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# Te Pākehā GOD

A thesis presented in partial fulfilment of the requirements for the  
degree of

Masters  
in  
Māori Visual Arts

Ngā Miro Wakātura Ngā 150.821

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**Ngāti Kauwhata, Ngāti Kahungunu**

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## **Abstract:**

Te Pākehā GOD incorporates research in to the wairua of Māori. How did Māori traditional wairua change from the Christian missionaries? The killings at Rangiaowhia 24 years after the Tiriti of Waitangi was signed led to Kereopa Te Rau abandoning the Christian faith. UTU resulted in the murder of Captain Lloyd and his men in Taranaki and the death of Volkner. Māori wairua challenged Te Pākehā GOD. Kaumātua and tamariki were burnt in the Māori Church. Rise of Māori prophets led to the acceptance of Christianity by Rātana. Was Te Pākehā GOD of love or the path of the devil of greed for Māori whenua?

The aim is to investigate these influences of Te Pākehā GOD through the missionaries upon Māori wairuatanga. The intention is to raise awareness of the wairua relationship between Pākehā and Māori, uncovering the truth of kōtahitanga wairua.

Interviews with kaumātua, rangitira, tōhunga, spiritual leaders, academics and authorities will be presented in a documentary. The aim is to nurture wairua to create a unique visual of light and sound to accentuate the korero. To bring a taonga never seen before for Ngāti Kauwhata, Ngāti Kahungunu and Ngāti Apakura iwi. Artistic intention employs nature phenomena, painting in light with moving pictures and sound from a Māori worldview. Strict criteria of kawa, tikangā and a code of ethics will protect the interviewees and the interview.

## **Preface:**

The seed to this journey started in 1999. At Arapuni marae my whanau from Ngāti Kauwhata were learning about Mātaurangā Māori as part of Marae Based Studies at Te Wānanga O Raukawa. It is here that we learnt of the abomination at Rangiaowhia. We listened to our kaumātua who told us of the battle and how the women men and children were shot dead and the doors and exits to the Church shut up. The people inside were burnt alive in the flames of Rangiaowhia. When I looked around every one of my friends' cousins and whanau was crying, weeping in tears for those that died. They are our tūpuna. Whatihua our ancestor of Tainui had a beautiful wife Apakura. Ngāti Apakura were the iwi that were burnt in the fire. Ngāti Kauwata people also died at Rangiaowhia. However, a young boy escaped the fire. The korero is that the boy was a tūpuna of the Graham whanau from Ngāti Kauwhata. Teysharn Rickus my niece's son acts as the boy that escaped the slaughter that day. His mātua, father is a Graham who is the direct bloodlines of that boy that escaped the slaughter.

Ka nui te aroha.

It is the intention for the wairua to tell this truth that has been hidden for over 150 years. Stand on the highest mountain, so that justice can be done and shine your light. The truth is spoken upon the four winds of the World...

Tūrangawaewae...Stand Tall...

## He Maumāhara - Dedication:



Service at Rangiaowhia on Holy Sunday 21<sup>st</sup> of February 2016 at the exact time of the massacre 102 years to the fateful day. Three kuia from Ngāti Apakura held a service in sacred blessing for the fallen of that day. To the memory of Whatihua and Apakura my ancestors. To all those who died at Rangiaowhia from Ngāti Kauwhata, and Ngāti Apakura. Ka nui te aroha mo te tūpuna mo te tangāta mo te iwi. To the descendants alive today.



I dedicate this korero to my Koro Hori Turangā Pito Te Mātaki. Ariki from the Tōhunga Ahurewa of Takitimu. Without the nurturing taonga of wairua in the tōhunga ariki transmission from my koro the Ahurewa Tōhunga mātakite energy, to me as a mokopuna, this thesis would not exist.

My Nani Mihi Wairua Te Mātaki (Reiri) an Awhina in the Rātana faith passed away on 24 March 1998 on the birthday of her youngest tama, of 18 tamariki, my Uncle Simon Te Mātaki



My mother Te Whāea Te Mātaki (Cribb) Ngāti Kauwhata the eldest of the 18 tamariki. My mother passed away on June 19th 2016.



My aunty Winnie Te Mātaki Ngāti Kauwhata the second eldest of the 18 tamariki.

My aunty passed away on 13<sup>th</sup> August 2014.



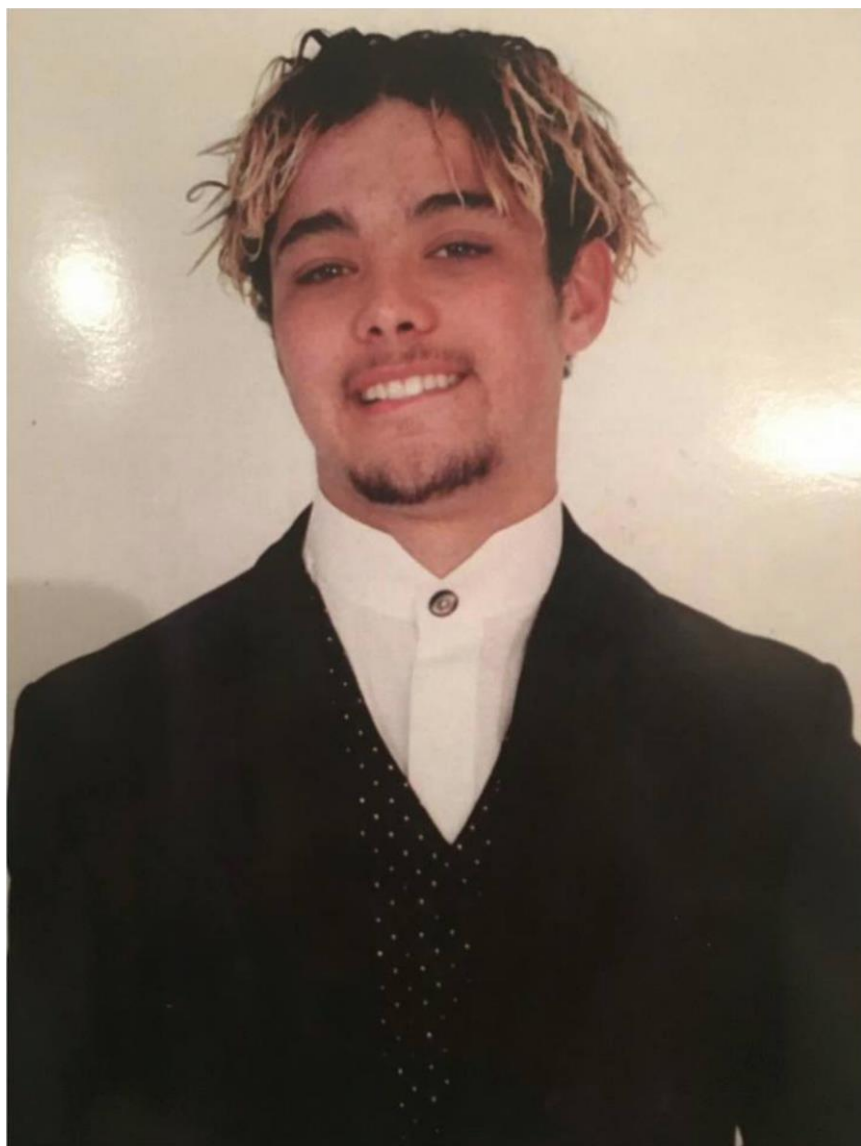
My Uncle Simon Te Mātaki Ngāti Kauwhata passed away recently on 15<sup>th</sup> September 2017.



My elders Nani, Koro and the 18 tamariki of the Mātaki Whanau. Ngāti Kauwhaata/Ngāti  
Kahungunu



My Sister Leanne Cribb Ngāti Kauwhata/Ngāti Kahungunu  
who passed away on 11 minutes passed 9 on September 11<sup>th</sup> the 4<sup>th</sup> anniversary of the  
destruction of the Twin Towers on 9/11 in room 11 at Arohanui Hospice Room in Palmerston  
North 2005.



My oldest tama Mario Johnathan Cribb who also passed recently on 25<sup>th</sup> August 2017.  
My first love as a father. Ki te arohanui mo te tama. Ngāti Kauwhata/Ngāti Kahungunu

I acknowledge my Grandmother Evelyn Heap who died recently on November 8<sup>th</sup> 2017 on the 99<sup>th</sup> anniversary of Rātana receiving the Holy Spirit.

My Auntie Wai Abraham (Te Mātaki) Ngāti Kauwhata is an Awhina in the Rātana faith and is the third eldest of the Te Mātaki tamariki of my Koro and Nani.

My Uncle Beau, Arthur Te Mātaki Ngāti Kauwhata is an Apōtoro Wairua of the Rātana faith. My Uncle is the living inspiration of the 18 tamariki alive today.

This he maumahara is a dedication of turi wairua beyond the realms of the turi tangāta of the physical world. With koro as pepe I was blessed and disciplined at his feet to receive the Māramatanga of my ancestors of the Ahurewa Tōhunga. The whakapapa of this energy has been passed down from the Tōhunga of Takitimu from Ko te Uenuku 75 AD the Rainbow GOD by this way of transmission of energy of wairua comes the Māramatanga to the ariki.

There is no whakapapa of the Ahurewa Tōhunga before Ko Te Unenuku. The most sacred of carvings in wairua Māori is the Uenuku. To the Mātakite the divine seer this is the hand of GOD. The hand of GOD is not the physical carving the turi tangāta but the turi wairua hand of GOD entering in to the carving from all spiritual dimensions of cosmic consciousness of all that can be seen of the turi physical world and the turi wairua the unseen.

To those who pass their eyes upon this thesis the dedication in wairua is for you. Here in lay the dilemma, the essence of this thesis as an ariki born into these lines. How do you explain the esoteric, the hidden forces of the turi wairua to the exoteric thinking world of the physical turi wairua?

To the academics who read this, the dedication is to you the challenge is to read with a deeper intuitive understanding than the academic world that we have been conditioned to seek knowledge of what is known and seen.

There is only kotahitangā Māramatanga wairua energy and to this consciousness my koro blessed my foundation. Upon the mountain I am standing in the light of the Māramatanga expressing esoteric matter turi wairua to the academic world of turi tangāta.

Tūrangawaewae Stand Tall in your wairua, in your, mana in your aroha.

Ko Ihoa o ngā mano te mātua, tama, wairua tapu me ngā anahera pono me te māngai ae.

## **Acknowledgements:**

First, I acknowledge Ihoa o ngā mano...

Ihoa e koro piko ano te whenua katoa ki a koe

E kaha ana te kārangā o ngā anahera pono ki a koe a ngā rangi me o rēira kaha katoa

Ihoa the whole earth bows to you the eternal living GOD

In powerful praise the faithful angels raise their voices from the heavens with all the powers.

Te mātua ora tonu, te tama, te kahanui o te tokotoru tapu

Whamatea a waretea ngā mahe o te rewera.

Father the eternal living GOD,

the son, the might and power of the Holy Trinity,

destroy forever the works of the devil.

I acknowledge my esoteric Master. I acknowledge George Kereama for ordaining me in to the Rātana Church in 1998 and my late Uncle Lennie Apōtoro Wairua for 50 years for guiding my whanau and I as an Akonga now Apōtoro Wairua in the Rātana Faith.

My thanks and acknowledgement to the trust that helped support me financially on the journey...

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I acknowledge Ihoa. Ko Ihoa o ngā mano te mātua tama wairua tapu me ngā anāhera pono me te māngai.

As Apōtoro Wairua e pono, I answer to no man, only IHOA.

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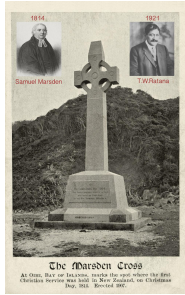


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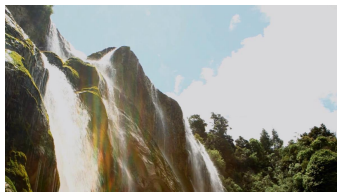


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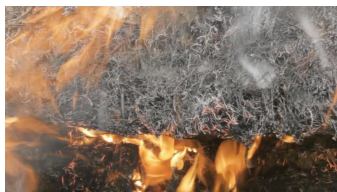


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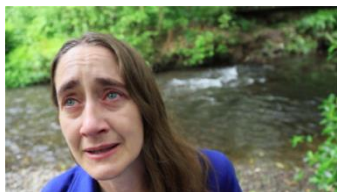


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## Explanatory notes:

The use of colour text is to denote certain expressions to support the reader to comprehend the film and what is happening. In the passage headed [Works](#) pg. 39

**Blue:** Denotes the interviewee korero, spoken words, commentary, voice overs, or songs.

**Green:** Gives an explanation to why this process was followed and the creative reason for these techniques.

**Red:** See Slaughter at Rangiaowhia: is Māori translated to English.

## Chapter One: Introduction



Figure 1. Rangiaowhia

(Ricky Cribb, Dawn Service with kuia Ngāti Apakura, Sunday 21<sup>st</sup> February 2016 102<sup>nd</sup> Anniversary to the day of the abomination at Rangiaowhia)

### Rangiaowhia

A terrible incident is hidden from our History. On Sunday February 21<sup>st</sup> 1864 the lowest point in the History of the wairua of our nation happened. Letters were sent by Duncan Cameron that said all old women, children and old men could seek refuge from the war in the churches. The British Troops in the Waikato War (Winiata 2016) stormed in to a peaceful settlement early in the morning.

The Māori of Ngāti Apukura ran to the church. Young children hid in the swamps. They watched their loved ones inside the church get burnt alive. Some of the young girls were raped by the soldiers (Coromandel – Wander 2017). Wikitoria lived to tell the story. She is from Ngāti Apakura. A small boy also escaped and his descendants live at Ngāti Kauwhata, in Manawatū. The tūpuna of this two Iwi whakapapa back to Whatihua whose wife was

Apakura. Both Iwi had their whanau massacred at Rangiaowhia. The children are lost souls in unburied graves. (Charman 2016) The journey from these interviews will bring the history of Māori wairua and the desecration of the Tūpuna. The repercussions of this abomination had serious affects upon the consciousness of Māori wairua. This one despicable act of treachery sent Te Arawa Chief Kereopa Te Rau who lost his two daughters in the fire on a blood rage. Te Arawa Chief raged carnage against Captain Lloyds men in Taranaki. The new religious sect Pai Mārie severed off their heads. Kereopa took their heads to Opōtiki to show his power over the Te Pākehā GOD. It was the rise of new religion Pai Mārire who were determined to overthrow Pākehā rule (Grace 1959 pg. 420). Missionaries were in Kereopa's sights. Thomas Grace and Carl Sylvius Volker were captured. Volkner was hung, decapitated, his eyes eaten and his blood drunk in Holy Communion in his Church (Grace 1959 pg. 417). Kereopa returned to UTU after being a loving Catholic for 20 years. The chief was determined to bastardise the Christian faith.

Research with kaumātua of Ngāti Apakura will finally unlock the shut mouths closed by the Crowns hideous part in New Zealand history. The truth must be told.

“If we cannot acknowledge the wrongs done in the past against members of our own nation how can we move on as one people under the Tiriti o Waitangi.”

## Missionaries & Rātana

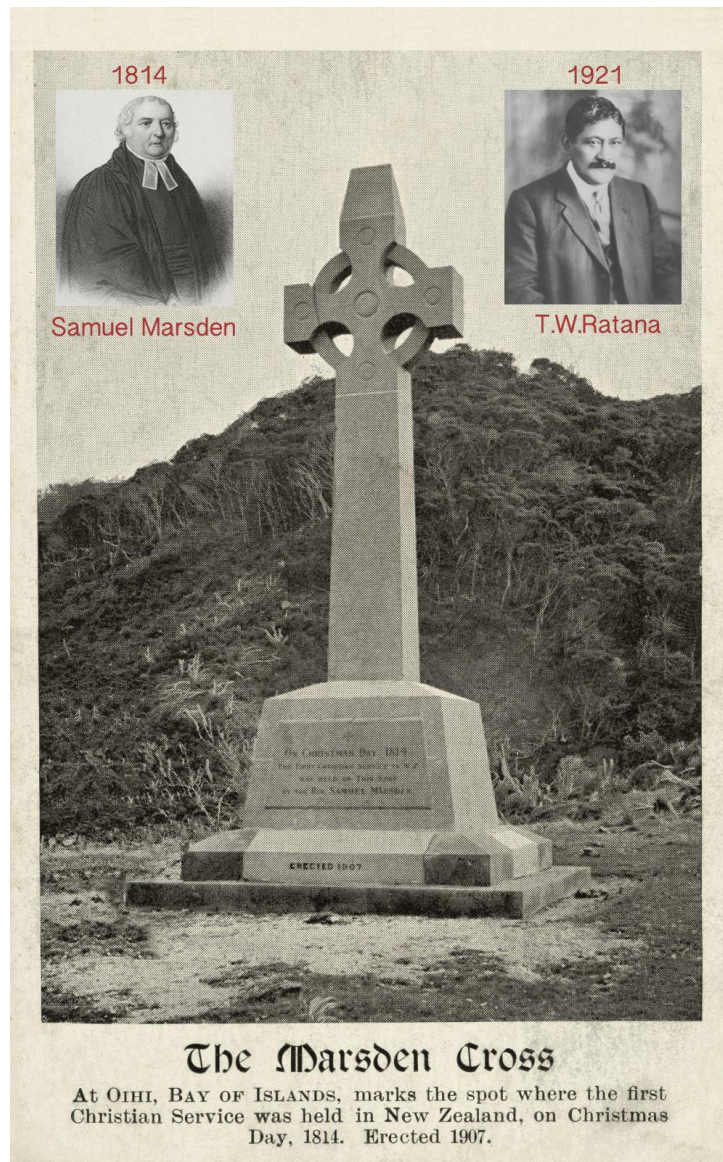


Figure 2. T.W. Rātana -

On Christmas Day 1814 the first service of Te Pākehā GOD was held at Otihi Bay in the Bay of Islands. This marked the very first service held by Samuel Marsden a bishop of the Christian Faith. The cornerstone of the cross at top of the crucifix was struck by lightning, the cornerstone was taken by Tahu Pōtiki Wiremu Rātana and it now resides at the Rātana temple. The Prophet Māori were deeply entrenched in their own form of Atua, their own GOD. The tōhunga was the central power of the spiritual Wairua for the Iwi. The ancient tōhunga (Smith pg. 105) would not speak of Io (The Supreme GOD).

The name of the Deity which we call Jehovah is a Hebrew name of four letters IHVH (Io) The true pronunciation is a most secret Arcanum, a secret of secrets, “He who can rightly pronounce it, caused heaven and earth to tremble, for it is the name that rushes through the universe (Mathers pg. 30).”

What is the truth about GOD? Te Pākehā GOD opens the mind of the reader to our greatest intellectual and spiritual authorities on the turi wairua world. These are the authorities of the esoteric hidden teachings that will come to pass in this thesis. The esoteric world is the world of opportunity to know the secrets of the wairua. Teachings of the ancient tōhunga have lost their power. “Whare-Wānanga are now mere shreds...some still remain whilst others are lost (Smith pg. 104)

Toroa the Prophet (Newman 2015) said there was a new God coming to New Zealand even before Captain Cook. Māori wairua was set to change when Te Pākehā GOD landed in Aotearoa. Servants of Te Pākehā GOD were the missionaries. They taught the Māori children to read from the Bible and write in their own language. The aim of this thesis is to look at the journey of the wairua of the Māori people. To glimpse into the archaic past of wairua. The literary review will unlock the esoteric world of the Secret Doctrine, teachings of students, masters of the wisdom, initiates and disciples of the Spiritual Kingdom a realm of consciousness well known to the masters for over 17 million years (Crème 1986 pg. 72). Did tōhunga ahurewa belong to this secret place. Research in to the most advanced minds of the esoteric will uncover the mysteries of our evolution of consciousness.

## **Artistic Works**

Experts in film have been researched. Inspiration from prominent directors, Mitata Meta, Vincent Ward, Mel Gibson, Jane Campion, Geoff Murphy will enlighten the kaupapa. These directors have been involved with films that are classics for a reason. UTU is particularly powerful. The event is about Rangiaowhia. UTU has very real repercussions and strong similarities with Kereopa who lost his daughters in the fire. The blood rage that Kereopa enters in to parallels UTU and the character Te Wheke.

Notable techniques from Jane Campion regarding the use of colour create a growing tension or beauty in the classic romance *The Piano*. The colour consistency of a blue tinge permeates the footage for a purpose. When the Piano is cast into the blue sea the classic shot of the Piano surrounded in electric blue hues is unforgettable to the viewer.

This technique I will master with the beauty of the awa, waterfalls, time lapse using consistency of colour.

The passion of Mitata Meta are seen in her documentary *Patu and Mauri*. I seek to emulate her drive and focus in particular her filming of the Bastion Point confrontation with the police. A strong work ethic and a will to capture the truth is necessary for the kaupapa of *Te Pākehā GOD*.

*The Passion of the Christ* the use of sound and visual techniques of extreme angles will be used to exemplify the brutality and honest macabre of the realism of the crucifixion. The cinematography in *The River Queen* is astounding. The capture of raw sacred beauty in the mist of the awa will help enrich the dialogue of the interviewees. This will create an aura of wairua a dimension not seen before. I seek to discover the spirit and master the technique of still photography and water moving in the whenua. Vincent Ward tames Whangānui River capturing the majesty in the classic mist and moving water. I will adapt water using it to create a poetically beautiful film.

## **Methodology**

My intention is to bring a documentary film called *Te Pākehā GOD* with interviews of descendants of those that died at Rangiaowhia. Questions will be focused on gathering the best content about the kaupapa. Notable authorities of our history will be interviewed. We can discover the truth of our History that has not been told. The research will uncover hidden truths and be illuminating. We can lead the world in race relations. This can only be done if the government will recognise the past and compensate those who have no land, no marae, and acknowledge the tūpuna and their dead bodies scattered in the land owned by the soldiers.

The film will capture the essence of the wairua of our nation. From Te Kore the beginning and through the rivers of time. The arrival of Te Pākehā GOD will bring the skills of the missionaries that built the magnificent Rangiaowhia in to the richest land in the Waikato. Heaven on earth was indeed a reality for these tangāta. The manu whenua was the most abundant in the land.

## **Works**

Te Pākehā GOD is the culmination of a massive array of compiled footage. The aim is to develop a creative source of beauty and harmony with a Māori World view. Interviewees will have no text to say who they are. The reason being is that the korero is the message not who people are or how many letters they have by their name. Let the truth speak for itself without value judgements by the viewing audience. While you are reading you are missing the flow of the wairua. Their acknowledgement will be in the film credits with their experience and photograph.

## **Analysis/Discussion**

The exhibition of the works will be examined. A critical analysis will uncover the positive and negatives that will help understand better the ground achieved in the production of Te Pākehā GOD. How best can the improvements be made in areas? There will be aspects from experience that will help restore confidence when facing these challenges again. Resolving problems when analysed will bring better awareness to grow as an artist. How does the work stand in comparison to previous works? Were goals achieved after studying artists in the review? I will share the new findings that have become known i.e.: feedback and constructive criticism.

## **Conclusion**

The highlights of Te Pākehā GOD will be explained. The contribution of this mercurial piece of art has made a unique historical truth towards the body of art knowledge and practice in film. A clear and concise summary of the findings of the research will be known. The objectives will be explained and shared. The achievements from the exhibition will be explained. Where too now for Te Pākehā GOD? The psychological and wairua effects of the journey will be discussed. The benefits for the Tangāta Whenua. What have been the most productive learnings from these experiences? What would you change? What could have been better. A summary of the findings from each section of the thesis will bring clarity from the immensity of this colossal mahe. Reflection on the whole process will bring clarity on the Kaupapa.

## Chapter Two: Literature Review

Te Pākehā GOD

“What are the influences of Te Pākehā GOD on Te Māori Wairuatanga?”

Missionaries translated the Bible and the Tiriti o Waitangi into Te Reo Māori. They civilised the so-called savage, educated them and imposed the religion of Te Pākehā GOD of Christianity. I will review the influences Te Pākehā GOD had on Māori wairuatanga. To review these influences first I will define Te Pākehā GOD, how and in what context it affected Māori wairuatanga. I will look also at Māori wairuatanga and its deeper esoteric origins so these influences can be intuited or understood. I will examine notable research by academic writers of the missionaries and Christianity as agents of Te Pākehā GOD.

After 1940, the loss of land where missionaries had settled caused suspicion. Was the motive of Te Pākehā GOD love or the devil of avarice and capitalism? What is GOD?

God is: ‘an idolised person or thing, money is his god’ Webster (1988).

Māori were caught in colonial imperialism culturally and spiritually. Were Māori victims of a culture of materialism aided by the missionaries to further these aims? To Māori, Te Pākehā GOD came with many faces, the believers and non-believers. The psychological impact of this imperialism had massive influence upon Māori wairuatanga.

The hidden world of the occult has been largely untouched by academics. Negative focus of Māori occult practices may lead to misunderstandings of Māori Wairuatanga. Esoteric sources can unlock the hidden secrets to the influences the seen and unseen of Te Pākehā GOD on Māori Wairuatanga. This may shed light on Māori wairuatanga and Christianity in light of a spiritual divine plan for Aotearoa.

## **Missionaries, Translation of the Bible**

Elsmore (1989, 2011), relays the influence of Te Pākehā GOD, as evidenced in the translation of the Bible into Māori, fulfilling their spiritual destiny and writers undervaluing this. Elsmore maps a chronological time frame of the release of scripture to Māori, coinciding with the manifestation of the Māori prophets and movements of the time.

Elsmore elucidates on the prophets (1820 to 1920), and their influence on Te Māori wairuatanga. Other renditions of prophets are mentioned by Hita-Brown (2006), (Newman 2006) and Davidson (2004). The influence upon Māori wairuatanga is well researched. Research into the esoteric wairua of Māori and why they reacted the way they did to sacred scripture is only touched on from a Pākehā point of view (Elsmore 1989,2001), (Davidson 2004) although Hita-Brown (2006) gives a deeper elucidation, more evidence is needed. Missionaries were responsible for civilising the Māori to embrace Christian principles (Davidson 2004, Elsmore 1989). Some Māori, saw them as agents of materialism, thieves of land and progenitors of war. Loss of faith in missionaries saw them return to old wairua traditions (Newman 2006, Hita Brown 2006, Elsmore 1989, 2011). Much has been covered in general and specific statistics and figures may give greater insight into these influences to return to tradition.

Under Christianity, ties to the tribal Tōhunga were broken and an individualistic power was given to Māori wairua to worship Te Pākehā GOD (Newman 2006). Biblical translation gave Māori an understanding of a new expression for their wairuatanga (Elsmore 1989). The influences of Te Pākehā GOD are clear on wairuatanga. Statistics by Davidson (2004), Newman (2006) shows the influence of Te Pākehā GOD on Māori wairuatanga. In 2001 half a million Māori had a religious affiliation. The fastest growing religion however is the non-religious of materialism (Newman 2006). Modern day statistics are needed to show the trends of Māori wairuatanga today.

## Education, the Bible and the Treaty

Education, the translation of the Bible and the Tiriti o Waitangi into Māori were major influences of Te Pākehā GOD on Māori wairuatanga (Davidson 2004, Hita-Brown 2006, Elsmore 1989 & 2011). Hita-Brown (2006 pg. 387-444) states the Treaty is not a spiritual document as proclaimed by Tariana Turia:

“There is a man coming, however who will be carrying two books: The Bible and the Treaty. You will listen to him.” Hita-Brown (2006 pg. 15), this man is Rātana..... Why did Hita-Brown denounce the Tiriti as a political document (Hita-Brown 2006) and not the spiritual covenant that the prophets proclaimed including Rātana (Newman 2006) Hita-Brown is scathing on Māori claims regarding their spirituality and the customary rights under the Treaty Newman (2015) Missionaries challenged Elsmore (1989) relays the importance of the missionaries in the translation of the Tiriti in good faith so Māori could understand its goodwill. There are positive and negative reasons given for this need to translate the Tiriti. Explanations of Christian influence on The Tiriti o Waitangi, especially its translation into Māori for protection of their mana is analysed (Elsmore 1989).

Māori lose faith in missionaries and Te Pākehā GOD who steals land (Elsmore 1989, Newman 2006, Hita –Brown 2006, Davidson 2004)! Davidson (2004) examines the effects of Māori and Pākehā conflict, regarding the loss of land where missionaries settled. Davidson (2004) gives clinical viewpoints of these issues during the ‘Land Wars.’ Much has been written on the subject. This raises the question of Te Pākehā GOD of Love or the Devil of greed. This downfall in the eyes of Māori was perpetuated by the selling of muskets, representing the soldiers, adultery, (Elsmore 1989, Hita – Brown 2006, Newman 2006, Davidson 2004) homosexuality, and paedophilia by Missionaries (Hita - Brown 2006). Research statistics into missionary land acquisition and any immorality noted may shed light on their true God and why Māori struggled with their identity spiritually.

Missionaries told Māori to seek sanctuary in the house of God (Grace 1959). Burning innocent Kaumātua and tamariki alive in the house of GOD at Rangiorua by soldiers resulted in utu against the missionaries. Hanging, beheading and the cannibalism of missionary Volkner (Hita-Brown 2006), typify the manifestation of the great struggle of Te Pākehā GOD for Te

Māori soul... This act saw the return to old traditions as Māori struggled to differentiate the ploys of the government and the aims of the mission (Elsmore 1989). Research into Rangiaowhia, the incident itself not just published literature, but korero tuku Iho from the Iwi has shed light on the truth of the matter and the influences of Te Pākehā GOD.

## **Rangiaowhia**

Manāia (2016), states, “The military attacked Rangiaowhia that was full of old men, women, children. It was full of old men women and children because a letter had been written to the chiefs of Waikato that families and children should not be involved in war. So, they need to find a place of refuge where they would put them. There was an understanding amongst the chiefs of Waikato that meant that Rangiaowha would be left alone.”

Borrell (2016), Kuia Ngāti Apakura, “In my youth I wrote of the terrifying attack. It was in the year of our Lord 1864 the 21<sup>st</sup> day of February. It was early morning we heard musket shots. Mother said we must go quickly to our church we were scared. We heard fighting and we knew the soldiers had indeed come to kill us and take our home...Mother told us to run...They were riding their horses and slashing their swords at us. It seemed that everyone was running to the churches. We could hear the big guns firing. We could not make it to the church where our Tungāne had gone...We ran between the burning houses and down the flatlands...We ran to the swamps where the soldiers could not catch us. We heard our people wailing. But we were only children. We could not help. We watched our homes being burnt. We saw hundreds of soldiers shooting their muskets in to the church where our little Tungāne was hiding. We watched them set fire to the Church. We saw some of the soldiers riding towards some of the churches. From our hiding place in the swamp we pray. Holy Mary mother of GOD please help us.”

Charman (2016) “We still had a great injustice...Our people are still hurting. We still feel that hurt today...We hope that the crown and the country will hear, our story and know the injustice that was done to us by the crown...Many died on these lands and our children still lay here on the farmers’ lands. Our people are buried somewhere here. But we are not sure where. We have some that are buried behind us. There are still many that lie on these lands of Rangiaowhia.”

Newman (2015), “Māori challenged the missionaries. Whose side are you on?” Winiata (2015), “We have got newly minted Christians, amongst their tūpuna who probably would have put a lot of faith into their preachers, their ministers, as they were required. At Rangiaowhia that would have been absolutely horrific. What our people thought. That they were safe.”

## **Māori Wairuatanga**

Hita – Brown (2006) religiously uses the one LAW as an immutable law to challenge the validity of Māori spiritual traditions. The one LAW defines whether laws of religion or wairua are divine or not. His criticism is scathing and brutal in his annihilation of wairua traditions and rightly so regarding superstitious tapu, maketu, and abominations of cannibalism. He states Māori were saved by the prophecy of the arrival of the ‘White Thread’ of the Pākehā (Ngā Puhī Prophecy). Without the Pākehā, Māori were in danger of disappearing and becoming extinct and spiritually bankrupt.

On the wave of the controversy of Rangiaowhia in the history of the Māori Wairua...Winiata (2015). This one incident of massacre and betrayal was of murder of innocent Māori to end the fighting at Pāterangi and Piko Piko. The wairua spirit was broken. Manaia (2016) confirms that, “It was an act of cultural genocide.” “This set back Māori relations with Pākehā back decades.” (Newman, 2015). Bloodshed and UTU resulted from the biggest abomination in the history of Aotearoa. They burnt Māori alive. The most torturous act of treachery by the crown. Te Pākehā GOD will capture the extreme beauty in film by taking a Māori World view laced with the brutal reality of realism to portray the truth.

Hita – Brown’s upbringing, his childhood fear of Māori superstitions may attribute subconsciously to his brutal assault on Māori as being a non-spiritual race. His views may be biased. The Bible is an occult book (Crème 1980). Hita – Brown focuses on the negative of the lower occult world. Research into the positive realm of the occult Whare Wānanga (Mitchell, 2014) of the Tōhunga Ahurewa is imperative to maintain a balanced perspective.

Blavatsky (1962) mentions the degeneration of these tribes who once came from the sons of God, the giants of old before Noah. Blavatsky (1962) claims that the Polynesian is the apotheosis of the third ancient race of Lemuria (beneath the Pacific) who perfected the physical

body of humanity. Research into the esoteric origins of Māori beneath the Pacific Ocean needs further inquiry. Spiritually Māori were drawn to the missionaries and Christianity of Te Pākehā GOD. Research into their wairua origins may unlock the key to their connection to Io. This may give genuine reason for their fascination with the Jews and Io and divine origins (Elsmore 1989).

### **Māori Jews, Io Wairua Traditions, Origins**

Io was the Supreme God of Māori (Jones 2013). According to Elsmore (1989) Māori identify with the Jews as influenced by the release of scripture. Extraordinary evidence parallels with Māori wairuatanga and customs. Jones (2013) of Tainui Whare Wānanga traditions mentions the sacredness of Io and that only the initiate's Ahurewa Tōhunga knew of his name. In the Kabbala that pronunciation of Io or IHVH was forbidden and was only for the supreme initiates (Mathers, 1989 pg. 10). Correct pronunciation had the power to unlock the creation and destruction of the universe. Tainui traditions of creation by Jones (2013) are extraordinary regarding Io. Other research into Whare Wānanga may shed light on the Io authenticity to Māori. Elsmore (2011) states:

‘Whether the concept was indeed inspired by missionary teachings is not an issue...the knowledge of Io in the 1960s...’ gave Māori acceptance that Io was the GOD of their traditions.

‘Lord and Jehovah were both translated as Ihowa’ further influencing the power of Te Pākehā GOD as Io to Māori Wairuatanga (Elsmore 2011). Rātana was spoken to in a cloud and that Io spoke to him and said that the Māori were chosen because they had not forgotten him (Newman 2006). Further research in this area, especially korero tuku Iho from Kaumātua, Apōtoro and whare Wānanga, is important to clarify the authenticity of Tōhunga Ahurewa wairuatanga.

Hita-Brown (2006) claims that Māori wairuatanga traditions are not spiritual and with regard to claims under the Tiriti to land as taonga and customary right is defunct. In light of his research on the surface the degeneration of the wairua traditions are seen yet this may not always have been the case (Blavatsky 1962). Deeper esoteric research is needed. Elsmore

(2011 pg. 73-74) gives evidence from John Williams regarding Jacob and his blessing to the Twelve Tribes of Israel: 'Benjamin shall ravin as a wolf: in the morning he shall devour the prey, and at night he shall divide the spoil.'

'Ka Kaingā e ia te tupapaku i te ata,' he shall eat the body in the morning so Williams concluded that Benjamins tribe became man-eaters.' Māori were cannibals and identified with the Tribe of Benjamin (Elsmore 20011).

Māori also saw themselves as the descendants of Shem because of their affinity with the Atua Hema (Elsmore 2011). Blavatsky (1962) states that Io was known before the Twelve Tribes of Israel and that the Io was worshiped by Shem the son of Noah. Rastafarian belief is that the Māori race originated from Shem (brown skin), (Wikitoria Cribb personal communication 1<sup>st</sup> May 2015). This means that Māori from Benjamin may not always have been cannibals and were closer to God spiritually than what Hita- Brown clearly denies. More research is needed into the ancient occult and any esoteric literature to clarify this subject on Māori Wairuatanga and Io.

Elsmore (1989) states most information from missionary journals mention only vague facts and no substantial understanding of the Māori psyche or wairua. Researching the esoteric origins of Māori wairuatanga is important to understand why the effects of Te Pākehā GOD, was so great upon their wairuatanga.

Leadbeater (1954) a clairvoyant sheds light on the unseen world that attracted Māori to Te Pākehā GOD. The light and sound effects are seen in the Christian ceremonies. Sacred rituals of Tainui (Jones 2013), parallel the sacrament and ceremonies of similar Christian rituals mentioned by Leadbeater (1954). Tainui sacred emblems, robes and the sacred gong can be compared to the hidden wairua of the sacraments of Leadbeater (1954). Deeper research into the whare Wānanga of different tribes is needed to show the unseen power of Te Pākehā GOD on Māori consciousness.

## **Rise of the Prophets, Tōhunga Abolition**

Rise of the Prophets (1820 – 1920), challenges the core of Māori psychological allegiance to Māori wairuatanga traditions or Te Pākehā GOD. Māori accepted or rejected Te Pākehā GOD through these new religious movements. The religious resurgence of Māori was a direct result of severing the chains of social, cultural and political restrictions (Elsmore 1989).

Māori Prophets from 1820-1920, parallel the social, cultural and spiritual dilemma that faced a confused and declining race. Thirsty for hope, Māori prophets and religious movements appeared to guide Māori to fulfil their spiritual destiny. Māori movements identified with the Old Testament Jews and Io of their own past traditions (Elsmore 2011). On that wave, Rātana created unity for all Māori under Io. Rātana founded the chosen one race of 'Morehu' and further annihilated past tribal differences and ties to tōhunga (Newman 2006). Oral research into living tōhunga today and their perspective on the influence of Te Pākehā GOD is important. Rātana was the greatest of the Māori prophets. (Hita – Brown 2006). Rātana (Newman 2006) freed Māori in their wairuatanga to seek personal control and responsibility in a larger divine plan. Māori wairuatanga was faced with a new concept of one Christian God, Te Pākehā GOD. Gone was the tōhunga as the divine messenger for the tribe. Now the power was with the individual Christian Māori (Newman 2006). This revolution in consciousness is mentioned by Crème (1980) as the next step for humanity as a whole into a group consciousness. This self-realisation was not possible under tōhunga control. The latest esoteric writings of The Secret Doctrine 1888 by Blavatsky, Bailey (1925) Crème (1980) shed occult light on this subject.

## **Māori, the Esoteric Spiritual Kingdom**

Prophecy can be seen by clairvoyants and Mātakite in the astral light plane and the higher mind/soul of more evolved masters and disciples (Leadbeater 1954, Crème 1980). They all hint at this connection to the spiritual kingdom on the inner plane. What is for the greater of humanity is constructed through the bridge of light called the antaskarana to the higher mind to the soul/spirit. This is called the 'raincloud of knowable things' by Plato. Bailey (1925). Pure Ahurewa Tōhunga would have built the antaskarana long before the degradation of wairuatanga. Hita-Brown (2006) refers to only lower occult makutu, tapu and utu. Oral research into mātakite today is important to get a clearer perspective.

Blavatsky (1962) Bailey (1925) Crème (1980) and Leadbeater (1954). Blavatsky (1962) states, that, the first language was Senza. This is the language of analogy of the Gods. Kumara and Manu are sacred names in the esoteric kingdom (Blavatsky 1962). The Christ, 'The Manu of the World' and the Ancient Kumara, are mentioned as dominant figures in the spiritual kingdom. Crème uses these words in the ancient sacerdotal language, mentioned by Blavatsky (1962). Māori oral tradition of the kumara coming with the three baskets of knowledge parallels the Kumara God, Sanat Kumara of the Esoteric Kingdom on Earth who came from Venus 18 and a half Million years ago and brought the fire of mind to humanity (Blavatsky 1962).

Ahurewa Tōhunga and prophets were initiates of this kingdom, according to Crème's teachings. Crème hints that some missionaries, prophets and Tōhunga, were inspired by the spiritual force that binds us all. Kotahitangā Maramtangā o te wairua. (Bailey 1925), in Hita-Brown's (2006), one LAW. More esoteric research into the language of Te Reo Māori and its origins can open the door to new evidence of Māori wairua origins and perhaps an ancient affinity with Io and Te Pākehā GOD.

Esoteric writers portray a new perspective. They agree that both Pākehā and Māori wairua are subject to higher laws and energies (Hita – Brown 2006 Blavatsky 1962 Bailey 1925 Crème 1980 and Leadbeater 1954). A spiritual hierarchy under Christ and Masters of Wisdom are part of a divine plan behind humanity. Christianity is mentioned within a larger scheme of a divine plan for humanity (Blavatsky, 1962 Bailey, 1925 Crème, 1980, Leadbeater 1954). Interviews with theosophists from the divine wisdom school and where Wānanga tōhunga can bring new evidence.

Te Pākehā GOD and Māori wairuatanga are seen in a new dimension as part of an esoteric, cosmic spiritual light that connects us all. Writers hint at Tōhunga Ahurewa as initiates of this cosmic, spiritual realm (Crème, 1980). The influences of Te Pākehā GOD on Māori wairuatanga can be seen from a new perspective. Bailey Initiation Human and Solar (1922) speaks of the Initiation experience where humanity enter into the Spiritual Kingdom by the Lord of the World the Kumara GOD of the planetary Logo's known as the Ancient of Days in the Bible applies the Rod of Initiation. Cosmic forces are passed through the charkras and

the aura of the Initiate. The light of cosmic energies from the sun and the star Sirius bring tremendous forces which are unseen and stepped down safely by the Masters of the Wisdom. All humanity benefits as the initiate becomes conscious of the illuminating realities of the Ancient Kingdom. All takes place on the higher spiritual realms of consciousness. I am certain our Tōhunga Ahurewa knew of the light of the anstaskarana the bridge of light to the Soul/Spirit.

### **Artistic Works**

The River Queen by Vincent Ward captures the majesty and the aura of romance of Whangānui River. The poetic style of running rivers and waterfalls behind photographs has an originality unseen in the research undertaken in the style of documentary. The stance of Māori world view gives a natural phenomenon to the work. The aura of majesty of the Waihi Falls cascading from over 50 feet behind stills of the Waihi falls at the back of Dannevirke is magnificent.



Figure 3. Rainbow Waihi Falls -

The rainbow that appears during the pan of the waterfall is used to maximum affect with the dialogue content. When the Wairua Tapu (holy trinity) is mentioned by Keith Newman (2015) the rainbow appears. This happens again when he mentions the promise in regards to the Tiriti o Waitangi. The rainbow arrives perfectly both times. This symbolised the covenant of the rainbow of Noah. This covenant however pertains to the Tiriti and the promises made by the Crown and the Māramatanga the blessing of Ihoa (Io) and the anahera pono for the Morehu.

Careful use of light images and sound combines the power of the korero with the whenua. The river, sea and waterfalls mirror the mana of Tangaroa. Tawhiti matea of the clouds envelops the still photography. Water with the mist caressing the rivers creates a soothing rhythm as the interviewee's korero. The sound is nonchalant tones creating tapu wairua. Mist has been used regularly in the korero when Ngāti Apakura are talking about their Tūpuna.

## **UTU**

My inspiration was drawn from the classic UTU by Murphy (1883) a vivid rendition of Volkner being beheaded in the Church is synonymous with Grace (1959 pg.) The truth and similarities are undeniable. At the beginning. "Some of the incidents in this film are based on real events." Rangiaowhia is the centre stage. The moteatea used and the name of the child Wikitoria are portrayed. Murphy has used artistic licence. Wikitoria is shot dead while eating. In the thesis Korero Tuku Iho Wahine Voices from the Embers of Rangāiaowhia by Hazel Coromandel-Wander Ngāti Apakura. Wikitoria is at the river getting ready for Church when the Crown attacked. Wikitoria was the last of her family to survive yet Murphy has her shot. In analogy that day Wikitoria her name died. She was renamed Te Mamae as a reminder of the pain that day. The name of Wikitoria was tapu form that dreadful day (Coromandel –Wander 2013, Masters Thesis, Massey University).

## Merata Mita

Merata Mita worked as the cultural researcher for UTU especially researching about Rangiaowhia and Wikitoria. Merata Mita was the first Māori Women to write and direct a dramatic feature film in Aotearoa, Mauri 1988. The film UTU is based on true events, however the idea of analogy of the korero is similar yet full of discrepancies that are wrong in the context of the truth of Ngāti Apakura. Validation of the truth has clarity through my in-depth research of the korero of the tangāta whenua elders. The work is inspired by the documentary of Ralph Hotere (Te Aupoouri) by Merata Mita. Clarity of perspective on one of New Zealand's great artists is honoured by her excellent framing of his works. Mita's work is described as impressionistic with sound permeating the film from Māori poetry and pop songs. I have been careful to adapt the music of Rob Thorne to compliment the korero and action shots at Rangiaowhia. The music Rob plays is all traditional Māori instruments. The haunting atmosphere is crucial to create the wairua of his music called Whāia te Māramatanga.

Inspiration from Mita ignites the blood to emulate her passionate voice for Māori, as an advocate for social change. Mita was akin to controversy and her interviewing techniques she was always aware of Māori tikangā. My intention is to always follow tikangā. During Mita's (1977) first documentary she became disillusioned with Pākehā filmmakers noting misrepresentation of Māori on film.

Mita filmed police removing Ngāti Whatua protestors from Bastion Point inspiring filmmakers to lock horns with controversy to get the truth. Rangiaowhia is the ultimate challenge to tackle the Crown head on with a ruthless and informative set of questions deeply thought out that will get the content necessary to enlighten viewers.

Directed by Meta, Patu was described by Peter Wells as "the hottest documentary ever made in New Zealand" in a Listener review. UTU was always the Mita argued that the power of the story was the characters connection to the land. Rangiaowhia was the heart of the film. Mita argued "what you gain from Māori people is an incredible intensity and passion about the work being done".

In Mauri Meta rejected Pākehā traditions of storytelling preferring strongly the oral tradition of Māori people. It is the oral traditions her films have inspired me to adapt. In the spirit of Merata Meta her courage seen in her documentaries Patu, and at Bastion Point to document truth has been a source of strength and courage on the journey. Never give in the truth must be told.

Jane Campion has used consistency of colour in her film the Piano. The consistency of colour was subliminal and helped relax the viewer and build tension throughout the film. The colour blue saturates the movie and is deliberate. The crescendo of the piano plunging in to the ocean is the build-up of tension through use of colour that I seek to emulate. My aim was to use the same colours of the rivers and waterfalls to manipulate the feeling of the korero. This would give it freshness capturing soft gentle light to emphasise the beauty of nature.



Figure 4. Crucifixion

The poetic documentary style is well suited. The Passion of the Christ by Mel Gibson was in particular the best inspiration for a real crucifixion. Similar angles and shots were employed in the making of the Crucifixion. These stories would have been pivotal regarding the death of Jesus and the Resurrection into eternal life. Māori, were believers of Jesus the cornerstone of a new God that had freed them to worship directly to Jesus rather than give their power to the Tōhunga on personal matters (Newman 2016).

The filming of the crucifixion ignited the passion as a creator motivating one to embrace the Kaupapa from a completely Wairua angle. Turi Wairua the things of the spirit have been the power behind this initiative. It is the cornerstone and strength that bind Te Pākehā GOD into another timeless space, a new dimension.

Watching Te Pākehā GOD on its own by yourself is the TRUE way to meditate on the finer aspects of your wairua, your immortal unseen being. (Crème page 29) Know the source of your higher being the Soul through the experience of Initiation. Know this realisation. The best way to watch Te Pākehā GOD is on your own. In the silence and the beautiful essence of the wairua and purity the viewer will come to know the purest heart of their soul intention. To this aim was this film designed. The advantages of being an Apōtoro wairua is being able to tune in to the synergy of energy that unites light and sound. This brings harmony to the screen.

## **Volkner**



Figure 5. Rev. Carl Sylvius Volkner

Clearly the church incident dialogue of Volkner relates to a sub-theme of Te Pākehā GOD. Volkner states, “All they who take up the sword will perish with the sword... Satan, who goeth around like a roaring lion seeking who he can devour.” What happened at

Rangiaowha was satanic particularly with reference to the defilers of women and the fire of eternal damnation.

“His messengers who persist in their heathen blindness, these defilers of women, these murderers, following false prophets into the eternal fire of damnation. This relates to Rangiaowhia. Korero Tuku Iho Coromandel Wander (2013) Flames from the embers of Rangiaowhia, Ngāti Apukua Masters Thesis, “Dawn 1864, crown imperial troops stormed Rangiaowhia, the soldiers went from house to house looking for people some of them were killed. Wikitoria was down at the river washing getting ready for church.” Wikitoria witnessed hiding in the marshes the killings, rape of young girls and burning alive people in the Rangiaowhia Catholic Church.

Furthermore, Mania (2006) “I’ve read reports from the military that say that they attacked them set fire to the huts, used their bayonets, and they basically attacked all the people racing to the church as though they were on a fox hunt.”

### **Te Arawa Chief Kereopa Te Rau reverts to UTU**

Te Wheke (Kereopa) continues. “Creep about through this land amongst its dark places and secret corners of the land.” Winiata (2015) British Troops went around Pāterangi and like what was done to the rebels in the American Civil War defenceless women, children, and families were murdered and homes set on fire. This was a deliberate tactic of the soldiers in that time around 1863. Te Wheke (Kereopa) continues his sermon upon which God hath lavished and all the wealth of nature a land in deed...” Blatant dialogue relating to Manaia (2016) Rangiaowhia and the obvious greed to capture the wealth of the land.

The enemies of GOD shall not prosper. The day of reckoning of all who take up arms against the servants of the one true GOD for GOD himself has told us. All they that take the sword shall perish (church bell rings later Volkner sees the bell ringer hanging dead) by the sword. This relates to Grace (page, 420) and Kereopa a disciple of the new religion of Paimarie. They wanted to overthrow Pākehā rule having learnt of the annihilation at Rangiaowhia. Captain Lloyd and his men were beheaded in Taranaki. The heads were taken to gain followers in Māori villages on the way to Opōtiki. Here Volkner is captured, is hung,

his eyes eaten, one for the parliament and one for the crown (Newman 2016). Barney Manaia (2016) Ngāti Apakura, Actor Te Wheke (Kereopa), “If we live like rats on the ferns of the forest floor, then so shall we shall die in the fire that burns them. A fire lit by the white man’s lust for our land, and fanned by the breath of the Pākehā’s words of GOD. Barney Mania (2016) Ngāti Apukura, “People were burnt, if they were burnt they were seen as defiant rebels and natives who were holding out trying to fight against them. Why does the government want to take Rangiaowhia? It was obvious it was the wealth of the land. This land was the most cultivated well looked after land in the whole of the Waikato.

The artistic expression in film helps lift the beauty of the mana whenua of Rangiaowhia. This is captured through the natural beauty of fauna, birds, tuna, Ngāhere, rivers and time lapse of the moving clouds. This creates a powerful visual aura of the rich majesty of Rangiaowhia. Mana is restored to the mana whenua in spirit. Gifting a taonga of Te Pākehā GOD will fan the flames of hope with in the heart of Apakura.

Is this the Lords Plan? (Te Wheke) He looks at the head of Volkner as he addresses the parish. “Perhaps the Vicar has other masters than GOD.” Grace (1959, pg. 420).

“Friends, this is the word from GOD to you! If any missionary or European comes to this place, do not protect him, he must die, die, die.” Grace (1959, pg. 420).

Kereopa reverts to UTU and traditional cannibalism to bastardise the Christian church for the death of his daughter wife and sister. The cannibalistic extreme shown will contrast the fact that he was Catholic. Techniques used will be original to show the Holy Communion of drinking Volkner’s blood and the eating of his eyes, then feeding his body to the dogs. (Grace 1959).

Manaia (2016), the military attacked Rangiaowhia that was full of old women men and children. The feeling was that when Bishop Selwyn came along with the military the church was supporting him. Māori felt betrayed. Murphy (1983) creates a savage confrontational style of dialogue and brutality. The macabre is not seen only heard which mirror the style of horror of Alfred Hitchcock. The brutality of the massacre at Rangiaowhia will be confronting, blatant, shocking, realism, with the macabre of Quentin Tarantino.

The intention is to mix this bloody macabre form of technique with deliberate implementation of blatant confronting realism. The intention is to take the viewer on a journey of intrigue, historical validity, capturing the essence of the horrid truth of what happened to the Tūpuna on that horrid day.

Words from Kereopa Te Rau a Chief of Te Arawa was a practising Catholic for over 20 years. Kereopa was inflamed with UTU for the death of his wife and two daughters burnt alive in the flames of Rangiaowhia. The psychological trauma deepened with the murder of his sister the next day by the Crown at Hirini.

## **Conclusion**

I have given evidence of the influence of Te Pākehā GOD on Māori wairuatanga through the agents of Missionaries, Christianity, Biblical scripture and the translation of the Treaty. Other influences of the esoteric nature I have shown can shed a new light and bring new evidence to my kaupapa. The ability to read Holy Scripture can be seen as the most powerful influence the missionaries had on Māori. This had a tremendous effect on the psyche of the Māori. The release of scripture influenced the prophets and movements shaping Māori destiny as they sought to identify with their wairua.

Most research available on the subject is well known and a deeper introspection of the occult world of literature is needed. Most exoteric (known) writers agree on aspects of these influences. It is the esoteric writers who can bring illumination to subject on what is the true origin of Māori wairuatanga and their God?

Journals of missionaries are vague and have only facts and imperialistic views of Māori. There is no soul to the wairua only facts. A deeper understanding of Māori wairua the occult Whare Wānanga and their origins is imperative to bring new light upon the subject.

Te Pākehā GOD revolutionised Māori consciousness with the power to read the Bible. The seed of education in Holy Scripture and the civilised world was planted. The ramification of these effects is deeply entrenched in the Māori psyche today. The effects of Te Pākehā GOD, the influence on education and civilisation of the Māori had given Māori the power of

adaptation to stand in their wairua independent of a dying wairua tradition. These influences are still powerful today. Half a million followers have a religious affiliation in 2001 (Newman 2006). Māori today enjoy the fruits of civilisation both good and bad.

Had Māori wairua traditions degenerated from a former glory in Māori ancient past? There is evidence to suggest that maybe Māori were the sons of God of the giants of Genesis and that Māori creation is closer to the truth! Rātana was spoken to by Io. Māori had never forgotten Io and were blessed. Did the blessing come from Te Pākehā GOD as prophesied by the 'White Tread of Ngā puhi by (Hita – Brown 2006)? There is strong evidence that without Te Pākehā GOD, Māori debased wairuatanga with utu, maketu, and cannibalism, would spiral deep into a lost race bereft of spirit or even wiped out.

Misunderstandings of Māori Wairuatanga by Hita-Brown have been shown by evidence from occult writers. A positive light on Māori occult wairuatanga and its ancient origins through research into writers of the occult world have been mentioned. A greater incursion into the ancient world of Māori esoteric traditions and occult writers of the western world may bring more evidence. The origins of Io creation and the sacred Māori language can be accessed through occult literature that has been largely untouched by academics. Research into esoteric Tōhunga and the priesthood may give new perspectives and enlightenment on the influences of Te Pākehā GOD on Māori wairuatanga.

Esoteric sources can unlock the hidden secrets to the influences of Te Pākehā GOD on Māori Wairuatanga. With deeper research oral and written in the Mātakite ki te wairua the true revelation of a divine plan for Aotearoa will be seen.

In summary the artistic works of the styles of dialogue that pertain to UTU and their clarity reflecting the themes strongly of the incident at Rangiaowhia. The inspiration of this film galvanised the idea of Te Pākehā GOD. This centralised all focus on the question was Te Pākehā GOD or the DEVIL of murder, lust for the land, and the betrayal of the innocent lives that perished in the flames and whenua of Rangiaowhia. Te Pākehā GOD has captured the beauty and harmony that spellbinds the viewer holding the attention and galvanising the intellect. The film flows in the river and waterfall of intellectual clarity of our history. Dialogue is carefully adapted to create unity in the the harmony of wairua. Images on light and

sound are to blend and merge with korero, caressing the natural sounds waiata. Colour balance and composition of every frame are designed specifically in the line of least resistance.

The passion of Meta fires the flame within to uncover the truth of Rangiaowhia. The images are shocking. They unify with the korero of all interviewees educating the viewer in the research of truth. The film is controversial enlightening, projecting hope to the viewer to sympathise with the tragic horror hidden in the flames of Rangiaowhia 21<sup>st</sup> Feb 1864 AD.

## **Chapter Three: Methodology**

### **Justification for Research**

The research I am undertaking is important to uncover the influences of Te Pākehā GOD (missionaries and Christianity) had on Māori wairuatanga. The origins of Māori traditional wairuatanga as a race need to be clearly seen for what they were in ancient times. A colonial view that Māori were savages and had no religion is a statement that is infested with imperialism. Research needs to be implemented to uncover the truth of the origins of Māori wairuatanga to maintain Māori dignity from a spiritual perspective. These influences of Te Pākehā GOD on Māori wairuatanga had positive and negative effects. These ramifications of Te Pākehā GOD had infiltrated the very psychological and spiritual foundations of Māori society.

I will endeavour to uncover the influences that affected the signing of the Tiriti of Waitangi by missionaries and also explore the arguments to the sacredness of this document. A deep incursion into my kaupapa will bring conclusions of interest regarding Pākehā and Māori spirituality and this may define a spiritual identity for our nation in Aotearoa.

### **Methodology:**

My methodology will be a qualitative research method. This process was chosen because I was able to investigate by a series of carefully chosen interviews conducting them in considerable depth. Tikangā was always a major focus when dealing with respected Kaumātua. A koha was always given freely. This method was much better than the quantitative research method that can cover more areas but in less depth. I have clear objectives this help me reach conclusions to the research. These main objectives I focused on gave me clarity through qualitative research. Finding the right questions that would be interesting and thought provoking and inspirational was the key.

This qualitative process best served the nature of my kaupapa question: (What influence did Te Pākehā GOD have on Māori wairuatanga)? Furthermore, the qualitative research method was far more appropriate, “Where the research needs to grapple with

complexity and pluralism,” (Davidson C., Tolich, N. 2003. pp. 121-153 – collecting the data). The subjective kaupapa is based on spirit and wairua. The Kaupapa could never be quantified by just numbers or from data. However, a qualitative research undoubtedly provided the ‘texture’ (Davidson C., Tolich, N. 2003. pp. 121-153 – collecting the data) than the quantitative approach.

A careful set of questions for the interviews was chosen according to Davidson C. Tolich “asking questions to gain information is fundamental to the research process and how to ask questions in the most effective way (Tolich pp. 121-153)”. Because of this subjective nature of my kaupapa I was able to interview a cross-section of kaumātua, kuia, rangātira, tōhunga, spiritual leaders and Māori and non-Māori academics for their views on the subject to shed light on this subjective kaupapa.

The choice of carefully selected questions was focused on maximising a cross section of views from respected authorities on the subject. This enabled me to reach powerful conclusions and vilify clear concise themes.

This method was the best way to create the synergy of views. The powerful medium of video using light and sound and visual techniques can bring to life the korero and bring a haunting and subjective panorama of energy to impact the audience to become immersed spiritually into the wairua of this kaupapa.

## **Sample**

The research involved people as subjects. From the literary review it is clear who would be the best to interview. Prominent authorities and dignitaries would be the best to relate to my kaupapa.

“What influences did Te Pākehā GOD have on Māori wairuatanga.”

Availability of interviewees and patience has given me a group of the most accessible interviewees that could be approached within budget. The plan was to successfully gather

data of the best content for the documentary. Every attempt was made to give these interviewees every opportunity to enjoy the wairua ki te rangimarie of this journey.



Figure 6. Apakura Burnt Alive

### **The interviewees:**

Professor Robert Jahnke of Massey University brings clarity on the subjects of Rangiaowhia speaking about the philosophy of plunder and burn which was the way battle was the philosophy at the time. His relaxed style of speaking gives a nonchalant yet a learned feel to content. Kereopa and Volkner are mentioned in light of the horror of the massacre of 1864. CEO of Te Wānanga O Raukawa Pakake Winiata is a master of clarity on the subject. Winiata (2015) speaks of the analogy of newly minted Christians being chained and the church burnt to the ground. Winiata wonders why our tūpuna didn't ditch Christianity altogether after that.

Personnel of the spiritual priesthood of authority on the subject including non-Māori John Hornblow (All Saints Church Palmerston North) gives a powerful rendition. This is based on the kaupapa of the Bible becoming central to stopping a battle. Meihana from Ngāti Rangitane inspired by the Christian Faith enters the battlefield against the ferocious tribe of Ngāti Raukawa. Meihana holds the Bible up in the air and prays. The warriors had never seen courage and faith like this before. They stopped and the dispute went to court and was settled

in Rangitanes favour. I was able to film this re-enactment with the Bible in the air in the sun and the clouds. This added drama imminent and clarity to the timelessness of his korero.

My Uncle Beau Te Mātaki, Apōtoro Wairua, for over 35 years with the Te Mātaki Whanau is from Ngāti Kauwhata. Importantly, Te Mātaki has tūpuna that died at Rangiaowhia which is crucial to the theme of the wairua behind the documentary. The majesty of the Waihi waterfalls and the striking colour of the Apōtoro red and blue kahu of the Rātana kahu is magnificent. Rātana whakamoemiti is filmed separately for clarity in a controlled location as a voice over. Arahi Hagger speaks of the role of the Apōtoro in the same phenomenal setting. When the word wairua is mentioned at the exact moment the rainbow appears in the waterfall. This cements the divinity of the role of Apōtoro Wairua to viewers. Apōtoro Wairua Andre Meihana creates a compelling history on November the 8<sup>th</sup> when Rātana was visited by the Holy Spirit by Archangel Michael and Archangel Gabriel at Te Rere o Kapuni waterfall in Taranaki.

Notable academics on the subject Māori and Non-Māori included a living author Keith Newman used in the literary review. Newman is the author of Rātana, Rātana Revisited, Bible and Treaty. Keith became the glue who kept the chronological body of the film in perspective. His knowledge and experience were astounding giving amazing content on our history.

Māori Tōhunga, Kaumātua, Kuia, and Rangitira who have tūpuna who were directly affected by the missionaries and Arahi Hagger Rātana Historian, Archives extraordinaire kept everything in chronological order. His wealth of knowledge and expertise are astoundingly accurate.

Morehu Gordan Ririnui enlightens viewers to the role of the Reo band and how they glorify Ehoa o Ngā mano He likens the band to the scriptures of the Old Testament of King David. The Reo Band korero is complemented by Jeff Pene who speaks about the annihilation of tōhunganism by the Reo Band and how that relates to the trumpets in the Old Testament when they brought down the walls of Jericho.

The tangāta whenua of Ngāti Apakura Moepatu Borrell gives a haunting karanga at the memorial headstone laid after 150 years at Rangiaowhia. This karanga was piercing the whenua at the 6:30 service on the 152<sup>nd</sup> anniversary to the day at the exact time of the attack at Rangiaowhia. The intention was to capture the wairua of the moment that sets Te Pākehā GOD in another realm of space and time. The kaupapa is about the Wairua. Every effort has been made to intensify the wairua as the main component that drives the documentary.

The film is turi wairua. These things are spirit cannot be discerned with the physical, it is spiritual. This is the cornerstone of the entire documentary. The advantage as an Apōtoro Wairua is that I am the director on the energy, producer, writer, editor, acting as Kereopa. This gives the advantage of controlling the unseen energy. The style of documentaries chosen intensify the medium of creative licence to capture the spirit of the time.



Figure 7. Tamariki Ngāti Apakura/Ngāti Kauwhata

Jenny Charman Kaumātua, Ngāti Apakura is the quietly spoken wise kuia whose gentleness is perfect for connecting emotionally with the audience. Her plea for help is genuinely heartfelt. Her authenticity is open tearful and is the mana of the wahine o te tangāta whenua. Charman (2016), “I’m seventy now and I’m finally getting to get our story told.”

Barney Manāia has a Master’s Degree on the subject of Rangiaowhia. His knowledge has vision clarity and a fierce determination backed by fact and truth. His

knowledge on the records of the military records are clear and his recourse on the historical records sound and accurate. Manaia (2016) is the cornerstone of the mana of the tangāta whenua.

Ngāti Kauwhata Manaaki Tibble gives a raw perspective from an ancestor who lost tūpuna in the whare karakia. The interview is conducted in Te Reo Māori and korero Pākehā at Awahuri Bush on Ngāti Kauwhata whenua (Now Kitchener Park near Feilding).

A set of ethics was be sent to all interviewees by email and this included a Declaration of the Interviewee. A diary of all correspondence was kept so that all emails and correspondence by phone with interviewees can be documented added or deleted from the official timeline.

## **Code of ethical participation for Interviewees (Original format)**

- 1) All questions can be answered in Te Reo Māori if you wish to do so. Please can you give the English translation of your korero?
- 2) All interviewees are entitled not to answer any questions they choose not to. No reason needs be given.
- 3) The interviewee can end the interview at any time without giving a reason.
- 4) Each interview will begin and end with prayer, karakia or whakamoimiti, whatever is preferable for the interviewee.
- 5) Feel free to add any korero that is related or non-related to the question to enrich the kaupapa. This is the interviewee prerogative to express free dialogue without total structure.
- 6) A copy of all original korero will be made available on DVD for all participants for their own archive records.
- 7) All interview knowledge will be locked in a safe place and will be used only for the purpose of the thesis and any documentary for public use.
- 8) An opportunity for perusal of the final finished thesis and documentary will be made available. For comment and editing to correct or remove material that may be placed out of context from its original intention.
- 9) A koha will be forwarded to the interviewee to be used at the discretion of the interviewee.
- 10) All korero is confidential and will only be used for its intended purpose and any content will not be spoken of to anyone but the interviewer. Participants are allowed to ask any questions that relate to the interview.

11) A debriefing session will be conducted at the time of the return of the copy of the DVD to hear the interviewee to discuss answers prompted by the questionnaire.

12) At the completion of the thesis and documentary film a copy will be given to each participant of the edited final product.

13) Any further use is prohibited outside these parameters of the Māori Visual Arts Master's Degree and Thesis as a student of at Massey University and the Documentary film that can be made available for public viewing at museums, cinemas nationally, internationally and at film festivals in Aotearoa internationally and on television.

15) Any photographs obtained from the interviewee to help expand on there korero will be kept in a secure location and used solely for the purpose of the video documentary only. Access to these photographs will be for my perusal and no one else. The return of all photographs will be returned to the interviewee with an unedited copy the video of there korero.

16) The interviewee will be kept up to date of any changes that may occur on the journey of this research and kaupapa.

## Questionnaire for Interviewees (Original Format)

The questions I have chosen have been carefully designed to give me the maximum insight and range of answers from the vast array of experts in their field (interviewees of authority on the subject of my kaupapa). I will explain clearly why I have chosen these questions in italics so that my intentions can be seen in relation to attaining my objectives and goals.

Opening Prayer Karakia Whakamoimiti

Kaupapa: “What influence did Te Pākehā GOD have on Māori wairuatanga?”

All interviewees are invited to speak in Te Reo Māori if they want to. If they do speak in Te Reo can you please translate the korero into English so subtitles can be added in the documentary?

1) What is your pepeha?

My reason for this question is that I want to travel to film the maungā, awa, marae and any notable icons that the interviewee identifies with. This will bring mana and create realism of a true Māori world view in respect for their iwi, hapu and their tūpuna.

2) What in your opinion have been the effects of the missionaries and Christianity on Māori wairuatanga during colonial times and today?

All interviewees will be sent a copy of the literary review so they can have some background reading to understand the intensity of the kaupapa. This will give them a foundation to clearly understand the themes of the review and they can clearly define their own point of view. With their different areas of expertise, they will be able to bring new evidence to enrich the research and the documentary. This foundation will also give a structure to unite the korero of the interviewees.

3) Missionaries helped translate the Bible into Te Reo Māori. Māori learnt to read the Holy Scriptures. In your opinion what effect would this have on Māori with their natural affinity with their spirituality or wairua.

This question will bring different angles of perspective by both Māori and non-Māori academics, Kaumātua, kuia, rangitira and Tōhunga. This will enable me to bring to life their korero from this research and focus on Te Reo Māori. The scriptural phrases in English subtitles will enrich the wairua of Māori and bring a synergy of Kotahitangā or oneness between Māori and the Pākehā language.

4) Is Te Reo Māori a sacred language to you?

My intention is to research the sacredness of Te Reo Māori and look into the ancient languages to authenticate this sanctity. The interviewee korero will bring an authority dimension to my research and help illuminate the power of Te Reo Māori in the documentary. The reo of Rātana by Apōtoro Wairua will help exemplify this.

5) Missionaries helped translate Te Tiriti o Waitangi into Te Reo Māori. What is your opinion on the missionaries and their involvement in helping Māori to understand and sign the Tiriti and do you think the Tiriti was a sacred covenant between Te Pākehā and Māori?

The Tiriti is a defining document on Māori and Pākehā race relations. Through further research I will be able to draw on the extensive opinions of the Interviewees to help paint a picture of differing views of Māori and non-Māori on the subject. The audience will be free to draw their own conclusions from the documentary.

6) Do you have an opinion on the Māori prophets especially Rātana and the effects they have had on Māori? This question is invaluable regarding Māori wairua and the effects Missionaries and Christianity had on the Māori prophets. Each interviewee will give opinions from their position of their expertise and experiences especially the tōhunga and Apostles of the Rātana Church. The korero from the interviewees can be enlightened with a living power of footage from Rātana himself from the Archives of Rātana. This can include the original Korero of

Rātana. Music from hymns and prayers from the Rātana Archives and live prayers or whakamoimiti will illuminate the Korero of the interviewees.

7) The Tōhunga was the core of Māori wairua tradition. How do you think the missionaries and Christianity have changed the Māori wairua expression in colonial times and today?

Interesting viewpoints from Tōhunga, Māori and non- Māori can help elucidate the shift in wairua traditions of ancient times and the modern wairua today for Māori. This is important in my research to have authorities on the subject to help validate this change in perspective for Māori Wairua. I intend to bring the subjective wairua to life in the documentary regarding Māori ancient wairua traditions and Māori modern day wairua today.

8) At Rangiaowhia on the Sabbath day Sunday the 21<sup>st</sup> February 1864. The Chief was coming out of the church as he was surrendering. Kaumātua, women and children were burnt alive inside the house of worship! Missionaries had led the soldiers who had told Māori to seek sanctuary in the Church and no harm would come to them. Māori rebelled against the missionaries. What in your opinion do you think Māori would have thought of this treachery and abomination?

This incident is an important part of our nation's heritage (refer to literary review). History needs viewpoints from both sides Māori and non-Māori so that an unbiased rendition is told of the incident. This single incident transformed the very spiritual destiny of Māori and how they viewed Te Pākehā GOD. Understanding the intensity of this historic moment is important so that what happened is never, never forgotten. After the signing of the Tiriti o Waitangā in 1840 this single act may define the division between Māori and non-Māori. With acknowledgment of this war crime by the Crown we as a Nation can move forward together and put the shadow of the past behind us.

The Korero of the Interviewees Māori and non-Māori is important so we can revisit the truth that has been hidden and must be brought into the light of truth in this documentary. The true spirit of our Nation can then unfold into the future...

9) Missionary Volkner in Opōtiki in retaliation for this act was hung, beheaded, his eyes eaten and his blood drunk by Kereopa in a Christian ritual to Māori. Kereopa lost his children in the fire. What is your opinion of Kereopa and many Māori turning away from Christianity and the Missionaries whom they trusted?

10) Te Pākehā GOD was seen by some Māori as the God of love or the devil of greed! In your opinion why do you think some Māori thought this way.

Insight into Te Pākehā GOD and the motives behind the Missionaries, the Government and both of their land acquisitions after the Treaty was signed are examples of this hypocrisy. With the murder and slaughter of Māori Kaumātua, kuia and tamariki who were burnt alive on Sunday the Holy Sabbath 21<sup>st</sup> of February 1864 we see examples of the how Māori saw Te Pākehā GOD. Korero by the Interviewees will help give mana to the direction and portrayal of Te Pākehā GOD and the influences of good and bad upon Māori Wairuatanga can be captured and documented.

11) Is there anything you would like to add to this Kaupapa?

Closing Prayer – Karakia – Wakamoimiti.

## Declaration of the Interviewee (Original Format)

I hereby state by signature that I have read the questionnaire forwarded by Ricky Cribb student of the Master's Degree as part of the Māori Visual Arts at Massey University in Palmerston North. I am fully aware that all research Ricky Cribb is conducting is for a positive noble and intended purpose and its dissemination is for the attainment of truth upon this kaupapa. I give Ricky full permission to film at this location address mentioned below.

I understand that any Korero I give or photographic documents, I can edit at my discretion to protect my Korero to make sure that the truth is intended in the way I wanted it to be told. I am willing to undertake this questionnaire of my own free will and understand my rights to object or end the interview at any time without giving a reason to do so. I am of sound mind to be able to participate in this interview. I look forward to the interview on the date agreed to by Ricky Cribb and myself the interviewee. I am fully aware that Ricky's intended purpose is to create a documentary that will be used for public viewing as part of a historical archive for our nation Aotearoa. I hereby give full copyright to Ricky Cribb by way of signature to utilise my Korero for public dissemination.

Address of Filming

Location.....  
.....  
.....  
.....

Date.....  
.....

Signature.....  
.....

## **Photographs, Video, Documentation and Capture**

Any photographs obtained from the interviewee to help expand on their Korero were kept in a secure location and used solely for the purpose of the video documentary only. Access to these photographs was used for my perusal and no one else. All photographs were returned to the interviewee with an unedited copy of the video of their Korero. Every opportunity was given to interviewees to view the finished documentary at least two months after the exhibition on 18th February 2017. This will allow time to edit any material that may need address in to represent the Korero to its maximum potential.

Recording was captured on the smallest Canon XF 100 camcorder that can include an MPEG-2, 50Mbps, 4:2:2. The size of the camera will be excellent for agility and movement. Full HD codec. Cards four use two 32 Gigabyte CF cards to record interviewees professionally. The audio and extensive customisation provided exceptional versatility and clear sound.

All information, photographs, video footage used for the documentary and written material were backed up with reliable 2 tera byte Seagate Harddrive to protect the taonga information from the interviewee. All information is securely held in a locked location.

All footage is stored in my 2015 latest Mac with 27inch retina display screen. I will be using Adobe programme CS 5.5 Premiere Pro for my editing software for my documentary. The documentary and associated records photographs emails are backed up to protect all the information. The Sennheiser Lav Lapel Microphone kit is sufficient. The clip-on mikes were an unobtrusive way to mike the interviewee and this is the natural way to capture the best audio for post-production. No chords, no microphones. They also get the best three-point lighting was used. They include three adjustable and portable battery-operated led lighting. Technically called ePhoto 3 Panel 600 LED lighting kit. These are manoeuvrable for outdoor photographs video lighting with excellent light stand kits with no wires.

## Exhibition Space

The mana, wairua, and aroha of this kaupapa has to be seen at the Marae of Ngāti Kauwhata. Here the unity between Ngāti Apakuri & our Tūpuna Whatihua will become one in the Whare. Kevin Emery waikorero Tōhunga of Ngāti Kauwahta, was unable to make it to the exhibition. He was at another hui. We shared Korero on this kaupapa. Whakapapa was told to me of our connection with Apakura as the wife of Whatihua and how they used to come down here to our marae and then we would hikoi up to them. During the film the boy Teysharn (whakapapa to Whatihua) is seen running from the troops. A glimpse of the marae is seen in that scene. If the boy did not escape the soldiers from Rangiaowhia the Graham hapu would not be alive today, nor my great nephew Teysharn. The connection on the marae is the best place where our tūpuna can be at peace from the slaughter and macabre of that horrid day Sunday February 21<sup>st</sup> 1864.

## Chapter Four:

### Works

The opening sequence of the documentary begins in darkness followed by a cross dissolve to Teysharn (a descendent of one of the survivors of the atrocity at Rangiaowhia) followed by a caption of commemoration in white text over a sequence of flames:

#### A TRIBUTE TO THE DEAD

At Rangiaowhia the chief was murdered...

21<sup>st</sup> February 1864 AD.

This is followed by a further caption:

There is a cross dissolve to the Union Jack fluttering in the wind followed by a cross dissolve to Wikitoria's hand sliding across the surface of a kahu huruhuru (feather cloak) as a metaphor for the loss of mana associated with the incident at Rangiaowhia. The flame sequence engulfs the image prior to a fade out to black...Out of the blackness, representing Te Pō, emerges a caption of text:

“And the spirit of God  
Moves upon the waters...”

“Na ka whakapaho te Wairua o te Atua i runga i te wai...”

A voice over utters the statement in Te Reo Māori.

This is followed by a fade back to black and a star burst sequence as an analogy to the beginning of creation.... From the blackness, water washes across the screen with flashes of flickering light and then a further star burst that transitions into light flooding the screen through the foliage of trees and the sound of tui...a pan sequence captures the dappled light with a forest environment that pans to a sequence that transitions into ferns over a trickling stream. The

flight of a bird is reference to the ancient giant eagle of Māori legend known as Pouākai. Two waterfalls transition into each other; the second has a rainbow of light as the word *rangimārie* is sung in the waiata by Rosemary Arapere. This waiata begins from the previous panning sequence into the ferns of a trickling stream and brings in the title Te Pākehā GOD with the sun on a dazzling stream with harakeke:

“A Ihoa, wairua, ka nui te aroha mō koutou, e tau te rangimārie, he aroha te pō mea me te pono he a toki te Rangi”.

The ocean waves of Tangaroa rush in as four doves ascend into the sky...

The waiata of Rose Arapere transitions into E Pā tō hau...

“E pā tō hau

He wini raro

He homai aroha

Kia tangi atu

Au I konei

He aroha ki te iwi<sup>1</sup>

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<sup>1</sup> (The author of ‘E Pa To Hau’ mōteatea was probably Rangiamoa of Ngāti Apakura, one of the principal tribes of Waikato. Te Wano, a cousin of Rangiamoa, was also of Ngāti Apakura. Ngāti Apakura used to live at Rangiaowhia (near Te Awamutū), at Ohaupo, and in the district extending to the Waipa River in the direction of Pirongia. But after the Battle of Orakau in the Waikato War in 1864, Ngāti Apakura were thrust out of their homes by the British troops despite the fact that they had not been armed and took no part in the war. Later their lands were confiscated. A description of the prosperous and happy way of life of Ngāti Apakura in the ‘golden age’ before the war—the great groves of peach, apple, cherry and almond trees, the fields of wheat, maize, potatoes and kumaras, the mills which produced flour for the Auckland market—appears in James Cowan’s book, ‘The Old Frontier’. When they were forced by the soldiers to abandon their homes, a section of Ngāti Apakura travelled toward Taupo. At Tirau (its full name is Titiraupengā), Te Wano asked his people to climb with him to the top of the hill so that he could gaze once more upon his former home. Te Wano died on this hill at Tirau, and was buried there. Ngāti Apakura travelled on to Taupō, settling at Waihi and Tokaanu on the southern shores of the lake. There they were afflicted with a disease, and most of them died.

Flames appear to engulf a carved effigy as the camera pans from left to right. A quick dissolve to a burning raupō house (referencing the Māori church destroyed in the fire at Rangiaowhia) followed by the sequence of flames engulfing the carved ancestral figures alluding to those who died in the flames at Rangiaowhia as the chant *E Pā Tō Hou* laments their passing.



Figure 8. Tamariki Kauwhata

The flame sequence continues transitioning into an image of Teysharn (the actor who plays one of the survivors) as the voice of Pakake Winiata (Director of Te Wānanga o Aotearoa) is heard over the flame sequence.

“You know killing their families you know and no more horrific way of doing that is by chaining them up inside a church and burning the church to the ground that a whole lot of their pakeke, women and children were killed murdered at Rangiaowhia that fear for their own families you know welled up and that taua dispersed.”

The blackness of night reveals the sound of a morepork as the pan of the moon from left to right overlaid with mist. A lofty tōtara appears followed by a cut to a morepork; a cut to the sun flaring through the forest followed by a pan of a crucifix of Christ...The voice over of Keith Newman (historian and author) is heard during the pan sequence of the moon.



Figure 9. More Pork Moon

“The missionaries bought the Pākehā God to Aotearoa on their ships but the reality was, God was already here. There is only one God and what the Missionaries bought was the revelation of Ihu Karaiti, Jesus Christ. And then Ruatara met Samuel Marsden on the prison ship and in 1809 there’s Marsden he’s just got permission to establish a mission station in the Bay of Islands. Te Pahi in the far north invited Samuel Marsden to come and teach the children.”

During this korero images are in poetic motion are dissolved in and out over rivers and waterfalls to create a wairua connection with nature creating a beauty and harmony to take the viewer into a peaceful natural and timeless space.

Newman: Very shortly after that the missionaries came out Samuel Marsden came out and the first stop was at Whangāroa Harbour where Te Pahi had been wrongly blamed for this incident

that had caused a misunderstanding and caused his death and he made peace between Whangāroa people and Te Pahi's people in the Bay of Islands. So, before he even began to preach the gospel on that Christmas day 1814 he had already begun to make peace. So, this peace-making role was important and the aroha that the missionaries had for Māori. And then came the second wave of missionaries with Henry Williams. He was a stronger person he decided that he wouldn't put up with missionaries trading guns to survive because they were in an awkward place he put an end to the musket trade he put the missionaries on a firmer footing where they could grow for themselves and be self-reliant and he built up a respect between the Māori Chiefs, so much so that pretty soon they were asking him to come and broker peace come and mediate peace between some of the issues they were having causing them to be at war. The missionaries-built relationships with Māori over a long period of time and learned the language. And all the teaching that was done was done in Te Reo. So, this was an important beginning for the missionaries.

But the children started to go to the missionary schools and learn their own language. And the slaves started to go to the missionary schools and learned the language and were so intelligent that they learned to read and write very, very quickly knowing this was a means to a new economy and this was a means to understanding the great mysteries in this Paipera Tapu the bible books that were finally starting to be translated into the Māori language. When those slaves were released they took those stories back to their own people. Māori evangelised Māori before any European missionaries got to the East Coast or many other parts of the country. There was an excitement about this new message it actually began to bring an end to the musket wars. [Newman]

Keith Newman continues his narrative of the meeting between Ruatara and Samuel Marsden in 1809 and the incident at Whangāroa Harbour where Te Pahi had been wrongfully accused of destroying the Boyd and Marsden's role as an intermediary to bring peace between the people of Whangāroa and the Bay of Islands. He mentions Marsden's service in 1814 and the talks about the second wave of missionaries headed by Henry Williams who objected to the missionaries trading muskets in the process building up the respect of the Northern chiefs. Over time they learnt the language and taught in Te Reo Māori in the Missionary schools that were attended by children and even slaves captured in the Northern forays into Southern territories. In time the slaves returned to spread the gospel. [Newman] "In terms of how it affected the

Māori wairua I think that Māori recognised that we were talking about the same God. And when it finally came on that day on the 6th of February to sign the Treaty nobody moved.” [Newman]

Newman continues: “If Hone Heke hadn’t stepped up at that point and said, ‘I trust the missionaries. Let’s do this,’ because Colenso had said, ‘Well hang on a minute do Māori fully understand what it is that they are about to sign.’ And Hobson said, ‘Well it’s no fault of mine if they don’t.’ and that’s when Hone Heke has turned around and said, ‘If we don’t understand it the missionaries will explain it to us.’ So, if the missionaries hadn’t been involved if the Henry Williams hadn’t been so trusted by Māori we would not have had the Treaty of Waitangi. It’s unfortunate that a lot of those conditions that were promised to Māori those promises were broken within a few short years we wouldn’t have had Treaty of Waitangi if Māori hadn’t trusted the missionaries the missionaries hadn’t translated it in language that they understood. It was actually Henry Williams a short while later, maybe about three or four years later he was absolutely disgusted about what the British had done in breaking the Treaty and not honouring those promises that had been made to Māori because land was being offered pretty much wholesale and Māori were being screwed in more ways than one.”

“During the land wars whether it was Taranaki whether it was Waikato whether it was the Bay of Plenty so much land was taken so many people were dispossessed of their heritage and their rights and their home and their history and their stories that must have felt like a huge upheaval. Māori voices were not recognised were not given a voice in their own affairs and that is the saddest thing.” [ Newman]

Newman then talks about Hone Heke’s role in signing of the Treaty of Waitangi as well as Colenso’s intervention, Hobson’s impertinence and Henry William’s major contribution and the trust that he had established with Māori. He then talks about the breakings of the Treaty and the land wars and land alienation in Taranaki, Waikato and the Bay of Plenty “...where Māori were dispossessed of their heritage and their rights and their home and their history and their stories...” Newman praises Octavius Hadfield and his role as the “conscience of the nation’ in bringing the plight of Māori to the attention of the world. Keith Newman: “If it hadn’t been for people like Octavius Hadfield (f) making such a noise in England and around the country on behalf of Māori he was called the conscience of the nation because of the horrific

things that were being done to Māori he railed against the Politicians he's another hero of the faith that Māori ought to recognise in honour for his major role in bringing to an end the major things that happened in Taranaki and bringing it to the notice to the rest of the world for such a shameful act."

The Newman narration is contextualised with pertinent historical images (photographs, painting and engravings) that appear over live action scenes of rivers, streams and waterfalls. The intention of the water scenes is to invest the narrative sequence of voice and image with a sense of wairua. Beginning with Te Pahi, Samuel Marsden

### **Ricky Cribb voice over**

"Big incident at Rangiaowhia it was on a Sunday. Missionaries were seen to be leading the government. You know psychologically that must have been a huge shift for Māori people to deal with the tragedy of people being burnt alive in the raupō house probably the catalyst for us to challenge the so called Pākehā God."

As flames are dissolved over a union jack a waterfall and the camera is tilted downwards flames phased over a gold Christian cross on red satin followed by the camera tilting upwards over a Christian stained-glass window then a long zoom into an image of the Christ. Voice over continues as flames transition over images of a waterfall and gold Christian cross, the camera tilts down the cross appears to move upwards as the flames dissipate, a Union Jack flutters in the breeze then there is a cut to a bird's eye view and pan from left to right of a waterfall. Flames are briefly flashed over the waterfall during the pan. This is followed by the framing of two images of Christian lead light windows; the first tilts downwards the second zooms into Christ.

During his commentary on plundering and burning, "Soldiers that come from a history of burning and plundering or plundering and burning..." Jahnke slowly dissolve into the flames. Two paintings of soldiers in battle appear through the flames to complement the korero. Flames are fluttering over the interviewee then the interviewee disappears as flames engulf the screen then dissipates as Jahnke continues the discussion of the atrocities committed in the act of war. The river (awa) appears with a head that has been decapitated to exemplify the

decapitation of enemies in the narrative. As the word decapitated is mentioned a cut to the interviewee suddenly appears. “Soldiers that come from a history of burning and plundering or plundering and burning (A sudden cut to flames envelope the entire screen. A still image of soldier’s transition over a background of flames then dissolves into the flames.

And the way that you overcome a people you know, (another image depicting a battle cuts into the flames) that you are fighting against, is that you totally destroy them. You know that’s the mentality, (A cut to Jahnke reappears as subtle flames at the lower half of the screen slowly envelops the entire screen as Jahnke mentions ‘overcome your enemy’) and that mentality was still there during that earlier period you know, where to overcome your enemy you had to overcome them totally you know. You know Māori did that as well, you know (Jahnke dissolves slowly from behind the flames into full view) we used to go into battle and they cut their heads off, enslave them, and take them home and eat them, you know. Well they would! I mean stories of Ngāpuhi turning (A river appears flowing from left to right as an image) of a decapitated head up dissolves on the left side over the river and is suddenly cut from the river exactly as the word decapitated is mentioned) up you know coming going south coming home with heads you know a waka full of heads of enemies that they had decapitated and coming back women having killed children with and slaughtered villages you know.” Professor Robert Jahnke.

There is a cut to a close up of a waterfall after the commentary. Keith Newman resumes his commentary as images of Rewi Maniapoto Tamihana Bishop Selwyn are seen over a series of waterfall pans...

“The tensions were mounting at that time and you had Rewi Maniapoto who was really the war chief and there was some distance between the two of them. Rewi was fed up with the way the British had been treating. He was eager to go and kill some Pākehā while Tamihana was eager to try and broker peace. Number one, bishop Selwyn was seen on a horse with a musket in his hand and the thought is, you know that he was holding that musket for a stretcher-bearer.”

(As the Korero continues an image of Tamihana appears on the left over a waterfall that is enveloped by flames as a image of the Christ becomes the background of the image Tamihana dissolves away over the image as on the right another image of Tamihana with a musket appears.) A secondary message pertaining to the Christian image of Christ is heard

simultaneously, underlying Newman's korero "The Blessings of the Lord Jesus be with you." Followed by the voice of a baby.

"Tamihana had received assurances that these places would be sacred that they would be protected that the women and children could be there without being bothered by any military action and it was a horrific thing that should have happened at all and in retrospect it's a horrible part of our history that we have to face up to and the reality is that a lot of Māori talked about that for decades." Newman.

Newman exonerates on the rising tensions. Rewi Maiapoto was keen to kill Pākehā for maltreatment of Māori by the British. Tamihana in contrast was willing to negotiate peace. Bishop Selwyn had been seen on horseback with a musket, Tamihana was reassured these scared places would be left alone. The women and children were safe from military engagement. "...it was a horrific part of our history that we have to face up to..." This tragedy Māori spoke of for decades.

Borrell: "Ngāti Apakura they thought they would go in the church because it was safe that being a sacred place to people and to the colonials at that time and they assumed it was safe and of course they burnt (flames are dissolved briefly over the interviewee) the church down."

P. Borrell, talks about Ngāti Apakura entering the Church thinking it was deemed to be safe by the Colonials and they burnt them in the Church.

[Newman appears as flames are dissolved in with images of a specimen of a carving and Rewi Maniapoto that cuts to a tilt upwards of a medium shot of a stained-glass window of Bishop.]

Newman: "Being the point at which they challenged the missionaries whose side are you on and really it was a challenging point for the missionaries too [Image of Bishop Selwyn dissolves in and then out over a blanket of flames covering the entire screen a wide shot of a painting of soldiers in battle dissolves into the flames then both flames and image dissolve into a birds eye view of a waterfall]. Bishop Selwyn had said to many of them I want you to be chaplains to the army and a lot of them like Grace [Grace appears dissolving over the waterfall] said, no we came to minister to Māori that's why we are in this country we are not hear to

minister to Pākehā or to be chaplains or to be manipulated in any way.” [The camera tilts upwards revealing a medium close up of a statue of an angel] as Winiata speaks. “We have got newly minted Christians in amongst our tūpuna [The head and shoulder of Winata dissolves into the frame] who would have probably put as they were required to put a lot of faith into them their preachers and their ministers at Rangiaowhia that would have been absolutely horrific where our people actually thought that they were safe.”

(Camera zooms out wards from a close up to a wide angle shot of the White cross as flames are overlaid and the image of Kereopa dissolves into full view.)

Newman: “One of the principal people who is involved in this revolt if you like has lost his family at Rangiaowhia in that fire and he’s wild

(An image of Kereopa dissolves over flames then recedes leaving flames that dissolve into a waterfall where images of Grace and Volkner appear to compliment the korero).

“We have got Grace and Volkner turning up at Ōpōtiki. Volkner had been warned not to go back because the Hauhau (Footnote?) were at Ōpōtiki amongst the people that Volkner had served and at Ōpōtiki Volkner is hung and his eyes are eaten one for the government and one for the Crown in a symbolic act. And, people are put to death put into Mt Eden prison.

(Newman dissolves at a 50% opacity into the medium shot of the waterfall. Jahnke dissolves into focus.)

Jahnke: “I’m not condoning it in any shape or form but what I can say is that during that period... (Flames are dissolved over Jahnke envelope the frame as the image of the siege of Rangiaowhia and soldiers painting dissolves into view then dissolves out as images of Kereopa and Volker are dissolved into view over the flames.) ...there was that philosophy of plunder and burn... (Image recedes, flames cover the screen).

...And, so the community was subjected to that. Guess the repercussions of that was the revenge on Volkner and co. Not that it was balanced in any way as far as the numbers were

concerned. You know when you are in battle... (Flames recede dissolving into the image of a Union Jack close up blowing in the wind over Jahnke) ... it's one of those crazy, crazy things."

Cribb speaks as the image of Jahnke cuts to a Union Jack over Winiata who dissolves away leaving the ocean with a union Jack as Kereopa's close up image is phased into be replaced by a dissolve of an extreme close up Volkner, the flag still waving. Then Winiata transitions into view.

"Volkner in Ōpōtiki in retaliation for this act was hung, beheaded, his eyes were eaten, his blood drunk by Kereopa in a Christian ritual. What happened to Volkner was described by some as some horrific murder and horrible things that happened you know but from a Māori context it's kind of pretty normal in those times." Winiata.

Winiata dissolves into an image of a collection of Māori heads as the silvery river runs upwards transitioning into an image of British General Duncan Alexander Cameron over a full screen of flames followed by the dissolve of an image of Major Marmaduke George Nixon that dissolves to a map of Rangiaowhia over the flames.

'It was a deliberate tactic because the British arrived at Rangiaowhia by going around Pāterangi which was a big Pā site that was erected to hold them at bay. They arrived at Rangiaowhia where all of the kai was. Basically, they needed to destroy... (The map is quickly dissolved and consumed by the flames. Winiata is transitioned into full view as the flames recede.) ... all those crops so that you know the big taua waiting at Pāterangi wouldn't get fed wouldn't get resourced."

(Four graphic photographs of dead soldiers are dissolved into each other in quick succession followed by an image of a Rebel and United States Flag over a screen of flames).

And, you know I was watching another movie and it was about the American battle of Independence... (a series of four more graphic photographs are dissolved over flames the sound of flies are heard) ... and, a very similar thing happened there. The rebels as they were called were developing strength so the tactic that was used to disperse that group was to start, you know going to their villages and killing their families."

(Winiata dissolves into the flames as a close up of a small boy...Teyshan is shown briefly before being consumed by the flames).

“And, no more horrific way of doing that, than chaining them up inside a church and burning the church to the ground.”

(Out of the flames an obscured close up of a Māori carving appears dissolving into the full New Zealand flag fluttering in the wind as flames recede to reveal the flag). Newman: “It’s a really unfortunate and difficult and painful period in our history but we need to understand, we need to understand those stories as a nation before we can move forward.”

(The flag cuts to a close up of a fern that dissolves into a river revealing photographs of Parihaka (Parihaka x2, Newman: Mount Taranaki, Te Whiti and Tohu).

“The passive resistance that we later on see at Parihaka again another gathering of a people that have been decimated after the land wars after the Hauhau have gone through the country this is another attempt to try and find a religious political voice themselves Parihaka another Hiruharama hau which is just extraordinary in our history way before the things that happened with Ghandi. It’s a world example of how we can stand on the principles of peace and underneath there is a biblical foundation as well because Te Whiti and Tohu were also teachers. A lot of work has gone on in the past to create peace and unity between the various Iwi.”

(The image of Te Whiti and Tohu dissolve into the interviewee who dissolves into an image of the whare of Ngāti Raukawa in Ōtaki with a transparent river running over the whare from left to right dissolving back to Hornblow who transitions into the bird’s eye view of two wide angle shots of Chief Te Aweawe of Rangitāne with time lapsed clouds rushing by).

Hornblow: “It sends shivers up my spine when I hear it. Ngāti Raukawa they came up to claim land around Ōpiki and the Rangitāne lined up on the other side of the clearing. And, these two ferocious tribes ready to do battle and into the middle of this clearing walked Hoani, Meihana and two others and they walked between the two tribes and knelt and held a Bible up high and just prayed...

(Hornblow transitions into the close up of a mystical scene with a hand holding a bible up sky ward with trees sunlight and clouds in the background).

...And, the two tribes were so struck by the courage they said they had never seen courage like this before... (The scene dissolves to Hornblow and then to Chief Te Aweawe).

...They declared that they would not fight that day and they would refer the disputed land to the Māori land court. And, it was settled in Rangitāne favour at that particular time.”

(Chief Te Aweawe dissolves to two images of British Troops (superimposing over a rushing river from left to right. A cut is made to a pan from left to right of a cross and shaking hands. The camera tilts upwards to a medium shot of a Christian stained- glass window. A sudden cut is made to Newman who has the Union Jack in transparent overlay).

Newman: “Bringing all those British troops during the land wars was really not a good thing to have done. You know the British invaded at that point. Māori invited the missionaries in 1814. And, for a long time it was dangerous being a Pākehā in Aotearoa because they were vastly out-numbered there were two thousand Pākehā and up to ninety thousand Māori in 1814...

(Newman dissolves away replaced by a medium shot of ocean waves rushing inwards with the transparent overlay of the Union Jack)...Māori asked for the British to come in with their soldiers to protect them with their soldiers from the lawlessness of many of the sealers the whalers who were causing such a havoc... (The Union Jack and ocean dissolve into a tōtara at an obtuse angle as the Union Jack briefly overlays the tōtara followed by a cut to a close up of a kererū head. There is then a cut to a medium close up of the kererū (wood pigeon) that cuts to the union jack overlaying the base of a tōtara then another cut to a close up of a kererū in a nest. A pan of the base of a tōtara from left to right cuts to harakeke, then to an extreme close up of a kea (mountain parrot) followed by a cut to the New Zealand flag fluttering in the wind then a cut back to the kea) These juxtapositions of flag and land reference the encroaching alienation of Māori land.

[Newman]...The British invited the British troops to come in here, the New Zealand Government did in order really to squeeze Māori off their land off their land throughout Taranaki and throughout Waikato, and through the Bay of Plenty huge damage was done that's still seen as almost recent memory. But, you know when that's let go when we know reparations are made there's a new strength in relationships in going forward. And, I think this is part of a process that we are in at the moment I find it exciting."

(Three images of Te Kooti and then Toaroa are dissolved in succession over waves that dissolve into an image Captain James Cook that fades away and is replaced by the sea as the Priest and Te Kooti become prominent. Te Kooti is dissolved away leaving the Priest then the sea that transforms into a book cover of Keith Newman's publication of 'Rātana the prophet'.

"And, of course we have got Te Kooti in fairly well versed in the scriptures and he had a vision on Chatham Island and he came back like a wild Old Testament prophet. Te Kooti is the grandson of Toaroa the great Māori prophet who had predicted before even Captain James Cook had arrived in this Country that there was a new God coming for the Māori people. But Te Kooti it's the coming back to the one God that's part of the people it was this great prophetic utterance that leads us to Rātana." Hagger.

(Hagger is dissolved into the foreground. Another image of Rātana is seen dissolving over the sea and then a close up of an open bible over the sea is seen with a hand moving the pages until it comes into full view. The Bible then blends into a worm's eye view of a waterfall panning from right to left then left to right followed by a cut to a close up of Newman. The sequence of water, Cook, prophets and bible, is aimed at creating a sense of wairua pervading the landscape).

"There is only one God and that was what the mission of Tahu Pōtiki Wiremu Rātana was about. When the missionaries came they wanted to give us a written form, a European God. But, the God that we understand is a Spirit. The people of that era were told to look up and pray to God and at the same time they were preaching the gospel and then pulling the land from under their feet." [Hagger]

Newman: “But I was fascinated by Rātana’s statement. He was called by the wairua to unite the Māori people under Ihoa o Ngā Mano.”

(The waterfall cuts to Meihana and image of a close up of Rātana is dissolved over the sea and recedes into the sea. A statue of an angel appears over the ocean panning from left to right then a cut back to Meihana.)

Meihana: “The 8<sup>th</sup> of November the Holy Spirit Wairua Tapu visited Rātana. “I have returned back to you the Māori people for I see that you have not forgotten me. Angel Gabriel and angel Michael. Were here also the head of all angels. Who are always before the throne of Ihoa o Ngā Mano.”

(Meihana dissolves into a waterfall. There is a cut to a tilt downwards of the Te Whare (Māori meeting house) then there is a cut back to the waterfall with four images of healing at Rātana that are dissolved in and then out simultaneously leaving the waterfall).

“When I look at his healings it’s incredible this is so well documented healing not only for the physical person. For they have got Te Whare Māori out there at the Pa with walking sticks crutched and glasses things that people gave away because they had been physically changed. Something had happened and Rātana never put his hand on anyone. He would just pray. And, he would be talking about being united under one God. But he had a message that resonated down through the ages.” [Newman] (The waterfall cuts to black and white of The Rātana symbol of the crescent moon. The crescent moon cuts into a Rātana flag upon the clock with the name IHOA on the Manawa at Rātana Pā. The camera zooms out wards revealing the Manawa as the sound of Rātana bells resonates). *The change from colour to black and white footage is aimed at complementing the archival footage of Rātana bringing the era to present day.* Documentary footage spokesperson: “Mr Rātana and I are going to extend a message to all of the Māori that are assembled here...” (The wide shot of the Rātana Reo band begins to play as an image of Rātana is seen under the archway of the Rātana Temple. This image cuts to the Rātana temple followed by a series of 26 images are from the Rātana archives of the Mōrehu mixed with cuts to the black and white footage of the Ngā Reo Rātana band playing as the stills are shown. At the end of the speech the band changes to colour exemplifying the modern-day Wairua. The Rātana Temple also turns to colour.)

“Tēnā Koutou, Tēnā Koutou, e ngā iwi katoa. Aotearoa, Waipounamu, Wharekauri. Greetings and salutations to you all that have come both from the north, south and across the Chatham Islands... I welcome you this is your marae this is your culture I extend to you a hearty welcome. Nō reira, haere mai. I extend to you a hearty welcome. Here it is symbolic sign of your canoes the seven canoes of your forbearers who have crossed the great ocean during the migration... Tawhiti nui, Tawhiti noa, Tawhiti, pāmamao ki Te Aotearoa, Te Waipounamu, Te Wharekauri tēnei rā. They have come from those distant islands to brave the waves of the elements of the sea to join the love the inestimable love for Aotearoa the land of New Zealand... Horouta came here but today we the descendants of those canoes are not what I call united as one people as a whole. Nō reira tēnā koutou tēnā koutou. Therefore, I greet you welcome, welcome, welcome.”

Documentary footage spokesperson: “The interpretation was done here by Mr Paikia and that was the main speech of welcome given by Mr Rātana as Chief of his village.”

(Water is seen trickling into a pool of water with ferns in the foreground interrupted by a sudden cut to a time lapse of the brilliant sun clouds and blue sky as a Rātana voice over prayer is spoken by Apōtoro Wairua Ricky Cribb. The sequence is aimed at signalling Rātana’s spiritual journey and the sacredness of his task to lead his people of all ethnicities to spiritual salvation).

Cribb: “E te Māngai e ngā anahera pono i roto I tō koutou korōriatanga, ko te Māngai hei tautoko mai āiane, ake nei, ai.

The sun, blue sky and clouds, dissolve into the interviewee Arahi Hagger who is holding his granddaughter.

Hagger: “Tahu Pōtiki Wiremu Rātana was a divine healer... (Hagger dissolves into the sun blue sky and clouds)... and the mouthpiece between God and man in this century. In the old days... (There is a cut to close up of a silvery white waterfall. The use of running water and waterfalls reference the spirituality associated with Rātana’s prophetic mission and the sacred waterfall Te Rere Kapuni).

...before the missionaries migrated here to New Zealand, Māori already had their relationship with God... (cut to the waterfall of Te Rere Kapuni with a golden colour effect over it. The golden hue suggests the notion of Māramatanga, enlightenment and the clarity of the Prophet's vision).

...Te Rere Kapuni and that's when the prophet Tahu Pōtiki Wiremu Rātana Te Māngai Piri Wiri Tua used to go up into the mountain up in Taranaki and meditate with Ihoa. When Tahu Pōtiki Wiremu Rātana was put through his test for forty days and forty nights it was the angels Gabriel and Michael that came. We can go back as far as Deuteronomy...

(The Bible on red satin is open at Deuteronomy then closes and a transition is made back to Te Rere A Kapuni) The red satin is used to reference the blood of Christ spilt for humankind's salvation while Deuteronomy references Rātana in the line of great prophets of Israel).

... God speaks about sending the last great prophet who would be a descendant from the house of Israel. The poropititangā talks about a person that had spoken a prophecy, about an individual who will come from Taranaki.”

(A quote appears over blue sky and clouds then the background transitions into Mount Taranaki). The sequence eludes the emergence of a prophet from Taranaki where Rātana met the archangels Michael and Gabriel at the waterfall Te Rere Kapuni.

Hagger: “There is a man coming however, who will, be carrying two books; the Bible and the Treaty. You will listen to him.<sup>2</sup> *He was the one they spoke about this individual will be carrying two books.*<sup>3</sup>”

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<sup>2</sup> Hagger [2016]. Rātana Archives. Aperahama Taonui – Ngāpuhi Prophet, 1863.

<sup>3</sup> Hita-Brown, C. [2006]. The Coming of Pākehā Religion: The Spiritual Significance for Māori

(The quote dissolves into the Bible opened at Deuteronomy at the exact page of the prophecy and is closed by a hand. As the bible is pulled away red satin is seen where the Prophecy quote re-appears again to exemplify the power of the prophecy. The quote fades into the red satin that transitions into an image of Rātana who is superimposed over a simulated castle wall as the interviewee Hagger continues. A Nazi symbol and swastika have four square films of archive footage of the Second World War during the Hagger and the Newman korero). The archive footage refers to the visions seen by Rātana the prophet.

Hagger: “So when he went to England he prophesied about the bombing of London. That came to pass. We are not fighting against the flesh we are fighting against the principalities of darkness. He is the last of the great prophets that’s not only in Māori-Dom but the great prophets of the Old Testament the New Testament and the Book of Revelation. And he prophesied the Second World War. He actually prophesied Adolf Hitler.”

Newman: “When I go back and look at his prophecies I have never seen anything so accurate. He prophesied the Second World War well before it happens...

(Hitler is powerfully speaking German as all four moving pictures are seen in the swastika Seig Heil, Seig Heil, Seig Heil. Hitler exemplifies the power of evil and has the analogy of the Crown and their brutal act upon the innocent at Rangiaowhia. (A cut to Hagger appears on the screen).

Hagger: “And the main one that he prophesied was when he went to Japan...

(A Japanese flag is flowing in the wind is superimposed over the sun blue sky and moving clouds, the flag then dissipates from view. A long shot of a plane is seen).

*... it was the emperor Hiri Hito he prophesied because he was arrogant and he called him-self a God...* (A sudden cut to footage of a close up of a Japanese fighter pilot is seen firing and speaking Japanese in the background as cuts to ships exploding to fill the scene).

...And, Tahu Pōtiki Wiremu Rātana the Māngai (divine mouthpiece) that he had to come down to human level, that if he didn’t listen to what he spoke, that two lights will come over Japan and we know those two lights were the bombing of Horoshima and Nagasaki. Two explosions of a special effect signifying the atom bombs of Hiroshima and Nagasaki burst on the screen

expressing the power of Rātana's prophecy. (*A cut is made to Hagger as he continues the korero*).

...And there was a prophecy made about the black people being free and Mandela walked into the stadium and they were the Rainbow Nation...

(Nelson Mandela speaks as a close up still of him dissolves into a photograph of himself with a Spring Bok Rugby Captain Francois Pienaar the victors at the Rugby World Cup final in 1995. Then there is a cut to Mandela and De Klerk a single photograph of Mandela and another with the white De Klerk with his arm raised. The power and accuracy of these prophecies are exemplified by this public domain footage and documentation.

Mandela: "It is an Ideal that I am prepared to die!"

(More, public domain footage is shown of the Twin Towers. Of the planes crashing into buildings and people running from the explosions in the street. This brings the prophecy into reality for the viewer.

Hagger: "When he went to America and he was standing in Manhattan and he prophesied about the Twin Towers, Sodom and Gomorrah. That came to pass the bombing of the Twin Towers 2001. Special effects footage used to show the two atomic bomb explosions exemplifying the validity of the prophecy.

And he also prophesied about Obama about a black man becoming a leader of America in 1925. He was standing in Chicago and exactly where Obama did his inauguration speech is exactly where T.W Rātana Te Māngai set the prophecy...

(Public Domain footage of the Obama inauguration is shown. The realism brings the prophecy in a set place and time for the viewer.

...In time to come you will see two towers the Vodafone Tower and the Telecom Tower and then you shall see a woman rise from out of the Labour Party and the first women Prime Minister elect in New Zealand and that was Helen Clarke. And there's another prophecy about

Helen Clarke being the head of the United Nations. She's already in there so we are waiting actually for that prophecy actually to come to pass...

(A United Nations Pōwhiri dissolves in three public domain film segments. These are in squares from bottom left then middle then dissolving into the top right-hand corner as the words are spoken.) This captures the aura of the event and the prophecy. United Nations Spokes women: "It is a privilege to welcome our new UNDP administrator Ms Helen Clarke."

(The image in the right corner dissolves leaving the blue sky then cuts to a brilliant sun in the left corner with blue sky and clouds as Hagger continues. As Hagger speaks a series of moving clouds dissolve into each other from opposite directions. A close up of Apōtoro Wairua Beau Te Mātaki dissolves into the foreground with a waterfall as the background reverberating. A dissolve of an image of a stained-glass window of a medium shot of Christ on the cross tilts downwards then dissolve into an image of a demon with flames rising from the base of the screen. A wide-angle image of a stained-glass window shows the last supper with a golden chromatic superimposition (special effect). Slowly the camera zooms into a medium close up of the Christ).

This passage creates the images necessary as Hagger speaks to give essence and validity to the Apōtoro Wairua and the role he plays as an Apostle dealing with unseen forces.

Hagger: "Taha Wairua which is the Apōtoro Wairua and they were the men of Te Māngai. The job of the Apōtoro Wairua is all spiritual mahe. They were given the gift to discern things of the spirit to pray over the sick to cast out demons they did all the work of the mahi of the spiritual side things that we don't see with the human eye during the last supper when he broke up the bread and gave the wine to represent his blood at that very moment they became Apōtoro Wairua... (Clouds are shown in time-lapse with a golden special effect overlay). The time-lapse and the golden effect creates a brilliant Māramatanga/wairua effect.

...When he ascended back into the clouds he told them to go and preach and to convert all the people in the name of the Father the Son and Holy Spirit."



Figure 10. Uncle Beau Apōtoro Wairua

(The camera aimed directly at the sun tilts downwards with a sound affect it reveals a totara tree in brilliant sunlit rays that dissolve into the image of Beau Te Mātaki (actor) below. A pan from left to right reveals a wide shot of the background of the waterfall with Mātaki in a medium shot then cuts to a tilt upwards from the feet upwards to a head and shoulder shot with the top of the waterfall cascading in the background. There is a cut to a head and shoulder shot with Mātaki at the left of the frame then a cut to a front of the head and shoulder with the waterfall behind). These techniques of shooting into the sun and panning down the tōtora with the rush of sound give a sense of illumination from the Māramatanga and the spirit of wairua coming from the heavens to the Apōtoro Wairua on earth shrouded in the sacredness of the waterfall).

Mātaki: “E Ihoa o ngā mano ahau ki te tapae ti a oku he katoa. Ki mua a koutou ma koutou e te hungā kei tahi kia punga atu ka noho ano ahau e rongo i te ngākau ripeneta kia whanau hou ai i roto i te wairua, ko Te Māngai hei tautoko mai aianeī ake nei I.”

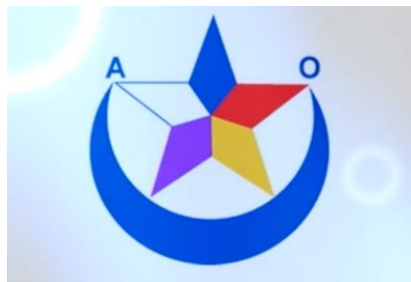


Figure 11. Rātana Crescent Moon

White clouds in three sequences of time-lapse from different angles dissolve into each other. A cut to Hagger while his shadow is seen in the reflection of the computer screen with the Rātana Band.

Hagger: “When you hear the Rātana march you know that we are on the move that song played by the reo is used to march the people from the marae down to the temple or wherever we go on different marae around the country. That’s the waiata they play the Rātana march once you hear it you never forget it.”

(A medium shot of a worm’s eye view of the clock tower above the Manawa at Rātana Pā, an image of Rātana is seen, which then cuts to two wide-angle shots of the Rātana Temple. A cut is made at a Dutch angle of the Rātana band marching. There is a cut to the morehu in front of the Manawa, the rainbow is seen above the Manawa which had moved from the Temple to above the Manawa at Rātana. The miraculous capture of the rainbow moving from over the temple to over the Manawa signifies the sacred Māramatanga in wairua of Rātana’s enlightening mission and a covenant between the anahera pono, morehu and Ihoa.

An Akonga and Apōtoro Rehita say a prayer during the advance of the band:

Akongā and Apōtoro Rehita: “E Te Māngai e Ngā anahera pono.”

(John Key is welcomed on to the marae at Rātana pa).

Rātana Karanga: “Haere mai ra e te Māramatanga e te ...”

(John Key speaks at Rātana Pa. The voice over is resounding as he is seen walking in a medium shot with the National Party. This then cuts to a wide shot of Key is speaking in front of the tent before the Manawa).

John Key: “We are here today to celebrate T.W Rātana his teachings the things that he believed in his vision for his people. He was a man who had a view about the future he was a man who was inspirational for Māori. He was a smart man.”

(A cut to a Rātana flag is briefly seen and then a cut to an acute angle of an old bible as it dissolves into a time lapse of grey white clouds and blue sky. This gives the viewer a sense of the passing of sacred time. A cut reveals a brilliant wide shot of the wairua of the sunset with rays from the sun illuminating. Then a slow zoom moves outwards to a medium wide-shot that fades into the interviewee Hagger followed by Gordan Ririni of the Reo Rātana Band who begins his korero).

Hagger: “In the old days in the Old Testament with Moses how the people used to march they used to have the soldiers up the front the same as that but in a different time period.” (Close up of Gordan Ririnui at Rātana Pa).

Ririnui. “In the Mangai’s enoi, his enoi was, ‘Ka koko hongia e wairua e pono e te tika e ngā tamariki ia te tera reo haia whakakororia e a Ihoa o ngā mano. So, their role was to broadcast to glorify Ihoa. He likened that pene to that of the band back in the scriptures of David.”

(The interviewee is cut to a medium-wide shot of the Reo Rātana Band outside the temple shot from a worm’s eye view to give power to the image. The interviewee Jeff Pene is briefly seen and is dissolved into black clouds with a full moon at the centre. As the word trumpet is mentioned there is a cut to the painting of the trumpets of Jericho. There is a cut back to Pene). *The Black Clouds personify the evil of the demon Satan. The black clouds and moon are cut to again to show the evil of the darkness followed by a cut of a very low angle shot of the Rātana band giving power to the image in the front of the archway of the Rātana temple in the annihilation of evil.*

Pene: “To seek out or to destroy the works or the demon of Satan. It was trumpets that bought down the walls of Jericho it wasn’t bombs or armies it was trumpets. But in the case of the band Ngā Reo and the church, the walls of Jericho was the break-down of black magic the annihilation of Tōhunganism.”

(Time lapse of grey-white clouds in a wide medium shot rush from right to left fading to black then a Māori boy is seen with flames at the foot of the screen are overlaid followed by a dissolve to clouds moving above and a sudden flash of red, synchronised with the sound of thunder).

The time-lapse denotes the passing of time the red with the sound of thunder denoting the bloodshed and terror of evil.

Hagger: “We are not fighting against the flesh we are fighting against the principalities of darkness. It’s not the Pākehā people but it’s the injustices of the law. You can go back to the Garden of Eden when Cain killed his own brother and god spoke to him and he could hear the blood speaking from the ground...

(The Māori boy Teysharn is seen again with a red tinge effect over him with flames at the base half of the screen to personify innocent blood being shed and the deliberate burning at Rangiaowhia).

...That injustice it’s been done you can’t cover it up.”

(A fade to red is seen over the whole screen signifying the blood shed as the word Rangiaowhia appears from the bottom left to arc to the top right-hand corner over a medium shot of the tomb of Jesus that is illuminated from inside in a golden light). These symbols show the martyrdom in the Rangiaowhai Catholic Church and their belief in Jesus Christ. (Rangiaowhia fades away as the close up of the Rangiaowhia memorial stone plaque at an angle is superimposed over the golden tomb. When Newman begins to speak. The scene dissolves into three Maniapoto Māori carvings are seen side on that are phased into clouds moving in the sky). The significance of the carvings and the tūpuna are important in the wairua of Rangiaowhia. Newman: “Let’s get on with it and get over all that Māori stuff. And, I think that is an irresponsible and uninformed attitude. As a nation now in many ways is world leading because we are recognising those injustices of the past. So, Missionaries and Māori in a sense were both betrayed within four years of the treaty being signed. We cannot forget the importance of what this man, this prophet this political visionary did to put the... (A photograph of the reenactment of the Treaty of Waitangi dissolves into the close up of the New Zealand flag flapping in the wind. The flag dissolves away at the same time an image of another reenactment of the Treaty is shown in the foreground of the same clouds. The scene fades into a close up of a dragonfly perched on a small plant in deep green foliage. The dragonfly disappears and then returns exactly as the words *are spoken*)... Treaty of Waitangi back on the table”. In the east the dragonfly is the symbol of eternal life and the use of the dragon fly is

deliberate to capture the wairua of the significance of the Treaty of Waitangi. (Another pan of green foliage appears as a painting of the Treaty of Waitangi is given the illusion of movement as the green background moves from right to left. The painting dissolves away as a Maniapoto Māori Craving is seen with blue sky and clouds in the background while the background is still panning. An image of T.W Rātana under the archway is dissolved into view. Rātana fades away as another image of the Treaty being signed to the left of the green foliage dissolves into full view. The Treaty image dissolves away into a medium shot of a totara at a canted angle that a small black and white image of Rātana dissolves into in the top left corner. This scene dissolves into the Rātana temple at night-time as the same Rātana image on the left dissolves to the right of the illuminated temple. The Maniapoto carving, Rātana, the Treaty signing the Rātana Temple and images create the purpose of Rātana's enlightening mission for Māori, morehu and the Treaty. The photo of Rātana dissolves away then the temple dissolve as clouds briefly replace them as Hagger comes into view. Head and shoulder shot in the left of the frame).

Newman: (We would not be at this place to day where we are dealing with all of these unresolved issues of Treaty settlements if Rātana had not got up a petition alongside Te Waharoa that asked for the Treaty to be bought back and made part of the future of this country and to resolve those long-standing issues that had been ignored for so many years. So, he was part of the restoration of Māori spiritually.”

Hagger: “Te ao Māori is the old world that we came out of. (Moving clouds flash in and out during the korero) With the tōhunga of old when they got the gifts some of them used them accordingly. But there are some of those that used the gifts for other reasons cast tapu on water wells on marae and so when the people the children would go there they would get affected by it and they would become māuiui or sick... The clouds become dark and blackened personifying evil and death. ...So, in some case some of them would die. (A Christian cross at a cemetery appears in the black clouds) ...And it was a necessity for the last great prophet to come along... The Māramatanga of Rātana is expressed as the clouds become light and dissolve into a totara with the sun shining through creating a divine presence ...and remove all those tapu that were put on those, marae and of course we know that was Tahu Pōtiki Wiremu Rātana who carried the mantle of the wairua tapu who became Te Māngai o Ngā Ariki. I can go outside and look everywhere and I can feel and see the presence of God, everything around us ...The wairua of light from the sun bursts through the totara that dissolves into Hagger who

laughs as the granddaughter comes into the interview and climbs upon Hagger's lap. The timing is perfect the dialogue exactly as the words I can feel and see the presence of GOD the child appears! ...The kupu of Piriwiritua have already been stated if you do injustices to the Māori people your government will fall and crumble." (Hagger dissolves into the brilliant golden sun on the ocean waves as Mātaki brings the Vision of Ihoa.

(T.W. Rātana – Ihoa Vision 1918 appears in text over the sea. The text dissolves away then it is replaced with the crescent moon of the Rātana faith. The crescent moon dissolves into a worm's eye view of a wide angle of the waterfall with a magnificent rainbow. The rainbow transitions to a wide shot of a magnificent waterfall panning from right to left. The waterfall dissolves into blue sky as a white dove in slow motion hovers down as the Holy Spirit is mentioned in korero). The dove disappears the golden ocean waves reappear. The illuminating colour depicts the power and majesty of the Māramatanga of Ihoa upon Rātana.

Mātaki: "I Ihoa have heard the cry of the people. This is the reason why I have come to you the Māori people to be my footstool upon the earth. Go forth and unite the Māori people under me Ihoa heal them in all their infirmities in the name of the Father of the Son and of the Holy Spirit and the Faithful Angels."

(A summary of images previously seen are of Ruatara, the ship the Boyd, Samuel Marden The Marsden Cross, Henry Williams, Samuael Marsden, Te Pahi, Māori Chief, Māori Chief, Kuia, Colenso Hobson, Henry William, Hadfield, King Tāwhiao, Tamihana, Rewi Maniapoto, Samuel Marsden, Tamihana, Soldiers, Rangiaowhia, Colonel Cameron, Rangiaowhia, Kereopa Te Rau, Carl Volkner, Anglican Church, Rātana Temple, Rātana morehu, Tahu Pōtiki Wiremu Rātana).



Figure 12. Moko Upoko (Head)

These images are seen at intervals dissolving in and out to the rhythm of the Rātana hymn E te Mātua and E Te Rangi as a river flowing from deep dark shades to brilliant silver from the reflection of the sun flowing upwards towards the heavens personify the wairua, light and holiness of the healing waters as the hymn of Rātana E te Mātua e te Rangi is sung by the Rātana Choir creating an aura of divine healing (Source: Hagger; Rātana archives)

“E te Mātua e te rangi  
Whakarongo mai  
Ki te reo o te morehu  
Kei kapea e koe  
Aratakina  
Te Iwi Morehu  
Kia whi whi ai ki ngā hua kei kapea e koe.”

(RANGIAOWHIA – In white text dissolves over a river flowing like silver as the sun reflects upon it. The River is flowing upwards from bottom to top towards heaven. There are over 26 professional photographs capturing the 100-year centenary of the Rangiaowhia Incident in 2014 by Manatū Taonga (photographs) are dissolved into and out of the awa in unity with no separation between them bringing strength and healing in rhythm with the waita). Again, the consistency of the brilliant reflection of the sun flowing upwards towards the heavens is personifying the wairua, light and holiness of the healing waters.

## E PA TO HAU

E pa to hau  
He wini raro  
He homai aroha  
Kia tangi atu  
Au I konei  
He aroha ki te iwi  
Ka momotu ki tawhiti  
Ki Paerau  
Ko wai e kite atu  
Kei whea aku  
Hoa I mua ra  
I te tonuitangā  
Ka haramai tenei Ka tauwehe Ka raugaiti au<sup>4</sup>

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<sup>4</sup> The author of ‘E Pa To Hau’ moteatea was probably Rangiamoa of Ngāti Apakura, one of the principal tribes of Waikato. Te Wano, a cousin of Rangiamoa, was also of Ngāti Apakura. Ngāti Apakura used to live at Rangiaowhia (near Te Awamutū), at Ohaupo, and in the district extending to the Waipa River in the direction of Pirongia. But after the Battle of Orakau in the Waikato War in 1864, Ngāti Apakura were thrust out of their homes by the British troops despite the fact that they had not been armed and took no part in the war. Later their lands were confiscated. A description of the prosperous and happy way of life of Ngāti Apakura in the ‘golden age’ before the war—the great groves of peach, apple, cherry and almond trees, the fields of wheat, maize, potatoes and kumaras, the mills which produced flour for the Auckland market—appears in James Cowan's book, ‘The Old Frontier’. When they were forced by the soldiers to abandon their homes, a section of Ngāti Apakura travelled toward Taupo. At Tirau (its full name is Titiraupengā), Te Wano asked his people to climb with him to the top of the hill so that he could gaze once more upon his former home. Te Wano died on this hill at Tirau, and was buried there. Ngāti Apakura travelled on to Taupo, settling at Waihi and Tokaanu on the southern shores of the lake. There they were afflicted with a disease, and most of them died. In lamenting the death of her cousin Te Wano, Rangiamoa was mourning the fate of all her people. The first verse of this song, which is the one most often sung, has been attributed by some to Te Kooti Rikirangi.)

The last photograph of Rangiaowhia Centenary cuts to an image of Winiata head and shoulder shot composed at the right of the frame. Winiata “It must have been a terrible thing and you do wonder why our people didn’t ditch Christianity completely after that.”

(Images of stills of Christian, Rātana faith, demons, moving images and time lapse are flashed over the screen to the powerful music of heavy metal by (My Damned Kind...) as flames are dissolved over the images.) The heavy metal creates the powerful intensity of the images creating havoc, macabre, fire, torture, mixed with religious symbols that portrays the betrayal of the church and the crown as the psychological pain of Māori faith in Christianity is obliterated with fire.

“Watching your history unfold  
Where are your demons and soul?  
It’s our call belief  
It’s out their relief  
From the pain you are now calling your home.”

The moving images of Christ on the cross dissolve to a minister with a green stone cross personifying the closeness the missionaries had with Māori that transitions to a close up of a minister at Holy Communion. He is blessing the members of the congregation at mass.

“Your, Kingdom Come Your will be done on earth as it is in heaven...”

The body of Christ the blessing of the Lord Jesus be with you... [A young baby makes an innocent sound of agreement.]

The sacred peaceful wairua is captured showing blue sky with moving clouds dissolving to a magnificent wide angle shot of a waterfall. The hymn of Ma Te Marie begins and dissolves to a head and shoulder image of T.W Rātana with three doves overlaid over him. They are beneath his chin. In slow motion the doves ascend in flight as a golden special effect is overlaid creating a heavenly golden glow as the music of Ma Te Marie resonates a peaceful serenity.

Rātana is seen walking under the archway of the temple in a medium wide shot. The golden effect overlay dissolves into the image of the Christ in a Crucifixion Statue, panning from left to right. The golden special effect glows and dissolves into a water fall as a woman in purple with arms stretched in a medium wide shot beneath the water fall turns around in slow motion. The Holy Spirit of the dove ascends down from the waterfall into the golden light. These images capture the divine nature of the wairua and the Māramatanga of Rātana and the holiness of the mission...

“Ma te Marie, Pono Hoki, Tama Wairua, e Arahi”

The essence of these images transports the viewer to the aura of the ancient past. The close up of leaves in a forest dissolve into images of a full shot of Moa walking in the ngāhere, that dissolve into a kakako calling out that dissolves into ferns over a stream of running water. A dinosaur head is seen very briefly then a close up of a tuatara. A giant eagle of the ancient past (depicting the largest eagle in the world known to Māori) is suddenly cut to! Then a tuatara scurries away finishing on a close up of the tuatara. The sound of the kakako resonates, as a waterfall from a worm’s eye view cascades downward. A transition to a medium wide shot of kiwis are seen on the forest floor. Waves cut into the scene as another cut captures a soaring sea gull in the blue sky. The roar of orange red waves is cut to and brilliant light is seen under the waves beneath the ocean signifying the Māramatanga and enlightenment of Rātana.

Waiata by Rose Arapere “A Ihoa wairua ka nui te aroha mo koutou ...”

Newman: “This was a means to understanding the great mysteries in the Papeira Tapu the Bible books that were finally starting to be translated into the Māori language. When those slaves were released they took those stories back to their own people.”

Māori instruments the purerehua, taonga puoro (flute) by Rob Thorne resonates in his composition Waia Te Māramatanga as the crucifixion of Christ plays out in horrific scenes of macabre, destitution, engagement with the eyes of peace and love are seen as the eyes engage in the turmoil in the aura of murderous crucifixion. This creates a Māori rendition of their perception of Jesus and Christianity. The tomb and the resurrection are seen as the Christ is

overlaid over the empty burial cloth entering into the light...the Māramatanga. Four white doves and the golden light special effect creates the ascension into heaven create the wairua as the voice of Winiata is heard. (His voice is followed by a transition into a tilt upwards over a close medium shot of a marble angel upon a cross. Winiata dissolves into view. A long slow zoom from an extreme close up of a marble cross reveals flames overlaid at intervals as head and shoulder image of Kereopa is dissolved into the scene to the right of the screen.)

The scene of Christian symbols sets the scene for the korero of Winiata.

Winiata: “We have got newly minted Christians in amongst our tūpuna who would have probably put as they were required to put a lot of faith into them, their preachers their ministers at Rangiaowhia. That would have been absolutely horrific where our people thought that they were actually safe.”

Newman: “One of the principle people involved in this has lost his family at Rangiaowhia in that fire and he’s wild.” (Flames are overlaid as the Kereopa re-enactment is re-lived by Cribb.

Re-enactment by Ricky Cribb as Chief Kereopa Te Rau.

“Friends, this is word from God to you. If any missionary or other European comes to this place do not protect him, he must die, die, die, die! (J. White Tūwharetoa pg. 420)

Whakamatea waratia ngā mahe a te Rewera!”

“Destroy forever the works of the Devil!”

The text in white appears in english on the screen as Māori is spoken by Kereopa.

The wig, make up moko and harakeke cloak are replicas to enhance the wairua of Kereopa. During the filming in character a fantail before me. Two Tui were singing loudly two feet above my head as these words were spoken. The wairua here is happening the connection with Kereopa and tūpuna are captured on film.

(The text translation in white... is dissolved over Kereopa and the flames. As Kereopa turns to leave the there is a sudden cut to a scene obscured by flames of a soldier from a worm’s eye

view on a horse rushing past and with his sword slashes the little girl heavily into the ground to a girl. A cut to a close up of the Raupo Church burning is seen briefly then a cut to a close up to an extreme close up as Kereopa engages the audience. The brutal scenes set the foundation for the korero to come... There is a cut to a photograph of Te Ua Horo Papera that has a bible with gold light streaming over it dissolved in then out as the image of the tomb with gold light appears and disappears in the same fashion creating the divinity of his vision.

The voice over by Cribb: begins: Cribb is in silhouette in the foreground in close up and obscured the voice echoing in the darkness with stained Christian windows in the background. This scene creates imagery of Christian symbols echoing from a dark place.

“Taranaki chief Te Ua Horo Papera who had been a student of the teachings of Christianity. One night he visioned the angel Gabriel coming to him and revealing a new religion (His guiding angel or spirit he called Te Atua Pai Mārire for which the cult got its name) that will give Māori dominion over the Pākehā. The apostles sent by Te Ua to the various tribes were told to remain peaceful to the Pākehā and create no violence, having intense hatred for the European (Musket gunshots are heard). They disregarded the instructions of their leader and launched out on a campaign of bloodshed.” (Grace pg. 472)

(A medium shot of a British Soldier appears from out of the bushes to the right of large tree. There is a cut to black then another cut as the camera viewing the head and shoulders swivels capturing the soldier moving from left to right and away from the camera. A sudden cut to black then the soldier in a head and shoulder shot faces to his left firing the musket with the sound of a gun- shot there is a cut to black and the another of the Soldier an extreme close -up dolly’s out along the musket to the end then cuts to black with gun shots are heard three times as the cut to black is repeated as the soldier is firing again, again, and again. From the black there is cut to the soldier emerges from bushes moving towards the right of the camera. After the cut to black the sound of lightning reverberates revealing the shiny rim of the soldier’s cap and the camera dolly’s out revealing the length of the musket to the tip of the bayonet. During the sound of the gun blast a cut to the other left side of the bayonet the camera dollies in along the musket to an extreme close up of the soldier’s face. The musket shots are heard as a white flash of trees and a white overexposed sky, cuts quickly to black. The sound effect of tension

slowly builds as a medium shot of the soldier to the left tentatively then aims the musket the camera with full depth field the camera dollies to the end of the blade of the bayonet.)

(The musket fires! The sudden cut to extreme close up of the soldier's head is seen briefly then cuts to black. The sound of tension is seen in the blackness. The sound of a lightning strike sounds as a cut to a short depth of field blurs the foreground of a protruding branch as the camera tracks from right to left. A cut to a medium shot of the soldier face away to the left is seen as the sound of tension gradually gets louder swivelling to his left tentatively he looks behind him. The sound of tension builds. There is a cut to bush and foliage the Māori warrior is obscured and camouflaged. A sudden jump cut has the warrior filling the frame in a medium close up shot passing briefly and rushing past the camera.

The tension is building very loudly. The soldier is in the right of the frame in a medium shot facing away to the right his gun poised. A sudden yell sees the warrior from down low leap upwards filling the left side of the frame and cuts the Soldier down out of view as the warrior brutally slams the tomahawk downwards twice.

There is a cut to black then a close up of the warrior's face and the tomahawk dripping with blood then a cut to and extreme close up of the soldier in shock his eyes open, blood dripping from his bottom lip. A sound of a gasp is heard as a close up of the tomahawk is seen dripping with blood. Another cut shows the warrior head and shoulder shot crouching, his tongue out in a frenzy with blood dripping from the tomahawk. A sudden cut returns to an extreme close up of the soldier the blood drop on his lip drips down then cuts to black showing flashes of white sheet lighting across the silhouette of bush tops. A cut is made to the tomahawk on the ground covered with blood the camera in a one-shot, tracks right to down the musket on the ground to an extreme close up, his facing downward in the top of the frame of the soldier. A cut to black then lightning flashes again. A cut back to the soldier who is the same pose of horror as the camera turns left and around the soldier's head, then dolly's upwards and out of focus. The sound of lightning is reverberating as the scene is cut to black).

The following scene (at 45 minutes: 43 seconds to 47:07 of one minute 24 seconds) depicts the savage killing of a soldier of the crown as he is seen in the ngāhere (forest) hunting to shoot Māori with his musket. Extreme angles and tensions are built with the reverberation of sound

causing suspense building in the background. The tension builds and reflects the brutal slaying of the soldier from behind by a Māori warrior with a tomahawk. The scene of macabre and butchery is complemented with flashes of lightning and shots of darkness. The prophet Te Ua was disobeyed and the utu for what happened at Rangiaowhia is clearly seen.

The thunder lightning and sound building suspense portrays the rising tensions among the Māori the brutal slaying of Pākehā symbolises the Māori violence directed at the Pākehā for the burning at Rangiaowhia.

*Ricky Cribb: (Reads from 'Tūwhare Toa' John Grace, 1959): (A cut from the black screen returns to the Cribb voice over. Cribb is obscured with the light of the Christian glass windows piercing the darkness. A cut reveals a yellow sunset with blades of barley grass in the foreground. A close up of a glass stained window of a priest tilts upwards from the feet to the head.)*

The presence to Māori of the missionaries the wheat sown by them and stained windows of Christianity set the scene.

“Kereopa became the leader of the new religion and swore vengeance on all the missionaries of the Church of England

(A cut from the window shows the screen in a blaze of flames. The yellow sunset is again seen a short zoom out then a tilt down and then upwards but as a Union Jack is briefly overlaid and then recedes as Mount Taranaki appears with yellow sunset the Union Jack returns as the background is dissolved into orange fire. The flag vanishes the fire is seen then is dissolved into a scene of wheat then a wide shot of a soldier on foot and another on horse-back are seen walking in bush. Images of soldiers are seen walking and on horse-back.)

After the burning at Rangiaowhia, the Pai Mārie sect took an active part in hostilities between Māori and Pākehā. In 1864 they came under the notice of the government. In April of that year the military authorities issued instructions that all crops belonging to Māori people were to be destroyed. Captain Lloyd and his soldiers were sent to burn their crops. The Māori, who were concealed in the fern nearby, launched an attack. They killed nearly all of Captain Lloyd and

his men. (A cut to a close up of a soldier's head bathed in blood is made. The scene returns to the sunset that becomes engulfed with flames. A cut is made to the bloodied head.) Captain Lloyds head, together with those of the other soldiers were killed and decapitated, their heads taken by fanatics and sent throughout the country as an incentive to other tribes of the movement to endeavour to overthrow Pākehā rule.”

Kereopa Chief of Te Arawa and Apostle of Pai Marie fuelled by the death of his wife and two daughters in the fire and the loss of his sister the following day at Hirini he took the head of Captain Lloyd all the way from Taranaki in a blood rage to Opōtiki.

The scene encapsulates the brutality of the UTU as a direct result of the burnings at Rangiaowhia and how the Māori were ready for this betrayal to plunder burn and take their land.

*“On the 1<sup>st</sup> of March 1865. Thomas Grace and Carl Slyvius Volkner were captured at Opōtiki”*  
(A wide shot of the right side of a Catholic Church sees a medium shot of Volkner walking from right to left past the camera obscuring the Church. A cut is made to a worm's eye view of Volkner in a medium shot looking down reading the open Bible. A cut is made to the narrator with the Christian stained-glass windows. Another cut is made to a worm's eye view of a medium shot of Volkner and Pokeno the executioner. The sun is beaming down in shafts of light as Pokeno places the hangman's noose around Volkner's neck. During this time a brief cut is made to Volkner who was previously praying with his head down surrounded by candles in the Church. A cut is made to a Dutch angle medium shot of Pokeno over Volker's shoulder. A close up of Volkner being hoisted swiftly upwards at a canted angle the sound of thunder resonates as his body is flapping from side to side. Another cut is made to a close up of Volkner with his feet dangling).

Under the willow tree Volkner asked for his prayer book which was given him he knelt down and prayed God is Light and in him is no darkness at all. Carl Slyvius Volkner was hung.”  
(Tūwharetoa, John Grace p. 473)

*“It is said that he hung struggling for an hour. (The louder sound of thunder again increases another depiction of the hanging and is done from a worm's eye view close up. Volkner's*

body is dangling wildly with yellow flames overlaid. The sound of a haunting wind is heard. I brief cut to a medium shot of the lower half of the body is made as it is hanging in a silhouette.

A quick cut is made to the sound of thunder as a bloody tomahawk is chopping at the neck of Volkner. (Instantly a cut shows the bloody heart moving towards the camera is over the body of Volkner. The Bible is still in his bloody hands. The narrator continues the glass windows etched in the darken church. A cut is made of a medium close shot of Volkner lying on his back with blood protruding from his eyeless face. A cut is made to a close up of Kereopa with a bloodied eye in his right hand then another cut is made to a close up of two bloodied eyes in his hands.) Realism of the macabre and custom of Māori in degrading the Christian religion for what they had done at Rangiaowhia is deliberately shown in full view of the audience.

...He was decapitated and his heart was torn out. The scene was dreadful and the fanatics were all anxious to taste his blood.” Many rubbed it on their faces. Even some of his old friends took part in it. Kereopa forced his eyes and swallowed them and afterwards desired the body to be given to the dogs. (Tūwhare Toa John Grace p. 417). (The sound of dogs snarling and eating flesh is heard as the narrator is speaking in the darken church with light piercing through the window. A dissolve is made to a dolly in towards a medium shot of the marble statue of Christ on the cross as you hear.) “*Lord Jesus*” is being spoken in the Church.” The sound of the dog eating flesh creates the flesh-eating mood of macabre.

Cribb: (The Voice over continues beneath the glass stained window of the Christ. A cut is made to a medium shot of Kereopa at a canted angle as he walks below the marble statue of the Christ on the cross towards and past the left of the camera.) The moving images *shows Kereopa and his devotion to Christianity. “Father Reina baptised Kereopa Te Rau in the early 1940’s. He converted to Pai Marie after being a catholic for over twenty years.* (A cut to the he narrator shows dark blue skies mirrored in his glasses as they swirl and move. A cut is made to the wide angle of the side of a Catholic Church of a flash back of Volkner walking from right to left past the camera. Another cut is made to a close up of Volkner’s head beyond the silhouette of lighted candles in his Church is seen. The image of Volkner dissolves out of focus into the brilliant light of a close up of many candles. A cut is made to a Union Jack flag moving that overlays a soldier at a canted angle shooting downwards. The barrel of the musket is pointing down towards the viewer then a cut is made to a close up of candles being blown out.) The

images of the Volkner the candles the church and the soldier with the musket show the extremes of love and destruction that Christianity brought to Māori regarding Rangiaowhia and Volkner.

“The loving catholic for twenty years was prepared to bastardise the Christian Faith of Te Pākehā GOD and was fuelled by the hatred of Te Pākehā for slaughtering his family when the church was burnt in the fire.” (A cut is made to close up of Volker’s head followed in quick succession but another jump cut at a different angle of the head. Another cut shows the lower torso of the body being dragged across grass cutting to a headless body at a canted angle. A series of quick cuts are made to Volker’s shoes dragging out of the frame at a canted angle upon grass to a cut to headless body close up, then a bloodied headless neck and shoulders, then a cut to the bloodied heart is followed by a cut to a close up of the torso of Volkner’s headless body and the lower face of Kereopa laying the body downwards.)

“The headless body was taken into the church and laid near the altar. And with Volkner’s blood the fanatics they went through the Holy Communion Service with Kereopa in the missionaries’ cloak, conducting the whole the ceremony.

(A cut is made to a close up of blood dripping from a metal communion vessel at a canted angle with church windows the focus in the background. *Another cut is made to a worm’s eye view from inside the communion vessel the blood is dripping into Kereopa’s wide-open mouth in the background the flames are burning the Māori Catholic Church down. A cut is made to reveal the side on wide shot of the Catholic Church of Volkner as the hymn is heard. “Come to me and never be hungry.” At the same time a cut is made to a close up of the Māori Catholic Church burning...*

This imagery is powerful as Kereopa drinks the blood of Volkner the camera shows from inside the communion vessel him drinking the blood of Volkner with flames of the Māori Catholic Church burning behind him. Kereopa is drinking the blood in UTU to bastardise the

Christian GOD for what happened at Rangiaowhia regarding the burning of his daughters and wife... Another two cuts are made of Kereopa drinking in Holy Communion the first inside the Church the other from a worm’s eye view from inside the communion vessel. The shot is being overlaid with flames the Māori Church is aflame in the background. The next cut is of

the Māori Catholic Church covered in flames as the scene dissolves to the narrator continues...).

In 1871 Kereopa was captured tried for murder, convicted and hanged. “As part of the settlement of the Ngāti Rangi Wehi Wehi Treaty of Waitangi claim, Kereopa was pardoned for his role in the death of Volkner (Tūwhare Toa John Grace p. 417).

(Five cuts are made to portray the hanging. A cut is made as thunder sounds of Kereopa in a medium shot in the middle of the frame. From a worm’s eye view sheet lightning adds to the mood as the frame is white obscuring the hanging body as it swivels around the camera zooms into a close up of the head then a rapid zoom out wards to a medium shot of the contorted death pang that cuts to a close up of Kereopa’s head.)

(The sound of the taonga pūoro and birds is heard after the hanging there is a cut to a pan from left to right to a medium shot showing the base of a totara tree. Another cut is made to a close up of harakeke that cuts to a Union Jack. A cut is made as bird’s sound a tilt upwards over a gold cross on red satin dissolves into flames. A cut is made to a worm’s eye view beneath the branches of a tree a kereru is sighted moving. As it flies the sounds of a gunshot shows a close up of a head and shoulders of Volkner rapidly cutting to a Union Jack overlaid on to soldiers on foot and another on horseback. They are marching in a wide shot and towards the right of the camera they pass by. A sudden cut is made as a gun is heard firing a boy is escaping soldiers in a wide angle in the distance they move towards the cameras as shot are heard a cut is made of a Union Jack overlaid over a head and shoulders shot of an old kuia with moko who walks past the left of the camera.

The boy actor is a direct descendent from the boy who escaped the Fire at Rangiaowhia he is from Ngāti Kauwhata creating the wairua and whakapapa connection to the scene. Another cut with Union Jack over lay is of an extreme close up of Māori girl as muskets are firing. A special effect of the camera viewing a medium close up leaves on a tree suddenly tilts down quickly moving down wards creating a falling sensation. The sudden movement in contrast cuts to a tree at a shallow depth of field. The camera tracks side-ways on a slide revealing three soldiers marching though the bush. Three soldiers the first on foot in a medium wide shot walk past the camera the other two soldiers are on horse-back moving into the frame the camera following as they move away. A small boy escaping in the centre of a wide shot runs

towards the camera leaping over a log and running past the left of the camera. A haunting wind sounds very loudly as a medium shot of the entrance to a marae with Māori carving is seen. The camera zooms into the head at the top of the entrance. A cut is made to the Māori boy in medium wide shot escaping through the foliage. Another cut is made to a canted angle of a soldier with a flaming stick torching the ground at Rangiaowhia. A cut is made to a close up of the Māori Church aflame. Two shots are fired as a cut is made to a close up of an old chief his mouth facing upwards on the ground open with congealed blood down the side of his face. He is shaking his mouth is wide open.

A dissolve as made to a close up of a Māori Boy hiding behind a tree at an angle he looks at the old chief in dis - belief. In slow motion he turns then he speeds up and runs away as the Taonga Puuoro sounds with birds calling. A cut is made to a wide shot of the boy in the distance. There is a jump cut as the sound of thunder explodes he is suddenly in the foreground and races rapidly past the right of the camera. A cut is made and the camera is moving with the vision through the boy's eyes. He races towards a totara tree then around it and sees another Totara with a puddle of water. The cut is made with the camera of a wide shot on the other side of the puddle and the boy races towards the puddle is about to leap the puddle then the camera cuts to him running past the camera. The camera becomes his eyes briefly moving swift through the bush. A cut is made to a soldier in a medium wide shot with the musket resting on a long in the open bush. Shots are fired in succession. He aims to shoot the boy. The boy in the foreground of a wide shot leaps over a log his muddy feet rising up in a close up at eye level as he leaps past the right of the camera. Shots ring out as the cut is made to a kuia bloodied face in the foreground lying dead as the horses of soldier's race pass her into the distance. A brief cut is made to a little girl who is scared who is hiding in the green foliage. A medium shot of a soldier crouched behind fires his musket as the cut is made to Kereopa. Kereopa is at a canted angle and flames are burning the Māori Catholic Church. The door is open! As he speaks.

*“Do not protect him.” “Die...”* (As he speaks these words a cut is made to an extreme close up of the horse eyes as flames are overlaid. A sudden cut is made to a close up of the horse's head as it rears its head on the side. Another cut is made of a close up to the front angle of the head rearing up sharply as the horse lets out a fearful neigh! The neigh sounds as the little girl that was hiding is seen rushing from out of the bush and a soldier in a close up burst through

the foliage in haste. Flashing past the camera on the right. A cut is made to a medium-close up of the Kaumātua screaming. His skin is being burnt the flames of the Māori Church sound as his screams resonate. The sound still heard into the next scene of a wide shot of a frail little Māori obscured behind trees she races past them into the foreground filling the frame as a soldier behind her is gunning her down to kill her. A cut is made to a worm's eye view of the soldier in full view on horse-back. As the horse flashes past a cut to flames on a dark background is overlaid over greenery of the bush becoming the eyes of the child. As the camera tilts rapidly down-wards the camera tilts right to the ground, giving the sensation of falling. A sudden cut shows a full body shot of the girl plummeting to the ground to a sudden halt. Her body is strewn on the ground with flames overlaid. A cut of a close up of her head and shoulders are shaking violently from the brutal attack. All this happens as the words are resounding from Kereopa's tortured mind.) White, pg. 420.

“Do not protect him...Die” (The sound reverberates in terror, with flames overlaid rushing over Kereopa).

(A cut from the brutal attack show a dark image of flames that cuts to a canted angle of a Soldier with a torch of flames on the right side of the frame as lightning sounds a cut is made to the burning Māori Church with a canted black and white medium shot of Kereopa is overlaid in the flames of the church as he yells):

“Tewana mate o te Pākehā.” (The English translation appear on the screen simultaneously - The FEAR of DEATH for the PĀKEHĀ)

He dissolves into the moving image of a close up of the boy his hand is resting on a log as he leaps over it. Two soldiers are cut to holding torches of fire. Another cut to a worm's eye view of a close of a torch on blue sky as the close up of the horse legs are heard moving from left to right. A sudden cut to close up of a soldier's head crashes to the ground as blood is spilling from his mouth. Shots fire as a cut to a flash of flames shows a soldier crashing backwards on to his back overlaid with flames. A medium shot of Kereopa in black and white at a canted angle dissolves into the scene over the dying body of the soldier. A close up of a Kuia with moko a musket is aiming and firing a musket at the soldiers. The shots fire as the kuia jolts backwards a cut is made of a close up of the soldier's head to the left crashes down filling the

frame and he is spitting blood in agony. A cut is made to a soldier with torch aflame on a canted angle running flames downwards from the left to right the flames full the frame. A cut to a close up of the kuia shooting the musket cuts to her pulling the trigger in an extreme close up. The dying close up of the head of the bloodied soldier is suddenly cut to an extreme close up of a girl with her eyes engaging with directly at the audience in total sadness with flames out of focus in the background.

A shot is heard and a sudden cut is made of a soldier crouched behind a log staring down a musket engaging down the barrel directly with the audience. A cut is made directly back to the girl engaging with the audience another cut returns to the soldier a shot is fired and the camera suddenly zooms out as flames are overlaid a close up of the bloodied chief screams on the ground as the scene of a brilliant glow of golden sunshine in fields of wheat are blowing gentle in the wind the sounds of musket fire and screams echo as the narrator Cribb continues the korero the sound of bird are calling. The wheat dissolves into a brilliant yellow sun shining on an orange sky. The wheat is blowing in a silhouette then cuts to an image of Rewi Maniapoto over the screen ablaze in flames.

(A shot a musket resonates as the camera on focused of a close up of leaves suddenly is falling downwards to the ground simulating a person falling. A shot rings out as an arm reaches down in a medium close up to lift a kuia who is face down an image of a chief with a white blanket in surrender above is head is quickly cut in and out as the kuia is being turned over. Another cut is made as she is rolled over she is dead her moko is covered in blood. The scene cuts to Māori warrior in a medium shot staring directly at the audience.

As the shot is fired a cut is made to a Kea then a close up to a double barrel is shot gun. The shot gun is cocked and then it clicks into place as cut is made to a Kereru from a worm's eye view the haunting sound is heard fapping its wings through the air. A Māori warrior hiding behind a log rises up and shoots the soldier. Different camera angles are shown to create the desired scene). The battle scenes create the absolute destitution, slaughter, butchery and inhumane treatment of the peaceful Kaumātua, women and children caught in the ravages of war.

Cribb: “The Rangiaowhia incident took place on Sunday 21<sup>st</sup> of February 1864 during the Waikato War. To this settlement all the women old men and children of the surrounding district were sent for safety while the warriors of Waikato stood against the troops at Pāterangi and Piko Piko.

The attack on these defenceless people was made when most of them were assembled in a worship house in a large Raupo house their Māori Church. Rifles were first fired into the house and the soft walls set alight by the troops.

As the fire took hold an old and dignified chief came out to surrender. He was clothed in a white blanket, which he held above his head. He was immediately shot dead, which caused consternation even among the soldiers. This action was deplored by the Māori who up until then even after wards fought honourably. No more Māori surrendered after the sacrifice and all perished in the flames. Among them were two of Kereopa’s daughters.” (Tūwhare Toa John Grace pg. 419)

Cribb Voice over: “The fact of an attack being made on a Sunday, a day which was strictly set aside for worship, and because of Bishop Selwyn the man who had persuaded them to embrace Christianity, being seen as Chaplain to the British Forces, the Māori of Waikato concluded that they had been deceived into discarding their own form of worship for something that the missionaries themselves did not appear to have faith in. The believed that the bishop had something to do with the burning at Rangiaowhia. The instant reaction was hatred to all missionaries.” (Tūwharetoa, John Grace pg. 419)

“In 1868 Grace wrote to a friend in England. At Rangiaowhia we burnt alive men and women because they would not surrender! Twice I have nearly lost my life on account of the burning of the women at Rangiaowhia. Often, I have seen Māori as much excited at our cruelties as we are now at theirs. In these horrible doings it must be remembered that we were the first to begin them!” (Tūwharetoa John Grace p. 421).

## Slaughter at Rangiaowhia 1864

“Marangā mai wairua mai e.” (Moepatu Borrell)

At the Rātana Whakamoimiti dawn service a karanga at dawn is performed by kuia Moepatu Borrell (Ngāti Apakura) in Te Reo Māori of Holy Sunday 21<sup>st</sup> of February 2016, 102 years to the exact time of day and slaughter at Rangiaowhia. The English translation appears at the foot of the screen.

“Tena ra koutou te iwi o Apakura.” (We acknowledge you the tribe of Ngāti Apakura.)  
“Kaingā mai nei iwi te whenua to tatou tūpuna.”

(Return in Spirit to the land of our ancestors.) “Marangā wairua mai e... Kia kori matou e ware ware koutou marangā mai wairua mai e...” (Arise in Spirit. We will never forget. Arise in Spirit.)

Ricky Cribb Rātana Apōtoro Wairua replies. “E Te Māngai e ngā Anahera Pono e te toko toro Tapu.”

Borrell replies with a kauhau regarding the slaughter at Rangiaowhia.

“E kori matau e wareware. E te temahio ma to tūpuna e rongō tenei whenua.” (We never forget what you did to our ancestors on the land.)

*“E a ratoa e powhiri ana kingā haere mai, haera mai, ki te matoa tahi ki te matoa tahi ki te mahi tatou matoa koutou haere mai. E a ratou e whakatuwhera a ratou rangi kite Hāhi` a roa te karaitiangā.”* (As they welcomed everyone. Come let us work as one people. Welcome everyone. In open arms we embraced the religion of Christ.)

*“E a ratu e haere ana kingā Hāhi`. E whaka pono ana ki Ihu Karaiti.”* (And as they mingled among the church’s and they believed on the faith of Jesus Christ).

“Te kori matou e wareware. Kia kia ramia ngā haere a ne e rongō e te whenua e mahi tana a ne e roto e ngā whi e ra, e ngā engā mahi wheat.” (We will never forget working as one people in the bush on the land and the fields of wheat.)

E rato mahi e ti e I kumi ana. E ngā hou e te whenua. Kingā awa e rungā e ngā whaka e haere ana toia e rongā e ngā whaka ki kia Kawahia.” (And there they were transporting the wheat of the land along the rivers by the canoe of wheat out to Kawhia).

“E whangā e ngā reo e reira mo e ngā mia ate wheat. Ia e ratou kaha ngā ki aroha ki a tenei tia ki a tenei.” (The ships were waiting for the lands wheat and they did this work with love and never give up.)

“A he a ha te mutunga he aha te mutungā. A ki haere mai ngā hoihia ngā ka rona. Ki te *e ko huru ia roto. Kai kawa e re ho rato e ngā he haere mai. E ki mai o ka he Mātua mei ngā ano ki te whai whai ki a koutou.*” (The outcome of all of this, look what happened in the end. What become of this? And then the crown came and they came to murder them. We welcomed you with open arms and you sent the troops into murder us).

“Wai roti o tamariki o kaumātua e whahine e reira. Ka re Mātua haere mai ki te ra ki te whi whi i e Ngā toa tenei whenua haere ana ki e tautoko e ngā iwi o te ra ta. Ia rato ka re tau ki a roto te taha ra ngā kara tou ki a rato pu.” (Leave your children the old people women and come in and they came in and you fight with us. We sent our warriors off to fight the war to support the people of the land over there while the one’s back at home were vulnerable they had guns.)

“Enoho we na whare ka haere mai ngā troops. Ki whaka hi ngā e ngā te hāhi` whare hāhi` e tenei whenua. I roto e nei te ra ne ngā tamariki e ngā pohio. E ngā e kare wareware ki ngā toi ia ngā hoihia e ki e ki e ngā ia to hou. Ka wea pe ra nga.” (As they were in the Church the troops came they burnt the Church down on this land. The children were inside. We will never forget.)

“Kaua e whera. He hi to pe ara ngā! Whai kai whaka rongō. Ngā ka e ngā to waka ka e ngā ka mate. Me ngā tamariki e ngā repo ki te a ngā ma ngā a mahe ko uro o ngā o e nei Iwi ngā tau iwi a roto whakaro e ngā hou ana rato enei te ana rotu a nei matou. Kau!” (The troops

were there and set it on fire and they died. And, then there were the children in their way. The murders carrying on of this people! They were acting they were our brothers but they weren't)

*“Te ra to mahe te raho tangi mato I roto e te aroha powhiri ma to ki ta iwi haere mai te ra te mutungā. Tai kari Mātua e ware ware. He kore Mātua e whakario ki a enai. Na whakairo. Tino kino.”*

(We welcomed them. We powhiri them and this is what happened in the end! And so, we lament we cry. They wanted us to forget about it. But we do remember we will not forget this evil!).

Kia kore mato he waihua ki a mahi e ra mai e ano e ra mai tino kino ki kori mato e waihua ki a mai ngā e a mea ano. Te rato te rato. He moi te ra te mei haere mai au. I roto I te e nei whenua o ko tūpuna Borrells he Borell.” (And, that's what happened. Lets never forget that terrible evil! So, these things never happen again. And, that is why I came to this land where ancestors the Borrells were there the Borrell.)

*“Ka rungā o to e te tūpuna korero mai tena mei tino wheti whi ka re ra ki engāri rato korero ki matou haere tika me e te, te aro e te Pākehā, te Pākehā te kore koutou I maemae e te maemae mohia mai ratou.”*

(Some didn't talk about it. They didn't talk about it they didn't want it to be heard and to carry on in the Pākehā world. But, we came back to this land to remember the children's thing that happened here to move forward into the future. So, you don't get hurt. Me and my children's, children.)

*“Ngā Karanga o ngā aha e te iwi e tenei whenua e ta ngā te Hirini e ngā Apakura e a koutou ten a ra koutou o koutou himatana.”* (I will call. Oh, the murders that happened. Oh, the fallen, fallen one's... Woe the people of Ngāti Hirini, Ngāti Apakura. Woe to these of you who are her of the sorrow. We will never forget.)

*“Tena ra koutou e te ko hura tangā e mahia e te tauwi e rongō tenei whenu kori ahau na wari wari e ahau.”* (We will never forget. I acknowledge you and the murders that happened on

this land. O Ngāti Apakura O the murders that happened on this land o those who have fallen of this land o the sorrow on this land...)

Beau Te Mātaki: “Many years ago in 1864 soldiers attacked Rangiaowhia.”

Beau Te-Mātaki is seen telling the story of Rangiaowhia to his mokopuna around the flames of the fire. Images of the story are seen in the film as the mokopuna are emotionally distraught. They are seen with tears welling in the eyes as the story is told in the original version by Moepatu Borrell kuia from... Ngāti Apakura, Rangiaowhia.

## **ORIGINAL VERSION Moepatu Borrell Ngāti Apakura**

“Ngā Tamariki Rangiaowhia 21<sup>st</sup> February 1864 (M. Borrell)

He tohu tenei pukapuka ki ngā tamariki o Rangiaowhia. A dedication to the children of Rangiaowhia. This booklet is also dedicated to Anahera Kohi Irihaka Herewini 2003-2014.”

Images of beauty birds mentioned, wheat fields tuna (eels) all birds mentioned, rivers, marshes and lakes, sea of Tangaroa, totara, tamariki, churches, Christian imagery, bibles, horses, soldiers, fire, the killing of innocent Māori, the burning at Rangiaowhia the night sky the moon and the karanga wailing are all placed over the korero of the kaumātua to create realism beauty and the conflicts and savagery that happened at Rangiaowhia.

“But nana, they don’t teach us this at school. Why don’t they teach us this at school? You must tell the children you must let them know. This is the year of our Lord 1884. Rangiaowhia home of our people has been taken from us in a Crown attack but we had done nothing wrong. Many of our whanau died while trying to escape others were imprisoned. We do not know how many survived or whether they still live. Much of the land where Rangiaowhia once stood is now owned by crown soldiers. I am writing about our childhood so that our descendants know how we lived, what we achieved and what happened. I begin with the words I wrote as a young girl all those years ago.

My name is Rahita Thierry. I am 10 years old. I live in a village called Rangiaowhia. There are about 600 people who live here about ten times that number live in the region. I have many brothers and sisters. They are my tuakana, teina, and tungāne. This is the year of our Lord February 1864. We are known as the people of Ngāti Apakura. Mother said that 100 of years ago a very noble woman her name was Apakura she and her husband Whatihua lived by the sea in a place called Kawhia. Apakura and Whatihua are our Tūpuna. Our Tūpuna are also mountains I will name three of them. Purongohia, Kakapuku. Mangātautari. Our tūpuna are also rivers I will name three of them also. Pumeu, Mangāhoe, Mangāpiko. These tūpuna surround Rangiaowhia. “

We have many relations from here to Kawhia. We use the walking tracks to visit them. It takes four days to walk from Rangiaowhia to Kawhia. We go to Purongohia when the middle berries are ripe. We go to Kawhia when the Koura run. Our whanau at Kawhia and Purongohia visit us in the summer when the pukeko and weka are most numerous. We visit our relations at Kakapuku too where the birds are even more numerous. We are already known as the iwi of Ngāti Apakura but of course we whakapapa to many other Iwi.

In earlier years out, leaders built large meeting houses for our people these houses now stand empty as custom demands when a very important leader has died... We have been told to stay away from them. Although we are very curious we always observe the custom regarding these sacred places. We live in a very beautiful land. The waters and the rivers and streams dabble over rocks and shadows on the way to home to Tangaroa. Some streams flow into narrow creeks and fan out on to the flatlands. The streams bring silt to settle as mud. This is why the plants and animals grow so splendidly on the flatlands in parts it is a sort of watery palace and a sort of muddy place. The watery muddy places are our repo. This is where the ropo and harakeke grow. It is where the tuna, pukeko and kahu rest and where the kahikatea, Tōtora grow tall and strong by the flatlands.

The kereru love to perch on the kahikatea they fly down on to the trees. You can hear the wings making a whoosh whoosh sound as they push the air outwards. We tamariki help collect the food from the repo, we have come to know our repo very well. We are not allowed to play there. Oh, but it is so much fun to see how far we can run before we sink into the mud. We know which clump of mud is strong and which clump is not. We jump from clump to clump as we race each other. We hide silent and still amongst the tall ropo bursting with excitement then we jump out and frighten each other. We laugh with delight. Arghh but when our old people hear us they know we are not working. They growl us because we have upset the peacefulness of the swamp. But the kahu fly away and the tuna hide. There is no food for us until the swamps are quiet again.

Mr Morgan is a tauiwi man at the Anglican Church. He taught our elders to grow wheat. Our elders have been very successful. They have built three wheat mills so the wheat can easily be made into flour. We sell the flour to tauiwi who live far away in Auckland town. It is even sold to people who live beyond Te Maona Nui a Kiwa. It tastes different. We prefer our kai

taiao. There are miles and miles of wheat fields in Rangiaowhia. We often watch as the wind blows the sheaves of wheat. The wheat in the wind looks like huge waves being blown about on to Te Maona Nui a Kiwa. It is beautiful to see. Our iwi has become even richer because of the wheat fields. But our old people always remind us that our greatest riches are out tūpuna, unity and peace. Many people have heard how well the wheat grows at Rangiaowhia. Many tauwiwi have come to settle here. Mostly they are tauwiwi men who have married into our whanau. Their children are very fair skinned but we are still tuakana teina and tungāne. Some of the tauwiwi men have bought their wives with them these children are not our whanau they are our friends. The catholic people have built a school here.

The Anglican people have built a school just three miles away at Ao Tawhaio. These are Christian schools we at Rangiaowhia go to the catholic school. We have sewing classes and learn to make bags for the wheat we learn to read and write. Our reading book is the Holy Bible. The Holy Bible tells us that we must not take things that are not ours and of course we must not kill people. The church people tell us that all the stories in the bible are true. Our elders say that not so long ago there were many wars amongst the tribes but these have all stopped. And, now the tribes live peacefully together with the tauwiwi people. It is really true our greatest riches are our tūpuna unity and peace. A little further along the ridge is the Anglican Church. These Churches are made from timber from the trees that beside the flatlands and swamps. Further along from the Māori Christian Church is the Anglican Church. It's made from timber and raupo. The Māori Christian church was the very first church to be built here. It stands at the very highest part of the ridge at the corner of two car tracks. Below the ridge are the mills, raupo houses and also the streams and repo.

Sunday is a very sacred day it is God's day. On Sundays there is only prayer and singing songs of praise to God. There is no work to be done we love Sundays. We go the Catholic Church some of our whanau go to the Catholic Church. Many of our elders go to the Māori Church. The tauwiwi call Rangiaowhia a mission station we call Rangiaowhia our home. Five years ago, there was a large gathering of iwi here they talked about how important it is to look after our Iwi and ancestral land. Ngāti Apakura and many other iwi agreed to join together under one Leader his name was Potatau. We are only children we do not understand what was done. We have always cared for our land. She too is our tūpuna.

“Just lately our elders have been very worried. They have heard that the crown people want our home. We have heard that thousands of soldiers with muskets are coming to bring war against us. The tauiwi people have been told to return to Auckland town. Many have gone. Even some our tuakana teina and tungāne. We believe in the God who saved the Tribes of Israel. We are the Morehu the remnants of those tribes. Our elders told us that Rangiaowhia our peaceful home will not be attacked. Our prayers have been answered. But our elders have still gone to try to stop the war. There are less than 200 of us at Rangiaowhia now. Mostly there is only us children and the old people left. But our mother is also with us. Mother says we are safe with God. She says we will stay.

My early writings ended there but, in my youth, I wrote about the terrifying attack on our precious Rangiaowhia. It was in the year of our Lord 1864 Sunday the 21<sup>st</sup> Day of February. It was early morning we heard musket shots. Mother said we must go quickly to our church. We were scared. We looked at mother she was praying as we quickly walked we could see that mother was scared too. We heard fighting and we knew the soldiers of the crown people had indeed come to kill us and take our home. Mother told us to run. It seemed that everyone in the village was running to the Churches. Our little Tungāne darted ahead of us he made it to the Māori Christian Church at the corner of the two car tracks. But the rest of us were cut off by the soldiers. They were riding their horses and slashing their swords at us. We could hear the big guns firing. We could see houses burning we could not make it to the Church where our little Tungāne had gone.



Figure 13. Burning Māori Catholic Church

We ran to the burning houses and down into the flatlands. We ran into the swamps where the soldiers could not catch us. We heard our people wailing. But we were only children. We could not help. We watched our homes being burnt. We saw hundreds of soldiers shooting their muskets into the church where our little Tungāne was hiding. We watched them set fire to the church. We saw other soldier riding to the other churches. From our hiding place in the swamps we prayed. Holy Mary Mother of God please, please help us? All through that fearful day sat together in the swamps silent, still. From our hiding place we watched the soldiers searching for us. They did not know where to walk in the swamp. They could not guide their horses. They sank in the mud. They could not find us. We waited for the dark. Then we moved. We groped for clumps of hard ground as we crawled between the tall harakeke and raupo plant. We tried to carry the little ones. For two nights we moved in this way. When we knew that the soldiers could not follow us, we walked in the day. We came upon other Morehu. We cried and we clung to each other. We knew our people from Kakapuku and Parongia would look for us along the walking track. When they found us, for a long time there went a piercing wail. We knew that our tūpuna were crying with us.

“Maranga mai wairua mai e.”

(As the wail sounds, ARISE in SPIRIT ascends heaven wards from low in the frame dissolving as it transcends then reappears each time. Three times this happens over a wide shot of the grey and white clouds with the light of the sun obscured behind them.)

20 years have passed I now live with my husband Te Rauparaha and my children at the feet of Parongia at a village called Whatawhatahoi. When we were children there was a great meeting at Rangiaowhia our leaders talked about looking after our land and coming together under one leader. We now know how important that meeting was Whatawhatahoi belongs to the son of that great leader though they did not succeed in saving our land. We have not given up the hope that one day Rangiaowhia will return to us we still grieve. But the old people say that we must always remember the peaceful and prosperous lives that we once lived. They say that we must pool the people together of Ngāti Apakura so that in the presence of our Tūpuna we may build a new Rangiaowhia. We have much work to do. Will you help us?” (Pg. 2073)

Cribb closes whakamoimiti. “E Te Māngai e ngā anahera pono e te toku toro tapu.”

Jenny Charman: “I’m From Kawatea marae and our marae is part of this area here and most of the people that fled from the battle here of our people here were from Kawatea marae we were supported over that way by Maniapoto and Tūwharetoa. They were all of our relations and even though we done the claims with Tainui we still had a great injustice and not really having our story told. Our people are still hurting so it was time we did something to make it heard. We still feel that hurt today. O we need to go to the crown with all these stories that are being told and hope that they will hear that the country will hear our story and know the injustice that was done to us by the crown. This is very hard for me.”

Charman: “The one that burnt was the one over here.” Cribb “Where was that one?” It was over here.” Was the actual church over there was it?” M. Borrell: “Yeah that’s why we have got the memorial here.” Charman: “This was the Māori Church.” Cribb “Was that the one that got burnt?” Borrell “Yeah, everything we have looked at it seems to be the Māori church.” Charman:” It was only a Whare but it still was the Māori Church.”

Borrell: “Cynthia says it’s the Catholic one the raupo one but it was even before that. It was even before that because Nutta talks about it. They built their own (Māori church) because they couldn’t wait for the Christians to come.” Cribb: “So it was just over the back over her.”

Borrell: “Yeah around here yeah.”

Cribb: “So this is where it all happened?” Charman: “Yeah just sort of in the hole there”. Cribb: “But you could feel it even up over the other place over the other cemetery. You could feel a real emptiness. But the amount of flies that came out over here and over there. Over there where the memorial is.” Borrell: “They say that the flies are significant eh!” “It happened that morning when we laid the stone.”

Borrell: “Yeah That’s right”. The sound of flies reverberates loudly giving real presence to the haunting eerie korero of Charman as the plaque of memorial stone dedicated to the murdered is seen with the place of the burning in the background.

Charman: “In the morning when we laid the stone to do our karakia and the ladies were standing over there ready to do their karanga and the flies there were heaps of flies, they kept coming. Though that’s what happens in this area when thing happen. So, our people are still here.”

Borrell: “Why is it that we learn about the war overseas at school and our own wars back not a war a slaughter back here is not recorded in our history books. A nine-year-old got that. Why aren’t they telling us Nana in memory of my granddaughter I have got to keep on putting this message out. Because that’s what she wanted.” [A close up of Borrell clearly shows her frustration](#)

Cribb: “People need to know what actually happened at Rangiaowhia. You know for me in the studies that I have done it was the biggest turning point in the history of our country for a war crime an abomination of that magnitude to happen some of the written things that are in some of the books you can find on John Grace and others. The Chief was shot and he had a flag and to have this happen it must have been a terrifying, terrifying place betrayal and a real abomination for this country.” Borrell: “Betrayal.”

Manaaki Tibble: “Rangiaowhia ne. Ka taimai ngā hoia kawanatangā. Ne no reira e whare karakia. Tahuna te whare “They locked the doors and they burnt the people on the inside.”

Charman: “All I know is that my mother had a deep hatred for the Pākehā and she was always afraid when we were out. She wouldn’t let me go out. She wouldn’t let me go across the hills to other farms except our own in case they were around. I never understood that. Because in those days we all went to church and most of the people were Pākehā and we all went to different churches on Sunday because we lived out in the country and this was well after the war which still wasn’t talked about then. What I’m seventy now and we are finally getting to tell our story.

Barney Manāia Ngāti Apakura:

Imagery of previous battle scenes the burning of the Māori Catholic Church at Rangiaowhia the slaughtering of tamariki shooting of Kaumātua are all repeated to emphasise the fact of his korero that this did happen. Images of personages named pertaining to Manaia korero are dissolve in and then out to bring factual evidence of these people to the viewer.

“Koi Barney Manaia took ingoa e uria Ngāti Apakura e ngā koutou katoa. The dawn of February 21<sup>st</sup> 1864. Troops on horses attacked. It was classified as a siege on Rangiaowhia. Rangiaowhia was the fruit bowl and a place that supplied food for everybody. It was a place that took on Christianity and messages of peace and took on all the whakairo that Reverend Morgan had given them. It took on the teachings of the Catholic Church of sewing of reaping seeds of prospering and trading. They were very successful commercial traders and also, they were very educated.

The military people attacked Rangiaowhia that was full of old men women and children. It was full of old men and children because a letter had been written to Chiefs of Waikato that families and children and that should not be involved in war, so they need to make a place of refuge where they could put them. There was an understanding amongst Chiefs that meant that Rangiaowhia would be left alone. And, the feeling was that when Bishop Selwyn came along with the military that the Church was supporting him. That was the sad part of it. Māori felt betrayed.

I’ve read reports from the military that say that they attacked them set fire to the huts, used their bayonets and they basically attacked all the people running off to the Church. We have seen reports that say that people were burnt if they were burnt they were seen as defiant rebels and natives who were holding out and trying to fight against them.”

“Story of a young Von Tempsky gives a story of a women wearing English firing an old musket at them and he was amazed that they would put up any sort of resistance. Let me tell you if you are in your home and someone attacks you are you going to say nau mai piki mai haere mai. Of course not. You are going to challenge them with whatever you have got.

Why does the government want to take Rangiaowhia? It was obvious it was the wealth of the land. This land was the most cultivated well looked after land in the whole of the Waikato. There was a loan which was arranged by cabinet ministers of the day and that’s a conflict of interest.”

“But in those days, you could be a land owner and a cabinet minister of about three million dollars. Now they needed to pay that. So, what’s the way you pay it? You come up

with an Act a Confiscation Act and a Resettlement Act. Then you make sure that it is set out so that you can pay back that loan. And one of the Cabinet ministers of the time was well embedded in the BNZ Bank at the time. So, there is collusion there. There is also collusion with some of our Church people. The sad part is today is the Church people understand the sin better than our own Government. Our own Government still denies that anything happened to Ngāti Apakura. But, if you have a look at the History of Ngāti Apakura they were an Iwi in their own right in 1864. Very shortly after that they were classified as hapu of Maniapoto or Hapu of Waikato Tainui or rebellious rebels. That means that under that title of rebellious rebels you had no recourse right.”

“There is a lady by the name of Werehi who kept records she was a survivor because she escaped into the swamps at the time. She wrote letters to the government for years and years and years. Her letters were thankfully kept. And it’s those letters we use as source documents for analysing and developing.”

“When I think of Apakura I think of bodies lying around we didn’t even have time to bury them. Our man whenua was lost about 220,000 acres. Because, the land here we stretched over to Tuikaramea over to Kawhia down to Mokau and over to Maungātautari. Those are issues that we have today. The issue is justifying that we have iwi status at all because of the Crown under Article 2 of the Treaty we believe did not protect Apakura interests. In fact, Apakura of all the Waikato Tribes is the tribe that lost the most. What we call that today is cultural genocide.

“We have to get an understanding with the Crown. That it was there responsibility they put us in this position today where we are still whangāi, we are still suffering from intergenerational trauma and we are no further ahead today than we have been since 1864.

And, it’s the loss of it, which is 152 years we are no further ahead in terms of recognition of what has actually happened here and why continues to be perpetuated.

I believe the government finds Rangiaowhia an embarrassment. I mean who wants to be associated with the idea that trained military people hardened military people attacked women and children and old men in an open village. Who wants to be associated with that and take that responsibility? Well that I’m sorry is a fact. That’s what happened. As soon that happened

you have that fact you have an embarrassment. If this happened amongst the superpower of the U.S it would be put in front of the United Nations. There would be a whole raft of laws thrown at them but because it happened to us in our own country it is being regurgitated these days as we don't want to go there what happened has happened the ashes are now cold. Well I'm sorry in our hearts and our minds the ashes are burning as bright as ever."

I actually believe in our spiritual mind that there was a tablet burnt in those ashes and that is the tablet of the ten commitments of Ngāti Apakura and we believe in that, we have to take that message to the world and we believe we are the ambassadors of our own fate. We have to say you know, this is Apakura mana whenua we are here we are not going anywhere." Manāia

The scene returns to the monument at Rangiaowhia as kuia from Ngāti Apakura Borrell and Charman Korero with Cribb about the tragic event at Rangiaowhia on the Sunday 22<sup>nd</sup> February 2016 over 150 years from the anniversary of slaughter on 22<sup>nd</sup> February Sunday 1864.

Cribb: "...That weren't part of the war to be promised by the missionaries that there would be no repercussions by the army if you went to the raupo house to the church and to have this happen what was it like for your tūpuna to have to deal with something when they believed in Jesu Christ that they would not be touched it must have been a terrifying, terrifying betrayal."

Borrell: "Absolute betrayal."

Cribb: "And, a real abomination for this country. Until, New Zealanders, all New Zealanders Pākehā Māori all people about the truth what lies in this whenua now and what happened to your people the Māori people then they can understand why Māori people are still hurting. Because if you can't recognise what happened in the past how can we move on as one people." "We heard the korero we whakapapa back to here through one of the Tamariki who escaped the fire and lived to this day about the injustices that happened to our people."

Borrell: "Yes, you do. Yeah, Yeah, Yeah. And, that's not spoken about and that's another injustice they won't put it in the curriculum". Charman: "And, the land cries to tell their story so we hope that you will do this for us."

(Voice over Ricky Cribb):

Korero Tuko Iho Wahine Māori.

Voices from the Ember of Rangiaowhia

By Hazel Coromandel Wanda

Ngāti Apakura Masters Thesis Massey University

The voice over is done in memory of the terrible incident. Cribb is seen in silhouette, a medium close up with many candles burning in a Church as the scenes of the slaughter are shown with dramatic scenes of flames burning and sound effects to depict this terrible slaughter and human degradation.

“Hemo mahara kia ratou ma”. Those brave men and babies who died for our freedoms who gave their life blood losing every inch of their land.

In early 1800's Wikitoria was born and her placenta was buried in the many groves of peaches at Rangiaowhia. Wikitoria was dedicated to Hine Te Iwa Iwa Goddess of child birthing and knowledge of the womb. Wikitoria was twelve when she received her moko from the tōhunga. Dawn 1864 Crown imperial troops stormed Rangiaowhia. The soldiers went from house to house looking for people some of them they found were killed.

Wikitoria and her cousin were down at the river washing getting ready for Church. While soldiers were attacking the village Wikitoria and other teenagers were hidden undercover of the swamp and weed. The elderly along with their young mothers and their babies ran both into Rangiaowhia Church and the Anglican Church for refuge. The crown troopers set the Catholic Church on fire and kept their guns trained on the exit to make sure no one could escape. All those who sought safe haven at the Rangiaowhia Church were killed and burnt alive. Wikitoria and her cousin stayed concealed in the swamp unable to move for fear of being found. Wikitoria was unprotected from the whistling sound of the gunfire the crackling sound of the burning wood, and the anguishing cries of her aunties, babies who were trapped by the military in the fire. Under the cover of darkness, they escaped to safety.

Wikitoria was the only member of her immediate whanau that lived to tell the story. Some whanau were not so fortunate their genealogical lines ended with the death of the mothers and babies. Wikitoria's name was changed to Te Mamae when they heard of the massacre the spilling of blood invoked the law of tapu because the mauri had been destroyed. It is from the silencing of Wikitoria and the voice of Te Mamae our Korero Tuko Iho is passed down for over 150 years.

Kia kawe e ware ware te kino a te Pākehā Cameron Imperial Army and the Crown authorised rape of the Māori land and their resources. Te Mamae said that some of the girls in the swamp were chased and raped by the soldiers. Other writing speaks of a woman being cleansed over a kohatu upon the mountain to remove the tapu of the evil of the Pākehā.”

The Spirit of Wikitoria

Tribute

Ngāti Apakura. Ngāti Kauwhata

Wikitoria Cribb is acting as Wikitoria from Rangiaowhia. Her moko is the exact replica of Wikitoria. She is wearing two korowai one made by her recently deceased mother from Ngāti Kauwhata who whakapapa back to Whatihua who married Apakura one of his three wives. Ngāti “Apakura lost the most of any tribe in the Waikato.” (Manaia). Wikitoria is among tōtora and the ngāhere at Awahiri Bush (Kitchener Park opened by Sir Edmund Hillary gifted to the Manawatū District Council by Kauwhata) on Ngāti Kauwhata land in Manawatū) Two songs are a part of this tribute. Wikitoria is seen in the second song with her tamariki. The boy actor Teysharn is a direct descendent of the Graham whanau who are alive today at Ngāti Kauwhata because their tūpuna the boy escaped the slaughter Rangiaowhia. Teysharn is a symbol of the living spirit the wairua of Wikitoria. Wikitoria is in a healing and special place for the viewer and the people of Ngāti Apakura and Ngāti Kauwhata are taken in to a place of healing from all the generational trauma of the past.

Te Atua (Whānau)

Te Atua tapu o ngā Tapu

Ki a ihu Te korōria te hōnore  
Te Atua Te mana hareruia  
i heke mai te maungātapu  
Ki te iwi Te ingoa o Ihu  
Hāpaitia Te ingoa o Ihu

Whakapaingā, whakapaingā  
Whakamoemiti  
Te Atua Tapu o ngā Tapu  
I mate nei whakanuitia  
Te Kingi Nui  
I mate nei  
Te Kīngi Nui, I mate nei whakanuitia, Te Kīngi Nui

Delma Rae Published on 3 Aug 2011 Category Education Standard You Tube License

E te Atua (Whānau)

E te Atua aroha mai  
E te Atua aroha mai  
E te Atua aroha mai  
Ake ake tonu e  
Ake ake tonu e  
E te Atua awhina mai  
E t Atua āwhina mai

E te Atua āwhina mai  
Ake ake tonu e  
Ake ake tonu e  
E te Atua arahina mai  
E te Atua arahina mai, E te Atua arahina mai, Ake ake tonu e.

Delma Rae Published on 10<sup>th</sup> September 2011. Catergory Education, Standard YouTube license.

Tamariki of the Mist (By Joanne Peterson)

Peterson the orator wrote this poem on the 152<sup>nd</sup> anniversary of the Rangiaowhia incident at Rangiaowhia where she was inspired... She cries tears melting down her face the sound of the river is in the back ground. Natural fauna is seen the mist images of the Christ are seen at the appropriate time to capture the wairua.

“The swirling mist descends upon a peaceful gentle morning – like a cold blanket smothering the tamariki. Who once played lived and played there upon its earthy bed: Rangiaowhia.

You do not know me! You do not know me!

Unearthly silence transcends the blackened fields, which were once full of love life and laughter. The only living reminder is the incessant flies and the lingering sense of loss that darkens the heart soul and minds of its iwi.

You do not know me! You do not know me!

Was it the colour of my skin?

Was it the way I ran around freely?

Oh Ranginui – You who are so magnanimous – only you can look down upon this empty field with never – ending sadness for the young bodies that lay there. Your gentle tears caress their ashes, with the hope that one-day all pain can be truly cleansed. You do not know me! You do not know me!

Oh Papatuanuku – you who are so full of wisdom I only you can still feel the flesh turn into dust then sprinkled upon your precious bed.

You do not know me! You do not know me!

Run! Run! Before the soldiers capture you!

Hide! Hide! In the swamps where Papatuanuku can protect you with her leafy korowai.

Oh, Atua why did you forsake us?



Figure 14. Jesus of Nazareth

We who were so innocent.

We who loved life.

We who were the spirit of the land.

You do not know me!

You do not know me!

We are the tamariki of the mist... Our Spirits will forever linger...So that one day with understanding...you will know me!”

Orator ‘Tamariki of the Mist’

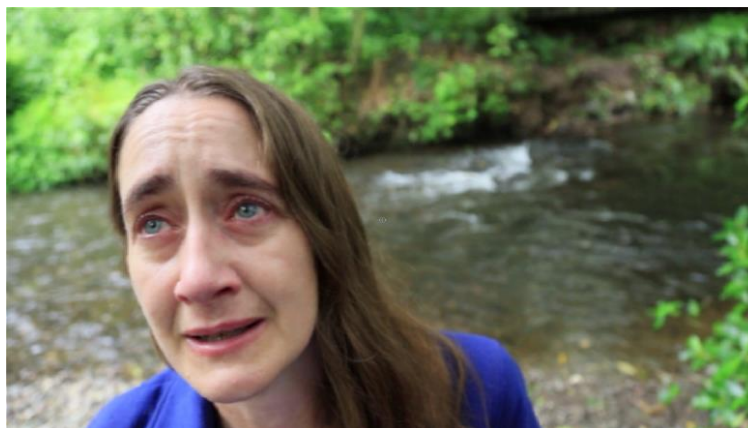


Figure 15. Joanne Peterson

## Prophecy



Figure 16. Prophecy

The last word is portrayed with a special effect on a green screen to personify the wairua of the Holy Spirit. the golden light is fused with flakes of gold ethereal and illuminating.

Cribb Last word:

Tapu, Tapu, Tapu, Rawa

Ko Ihoa o ngā mano

Tuauui Whaioioi

Ki te rangi me te nui

O tau Korōria

“Rātana bought the wairua back to the Māori people. All the canoes the Heemskerk, and Endeavour they too are part of Aotearoa. We as a nation are leading the world! It is not until we as a nation understand the Treaty of Waitangi that we will understand in truth where our nation is to be as the leader of all race relations in the world... Under the covenant of Ihoa. Under the covenant of wairua of the chiefs and of the crown, we as a race and a nation in

Aotearoa, we are in essence the illumination of the world... We are the hope of the world for a more, better and a more beautiful world today.”

Doves are seen over the waterfall. Rātana appears with a golden effect overlaid as Ma Te Marie is playing the sacred hymn of the Rātana faith that closes all services. The dove ascends on a woman from the waterfall morehu are seen entering the temple. Four doves ascend to heaven with the golden effect illuminating the moving images.

#### CREDITS of Te Pākehā GOD

Credits come in into view with images of all interviewees and actors that appear in the film

A handwritten signature in black ink, appearing to read 'Ricky Cribb', with a horizontal line underneath.

Ricky Cribb Apōtoro Wairua Ta Hāhi Rātana

## Chapter Five: Analysis/Discussion

Te Pākehā GOD is a treatise on wairua. The research undertaken was pivotal in gathering information necessary for a powerful foundation to begin the journey. The film has deep esoteric themes underlying the fluidity of its poetic style. The realisation of the soul and what it is has been hinted at in the literary review. Te Pākehā `GOD has been a wairua project. The Tinana has to be strong to with stand the strain of the concentration needed to edit long hours. Keeping physically fit helps with long hours of concentration and meditation.

Footage from Rātana, Hagger (2016), is precise, accurate and natural. The amazing wairua miracle was captured on film. The temple had a rainbow above it. When the Reo band moved to the Manawa at Rātana Pa the Rainbow was now shining brightly over the manawa 250 metres down the road. These phenomena were captured on film on November the 8<sup>th</sup> at Rātana Pa. Meihana (2016) “November the 8th was when **Rātana** was received the Holy Spirit and visited by Archangel Michael and Archangel Gabriel who are the head of all angels on the throne of **Ihoa o ngā mano.**”

The footage for **Te Pākehā GOD** was well composed and the design layout angles and clarity were brilliantly done.

### Colonial Imperialism

I sent an email hoping for help from soldiers in Auckland. Kenneth Blair sent me this email. Unfortunately, I was met with an email that mirrors colonialism and their attitude to Korero Tuku Ivo the sacredness of our Korero passed down Coromandel-Wander (2017)

Māori were caught in colonial imperialism culturally and spiritually. Were Māori victims of a culture of materialism aided by the Missionaries to further these aims? To Māori, Te Pākehā GOD came with many faces, the believers and non-believers. The psychological impact of this imperialism had massive influence upon Māori wairuatanga.

Here is the email:

Hi Ricky,

“My name is Kenneth Blair and I took part on several of the 150<sup>th</sup> commemorations of the Waikato War and Bay of Plenty conflicts.

I, and we, have concerns that the opening line of your email looking for assistance in a documentary mentions what seems to be a ‘fact’; Women children and elders were attacked and some burnt in a Church at Rangiaowhia.

It is very hard to have done much research into the Waikato War and be able to represent events at Rangiaowhia in such a way. Most that know anything know only enough only to be dangerous, often twisted and seriously distorted. I have seen some disgusting perspectives and slander being thrown in the public arena about by people that consider themselves the ones to educate others. This also goes for those crying loudest for commemorations and calling the public ‘ignorant’. In the same setting I see Pākehā branded as robbers/thieves/rapists.”

Kenneth sent me many references to recorded history written by colonial history. Many of these claims are being nullified as lies. One source state that the Raupo houses caught alight from the gun fire. Manaia in his Korero interview states he has sighted the army source documents in the court and it was Colonel Duncan Cameron who ordered the burning of Rangiaowhia. I emailed Kenneth back to interview him for his story. There was no reply.

Evidence: Coromandel –Wander (2013): Masters Thesis

Te Mamae (Wikitoria) said some of the girls in the swamp were chased and raped by the soldiers. Maringā was named for “the blood spilt” on the land, on the day and Te Ratapu named Sunday, the day the whānau were burnt.” (Marama. 1960; 1970; 1990). Borrell. M,

“We watched as the soldiers set fire to the church.”

Wikitoria was twelve years old when she received her moko kauae form the Tōhunga. Her moko kauare was a representative of the dedication of her life to Hine-te-iwa-iwa. I cannot

imagine that a person of Wikitoria's mana would lie about what she saw. She returned from that slaughter the only surviving member of her family. The girls that were raped because of the tapu nature of this evil they were sanctified over a kohatu stone by the Tōhunga healer.

### **Practical Adaptation, Green Screen and Costume Design**

After this email from Kenneth there was no option but to make my own soldiers' uniforms. Three horses were used in the filming. All uniforms were hired for the soldiers that I used which numbered seven in total. All were dressed in line with the military British uniforms at the time. The cast for filming involved the Chief who was mentioned by Grace (1959) pg. 419).

“The Rangiaowhia incident took place on Sunday 21<sup>st</sup> February 1864, during the Waikato Wars. To this settlement all the women, old men and children of the surrounding district were sent to safety while the warriors of Waikato stood against the British troops at Pāterangi and Pikopiko. The attack on these defenceless people was made when most of them were assembled at worship in a large raupo house. Rifles were at first fired in to the church then the soft walls set alight by the troops. As the fire took hold an old dignified Chief came out to surrender. He was clothed in a white blanket, which he held above his head. He was immediately shot dead...No more Māori surrender... all perished in the flames.”



Figure 17. The Burning of the original Māori Catholic Church at Rangiaowhia

This entire scene is re-enacted and relates to the Korero that was told to students of Te Wānanga o Raukawa in 1998 of the burning. As a student we all looked at each other after the Korero and we were all in tears. Green screens were used to capture this shooting. The Māori Catholic Church made of raupo was designed from cardboard and then covered in dry pine needles. The authenticity of the model was modelled on the image of the original whare. Three children were used. Two girls were chased and run down by the horses and the children were struck by the swords.

## **Editing**

Many nights sometimes with no sleep for 72 hours were necessary. 2017 prior to the anniversary of Rangiaowhia I was preparing to show the film to Ngāti Apakura at Te Awamutū school marae on the 21<sup>st</sup>. The massive collection of footage was assimilated and the best footage viewed was placed on the time line of the Premier Professional programme for editing. Everything was committed visually to memory. I see images and in wairua have used my intuition and this has kept me focused. No folders were used of names of files to find what I was looking for. Naming everything was too slow. Three days were spent placing the best footage on the timeline. Four hours of footage rested across the timeline. I had to stay up these long hours, as I had to commit everything to memory. This was the fastest way to edit. If I slept before the 72 hours recalling what was done would have been a nightmare. The desktop held many images that I could visually access quickly. Other material was stored on two hard drives each of 2 terabytes. To keep fresh and awake with full concentration I had to shower many times throughout the three days. There was no sleep at this time so I needed good nutrition plenty of fluids and wholesome food was essential. Six weeks editing was the time frame I had after filming with the actors. We filmed at The Highden Manor in Awahuri and also at the Ngāhere Awahuri Bush Ngāti Kauwhata.

## **Wikitoria**

Korero Toko Iho Coromandel-Wander. Wikitoria was dedicated to Hine-te-iwaiwa receiving her moko kauae at 12 years. Her Korero as a true witness is without doubt a very reliable source reliable source. Korero tuku iho Wikitoria saw the rape of the young girls by

the soldiers. Wikitoria Cribb acts as Wikitoria of Ngāti Apakura. A tribute is shown of Wikitoria with Teysharn the actor who is Wikitoria’s mokopono to Māori Waiata...E Te Atua.

The wairua is captured naturally at Awahuri Bush. Wikitoria is wearing the handmade Korowai that is made by her mother Te Whaea Cribb who had passed away. Coromandel – Wander (2013) 1.2 Million acres of prime land including Ngāti Apakura lands at Rangiaowhia.



Figure 18. Wikitoria and Teysharn

After the massacre at Rangiaowhia, Māori in the district were wild and complained to Reverend Morgan. An inquiry claimed that Cameron ordered the burning (Robertson 1957).

Preparation for the burning at Rangiaowhia was filmed in doors with a green screen. Actors Aaron Rickus and Tamati Pere are prepared with make-up corn syrup and red dye with a tiny pinch of blue makes a deep dark red. Gladwrap was used with the blood to look like burning flesh.

Grace (Pg. 421)” Grace wrote to a friend in England. At Rangiaowhia we burnt alive men, women and children. Twice I have nearly lost my life on account of the burning of the women

at Rangiaowhia. In these horrible doings it must be remembered we were the first to begin them.” The re-enactment was prepared by placing bodies inside the model of the whare igniting the Raupo House model from the inside until the bodies melted.

The bodies were made from dough to look like people. Red food colouring was used to give the impression of burning meat. The Whare model was burnt to the ground and the bodies were filmed accordingly.



Figure 19. Burnt Alive at Rangiaowhia

### **Kereopa Te Rau Te Arawa Chief**

Kereopa fuelled by the death of his wife and two daughters at Rangiaowhia. He was wild and wanted UTU. Te Arawa Chief Kereopa was a Catholic for 20 years and abandoned Christianity as the Missionaries were blamed for the murders at Rangiaowhia Grace (1959). Kereopa speaks, “Friends if any missionary or other European come to this place do not protect him he must die, die, die. The re-enactment for this scene required designing clothing that looked exactly like Kereopa. Flax strips were put through a bag and made to look like

Kereopa's attire. Kereopa acted by Cribb painted his chiefly moko over five times to shoot several scenes until the right image was attained.

In the Ngāhere the words spoken acting as Kereopa were deep in character. Imagining losing your wife and two daughters at Rangiaowhia. In character while yelling the words and being filmed, a fantail is flying around the front and two tuis are above the head. The wairua of this moment was a powerful experience. This part of the film had some flaws. The moko was seen to be not as authentic as it could be, and that Kereopa was wearing a wig. The acting was too severe. I explained how I had become immersed in the character having just lost my wife and two daughters in the fire. In the wairua I had to justify my position to my tutor who was a professor. The acting was not acting it was something that was happening in the moment. When I was told to reshoot the scene, this was not going to happen. The wairua that cannot be experienced that was happening at the time and I knew it was sacred, tapu. The fantail the two tuis above the head the immersion into the wairua of the character was deep.

This was discussed with the tutor. This is the korero. "This is turi wairua of the spirit the unseen turi wairua not turi tangāta things of this physical world." The fantail and two tuis are messengers of the anehera pono. The birds are the messengers from the deva of the devachanic plane. Bailey (1962 pg. 95)

There were flaws though that needed to be rectified. They were masked in post-production and edited out. The moko & obvious wig was obscured by orange flames over the image of Kereopa. Kereopa was kept black and white like the old footage signifying the time of 1864. The problem was resolved. The WAIRUA is the essence of the whole perspective of this thesis. Tūrangawaewae Standtall. Shine YOUR light like a diamond on the MOUNTAIN of GREATNESS, GREATNESS is U.R. (YOU ARE) ...

## Kuia Mourn their Tūpuna



Figure 20. 21st February Sunday Dawn 6.20 am, Rangiaowhia

On Holy Sunday the 21<sup>st</sup> of February 2016 a service was filmed at Rangiaowhia with three Kuia of Ngāti Apakura. This was at the time of the attack on a Sunday 152 years ago. The mist created a powerful energy as the birds awakened for service at 6:30 am.

The Kuia were filmed. Korero was shared of the tragedy. The karanga was a haunting and moving experience. Images of the whenua and the urupa were filmed. A remembrance service was conducted by the Catholic Church and Ngāti Apakura.

The names of all those who died was read out at the urupa. Much more than the conservative 12 people according to the history books died. Borrell.M speaks of there being at least 55 people there.

Borrell. M (2016) gives a moving korero of the story composed from letters of those who saw the crown attack on the defenceless old men women and children. A rendition of Ngāti Apakura kuia their korero of Rangiaowhia their tūpuna and way of life before the attack are relayed and captured on film. Borrell, speaks of the injustice and why the government doesn't put these stories of our histories into the school curriculum.

Jenny Charman gives a rousing rendition of her perspective and love for Rangiaowhia. Her content of dialogue her quiet voice is clear and her words are chosen wisely. Charman exemplifies sadness of Ngāti Apukura especially when Charman points to the farmlands by the memorial of Rangiaowhia. She mentions about those whose bodies are scattered somewhere on the whenua.

Barney Manaia has his Masters Degree on Rangiaowhia. He is clear and precise has researched his facts and is the mana of the tangāta whenua in Te Pākehā GOD. The footage captured will be shown to the elders and iwi of Ngāti Apukura next year on Sunday the 21<sup>st</sup> February the anniversary of the slaughter at dawn in 2017.

Twice Te Pākehā GOD the first draft has been exhibited on Waitangi Day in Palmerston North on 2016 and 2017 and has received good reviews. After the second viewing I was given two expensive books one with paintings by Vincent Ward. I gifted this book to my Tutor Rachel Rakena as a Taonga for helping me on journey. Professor Robert Jahnke helped me with th final supervision.

## **Filming**

In September 27<sup>th</sup> 2016 the main filming was done. The other regret was the financial burden. A scholarship of \$3000 dollars was received from It Ata Hua Trust – Ate Hua Whangānui Incorporation. Another \$250 was also received from the Whangānui Trust

Scholarships Education Grants. This meant that I had to improvise. Planning was everything. Everything was to be filmed in one day to keep costs down. The battle was filmed on Ngāti Kauwhata land.

The timeline to have everything ready for the 21<sup>st</sup> of February showing. I was well behind schedule. The herculean task of editing the footage before the 21<sup>st</sup> of February was very real.



Figure 21. Te Arawa Chief Kereopa Te Rau

Other filming was done with individuals in soldiers' uniforms and the flax attire used for Kereopa was utilised for other Ngāti Kauwhata Whanau and Iwi. The flames held by the soldiers to burn down the church were organised on separate occasions. These three soldiers, were Thomas Goff, Mark White and Icon Cribb my son. Cousin George Ngātaki was brutally shot at Awahuri Bush (Kauwhata). Aunty Mary (Kauwhata) was shot at Kowhai Park by the Ngāhere next to the Makino awa. Coleman Rahihi was shot in the Esplanade Palmerston North.

The Kereopa scene was filmed in the Ngāhere of the Esplanade where the soldier Thomas Goff is killed with an axe. Tony Henderson (Duncan Cameron/Soldier) and Abraham Te Oka were filmed in the Ngāhere of Highden Manor in Awahuri. Special thanks to Astra Druker - Michaels for permission to film. Jesse Ornberg (Roman soldier) and Deepak Shukla (Jesus) were filmed at Tony' Hendersons Farm. This crucifixion was well planned and all objectives were met. Wikitoria Cribb played the tribute to the wairua of Wikitoria whose name was changed to Te Mamae Pahi whakamau Te Wirihana after that fateful day. Wikitoria is my sister. The Tribute was filmed with whanau. This was healing for all the family. My mother had passed away. Mother had made the korowai that Wikitoria was wearing. Wikitoria received her moko at age twelve and is legendary. The wairua shared was most enjoyable. The wairua was very real. Mela Rowe, Aaron Rikus and Teysharn appear in the waiata tribute to Wikitoria as a healing for their whanau and tūpuna in Rangiaowhia.

Filming cutaways of beauty and nature were achieved at Pohanghina Valley. The tōtora were majestic bringing an aura of majesty. Raumati beach captured the pure reflections upon the sea. The Oroua River the awa of Kauwhata and the Manawatū awa helped build stock to create a magnificent level of footage to run behind images. The Waihi falls at the back of Dannivirke were filmed twice. The spectacular scenes of the rainbow shining through the waterfall was phenomenal.

### **Exhibition 21<sup>st</sup> February 2017 Rangiaowhia**

2017 the exhibition is held at Te Awamutū with around thirty-five people present. The film has been edited to 2 hours 35 minutes. As a director and Apōtoro wairua it would be disrespectful to edit their Korero, as it was precious to them. It needed to be shown in its original capacity. This meant that the film was 2 hours 35 minutes in length. The Kaumātua Jenny Charman, Moepatu Borrell, Rubina Charman, her two sons, who watched Te Pākehā GOD that night. June the 19<sup>th</sup> 2016 mother died. As Apōtoro Wairua, I had not been in the Rātana robes since mother passed. Now I was dressed exhibiting in Te Awamutū, Preparation to exhibit the work had been planned for Apakura at the Te Awamutū School Marae for The 21<sup>st</sup> of February. I warned the tangāta whenua that what they are about to see will be nothing like what happen to our tūpuna. Apakura were told that most of the actors were from Ngāti Kauwhata.

After the powhiri I was able to Korero to the elders and iwi of Ngāti Apakura. I mentioned to them about our connection of our bloodlines in whakapapa.

Whatihua – Apakura was a wife to Whatihua and Whatihua was the tūpuna of Kauwhata. This was a surreal moment. Being welcomed on the marae was an honour. Around thirty people attended the film Te Pākehā GOD.

The exhibition korero mentioned that the work was still a work in progress and that I needed feedback from the tangāta whenua. The work was not resolved and the korero of Borrell, Charman and Manāia was left on the film in its original manner. Korero related to the actors being predominately Ngāti Kauwhata Iwi and from the Mātaki Hapu. Those that

were dying were the ancestors of Kauwhata who had many tūpuna that died at Rangiaowhia. The Ngāhere that they will see in the battle is Ngāti Kauwhata land. The awa they see will be the Oroua river of Ngāti Kauwhata, the Manawatū River a symbol in wairua of the heart that stands. The waterfall is from the Waihi falls of Ngāti Kahungunu. This is in essence the wairua tapu and the rainbow that is seen is a covenant of the connection to Ihoa and our people Ngāti Apakura and Ngāti Kauwhata. This will be seen throughout the video. The beautiful wairua of our mana whenua is healing the Korero.

You will see a boy at the beginning of Te Pākehā GOD. He is the living ancestor of the boy that escaped from Rangiaowhia. His father is Graham Nicholas from the Graham whanau. The boy that escaped was the tūpuna of the Grahams.

The Korero of the Graham boy escaping Rangiaowhia was to be found by having korero with Rodney Graham. Unfortunately, the interview was organised three times. Rodney on the third time said every time we go to do the interview something happens and that it must be tapu. The regret is that the Korero was not to be.

Other notable interviewees of note that could be interviewed are Tom Roa, historian from the University of Waikato. Tariana Turia was unable to give her korero on the holocaust she mentioned in Parliament and was shot down by the Ministers of parliament. Hita Brown ridiculed Turia's korero on her comments on the Tiriti of Waitangi. Turia speaks of the Tiriti being as important to Māori as the Ten Commandments is to Christians (2006). Hita – Brown dismissed the Tiriti and it was not a sacred document. Turia's Korero would have been priceless for the kaupapa. Turia's husband was unwell. Turia offered to conduct the interview over the phone. The offer was unable to taken up at the time. My intention was to video the interview.

Hazel Coromandel Wander was adamant that I needed to show how the Waikato wars came about and why? Hazel recommended Tom Roa, was the authority that could help enrich the Korero. Notable whanau in Apakura a list of half a dozen names she gave to me to interview.

The whanau from Rotorua of Kereopa were to be contacted. The relations of the Chief that was shot at Rangiaowhia could be contacted for korero. A list of phone numbers was given

to me and we have been in contact at the time by email. Regrettably no connection happened to contact the Tauwiwi or Māori iwi in Opōtiki regarding the Kereopa incident of Volkner.

UTU has been a major contributor to the brutal truth. Murphy (1983) with Merata Mita as a cultural advisor has captured elements of the general passion behind the massacre. The hanging of Volkner, the be-heading the location at the church are all clear symbols of the aftermath of Rangiaowhia. Te Pākehā GOD strictly follows the facts in the writings of Grace (1959) in Tūwharetoa. Kereopa was personified as the villain like Te Wheke in UTU. The antagonist was Kereopa in Te Pākehā GOD. The energy experienced during UTU is similar to the extremes of Kereopa in Te Pākehā GOD. Some of the scenes will need more work on them. There are still errors and imperfections that need ironing out. My intention is to keep editing and present the film again at festivals. Non –essential elements need to go. The film is too long as was shown at the exhibition. One hour and fifty minutes. The reason why the second exhibition was still quite long compared to two hours thirty-five minutes last time in Te Awamutū 2017 is because it was a taonga. The exhibition was created as a taonga for Apakura to in still wairua and mana to them and our people. Their korero was honoured in its original form.

They now have the film they are showing on the Wednesday the 21<sup>st</sup> of February on the anniversary of the killings. The film needs to go through another cycle to be ready for a wider audience. The focus will not change just become more adaptable for public viewing.

## **Wikitoria**

Hazel Coromandel – Wander was told of the moko of Wikitoria and that the waiata was a tribute to her spirit in the film. When the song E Te Atua came on tears were streaming down her face. The Kaiako from Arapuni Marae was present at the exhibition.

1999 was the first time the tragic korero of Rangiaowhia was heard when I was a student at Te Wānanga o Raukawa. I learnt of the massacre in the fire.

The artistic creativity and the content of knowledge of Te Pākehā GOD surpass any expectations that I had upon this journey. Wairua has been my source of strength within me. No doubt I have been conditioned having above average mental clarity to resolve problems and

for long periods without sleep. Knowing how to manage energy levels is imperative. This has been mentally a colossal journey. The creative element in your spirit nurtures to labour in love to resolve problems that bring success.

The Passion of the Christ is central to the theme of wairua. The filming of the crucifixion was one of the most satisfying moments on the journey. Everything went perfectly. Deepak (Jesus) as much as he was in pain he was to engage with his eyes with LOVE at the right moment. This was captured and this is the best engagement with the audience in the whole film. The sound of traditional music receded in to silence.

## **Chapter Six: Conclusion/Recommendations**

### **Literary Review**

In conclusion through consultation with esoteric writers there is much light shed upon the inner sanctum of wairua. Wairua is clearly seen through the literature that a kingdom in the spirit world of wairua exists. Our tūpuna especially the Tōhunga were aware of the cosmic energies that rush connecting all as one kōtahitanga energy. That one energy of all things we call GOD. Te Pākehā GOD can be seen as being Te Pākehā DEVIL when it came to the horror of HELL on Earth for Rangiaowhia men, women, and children. The lust for land and power reached its zenith at Rangiaowhia. Kereopa was propelled in to UTU as mentioned by Elsmore Māori wairua clearly have embraced Christianity even after the Rangiaowhia tragedy. Writers Blavatsky, Bailey, Crème, Leadbeater have been champions of the wairua spirit and have bought a new dimension of understanding to wairua.

### **Artistic Works**

The River Queen a source of beauty mirrors Te Pākehā GOD in many ways. The water falls, the ocean, the rivers, the mist and the Ngāhere created the atmosphere reminiscent of the mist on the water in the River Queen. Murphy (1983) UTU has been a source of brutal extremes when it came to Rangiaowhia. The documentary interviews mirror the open and honest style of Mitata Meta in Patu. The content obtained creates clarity and strength for the kaupapa. Passion of the Christ (Gibson, 2004) also has qualities that the crucifixion in Te Pākehā GOD now resonates with. The objectives through studying specific films and doing them well has been successful. The Piano with the use of colour used consistently now resonates with aspects of Te Pākehā GOD. Fire, water, and mist have been valuable assets in stimulating consistency.

### **Methodologies**

Te Pākehā GOD stands alone as a poetic river of knowledge and wairua in Aotearoa history. The film is a work of originality that shines with an aura of its own. The wairua from

the beginning of creation blends well with the research. From te kore to the Ngāhere the awa, the waterfalls, the sound of tui resonates with waiata which creates a film of beauty. The clarity of images is well composed with the moving healing water relaxing the viewer. The methods employed capture the Korero and the questions asked met with the desired result. Choosing the right questions to create good content has been successful. The content of Professor Robert Jahnke is invaluable. The nonchalant tonal expressions relax the viewer. His oratory fluency is genius. Pakake Winiata CEO of Te Wānanga O Aotearoa adds real substance to the Kaupapa. Arahi Hagger's expert knowledge solidifies the Korero on Rātana's history. His knowledge is extensive accurate and his speech clear and concise. Both Apōtoro Wairua Beau Te Mātaki, Andre Meihana bring the wairua setting a spiritual tone throughout the journey. John Hornblow's rendition of Meihana and the battle at Raukawa was astounding and resonates well with the kaupapa. Reo band members Gordan Ririnui, and Jeff Pene add real substance to the Rātana history. Manaaki Tibble gives a powerful rendition about Rangiaowhia at Awahuri Bush the Ngāhere of Ngāti Kauwhata.

Keith Newman's extensive knowledge on Rātana and the treaty as an author has been terrific. He is the glue in the chronology of History. Ngāti Apakura kuia Moepatu Borrell and Jenny Charman creates the fire from the tangāta whenua to warm the hearts of the viewers. The engagement is powerful. Compassion and wairua are very strong. Peter Borrell's was the first person that started the journey to Ngāti Apakura.

On November the 8<sup>th</sup> when Rātana received the Holy Spirit. Peter was interviewed in front of the Manawa at Rātana Pa. He is Saint Peter at the gates of Rangiaowhia. Barney Manaia brings the passion and accuracy of the horrible genocide and betrayal.

## **Works**

There is an aura of romance in the first forty-two minutes. The heavy crash of the heavy metal band My Damned Kind symbolises the Crown attack and the terrible psychological trauma of Rangiaowhia. In contrast the waterfall and Ma te Marie is the pure energy of wairua culminating in the women with arms outstretched melting into the light as the doves of the Holy Spirit hover down gently she disappears into the Māramatanga. This ends the turi wairua part of Te Pākehā GOD. Turi Tangāta sees the crucifixion of Jesus as these stories have

permeated the minds and hearts of the Māori from the stories told by the slaves... The slaughter at Rangiaowhia commences. The karanga is heard by Moepatu Borrell resonating through the mist. The korero of the letters about Rangiaowhia are real. In memory of the fallen tūpuna. Barney Manaia, Jenny Charman, Moepatu Borrell whisper the pain of their loss to the viewers. The tangāta whenua cry out to the world reaching for justice with hope of a brighter tomorrow. Moepatu (21<sup>st</sup> Feb 2016), “Will you help us.”

Jenny Charman (21<sup>st</sup> Feb 2016), “And the land cries to tell their story. So, we hope that you will do this for us. Kia ora.” The taonga Te Pākehā GOD has now been given to Moepatu for Ngāti Apakura Trust.

### **Analysis/Discussion**

In 2016 the Karanga on the Sunday 21<sup>st</sup> of February at 6:30 the service was filmed. The service at Urupa in Rangiaowhia was recorded later at 10 am. This colossal work was fine-tuned from four hours rough footage. 2 hours 35 minutes was presented to 30 Kaumātua, Tane and wahine of the Tangāta Whenua on 21<sup>st</sup> of February 2017 the anniversary of the attack. 18<sup>th</sup> of February 2018 Ngāti Apakura elders and kuia visit Kauwhata Marae. The viewing of Te Pākehā GOD took place in the wharenui of Kauwhata. A small gathering of thirty-five people whanau and friends watched the film.

The film was well received. Dacey my brother and my two nephews Hiona and Jackson did a moving and humbling Haka. Considering that my brother has had a triple bypass operation less than two years ago this made the occasion very special. Feedback was positive people were well fed with refreshments. This experience was truly a magnificent journey...

Te Pākehā GOD is at a level that can be fine-tuned as there are still flaws in its presentation. The dialogue needs to be shortened where necessary as it is a too long. Fine tuning and shortening to add substance without taking away the flow will enhance it. There is time to take the editing to another level. Māoriland is attended by Indigenous filmmakers who assemble on the 22<sup>nd</sup> of March Te Pākehā GOD is unique original. Award winning films will receive mentoring to submit their films to international film festivals.

The journey of Te Pākehā GOD has been a rewarding one. If there were things I could change or improve it would be to learn how to delegate responsibility. When working with a crew on set it is essential that the crew can be trusted. All make up was done by myself as well as filming acting and directing. Careful planning can help rectify this problem.

The adage that if you want anything done then do it yourself. Perhaps trust in others is a good thing than carrying the weight of the world on your shoulders. Below November the 8<sup>th</sup> 2016 was the date that Rātana was visited by the Holy Spirit.

The Rātana Temple had a rainbow above it through the service, after service the Reo band went to the Manawa. The rainbow again appeared again. I filmed the miracle of the Māramatanga of this sacred blessing of the morehu – the children of the four winds of Io o ngā mano.



Figure 22. Rainbow Manawa

E Te Māngai e ngā anahera pono e te toko toro tapu hei paingā mo te tinana me te wairua I ngā wa katoa, ko Te Māngai hei tautoko mai aianeī, ake nei amine.

## Glossary

**ahi kā** keeping the fire alive, o te whenua (mauri – life force)

**Apōtoro Wairua** – Kupu te Wairua Ko Io o Ngā Mano Wiremu T.W Rātana

The divine gift of the Apōtoro Wairua is they are the ministers of Io. They are the will of the Anahera Pono. Their mahe is of the SPIRIT. The mahe is “spiritual the things that cannot be seen with the physical eyes (Hagger 2016).” Their role is esoteric the metaphysical consciousness is their domain in reality. They have the keys to summon the anahera pono. The whakamoimiti prayers are the keys given to Rātana. They work alongside the Holy Spirit and the faithful angels of Io o Ngā mano in blessing to the morehu, the children of the four winds of Io.

They answer to no one but Io. Maoritanga e te toru tapu me ngā anahera pono me Te Māngai. The Divine mouthpiece is the instrument of the Māramatanga the enlightenment to do the DIVINE WILL of Io and the DIVINE WILL o te Mātua tama wairu tapu me Ngā anehera pono me Te Māngai ae. They are the servants of Io.



Figure 23. T.W. Rātana

(Rātana archives – Permission granted by Arahi Hagger Rātana Archives Historian.)

**Aotearoa.** New Zealand, Land of the Long White Cloud

**Ariki,** spiritual disciple of the maaramatanga (enlightenment)

**Atua** GOD like, deity

**Atua whakapapa** GOD departments of consciousness, deity genealogy

**Hapu** sub -tribe

**hinengāro** human mental body, higher mind, universal mind, emotional body lower and higher levels of emotional consciousness rising in the manawa the heart.

**Hine-te-iwa-iwa** – goddess of the birth

**Io** eternal creator the alpha omega of consciousness of all things beyond physical and spiritual.

Kotahitangā turi wairua divinity

**Kaupapa** the important issue o te ra

**kete** kite pertaining to the three baskets of knowledge of the divine

**kingitangā** the monarchy of Māori descent

**Kōrero** spoken and non-spoken telepathy o te Ahurewa Tōhunga (High Priest)

**koro** male elder, grand father

**kōroua** elderly male

kāhatu stone

**Kōrero tuku iho** oral teachings passed down of wisdom and knowledge

**KŌTAHI MĀRAMATANGA TAPU.**

The realm of the consciousness of the Ahurewa Tōhunga High Priest of the moment to moment consciousness of being ONE with the SPIRIT, no separation is seen all is KOTAHITANGĀ the LIGHT of all things is connected. This is not a phenomenon of the turi tangāta of the physical world it is TURI WAIRUA of the SACRED connection intuited and realised in full moment-to-moment consciousness of the ETERNAL NOW. The DIVINE connection and river of the sea of light connecting all things seen with the TURAKA and the balanced heart and mind through the bridge of light the antaskarana to the SOUL/SPIRIT the Māramatanga of the WAIRUA...

**korowai** sacred cloak

**kuia** elderly women of honour

**Māori** tangāta people of the land (whenua) Aotearoa, indigenous kaitiaki (guardians of the land)

**Mamae** extreme pain, and sorrow

**Mana** power of realisation of the turi wairua and turi tangāta of the spirit of the **land**

**Marama** light, moon

**Māramatanga** divine light of the spirit and soul manifesting in conscious, reality. In the esoteric world this is the antaskarana the bridge of light to our Immortal Spirit beyond the limitations of the flesh, the turi tangāta of the physical world prison. Turi WAIRUA pertains to the realm of the MĀRAMATANGA the LIGHT of the SOUL the SHINING LIGHT the road of the SPIRIT.

**Mauri** is “the essence of being” life force of esoteric knowledge

**moko kauae** tattoo of the mana on the chin

**mokopuna** grand child

**Mōteatea** songs of Māori knowledge and remembrance

**orangā** health, wellbeing

**Pākehā** early european settlers

**paki waitara** legends of wisdom and knowledge clothed in divine analogy of remembrance

**Papatūanuku Spirit** earth mother turi wairua turi tangāta

Pāterangi settlement north of Pirongia, Rangiaowhia

**pēpi** foetus in the womb

**Pūkengā** the light of the spirit that enters the womb of the mother The DNA of both parents have created the foetus with both their embryonic DNA. The pukengā the light of the soul out of incarnation connect through synchronistic vibration of the energy set up by spiritual guardians kaitiaki of the parents and child. Appropriation of the physical vehicle the turi tangāta is taken after three months by the soul in the realm of the Māramatanga of the SPIRITUAL LIGHT. The soul grips the vehicle through the antaskarana the Māramatanga of light that enters through the top of the head the fontanel through the central nervous system developed by the mother through the umbilical cord. The central nervous system the glandular system the brain and the heart connect to the lifeblood of the mother. The mother and child are connected for life even beyond the severing of the chord they are bound in the SPIRIT of WAIRUA...They become come **ONE - KOTAHITANGĀ MĀRAMATANGA** o te WAIRUA.

**Wairua Pūrakau** Spiritual legends of the esoteric lore

tā moko tattoo

**tangāta** people

**Tāwhirimātea** deity ruler of the four winds of the air

**Tamariki** children of any gender

**Tāne** male

**Tāne** male GOD

**Tangaroa.** GOD of the sea, rivers, rain, dew, the water in humanity and all things

**tauiwi** visitors not of tangāta whenua (people of the land)

**Tainui** people te waka Tainui

**tāonga** gift, special treasure divine from the heart of wairua

**tapu** divine, holy, sacred

**Tauira** student

**Tāwhaki** light bringer of the gift of knowledge to the earth

**Te Ao Mārama** world of the human

**Te Ao Rangi** sacred origin genealogy and knowledge of heavenly beings

**te kōhangā reo** language nest

Te Reo Māori language of the Māori people of the land

**tino rangātiratangā** rights promised to instil mana to balance the turi wairua and turi tangāta under the Tiriti o Waitangi. The balance of Heaven and Earth, pertaining to the prophecy of Rātana. You will see a man coming with two books (the Bible and the Treaty of Waitangi).

**Tōhunga ahu-rewa** expert high priest dedicated to the sacred realms of the spirit in service to the people.

**Tūraka The Third EYE.** The EYE of the SOUL shining light on matters esoteric the hidden. The word Tūraka is from the origins of Tibet. The tūraka is the SOUL LIGHT connection to our SOUL EYE vision with our SOUL reflecting on the plane of the SPIRIT, which is not mortal. SPIRIT WAIRUA is the immortal realm of the SPIRIT that we are learning to expand our awareness in to as we evolve in consciousness in to the reality of SPIRIT WAIRUA... “When the eye is single the whole body is full of light.” New Testament, Jesus of Nazareth. The illusion is that we are the body. The Tūraka dispels this illusion to the turi tangāta eyes for this world opening the SPIRITUAL EYE dispels the ignorance and bring the LIGHT to shine of the realm of the SPIRIT within all things the DIVINE connection to all things is the **KOTAHITANGĀ MĀRAMATANGA TAPU.**

**Tūpuna** ancestor male or female

**Tūrangawaewae** a place to stand...Stand tall in you wairua your mana tour aroha...TŪRANGAWAEWAE

**wāhi tapu** sacred place

**Wāhine** women plural and singular

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**whānau** family by blood or emotionally tied gathering of people

**waiata** song capturing the manawa and wairua, the heart and spirit

**Māori wairuatanga** this pertains to the realm of the SPIRIT of the people of the land. This is unique for all people not only for Māori yet it is the line of least resistance for Māori for our cultural identity is teeming with wairua from waiata, moteatea, whanaunatangā, in Whare Tapu Wha, as illustrated by Professor Mason Durie. This is our harmonic line to the spirit a river of light manifest by the holiness and tapu of our ancestors. Our divine connection to karanga, our taonga includes the anahera pono the gift given to the Māori people to unite all people under by Ihoa o ngā mano is REAL.

**KŌTAHI MĀRAMATANGA WAIRUA** This is the blessing for Māori and non- Māori who embrace the **wairuatanga** held in the spirit of all Morehu the children of the four winds of **Io**.

**wairua**, the spiritual consciousness of the unseen, the very essence of immortality within the mortal form and outside the form. The divine reality that unfolds through enlightenment of the Māramatanga the spiritual light. The divine connection to the creator is the wairua. It is the image upon which the DNA to immortality is realised in the SPIRIT. The spiritual heart of Māori cosmogony.

**whenua** placenta and land

**whakapapa** genealogy validation the spiritual origins to the one creator

**whare tāngāta** womb as seeding, growing and birthing of **peepi**, **whenua**

**whare mātaurangā** in this sense it means house of knowledge

**whai kōrero** speaker of Te Reo Māori on the paepae. The realm of sacred gathering between the tangāta whenua tauiwi visitors and their Tūpuna.

**Whakairo** tribal carvings sacred with wisdom embellished to the Tōhunga of the secrets of the past knowledge of our sacred history.

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## Footnotes

- 1) Arapere, Rose Mar 15<sup>th</sup> 2007  
<https://www.youtube.com/watch?v=rhTal3R8tmY>
- 2) E Pa To Hau Published on August 25<sup>th</sup>, 2010  
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