

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

**Te Whare Runanga:
The House of Learning**

A thesis presented in partial fulfilment of the requirements

for the degree of

Master of Philosophy
In Maori Studies
at Massey University

Seamus Fitzgerald

2002

Abstract

The title of “whare runanga” has been chosen from the many names given to the Maori meeting house to emphasis the aspects of learning and the retaining of knowledge within and around the building. Most accounts of pre-European whare runanga have been written by early European who were greatly influences by the intellectual thinking of their time. Non-Maori writing about Maori will always fall short of an accurate interpretation of the concepts and traditions of Maori because the two cultures have developed from different value systems and paradigms. As a result, in the early accounts there is no linkage made between the whare and its cultural practices and the cosmological or spiritual beliefs practiced by Maori.

The whare runanga as we know it today is recent development combining elements of the pre-contact chiefs house and the guest-house. This building is the focal point of Maori tribal, ancestral, chiefly, and spiritual values. The whare’s structure and ornamentation are very much influenced by the Maori cosmological philosophy and as such is a prominent link to Maori ancestry and atua. This explanation stems from the celestial origin of the whare with its kawa and symbolism.

This thesis explores the symbolism associated with the whare and the role it plays in the preservation of genealogy and cosmological lore. It analyses the protocols and processes carried out as part of the function from within a matauranga Maori context.

Nga Kupu Whakataau

Tihei Mauri ora. Te mea tuatahi maku e whakahonere ki a Io, Io-nui, Io-taketake, Io-matua, Io-wananga. Ki a koe te matapuna o te ora, te putake o te matauranga kei roto i te tikitiki-o-rangi, tena koe. Papatuanuku kei waho ra, te whaea me te nohonga o nga uri katoa, te puehu tapu, takoto mai. Ka huri atu oku whakaaro ki nga matua tupuna, ki a ratau ma i whiti atu i te paerau whakamutunga, ki tera taha o te wharangi-rau-angiangi, ki a ratau i wehe atu mai te ara-tiatia-a-Tane-nui-a-rangi, ahakoa ka oti ai ta ratau hikoi ki roto i tenei ao kikokiko ka inoi atu ra ki te Atua mo matau nei nga uri. Haere atu ra koutou, haere atu ra.

Ka huri aku mihi ki nga ahorangi o te Putahi-a-toi. Ki te tumuaki, te poutokomanawa o te kura wananga Meihana Durie, kaore he kupu hei whakaatu taku miharo mo o whakaaro rangatira. Heoi, ma te Atua koe e manaaki. Ki toku kaihautu, toku pouwhirinaki, ki a koe Monty Soutar. E whakawhetai ana au i a koe i to awhina, i to tohutohu, i to whakawhanui i taku kaupapa. Tena koe.

Ki a koutou, nga morehu, nga toto, nga pu korero i te mahi rangahau nei tena koutou. Ki a koe Herewini Jones, tetahi o nga morehu o te kura wananga. Ko te tumanako e whai atu i o kupu tika "Ratohia te taha wairua, kei reira te oranga mo te iwi Maori". No reira tena koe. Kei te pera hoki taku mihi ki te puna matauranga Tame Winitana, tena koutou ko tou whanau, tena koutou.

E kore e mutu nga mihi ki a koutou nga kaihapai: Te Kanawa Pitiroi, Pita Sharples, Hone Meha, Tekiato Fitzgerald, William K. Wallace, Nhipora Wallace, Phillip McArthur, Max Stanton, Grant Underwood, Nephi Prime, Kim me Rahira Makekau, John TeRangiita, Michele Lee, Karewa Shelford, Hori Kaka, Boyde me Fay Campbell, Hohepa Delemere, Te Waitere me Timoti Pahi. Tena koutou.

E toku hoa rangatira, me aku tamariki, kei runga nera atu koutou.

Ka piki atu aku korero ki nga whare e tu mai i runga i te whenua nei. Nga kawai tangata, nga kaitiaki o nga tohu tapu, nga kaitiaki o te poporingaringa o nga matua tupuna hoki. I te wao nui o Tane e tu ana engari inaianei ko Tane whakapiripiri koutou. No reira tu tonu tu tonu tu tonu.

Ka huri.

Table of Contents

Abstract.....	2
Nga Kupu Whakahau.....	3
Table of Contents.....	4
List of Figures.....	8
Chapter 1 - Introduction.....	9
1.1 Background.....	9
1.2 Layout.....	11
1.3 Limitations.....	12
1.4 History.....	13
1.5 Intent.....	15
Chapter 2 - Literature Review.....	18
2.1 Aim.....	18
2.2 Early Recordings.....	18
2.3 Other Non-Maori Recordings.....	21
2.4 Common Misconception of Non-Maori Recordings.....	24
2.5 Publications by Maori Scholars.....	25
2.6 Government Documents.....	29
2.7 Analytical Assessment.....	30
Chapter 3 - Matauranga Maori.....	35
3.1 Aim.....	35
3.2 A Maori World View.....	35
3.3 Preservation of Matauranga Maori.....	40

3.4 Maturanga Maori in Maori Life.....	41
3.5 Maturanga Maori Methodology.....	43
3.6 Strengths and Weaknesses of the Theoretical Structure.....	45
Chapter 4 - The Whare Runanga Cosmology.....	50
4.1 Aim.....	50
4.2 Kauwae-runga and Kauwae-raro.....	50
4.3 Kauwae-runga - Io Matua to Tane-nui-a-rangi.....	51
4.4 Nga Atua - The Maori Gods.....	55
4.5 Tangaroa to Rua-te-pupuke.....	58
4.6 Whare Within Maori Mythology.....	60
Chapter 5 - The Portrayal - Te Whakaahuatanga.....	64
5.1 Aim.....	64
5.2 The Contemporary Symbolism of The Whare Runanga.....	65
5.3 Traditionalism.....	66
5.4 Waka Taua.....	67
5.5 Te Ahuatanga.....	69
5.5.1 Te Wehenga - Separation of Rangi-nui and Papa-tua-nuku.....	69
5.5.2 Rua-te-pupuke.....	71
5.5.3 Tane-nui-a-rangi.....	72
5.6 Tahuhu.....	72
5.7 Kaho.....	73
5.8 Kauwhanga.....	75
5.9 Poutokomanawa.....	75

5.10 Poutahuhu.....	77
5.11 Poutuarongo.....	77
5.12 Paepae.....	78
5.13 Maihi.....	79
5.14 Amo.....	81
5.15 Kuwaha.....	82
5.16 Pare.....	84
5.17 Matapihi.....	84
5.18 Heke.....	85
5.19 Poupou.....	86
5.20 Te Marae.....	88
5.20.1 Tumatauenga - Governor of the Marae.....	89
5.21 Te Whare.....	92
Chapter 6 - Kawa o te Marae	97
6.1 Aim.....	97
6.2 Te Kawa.....	97
6.3 Divisions of the Whare Runanga and Marae.....	98
6.3.1 Taha Tapu - Taha Noa.....	99
6.3.2 Kopaiti and Ihonui (Tara iti and Tara nui).....	100
6.3.3 Taha Ora - Taha Mate.....	102
6.3.4 Taha Tane - Taha Wahine.....	103
6.4 Kawanga - Opening Ceremony.....	104
6.5 Powhiri.....	107

6.5.1 Timatanga.....	107
6.5.2 Karanga.....	108
6.5.3 Manuhiri Movement.....	108
6.5.4 Whaikorero procedure.....	110
6.6 Removal of Shoes.....	111
6.7 Tangihanga.....	111
Chapter 7 - Conclusion.....	118
7.1 Review.....	118
7.2 Conclusions of Research Questions.....	118
7.3 Conclusion.....	120
7.4 Conclusions in regard to Methodology.....	121
7.4 Recommendations for Further Study.....	122
Glossary of Maori Terminology.....	125
Bibliography.....	131

List of Figures

- Fig 1. Te-Hau-ki-Turanga ‘A Rare Masterpiece’ National Museum, Wellington
- Fig 2. Waitangi Meeting house. Carvings from tribes from all over New Zealand were done specifically for this Whare Runanga under the supervision of master carver Pine Taiapa of Ngati Porou.
- Fig 3. The Whare Runanga - Te Aroha o te Iwi Maori 2001 Laie, Hawai’i
- Fig 4. Tekanawa Pitiroi 1999 with Tongariro High School Kapa Haka, Entertain Guests in Front of *Te Whare Kura* Meeting house, Turangi.
- Fig. 5. Tapeka, at Waihi, Whare of Ngati Turumakina, Tuwharetoa.
- Fig. 6. Earliest photo of Hotunui Whare at Parawai
- Fig 7. A diagram of Tanenuiarangi, Auckland University. Auckland.
- Fig 8. Waiherehere, Koroniti, Whanganui River. The curved heke give a waka shape to the whare.
- Fig 9: The Separation of Rangi and Papa. As depicted by W. Dittmer.
- Fig 10: Ngati Tarawhai style Tekoteko showing ruru-type Koruru
- Fig 11. Interior of Hotunui whare. Illustrating encircling Kaho-Paetara and Kaho in ceiling.
- Fig 12. Interior of Waitangi Whare Runanga, detailing carved Poutokomanawa
- Fig 13. Whare at Te Wairoa, Tarawera. Illustrating indented panel on maihi with takarangi.
- Fig 14. Te Rangihaeata’s Whare, Kaitangata. Drawn by Angus in 1844. A prime example of an early whare runanga.
- Fig 15. Kuwaha and Matapihi - Te Aroha o te Iwi Maori 2001 Laie, Hawai’i
- Fig 16. Manawa Kowhaiwhai design
- Fig 17. Poupou on Mahau, Te Aroha o te Iwi Maori 2001 Laie, Hawai’i.
- Fig 18. Interior of Hau-ki-Turanga, carved by Raharuhi Rukupo of Rongowhakaata 1840-42
- Fig. 19. Whare Runanga and Marae with distinctive right and left sides, and positions.
- Fig. 20. Whare Te Poho-o-Rawiri, Gisborne. The Principal carvers were Pine and John Taiapa of Tikitiki and Wihau of Rotorua.
- Fig 21. Hotunui during disassembly in 1925. The Poutuarongo which is a symbol of death, has just the eyebrows of the showing of the figure at the base. Under such pou the ‘whatu’ were buried
- Fig 22. Maori Village - Te Aroha o te Iwi Maori and Aotearoa Whare, 2001 Laie, Hawai’i