historical capability of women weavers speaks to their value in this whakataukī “Pā Harakeke is a metaphor for family, hence marry a woman capable of raising a family” (Mead & Grove 2001, p.29). It is also a reference to a woman’s character. A woman who is skilled at weaving practical utensils and attire for example, comprise of whariki, kākahu, footwear, fishing nets, ropes etc...and demonstrates her stability and industriousness.

#### **5.4 Harakeke**

The phormium tenax flax is the species of flax resource used to weave, commonly known as harakeke or swamp flax. Phormium is derived from the Greek word for basket, while tenax is Latin for strong. Botanist Johann and Georg Foster gave the harakeke phormium tenax its name (British, 2019; Oliver, 1950).

The phormium tenax, is a distinctive native plant of New Zealand. This flax plant can grow up to 10 feet under ideal conditions. Most New Zealand Flax average 2 to 5 feet tall (Iannotti, 2019). Unlike the *Linum usitatissimum* flax used by the Egyptians, “New Zealand flax is not a true flax”<sup>8</sup>.... but related to the day lily” (Swarbrick, 2007), but nonetheless fibrous.

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<sup>8</sup> New Zealand Flax is related to the day lily. It belongs to the Hemerocallidaceae family and the Phormium genus. It grows naturally only in New Zealand and Norfolk Island – no other country has produced a plant quite like it. The two confirmed species in New Zealand are: *Phormium tenax* and *Phormium cookianum* (Swarbrick , 2007)..



*Figure 48: Phormium Tenax Flax*

The value Māori placed on flax is also realised in the words of chiefs. On hearing that flax did not grow in England, Colenso frequently heard chiefs say, “How is it possible to live there without it ... I would not dwell in such a land as that” (Colenso, 1891, p.462)

Weaving flax was fundamental to Māori society (Hunter, 2010) as portrayed in this oil painting by Gottfried Lindauer in (*fig 49*).



Figure 49: Auckland Art Gallery – Toi o Tāmaki Oil on canvas by Gottfried Lindauer

## 5.5 Harakeke Rituals: Tikanga

In relation to rituals and tikanga, harakeke is inherent of the realm of Haumiatiketike<sup>9</sup>, God of uncultivated food, fernroot and root crops. The reverence attributed to the harakeke plant is endorsed in the tikanga of karakia, the process of harvesting and weaving, and therefore, must be appeased (Moorefeild, 2003-2016).

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<sup>9</sup> Haumia-tiketike or Haumia-tikitiki); Haumia represents the *aruhe*, or edible rhizome of the bracken *Pteris aquilina*, that formed a very important part of the food-supply of the Maori. It was that very importance that caused it to be honoured by a special personification, for Haumia is never said to personify the plant (called *rarauhe*) but only its rhizomes (*aruhe*). (Best, Māori Religion and Mythology Part 1, 1976) (pg.185)

The tikanga around weaving are still relevant today such as a woman menstruating would not participate in the harvesting and neither do pregnant women in some iwi, as the state of being hapū is tapu. Harvesting at night and when it rains is also prohibited due to safety issues. I will discuss this in more detail in the process of weaving. Harakeke Trade by 1830 - 1900 became a major export commodity worth about 26,000 pounds per annum (Te Papa, 2019). Although the 1930's saw the demand for flax fiber subside, linen was still being made (Maraeroa, 2019).

## **5.6 Whakapapa of Weaving**

Whakapapa is the fundamental principal of Te Ao Māui and Māori, where all things animate and inanimate, “unknown phenomena in the terrestrial and spiritual worlds have a whakapapa. Whakapapa maps relationships so that mythology, legend, history, knowledge, tikanga, philosophies and spiritualities are organised, preserved, and transmitted from one generation to the next” (Taonui, 2011). Therefore, weaving has its own whakapapa, as told in the mythology of the whakapapa of creation.

Ranginui (the sky father) and Papatūānuku (earth mother) loved each other and so were joined in a close embrace, and their children lived in the darkness between them. One of their sons, Tāne-nui-a-rangi (Tāne of the heavens, who is also the god of forests and birds), pushed his parents apart. He then hunted for a source of light for the world created by their separation. Tāne found Hinerauāmoa, the smallest and most fragile star in the sky. She was also the female element he'd been searching for to create humankind. From their union came Hine-te-iwaiwa, the spiritual guardian of weaving, childbirth, and the cycles of the moon. (National Library, 1963, p.28)

Whakapapa identifies Hine-te-iwaiwa as the goddess of weaving, women and childbirth. Therefore, women are the main practitioners of weaving, and the guardians of the knowledge for future generations (Whitiora Productions, 2002). Men also are very active in the weaving realm, as was my Papa Karauria. Some men grew up weaving with their kuia, where others have learned

through wānanga. The quality of their weaving is exceptional, specifically the consistency of the work due to the strength of their hands.

## 5.7 Te Whare Pora

The alternative tribal names for Whare Pora are, ‘whare parapara’ and ‘whare takutaku’ (Best, 1898). Nepe (1991) describes te Whare Pora as a “distinctive educational institution”, founded on a Māori worldview where both the practice of weaving and its philosophies were taught”

Rose Ratana, a master weaver of Tuhoe supports this idea, writes, “rituals performed in te whare pora..., were integral to ensuring the maintenance of a specialised body of knowledge pertaining to raranga... Ritual, as a rule, cloaked all aspects of learning in the attainment of knowledge” (2012, p.6). The work of Best (cited in Mead, 2003, p.256) describes the Whare Pora, “as not actually a building ...but a collective of weavers old and young who worked within the principles of the house, who protected its traditions and made sure the novices were properly inducted into the tikanga”. Best writes,

...the house specially set aside for teaching the art of weaving in its various branches, and in it were performed the ceremonies connected with the installation and teaching of the *tauiira*, or students... This may be rendered as the house of weaving, but it must not be understood as a house set apart for that purpose, in as much as no such house existed. Māori have a habit of assigning various activities to certain house (1898, pp. 267-505).

I conclude along with practitioners Turi-Tiakitai and Puketapu-Hetett who state that the Whare Pora is “a state of being as well as a place” (Puketapu-Hetett, 1999; Turi-Tiakitai, 2015).

## 5.8 The Demise of Te Whare pora

An epitaph written by Elsdon Best, narrates the decline of weaving;

For the art of the *whare pora* is doomed, and the *aronui* and *maro-kopua* of old have been replaced by print dresses.... The rays of the setting sun are lingering on the dismantled and empty *whare pora*, the *tauirā* come not, the *tohunga* has gone in search of the laving Waters of Tane, which he shall never find. The *Moremore puwha* is unknown to the present generation, the *tahakura* and *aroakapa* are objects of scorn. And even as I look from my tent-door out across the primitive vale of Rua-tahuna the declining sun drops behind the golden Peak of Maro, the purple shadows glide across the darkening forest, and the art of the *whare pora* is lost (1898, p.658).

The demise of the Whare Pora according to Best (1898) was due to the affordable and readily available printed dresses of Manchester and materials such as wool and dyes introduced by the European.

## 5.9 Revitalization of Te Whare Pora

“Ka tū tonu te turuturu nō Hineteiwaiwa!”

“*Hineteiwaiwa’s weaving peg remains upright’ – that her mana remains intact*”.

(Turi-Tiakitai, 2015, p.3)

Today we can experience the threads that bind us to the past, present and future, where raranga is a popular subject facilitated by many of our tertiary providers along with mau rākau and whakairo. I have seen the practice of raranga transform lives and a visible resurgence in the return of many to their roots.

However, although it is commendable, some traditional weavers concur that; “despite the increased number learning this art...many often lack the wairua, tikanga and values and remain apprehensive for the state of the art”, says Turi-Tiakitai (2015, p.3).

I agree with this statement as I unfortunately have witnessed what I call the bastardisation of our own practices by our own people in tertiary institutions. Dismissing tikanga in ritual, omitting pūrākau and whakapapa in the use of patterns and techniques are invaluable because they link to our past, place and events to better understand and appreciate ngā kōrero tuku iho. This is crucial mātauranga in teaching not only raranga but all forms of art in Te Ao Māui/Māori.

As for the future, I can only see this practice continue as our mātauranga is being slowly filtered leaving fragments of what was. Who then is responsible for the ill-informed Kaiako and gatekeepers who hold the power in shaping the minds of future weavers?

“Ka tū tonu te turuturu nō Hineteiwaiwa!”  
*Hineteiwaiwa's weaving peg remains upright'.*

It is my hope that this work will influence our institutionalised kaiako practitioners to reconsider the origins of what they are teaching, to protect and preserve the mātauranga, ngā pūrākau, ngā kōrero o ngā tipuna, to honor our tipuna Hineteiwaiwa. In this way our teachings remain upright like the weaving pegs of the kākahu weaver.



*Figure 50: A scraperboard drawing of a Māori woman at Ruatahuna (Urewera Country) weaving a flax mat. The drawing was copied from a photograph in Augustus Hamilton's 'Māori Art' (1901)*

Figure 50 is an illustration of how our tipuna use to weave kākahu where the weaving is stretched between two upright sticks and the woman works from left to right engaging the horizontal wefts with the vertical warps solely by use of the fingers.

As a matter of interest, some are of the opinion Māori weaving is not a true textile weaving and hence does not use any form of loom” according to Centennial Branch (1939). In response, and as researchers and practitioner, frankly this is the type of comment that screams ignorance and does not deserve a response.

## **5.10 Part 2. Aho and Tapu**

This section will discuss the tikanga, tapu and noa as threads of Te Aho Tapu and weaving as an expression of cultural and personal identity.

### **5.10.1 Aho**

The word ‘Aho,’ is synonymous with the art of weaving and can mean the first weft in weaving kākahu, or a string line (Moorefeild, 1992). Another translation of Te Aho is rays or strands of light (Tregear, 1891, p.8). Te Aho is also a medium for an atua in divination and a line of descent as in whakapapa connecting the concept of light to being enlightened, to come to a knowing and understanding of ancient practice through the lens of our ancestors.

Te Aho literally means thread. In this context, Te Aho strengthens the fabric with each additional ‘Aho’ in the same way the kākahu of collective mātauranga are the threads that binds us.

### 5.10.2 Tapu

The practice of Tapu today is an ancient Māori spiritual and social code that is central to traditional society. According to Mitira (1972, p.37) “the custom of tapu affected old-time Maori life and often used carelessly often meaning sacred. The word prohibited would better convey the real meaning to those of a European mind. The rules of tapu were rules of negation or prohibition”. “Tapu is the strongest force in Māori life...Tapu can be interpreted as ‘sacred’ or defined as ‘spiritual restriction’ or forbidden containing a strong imposition of rules and prohibitions. A person, object or place that is tapu may not be touched or, in some cases, not even approached” (New Zealand Intellectual Property, 2019). Tapu can mean, “sacred, prohibited, restricted or set apart, forbidden, a supernatural condition under atua protection” (Moorefield, 2011).

Often tapu is connected to rituals that include karakia prayers and incantations. the stone-age Māori according to Mitiria, was not governed by a police state, as the European laws dictated which helped to, “inculcate self-control and thus preserve society. Tapu, backed by a belief in powerful, jealous, and revengeful gods, took the place of these” (Mitiria, 1972, p.37). From a social aspect, ‘tapu’ was used to control people, behaviour toward each other, natural resources, and the environment. These restrictions ensured that society flourished and continue to be relevant and effective today in allowing nature to heal itself.

Professor Mead discusses the types of rāhui prohibition rituals (Cowan, 1920 as cited in Mead, 2003). The drowning rāhui where the water is contaminated by human death and is therefore ‘tapu’, the conservation rāhui put on a forest area to protect a Kauri tree (Gerth & Lawrence, 2018). Respect for land, waters and the dead are paramount in rāhui placed on a public area like a beach where someone has drowned, “the rāhui implements tikanga Māori to respect

the dead and the whānau who are grieving ...” (Pounamu, 2016, para, 4). Violation of tapu would result in retribution which can include death. People today are not subject to the same severity of tapu as previous times. The question remains, how is prohibition of tapu normalised in a Māori customary context?

### **5.10.3 Noa**

Noa is the opposite of tapu. Noa lifts the ‘tapu’ from the person or the object (Intellectual Property, 2019). As an example of noa; the incident involving the wastewater spill from the upper Waikato River into Lake Taupo. Karakia was the process in lifting the rāhui (New Zealand Herald, 2019).

Keane (2013, p.66) discusses the state of ‘tapu to noa’ in the customary practice of pōwhiri. A pōwhiri is a ‘tapu’ practice where expectations of formality, formal attire, respectful conduct, and customary rites are played out on entry to the marae and in respect for the manuhiri. The tapu of a pōwhiri ensures that everyone involved understands appropriate tikanga. At the end of a pōwhiri, there is a transition into noa through the sharing of kai (Keane 2013).

In summary, noa, is the normal everyday occurrences, whereas tapu induces a respectful approach where we expect a standard of behaviour befitting the importance of the occasion. The ‘Tapu’ in Aho Tapu a Māui, is taonga tuku iho, ancient sacred knowledge handed down from generation to generation. Noa is the normalization of its use. Aligned with Te Aho a Māui, it is the respect, kindness and love we demonstrate for each other and all tangible and intangible creation.

### 5.11 Part 3. Interpretations of Te Aho Tapu the Sacred Thread

Te Aho Tapu as a mātauranga Māui/Māori driven theory translates into multiple interpretations. The diversity of Te Aho Tapu in modern times is demonstrated in a variety of ways. Te Aho Tapu as a platform to launch major initiatives, managed and directed by Māori for Māori as celebrated in the official opening of the first Māori provider to deliver psychological services, called Te Aho Tapu. Dr. Sharples maiden speech is an example of its application;

Te Aho Tapu, ko tērā te oranga o te iwi Māori - Make right the sacred thread, from there comes the wellness of Māori people. Hapainga te aho o to tipuna; our line of descent, our whakapapa brings with it the knowledge and the experiences that can help us to attain the wellness of Māori people. This is significant because it is what we know to be the absolute truth, that the sacred threads that join us to our ancestors, Te Aho Tapu, will provide us with a key intervention to confirm our strength and in so doing this, our people. (2006, p.1, para)

Dr. Sharples identifies Te Aho Tapu (the sacred thread) as a powerful and an empowering link to esoteric and metaphysical worlds linked to the social spectrum of service initiatives framed around health, wellbeing, leadership, and organisational policies.

The Ministry of Education also uses Te Aho Tapu in the context of leadership, “dedicated to ngā mokopuna; In this context; Te Aho Tapu is the first and main thread of the korowai, used to weave the whenu and aho of the korowai together” (Education N.Z, 2018, para, 1). The Te Aho Tapu exhibition<sup>10</sup> showcasing kākahu held at the Auckland Museum July 1987, and in addition a book written by Pendergrast regarded as being an expert in weaving (Hub 2010). Merimeri

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<sup>10</sup> Te Aho Tapu Exhibition; July 1987 - February 1988 was held at the Auckland War Memorial Museum; showcased the clothing of the Māori the unique art and the twining techniques to produce the regal kaitaka, korowai and other cloaks on display.

Penfold, a renowned weavers' contribution to Pendergrast's book writes, "The female in Māori society is a sacred element in maintaining lines of descent-hence the title 'Te Aho Tapu' of the book and exhibition" Penfold as cited in Pendergrast (1994, p.5).

Again, these initiatives cover a wide range of subjects and social issues that link back to the origins of our traditional way of life; to our relationship with whenua, rangi, and moana. What stands out is the uniqueness of our kaupapa, our tikanga our foundation.

## **5.12 Practitioners**

Māori practitioners also have their own understanding and use of Te Aho Tapu within the practice of weaving itself. Some weavers say, Te Aho Tapu is the first row of weaving a cloak while others say it is the second row. "E kīia ana e ngā kaumātua ko te aho tāniko tuatahi he aho tapu tērā "The elders call the first cross-thread in finger weaving aho tapu, the sacred thread" (Moorefield, 2011). Morehu Flutey - Henare a revered Ngai Tahu weaver states, " the first line of the tāniko, of the cloak is the line that sets the whakairo pattern of the kākahu; this is the Te Aho Tapu row, it is not the first row. The first line gives the whakapapa" (personal communication, 2017).

While conversing with other kākahu weavers, there are some weavers who will not share their idea of Te Aho Tapu because they feel it is a personal thing or that it is tapu. Others say that Te Aho Tapu is what you want it to be, some assert Te Aho Tapu is the idea that begins at the upoko transferred through the hands articulated in a cloak. Other weavers regard the second row as the Te Aho Tapu row with its definitive lines (Pendergrast, 1987).

These many and varied interpretations are revealing, through conversation we are introduced to new perspectives in cultural terminology and understanding that link to stories to

whānau, hapū and iwi. This philosophy sits within the indigenous theory spoken about by Moana Jacksons parallel with modern ethics (Jackson, 2015). Therefore, whatever opinion we may have regarding these explanations, it must be remembered that there are many ways to do things. There is no one way to weave just as there is no one worldview.

### **5.13 Tohunga Act and Te Aho Tapu**

The filtering of our mātauranga is also the result of restrictions over our own customary practices. From the birthplace of Te Aho Tapu; symbolisms allow some insight into the esoteric features of Te Aho Tapu. Today, the 'Tapu' of Te Aho Tapu, has altered and so has our engagement and understanding. The Tohunga Suppression Act 1907 is an example combined with the introduction of colonial resources, ready-made prints, and the passing of the practitioners and tohunga of old. Rawiri Taonui writes,

They assumed that Māori would become assimilated into settler society, and that everyone in the new country would then be subject to a body of laws that no longer took account of Māori customary law. The laws were eventually repealed or replaced by others that dealt with Māori and non-Māori. Some later laws banned traditional Māori customs. The Tohunga Suppression Act 1907 made it an offence to practice as a tohunga. (2012, p.1)

Te Aho Tapu is synonymous with the first row of weaving kākahu than knowledge of its esoteric phenomenon known only to a specialised few. Human behaviour or the quality of how we practice is rendered as the benchmark in whakataukī.

He aroha mo te tangata (love for man)  
He aha te mea nui o te ao? (what is the most important thing in the world?)  
He tangata (it is man)

With humility, patience, manaaki, everything we do is from the heart and in the spirit of love. The spirit in which we practice aligns with my understanding of Te Aho Tapu. They are also

principal characteristics or threads that enhance the human spirit to share knowledge (Harvard, 2010-2019)



*Figure 51: The fundamental aspects of mātauranga, tikanga, te reo māori (ancient language and communication, taiao environment and relationships with nature).*

In summary, figure 51, **Mātauranga is aspect** of the visual representation of the Te Aho Tapu framework. I have categorised tikanga as the ‘way’ we do things in Te Ao Māui, it is our

custom, it is our practice, it is the right way of doing things. Tikanga is a way to describe when things are done properly according to a particular people, time, place, and event.

Te Reo, our ancient tongue, is how we have carried our narrative, history, and our whakapapa. Te reo is the way we communicate our worldview, our context, in the way we connect to our ancestors through ancient practices.

Taiao is our environment. Taiao is the relationship we have with our natural environment. Taiao is our understanding of the world around us, the impact that our world has had on who we are and what we do.

Collectively, tikanga, te reo and taiao are the fundamental aspects of mātauranga.

## Chapter 6 : Māui Interpretation of Te Aho Tapu from the Inside

This section discusses Te Aho Tapu as an emic participant, as “a member of that culture” states Laulima (2019, para, 2) an “analysis of cultural phenomena from the perspective of one who participates in the culture being studied” as stated in (Merriam-Webster, 2017), as opposed to being an outsider/etic (Young, 2005). From the inside, Te Aho Tapu, is kaupapa Māui and whakapapa based. 'Kaupapa' refers to the customary vision, intention, and purpose; where nature, nurture, upbringing, experience, and practice are interwoven.

To reiterate, the process of weaving is linked to stories, whānau, ritual in hauhake, rito, hinengaro, tinana, wairua and metaphorical aspects, interweaved into the living patterns of Te Aho Tapu a Māui.

From a legacy of ancient philosophers, rangatira practitioners, immersed in creative spaces and knowledge systems, where diverse gateways to freedom of thought and self-expression through innovative practices, within the extremities of tikanga, and kaupapa; introduced new meaning to an Indigenous lens.

As an adult analyst, and emic participant of my own lived experience; my contribution has much more value and meaning in terms of ‘Te Aho Tapu a Māui’ and according to whakapapa, as it is embedded in my DNA.

### 6.1 Kākahu: Te Aho Tapu-Māui Epistemology

Through a Kaupapa Māui lens, kākahu is the analogy for the Te Aho Tapu framework. It is a fundamental pre-requisite to maintaining traditional processes without the influence of

modern technology, and foreign ideology as Te Aho Tapu a Māui is authentically Māui epistemology.

Furthermore, 'how we know what we know' living as Indigenous people in contemporary times; the subject of Te Aho Tapu is to engage in Indigenous processes according to our traditions, cultural practises and tikanga. It is imperative to articulate as tangata whenua on our own terms without the sanction, permission, or engagement of the western theory (Dorries, H., & Harjo, L. 2020).

## **6.2 Kākahu: Interpreting the theory of Te Aho Tapu a Maui**

It was a natural decision to create a kākahu to interpret the theory of Te Aho Tapu a Māui, which is more than a theory. It is an ancient lived practice passed down from generation-to-generation. Kākahu is the general term for a Māori cloak, in this case, a Māui cloak. It is a garment worn about the shoulders encasing the wearer. There are a variety of styles, designs and resource materials used to make. kākahu. Kākahu provided warmth and protection for its owner.



*Figure 52: Kiekie (Freycinetia banksia)*



*Figure 53: Pingao in Flower (Ficinia spiralis) golden sand sedge (previously known as Desmoschoenus spiralis)*



*Figure 54: Tī kouka (Cordyline australis) Cabbage Tree*

They were practical garments made for specific use. Some of the resources include neinei (grass tree), kuta and pīngao (sedges), grasses such as eel grass, wīwī (rushes), pātītī (tussock), and rare materials such as tikumu (mountain daisy leaves) and club moss stems; (*fig 52,53,54*).

### **6.3 Thesis Analogy: Kākahu Māui Mātauranga**

The origins of the Kākahu Māui Mātauranga analogy, whakapapa to Te Ao Māui/Māori traditional cultural practice, worn by those of status and leadership who adorn themselves with mātauranga.

Embedded in the multi-layered model are the narratives of local history and kōrero tawhito, patterns, and techniques with their own whakapapa. The voices of our ancestors interwoven into

a sophisticated tapestry of our history, remind us, 'kia tupato koe I haere ana, kia mahara ki ngā whakaakoranga a o tātou tipuna', 'be careful as you go remember the teachings of our ancestors'.

#### **6.4 Kākahu Design: My Process**

The design of my kākahu would be described by some as very plain, even unattractive, and untidy. Since this is my story and my tikanga, I am passionate about exploiting nature's intelligence and beauty in its most raw, revealing, and vulnerable state. Where adornments and attachments disguise the honesty and beauty of kākahu, nature and natural fibre; what is revealed are insights into the thinking, skill, characteristics, emotional and spiritual attachment of the weaver. Our work as practitioners speak to the depth and intention of a weaver's traditional character.

#### **6.5 Kākahu Design**

The design of kākahu Māui will follow the traditional square shape; called the kaupapa, the foundation, where the principles of the kākahu are interwoven from 800 muka threads. This number of threads would make a very large kākahu to fit a large man, size (XXX); if I maintain the density of the thread at 1.5mm and the consistency of the tension, with the length below the knee and alter the design by halving the kaupapa threads for a finer cloak; this design will reduce the size for a smaller frame and maintain the number of Kaupapa threads.

The reduction in size equates to a finer weave. The material will have the appearance and feel of silk paper as some have described.

- **First Row:** From the bottom of the kākahu working toward the collar of the garment, I leave a fringe of 15 inches (38cm). The first row is called the Te Aho Tapu row. Using the weave technique of whatu aho rua, or double pair twinning, and a space of 12mm

between each row. This will form a boarder and as a result this method produces a very thick textile.

- **Pattern:** From the Te Aho Tapu Row; the first row, a fringe intended as the bottom of the garment separates the intention of the design. Weaving 2 rows of whatu aho rua, then a gap of 1.25cm, followed by the addition of 2 rows of whatu aho rua; serves to define the end of the kākahu and the body (*fig 56*).

## 6.6 Technique

### 6.6.1 Non -Miro Non Patu Technique

I use the ancient technique of **Non-Miro Non Patu**. It is not a popular technique nor a technique that is used as I will explain further on.

The main design features of the kākahu are;

- body of kākahu 93cm
- 800 strands
- collar band 6 x rows in the mawhitiwhiti pattern
- 120cm round shoulder
- Length of Kākahu from top to bottom 93cm
- The body weaved in whatu aho pātahi (single twining)
- Spacing between rows approx. 12mm
- 2 x taura 25cm long
- 3 plait taura
- 1.25cm spacing at the bottom
- 2 rows of whatu aho rua bordering the 1.25cm spacing at the bottom before and after
- Fringe insignia

This design allows room for change. As I have matured in my kākahu journey, I have come to appreciate the inevitable power of change, time, and space as the only constant in life. The sooner one learns to embrace change the sooner one experiences the value in clarity, meaning and purpose.

## 6.6.2 To Rāranga: To Weave

Raranga is as old as time. To raranga, is to weave or plait. Our ancestors arrived with many techniques of raranga originally used to make practical and functional items, like rope, hinaki, kupenga, kete, and kākahu. Raranga is also a highly specialised artform. There is a spiritual connection from the kākahu to the spiritual world through whakapapa of the natural materials from which kākahu is woven, explained by Hamiora Pio and “the knowledge of weaving began with Hine-rauamoa, the wife of Tāne-nui-a-rangi” (Pio as cited in Tamarapa & Wallace 2013, p.3).

In the time of our ancestor’s, a woman who wanted to learn how to weave had to undergo a ceremony before she could be accepted into the Whare Pora. She would have the ability to retain minute details. The tohunga would teach her (whatu) as well as the practical methods of weaving. (Tregear, 1904, p.225). It stands to reason that a weaver was valuable to her iwi.

There are specific techniques, the symbology of weaving integrated into the stories I grew up with are important as they support my methodology of weaving. Every iwi have their version of the story. How each iwi practice is specific to them. Where there is a process, there is a narrative. In my Māui kete of knowledge, kākahu becomes the narrator of its own origins.

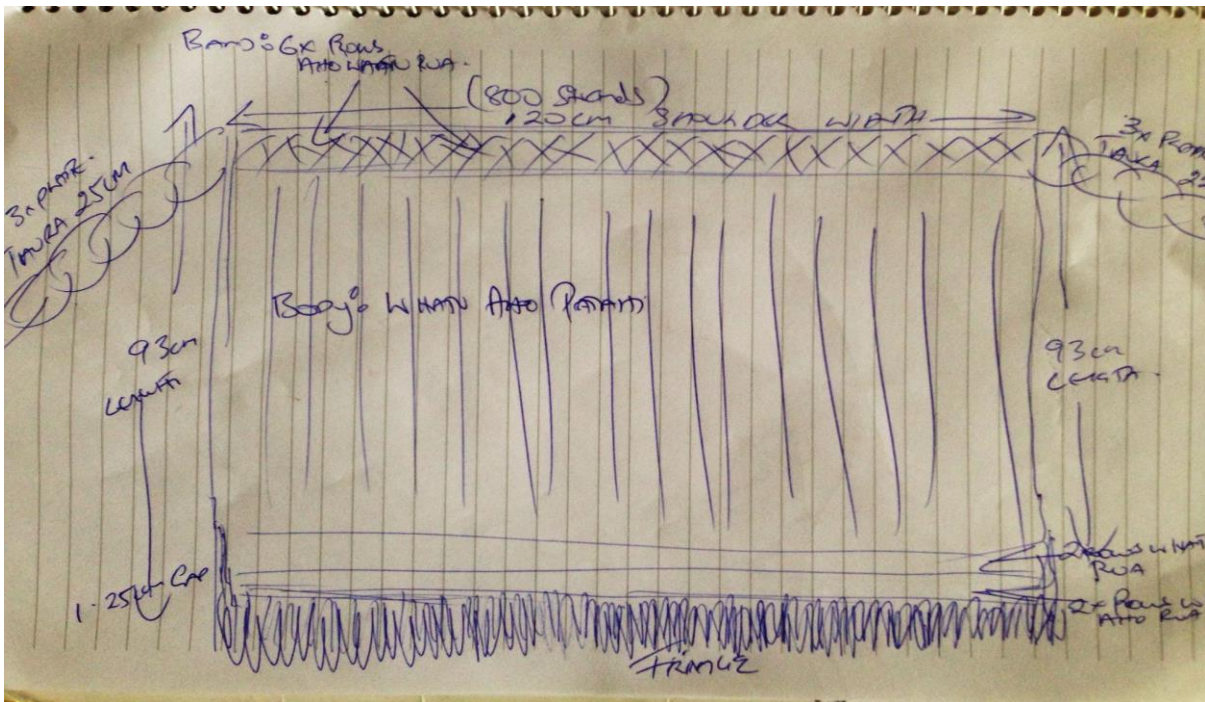


Figure 55: This image is a rough idea of the Kāhahu design

## 6.7 The Process and Resources

### 6.7.1 Hauhake – Harvesting Resources and Ritual

In preparation for raranga; resources are harvested and processed. Rituals of karakia and waiata are initiated at the entrance of the pā harakeke before and after harvesting. These rituals are practiced today as they were in our tipunas time and as tikanga dictates. There are many varieties of flax to choose from<sup>11</sup> and I do not always have available to me the prized kōhungahunga nor the taore flax variety. I use whatever fibrous flax is available to me.

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<sup>11</sup> Flax varieties: The best kinds were *tihoi*, *oue*, *rongo-tainui*, *paritaniwha*, *rukutia*, and *huruhika*; of these the superior sorts of garments were made. The varieties called *huhi*, *rataroa*, *mangaeka*, and *tutaemanu* were of poorer quality and used for inferior or rougher materials. *Wharareki* (or *Wharaeki*) is brittle in fibre and was only used for sleeping mats. The *ruatapu* was

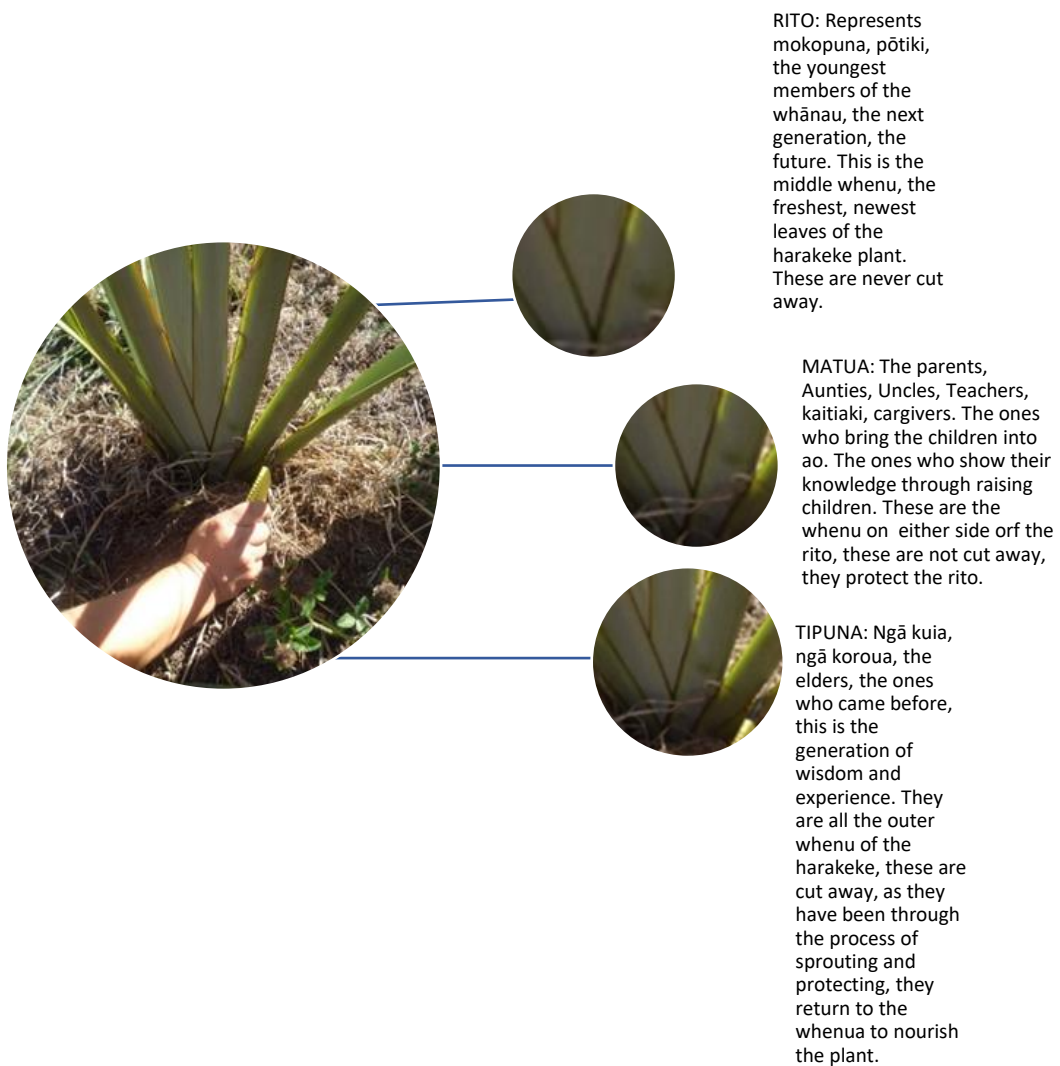


*Figure 56: Leaves of the harakeke cultivator '. The black outline of the whenu is the mark of one of the most sort after fibrous harakeke plant for weaving kākahu*

## **6.8 Philosophy of Hauhake**

*Ka mate atu he tete kura, ka whakaete mai he tetekura.  
One fern frond dies away, another fern frond pushes its way through.*

This whakataukī explains the new growth of the harakeke. When harvesting flax, only the tīpuna whenu are harvested. by which time the rito has grown to maturity and makes way for the new rito (new baby, new growth) by literally growing outwards for the new rito to sprout. When the new rito sprouts appear, the mature whenu can be harvested. Figure 57 demonstrates which whenu are tīpuna, mātua and pēpi. This symbology is used to label and harvest the harakeke in a way that sustains the plant. Whenu are cut on a downward angle away from the rito as illustrated below. Cutting the whenu in this way protects the plant from water running into the root system and rotting the plant.



*Figure 57: This diagram distinguishes which parts of the harakeke to cut away or leave*



*Figure 58: Resources used to harvest, and extract harakeke are a Stanley knife and kuku shell.*

## **6.9 Preparing Whenu**

The kuku shell and stanley knife at (fig 58) are the utensils used in the preparation of whenu. These resources are the perfect tools for this work. The mussel shell can be used to cut the whenu however, the physical demand on my hands limits my ability to utilize the mussel shell sufficiently. A stanley knife with its sharp blades minimises the pressure on my hands. The kuku shell is used to extract the muka from the whenu. The shell sits perfectly in the palm of my hand, allowing full rotation movement and control of its utility to extract muka.

The amount of flax harvested depends on the quantity I can reasonably extract within a certain timeframe to avoid waste. I take only what I need.

Following the harvest;

In preparing the whenu for extraction involves measuring the width and length of each whenu as indicated in the design of the kākahu. Each whenu is measured at 1.5cm in all my kākahu work. Repetition develops certain skills where measuring by eye is just as accurate as a measuring tape.

The whenu are then soaked in water to soften. This process eases the extraction of muka referred to as melting butter.



*Figure 59: Whenu being prepared to soak in water, measured at 1.5cm in width*



*Figure 60: Demonstrating the use of the Stanley knife cutting into the whenu across the width of the whenu*



*Figure 61: The kuku shell is then inserted into the cut. Pulling the whenu forward while running the kuku shell along the whenu in the opposite direction extracts the muka fibres*

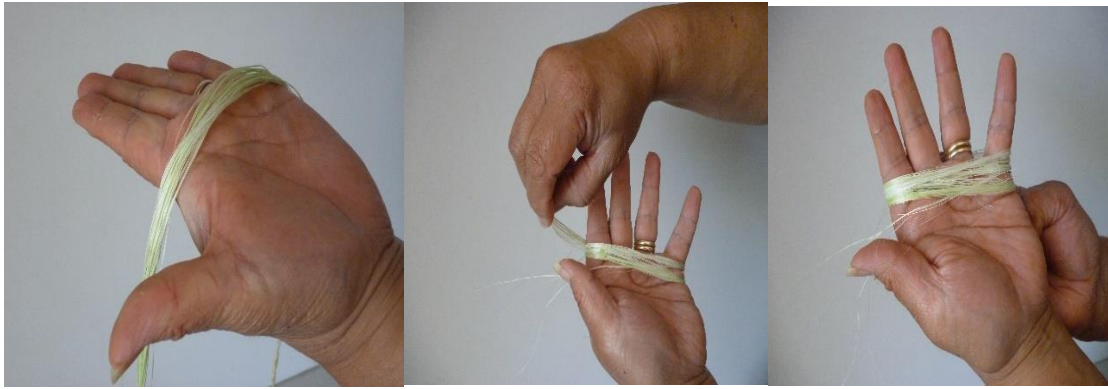


*Figure 62: Result of extraction. The muka strands the kuku shell utensil used to extract the muka fibres and the para (waste).*

The process of extracting the para as illustrated in (fig.60,61,62) has metaphorical meaning. The act of cutting into the whenu and exposing the muka fibre, in the same way we are extricating the extraneous learnings of colonization and retaining the best parts of our being. This re-enactment is repeated as a reminder that at some point in our lives we will reclaim all that is ours.



*Figure 63: The extracted muka strands prepared for kōmore*



*Figure 64: Process of making the kōmore (bracelet) wrapping the fibres around the hand*



*Figure 65: Securing the Kōmore*

## **6.10 Kōmore**

Kōmore is an ancient technique no longer used and almost lost due to lack of use. I know of only one other weaver from Ngāi Tahu who I have witnessed using this method with two of her kākahu. I am probably the only one using this methodology because managing the weave is very difficult, which I will discuss in more detail further on.

Kōmore is a bracelet, wrist ornament or anklet, hence the shape. The process of making kōmore as illustrated above in (fig.64,65). The muka strands are wound around the palm of the

hand into a form of a bracelet, then tied in a way that is easy to unwound as the fibres are fine and they easily tangle and knot.

The metaphor is featured in the symbolism of disentanglement of Te Aho Tapu a Māui. unravelling the man Māui. In his many deeds he pursued the interest of his people like slowing down the sun, Māui took risks to eventually lose his life in his failed attempt for immortality for mankind;

Maui, finding the Great Lady of the Night, his ancestress, asleep, essayed a passage through her in the reverse direction to the manner of man's birth. He bade his little companions, the birds of the forest, ...keep silence while he passed through Hine-nui-te-Po, lest she awake and kill him. But when his head had entered the gigantic form, the sight was so absurd that some of the small birds could not restrain their sense of the ridiculous. The *tiwaiwaka*—the fantail—burst into a shrill twitter of laughter, which awakened Hine. She brought her huge thighs together in a flash and thunder crash and Maui was snapped in two. So disastrously ended his attempt to seize from the Night the secret of eternal life for man (Pomare & Cowan, 1987, p.18).

The overriding theme of his actions was his love for his people. Although tricked by his father believing he could have immortality, Māui wanted to reverse the cycle of life he wanted everlasting life for all mankind, Hine-nui-te-pō refused (Higgins, 2011).

In the same way we can apply the same approach in the context of Kōmore, confronting issues of reclamation to reveal the truth begs the question, what lengths would we go to.



*Figure 66: The collage of images of the process of washing the Kōmore strands using plain unscented soap*



*Figure 67: The soap suds are rinsed out of the muka fibres*



*Figure 68: Kōmore drying in the sun*

Additionally, the process of washing the fibres (*fig 66,67*) till they are pristine is again symbolic of the washing away of dark ingrained colonial ideas and ways of living that have been burdensome, where acculturation and conditioning has obscured the view through our Indigenous lens.

The drying of the Kōmore in the sun (*fig 68*) is the notion of exposing ideas that were not ours nonetheless repugnant. Our tipuna Māui set the example in his heroism in confronting the Gods.

## 6.11 Miro Kore Patu Kore

In constructing the kākahu using the ancient technique, necessitated the production of a journal called ‘Miro kore Patu kore’, to preserve and revitalise this technique, released in 2011. Miro Kore is when the fibres are not rolled to make thread and Kore Patu are fibres that are not processed by being beaten with a heavy object to soften the fibres and to remove the para as illustrated in (fig 69). below.



*Figure 69: This woman is beating muka (flax fibre) in the porch of a meeting house at Mataatua, Bay of Plenty, around 1910. She has placed a rolled-up length of muka on a piece of wood, to pound it with a round club.*

‘Miro Kore Patu Kore’ is an ancient traditional technique, the least preferred method of weaving by master weavers who know this technique. Working with muka in this way is difficult as the fibres will knot and tangle like matted hair and turn into dreadlocks making it near

impossible to manage. I have found spraying water onto the fibres will control the consistency of the weave as opposed to the miro fibres rolled into twine (*fig. 70*).

## 6.12 Miro Muka

Miro muka is the preferred method that is used in weaving kākahu. The miro threads provide a firmer kaupapa (foundation) to work from. Miro adds to the consistency and stability of the framework which sits perfectly uniform, and the integrity of the structure keeps its shape. Whereas the 'Miro Kore Patu Kore' method I use, I am constantly adjusting.

Kākahu and korowai weavers considered experts in the field, have reiterated to me that they would not attempt using this technique because it is 'too hard physically, mentally and spiritually'.

The production of my journal 'Miro kore Patu kore'<sup>12</sup>, is years of devotion to the preservation of the revitalization of this technique. The absence of weavers practising this method testifies to the difficulty of the technique which requires absolute patience's and passion.



*Figure 70: Miro is the rolling back and forward technique of muka fibres into each other till they catch forming thread.*

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<sup>12</sup> The first edition of Miro Kore Patu Kore was first released in 2014 written in English. The updated second edition written in Māori will be released in 2020.

I have no desire to use any other technique. It is a technique I will leave with my mokopuna as their legacy to their connection to the whenua and their tipuna. Personally, 'miro kore patu kore' is my link to the past.

To think that my hands are journeying the same pathway of my tīpunas hands as I weave my own story into my kākahu. There is no comparison to the euphoric state of consciousness that comes with knowing and being.

### **6.13 Philosophy of Patu**

There is a more important reason why this methodology is significant, it is found in the analogy of harakeke and new growth.

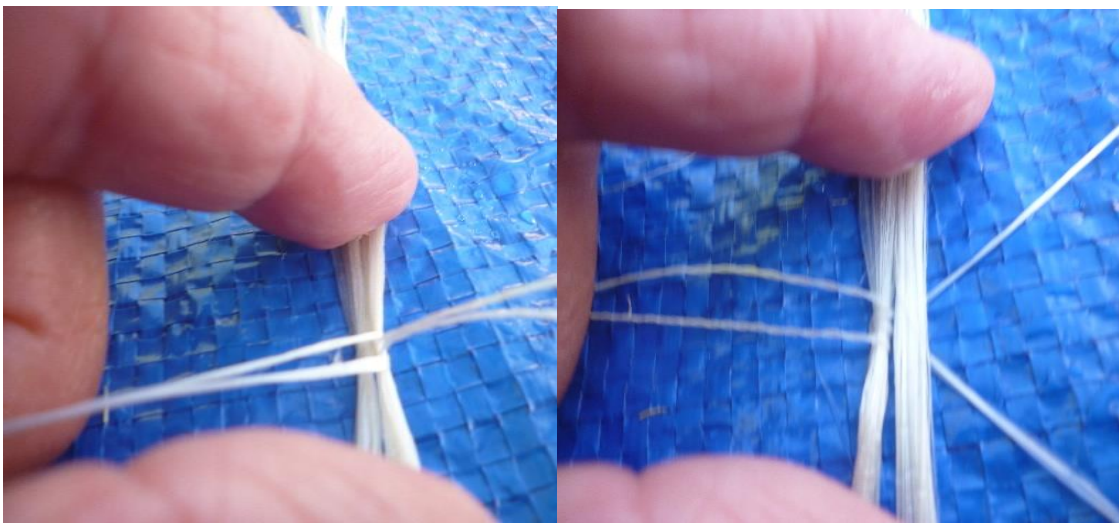
The patu treatment of the fibres in this way aligns with the idea of the harakeke plant as the metaphor for whānau as illustrated in (*fig 57*). The action of patu (hitting) (*fig 69*), to soften the fibre by beating begs the question, 'would you patu (hit) your child'?

In the strictest terms, this action is not in keeping with the philosophy of Te Aho Tapu a Māui. Therefore, it is not my practice which speaks to Te Aho Tapu as retaining the skills and ways of thinking of my ancestors through practice, sharing, nurturing and love.

Recently I had the opportunity to visit Te Papa and examine ten Kahukuri (dog cloak). I found that the technique used is non miro. The number of aho used I estimate is 2 x 2 aho threads and the kaupapa rows are tightly woven where there are no gaps. There are other features which I will discuss at another time.

## 6.14 The Te Aho Tapu Row

When the muka is washed and dried, the weaving of the first row begins. The Te Aho Tapu Row is the first row. The first row is significant in that it sets the tikanga, rules of practice and in context. By virtue of its meaning, Te Aho Tapu has esoteric and ritual significance, pre-empting the weaver's mindset and the way the practice is approached, simultaneously ensuring traditional processes are adhered to. Every weaver has their own version of this ancient metaphor.



*Figure 71: Images of the first threads of the Te Aho Tapu row being weaved, using whatu aho rua.*

## 6.15 Whatu Aho Rua

To weave the first and second row using the Whatu Aho Rua technique; which is a double pair twining technique (Pendergrast, 1987) as illustrated in (fig 71). The historical writings describing this technique is documented in the Journal of the Polynesian Society.

*Whatu* as a weaving process that means the use of four threads as two pairs of wefts and is the equivalent of “counter-pairing” or “double-pair twining”, a well-known basketry technique. It is worth noting that the Maori of New Zealand were the only Polynesians to

develop this technique. In double-pair twining, each pair of wefts changes position at each warp enclosure. The interior and inferior pair of the first enclosure becomes the exterior and superior pair at the next change. It is important to note that the four wefts retain their own relative positions right through the weaving process. The *whatu* wefts are not twisted round or between the warps at any stage, whereas in *aho patahi* the positions of superior and inferior wefts change through a single twist after each enclosure of a warp. (Porter, 1977, p.396)

The Te Aho Tapu row illustrated at (fig 71,72) using *whatu aho rua* or double pair twining, is the technique used for the first row. This row forms the demarcation line of the beginning of the *kākahu* working from the bottom up to the neck. Weaving two more rows creates a firm and defining thick border weaved on top of one another; as explained in Ngata's explanation of Whakapapa (Ngata, 2011, p. 6). Imagine building a house, the foundation is laid first. This is called the *kaupapa* of the *kākahu*. The rows that are weaved onto the *kaupapa* in double pair twining, *whatu aho rua* (fig 72) create the Whakapapa rows. Together they form a strong foundation, a representation of the strength of Māui Whakapapa.

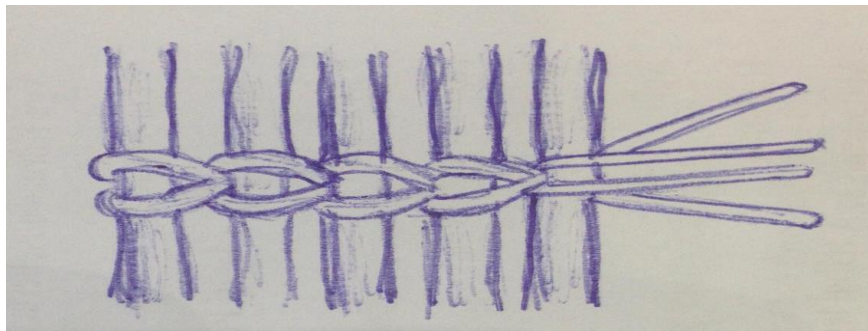


Figure 72: An illustration of *Whatu aho rua* (double – pair twining) drawn in free hand.

## 6.16 Unravelling the Muka

Miro kore patu kore' render the fibres difficult to manage (fig 73,74). Spraying water onto the fibres as already mentioned is the only way to maintain and manage an even consistency

throughout the weave. This stage symbolizes the interweaving of whānau, hapū, iwi and the stories about to be interwoven. The 'whatu rua' of the aho affirms and defines its place, it also represents the whatu of the collective, where each person within the iwi, hapū and whānau are bound together, each person is committed to contribute to the whole for the benefit of the whole.



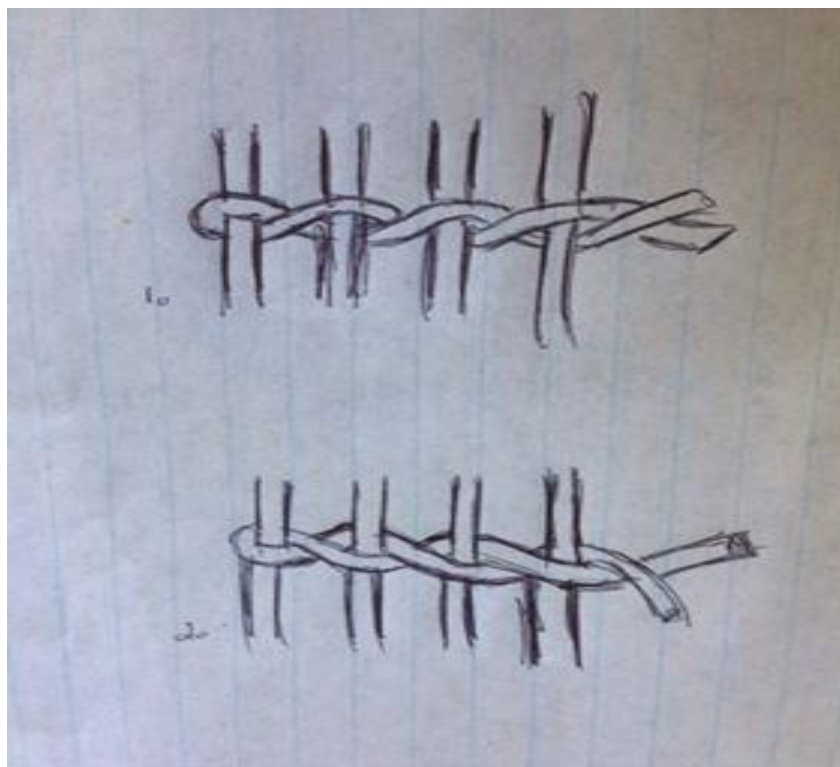
*Figure 73: A photograph of the mass of fibres while working the Te Aho Tapu row.*



*Figure 74: The photograph of the Te Aho Tapu row of 800 muka fibres completed using the technique of 'Miro Kore Patu Kore' and whatu aho rua.*

## 6.17 Whatu Aho Pātahi

Following the weaving of the Te Aho Tapu row and the following support rows forming a border; the body of the Kākahu will be weaved in whatu aho pātahi the single-pair twining, which is useful when developing innovative styles and patterns like tāniko. Tāniko is the weaving of geometric patterns, or tātua, belts. Whatu aho pātahi or single pair twining enables faster construction viewed in (fig 75) below.



*Figure 75: An illustration of the Whatu Aho Pātahi weaving technique.*

Figure 75 illustrates 1. a crossing over of both front and back threads between the kaupapa strand. The main aho thread (weft) goes over and behind the second kaupapa thread (warp)

Illustration 2. is a reverse cross over. The main thread (weft) comes from the back to the front of the second kaupapa thread (warp).



*Figure 76: The pattern according to the design showing the application of both whatu aho rua and whatu aho pātahi.*

Figure 76. is an example of the patterning of the kākahu. The gap between each row of whatu aho pātahi is 12mm. Some of the fibres are not sitting perfectly. This will most likely be an issue for weavers. However, I do not see this as an imperfection but an enhancement to working with natural unprocessed fibres and nature. Some weavers will only work with stark white fibres and each aho strand miro-(d) perfectly.

In life, one does not always have a choice of harakeke as mentioned before, I use whatever is available. It does not devalue the investment of time and effort nor the Kākahu itself, the darker shadings add to the character of this taonga.

Figure 77 below, is a view of the bottom of the Kākahu as a result of the design and pattern weaved in whatu aho rua for the boarder and whatu aho pātahi for the body. The natural colours, texture, thickness of the Kākahu, and the whakapapa rows weaved one on top of the other highlights the natural fibres contrasting colours which I find very effective.



*Figure 77: A view from the bottom of the kākahu in whatu aho pātahi and 12mm spacing.*

The technique of weaving a full bodied kākahu without spacing between the rows would be very rare today. The result is a thicker and stronger fabric. This technique is called pukupuku or pauku which is the name given for a closely woven mat used in battle.

Weaving Kākahu today is more about the art then the purpose of the Kākahu. We live in a different time; we no long have to weave kākahu for warmth, status or war. Today I weave Kākahu to preserve its mātauranga and to adorn the wearer to be cloaked in the love of our tipuna.



*Figure 78: The kākahu past the ¾ mark and close to being completed.*

## **6.18 Borders**

There are many techniques used to achieve side bands and borders. Some are weaved separately and then sewn on. Some weavers like to tāniko their bands where others weave, as they go. I like to keep my work simple and weave the kākahu in one piece.

Weavers of kākahu differ in their application of the borders and bans. The common practice is, when arriving at the end of the row the loose thread is either carried to the next row or weaved into the back.

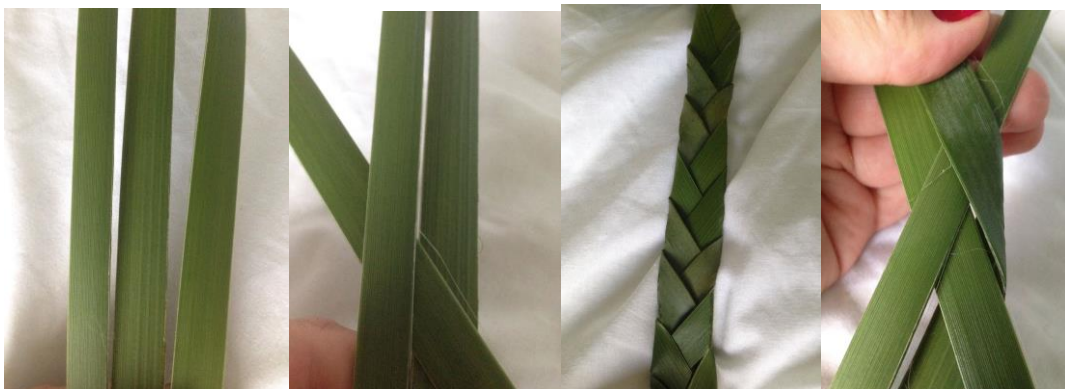
## 6.19 Te Ua-The Collar

The collar consists of 5 rows including the boarder weaved in the pattern of mawhitwhiti (*fig 79*), which extends into a three plait taura (*fig 80*). The choice of mawhitwhiti adds distinction to the Kākahu, and a little light to the plainness of the overall design.



*Figure 79: The weave in this picture is a close-up view of the mawhitwhiti collar.*

**Taura:** The taura tie or belt, in this case, is an extension of the collar weaved into a 3 plait to make the ties. illustrated below in (*fig 80*).



*Figure 80: This is a sample of a 3 plait.*

## 6.20 Insignia

Leaving a signature has been a practise of weavers for generations. When a weaver completes a kākahu some weave a coloured strand or feather strategically weaved into the cloak found in either the neck or in the hem. It is common to see a korowai with one white feather among a full feathered coloured cloak strategically placed where those who understand its significance will notice. My personal insignia is the untouched fringe left at the bottom of the Kākahu although not as subtle as the solo feather, but significant for my children and mokopuna to recognise its significance.

## 6.21 Process of Dyeing

Although I did not dye fibres for this Kākahu, to include my dying process is a natural procedure. Using hukahuka strands, through experimentation, the discovery of seeds, pods, flowers, and the stalk of the harakeke, has resulted in a rich, deep golden-tan coloured dye (fig 81, 82)



*Figure 81: Stalks, seed pods and flowers of the harakeke in a pan about to be covered with water and boiled down*



*Figure 82: The result of the stalks, flowers and flower pods being boiled and strained, resulting in a black dye.*



*Figure 83: Hukahuka strands soaked overnight produced a deep rich brown coloured fibre*



*Figure 84: Hukahuka threads rinsing off.*

The process of dyeing hukahuka strands as illustrated in (*fig,81,82,83*) from gathering the flax stalks, seeds, and flower pods.

- The pods are broken into pieces and put into a pot and covered with water (*fig 81* )
- The flax stalks and pods are boiled till the water turns black (*fig 82*)
- The black liquid and material are poured through a sieve producing the black dye.
- The hukahuka strands are then deposited into the dye overnight (*fig 83*).

The following day, the hukahuka strands are extracted and the dye rinsed off (*fig 84*). The result is a rich deep golden brown hukahuka strand.

For this purpose, the hukahuka strands are miro tightly. This process ensures that the strands remain intact. These strands are called hukahuka to embellish a korowai.

## 6.22 Non-Miro Non Patu abbreviated process

- Design of the Kākahu
- Hauhake - Harvest the Harakeke - technique.
- Tools
- Preparing the whenu – soaking the whenu
- Extracting the fibre
- Washing the Kōmore fibres
- The Aho Tapu row the first row.
- Weaving the body of the kākahu
- 3 x plait taura

## **Chapter 7 : Ngā Kōrero Kākahu: Utilization in a Modern Context**

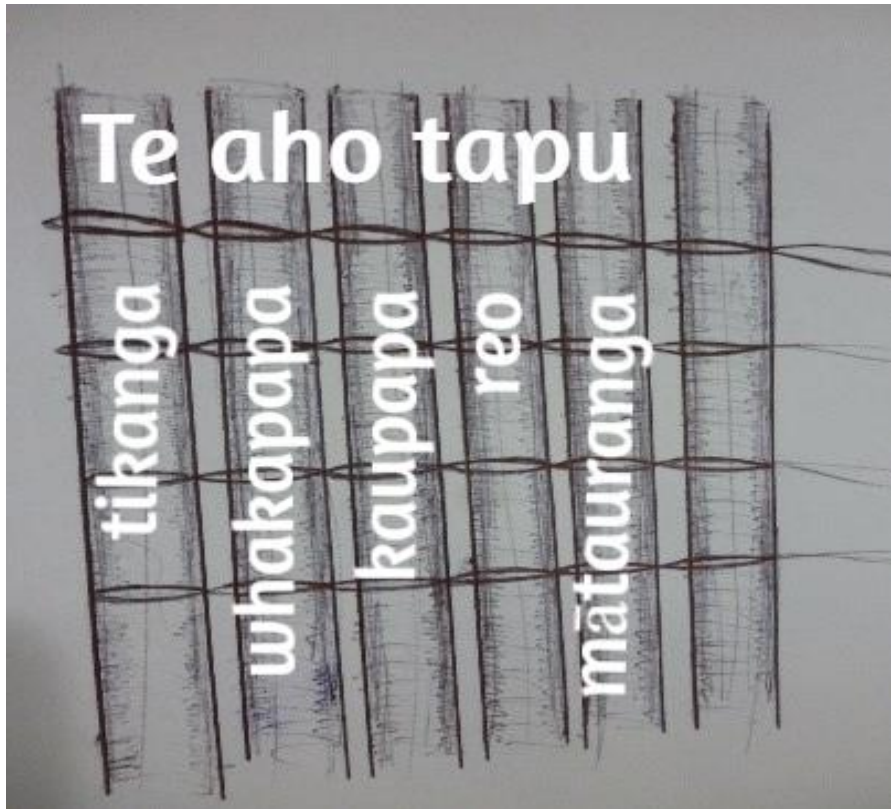
This chapter discusses the narratives and interrelationship that align with my version of weaving Kākahu and principles of Te Aho Tapu a Māui.

Pūrākau and personal experiences are the means of connection and levels of engagement, insights, intangible and tangible entities, and esoteric phenomenon of my practice and philosophy of weaving kākahu. For most experienced weavers, it is (k)new knowledge. Edwards (2009) identifies (k)new knowledge, as knowledge that we knew all along. Meyer (2013) summarizes (k)new knowledge as ancient as a feeling and fact of the idea.

To share my personal experiences provides insights through a lens of kaumatua and rangatira. These insights serve as a reminder of how we as Māui and Indigenous people have ingeniously held fast to Indigenous mātauranga while modernity and its colonial lens make room for our uniqueness.

Embedded in the Te Aho Tapu a Māui philosophy is (k)new knowledge and tikanga domains that shaped my worldview of ancient practice. They are threads of personal experiences and concepts, that developed and matured as I matured.

Employing the kākahu as the analogy to facilitate and collaborate the existence of Te Aho Tapu, also reinforces (k)new ways of knowing and being, in turn expands our own perception of ourselves as a people, as a whānau member, individuals living within the traditional cultural confines of Te Ao Māui. In other words, how we see ourselves living our own culture in modern times. The kākahu provides historical narratives and stories structured and reinforced by the warp principles of Te Aho Tapu identified as tikanga, whakapapa, kaupapa, reo and mātauranga weaved into the framework.



*Figure 85: Illustrates the warp principles of Te Aho Tapu.*

According to Puketapu-Hetet, “From the simple rourou food basket to the prestigious kahu kiwi, weaving is endowed with the very essence of the spiritual values of Māori people. The ancient Polynesian belief is that the artist is a vehicle through whom the gods create” (1989, p. 2). The art of whatu, or finger weft-twining, reaches its highest expression in the form of the prestigious kākahu (Te Papa Tongarewa, 2011). Kākahu hold immense cultural value and significance for Māui/Māori. The kākahu is also a reflection of the weaver’s spiritual connection to their history, to the whenua, rangi, moana and to the ancestors.

“Kākahu are esteemed symbols of apparel. They honour the living and the dead” (Vincent. et al., 2012). Kākahu in relation to Te Aho Tapu a Māui is also the vehicle of deeply rooted interpretations of whakapapa. In Kākahu are legacies left to family members. Kākahu are works

weaved by hand over very long periods of time. The process, the hours, the mental, spiritual, physical emotions co-exist as weaving kākahu is a collaboration with loved ones past and present and all those coming.

Without the physical and emotional connection, weaving becomes a burden. It is no longer a labour of love, but an item born from apathy. Personally, the mention of money dampens my wairua and changes the dynamics. The joy and passion fades quickly seeking other means of exchange, preferably no exchange. A transaction of equal value is inconceivable as there is no value for love of our ancient ways in practice expressed in kākahu.



*Figure 86: This is one of my kākahu made from muka for the 2011 exhibition in Porirua.*

There are many kākahu designs and ways to use muka and as an example, (*fig 87*), is a kākahu weaved for the 2011 Exhibition. It is described as a technical piece, the design and technique demanded volumes of muka. The piece was mentally taxing and extremely labour-intensive. The opportunity to showcase this piece was not the motivation but born from love of our ancient practices.

Analysing the creation and structure of the kākahu highlights the remarkable and technical aesthetic achievements of our tīpuna. Considering the skill, innovation, and knowledge in the utilization of flora and fauna to produce kākahu on their arrival to Aotearoa. When all considered, in-depth knowledge and connection with nature speaks to the legacy of the people of Māui-tikitiki-a-Taranga.

## **7.1 Customs: Ngā Tikanga o te Kākahu**

Tikanga is described as correct procedure, custom, lore, rule, way (Moorefeild, 2003-2016). In this context, tikanga can mean values, guidelines and practices that have developed over time deeply embedded in the social context. Te Aho Tapu has the capacity to accommodate tikanga in the same way and as a warp principle, adapts to change.

There may be a normal way of doing things, but when something abnormal occurs, or circumstances change, the custom must be able to mould itself to the new environment. Too often, the proponents of custom suggest that something is immutable, because something was done a particular way before, it must continue. Seeking legitimacy for current action merely by reference to past practice, even if it is not necessarily the 'right' thing to do is a distortion of custom. Instead, one should apply the common law concept of 'reasonableness'.

What was reasonable a century ago is often no longer reasonable today where law and custom must adapt. While the search for historical antecedents of custom is important to inform as to what and why things were done, it should not result in current practices being set in stone. The word 'tikanga' clearly illustrates this. It may be translated as "custom", but in fact it is about doing what is "right". This explains the root and values of a custom embedded in cultural practice and tradition adjusts to modernity. Tikanga and practices can vary from iwi, hapū and whānau; with regards to kākahu, the principle of tikanga is unchanged.

A person can be referred to as having no tikanga. Tikanga classifies a person's character, in the way they listen, speak to others and manaaki tangata as opposed to a person who does not demonstrate those traits. For example, a tikanga person listens and can hear what is not spoken, a tikanga person shares without ulterior motive, not expecting anything in return. They teach not for self-gain, fame, or fortune but for genuine concern for the love of cultural preservation. For the sake of doing the right thing. This is an aspect of tikanga in the framework of Te Aho Tapu a Māui that cannot be imitated.

An experience in tikanga involved asking another weaver if it was ok to harvest some of the harakeke where she frequented. She owned neither the land nor the harakeke. Due to 'tikanga', I wanted to be respectful. The weaver thought about my request then said, "how much are you going to take"? Her reply speaks loudly to a lack of understanding the tikanga of harvesting. Her words separate those who have depth of understanding and those who have never had the privilege of being raised by Kuia and Koroua; obscuring the ability to think through the lens of our ancient ones.

From this example, there are unwritten tikanga rules of weaving. 'We are all from the whenua, therefore no one person owns the whenua' and as a member of a collective weaving

whānau, we share, support, and accommodate each other. This is the tikanga of people of the land, the tikanga of Te Ao Māui, the tikanga and kaupapa of Te Aho Tapu a Māui, the lived experience of Te Aho Tapu Māui.

## **7.2 Te Rito o Te Aho Tapu a Māui**

The core of this thesis is written from the rito of the harakeke rooted in the soil, deeply etching through whenua. Papatūānuku, holds on to us as we hold onto each other, just as the whenu of a harakeke protects the rito, as a metaphor for flourishing youth, so does the kaupapa principles of Te Aho Tapu a Māui, where kaupapa is the foundation.

The significance of the rito illustrated through images and diagrams, (*fig.57, 87*) represents the new life, (k)new mātauranga. This analogy links to whakapapa. The weaving of the first threads, the first row, the beginning, the origin story, our whakapapa, our narratives are interweaved from the first row, the birth of the kākahu. It is also the framework of how we as descendants of Māui perceive the world. Kākahu are esteemed bodies of work, they are given the mana due to their status and their origins.



*Figure 87: The rito o te harakeke is the central growth of the plant in the fore front of the image.*

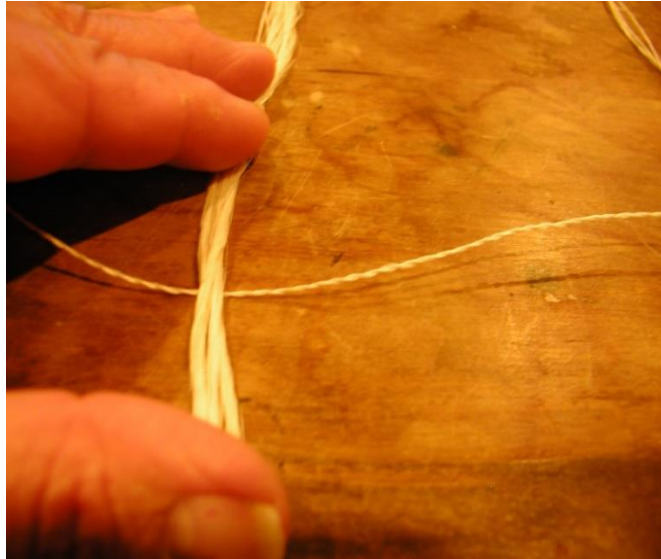
### **7.3 Te Aho**

‘Aho’ symbolism is a blueprint of what is expected as mana wahine. Mana wahine, described by Gera (2014) as,

... endowed by ngā Atua (the Gods), it is the intangible inner force that dwells within us and is continually transferred from one to another. Mana is the source of one’s – or a group’s – authority and honour: inherited through chiefly lineage, earned through gaining the people’s ‘the mana specifically held by women. It acknowledges our essential and special place in Māoridom, as carriers of ‘te Whare Tangata’ (the womb). At the end of our lives, it is to the mana of Hine-nui-te-pō (Goddess of those passed on) we are entrusted, who cares for our wairua (spirit) eternally...”.

In this context, Wahine is the Aho, the thread, the intangible link, that binds us. Wahine have the power to create humanity, hence the woman’s womb is called ‘house of humanity’ ‘te Whare Tangata’. Papatūānuku, our mother earth, the whenua, gave birth to mankind, hence

tangata is born from the whenua. The womb of wāhine is aligned with the whenua when giving birth to tangata, te mana o te Wahine.



*Figure 88: Is the connection of the first aho the first row the Te Aho Tapu row.*

In the same way, from the first aho strand; ‘we’, the kākahu and I are connected we become one bound together by the aho. The kākahu and I become an extension of each other. Wahine born from Papatūānuku the whenua. My thoughts, feelings, and spirit are weaved into every aho strand and fibre, ‘I am the kākahu and the kākahu is me’ as I am the whenua, and the whenua is me.

#### **7.4 Te Aho Mutunga Kore (never-ending thread)**

Te Aho Mutunga Kore (the never-ending thread) is not a common practise used in the weaving of kākahu or korowai. The Te Aho Tapu thread, referred to as the first thread of the first row is the same thread, I started with at the Te Aho Tapu row, the first row to the completion of the kākahu, hence, ‘Te Aho Mutunga Kore’ (the never-ending thread). This technique represents

the unbreakable bond's, the commitment and integrity to our purpose of preservation as pakeke (adults), the firm foundation and enduring inner strength of whānau, hapū and iwi Māui.

## **7.5 Te Mutunga o te Kākahu**

The kākahu is completed when the weaver decides that the desired length is reached. Using one of the many weaving techniques in the process of locking off the ends of the kākahu, the weaver closes off her work.

## **7.6 State of Potentiality: New Knowledge & Never-ending Stories**

In my practice of weaving kākahu, there is no ending. The words of Moana Jackson, 'never ending beginnings' aptly describes this technique (Jackson, 2015). What does this mean?

As the weaver, the kākahu is left in a state of potentiality, meaning that life will continue, and the stories will be told in these taonga long after my return to Papatūānuku. At the same time, my daughter who is also a master weaver, may decide to add to the kākahu. I have designed the kākahu for her to continue our whānau stories if she chooses to. It is a conscious decision on my part with every kākahu I weave for my children. It is also (k)new mātauranga in the reclamation of my Māui practice. In as much as to say that the wearer will be wrapped in the never-ending stories of Māui and cloaked in the love of Io.

In the matter of death, I do not want my Kākahu to be buried with me as some are accustomed. As korowai and kākahu are living things they have their own mauri and mana. When wrapped around my family members, they will continue to feel my love. Like the first Te Aho Tapu strand, this is where my story and personal weaving journey ends leaving a space for future generations to add too.

In turn, the kākahu originating from Papatūānuku, the rito of the harakeke, lives on in a different form. The kākahu is not just a body of work, the kākahu is its own person has its own identity and therefore is given a name. This kākahu is called ‘Māui’, which speaks to his descendants in reclaiming Māui as **‘Māui, is Te Aho Tapu the sacred thread’**.

## **7.7 Te Mana o te Kākahu**

This is a brief version of a long story that is repeatedly told among the weavers in my whānau. Our tipuna was the daughter of a chief she was an expert weaver. She saw a man sitting on the ground, the man was very handsome, two men were about to attack him so she threw her cloak over him, as to protect him. The korowai represented the state of tapu. The hunters could not touch the man. The korowai here is the vehicle that resonates mana, protection, and the mana of the kākahu, the power of Te Aho Tapu a Māui.

## **7.8 Ētahi Kōrero - Taku Tikanga Mātauranga**

There are hundreds of weavers within the raranga whānau. I do not claim to be an expert in comparison to those who have made the practice of raranga their livelihood. Some weavers are so naturally gifted and skilled where only their imagination limits them. However, a person who is naturally gifted in the art of weaving does not necessarily mean they are naturally endowed with mātauranga or tikanga.

I like to think that my delivery brings balance and adds to the strength of mātauranga. The durability of this knowledge like the Kākahu, is in the wearing of whakapapa, clothing ourselves in the love of our elders.

Raranga as an extension of ourselves and a natural part of our identity, raranga spaces were another means to celebrate our whānaungatanga, to practice our Māuitanga. Whether it be kete to carry the parareka, kūmara, or kākahu for warmth, or piupiu used for kapa haka, hīnaki to catch eels; they are resources that have function. They were made to be used, as opposed to sitting on a wall or in a glass case to accumulate dust.

## **7.9 Tinana: The Heart to Nurture**

Te Aho Tapu a Māui is intrinsic of ‘how’ we nurture, ‘how’ we pass on knowledge and in the spirit in which we share our taonga tuku iho, our ancient gift of knowledge. The ‘how’ we share our taonga involves the heart. Akoshia Yobi writes, “For me, it is the deepest wisdom I have available...Heart intelligence answers the questions we have about ourselves and to know what is best for us. It is only with the heart that one can see rightly. What is essential is invisible to the eyes" (Yobi, 2012, p.1).

Therefore, the intellectual heart is the power source the motivator of Te Aho Tapu a Māui, in the realm of passing on knowledge, it motivates the spirit to nurture. Its significance is measured by the value and integrity of our practice of manaakitanga and whakawhanaungatanga, and our duty of care as a pakeke, teacher, practitioner, mother, father, sister, brother, koroua, kuia, tīpuna and human being. Whether we accept it or not, we have a duty of care. We are reminded by the whakataukī;

‘He aha te mea nui o te ao he tangata ’

‘*What is the most important thing in the world, it is man*’

## 7.10 Manaakitanga: Duty of Care

The quality of our practise is defined by how we nurture. The symbolism of the rito protected by tipuna speaks to the tikanga of passing on knowledge. As pakeke and teacher, the first priority is to our duty of care; to ensure the physical, spiritual mental safety and wellbeing of those we share knowledge with.

Nurturing, builds confidence within safe spaces, grows enquiring and agile minds, promotes self-expression, and lifts the spirit, as opposed to negativity which carry their own weight and form lives of their own to disempower.

Positivity in self-examination and constructive criticism defines the quality of our knowledge and maturity. As responsible sharers of ancient knowledge, it is in our power to provide empowering and safe spaces for taura to learn. This is our duty of care, and education in nature is the platform of introduction.

## 7.11 Education in Nature



*Figure 89: Photograph of taura harvesting and weaving in the pā harakeke.*

## 7.12 Pā Harakeke

Papatūānuku our mother, provides unlimited well-resourced learning spaces. Unlike the classroom, the pā harakeke is a space conducive to learning the practise of weaving. There are protocols in ritual, that cannot be appreciated if re-enacted in the concrete and four walled classrooms.

The Pā harakeke is absent of the educational curriculum formalities defined as the totality of a student's experience that occur in confined spaces. On the other hand, the pa harakeke abounds with nurturing tools from our mother earth.

The sequence of instruction is measured by the student's interaction with nature where senses, observation, listening, engagement are heightened. Learning in the space of our mother, provides positive interactions that fuel appreciation for the autonomy and capacity of nature as a valuable and meaningful learning space.

The collage in (*fig 89*) are images of taura harvesting, preparing whenu and weaving. These images are evidence of how education in nature and experience are interwoven. In this space, taura have learned the customary rituals of harvesting, how to identify harakeke used for kete or kākahu, how to cut and care for the harakeke, respect, and honour these spaces along with the value of manaaki and whakawhanaungatanga with each other and nature itself.



*Figure 90: These are images of my mokopuna in the pā harakeke, nature's classroom.*

The pā harakeke extends to the traditional learning space of my mokopuna; the way it has always been for generations. While at play my mokopuna engage, develop their sense of knowing, and a healthy respectful relationship with Papatūānuku. In as much to say, we are learning in the lap of our mother. In the same way we care, nurture, and protect our mokopuna we care for and nurture the rito of the harakeke.

The rituals practiced in these spaces like karakia and waiata, serve as an important way for our family to solidify our connection to each other, community, heritage, and culture.

Maria Root, a clinical psychologist, an identity development expert reinforces the importance of ritual stating,

rituals are evidence that one is authentic and belongs...they are about knowing where you come from. For parents, birth rituals and ceremonies provide an immediate sense of connection as well as inclusion of the child into the clan, tribe, or community” (Root, 2005, para.2).



*Figure 91: My mokopuna in natures classroom*

*Anei ngā rito o te harakeke, here are the young sprouts of the pā harakeke.*

They are the kete we shape and weave to carry our mātauranga into the future. Just as my papa Karauria entrusted in me the responsibility to love and nurture his mokopuna to teach them to learn and love their whakapapa, it is only natural that in these spaces his legacy continues.

### 7.13 Tikanga: Rules of Practice

Although I previously discussed tikanga, I need to clarify specific areas in terms of tikanga rules of practice associated with weaving which can be underlined as common sense.

Tikanga differs from iwi to iwi, tikanga rules are to keep the weaver and others safe from physical and spiritual harm. Harvesting in wet weather or when the light of day is fading, blurs vision and increases the potential for injury. A woman cannot weave during menstruating or when ill. A clean and tidy work area is essential during and after weaving as opposed to unkempt work areas as they are a danger to the weaver and others. Dishevelled areas say more about the weaver's work and living habits, their thinking and organisation skills. Hygiene, washing hands after weaving avoids symptoms of diarrhoea as harakeke is used as a natural rongoa for many ailments. The clear polysaccharide gel exudate found at the base of the harakeke root is an effective defence against infection.

Harvesting only what you need to avoid waste. The weavers very first piece of work must be gifted to someone. Eating, smoking, and consuming alcohol while weaving is prohibited. However, today you can attend any weaving wānanga and find containers of sweets on the table for the weavers to consume while they weave. Some of the circles I have been in, weavers consume alcohol while they weave.

The Te Aho Tapu a Māui tikanga is to show respect for our mother earth, to work with joy. A person's mood is reflected in their kākahu.

There is one hard and fast rule in weaving where children are forbidden to play among the weavers while they are working. This is to avoid accidents and children trampling on the harakeke while they play. This is not a tikanga that I or my whānau adhere to. I appreciate these rules, however, we are adults and should prepare safe spaces for our children where they can also

engage, after all the spaces we weave in are spaces to learn. Otherwise, how are mokopuna able to develop their relationship with pā harakeke if they are prohibited around weavers weaving. It was never an issue while growing up as we were included in the processes.

As pakeke, it is our responsibility to ensure their safety, these are critical times to introduce children to nature and this is an area that is crucial to their learning and more so as our tikanga in practice is at risk where rules and regulations that were never ours need not have been introduced.

#### 7.14 Tikanga in Practise is At Risk



*Figure 92: My mokopuna playing with harakeke.*

The consequence of modern-day habits has altered the tikanga and practice of weaving. These examples reflect the quality of knowledge conducted in weaving spaces. The tikanga of weaving is slowly losing its significance, and the very laws made to protect our practises are being watered down for lack of appreciation, experience and understanding of its mātauranga origin.

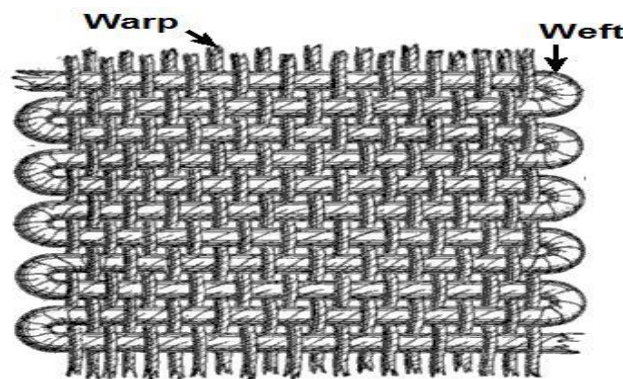
In my view, the standard of traditional weaving practices being taught in educational institutions fall short of the customary expectation of our tipuna. The quality of work produced is beautiful, nevertheless, the significance of pūrākau that accompany the techniques have been omitted. Pūrākau are the stories that preserve the techniques and apply reason to the patterns. Pūrākau and raranga are one of the means by which we protect mātauranga. I have touched on this in the Revitalisation of the Whare Pora.

### 7.15 Variations of Technique and Narratives

Narratives and techniques in Kākahu are regarded as;

Revered repositories that can reveal much about their owners, those owner's families, and the histories of our people, preceding and subsequent... their social significance can be historically and culturally far-reaching, movingly evocative, and even controversial". (Buchanan-Malcolm, et.al 2012, pp. 51-60)

As an example; weaving kākahu involves the interaction of the kaupapa (warp) and whakapapa (weft) strands.



*Figure 93: An illustration of the warp and the weft strands.*

## **7.16 Koha Atu Koha Mai**

The expression of koha atu koha mai, is the act of reciprocation. Koha atu is giving with the expectation of receiving nothing in return. Koha atu is also the giving of oneself openly and honestly. The giving of one's heart, the seat of motivation. Koha mai is experiencing the joy and happiness of the receiver. Aroha atu aroha mai is also a synonym for koha atu koha mai as aroha atu is to send love, aroha mai is to receive love.

This narrative describes the fabric of Māui society. Reciprocation is the demonstration of Te Aho Tapu a Māui which accommodates the idea of love as a characteristic that identifies the practice of Māuitanga.

## **7.17 Wiwi Wawa**

Wiwi Wawa is sometimes a terminology referred to in weaving. The kuia in my whānau say, “kite ki tera, e haere wiwi wawa (look at that one all over the place)”, they are referring to a person's thinking or movement (perhaps intoxicated) without direction or focus, which can be associated with the technique of Non miro Non Patu, where the threads are difficult to control the strands are all over the place, evoking the idea that the source is unstable. The term does not relate to the weaving of a taonga but certainly to behaviour.

Weaving is mathematical, a conscious and deliberate action. Warping and wefting is the interchanging movement of aho brought forward and aho taken back in a calculated manner.

After 6-8 hours of this repetitive action, 'te aho mutunga kore' (the endless thread), hands, fingers, mind and heart, move in synergy, a rhythm, a euphoria where space and time moves in

unison, the silent dance of ages forever confirming our traditions and a reminder of who we were and where we are from through the narrative of techniques.

### **7.18 Te Aho Tapu a Māui: Experience of a Traditional Weaver**

As a traditional weaver there are experiences I will share for the sake of the subject of this thesis, sharing a Māui traditional weavers' experience provides insights into Indigenous ways of living. In my experience, When one weaves kākahu, one travels.

What some may explain as an outer body experience, in this context it is not a physical but a spiritual experience as many of the older traditional weavers will relate to. Some weavers call it a trance. It is during the long hours of weaving, where I would begin at 9am; then 5pm would arrive in a blink of an eye. I cannot remember a moment of my time in that space and yet I have weaved several rows, which begs the question, what occurred ?

Not everything can be explained as organized knowledge in the form of testable explanations and predictions. Nevertheless, what does it mean ?

Raised by kaumātua, it is regarded as Indigenous privilege, when viewed through an indigenous lens where all things in nature are living, tangible and intangible and where phenomenon is a way of life, as I have found weaving many kākahu and korowai over the years .It is not a physical experience that involves standing up and walking to another space, as the rows that I weaved during that time will testify. It is a result of living, thinking and breathing indigeneity; interacting and engaging with nature and all it entails with one's practice. It is the interrelationship with Papatūānuku, Moana, Rangi, Awa that brings significance to fruition in as much to say, 'ko au ko koe, ko koe ko au'.

In my many collaborations with other Indigenous Peoples across the world, I found Indigenous Practitioners have similar experiences. I conclude, through the lens of an Indigenous practitioner, it is a privilege and a gift from time and nature dedicated to the practice of preservation.

In this case, on completing the Te Aho Tapu row, the first row, I stood up to stretch then proceeded to weave the second row. I felt a definite shift, what I can only explain as an invisible wall blocking my progress. No matter what I did the Kākahu remained untouched for three months and during this time I observed the colour of the fibres change from white to shades of light gold.

During this time, I knew I had to wait. This does not mean I am endowed with special gifts to communicate with the unknown. Neither are these experiences one off events. These are the gifts of knowing and engagement that accompany mātauranga Māui, phenomenon, philosophies in connection with nature.

There are no references for these occurrences in the context of Te Ao Raranga; it is a subject very few will talk about and better told from traditional weavers themselves. Nevertheless, Kākahu as a living thing, with its own tikanga and mana and dictates when it is ready to be woven.

I grew up among the giants of ancient knowledge. When hours, days and months of repetition turns into, 'I am my kākahu and my kākahu is me'. What I have come to appreciate is how much we do not know and how there is an intelligence very few experience.

This sharing is not to convince the reader but to share my personal transactions through an Indigenous lens as an Indigenous practitioner and uri of Māui-tikitiki-a-Taranga.



*Figure 94: Te Aho Tapu row*



*Figure 95: Kākahu changing colour*

## 7.19 Types of Kākahu

A large collection of cloaks is housed at Te Papa Tongarewa Museum in Wellington and accessible online at <https://collections.tepapa.govt.nz>. These include: Pākē – whenu (warp strands) form the outer thatching. Also known as pūreke by some tribes. There were two rain capes in the Otago University Museum made of tussock grass, *poa caespitosa*. The warps and wefts were of dressed flax fibre, the rain tags throughout were of tussock. Apart from the tussock tags, some points in the technique are unique according to (Hiroa, 1949)



*Figure 96: Whakatipu Rain Cape*

The Hieke, Whakatipu, Para kiekie rain capes made with kiekie fibres are some of the many rain capes worn by warriors. They were waterproof, robust, and dark to aid concealment. The significance of the materials and the finished cloaks, labour, access to resources, harvesting and processes contribute to the value of the kākahu. For example, the yellow-gold harakeke colour of the tihetihe or mangaeka was made with the motu-o-ruhi flax variety grown in central North

Island. This was achieved through a process of warming the blades of the flax leaf over hot embers (<https://collections.tepapa.govt.nz>).

Some resources are difficult to acquire due to access. Many a time I have had to trek through swampy terrain for miles for the right whenu. Harvesting kiekie is one experience committed to memory. Travelling an hour from my home off the main road onto a narrow track heading 45 minutes into the ranges. I arrived at the destination, climbed onto the roof of my van for a securer footing onto a steep bank. Like a mountain deer, I dug my gumboots into the embankment, with my special gloves, I grabbed hold of the long sharp leaves for dear life as I welded my knife to harvest the kiekie. Some resources require physical prowess and aptitude. Rest assure those kiekie plants are safe from me for all eternity.

A Kākahu regarded as the most prestigious of cloaks is the Kahu Kūri or dog-skin and dog-hair cloaks which displayed their owner's chiefly status. They were garments of envy that befitted kings. Ancestor Turi of the Aotea canoe voyaged to New Zealand with a cloak made of twelve dog-skins. The tradition gives the names of the dogs whose skins composed of that historic garment. As dogs were very scarce and valuable, this cloak was used more as a sign of wealth and chieftainship than as an ordinary article of clothing. When James Cook anchored in Anaura Bay on the East Coast he wrote,

In one of the canoes that came about us as soon as we anchored, we saw two men, who by their habits appeared to be chiefs; one of these was dressed in a jacket, which was ornamented after their manner, with dogs' skin" (Black, 1922, pp.59-63).

“He māhiti ki runga, he paepaeroa ki raro, Koia nei te kākahu o te rangatira!  
*A dog hair cloak on top, a fine cloak underneath. These are the garments of a chief!*”

I visited Te Papa Tongarewa kākahu archives specifically to view and analyze the design and technique of the dog cloak. I found exactly what the whakataukī describes; a weaved kākahu on the inside and the dog haired cloak on the outside.

Significantly, the kākahu mātauranga is an appropriate representation of the framework and ethos of Te Ao Māui. How fitting the words of Ngāti Porou Kaumatua Amster Reedy.

“Ko te kākahu te korowai o te Rangatira”  
*The korowai cloak is a sign of chieftainship.*



*Figure 97: A photograph of a dog skin cloak.*



*Figure 98: Photograph of the Korowai Tapairu made with feathers and hukahuka tags*

## **7.20 Summary**

Te Aho Tapu is esoteric mātauranga Māui. Tapu is an ancient spiritual and social code that is observed by descendants of Māui. Kākahu and korowai are vessels of prestige honouring the living and the dead. Some traditional weavers experience a oneness with kākahu throughout their creation. The principles whakapapa, kaupapa, tikanga and te reo rangatira are pathways to the minds of the ancient knowledge keepers.

Finally, Te Aho Tapu a Māui when applied, is the act of treating the gifts in nature respectfully and with honour. In doing so, we are reviving an ancient practice and preserving the knowledge of our ancestors while keeping their stories alive.



*Figure 99: The Te Aho Tapu framework. The fundamental aspects of mātauranga – tikanga (ways of doing things – practice), te reo māori (ancient language and communication), and taiao (environment and relationships with nature).*

Figure 99 uses the kākahu analogy as a visual representation of the third aspect of Te Aho Tapu a Māui. I have broken mātauranga down into 3 categories.

The first aspect of mātauranga is tikanga. Tikanga is understood as the code of practice, law, the right way of doing things. It is our customary practice. according to a particular people, time, place, or event. Reo is our ancient tongue which carries our narrative, our history, and whakapapa. Te reo is the way we communicate our worldview, context, and the way we connect to our ancestors and their ancient practices.

Taiao is our environment. Taiao is the relationship we have with our natural environment. Our understanding and connection with the world around us, the impact that modernity has had on who we are and what we do. Collectively, tikanga, te reo and taiao work in concert as fundamental aspects of the mātauranga a Māui model.

## Chapter 8 :Te Aho Tapu Framework

Mātauranga a Māui, whakapapa, kaupapa, tikanga and reo are foundation principles that strengthen the infrastructure of the Te Aho Tapu a Māui frame. I will discuss the relationship of mātauranga, traditional practice the natural world in the effort to support and preserve our ancient knowledge through lived experience in the reclamation of our heritage and provide examples through a Māui lens.

### 8.1 Mātauranga a Māui: Māui Knowledge

He aha te kai o te Rangatira? He kōrero, he kōrero he kōrero.  
*What is the food of the Chief? It is knowledge it is communication.*

Mātauranga Māui is power. This statement is played out in our ancestor's relationship with the natural world. Knowledge of Ranginui, Papatūānuku, and Moana dictated their way of life and determined their future existence. It takes knowledge to live, and it takes different kinds of knowledge. Nature is the source of mātauranga Māui, as nature is the source of life, one informs the other. Traditional mātauranga has value and the answers can be found in the place that created them.

Kimmerer (2000) explains “traditional ecological knowledge refers to the knowledge, practice, and belief concerning the relationship of living beings to one another and to the physical environment, ...with a direct dependence upon local resources” (Berks, 1993 cited in Kimmerer 2000, pp. 432–433). Curtis Bristowe (2016) talks about the value of traditional mātauranga Māori and the survival of his tīpuna imprisoned on the Chatham Island where their survival was dependent on their collective knowledge of nature.

In my experience, as a person who was born into self-sufficiency, traditional ecological knowledge is knowledge that is enduring, reliable and sustainable, tried and tested since the existence of mankind. Traditional Ecological Knowledge has been recognized as having equal status with scientific knowledge termed the intellectual twin to science (Deloria, 1995 cited in Kimmer 2000) Although much of our knowledge has passed on with our tipuna, what remains is valuable as we continue to preserve and protect the core, the foundation of our ecological knowledge through practice.

Wisdom can be understood as a euphemism for mātauranga and, “includes present day, historic, local and traditional knowledge, systems of knowledge transfer, storage, aspirations and issues”, according to (Manaaki Whenua, 1992-2019). Mātauranga Māui is enriched by Te Aho Tapu setting mātauranga Māui in a classification of its own apart from western knowledge systems. “Mātauranga Māori is not just creating a space for Māori ways of being and knowing but valuing the richness that these ideas bring to our agenda” (Kia Eke Panuku, 2013-2016).

As previously discussed, there is no ‘one’ way to ‘know’ something, the strength in our knowing comes from multiple worldviews connecting stronger links to ideas, concepts, theories that may otherwise seem inaccessible (Truncellito, 1995).

Mātauranga Māui/Māori is “using cultural practices and cultural guidelines to critique, examine, analyse, and understand the world. It is based on ancient values of the spiritual realm of Te Ao Mārama, the cosmic family of the natural world and it is constantly evolving as Māori continue to make sense of their human existence within the world. (Kia Eke Panuku, 2013-2016, p.1, para.2)

There is an abundance of repositories of mātauranga data to access the sophisticated world of mātauranga Māui. In a discussion with Dr. J. Tuaupiki (Personnel Communication, 2016); an

expert in Polynesian migration navigation; although some cultural practices no longer exist or have since changed, he directed my attention to the pearls contained in whakataukī, karakia and mōteatea. These databases link to the arts, whakairo, raranga, tukutuku, waiata, haka, pūrākau. preserved in orality and practice as none of our history was documented in writing until the arrival of Pākehā.

We are a very resourceful people, epistemology is contextual, ‘how we know what we know’. The value of knowledge is tied to function and as simple as contributing and serving whānau and community. Washing dishes at the marae or making a cup of tea for our kaumatua; as the ‘how’, is to serve.

Epistemology and mātauranga Māui are one of the same, ‘how we know what we know’. Lived experience, our way of life, and Māuitanga are symptomatic of ‘how we know’. Te Aho Tapu a Māui is a reminder of the value of our knowledge, its significance in relation to Te Taiao, our reliance on these knowledge systems and how our lens sets us apart.

Our written history is both a gift and a burden as centuries of our cultural heritage was written by outsiders. Somewhere in time, there was a pause in listening and speaking about our story’s indicative of our response to colonisations idea of us. We are the only ones who can write about ourselves. Although not committed to paper, we have been left repositories of mātauranga in the galaxy of stars, in the seasons cycles, the weather systems, in the arts, and our own language, Papatūānuku, Ranginui and Moana. There is no end to learning systems in Te Ao Māui.

Living as Māui in servitude equates to ‘how I know what I know’. Whether it is planting parareka or weaving; the idea of epistemology, ‘how I know what I know, mātauranga lived experience; cultivation, seasons, moon, and stars, are fundamental to our way of life, how we

nourish and feed our minds and body, how we see ourselves in the world and how we live in the world. We not only know, through experience we become experts in our own knowing.

In Barrington's words, "This interconnectedness with the natural world is a moral responsibility to care for, live in harmony with, and respect the natural world. It is the unwritten doctrine of the Māori the central tenet of Māori life and worldviews since the dawn of time" (Barrington, 2010, pp.194-196).

## **8.2 Whakataukī: Repositories of Mātauranga Māui**

The value and meaning of whakataukī, is one of the many rich repositories left to us by our tīpuna. One translation of whakataukī is, whaka (to cause), tau (to be settled) and kī (a saying), thus, a whakataukī is a saying that has become settled over time, through constant repetition from the time it was first exclaimed to the present (Stokes, 2018).

Whakataukī are poetic forms of the use of Māori language merging historical events with proverbial messages. They are pathways into Mātauranga a Māui, philosophy, and epistemology. Māori Scholar Hirini Moko Mead wrote about the expansiveness of whakataukī as reference points merging historical events. In this instance to better navigate and access Te Aho Tapu a Maui. Our ancestors' voices are enduring neither confined by generations, oceans or cultures, providing ways of knowing (Mead, 2003).

Whakataukī provide the tools to better navigate and access Te Aho Tapu. The use of whakataukī is interconnected to the capacity and functionality of mātauranga. Whakataukī originates from a source of intimacy and a comprehensive perception of intelligence, inspired by the natural environment. Whakataukī provide words of wisdom and counsel, and glimpses of

ancient Māui consciousness, the way the world is understood and the opportunity to peer into a cultural heritage, to learn its values and philosophies.

Whakataukī are a vital source of poetic imagery that reveal so much about the thoughts, values and what was important to our tīpuna. The oratory excellence articulated in each verse is an example of our tīpunas interconnectedness with nature. Their articulation of tangible and intangible spaces, places, and events expressed in whakataukī means that we have access to multifaceted worlds physical and spiritual. Whakataukī are versatile and utilised in many ways today.

whakataukī are patterns of Learning and Living... whakataukī are significant features of Māori cultural knowledge systems... whakataukī were utilised as everyday lore and wisdom for guidance, education, and support at both temporal and transcendent levels. They refer to the natural environment, historical deeds of ancestors and role models, and are part of a code of practice for a collective community culture”. (Barber-Smith 2007, p.124)

An example of the effectiveness of ancient counsel to a well-known whakataukī which is appropriate in relation to the practice of weaving and the subject of this thesis.

Hutia te rito o te harakeke, kei whea te korimako e ko? Ka rere ki uta, ka rere ki tai. Kī mai koe kī au, he aha te mea nui I te ao? Maku e ki atu, He tangata! He tangata! He tangata!

*If you pluck out the flax shoot, where will the bellbird sing? It will fly inland it will fly seawards. If you ask me, what is the most important thing in the world? I will reply, People! People! People!”*

“...when we read these whakataukī we understand intuitively that something significant is being said. Northern kaumātua attribute this whakataukī to a rangatira whose relatives married her off to seal a peace treaty but prevented her from having children. The whakataukī is part lament, part warning” ...“Hutia te rito o te harakeke” – from whence we came and from what sustains us (Metge & Jones, 1995, pp.3-7).

This whakataukī is in reference to the metaphor related to the flax plant. The flax fan of the harakeke grows together tightly bound and united. If the plant falls the whānau fall together. When the harakeke is harvested only the outside leaves are cut leaving the three main whenu. The rito on the inside and the mātua on either side illustrate the nurturing of the pepi by the parents, grandparents and extended whānau, in essence nurturing the pepi in preservation of future generations.

If the rito is cut the plant does not regenerate and will die. The flower stalks do not grow leaving the plant absent of flowers, to produce nectar to attract the bellbird giving it cause to sing. In the same way, if the whānau cease to produce and nurture children, it too will die. This parallel affirms the value of people and whānau and the importance of the way in which we nurture our young for the survival of whanau and their legacy.

The whakataukī; Parapara waerea a ururua, kia tupu whakaritorito te tupu o te harakeke.  
*Clear away the overgrowth, so that the flax bush will put forth many new shoots.*

Weavers learn about the clearing of weeds linked to the continuing growth of the harakeke plant. Although the flax bush is a very hardy plant, it may struggle to grow. The analogy has a wider context. As parents, the advice from our tīpuna through whakataukī is to take care in how we nurture our children, how we disperse knowledge as we must cultivate our children carefully ensuring they have the room and resources they need to develop and flourish. In this context Te Aho Tapu, a Māui is the quality of ‘how’, we nurture our children.

### **8.3 Literacy**

Literacy in indigenous terms begins with a history of orality. Literacy is the ability to communicate and understand the environment including weather patterns, star paths, tides, and seasons (Edwards, 2009 cited in Edwards, 2010, p.30) as well as the ability to communicate and

relate to human experience, most commonly through whaikōrero, karanga, pao, waiata, whakataukī, moteatea and general kōrero.

Other art literacy forms in raranga include whakairo, tāniko, kōwhaiwhai to name a few. According to Meyer (2009, cited in Edwards, 2010, p.20, para.3), “they were primarily about communication, living and balance that supported mutual causality”. “These literacies were present and intact within Te Ao Māori prior to the arrival of Pākehā as part of a replete system for the maintenance, enhancement and advancement of this encyclopaedic knowledge”. (Edwards, 2010, p.30, para.3).

#### **8.4 Mōteatea**

Mōteatea or waiata are repositories of our history, whakapapa and pūrākau, Sir Āpirana Ngata understood the importance of whakataukī for future generations and collated a book and soundtrack in his book “Nga Mōteatea” (Ngata & Jones, 2006). In former times a wealth of meaning was clothed within a word or two as delectable as a proverb in its poetical form and in its musical sound (Ngata, 1972).

There are many types of waiata used as they store the knowledge of our ancestors. Sir Āpirana Ngata committed a large part of his life to collecting the various songs of the different iwi and hapū of Aotearoa and compiled them in his works, collectively called Ngā Mōteatea (Ngata, 1948). The wisdom of our elders, and their codes for living remained in our songs, amongst other places preserving them for future generations.

## 8.5 Reo Māori: Access to Mātauranga

Reo Māori is the only key to accessing the Te Aho Tapu a Māui frame in terms of kaupapa, mātauranga, whakapapa, tikanga. According to Nepe (1991) te reo Māori "...is the only language that can access conceptualize and internalize in spiritual terms this body of knowledge. From this we take it that Māori language and Kaupapa Māori knowledge are inextricably bound". (Nepe, 1991 cited in Pihama et al., 2002).

The value of te reo Māori is also founded in the actions of our kaumatua. The claim made to the Waitangi Tribunal of 1985, in response to the failure of the Crown to protect the Māori language breaching the promise made in the Treaty of Waitangi. According to the Waitangi Report, "The demand from Māoridom for official recognition is and determined as the wide range of speakers clearly showed, for every major tribe and district was represented. They came from the four winds and they spoke with one voice" (p.7,para.2). This resulted in the final report presented on the 29 April 1986 under Article Two of the Treaty of Waitangi as a 'taonga'. A quote from the report is duly note;

One witness after another told us how and it is quite obvious that the language and its preservation is important. It is unique, spoken nowhere else in the world, and is part of a rich heritage and culture that is also unique... It was argued before us that if it is worthwhile to save the Chatham Islands robin, the kakapo parrot or the notornis of Fiordland, is it not at least as worthwhile to save the Maori language ? (Waitangi Tribunal, 1986, p.7, para. 5)

"Ko te reo te mauri o te mana Māori. The language is the life force of te mana Māori. If the language dies, as some predict, what do we have left to us? Then, I ask our own people who are we?" (Waitangi Tribunal,1986, p.34) These words were uttered by Sir James Henare to the Waitangi Tribunal in 1985, pointing to the core of our Māori culture and mana resulting in the legislative and policy changes that assisted in the resurgence of te reo Māori.

It was also argued that Māori language cannot meet the needs of modern society, amid claims that Te Reo was ‘unable to make any useful contribution to the country’s future’. (Waitangi Tribunal, 1986, p.25).

Māori language is adaptable to meet this need, Māori had a comprehensive vocabulary; an extensive taxonomy for many features of the natural world (Moon, 2016). Thus, whakataukī, pūrākau and kōrero karakia and waiata are enduring and relevant as “records of tribal memory” Kawharu (2008 cited in Wehi et al., 2009, p.201).

“The taxonomic systems, emic perceptions, and codified knowledge of overt and covert categories depend on language as a major vehicle for cultural transmission” according to Posey (1996 cited in Wehi et al., 2009, p.201).

Our history, stories, waiata, our mātauranga, are dependent on our use of Māori language. If we lose our language, we lose ourselves. Reo Māori, kaupapa Māori, tikanga Māori and mātauranga Māori are inextricably bound. One is the means to the other. Māori should be our first language to speak it every day in our homes to our children, feeding their spirit with Māori (Nepe,1991). How appropriate this whakataukī;

“Ko taku reo taku ohooho, ko taku reo taku mapihi mauria –  
*My language is my awakening, my language is the window to my soul*”.

## **8.6 Mātauranga Frame**

Figure 100 is a visual representation of mātauranga a Māui and its origins in the natural environment. Te Aho Tapu a Māui comes from a deep and lived understanding of awa, moana, maunga and whenua and effect our wairua, hinengaro, tinana and whānau. Whānau is a nuclear

form of, whānau whānui, whāngai, hapū, iwi. When we pass our knowledge onto the next generation, we sustain our relationship with our whenua and in so doing, we give homage to our ancestral wisdom. It is a representation of nature being the origins of our knowledge, and how acquisition demands interaction. The outer layer conveys that teaching this knowledge, and passing on our ancestral practice gives mana, purpose, and life to our iwi.

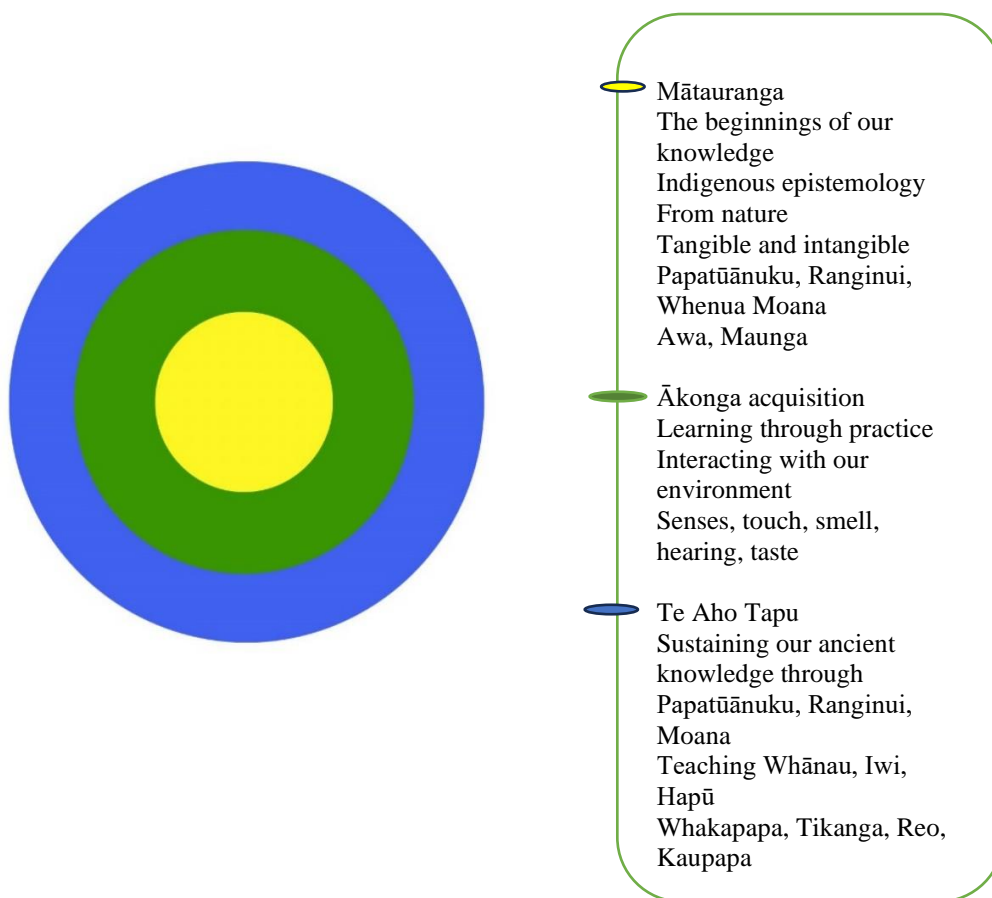


Figure 100: A diagram to show mātauranga (within Te Aho Tapu a Māui) from its beginning (centre) to where it is learned (middle) to where it is taught (outer).

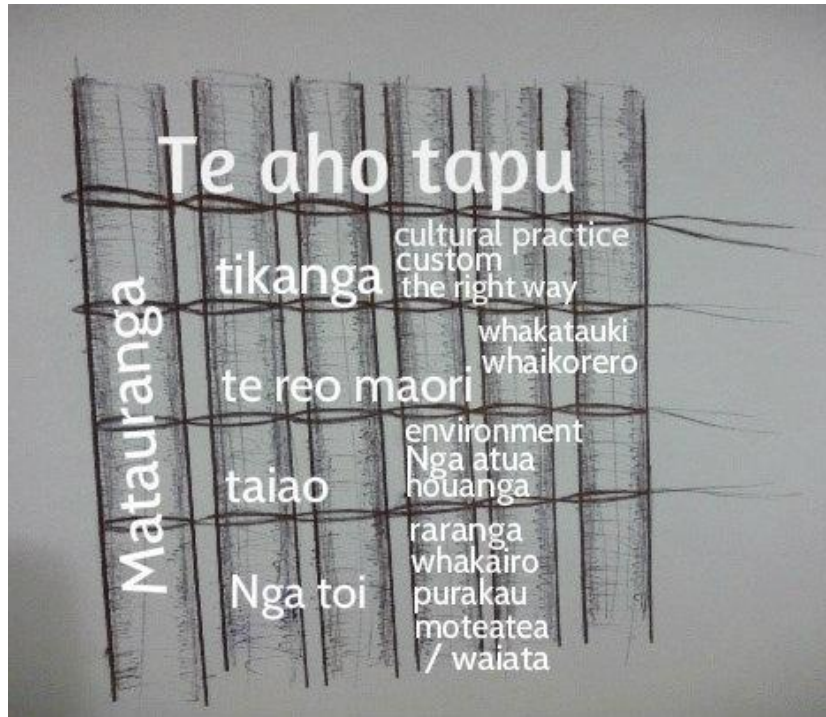


Figure 101: This is an extension of the Mātauranga Framework and the repositories of knowledge under each aspect of mātauranga.

## 8.7 Te Whakapapa o te Kākahu

The discussion of Māui/Māori epistemology necessitates whakapapa. This section discusses whakapapa and its relationship to mātauranga, kaupapa, tikanga, reo and Te Aho Tapu.

Tau (1999) ‘asserts that mātauranga is the epistemology of Māori, the central question is not what is mātauranga Māori but... what facets underpin Māori episteme and that mātauranga Māori needs to be accepted as a discipline defined by whakapapa. Jackson (2013) describes whakapapa as a series of never-ending beginnings...’. (Royal, 2005), ‘whaka-papa’ meaning to make flat, flatten out or to layer together; to ‘whakapapa-tū-ā-nuku’, to make as to lie with our earth mother, referring to connecting to beginnings, a returning to the earth ...” in reference to Tāne fashioning the female element from the earth at Kurawaka (Best,1856-1931)

Whakapapa, in the context of weaving is to place in layers, one upon another (Moorfield, 2003-2004). The analogy of whakapapa as the web of life (Manuel Lima, 2015) in the same way, the weaving of a kākahu is the weaving together of lineage and the web of historical events. Whakapapa as ‘to create a base, a foundation’ encapsulates two kinds of knowledge: kōrero, the stories and narratives that discuss those items noted in genealogy.

Māori worldviews as ‘networks of relationships’ that identify and include relationships and interconnections between people and ecology, people and cosmogony, and people and cultural concepts. Tāwhai (1988) emphasises this relationship between whakapapa knowledge and whakapapa kōrero as “the ability to accommodate these issues rests a great deal upon knowledge based upon kōrero tawhito he identifies whakapapa as the skeletal structure to Māori epistemology. In this frame;

‘Mā te rongo ka mōhio, ma te mōhio ka mārama.

mā te mārama ka mātau, ma te mātau ka ora’

‘From listening comes knowledge, from knowledge comes understanding.

from understanding comes wisdom, from wisdom comes wellbeing’.

There are many different versions and translations to this whakataukī, one translation is simply wellbeing derives knowledge.

Whakapapa is about our connections to people and our relationship with them, whakapapa is the cornerstone, the essence of being descendants of Māui/Māori. Whakapapa is the Papa of Te Aho Tapu a Māui, our link to nature, to our whenua and whānau.

## **8.8 Repositories of Whakapapa**

Whakapapa has been recorded in ancient waiata, mōteatea and haka and remain a repository of our sense of place and time. Waiata have encrypted messages that explain a set of events and ideas, teachings, and wisdom.

Our tipuna were experts in orality, whakapapa was committed to memory, all literature was oral, a transmission to succeeding generations. Orality literature includes haka, waiata, tauparapara, karanga, poroporoaki, paki waitara, whakapapa, whakataukī and pepeha, retained and learned by each generation.

The recitation of whakapapa is a high art form as well as being a prodigious feat of memory. The art continues even in the age of technology, genealogies and histories are committed to paper or preserved in the cloud.

## **8.9 Whakapapa: Our Creation story**

According to Walker,(1990)

Origins of Māori society are laid out in three major cycles, the creation of Ranginui, the sky father, and Papatūānuku, the earth mother. The second sequence deals with the adventures of the god Maui, who fished up the land and brought many benefits into the world for humankind. The third series of the life of Tawhaki, the model of an aristocratic and heroic figure. .... The gods, their progeny, and their human descendants. The stories are narrated in prose form, ... conveyed by the storyteller linking the main characters through the traditional method of genealogical recital. Inherent in the genealogy of earth and sky, the gods and their human descendants is the notion of evolution and progression. (Walker, 1990, cited in Herzog, 1998, p.2)

Everything we do as a people is derived from our whakapapa. The way we greet the dawn and farewell the day, gather kai and ensure our collection methods are sustainable for future generations. The way we farewell our loved ones who have passed on, communicate with our Atua and call for their protection and guidance. The way we cut, prepare, and utilise natural fibres for our clothing. Our traditions, practices and beliefs are derived from whakapapa and dictate the way our society functions; whakapa is our 'lore', whakapapa is omnipotent.

The ideas are often metaphor and melody that synthesise to convey meaning. This wisdom provides us with access to culture and identity that can support our wellbeing. Whakapapa is a code for living and being.

### **8.10 The Te Aho Tapu Framework is built on Principles**

The kākahu framework is built on the principle's whakapapa, kaupapa, tikanga, mātauranga and reo. They are the fabric of Te Ao Māui, interweaved and bound together where one cannot exist without the other.

It would be impossible to weave the kaupapa of a kākahu, being a set of values, principles, and plans; or tikanga, being the code of practice, mātauranga, knowledge systems, without whakapapa. Our origins, stories and histories will be non-existent. As human beings we need to know where we come from.

Whakapapa is a fundamental principle of Te Aho Tapu. The literal translation of whakapapa fits with the broader meaning of ancestry and the expansive nature of its layers. Whakapapa and identity are one of the same and impacts on the delivery of this thesis. It is also what distinguishes us from others. Our identity, our whakapapa that can be traced back to who we were, to who we are.

Kākahu is an analogy a representation of whakapapa, it is more than genealogy, a framework for understanding one's identity. Whakapapa provides not just familial connections, but also connects us to the land and its histories. Whakapapa encapsulates two kinds of knowledge: tātai, genealogy and kōrero, the narratives that discuss those items noted in genealogy.

Thus, whakapapa 'refers to the act of creating a foundation or base. Whakapapa is central to understanding mātauranga Māui and Māori worldviews as ancestry, connection and influence and define who we are. Whakapapa is Māori logic that acknowledges that relationships and relatedness sit firmly in the mind of Māui/Māori episteme regulated by tikanga. Whakapapa has been recorded in songs, which has always been the repository of our sense of place and time.

Whakapapa, origins are crucial to indigenous people, as it gives clarity to identity. Tracing links to homelands identifies indigenous peoples are descendants that inhabited a territory prior to colonization. Identity also identifies Indigenous peoples and their own distinct languages, cultures, social and political institutions that are very different from those of mainstream society. Identity also gives meaning and purpose to our lives. What also comes with identity and being indigenous is responsibility to secure the preservation of a culture, tradition, rituals and practices and a people's way of life. The words of Taonui (2011) define whakapapa as a,

...taxonomic framework that links all animate and inanimate, known and unknown phenomena in the terrestrial and spiritual worlds. Whakapapa therefore binds all things. It maps relationships so that mythology, legend, history, knowledge, tikanga (custom), philosophies and spiritualities are organised, preserved, and transmitted from one generation to the next. (2011. p.1)

## 8.11 Whakapapa Framework

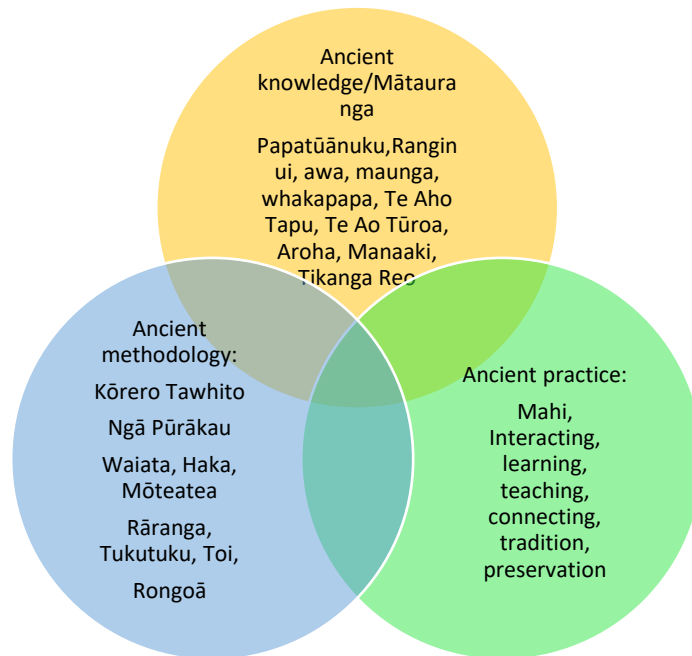


Figure 102: A diagram to show how kaupapa Māui touches everything that sits within a Māui context

## 8.12 Kaupapa

Our scholars explain kaupapa and how it sits within the paradigms of research in relation to us as Māui and Māori. Kaupapa according to Marsden, (2003, p.66, para.3) “...is derived from two words. In this context ‘kau’ means, ‘to appear for the first time, to come into view’, to ‘disclose’. ‘Papa’ means ground or foundation. Hence, kaupapa means ground rules, first principles, and general principles”.

Kaupapa o te kākahu Māui as the superstructure of Te Ao Māui, the base on which Te Ao may be viewed. Walker (1996 cited in Cram, et al., p.3, para.2) discusses kaupapa, “Māori are

Tangata, born into a geophysical cultural milieu. Kaupapa Māori becomes Kaupapa Tangata. What evolves is; 'He aha te mea nui o te Ao? He tangata, he tangata, he tangata'. In essence, this whakataukī explains Kaupapa Māui.

Pihama (2010, p. 5) emphasises how “kaupapa Māori is informed by mātauranga Māori providing a cultural template, a philosophy that asserts that the theoretical framework being employed is culturally defined and determined”. In other words, kaupapa Māori theory is shaped by the knowledge and experiences of Māori. Therefore, kaupapa Māui cannot be understood without knowledge of mātauranga Māui and the ways Māui engage with knowledge and forms of knowing.

Inherent in this approach is an understanding that Māui/Māori have fundamentally different ways of seeing and thinking (Lopez, 1998, p. 226). Kaupapa Māori theory is critical and anti-colonial (Mahuika, 2008). Kaupapa Māui/Māori theory is validated by lived experience by practice of ancient tradition on marae, through reo.

Mātauranga, whakapapa, kaupapa, reo, tikanga and Te Aho Tapu are juxtaposed. Tikanga means a method, custom and/or the right way of doing things. As an example, when contemplating some important project, action or situation that needs to be addressed, the tribe in council would debate the kaupapa or rules and principles by which they should be guided (Marsden, 1965).

These principles are interweaved into the Te Aho Tapu a Māui framework, and kākahu as the analogy. If one principle or strand of knowledge in the analogy of the kākahu is loose; the kākahu will eventually fall apart. This analogy also applies to the whānau, iwi and hapū infrastructure and can also be applied to all organisations. The structure becomes fragmented if the kaupapa has flaws.

### 8.13 Kaupapa Indigenous Research

In response to research comparison of European imperialistic frameworks. My tīpuna would have asked ‘who are these people and what do they want? Unfortunately, many of our tipuna did not ask enough questions but freely shared precious mātauranga they now have no control over.

We have come to realise far too late the impact of European imperialistic research on indigenous people worldwide has been relentless where non-indigenous researchers have won awards, have become very wealthy and world famous on the back of indigenous knowledge.

Mick Pendergrast, whom News Hub referred to as a Māori Weaving Expert (Hub, 2010), produced many books on Māori weaving, like *Māori basketry for beginners*, now known as *Te Mahi Kete*, which was first published in 1975 and *Te Aho Tapu, The Sacred Thread* in 1987. He has since published numerous other books on Māori and Pacific fibre arts.

These books contain the technical aspects of our weaving culture. He has documented the techniques, but what is absent are the significant stories and whakapapa that accompany the patterns. The purpose of our indigenous artforms is to share our history and tell our stories to our own. Raranga is one of our written languages where we are having to reclaim our own knowledge and even pay for the privilege.

Although he does acknowledge the women who shared their tipuna knowledge with him, in my view it is more tokenism. This is one of those flaws of ‘us’ being researched, where research is about power and power commands resources (Te Awekotuku, 1991).

Almost every weaver in Aotearoa will have his books and weavers will consult his books as they see it as an authority on specific techniques of Māori weaving. We have forgotten about our own weaving authorities in our communities, masters of raranga. We need to take the time to visit

them. Even with good intentions ‘they’, the nonindigenous researchers like Pendergrast are blatantly appropriating our culture and we knowingly support this it by purchasing his books.

In the collaborated works of authors, (Hudson, et al., 2016) describe Kaupapa Māori research as risen out of the colonisation of Indigenous communities and the globalisation of Western ideas, values, and lifestyles, where identities of many Indigenous communities have been redefined. Smith (1997) writes about how the processes of colonisation has had a marked effect on the ability of Indigenous peoples to control their existence within the world.

- the right of self-determination,
- the right to equity of values,
- the right to collective well-being,
- the right to equal quality of information, and
- the right to policy based on evidence that is valid for Māori.

Reclaiming control of the research process repositions Māori from being ‘subjects’ of research to ‘the’ researcher who become partakers and creators of their own knowledge challenging the appropriateness of non-indigenous research approaches and their ability to contribute to Māori development (Hudson, et al., 2016).

#### **8.14 Ethics: Tikanga**

“Ethics is about values where ethical behaviour reflects values held by people at large. For Māui/Māori, ethics is about ‘tikanga’, for tikanga reflects our values, our beliefs, and the way we view ourselves in the world” (Te Puni Kokiri, 1994).

Moana Jackson presents ten ethics as “a gift, not a framework”, which aligns perfectly in unison with the Te Aho Tapu a Māui philosophy where gifts are what facilities the intrinsic, deeply rooted qualities of Te Aho Tapu.

Jackson (2015) discusses where we should look for the kaupapa of our research; “the ethic of prior thought, the ethic of moral or right choice, the ethic of imagination, change, time, power, courage, honesty, modesty and celebration” (Fala, 2013).

Ethics translates into tikanga, kaupapa as in ‘founded’ characteristics of Te Aho Tapu a Māui; such as humility, meekness, and love; a component that celebrates its difference from all other forms of research. This idea is summarised by Tuhiwai Smith, “Māori have a different epistemological tradition that frames the way we see the world, the way we organize ourselves in it, the questions we ask, and the solutions we seek” (Smith, L 2000 as cited in Staehelin, 2010, para, 6).

Feeling and emotion is at the heart of KM research, i.e.; prescribed from lived experience as manaakitanga, whakawhanaungatanga, caring for others. It is this characteristic of tikanga that guides us to do the right thing; it is a uniqueness that comes with being indigenous. Living as Indigenous peoples in contemporary times, the subject of Te Aho Tapu a Māui is to engage in indigenous processes according to our traditions, cultural practises and tikanga.

It is imperative to articulate as tangata whenua on our own terms without the sanction, permission or engagement of the western theory or other opinions (Simpson, 2011). ‘Kaupapa’ is the explanation that gives meaning to the ‘life of Māori’ (Walker 1996) therefore tikanga/ethics are founded in Kaupapa to guide Indigenous research.

### **8.15 Kaupapa Māui: A Collective Philosophy**

Graham Smith (1991) wrote several key kaupapa principles which are 1.) Kaupapa - Collective Philosophy 2.) Whānau: Principle of the Extended Family Structure. The 'Kaupapa' Collective Philosophy refers to the collective vision, aspiration and purpose of Māui/Māori

communities and the aspirations of the community. Why is this important? Again, we are reminded that the Kaupapa ‘the foundation’ is reinforced and strengthened with, whakapapa, tikanga, mātauranga and, reo, as a collective we work better together.

### **8.16 Kaupapa Māui: Theory and Practice**

Exploring and creating connections and understandings of these paradigms as they can, and do, exist both beside and within each other. Mātauranga Māui enjoys its space, privilege, and opportunity largely due to the efforts of KM theory and practice. Edwards (2012) discusses the Māori theory and practice lived experience as freedom and liberation and used by other indigenous people around the world.

In terms of research tools used, they are often very contemporary and scientific but in terms of a Māori and Māui Kaupapa, research methods need to be qualified by lived experience, cultural sensitivity, cross-cultural reliability, and useful outcomes for Māui/Māori. In other words, Kaupapa Māui within research practice dictates that Māui tikanga and processes are followed throughout the research discovery of new ideas. Kaupapa Māui/Māori research also means that the community is involved based on the collective lived culture.

Kākahu are significant repositories worn as mantles of prestige and honour, draping the shoulders of those who have achieved great heights and a mantle for those in death. Kākahu are threads to our past with strands of pūrākau to the present. Kākahu are traditional customary practices almost lost to a culture of modernity. Through the vestures of a forgotten technique, kōrero tawhito, and ancient customary practice; what is especially compelling is the revitalization of an ancient technique (*Non-Miro, Non Patu*) interweaved into the fabric of my whakapapa story; where Kākahu as the visual framework for TATMM is to restore and reclaim my identity as Māui.

*Nāu te rourou, nāku te rourou, ka ora ai te iwi*

With your food basket and my food basket the people will thrive

Nāu te rourou, nāku te rourou speaks to the strength of KM where sharing the load disperses the burden, 'ka ora ai te iwi' and strengthens the collective. Qualitative research carried out in Indigenous creative domains is entrenched in whānau functionality, a creative methodology inherent in indigenous cultural practice.

My research is reliant on whānau knowledge, everyday lived experience, our way of life. Whether we are cooking kai at the marae, peeling potatoes for hangi, washing dishes, making cups of tea for kaumatua, these collective social platforms are the schools that provide generous amounts of engagement and rich mātauranga understood through participation. The experience is unique as a collective cultural research model founded on the principles of tikanga, whakapapa, mātauranga, kaupapa, and reo. The summary being;

- Qualitative research domains affirm, apply, and secure indigenous knowledge.
- enhances knowledge capacity through practice using, community-based delivery modes.
- facilitates critical analysis and the discussion of issues in partnership with individuals and communities through knowledge solutions.

Māui-driven theory and practice are fundamental to how we learn. environmental integrity, mental, and spiritual well-being are inherent attributes and conditioning.

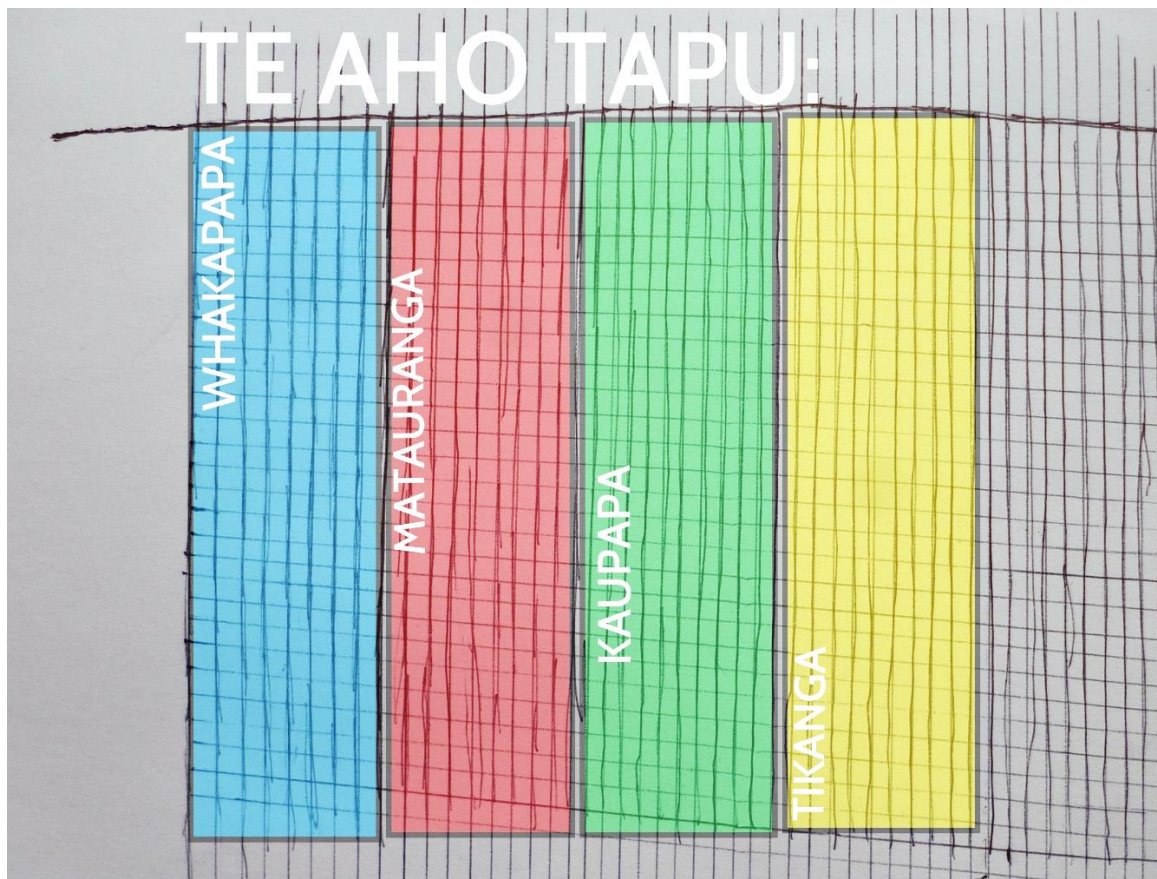
To conclude, the requirement of this thesis is to produce a creative item. As a practitioner the creation of a traditional kākahu within the collective kaupapa Māui model, satisfies the requirements under the Kaupapa Māui Indigenous qualitative research frame, and provides space for a 'longitudinal ethnographic case study'.



Figure 103: This diagram shows how kaupapa Māui touches tangible and intangible items within a Māui/Māori context.

## Chapter 9 : Conclusion

Te Aho Tapu: Mātauranga a Maui, the Preservation of Ancient Knowledge through Practice



*Figure 104: The Te Aho Tapu Framework.*

To conclude, Kākahu are vessels of prestige honouring the living and the dead. In this frame Kākahu is the analogy of Te Aho Tapu a Māui. **Te Aho Tapu is esoteric mātauranga.** Tapu is an ancient spiritual and social code that is observed by descendants of Māui. **The kākahu framework** is founded on the principals, whakapapa, kaupapa, tikanga, mātauranga and reo;

delineating the infrastructure of Te Ao Māui. **Kaupapa** as a solid foundation, the “collective vision, aspirations and purpose the community” (Smith, 1997), is built on.

The principals are interweaved into the fabric of the community just as the principals are weaved into the fabric of the **Kaupapa** kākahu. Without a solid **Kaupapa**, the kākahu cannot be weaved. **Kaupapa Maui** is inherently interwoven in these principals as much as to say; ‘ko au ko koe, ko koe ko au, I am you and you are me’. They each have value and meaning. **Tikanga are ethics**, a code of practice that guides our actions to ‘do the right thing’.

**Whakapapa** provides insights, frames whānau, iwi, hapu whānau relationships, and links to Papatūānuku, Ranginui, Moana, Te Taiao. Symbolisms and physical representations tie us to the land where survival is dependent on a relationship with nature. **Reo Māori, oral language**; is the vehicle and the tool employed to access, transmit and preserve mātauranga. The Te Ao Māui world view is embedded in language.

**Mātauranga**; ancient knowledge is preserved through repositories, in pūrakau, whakairo, moteatea, lived experience in Māuitanga (our way of life), philosophies, spiritualities in customary and cultural practice passed from generation to generation. Access to **Mātauranga** is through oral language that preserves our mātauranga. In essence, these principles are the fabric of Te Ao Māui, and are inextricably linked from the past into the future, interweaved into one another where one cannot exist without the other.

It is these principles in Whakapapa that fortify and sustain my identity and te iwi Māui. Finally, **Te Aho Tapu as the collar** band of the Kākahu, representing Maui-tikitiki-a Taranga; the sacred thread. Māui, is the aho that interlinks the infrastructure of principles and **Whakapapa** validates my lineage to Māui.

Te Aho Tapu, Māui-tikitiki-a-Taranga, the sacred thread, the **kākahu/thesis**. The interwoven threads explain whakapapa, tikanga, kaupapa, through mātauranga Māui expressed through our reo rangatira, to reclaim my heritage. Te Aho Tapu is Māui-tikitiki-a-Taranga, the thread that binds me to who I am, and where I come from to reclaim my heritage, as I am Māui, te uri o Māui-tikitiki-a-Taranga. Te Aho tapu.

I am proud of my heritage and therefore joyous to share it with you as I have arrived at the end of my journey where all has been said and done in the reclamation of my heritage. I end this journey with the words of Dr. Nēpia Mahuika,

“I am the product of many things, and my history has many threads. This is a thesis about how those threads are woven together, across generations, how they are patterned with language, songs, and proverbs, and coloured by collective and individual narratives and experience” (Mahuika, 2012, p.1).



*Figure 105: Māui. The completed kākahu*

## Glossary

### A

Aho	thread
Āhuatanga	aspect, feature, characteristic
Ākongā	student, learner
Amo	bargeboard support - upright supports of the lower ends of the maihi representing legs
Aotearoa	Land of the Long White Cloud (New Zealand)
Ao tūroa	enduring
Ariki	Paramount Chief
Aroha	love
Atua	God
Awa	river

### H

Haka	dance
Hāngī	oven pit
Hapainga	to lift up, to shoulder
Hara	violation of tapu
Harakeke	flax
Haumietiketike	God of uncultivated or natural food
Hapū	subtribe
Heke	rafters
Hinengaro	mind, consciousness

Hīnaki	eel/crayfish pots
Hine-nui-i-te-pō	Goddess of the night
Hōhonutanga	in-depth
Hui	meeting
Hukahuka	tassels

## I

Inanga	small silver white fish, whitebait
Iwi	tribe
Io – matua- kore	Io the parentless god

## K

Kahu kuri	a cloak made from dog skin
Kai	to eat, to consume
Kaikōrero	main speaker
Kainga	home
Kaiako	teacher
Kākahu	clothing, cloak
Kanga	corn
Kānga waru	corn that is grated
Kānga piro	fermented corn
Karakia	prayers, chants, recital
Karanga	to call
Katoa	all of the things or people
Kaumatuā	elders

Kaupapa	foundation, stage, platform
Kaupeka	seasons
Kete	basket
Kete-aronui	basket of knowledge that could help humankind
Kete-tuauri	basket of knowledge of ritual, memory and prayer
Kete-tuatea	basket of knowledge of evil/makutu harmful to mankind
Koha	gift
Kōmore	bracelet, wrist ornament, wristlet, ankle
Kōrero	talk, discuss
Kōrerotia	talk, speak
Korero tahito/tawhito	ancient explanations
Koroua	elderly father
Korowai	feathered cloak
Koruru	carved face on the gable of a meetinghouse
Kotahitanga	collective
Kupu Whakaari	prophetic sayings of charismatic leaders.

## M

Maihi	the pitch at the front of the building either side of the tekoteko represent open arms welcoming visitors
Mākutu	to cast evil spells
Mana	power, status
Manaakitanga	hospitality, support
Manuhiri	visitors
Māramataka	Māori lunar calendar

Māramatanga	enlightenment
Marae	meeting house
Marae ātea	the open space in front of the wharenuī
Mātau	to know with understanding.
Mātauranga	knowledge
Matiti kura	the first phase of the moon triggered by ripening of the small red berry.
Maunga	mountain
Maumahara	remember, recall.
Mauri	life force
Mau rākau	Martial Arts
Māoritanga	Māori practice, way of life, culture and traditions
Moana	Ocean
Mōhio	to comprehend, understand.
Mōhiotanga	knowing
Mokopuna	grandchildren
Mōteatea	Chant, traditional lament
Muka	flax fibres
Mutungā	end, completion

## **N**

Ngāti Porou	tribe on the East Coast of the North Island
Ngā wā o mua	days past
Ngā kōrero o mua	ancestral stories
Ngā kupenga	fishing nets
Ngako	essence

Noa	unrestricted
<b>O</b>	
Oriori	lullaby
<b>P</b>	
Pākehā	Originating from a foreign country.
Pā harakeke	flax plantation
Paepae	orators' bench
Pakeke	adult, elder, older person
Pakiwaitara	stories, myths
Pao	sing
Pāpā	father, uncle, dad
Papatūānuku	Mother earth
Parareka	potatoes
Paraharaha	flat ropes
Patu	hit
Paru	dirt
Para	waste of the harakeke
Pepeha	tribal saying, motto
Pēpi	baby
Pipiwharauoa	shining cuckoo
Piupiu	flax skirt
Poroporoaki	farewell
Pou	Free-standing sculptures
Poupou	wall pillars, post, poles

Poutokomanawa	central ridgepole holding up the tāhuhu
Powhiri	welcome, invitation
Pukupuku/pauku	describes the technique of whatu aho pātahi when there is no space between the rows.
Pūrākau	legendary, mythical

## R

Rāhui	temporary ritual prohibition
Rangahau	research, investigate.
Rangatahi	youth
Rangatira	Chiefly, high ranking, noble, esteemed.
Ranginui	Sky father
Rakanui	high energy
Raranga	weaving
Reo	language, tongue, dialect
Rerenga	journey, leap, flight
Rito	new sprout (pēpi)
Rongo-mā-Tane	God of peace, balance, and cultivated foods.
Rourou	food basket
Rūaumoko	God of the underground, volcanoes, and earthquakes

## T

Taeore	a variety of muka flax used for weaving kākahu.
Tāhuhu	ridge pole, large beam the length of the roof representing the spine.
Taiao	the natural world

Takapau	spread out flat, floor mat.
Takirau	moon on the 17 <sup>th</sup> , 18 <sup>th</sup> , or 19 <sup>th</sup> night of the lunar month (it varies with other tribes)
Tamariki	to be young, children.
Tane	man, male
Tāne Mahuta	God of the forests, and all its inhabitants
Tangaroa	God of the sea and its creature
Tangata	people, man
Tangata whenua	people of the land
Tangi	cry, mourn, weep.
Tangihanga	funeral
Tāniko	finger embroidery
Taonga	gift
Taonga tuku iho	heirloom, ancient gift
Tapu	sacred
Tātai	to recite genealogy.
Tātou	we, us, two or more
Tātua	belt
Tauparapara	incantation said before a speech.
Taura	chord, tie, rope
Tauira	student
Tawhirimatea	God of the elements (lighting, wind, storm);
Tawhito	ancient
Te Aho mutunga kore	never ending thread.
Te Aho Tapu	Sacred thread

Te Ao Māori	Māori world
Te Ao Māui	Māui world
Te Ao Mārama	the cosmic family of the natural world
Te Ao Tinana	physical world
Te Ao Wairua	spirit world
Te Kore	realm of potential being nothingness.
Tekoteko	carved figure on the apex of the building
Te Marama	light
Te Pō	night
Te Rā o Te Reo	the celebration of our language
Tikanga	custom, lore
Tinana	body
Tipuna mātauranga	ancestor knowledge
Tohu	sign
Toi	art
Tokotoko	walking stick.
Tōpuku	round plaited rope
Tū	to stand.
Tuamaka	round rope plaited with 4 strands.
Tuhinga	writing, document.
Tukutuku	decorative wall panels
Tūmatauenga	God of people and war
Tūpāpaku	deceased
Tūrangawaewae	a place where one has rights of residence.
Tūturu	authentic, real, true

## U

Ūkaipō	origin, real home, place of sustenance
Uri	offspring, descendant, relative
Urupa	burial ground

## W

Wahi tapu	sacred ground
Wāhine	woman, female
Waiata	sing
Wairua	spirit
Waka	canoe
Wānanga	to meet, discuss, seminar, conference.
Whaikōrero	formal speech
Whai ora	seeking health.
Whakaaro	idea, plan, consider.
Whakairo	carving
Whāngai	to foster, bring up, nurture, adopt, feed.
Whānau	to give birth, family.
Whānau whānui	extended family.
Whānuitanga	outwards
Whakapapa	genealogy
Whakataukī	proverb
Whakairo	carvings
Whakawhanaungatanga	establishing relationships.
Whāriki	weaved mat.

Whare kai	eating house.
Whare moe	sleeping house.
Whare takiura	a traditional house for teaching esoteric lore.
Whare Pora	ancient house of weaving
Whenua	land
Whatu	weave
Whatu rua	two pair twining
Whenu	leaves
Whetū	stars

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