

TE WHARE TAPERE

Towards a Model for Māori and/or Tribal Theatre¹

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Tēnā koutou katoa.

1. Introduction

Thank you for the invitation to speak today. In an early draft of my thesis, the first sentence of the introduction read, 'No PhD thesis is in greater need of an introduction than this.' This sentence arises from the rather circuitous route I followed to get to the point where I am now attempting to outline a model for a new dramatic Māori theatre. Many people over the past four years have been somewhat surprised to hear about my topic as they struggle to find a connection between my previous work and experience, and the project that currently occupies much of my time.

The introduction is now somewhat different, but these preoccupations remain. How did I come to research and write on this topic? You see I am not a theatre practitioner. Aside from the usual dabbles with theatre at school and university, my 'theatrical' experience per se is rather slim.

So what has been my route? It is somewhat difficult to answer this question. There is the usual 'academic' way to answer it, however, I find this lacking as it tends to devalue the subjective experiences of one's personal life, experiences that go a long way to explaining the origins and catalysts of this project. I will commence with my standard reply to this question, but as you will see, it will expand to include personal experiences.

I studied music at school and went on to complete a composition degree here at Victoria. Following that I completed a rather unsatisfactory honours degree for reasons that will be revealed later. Following this, I got interested in researching an authentic New Zealand music tradition and so I began to learn about mōteatea or traditional song poetry. In 1991, I wrote a Masters thesis in Māori on this topic.

Following the completion of that thesis, I found that I had spent all my time considering only the textual and historical parts of the mōteatea form and the entire performance component of the tradition remained unstudied. I resolved to study this as best as I could, together with the textual and historical components, thereby, developing perhaps a 'holistic' analysis, for want of a better term.

¹ A lecture delivered at the Stout Centre, Victoria University of Wellington, 14 May 1997.

As a result of studying the performance aspects of the mōteatea tradition, I found myself drawn more and more towards considering the spaces and places in which mōteatea is composed, taught and ultimately performed. Subsequently, it was at this point that I began to recall my own experiences by examining the situations where I found myself teaching, learning and performing mōteatea.

This quickly expanded to consider the traditional areas of performance. I was interested to know if there were any sites or localities set aside expressly for the purpose of performing art such as mōteatea. Indeed, I found many, such as Te Motu, an island in Kāwhia harbour. Rāhui-pōkeka, which is the name of a locality in Huntly, Waikato, is another. It was set aside for dance purposes.

This led to the discovery of the whare tapere, a traditional pa based institution whose purpose was as a venue for entertainment and performance. Hence, by this time, I found a whole host of ideas had bubbled to the surface. They can be summarised as follows:

- the need to consider the performance aspects of mōteatea in some kind of ‘total’ or ‘holistic’ analysis
- the consideration of the spaces, places and localities in which mōteatea is performed
- other performance traditions that might be performed at the same time or together with mōteatea
- research into the whare tapere

In tandem with these rather academic pursuits, I found myself also questioning the nature of Māori culture. I wanted to know what its preoccupations, beliefs and values were at a deeper level. It was around the time of my honours degree that this really commenced and my mind began moving in other directions. I got distracted. Somehow these deeper questions kept gnawing at me, so much so that they demanded addressing in my new thesis project.

Finally, the challenge of the thesis was to be more than a mere descriptive tome on the nature of mōteatea. The real challenge was to write a thesis that was prescriptive: that drew together all the various elements of mōteatea and performance art, that explores the depth of Māori culture, and that finally looked to new kind of initiative in which these elements might reside.

Hence, the obvious conclusion was to aim the thesis at a new target, a new, for the time being, imaginary institution that is based upon some old time ideas, but will also rise to the challenge of generating some new ideas, a new direction.

The thesis has the working title, ‘Towards a Model for Māori and/or Tribal Theatre’. I stress that it is a working title for one might be excused if one thought that my intention from the outset was to create a dramatic Māori theatre. That was never my intention. Instead, I want the continuum of Māori culture to determine what kind of institution

might be created. I am hopeful that I have not allowed the concept of the theatre to influence the research, at least at a very deep level. Rather I hope that the research has provided the direction. I need to make clear that should the elements or concepts of theatre arise in a future model, then they should do so because the culture says they should. Further, if these theatre concepts are finally to be employed in a model, then that should occur through the use of a Māori rationale, one that is drawn from the continuum of Māori culture. Hence, I did not embark upon this project with the express purpose of finding or even creating a connection between Western theatre concepts such as mimesis and those found within the culture. Instead, I want the continuum to tell me where to go. In the meantime, however, I have taken the risky decision of using the term 'theatre' as an interim English language tool to conjure an approximate image.

The thesis, therefore, explores the depths of Māori culture by determining what I believe to be the Māori world view. It looks at a paradigm within which Māori society developed its value system and played out its history. It also looks at a number of institutions which were created upon this world view. This is the content of Part I.

Part II contains the findings of a substantial amount of research into the *whare tapere*. Part III outlines the model.

- I. Te Ao Mārama: A World View
- II. Te Whare Tapere: A Traditional Institution
- III. Ōrotokare: A Model for a new Whare Tapere

2. Te Ao Mārama, A World View

I have begun with the premise that the institutions of any society reflect and are expressive of the world view of that society. Institutions are the outward manifestations of the value system of a people, and the value system arises from their fundamental view of the world and the nature of the human condition. Certainly institutions in traditional Māori society were expressive of the Māori world view and conspired collectively to ensure its expression in a 'national' sense. So what indeed is this Māori world view?

In attempting to answer this question, I am influenced greatly by the work of Rev. Māori Marsden, a grand-uncle of mine. Māori was a graduate of the *whare Wānanga* of Ngā Puhī (which went into recess in 1958) and a bearer of an honours degree in theology, being an ordained Anglican minister.

Māori writes:

*The route to Maoritanga through abstract interpretation is a dead end. The way can only lie through a passionate, subjective approach. That is more likely to lead to a goal.*²

² From 'God, Man and Universe: A Māori Perspective' by Rev. Māori Marsden in *Te Ao Hurihuri: The World Moves On* edited by Michael King. Hicks Smith/Methuen New Zealand, Wellington 1977.

The impact of this statement upon my own work is considerable. It points to a methodology that was greatly different to that which I had learnt from a university education. To be honest, however, I didn't really know what this meant and I attempted, in an early draft, to put it aside and plow on to discover the 'Māori world view'. However, I kept on coming up against the wisdom of this statement and others Māori made.

For the reality we experience subjectively is incapable of rational synthesis. This is why so many Māori react against the seemingly facile approach of foreign anthropologists to their attitudes, mores and values, and the affective states of mind which produce them.³

Māori goes further:

I believe only a Māori from within the culture can do this adequately. Abstract rational thought and empirical methods cannot grasp the concrete act of existing which is fragmentary, paradoxical and incomplete. The only way lies through a passionate, inward subjective approach.⁴

I felt that Māori was speaking directly to me. I can hear him say, 'For Gods sake, Charles, don't write a thesis that a foreign anthropologist would write.' So, as I write in my thesis, I hear Uncle Māori challenging me to be a Māori: to not only describe the Māori world, but to be a custodian of it, to rise to the challenge of becoming an agent of change from within the culture.

Hence, this lead me to find Māori answers to these Māori questions by pursuing a Māori pathway and journey.

How does one do this then? How does one take this 'subjective journey?' What is its nature? How does it feel? I answered this in the only way I knew how. The following passage is a summary of my answer to this question. The full version, of course, appears in the thesis.

I went through my memory and found myself back in 1984, as an unknowing, resistant teenager at a family hui at Parewahawaha Marae in Bulls. The hui was held for my immediate family of Te Whānau-a-Haunui.

Like an unknowing, resistant teenager, I thought that the whole affair was boring and it took me some time to admit to myself that in fact something of great personal significance took place there. My father gave to us a single line whakapapa which began with Hoturoa, captain of the Tainui waka, and led to my grandfather, Haunui. We spent a lot of time thinking about this whakapapa and my father told us to run our fingers along it as he read out the names noted.

³ Ibid.

⁴ Ibid.

I carried it around with me for several years. I then began attending hui at Te Wānanga-o-Raukawa in Ōtaki and heard a whole range of great kaumatua talking about tupuna from our area and from other areas too. However, by 1988, 1989, this material represented fragments of information, events, people that were not yet brought into a coherent whole.

In 1988, I met a koroua of mine named Kerei Mangōnui Roera. He was a first cousin of my great-grandfather, a native speaker of Māori and one who was brought up in a very 'Maori' household. He was the custodian of his father's three whakapapa books, dated 1915, 1928 and 1940. I was lucky enough to receive these books prior to Uncle Kerei passing away. They are a magnificent set and contain all sorts of information: whakapapa, Tamihana Te Rauparaha going to England, the creation of the King Movement, Rangiātea church, the stars used by Tainui upon its passage from Hawaiki to Aotearoa and much more.

The whakapapa in these three books are extensive. However, each book commences with Ranginui, the sky father, and Papatuanuku, the earth mother, and lead to Hoturoa and other major figures who made the journey from Hawaiki to Aotearoa. Hence, this whakapapa extended what I had learnt from my father to the very creation of the world in the Māori view.

I posed the question: was this the originating point upon which our ancestors then constructed their world view? To answer this question I was assisted by another family manuscript.

In 1990, I was working at the Alexander Turnbull Library where I discovered a manuscript written at the dictation of my namesake, Hūkiki Te Ahukaramū. Dated 1 January 1856, the manuscript appears in the hand of Donald McLean, the first Minister for Native Affairs. This manuscript commences with Te Po and Te Kore and leads to Ranginui and Papatuanuku. These are time periods that occur, in the Māori view, before the creation of this world. Te Ahukaramū provides a small number of whakapapa which lead to Ranginui and Papatuanuku and then commences his first narrative. This narrative concerns the separation of Ranginui and Papatuanuku and the creation of Te Ao Mārama.

It appeared to me that the Ranginui/Papatuanuku construct was indeed the originating point upon which a world view was then created. Further, this world view is entitled Te Ao Mārama. The simple reason for this is that to Māori, Te Ao Mārama is name for the world in which we reside and the world described in these traditions. These were the tentative conclusions I came to having examined the whakapapa books of Kipa Roera Te Ahukaramū and Hūkiki Te Ahukaramū. I found the same themes and ideas in a wide range of manuscripts by such people as Mohi Ruatapu of Ngāti Porou, Taare Tikao of Ngāi Tahu, Te Rangikaheke of Te Arawa, all 19th century manuscript writers.

I also found a set of powerful interpretations in the writings of Māori Marsden who developed his views on the Māori world view from the teachings of the Ngā Puhī whare

Wānanga. In 1993, he conducted a seminar at Te Wānanga-o-Raukawa where he gave to the students an extensive whakapapa which commences with Io, the supreme being, to Ranginui and Papatuanuku, hence the creation of this world. It is a vast symbolic structure containing the elements necessary, in the Ngā Puhī view, for the creation of this world. By interpreting all the symbols in this whakapapa, one can construct the Ngā Puhī world view. Such a methodology is applicable in every tribal tradition.

Hence, I conclude Part I on these ideas as to the Te Ao Mārama world view and how they were applied traditionally in what I call Te Ao Mārama institutions.

3. The Traditional Whare Tapere

Part II contains research into the whare tapere. Exploring the traditional whare tapere turned out to be fascinating. This section is divided into two parts. The first is devoted to traditions recorded or noted by Māori primarily of the 19th century. I will discuss three to give you a taste.

According to Timoti Kāretu⁵, the first kapa haka⁶ in Māori tradition is that convened by Hine-te-iwaiwa in a narrative recorded in a manuscript by Mātene Te Whiwhi and Te Rangihaeata⁷. The story appears in Grey's 'Ngā Mahi a ngā Tupuna' and it is named there as 'Te Patunga o Kae'.⁸ It is a story that takes place in Hawaiki.

The story tells of Tinirau and his wife Hine-te-iwaiwa who have a child called Tuhuruhuru. Upon the birth of the child, Tinirau then sends for the tohunga Kae to perform the baptismal ceremonies. In payment, Tinirau gives Kae a piece of flesh from his pet whale Tutunui, whereupon Kae steals the whale and takes him to his island. Tinirau and Hine-te-iwaiwa then convene a troupe of women whose task is to trick Kae by entertaining him in his house. Following this, Kae, unknowingly, is kidnapped to the island of Tinirau. The women of the troupe included:

- Rau-kata-uri
- Rau-kata-mea
- Itiiti
- Rekareka
- Kura-hau
- Pō-ruhiruhi
- Pō-roherohe
- Whakaaro-rangi
- Ruhi-i-te-rangi
- Hine-te-iwaiwa

⁵ See *Haka: The Dance of a Noble People*, by Timoti Kāretu, p. 15. Reed, Auckland 1993.

⁶ The view that it is a 'kapa haka' that appears in this story requires some discussion as it is possible that kapa haka (dancing group standing in lines) is somewhat modern. Kāretu's point, however, remains.

⁷ Manuscript by Mātene Te Whiwhi written at the dictation of Te Rangihaeata of Ngāti Toa 1852. Auckland Public Library, Grey Māori manuscripts, GNZMMSS 46.

⁸ See 'Nga Mahi a nga Tupuna' by George Grey, pp. 29 - 31. Third edition, Thomas Avery and Sons Ltd., 1928.

Each of these women perform with the following:

- pūtōrino or long flute
- kōauau of short flute
- tokere or a castanet type instrument
- tī-ringaringa
- papaki
- tī-rakau
- pakuru, chanting with sticks
- porofiti

These women are some of the most famous mythical figures of the Māori world. Raukata-uri, for example, is the goddess of flute music.

A second tradition is that pertaining to Tāne-rore, the son of the sun. Te Haka-a-Tānerore is the name for the shimmering of the air on a hot summer day. It is the mythical precursor for the *wiri* in dance and also of the poi:

(the) trembling of the hands was an imitation of the dancing of Tane-rore, son of Hine-Raumati... and Ra...Ra lived half of the year with one of his wives, Hine Takurua the Winter Maid and the other half with Hine Raumati, the Summer Maid. Hine Takurua's home is in the ocean and her main task is that of preserver of the food the ocean produces, while Hine Raumati's duty is to ripen the foods of the land so that as her hour of departure draws near her bounty may be harvested for the nourishment of the children of men...

"The dancing of Tane-rore", they would say. "See him tremble and quiver." Tane-rore, the paragon dancers.⁹

Hence, Tāne-rore is established as the mythical 'paragon' of dancers and dancing, the one whom all impersonate.

A final tradition is that pertaining to Te Kahureremoa of Hauraki. A high-born woman, a marriage is arranged for her, however, she rejects the hapless suitor. Instead, she pursues one Taka-kōpiri, a handsome Te Arawa chief. Te Kahureremoa leaves her home in west Hauraki and heads toward Tauranga. At Katikati she is welcomed by the home people. In the evening, all gather at the main house of the pa in anticipation of a performance to be delivered by Te Kahureremoa. It seems to be the custom that all high-born people are also required to be grand performers in the whare tapere.

And so the woman rises to dance, as soon as she extends her arms exclamations of surprise and admiration can be heard it is as though her hands will leave her body, her fingers arch to touch the back of her hands; it is as though the

⁹ Whakatane and District Historical Society *Historical Review*, Volume IX, No. 3, September 1961

*suppleness of Paka's daughter has come from constant training and massage, she is the epitome of feminine grace and beauty in the dance; there are many sayings concerning the nobility, the sound tawa has its qualities, the inferior tawa has its qualities so it is said of the high born when they rise to haka that they have their style and the low-born have theirs, their hands look awkward...*¹⁰

I then turn to consider a whole range of information contained in the publications, journals, diaries and other kinds of manuscripts written by Pākehā observers. From the very earliest contacts, including that by Tasman, one can find descriptions of musical instruments, story-telling, dancing and so on written in their diaries. There are many which I was able to glean by using Mervyn McLean's *Annotated Bibliography of Oceanic Music and Dance*.¹¹ I will provide a few examples which will commence however, in 1830.

In 1830, George Craik published a book entitled *The New Zealanders* where he describes his 'marriage' to two Māori sisters and the festivities that follow the ceremonies:

*...in the evening a great feast was given to the people by Aimy (sic). During the greater part of the night, the women kept dancing a dance which is called Kane Kane (sic)¹², and is seldom performed except when large parties are met together. While dancing it, they stood all in a row, several of them holding muskets over their heads; and their movements were accompanied by the singing of several of the men; for they have no kind of music in this country...*¹³

The Evening was spent as for the former in Dances, but on the Bank of the River and as a Grand Finale about 50 of the New Zealanders jumped into the Water with a tremendous splash. The Third and last day we had a scene very different, Eighty Women dancing a Slow Monotonous step, but graceful movements of the Arms. The Mats were round their Middles and the Upper part exposed all their Breasts &c but I never saw a finer set of Women or Girls in an Opera Ballet. They were in two divisions of Moyterra's (Moetara) tribe, and the Tribes about the Heads... Forty in each division, Ten in each row, two lines advancing about two inches at a time and two lines retrograding, Naked to the middle and using the Arms with slow but graceful Movements. The People on the Ground keeping up a Monotonous Chaunt in good time. The name of this Dance Jacky Marmont tolld me was Cunnu Cunnu (kanikani) and was Religious. All the Chiefs daughters danced it, and no Slave Girl was allowed to enter the Ranks. It lasted for hours; till the Sun set they must not eat; during the dance I found that Madle Awattie (?) was one and they had a master of ceremonies, and fogle Man to each division; they kept it up till sun Down, but the last few hours one Division sat down for half an hour, and they releived

¹⁰ Ibid. Translation by Timoti Kāretu. In Kāretu 1993, p. 18.

¹¹ The Polynesian Society, Wellington 1977

¹² Craik footnotes this word with the correct "kanikani". However, he incorrectly describes it as a game.

¹³ From *The New Zealanders* by George Craik, Knight, London 1830, p. 197. "...no kind of music in this country.." would be a clear example of a European applying his understanding of "music" upon another culture.

*each other; some of the women had flowers in their hair and even Combs as the European fashion of dressing the Hair is prevalent...*¹⁴

Edward Tregear, writing in *The Māori Race*¹⁵ offers three names:

- whare tapere
- whare mātoro
- whare karioi

He writes as follows:

*The place of the concert and ball room with us was taken among the Maoris by the House of Amusement (whare-tapere or whare-matoro or whare-karioi). These particular houses were set apart for the young people at night in order that the sports and games, often carried on till dawn, might not disturb the rest of the elders. Here went on the different dances, etc., natural to the youth all the world over, and herein also most the wooing took place that resulted in marriages of affection. Dancing (haka, kanikani, etc.) was not performed in the manner of European dances in which partners of opposite sexes swing or step together. It was altogether posture dancing, generally by a considerable number of persons, sometimes all of one sex, sometimes with both. The principal of these (haka) was in high estimation, and the whole night through relays of dancers might exhibit their skill and elegance in different varieties of the dance. The players usually stood in ranks, swinging their hands and bodies in a marvellous unison. The origin of the song-dance (haka) with its quiver of the dancer's fingers was said to have been an attempt to mimic the vibration of the air that heated by the summer sun rises from the soil, and the idea was carried on in the famous haka known as "The Dance of Summer". Young women played the graceful game of ball (poi). The players stood or were seated in a line, each having her ball fastened to a string about two or three feet long; they would strike the ball right, left, upwards etc., in time to a chorus (rangi poi), all the movements being performed at the same moment and in the same direction, with admirable precision and harmony of action. The balls were of some light substance, usually dried bulrush (raupo) and were ornamented with the white hair (awe) from the tail of the native dog.*¹⁶

These extracts offer one a sense of the whare tapere in action. There are many, many more extracts and when brought together, one can construct an image and a theory about the role and activities of the traditional whare tapere.

I also consider a range of other traditions such as kōwhaiwhai, tukutuku, whakairo and 'ngā mahi a Wharawhara' which is a term for personal adornments. These are creative traditions that might find possible application in a new whare tapere model.

¹⁴ Ibid, p. 52.

¹⁵ From *The Maori Race* by Edward Tregear, Willis, Wanganui 1904, p. 60.

¹⁶ Ibid, pp. 60 - 62

4. Ōrotokare, Towards a Model for Māori and/or tribal theatre

The final section describes a model for a new *whare tapere*. At this time, the model is not yet fully developed. It is obvious, that it will pull together all the material from the previous sections, but I must say that there are some issues that the proverbial jury is still out on. One is this concept of mimesis which is the backbone of the western theatrical tradition. I haven't found it anywhere in Māori culture in a complete form. I have found things that look like it, or elements that are reminiscent, but aren't actually mimesis

Essentially, the outcome of mimesis in a typical western theatre is that an actor takes on the persona of some other person and 'acts' out portions or segments of that persons life. They physically become that other person. This allows for the career of an actor who can then spend their life impersonating the lives of others: people of their own culture, and peoples of other cultures, of other times, of other languages even.

Such a phenomena does not occur in Māori culture. There are elements, however, that are reminiscent such as an orator who makes a genealogical connection to an ancestor and then speaks for that ancestor. They invoke that ancestor and become the voice for the ancestor.

However, the actor *per se*, is not present in Māori society and culture. Therefore, I need to signal from the outset in defining my model, that this concept and those attached to it lie some way off. I must first of all, pull together into a coherent whole that which we *have* and possess.

I begin by stating that a new *whare tapere* must be a Te Ao Mārama institution. Its foundations must be found in the Te Ao Mārama world view and, secondly, the new *whare tapere* should be a location in which to explore, through performance art, this world view as it affects and interplays in the lives of the descendants of Te Ao Mārama.

Practically, how can this be done? I look to a localised expression of the Te Ao Mārama world view. I find this in the *marae* known as Raukawa which stands at Mākura-tawhiti, Mill Rd. Ōtaki. The *whare tupuna* there represents Te Ao Mārama. Like so many *whare tupuna* upon *marae* throughout the country, the roof represents Ranginui and the floor represents Papatuanuku. The center posts that hold up the roof symbolise the posts Tane employed, in the separation of Ranginui and Papatuanuku, to hoist his father above and create Te Ao Mārama.

Because the *whare tupuna* also represents the ancestor of Raukawa, the 'house' of Raukawa represents a Raukawa localised expression of the Te Ao Mārama world view.

Te Ao Mārama → Raukawa

I then considered the various symbols contained within the house. At the rear stands Pōtatau Te Wherowhero, the first Māori King. The conclusion one can draw is that the house stands upon its posts or studs. As Pōtatau represents one of the posts, the elders

who were responsible for creation of this house were stating that the house of Raukawa can not stand without Pōtatau Te Wherowhero. Further, Te Ao Mārama does not stand without the house of Raukawa. Hence,

Te Ao Mārama → Raukawa → Pōtatau Te Wherowhero

However, Pōtatau is not the only post within the house. On the posts within the house proper, one finds the following tupuna:

- Nepia Taratoa
- Te Whatanui
- Te Ahukaramū
- Te Rauparaha

The image is carried further. The house does not stand without these four plus Pōtatau. That is, the house of Raukawa, and by extension Te Ao Mārama, can not stand without these five individuals and their legacies. A little investigation finds that these last four were leaders of the Raukawa/Toa migrations to the southern reaches of North Island in the early part of the 19th century.

It dawned on me that the floor of this house represented the geographic area of Raukawa as the home of Nēpia Taratoa is located at Rangitikei. Te Whatanui lived at Raumatangi in Horowhenua and Te Ahukaramū lived at Ōrotokare. Finally, Te Rauparaha lived upon Kapiti. The back wall of the house represents north and the front wall represents south.

Hence, the meeting house called Raukawa represents collectively the following things:

- the Te Ao Mārama world view
- the house of Raukawa
- the elements required to ensure that the house of Raukawa stands

I decided therefore that I would employ this set of symbols as the rationale for the establishment of a new whare tapere in the Raukawa area. Further, it would be established at a place called Ōrotokare, the ancestral home of my ancestor Te Ahukaramū.

The logic is as follows. By creating a whare tapere at his home, one is perpetuating the legacy of Te Ahukaramū. By perpetuating the legacy of Te Ahukaramū, one is ensuring that the house of Raukawa shall stand. By ensuring that the house of Raukawa stands, one ensures the maintenance of Te Ao Mārama.

A critical idea that arises again from the whare tupuna symbol is that the tāhuhu (ridge pole) and hence the roof of the house can not be hoisted upon one post alone. All the posts have to come together to ensure that the roof is standing. Therefore, all the legacies of Pōtatau Te Wherowhero, Nepia Taratoa, Te Whatanui, Te Ahukaramū and Te Rauparaha have to be intact to ensure that the house of Raukawa stands and hence Te Ao

Mārama. It can not stand on one post alone. The consequence of this for the whare tapere is that it needs to be transportable to various other localities where these tupuna and their legacies reside.

This then is the philosophical framework within which this new whare tapere might be constructed. The whare tapere, therefore, becomes a Te Ao Mārama institution. It is a framework within which to explore the Te Ao Mārama world view and the value system that arises from it. I want this philosophical framework to determine the process by which its performances are constructed and finally performed.

To this end, I describe in the thesis a possible performance. Firstly, the whare tapere contains much ritual as the spiritual, intellectual and physical Te Ao Mārama is constructed and brought into being at an assigned locality. Hence, the process (kawa) for the opening of the whare tapere should follow the same process for the creation of Te Ao Mārama. The performances, two of which are described in the thesis, then set about exploring that place called Te Ao Mārama. The first performance described is based upon the story of Tinirau and Kae reiterated earlier and the second focuses upon the life and career of our ancestor Hūkiki Te Ahukaramū. Of these two performances, much has yet to be decided.

Let me conclude by saying, much work remains to be done, not least of which is the practical task of making these ideas a reality. This remains very much a theory and as they say the final proof wont be evident until we are eating the pudding.

Kia ora anō koutou katoa.

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