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# **Ati Ue: Te Aitanga a Tuoro**

A thesis submitted in fulfilment

of the requirements for the degree of

Master of Māori and Pacific Development

at

Te Whare Wānanga o Waikato

by

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## **Abstract**

This thesis is based on the manuscripts of my tupuna Tuoro Akapita Pango that are held in a treasured whānau box. The manuscripts contain history and kōrero of Te Arawa written by multiple generations of the whānau Pango. Within this thesis I explore the value of inter-generational knowledge through considering what lies within these whānau manuscripts and taking the opportunity to discover more history about Ngāti Whakaue through a whānau lens. Researching these manuscripts enables reconnection of the past and the present; the reconnection between forgotten knowledge and whānau.

Specifically, this thesis proposes a Ngāti Whakaue approach to engaging historical materials and research. It centres the voices of the people, such as the many family members involved within the process, as well as the box of writings and the many gems that hide within. Also, it asks what the manuscripts mean for the current descendants involved in the research.

The research has been a means of reconnecting with the past to give relevance and context to the present. The objective is demonstrating the value of iwi-specific research methods so that whānau feel encouraged to embark on their own journey.

## Ngā mihi

E ngā kai pānui, ko taku reo mihi tuatahi ki a koutou!

Tēnei au he tuku aumihi ki ngā hapaiō, ki ngā hunga tautoko mai i ahau kia whakakaupapa i tēnei tuhinga roa.

Me pēhea e kore ai aku mihi tuarua ki ōku hoa mauroa, nā koutou ahau i wetewete, i wero, i whakahahani kia puta te kounga o te whakaaro i raro i te korowai o Tāne-te-Wānanga. Kai te reo ketekete o Te Whāiti-nui-a-Toi (Te Maiora Rurehe), kai te mātai hinengaro o te whārua o Rūātoki (Retia Melbourne), kai te manu tāiko o Te Pikikōtuku (Arapeta Paea), tēnā koutou.

E taku hoa o ngā moutere puta noa i Te Moana-nui-a-Kiwa. Me tōtika tonu te mihi ki a koe me tō wahine (Indianna Ross), i homai a kamo, ā whatu, ā kupu, ki te wetewete i taku tuhinga roa, tēnei taku maioha atu ki a kōrua e Te Ma'u (Tema'uonukuhiva Te'ikitekahioho-Wolff).

Huri rawa taku aro ki ngā takutai o te kainga, Uncle King (Kingi Biddle), Cory Masters, Nan (Linda Biddle), Ben Manley, Nanny Tam (Rangitamoe Biddle), Uncle Hemo (Dr Hemopereki Simon), koutou i takoha mai a roro, ā karu, ā whakaaro. Tēnei te whakamānawa i a koutou.

E āku tuahine, e tōku Pāpā, tēnā koutou. Ahakoa kāore i wānanga, kāore i kōrero. Ko te whakakotahitanga o te whānau te rākau i tahuna ki te ahi kia mahana ai te whare tuhinga. “Auahi ana!”

Ka tō atu te rā, ka ara mai te rā, ko koe tēnā e toku ringa mauī he mau pono ki taku ringa ao te pō, pō te ao. E tōku wahine, Paniruahine. E kore e ea i ēnei kupu taku maiohatanga mōhou kai te kura kahurangi.

Ko taku aro ināiane ki ōku kaiako tautoko. Nā kōrua i whakawhānui ake taku titiro ki te ao mātauranga, nā kōrua i whakangāwari taku haere i roto i ēnei mahi

rangahau. Nā koutou i penupenu te kai māro o te whare wānanga kia penapena ki au. Mā te aha, te mihi ki a kōrua! E te tāhu o te pātaka whakairinga kōrero, e te uri o Tamatearikinui, o Rongokako, o te waka a Māui, e Hemi tēnei au ka mihi (Dr Hemi Whaanga). E te whītiki o te kī, e te kōpu rere ata, e te uri o Awanuiārangi, e te raukura o Parihaka, o Taranaki, Alice (Dr Alice Te Punga Somerville) me pēhea ngā tūtohu e ngū.

Kai tōku huia kai manawa, e te tamarahi pāriiri, e te tītoko o te rangi, e te whakawhiti o te rā, e te poutokomanawa o tēnei whare whakaaro, ā tēnei tuhinga roa, me pēhea te kupu e whakatinana i taku waimarie ki a koe. Mum (Lauren James), koe i awahi, i poipoi, i whāngai i wēnei āhuatanga ki au tēnā koe. Nā taku kukunetanga mai ki tēnei ao, nau ahau i whakatangata, i whanake kia kite i taku pitomata. Ānei taku reo aroha, ānei aku kupu ki a koe. Nā māua i haere ngātahi ai ki te rongō i te reo o Koro (Robert Biddle), heoi me mihi ki a ia, nānā te take i rangahau tahi māua. Ahakoa kua wehe koe, Koro, kai te raranga tonu koe i te whānau kia noho kotahi. E kore ngā mihi e maroke i te rā mō kōrua e aku tihi maunga.

Kāti, me mihi ki ngā hunga katoa ora mai, mate atu i tautoko i ahau. Tēnei taku whakarangatira i a koutou, i hōmai ngā mātauranga kia tutuki tēnei o ōku wawata. Aku kaiako katoa, nā koutou ahau i whakarangatira. Tōku iwi, tōku kapa, ōku kōeke o te kāinga o Ngāti Whakaue nā koutou tēnei taonga. Hoki au ki ngā kōrero a uncle Hohua Mohi i tana huringa tau 40, ngā kupu tuku iho a koro Mita Mohi “Ko au, ko koe, ko koe, ko au, ko taua. Ko tātau.”

“Me he āio mōwai rokiroki,  
Me he hau pūkeri rānei,  
Ka arohatia koutou e au.”



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## **Chapter One**

### **Introduction – Ati Ue – Te Aitanga a Tuoro**

#### **1.1 Introduction**

‘Ati Ue’ – Te Aitanga a Tuoro is an exploration of identity through manuscripts that have been handed down from one generation to the next generation. This thesis seeks to explore how we can find the connectors in our environment and in our life that help us to understand better who we are and how our whakapapa influences who we are.

Ati Ue is the word used to identify the people of Ngāti Whakaue who reside in the Rotorua area. ‘Ati’ is the last three letters of the word ‘Ngāti’ and ‘Ue’ is the last two letters of the word ‘Whakaue.’ The use of these kupu is important because they are unique identifiers to the people of Ngāti Whakaue, the tribe with which I identify most closely. In the context of this research, it is utilised because the writings and kōrero within this thesis are targeted towards this specific iwi. Fortunately for my whānau and I we have a whānau taonga box that contains many manuscripts, writings, and history of the whānau Pango, wider Ngāti Whakaue and Te Arawa. Within this box are writings of my tupuna Tuoro Akapita Pango which we have used as a whānau for knowledge nourishment. Throughout this thesis the taonga box will often be referred to as the ‘box’.

In the sections that follow, I will outline the aims, purpose, objectives, and structure of this thesis. It is my intention to build a relationship between myself and my grandfather Koro Bully, who I will simply refer to as Koro to reflect this writing in more of a storytelling manner than an academic script.

#### **1.2 Te Tīmatanga – The Beginning**

E anga ana taku waka ki Maketu, ki Te Okureitanga o te ihu o Tamatekapua, kai reira Tokaparore, kai reira Tūterangiharuru.

Tuki tuki ana taku waka ki Maketu, tō ana taku waka, ko Te Arawa!

Kumekumea, totoia!

Kumekumea, totoia!

E ko Te Hoata, E ko Te Pupu ka whawhao taku waka mai Maketu ki Tongariro maunga.

E karanga ana ngā hau o ngā wai koropupū o te waiariki, ki te Te Rotorua-nui-a-Kahumatamoemoe, ki Te Papaiouru, Ki Ngongotaha maunga, ki ngā ūkaipō Ohinemutu, Te Koutu.

E hira hoki au i toku tatai whakapapa! Ka tau, hā!

Tuoro Akapita Mekiora Pango

|

Anipatene Pango

|

Robert Biddle

|

Lauren James

|

Tipene James

*To my beautiful Koro,*

*At moments like this, I miss the sound of your voice, the wisdom of your kupu and the love of a grandfather. I want to share with you how I am exploring what it is to be a researcher and undertaking whānau research that is led by my heart.*

*E Koro, I recently read a pukapuka called Research is Ceremony: Indigenous Research Methods by Shawn Wilson, and Koro I couldn't put it down. What resonated with me was the way in which Shawn Wilson wrote, he was writing a kōrero to his sons and I didn't feel like I was reading a book on research. I felt that he was taking me on a journey with his son, and I was connected both heart and head to the reading.*

*I have never felt that I was a natural academic Koro, but I have always loved listening to people share stories of whānau because of you. You shared so freely*

*with us all and shared with us great learnings. So, when I read the book by Shawn Wilson, I realised that actually, I could be a researcher. And like I always have; the research would be led by my heart.*

*Koro, Shawn Wilson wrote in his book about the importance of an Indigenous research paradigm and that I need to form a respectful relationship with the ideas that I study. I know that I can do this because this research is 'our' research. Wilson goes on to write that in order for the reader to be able to see the researcher's relationship to research and how it was formed, you need to form your own relationship with me as the researcher. I take on board his writings and know that I need to understand some of the factors that go into my side of things: how and why I decided to research this topic, where it fits into my life and some of the factors that influence my point of view (Wilson, 2008).*

*While I had a lightbulb moment when reading his book, I also want to be able to explore research in my unique way. I also want to use my research journey as an opportunity to bring our Pango whānau closer together and share with them my research, not only at the end upon completion, but also at different stages of the research journey. I do this for several reasons, but mainly because this is 'our' research not 'my' research. In the same way that I have academic supervisors, it is also important that I have whānau supervisors, who act as kaitiaki over me and the research. I write this to you as well, Koro, knowing that you will be my wairua supervisor and that you will help keep me safe from the other side, just as you did when you were here with me physically.*

*I read, Koro, this kōrero from Marewa Glover, who is a Ngāpuhi professor and researcher. She writes how we as Māori researchers will seek out a kaumatua (elder) or community leader with mana (status) and will engage in a process of face-to-face meetings, establish a relationship and seek sponsorship from the kaumatua, which includes providing emotional and spiritual support. We work out and clarify the purpose of the research and accountability issues, and appoint a cultural supervisor or whānau support group, especially when the research is part of a higher degree. She writes that involvement of kaumatua is central to the practice of kaupapa Māori research. Kaumatua provide guidance protection,*

*spiritual oversight and keep cultural practices in the forefront of research (Glover, 2002).*

*It is interesting for me, that what seems to be such a natural extension of who we are as Māori has to be explained in this way. It is a reminder for me, that we as Māori are always needing to clearly justify our process and give sense of what seems natural to us so that others can understand. Yet I also know that our research is also a teaching tool that helps others to understand how and why we do the things that we do and that we are not justifying what we do for others but making sense for ourselves of why we do these things.*

*Koro, I have missed you so much and this research journey is also a way for me to connect with you on the other side. I am excited and almost overwhelmed with emotion to start my journey, so I need to provide some clarity about how this is going to go.*

*As a child I grew up listening to you talk about your Koro Tuoro, your mother Aniani's father, and what a learned man he was. You talked about how on Sundays the local priest Father Timmerman, the local doctor Dr Sill, and Haane Manahi would go into your Koro Tuoro's room and you would all wānanga. This must have made for an interesting combination; a tohunga, a war hero, the local priest and the local doctor all sitting around my great grandfather's box drinking whisky while discussing the Māori world.*

*You would talk about the whānau box that held some of his writings and I could see your eyes light up with love. I would also listen to you recite some of the readings you had come across in the box. It is for these reasons along with the look of love that I saw in your eyes, that I wanted to find out more about your Koro Tuoro, our Koro Tuoro.*

### **1.3 Our Own Methodologies: Kaupapa Ati Ue**

Koro Bully you have always influenced my life, and while you have passed away many years ago now, I feel those early years of engagement with you still influence

my life now. You have always been my guardian and knowing this has made me feel safe about exploring the space of understanding the importance of ancestral connection from a Māori space and undertaking a research journey that was led by my heart. Through my journey at University, I have read many different methodologies such as Qualitative Methodologies, Pūrākau Methodologies, Kaupapa Māori, Reflectivity in Research Practice and many more. Though they may have relevance towards this research, it has been through working on this thesis I have been able to identify that the Indigenous academic world is wider than those multiple theories and methodologies. By researching into new methodologies and undertaking my own journey, I can discover more and explore further in to our own Mātauranga Māori. Because essentially, what sits within this research is creating and discovering old and new mātauranga Māori.

The framing of this thesis was always about a reclamation process of understanding who I was and where I come from and the importance of exploring my identity. But instead, it became a process of decolonisation by learning more about the pūrākau of my tūpuna. As has been written, coming to know the past has been part of the critical pedagogy of decolonization. Linda Smith reaffirms the importance of coming to know the past by encouraging us to write our memories using our voices for the future; I am writing the memories of Koro Tuoro to use my voice for the future of his whānau (Smith, 2012).

Koro, we need to develop our own methodology, a methodology that suits our style of writing and research, one that expresses what is important to our whānau. Koro, I thought that an appropriate name for our methodology would be 'Kaupapa Ati Ue'. After all, we are a whānau who are heavily involved in our tribe, so I believe it would be fitting to have 'Kaupapa Ati Ue' as the name for this methodology, as it reflects our connection to our tribe Ngāti Whakaue. Let us journey together to see what this 'Kaupapa Ati Ue' is all about.

So, Koro, what does 'Kaupapa Ati Ue' mean? What does it encompass? Who is it about? Is it similar to a Kaupapa Māori research, where the research is by Māori for Māori, or in this case by Whakaue for Whakaue (Tuhiwai Smith, 2015)? Or is it like a Pūrākau, where we investigate the detail of stories and understand through

Pūrākau the rich history and kōrero that sit within the research (Lee, 2009)? Or maybe it's neither. But what I hope to get from this research Koro is a better understanding of what this research methodology could look like for our whānau and ourselves.

To understand this methodology, we must first consider the name 'Kaupapa Ati Ue,' and understand what it means and where it comes from. As we both know koro, Ati Ue is a shortened name for Ngāti Whakaue, where the letters 'Ng' and 'Whaka' have been removed. We both know that this research is primarily focused on all descendants of Ngāti Whakaue, specifically our whānau. But through this research, readers will gain an insight into the history of Ngāti Whakaue through the lens of the whānau of Tuoro Akapita Pango. This research is about the history of our tribe, but also it is about expanding on kōrero and whakapapa in-regards to Ngāti Whakaue; this is something we have always done as a collective and as a whānau through conversation and kai. This is our research, so it is only right that we determine what it looks like as whānau and as a collective.

Koro, what did you want it to look like? For me, this research has always been to connect with you and our whānau, past, present and future. My aspiration for this methodology is being able to research in our own way. This research is about understanding who we are, from myself, to mum, to you, to nanny Ani, to koro Tuoro. Understanding who we are is the paramount reason for this research. This journey started because we were all curious to see what sat within our whānau 'box.' Each generation of our whānau have always wanted to explore what hid within this 'box.' I know for myself, my drive to want to see what was inside followed from your passing in 2009. I will not know your 'why,' but for mum, I feel as if she followed this journey with me because she wanted to have that connection with you again. 'Hononga' (connection) is one section of this methodology. The connection through whānau, through curiosity, is what this methodology is about.

So now that we know about one part of the methodology, what does the rest look like. Does it encompass all methodologies, such as 'Qualitative,' 'Pūrākau' and 'Kaupapa Māori?' These methodologies have laid the foundations to create this

methodology. But what makes this methodology unique? Kaupapa Ati Ue is many things. It is my marae Paratehoata-Te-Kohea that I stand on, it is my wharenui Tunohopu that shelters me, it is my wharekai Rukuwai that feeds me. Kaupapa Ati Ue is focused on upbringing and the importance that identity has towards individuals.

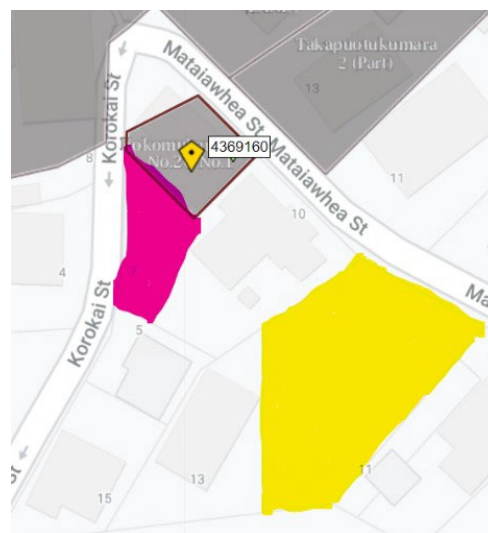
As I reflect on what this research talks about, it describes our upbringing as a family, identifying the way we were raised and how we were taught about ourselves from a young age. This research allowed me to dive deep into our history as a people and speak in detail about everyone that has taken part in researching into our whānau box. This is where the similarities to Pūrākau comes in Koro. Like Pūrākau, Mum has always been open about sharing stories with everyone. A lot of the time the kōrero is spontaneous; we could be sitting on the balcony and mum would tell my siblings and I the stories about home, about our whenua, and in a sense, it is the transfer of knowledge from mother to child. She always mentioned that this was something you always did with her and her siblings so I can only imagine that koro Tuoro did the same with nanny Ani, nanny Ani to you, from you to Mum and now to me. Sharing details about knowledge shared to me by whānau from my upbringing. This is another section which is encompassed within 'Kaupapa Ati Ue' research.

Again, this research is kaupapa Māori but with a Ngāti Whakaue lens. Kaupapa Māori where you wear a korowai to keep you protected within the research. The only difference is the person who is wearing the korowai of wairua and aroha. Kaupapa Māori is about a Māori world view approach, but for me, a Māori view isn't what I see. From birth, I have only ever highlighted myself as a uri of Ngāti Whakaue, never as Māori, so it would be unfair to say that my research fits within a kaupapa Māori approach, and that it caters for every Māori, because it may not cater for every Māori. But what it will do, is it will cater for my iwi, my hapū, my whānau and myself. It will show an Ati Ue world view from the perspective of an Ati Ue descendant.

The simplest way to explain this methodology is through the words shared by the late John Rangihau where he explains the importance of his Tūhoetanga. "My being

Māori is absolutely dependent on my history as a Tūhoe person” (Rangihau, 1992, p.190). There is also a connection between John Rangihau and Ngāti Whakaue. John Rangihau lived within Ngāti Whakaue, a lot of his tamariki and Mokopuna were born and raised within Ngāti Whakaue, his wife has whakapapa to Ngāti Whakaue, and he now lies in our urupā kauae in Ngāti Whakaue. But it is not only through Ngāti Whakaue that there is a connection, but there is also a connection to my own whānau as well. There is land section next to his home in Ohinemutu, where our Koro Tuoro lived. This was your original homestead Koro, where you were raised as a baby, before moving to Koutu.

The land section within the Māori land court is known as Kokomukarukupo. I have highlighted the homes: yellow is our original homestead where you and Koro Tuoro lived; purple is where the Rangihau homestead stands.



*Image 1.1: Our homesteads*

There is another connection through my partner and me. My partner is Pani-Ruahine who is a mokopuna of John Rangihau. John Rangihau is widely known for his mahi within Tūhoe, but he has strong connection to Ngāti Whakaue, hence the reason why I have chosen to reference him in this thesis. His sayings reflect so clearly that this thesis, and for that matter my life, that my being Māori is absolutely dependent on my history as a Whakaue person. It is also a way to honor my partner Pani Ruahine and our hononga to each other.

Koro, what I hope from developing this methodology is that we expand upon the importance of identity and what that means from a Kaupapa Ati Ue perspective. As I was researching and diving in to all these different methodologies, none seemed to emulate my identity as a tribal person, as a Whakaue person, and what this research would look like from my Whakaue world view, from a tribal world view. This methodology highlights the organic way that we interact. This research was never based on setting times to meet, hui or catch up. There were no set times and no agendas. Every interaction was primarily about being authentic and allowing the research to come when it arrives.

One thing I had always admired about you, Koro, was your character and the way you were with people. The way you approached all things in general. As I expand on this, I would like to share this approach with you. This methodology is about the way I approach my research and is similar to how we greet people. One thing we do as a family is related to how we approach conversation with people. For example, when we meet people, it has never been 'what is your name,' it was always 'nā wai koe' - 'who are you from.' This authentic way of approaching a conversation allows you to get an understanding of the background of an individual, who he/she is and where he or she comes from.

My research approach is similar. I do not dive directly into the topic of the thesis, I let my heart take the lead and take us on a journey. We talk about everything around this topic, and everything that influences this research, not necessarily about writings by Koro Tuoro. The best way I can explain this methodology is that it is about understanding everything beforehand and allowing the heart to be connected to the kōrero. By understanding the context, you have an idea of what the story is about and the reasons why this research is so significant. By understanding the background of things, I find that it becomes better to understand the research and for myself and my family, we have tendency of doing this, hence the reason it is a part of the methodology.

Creating this methodology was easy Koro because I felt your guidance. Researching other Māori academics' work around methodologies has been awesome, and I learnt new things, and had many of the learnings I already knew

reaffirmed. The variety of research we now have as iwi Māori is significant. What this methodology creates is the opportunity to have iwi uniqueness in the academic world, which will only grow more literature and create more benefits for Māori, as Linda Tuhiwai Smith explained in a lecture I attended at Waikato University “Having more Māori literature can only benefit and change the narrative for how Māori are presented within research” (L.Tuhiwai-Smith, personal communication, May 21, 2018). I believe iwi uniqueness is the quintessence of Māoritanga, being able to identify who you are and where you come from means a lot. By not understanding this you will never understand who they are and what they are about, much like this research.

Again, I refer back to the late John Rangihau “it seems to me there is no such thing as Māoritanga because Māoritanga is an all-inclusive term which embraces all Māori. There are so many different aspects about every tribal person. Each tribe has its own history” (Rangihau, 1992, p.190). I find that many of John Rangihau’s thoughts really reflect the way this research is heading towards. Though I enjoy the term Māori, I still view myself as a Ngāti Whakaue descendant. I appreciate academics such as Smith and Rangihau who have created these opportunities to a pathway that creates new knowledge. For myself, I view this as old knowledge that has been revitalised. I think of the days of my ancestors and despite the difference in times, I would like to believe that Koro Tuoro would share the same views as me.

Identity, authenticity, and connection are the makings of this methodology. When John Rangihau explains the word Māori he says “this Māori term that has been coined by the Pākehā to bring the tribes together because if you cannot divide and rule, all you can do is bring them together and then rule because they lose out by the fact of being together. They would have lost their own tribal identity, history and tradition” (Rangihau, 1992, p.190). Without even being aware of it, this thesis was about strengthening my identity as a descendant of Whakaue, understanding my own tribal identity, history and traditions through research and lived experience.

When I think of this kaupapa, I think of our koromatua system within Ngāti Whakaue that is separated in to six different hapū. Ngāti Pukaki, Ngāti

Hurungaterangi, Ngāti Tunohopu, Ngāti Te Roro o te Rangi, Ngāti Taeotu and Ngāti Rangi-i-waho: these are our identifiers, and these are what makes us uniquely Ngāti Whakaue. These hapū are now the foundation for Ngāti Whakaue. This was formatted by Hamuera Pango, your great-great grandfather. Ngāti Whakaue whakapapa is all linked back to one of the six koromatua. The objective of this section is to structure my research methodology using the six koromatua of Ngāti Whakaue. Each of the sections within the methodologies are related back to these tūpuna and their characteristics.

This thesis is not about identifying what is different about my tribe to that of others. But instead, it is about sharing our key identifiers that make us unique to our tribe and how we approach the world, using the koromatua system within my iwi as the structure. Each section of the methodology relates directly to a particular tupuna, the methodology will be explained through their rich stories (Anderson, 2009). So, you can imagine that this methodology and thesis will reflect the environment and people within my community and Iwi because this methodology will be them, will be our ancestors.

This methodology reflects the environment I was raised in and live in, why because it is what I see when I walk out my front door every morning, it is what I hear when I am down at the marae or walking the streets of home. This methodology is based on the history of my people but also the environment that we live in. So, let us journey together Koro, so we can let people know about our tūpuna and explain our reasons of why they are significant. By understanding the backstory of these tūpuna, hopefully we can get an idea of their characteristics and how they portray that section of the methodology.

So, who are these six koromatua Koro - who is Tunohopu, who is Te Roro o te Rangi? Why are they so important to this thesis? Why are we using them for our methodology? Let's together unpack this methodology and the rich history of Ngāti Whakaue that sit within this kōrero and discover more knowledge about these tūpuna.

So, let's talk about the structure, I will explain in detail a story about each of our tūpuna, following that I will explain who they are and how they are relevant to this thesis. Together there are seven parts that I have identified; they are related to each of the six tūpuna who exemplify that part of the methodology. The seventh part of the thesis is Ngongotaha maunga which is a significant landmark of Ngāti Whakaue. When we consider these seven different strands of the Ati Ue methodology, we will be able to have clear view of what this methodology is about and what it could make possible for iwi researchers.

### **1.3.1 Ngongotaha**

Rotorua has been the home of tourism for centuries. Ngāti Whakaue and Te Arawa have always welcomed mātāwaka, Rotorua has always welcomed people to our kainga. All of which who sit under the aroha and manaaki of our tupuna maunga, Ngongotaha. Though this maunga is recognised as a maunga tapu, with the many stories of Patupaiarehe, this maunga has always cared for and protected the people of Ngāti Whakaue, Te Arawa and all people of Rotorua. When I walk outside of my whānau home, Ngongotaha sits to the right while I can sit and enjoy its splendour from the deck of our whānau home. It is a vital part of the environment that I was raised in.

If we look towards the rich history of the maunga, it can be viewed as a maunga to fear, maunga of tapu, a maunga of the extraordinary. But what is never discussed is the manaaki and the shelter the maunga provides, and continues to provide, for all people of Rotorua. When you are to arrive in Rotorua the first thing you will notice will be the lake, but the second thing you will notice are the maunga within the area, in particular Ngongotaha. We have always identified the manaaki our maunga shares, and how it makes people feel comfortable and welcomed. Manaakitanga is something I would like to adopt from our maunga, and the importance that manaakitanga holds within this research. Just like the Ngongotaha maunga manaaki the people of Rotorua, the thesis will manaaki the people and the kōrero that sit within it.

Manaakitanga, according to Moyle, relates to the comfort and wellbeing of participants, putting the person first before the research and the researcher, while

making sure that research is a collaborative and reciprocal process (Moyle, 2014). It was interesting for me when, at the time of starting the research, a key whānau member was hospitalised. She was raised with Koro Tuoro, and I would visit her, and undertake karakia for her at her request and spend time with her. I would sit and talk with her about what I was undertaking and that I was looking at researching our Koro. While others may think that the timing of talking about this with her was inappropriate, allowing participants to reflect on special memories can also provide them healing. Manaaki ki te tangata for me during this process was about respecting time and space and understanding that not everything can be planned. But I am also reminded of how generous you are Koro, with sharing your knowledge and hosting people. Even now our whānau continue to talk about how they miss the kōrero they had with you, when you would share knowledge so freely. Just like the maunga, this methodology is generous with its gems, but also caring for its people. Just like my maunga, caring and manaaki for people is an approach that is centred in this thesis.

### **1.3.2 Pukaki**

Pukaki is known as one of the most famous carvings in all of New Zealand. This tupuna who is acknowledged right across the country is probably the most identifiable carving in New Zealand today, and is the first Koromatua that I will write about. This tupuna who is portrayed on the NZ 20c coin lived on the Pukeroa hill. Each morning as I look out the window of our whānau home, I look upon Pukeroa, the place my tupuna Pukaki lived. But this tupuna is more than the 20c coin. He was a well-known tupuna who was praised for his knowledge and wisdom beyond his years. It has been said that Pukaki was influential to his tamariki and mokopuna. He was most well-known for raising his mokopuna, Te Matapihi-o-Rehua and Te Whanoa who are prolific tūpuna in Rotorua. His sharing of his taonga, wisdom and knowledge has been one of the main foundations to the land and people of Ngāti Whakaue. Though he has passed for many centuries he still shares his knowledge and taonga to the people. His people still recognise him through famous songs such as Pukaki which was performed by Ngāti Rangiwewehi at the 1998 Polynesian festival now known as Te Matatini (Petley, 2020). Songs such as this have immortalised Pukaki. We as a people still take privilege and being able to see this tupuna as a whakairo but also ā wairua.

Similar to this Koro, there were two reasons that I started this research. The love of my grandfather Robert Hughes Biddle who passed away over 11 years ago now, which I found this as a way for me to connect with him again. The second reason was the mātauranga of my tupuna Tuoro Akapita Pango. The manuscripts of my tupuna Koro Tuoro sparked an interest in wanting to learn more about who he was, and the relevance of his writings, his knowledge passed down from generation to generation, now with me his great-great mokopuna. The research journey was for me a spiritual journey of interconnectedness to those who have passed and the treasures they have left for us. If I look towards another research around taonga tuku iho. Taonga tuku iho sit within a kaupapa Māori paradigm. These Māori ways of knowing, doing, and understanding the world are considered valid in their own right. In acknowledging the validity and relevance, it also allows spiritual and cultural awareness and other considerations to be considered (Smith, 1992). These taonga that have been shared through generations to generation are imperative to the life of this research. Just like my love for you koro, this is the same affection our people still share for our tupuna Pukaki. This was also probably the same affection that Pukaki's mokopuna shared with him.

Pukaki draws our attention to interconnectedness to our kaumatua and the sharing of their mātauranga in a way that gives honour to them and preserves tupuna information for future generations.

### **1.3.3 Tunohopu**

Tunohopu was a famous warrior tupuna of Ngāti Whakaue. Just like his older brother Te Roro-o-te-Rangi, he is always referenced with the pakanga of Tawharakurupeti at Paepaehakumanu (Rotorua Government gardens). Though he is always recognised with pakanga, he was also known as a peaceful tupuna, who understood that there were two arts to war, Rongo and Tū. He is well known for his famous saying, “Hai aha au te mate noa ake mō aku pākarito ka tipu” (I will not perish for my descendants will live on). The reason he expressed this was when his son Taioperua had been kidnapped by the chief of Tūwharetoa, Tamamutu, following the pakanga of Tawharakurupeti. The only way for Tunohopu to retrieve his son was to go to the Pā of Tamamutu to discuss his son's return. Tunohopu

followed the iwi of Tūwharetoa back to their Pā in Taupō. He discreetly sneaked into the home of Tamamutu dressed in rags and waited for Tamamutu to return to his bed. The two chiefs met and Tunohopu explained to Tamamutu that he was willing to sacrifice his own life for his son, he said that through this whakatauākī “Hai aha au te mate noa ake mō aku pākarito ka tipu.” Tamamutu acknowledged Tunohopu’s bravery and returned his son for his bravery, dressing him in attire fit for a chief. Though Tunohopu has been referenced as a man of war, it was his heart and his aroha for his people that led to his most valuable victory. It was through his compassion and respect for Tamamutu he was able to gain this victory.

Throughout the whole of the research aroha and respect is something I have adopted from this tupuna in my research. For my whānau and I, respect for one another is paramount. One can see within this story the values of respect and aroha, which I have adopted from my tūpuna. This methodology will be for the respect of any subject matter, respect for my whānau, and respect for myself. When I started the research journey, I had intended to take an in-depth analysis of the writings of my tupuna, Koro Tuoro. However, as I undertook the journey, I knew that to respect the writings was to leave them as taonga for the whānau. As I reflected more, I knew that the starting point had to be to first learn more about my Koro. How could I give justice to understanding his writings if I first didn’t take the time to connect with him and learn more about who he was? Aroha ki te tangata for me became about respecting my Koro Tuoro first. So just like Tunohopu, this thesis will be done in a proper way where all who are included in this thesis are respected and loved.

Tunohopu is also the name of the ancestral meeting house at Tunohopu. It is where we took you, Koro, when you passed. It is the ancestral meeting house that Kuia Aniani went to. It is the whare tupuna that our whānau have the closest association with. It is a part of the environment that I was raised in and will raise my whānau in.

The moral of this pūrākau is the importance of sacrifice and that when I consider the story of Tunohopu I think about how often for the things we love the most, there is always sacrifice. When undertaking a thesis, our sacrifice is time with loved ones,

our own sanity and our own vulnerability; these are the sacrifices that you make when you pursue this avenue of research. Like Tunohopu when he went to Tamamutu, he arrived in rags. The reality is, when we start off our writing journey, we have bits and pieces of attire patched together like rags, but as we go through our journey and achieve the things we want to, we find that our writing now reflects the attire of a chief. Our writing is beautiful, it is structured, it reflects the beauty of our journey from rags to the attire of a chief.

#### **1.3.4 Te Roro-o-te-Rangi**

This tupuna Te Roro-o-te-Rangi goes by many names: Te Waha-Kae-Kapua, Te Tiwha-o-te-Rangi and Kopu-rere-ata to name a few. Te Roro-o-te-Rangi, eldest son of Ariari-i-te-Rangi, was known as a rangatira of great pride. It can be said that he was a fierce leader, who always led with great integrity. He was immortalized at the pakanga of Tawharakurupeti at Paepaehakumanu known as the Rotorua government gardens today. He was immortalized through his famous saying “Ruia taitea, ruia taitea, kia tū ko taikākā, ko ahau anake” (Shake off the sapwood – retain the strong heartwood, let those who are afraid leave now. Though alone, I will stay and face the enemy).

Though he was a fierce warrior, Te Roro-o-te-Rangi lost his life at this pakanga. He was courageous, he was bold but more than anything he was present and always faced adversity head on, just like Tame Iti says in his TedX kōrero, “Rae ki te Rae, Kanohi ki te Kanohi” (Iti, 2015). Though he lost this battle, he always addressed issues or situations face to face. He was known as a tupuna who was a kanohi kitea within his tribe and always participated with all people, enemies, friends, whānau and whoever else face to face, to dispute or resolve any issue.

Earlier in the Kaupapa Ati Ue methodology, I mentioned that I always wanted this research to be authentic. That can't happen without meeting face to face with participants. The researcher sees them, and they see the researcher. You know who you are (no walls or masks). Gaining trust as a researcher is strengthened through kanohi ki te kanohi interactions. It is said that intention and heart are revealed here; body language and other unseen, unconscious processes of engagement are in play (Moyle, 2014). Koro, all these principles take me back to learning on the marae,

and often it is not the formal kōrero that burns strongly in my memory, it is the informal kōrero. Examples of this are kōrero often being had by our Kuia, when you hear them, “oh look at that one over there, you only ever see them turn up on the nehu, ooh they’re close whānau, and they should have been here earlier” or “I am not voting for that one, I never see them at the marae.”

The value of kanohi kitea is something that intrinsically I have been raised with. I understand the importance of arriving at the marae, going in to the wharenuī to mihimihi with our kaumatua before going in to the wharekai to help in the back. Kanohi kitea is not only about your face, but the ancestors that you represent. When our whānau, hapū and iwi see you, they see the face of your mother and father, your grandparents, your great grandparents and all those from whom you descend. The application for this in terms of my thesis is that I may be the face of the research, I may be the person who engages with our whānau, hapū and iwi, but ultimately my face represents that of our ancestors, and I am mindful of that privilege with this principle.

Like Te Roro-o-te-Rangi, in the journey of this masters there is an internal battle, the battle to remain committed to the kaupapa even when there are issues going on around you. To be present and understand your own personal responsibility to your whānau and know that as a holder of the information, you have a responsibility to represent your whānau in your tribal environment while being present at tangi, hui and other kaupapa that whakanui the iwi.

### **1.3.5 Te Rangi-i-waho**

Te Rangi-i-waho can be said to be the bond, and the whānau within this methodology. This tupuna was always about unity and working as a collective. If we look towards his whakatauākī, Koro, that has now been adopted by the Rotorua Lakes Council "Whiria te kaha, tua makatia, e motu honoa, purutia Rotorua." (Draw together the strength, interweave it if it should break, join it together. Hold fast to Rotorua). Within this whakatauākī we can see how important whānau and unity are to Te Rangi-i-waho, but more importantly relationship and whakawhanaungatanga. So, it is only right that this tupuna be referenced with whānau because predominantly his mahi was about unifying all, whether you were

of Ngāti Whakaue descent or not. This whakatauākī is one that I have shared with council as a young person while at high school and utilised by council now. It reflects our whānau and is a natural part of my environment while ensuring that I work together with others to strengthen each other.

The thesis is about interweaving the knowledge of our tūpuna to be able to present and share with the whānau, so that whatever we do, we join and holdfast to each other as mokopuna of Ngāti Whakaue. The place of Rotorua is central to the thesis and while there may not be a specific reference to it, Rotorua is home. It is the place that nurtures us as a whānau, it is the town which our people of Ngāti Whakaue signed an agreement with the crown to establish. Throughout the thesis, the process of weaving has been important. If you close your eyes and have someone read aspects of this thesis, you can imagine the hands and the harakeke weaving together in the same way that the words weave through the mind and inspire the heart.

Whānau and the process of whakawhanaungatanga are key elements to this research. These aspects acknowledge the responsibility and obligations of the researcher to nurture and care for the relationships and the intrinsic connection between the researcher, the researched and the research (Smith, 1990). This principle of whānau has been central to my research and is naturally part of who I am. As a child raised in an environment where everyone was a cousin, aunty, uncle, nan or koro, not all of whom are close relatives or even relatives for that matter. The extended family structure is a part of my natural social system. Where many people might call my grandparents' siblings 'aunty' or 'uncle,' to me they were 'nan' or 'koro.' Raised in a way that acknowledged the importance of relationships and how whānau wasn't simply about how we were connected by blood, but how we were connected by the quality of our relationships. This was no different when undertaking research. The kaupapa was our Koro Tuoro and that even before starting the research, I would need to sit down with whānau and seek consent, guidance, and supervision from my whānau.

The responsibility and obligations of the researcher to nurture and care for these relationships and intrinsic connection between the researcher, the researched and

the research. The 'Kaupapa' refers to the collective vision, aspiration, and purpose of the community that I live in. Larger than the topic of the research alone, the kaupapa refers to the aspirations of the community (Smith, 1992). What I found interesting in this space was that my view and understanding of this research is that the process that led me here to be engaged in this kaupapa started before I was born. The aspirations have always been about the whānau and empowering the whānau with knowledge that allows them to grow and flourish. Aspirations that encourage our whānau to walk taller, hold their head higher in this world because they know who they are, who has come before them and all the resistance of simply existing to be where they are right now, that our being here is a product of tupuna resistance, and that the aspiration is to be our best self.

### **1.3.6 Hurungaterangi**

“Nōna te toa, Nōna te toa” is a whakatauākī well known within Ngāti Whakaue about the tupuna Hurungaterangi. Hurungaterangi was known for being brave and courageous. The kōrero related to this whakatauākī explains a lot about his own characteristics. Hurungaterangi proclaimed this saying following his vengeance for his father Whatumairangi being killed by Wahiao. Wahiao felt the wrath of Hurungaterangi because of his action. Hurungaterangi was known as a man of honour, who never tarnished people's mana. He killed Wahiao out of utu, a response for the killing of his father. Even though Hurungaterangi had killed Wahiao, he could have taken over the leadership of the tribe of Wahiao, but refused, because his intent was to execute utu for the death of his father, not to take over the leadership.

This is the perfect example of what could happen if people's mana were attacked. It highlights the importance of being honourable and respecting people in all matters. Though Hurungaterangi could have controlled and ruled another iwi, it was because of his principles that he never disrespected this.

‘Kaua e takahi i te mana o te tangata:’ just like our tupuna Hurungaterangi, my whānau and I take this seriously. The reason why we take this seriously is because there have been many times, we have borne witness and faced the brunt of people being disrespectful to others and ourselves. Koro, this was an interesting

one. I know for our whānau it is about making sure that people are fully informed and involved throughout the whole process and being clear about issues of ownership and control of the research (Moyle, 2014).

You know the thing for me Koro, it reminds me of our tribal meetings that I have attended, and when our people have not felt like they've been properly informed, up will get one of the nannies and she will be holding the trustees to account. Every now and then, 'koretake' is heard, either under people's breath or openly in the whare and debate is had. The people let our trustees know when they are happy and when they are angry, and always with the anger has been that our people haven't felt they received enough information, or that they were not involved enough in decisions that impact on our people. When I think of not trampling on the mana of our people, I also think about how I do not want to be at the receiving end of the finger pointing of any of our kuia particularly. Participating in my tribal world has provided me with tangible reminders of how accountable we are to our people and that above all else it is our people to whom we are responsible. I have encountered this many times Koro and it is something personal for our whānau as we have faced many battles that were never even necessary. For myself, this relates to understanding about being mindful, but also being actively responsible and ethical because of the lasting impact that research can have on individuals and communities (Bell, 2006). But just respecting people in general goes a long way.

In terms of the methodology, the characteristics I feel relate to my tupuna Hurungaterangi, the Koromatua that our whānau most closely associate with, is that it is not about looking for the fortune or fame. It is about the ability to be able to right the wrong and tell the story from the heart. It is part of the organic environment that I was raised in. There must be no malice in why we research, but simply an exploration to right the wrong, in this case not through the use of violence and weapons, but through the power of the pen.

### **1.3.7 Taotū**

This is the beautiful thing about research Koro, you never know what you can discover. You also don't know if there is any information that is unable to be discovered. Just like our tupuna Taotū, I have researched in depth through

countless books of Ngāti Whakaue and Te Arawa about who this tupuna was such as books like Ngāti Whakaue: A History by Hamuera Mitchell (Mitchell, 2013), Pou o Whakaue by Cyrus Hingston and many more (Hingston, 2014).

When we speak and stand to kōrero, we talk of all six Koromatua in equal importance. No Koromatua is more important than the other. Each one has equal standing. Yet the interesting thing is that there is so little information available about Taeotu and this has been frustrating and intriguing for me while undertaking this thesis. I have searched through Te Arawa and Whakaue books and resources and have spoken with a number of key Ngāti Whakaue researchers, such as Ben Manley, and each one has said there is little information that is available on this tupuna. I could place a google search in on Pukaki and there is a plethora of information, but for Taeotu there is so little information, and this was stressful. It was like I had come to a roadblock in my research. How could I develop a methodology where information was so scarce on one of my Koromatua tupuna?

As I explored this Koro, and I spoke with Mum, we understood that this was also a key learning opportunity for the thesis. The ability to understand that the role of research is to help source information to give benefit, but that sometimes there isn't the plethora of information that we need and that we come to a roadblock. How we navigate that roadblock will be different to each person. For me, I no longer see the lack of information on Taetou as a roadblock. I see it as an opportunity to understand that sometimes there isn't always the information, we think we need. Sometimes the road isn't easy, but that roadblock still has a place in the research journey. The way I view this, is that maybe not everything is to be known. We have to be careful that we do not start to assume that we have a right to access all information. This is my reminder that we do not always need access and perhaps this is a journey for another uri or descendant to carry on.

The characteristic for Taeotu therefore became about the importance of understanding the struggle and frustration of research and that nothing comes easy. There will be roadblocks that may pop up in the way, but instead of seeing the glass half empty, use it as an opportunity to reflect and see the glass as half full.

“Me hikoi taua e Koro,” let’s journey together to unpack the manuscripts and our whakapapa and map out our pathway that highlights the way ahead by utilising the knowledge of the past to strengthen our pavement.

#### **1.4 Thesis outline**

This chapter, *Chapter 1*, has introduced the kaupapa of the thesis as well as the research methodology I derived for this purpose from Ngati Whakauae knowledge as represented by the maunga and the koromatua. The rest of this thesis follows the proposed Ati Ue research methodology in order to consider the topic of my research, which is how to consider the whānau manuscripts contained in a particular box.

*Chapter 2* will be about our stories, our voices, and our people. This chapter will explore our whakapapa through Pūrākau, sharing stories of our esteemed tupuna so to help our whānau who read this better understand who they are through the rich history of our ancestors.

*Chapter 3* will be about the box. As you know this research was about our whānau manuscripts and it was the love you had for this box that ignited my passion for this journey. This chapter will be about what sits within the box, the significance, and the rituals that we as a whānau have practiced.

*Chapter 4* is about where we are heading as a whānau with the manuscripts and what these manuscripts look like for the descendant of Tuoro. From this chapter we can explore the purpose of the manuscripts.

Lastly, *Chapter 5* will summarise the thesis, explain what went well and what didn’t go to well. Hopefully Koro, we have idea of where this journey will be leading us.

## Chapter Two

### The people

#### 2.1 Ko wai a Tuoro Akapita Pango?

The Kaupapa Ati Ue methodology set the scene and the foundations for this thesis. It affirms the importance of hapū identity, and how the traits and characteristics of our tūpuna hold so many learnings and understandings of who we are. If we understand these traits and characteristics better, we understand ourselves better, providing a deeper context to our research. Iwi and whānau are honoured throughout this thesis. Through this chapter you will get a sense of subtle acknowledgements and references relating to the methodology Kaupapa Ati Ue. So, the saying goes, “if you don’t use it, you lose it.”

Well Koro Bully, to start my research I had to learn more about Koto Tuoro. So, I asked myself "Who was Tuoro Akapita Pango? Who was our Koro?" Tuoro Akapita Mekiora Pango is the only son of Akapita Te Toa of the Ngāti Whakaue people of Rotorua and Te Maramanui-a-Mahi, who was of the Ngāti Tarawhai people located on the shores of Okataina. Koro Tuoro, as I will refer to him throughout my writings, was born in Ohinemutu, Rotorua in 1883 and passed away in 1961. The details in this section about whakapapa and tribal history are drawn from the knowledge that has been passed down to me being immersed in a tribal environment.

Tuoro Pango had two families. His first whānau was with his first wife Ngamihi Ahuriri and together they had Te Rahari Ahuriri, Tuoro Pango’s first child. The second wife Hapatapu Te Akau descended from the ariki (paramount chief) lineage of Paora Te Amohau, the well-known chief of Ngāti Whakaue. From Hapatapu Te Akau and Tuoro Pango descend their ten children - Te Kakurere Amohau, Oriwa Pango, Wenarata Pango, Makarini Pango, Te-Wiremu Pango, Anipatene Pango, Haerehuka Pango, Ngahina Pango, Irahapeti Pango and Tiweka Gray. My Grandfather Robert Biddle is the son of Anipatene Pango, my mother Lauren James is his youngest child.

Just like how you raised me, I had to understand who our Koro Tuoro was. It was important for me to understand his whakapapa to understand who he is, where he comes from and what he is about since whakapapa is a crucial component to our assertions of Māori identity and tribal membership (Mahuika, 2019). Koro Tuoro's whakapapa also lays the foundation for our research.

## **2.2 Te Arawa**

Koro Tuoro has whakapapa to the people of the Te Arawa waka. The Te Arawa people are the confederation of tribes who occupy the Rotorua lakes district and part of the central Bay of Plenty coastline. The boundaries of the Te Arawa people can be marked by drawing a line from Papamoa on the coast to Atiamuri in the South, and from Atiamuri to Kaingaroa in the East and then North again to Matata where the Tarawera River reaches the sea. The proverb that is often used to describe this is “Mai Maketu ki Tongariro,” the bow of the Arawa canoe rests at Maketu and the stern of the waka at Tongariro, meaning that the descendants from this waka may be found all over this area (Inia, 2018, pp. 22-28).

The people of Te Arawa were not always known by this name. Before arriving in Aotearoa, we were known as Ngāti Ohomairangi which stems from the ancestor of the same name. Te Kuraimonoa was married to a chief called Toitehuatahi, which is a very common name amongst Māori, and as was custom at the time, she slept inside the house while her husband occupied a position near the door. For many nights, the spirits in the heavens above would look down on Te Kuraimonoa and were attracted by her beauty and purity of spirit and decided she would bear a heavenly child. Accordingly, one of the spirits adopted the form of a man called Puhaorangi and on a number of occasions, Puhaorangi visited Te Kuraimonoa at her sleeping place; she all the while thinking it was her husband. Eventually she asked her husband if he had been visiting her at night, to which he said no, and she advised him that she was with child. That night they blocked every chink in the house, but still Puhaorangi visited Te Kuraimonoa and told her that “if your child is a male, name him Ohomairangi.” In the course of time a male child was born and consequently named Ohomairangi (Inia, 2018, pp. 43-44). Other stories have Puhaorangi coming down as a rupe (pigeon) to impregnate Te Kuraimonoa. In any

case, the consistent theme is that Te Kuraimonoa was impregnated by a god called Puhaorangi.

The descendants of Te Kuraimonoa and Puhaorangi became known as Ngāti Ohomairangi and we would later become known as Te Arawa. It is from the tale of Tamatekapua and the many battles fought in Hawaiki, however, where the Te Arawa people's story begins.

Tamatekapua was the son of Houmaitawhiti, who was a direct descendant five generations removed from Ohomairangi. Houmaitawhiti had a dog which both his sons, Tamatekapua and Whakaturia, were very fond of. The dog named Potakatawhiti had uncovered tapu kai (sacred food) which had been buried by another chief named Uenuku. When Uenuku was informed by Toitehuatahi of what the dog had done, he killed the dog and they both ate it. Noticing the dog's absence, Tamatekapua and Whakaturia went searching for their dog. When calling out for the dog in the village of Uenuku, they heard the dog howling from the belly of Toitehuatahi. The brothers said to Toitehuatahi "when you killed our dog, why did you not bring him to us and given an explanation, that way we could have remained friends" (Inia, 2018, pp. 104-112).

Later, the brothers would scheme their revenge by stealing breadfruit from Uenuku's garden. To leave no tell-tale footprints, they each built a pair of stilts and at night they would travel to Uenuku's orchard and pick the ripest fruit from the poporo tree (breadfruit tree). Each morning Uenuku's breadfruit would be gone, leaving him wondering what was happening to his fruit. He and a few friends decided they would stand guard one night to see what was going on. As was expected Tamatekapua and Whakaturia arrived while Uenuku jumped out from where they were lying in wait. Tamatekapua was able to escape, however Whakaturia was not so fortunate (Inia, 2018, pp. 104-112).

Te Arawa oral traditions say that Uenuku and his people took Whakaturia back to their village and hung him on the rafters. Tamatekapua, wanting to save his brother, scaled up on the roof and open the rafters telling his brother to "yell loudly to the public that they sing and dance poorly, so that they may remove you from the

rafters. As you sing loudly and dance fiercely, work your way towards the door and I will open the door and place a latch behind.” Whakaturia did as instructed, and in no time at all he and Tamatekapua were running away. What followed was a battle between the people of Tamatekapua and the people of Uenuku, with the people of Tamatekapua being the victors. However, because of this and other problems the decision was made for Tamatekapua to set sail to the land that Kupe had discovered (Inia, 2018, pp. 112-122).

There are many interesting stories relating to the building of the Te Arawa and Tainui waka which were both constructed at the same time and place. These traditions also include the story of Rata, who did not undertake karakia when felling the large tree to build the waka Aniu-waru where every time he would fell the tree, the birds would restore the tree to its natural state because he failed to acknowledge the importance of karakia (Evans, 2009, p.199).

It is said that the Te Arawa canoe sailed down to New Zealand in 1350 A.D (Inia, 2018, p.2) carrying two stone anchors named Toka-parore and Tu-te-rangi-haruru. The two rocks in the Maketu estuary where the Te Arawa canoe landed also hold this name. There are many stories relating to the voyage, including how Tamatekapua was captivated by way of the beauty and charm of Whakaotirangi, who was the wife of Ruaeo. Just before the canoe was hauled into the water, Tamatekapua asked his friend Ruaeo to go and retrieve his axe, which Ruaeo set off to do. Upon returning to the waka, Ruaeo realised he had been tricked and he built a waka to pursue Tamatekapua (Inia, 2018, pp. 112-122).

Another story related to the voyage says that Tamatekapua again tricked his whanaunga (cousin) Ngatoroirangi who was meant to set sail on the Tainui waka. Ngatoroirangi was a great navigator and high priest. Before setting sail, Tamatekapua asked Ngatoroirangi to come and undertake the necessary incantations so that the waka may travel safely and to also bring his wife Kearoa so that she may present an offering of seaweed to make the canoe free from tapu (restriction). To this Ngatoroirangi agreed and as soon as they were aboard, Tamatekapua set sail (Inia, 2018, pp. 112-122).

There are many stories about the voyage, but the one which is most notable is that while Ngatoroirangi remained on the top deck to navigate using the stars, he tied a string to his wife's hair and the other end was connected to him. While Ngatoroirangi was on the deck, Tamatekapua untied the string on Kearoa's hair and placed it on a beam to keep it strong when unexpectedly, Ngatoroirangi ventured down the bottom deck where people slept. Although Tamatekapua had quickly jumped back to his berth, he had been unable to tie the string back to Kearoa's hair. This sent Ngatoroirangi into a rage causing him to recite incantations to lead the waka into a very large whirlpool, named Te Korokoro o Te Parata (the throat of Te Parata). All on board were sent into a panic and the provisions were thrown overboard except for the basket of kumara which Whakaotirangi had managed to save. The people cried out to Ngatoroirangi and taking compassion on the women and children he called to the heavens to save the waka from the whirlpool. Shortly after this, a shark was seen, and this was viewed as good omen. To mark the event, they named the waka Te Arawa. From this point on the waka sailed safely to New Zealand (Inia, 2018, pp. 133-137).

### **2.3 Ngāti Whakaue**

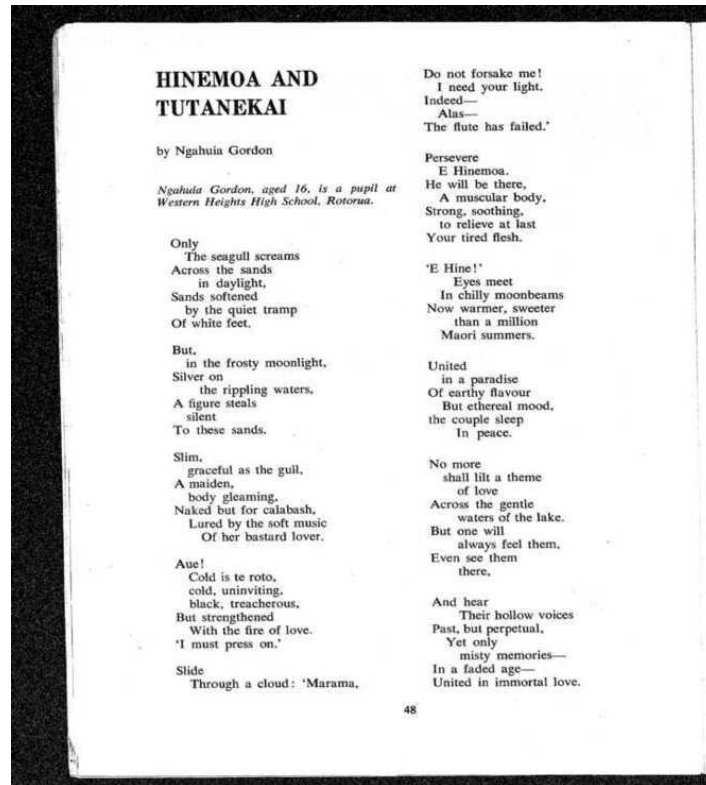
The people of Ngāti Whakaue descend from the eponymous ancestor Whakauekaipapa, who was the son of Uenukukopako. Uenukukopako was a direct descendant of Tamatekapua. With his wife Rangiuru, Whakaue had six sons, one of which was Tutanekai. History tells us that Tutanekai was not the biological son of Whakaue - he was born from a liaison between Rangiuru and Tūwharetoa - but Whakaue was his father, and Tutanekai was treated with great affection by his father Whakaue.

The people of Ngāti Whakaue live on the beautiful southern shores of Lake Rotorua and around the Maketu region of coastal Bay of Plenty. The people of Ngāti Whakaue acknowledge that they descend from Tutanekai. Tutanekai is a very famous ancestor with his love story with Hinemoa. Hinemoa was the daughter of a great chief Umukaria who lived at Owkata on the shores of Lake Rotorua. She was extremely beautiful. Due to her beauty and high status, many young men desired to have her as their wife. One of these was Tutanekai. Although he was of good birth, it was not of high enough ranking to be an appropriate suitor for Hinemoa. After

seeing Hinemoa on several occasions, Tutanekai eventually built up the courage to share his feelings with her, and she in turn returned the same affections.

Tutanekai lived on the small island in the centre of Lake Rotorua, known as Mokoia, and at night both he and Hinemoa would yearn for each other. Umukaria became aware of the relationship and did not support the union. Therefore, to ensure his daughter did not travel to Mokoia, Umukaria moved all the waka from the shores so that she could not get to Tutanekai. At night Tutanekai would play his koauau (flute), and Hinemoa would listen. One night Hinemoa took several hollow gourds and used this to keep her buoyant as she slipped into the waters of Rotorua and swam to her beloved on Mokoia Island. In the darkness she could see no land, however she was led by the sweet sound of the koauau, she made it to Mokoia Island.

At the place Hinemoa landed there was a warm pool. While she was there, Tutanekai became thirsty and he sent his trusted servant Tiki to retrieve water for him. When arriving at the pool, Hinemoa asked Tiki who the water was for, and he said it was for Tutanekai. Then she asked for the gourd, drank the contents and smashed it. Tiki returned to Tutanekai, who again sent Tiki to retrieve water for him, only for the same issue to happen again. Eventually, Tutanekai went to the pool demanding answers from the person at the pool, only to discover that it was his beloved Hinemoa. In the morning when Tutanekai had not risen, Whakaue sent a servant to check on his son, and to their astonishment they saw four feet and not two. The servant ran back to Whakaue, who was disappointed as he thought that his son had not won the heart of Hinemoa. But then Tutanekai came out of the house, followed by Hinemoa, and everyone saw that it was true (Grey, 1855, p. 151). A descendant of Tutanekai and Hinemoa, the scholar and writer Dr Ngahuia Te Awekotuku, wrote a poem dedicated to her tupuna as a 16-year-old in 1966. Sixteen-year-old Aunty Ngahuia Gordon writes, as a pupil of Western Heights High School, Rotorua.



*Image 2.1: Poem by Ngahuia Gordon*

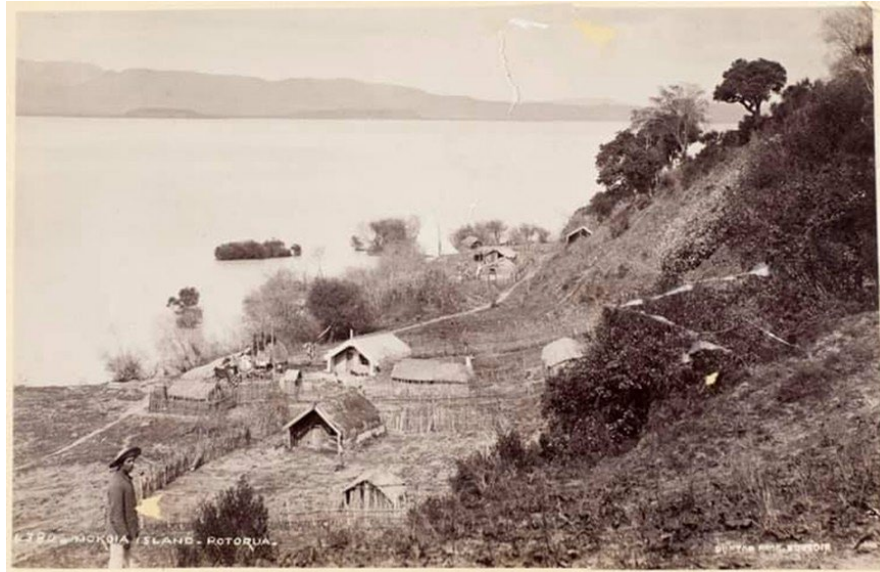
## 2.4 Pango Ngawene

Koro Tuoro is a descendant of a well-known Ngāti Whakaue tupuna (ancestor) Pango Ngawene. Pango Ngawene was a well-known tohunga whaiwhaia, who is said to have played a part in the passing of Hongi Hika. Tohunga is a word that is applied to a person who has expert knowledge, in the case of tohunga whaiwhaia they slew people by black magic (Hiroa, 1949). Pango Ngawene is a direct descendant of Tutanekai, who had Te Whatumairangi, who had Hurungaterangi, who had Hua, who had Te Taatu, who had Te Huatahi. Te Huatahi is the father of Pango Ngawene, from whom Koro Tuoro descends.

In 1823, Hongi Hika travelled to Rotorua with a Ngāpuhi war party, with intentions to attack Te Arawa and in particular Tuhourangi. This was because Tuhourangi had earlier massacred a Ngāpuhi war party at Motutawa Island on the Green Lake near Rotorua. Travelling with the war party was Hongi's nephew Te Paeoterangi, who was also killed at Motutawa (Stafford, 2017, p. 35). It seems as though there was a misunderstanding as to who was at fault for the killing of Hongi Hika's nephew Te Paeoterangi, however what Hongi did know was that it was one belonging to the

Arawa people. He was also aware that in addition to the losses at Motutawa, further losses of the Ngāpuhi war party occurred at Ohinemutu, with some killed by the Ngāti Whakaue people (Smith, 1910, pp. 206-208). Hongi Hika took vengeance upon the people of Ngāti Whakaue, the iwi occupying the island of Mokoia at the time of the raid, killing many innocent women and children. Mokoia was also where Tuhourangi had gathered, which included Mokonuiarangi and his son Te Kuru o Te Marama. Mokonuiarangi was one of the chiefs responsible for the death of Te Paeoterangi on Motutawa (Stafford, 2017, p. 35). In 1818, Ngāpuhi had raided the East Coast, and while there, Ngāpuhi captured a wahine of Te Arawa descent by the name of Te Ao Kapurangi, who later went on to become the wife of Te Wera Hauraki, a chief of Ngāpuhi and she had accompanied the Ngāpuhi War Party to Rotorua in 1823 (Smith, 1910, pp. 281-283). The importance of this would become significant because she would determine whether there would be Ngāti Whakaue survivors on Mokoia Island.

Te Arawa suffered greatly during this battle and would have surely been decimated if it had not been for Te Ao Kapurangi negotiating with Hongi Hika to save her kinsmen. Te Ao Kapurangi knew that Te Arawa would be defenceless against the muskets of Ngāpuhi, thus she negotiated with Hongi Hika that only those who passed between her thighs would be spared. During the battle on Mokoia, Te Ao Kapurangi ran and scaled the whareniui known as Tamatekapua and stood on the roof astride the ridge pole and called for her people to enter the whareniui so that they may be saved (Smith, 1910, pp. 253-254). What was also significant during this event was the death of Te Kuru-o-Te-Marama, the son of Mokonuiarangi.



*Image 2.2: Mokoia island 1880's*

This event and significant actions of Te Ao Kapurangi have been immortalised in a whakataukī that is often said when a Te Arawa meeting house is overflowing with people, and the speaker will often say “Ano! Ko te whare whawhao o Te Ao Kapurangi,” this is the full house of Te Ao Kapurangi! (Smith, 1910, p. 254). Without the heroic actions of Te Ao Kapurangi, the possibility of Ngāti Whakaue surviving the attack of Ngāpuhi was very slim; the lineage and the descendants that live on Mokoia would not have survived and there could have been no more Ngāti Whakaue descendants.

During the battle on Mokoia in 1823 Parewahaika, the wife of Pango, was taken captive by Ngāpuhi. Stories say that Pango travelled to Te Tai Tokerau to retrieve his wife and while there, Hongi Hika died. It was widely believed in the Bay of Islands at the time, that the death of Hongi Hika and another Ngāpuhi leader Te Whareumu happened due to witchcraft by Pango, who happened to be in the area at the time. However, Hongi Hika had died from wounds inflicted in a battle that took place on the banks of the Hokianga River (Smith, 1910, p. 399). Following the discovery by Ngāpuhi that Pango Ngawene was residing in Te Ahuahu, the people of Te Ahuahu insisted that Pango Ngawene be escorted out of Te Tai Tokerau by the missionaries. Unfortunately, Pango Ngawene was unable to locate his wife

while in Te Tai Tokerau, so he returned home by himself with the support of the local missionaries (Pango, 1924).

## 2.5 Te Whānau

### 2.5.1 Hamuera Pango



Hamuera Pango. A noted chief and carver of Ngati Whakaue, who served also as a member of the Rotorua Town Board. *Hamuera Mitchell*

*Image 2.3: Hamuera Pango*

Pango Ngawene shared his knowledge with both of his sons, Poniwahiao Pango who is the eldest and Hamuera Pango, who is the grandfather of Koro Tuoro. Both Hamuera and Poniwahiao were known to be great carvers, orators, historians and tohunga whaiwhaia. They were the carvers of the great Te Arawa ancestral meeting house of Tamatekapua, the most well-known and well recognized wharenui in Te Arawa, located in Ohinemutu, Rotorua. In Dr Ngahuia Te Awekotuku's book 'Moko' she references the origins of kōwhaiwhai patterns in Te Arawa wharenui. Te Awekotuku refers to an occasion where both Hamuera Pango and Poniwahiao Pango were carving the wharenui Tamatekapua. While their father Pango Ngawene slept under a tree in Ohinemutu, the two tohunga took the opportunity to follow the pūhoro design of Pango Ngawene, utilising their father's pūhoro for carvings and kōwhaiwhai on the wharenui. The origins of the kōwhaiwhai in Te Arawa derives from these ancestors of Tuoro Pango (Te Awekotuku, 2011).

Hamuera Pango was a recognised historian who represented Ngāti Whakaue in many land claims, including the Pukeroa-Oruawhata claim. This claim determined ownership of the majority of the Rotorua township. It was during these proceedings that Hamuera Pango first introduced the whakapapa of those tupuna, now known as the koromatua of Ngāti Whakaue, or the primary genealogical groupings of Ngāti Whakaue. These koromatua were created as a process to ensure that Ngāti Whakaue maintained their lands through a westernised system, where the land of the city was still maintained by Ngāti Whakaue people through their six ancestors. This was created during the Fenton Agreement as a strategy for Ngāti Whakaue to ensure that they will still be the mana whenua (land authority) of their newly developed town. Ben Manley refers to Hamuera Pango as one of Ngāti Whakaue's most venerable living repositories of knowledge (Manley, 2017b). Hamuera Pango also became a member on the Rotorua Town Board, replacing his son-in-law Rotohiko Haupapa upon his death in August 1887. Hamuera Pango served on the Rotorua Town Board from 1887 – 1891.

Hamuera Pango married Anipatene Pango, and they had seven children, including Te Riri. Te Riri married Rotohiko Haupapa, a great Whakaue chief. After Rotohiko Haupapa's passing she married Manahi Rangiriri, a tohunga and chief from the Ngāti Kearoa, Ngāti Tuara Tribe of Te Arawa.

I am a direct descendent of this union; Te Riri and Rangiriri had one daughter Ngahaka. Ngahaka married a Scotsman named James Ingram and they had seven children including Rita, who married Richard Ngatai and they had seven children, including Linda Biddle. Linda Biddle married Robert Biddle who had Lauren James. Lauren James is my mother. I descend from Hamuera Pango through my maternal grandmother as well as my maternal grandfather.

Hamuera Pango had another child who he named Kapiriere Ngatai. Kapiriere Ngatai married Hiria Ruka from Hinemihi, Tuhourangi and they had Sonny Ruka. Sonny Ruka married Tira Ngatai and had Richard Ngatai. Richard Ngatai married Rita Ngatai and they had Linda Biddle, my maternal grandmother. Hamuera Pango had other children including Akapita Te Toa who is the father of my Koro Tuoro.

My mother would often say “There is no whānau more Pango than we are,” and based on our whakapapa, I am inclined to agree.

Hamuera Pango was also influential in the establishment of the Christian faith in Rotorua. In 1831, on behalf of Ngāti Whakaue, Hamuera Pango requested for both Reverend Henry Williams and Thomas Chapman to visit Rotorua and bring with them Christianity. On 30 October 1831, the first Christian service was held in Rotorua. In 1835, Thomas Chapman moved to Rotorua to the people of Ohinemutu. In recognition of this, the Christian Church erected a pou haki (flagpole) to acknowledge the importance of the relationship between Māori and Pākehā missionaries. It has long been a story of Ngāti Whakaue that because both religions arrived at Ohinemutu at the same time, the Chief of the day Petera Te Pukuatua, stood in the middle of the room and with the wave of his arms said, “This side will be Anglican, and this side will be Catholic.” It didn’t matter that immediate whānau members may have been sitting on opposite sides of the room, the Chief had spoken and so it was not uncommon on Sunday mornings to see one parent attend a Catholic service, and the other parent attend an Anglican service, splitting their children between them. This perhaps explains why both churches are less than one kilometre apart.

### **2.5.2 Akapita Te Toa**

Hamuera Pango passed on his knowledge to his eldest son Akapita Te Toa Pango, who also followed the pathway of tohunga whaiwhaia. Akapita Te Toa was also learned in Pākehā teachings and knew how to read and write in English. Akapita then married Tuoro’s mother, Te Marama-nui-a-mahi, who was the daughter of Anaha Te Rahui, the chief and Tohunga Whakairo of Ngāti Tarawhai. Tuoro Pango came from prominent lineage on both his parents’ sides. Like his father, Akapita Te Toa was well versed in the traditions and teachings of his ancestors. Due to this, Haane Manahi was put under Akapita and Tuoro’s tutelage at the age of five (Winitana, 2012). Haane Mahani went on to be a recognised warrior of the Māori Battalion.

### 2.5.3 Anaha Te Rahui

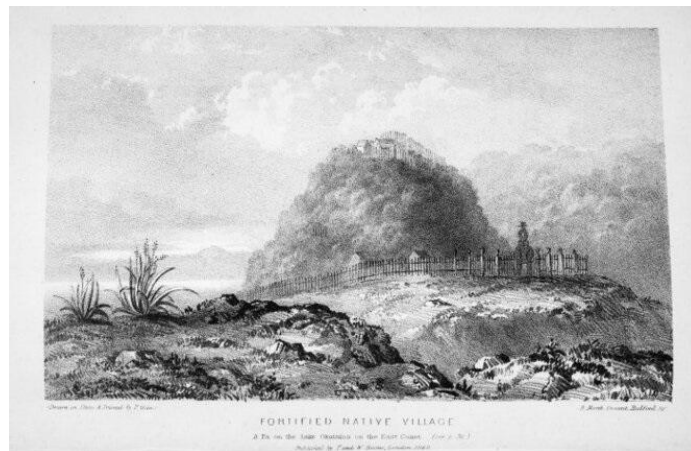


*Image 2.4: Anaha Te Rahui*

Anaha Te Rahui, who is Te Marama-nui-a-mahi's father, was regarded as one of the finest carvers of Te Arawa, travelling throughout the country carving many wharenuī and taonga. He has been thoroughly researched by his descendants. An example of this is Anaha Hiini's thesis 'Tarāwhai Tāngata Rau', exploring the history of the Tarāwhai people (Hiini, 2013). Anaha Hiini is a mokopuna of Anaha Te Rahui. His work is still used as an example for carvers who attend the New Zealand Māori Arts and Crafts Institute (NZMACI), also known as Te Puia. Te Puia was formed by the people of Te Arawa, Apirana Ngata and Te Puea Herangi. With the decline of many tohunga whakairo in Aotearoa, both Apirana Ngata and Te Puea Herangi knew it would be imperative to create a school of traditional Māori carving to retain this knowledge for future generations. Because of the legacy that Anaha Te Rahui continued for his people of Ngāti Tarāwhai, it was understood that many of the last tohunga whakairo were of Te Arawa descent and in particular, Ngāti Tarāwhai. Because of this, Anaha Te Rahui and a lot of his whakairo were used as exemplars to teach the new students who then become tohunga whakairo themselves. Although there are no stories of Anaha Te Rahui ever teaching his grandson Tuoro Akapita Pango, I am of the view that he would have had an influence on his carving.

Anaha Te Rahui was the chief of the Ngāti Tarāwhai people who resided on the shores of Okataina, moving towards Lake Rotoiti in the wider Rotorua area. Also

located in the Okataina area is the Te Koutu pā site, which was an historic fortified pā site with palisades and carved gateway. This was also raided and taken over by Hongi Hika in the 1823 raids but was later occupied again by the people of Ngāti Tararawai. What is significant about the Te Koutu pā site is that in later years Te Marama-nui-a-Mahi would be buried in Te Koutu near Ohinemutu in Rotorua. When the time came for the Ngāti Whakaue people to extend their living area to Te Koutu, Koro Tuoro exhumed his mother on his horse and carriage and laid her to rest in the Te Koutu pā site, amongst her father's people of Ngāti Tararawai.



*Image 2.5: Te Koutu Pā, Okataina Lake*

#### **2.5.4 Tuoro Akapita Pango**



*Image 2.6: Tuoro Akapita Pango*

The union of Akapita Te Toa and Te Marama-nui-a-mahi saw the birth of their son Tuoro Akapita. Tuoro Akapita Pango came from good lineage on both his parents' sides; both families were similar in that they held leadership roles in their respective tribes and were skilful in Te Ao Māori. Thus, it would seem only natural that Tuoro Pango would inherit these talents and skills that his ancestors held. The environment in which he was raised and the people around him were experts of knowledge in their respective areas meant Tuoro inherited *karakia whaiwhaia* (sorcery) and *mahi whakairo*, as well competence in reading and writing in English. With this knowledge, he was able to journal many of his *whaikōrero*, *waiata*, and *karakia*, and this provided future opportunities for learning for his descendants. Tuoro had three siblings: Meretini, Makarita and Hepi. It is also important to note the close kinship ties of Tuoro Pango to his cousin, Kepa Ehau, a recognised chief of the Ngāti Whakaue people. Kepa Ehau was a *mokopuna* of Poniwahiao Pango. Kepa Ehau was also an acknowledged writer and orator who shared similar knowledge to that of Tuoro Pango, with a book written to honour him *Te Kaka Tarahae: He Kohikohinga Pakiwaitara, Poroporoaki Hoki* by Hamuera Mitchell (Mitchell, 2004).

Tuoro Pango was born on 24 February 1883, soon after the signing of the Fenton Agreement in 1880. The Agreement was signed by his grandfather Hamuera Pango, who was fortunate to work alongside many esteemed Ngāti Whakaue *tūpuna*. These include Paora Te Amohau, Rotohiko Haupapa and Petera Tukino Te Pukuatua, along with many other chiefs of Ngāti Whakaue and Te Arawa waka (Manley, 2017a). During the early 1880's Rotorua was in the early stages of becoming a township, with Crown negotiations led by Judge Francis Fenton and the chiefs of Ngāti Whakaue and Te Arawa. The *kōrero* that is explained to me by my mother who was given this information by you Koro, is that Tuoro Pango was born and raised in Ohinemutu, Rotorua and lived within Ohinemutu.

In 1882, J.H. Kerry-Nicholls, who was said to be amongst the more perceptive and literate of nineteenth century visitors to New Zealand, wrote a book called *The King Country*, which was a record of his journey across the region. Kerry-Nicholls was also known to seek out informants to understand Māori ways. He wrote in *The King Country* that the township of Ohinemutu occupies the grandest situation in the

whole of the Lake district. “It is built on a slight eminence called Pukeroa, which rises with a gradual slope from the shores of Lake Rotorua, whose bright blue waters add a romantic charm to the surrounding country” (Kerry-Nicholls, 1884, pp. 56-57).

A kōrero shared by my mother is that Koro Tuoro was a great rugby player of Ohinemutu, and although he was raised within one of the last whare wānanga in Te Arawa, he had a passion for the sport. In 1904, before the First World War, a British rugby team arrived in Rotorua to visit the Māori people and experience Māori culture. The team was similar in composition to that of the British Lions. David ‘Darky’ Bedell-Sivwright assembled a full Māori rugby team to take on the British team. During the welcoming it is said that the Māori boys from Ohinemutu were taunting the British players, so they could challenge them to a game of rugby. The game was played on Pukeroa Hill, known to most as Hospital Hill. The first ever all-Māori team was assembled, and they were called Ohinemutu, which would later be split in to two separate clubs Kahukura and Waikite. The game between the two teams was intense, the game was competitive, and neither was willing to budge, but Ohinemutu were victorious that day, with Tuoro Pango kicking the winning conversion. To this day, it is said to be the most phenomenal game ever played in Rotorua, and was the first and only time a game of rugby that has ever been played on Pukeroa Hill (Mulholland, 2009, p.15).



*Image 2.7: Ohinemutu rugby team*

As aforementioned, there were two clubs created from the original rugby club Ohinemutu, Kahukura and Waikite. The separation happened between the years 1910 and 1920. Because both teams were Ngāti Whakaue and Ohinemutu based rugby teams, it became difficult for whānau to select which club they would represent. Tuoro Akapita Pango was influential in establishing the club of Waikite and is known as one of the founding members of this club; many of the Ngāti Whakaue whānau from Ohinemutu also joined the Waikite club. With the help of Arawhata Taro, Timihou Te Kowhai, Nirai Mcrae and many more Ngāti Whakaue whānau they were able to establish Waikite, based in Te Koutu, a former maara kai area of the Ngāti Whakaue people. Waikite and Kahukura are named after two puna in Ohinemutu, in recognition of the relationship between these clubs and the people of Ngāti Whakaue.



*Image 2.8: Waikite crest*

Because of people like Koro Tuoro and others, such as my father's tupuna Arawhata Taro, the whānau of Waikite and Ngāti Whakaue were fortunate to have a club that is rich in history and culture. It can be said that Koro Tuoro and the team who played on Pukeroa Hill were influential in establishing rugby in the Rotorua community. He was skilled on the field, but also had a vision for his people to ensure that rugby was a way to connect Ngāti Whakaue whānau and other kinship ties. Today Waikite is known as having been one of the most successful rugby clubs in the Bay of Plenty. To date they hold the most Bay wide victories in the competition since its establishment.

Koro Tuoro continued to strengthen his mātauranga Māori and follow his predecessor in becoming a tohunga whaiwhaia. He was acknowledged within his tribe as one of the last tohunga of Ngāti Whakaue, an acknowledged leader and expert in Ngāti Whakaue and Te Arawa mātauranga. In 1907, the New Zealand Government passed the Tohunga Suppression Act 1907, intended to stop tohunga and Māori practices, such as rongoā Māori. Rongoā Māori was an important part of Koro Tuoro's role within the tribe, which included karakia tawhito spoken to protect his people. I reflect that perhaps his decision to produce his writings was also in response to the Tohunga Suppression Act 1907; my koroua wanted to ensure the preservation of his knowledge by creating manuscripts that could be passed down to his descendants.

In 1909 Koro Tuoro travelled to New York as a member of the Te Arawa Troupe. The Troupe performed on the world stage at the Hippodrome in a production known as "Inside the Earth." The fifty Māori performers were contracted for the season and "imported" from New Zealand by the Hippodrome management. The show opened on a scene of festivities in a Māori village, advertised in the press as "the splendour of the antipodes, the home life and customs of savage peoples, from distant climes.....faithfully portrayed" (Werry, 2011, pp. 121-122). It was said that the Māori performers - which included Koro Tuoro - reprised popular numbers from the variety program that, as part-time tourism workers, they might have performed back in Rotorua. They performed sports, pastimes, chants, dances, and speeches of welcome, known to us as the karanga, haka and whaikōrero. This was followed by the poi or the twirling balls of flax performed by the women, however it was the haka, the unique chant and rhythmic posture dance was the most famous. Publicists described it as a "war dance," misnaming it to give a sense of familiarity to the "stage Indians who also performed in U.S. melodrama" (Werry, 2011, p. 122).



*Image 2.9: Māori Performers*

Most of the Troupe were from Ngāti Whakaue and were residents of Ohinemutu Village, assembled under the supervision of Frederick Bennett, who would become the future Archbishop of New Zealand. Bennett held weekly performances in Rotorua and toured New Zealand to raise funds related to work of the Young Māori Party. I am unsure as to whether Koro Tuoro was part of the Troupe in New Zealand with Frederick Bennett, particularly as he was a devout Catholic and Frederick Bennett an Anglican Minister, and religious songs were a part of his program. Margaret Werry writes that the travelling performers took the image of disciplined and vigorous Māoridom abroad on a new Māori mission – a mission in equal parts diplomacy, tourism, exploration, and good (show) business. She writes that many of the performers still performed in the unbroken tradition of Te Arawa cultural and touristic diplomacy established by their forebearers. Most importantly, the trip was about ambassadorial responsibility and opportunity. A Māori newspaper of the time says of this trip: “This is a momentous occasion for Te Arawa to be embarking on such an illustrious journey” (Werry, 2011, p. 124).

The Māori contingent was led by Kiri Matao and Kiwi Te Amohau. Kiri Matao was a woman of great mana, 66 years of age at the time of the tour. She was no stranger to high diplomacy such as the Duchess because she charmed the Duke of Edinburgh on his visit to Ohinemutu in 1876. It is intriguing that Kiri Matao and Waapi Tungi Yates were invited to a women’s suffrage meeting, because New Zealand women had been given the right to vote in 1893, even though the women’s movement had recently renounced its commitment to black women’s suffrage. The timing of Kiri Matao and Waapi in New York in 1909 was opportune as this was

the same year that The Women's Suffrage Party, a political party out of New York that centred on women's suffrage was founded. However, it was not until 1919 that women were given the right to vote in America (Werry, 2011, p. 130).

Koro Tuoro and the Māori performers returned to New Zealand in 1910, however he was only home in New Zealand for a few years. On 28 July 1914, World War I broke out. Koro Tuoro was with his then next-of-kin, his wife Ngamihi Mekiora Akapita, to whom he had Te Wharepora Akapita. There was an expectation of the Government that Māori men would go to war, in order to protect New Zealand. Koro Tuoro's people did not want him to leave to war, as he had roles and duties to fulfil within his tribe, as he was one of last traditional Māori tohunga in Ngāti Whakaue. Koro Tuoro changed his name to 'Mekiora Pango' so that he could enlist, so his name was unrecognisable by his people.

Koro Tuoro served in the 1<sup>st</sup> Māori Contingent as Private Mekiora Akapita 16/128 of Te Arawa waka, Ngāti Tararua and Ngāti Whakaue. He and his comrades of the 1<sup>st</sup> Māori Contingent departed from Warrimoo, New South Wales, Australia, on 14 February 1915. They were destined to arrive in Suez, Egypt, to work as labourers. The Māori Contingent joined the Gallipoli Campaign as fresh reinforcements, landing on the shores of ANZAC Cove at around 1am on 3 July 1915. He served for three years and 105 days before being discharged on 1 February 1918 because he was no longer fit or able to continue. This was because he had contracted an illness that made him physically incapable of being to continue with his service. He was then sent back to New Zealand (Cairns, 2015).

Koro Tuoro and Te Ope Taua were the first Māori volunteers to participate in World War I. There were nearly 500 men from all over Aotearoa, originally intended for garrison duties, such as road building and trench digging. Koro Tuoro served alongside Te Rangi Hiroa (Peter Buck), who was the Medical Officer for the Māori Contingent. Te Rangi Hiroa later went on to become a politician in New Zealand Parliament, as well as an acclaimed scholar and writer. While there are written records that discuss Koro Tuoro's war prowess, he has in most recent times become an identifiable figure of the Māori Contingent due to his carving work used on the trenches in Gallipoli. Koro Tuoro's carvings in the trenches became a part of the

Māori Contingent campaign as a small way to bring Māori culture to the trenches in Turkey. Koro Tuoro's carvings were a symbol of hope and protection for the Māori men who bravely served in World War 1 (Cairns, 2015).



*Image 2.10: Te Papa carvings*

Photographs of the carvings made in the clay walls of the Big Sap became iconic to the New Zealand presence at Gallipoli. They have been reproduced in numerous history books. The 'Big Sap' was built in the August Offensive of the Gallipoli Campaign, used as the main communication trench along the northern flank at Gallipoli. The carvings Koro Tuoro created while in the trenches were all traditional Māori carvings that his forefathers had taught him: the whēku (Māori face figure), tekoteko (Māori statue) and koru (spiral) designs. It is not difficult to understand how important it was to carve reminders of home into the trenches, when so far away and facing death every day. Having carvings in the trenches was not only a connection to home but were a way for the Māori soldiers to contact their atua Māori. I am of the belief that while Koro Tuoro was digging the trenches, he had to seek safety from atua Māori to protect himself and his comrades. He looked upon his ancestors to guide him and his comrades through this battle so they may live another day, as reflected in the carvings in the trenches.

While much was known about the carvings, very little was known about the carvers, except that the style of carving was of Te Arawa origin. In 2015, while Te Papa were developing the Gallipoli exhibition, Puawai Cairns located a photo of one of the carvers and while a specific name was not included it confirmed that the carver was of Te Arawa descent, and the name of his carving was Taratnoke [sic].



*Image 2.11: Koro Tuoro and the carvings*

‘Taratnoke [sic] and the man of the arawa [sic] tribe who carved it. Taratnoke was an ancestor of the carver and a famous chieftain who paddled a big war canoe and discovered New Zealand.’ Gallipoli, 1915. Collection of Major Charles L. Mason, British Army. Australian War Memorial

While Te Papa had a photo of our Koro Tuoro, they did not have a name, and as luck would have it, after a Facebook Post by Puawai Cairns, archivist Sarah Johnston noted there was an audio recording that mentioned the carvings at Gallipoli. Because Koro Tuoro was recognised as an expert in whakairo, in 1948 Koro Tuoro was interviewed by Mr Thomas of BBC Interviews, translated by Mr Henry Reiwhati Vercoe. Mr Thomas introduces Koro Tuoro by making the following comment: “Here is Tuoro Akapita Pango M.B.E., the spokesman of the Arawa tribe and himself an artist of distinction. When he was in Gallipoli, he carved a figure on the side of the trench which was subsequently occupied by the 10<sup>th</sup> Australian Light Horse. They say they were rather mystified by the figure” (Pango, 1948). One would think that with an audio recording and a photo that this would solve the problem, however Koro Tuoro had enlisted as Mekiora Akapita Pango, which meant that the tale would have to be solved by finding his whānau, which they did, my Uncle Kingi Biddle, my mother’s older brother.



*Image 2.12: A great grandson Tipene James of Private Mekiora Akapita / Tuoro Akapita Pango, with the reproductions of his koro's carvings*

Today Te Papa have immortalised Koro Tuoro's carvings as part of the exhibition 'Gallipoli: the scale of our war' (Cairns, 2015). The exhibition refers to him and his whānau and his accomplishments during World War I. From this discovery, a great deal has been written about him, in particular the writing done by Puawai Cairns called "Marks on the Landscape: Researching the Māori carvings at Galipolli." This discusses the 1<sup>st</sup> Māori Contingent going to war and what they achieved during their time in World War I (Cairns, 2015). Private Mekiora Akapita Pango was discharged on 1 February 1918 and was awarded the British War Medal and Victory Medal for his time at war

Following the end of World War 1, Koro Tuoro returned to Aotearoa and started his whānau with his second wife Hapatapu Te Amohau, the daughter of Te Kiwi Amohau. Te Kiwi Amohau was the son of Paora Te Amohau, who signed the Fenton Agreement with Hamuera Pango. Paora Te Amohau was also offered the Kingship when in 1853, Mātene Te Whiwhi of Ngāti Raukawa, assisted by Tāmihana Te Rauparaha, travelled around the central North Island to promote the idea of a Māori King. It was said that when Iwikau Te Heuheu, the paramount chief of Ngāti Tūwharetoa of the Taupō region, responded to Mātene and Tāmihana he said "Tongariro is the mountain, Taupo is the sea and Te Heuheu is the man, he

stands in the middle of the island and toward him flow the rivers from all sides. Look, the fish of those waters are kokopua, koura and koaro.” Te Heuheu in turn suggested Te Amohau of Te Arawa, who also declined saying “My mountain is Ngongotaha, Rotorua is the sea, and the fish in it are koura, kākahi and inanga.” Te Amohau in turn suggested Te Hapuku of Ngāti Kahungunu, who suggested Te Kani-a-Takirau of Ngāti Porou. Whilst a number of others were also suggested, it was at a meeting at Pūkawa known as Hīnana ki uta, Hīnana ki tai (search the land, search the sea) that Te Heuheu proposed the famed Waikato Chief Pōtatau Te Wherowhero for the kingship (Winiata, 1958).

As aforementioned, Koro Tuoro travelled to New York under the leadership of Te Kiwi Amohau, his future father-in-law. Te Kiwi was indisputably a rangatira, a leader, called te ahi rangatira, the shining light of all the iwi of Te Arawa. He was a prominent figure in the church and son of Paora Te Amohau. He also displayed the gifts of his rangatira status. He was for example, a master carver – Tunohopu, the magnificent ceremonial house he carved still stands in Ohinemutu, and this house is the main house that Ngāti Whakaue use for tangihanga. An interesting comment to a newspaper made by Te Kiwi while in New York performing in *Inside the Earth* was “The Māori are the only people England ever fought and did not conquer” although he did later diplomatically say ‘except the Irish and the Americans’ (Werry, 2011, p. 125).

Koro Tuoro continued his mahi as a tohunga and carver, and he followed his whakapapa and became a tohunga whaiwhaia, and a tohunga whakairo. He was a part of Te Puea Herangi’s expert advisory group and would undertake the kawa required to either open or close meeting houses. An event that records this relationship was the opening of the wharenuī at the Ceremonial Exhibition in Wellington, in 1939, which also included the 28<sup>th</sup> Māori Battalion, who participated in the opening. It is written that the old-time kawa rite of lifting the tapu from a Māori meeting house was carried out at the Māori Court of the Ceremonial Exhibition and was undertaken by two priests of the Arawa tribe, Te Kapo o Te Rangi and Tuoro Pango (Broughton, Grace, Ramsden, & Dennis, 2001, p. 159)

Involvement in these significant events meant that Koro Tuoro became influential in supporting Māori people to understand the Pākehā medical system, as he understood the importance of walking in both worlds. Tuoro understood that there would be times where rongoā Māori and karakia tawhito are useful, and that there are times where Western medication and doctors are also useful. Getting the best of both systems would be beneficial for all Māori (Forlong, 1951). This was also evident by the Sunday sessions that my grandfather would recall as a child which always included the local doctor, Dr Bernard Sill. Koro Tuoro would welcome many dignitaries, both Māori and non-Māori. This included Eleanor Roosevelt, who visited New Zealand in 1943, the English actress Dame Gracie Fields, who visited Rotorua in 1945. Dame Gracie Fields heard ‘Now is the Hour’ sung by a local concert party, which she later recorded in 1947, a huge international hit (Ministry for Culture and Heritage, 2014).



*Image 2.13: Ohinemutu 1905*



*Image 2.14: Koro Tuoro's MBE letter*

Koro Tuoro and Kuia Hapatapu remained married until her passing in 1947. They lived in Ohinemutu, raising their children and later grandchildren in the homestead that wasn't far from the Tamatekapua meeting house. Not long before Kuia Hapatapu's passing in 1946, Koro Tuoro was awarded a Member of the Order of the British Empire (MBE). It is said amongst our whānau that when Kuia Hapatapu passed away, they took her to Kauae Cemetery in Ngongotaha to be buried. As she drew closer to the resting place of where Koro Tuoro would go, the coffin became heavy, so heavy that they had to put her down. Koro Tuoro went and spoke with her and told her that she must go and lie with her Te Amohau whānau. I always add to this kōrero and contemplate that he must have told her that regardless of where she lay, their love would always bring them together. Once he had his kōrero, our Kuia Hapatapu became lighter and they were able to continue to carry her to her final resting place.

As mentioned, Koro Tuoro and Kuia Hapatapu Te Akau had ten children - Te Kakurere Amohau, Oriwa Pango, Wenarata Pango, Makarini Pango, Te Wiremu Pango, Anipatene Pango, Haerehuka Pango, Ngahina Pango, Irahapeti Pango and Tiweka Pango. Te Wiremu Pango and Haerehuka Pango would die at an early age, and because of the concern of a makutu on the male lineage of their union, upon his birth Tiweka was given to the Tamihana whānau so that the male line would continue.

In Koro Tuoro's 1948 interview with Mr Thomas on whakairo, he emphasised that the art of carving was the place of special men, who were set aside to learn the art of carving. He said they were held sacred, and that the elders wanted the men to become experts in their art. The interviewer asked if carving was developed because Māori had no written language, and they were carving the history of their tribe. Koro Tuoro responds that this is true, in that Māori had no manner of writing down information, so they thought they would put it on timber. Early on this took a significant amount of time because they used stone and shell and didn't have the tools that we had now. Koro Tuoro goes on to talk about the carving Hatupatu, which was in the wharenuī he was being interviewed in. Koro Tuoro talks about the mōkai (servants) that are also on the Hatupatu carving, and how the three fingers

represent matua, tama, wairua tapu which is the Father, Son and Holy Ghost (Pango, 1948).



*Image 2.15: Koro Tuoro*

Koro Tuoro would also have his moment of stardom, featuring in the movie *Aroha*. *Aroha* is a short film that was filmed in 1951. It depicts a young daughter of a Māori chief who embraces the modernity of the Pākehā world while confronting her place with her own people (Te Arawa) and traditions at home. In the film, the protagonist has to return home to Rotorua because her father is taken ill. Upon her return to Rotorua, her father is receiving care from the tohunga, and encourages her father to go and receive medical help from the doctor. Her father listens and becomes well. Our Koro Tuoro plays the role of the tohunga in the movie (Forlong, 1951).

Eventually however, Koro Tuoro would move to Te Koutu, because of overcrowding at Ohinemutu. He was able to gift his daughters and their whānau land in Te Koutu, so they could live near each other. Te Koutu was traditionally an area that was used by Te Arawa whānui as a mara kai, pā site and battle site. His tupuna Hamuera Pango had been involved in providing much of the historical account relating to the Te Koutu community. While Te Koutu is now the general name of the residential area which is located on the south-west shores of Lake Rotorua, the name originally only applied to a fortified pā situated on the high ground near Ohinemutu and the Rotorua township. Early kōrero says that at some point Uenukukopako and his two wives Rangiwahakapiri and Hinepito lived in Te Koutu. The important houses in Te Koutu were said to have been Te Kanawa, Uenukukopako, Uenukuwharekura, Pukekahu and Tiki. The last house was shifted to Ohinemutu when Te Koutu was abandoned.

While 1835 saw a return and influx of people to Te Koutu, several battles would occur after this date. In 1836, the district was attacked by Te Waharoa and the Ngāti Haua army, and again in 1867 a Hauhau war party led by Pare Turanga fought with a group of Te Arawa. A battle ensued in which Te Arawa were the victors. Koro Tuoro moved his whānau to Te Koutu in the late 1950s, and not long after this J.K. Hunn wrote *The Hunn Report: Report on Department of Māori Affairs*, which was released in 1961. The Hunn Report has a section on housing, and the need for the current Māori housing programme to be doubled and later trebled. He notes the dearth and cost of sections is forcing a departure from the ‘pepper-potting’ policy of dispersing Māori houses amongst European houses to promote closer integration. In Rotorua, the situation is virtually that if there are no Māori settlements, then there are no Māori houses. The settlements there (Koutu, Ngapuna and Brent’s Farm) saved the Māori Housing programme from extinction in that area. Investigation was under way at that time as to the possibility of buying some of these sections from the Māori and reselling them to Europeans to achieve a mixed community. Focus was on increasing the number of houses for Māori, and because a key housing recommendation in the report was to achieve an integrated community, some of the sections in Māori subdivisions should, if possible, be sold to Europeans. Koutu (600 sections) is a case in point (Hunn, 1961).

I also ponder whether our Koro moved to Te Koutu because there was more land. There was funding available from the Government to help with quality housing, and he could gift land to his daughters so that they could live nearby, with his daughters able to benefit from the Māori Housing Scheme. Koro Tuoro and his daughter Anipatene and her family would move to Taharangi Street in Koutu. In front of his home his two daughters Wenarata and Wehioterangi raised their family, and his daughter Irihapeti lived down the road. As a whānau we have also known that Koro Tuoro gifted land to the Master Carver Hōne Te Kāuru Taiapa to build a home for him and his whānau. Many think it was gifted to Hōne, but it was gifted to his wife Mereiro, who from their daughter Aunty Molly, Koro Tuoro considered as one of his own daughters. This generosity not only extended to gifting of land, but he was also well known for providing a father figure to many of his nieces and nephews as well as grandchildren. Our Kuia Te Iwaiwa Te Amohau, has always

called him 'Daddy Tuoro' because of the significant role he played in her life. His generosity also extended to the sharing of his knowledge, and this is an attribute that you shared of his Koro.

The writings of Koro Tuoro are manuscripts that contain traditional karakia, waiata and whaikōrero that were passed down to Koro Tuoro. There are also unknown kōrero in his writings that my whānau and I do not understand, such as Whakaaraara Pā Marae, which we believe to be the traditional name for Te Arawa tauparapara, but while I had initially thought that the transcripts were the priority, actually I understand more and more that actually it is the whakapapa pūrākau, the genealogical stories.



*Image 2.16: Roosevelt Visit New Zealand*

*Left to Right: Guide Rangī, Eleanor Roosevelt  
Roosevelt Visit New Zealand.*

Koro, while I had intended to analyse the writings of Koro Tuoro, I have firmly shifted that view, for the research to be about him, however I still want to include one of his writings as a matter of interest for the whānau. Koro Tuoro welcomed many dignitaries including Eleanor Roosevelt who visited New Zealand in 1943. Eleanor Roosevelt was the First Lady of the United States at the time and was married to President Franklin D. Roosevelt. New Zealand History notes that she was in Rotorua on the 31 August 1943 and she received a formal Māori welcome at Ohinemutu, and Koro Tuoro's manuscripts confirm this, and below is the speech he wrote to welcome her.

I would like to take some time to explain Koro Tuoro's writing, in order to preserve an interpretation of the manuscripts. His writing was written all in cursive as if he was delivering the speech. With Te Reo Māori being an oral language, I do believe that his intentions were to write like this. Giving a perspective to the reader of how he would present the speech. There is one key part that I would like to highlight. It is the lack of tohutō, which in today's style of writing have become an essential to Te Reo Māori. Though Koro Tuoro did not use tohutō within his writings, he did however use double vowels for certain words; whether that was done purposely I do not know. He also seemed, on first read of his manuscripts, to use tohutō with the letter 't'. I am of the belief that it was not a tohutō but instead a 't' as words like tangata were written like this, 'IanaIā'. I believe the tohutō was the signal of a long 't'. This kind of detail is important to note, as it can give a perspective and context of koro Tuoro's writing style. This should be documented, so that whoever is the next person to research the manuscripts can have an idea of his writing style. Some of the words in his writings were unclear. This does not mean that they were new words, simply that it was difficult because of the state of the writing to be able to clearly see the words or be able to immediately recognise them. However, like anything it would become easier to decipher with more time.

### **Koro Tuoro's kōrero to Mrs. Roosevelt at Tamatekapua on 31 August 1943**

*Tihee/i Mauri ora kite whaiao kite ao marama Tihee/i mauri ora. Te Kotuku Rerengatahi o te ao marama te kuini o Moer/nika Te Manuhiri tuuarangi Haere mai, Haere mai, Haere mai te waa o te pakanga o te ahi whanaariki e kaa ma i nga topito o te ao. Kauria mai te moana nui akiwa, takahia mai nga Tapuae o Tamar/niki, hoia, maniinii/marunui/mariri, i haere mai nei kite manaaki ia matāu ia nui Tireni, i te emepaea i te kingitanga o tunganangi. Haere mai kite marae, o kuini Wikitoria e hi mai nei i waho ana ite marae, o Te Arawa, o te iwi Māori o Nui Tireni. Koia te kuini o ingarangi i houhia ai te rongu i waenganui i te iwi Māori i te iwi Pākehā kokia tena tiriti (te tiriti o waitāngi i te tāu 1840) Koia tenei Te tupuna wharere a Tamatekapua mete marae a te Papaiouru, nana i manaaki o Tamariki, hoia, Maririra, i nga marama tata Kawehe, Amohia ai ratau he iwi Māori ano, mee a ratau tikanga manaaki inga manuhiri tuuarangi i puta ta ratau whakamihi, me ta*

*ratou aroha kia N.Whakaue. Koia tenei iwi nei i te poutoko manawa o Tamatekapua nau mai haere mai. Ma te ariki koe e tiaki e manaaki. Kamate kamate*

**My interpretation:**

*Tihei Mauri ora ki te whai ao ki te ao mārama tihei mauri ora. Te Kōtuku Rerengatahi o te ao mārama te kuini o Amerika te manuhiri tuuarangi haere mai, haere mai, haere mai i te wā o te pakanga o te ahi whanaariki e kaa mai i ngā tōpito o te ao. Kauria mai te moana nui akiwa, takahia mai ngā tapuae o tamariki, hoia awhina i haere mai nei ki te manaaki ia mātau ia Niu Tīreni, i te emepaea i te Kīngitanga o Ingarangi. Haere mai ki te marae o kuini Wikitoria e hī mai nei i waho ana i te marae o Te Arawa, o te iwi Māori o Niu Tīreni. Koia te kuini o ingarangi i houhia ai te rongo i waenganui i te iwi Māori i te iwi Pākehā, kakia tēnā tiriti (te tiriti o Waitāngi i te tāu 1840). Koia tēnei te tupuna whare a Tamatekapua me te marae a Te Papa-i-Ōuru, nāna i manaaki o Tamariki, hōia āwhina i ngā marama tata ka wehe, Amohia ai rātou he iwi Māori anō, me ā rātou tikanga manaaki i ngā manuhiri tuaarangi. I puta tā rātau whakamihi, me tā rātou aroha kia Ngāti Whakaue. Koia tēnei iwi nei i te poutokomanawa o Tamatekapua nau mai haere mai. Mā te ariki koe e tiaki e manaaki.*

**English Translation:**

*The birth, the energy of life. To the dawn light, to the world of light. This important person of the physical world. The Queen of America, the distant visitor, welcome, welcome, welcome during this time of war where fire and destruction is seen in each corner of this world. Traversing the great Pacific Ocean, follow the path of your children, of your soldiers that aided New Zealand and the empire of the English kingdom. Welcome to the marae of Queen Victoria that is seen outside on the marae of Te Arawa, of the Māori people, of New Zealand. This is the Queen that brought balance between both Māori people and the British people, through this Treaty (1840 The Treaty of Waitangi). This the ancestor house Tamatekapua, and the marae Te Papa-i-Ōuru, this who protected your children, your soldiers in the last recent months that have gone by, who were cared by the Māori people, with their procedure of caring for the distant guest. They expressed their gratitude, and love for Ngāti Whakaue, this is the tribe in the heart of this whare Tamatekapua, I welcome you. May the Lord guard and protect you.*

Koro Tuoro's kōrero highlights his deep respect and allegiance to the British Monarchy and The Crown. He acknowledges the relationship between Māori and the Crown, something that was important to our people of that time. He refers to Eleanor Roosevelt as the Queen of America. However, we know that this in fact acknowledges her as the wife of the President of the United States, who at that time was Franklin Roosevelt. I liked how he referred to her soldiers as her children and that he saw the role that she and her husband had as caregivers to the soldiers, possibly also in the same way as he saw himself as a soldier or child of King George V when he went to war in 1915. He understood that he sat under the guardianship of the King of that time. Koro Tuoro's kōrero also acknowledges the place of the marae as a place of caring, not only for our people, but also for others and that Tamatekapua is the heart of the tribe of Ngāti Whakaue.

All of Koro Tuoro's ancestors would have influenced the writing in his journals. His ancestors shared their knowledge from one generation down to the next. Inter-generational transfer was important for the Pango whānau and while previously the information was handed down through whaikōrero and whakairo, the use of written manuscripts still had the same intent of inter-generational knowledge transfer, ensuring the survival of some of his knowledge base. Koro Tuoro was being a responsible tupuna and being a responsible kaitiaki of the knowledge he had gained. What a privilege that this information was now being handed down to us all. As kaitiaki I do believe it is our responsibility to learn to understand manuscripts, so that we can carry on this legacy that my tūpuna have created for their descendants.

The manuscripts that Koro Tuoro wrote were focused on maintaining and protecting tapu knowledge and ensuring that his descendants can still utilise this knowledge. Furthermore, it is also able to provide general information that his whānau, hapū and iwi may find useful. Our whānau have an understanding that these writings can have bad consequences for people if used inappropriately, whether someone in my whānau has challenged this is unknown. As a whānau we are ensuring that only selected parts of his writing are utilised for my thesis simply because of the unknown while making sure that I am kept safe, the writings are honoured and that my writings reflect his. Simply put, his manuscripts are a record

of daily life, a record of his preparation to welcome people on to his marae and the karakia he might say.

The traits of my tupuna Koro Tuoro are similar to yours Koro. He was a kind and caring man; whose humility was a trait that made him respected amongst the people of Ngāti Whakae. He was able to engage with people from all walks of life, but for him, asserting mana was not in an authoritative way, but in a way of inclusion. He tangata tino rangimarie, just like you Koro.

### **2.5.5 Anipatene Biddle**



*Image 2.17: Anipatene Biddle*

Koro, as I started this journey, I thought that I would be focused on the writings, the manuscripts of Koro Tuoro. But as I go through this journey, I now understand that the writings were the medium that sparked my interest. As I learned more about him, I became connected to him through my heart. I learnt more about who he was, not only about him, but his whakapapa, and his connections to others. So, it would be disingenuous to not actually explore further my own relationship to him, through his daughter Anipatene, your mother, and then through you.

Anipatene was the fourth child of the union of Koro Tuoro and Nanny Hapatapu, although both her parents had children in previous partnerships. Kuia Aniani was born in 1926 and she and all her siblings were raised in Ohinemutu.



*Image 2.18: Anipatene Biddle*

Nanny Ani was like her father, she had her own diary, her own writings, her own stories and history she wanted to create. So, on the 10<sup>th</sup> of January 1944 at 7pm she was married to Jack Hohua. In her diary from one of the books of Koro Tuoro, she writes an entry: 10.01.1944 “Went to work, unexpected visit by Jack and Captain Panapa concerning our getting married. Quite a surprise for we were to be married at the Registrar. Also, a brawl between Reg Hooper, Harry Pene and Americans results in their being sent to jail. 7 o’clock Jack and I were married in St Faiths Church Ohinemutu, by Panapa, witnesses Rui Winiata and George Woods. Afterwards went to the concert at camp, then back to Auntys.” In his own journal, Koro Tuoro writes 10/1/1944 Ko tērā tēnei I marenatia ai taaku kotiro Anipatene Pango Akapita kia Tiaki Pitara Opotiki na Rev Captain Panapa (Today my daughter Anipatene Pango Akapita married Jack Biddle from Opotiki by Rev Captain Panapa).”

Interestingly, although Kuia Aniani was a practicing Catholic she was married in the Anglican Church by the Anglican Reverend and would convert to Anglicanism. In her diary for 16.01.44 she writes “Stayed home with Nan, and then my first experience of hearing church service in the Ch. Of English. Panapa’s subject about the Boys just left for overseas.”



*Image 2.19: Jack Biddle*

Jack Biddle also known as Jack Hohua was the son of Annie-Merritt Hill and Rapata Biddle, also known as Rapata Peene. Rapata Peene was the secretary of the Haahi Ringatū and is acknowledged for devising the seal of the Ringatū Church founded by Te Kooti. The seal shows upraised hands (ringa tū), around the centre is written, ‘Te Ture a te Atua me te whakapono o Ihu’ (the law of God and the truth of Jesus). ‘Wharekauri 67’ refers to the beginning of the faith on Chatham Island (Wharekauri is the Māori name for the island) in 1867; ‘Wainui 26’ refers to land at Te Wainui, Ohiwa Harbour gifted to Ringatū Church trustees in 1926. The eagle is a reference to Deuteronomy 32:11-12 in the Bible.



*Image 2.20: Hāhi Ringatū*

Upon the passing of Robert Biddle, Koro Jack’s brother Robert Boy Biddle would become the secretary for the Hāhi Ringatū. In 1947 my great grandparents would

have their son and they would name him after his grandfather and his uncle. His name of course was Robert Hughes Biddle. He would be the only child from this union, as his parents separated at an early age, and my grandfather would be raised by his mother Kuia Aniani and his grandfather Koro Tuoro. Kuia Aniani would whangai two of her sister's daughters: Anne Joyce Jubilee, who was the daughter of her older sister Stephania Haimona, and Rangitamoe the daughter of her younger sister Ngahina. Kuia Aniani and Koro Tuoro would raise my Koro and his sisters in Te Koutu until Koro Tuoro's passing.

Like most Ngāti Whakaue whānau, Kuia Aniani and most of her siblings and cousins worked at the Rotorua Hospital, which seems to be an informal part of the Fenton Agreement, that with the gifting of the land, work would be available for Ngāti Whakaue descendants. Though there is no formal documentation of this arrangement, many Ngāti Whakaue believed that employment at different government institutions particularly the hospital occurred because of the gifting of the land. It was relatively common practice for the Marae at Ohinemutu and Ngāti Whakaue homes to have tea towels with the word "hospital" printed across them, and for children to wait for the taxi driver to drop off tins of food from the hospital kitchen for dinner that night.

Kuia Aniani would pass away at her daughter Anne Joyce-Jubilee's home while sleeping with her granddaughter. My mother tells me that when Kuia Aniani passed away her cousin felt Kuia Aniani rise and she followed her to the toilet, where she saw our Kuia Aniani travel through a closed door. Half-asleep, my mother's cousin returned to bed. This is still a story that the cousins talk about today.

From all accounts, Kuia Aniani was the boss. This may be because she lived with her father, but it may also be because of the person she was. Nanny Linda often talks about a time when the sisters were in a dispute and refused to talk to each other when Uncle Kingi knocked his head on Koro Tuoro's box. Kuia Aniani immediately knew that this was a sign and so the whānau were summoned to work through the issue. My mother always says that she was the Kuia who took them to the marae, who dressed them up all the same and took them to all the whānau events, and that it was Kuia Aniani who maintained the strong link and connection to the

marae and hapū. Perhaps this was an understanding of the obligation she and her siblings had because of their whakapapa. Perhaps it is also because of the responsibility instilled in them all by their father, Koro Tuoro Akapita Pango.

### **2.5.6 Robert Hughes Biddle**



*Image 2.21: Robert Biddle*

Oh, my beautiful Koro, I feel my heart fill with love and eyes brim with the tears that flow as I think about you. I think about you and I sitting on the couch; me laughing as I watched tv and you watching me and laughing with me, not knowing what I was laughing at but just laughing because I was. I remember you as my protector, that when I felt down you would pick me up, and this often involved Burger King, and off we would go, just the two of us. You always made me feel loved and safe.

You were the only son of Kuia Aniani and Koro Jack but were fiercely protective of your two sisters Nanny Bub (Anne) and Nanny Tammy (Rangitamoe). Nanny Bub was the eldest of you three, and stories abound of your mischievous behaviour where Nanny Bub would be biking to school while you shook the back as she doubled you to school. Always when telling these stories there was laughter.

Life was good for you all and although there wasn't a lot of money or resources in the home, Kuia Aniani did the best to provide for her family, while Koro Tuoro provided the father presence that all children need.

Attending school at St Michael's, which is now St Mary's school in Rotorua, the Catholic Faith was important to Koro Tuoro and at some point, upon separating from Koro Jack, Kuia Aniani returned to her Catholic faith. This, of course, would explain why on Sunday afternoons the Catholic Priest became a regular guest at the home of Koro Tuoro. Attending high school as a foundation pupil of Western Heights High School and also one of the first prefects for the school. However, school wasn't your thing aye Koro? So, you left to start your own journey.



*Image 2.22: Linda Biddle and Robert Biddle*

In your late teens you would meet Linda Ngatai, and at 20 years of age in 1967 you would have your first child, a son - Kingiareta Richard Biddle, known to us as Uncle Kingi. Uncle was the pride and joy of our Kuia Aniani and in 1969 your first daughter Wikitoria Christine was born; her name given to her in the hope she would have the attributes of Victoria the Great. In 1970 my mother, the last of your children, was born. Nanny Linda was also a Pango and I have mentioned earlier how strong her links are to Hamuera Pango, as well as her whakapapa to Ngāti Kea and Ngāti Tuara through her Koro Manahi Rangiriri. My mother Lauren, who you say has the attributes of your mother Aniani, similar in wit, similar in thoughts but as you would say the only difference is that mum has a sharper tongue. I take it by this you mean that like her grandmother, my mother has always been confident to

share her views on tribal matters and not afraid to get her hands dirty to make sure the work for our people is done.

Koro, I don't think that it would be right if I didn't write a little bit about your wife, my grandmother Linda Biddle, previously Linda Ngatai. Mum says that it was Nan that was your backbone, that was your heart. Nan will be dying a million deaths as she reads her name in here, but that was her aye Koro. Nan never wanted to be out the front, she was always and is still happy in the background looking after the family. We knew that wherever you went, Nan was at home keeping the home fires burning. This was an important aspect of your lives and why you loved her so much because she always put others first. She is still the same and she misses you so.



*Image 2.23: Rita Raiha Ngatai*

As I have mentioned Nan, I want to take the time to mention her mother, Kuia Rita. Kuia Rita passed in 2019 and she was a great influence in my life. She was supportive, loving and, as this is my research, I will write it here that I am pretty sure that I was her favourite great grandchild. Certainly, everyone had to listen to any exploit I did in great detail and always the cousins of my generation were often encouraged to follow in my footsteps. It was interesting when she was preparing to pass. She told us that she had spent time with you at the whānau house in Koutu and you were playing the piano. It was a beautiful moment she shared. Kuia had an interesting life and she was one of the people I knew for whom blood quantum changed the trajectory of her life. During World War II, Kuia was set to travel to America to her American soldier, but because she had a mother who was full blood

Māori and a Scottish father, she had too much native blood to get a visa to travel. Had she gone, well, none of us would be here.



*Image 2.24: Te Koutu Kohanga Reo*

Like most men of the time, Koro, life involved different types of employment, playing rugby for Waikite and looking after the family. However, with the birth of your grandchildren, life for you would most certainly change. After working your way through the tyre industry, moving on to teaching young people computers at the local Marae, you found yourself in Te Kōhanga Reo. In the late 1980's you joined the local Te Kōhanga Reo office where there was a change in focus which, according to Nanny Linda, you found yourself. You found your purpose. The remainder of your life until your passing, you worked both paid and voluntarily for Te Kōhanga Reo. This change also meant a new journey learning Te Reo Māori, something that was not afforded to those of your generation. Nanny said you started attending whānau, hapū and iwi meetings and became a vocal advocate for your mokopuna.

The whānau often talk about how quickly you adapted to technology and that you were well known for sharing your views, often writing letters to the editor that were both meaningful and witty. You kept Ngāti Whakaue informed as Te Kaiwhakatere - this repository of information, who always shared with others, which was most definitely a trait of your grandfathers. My mother said there was a time when the Tūhoe raids occurred and Te Arawa was meant to host the Commissioner of the Police and that you were unhappy about this because the police had gone on to a bus and mokopuna had been frightened. For this, along with other issues relating to the raid, you believed that the Government and the Police Commissioner should

apologise and that until they did so, you were against Te Arawa welcoming him on to Tamatekapua. While this made you unpopular with some people, some way or another, you spoke with a number of senior Māori policemen and it was agreed that it was inappropriate for the Commissioner to come. You fought for what you believed was right Koro, even if others were not of the same view.

I remember that morning you passed; we were all staying down by the Rotorua Lake. We had brought you home knowing that there was nothing more than they could medically do for you. The ambulance had driven slowly from the Rotorua hospital and whānau were waiting for you at the kainga. We had a few days at home, where Te Koutu Kohanga Reo would come and do karakia with us, whānau would visit throughout the day and we would have karakia at night. Mum said it was early hours of the morning and your best friends and cousins Nanny Bebe (Rukuwai) and Nanny Tarati turned up to spend time with you. They hadn't been there long when they called out for the whānau to gather.

It was a peaceful morning, so calm, and Nanny made it back in from hanging out her washing to hold your hand and as we sat there, you gently passed away. My mother said: "Open the curtains, the sun will rise over the shore and they will come for him." Mum said that as the curtains opened, the first ray of sunlight broke above the hills, and glistened across Lake Rotorua. She said that as the ray spread gently across the water, all the whānau watched as it made its way towards you, before landing upon your body. There was only one ray and it had come for you. It was your time. Life changes with death and I am not sure that we ever get over the loss, we just learn to cope with the void. But Koro, I know that you are there, that you will still look after me, and when I watch TV laughing at the program, I know that you are sitting there laughing with me, because this was our time. While death means you are no longer physically present, you are always with me.

### 2.5.7 Lauren Anne Merenia James



*Image 2.25: Lauren Anne Merenia James (author's collection)*

As has been mentioned, my mother is the youngest child of Robert and Linda Biddle. Certainly, the youngest child earth side, her younger brother Robert named after you Koro passed away at birth. It is important I think to acknowledge his life as part of this research, just as I am your namesake, so was he. My mother laughs at how she has always lived on Taharangi Street. When she was born, she went home to 39, later you all moved to 28, she got adventurous and went flatting at 30a, later moving to 14 Taharangi, renting from your sister Rangitamoe or Aunty Tammy at 55b before eventually buying their home at 63 Taharangi Street. This alone helps to explain why Te Koutu and Taharangi Street are part of our whānau identity.

My mother also laughs at how there is no one more Pango than the Biddle children, with three of her grandparents, two maternal and one paternal descending from Hamuera Pango, which explains how Whakaue is part of our identity. So much so that a teacher once said to my mother that there is no one prouder of their Whakaue identity than Tipene James; something she felt as a reflection of our upbringing in our Whakaue community. Kapa haka is also something that is an important part of our whakapapa and at 50 years of age my mother is still performing for Ngāti Whakaue Seniors. Her siblings have all performed for Ngāti Whakaue Seniors as has her father. Both grandmothers performed for the Taiporotu group, which was the predecessor to the Ngāti Whakaue Seniors and as we know Koro Tuoro was also involved in kapa haka performing and travelling around the world with the wider Te Arawa grouping.



*Image 2.26: Dean James and Lauren James*

My mother attended Rotorua Primary School, the foundation of which is based on Ngāti Whakaue generosity. It was at Primary School that my mother would meet my father Dean James. His grandparents lived down Ariariterangi Street in Ohinemutu and at six years of age he moved from Auckland to live with them. His father, Koro Kori, was in the navy and his mother, Te Matiti Henare, had been their main caregiver.

Koro Kori's parents were Peter and Matengahere James. Koro Peter had been a member of the Māori Battalion and hailed from Waitaha with whakapapa to other parts of Te Arawa. His grandmother Matengahere was from the Naera whānau of Ohinemutu and they, like many of their time, met at the Tama dances during the 1940's. Dad's mother was from the Henare whānau of Tuai in Waikaremoana and from the Hema whānau of Ngāti Kahungunu.



*Image 2.27: Matengahere and Peter James (author's collection)*

Within Rotorua my father's whānau, the James's, are well acknowledged for their sporting prowess. Dad's Uncle Alf was a Māori All Black and the school hall of Rotorua Boys High School is covered with James name for swimming champions, athletic champions and other sporting achievements. My father spent a lot of time on Mōtītī Island, the place where it is said that Ngatoroirangi died. His grandfather has whakapapa there and his Auntie Bella Nuku raised her family there. He spent a lot of time with his Uncle Johnny Nuku, who was also a Māori All Black. He loved his Nuku whānau so much his boat is named after his Uncle Ika Nuku, a first cousin to his grandfather. While my mother's family are kapa haka performers, my father's family are lovers of sport, and these activities have been common denominators for whānau activities.

My mother and father are connected through a shared tupuna, Kahutapeka Matene, who had two marriages. My father descends from her first marriage to Taro Tiniraupēka and my mother through her second marriage to Edward Darby. Auntie Ngahuia Te Awēkotuku shared with us how our Rawinia Hape (Matene) had sent her only child Kahutapeka out in the dead of night so that she could fight with her chief Rewi Maniapoto at the battle of Orakau. In March 1864 Rewi Maniapoto agreed to offer a final show of resistance to the British. A pa was hurriedly built in the peach grove at Orakau. Attacked by the British for three days and nights, the men, women and children trapped inside the pa ran short of food and water. When their supply of bullets depleted, they, out of desperation, fashioned pellets from peach stones and plugs of wood (Ministry for Culture and Heritage, 2020). When Rewi and his people were offered a last chance to surrender, they replied with "E hoa, ka whawhai tonu mātou, āke, āke, āke!! Friend we will fight forever, forever and forever." At the suggestion that women leave the pa, Ahumai, the daughter of Te Paerata, replied "Ki te mate ngā tāne, me mate anō ngā wāhine me ngā tamariki" – "If the men die, the women and children must die also" (Ministry for Culture and Heritage, 2020). It is said that our Kuia Rawinia lost her life in this battle.

My father had his oldest daughter Shannon to a previous partnership, but she has spent time fluidly going between both families and is the mother of their first grandson, Okurei, who is named after a significant Te Arawa landmark. Marangi

is the youngest of our family who has the strong attributes of my mother and the women from whom we descend.

## **2.6 The Fenton Agreement**

I can hear you Koro reminding me about the importance of the Fenton Agreement and that while Aotearoa knows about Te Tiriti o Waitangi, the founding document of Aotearoa-New Zealand, that our agreement with the Crown is based on the Fenton Agreement. The Treaty is an agreement between Māori and the Crown and is a broad statement of principles upon which Māori and the British made a pact to find a nation and build a government in New Zealand. There are various views of the Te Tiriti, primarily because there is the English version and the Māori version which state slightly different things in different parts. The English version has it that Māori cede sovereignty, give the Crown the exclusive right to buy lands they wish to sell, while in return Māori maintain ownership of their lands, forests, fisheries and other possessions, and that Māori are given the rights and privileges of British subjects. The Māori version is slightly different, particularly in interpretation of words. Where the English version has ceded sovereignty, this was translated to *kāwanatanga*, or governance. Many Māori believed they were giving up governance of their land while retaining the right to manage their own affairs. English version has ‘undisturbed possession’ of all their ‘properties’ while the Māori version has *tino rangatiratanga*, which is full authority over *taonga* (treasures) and is intangible. Māori understanding has always been at odds with the understanding of the Crown (Ministry for Culture and Heritage, 2017).



***Image 2.28: Thomas Chapman***

In terms of Te Arawa and Rotorua, the missionary Thomas Chapman was authorised to collect their signatures for the Treaty of Waitangi. However, Te Arawa did not sign. Te Arawa was confident that they did not need the protection of the Queen. Nonetheless, 20 years later, with an increased understanding that Pākehā were here to stay, a group of Te Arawa leaders travelled to Kohimarama to sign the covenant, recognising the Treaty as a binding document of partnership with the Crown. So, while Te Arawa did not sign the Treaty, we agreed to the terms in 1860.

While Te Arawa agreed to the terms of Te Tiriti o Waitangi in 1860, it is the Fenton Agreement in 1880 that Ngāti Whakaue see as being the most important agreement for us. From the 1850's tourists started coming to the Rotorua area; many of them from the other side of the world. They came to see the wonders of the Pink and White Terraces and of Rotomāhana and other tourist attractions. Within a few decades the Government realised that the area was becoming a busy tourist destination and that a town would need to be built to serve as the gateway to the wonderful attractions of the area. On the 25 November 1880, the Fenton Agreement was signed between Judge Francis Fenton and the people of Ngāti Whakaue.

In addition to the burgeoning tourist industry, certain Europeans were entering into casual leasehold agreements with Māori while these Pākehā enjoyed occupational tenure with no legal basis. Because of this, government intervention seemed important and in the interests of all parties. Despite initial opposition from the business community of Ohinemutu, negotiations for a township were soon underway. The first meeting was held in November 1880, with Chief Judge Fenton of the Māori Land Court acting on behalf of the government. Right from the beginning Judge Fenton advocated for the establishment of a township and the setting aside of the thermal springs, for the benefit of the world, or as he said it in Māori “hei oranga mō ngā iwi katoa o te Ao.” He affirmed the place of leases and invited those present from Ngāti Whakaue, Ngāti Rangiwewehi and Ngāti Uenukukopako to nominate a representative. Four were from Whakaue and one each from the other two tribes. From this meeting emerged the historic “Agreement for a township at Ohinemutu between Francis Cart Fenton for the Government of New Zealand, and the Chiefs of Ngāti Whakaue, Ngāti Rangiwewehi and Ngāti

Uenukukopako the supposed Chiefs of the soil.” This agreement in the meeting Tamatekapua made provision for the creation of beneficial public trusts (Te Awekotuku, 1976).

Just over six months later 28 June 1881, the Native Land Court awarded ownership of the proposed town site to Ngāti Whakaue. A Certificate of Title in favour of some 295 members of Ngāti Whakaue was issued on 27 April 1862. They comprised of the six hapū of Ngāti Whakaue which are Te Roro-o-te-Rangi, Tunohopu, Taeotu, Rangi-i-waho, Pukaki and Hurungaterangi. Hamuera Pango, Akapita Te Toa, Te Riri Rotohiko and Paora Te Amohau were amongst the 295 members of Ngāti Whakaue that were awarded the Certificate of Title.

By 1881, Rotorua was already a township, which occurred by proclamation on the 12 October 1881 following the passing of the Thermal Springs Act on 24 September 1881. This Act endorsed Fenton’s Agreement with the Māori people and the preamble recites the government’s intention:

It would be advantageous to the colony, and beneficial to the Māori owners of the land in which the natural mineral springs and thermal waters exist that such localities should be opened to colonization and made available for settlement (Te Awekotuku, 1976, p.4).

The Fenton Agreement saw that Ngāti Whakaue be awarded compensation from the government. However, between 1881–1890, the government spent close to £39,000 on the sanatorium and public works, which was nearly four times the amount awarded to Ngāti Whakaue. Also, it is important to note that leases were included as part of the agreement and that the government would take responsibility for ensuring payment of this to the native owners. However, within a few years’ leases stopped being paid. Ngāti Whakaue would later note that whatever irregularities the government practices, these were validated by legislation (Te Awekotuku, 1976).

As has been mentioned earlier, a position on the town board was also included as part of the agreement. However, Ngāti Whakaue only maintained this seat for a

short period. Many grievances were created by the government's lack of enforcing the Fenton Agreement and on the 23rd of September 1994, Pukeroa Oruawhata Trustees and Ngāti Whakaue Tribal Lands Incorporated signed the Ngāti Whakaue Waitangi Tribunal Claim (Wai 94), acknowledging the breaches of the Fenton Agreement 1880 and the Thermal Springs Districts Act 1881.



*Image 2.29: Te Kōmiti Nui o Ngāti Whakaue*

In 2009, Te Kōmiti Nui o Ngāti Whakaue was established and is the entity mandated to negotiate the comprehensive Ngāti Whakaue Treaty Settlement. Central to the claim is the acknowledgement of the Fenton Agreement. The mission of Te Kōmiti Nui is to settle the extant historical claims of Ngāti Whakaue with the Crown.

Koro, I know that you would be proud of Uncle Kingi, he is the 2020 Chair of Te Kōmiti Nui and this seems appropriate based on his whakapapa and what I have learnt on this journey.

## **2.7 Tohunga Suppression Act**

Though I have already briefly mentioned the Tohunga Suppression Act, it will now be good to further our understanding about it. In 1907, the Tohunga Suppression Act was legislation passed by Parliament. While primarily the intent of the Act was to prompt Māori Health reform and improve Māori health outcomes, it was also widely viewed as an act that intended to neutralise powerful Māori leaders, in particular, Rua Kenana. It was viewed that the primary intent of the Act was symbolic and was to reassert certainty and political dominance at a time where both were seen to be lacking (Stephens, 2001). Whenever I hear this legislation being mentioned I think about Koro Tuoro and Koro Akapita who were alive at the time

and would have been practicing tohunga. I wonder what this Act meant for them and what the impact of this was on the inter-generational transfer of knowledge.

In many ways the Act failed. It was an ineffective piece of legislation that did not see tohunga die out (or cease to practice) at the rate they expected. Rua Kenana was also never convicted under the legislation. There are multiple issues with the Act and why it was ineffective, but one reason was that tohunga were held in such high regard by their people, that many would see it as bad luck to tell on any tohunga that they went to. This explains why there were only nine convictions in total.

A summary by Stephens relating to the criminal wrongdoing highlights the issues of the Act (Stephens, 2001, pp.437- 462):

*The Tohunga Suppression Act prescribes three specific types of criminal wrongdoing:*

*(i) It is an offence for a person to gather Māori around him "by practising on their superstition or credulity"*

*This initial sentence reflects the concern about the power of tohunga to draw Māori away from their usual occupations. This Act makes it a crime to solicit followers, although the crime is only committed by practising on the superstition and credulity of those followers. There is no attempt here to define what beliefs amount to genuine religious practice and what beliefs constitute superstition or credulity. This appears to be left to the discretion of the courts. The courts' interpretation of this issue is discussed briefly later in this section.*

*(ii) It is an offence to mislead or attempt to mislead any Māori "by professing, or pretending to profess, supernatural powers in the treatment or cure of any disease."*

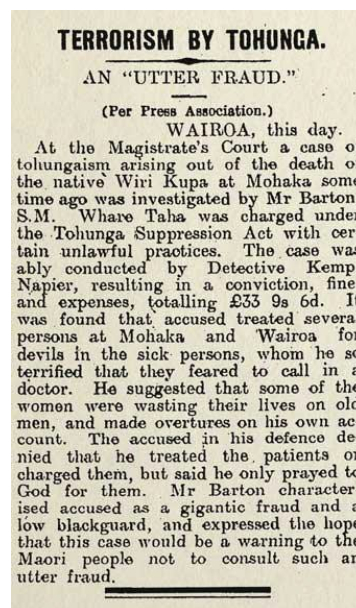
*The key offence in this section is the exercise of deception upon Māori. This section operates on the assumption that witchcraft or practices similar thereto are by definition false, and therefore the profession of supernatural powers is always a deception upon the intended recipient. The act forbidden by the Tohunga Suppression Act was not, therefore, the intent to deceive or the actual deception of*

*Māori, but the actual claim to possess supernatural powers in the treatment of disease. This prohibition is limited to the practices of healing:*

*(iii) It is an offence to mislead or attempt to mislead any Māori "by professing, or pretending to profess, supernatural powers...in the foretelling of future events, or otherwise."*

*This final piece of the section makes it an offence to prophesy. Voyce notes the danger of political prophecy such as Rua Kenana's utterance about the arrival of Edward VII to New Zealand and the repurchase of all Māori land:*

*Political prophecy represents a threat to stability. The danger of prophecy is its self-fulfilling nature...For instance in England it was a crime to make a prophecy about how long the King would live or who would succeed him.*



*Image 2.30: Terrorism by Tohunga article*

What is interesting and has already been mentioned, is that in 1951, Koro Tuoro - an acknowledged tohunga of Ngāti Whakaue - played the role of tohunga in the movie *Aroha*. The movie was primarily about the promotion of western medicine and suggested that the knowledge of the tohunga was outdated and no longer able to help the chief of the tribe. This film was written and directed by Michael Forlong, who talks about the modernity, te ao Pākehā and the traditions of te ao Māori. While

I am not sure as to why Koro Tuoro participated in the movie, the relevance of tohunga has been minimised over time, to where the practice of Māori Healing is now considered as alternative treatment. The impact of the Act on the writings of Koro Tuoro is unclear, as the legislation was introduced when he was only 24 years of age when it would have been his father Akapita Te Toa who was the primary tohunga of the time. What we do understand, however, is that even with the introduction of Western Medicine, health outcomes for Māori remain poor today, with some of the poorest health statistics in the OECD (Organisation for the Economic Co-operation and Development), while there is a continued failure to reduce the gap between European New Zealanders and Māori.

The Tohunga Suppression Act 1907 made it an offence for traditional healers to practice and similarly outlawed the ‘foretelling of Māori futures.’ Tohunga and prophets like Rua Kenana were regarded as obstacles to amalgamation (Webster, 1979, pp. 148-150). What is clear of course is that the Act was a clear breach of the Treaty of Waitangi that was signed in 1840, where it banned access to Māori traditional practices that were considered as taonga that Māori were promised under the second article of the treaty.

It is all pretty interesting I think Koro and something that still leaves me pondering, particularly when I consider the place of Rua Kenana in the development of this Act. I wonder if the issue was the level of leadership that tohunga provided for the whānau, hapū and iwi, and that it became evident to the crown that actually, if they wanted to subjugate Māori that they would need to disassemble the leadership that existed in Māori communities. The Tohunga Suppression Act 1907 was an act of colonisation that sought to ensure suppression of not only tohunga but the support systems that existed in Māori communities.

## **2.8 Whakapapa**

Joseph Te Rito describes whakapapa as existing as a genealogical narrative, a story told layer upon layer, ancestor upon ancestor up to the present day (Te Rito, 2007). This echoes Apirana Ngata, who said that “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,

1972). The idea, which I think you would agree with Koro, that whakapapa exists as a genealogical narrative, highlights that whakapapa is not simply a line of names, which is often what many of us have access too, but also the lives that these tupuna have lived and the stories that they have created. The interesting part for this thesis is that stories about primary ancestors - for example Tamatekapua - are easily accessible through writings online (a simple Google search allows a descendent of Tamatekapua to learn about his exploits.) As we come further down the genealogical narrative, the stories about our own tūpuna become less available to us, causing us to know less and less about our narrative.

Koro, I undertook a simple task where I asked people about the stories of their parent. They were easily able to talk about their work life, their social life and the activities their parent was involved in. When I asked the same group of people about stories of their grandparents, some had varied memories of them, but many of them remembered them in the same way that I do my grandfather. It was the emotions that they felt and how they were dependent on their parent for more detailed information. As we progressed up each of the generations, the knowledge of the tupuna name became limited and there was limited or no knowledge of the narrative relating to their tūpuna. This of course was no different to me, but it means that for many of us there is a disconnection in relation to the narratives that we know about our tūpuna from a primary tupuna, that has been immortalised in writings like Tamatekapua, down to our tupuna who are only a few generations removed from ourselves.

It has been said by Mere Roberts that whakapapa actively shifts knowledge of the changing world, in addition to names that ascend and descend (layer upon layer) through existing relationships. Whakapapa is seen to act as a window where information flows in both directions and that it is potentially the tikanga that restores tapu and noa, an extension of balance in how one perceives knowledge, time and location through their connection to Pūrākau, tupuna, and whenua (Roberts, 2013). It is also said that whakapapa, by definition, insinuates a set of relationships with the living and the departed; the individual and their environment in a wider sense (Huia, 2015). Roberts explores this further and says that whakapapa is fundamental to a Māori way of knowing and that whakapapa is a

genealogical framework upon which knowledge is situated. She argues that names provide additional information to the genealogical framework and when organised into lineages vertically and horizontally, the narrative(s) then add ‘flesh’(knowledge) to the bones of the ‘skeletal’ framework. Roberts also notes that whakapapa does not simply apply to the tangata (human), but also applies to non-human as well (Roberts, 2013). For Māori, we note that all things have whakapapa, from kumara through to lizards, and that the starting point for non-human is also the same for human; we all come from Ranginui and Papatūānuku. It is the understanding that we are all connected, and we all start at the same point, we just grow and evolve differently.

Māori have always acknowledged our relationship with our environment and our whakapapa to our atua. As you have taught me Koro, for us in Te Arawa we have long acknowledged that our whakapapa starts from the celestial being Pūhaurangi (Gentle Breath of Heaven) and Kura-i-monoa (Precious Treasure), and often say that we are descended from the heavens (Inia, 2018, pp. 8-42). Te Arawa, of course, is not the only tribe to descend from this relationship. Many of the tribes have similar stories where their whakapapa starts from a celestial being. Tūhoe say they are descended from Hīnepukohurangi (the mist maiden) and the maunga (mountain). This continues to link us to the land and our environment and affirms our Māori way of knowing.

Whakapapa is not only about the layering of stories but also how we connect with each other. Most Māori will have stories of meeting another Māori person for the first time and immediately try to find a common whakapapa link, a shared story that connects two people together, that before that moment, never met. The general conversation will start off by introducing ourselves, which includes our name and where we are from; not only where we live but also our significant landmarks, our whenua rongonui. Once this is established the connection begins “oh, so are you the James’ from Ohinemutu? Is Alfie James your Uncle?” and backwards and forwards the conversation goes, until you find those whakapapa links and the whānau stories that help bind people together.

This research has always been about the pūrākau and the importance of going on a journey that is led by the heart. Whakapapa preserves the memories of our elders and helps us to understand that they walk through this world with us. We see this in many whakataukī and whakatauākī that highlight that we are the embodiment of our ancestors, a whakatauākī by Tunohopu when he said, “*Hai aha mate noa ahau i taku pākārito ka tupu*” which translates “*I will never die for I will live in my descendants.*”



*Image 2.31: Tunohopu Whareniui, Paretehoata- Te Kohea marae*

Whakapapa is about the layering of stories, one upon another; stories that eventually lead us to ourselves. To better understand ourselves we need to unpack the stories and learn more about our tūpuna who have laid for us the foundation. We must also create our own stories to help strengthen the foundation for our mokopuna.

## **2.9 Māori Identity**

Whakapapa is said to be a central marker of Māori identity and that by definition whakapapa insinuates a set of relationships, with the living and the departed, as well as the individual and their environment in a wider sense of the meaning. Whakapapa connections provide a place of belonging for those who share mutual whakapapa connections (Huia, 2015). However, while whakapapa is a central marker of Māori identity, identity is still an umbrella term used to describe an individual’s comprehension of him or herself as both an object and an actor in the social world (Houkamau & Sibley, 2010).

The issue of identity is an interesting one. Research undertaken by Houkamau and Sibley found that for some Māori they know they have Māori whakapapa but

choose not to identify themselves as Māori. The study they undertook asked 1322 if they identify as Māori and/or have any ancestors who are Māori. 30.9% of respondents reported solely as Māori, 43.9% of respondents reported ethnicity as Māori and other, with European being the majority “other,” totaling 39.6% of the 43.9%. What I personally found most interesting is that 25.3% of respondents reported as having Māori ancestry but did not report their ethnicity as being Māori. Of this group, 20.7% said they were only European (Houkamau & Sibley, 2010).

The Māori community has always agreed that any member of their community who has a Māori ancestor, no matter how distant that ancestor may be and who chooses to acknowledge that part of their ethnicity, is Māori. In general Māori do not distinguish between full-blood Māori and those of mixed descent (Mead, 2003). While many of us now have mixed ancestry, we all determine the level of influence the other ethnic identifiers will have on us, hence why the study by Houkamau and Sibley had the largest portion of Māori respondents identified as two ethnic groupings. These discussions remind me of a memory my great grandmother Rita Ngatai would share with us. She told us how as a young woman, she met an American soldier, who she had intended to marry. When she went to apply to travel to America, she was denied access because she was 50% Māori and therefore considered to have too much brown blood. This of course would become important to us as a whānau as she remained in Aotearoa and met my great grandfather.

As we have come down from generation to generation, whānau become more fragmented from whakapapa, reo and tikanga. Colonisation and systemic racism have also had an impact on identity, with many who have Māori whakapapa choosing to identify themselves as New Zealander or Kiwi. Identifying as Māori often is dependent on the close kinship ties one has maintained with whānau, hapū and iwi, which are seen as central to Māori identity. In 1975, John Rangihau wrote that the centrality of kin groups for Māori identity when observing that being Māori is about growing up in a Māori community and participating in the customs and traditions unique to one's own iwi. Not only is Māori whakapapa about identity, but identity is also about our participation and involvement in our Māori community which gives a person a sense of belonging to a group that they can identify with.

The colonisation process, denying use of language, systemic racism has been a part and parcel of why people feel confident about their identity. Many Māori are aware of the corporal punishment that occurred in schools which ensured that young tamariki did not speak Te Reo Māori. Our land was taken away from us through legal and illegal methods, our right to traditional practices was removed under the Tohunga Suppression Act, and our identity became muddled during this process. The decision of teachers to not learn to say the names of Māori children saw beautiful Māori names replaced with English names to make life easier for the teacher, but also to allow Māori children to assimilate easier with their non-Māori peers. It would not become unreasonable to expect that many Māori no longer felt comfortable as identifying as Māori and while understanding that they have Māori ancestry it was a grouping that many had felt comfortable to disconnect from. The loss of Māori identity was a disconnect from kin groups, customs, traditions, and language.

What is also important to note is that our identity as Māori is often secondary to our identity as members of our iwi and this can be reassured through Te Rangihau's kōrero earlier. As Dr Wharehuia Milroy once wrote "I am first and foremost Tūhoe, secondly, I am a Māori and thirdly I am a Pākehā." (Milroy, 2008, p.185). Wharehuia also writes that identity is of choice and that choice was largely influenced by the community whose traditions, rituals, and language he assumed was part of his identity. He did not consider himself to be half Pākehā but that he was simply Tūhoe (Milroy, 2008).

This is certainly a similar point of view to mine. I am Ngāti Whakaue first and I identify myself most strongly with my iwi because this is the community I was raised in, of which are the traditions and rituals I have learnt and the language I was taught. Wharehuia also affirms that, for him, genealogy in terms of the Tūhoe identity becomes quite important because Tūhoe the man was the third of three brothers. He shares a story of how Tūhoe was the younger of the three brothers and how he would assume the mana of leadership by killing his older brother Ueimuia and eating his heart. As a descendant of this eponymous ancestor, you have an

obligation, whether you like it or not to maintain mana in leadership because you are a descendant of that person. Wharehuia also says that having the name Tūhoe is not sufficient enough; you can talk about yourself as being Tūhoe, but it carries no weight unless other tribal groups recognise certain characteristics and traits that are exhibited by you. He provides examples of Sir Pou Temara, who as a tohunga in ritual ceremonies exhibits mana of leadership, in the same way that Sir Tīmoti Karetu is an expert in Māori Language, another example of the mana of leadership (Milroy, 2008).

Unlike Tūhoe, who denote the traits of their eponymous ancestor Tūhoe, the people of Ngāti Whakaue are more likely seen to have the characteristics of ancestors that are a few generations before Whakaue-kaipapa. An example of this is Rangitihi, the father of Tuhourangi. Tuhourangi was the father of Uenukukopako, and Uenukukopako was the father of Whakaue-kaipapa. The story is said that while in battle, Rangitihi had his skull cleft open. His wife bound it with the akatea (strong bush vine) and with this vine tied tightly about his head the champion once more charged into the fray and led his to victory. “Rangitihi upoko takaia ki te akatea” (Rangitihi whose head was bound with forest vine). For some people they interpret this as an arrogant trait that the Arawa people have, however from our perspective it is that we are unwavering and that the brave man doesn’t give up and fall in to despair even in the heat of battle. The other kōrero that is said about the descendants of Rangitihi is that we are boastful and from this came “Ko Te Arawa māngai nui” (Te Arawa, great orators). While some people would say it as boastful, we also consider it a reflection of the oratory skills that Te Arawa were known for. With this understanding, Te Arawa need to consider how do we make sure that we exhibit the characteristic and traits that we as responsible descendants are entrusted with maintaining. The whole discussion of identity is not only about whakapapa, but also the importance of personal responsibility to uphold the mana of your tūpuna.

Wharehuia Milroy writes that modernity has increased the number of choices that individuals must make, and as a result of this, social ties can weaken. People become more self-centred and self-involved. Even the English language has dehumanised us with a focus on the technical terms. He continues in saying that

tribal people have a Sisyphean task to push the rock up the slippery slope because our identities are being affected by what we are engaged in (Milroy, 2008).



*Image 2.32: Te Koutu Marae*

My community and those who have had an impact on my life are key to my identity. Throughout my research I again gravitate to my home of Te Koutu and there are references to my ūkaipō, the place that nurtures me, throughout my thesis. There is no singular identity that defines us, it is the statement we make when we stand.

Identity is a matter of choice; it is not simply about whakapapa but about the community that we live and participate in and where we feel most connected to. We all have a level of responsibility to uphold the mana of our tūpuna, for we are the embodiment of them. Koro, I think about your gravestone and how it is covered in the different tohu, including the kohanga reo tohu and Waikite Rugby and Sports Club tohu. But we can also add the Te Amohau moko, Ngāti Whakaue tohu and, even though there isn't one, Te Koutu can be included. I am the same. I am made up of multiple connections that have formed my identity of who I am and this is primarily based on those who have impacted my life and made me feel valued, loved and safe.

## Chapter Three

### A box of writing/ manuscripts

#### 3.1 Introduction

Just like Pukaki, we continue to create new knowledge using the past. Through this journey, we can see how this research is about the transfer of knowledge. If I refer to the Ati Ue research methodology, you can see that the approach was always about discovering what lay within our tupuna's kōrero, while also taking the signs and signals that research gives. There were many signs seen within this thesis journey and within this chapter alone you will be able to infer what those signs were. As I have explained, this thesis was always about self-discovery and being authentic, allowing the thesis to come when it was ready.

When I close my eyes, I think of you, and I am always left wondering about how different life would be if you were still here with us. To help me feel connected, I started a research journey. One that started for me from when I was a child and it was all to do with the 'box'.

#### 3.2 The 'Box'

In our whānau, Koro Tuoro's taonga were always stored in the 'box'. The 'box' did not have any name of deep meaning that one might think something of great importance might have. Contained in the 'box' was the whānau treasure. Not jewellery or gold, but something more important: the manuscripts of our tupuna Koro Tuoro Pango, also known as Mekiora Akapita Pango or Kingiaretā Mekiora Akapita Pango.

As a child I knew that you were the kaitiaki Koro. All our whānau members and I knew that you were the guardian. The 'box' had been handed down from Koro Tuoro to your mother, Kuia Anipatene, and from there it was handed down to you and then to Uncle Kingi who is the guardian of the 'box'. For as long as my mother and I can remember, the 'box' has been covered by a dark green crocheted blanket that she thinks Kuia Aniani crocheted many years ago.

If you walked past the 'box' and did not know, you would have no idea of its special significance to the whānau. I think that not even all our whānau are aware of how special the box is. When you are raised around the 'box' you are told of how tapu the box is, and we would often take a wide berth around it. We knew that you would never sit on the 'box'. There was an unspoken rule in the whānau, that you had to be careful around the 'box' and that if you weren't respectful or careful – well, bad things could happen. This is interesting because I think those of us who are closer to the guardian of the 'box' seem to have this unspoken understanding about the 'box' that members further removed do not.

The box itself looks just like an ordinary glory box that many Māori whānau have where all the whānau photos and birth certificates are stored. It is about 500 mm tall, about 450 mm wide and 900 mm in length. The 'box' has always sat in the bedrooms and very rarely does it venture into the lounge or public places. We know how tapu it is. We do not eat anywhere near the 'box' and know that children should not even consider opening the box. All these unwritten rules are shared with us as children. In my head as a child, I imagined all the amazing treasures that must be in there. Very few times were those imagined treasures thought to be manuscripts. To me, this 'box' was a pirate's chest and it was filled to the brim with gold and riches. Even with this imaginary concept in my head I still knew not to go near the 'box'.

My grandfather was interesting in terms of who he would let in to see the 'box', which wasn't a free-for-all. Koro Bully was raised with Koro Tuoro safeguarding access to the box, where they would talk about the contents of it and aspects of tribal life. This didn't seem to be a practice that my grandfather followed. Sometimes extended whānau members would come up and spend time with him in the 'box' and they would talk for hours about the content.

Access in to the 'box' even for whānau members is not automatically granted. It is nothing to do with age, although it is considered, but instead is about when you are ready. While my Uncle Kingi is the kaitiaki, both my mother and her sister also have roles, just as my Kuia Aniani's siblings did. I have not yet gone in to the 'box' by myself, but my mother's sister Aunty Toria and I have looked through the 'box'.

I think I was about 15 years old and it was not something I could do alone. I had to be supported by my mother or one of her siblings.

My mother said that her general understanding when she was young was that women didn't go in to the 'box' because of how tapu it was. But one day she was home with her father and she said her father's aunty, Nanny Kapi, came up and she spent the afternoon in the 'box' preparing for the whānau reunion. She said she was in her 20s and it was the first time she had ever seen a woman in the 'box'. Up until that time, mum had thought that the 'box' would be out of bounds for her, so when she saw her Nanny Kapi, she knew at some point her father would allow her to have a look in the 'box'.

As it turned out after I was born, and perhaps it was just about timing and not because she was a mother, Koro had my mum and one of my cousins drag the 'box' from the room. They both brought it in to the lounge and Mum, not expecting to be allowed to stay, immediately got up to leave the room. But Koro stopped her and asked her to stay. She said it was a moment she didn't think would ever arrive and had never expected to be able to have time in the 'box'. However, my mum's cousin who was still young wasn't allowed to stay. Mum said she and Koro sat there that day looking through the contents of the 'box'.

Like all whānau manuscripts, it isn't only about the writings themselves, but how we love and protect them. How we create unwritten rules about how to protect them, how tapu they are and that therefore the environment that protects them must be equally tapu. These unwritten rules are known to those who are immediate whānau of the guardian. Those who are more distance relatives are unaware of these rules, so it is the job of the guardian to make sure that these unwritten rules are adhered to. Koro Tuoro's 'box' is like that of a Pandora's box, where specific whānau members are chosen as guardians of a whānau artefact. Unlike the guardians of Pandora's box, this box does not contain sorrows of the world, but the treasures that bind a family together.

As a matter of interesting observation, the 'box' itself, which has been handed down from Koro Tuoro to the next guardian, also leaves the guardian with a role of

leadership within the family. Although only young, my Koro Bully had a leadership role in our immediate and extended whānau, and the view of my mother was that in many ways her grandmother Aniani was the boss of the whānau. I wonder sometimes if this was because of her relationship living and caring for her father, and role as the guardian of the 'box'. Now, my Uncle Kingi is guardian of the 'box', entrusting him with a leadership role in the whānau and in the tribe. He is currently the Chair of Te Kōmiti nui leading the full and final comprehensive Treaty of Waitangi Claim for Ngāti Whakaue, which seems appropriate based on his whakapapa and his role as kaitiaki of the 'box'.

### **3.3 The contents of the 'Box'**

Well, the box is full of treasures. When you open it, you see the glow of the treasures peek through, like when Aladdin found the cave. The description of Aladdin's cave as a place that is full of exciting and unexpected things seems appropriate when I think of Koro Tuoro's 'box'. While I have noted the 'box' was not full of gold and jewels, it held other value for us as a whānau. Within the box are the whānau documents that include birth certificates of some of Koro Tuoro's children, marriage certificates, photos and other whānau memorabilia. Generation upon generation of documentation and photos, each gently placed in there by the guardian of their time. Each item is a reminder of a time and moment, where whānau are born or are celebrated. Amongst these are the writings of Koro Tuoro and the odd writings of his daughter mixed with scribbles by his grandchildren.

I sit here writing now with a manuscript on my lap. The book is worn and has been well loved. At some point the spine of the book was a rich red with gold outline. The front and back of the book are like a purple hologram, with a velvet type boundary. The books corners on the outside are torn and reflective of a book that is over 80 years old. The inside pages have columns of blue and red, like an accounting book, and many of the pages are no longer fixed to the book and have been torn out by a natural progression of time wear and tear. The writing is a mixture of pencil and pen - mostly pencil - and at parts it becomes difficult to see, simply because the writing has faded.

The writings are in chronological order. Written are his whaikōrero for events, the karakia and waiata that he may have used on that date and also notes about who he is speaking to. His writing is beautiful, and he uses cursive handwriting. Many of his letters are looped and he seems to take care with each word he wrote. It is simply beautiful to look at. I feel privileged indeed to sit back and reflect on his handwriting style and what it might mean.

Throughout the book he has dated the writings and at different parts in the book he includes a date and activity summary that shows on what date what occurred. Examples range from going to tangi, openings or speaking at the marae. The summary of his calendar of events shows how busy he was and how much travelling he did all over the country, giving us a real insight into his daily activities, even the days he got sick. The picture I paint in my mind of my great grandfather was that of a man who paid great attention to detail. If a person is so meticulous in their writing, he must have been the same in his life. He was a man who saw the value in taking time to record his thoughts, his kōrero and his knowledge so that it would be there to teach and empower his family. His writings show to me a man whose family is deeply important to him who he held a high standard in his tribe.

In the 1940's our paepae on the marae would have looked very different to today. Today we dream and aspire to have a paepae that is three rows deep with competent and confident speakers of Te Reo Māori, steeped in the knowledge of the tribe. In the 1940's our paepae would have been closer to what we are aspiring to today. There would have been great speakers of that time of Ngāti Whakaue with the likes of Koro's cousin Kepa Ehau and his other cousin Tenga Rangitauira. Yet we see in his writings that he sat alongside these great men of Ngāti Whakaue. Koro Tuoro was a recognised leader of his people.

### **3.4 The 'Box' and the manuscripts**

In our whānau the 'box' and the manuscripts do not exist without each other. While I have the manuscripts with me, I understand the importance of maintaining the some ture (rules). Kai(food) cannot be near the manuscripts but instead must be held in a secured space. Those who touch and look at them should be limited,

primarily to immediate whānau only. The book should be kept somewhere dark and nowhere near sunlight. At all times, the tapu of the book must be maintained.

I found this whole experience interesting. I doubt that the processes we take in terms of looking after the book from one generation to the next are any different to how libraries and museums take care of their treasures. We did not need to go through a whole formal education process, we have simply been raised with the knowledge of knowing that this is how we look after these special taonga. Many whānau across the country probably undertake a similar process to caring for their taonga.

We as a whānau understand the privilege of being kaitiaki of the 'box' and I think over time the 'box' has become as equally important and as tapu as the manuscripts that it holds. The 'box' and how we have looked after it, is like that of Kaupapa Māori Research methods and methodologies. It has a clear process of care that has been developed by Māori, for Māori, with Māori and in this case, it is a whānau method of by whānau, for whānau, with whānau. I think another thing of interest is also how the 'box' also connects us and makes us feel safe. We have always felt that in the same way that we are guardians of the 'box', the 'box' has been a guardian to us. The 'box' is also a teacher. It has taught us about tapu and noa, where we were raised in an environment in which we knew that the 'box' was tapu and therefore we could not take items of noa near the 'box'. We learnt the importance of respect and how to respect not only people but also the taonga that are around us all the time and that somethings in the Māori world deserve more respect and attention, because of the value they bring us in empowering us to know who we are and where we come from.

I have learnt over time that the 'box' is the parent of the manuscript. When I read the whaikōrero that Koro Tuoro wrote for Eleanor Roosevelt, he refers to the soldiers as her children and affirms her responsibility to look after them. Likewise, I feel like the 'box' is Eleanor Roosevelt and the manuscript the soldiers and that the 'box' has kept the manuscript safe in the same way that a parent does. Simply touching the 'box' I feel the mauri (essence). Simply touching the manuscripts, I feel the mauri. Each cannot exist properly without each other. But each is special

and unique, each nurtures our whānau in their own way and looks after us as we learn more about who we are.

### **3.5 Why do you think Koro Tuoro wrote this manuscript?**

Hey Koro, why do you think Koro Tuoro wrote these manuscripts? This has always been a curiosity of mine because you could say it seemed as if Koro Tuoro knew Māoridom was going to undergo significant change after his passing. Was he saving the information for his whānau, or did he save it because he had experienced first-hand the loss of intellectual knowledge when comrades passed at war in a foreign country? Did he understand the importance of transferring information down to the next generation so that it is not lost? Did he know that whether or not he was here, he had a responsibility to share what he knew, even if some of it was as basic as sharing a timeline of events that happened during his lifetime; events that may not seem significant, but help paint a picture of his life and what life was like for our people during this time?

Knowledge that has been lost or unknown is seen in these manuscripts. Why is that? And did Koro know the importance of retaining the information somehow? I can only presume it had to do with the environment that he was in. During those times it seems quite common practice for koroua to write diaries and manuscripts. At the time of his writing, his cousin Kepa Ehau was also writing manuscripts and was someone who was well known for having many writings and recordings (Ehau, 1950). I also look towards Rangi Mātāmua and his ancestor's set of writings, which are related to te whare kokorangi (house of astronomy) of Tūhoe (Mātāmua, 2017). Was writing diaries and manuscripts just a casual thing that Koro Tuoro and his generation undertook? What do you think Koro? Were they just the generation that loved to write, or instead was it because of the impact of the crown and colonial entities and the impact of colonisation that led them to writing manuscripts and diaries? Was it something that Māori just adopted from Pākehā when they arrived in Aotearoa?

I look at the Tohunga Suppression Act for example and whether or not that had an impact on Koro Tuoro. Maybe he was ensuring that the knowledge was maintained and the only way he was going to be able ensure that this knowledge lived on was

by writing it (Tohunga Suppression Act, 1907). I wonder why Koro Tuoro wrote his whaikōrero into a manuscript. Was it to document and record what he said for it to be seen one day? And why would he change words in a well-known mōteatea? Or perhaps his words are correct and ours are wrong. Perhaps both are correct. I wonder why he would have written down a well-known mōteatea, was he that frightened that the knowledge he had, and the knowledge of the iwi would be lost and wouldn't live on within his tamariki? Or had he lost faith in oral traditions and knew then that he to move towards the new technology of book and pen? I have always wondered why Koro Tuoro wrote these manuscripts. I can only presume why he wrote these manuscripts and stored this information. For me, it seemed as if that generation knew that there would be difficult times ahead for their descendants. Hence why Koro Tuoro ensured that his writings be passed on, so that when he was to pass there was succession plan still in place for his tamariki, mokopuna.

Funny enough, this thesis seems like something he may have planned. He was prepared and was educated enough that he knew one day these kōrero would be useful for the revitalisation of Mātauranga Māori within his own whānau and iwi. We are fortunate that he had two succession plans: One that was oral and the second being these writings. Koro you must have been lucky to sit at Koro Tuoro's feet, I remember Nanny Tammy, your sister, explaining some of the stories of Koro Tuoro. How you were raised in Ohinemutu growing up around him and the safety that he brought.

Through this thesis I have discovered many interesting things, including other taonga of Koro Tuoro, such as his kahu kiwi (traditional kiwi feathered cloak), his tokotoko (carved walking stick), patu parāoa (whale bone club) and the location of all those treasures. It has led to a fire in my belly to research more about where these taonga have led to. Hopefully through these manuscripts we can discover what happened, which could possibly lead us as a whānau on to another journey of self-discovery. But also, on a journey of returning our lost taonga to our whānau.

Koro, I think upon reflecting over this that Koro Tuoro wrote these manuscripts and stored this information because it is part of his whakapapa. He has whakairo in his

bloodlines; his tupuna Anana Te Rahui was a great carver, with the stories of Poniwahiao and Hamuera carving the puhoro of their father on to Tamatekapua affirming his lineage of whakairo. Whakairo was of course a medium that we used to retain our history and it would only seem natural that we would use whatever mediums we have available to us to be able to record our history and retain our knowledge. It is what we have done, it is what we will continue to do. Exploring this question helped me to understand the importance of why Koro Tuoro wrote these manuscripts and retained our whānau 'box', because it is a part of our whakapapa and it is what we have always done. Just as I am now writing my own 'manuscript' dedicated to him and dedicated to all those from whom I descend that have been the storage houses of our ancestral knowledge.

## Chapter Four

### Te rito harakeke: Thinking about these manuscripts as a descendant

#### 4.1 Introduction

This journey is about family; it's about heart, it's about a sense of belonging, and it's about connection and identity. You knew though aye Koro, that this journey was not just for me, but instead it was about all of us. The intergenerational knowledge that has been created around this box and manuscripts is remarkable but is also a connector like whenua is a connector; it keeps us all bound together. This this is what I think Koro Tuoro would have wanted.

This taonga is our whakapapa. With this being our whakapapa, we as a whānau have responsibility and obligations to look after our whakapapa, our manuscripts, our 'box'. We also have a responsibility to maintain the mana of Koro Tuoro and those who came before him. Koro let's gather our whānau and come together to be able to share the learnings in this research and also talk about the journey that is ahead. Let's bring our whānau together, to share with them the amazing lives that were lived and the stories that were made, so that we could arrive at this point and be who we are now. The layers upon layers of stories - that is our whakapapa. That is who we are and because of this we should be able to walk stronger in this world, knowing who we are and knowing these stories.

Let us talk about what is important to us as a whānau, what we see as our ambitions, and our goal moving forward towards the future (Durie, 2005). The themes that evolved naturally from the research journey can be considered by the following ideas: *Ko wai au? Te Ao Wairua – Our Spiritual Kaitiaki*, and *Whānau Whakapapa Through Pūrākau*

#### 4.2 Ko wai au?

Understanding myself became more central to the research over time. Who I am today was determined by those who have come before me; I am a product of my history and whakapapa (Webber, 2015). As I researched more about my Koro

Tuoro and unpacked whakapapa and the layers of stories relating to his life, I became more acutely aware that I was in fact unpacking myself; I was learning more about who I am and where I came from. I started to picture myself to be like Ali Baba and the Forty Thieves, although in my case Koro there is no Forty Thieves. Just like Ali Baba, gaining access to the box that I had sat in awe of since a young child, must have been like how Ali Baba felt when he said, 'Open sesame' and the cave opened. I, of course, didn't need to say, 'Open sesame'. I still however needed permission not only from my uncle who is kaitiaki of the box and the manuscripts but also from my mother as my kaitiaki.

I think it must have been how Ali Baba felt as he saw the glow from the jewels and the treasures, and he must have stood there in absolute amazement watching it sparkle. I felt the same when I looked into the box - there were photos, certificates and the manuscripts. My heart skipped a beat the first time I had a look in the box. My mother's older sister, my Auntie Toria, sat with me the first time and took me through the box. She sat and watched as I touched the different taonga, placing my hand on each item, thinking about how not that long ago you, Koro, you had touched this; Nanny Biddle may have touched this, but certainly with the transcripts Koro Tuoro would have touched and written in this. As I sit here now reflecting on each time I have had access, I understand that every time I hold a piece of something that has sat in this box, I can feel the Ihi Rangaranga, the vibrations from these items that go deep into my soul.

I understand that this is who I am. I am the son of Lauren and Dean James. The grandson of Te Matiti Henare and Rawiri James on my paternal side. The grandson of Robert Biddle and Linda Ngatai on my maternal side. On my paternal grandmother's side, I am the great grandson of Emma Hema and Pita Henare. On my paternal grandfather's side, I am the great grandson of Peter James and Matengahere Naera. On my maternal grandmother's side, I am the great grandson of Richard Ngatai and Rita Ingram. On my maternal grandfather's side, I am the great grandson of Anipatene Pango and Jack Biddle, also known as Jack Hohua. Through my maternal kuia Anipatene Pango, I am the great-great grandson of Tuoro Akapita Pango. Each part of this is another part of my whakapapa that makes me unique.

The understanding for myself was that although I have written primarily about your grandfather Koro, that all parts of my whakapapa are equally important. And although our home fires burn most strongly in the Te Arawa rohe, on the whenua of Whakauae, I celebrate each part of who I am. Each part of my whakapapa provides another layer, another story that adds richness and provides some context in me better understanding who I am. I do not exist in a vacuum that only consists of one part of my whakapapa, I exist in a community that acknowledges all parts of who I am. When I travel to Waikaremoana to visit my Kuia who lies in the urupā behind Te Poho o Tūhoe Pōtiki marae, I understand that her koiwi (bones) will keep me and my future children connected to the land. When I travel to Rangiahua, I have the same connection because our Kuia Emma and her daughter Vida lie in that urupā. That in the same way that I feel the Ihi Rangaranga as I hold my Koroua's transcript. I also feel the Ihi Rangaranga as I sit next to my Kuia at the urupā in the hills knowing deep in my soul I know that I am connected.

Ko wai au? I am you, and you are me. I am him, and he is me. I am her, and she is me. To move forward we must firstly go back. I have gone back, and I now have a much better understanding of who I am. I feel both humbled and daunted by the road ahead because I am a mokopuna of Te Arawa, Ngāti Kahungunu, Tūhoe and of the clan of Colquhoun who reside on the shores of Loch Lomond in Scotland.

I am yin-yang. I am an element that comes in both male and female, for that is from whom I come. I am both feminine and masculine energy; I am both dark and light. As my tupuna Tunohopu said "Hai aha mate noa ahau i taku pākārito ka tupu". Koro, all of you who have passed on continue to live through us, your mokopuna, in the same way that Koro Tuoro continues to live through us. I am you and you are me.

How can I write fluidly if I do not know who I am and where I come from, because the knowledge of self is so central to exploring tupuna knowledge?

### **4.3 Te Ao Wairua – Our spiritual kaitiaki**

Koro, we have taken this journey together and I am forever grateful for this. When you passed away, I was 10 years old, and while I had 10 beautiful years with you, time was not really our friend. I have always wondered if you have seen me grow into the young man I am now and through this research I know that from my own perspective that you have seen me grow. What I have become acutely aware of, is that our connection did not happen only because of this rangahau. It happened before my eyes were formed as a foetus and it has continued after your passing and still exists now. While you may not be here physically, I still feel your presence. I close my eyes and I think of you; I talk to mum and Nan and we remember you. I have heard it said in whaikōrero that every time your name is thought of or said, you still live which I believe this more now than ever.

It has been written that Māori cultural assumptions acknowledge that we are essentially spiritual beings and that realms exist beyond the physical dimension to which our enduring conscience goes after physical death, and where our tūpuna reside (Ngata, 2014). We have said within our whānau that the realms exist not only after physical death, but also before physical arrival in this realm. As was said by Wayne W. Dyer, “We are not human beings having a spiritual experience, we are spiritual beings having a human experience” (Dyer, 1988, p.2).

Te Ao Wairua has been a way for me to express my connection with you Koro and an understanding that all things that we do are connected to a higher source that reminds us of who we are and from whom we have come. Within life we often stop and reflect and talk to those who have passed. This research journey for me has been no different and each step of the journey as I unpacked each new whakapapa story, I found myself more deeply connected to these tūpuna, even though they have passed. Te Ao Wairua on this journey has acknowledged the important connection we have as spiritual beings. It is not simply about connecting with those who have passed but connecting with the deepest part of ourselves; that which we cannot see, but we know exists. Ihi Rangaranga that connect us from this realm to the next is a lived experience of Te Ao Wairua.

I have felt safe on this journey because I have known intrinsically how you looked after me in life and that you will look after me in death. I realise your influence on my mother and her influence on me. I have also been confident in the knowledge that you have been my spiritual kaitiaki during this process because you waited for my birth to ask my mother to name me after you. Why would you save this privilege for me if you were not going to be here to help me? Why would you share the stories of the manuscripts and the 'box' if you weren't going to help me with this research? Thank you, Koro, for looking after me on this spiritual journey called 'Research is led by the heart, but the heart is led by the research'. Mā te atua, koutou, hei manaaki, hei tiaki.

#### **4.4 Whānau whakapapa through Pūrākau**

Stories exist because we exist and in stories there is love. The concept of love in terms of research is not about any specific thing – it certainly hasn't been for me - but a cluster of connections upon which love or the stories that have created love exist. Examples of this are the love I have for my whānau members that are connected and intertwined throughout this writing, or the pūrākau that have been lived which now I share in this writing. Pūrākau is a context upon which love exists in the stories we learn, love and share.

Pūrākau allows us to close our eyes and experience the lives of our tūpuna in our mind. We can visualise their Pūrākau and imagine what they must have been like and how they lived. But in this research, the most important Pūrākau had been the stories of the 'box' and its contents, the understanding of how important and sacred the 'box' and its contents are to the whānau and how my uncle knocking his head on the box required a whānau meeting and that this action was a tohu to sort out matters of importance to the whānau. Another person may go in to the 'box' and not see the treasures that it holds, only seeing the books and a box because they have not been raised listening to the pūrākau of the 'box' and its contents. It is not their treasure; it is ours because it holds our stories. The 'box' and the manuscripts are part of our whakapapa because they hold our stories; the stories from generation to another, and this research too will one day become part of the manuscripts that will be held in the 'box'.

Pūrākau, like Te Ao Wairua, are connectors - the research itself is the medium. For me, the Pūrākau led the research. Pūrākau is the Indigenous story work approach that advances kaupapa Māori research and innovative contributions to broader research (Lee-Morgan, 2016). For me, Pūrākau is the story that helps us to understand who we are and from where we come from; it is the way in which we convey whakapapa.

Pūrākau also allow us to read the stories of our tūpuna and reflect for ourselves what attributes we may have of them. I can see some of the traits that I think our tūpuna might possess in some of us: A strong sense to be of service to others and our tribe is important to our family, aye Koro? Uncle Kingi is always on our paepae tapu. My parents have both given so much time in building the new wharekai at Te Koutu Marae. I am now a trustee on Te Koutu Marae and Maringi and I are very comfortable in working in our wharekai while mum and Uncle are in the wharenuī.

Loyalty, pono and tika are also attributes that I felt was part of the Pūrākau. Our Kuia Rawinia was fierce and yet while we may never go to battle, I know that my mother and sister are also fierce where my mother will often stand up during our tribal meetings and raise concerns for our people. An example of this is with one of the land trusts - Pukeroa Oruawhata. Pukeroa Oruawhata trustees have long said that their priorities are their shareholders. The reality in our times is that shareholders are not necessarily descendants of original owners of the Pukeroa Oruawhata block and not all descendants of original owners are shareholders of Pukeroa Oruawhata.

Recently the crown returned the New Zealand Māori Arts and Crafts to three entities, of which Pukeroa Oruawhata is one. The legislation states that the trustees of the Pukeroa Oruawhata Trust, as representatives of the collective group comprising individuals descended from 1 or more of the 295 owners listed by hāpu in relation to the Pukeroa Oruawhata Block (New Zealand Arts and Crafts Institute Vesting Bill, 2019). For the last few years, my mother, often against popular thinking, has stood and questioned how Pukeroa Oruawhata will ring fence the assets from the New Zealand Māori Arts and Crafts and the benefits to be aligned with the legislation. People present will often sigh and show annoyance at my

mother's question, but like her tūpuna before her, she stands with them, to make sure what is tika and pono is voiced even when against disapproval from others.

Pūrākau gives us the strength to stand and be courageous, because we are not new to the pathway before us. It was laid down even so carefully by those who have come before us. Pūrākau informs us of our social responsibility and for some of us, the social responsibility will involve the continued writing of manuscripts and sharing of knowledge for our whānau now and into the future.

When I considered this thesis, it had always been about the manuscripts. It's the journey I have wanted to undertake since I was a teenager, interested in the 'box'. Perhaps not so much the contents of the 'box' but the stories that had become connected with the importance and sacredness of the 'box'. I was always intrigued and curious at all the possibilities that may be in the 'box.' I knew at an early age that there must be something done with the manuscript, whether I was the right person or not. Even having completed this thesis, I still am determining as to whether I am the right person.

As I got older, my heart was still dedicated to completing this. My mother was influential in me following this pathway, as she too was curious about the treasures that hid with in the 'box.' I say that this is a thesis to you Koro, but it is also a thesis for your daughter, my mother. This journey has always been led by my heart because it is connected to many of the people I know and love, because this was our journey. This thesis was written by five generations. It started with Koro Tuoro, then down to nanny Anipatene, to you Koro, to Mum and now to me. You could say that this thesis was never written by an individual, but instead it was written by a collection of tamariki and mokopuna of Pango. Everyone that has focused their time on these manuscripts and 'box' have used their heart to lead them in the direction they needed to go (Mahuika, 2019).

Since before I was born this has been a whānau research. Despite my curiosity about the whānau 'box,' I researched the manuscripts because of the way my mother talked about them; the way she spoke with emotion, with love, with heart and with passion. This is what drove me to loving the manuscripts, because of the look she

held in her eyes when she spoke. My heart has always led the research it was my heart that listened to the way you spoke about the manuscript Koro; about the way your daughter spoke about them. I feel that for both you and Mum, it is a connection. It is a connection for you to Koro Tuoro and it's a connection for Mum to you. For me this is a connection to all of you.

Research of the manuscripts and the 'box' was the kaupapa, but that's not where my heart took me. Where my heart took me was to learn more about who I am and who we are as a whānau. This was evident in the times when the typing flowed freely, and my heart soared. These were moments when the research on Koro Tuoro and his tūpuna and our identity was easy to find. I would be sitting there reading a piece of the biography when something new would pop up and I would investigate. The information on the biography section not only about Koro Tuoro, but other tūpuna almost seemed to present itself to me like it was all waiting to be pieced together. It was as if my spiritual kaitiaki was presenting itself to me, so that I could write the story, the story that sat in separate parts of the internet, books or documents, but when pieced together provided this rich story of not only him but me and who I am and where I come from; but also where he came from and the legacy that he and others have left us.

As I dive deeper into the research it became evident of the need to share the stories so that more whānau would become aware of what I now know. Not only the contents of the 'box' but also of the stories of who Koro Tuoro was and therefore who we all are. Those I have spoken to in passing have said that they themselves have always been curious, just as I am and just as you were Koro. The curiosity then starts to spark; our whānau start wanting to know more about what are in these manuscripts; what do these talks about? Who writes these? Who is Koro Tuoro and more? All of this is led by the heart to be connected with those who have passed and those who they remember.

Koro, I can now see why your heart led you to researching about your Koro Tuoro's manuscripts and the 'box'. As I have come to understand through research that your connection to Koro Tuoro was not your only reason, but it was also an avenue where you could connect back to your whānau and create your own journey with

them all. You loved the fact that the whānau could come around to your home and feel welcome to learn about our tūpuna. The knowledge was a connector, it has always been a connector. For me this is what drew me to love this research. It is because all the memories created with you and our whānau. I have now embarked on our journey to research our Koroua Tuoro and I am thankful for that. We hope one day that whānau can connect with this just as much as we have, but as we know, whānau must lead this discussion. It is through this research and these discussions we starting to see it happening (Eruera, 2010).

## Chapter Five

### Conclusion

#### 5.1 Introduction

There we have it, Koro, the research is coming to a beginning. I say beginning because this could inspire someone to conduct their own research, whether that be our whānau, hapū or iwi members. I believe that this thesis will be the beginning for our own whānau to discover more about what lies within the box.

I am relieved and satisfied to know that we have our own methodologies to utilise and touch on. What I have discovered through this research is that there is more work that is needed within this space so that these methodologies can be further developed, but also so that the stories of our whānau can be further shared to wider whānau and hapū of Ngāti Whakaue. We continue to refer to our koromatua system in Ngāti Whakaue; let's ensure that we keep their kōrero alive, instead of just leaving it as a memory. I now understand that there will be further developments from this as we now have whānau and iwi creating their own sub-tribe, which is inevitable with the evolution of the tribe, which means more stories about different tūpuna, which I embrace. It is now for those whānau to create their own methods and methodologies that fit them.

This chapter summarises the kaupapa 'Research is led by the heart, but the heart is led by the Research'. My aim was to give increased emphasis on the place of the heart in research and provide context to the question 'Does research lead the heart, or does the heart lead the research?'

In the end, there is only a journey, and on this journey, I identified ways to ensure that the heart is an integral part of the process. This was done through the inclusion of:

1. Ko wai au?
2. Te Ao Wairua – Spiritual Kaitiaki
3. Whānau whakapapa Pūrākau

These three processes were integral to the research and were identified through the writing of the biography 'Ko wai a Tuoro Akapita Pango?'. At the start of the research, I was firmly of the view that the research would be about the manuscripts and the 'box', but as I explored 'Ko wai a Tuoro Akapita Pango?' I found myself needing to know more about who he was, who I was and less about the writings. I was left asking myself the question of whether the priority was reading, analysing and sharing the writings, or was the priority firstly knowing who he was and therefore who I was. It was my heart that prioritised Ko wai au? I needed to know more about me.

## **5.2 The Journey**

The journey itself was one started before I arrived on this world and the researching of the life of Koro Tuoro and his ancestors. Identity was a journey that I thought I shared with you Koro and that you were my spiritual kaitiaki and we were connected through Te Ao Wairua. But I learnt something upon reflection of all of this, and it is that, just like a whaikōrero, that every time we mention a name the person lives. In the case of this research, every time I wrote a tupuna name, we became connected through Te Ao Wairua and they joined the list of my spiritual kaitiaki. I understood more and more that I was naïve to think that the spiritual kaitiaki would just be one person because that is who I chose; but I now know that my spiritual kaitiaki continued to present themselves to me every time I wrote. I am clear that I now know that I had more spiritual kaitiaki than I had kaitiaki earth side.

Whānau whakapapa Pūrākau was a journey that provided me with the stories of who I am, but also for those who research their whānau whakapapa Pūrākau, that these will show you where you have come from, where you are now, and where you are going. From these stories you will better understand some of your own characteristics and what your continued responsibilities are. In these stories, you will better understand your pathway, but you will also understand that it is still your pathway to pave, just like your tūpuna have and just like the stories you have researched and analysed, you must still build your own pathway.

I did not start this research journey with ‘Decolonisation of our whānau’ at the front of my thinking. I started this journey with ‘Rangatiratanga of our whānau’ at the front of my thinking. I was always optimistic in my view that this research could bring about significant social change for our whānau, but if at its most basic, our whānau learn more of their rich history and identity - well that is all a writer could at least hope for. If at its most optimistic the research helps whānau to be better connected to whānau, hapū and iwi, feel encouraged to send their children to Kōhanga Reo and Kura Kaupapa Māori and continue to immerse themselves in Te Ao Māori, that would make this research all the more rewarding.

### **5.3 The Learnings**

What I eventually learnt was that decolonisation and rangatiratanga are in fact similar in nature. Decolonisation is understood by Indigenous people as a cultural resurgence occurring within our Māori community. It is the understanding and undoing of colonialism, which occurs when a nation establishes and maintains its domination over one or more other territories and has meant that we have been researched and described based on the terms and knowledge of the coloniser (Tuhiwai-Smith, 2012). I didn’t want to venture too far into the abyss of decolonisation and colonisation and therefore chose to focus on rangatiratanga and empowerment, although this too can have its own abyss, and perhaps both provide an opportunity to be explored further at a later date.

Research is a little like the question “What came first the chicken or the egg.” This research is no different. What comes first? Is it the research or is it the heart? Well, this was much easier to answer in the context of this research. Of course, it was the manuscript or the knowledge of what I wanted to research and yet, while I say it is a simple question to answer, I understand that it isn’t. I also am aware that my interest in researching the manuscripts only existed because of my love for you, my Koro, and your love and connection to these writings. I suppose even this helped me to understand research, and that it is not simply about the question, but also the ability to unpack, analyse and reflect on the writings, even as we write.

We started this journey together, an exploration of Koro Tuoro, seeking to answer the question ‘Is research led by the heart or does the heart lead the research?’. I had

originally thought that I would struggle with this question. Perhaps because at its simplest I wondered how I would be able to complete a thesis of 40,000 words, which would not only require me to write the words but identify appropriate literature to validate what I write, which for me would be no easy task. I am an over-thinker, so I think the other issue was the need to find an answer to the question and a failure to understand, that actually it is not that there is a right or wrong answer, it is just about understanding that research is a journey and that it is about being able reflect and assess the journey to learn and grow from it.

#### **5.4 Where from here?**

Let us journey together on our waka, traverse the deep sea of knowledge of our whānau ‘box,’ and sail towards the destination of ideas using the manuscript to guide our journey ahead. My aspirations for us Koro are endless. My problem is that I have started the journey and now I have to work out how to move forward in a way where all of our whānau can benefit. If I am being honest, this journey was always led by this manuscript and never by me Koro. Yet the journey was never about the manuscripts, the manuscripts simply provided me with the motivation to start the journey, simply because of all the love that I had for you and your love for the manuscripts and the ‘box’. It was always my intention from a young age to dive deep into the box and ‘get lost’; and Koro I got lost. But not in the information that the box contained, but in all the people who have contributed to the existence of the box. I never had any purpose of wanting to be found, but instead I wanted whānau to join along with me so we can get lost together and we can also find ourselves together.

I talk to mum a lot about how this can impact our family and about how this can benefit our tamariki and mokopuna. She told me that this journey was always about reconnecting our family back to our taonga and now I understand that the taonga weren’t those tangibles things that are in the box. The taonga was how this can be used to bring our whānau back together.

As the immediate whānau, we are fortunate to sit in this position of privilege of being kaitiaki of our whānau ‘box’, of having ease of access to the ‘box’. Mum has always said that this a taonga for us all, wahine mai, tāne mai. We have talked about

the unwritten rules about our 'box', but what are our new rules for tomorrow? How can we safeguard these taonga? How can we ensure that this knowledge is never lost? Both mum and I have had long discussions about this. We have been discussing this for the last seven years. I could say it was succession plan both you and mum had set for me, even before I was born. Now, today you both get to see this plan unveil itself (Cram & Kennedy, 2010).

## **5.5 Reflections**

As I reflect upon this research Koro, I think of my methodologies and what it looked like within this research. Kaupapa Ati Ue ended up being the foundation of this thesis. Utilizing our tūpuna, we were able to highlight what messages the thesis was saying. There were many positives and negatives in this thesis, and I would like to elaborate on this on this. I will take this opportunity to identify and highlight how the proposed methodology provides a way for me to think about these. Koro, I believe that the Kaupapa Ati Ue was influential for this thesis. If we return to each tūpuna within the methodology, we will be able to see how important this methodology was towards this thesis.

*Ngongotaha maunga.* This part of the methodology was all about manaaki. Ngongotaha maunga has been a symbol of protection, comfort, and wellbeing for the people of Ngāti Whakaue. Through this journey it was not only my whānau that needed protection, but instead, it was also about protecting the wellbeing of the project. You will recognise through this thesis that stories are persona and that all the kōrero that I have touched are taonga tuku iho. This methodology has been able to shelter the whole thesis ensuring that everything fits in comfortably, fluidly, and most importantly, that everything within the thesis will be cared for; just like our maunga always comforting and supporting all people of Rotorua.

*Pukaki.* This was my highlight of the methodology, simply because it was focussed on the transfer of knowledge, which was one of the main reasons for this thesis. This was the part within my research methodology that I enjoyed the most. It gave me an understanding on the importance of transferring knowledge. This section connected me to my kaumatua with them sharing their mātauranga. I feel as if this has supported with preserving our tūpuna kōrero for future generations.

***Tunohopu.*** Love and respect. I believe many methodologies touch on these two aspects. But I guess the more important thing is love and respecting yourself and also your boundaries and time. There are many sacrifices we have had to make for this thesis. Time, whānau, hauora and the many things that happen within life. But what makes this methodology so important is the love and respect that I gained for others and the time that they contributed towards this thesis. I look towards my mum, who has been influential in the creation of this thesis. Just like Tunohopu this methodology is about sacrifice, love, and respect.

***Te Roro-o-te-Rangi.*** This has probably been the most upfront part of the thesis. Understanding personal responsibility was difficult. It would be recognised within certain chapters, that a lot of my whānau do not know much of our whānau history. This part of the thesis not only creates that opportunity for my own personal responsibility, but instead for my whānau and I to step up and take responsibility.

***Te Rangi-i-waho.*** Weaving whānau together, this part of the methodology can be seen right through the thesis. Weaving people together is the objective of this thesis. Personally, I believe it has done that. It has weaved together the many stories of our families and our history. Aspirations that we can learn together, so that we can embrace these opportunities.

***Hurunaterangi.*** *Kaua e takahi i te mana o te tangata.* This thesis is not about diminishing people, but instead learning how to work through that. Learn how to work together through the research, ensuring that we care for all things within this thesis and do not abuse the research and stories that sit within.

***Taeotu.*** This part of the methodology has become my favourite. Originally this was the most frustrating section of Kaupapa Ati Ue. But I now understand it was about understanding the complexity of research. Though initially I never had any kōrero about Taeotu, it was through the journey I discovered who he was. Taeotu was a tupuna who led during a time of peace, hence there aren't many stories about this tupuna, because there was not as much war during his time. That indicates the type of tupuna Taeotu was. How ironic that this tupuna has similarities towards the

section of the methodologies that we create without even knowing any stories about him. For myself that has been a central highlight within my thesis. I need to thank Ben Manley as he provided myself with this information after days of going through research for him. Ben is a well-known historian within Rotorua, and he has provided a lot of information to many Te Arawa whānau. Ben is also a whānau relation of mine through my father.

Now that I have reviewed each part of the methodology, what are my thoughts? I say that there is much more to do in this space and for this methodology in particular. I have barely scratched the surface for this methodology, and I am a firm believer we can dive deeper into this research. We now live in the 21<sup>st</sup> century and it is inappropriate that I have had no regard to our wahine tūpuna, who were influential to the life of Ngāti Whakaue. Not only because of their whare tangata, but because we have wahine warriors who saved our tribe time and time again. I look towards Te Ao Kapurangi and how she saved our people from extension from Ngāpuhi. It was by crawling through her legs that we are alive today. I look towards Hinemoa also. It was not Tutanekai who went swimming to her, it was the other way around. If I look towards Whakaotirangi who brought the kūmara seeds from Hawaiki, without her my people would not have had the nourishment that they needed. But that is the beauty of research. I hope that one day another academic from our whānau can further explore this methodology for their own research.

## **5.6 The Future**

What do you see for your tamariki in the future? I see a whānau reconnecting with each other, laughing, eating, learning about who we are and who our whānau is. We need to make sure that we connect with each other on a regular basis and not only for tangi, so that we can create new stories and enrich our knowledge about those who have gone before us, those who are here now and those who are yet to come. We need to tell each other our whānau stories and spend more time at the Marae and be of service to our people, just as those who have gone before us have. We need to be connected - using the analogy of the akatea vine - we need to bind ourselves together, so that we can grow and flourish.

So, Koro, you may be asking “So what does this look like for the future?” The future looks like whānau being able to read this thesis and understand that you don’t have to be an academic to complete a thesis, you just need to love your kaupapa and want to explore who you are through whānau Pūrākau. It looks like whānau understanding that you do not need a ‘box’ filled with manuscripts to learn about your past, you just must have a passion to learn more about who you are and where you come from. Koro, I have come to understand that we are each the medium to creating new stories, we just must be open to understanding that our life is just a Pūrākau that will one day be told to our mokopuna.

The future, like the past, is based on identity that is found through our rich Pūrākau and active participation in our tribal world.

### **5.7 Tipene James**

Well, my beautiful Koro, it wouldn’t seem right if I didn’t finish the thesis with me, because this research led by the heart has started with you and therefore must finish with me. It is me who has been following in the footsteps of Koro Tuoro; following in your footsteps, because what I learnt is that when whānau are privileged enough to have manuscripts and a ‘box’ that contains treasures that we have a duty to ensure that we continue to add to the knowledge that sits in the box. It is not simply enough to be kaitiaki of the ‘box’ and manage access. It is also about being contributors to the ‘box’. We are all mediums of knowledge; we just need to take a journey to help us understand that we are.

I am Steven Robert James; Steven named after my father Dean Steven James. Robert is the name saved for me by you Koro and James is the surname of my great grandfather Peter James who hails from the Grant whānau in Te Puke. I have many of your attributes Koro and some of the attributes of my father. I carry the surname James with pride and have followed in the sporting footsteps of those who have gone before me. I understand that as part of the James whānau that the sport isn’t just about the activity, but about the competition. I am competitive by nature, hard-headed but also loving and caring. I spend a lot of time over-thinking things and I know that sometimes I talk more than I listen, but I also know that these are traits that those I am named after also had.

I am the only son of Dean and Lauren James, the brother of Shannon and Maringi, and with all of this, and the knowledge of where I have come from, I am creating my own Pūrākau. I am a person who is motivated by identity, love and whānau, and this will be no different to many of those who take the time to read this thesis. I have a responsibility to give back and contribute, not only to the mātauranga held in the box, but also to the community I live and participate in. I will one day use the manuscripts of your Koro Tuoro to inform my whaikōrero and I will also add to this to reflect my growth in learning.

I will be forever guided by those who have gone before me, and those who are with me. I will move forward in the world knowing that I have a responsibility to be a good ancestor, but that they are my stories to make. I am forever grateful to truly know, who I am and where I come from. When I opened the cave, I thought the cave was the ‘box’ and the manuscript was the gem but connecting with you and those you loved was the gem. “Whiria te kaha, tua makatia e motu honoa purutia te whānau,” a beautiful whakatauākī written by one of our Ngāti Whakaue tupuna, Rangi-i-waho. It means “Draw together the strength, interweave it, if it should break, join it together, hold fast to the whānau.”

## **5.8 Closing**

This is only the beginning of my journey and the journey for my whānau. I would like to conclude with a supportive whakatauākī I created along the journey: ‘Me huri te aro ki te tōnga mai o te rā, he rā anō ka whiti, he pitomata anō ka kite.’ ‘Let us turn our heads to the engulfing of the sun, where tomorrow lives, where potentials await.’ I hope these words of mine inspire more people to research about the endless potentials that sit within their home.

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