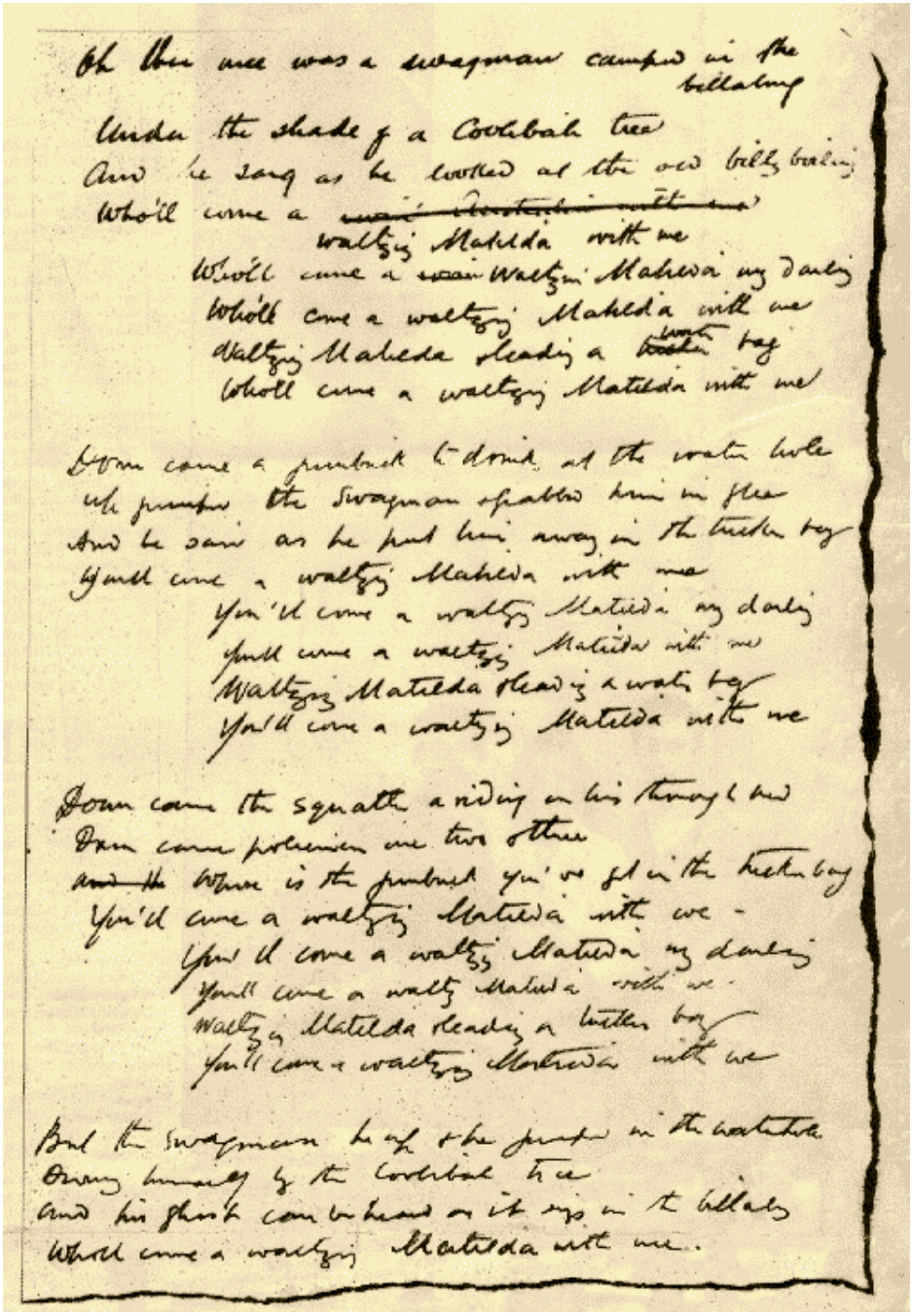
Tangaroa Ara Rau: Examining Māori and Pacific archives in the Hocken and Alexander Turnbull libraries.



Oh there once was a swagman camped in the billabong
Under the shade of a Coolibah tree
And he sang as he looked at the old billy boiling
Who'll come a ~~waltzing Matilda with me~~
waltzing Matilda with me
Who'll come a ~~swan~~ Waltzing Matilda my darling
Who'll come a waltzing Matilda with me
Waltzing Matilda leading a ~~water~~ billy
Who'll come a waltzing Matilda with me

Down came a jumbuck to drink at the waterhole
Up jumped the Swagman sprang twice in glee
And he sang as he put him away in the billy
You'll come a waltzing Matilda with me
You'll come a waltzing Matilda my darling
You'll come a waltzing Matilda with me
Waltzing Matilda leading a water billy
You'll come a waltzing Matilda with me

Down came the squatter a riding on his thoroughbred
Down came policemen one two three
Where is the jumbuck you've got in the billy
You'll come a waltzing Matilda with me -
You'll come a waltzing Matilda my darling
You'll come a waltzing Matilda with me
Waltzing Matilda leading a billy boy
You'll come a waltzing Matilda with me

But the swagman he sprang into the waterhole
Drowning himself by the Coolibah tree
And his ghost can be heard as it sings in the billabong
Who'll come a waltzing Matilda with me.

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The following report has been prepared for Ngā Pae o te Māramatanga as part of the summer internship programme 2014/15. Entitled 'Tangaroa Ara Rau' the purpose of this project was to examine the Māori and Pacific archives in the Hocken and Alexander Turnbull Libraries pertaining to Tangaroa[1]. This project was completed in order to support a larger body of research that sits within the Sustainable Seas National Science Challenge. 'Tangaroa Ara Rau' aligns with the Ngā Pae o te Māramatanga research plan, new frontiers of knowledge strand, and contributes to the mātauranga of Tangaroa located within the Hocken and Alexander Turnbull libraries. The Alexander Turnbull and the Hocken Libraries are rich repositories of archival material pertaining to Māori knowledge. Thus for the tenure of the internship the main assignment was: to examine archives at these locations in both English and Te Reo Māori; categorise the information; create a database of the archives; and provide this report about the archival material and mātauranga. The material retrieved and analysed will also provide valuable information that can contribute to our understanding of kaitiakitanga and sustainability around the ocean. This research also provides insight into the connection that we as Māori have to the ocean and in turn how this affects our health and well-being. This research will provide the basis for an introduction to my Masters. I acknowledge Ngā Pae o Te Māramatanga and my supervisors Dr Anne-Marie Jackson and Dr Hauiti Hakopa for the opportunity to undertake this research. I also acknowledge the staff of the Hocken and Alexander Turnbull Libraries not only for their work in preserving the taonga but also for their assistance in accessing the data; ngā mihi ki a koutou katoa.

The following sections of the report will be an introduction section, which will describe briefly Māori understandings and connection to the ocean and the creation

[1] Tangaroa is the Māori name for the god of the ocean, however in other pacific nations this name varies, for example Tagaloa in Samoa, Tangaloa in Tonga, Kanaloa in Hawai'i

narratives that underpin these. The methodology section describes Kaupapa Māori Theory and the principle of Taonga Tuku Iho, which guided this research project; it also provides an explanation of the relevance and importance of archival research including the method of retrieval and analysis. The final sections are the discussion and conclusion. The discussion explains key themes that emerged within the archival material and the conclusion details the implications of the research and ideas of directions for future research.

Contents

Introduction

Ko te moana
Ehara rawa i te wai kau
No Tangaroa ke tena marae
He maha ona e hua e ora ai
nga manu o te rangi
te iwi ki te Whenua

The sea is not any water
It is the marae of Tangaroa
It yields life for many things
the birds in the sky
the people upon the land
(Royal, 1989, p.15) (Note: no macrons used in the original)

Māori and Polynesian peoples have a strong connection to Tangaroa and the ocean. As Island people our ancestors have always lived near and used the ocean as a means of travel and source of food. The above whakataukī, taken from papers written by Charles Royal, describes the sea as the Marae of Tangaroa. Thus the water, ocean and Tangaroa are revered from a Māori worldview. Tangaroa is an important figure throughout our creation narratives and those of the Pacific Islands. This idea emerged as part of the research showing that in many places the ocean and Tangaroa are considered a source of life. In saying this as ocean people our ancestors also understood the strength and danger that can be associated with the ocean, which explains the importance placed on Tangaroa, other atua and karakia for protection and safety within that realm. Thus Whakapapa and the ocean are cultural entities that connect us to our Polynesian brothers and sisters. Tangaroa is referred to throughout the Pacific, however subtle differences in name and understanding are obvious and could be attributed to dialect, language, and whakapapa or genealogy. In the context of Aotearoa the creation narratives and whakapapa of Tangaroa differ depending on tribal worldview. However Tangaroa features prominently in most versions of the narratives.

In the North the predominant view shared by many iwi is that Tangaroa was one of more than seventy children of the primeval parents Ranginui (Sky-father) and Papatūānuku (Earth-mother) (Ka'ai & Higgins, 2004; Royal, 2012). In this version of the narrative Tangaroa is often referred to as a son of Ranginui and Papatūānuku in the separation of Ranginui and Papatūānuku and the creation of the natural world. This narrative describes the separation of Ranginui and Papatūānuku by the strength of Tāne-Mahuta who resides in the realm of the forests and is responsible for the creation of man, forests and birds (Ka'ai & Higgins, 2004). After the separation of his parents Tangaroa moved to preside the realm of the ocean and is known as the progenitor of fish and marine life.

In another narrative, Ngāi Tahu[2] refer to Takaroa[3] as the first Husband of Papatūānuku (Tiramorehu, 1987). The Ngāi Tahu narrative explains that Papatūānuku had a relationship with Rakinui[4] whilst Takaroa was away burying the whenua of one of their children. When Takaroa returned and discovered Rakinui and Papatūānuku together he was angered by their actions and challenged Rakinui. A battle between them ensued with Rakinui being defeated by Takaroa's spear (Tiramorehu, 1987). Thus from both a North Island and South Island perspective Takaroa or Tangaroa was a prominent figure in the creation of the world in which we reside. Despite differences in creation narrative Tangaroa is referred to in Māori understanding of the ocean as the kaitiaki or guardian of that space and is therefore the principle atua who we pay homage to when we partake in activities in and around the ocean.

These creation narratives explain the place that Tangaroa has within Māori whakapapa and worldview and provide the rationale for this research. When engaging

[2] Prominent tribe of the South Island.
[3] Name of Tangaroa in Ngāi Tahu dialect.
[4] Name of Ranginui in Ngāi Tahu dialect.

in Kaupapa Māori research in and around the ocean, whether it is within the discipline of science, humanities or other, it is important to consider the foundations of Māori beliefs. Tangaroa is at the root of this whakapapa and must be considered in order to understand the ocean. Furthermore the extant archival material enables us to understand what our tūpuna knew about Tangaroa, ocean activities and characteristics of the ocean, which are crucial to inform any research regarding our relationship to the ocean.

Methodology

The methodology applied to this project was Kaupapa Māori theory. This methodology acted as the lens that I used to analyse and describe the findings of this research. Kaupapa Māori theory was used as it is founded on the basis of Māori knowledge and worldview. Kaupapa Māori theory was born out of a cultural renaissance, which was amplified in the 1980's creating space in the academy for Māori researchers to grow and expand knowledge in a way that supports Māori aspirations (Bishop 1998; Smith & Reid, 2000). Furthermore Bishop (1998) states that the advent of Kaupapa Māori theory reflected the growth of "political consciousness among Māori communities" (p. 201). Bishop (1998) explains that part of this consciousness featured a revitalisation of cultural aspirations, preferences and practices. Kaupapa Māori theory was developed within the academy in order to grow and disseminate research that is by, with and for Māori (Smith, 1999). In addition to this Walker, Eketone & Gibbs (2006) outline five key points that summarise the ways in which Kaupapa Māori has been considered:

- Kaupapa Maori research gives full recognition to Maori cultural values and systems;

- Kaupapa Maori research is a strategic position that challenges dominant Pakeha (non-Maori) constructions of research;

- Kaupapa Maori research determines the assumptions, values, key ideas, and priorities of research;

- Kaupapa Maori research ensures that Maori maintain conceptual, methodological and interpretive control over research;

> • Kaupapa Maori research is a philosophy that guides Maori research and ensures that Māori protocol will be followed during research processes (Walker et al, 2006,p. 333) (Note: no macrons used in the original)

Kaupapa Māori provides the backdrop, which informs this project and how it was conducted. In addition to these notions presented by Walker et al (2006), there are six key principles identified within Kaupapa Māori theory.

Principles of Kaupapa Māori Theory

Kaupapa Māori theory is premised on a Māori worldview and therefore Māori beliefs; Smith (1999) presented the following principles within an educational setting as integral to this methodological approach (Pihama, Smith, Taki & Lee, 2004).

1.Tino Rangatiratanga (The principle of self-determination)

2.Taonga Tuku Iho (The cultural aspiration principle)

3.Whānau (The principle of extended family structure)

4.Kaupapa (The principle of collective philosophy)

5.Ako Māori (The principle of culturally preferred pedagogy)

6.Kia piki ake i ngā raruraru o te kāinga (The principle of socio-economic mediation)

In addition to these 6 principles, Pihama et al (2004) note that te reo Māori and tikanga are central to a Kaupapa Māori approach to research. In the context of this research and the purpose of this report I have identified Taonga Tuku Iho as the central Kaupapa Māori principle for this study.

Taonga Tuku Iho (the cultural aspirations principle)

Smith and Reid (2000) consider taonga tuku iho as the principle of cultural aspirations with the overarching notion that *being Māori* is valid and legitimate (Smith & Reid, 2000). Central to this is the idea that Mātauranga Māori, Tikanga Māori and āhuatanga Māori are valid and legitimate (Smith & Reid, 2000). The word taonga can be used to mean possessions, effects, property, goods, treasure or anything prized "applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas and techniques" (Moorfield, 2005). This principle reasonates with this research as the material contained within both of the institutions I was working within can be considered taonga tuku iho. Furthermore the information, whakapapa, stories and kōrero held within the archival material about Tangaroa and the ocean reflect Taonga Tuku Iho as this principle allows spiritual and cultural awareness to be taken into account (Ruataki & Ngā Pae o te Māramatanga, n.d). Therefore within my handling, analysis and discussion of the archival material, the Kaupapa Māori Principle, Taonga Tuku Iho is one that heavily guided my work.

Method

The purpose of this internship was to discover the archival material present in the Hocken and Alexander Turnbull libraries pertaining to Tangaroa. Thus the key method for this research was archival research including retrieval, examination, databasing and analysis of the material. Archival research is an important resource in uncovering and understanding thoughts and ideas of the past, which from a Māori worldview is extremely important in being able to move forward. Wareham (2001) explains in regard to archives specifically for Māori that vital pieces of identity are held within written records and that they can be used as a tool to trace sequences of

events and tribal history. Wareham's (2001) thoughts echo the previous discussion of taonga tuku iho and the idea that the information held within these libraries are pieces of identity passed down generations. Therefore the process of locating and retrieving the material meant that I had to formulate a working plan while still maintaining the integrity of the taonga.

This meant discussion with my supervisors and staff of the Hocken Library to firstly deduce the key items I was looking for and the best way forward in data collection of archives specific to Tangaroa. Through this planning it also became apparent that I had an opportunity to spend two weeks in the Alexander Turnbull Library in Wellington, which allowed further access to the information and archives that are held in the National Library database. Once I had formulated the plan of retrieval and databasing the information I began to navigate through what is more or less a 'whakapapa' of archives relating to Tangaroa and the ocean. This process meant I had to formulate key words and search terms that would yield or find material within the library databases pertaining to Tangaroa and the ocean. With guidance from my supervisors I was able to formulate key topic areas pertaining to Tangaroa, such as names associated with the ocean, winds in different marine environments (see appendix A).

The databases within the Alexander Turnbull and Hocken libraries differ, however, as I came to understand it, both are based on the idea of a whakapapa. The files are organised in a stratified system and layered from a large collection like an iwi of files, down to a series similar to the idea of a hapū, which is a collection of smaller whānau records, to the individual record to be viewed. Therefore I came up with a number of key search terms in order to decipher the complex structure of each of the library databases. This was important to consider, as often the subject or keyword of

‘Tangaroa’ alone would not return all of the records that had information pertaining to Tangaroa and the ocean. For a number of the records, although Tangaroa was not the focus of the manuscript, there was still some inclusion and whakaaro relating to Tangaroa.

The following section discusses a number of the themes that were discovered within this whakapapa of files in the Hocken and Alexander Turnbull libraries. During the tenure of this internship a total 35 sources were viewed and recorded within a database. They were recorded using the metadata associated with their record, and also key words that were associated with the source. Further to this all of the sources we recorded separately as an individual file containing the relevant information on a per-page basis pertaining to Tangaroa and the ocean.

Thematic Analysis

The archival material was viewed and formatted into individual documents; these were then analysed through a process of thematic analysis. Thematic analysis is the process of identifying key ideas and themes using the data collected from the archival material (Willig, 2014). Thematic analysis allows for the researcher to make links between the themes and can also allow for seeing patterns within data (Willig, 2014). As is common within a Māori worldview the themes that emerged were interconnected. During the process of viewing and recording the information about these archival sources a there were a number of reoccurring themes. For the purpose of this report I have chosen to discuss two central themes in relation to the sources whakapapa and karakia.

Discussion

The following section discusses two of the central themes arising from the thematic analysis of the raw data the archival material. There were a number of themes arising from the archival material, however I have chosen to discuss whakapapa and karakia as these were the two that I found most prevalent. Whakapapa is defined and explained within the context of the archival material. The major sub-themes of whakapapa were: whakapapa of Tangaroa throughout the Pacific connecting us to Polynesia; whakapapa of Tangaroa specific to Aotearoa; and stories and legends which detail the whakapapa which descends from Tangaroa to us. Karakia is then described and discussed using two contrasting karakia which appeared within the archival material.

Whakapapa

Whakapapa is integral to Māori and is the basis for our worldview; it is also a critical element in establishing identity. It is how we explain our connections to our environment, to people and to the gods (Reilly, 2004). Literally whakapapa refers to the layering of one thing upon another, such as genealogical links or cultural concepts (Ka'ai & Higgins, 2004; Moorfield, 2005). The language and practices of our tīpuna (ancestors) are woven into our landscapes and histories, which expresses the link to our origins (Ka'ai & Higgins, 2004). Further to this Roberts (2013) explains whakapapa as a philosophical construct that implies all things have origin. This origin begins with the primordial parents in the form of Ranginui and Papatūānuku from whom all things ultimately trace descent (Roberts, 2013). It is from here that we draw the beginning of our existence; embedded in the narratives of this creation are themes and myth-messages that provide us with guidelines and set precedents, models and social prescriptions for human behaviour (Walker, 1990). The fact that we and all

other species claim origin from the children of Ranginui and Papatūānuku further justifies the belief that all things animate and inanimate are related and connected (Ka'ai & Higgins, 2004).

Whakapapa is important as it explains the connection we have with Tangaroa. Furthermore whakapapa emerged consistently throughout this project as a major theme within the archival material. As previously discussed the ocean and Tangaroa are not only important for us as Māori but also as people of the Pacific, as it is something that connects us to our relatives of the islands throughout the Pacific ocean. One source from the Grey collection discussed the varying names of Tangaroa across the pacific, alluding to the wider whakapapa that extends across the ocean to our Pacific whānau (Whitcombe, 1898). This source referred to the earlier discussion of Tangaroa, and more specifically the name Tangaroa and how this varies across the Pacific. This text written by C D Whitcombe (1898) contended that the name Tangaroa differed in dialect Eastward and also that in different islands the deity Tangaroa was responsible for different acts. For example in Tonga, Whitcombe (1898) describes Tangaroa or Tangaloa as a family of deity and that Tangaloa assisted Māui in fishing up the land. Furthermore in the Society Islands, Whitcombe describes the role of Tangaroa as the creator of their world.

This is a common idea throughout many of the islands of the Pacific due to the close interaction these islands groups have with Tangaroa. The fact that their land mass is completely encircled with water it is unsurprising that their beliefs surrounding creation, that Tangaroa is a paramount figure; the water and Tangaroa are the origin of all things for them.

Furthermore the similarities in the stories and traditions across the Pacific pertaining to Tangaroa show the whakapapa of the ocean that connects us all. One particular passage from this source summarises this notion further: “Evidently the Polynesians have some common origin and belong to one race of which their present languages are but dialects” (Whitcombe 1898, p.4). This small passage from Whitcombe encapsulates the idea that as Polynesians we are all connected and that our languages are but dialects. The same idea can be considered about the language of Tangaroa wherein our understandings and practices are but dialects of each other. Thus our relationship and interaction with the ocean commence from the same origin, however they have been adapted to the environment, which we reside in. In a more recent source Tamahou Tēmara (2007) describes and builds on this idea in a resource designed for tamariki, which has its origins in the whakaaro of the manuscript material which explains the significance of the whakapapa of Tangaroa and the relationships and similarity in understanding that people of the Pacific Islands hold (Tēmara, 2007).

More specifically in Aotearoa and for Māori, whakapapa illustrates how we are connected to one another and to the gods. A number of the sources that I viewed began with whakapapa and an explanation of the creation of the world that we live in. Kōrero pertaining to creation differed depending on the source and author; some began discussing Io as the divine being and the origin of the universe however the majority of sources I found began with Ranginui and Papatūānuku as the primeval parents. Of these sources those that contained information pertaining to Tangaroa often begun with discussion of their version of the creation narrative and the beginning of the whakapapa of Tangaroa through the separation of Ranginui and Papatūānuku.

Te Rangikaheke a rangatira of Ngāti Rangiwewehi worked closely alongside Sir George Grey. He completed many of the manuscripts that sit within the Grey collection and wrote a number of the papers detailing the separation of Ranginui and Papatūānuku and the emergence of Tangaroa (Curnow, 2012). However through viewing and analysing a number of the sources it was also apparent the inter-tribal difference around the whakapapa of Tangaroa. For example the South Island refers to Takaroa as the first husband of Papatūānuku. 'Te Tohunga' book written by Wilhelm Dittmer (1907) discussed the relationship of Tangaroa and Papatūānuku and mentioned their children. Dittmer's (1907) accounts of the creation collected from various kaumātua and tohunga show the difference in perspective based on tribal beliefs. Furthermore whakapapa as a theme throughout the texts also included whakapapa stemming from Tangaroa.

This whakapapa occurred in a number of the sources with names such as Ikatere, Tutewehiwehi, Tinirau, Punga and Ruatepupuke often mentioned. Enveloped in the kōrero about these tīpuna were a number of stories and whakapapa surrounding the ocean and creatures of the ocean. From these stories we can determine the origins of creatures of the ocean and of a number of objects and activities. For example the story of Ruatepupuke and his son Manuruhi was one that featured in a number of the sources I examined as the explanation of the origin of carving. It is stories like this that are outward expressions of whakapapa not only for people but also for objects, traditions, beliefs and tikanga. Tikanga is a concept within a Māori worldview that governs our interactions with one another and with the world. One key aspect of tikanga pertaining to the ocean and Tangaroa that was prevalent throughout the sources that I viewed, and an outward expression of whakapapa was karakia.

Karakia

Karakia are prayers or incantations addressed to the atua who reside in the spiritual realms (Barlow, 1991). Karakia are offered to the atua to allow interaction with these realms and to ask for their guidance, blessing and protection in our pursuits (Barlow, 1991). A number of the sources contained karakia around Tangaroa; some of them were karakia pertaining to whakapapa and made mention of Tangaroa, others were concerned with activities happening in and around the ocean.

Karakia provide a way for us to move "into another world, the world of the spiritual powers, we move into their time and into their place, and we bring their tapu, and their mana into operation in our world" (Shirres, 1997, p. 87). The practice of karakia engages this two-world system, first looking to the atua and their spiritual powers with te ao wairua and bringing these back with us into the physical world. Karakia thus, is one way of linking god, man and universe (Marsden, 2003). Further to this it is developing what Shirres (1997) referred to as the Māori faith vision, understanding that we as humans are connected to this Māori belief system. To recite a karakia is to connect to the spiritual realm and thus Māori spirituality. The voice you produce, the low sound and pitch, the rhythm as well as the deep meaning of the words spoken, all adds to the spiritual experience that is chanting karakia.

Shirres (1997) explains this connection clearly when he writes: "to chant the words of the karakia is to become one with the ancestors and to use their words in invoking the atua, the spiritual powers, and in losing ourselves from what is destructive, binding ourselves to what is life-giving" (p. 77). This demonstrates what is actually happening during the karakia and how we are engaging with the gods and our universe. We are connecting to our ancestors, remembering the words they taught

us, the words to invoke the gods and freeing ourselves of this ‘human-ness’, binding to the pure divinity from our atua. The wider purpose of the karakia as Shirres (1997) explains “is to enable us to carry out our role in creation. One with the ancestors, one with the spiritual powers…our part in bringing order into this universe” (p. 87). This reflects that notion of a dynamic universe through the continuation of creation (Marsden, 2003). Our universe is a series of ongoing processes and experiences, of connecting ourselves in the physical world with that of the spiritual and “penetrating into states of mind for some kind of evaluation and understanding” (Marsden, 2003, p. 22) something karakia engages you with. This explanation of karakia follows on from the previous kōrero surrounding whakapapa; wherein Shirres’ (1997) comment asserts that in performing karakia where are carrying out our role in creation being in touch with our ancestors and other spiritual entities that encapsulate our world.

Karakia as a theme for analysis appeared throughout the data collection with over a third of the sources collected having at least mentioned karakia. Key sources for karakia specific to the ocean and Tangaroa among the data were the papers of John White (n.d). The karakia ranged from those used for fishing and nets, to the winds and the oceans. The following are two karakia taken from two of the sources I viewed. The first is by John White and comes from his papers ‘aspects of Māori life’ (n.d).

Entitled ‘Call the wind’ (p.2) this karakia was found as part of the ‘Aua Moana’ section of Whites (n.d) Aspects of Māori life viewed on microfiche in the Alexander Turnbull library. The preface to the karakia signals that it is a call to the wind for a group that will be travelling over the ocean to carry them safely to the place they are going. This karakia is interesting as it shows the interaction that exists between Tawhirimātea and Tangaroa. Although Tangaroa governs the domain of the

ocean, when engaging with it we must also be mindful of Tawhirimātea and perform the appropriate rites and karakia in order to be protected. This small karakia is an example of an expression of whakapapa, a notion present within most karakia. Rewi (2010) argues that many karakia come from Māori cosmology, and thus contain whakapapa pertaining to the atua. Furthermore Moorfield (2005) explains that many karakia express this inter-relationship and were designed to allow us as people the ability to practice everyday activities.

> He karanga hau tenei karakia, I te mea he ra* pai, he aio, a e rere ana te ope I te moana, a kua awhi rātou I te hanga, ka karakia ai i Tenei karakia kia puta mai ai he hau hei kawe i a ratou ki te wahi e ahu atu ai ratou, koia nei te karakia
>
> ko, ko, ko, hau nui, hau roa
>
> hau pukerikeri titi
>
> kokoia te tupe I raro nei, homai te hau

In contrast to this karakia, the second is taken from the work of Leo Fowler (n.d) from the manuscript of the book 'Te Take o Nga Iwi Maori[5]' that according to the records of the Alexander Turnbull Library relates to origins of the Māori and Polynesian races and Māori astronomy. The karakia is written in English and is a karakia to Tangaroa in order to protect the journey of a waka. This karakia provides a contrast to the karakia written by White as it is a karakia that has been translated, to English. Although it does not provide the depth of understanding that Te Reo Māori does it provides another perspective which shows the role karakia have in connecting the physical world with the spiritual. This karakia describes Tangaroa as the atua of the ocean having the lives of the people and the canoe under his control.

> O tangaroa, God of the boundless deep, Tangaroa of the mighty waves

[5] Note: No macrons in the original.

> and the troughs that lead down to the blackness, we place our canoe in your
>
> hands, in your hands we place our lives.

As with the previous discussion of whakapapa, karakia is an important part of engaging with the ocean. What I have found within this small archival study is that whakapapa and karakia are intertwined. Karakia acts an expression of whakapapa wherein we are able to acknowledge our ancestors and the atua that govern each and every domain that we engage with. Furthermore within that context a number of other Māori values such as kaitiakitanga, mana, tapu, manaaki and more are also connected and upheld through a process of karakia. The information held within these karakia is rich and precious. Through viewing, understanding and analysing these karakia we are able to further understand our connection, as Māori and as Polynesians, to the ocean.

Conclusion

This internship has provided a valuable database of archival material pertaining to Tangaroa and Māori perspectives of the ocean. Thirty-five sources of archival material were viewed and analysed and have contributed to this final report. The key findings from this archival study were that whakapapa and karakia are prevalent themes in relation to archival material held within the Hocken and Alexander Turnbull libraries. As discussed the ocean is important and revered from a Māori perspective due to the provision of food and means of travel. Today the importance of the ocean remains the same, which underpins the need for research of this kind. The material contained within these two institutions is vast and contains valuable information about whakapapa and karakia to do with the ocean that can be used in our approach to research concerning the ocean and Tangaroa. The key themes that emerged from my analysis of the material were whakapapa and karakia. The analysis of the material identified that this whakapapa not only connects the importance of the ocean and Tangaroa to the creation narratives but also to the beliefs, understandings and people of the islands of the Pacific Ocean. Furthermore it is through karakia that we are able to engage with that whakapapa and the ancestors and atua that are kaitiaki of those realms to ensure that we will remain safe.

Future Implications and research directions

The future implications of this research are a movement towards a greater understanding our people and reconnection to these stories, whakapapa and karakia around the ocean. It will reignite the close connection we have with the ocean and strengthen what we know about Tangaroa. In the immediate future this research will contribute to a database of Tangaroa related material within these institutions and further research in my own masters' research.

As discussed within this report a number of the karakia that were found were based on waka and the journey of waka upon the ocean. It is my belief then that waka are the ideal mode or method of our reconnection to the ocean and to Tangaroa. Prior research I have completed suggests that waka are connected to Māori health and well being through shared whakapapa. However I now believe that waka are merely vessels to find our connection to the ocean. Thus this research will inform further study in this area in that we may find a valuable method in re-discovering the intrinsic connection we have to the ocean because of our whakapapa.

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Appendix A

Key Search Areas	Key words
Tangaroa	Names, whakapapa
Ocean currents & tides	Taitimu, Taipari, Tai-hakahaka
Winds	Hau-rāwhiti, Hau-nui, Hau-roa,
Place names	
Waka (Building & Types)	
Atua	Associated with the ocean
Mammals	Tohora, Mako, Paikea
Fish	
Birds (sea-birds)	Toroa, Ruakapunga
Fishing	Hooks, nets, rope
Creatures	Koura, Pāpaka
Stars/Navigational Points	Autahi, Te Pae Mahutonga
Kaitiaki	
Kohatu	
Pūrakau	Related to Tangaroa
Karakia	
Navigation	
Clouds	

Glossary

Āhuatanga	way, aspect, characteristic
atua	god
hapū	sub-tribe, to be pregnant
hau	wind, vital essence, vitality
Io	Supreme Being
iwi	tribe
kaitiaki	guardian, custodian, minder
kaitiakitanga	guardianship
karakia	prayer, incantation, ritual chant
kaumātua	elder
kaupapa	purpose
kōrero	to speak, speech, narrative, story
mana	power, authority
manaaki	kindness
marae	courtyard
mātauranga	knowledge, wisdom
ngā	plural of te (the)
pūrākau	story, ancient legend
rangatira	noble elder, chief
Tāne-Mahuta	God of the forests and mankind
taonga	treasure
Taonga Tuku Iho	Kaupapa Māori principle of Cultural Aspirations
tamariki	children
Tangaroa	God of the ocean

tapu	sacred, set apart
taurapa	sternpost
Tawhirimātea	God of the weather
tīpuna	ancestor
tikanga	protocols & practices
tūpuna	ancestor, grandparent
wairua	spirit, soul
waka	canoe/ancestral canoe
whakaaro	thought, opinion, plan
whakapapa	genealogy
whakataukī	proverb, significant saying
whānau	family
whenua	land, placenta