INDIGENOUS WORLDVIEWS
A Comparative Study

A Report on Research in progress by
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for

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Executive Summary

1. This report contains descriptions of research work in progress on the topic of 'indigenous worldviews'. Primarily it contains descriptions of research conducted in the United States and Canada over a period of four months in 2001.
2. Entitled 'Indigenous Worldviews: A Comparative Study', the goal of the research is to explore statements on 'indigenous worldviews' created and articulated by indigenous scholars. This involved travel to the United States and Canada to meet with Dr. Manulani Meyer (University of Hawai'i-Hilo) Dr. Gregory Cajete (University of New Mexico) and Dr. Dawn Martin-Hill (McMaster University, Ontario, Canada).
3. The report commences with a description of the research proposal, methodology and report contents. The report contains interim responses to each of the following key goals of the research:
    - to compare definitions of the concept of 'worldview' created by indigenous scholars
    - to form a view on the nature of 'worldview' in the indigenous context
    - to examine statements on various indigenous worldviews written and articulated by indigenous scholars
    - to discuss these statements with indigenous scholars, including those who have researched, written and published these statements
    - to present to indigenous scholars a number of research findings concerning the 'Te Ao Mārama' worldview (traditional Māori worldview) and to engage them in a discussion about this material
    - to come to an understanding of the nature and growth of the international trend toward the indigenous articulation of indigenous worldviews and perspectives on knowledge.
4. Following this, the report advocates for the rekindling of the spirit of 'wānanga' in Māori discourse and discussion on matters facing Māori society and culture. It laments the decline in this activity in recent times and looks to the 'worldview' project to foster a sense of 'philosophic reflection' in contemporary Māori culture.
5. It then moves to provide interim definitions of the terms 'indigenous' and 'worldview'. The report adopts the definition of the late Rev. Māori Marsden with respect to 'worldview' which goes as follows: *Cultures pattern perceptions of reality into conceptualisations of what they perceive reality to be; of what is to be regarded as actual, probable, possible or impossible. These conceptualisations form what is termed the 'world view' of a culture. The World view is the central systematisation of conceptions of reality to which members of its culture assent and from which stems their value system. The world view lies at the very heart of the culture, touching, interacting with and strongly influencing every aspect of the culture.*
6. The view taken in this report concerning 'indigenous' is as follows: *'indigenous' is taken to mean those cultures whose worldviews place special significance or weight behind the idea of the unification of the human community with the natural world. I believe that whilst colonisation is a reality for so-called 'indigenous' peoples, the ontological and epistemological concern of unification with the world is a better place for us to meet. There seems to be a general agreement among 'indigenous' peoples the world over, whether Māori, Hawaiian, African, Native American and so on, that unification with the world is the primary concern of the worldviews contained within their traditional knowledge.*
7. This report then threads these themes together by providing ideas concerning 'The New Study of Indigenous Worldviews'. These ideas can be summarised as follows:
    - *that 'worldview' is an attempt to foster philosophical reflection within indigenous peoples about the world and their experience of it*

- *that it is concerned with what indigenous peoples themselves have to say about the world and encourages them to articulate their views. This, of course, involves the use of their own languages*
- *that worldview is the principle 'base' upon which the values of these peoples flows forth. It provide the rationale for their values and ways of conducting their lives*
- *that 'worldview' in the indigenous context is attempt to place indigenous philosophy on a world stage to be shared, considered and discussed in the context of world philosophy*

8. The rest of the report contains entries from a research diary and extracts from conversations and interviews with two of the three indigenous scholars mentioned above.
9. The report contains material arising from research in progress. It comprises an amount of material on the topic at hand. It does not contain a single narrative throughout but rather is a compilation of an amount of material that will be eventually used in a planned publication.
10. The broad thrust of the ideas contained in this report can be summarised briefly with the following comment:

> *The significance of this view for the world scene is that it presents another major cross-cultural worldview comparable in scope and significance to the 'East' and the 'West' worldviews of which we hear a great deal. This point can be illustrated in the following way: in the Judeo-Christian tradition, God tends to be located outside of the world in a place called 'heaven'. Hence, this world, the one we inhabit, was 'created' by God and is not the equivalent of God, it is not God. Rather, it is simply a manifestation of God's creative power. In the Eastern worldview, on other hand, great emphasis is placed upon the inward path, the finding of the divine within. Hence, the proliferation of meditative practices in the east, the disciplines of the ashram and so on. The indigenous worldview sees God in the world, particularly in the natural world of the forest, the desert, the sea and so on. Human identity is explainable by reference to the natural phenomena of the world as in the Māori expression 'Ko mea te maunga, ko mea te awa, ko mea te tupuna' ('Such and such is the mountain, such and such is the river, such and such is the ancestor.') Hence, indigenous worldviews give rise to a unique set of values and behaviours which seek to foster this sense of oneness and unity with the world.*

Contents

1.0 Introduction

This report contains descriptions of a research project that was initiated in 2001. Entitled 'Indigenous Worldviews: A Comparative Study'[1], the project seeks to explore perspectives on the nature of the world that are contained within the 'traditional knowledge bases' of 'indigenous peoples'. (These terms will be discussed.)

The project arises from a number of earlier research activities. Firstly, I have been *Kaihautū* (convenor) of a masters programme in Māori knowledge (Master of Mātauranga Māori) since 1996. In that capacity it has been my responsibility to develop a view of Māori knowledge and to formulate policies and proposals regarding its advancement. Our research work in this area has centred upon creating a 'framework' for the advancement of Māori knowledge and developing interpretations on the traditional Māori worldview which I call *Te Ao Mārama.* Our framework for the advancement of Māori knowledge has two broad goals:

a. An analysis of the methods and pedagogies applied to the teaching, maintenance and creation of Māori knowledge
b. A study of the place of knowledge in the human experience of the world.

The first goal is central to the work of Te Wānanga-o-Raukawa (the institution I work for) in that it is our role to teach, preserve and create Māori knowledge. The second goal centres upon a range of epistemological questions (the place of knowledge in our experience of the world) and broadens to questions concerning worldview, values and behaviours. Research on these epistemological concerns will ensure that this tradition of knowledge we call *mātauranga* will retain vitality by remaining relevant to the contemporary experience of the people with whom it is endowed.

As *Kaihautū* of the Master of Mātauranga Māori, I have focused upon these latter epistemological issues by conducting research into theories of *mātauranga* (and more generally knowledge) and worldview. Our thinking has proceeded on the basis that *mātauranga* is a knowledge tradition that has been resident in New Zealand for 1000 years or so, that its purpose was (and is) to explain and make sense of the world that was experienced by those who possessed it (it was not limited in what it was asked to explain) and, despite colonisation, this continuum of knowledge has never entirely disappeared. Important fragments, concepts, perspectives and of course the Māori language remain with us today.

When discussing, in Māori, the topic of 'worldview', I use the following terms:

- *aronga* (worldview)
- *kaupapa* (values, first principles)
- *tikanga* (ethical, normative behaviours)

This framework for the study of worldview arises from definitions developed by the late Rev. Māori Marsden and represents an exciting new area of research and creativity within the mātauranga Māori tradition.

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[1] The project originally employed the two terms, native and indigenous. Native has been subsequently abandoned. This is explained in Section 2.1

A second genesis for the current project was doctoral research conducted over the period 1994-1998. Whilst this project concerned the development of a model for Māori performing arts, a key aspect of the model was to base it upon the traditional Māori worldview. The position adopted was that the institutions of a culture generally give expression to the worldview of that culture. Hence, a new 'Māori' performing arts institution needs to give expression to the worldview of 'Māori' culture. The first third of the research and the dissertation was devoted to exploring and developing interpretations of the 'Māori worldview.'

Arriving in 2001, I decided that it was opportune to take leave and to review research work conducted to that point. This involved compiling lectures written in Māori on the *Te Ao Mārama* worldview, with the view to publishing this material in 2002 or 2003. Taking time out to reassess work to that point was therapeutic and invigorating. It required making an assessment of ideas to determine those that possessed an enduring quality and others that needed to be abandoned.

After completing this assessment, I felt that I needed to obtain some responses to my work, to obtain some kind of peer review of the material thus far completed. Whilst this involved Māori, as the material was written in Māori and concerned the Māori worldview, I wanted to engage and participate in wider circles of thinking and exchange. This meant meeting with indigenous peoples from other cultures who had conducted similar research work in regard to their own traditions and cultures. Thus the current project was formed.

1.1 The Research Proposal

Objectives

The overall objective of the project was to engage indigenous scholars on the subject of worldview, to compare their perspectives with what is held in Aotearoa-New Zealand and to expand the literature through a 'indigenous to indigenous' comparison. Detailed objectives are:

a. to compare definitions of the concept of 'worldview' created by indigenous scholars
b. to form a view on the nature of 'worldview' in the indigenous context
c. to examine statements on various indigenous worldviews written and articulated by indigenous scholars
d. to discuss these statements with indigenous scholars, including those who have researched, written and published these statements
e. to present to indigenous scholars a number of research findings concerning the 'Te Ao Mārama' worldview (traditional Māori worldview) and to engage them in a discussion about this material
f. to come to an understanding of the nature and growth of the international trend toward the indigenous articulation of indigenous worldviews and perspectives on knowledge

1.2 Methodology

The project involved travel to the United States and Canada to meet with three indigenous scholars and to engage in discussions on the topics outlined. The three scholars were as follows:

Dr. Manulani Meyer (Hawai'i)
University of Hawai'i-Hilo

Dr. Gregory Cajete (Tewa)
Assoc. Professor Education
University of New Mexico

Dr. Dawn Martin-Hill (Iroquois)
McMaster University, Ontario, Canada

I was grateful to have my employer, Te Wānanga-o-Raukawa, grant sabbatical leave for the period May 1 to December 31, 2001. This enabled me to attend to the two tasks of assessing material to that point and to embark upon research overseas. I was also fortunate to receive financial support from my *hapū,* Ngāti Kikopiri, and from Fulbright New Zealand, the Winston Churchill Memorial Trust and Te Puni Kōkiri-Ministry for Māori Development.

The initial research for the project was conducted over this period and especially so in the period June 30 to November 10 when I was able to travel to Hawai'i, New Mexico, Ontario, Canada and New York City. During this time I met with the indigenous scholars mentioned above.

During my visits with these scholars, I conducted semi-formal 'conversations' with them on the nature of indigenous worldviews. The methodology employed included the following elements:

1. read and review a piece of writing by each of these scholars, to consider and reflect upon their ideas as a basis for conversations with them. The writings by the scholars were as follows: *Look to the Mountain, An Ecology of Indigenous Education* by Dr. Gregory Cajete (Kivaki Press 1994), 'Native Hawaiian Epistemology: Contemporary Narratives' a doctoral dissertation by Dr. Manulani Meyer (Harvard University 1998) and 'Soul Wounds: Indigenous Knowledge as a tool for Decolonization and Liberation', a paper by Dr. Dawn Martin-Hill 2001.
2. visit the scholars in their home settings (away from the university) to visit the homelands of the scholars themselves, to swim in their waters, to walk their trails, to breath their air
3. conduct discourse where possible at the traditional homeland and sites of importance to these indigenous peoples
4. record (sound and notes) where possible the discussions/conversations
5. conduct conversations rather than 'interviews' so as to foster an *exchange*

Overall the approach was less anthropological in nature. It was not my goal to obtain some kind of 'authority' about the cultures of these scholars or gather data as in a conventional field research project. Rather my intention was to gain some insight on my own through

encounter with theirs and with the scholars themselves. All conversations were orientated towards contrasts and comparisons rather than inquiry for the purposes of yielding data. The goal of the project was an 'indigenous to indigenous exchange'.

This did not mean that the project lacked goals and method, rather the intentions were different. A particular aspect, for example, of my approach was the need to remain open minded and flexible particularly as I was visiting these scholars usually outside of the university setting and often in their own homes. Although these scholars are all university trained and research and teach at universities, my project involved exploring aspects of indigenous knowledge and experience that did not necessarily find their way into their university work and lives.

The worldview project can be approached in many ways - from a dispassionate, objective analysis of data gathered in the field, to an internal passionate journey into the heart of a culture. My project is located somewhere in the middle as I enjoy the combination of planning a project with specific goals and structure (and the sense of certainty and direction one gains from articulating project goals and methods) and the passionate 'meeting of hearts', one might say. As I have already stated, my goal was an 'exchange', a 'meeting' which involved me representing my culture to these scholars as much as they representing their culture to me.

As a result of employing this approach, the writing has emerged as part philosophical discussion, part travel diary. It has constantly asked me to consider the position I am taking. I find myself having to create a role for myself, for this work can not be said to be anthropology, for a number of reasons:

a. Rather than attempting a value-free and neutral examination of 'data' gathered in the field, I am very happy to have my biases come through in my work. I found myself constantly using my own Māori knowledge to encounter the land and seascapes and environments I visited. Far from being inhibitive, I found the carriage of my way of viewing the world as a fascinating basis for discussion with these scholars. Hence, the work is more accurately a record of how I see and experience the world, as I find it in these journeys to distant shores, and the interpretations of the worldviews I have studied have been sifted through my own knowledge, my own way of seeing the world.
b. I am a Māori person who has been challenged by my elders to be a possessor of my culture and to take that with me into whatever setting I find myself in. Hence, when I met with each of these scholars, it was customary to identify myself as an indigenous person first. Whilst this position may have synergies and resonances with the anthropological project, in the first instance, however, it constitutes a contribution to a small but growing body of literature developed on the basis of indigenous to indigenous conversations and comparisons. I hope that this work is a useful contribution to this field.
c. As a Māori person taking my Māori knowledge to these environments, these new worlds, I hope that this work may also contribute to the expansion of Māori knowledge. The significance of the project lies in the exposure of research work taking place at Te Wānanga-o-Raukawa to a wider audience. Further, it will enable this research work to find its place in the growing international trend

towards articulation by indigenous peoples of their worldviews, both traditional and contemporary.

To conclude this introduction, let me describe three key needs that arose from discussions with these scholars:

a. the need for indigenous peoples to articulate our interpretations of our worldviews, both traditional and contemporary, and for us to create our own indigenous epistemologies and theories of knowledge
b. the need for indigenous peoples to be in control of the processes by which indigenous knowledge is taught, preserved and created
c. the need for indigenous peoples to embrace an ethos of creativity, to explore and research traditional knowledge bases inspired and motivated by a creativity that will revivify these knowledge bases and traditions in the contemporary and modern world

1.3 Report Contents

This report contains an overview of activities for the period May 1 to December 31, 2001. Particularly, the report contains the following items:

a. a diary of research activities, including travel arrangements, interview appointments, research presentations and guest lectures
b. transcripts of interviews/conversations conducted throughout the course of the project
c. interim definitions of the terms 'indigenous' and 'worldview'
d. responses to research questions posed
e. draft passages for a future publication

As this is a report of research work in progress, the report is a compilation of an amount of material. A single narrative does not appear for its duration and the contents are as follows:

a. a discussion concerning research and indigenous worldviews
b. research diary
c. extracts from interviews/conversations

The report is appended by a paper entitled 'Māori Language Popular Music' which I delivered at a conference at New York University on Pacific Cultures.

The report is intended as a catalyst for further work in this area. As the research proceeded in the United States and Canada, it came quickly apparent that a publication of some kind would be appropriate. The reason being that texts on indigenous worldviews written by indigenous peoples are still too rare. In publishing research in this area, texts of this kind need to address not only the so-called 'traditional worldview' of a people, but also the application (or not, as the case may be) of such a worldview in the contemporary experience of those people. A key aspiration of all indigenous peoples is cultural survival. This means the perpetuation of our knowledge, our traditions, our worldviews, our philosophies. What this requires, however, is not so much the simple use of traditional knowledge but research into its principles, its fundamental views on reality and the creative application of those

principles and views in the contemporary context. Otherwise indigenous knowledge will remain an historical phenomena only, a museum curio bearing little relevance to the contemporary experience of indigenous peoples.

During my stay in the United States, an event took place that greatly focused the need to discuss the nexus of 'traditional' knowledge and contemporary experience. That event was the terrorist attacks upon New York City and Washington DC on September 11. This event was a poignant and explicit symbol of worldviews in collision and I have decided to address it directly in the course of this research.

A book project for publication in perhaps 2003 or 2004 is planned. Its working title is *An Exquisite Intimacy: Exploring Indigenous Worldviews*. The book will contain the following items:

a. an exploration of indigenous worldviews from various regions (thus far Polynesia, New Mexico and Ontario, Canada)
b. conversations with indigenous scholars
c. perspectives on the nature of indigenous knowledge and its perpetuation and advancement
d. consideration of the contemporary experience of indigenous peoples leading to related topics such as cultural survival, decolonisation and so on.

This current report concerns research work completed till the end of 2001 and acts as a stepping point for further work.

1.4 Research Highlights

Throughout the course of the research in 2001, there were many highlights. Here are a few:

a. conducting discourse on indigenous knowledge underneath waterfalls in Hawai'i and thus coming to an understanding of the importance of place for learning
b. hiking several hours in the deserts of New Mexico to be taught about 'the world as teacher' by Canoncito elder Leon Secatero
c. learning of native American prophecies in Ontario, Canada, the Navajo '500 year cycle' and its implications for the decolonisation of native America
d. interviewing Dr. Gregory Cajete in the historic La Fonda hotel in downtown Santa Fe and hearing of, among other things, 'rightful orientation' and tracking as a metaphor for indigenous education
e. hearing of hermeneutics, chaos theory and the work of the New Physicists and how these intersect with indigenous knowledge
f. meeting with native Hawaiian people involved in the establishment of native Hawaiian Charter Schools and being part of discussions concerning the establishment of a native Hawaiian university
g. research presentations/guest lectures at University of Hawai'i-Hilo, McMaster University (Hamilton, Ontario), New York University (as part of conference in October on Pacific peoples) and Six Nations Polytechnic located at the Six Nations reservation in Ontario, Canada. I also visited Trent University near Peterborough, northeast of Toronto. They convene a doctoral programme on indigenous studies.

I was also in the United States (in Albuquerque, New Mexico) at the time of the September 11 terrorist attacks and wrote the following in my diary:

> I'm here in the United States to study the worldviews of indigenous peoples, to think about how we see the world, what we value, what we are passionate about and what vision of the world is to be found in our languages, traditions, dances, songs. And seeing this entire tragedy unfold throughout the day, and how the ripples reach here, far away in the US Southwest (and beyond!), I can't help but ask the question, what kind of worldview can even suggest such an act, let alone validate it? What kind of experience, what is the nature of the knowledge and knowing, what kind of god can interpret an act of this kind as right and justified? Like most people, I have no answer.

1.5 Acknowledgements

I would like to acknowledge the assistance and support of Te Wānanga-o-Raukawa, Ngāti Kikopiri, Fulbright New Zealand, the Winston Churchill Memorial Trust and Te Puni Kōkiri-Ministry for Māori Development. Each was generous in providing much needed financial support for a complex and lengthy project.

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2.0 Researching Indigenous Worldviews

In 1991, the African scholar Marcien Towa wrote the following statement:

> Africa will not really attain its cultural [historic, political, and economic] maturity as long as it does not elevate itself resolutely to a profound thinking of its essential problems, that is to say, to philosophical reflection.

Tsenay Serequeberhan used this quote in his paper entitled 'Philosophy and Post-Colonial Africa.' He went further to say:

> …we contemporary Africans need to confront the question of our "maturity" at its most fundamental level – on the plane of philosophic reflection.[2]

It is in the spirit of these comments that this project was developed. This research is an attempt to develop 'philosophic reflection' on the nature of our world and our experience of it by recourse to knowledge bases created and maintained by indigenous peoples. Specifically, the project focuses upon the notion of 'worldview' as a way of framing statements by indigenous people ourselves on the nature of our world. Let me begin by briefly explaining, in very general terms, the contemporary Māori experience and our attitude to 'philosophic reflection'.

In the past 100 years or so, much energy in the Māori world has been spent on mitigating the effects of colonisation. Following the ravages of 19th century colonisation, when Māori numbers and the Māori spirit was at its lowest ebb, Māori leaders were bent to the task of retaining cultural resources and pursuing social justice. Perhaps the career of Sir Apirana Ngata – which took place in the first half of the 20th century – best captures this combination of the 'shoring up' of fast eroding cultural and knowledge resources of the Māori world and the tireless pursuit of just and equitable treatment of Māori people in a variety of areas.

Much of the work of Ngata's time, following his death in 1950, continued on till the end of the century so that today we still very much feel his influence and continue to labour under the weight of matters that he was occupied with in his time. The Māori world remains cast in the shadow of such things as language loss and the pursuit of justice. We have been preoccupied with pursuing claims before the Waitangi Tribunal, with Māori political representation, with creating economic capital in the Māori world and so on.

We Māori remain gripped by the pressures of cultural survival and our deep thirst for knowledge of our ancestors arises from both an existential desire to be 'Māori' and a fear of the loss of 'Māoritanga'. Overall, our energy remains one of *retention*. The energy and drive of retention is still very strong with us today. In certain cases, this need to retain is taken to a negative extreme where fear of loss and insecurities become our motivation. Symptoms of this extreme include a suspicious attitude to anything new and an overly pedantic and slavish adherence to 'tikanga'. We become bent on holding on to things, of ensuring that nothing slips through our fingers or falls from our *kete*. This renders a person incapable of growth.

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[2] See Eze 1998, 9

Consequently, what is missing in the Māori world today, is a spirit of philosophy in the manner advocated by Marcien Towa. Philosophy at a fundamental level has not enjoyed a similar amount of attention. Even luminaries of Māori scholarship such as Dr. Pei Te Hurinui Jones, Sir John Te Herekiekie Grace and Rongowhakaata Halbert, among many others, were fundamentally concerned with the important task of recording and retaining pre-existent Māori knowledge rather than with the creation of new knowledge.

Today, due to their extensive efforts, we do have an amount of knowledge capital, if I can use that term. However, we lack a spirit of philosophy, of analysis, of interpretation of that knowledge in order that a deeper vision of the world may be discovered and articulated. Typical of this absence of real *wānanga,* for example, is the ongoing question of the antiquity and authenticity of the Io tradition. Whenever discussions concerning this tradition take place, they inevitably turn to the question as to whether it was invented in the 19th century or not. This reflects, I believe, an ongoing sense of insecurity that we Māori possess in regard to our knowledge traditions. Instead of posing important questions such as what vision of the world is contained in this tradition? – What does the tradition have to tell us about how to live an authentic, fulfilled life? – What values does it espouse? – we worry about its antiquity and whether we are being duped by Christianity dressed up Māori clothing.

What arises from this over attention to authenticity is a lack of true analysis and a suspicious disposition. We get concerned whether a certain behaviour is 'traditional', is authentically Māori and therefore *tikanga,* instead of considering whether the behaviour is good for us or not. If we did question whether a behaviour is good for us (or not, as the case may be), we would then have to ask ourselves, what do we mean by 'good behaviour'? How is this 'good' measured and determined? How do we know if a behaviour is *tikanga*? Thus we would be lead into a true *wānanga* of our knowledge and behaviours. A culture that is overly concerned with retention and authenticity elevates the ongoing existence of certain knowledge and behaviours above notions of appropriateness (tikanga) and values (kaupapa). This often leads to embarrassing situations where certain behaviours are adhered to, because they are authentic 'Māori' behaviours', but where no explanation of them exists and how they give expression to set a values and a worldview.

Marcien Towa challenges Africans to ascend to a level of 'profound thinking' and to 'philosophic reflection'. I too challenge us Māori to aspire to the same goal and at the same time remind ourselves that 'profound thinking' *is* evident in traditional Māori knowledge. In many ways we have gone backwards in our *wānanga* of the world and our knowledge, for as Joseph Omoregbe explains for the African context, philosophical reflections and views are:

> …preserved and transmitted to us through channels…such as mythologies, forumulas of wise-sayings, traditional proverbs, stories and especially religion.[3]

He argues that 'there is no part of the world where men do not philosophize' and the presence of writing as a mode for the transmission of philosophy is not a prerequisite for the presence of philosophy.

[3] Omoregbe in Eze 1998, 5

> Hence German philosopher Karl Jaspers says that "man cannot avoid philosophizing."… It is not only in the Western world that men reflect on the fundamental questions about human life or about the universe. Those who, in any civilization, were particularly struck with "wonder" at the marvels and complexities of the human being or the physical universe, and frequently devoted a lot of time reflecting on the fundamental questions arising from these marvels or complexities, constitute the philosophers of these civilizations.[4]

What we lack therefore in the Māori world is not the quantity of traditional knowledge - we have huge resources of whakapapa, waiata, karakia, history, haka and so on[5] – but a quality of *wānanga* that yields the 'reflections' contained in those taonga. Further, as we discover and learn more of the principles of the worldview which is contained in those knowledge resources, we will come to an understanding of how to create Māori knowledge according to this system. Therefore, what is required is a new spirit of inquiry, of analysis – in a word, a new *wānanga.*

2.1 *Te Wānanga i te mātauranga*: A New Spirit in the Analysis of Māori Knowledge

In my view, the ethos of this new *wānanga* of Māori knowledge needs to be balanced between the retention of pre-existent Māori knowledge and the creation of new knowledge. The *wānanga* needs to possess both the disciplines for the perpetuation of *mātauranga* as well as the freedom, energy and inspiration to create new mātauranga. The new *wānanga* needs to understand well the fundamental conclusions on existence and reality that are contained in pre-existent mātauranga, and be ever alert to new ideas and directions, as they are suggested in pre-existent mātauranga. Further ideas are as follows:

> *A New Creative Energy*
> Our work with Māori knowledge needs to be imbued, inspired and informed by a new creative energy in both research into pre-existent Māori knowledge and in the all-important act of the creation of *new* Māori knowledge. We must not treat Māori knowledge as an historical phenomena alone, an obscure museum piece. Rather, in order for it to be a vital and alive knowledge tradition animated with meaning and relevance, we must also create new Māori knowledge from within the 'natural design' of pre-existent Māori knowledge. We must be ready to innovate, to venture forth, to create.
>
> *A Seriousness of Purpose and Philosophical Reflection*
> As mātauranga is concerned with the study of knowledge (and particularly the development of theories of knowledge) from a Māori perspective, one might use the title 'Māori epistemology'. I have occasionally found the term helpful in indicating a seriousness of purpose in our goal to foster philosophical reflection within Māori

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[4] Ibid.

[5] I need to note, however, that there are significant gaps in our understanding of certain parts of traditional knowledge and that important research needs to be conducted to preserve endangered bodies of knowledge. Recent examples of the reconstruction of endangered bodies of mātauranga include work on *taonga pūoro* (Māori musical instruments), *te tātai arorangi* (navigation) and *te whare tapere* (traditional pā based houses of 'entertainment'.)

knowledge. The gaining of insight, the deepening of awareness and appreciation will not take place without philosophical reflection and a seriousness of purpose.

Mātauranga is a field of knowledge endeavour

Mātauranga is the Māori word for knowledge. Our work needs to be predicated on the assumption that *te wānanga i te mātauranga* (the analysis of knowledge) is a field of knowledge endeavour that is focused not only on the existence and nature of Māori knowledge but also on the processes by which it is taught, preserved and created. Hence, *te wānanga i te mātauranga* includes the study of mātauranga directly as well as the processes by which it is taught, preserved and created. A 'framework' for the development of Māori knowledge appears in Appendix One**.**

Knowledge and our experience of the world

Te Wānanga i te mātauranga is concerned with *the study of knowledge and its place in our experience of the world.* This gives rise to the study of 'worldview' and places an emphasis upon *experience* which, as the ensuing discussion explains, is fundamental to indigenous knowledge.

Worldview

If *te wānanga i te mātauranga* is concerned with the study of knowledge and its place in our experience of the world (from a Māori point of view), this gives rise to questions such as how do we experience the world? How do we know our world? How do we know we know our world? Can we experience the world without knowledge? What are the image statements of the world that we carry around with us and which we compulsively and impulsively apply to the world we inhabit? And so on. In totality these questions concern 'worldview' and my interpretations of the traditional Māori worldview have been a central concern in the *Master of Mātauranga Māori.*

The Importance of Research

Research, or *rangahau* as we refer to it, is a vitally important intellectual tool that empowers individuals and communities alike. Research is something we do everyday and is not the sole preserve of academics and learned individuals. Rather the setting of knowledge acquisition goals, even of the most mundane type, is something every human being does. Critical observance of research *processes and methods*, however, distinguishes formal and academic research. Research, or more accurately *rangahau,* is vitally important for the ongoing advancement of Māori knowledge. *Master of Mātauranga Māo*ri students are required to consider and learn: ways of gathering knowledge, from both oral and written sources:

- ways of weaving items of knowledge in a particular 'place' (such as a written assignment, presentation and so on)
- ways of analysing, particularly *wānanga,* the material brought together
- ways of re-presenting the material to others

The Need for Independence

Finally, Te Wānanga-o-Raukawa has fought hard to create an independent space in which to conduct its activities. Whilst the independent space has manifested itself physically at first (in the form of a campus), it is the independent *philosophical* space that is most important. When Māori knowledge is brought into non-Māori settings,

> such as the contemporary university, much energy is spent on articulating and defending the need to have it present in those settings. Further as Māori knowledge is brought into those settings, it becomes subject to the scrutiny of the philosophical and analytical structures present in those settings. It has been the view of Te Wānanga-o-Raukawa that Māori knowledge will not be renewed and perpetuated when it remains within the confines of a knowledge system from another culture. Rather Māori knowledge requires its own systems, processes and institutions that are indigenous to Māori knowledge itself, creating and innovating the knowledge from *within*. The issue of independence is an ongoing feature of the discussions that follow.

2.2 The Marsden definition of Worldview

Having made these introductory remarks concerning the lack of philosophical reflection in contemporary Māori discussions and discourses, it is important to recognise that the phenomena has not been entirely absent in recent times. Indeed, a particular feature of contemporary Māori experience is the rise of new Māori institutions, such as *kōhanga reo, kura kaupapa Māori, whare kura* and *whare wānanga*. The establishment of these institutions indicates a new creativity flowing within Māori society.

Concerning direct 'philosophising' by Māori, we might also consider the work of Rev. Māori Marsden a Māori scholar who devoted himself to various philosophical issues. His interpretations and views remain meaningful, some years after his death in 1993. In various papers written over a 30 year period, Māori developed a range of ideas of importance to our current topic. Indeed, he even defined the term 'worldview'.

> Cultures pattern perceptions of reality into conceptualisations of what they perceive reality to be; of what is to be regarded as actual, probable, possible or impossible. These conceptualisations form what is termed the 'world view' of a culture. The World view is the central systematisation of conceptions of reality to which members of its culture assent and from which stems their value system. The world view lies at the very heart of the culture, touching, interacting with and strongly influencing every aspect of the culture.[6]

I have used this definition often as a starting point for discussions on the Māori worldview. The definition contains the following elements and themes:

A worldview is based upon our perceptions of reality, our perception of what is actual, probable, possible or impossible

A worldview grows according to the experience of the individual and his/her community. Experience is critical in the formation of perception. Marsden's definition is deliberately broad as it does not prescribe any method by which these perceptions are formed. Rather, these perceptions can be deeply personal and subjective phenomena giving rise to an individual's 'worldview'.

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[6] See Marsden and Henare 1992.

The patterning of perceptions into conceptualisations
As a person or group experience and perceive their reality, they go about the task of understanding it, of forming views and ideas about the reality they perceive. An interesting aspect of this human desire to develop understandings of reality is what seems to be the natural drift toward coherence. That is, as we form our ideas, we also develop a growing need for our ideas to correspond with one another, to possess synergies, to be coherent.

These conceptualisations form the 'worldview' of a culture, 'the central systemisation of conceptions of reality'.
These conceptualisations in their totality form a worldview. We need to note that this definition draws a distinction between perceptions of reality and conceptualisations. Perceptions of reality arise from experience of the world, however those perceptions are formed. It is at the stage of the patterning of those perceptions that a certain order and structure is introduced into the development of a worldview. This definition might be said to be based upon a rational view of 'worldview' in that it prescribes that a 'patterning' should take place. This suggests some order and structure.

In order for it to be said to be the worldview of a 'culture', of a people, it needs to enjoy the 'assent' by those people, by that culture
A cultural 'worldview' is different to that of an individual. According to this definition, a worldview is something that needs to subscribed to, something that is carried by the group, is assented to by the group. There is also the important reality that groups, cultures are made of individuals who have individual experiences and thus individual perceptions of reality. Many of these perceptions may coincide with those held by other individuals and many may not. Hence, a cultural worldview is never a uniformly held set of perceptions and understandings, rather these perspectives are unevenly held throughout the culture.

Worldview gives rise to values.
If you see the world in a certain way, this will determine what you value in the world (and what you don't) and *how* you value it through one's behaviour. This statement gives rise to the well known triumvirate – worldview, values, behaviour. In Māori, we use the terms, *aronga, kaupapa* and *tikanga.* The 'picture' of the world that a people hold, the 'picture' that actually generates their behaviours (in contrast to the articulated picture of the world found in traditions, myths, scientific explanations and so on) is complex and illusory in that it is found in a composite of articulated statements (stories, explanations, for example) as well as in the behaviour of the culture.

Worldview lies at the very heart of a culture.
Finally, a worldview is something lies deep within a culture and the individuals of that culture. In many instances, a worldview is often a 'given', an implicit set of impressions about the world that are often left unchallenged and discussed. Worldviews are invisible sets of ideas about the world that lie deep within a culture, so deep that many if not the majority of a culture will have difficulty describing them. Worldviews typically emerge and are challenged when cultures encounter and sometimes conflict with one another.

The Marsden definition above draws the link between worldview and values. It shows that worldview acts as a 'base' upon which values are developed and acted upon within the behaviour of a culture. By understanding the worldview of a culture, we can come to an understanding of its values and thereby its behaviour.

2.3 Researching Worldviews

As the Marsden definition explains, 'worldview' is a total whole comprising 'conceptualisations of reality' as well as values and behaviours. The study of worldview is not confined to a culture's perceptions of reality alone, but includes their values and their behaviours. Consequently, there are many ways to study the worldview of a culture.

a. Through an examination of their specific and articulated statements on the nature of reality. These include mythological, religious, scientific and other kinds of statements however they are created or by whatever method. (Marsden's definition does not prefer one method over another. For this reason, we should distinguish 'worldview' from a 'theory of everything', which in certain circles is taken to mean the development of a total theory of all existence, the world in its entirety by use of the *scientific* method.)
b. Through an examination of their values by which an image of the world, of reality can be determined. Studies of articulated values and value systems are helpful in this regard.
c. Through an examination of the behaviour of a culture to determine their values and thus glimpse their image of the world. Often the behaviour of a culture reflects a set of values that are different from that stated and articulated by a culture. ('Do as I say, not as I do.') Consequently, analysis of behaviours helps broaden the study of a whole cultural worldview when these studies are compared with the articulated values and worldview of a culture.

There is much to be said about the general study of worldviews. Let us examine some of these themes by considering the study of the so-called 'Māori worldview'.

2.4 Researching the Māori Worldview

We return to Rev. Māori Marsden to consider his views on researching the Māori worldview. He writes:

> The route to Māoritanga[7] through abstract interpretation is a dead end. The way can only lie through a passionate, subjective approach. That is more likely to lead to a goal.[8]

This sentence resonates with his earlier statement regarding the place of a worldview at the 'heart' of a culture. Here he underlines the importance of the subjective experience. To finally understand the worldview of a culture, one has to participate in that culture, to experience the culture at a subjective and passionate level.

He draws his point further by saying:

> As a person brought up within the culture, who has absorbed the values and attitudes of the Maori, my approach to Maori things is largely subjective. The charge

[7] He uses the term 'Māoritanga' for the 'Māori worldview'. With respect to 'worldview' he includes the values and the behaviours of a culture. 'Worldview', in the Marsden definition, is a total whole comprising worldview, values and behaviours.
[8] See Marsden 1979.

> of lacking objectivity does not concern me: the so-called objectivity some insist on is simply a form of arid abstraction, a model or a map. It is not the same as a taste of reality...[9]

Hence, we might say that the goal in our study of worldview is not so much quantity of knowledge but rather the quality of experience. This might be a general goal for the study of any cultural worldview.

As explained earlier, researching the Māori worldview has been conducted in the context of a masters programme in Māori knowledge and in doctoral study. It is not our purpose to report on that research here. However, it is useful to note the methods employed in researching that worldview and to see if they bear relevance to the general topic of researching worldviews.

Briefly, my research into the Māori worldview has taken the following path:

a. in keeping with Māori Marsden's discussion on the subjective experience of a culture, I decided to consider my own personal journey into 'Māoritanga'. I commenced with an important family gathering in 1984 where I first learnt a portion of my family's genealogy. Following this I discussed a number of important meetings and incidents where I came to learn more of my family's genealogy. As my understanding grew, I came to learn that genealogy (whakapapa) is the key Māori tool whereby the universe is ordered, explained and understood. All things possess a genealogy, in the Māori worldview.
b. As my knowledge of whakapapa grew, I came to understand that the various complex genealogies all eventually lead to an originating point in the so-called 'creation' of the world. A significant discovery was to learn that 'creation' traditions are not explanations concerning an 'historical' creation of the world but rather they are complex image statements about reality as we presently experience it. Particularly my oral recitation of 'creation' traditions confirmed to me that these knowledge tools (creation stories and genealogies) are recited orally in order to effect an experience of the here and now. Creation traditions contain what Mircea Eliade refers to as *imago mundi,* an image of the world. By reciting them, one existentially participates in this image of the world. Hence, my research has involved collecting Māori 'creation' traditions and interpreting them in order to yield an image of the world.
c. This research into the *imago mundi* contained within Māori 'creation' traditions has been furthered by analysis of certain traditional behaviours, customs and practices. As mentioned earlier, the institutions of a culture generally give expression to the worldview of a culture. Hence, I have analysed certain customs, such as the *tatau pounamu* (peace pacts through arranged marriage), for example, to see how the *imago mundi* of Māori culture is reflected and expressed in these customs and behaviours.
d. This research has been complemented by an analysis of key concepts of the Māori worldview. Particularly I have focused upon *mana* (spiritual authority), *tapu*

[9] Ibid.

> (sacredness) and *mauri* (life force) which remain pivotal in Māori thinking and experience of the world.

Hence, my study of the Māori worldview has centred upon articulated mythological statements on 'creation', how these images and statements are reflected and expressed in certain behaviours, and an analysis of key cultural concepts. In keeping with Marsden's statement on the subjective experience of a culture, a key theme that runs through each of these studies is the place of my own personal experience with each of the phenomena under study.

2.5 Further Statements on 'Worldview'

Let us conclude our discussion on worldviews by a consideration of further statements on the nature of worldview.

Leo Apostel

The Belgian philosopher Leo Apostel devoted himself to the task of prescribing a modern worldview relevant to contemporary human experience on planet Earth today. The following material was taken from a website dedicated to his work. (http://www.vub.ac.be/CLEA/, maintained by 'Center Leo Apostel') Apostel's work is introduced there in this way:

> One of the biggest problems of present society is the effect of overall change and acceleration on human psychology. Neither individual minds nor collective culture seem able to cope with the unpredictable change and growing complexity. Stress, uncertainty and frustration increase, minds are overloaded with information, knowledge fragments, values erode, negative developments are consistently overemphasized, while positive ones are ignored. The resulting climate is one of nihilism, anxiety and despair. While the wisdom gathered in the past has lost much of its validity, we don't have a clear vision of the future either. As a result, there does not seem to be anything left to guide our actions.
>
> What we need is a framework that ties everything together, that allows us to understand society, the world, and our place in it, and that could help us to make the critical decisions which will shape our future. It would synthesize the wisdom gathered in the different scientific disciplines, philosophies and religions. Rather than focusing on small sections of reality, it would provide us with a picture of the whole. In particular, it would help us to understand, and therefore cope with, complexity and change. Such a conceptual framework may be called a "world view". The Belgian philosopher Leo Apostel has devoted his life to the development of such an integrating world view.

Apostel's model states that a worldview should contain the following elements:

> *A model of the world*
> It should allow us to understand how the world functions and how it is structured. "World" here means the totality, everything that exists around us, including ourselves are an important part of that world. Therefore, a world view should also answer the basic question: "Who are we?".

Explanation
The second component is supposed to explain the first one. It should answer the questions: "Why is the world the way it is? Where does it all come from? Where do we come from?". This is perhaps the most important part of a world view. If we can explain how and why a particular phenomenon (say life or mind) has arisen, we will be able to better understand how that phenomenon functions. It will also help us to understand how that phenomenon will continue to evolve.

Futurology
This extrapolation of past evolution into the future defines a third component of a world view: futurology. It should answer the question "Where are we going to?" It should give us a list of possibilities, of more or less probable future developments. But this will confront us with a choice: which of the different alternatives should we promote and which should we avoid?

Values
This is the more fundamental issue of value: "What is good and what is evil?" The theory of values defines the fourth component of a world view. It includes morality or ethics, the system of rules which tells us how we should or should not behave. It also gives us a sense of purpose, a direction or set of goals to guide our actions. together with the answer to the question "why?", the answer to the question "what for?", may help us to understand the real meaning of life.

Action
Knowing what to strive for does not yet mean knowing how to get there, though. The next component must be a theory of action (praxiology). It would answer the question "How should we act?" It would help us to solve practical problems and to implement plans of action.

Knowledge
Plans are based on knowledge and information, on theories and models describing the phenomena we encounter. Therefore, we need to understand how we can construct reliable models. This is the component of knowledge acquisition. It is equivalent to what in philosophy is called "epistemology" or "the theory of knowledge". It should allow us to distinguish better theories from worse theories. It should answer the traditional philosophical question "What is true and what is false?"

Building Blocks
The final point on the agenda of a world view builder is not meant to answer any fundamental question. It just reminds us that world views cannot be developed from scratch. You need building blocks to start with. These building blocks can be found in the different disciplines and ideologies. This defines the seventh component: fragments of world views as a starting point.[10]

[10] Taken from Apostel *et al,* 1994.

The anthropologist Clifford Geertz offers the following definition:

> ... a people's picture of the way things, in sheer actuality are, their concept of nature, of self, of society. It contains their most comprehensive ideas of order.[11]

Angayuqaq Oscar Kawagley is a Yupiaq indigenous educator who teaches at the University of Alaska. He has written a book entitled *A Yupiaq Worldview: A Pathway to Ecology and Spirit*, in which the following statement is made:

> A worldview consists of the principles we acquire to make sense of the world around us. Young people learn these principles, including values, traditions, and customs, from myths, legends, stories, family, community, and examples set by community leaders. The worldview, or cognitive map, is a summation of coping devices that have worked in the past and may or may not be effective in the present. Once a worldview has been formed, the people are then able to identify themselves as a unique people. Thus, the worldview enables its possessors to make sense of the world around them, make artefacts to fit their world, generate behaviour, and interpret their experiences.[12]

Alfonso Ortiz is a Tewa Indian and belongs to the San Juan Pueblo, north of Santa Fe, New Mexico. He was also a Professor of Anthropology at the University of New Mexico. He defined worldview in the following way:

> The notion "world view" denotes a distinctive vision of reality which not only interprets and orders the places and events in the experience of a people, but lends form, direction, and continuity of life as well. World View provides people with a distinctive set of values, an identity, a feeling of rootedness, of belonging to a time and a place, and a felt sense of continuity with tradition which transcends the experience of a single lifetime, a tradition which may be said to transcend even time.[13]

Ortiz also provides us with some thoughts about the distinction between religion and worldview:

> A world view - provides a people with a structure of reality; it defines, classifies, and orders the "really real" in the universe, in their world, and in their society..."a world view embodies man's most general conceptions of order." If this is accepted as a working definition, then religion provides a people with their fundamental orientation toward that reality. If world view provides an intellectually satisfying picture of reality, religion provides both an intellectually and emotionally satisfying picture of, and orientation toward, that reality...religion, as here defined, carries the

[11] Quoted in Ortiz 1969.
[12] See Kawagley 1995, 7,8
[13] From "Look to the Mountaintop" in Ward 1973.

> added burden of [making] endurable such unpleasant facts of the human condition as suffering, meaninglessness, and death.[14]

2.6 Defining 'Indigenous'

The 'native' and 'indigenous' peoples of the world have been the subject of study by anthropologists, ethnologists, sociologists and other scientists for several centuries. In a vast array of documentation, the terms that have been used to refer to this worldwide collectivity include native, indigenous, primitive, aboriginal and other more explicitly racist terms such as savage and barbarian.

Not unexpectantly it has been the desire of indigenous peoples to 'reclaim' certain English terms on the basis that collectivising indigenous peoples and unifying them into a cross-cultural, transnational gathering of peoples is helpful in assisting one another to overcome our common colonial experience. I too subscribe to the view that much can be gained by sharing and conversing with one another, however, one or two issues do come to mind. Firstly, we must remind ourselves that words like native and indigenous are English terms, one of the key tools of the English colonising power. In using these words, we must also be mindful of the question as to whether the English language, in favour of an indigenous/native language, can be transformed by us indigenous people into an appropriate ground for discourse on indigenous knowledge.

A second concern arises from the question as to whether colonisation is the *only* thing that unites us? Is our common colonial experience the only unifying factor? I like to think not. Rather that there are common epistemological concerns and features within indigenous knowledge. If we allow colonisation to be the only reason for our 'getting together' we once again honour colonisation ourselves. I believe that we should continue to meet, to gather, to discuss, to converse on the basis of common concerns such as the uniqueness of our knowledge traditions in their native environmental contexts. There will be other reasons as well.

Before I set down my views on the terms 'native' and 'indigenous', let us consider a number of definitions and uses of these terms.

David Gegeo offers the following definitions:

> *Indigenous* now has two meanings among Pacific Island scholars and activists. First, it refers to fourth–world people such as Māori, Hawaiians, and Aborigines – people who were colonized and are still colonized in their own society; this is a political definition. Second, someone who is not of mixed blood. *Native* now means people who are of mixed ancestry living in the place of one or other parent. For example, people of part-Hawaiian ancestry who were born and live in California can call themselves "native Hawaiian" but not "indigenous".[15]

Gregory Cajete prefixes his discussions with the following definitions:

> The terms *Tribal* and *Indigenous* will apply broadly to the many traditional and Tribally orientated groups of people who are identified with the specific place or region and whose cultural traditions continue to reflect an inherent environmental orientation

[14] Quoted in Peggy V. Beck *et al*, 1996, 6

[15] See Gegeo 2001.

> and sense of sacred ecology. The term *Indigenous* will also describe the culturally based forms of education that are primarily rooted in modern Western educational philosophy and methodology.[16]

Ranginui Walker, quoted by Māori Marsden, describes 'indigenous culture' in the following way:

> Indigenous Culture:
>
> - Has a universal set of principles held in common.
> - Small scale in size ranging from basic family unit through extended family, to tribal confederations
> - Their mythology and spiritual beliefs credit them with divine origins and descent through culture heroes.
> - Rule was exercised by the chiefs, elders, and priests; but the power that they held was tempered by kinship bonds and the need to validate leadership by generous and wise rule.
> - Consensus decision-making was the method of operation for the achievement of social and political goals.
> - They think of themselves as holding a special relationship to Mother Earth and her resources; as an integral part of the natural order; recipients of her bounty rather than controllers and exploiters of their environment. Therefore Mother Earth is to be treated with reverence, love and responsibility rather than abuse and misuse.
> - Spiritual and social values, e.g. mana/ tapu/ generosity/ sharing/ caring/hospitality/ service/ fulfilling one's social obligations were the cardinal values.

2.7 The Unification of land and people: Towards a Definition of 'Indigenous'

A ubiquitous feature of all my discussions concerning indigenous knowledge has been the land and the unification of people with it. There is a tremendous yearning in indigenous knowledge, whether Pueblo Indian, Hawaiian, Māori or Iroquois, for unification with the environment, with the land. So much so that it might be argued that the sense of *the divine in the world* is perhaps the distinctive feature of indigenous knowledge traditions.[17] In coming to a view of the words 'native' and 'indigenous' I am anxious to find a set of ideas and perspectives that serve as a common point of concern for indigenous peoples outside of a common colonial experience. To this end, I would like to draw our attention to this theme of the divine landscape, an environment alive with conscious and benevolent energies that serve both as a model and as a point of transformation for the indigenous individual and their community.

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[16] Cajete 1994, p.14

[17] In contrast to say the Judeo-Christian tradition which places God outside of the world (heaven) or with the Eastern wisdom traditions which places a huge emphasis upon the inward path. However, we need to note the generalisations present in this statement for the Israeli-Palestinian conflict, for example, arises partly from an importance placed upon certain and specific spaces and places in what is often referred to as the 'Holy Land'.

In Aotearoa, there are numerous and well known traditions regarding the unification of the human person with his/her landscape. For example, the naming of landscape features with the names of body parts was a common way of claiming land. Tamatekapua, upon seeing Maketū peninsula said the following:

> "Te kurae ra mo aku whakatipuranga. Ko te kureitanga o taku ihu!" (The land that we see ahead I shall claim for my descendants. I shall name it, the bridge of my nose!) [18]

At the same time, Tia made the following statement:

> "Te toropuke i runga ra, ahu mai ki nga maunga nei, ko te takapu o Tapuika!"
> (That small hill away to the south, and the land between it and the mountain yonder, shall be called the belly of Tapuika!)[19]

In my own tribal area, a range of mountains called the Tararua ranges was named by ancestors of the 19th century as *Te Tuarātapu-o-Te Rangihaeata* or 'the sacred back of Te Rangihaeata'. This followed a peace pact that was made between our people on one side of the mountains and another tribe on the other side. Should any person or persons choose to cross over the mountains, in an act of war, that amounted to an affront to the *mana* of the peace pact which was directly related to the *mana* of Te Rangihaeata.

This unification of the human body with landscape features is rendered in magnificent form by the 19th century Ngāti Tūwharetoa leader, Te Heuheu Mananui, who made the following statement when he rejected signing the 1840 Treaty of Waitangi:

> Ka naomia atu e ia, ka motuhia tona tinana; kotahi o ona kuwha ka whakairia ki runga o Titi-o-kura, kotahi ki runga o Otairi, kotahi o ona peke ki runga o Paretetaitonga, kotahi ki runga o Tuhua maunga. Ko tona mahunga ki runga o Tongariro, ko tona tinana me takoto ki Taupo. Ko tena kupu nana he whakatapu i te whenua, ara, hei rohe mo tona mana….
> His body then 'fell' away. One of his thighs was alight upon Tītī-o-kura, another upon Ōtāiri. One of his shoulders was upon Paretetaitonga, another upon Tūhua. His head was upon Tongariro and his body lay upon Taupō. This was done to render the land sacred and as a domain for his spiritual authority…[20]

Tītīokura, Ōtāiri, Paretetaitonga, Tūhua and Tongariro are all mountains and peaks. Taupō is the major inland lake of the North Island of New Zealand.

There are many, many more such traditions in the Māori world, so let me conclude by noting that when Māori chiefs in 1835 signed a declaration of independence, the 'nation' was referred to as 'te whenua rangatira', (the chiefly land). The significance of this name is that it extends the previous ideas, rendered in a regional form, now to a national setting and

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[18] See *Tuwharetoa: A History of the Maori people of the Taupo region*, p. 52, by John Te Herekiekie Grace. AH and AW Reed 1959.
[19] Ibid.
[20] Tureiti Te Heuheu. ATL, Elsdon Best Collection, MS Papers 72, Folder 36. My translation.

circumstance. Here now the entire country has been captured as a single land entity. Further, it is important to note that when Māori of 1835 finally considered the notion of 'nationhood', they felt compelled to define such an entity by direct reference to the land and the esteem they hold for it.[21]

In totality, these traditions, and many others, inform the concept of *tangata whenua* or 'people of the land.' The ontological import of this concept is that the land does not *symbolise* the human person or vice versa, but rather the land *is* the person, the person *is* the land. This is illustrated in the following encounter between Edward Tregear and Te Whetū, a 19th century Ngāti Raukawa ancestor: Tregear was invited by Te Whetū to inspect a 'huge conical stone' that was said to be the ancestor Raukawa:

> It was about 30 ft. in height… About 20ft. up was a bright patch of red ochre. The Maori said, 'Do you see the *kura* (red mark)?' I answered, 'Yes, what is it?' He replied, 'That is the blood that flowed from the wound when he was killed. That is my ancestor, Raukawa. He was a giant; he leapt across the Waikato River at the place where Cambridge now stands.' I said, 'I should like to understand exactly what you mean. Do you want me to know that this stone was set up in memory of your ancestor, and made sacred for him.' He answered, 'No, this is my ancestor himself.' I then said, 'You must know that you are talking nonsense. A stone cannot give life to a race of men, nor could it leap across the Waikato. You mean that the stone has been named for Raukawa, or else, perhaps, that your giant forefather was turned into stone by the gods and the petrified hero stands in this spot.' 'No.' he replied doggedly, 'that is Raukawa, and the red mark is the place where he was mortally wounded.' I shook my head in despair. I could not follow this thought, but I feel sure that he believed in some queer idea of personality in the stone.[22]

This unification of the human person with the landscape greatly informs concepts of kinship between humanity and the natural world. Is there any better and more moving statement on this natural world kinship than that uttered by Chief Seattle in his oft quoted speech?

> Every part of this soil is sacred in the estimation of my people. Every hillside, every valley, every plain and grove, has been hallowed by some sad or happy event in days long vanished. Even the rocks which seem to be dumb and dead as they swelter in the sun along the silent shore, thrill with memories of stirring events connected with the lives of my people. And the very dust upon which you now stand respond more lovingly to their footsteps than to yours, because it is rich with the blood of our ancestors and our bare feet are conscious of the sympathetic touch.[23]

In my discussions with each of the three indigenous scholars, the theme of unification with landscape, ecology and environment was a constant presence. In discussion with Manulani, we talked about 'pedagogy of place'. Gregory Cajete discusses 'rightful orientation':

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[21] In contrast to the words 'New Zealand' which honours and remembers an area of land in Europe.
[22] Quoted in Orbell 1991, 1,2
[23] Neburn 1999, p.198

> …you know there is a certain way to relate to a place that seems proper, seems appropriate, and seems to be respectful. I think that one of the things that most indigenous peoples did if not all, is that when they went to a place, especially a place they were going to settle… build a community, that they first of all asked permission of that place, its plants, its animals, of that place if they could come and live there, to come to some kind of respectful mutual relationship with that place, so from there that starts a kind of a covenant, that extends through generations, a covenant that's established between a people and that place so that they deal with it in a respectful and a, lets put it this way, a mutually, reciprocal type of relationship. This whole notion of rightful orientation, kind of a philosophical concept for setting the stage for appropriate long term relationship…[24]

I therefore propose, that for the purposes of this research at least, 'indigenous' is taken to mean those cultures whose worldviews place special significance or weight behind the idea of the unification of the human community with the natural world. I believe that whilst colonisation is a reality for so-called 'indigenous' peoples, the ontological and epistemological concern of unification with the world is a better place for us to meet. There seems to be a general agreement among 'indigenous' peoples the world over, whether Māori, Hawaiian, African, Native American and so on, that unification with the world is the primary concern of the worldviews contained within their *traditional* knowledge. I propose that we commence there in our discussions.

In the context of this project, I am not so concerned with political definitions of native and indigenous. Rather my concern has been to consider our knowledge traditions and their peculiar and profound relationship to the land, sea and skyscapes that have been their traditional concern. As the separation of humanity, place and knowledge is not sharply delineated and defined in indigenous knowledge, this feature remains, for me, the most interesting and compelling aspect of indigenous knowledge. To this end, I find myself gravitating towards the word 'indigenous' to denote knowledge traditions that place an emphasis upon specific places, ecologies and environments. I enjoy the prospect of exploring an 'indigenous eco-philosophy of place' (see Cajete's 'sacred ecology'), if I can coin such a title. So for the purposes of this project, 'indigenous' is used to stand for a knowledge tradition or system that has arisen specific to a particular ecology, environment or place. Further, the knowledge system has grown upon a lengthy tenure a particular people have enjoyed with that place. Finally, an indigenous knowledge system, as I have considered it, is one who designs and forms are intimately connected with the place of their traditional concern.

Given this view of 'indigenous', we might also note that this may include cultures who did not experience colonisation in the same as, say, the Australian Aborigine, the Native American and so on. Rather, this definition of indigenous admits any culture whose worldview, overall, seeks the unification of the human community with the world. The 'indigenous' peoples and cultures of Scotland, England and Wales, for example, as well as other peoples of the European continent. Similarly the peoples of India, China and Southeast Asia might be included in this definition of 'indigenous'.

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[24] Conversation, Santa Fe, New Mexico, 31 August 2001.

The significance of this view for the world scene is that it presents another major cross-cultural worldview comparable in scope and significance to the 'East' and the 'West' worldviews of which we hear a great deal. This point can be illustrated in the following way: in the Judeo-Christian tradition, God tends to be located outside of the world in a place called 'heaven'. Hence, this world, the one we inhabit, was 'created' by God and is not the equivalent of God, it is not God. Rather, it is simply a manifestation of God's creative power. In the Eastern worldview, on other hand, great emphasis is placed upon the inward path, the finding of the divine within. Hence, the proliferation of meditative practices in the east, the disciplines of the *ashram* and so on. The indigenous worldview sees God *in* the world, particularly in the natural world of the forest, the desert, the sea and so on. Human identity is explainable by reference to the natural phenomena of the world as in the Māori expression 'Ko mea te maunga, ko mea te awa, ko mea te tupuna' ('Such and such is the mountain, such and such is the river, such and such is the ancestor.') Hence, indigenous worldviews give rise to a unique set of values and behaviours which seek to foster this sense of oneness and unity with the world.

2.8 The New Study of Indigenous Worldviews

Hence, the description of indigenous worldviews in this way presents a series of issues and philosophical matters of world significance. It challenges indigenous peoples to explore the fundamentals of our traditional view of existence and to understand these fundamental ideas in the context of the human community worldwide. It also urges us to don a creative and poetic demeanour when considering our traditional knowledge so as to yield an enduring wisdom of relevance and meaning for 21st century life.

This research falls within the emerging international trend which sees indigenous peoples articulating and describing the worldviews of their peoples and their cultures. This is in contrast to the anthropological project where interpretations remain primarily from an 'outside in' perspective. A number of writers and thinkers, such as Manulani Meyer, Gregory Cajete and Oscar Kawagley, have researched and developed their views In considering their work, the new 'field' of indigenous worldviews articulated by indigenous people might possess the following features:

a. that 'worldview' is an attempt to foster philosophical reflection within indigenous peoples about the world and their experience of it
b. that it is concerned with what indigenous peoples themselves have to say about the world and encourages them to articulate their views. This, of course, involves the use of their own languages
c. that worldview is the principle 'base' upon which the values of these peoples flows forth. It provide the rationale for their values and ways of conducting their lives
d. that 'worldview' in the indigenous context is attempt to place indigenous philosophy on a world stage to be shared, considered and discussed in the context of world philosophy

A further aspect of the 'worldview' discussion is the orientation towards creativity within a indigenous knowledge system. That is to say, a great deal of academic research by and within

indigenous communities has involved the debilitating effects of colonization upon these peoples. Much work is done on 'empowerment', 'liberation' and 'decolonisation' of indigenous peoples and many research programmes concern 'moving through' colonisation. This is important work and its value needs to be recognized.

In the view of this researcher, however, the 'worldview' project is less concerned with the effects of colonisation and more concerned with attempting to determine the foundations of an indigenous knowledge system. Further, it looks to revitalising those foundations in a modern context. Certainly, worldviews have evolved and are evolving. However, an emphasis needs to be placed upon the evolution of indigenous knowledge 'from within' so as not to run of risk of attempting to define what Frantz Fanon calls in the shadow of the 'other'. Rather, the worldview project encourages and looks to a new creative energy and impetus in the use of indigenous knowledge in the modern world. This amounts to a renewal from within.

Let us now conclude this introduction to the topic of indigenous worldviews and turn to consider a range of material that was written during research conducted in Hawai'i, New Mexico, Ontario and New York City in 2001.

3.0 He Rātaka/Sabbatical Diary 2001

1 May – 31 December 2001

3.1 May 1 – August 13

1. Completing arrangements for Master of Mātauranga Māori in 2001
2. May 2, met with Mike Hollings and Te Rina Leonard of Te Puni Kōkiri-Minstry for Māori Development to finalise two contracts with respect to Sabbatical project and research into Hawaiian Immersion Charter Schools
3. Completing Te Wānanga-o-Raukawa application to deliver a doctoral programme on Māori knowledge (mātauranga Māori), application filed to the New Zealand Qualifications Authority on week ending June 15.
4. Completing *Te Ara Pūoro: Māori Musical Creativity 2* for Toi Māori Aotearoa-Māori Arts New Zealand
5. Completing *Te Pouhere Kōrero 2*, for Te Pouhere Kōrero, national Māori organisation of writers, historians and researchers
6. Completing 'The Treaty of Waitangi and Te Wānanga-o-Raukawa' a contribution to a forthcoming book edited by Prof. Russell Bishop of Waikato University
7. Completing *The Woven Universe: The Teachings of Rev. Māori Marsden* for Te Wānanga-o-Raukawa
8. Attended to various matters for Ngāti Kikopiri
9. Attended Fulbright function at Parliament Buildings, 26 June
10. July 19: Presentation at Te Wānanga-o-Raukawa regarding Sabbatical project and trip to Hilo
11. July 23: Presentation at Te Puni Kōkiri-Ministry for Māori Development concerning Sabbatical project and introduction to Te Ao Mārama worldview
12. August 8: Second Presentation at Te Puni Kōkiri-Ministry for Māori Development concerning Hawaiian Charter Schools.
13. August 13: Left for the United States

3.2 Visit to Hilo, Hawai'i, June 29 - July 6

June 29, flew to Honolulu, stayed night in Honolulu Airport Hotel.
June 29, Friday, met by Manulani Meyer at Honolulu Airport and flew to Hilo. Immediately began discussing native knowledge and experiencing the world. Arrived at Hilo and went to Manu's home in Papa'ikou, Hilo. Spent the day discussing native knowledge and went for a swim. Manulani gave me a bundle of material including:

- Meyer, Manulani Aluli: 'Our Own Liberations: Reflections on Hawaiian Epistemology' in The Contemporary Pacific, A Journal of Island Affairs, Volume 13, Number 1 Center for Pacific Islands Study and the University of Hawai'i Press 2000
- a brochure concerning Ke Ana Laiahana Public Charter School
- copy of her doctoral dissertation entitled 'Native Hawaiian Epistemologies: Contemporary Narratives', Harvard University 1988
- an essay entitled 'Kumu Honua Mauli Ola: A Hawaiian Epistemology' by Kekoa L. Harman
- a note entitled 'Na Lei Na'auao', Native Hawaiian New Century Public Charter School Alliance

- 'Native Hawaiian Epistemology: Sites of Empowerment and Resistance' by Manulani Meyer in Equity and Excellence in Education, Volume 31, No.1
- 'Native Hawaiian Epistemology: Exploring Hawaiian Views of Knowledge' Manu Aluli Meyer, in Cultural Survival Quarterly, Spring 1988
- 'Liberatory Hawaiian Education: Designing an Educational Framework for Change' by Dr. Ku Kahakalau
- a position paper entitled 'Pidgin and Education'
- a paper called 'Hawaiian Education: Promoting Opportunities or denying access?' by David Kekaulike Sing
- 'Native Hawaiian Education: Talking Story with Three Hawaiian Educators' by David Kekaulike Sing, Alapa Hunter and Manu Aluli Meyer
- 'Kuleana: The Right, Responsibility and Authority of Indigenous Peoples to Speak and Make decisions for themselves in language and Cultural Revitalisation' by Sam L. No'eau Warner, University of Hawai'i-Manoa in Anthropology and Education Quarterly 30(1):68-93, 1999
- 'A new standard in Hawaiian Education' by Manu Aluli Meyer in Ka Wai Ola o Oha, June/July 2000 (Office of Hawaiian Affairs Newspaper)

June 30, Saturday, went to a local football game between the local Hilo team and a visiting team called the Kaua'i Cowboys. Very hot day and a member of the Hilo team got knocked out and taken by ambulance to the hospital. Also met with Peter Hanohano, Native Hawaiian Education Council. I also answered many questions concerning Te Wānanga-o-Raukawa. Spent the evening working on the Fulbright report and read a number of items including 'The Oceanic Imaginary' by Subramani, a response by David Gegeo, a summary of Manulani's 'seven epistemological categories' of Hawaiian knowledge,

July 1, Sunday, 10am, a round table meeting with a number of people concerning the creation of an independent Hawaiian university. Present included Peter Hanohano, Ku Kahalau (Hawaiian Charter Immersion Schools, Director of Kanu o ka 'Aina, New Century Public Charter School). This meeting took place upon one of the lanai at Manulani's house. The discussion went far and wide and included:

a. accreditation issues
b. the establishment of Te Wānanga-o-Raukawa
c. the establishment of Hawaiian immersion charter schools

Key Themes

a. The importance of locating native education in settings and places that native knowledge addresses itself
b. The sense of frustration that many feel in the face of an enormous bureaucracy, county, state and federal.
c. The importance of success of native children in both their native knowledge education and in the non-native schooling

July 2, Monday, spent the day writing, further compilation of Te Ao Mārama book material. (Also went to Borders, bought books, drank coffee and found an internet café to email Pare)
July 3, visited Ke Ana La'ahana Public Charter School, Also visited Kamokuna, a sacred area next to the sea that has been used by the school as a classroom.

July 4, worked at home all day
July 5, worked at home, 6pm interview with Dr. Ku Kahakalau, attended meeting with Manulani, Ku, Kerry Ann Hewitt
July 6, presentation on Te Wānanga-o-Raukawa at University of Hawai'i, Hilo with Prof. Kalena Silva

3.3 New Mexico, the American Southwest, 13-26 August
August 13: Left for Los Angeles, stayed in Santa Monica for 2 nights.
August 14: Dinner with Mark Westenra, office manager for the New Zealand Consulate General in Santa Monica and Racheal Roper, who works for Tradenz in Santa Monica. They share an apartment at Venice Beach.
August 15: Flew to Albuquerque, New Mexico, via Denver, Colorado and arrived at Canyon Gods guest houses (www.canyongods.com) located in the village of Monticello, just outside of Albuquerque. Very tired and still jet lagged despite 2 days in Santa Monica

August 16: Awoke at 1 am to the sound of a major thunder and lightening storm. It also awoke Keriata. I turned the light on and started writing about New Mexico and the events to come. During the first night of our visit to Albuquerque, New Mexico, a marvellous and bright thunderstorm arose in the night to crack and illuminate the small canyons and valleys in which we were staying. I welcomed the thunder and the lightening for they alerted me to the mana and presence of the landscapes of United States that I had yet to encounter during our two days in Los Angeles. Coming now to the southwest, there is a drama here in this land that I hardly know but can not help but see and feel as I lay there in the dark of our abode, our Casita Kachina. Thunder crackled, lightening peeled across this desert world and I could not help but think of Taare Tīkao's description of mana as a lightening and Joseph Campbell's suggestion that the first inkling that the ancient peoples had of a god was found in the voice that makes the thunder so startling to children lying in their beds at night.

Thinking of Taare Tīkao also reminded me that we carry our thoughts and perceptions of the world with us. And when the landscape acts in a certain way, instantly our minds throw forth its frames and references imaging the world in our own particular way. But do the local and native peoples see the world in this way? Is the lightening piercing the across dusty valleys seen in this way? No doubt our old people would have seen the appearance of the storm on this our first night as portentous, as being filled with a significance. My eldest daughter comes to me, awakened by the storm and fearful. Does her response contain some kind of modern resonance with the ancient way of knowing, seeing and perceiving the world? It is hard not to be impressed by such a mystery, if we care to give it the attention it is due.

Coming to New Mexico, it is now my wonderful privilege to see and experience this landscape, this world, this environment that is so very different from the watery continent we call Te Moananui-a-Kiwa and others call the Pacific. As a Pacific person, the first thing we strike here in the southwest of the United States is the absence of water. No seawater, no coasts, no vast lakes. Instead we are greeted by a dry landscape, sands, rocks and tough plants that cling precariously to the sides of ravines, mesas and buttes. Our bodies react intuitively to this landscape by becoming a picture of it. Arriving at our apartment, we are very happy to find bottles of cooled water which we devour with glee. The physiology of our

body has already reacted to this new world by silently appealing for the renewal that comes with the imbibing of cool, clear water.

What kinds of things will we find here? What experiences are to be had?

Awoke again around 9.30am, had breakfast and called brother Greg in Dallas, Texas. He is coming over to Albuquerque next Tuesday. We are going to the Grand Canyon on our birthday (22 August). I also called Gregory Cajete who was very welcoming and we planned a rendezvous to meet at the Santa Fe Native American arts market this weekend. Very much looking forward to that. Spent the rest of the day trying to get over jet lag and settling in. Went to the supermarket and also went for a drive and found a Library with free internet access in the village of Tijeras, New Mexico. PS: Have been doing a lot of videoing but really need a digi camera to get images into this and other web pages.

August 17: Did some more sleeping and relaxing. Expanded on notes written previously about the thunderstorm. Each morning thus far, we have been greeted by small humming birds (I think they are humming birds) who flit about like mosquitoes. Their wings oscillate at incredible speed and they seem to be able to stop on a dime, as the saying goes. They fly very quickly to one spot, hover there a moment, then like a mosquito, almost invisibly appear at another. Visited downtown Albuquerque, which is very nice. Gregory Cajete suggested we visit the Pueblo Indian Cultural Centre (www.indianpueblo.org) on 12th Street, which we did. Wrote the following notes: *The centre is made of brick and concrete fashioned to resemble the adobe architecture which the Southwest is so well-known for. The building does not reveal its contents too quickly. We enter the foyer, glad to escape the heat of the day (30+ Celsius!), and pass through it to find a courtyard. Semicircular in shape, in the centre stands a very tall pole which must have been a tree at one time. Uncarved, it stands perhaps 30 metres, although I have never been good with such measurements. Should I say, it is impressively tall, dramatic, an axis mundi joining earth with sky. At the base of the pole, a circular space is circumscribed and here we are treated to dances by Indian children, perhaps 10 years of age. They are accompanied by a young man who chants confidently and competently, a hint of reverence in his demeanour. The children are dressed as birds, deer, buffalo and dance at the base of the pole. They wear bells about their bodies. Reds, greens, black are mixed on their costumes. Four large images, 2 stories high, are imprinted upon the semicircular building depicting further dancers, men as birds, birds as men. At one time such a space was sacred, not for the prying lens of my Sony video camera and the looking but disinterested eyes of tourists whose pale skins suggest ecologies of a different place (like mine!) A white woman leans to her child and says, 'Look at the children pretending to be birds' and a thought races through me. I lean over to my child, to my eldest daughter, who is sort of interested, and ask her, 'Keriata, do the children pretend to be birds or are they birds?' A pause settles between us. She tells me she does not know. No matter, the presence of the thought is enough. My imagination becomes filled with echoes of a ritualistic past impregnated with the quick of transformation. Men, women, children do not pretend to be birds, buffalo, deer, coyote. This imagination intermingles with what my ears hear, what my skin feels and what my eyes see. A spell is struggling to cast itself upon me, perhaps a little like the way I turn my head, attenuate my ears to try and catch the words of a conversation not intended for my attention. Too much the white noise of our modern reality. For a second or two, the spell is there but it is finally defeated when an Indian woman walks past me with McDonalds in her hand. PS. Really, really need a digi stills camera!*

August 18: Went to Santa Fe and met Gregory Cajete and his wife Patsy at Applebees restaurant on Cerrilios Rd. He has a relaxed interested air about him and is very welcoming. I am grateful to have finally connected with him. We have actually met before, at a conference

at the Glorietta centre outside of Santa Fe, in 1995. We have lunch and then make our way into the centre of Santa Fe. It is hard not to be impressed by this hot, arty, savvy centre. The entire downtown area is constructed in the adobe style except for newer buildings of the colonial period such as the large cathedral. Institute of American Indian Arts, Georgia O'Keefe, countless art galleries, espresso, tents lining the streets, cathedral, tanned cops, hot. We go into the fair where we find an innumerable number of Indian artists from all over North America selling their wares. Photographers, silver workers, potters, musicians, artisans of all kinds line the streets. We watch a guy called Evan, a relation of Patsy's (I think), chant in a shop. He sings in his language and then chants in English as well but retaining the chanting style of his people. Kinda interesting. (Keriata is drawn to his drum whose sound feels like there is no attack, just a deep resounding, a little like a heartbeat.) We also meet photographer Bruce Gomez, a cousin of Patsy's. He very kindly gives me a lovely photo of a church at Taos pueblo (where he and Patsy are from). He also gave me his business card as I said that I might contact him regarding images for the research report. Would be great to have real photography done by a real photographer! I love the importance that these Indian people place upon art. Gregory says that art is 'the creative act of making something with spiritual intent' and 'was an act and expression of the spirit. Art was sacred.' (from 'Look to the mountain', page 44). What a great definition of art! We make a time to meet, next Tuesday afternoon. PS: Did I mention I need a digi camera?

August 19: Found a Borders Bookshop and purchased the following books:
The Iroquois by Dean R. Snow, Blackwell Publishers 1994
Pueblo Nations: Eight Centuries of Pueblo Indian History, by Joe S. Sando, Clearlight Publishers, Santa Fe, 1992
Atlas of the North American Indian, by Carl Waldman, Checkmark Books 2000
All very helpful for this researcher whose knowledge of native/indigenous America is woeful to say the least.
Dreamweaver for Dummies by Camille McCue. PS. Emailed brother Greg to see if he has a digi camera that I can pinch. Also completed *Te Ara Pūoro 2*, compiled to CD and sent to Toi Māori Aotearoa.

August 21: Went to Santa Fe and met with Gregory Cajete again at Applebees and then at the Institute for American Indian Arts. Discussed a lot of things, however, I need to note my 'methodology'. Visit the individuals in their homelands, read and review something they have written, enter into semi-formal conversations with them. I raised with Gregory the interesting tension between 'arming' myself with information drawn from books about Pueblo Indian culture and letting it reveal itself to me without any preconceptions, prior knowledge. This is an interesting and tricky part, striking the balance between 'book' knowledge and experiencing the American Southwest in a natural way, simply being open and letting interesting things come forth on their own. Gregory uses the word 'intention' to capture varieties of intent in one's search for something. There is a spectrum of intent. At one end, there is the intent that says, 'today, I will not seek for anything and be content with what arrives.', through to his tracking metaphor which is very deliberate in its intent (I am going to capture a bird or an animal) but very intuitive in the way in which the quarry is 'tracked' and, finally, to the intent perhaps of empiricism which is explicit about what it seeks and how it is going to search for it.

We discussed many other things and commenced with his definition of art. Art is any creative act with spiritual intent. I asked him all sorts of questions such as, under this definition, where does art start and everything else end? What is spirituality? The work of the artist? and many others. This conversation will be written up. Later that evening, brother Greg arrived from Dallas. Yay! And guess what, he brought me a birthday present. A digi camera!

3.4 The Grand Canyon, Arizona, 23, 24 August

August 22: Our birthday and we drive to Williams, Arizona, which is near the Grand Canyon. Driving on the Interstate I am impressed by distance and horizon in the form of an endless land. We do not have such things in our part of the world. Infinity is suggested by water, here it is the land that points the way. Driving for perhaps 5 hours, views are offered, vast desert lands stretch to an impossible distance.

August 23: A return visit to the Grand Canyon. What can one say that hasn't already been said or written about the Canyon. It is simply magnificent which causes silence to fall upon all who arrive there and experience its presence. I was awoken by it. My body felt quite different. Energised. I really wanted to walk into the Canyon but we couldn't at first. (We had our kids.) So we planned a trip for the next day. As we headed home that night, I ask myself what can I usefully add about the Grand Canyon? So many others have written about it, what more can be said that hasn't already been written and/or uttered knowing that at the end of the day, the written word and the digital image is a poor substitute for the experience. I decide that my experience of the Canyon is perhaps the only unique aspect I could add to the mountain of material on the Canyon.

August 24: Brother Greg and I decide to go down the South Kaibib Track for a couple of hours. He caught a whole load of great images. Wrote the following notes. Curiously, coming to the Grand Canyon has reminded me of the sense of control that we seem so keen to foster in this modern life of ours. I stand before this magnificent wonder and see westerners with cell phones, GPS systems, maps, videos, the kind of demeanour where two guys committee before their families, strategising their next move ('Shall we do the Book Shop or the Imax Theatre?', 'Hey, I gotta stock up on water. I only got two and a quarter gallons.'), fortifications of every kind; glasses, hats, designer hiking sticks, Powerade containing B Vitamin complexes and Glucose polymers. I too bring Sony digital cameras, Land Rover walking boots, polaroid glasses and a physiology thrilled by coffee. All these things we have brought before this mystery, a gaping wound in the earth 178 miles long and 7 miles deep. I can not help but feel that before too long, many of these things will mean very little as the awesome presence silences even the chatting, frequenters of the mall who congregate at Mather Point.

Greg and I take the South Kaibib trail and walk for about an hour, downwards, till we arrive at Cedar Point. This is a popular track and many people are on it now. The start takes the form of a sheer cliff face where a path is carved out. It weaves its way downward. Half way down the cliff face, we encounter a train of burrows bringing visitors from the very bottom of the trail. They pass us slowly, there is very little room on the track. We bound further downwards and again see magnificent walls of neighbouring cliffs and mountainside and look down at sheer slopes to see further rock formations.

About an hour later, we arrive at Cedar Point, which seems a long way, but is actually not very far into the Canyon. A number of people are there resting in what scraps of shade there are about. I video a raven who stands atop a leafless tree. Greg photos me standing upon another amazing cliff face. I do a piece to camera, in English and Māori attempting to capture the mood, but actually feeling breathless. We start our return trek back up and immediately feel the effort. It is very hot, very little shade, thin air and quickly each step becomes heavier and heavier. It takes two and a half hours to do the return journey with many stops in what ever shade we can find. We are not used to this weather, this heat, this lack of oxygen, this waterless world. I am tired by the time we get to the top (more than an hour and a half late) but I have greatly enjoyed the experience. Although our walk was brief and not at all arduous by the standards of the Canyon veteran, I was very happy to do it as again I was awoken as the Albuquerque thunder was able to do. It seems that I keep returning to the theme of the difference between indigenous knowledge, and its yearning for unification with ecology, and our modern disposition which creates concretised images of reality and fortifies us against it, sanitising our experience of the world. Knowledge too is a technology, a machine, that serves a mediation of the world toward comfort, toward security. That we require such a conspicuous and undeniable presence called the Grand Canyon to be awoken from our post-modernist slumber serves only to underline our unconscious separation from the natural world. How now do we revivify the delight of our everyday experience in our everyday settings?

Albuquerque, New Mexico 25 August - 2 September

August 25, arrived back to Albuquerque, checked into Southwest Suites, went to Borders.

August 26, emails, planned two weeks, went to Borders again, slept. Brother Greg left to return to Dallas.

August 27, Stayed at home and wrote.

August 30, Did further work at home. (Getting around Dreamweaver and Fireworks now!) In the evening, went for a walk in the foothills of the Sandia Mountains. Wrote the following notes: There is a place lying to the northeast of the city of Albuquerque called the Sandia Wilderness area. It is approximately 30,000 acres of land consisting of the Sandia mountains, set aside as a park. The Americans call this kind of land, a 'wilderness' area and visitors to the park are greeted by a quote from the American philosopher, Henry David Thoreau which says, 'In wildness is the preservation of the world.' I walked up there a little, thankful to leave the city, for a little while at least. A short walk affords a wonderful view of Albuquerque, lights flickering on in the evening twilight like a mini-LA perhaps. I rise a little further and the impossibly vast distances of the southwestern plain open up before me. In the foreground lies Albuquerque and leading past it is the plain itself, broken only by distant mountains. Albuquerque enjoys tremendous and trammelling skies, sunsets lit with oranges, reds, purples, blues. Clouds hang magically like some mystical ceiling through which the light of the transcendent roof of the world shines forth. The clouds are not an unchanging blanket of grey but an exquisite fabric of innumerable shapes and colours. Here and there the light of beyond shines through the cloud cover taking with it the liquid phosphorence of the cloud itself. The light then becomes hanging liquid veils of the most exquisite kind, a raiment perhaps suggesting blessing and goodness. The sun is setting and a thick line marks the horizon, coloured red and orange. Clouds above me suspend all the way to that distant land. It was at this place, standing in this canyon framed by the Sandia and its peaks that I found myself spontaneously mumbling whakapapa (genealogies) concerning the creation of the world. I had learnt these genealogies from my grand-uncle and I carry them about with

me, not knowing quite yet finally what they hold. On this beautiful southwestern evening, I found myself intoning them again. It made me feel comfortable. I imagined my words flowing out of my mouth and imprinting themselves upon the world here. Ranginui (sky father) in another form, Papatuanuku (earth mother) in another form. Could my ancestors have known that these world parents of ours could be found here and in this form? A tau (chant) welcoming people to the marae, again taught to me by my uncle, now becomes an acknowledgement to the small tough bushes about me, the birds that fly overhead, the wind upon my face. Could my ancestors have known that their words were to be used for such places? The moments were brief but they were beautiful. They crystallised ever so briefly the purpose of my journey, these past few months. I found myself delighted by the way the knowledge, the words, the symbols of my ancestors of distant Te Moananui-a-Kiwa (Polynesia) rushed forth to honour and acknowledge this place.

August 31, Met with Gregory Cajete again in Santa Fe. Our rendezvous took place at the Institute of American Indian Art Museum which is located near the Plaza in downtown Santa Fe. We spent some time walking about the museum and looking at an exhibition of contemporary art by Native American artists. Our conversation wandered over a range of topics. We then went over to the La Fonda restaurant located in a hotel in downtown Santa Fe and I ran a tape over lunch. Here are a list of topics we discussed and some wonderful quotes from Gregory.

Rightful orientation

Rightful orientation, I guess for me… you know there is a certain way to relate to a place that seems proper, seems appropriate, and seems to be respectful...

Dance and Transformation

...in a traditional setting, the meaning of that goes much deeper, in the sense that the performers become what they are performing, they come into the being of that, for that moment in time, so that the dance becomes a kind of a fluid representation of relationships, of covenants, of being connected to that essence of what ever animal or purpose that dance is being performed for… so all of those become much deeper than just the, ' this is like something else' and it's hard describe because it something that goes beyond the practical rationalisation of that…

Creation Myths and Evolution

…you see, when you study creation myths, you're studying the way a people have looked at this whole notion of evolution, how humans have evolved, how plants, origins of things how things have evolved through time, through generations, and its kind of a scientific thing to do that, looking for explanation…the indigenous concepts are not things that can be totally reconciled, or totally grasped by just the intellectual mode. By nature they're holistic, they're holographic, they are ideas that you have to 'feel', that you have to participate with, and no amount of explanation is going to get at it…you can describe it poetically, you may be able to visualise it artistically…

Using thinkers from other knowledge traditions and the English language

…I'll pick up something that I think has substance for what I want to say, although their whole line of thinking may be completely on the opposite end from what I am

thinking…because I think that everyone has a glimpse of what 'is', you know? They may not have a picture of the whole that I have and they certainly don't have maybe the perspective, but they may have a glimpse and they may have a way of describing that glimpse of the whole that I utilise...

Emergence towards becoming complete

That idea of emergence into the world is an evolutionary tale of gradual development towards this concept of being complete as a man or as a woman, so that idea that human beings are questing for or on the path towards becoming… it might even be said that we're pre-human, we're questing towards becoming truly human...

Tracking

In our case that tracking myth is many times used as a metaphor for finding out something that is important for you to find out about, to know about, but it requires work, and it requires observation and lots of humility, and you begin to look for the cues… finding a pathway back to a source...

Purchased the following books:
The Way of the Human Being, by Calvin Martin Luther, Yale University Press, 1999
The Primal Mind, by Jamake Highwater, Penguin 1981
Navajo and Tibetan Sacred Wisdom: The Circle of the Spirit, by Peter Gold, Inner Traditions, 1994
Epistemology: Theory of Knowledge, by Archie J. Bahm, World Books 1995
Dine bahane: The Navajo Creation Story, by Paul G. Zolbrod, University of New Mexico Press 1984
The Land Looks after Us: A History of Native American Religion, by Joel W. Martin, Oxford University Press 1999
Book of the Hopi: The First Revelation of the Hopi's Historical and Religious Worldview of Life, by Frank Waters, Penguin 1963

September 1: Stayed home and wrote.
September 2: Journeyed to the top of Sandia Moutain by Tramway. Magnificent views there. Spoke to Dawn in the evening. She and her family were very tired having left the reservation near Toronto at 4am.

3.6 Albuquerque, New Mexico 3 - 14 September
Where I learn to turn my mind off and not to be so impressed with knowledge.

September 3: Met and had dinner with Dawn Martin-Hill, her partner Wayne, daughter Amber and friend Brenda Johnson. They are in Albuquerque attending a conference called 'Models for Healing Indigenous Survivors of Historical Trauma', at the Hyatt Regency Tamaya Resort, located on the Santa Ana pueblo (beautiful hotel!). Dawn gave me a copy of her paper called 'Soul Wounds: Indigenous Knowledge as a Tool for Decolonization and Liberation'.
September 4: Received a real treat today when Dawn invited me to join her, Wayne, Amber and Brenda on a visit to Leon Secatero a part Hopi, part Navajo elder living about an hour west of Albuquerque upon his tribe's lands consisting of perhaps 70,000 acres. Located in this 'land holding' (as he called it) is a number of sacred sites which contain various beautiful things including very old petroglyphs, dwellings and ceremonial sites. Before we leave Leon's

home, we have a preliminary discussion where Leon tells us about, among other things, the Navajo 500 year cycle and how one is coming to an end and another needs to ushered in. He tells us about the special role that the 'Six Nations' people (Dawn's people) of Ontario have to play in ushering in the new 500 year cycle. 'Mother Earth needs our help now...' and he explains at length various relationships and connections that have been woven over recent times in the pursuit of this 500 year vision. He mentions peoples from Tibet, Australia, Bolivia, Peru, USA, Canada and many more. Later, Leon discusses quantum physics. He reminds me a great deal of Māori Marsden, the only elder (apart from Leon now) I have met who discusses connections between indigenous notions of energy, spirit and matter, and the conclusions that the New Physicists have and are coming to. Before we leave for our visit to some sites, I ask Leon if I can photograph the places we are going to. He says no. This reminds me of our discussion at home concerning the preservation of the distinctiveness of iwi (tribes) and hapū (subtribes).

Leon then takes us to three different sites and tells us all sorts of things. The key revelation I have that day can be summed up in the question: Why do we need a worldview when we have a world to view? Why do we need concepts, explanations, perspectives when the world is there to teach us, to show the way? This question arose when we visited the first site which appeared, to me, to be an enormous emergence from under the earth. An older rock formation from under the earth has been forcing its way through an upper layer of rock. The upper layer appears to have been shattered in a billion pieces which lie about the place. However, they appear to have a life of their own as they congregate in 'gatherings'. The older rock formations emerge out of the ground in the form of reptiles and reptile like creatures. I write in my notebook:

It is there that I have many thoughts. I keep telling myself to turn off my mind, my memory, my thoughts, my interpretation. To put it aside for now and let the experience come forth. 'Put aside your knowledge, Charles' I keep telling myself. And then it dawns on me. If I can see the land in this way, why do we need a worldview when we have the world to view?

The sentence flows like silken water into my consciousness, a beautiful water flow found at the bottom of this canyon. It floats delightfully in my mind, my spirit. The landscape is the teacher. Certainly Leon has told us stories, we have shared things, knowledge. But these are preparatory, to set up the context but they are not the final reality.

I find that I did not need to have intimate knowledge of Leon's knowledge. His lesson, and that of this landscape is how to orientate myself to my own knowledge whose outcome is the preparation of my consciousness for encounter with the land. It is a 'remembering to remember', as Gregory likes to put it. Instead of finding myself needing to capture, to 'research' Leon's knowledge and that of his people, I find myself wanting to honour Leon's secret world. I do not need to know the maps, the stories, the interpretations that have been built up over innumerable generations. Those are for Leon's people. Instead, I need to know my own, to be shown the potential in my own.

September 5: I discuss these matters, the next day, with Greg. We again meet at the La Fonda restaurant. I recall my experiences and his response was to talk about attempts to define so-called 'native philosophy', trying to find a place for it within the broad field of philosophy. I suddenly understand the difficulty. If philosophy is fundamentally to do with understanding

the world through the apparatus of knowledge, my experience with Leon has shown me that knowledge only goes so far. That we need to get ourselves into a psychological position which places knowledge in a secondary position and the experience, the reality of the world in the ascendant. The experience tells me to put knowledge aside, attune one's senses first, then let knowledge come in slowly, slowly. It is totally refreshing. Gregory's 'Look to the Mountain' is predicated upon this whole notion of the world as teacher. The trick, however, is 'rightful orientation'. Knowledge can only be about creating 'rightful orientation'.

September 6-9: I spend these days staying at the apartment and writing up numerous notes. We also do a lot of cleaning up and packing as we are scheduled to go to Chicago next Tuesday, 11 September. We will be staying at the Congress Plaza hotel for 5 nights before driving to Madison, Wisconsin, to stay with Professor Ron Shaffer and his wife Claire. Ron was Parekāwhia's (my wife) Professor when she was completing a masters at the University of Wisconsin-Madison in 1994 and 1995. After staying with Ron, we will then head to Brown Deer to stay with good friend, Johnnie Johnson. Johnnie is an impressive African-American woman whom we met in 1994/95. We were guests in her home on a number of occasions. Johnnie works for the University of Wisconsin in Milwaukee, in their Extension Department, and researches and works a great deal on inner city community development, particularly African-American communities. In 1995, I wrote an article about our stay with Johnnie and her husband Clem. An incomplete and unedited version of the article can be downloaded by pressing the link to the left. Unfortunately, I was not able to get it published at the time. So it remains in an unedited form. Here is an extract:

> ***'It ain't no coincidence!'***
>
> We drove through Milwaukee on an overcast day. Leaving the freeway to slice its way past the downtown area, we headed toward what must have once been the lush dormitory suburbs of boomtown Milwaukee of days gone by. These areas contain row upon row of two and three storey houses erected maybe around the turn of the century. These streets are clean and tidy; residents drive nice cars and have green, well kept lawns. We drive further and the housing style remains. Almost imperceptibly, however, a change does begin to occur in the style of the neighbourhood. Large green rubbish bins spring up on the side of the street, shops slowly thin out and almost by some invisible law, they move to concentrate on street corners. For some reason, a lot more people are on the streets, and they are all Black, and the rubbish bins are now propped up by more and more rubbish. At first, normal household refuse. Later, fridges can be seen, a burnt out oven. Then the fronts of the houses transform from clean well kept facades, to those with broken windows, missing steps and small children framed in doorways.
>
> We pull up to a corner, getting ready to turn right. Here stands a store which has had all its windows boarded up as the glass was shattered a long time ago. Of course, these boards become targets for graffiti artists, particularly, it seems, those affiliated with local gangs. The store front has now become a crazed montage of gang symbol and bomber handiwork, broken only by a large and ugly steel gateway, the kind you would expect to find in a prison. This gateway slides down from above to lock the store at nighttime.

> As we turn the corner, Johnnie tells us about a burnt out house, that has been the scene of a drive-by shooting. "All they got was a baby in nappies, sleeping in its crib...", she tells us. "The parents were elsewhere. Later on, the house burned down." Johnnie, and her husband Clem, show us the place where two fifteen year olds ambushed and murdered a police officer. They show us crack houses (one opposite their own home), unlicensed mechanics working out of their backyard, a brothel. Johnnie shows us another vacant lot where once a house stood, fallen victim to fire. Inside, fire officers had found the bodies of two women, a mother and a daughter, murdered by the mother's 25 year old boyfriend. Johnnie points out young women on a "mission" (the street term for prostitution). Huge Cadillacs cruise the streets, menacingly, their white male drivers seeking a "mission" girl for the day or night.

September 10: During our final day in New Mexico, Gregory took us to Bandelier National Monument north of Santa Fe, a beautiful forest area within which are located a large number of ancient ruins of the Anazsaszi and Tewa peoples. To get to the park, we drive pass Los Alamos, a small township where the first nuclear bomb was created. Los Alamos is still the site of a huge laboratory where, it is believed, various research projects to do with the development of weapons still take place. It seems that the Los Alamos township exists because of this federally funded facility operated by the University of California. Gregory tells us a few stories about Los Alamos. My mind juxtaposes nuclear energy with the frequent New Mexico thunder and lightening storms, the dryness of the desert and Leon Secatero's thoughts on the New Physicists. My mind repeats the thought: there is a mystery, a drama in this land that I hardly know but can feel.

The Bandelier Monument itself contains the ruins of ancient adobe dwellings. These dwellings stand on their own and others are carved into rock. We climb up to sheer cliff faces in which various dwellings and petroglyphs are carved. Gregory points out images: a man with a headpiece, a bear, a spiral, an ascending form much like our 'poutama' form and many more. The rock here, including that of the cliff face, seems impossibly soft and smooth. It is very pliable and one can make forms in it simply by using one's hands. We would call this rock Hinetuahoanga as it is soft, feminine and yielding. Beautiful. I again recall our experience last week. To understand this place, one has to understand rocks, to come to a relationship with it. One has to attune one's senses to notice the subtleties, dynamic shapes and forms that can be found for the rock here is alive. And this now, is the issue. We are not used to attuning our senses. We are so desensitised that we find it difficult to see the exquisite entities and identities that exist in the microverse. Instead we walk past the world, indifferent, disconnected, separated. I am toying with the idea of calling the report, 'An Exquisite Intimacy: Conversations on Indigenous Worldviews'.
PS: I need to add a note in the report about how our interpretations of indigenous worldviews today are, to a considerable degree, 'creations'. I must be careful not to create the impression that this was and is the worldview of a people and particularly my own. The worldview project is a reassessment of ideas, conclusions and perspectives that have been resident in the minds and hearts of our ancestors. However, I do not seek to expose or come to an understanding of those ideas and perspectives for their own sake. But rather I am interested in understanding them for what they hold for us today. In this way, although the worldview project does involve a great deal of research into history and historical phenomena, finally, however, it is not purely an historical discourse. Rather, the project consists of a philosophical discussion on the nature of our contemporary reality by recourse

to worldviews held traditionally by indigenous peoples. How can indigenous worldviews now help us with our passage through this contemporary world?

3.7 Māori Survival: E Kore e ngaro, he kākano i ruia mai i Rangiātea

PPS: I have been corresponding with Whatarangi concerning the development of a statement on research at Te Wānanga-o-Raukawa. Among many other thoughts and ideas, Whatarangi states that Te Wānanga-o-Raukawa has no greater task than to maximise its contribution to the survivability of Māori as a people. He cites a very important whakataukī (proverb) which has been long held and uttered by our people. It states, 'E kore e ngaro, he kākano i ruia mai i Rangiātea'. It translates as, 'Never will be lost, the seed sown upon Rangiātea'. Whatarangi sees this as a 'maxim' on survival within which a promise is contained. I feel that this is some kind of foundation, or ultimate ground upon which we have finally landed after 25 years of effort concerned with the retention of the Māori language, the politicisation of Māori as people, the prosecution of claims under the Treaty of Waitangi and much, much more. It is as if we are saying, finally what is all this for? What have we been doing? An answer is found in 'E kore e ngaro, he kākano i ruia mai i Rangiātea'. ('Never will be lost, the seed sown upon Rangiātea')

To what lengths, however, will we go to realise the promise of this statement?

When I think of this discussion in English and we use words such as 'the survivability of Māori as a people', I ask myself, why should we Māori survive as a people? What is so special about us that we should be thinking about survival as a people in the year 3000? (This is the timeframe that Whatarangi has been thinking about based upon the closure of approximately 1000 years of Māori settlement in Aotearoa-New Zealand). Given that the world and humanity, as a whole, has to make some kind of quantum paradigm shift toward a fundamental unity, do utterances on Māori survivability assist such a massive vision or not? We should not assume that it doesn't.

When, however, I consider the discussion on these matters in the Māori language, there is a little easing of the tensions. The proverb refers directly and explicitly to the survivability of the 'kākano i ruia mai i Rangiātea', the 'seed sown upon Rangiātea'. This allows for a broader interpretation of the question, what is this seed that was and is sown upon Rangiātea? What and where is Rangiātea? Given this symbolic language, it allows for an ongoing discussion, assessment and reassessment of its meaning. In doing so, I urge that we do not fall into the trap of inflexible interpretations which lead to the hardening of hearts and the justification of unjustifiable acts.

3.8 'Attack on America': Tragedy in New York, Washington DC and Pennsylvania

September 11: We awoke this morning to quite unbelievable and horrific scenes, broadcast live on CNN, of terrorist attacks upon New York city and Washington DC. We were about to leave for the airport at 8.45 am when a neighbour said that we should ring our airline because something awful has happened in New York. Four airliners, two from United Airlines and another two from American Airlines were high jacked this morning. Two of them were flown deliberately by highjackers into the World Trade Centre in south Manhattan destroying the Twin Towers. A third plane was flown into the Pentagon building destroying perhaps a third of the building. The fourth plane crashed in a field in rural Pennsylvania. The FAA immediately grounded all domestic plane flights and all international

plane flights were diverted to Canada and other countries. The USA-Mexico border was closed as well as all airports. We were scheduled to fly from Albuquerque to Chicago via Denver, instead we sit in our apartment and see reports from a stunned America. Chicago is shut down. The Sears Tower, a possible target, is also closed, located around the corner from our hotel, the Congress Plaza on Michigan Avenue.

'Freedom and democracy is under attack', says US President Bush. He began is day in Florida. He was immediately moved to a military base in Louisiana (if my memory serves me) and then to another in Nebraska. By evening he was back in Washington to address the nation. There have been incredible and extraordinary outpourings of patriotism and support from within the US and from around the world. Flag sales have gone through roof! These terrorist acts were indeed terrifying and we have all been silenced by them. We sit in our apartment apprehensive about what to do. Even if we could get to Los Angeles, we still can not get home to New Zealand as all international flights are cancelled and borders are closed.

I'm here in the United States to study the worldviews of indigenous peoples, to think about how we see the world, what we value, what we are passionate about and what vision of the world is encapsulated in our languages, traditions, dances, songs. And seeing this entire tragedy unfold throughout the day, and how the ripples reach here, far away in the US Southwest (and beyond!), I can't help but ask the question, what kind of worldview can even suggest such an act, let alone validate it? What kind of experience, what is the nature of the knowledge and knowing, what kind of god can interpret an act of this kind as right and justified? Like most people, I have no answer.

Another thought goes through my mind. What is it in America's worldview, in America's spirituality that attracts such awful acts of violence against it? I can't help but recall the Buddhist idea of mutual arising which suggests enemies arise mutually. I do not want to suggest that America was deserving of these awful atrocities. It was not and no one is. However, there is this sense of the world that you perceive and 'see', is the world that you will inhabit. Arrogance arises to meet arrogance, humility arises to meet humility. Fear arises to meet fear, love arises to meet love. This is the secret wisdom in the paradigm shift suggested by Christ when he urged us 'to turn the other cheek'. If you want love in the world, then love the world. But this is so incredibly difficult when faced with what happened in New York and Washington.

Throughout the day, most of the many US television channels were covering the attacks. However, a few Christian channels remain on air and I tune into one for a minute or two. A preacher stands on a stage (they always seem to be preachers) yelling and screaming at the top of his voice, quoting 2 Chronicles. He then says, 'The oppressor will never hand freedom lightly to the oppressed. The oppressed must demand it, must take it.' I was repelled by his performance as I could not help but think that the very people who perpetrated these awful attacks could also speak and think in the same manner. The preacher's performance was repulsive and I find the endless lecturing of the TV preachers tiresome.

September 14: President Bush has declared today as 'A Day of Prayer and Remembrance'. Services and masses have been taking place all over the country and all over the world. We

went down to the Civic Plaza in the downtown area of Albuquerque. The Mayor has called people together to share in an interdenominational and inter-religious prayer service. When we arrived, a Sikh holy man was leading the prayers. After him we hear from a leader of the Arab American league, a Jewish Rabbi and a host of Christian priests, ministers and preachers and a Navajo flautist plays a beautiful piece. All this takes place before an enormous American flag. I am somewhat moved by this outpouring, a mixture of patriotism and religious fervour. The American spirituality, as demonstrated by this gathering, moves from an outward confidence in the righteousness of their cause to a kind of fragility, a vulnerability and bewilderment. They are genuinely confused by why this should have happened to them, for, on the face of it, the everyday American person is a good person. They hold good values of love and family and freedom. Very hard to have any complaint with such values. But something else is in American-tanga, if I can coin a term, that also catalyses such atrocious acts against it. Many Americans are sentimental people (I mean that in a positive way) who love to hear and see clear and explicit symbols and signs of their identity and the meaning of their identity. We have seen this today. Mind you it is hardly surprising, given these horrible events.

3.9 Return to Los Angeles, 15-30 September

Where we journey by car from Albuquerque, New Mexico to Los Angeles, California. We stay in Flagstaff and Sedona, Arizona, and Indio, California, visiting places like Jerome, Aguila and Blyth.

September 15-17: Spent these days thinking about our travel arrangements and attempting to complete the editing of 'The Woven Universe'. Have decided to get my part done by end of October. Will also complete the Hawaiian Charter Schools Report by end of September.
September 18: Woke up this morning to find that our air flights to Chicago have again been cancelled. We decided to leave going to Wisconsin and instead drive to Los Angeles. Called Vivienne, our travel agent in Thorndon, Mum and Dad in Wellington and Greg in Dallas. Picked up a new rental car from Alamo at Albuquerque Sunport and drove to Flagstaff, Arizona, a nice, small town about 1.5 hours drive from the Grand Canyon. Pare and the girls are confirmed (at this stage) on a UA flight from Los Angeles to Auckland 30 September. I will stay on and go to Toronto and New York city. Will meet up with Mum, Dad and Greg (that is the plan anyway) in New York. Stayed the night in Flagstaff.
September 19: Went to Barnes and Noble, the local mall and drove up a mountain which stands behind Flagstaff. The mountain is a venue for the Arizona 'Snowball' in winter. Also found some internet access at the local Library and answered some emails.
September 20: Drove to Sedona, Arizona, a beautiful town standing in a large canyon. The entire township is framed by massive buttes and mesas. It is as if the town was built inside the Grand Canyon. Spent the night here.
September 21: Left Sedona and drove in a south-westerly direction through isolated communities such as Jerome, Arizona before driving through Prescott. Jerome stands precariously upon the edge of a mountain system. An old mining town, it seems that it is enjoying something of a revival. Small, tight, angular streets, reminiscent of streets in European mountain villages, make their way to the top. Cafes, galleries, museums stand on the edge of cliff faces. We stop for coffee at a small, triangular cafe standing at the intersection of two small streets. We leave Jerome and travel further, across massive plains and prairies and arrive at places like Congress, Arizona, We have a wonderful Mexican lunch at Marciella's, Aguila, Arizona. Incredibly hot. We are not use to the desert heat. We are the only ones dining at Marciella's. Places like Aguila, Congress, and others, are small villages

way out in the middle of the desert. Isolated. Lonely. We see a lot of run down motels, portions of old neon signs remain. Scenes from 'Paris, Texas'. We finally get to the Arizona/California border and stop at a place called Blyth which is an unattractive little place. Again getting out of our air-conditioned car, we are greeted by massive and invisible clouds of heat. We race to get inside at a gas station. It does not take us long to decide not to stay in Blyth. We follow I-10 and arrive, about an hour later, at Indio. This must have been a big community at one time but the money and interest has gone elsewhere. Probably to nearby Palm Springs. We spend the night at the local Best Western, again very hot. One good thing about the hotel: it had a great pool and spa outside. Keriata and I swim at 9pm, looking up at huge palm trees lit against the night sky. We know we are in California.
September 22: We make the final trek to Santa Monica, but not before stopping at the impossibly huge 'Premium Outlets' complex. We were there about 3-4 hours. Nike, Adidas, Gucci, Armani, Gap, Saks Fifth Avenue, Skechers, Nine West, Timberland, North Face, Tommy Hilfiger and more. All these major US names have a store here. Shop till ya' drop!
September 23: Back in Santa Monica. Thinking about this week and rearranging my itinerary. Talked to cousin John in Long Island this morning and his wife Cara. Toying with making a short visit to Hilo and then going over to Toronto, if I can get a good airfare.
September 24-30: Stay in Santa Monica and also at home of Mark Westenra, Racheal Roper and Walter Taulelei at Marina Del Rey, south Venice Beach. Beautiful apartment one street off the beach which is very wide, deep. Wonderful sandy beach, not a stone in sight, all sand, great for boogie boarding. Also very close to Los Angeles International Airport, or LAX as it is known. Incredible sight to see so many planes in the air at once. Two jumbos take off at once heading westward. I ask Mark if the beach is artificial and he said he thought that it wasn't, that it was formed that way. I asked him because I remember my discussion with Manulani in Hilo about the sharp edges of the land upon Hawai'i indicates a very new land, just recently formed and emerged from the depths. North America, on the other hand, is a very, very old land and the width of the beach demonstrated this. The substratum of the land is buried very deep below the sand. I managed to reorganise a flight for Pare and the girls back to New Zealand on 30 September. They went home and I called them on Monday afternoon, Tuesday NZ time. Very, very happy to hear their voices, to hear them back home with Nana and Granddad in Waikato.

3.10 Hilo, Hawai'i 3-10 October
Where I fly to Hilo, Hawai'i to once again and stay with Manulani Meyer

3 October: Flew to Hilo, Hawai'i on Northwest. Encountered the heightened security at LAX. No private car can drive to the terminal or park in the buildings. There is a drop off point about a mile out from the airport. People then get on shuttles and are taken in to the terminals. Honolulu and Hilo considerably more relaxed, or so it appeared. Got to Manu's house at Papa'ikou exactly when she pulled into her driveway. Great!
4 October: Wrote a substantial part of the report on Charter Schools in the US. Spoke to Mum and Dad, still in 2 minds about coming to US. I hear that John Mitchell is now All Black coach. It rained today, a hanging looming rain that comes floating in from the sea. It is still warm, for me at least, and the humidity goes through the roof. I have about three showers today. Later in the day I went for a little drive and visit the village of Honomu. Interesting little place. A Catholic mission is located there as well as two Bhuddist temples. Refreshing to come to a US locality that is not dominated by every possible type of Christianity.

5 October: Woke up at 7am and went for a run (3 parts walking, 1 part running). Behind Manulani's house, a dirt track leads up a gentle slope heading inland. I decided to jog up there a little. After a little while I look back to see Hilo Bay opening up before. Beautiful deep blue sea. Also had a little flash of an idea come through. When I set off, I said to myself, 'Now pay attention Charles, to your body. Listen to it.' because usually what happens is my mind goes wandering off. And as it wanders off, I forget to pay attention to my body and that is when fatigue and stiffness etc. sets in. Also before I set out I often say to myself, 'Okay, lets jog to the top of the hill' so I can congratulate myself when I get there. This time I say to myself, 'Who cares if I get to the top or not? The important thing is to listen to my body, to listen to what it is telling me.' That's a good idea. Just jog to the length and to the pace that my body suggests. So I head off and jog for a while. But before too long, sure enough, my mind has wandered off to think about something and whole minutes have passed before I am even conscious that this has happened. Then it dawns on me. Let my body be my mind! Yes, let the mind be the body. The whole statement, 'Charles, listen to your body!' is based upon the assumption that my mind is one thing and my body is another. How did this happen?

Also read the following from Protecting *Indigenous Knowledge and Heritage: A Global Challenge* by Marie Battiste and James (Sa'ke'j) Youngblood Henderson (Purich Publishing, Canada):

> Most Eurocentric and Indigenous thinkers agree that an animate natural world exists, and that we are born into it... Eurocentric thought wants humanity to be at one with the natural order, but believes people are denied this unity because of their terrifying exclusion from the Garden of Eden. Because people do not have predetermined place in the natural world, their knowledge of the natural world is necessarily incomplete, and they must overcome the separation between self and the natural world using subjective, artificial structures. As Eurocentric consciousness artificially constructs a place for its existence, it treats the natural world as a practical source of the means to achieve its own objectives... Indigenous peoples do not view humanity as separate from the natural world; thus they do not have to face the Eurocentric terror of separation from nature, nor do they have to construct artificial organizations - or human "culture" - to overcome this separation. (p.24)

Manu and I talk in the kitchen a little, over breakfast. She shows me a story in the paper about a Hawaiian writer who says that she feels dead when she is away from the sea, from water. (She's been living in New York for a long while.) Manu says that that's not a healthy attitude. I explained that one of the reasons that I enjoyed the American Southwest so much was because it was so different from Te Moananui-a-Kiwa, from the Pacific. A desert is hot, waterless. There are no forests and the vegetation grows in clumps kinda like tufts of afro hair. But there is a beautiful mystery there that is undeniable. I get the smell of another idea: it's insulting to the land to live in air conditioned apartments, to build green golf courses in the desert, to drive in air conditioned cars. It's as if we are saying, 'We don't trust this place to look after us. It's inhospitable! Its a wilderness.' Yet, as Leon Secatero and Gregory Cajete taught me, if you enter the world with 'rightful orientation and intention', you can survive anywhere.

6, 7 October: Absolutely poured with rain on these days! Waterfalls from heaven.

8 October: Talked with Manulani today on the Lanai. Filled half a tape with discussions concerning her thesis. I will get some nice material here for the report. Visited Kalena Silva at UH-Hilo and spoke in the evening at the university about Te Wānanga-o-Raukawa. There were perhaps 20 in the audience. Played a bit of Tohu: Mauriora for them. Afterwards I went to dinner with Kalena, Larry Kimura and Pila Wilson at Miwa Restaurant in Hilo. Lovely Japanese restaurant. Also attended one of Manulani's education classes. Wrote a couple of notes about making my MMM classes much more tactile. For example, for a class on 'Ngā Kete o te wānanga', get students to play with weaving baskets (ngā kete), with collecting and moulding stones (kōhatu mauri), to cooking nourishing healthy food (te kaimānga), getting to know trees (Tāne/rākau), reading out and memorising portions of the text. Also thought I should send this pūrākau to Manu and ask if her what she would do to teach this as a class.

9 October: This morning, Manulani took me to a beautiful little cove about 10 minutes, perhaps, from her house. We followed a road off the main road and wound down a little. All around a sumptuous rain forest stands enclosing the entire area. It comes right to the edge of the road, on both sides, challenging the asphalt. Vines and creepers hang down in all directions and the entire locality is lush with humid green. Manulani pulls the car to the side of a road to where a small track leads. Only locals would know of such a track. We get out of the truck and walk a little into the forest. It has been raining a great deal in recent days so the ground underfoot is muddy and it is wet every where, but warm. Long tree roots are exposed in the muddy floor. We walk through this green, lush world, clambering over rocks, under broken tree limbs to make our way down to a beautiful cove. To our right, we hear an overflowing stream gushing its way down to the sea. The water is raucous, noisy, alive. We go a little further to see the forest foliage break open and reveal the cove. It is framed by small cliff faces either side, and in between, upon this stage, the sea roars. Waves and rollers crash, thunder upon the beach. The inland water, muddy with upland soil, rushes to crash against the seawater. I walk further down and land on the rocky beach. All rocks, all pohaku are lava. Manulani comes here to look at rocks, to fashion them, to collect them. She tells me that the cove is a perfect locality to discuss chaos theory, to see evidence of apparent randomness in a consistent system. All rocks are rocks, they are consistently rocks. But each one is completely different in size, shape, colour and so on. She tells me about male pohaku - hard, unyielding, vessels, and female pohaku - softer, yielding, pliant. The cove is a perfect place to reflect upon the energies of the world: water upon rock, inland water with seawater, wind against wall and face, heat within rocks, sound of gushing, rushing, crashing water. Manu selects a rock and sits to pound it with a little hammer. She chants as she pounds and does so for half an hour or more. I decide to walk a little toward the sea, so I follow the edge of the land around the south side. A cliff face bends around to frame the doorway to the sea. I find a sitting place and before too long find myself singing mōteatea, going over some things. We are there for half an hour, 40 minutes perhaps, sitting quietly. Great way to start the day.

Later in the day, I visited Akaka Falls which is a little north of Hilo, near the village of Honomu. I remind myself to pay attention to the way the land meets the sea. At the very edge of the land, it is sharp. There are no deep or wide beaches on the Hawai'i here. Instead, the land falls away very quickly to the sea. It suggests that this island at least is new, has only recently arrived from beneath the depths. The edges suggest youth and the pohaku of Pele, with its rough, sharp edges, reinforce this view. There has not been enough time to wear them down, to smooth them out. Rough male pohaku are strewn everywhere. (I also manage

to complete the Hawaiian Charter Schools report and I email it back to Te Rina Leonard at Te Puni Kōkiri. I also ask Kū Kahakalau and Parekāwhia to have a look at it.)

3.11 Off to Ontario, Canada, October 10-16

Where I leave Hawai'i and spend seven days with the Six Nations people at Ohswekan Village, west of Toronto, Canada

10,11 October: Today I leave Hilo for Toronto, Canada. There is heightened security everywhere including Hilo Airport. My bags are searched there and I am put through metal detectors twice before leaving Hilo! Arriving in Honolulu, we are greeted by army reservists in full battle fatigues, each with an M16 rifle slung over their shoulders. About three stand at each security entrance next to the metal detectors. This was the first time I have seen security like that. I left Honolulu at about 5pm on a Northwest flight bound for Minneapolis. About 7.5 hours in length, my knees are numb by the time I get there. I watched Lee Tamahori's latest movie on board ('Along came a spider') with Morgan Freeman. Arriving in Minneapolis at about 5.50am local time, I have had no sleep yet. I then caught a 7.25am Northwest flight to Toronto which I sleep right through. Unfortunately, it is only about 1.5 hours in length, so by the time I get to Toronto I have had perhaps 2 hours sleep in 24 hours. Arriving at Toronto airport, I was immediately struck by the influence of the French. Even Toronto airport itself reminded me of Charles de Gaulle in Paris. English-French bilingual signage everywhere. If we need proof for New Zealand that bilingual signage can work, its all here. Security quite high here as well. All the rental car agencies are located out of the terminal now and I have to catch a shuttle to Alamo. Much cooler in Toronto as well, more like home.

I get in the car and drive for an hour to Hamilton, Ontario, where McMaster University is located. I find the university reasonably quickly and arrive about an hour early, so I sit in a cafe in a small village near the university. They could actually make me a long black there. The only other place I have found that could make long blacks was a cafe on Venice Beach at corner of Pacific and Westwind. I got over to McMaster Indigenous studies office at 1pm and meet a number of the women (Cassandra, Ali, Teresa) who work there. At 2pm, I am invited to join a curriculum committee meeting which goes from 2 to 4 pm. I meet Dawn Martin-Hill there, the scholar whom I have come to see. We stay in the meeting for about 2 hours and familiar issues arise such as accreditation, the paucity of teaching resources, curriculum timetables, budgets, etc. etc. We finish the meeting and am invited to join Dawn at a class to be conducted at the University of Waterloo, about 1 hour away. As 24 hours had passed, by that time, and I had only about 2 hours sleep, I decided to head out to the reservation and check into 'The Bear's Inn'. I drive for about 40 minutes southwest of Hamilton and come to the village of Ohsweken which is located in the middle of the Six Nations Reservation. It is a pretty little village, leafy, sleepy, tree lined, with autumnal colours about to take hold. Located in the village I find schools, police, fire station, housing for the elderly (called Iroquois Lodge), a radio station, restaurants, housing, administration buildings and more, all owned and operated by Six Nations. (The 'six nations' are Mohawk, Seneca, Cayuga, Onondaga, Oneida and Tuscarora, a confederation of tribes formed in the seventeenth century.) The Bear's Inn is a quiet establishment whose buildings are made of logs, log cabin construction. I arrive there at about 6pm and get to sleep at about 6.30pm. I awake at 9am the next morning!

12 October: I head to breakfast and to an unexpected treat in the form of Randy Johnson, a local storyteller and sharer of teachings on the nature of the world. His stories underline the importance of love, integrity, compassion, trust and so on, and he tells us about renewal in the wonder of the natural world. I also meet a guy called David Maracle who is a musician and artist of the Tyendinaga people. He very generously gives me a copy of two of his CDs and so I give him a copy of Tohu: Mauriora. (His website is at: www.yodeca.com) David plays for us on his double barrelled flute which is made of aromatic cedar. I ask him if it was a traditional design, particularly the 2 barrels, and he tells me that it wasn't. The traditional flutes were single barrelled and he added the other barrel himself. The extra barrel has no holes and when he blows it, it emits a single tone which acts like a chanting base tone very much like the base tone of the bag pipes. He tells me also that he is half Scottish. A third member of our little group was from Australia (I spotted his accent a mile away!) who was impressed to find a Kiwi all the way out here. Seems he can't get away from us. He was a nice guy.

After breakfast I head over to Dawn's house and have coffee and talk for a while. She kindly loans me a copy of her dissertation Indigenous Knowledge and Power and the Lubicon Lake Nation for me to read. We then go over to the local township called Brantford and have lunch with Dawn's partner Wayne. After that we went to the supermarket with Dawn's son, Cody. Dawn has four beautiful children. Three daughters, Amber, Ashley and Makasa, and a son Cody.

After getting home, we have some dinner and I show Dawn some of my webpages and pictures etc. I also received my schedule from Dawn's very helpful assistant, Cassandra. It goes as follows:

> *Sunday, 14 October*
> Visit to Aboriginal Television Network in Toronto for taping of interview with Leon Secatero
> *Monday October 15*
> 4-5.30pm: Trent University, Peterborough, Ontario
> Native Studies - Culture and Community, Prof. Allan Brant
> 6.30pm: Dinner with faculty members
> Stay at Trent Residence
> *Tuesday, October 16*
> 9.30-10.30am: Native Studies, Politics and Aboriginal Communities, Prof Kiera Ladner, Trent University
> Drive back to McMaster University, Hamilton, Ontario
> 2.30-5.25pm: Indigenous Studies - Contemporary Indigenous Studies issues, Rick Monture
> *Wednesday, October 17*
> 3-6pm: Visit Six Nations Polytechnic with Leon Secatero
> 7-10pm: Indigenous Studies at McMaster University, Introduction to Indigenous Peoples Spirituality
> *Thursday, October 18*
> 10am-12pm; Attend event at The Social Services Building, Ohsweken with Ovide Mercedi and Leon Secatero

5-6.30pm: Attend potluck dinner with McMaster First Nations Students Association and Indigenous Studies programme
7-9pm: Attend the 2001 Indigenous Studies lecture series
Friday, October 19
Fly to New York city

13 October: (Didn't get to sleep this morning till 3am. Gotta get over my jetlag!) Awoke at 9am and meet up with Dawn's partner Wayne, and Wayne's son Ryan. We visit Niagara Falls, about 1.5 hours drive from Ohsweken. Tourist town, full of all the usual things one finds: McDonalds, arcades, Planet Hollywood, Imax theatres, hotels etc. etc. The falls themselves are magnificent and fearsome. There are actually two falls with the United States on one side and Canada on the other. On the Canadian side of the larger of the two falls, we are able to stand very close to the edge as it bends around, to see 34 million gallons of water go over every minute. We hear and read stories about people going over the edge, intentionally and unintentionally. We also hear of miraculous survivals and terrifying and horrific deaths. In the 1920s, a man is stranded upon a broken ice shelf. A photograph hangs upon a wall showing the man stranded (he is a small speck in the photo) as the ice shelf floats toward the edge of the falls. We read about a boy in the 1960s named Roger Woodward (I remember this name because he has the same name as an Australian pianist) who was swimming upstream, luckily, with his life jacket on. He got caught in the rapids and became drawn toward the edge and went over, a drop of some 700 feet. Miraculously he survived. We also read about daredevils who place themselves inside steel containers and throw themselves over. Some die, some survive. Finally, I hear about the tragic accident of a two year old child who fell into the water from the viewing platform which stands almost completely over the top of the edge of the falls.

Wayne buys us tickets for 'Journey under the Falls'. We take an elevator to a level below the falls and don yellow plastic jackets. We then emerge out into a series of old tunnels. The first exit from the tunnels takes us to a ledge about half way down the falls and immediately adjacent to it. We get drenched looking at the tremendous cascade, the roaring energy immediately next to us. I manage to take some video here despite the wet and the roar of the water. We then go back into the tunnels and walk a little further, to two portals where we look out to the water cascading down in front of us. My language, my words are quite incapable of capturing, of imaging, the tremendous torrent that stands before. It seems angry. The power of the water is all about, thundering through walls of ancient rock. Walking in the tunnels the energy of the water thunders through the walls.

The falls, like the Grand Canyon in Arizona and the coves of Hawai'i, and the thunder and lightening above hot Albuquerque, was a site of awakening to the tremendous and terrible power of the natural world. They are thunderous, angry, loud, shuddering, silencing one and all (again).

14 October: Today we drove to Toronto to attend the taping of an edition of 'Buffalo Tracks', a programme that is broadcast on the Aboriginal Peoples Television Network (APTN). The taping took place at Freedom Studios. Leon Secetero, the Navajo elder I met in New Mexico, has arrived and will be spending the week with Dawn. He has been invited to appear in the programme and we accompany him there. Whilst at the studio, I meet a number of people including a number of actors who appeared in the film 'Smoke Signals'.

They include Gary Farmer and Monique ? (who plays the grandmother of Evan). I also met Monique's mother, Gloria, who lives in Manhattan. She tells me she visited the Maoris in the New Zealand and performed in a play called 'Spider Woman' at Te Papa and in Rotorua.

15 October: Today I drove three hours to go to Trent University which is located northeast of Toronto, near the town of Peterborough. (I got stopped by cops for speeding on the way into Peterborough. The cop comes to the window and asks for my drivers license and ownership papers. He looks at my license and says, 'New Zealand huh! You know what we do with New Zealanders who break the speed limit? We arrest them and throw them into prison!' I thought about asking him, 'Don't you think that is a little harsh?' but thought, better not. He let me off with a stern warning. Phew!) Arriving at Trent, I met Chris Welter and Edwina Watonabe. I attended a class conducted by Alan Brant. He tells us portions of the Mohawk creation story and also (something that prick my ears up) talks about 'Great Turtle Island'. I had heard this very briefly elsewhere, but in the class he describes the North American continent as Great Turtle Island.

Later on I go to dinner Prof. David Newhouse and Don McGaskill who is in charge of their PhD programme in Native Studies. I also met two students. One is called Songwit (from Thailand) and another is named Joel who tells me he met Manulani at a conference in Santa Cruz. We talk about all sorts of things and I explain Te Wānanga-o-Raukawa to them. Stayed at a lovely little bed and breakfast called King Bethune House in Peterborough.

16 October: This morning I attend a lecture delivered by Kiera Ladner on Treaties and other aspects concerning the colonisation of Canada. Interesting themes. I wrote a lot of notes in this class. Don McGaskill very kindly gives me some copies of books he has worked on and a large amount of material concerning Trent and their PhD programme. I get back in the car to drive back to Hamilton (setting cruise control to 100k!) and listen to the radio. I hear of yet more anthrax scares in the US and all across the state of Ontario. I hear also of the resignation of Mike Harris, Premier of Ontario, apparently not well liked. At the same time, portions of downtown Toronto are cordoned off because a huge protest is taking place there, organised by the Ontario Coalition Against Poverty (I think that is the name.) Five people have been arrested. Living in interesting times.

I get back to McMaster and attend Rick Monture's class. I had a lot of fun. Rick turned the class over to me and talk about all sorts of things: Te Wānanga-o-Raukawa, Māori knowledge, research, the Treaty of Waitangi and much more. I also played some music including Tohu again. They were a fun class and we go to dinner in the student pub called Phoenix. After dinner, I drive out to Ohsweken and drop into Dawn's again at about 7.30pm. Leon is there as well as Dawn's friends, Pat and Wendy. They ask me for my tape recorder and Dawn begins to tell us fascinating stories of her journey into the world of her people, of other Indian peoples, of prophecies

3.12 Arrival in New York City, October 19-22

Where I leave Ontario and take a moment to think a little about Manhattan and New York city

October 19: And so amid anthrax scares and terrorist destruction, I arrive in New York city, via a Northwest flight from Detroit bound for La Guardia airport. It is not without some trepidation that I have travelled here to attend a conference at New York university about

Pacific peoples and cultures. I will be making a presentation on new Māori language popular music and will play extracts from Tohu: Mauriora and albums by Whirimako Black and Toni Huata. I was invited to the conference by Anne-Marie Tupuola who works for Columbia University. We had our doctorates conferred together at Victoria University in Wellington and she has been researching the Pacific Diaspora.

October 20-21: Thankfully I spend three nights with my cousin John Royal, his wife Cara Morsello and daughters Francesca and Nicoletta. Cousin Bob is there as well. He has been in the United States for some months. I've been able to catch up on my sleep. On Saturday I was treated to a boat ride by Dr. Frederick Siegal, Medical Director of HIV Care at St. Vincent's Hospital in Manhattan. We went out to Fire Island (located on the south side of Long Island) Fred has a house there. Fire Island is beautiful, lovely sandy beaches. The island is quite narrow. One can walk from one beach to the other, on the other side of the island, in minutes. On Sunday, we stayed home. I went for a walk and a run.

October 22: Monday morning, Cara and I catch a train from Glenhead, Long Island, into Manhattan. I left Cara at Penn Station and decided to walk a few blocks to the New York Public Library. Walking on the streets on Manhattan, it is hard not to be affected and struck by the scale and grandeur of this city. I have often said that the two locations in all of the United States that struck me the most, stopped me in my tracks as it were, are the Grand Canyon in Arizona and Manhattan, New York city. One is natural and the other is man made, more than any other place, these two places struck me . My response to both places is a mixture of tremendous wonder and awe at the share size and scale. There is also some some fear and apprehension. The Grand Canyon can be an incredibly dangerous place. Put a foot wrong and you can fall down cliff faces, hundreds of feet in height. Similarly Manhattan can be a dangerous place, for all sorts of reasons arising from the share number of people here, the volumes of traffic, people and motorised, that cascade through the streets on this island. The whirlwind of humanity congregating in every way. The streets are more like rushing waters, rivers of humanity from all quarters of the world. And this is exactly what makes Manhattan so attractive. The energy of the place, the aroma (if I can call it) arising from the Subway and onto the streets, the bustling crowds, the art, the scale. All these things make Manhattan scary and exciting. This time, however, I have come to Manhattan and everywhere I see the shadow of the 11 September terrorist attacks. There is a curious, barely perceptible sobriety about Manhattan. Of course, it still is bustling and there are still far too many people here, but there is also a subdued feeling about. I walk a few blocks to the New York Public Library, the one with the lions outside. (Today they have baseball caps on their heads.) First of all I go into Midtown Manhattan library and my bags are inspected as I enter. I find a place to check my emails and sit there for a bit. When I exit, I again have my bags checked, and then go across the street to the main Library. Again bags are checked upon entry. I call Tama Pōtaka from there. A lady at the coat check tells me I can use my laptop at Room 315 and so I begin the ascent up the magnificent staircase to the third floor. The whole building is made of stone and the staircases are carved. Along the walls one can find busts of the 'founding fathers' of New York (Astor and co.) and the ceilings are ornately carved and painted in wood. The Library is like a grand castle found everywhere in Europe. I arrive at Room 315 and find that instead of being a room, it is a magnificently carved and painted auditorium. Rectangular in shape, the height of the room must be 150 feet or thereabouts. Stone blocks make up the walls and six arched windows let in the light from the outside. The room is like a huge railway station except people sit quietly in carved tables and chairs, writing and reading. The ceiling appears to be wooden (I could be mistaken) again carved and adorned with gold inlay. I look up at the ceiling and see the fixtures arise to a

painting showing a light blue sky with clouds tinged by red. After all my travels in Native America, with its veneration of the earth, I have come to an entirely different way of seeing the world. The New York Public Library is an imago mundi, an image of the way things are and should be in the American-European worldview. The Library is a temple in which sacred rituals of the creative and intellectual edifice of American-European culture takes place. The book is the pre-eminent tool for the memory of a people and the stone walls of the library suggest that this very earth should be pressed into service for the betterment of humankind.

It is hard not to be impressed by these constructions, these edifices, these structures of human achievement. Where an indigenous person might bow to a lofty mountain, the western person says 'we knocked the bugger off' (This is what Hillary said when he scaled Everest.) Coming to New York Public Library, a thought renews itself inside me. I recall going to Italy in 1995 and making a last minute entrance to attend an opera in Verona. The opera was Bizet's Carmen and the venue was a 2000 year old amphitheatre built by the Romans. I can recall going to a magnificent cathedral in Belgium in 1987 and speaking with a guy who was doing his doctorate on this sacred place. He explained that the vast Protestant-Catholic history of the past 1000 years can be tracked in the paintings and decorations that adorn the cathedral. It was undergoing painstaking restoration which revealed layers upon layers of paint and decoration. Each skin possessed a story. I remember standing upon the Eiffel Tower, riding the Chunnel train, walking Manhattan and riding upon the Thames. All of these experiences serve to reinforce the sense of wonder and amazement at the share tenacity, scale and audacity of European vision and achievement. It is hard not to be impressed by such constructions which dominate the European worldview and outlook.

Polynesia, on the other hand, is a watery continent in which survival is secured by a knowledge and an honouring of the sea. Whole Polynesian islands are yearly covered by the saline water of Tangaroa so that any major construction by human hands is put asunder. Houses are swept away in storms and gardens are poisoned by saltwater. This annual experience has served to foster an outlook of veneration and submittal to the earth, its forces and energies. The Polynesian worldview is not so impressed with the creations of the human hand but rather to the degree with which the human hand becomes the instrument of nature. Where a Manhattan villager may identify with his/her work and even its actual location (I work in the Chrysler building!), a Polynesian person identifies him/herself with a mountain, a river, a sea. Human audacity, in Polynesian terms, is manifest by the distance with which the voyager is able cover across unknown seascapes. Human memory is attested to and lauded by the number of songs and complexity of genealogies one is able to recite from memory.

Although the post-modernist urbanite may not see it in this way, the Twin Towers had a religious-spiritual aspect in that they stretch impossibly to the sky, the traditional location of the Judeo-Christian God. They stood for achievement, for invincibility, for the share scale and scope of American ability. , the Twin Towers also stood as a meeting ground of cultures, interests and philosophies. For the Twin Towers held the World Trade Center A modern axis mundi This is why the terrorist attacks upon the World Trade Centre were and are doubly traumatic. This is our reality. No matter how far we appear to be removed from the natural world, we still remain impressed by height, by depth, by vision.

3.13 Manhattan, October 23-30

My week in New York City and heading home, with a stopover in Los Angeles

October 24: Had dinner this evening with Tama and Arama Kukutai, who works for Tradenz in Los Angeles.

October 25: Checked into Gramercy Park Hotel on Manhattan and attended the opening of an exhibition People I met this evening included J. Kehaulani Kauanui (Wesleyan University), Adria Imada (NYU), Fannie Chan (NYU), Hokulani K. Aikau University of Minnesota), John Kuo Wei Tchen (NYU) and my friend Anne-Marie Tupuola. Anne-Marie and I finished our doctorates together at Victoria University in 1998.

October 26: Attended the first day of Pacific Worlds/Atlantic Islands. People I met today included Teresia Teaiwa (Victoria University), Vincente Diaz from Guam (soon to be at the University of Michigan-Ann Arbor with Damon Selesa), Matt Matsuda (Rutgers University), Dan Taulapapa McMullin, (writer & artist living in California) and Virginia-Lee Webb, of the Metropolitan Museum of Art who told me about numerous internships and scholarships available at the Museum. I took her card and details. In the evening we were treated to a performance of 'Salt Water Feet'. The two central performers were Julia Gray (from Darwin) and Katerina Teaiwa (Teresia's sister and a PhD student at ANU in Canberra). Katerina and Julia are beautiful women who love to dance.

October 27: Spoke at the Conference this morning with April Henderson of UC-Santa Cruz. April spoke about Samoan hip-hop and talked a bit about hip-hop in New Zealand. She played some video from a hip-hop summit that took place in Christchurch! I spoke on Māori language popular music and tried to give an overview of song composition in the Māori world. Commencing with mōteatea (I played them 'Taku Rākau') and moving to Tuini Ngāwai and Ruru Karaitiana. I then talked a bit about Tohu:Mauriora, played two tracks and then a further two, one from Toni Huata (Te Māori e) and another Whirimako Black (the song that appeared on 'The New Zealand Wars'. The presentation seems to have gone well. Later in the day we heard

October 28: Had breakfast this morning at a French cafe near Gramercy Park with Kehaulani Kauanui of Wesleyan University, Lisa Hall from Oakland, California and Hokulani Aiku check who is a PhD student at the University of Minnesota-Minneapolis. We had a lovely breakfast after staying out late and we talked about all sorts of things. Kehaulani wanted to hear more of what we do at home, and I was very happy to oblige. Finishing breakfast, we headed back to the hotel and in the lobby I met

October 29: Got up late and headed back in to Manhattan on the train. Went to see Tama Pōtaka again at his work (425 Lexington) and we had lunch together. I bought him a copy of Joseph Campbell's book he did with Michael Toms. I can't remember the title, but I do remember that it is a lovely book. I have the tapes. I must send some flowers to my travel agent, Vivienne Healey of United Maher Travel in Thorndon, Wellington. She has been excellent with the many arrangements and rearrangements for travel with this project. I had to bother her again today as I had to rearrange a rental car for the few days that I will be in LA, at the end of the week. She was able to rearrange that and fax a voucher to Tama's office. Great!

October 30: Managed to send another package of stuff home, from Glen Head Post Office. Saves me having to carry it around with me. John, Nicoletta and Francesca dropped me off

at the La Guardia airport. Flew on ATA Airlines (cheapy fare) from New York La Guardia to Los Angeles via Chicago Midway. Had a 3.5 hour stop over in Chicago and got bored. So called Mum at home. Arrived in LA at 12 midnight and drove over to Di Cloughley's house in Santa Monica. (Ocean Park actually.)

October 31: Woke up tired after getting in late from New York. Went down to the 3rd Street Promenade in Santa Monica. I got some new eyeglasses and then tried to get some sleep in the afternoon.

November 1: Spent the day shopping. Went to the Citadel Outlet Stores off Atlantic Boulevard, near intersection of Santa Ana and Santa Monica Freeways. Dangerous to shop there! You just keep on going and money slips through your fingers. Spend the afternoon at the 3rd Street Promenade in Santa Monica.

November 2: Spent the day doing last minute shopping and then went in the afternoon to a screening of Sam Pilsbury's latest movie called 'Crooked Earth' about Māori land protests and other things. The screening took place at the Directors Guild of America at Sunset Boulevard in Beverly Hills.

4.0 Extracts from Interviews/Conversations

4.1 Extracts from a conversation with Dr. Gregory Cajete, 21 August 2001

Extracts from a conversation between Gregory Cajete and Te Ahukaramū Charles Royal, Campus of the Institute of American Indian Arts, Santa Fe, New Mexico, 21 August 2001

Our first meeting takes place at the campus of the Institute of American Indian Art, outside of Santa Fe. I begin by talking to Gregory about his book. It is very rich and possesses an elliptical, three dimensional and organic style of writing. What I mean by this is that each sentence suggests something else and produces resonances with other things. I will often read and sentence and it immediately suggests something else I know in Aotearoa or have heard elsewhere. It is for this reason that it takes a while to get through the book.

Writing Style

What I am using is something actually I picked up here at the Institute (Institute for American Indian Arts)… working with lots of poets and such, is how to make language, kinda stretch language in such a way that you can pack a sentence with multiple meanings and levels of meanings, you know by how you position the words, the rhythm of the words, and also how you put sentence in opposition to other sentences, in opposition to other paragraphs, so its not the usual western, you know, here's your theme, here's your supporting arguments, the dissertation format. It's more circular writing which helps you also to do circular thinking…its dimensional language.

Look to the Mountain

'Look to the Mountain' is an organic work, a synthesis of many, many years of course of doing teaching and interacting with people…the way I wrote 'Look to the Mountain', I tried to say, 'What is it in my experience as an indigenous person coming from a Pueblo of tradition, very particular Pueblo tradition, very particular place, what is it that I have in common with the Māori or the Hawaiian or the Alaska natives and besides just the colonial experience? What else do I have in common? So I began to read a lot, to talk to many, many people, to experience the artforms, experience the poetry, experience the writing of representatives from these other indigenous peoples. And what I began to see that there was a pattern beginning to form. They would tell a story… and I said, 'Ah, that's like…okay, I remember this other experience, it's similar…' and it was through a sense of constructing this empathetic cross-referencing of experience that I was able to begin to think, 'Well, you know, there are these differences but there are also these patterns of empathetic similarity that I can now, I think, tap into by writing.' So when I write something… for instance, I think I wrote something about the metaphor of tracking… it's looking for an elusive prey, something that you feel is there but you must work to find it, and you must look at patterns, and you must look at contexts and you must look at relationships and you must look at subtle changes in patterns to begin to find the track first of all.

Charles

That's intention again, isn't it?

Gregory

Yea. Yea. But it's a different kind of intention. It's actually much more primal than just the intellectual idea of 'I'm going to go out and hunt' and you have everything planned and figured out strategically. But rather it's an intuitive sense based upon many, many years of experience, of learning as you go through that landscape and understanding its changes and patterns and habits of animals that you are tracking. And so likewise I began to use that metaphor as a way to describe this thing that I'm looking for in this book... what is the

ecology of indigenous education? What does that really mean? How is it expressed by various tribes linguistically, in terms of their material technology, in terms of their poetry, in terms of the way they understand their relationships with the natural world. And so I speak of that in many, many different ways in this book, because this book… is about looking for something, searching for something which is this elusive prey, what is in the ecology of indigenous education, and by saying, what are the set of relationships that indigenous people hold in common, which they express in their multiple cultural ways but yet comes from the same kinds of sources, the same kinds of desires, the same kinds of intentions, if you will, that we all hold in common as indigenous people, of being connected to a place, being connected to a sense of 'peoplehood', a sense of ourselves as a unique people.

…being connected to a set of essential relationships that we've come to understand and to express, and that have, in a sense, has been the basis of our survival in a place. All of these things then become a part of that… all of these are tracks, if you will, that one looks at as one moves around this landscape searching for this elusive prey which, in this case, is what is indigenous education?

Art

Art is a kind of a vehicle that is much more than just the production of an object…rather it is a kind of a journey that one takes within oneself and then brings forward or births forward this expression of that journey, a snap shot if you will of that process that has been a part of the making and the remaking of the individual artist. And this is a spiritual act. It's a meditative act. It's an act of reaffirmation of one's creative self. It's also an expression, in all cases, of both the individual and the culture from which that individual comes from, the kinds of issues that they may have, either positive or negative, across the gamut of things, with regard to that culture.

…each artist is a kind of a representative of a certain time and place where that culture happens to be at… all the different individuals that are practising art are at different places in this spectrum of identity, finding identity, finding face, finding heart, finding foundation. They're different stages of that and they're going to express through their art a reflection of that stage that they're in. Now going back to the traditional way in which art was produced, it was produced with very specific intentions. It was, in a sense, a prayer, it was the embodiment of a prayer so that the entire act of creating that piece of art from the thought or the intention entering into the mind of the artist, or in some cases, in some tribes, an artist being approached and being asked to create a certain kind of art for a certain purpose, from that moment on, the conception of that artistic thought that was going to be embodied, you had a whole process that the traditional artist would go through.

First of all they would incubate, think about how exactly they would approach the production of this special form of art. They would then probably go into some kind of meditation or prayer for guidance, with regards to having a clear intention and also a clear vision, a clear sense of what needed to happen. And they would, in some cases, they would wait for a vision, they would cry for a vision, go for a four day fast, and cry for a vision. And in that vision would come to them the information that they needed in order in a sense go forward and start this creation of the art.

Then there would be a special phase where they would look for the special kinds of materials that they needed. In certain kinds of art forms it might be a lightening struck tree that had to be found. Certain kinds of plants that were going to be used as colours or part of the fibres. You know, just a whole gamut of things. Now all of these, they had to have, they had to make offerings to these various forces of nature that were going to come together in this creation.

Then there would be the whole creation itself. Vigil, almost like one would hold a vigil for something to be born, the ***making*** *of it was a very special kind of act, in which certain ingredients, certain kinds of materials had to be brought together in just such a way…and when the work was finally finished, it was commemorated in some way. You know, it was an embodiment of this whole process of vision, and then its culmination was in the presentation of that art object for the purpose for which it was made. You know, the consecration. In some cases, it might have been a special sacred vessel that would be used in a ceremony… and of course if it was done in that form it would have symbols that would identify it as a very special kind of object to be used for that ceremony, or for that purpose or to be given to individuals for certain kinds of needs, or for healing…all of these were highly charged with intention, with prayer, with meditation.*

…the signing (of an art work) was indeed to individualise that and was to move oneself apart from the group. And so traditional art forms were created for very particular group purposes and they were done for very specific kinds of events and purposes and uses. Once those pieces were created, they were no longer the possession of the individual. They became the possession of the group, both in terms of the present time, and the past and also the future.

… you can these kinds of transitions of thinking and also, in some cases, synthesis of thinking, in some cases conflict of thinking in artists, in kinds of works that they have done…you can follow the unfolding of the contemporary indigenous mindset through following the works of artists, as the artists are always expressing where they are at…

…anything created from a very deep place from within oneself, that has meaning, that has an energy that one has imbued it, with is going to have a presence and its going to be art, from my perspective. There is a very big difference between art that is manufactured and art that is created.

Spirituality

You know, there are many ways to look at what spirit is, you know, ***really****... spirit is for us, here in the Southwest, spirit is really a subset of life. There really is another way of saying 'life', but life in a very concentrated, a very particular kind of form. So this whole notion of spirit, is really, in many ways very much a part of this ecological perspective that all indigenous peoples seem to have, that deals with the idea that there is a spirit that moves everything; that there is one spirit but it has many manifestations. A spirit in us, a spirit in animals, a spirit in plants, a spirit of natural processes…that moves…that everything is included in that ocean of spirit but when we manifest it in various ways its like taking a cup of water out of the ocean and it's the vessel that defines the very particular character of that spirit, so that idea… everything being imbued, there is nothing that is not without spirit. We are all a part of that ocean of that water, but when various spirits manifest, as we call them, they take on various kinds of forms, so there will be… the variety of animal forms each have their spirits, their species, there's plant forms, there's natural processes… essentially, there is nothing without spirit, so spiritualism is really nothing more than a conscious attempt to honour, to respect, to acknowledge that quintessential, essential character of life…so that, you know, we have in our languages here… when we finish anything that we do, we say, 'for life's sake' or 'because of life we do this' or 'seeking life'. And it's that process of seeking life or seeking that understanding of a relationship to the bigger whole that is the spirit whole as well as the individual manifestations of spirit, in animals and plants, which is the basis of native spiritualism. It's that seeking process… it can take many forms, it can take the form of art, it can take the form of ritual, it can take form of practically anything, it takes the forms of words and the way words are formed together, it takes songs, music, dance, the relationship to the earth, or the place that you live.*

In other words, this whole notion of spiritualism is kind of a way of seeking life through… it's like the tracking. You know, we're born and we're given this prime directive, 'go you and seek life', you know, find it! And it's through our life and through the life of our communities and through the evolution through time that we become more and more understanding of what it means to seek life. We codify our understandings in our language, in our songs, in our dances, in our art forms.

But it's always up to each generation…no generation can do it for another generation, the father can not do it for the son…the mother can not do it for the daughter, its something that's got to be done…renewal.

…given the heavy association and attachment that an indigenous worldview has to 'place', to what degree can an indigenous worldview and philosophy be transportable?

Good question. I think in some ways, I attempted to see how that would work. Because one of the basic foundations, from my perspective, and from the native people that are here… is that thought is one of those forms of spirit, and so this whole notion that we are living one great thought, that there is an entity that thinks us into being and our thoughts are also part of that entity. A part of task is to realign our thoughts back to that original thought that brought us into being. So that the whole world and all of its creations and manifestations is one big thought. And that's the basis of that spiritual perspective so the thoughts do transcend from generation to generation, from place to place and have the ability to travel over the cultural borders. The cultural pieces of identity are very distinct wrappers of cultures or ways of doing things and ways of being. But we also recognise that there is this other form of being that transcends that and that is the thought. You know, we believe that it is the thoughts that travel between people…as diverse as the culture, even completely different language…thoughts don't recognise these cultural borders…

I kinda used that idea in my book. If that's true, then if I write, you know, from my experience as an indigenous person and a perspective of my thought which is tuned into the thought of my people, it should be able to be understood by other indigenous people who have had similar thoughts and similar situations.

Your breath is also your spirit and is also the conveyer of thought. You see, it's all wrapped up in this breath business, this spirit business, because breath is spirit and spirit is breath. They're manifestations of each other. And yea, the word spirit is a very imprecise word…when indigenous people define it, they have to define it in relationship to all its manifestations but with an understanding that there is this greater ocean of it, for which there's no real word, I mean there is a word, but there is not a word that can encompass the true meaning breath and meaning of that…but it can be felt, may be not be intellectualised, that's what that sense of spirit kinda conveys…

What I tried to do in as imperfect a way as writing, you know in English, is to try to tease out these meanings from the metaphors that I use and also the examples that I use knowing that there is a Māori version of this, there is a Hawaiian version, there is a Navajo version, there is a Lakota version, and on and on and on and on. That this can be written by almost any indigenous person… can think of these connections.

Charles
But that is the marvellous thing, in that, overcoming the sense of difference that we constantly assume all the time.

Gregory
Because thought travels…

4.2 Extracts from Conversation with Dr. Gregory Cajete, 31 August 2001

Extracts from a conversation between Gregory Cajete and Te Ahukaramū Charles Royal, La Fonda Restaurant, Santa Fe, New Mexico, 31 August 2001

Cajete, 31 August 2001

Rightful orientation, I guess for me… you know there is a certain way to relate to a place that seems proper, seems appropriate, and seems to be respectful. I think that one of the things that most indigenous peoples did if not all, is that when they went to a place, especially a place they were going to settle… build a community, that they first of all asked permission of that place, its plants, its animals, of that place if they could come and live there, to come to some kind of respectful mutual relationship with that place, so from there that starts a kind of a covenant, that extends through generations, a covenant that's established between a people and that place so that they deal with it in a respectful and a, lets put it this way, a mutually, reciprocal type of relationship. This whole notion of rightful orientation (is a) kind of a philosophical concept for setting the stage for an appropriate long term relationship…

And then when people left a place… they sort of closed that relationship with that place, say goodbyes and then leave, so you find lot of examples… the Pueblos actually moved around extensively throughout the Southwest, communities, some communities for maybe 70 years, in those days about two generations, then they would move to somewhere else, somewhere close, adjacent, or some would move across whole mountain ranges to be at another place, but they would close the relationship with that place in some very particular ways, through rituals, through closing up homes that they lived in, breaking pottery, things they were leaving behind so it was a very formal way of breaking a tie or relationship to a place… so a lot of the ruins that you see throughout the Southwest, you find evidence of that closing of the relationship as the people left to go somewhere else…

Dance and Transformation

You take on the essence of that costume, that dance or that song, you become the dance, you become that which is danced forth… in this case it was probably the eagle dance costumes that the kids were wearing, so then they took on the personification of that, mythically, as well as within themselves, they became the birds through the movements, through the actions that they performed and also through the dance and the song, so all of those were meant as a kind of a, establishing for that moment, a kind of a empathy with those characteristics of the animals that are portrayed, its again reinforcing that covenant of relationship, in this case the relationship that is established between Pueblo people and the eagle, which is a very important bird to most native tribes, and then, you know, in many cases reconnection with the myth or even the performance of the myth behind those dances, and then also the prayer, the song, some prayers and chants that go with that song or with that dance that help you to remember to remember that relationship, that special relationship and that special story, so that's what most of the Pueblo dancers are done for…

…until relatively recently, this whole notion of performance has come into play as a result of relationships with the outside world, the tourist world so to speak…so that now we have a distinction that we make between those dances, they're still sacred and they're still important and they're still symbolic, but we make a distinction between those dances that are performed in that kind of setting versus dances performed in the Pueblo or in the proper ritual setting, which has much, much more significance both in terms of the way they are songs are done and the context in which it unfolds, so there's a big difference between the performance and the ritualised dance…but nonetheless, you know, every dance is supposed to be a symbolic remembering to remember a special relationship that's evoked through the songs, through the prayers that are a part of the songs.

It's a very strange and interesting situation when I see dances which I know in the native context, in the Pueblo context, are very, very sacred and then when they're performed in that context, it loses something and you can feel it. And then you have this whole notion where the performance is done… because you're not supposed to clap…that's not done, that's considered impolite…

…the meaning of, lets say, the dance…in a traditional setting, the meaning of that goes much deeper, in the sense that the performers become what they are performing, they come into the being of that, for that moment in time, so that the dance becomes a kind of a fluid representation of relationships, of covenants, of being connected to that essence of what ever animal or purpose that dance is being performed for… so all of those become much deeper than just the, ' this is like something else' and it's hard describe because it something that goes beyond the practical rationalisation of that…

Creation myths and evolution

…you see, when you study creation myths, you're studying the way a people have looked at this whole notion of evolution, how humans have evolved, how plants, origins of things how things have evolved through time, through generations, and its kind of a scientific thing to do that, looking for explanation…the indigenous concepts are not things that can be totally reconciled, or totally grasped by just the intellectual mode. By nature they're holistic, they're holographic, they are ideas that you have to 'feel', that you have to participate with, and no amount of explanation is going to get at it…you can describe it poetically, you may be able to visualise it artistically…

Using thinkers from other knowledge traditions and the English language

…I'll pick up something that I think has substance for what I want to say, although their whole line of thinking may be completely on the opposite end from what I am thinking…because I think that everyone has a glimpse of what 'is', you know? They may not have a picture of the whole that I have and they certainly don't have maybe the perspective, but they may have a glimpse and they may have a way of describing that glimpse of the whole that I utilise. A part of what I tried to do in 'Look to the Mountain' was to describe in western English vernacular, you know, understandings, perspectives., meanings, feelings, encounters that are essentially things that come from heart and spirit and participation and empathy, that… frankly the English language is totally bankrupt in lots of ways except for its poetic systems, to be able to really describe in ways I think indigenous language describe the same kinds of things…

Emergence towards becoming complete

That idea of emergence into the world is an evolutionary tale of gradual development towards this concept of being complete as a man or as a woman, so that idea that human beings are questing for or on the path towards becoming… it might even be said that we're pre-human, we're questing towards becoming truly human. So the realised being, you know, is implied in these emergence stories…this idea of cultural, historic, evolutionary individuation. That's a theme that is worldwide, in many guises…because you know when you have emergence myths… they're evolving myths, they're ways of talking about how we move through phases and stages in our evolution, human beings in relationship with plants, animals and other beings. The difference though between our evolutionary myth, is that it's always in relationship to the plants, the animals, so it is ecologically connected. Whereas the Judeo-Christian myth is not. It's basically man evolving within himself which for us is a philosophical impossibility… We evolve within relationships to other things, to events, to other people, to plants, to animals, to the whole biosphere. So humans evolving apart from the natural world is an impossibility, is not a possibility, according to us.

So inherently in that doctrine of evolution in the western sense…that's kind of problematic... Scientifically you can build a case for, yes, human beings always evolved in relationship to each other. But see what the scientific formula of evolution misses is that there's a spiritual exchange. They don't make those connections at all which we think is also an impossibility, you can't evolve and you can't have relationship without some sort of spiritual exchange between those entities that are evolving together, co-evolving, having some sort of co-relationship…

Tracking

That notion for me, is kinda using the metaphor of hunting, questing for something. And then sorta bringing in those environmental cues and those meanings and those metaphors hunters all over the world use when they're on the track of something important. In our case that tracking myth is many times used as a metaphor for finding out something that is important for you to find out about, to know about, but it requires work, and it requires observation and lots of humility, and you begin to look for the cues… finding a pathway back to a source, or you're finding the track of an animal and following it in it's various guises…it's a special kind of knowledge, though. In the case of the hunter, you know, it's knowledge, of course, of the practical hunting skill, but more importantly it's knowledge of your relationships, this empathy that we're talking about, this being, you know? Right orientation and relationship all come into play, because the idea is that if you're successful in accomplishing those tasks of right orientation, right relationship and you bring forward your practical knowledge and you bring it to focus on what you're doing, that brings forward life, brings forward benefit to you and your community, and also success in your quest, which is in some cases hunting for deer, in other cases it's hunting for something that's important for you to know.

…that's much of indigenous hunting, it's really about attracting to you, well that's done through the dances, that's done through the prayers, that's done through the setting of intentions, that's done through the special songs that are done to attract the animal, that's done through the little animal fetishes that have become so popular. And so, hunting for most human cultures…all over the world, you know, it's presented in some shape or form. Fishing would be another spiral from that, because again fishing is also about luring, there's variations of this hunting psychology all over the world.

4.3 Extracts from a conversation with Dr. Gregory Cajete, 5 September 2001

Extracts from a conversation between Gregory Cajete and Te Ahukaramū Charles Royal, La Fonda Restaurant, Santa Fe, New Mexico, 5 September 2001. This extract appears in the form of notes.

We again meet at the La Fonda restaurant. I recall my experiences (from the visit to Leon Secatero) and his response was to talk about attempts to define so-called 'native philosophy', trying to find a place for it within the broad field of philosophy. I suddenly understand the difficulty. If philosophy is fundamentally to do with understanding the world through the apparatus of knowledge, my experience with Leon has shown me that knowledge only goes so far. That we need to get ourselves into a psychological position which places knowledge in a secondary position and the experience, the reality of the world in the ascendant. Gregory's 'Look to the Mountain' is predicated upon this whole notion of the world as teacher. The trick, however, is 'rightful orientation'. Knowledge can only be about creating 'rightful orientation'.

Every generation has to engage the creative centre of that knowledge if it is going to be meaningful to them. Knowledge is static, engagement brings it to life. We need to focus upon the engagement through art, music, ritual, discussions and the kind of experience you had.

He then tells me about attempts to classify 'native philosophy' and to find a space for it the context of philosophy generally. My experience has shown me how difficult it is do such a thing, given the view, if philosophy is concerned with explaining the world through the apparatus of knowledge, then my experience doesn't fit there. Rather, my experience tells me that knowledge only goes to far. Greg explains:

In this system, knowledge is really only concerned with 'rightful orientation', with getting you to remember to remember. Like an initiation, it prepares you and then you go.

We talk a little further and I tell him that I thought one of the formations was a whale. I explained, though, that I thought that was my Polynesian worldview and knowledge imposing itself upon the way I see things. He tells, me indeed, many, many eons ago, this land was under water. He talks about a primordial sea and the rise of a lush fertile plain. An ice age then took grip upon the landscape only to come to an end and another lush and fertile plain takes it's. In the Polynesian worldview, the emergence of the land from under the water is analogous to the emergence of a psychological ground of being, a *kaupapa.*

Gregory discusses the 'genius of indigenous knowledge to set up contexts' which facilitate learning. We discuss his model which appears late in *Look to the Mountain,* and forms the subject of his subsequent book, *Native Science: Natural Laws of Interdependence.* He begins by explaining the 'centre':

The centre is about recreating a mindset for yourself, a dynamic centre to speak to you. When you know, see and hear that centre, learning is much less difficult. It is much easier to make meaning and to see unseen relationships.

Plants, animals, these are all metaphors.

One has to capture the quality of that way of seeing. Once the centre is found, students have an openness.

This model will occur in a 'place'. We mustn't assume it will be the classroom. How do we create an indigenous learning community?

4.4 Extracts from a Conversation with Peter Hanohano and Dr. Manulani Meyer

Manulani Aluli Meyer's Home, Papa'ikou, Hilo, Hawai'i June 30, 2001

Peter

My name is Peter Hanohano, I'm the Director of the Native Hawaiian Education Council, which is a federally funded program. I guess the council is supposed to serve as a liaison between Hawaiian communities and the Federal government to ensure that if there are educational needs and services needed by the Hawaiian community that we be an advocate to the Federal Government to somehow get those services and needs met. And one of my interests is a Tribal College or a Hawaiian University concept, which is what you and your father have been instrumental in doing at Aotearoa.

Charles

The focus of the organization you work for, is it right throughout the various sectors of education?

Peter

Absolutely, it goes, the law that created us, it says whatever it's educational needs and services are… but we bring everything into that basket, so that there's no limitation at least not by law. And we can proceed as broadly as we want.

Charles

The thinking concerning an independent Hawaiian University or College, are those conclusions that you are coming to personally or is that conclusions that are coming through in the context of the work of the organization you work for?

Peter

Well that's something I experienced when I was in Canada, and so having seen it... the Canadian system is pretty…See in Canada the aboriginals, Canadian Aboriginals have the jurisdiction, the government says you run it any way you want to. They have chosen to run it parallel and within the western system. They can do what ever they want, the law allows them to create a system of their own making and most of the models that I've seen replicate the western model. And so they bring culture into…and so they create the tribal college that looks like every other community college, and then they bring culture in to that.

Charles

Are they degree granting organizations?

Peter

Absolutely, yep, they have jurisdiction.

Charles

Because some of the Native American Colleges in the States, they confer degrees or associate degrees from the State Universities, is that right?

Peter

Some are State, yep, I guess most of them are State. In the U.S they require accreditation by regional accreditation boards, which are all based in Western education. I'm aware of one group in Canada, a tribal college system in Alberta that went and created their own accreditation board. Now what that ends up looking like I'm not sure, but they will be coming here in the end of July.

Charles

Well, we have talked a little about the independent Hawaiian university or college or something like that…

Manulani
I've learned a lot from your father when I visited Aotearoa. I would like to hear what Peter's mana'o is because I've experienced Te Wānanga o Raukawa. I would be curious.

Peter
I have no idea what it looks like, but what I was looking for was what you shared about what your father has done, what you and your father have done there, to me I think that's….no I guess the halaus could be…

Manulani
We need to draw you out more because you've been in an indigenous education system in Canada, and you've been inspired by those people. I've even had a chance to listen to your workshop that summarized your Canada experience, which was wonderful! But just to be able to dream. That's what I think we must begin with. What are your dreams? I believe it starts there, and then the logistics will fill it in. Don't mean to put you on the spot here, but it's just so great to have you here.

Charles
I could talk a little bit about….

Peter
Well, you might have to, cause it will be a big blank.

Manulani
Well, can I just ask a question? Why do we feel we need a Hawaiian University?

Peter
Because the system isn't doing it.

Manulani
Ok, and what is it?

Peter
The system, our people are not making it to the system, and not making it through the system. Now, Hilo is much different from the rest of the islands. I guess, one of the things that I…Verna Kirkness, who is Canadian, her thought is "Indian control of Indian education". So I would translate that to mean Hawaiian control of Hawaiian education. Whatever that means, I don't profess to know what Hawaiian education should be. I have my own personal feelings. But it's not something that I would impose on anyone else. But, I would like to make contributions, if and when the time is appropriate. To work on creating this thing, this entity that we're looking at. I think it's a process, it's not a product. And that's why I liked what's happening there, you just do it, and whatever happens, that's what happens.

Charles
You do look to be creating systems and processes and ways of ensuring that your works does gain an authority. And it does have academic credibility, you know, but you define what that means for yourself. There is this kind of assumption that we have all taken on board that academic credibility requires a third party scrutiny. It requires somebody else from outside of your group to validate. I think that's the product of the western objectified system of scientific knowledge. But, what that assumes is that person may not be part of

your group, but assumes that they are still part of your knowledge system. And we are talking about completely different knowledge systems here. And so we are happy to have third party scrutiny so long as they are working within our knowledge system. That's a key thing.

Peter
I like your story about the meaning of wānanga, because I think what I am looking for, is something outside of this time and space. Something, that Tāne or the Creator, or of divine origin, something that will come to us. And that's why I believe it's a process. For us, for us as Hawaiians, it's a process we need to discover for ourselves. Because I think our people had it before, we lost it, and now we got to go back and get it. Because it's a gift that Kāne gave to us back then. And so now we have got to turn the pages back, and wipe all the confusion away, move the cobwebs apart, and look. Because I believe it was there. Just got to go back and get it.

Charles
I think that's a key aspect of, probably all native indigenous epistemology and outlook. That we are more than what our five senses tell us. That there was a reality beyond empiricism. And it is grasping that and coming to an understanding and an experience of that from within your knowledge system.

Peter
If there is any thing I've learned from my Canadian Aboriginal friends. They were thrilled that a Hawaiian was there. They marvel at our language immersion and our revitalization efforts. And I've told them that whatever we're doing we just got from the Māori, so don't credit us for anything. We just saw the Māori's doing it, and we're doing it here. What I learned from my Canadian friends, Native friends was that they may have lost parts of their language…their language is in pockets is still there. But what I found that they clung to with more fervor was their ceremonies. And their ceremonies are conducted in the language. So their language comes through the ceremonies.

And I think for Hawaiians, this is just my theory, I think that for Hawaiians our language…well everything…because hula was allowed to survive. Our culture is coming through hula. The Government separated us from our lands, they banned our language, but they allowed hula to stay. I think it was for economic reasons, distinguishing Hawaiians from every other part of the world. So Hula was allowed to stay for commercial development. And it is through hula that our language, and therefore our stories, and therefore our genealogies and everything else coming through. I'm not sure it could have come through any other part of our culture. It may be if the culture were so interwoven that it could have been something else, if something else was allowed to survive, then everything would have come through that vehicle. But right now, my estimation is it is through hula, that we are able to bring everything back.

Charles
It's a key vehicle. Are there hula schools?

Peter
Yea. There's a hula tradition, and different hula schools have different hula traditions. The Big Island has a strong hula tradition, and the language is strong on this island.

Charles

Well, the issue of an independent college or university or so on, we find independence really quite important. I was just saying to Manu earlier, just telling Manu a story about…a curious thing happened when I first went to Te Wānanga-o-Raukawa. Inside a university, where you are a minority amongst a whole group of people, the atmosphere of the context keeps pushing you to say "I am Māori" all the time. Respect my difference. I'm Māori this, I'm Māori that. And you walk around with sort of like a badge…

Peter
Is that a badge or a target?

Charles
Probably the latter. And you keep having to say this all the time, because you keep having to articulate your space there all the time. But when I first started going to Te Wānanga-o-Raukawa, and this is what's to me in the last five years., because Māori identity is implicit, its just a given, it's not a discussion at all. As soon as you stand up and say "hey, ladies and gentlemen I'm Māori" everyone says 'yeah right, sit down.' Yeah what's new? And it frees you from having to articulate this space all the time. Defend the space. And so you are like, ok, let's just get on the job of being Māori rather than having to defend a space all the time, you know. And I think that's a real critical issue that it frees you up from those concerns.

And interestingly enough, as a part of that I also started reading writers and thinkers from other traditions around the world. Kind of a curious thing, you would think you would got to the university, sure you read writers and thinkers from around the world.

When I was at the university, I thought that when I went to the Whare Wānanga I would be reading only Māori writers, but that didn't happen at all. It was like I went to the whare wānanga and I didn't have to articulate being Māori all the time, so therefore I didn't have to keep reaching for a Māori book or reaching for this or that to articulate a space. I ended up reading writers and thinkers from all around the world who were helpful in fostering our native knowledge traditions. Which are other native indigenous peoples as well as other great thinkers from around the world. That was a really interesting aspect, that's a key aspect about independence. The sense of freedom.

The second thing is the importance of conducting your teaching and research in this knowledge system as close as possible to the landscapes within which the knowledge system itself was created. And to which it addresses. So, if you are talking about Māui for example inside a big lecture hall at a university, you are distant. As the case is in Wellington, you can drive just down the road and go to a big Māui site or a Kupe site. Which in a university system is just completely ignored. We say hey that's the place to teach Kupe, that's the place to teach Māui. Which is another aspect as to why building a Hawaiian university or Hawaiian college is not about building buildings. It's not about getting millions of dollars together. The spaces, the sites are already there.

I remember going there, learning about Kupe for example, at Victoria University in Wellington. And there are about maybe forty to fifty sacred Kupe sites in Wellington City. Kupe is a navigator, the first one to have arrived in Aotearoa. And there are about twenty, thirty, forty maybe Kupe sites, Kupe place names right in Wellington city itself. We never went once to any of those places. We just sat and read the Journal of Polynesian Society. By the way Kupe's canoe is just over there, no one ever said that.

Manulani
We're finding that out ourselves. We're discovering that within our own communities, there is a wealth of knowledge. How to ritualize the exchange of knowledge is the challenge for us now.

Peter
I recall, I haven't read it. An article I think by Ray Barnhardt and Oscar Kawagley, the pedagogy of place. So he makes the same point, the place is where the knowledge is.

Manulani
Philosophy is a definite passion of mine. It has actually expanded into the philosophy of knowledge, or what I've come to know as epistemology. Some time ago I said I would give myself five years and then I'd stop talking about it. I've got three years left. I think it's the idea that one can't simply talk about a Hawaiian epistemological system, one must exhibit that knowing in the what, how, why, and when of knowledge production and exchange. It's what I'm doing now, for instance, I've had six groups in the last three weeks come here to this home to think through this topic of indigenous knowledge systems. We go out to places. I do not lecture about the multiple themes or strands of epistemology. They can read that in a handout. I believe that we learn when we experience something, and talking about Hawaiian epistemology is like learning how to juggle by reading a book. Ma ka hana ka 'ike: It is through experience that we know something. So, we go out to experience something. I took ten Anishnabee native to my aunty's waterfall, Awawaloa. We just swam all day and talked on the rocks. It was a beautiful, breathtaking day of cool waters and hot sun. They learned more about what holds up our understanding. What else could I say? They were so grateful and we hugged as friends afterwards because we developed relationships through that day. It is a fundamental tenet of our cultural epistemology. Relationships matter. Our land educates. I did not want to simply discuss the priority of relationships. No. I'm going to feed them and listen to their needs. We're going to swim, and we're going to enjoy each other. It is what I believe we must do more. We must live what we believe.

It's something like when you talk too much. In our culture if you talk too much, you end up being waha. My mom would sometimes tell me that I was "waha." That was the biggest insult! "You just waha!" You're just a "mouth!" So I don't want to become a talking head. I want to live the ways and ideas I believe in, I don't want to just talk about them! Even last weeks group of fifty educators who came to learn about Hawaiian epistemology experienced another place that I like to go and kalae pohaku—carve stones. We walked down to Kahali'i and learned about the significance of place. It was a beautiful walk and when we got down to Kukilu stream, we discussed why we were there and what we were learning. It's the pedagogy of place. Because you can't be in a four walled room and understand the depth of our cosmology. Knowing becomes separated from the fullness of its potential to inspire, alter, enliven. In current schools, we use mainly a consciousness of intellect. We are way more than that.

Even the word epistemology! I was spanked for using such an academic word to discuss a Hawaiian system of knowledge, but I still use it because it's part of the "language of power" that we must deconstruct and understand. I will use it until we all understand, with every fibre of our body, how we can uplift ourselves, what we value with regard to intelligence, and what we want our children to know. The debate will not stop if we call this philosophy ***maka'a o ka na'auao*** *or epistemology. Maka'a o ka na'auao means a "viewplain of knowledge." It is simply a poetic rendition of a philosophical idea.*

Charles
You know what I've just written this note in my report this morning, about the word epistemology. And the point I've made in there is that we don't use the term a Māori epistemology because we talk in Māori all the time. So we don't use this term epistemology, but I did say occasionally I do use the term. And the reason for

that is, when you say epistemology, and people ask you what that is… most people don't know what it is. So therefore the slate is clear, and you can say, basically fill in the spaces for them about what epistemology is…this hermeneutics things… you are in the position of being able to say, well, I use epistemology to foster philosophical reflection in our knowledge system. I use that word to promote the idea of philosophical reflection in our knowledge system. When I speak in Māori and say something, if I can use a phrase like kia wānangatia e tātou te āhua o tēnei mea te mātauranga meaning let us consider aspects or features of knowledge, that kind of thing. There is a different wairua with that, there's a different spirit with that. And which is helpful and useful. When I say epistemology is the study of knowledge and its place in our experience, there's a spirit with that as well. And that at times is helpful for our people.

Manulani

This is why we need to grow within our own understanding as Polynesians, now. Because of the nature of where our battles are, I must continue to use "epistemology" because it is part of the currency of power. I no longer say "Hawaiian ways of knowing" to describe Hawaiian epistemology because it is too small an idea. Hawaiian ways of knowing describes learning styles. That could be the boat that sails on the sea of Hawaiian epistemology. It is one idea, not the whole. And we are returning to our language so that we will evolve deeper into our own minds and cosmology to bring forth the wailua that is epistemology. A liberating idea! But right now, it's almost like an evolutionary sequence. I use this term because it borders larger systems and outlines our own. And that's the only reason. You have to admit, it's a funny word. Then we laugh about it. I believe that unless we deconstruct alienating vocabulary, we are going to be continually oppressed by it. So deconstruct to your hearts content, and then let's get rid of the word and get in to the essence. We know the essence, we have the essence, and people are doing the essence. But the ability to reflect on what we are doing is our job as educators and change-agents. Being able to articulate a clear epistemology is how we defend, describe and delight in our own capacities. It is a radical and revolutionary idea that I'm thrilled to be a part of.

Charles

I think, another point I made there was, and you're making it right there is bringing a seriousness of purpose to the act of research and analysis in our knowledge tradition. You know, you're bringing a seriousness of purpose. It's not something frivolous, it's something of depth, and it really goes to the heart of what it is to be Hawaiian, or Māori or whatever. And that was another thing, if I can show that my work in Māori knowledge has a purpose as serious as the western epistemological project. It fosters that seriousness of purpose, the depth to it and the philosophical reflection in it. One thing that has happened in Māori knowledge in the last fifty or something rather years, is that we haven't had the people around to really think deeply about Māori knowledge in the Māori language. So sometimes when you speak in Māori now it comes across light, rather than with this seriousness of purpose. That we need to, I think introduce to our institutions.

Manulani

That's why we use the term epistemology, and no longer Hawaiian ways of knowing. "Hawaiians ways of knowing" is just vague enough to be on the weak side of quaint and trivial because it seems to describe Learning Styles, and not the philosophy that substantiates them.

Peter

The word epistemology, I kind of have to chew on it a little. Because you brought it up, I had to talk about it in one of my chapters. But, since reflecting on that, the western educators refer to it as the study or nature of knowledge. But as I look at the word, to me I think it limits us, and I think it is the study of letters, which

is the study of, you know it's based on literature. I think because that's the western paradigm, that's the limit of their knowledge. So my analysis is looking at knowledge not limited to the letters.

Charles
That's in your epistemological categories. What you're serving there, you're actually serving two purposes there…you're expanding traditional epistemology.

Peter
Their debate is there in language, but all of our cultures, are not based on the language, but based on the letters. Based on the written language, and we're beyond that concept, and before that…

4.5 Extracts from a conversation with Dr. Manulani Meyer, 3 July 2001

Hermeneutics
…Hermes, the son of Atmas and Mayer, the messenger of the Gods…he creates copper kind of ideas and makes gold… epistemology is like the shore break but hermeneutics is the deep ocean… but when you really think about it, hermeneutics is about interpretation… and you think about that more and more and more, you begin to see how you yourself interpret the world based on the temperature of your body… based on your food. I mean there are so many different variations to how the world is seen and therefore experienced…(the body mind) connection… it does separate the capacity of our bodies to direct our minds and vice versa, but I'm beginning to learn that the intellect, of a western expectation, is separate from body, but the intellect by itself… its like intellect talking to intellect, this is why people in academia kinda of rarely understand each other because they're talking to each other, they're not talking in a space that allows for others easy access, in that sense, that's an exclusionary sense, hermeneutics about understanding the politics of exclusion, so this is why my advisor said do not define epistemology, cosmology, ontology, and empiricism in your work, people should know about that already, and I said, 'Forget it! No one I knows talks like that…'

Why should we be putting energy into, for want of a better term, 'native epistemology'?
Well, its our interpretation of what those facts mean to us…Its like your song, ola… we are at stage where our interpretation is no longer going to depress us but it mobilises us… this is why when one person gives me the facts verses another, you know, its in the telling, its in who is telling? In our modern age to me now,… it is in the telling but is now more in the who is talking…and so, when you said mana is not about self power mana is about the ability of another to talk about your life in a way that is uplifting, that mana, we have the same philosophy, you see in its in the who, the how, the what…

…we're saying that in the mana scenario, the individual person who is a 'who', is also…
…connected to those 'whos' before them… today, I believe when Hawaiians are thinking about how to enter into politics or enter into discussions of philosophy, they actually in essence become a mouthpiece of energies that gone way before them…a dynamic lucid way of connecting with our people…just top help our students to remember that this text book is written by a non-Hawaiian, this is a revelation to most people! This is why we have to rewrite our history. When people say, 'Oh you guys are revisionist historians' I'm like, 'Yea, you gotta problem with that? You gotta problem with that? Of course, because we're telling out story.' So if we retell our history, we redirect our future… and that's a hermeneutics point, that in time, those that do the telling empower or disempower. You know what I am learning? its true, the opposite polar to another persons truth is still truth also. Absolutely. So we're no longer shouting at the hilltops, 'You arseholes, you said the wrong truth.' We're basically saying, this is ours. And hermeneutics teaches me more compassion for the teller, because this person is from Iowa, and a certain class and is a male and is going to write like this. He is

the product of gender, time and expectation and political climate… this teaches me that representation, therefore, is our number one issue.

How do we tell our story?
Oration is fabulous but it's the only way. We have to publish our own works…we have to involve the media, we have to develop our own textbooks, our own curriculum… hermeneutics is tied to politics of representation which is then tied to systems of power, its in there, absolutely pivotal…

A Native Intellectual?
…I've been reading philosophy my whole life, and the readings in the last 10 years, 15 years, a lot of the authors have been Harvard professors. And the one that really inspired me the most was Howard Gardiner… (who) developed the multiple intelligence theory, he did research, he developed seven multiple intelligences, now there's eight, musical linguistic, logical mathematical, spatial, bodily kinaesthetic, intra-personal and inter-personal intelligence, and then finally naturalistic intelligence…6 or 7 years ago when I first read Howard Gardiner's work, it really revolutionised my mind, because no one ever called me smart before, bodily kinaesthetic intelligence, inter-personal intelligence, intra-personal intelligence, it validated, it just swept away all my feelings of inadequacies to be called intelligent in those two areas, that's where I'm intelligent. Logical mathematical and linguistics, the only two intelligences we use in our schools today, are the two that I'm lacking the most…

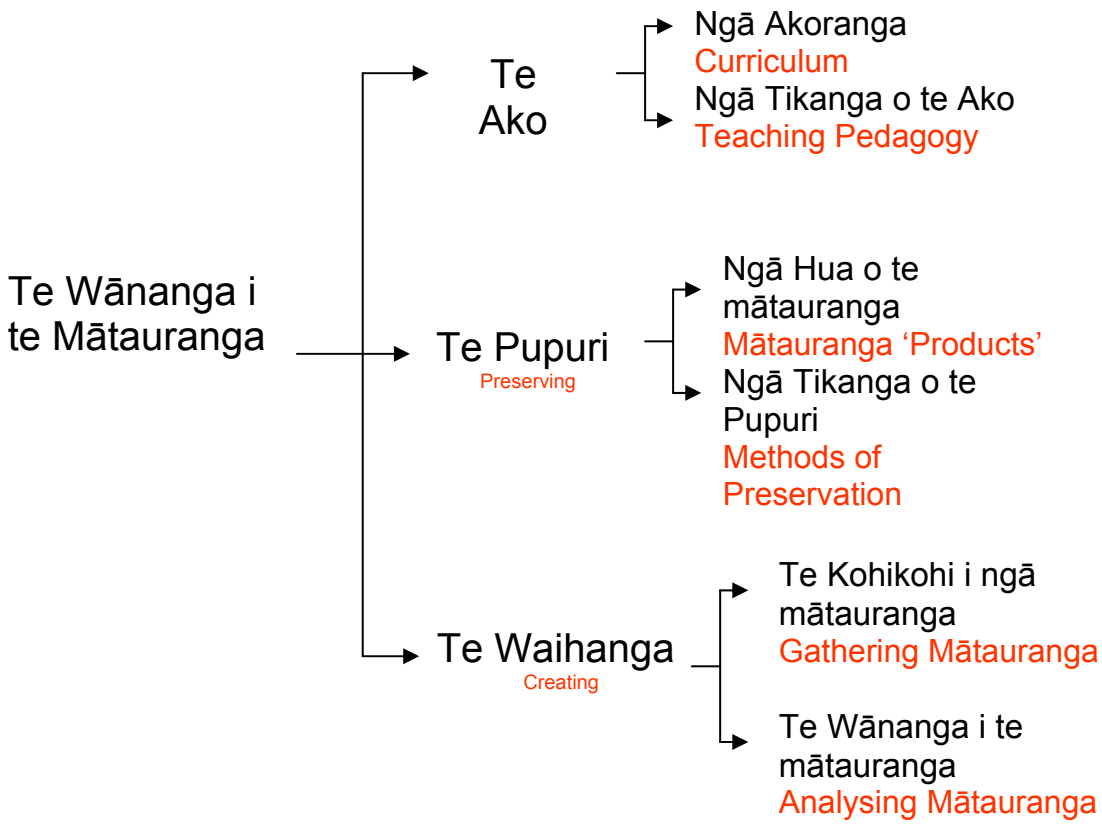
…

5.0 Appendices

5.1 Appendix One
A Framework for the Development of Māori Knowledge

Mātauranga Māori is a knowledge tradition
… within which is contained *explanations*, perspectives and views on the *nature of the world,*
… views and explanations that have arisen, and continue to arise, according to the *experience* of those endowed with it.

Mātauranga Māori is not only the knowledge 'products' like waiata, karakia, whakapapa etc. but also, and most importantly, the *methods* by which these are taught, preserved and created.



5.2 Appendix Two
Māori Language Popular Music[25]

Popular music composed in the Māori[26] language has experienced a resurgence of interest in the past ten years. This has occurred as efforts to halt the decline of the Māori language in New Zealand has begun to bear fruit and, also, as a flow of resources has been secured to enable the recording of popular Māori language music. The type of music I am referring to here is music that is composed and performed primarily by younger Māori people, often second language learners of Māori. These musicians, and I include myself here, compose in styles and forms heavily influenced by American popular culture – particularly R&B, rap and lately hip hop. The purpose of this paper is explain a little about the history of Māori language retention in New Zealand and how the growth in performing and composing in the Māori language fits into this wider renaissance in Māori culture.

'The Māori Renaissance' 1975-2000

Although various important events took place prior to 1975, this date is helpful as a starting point for discussion for it was in this year that the great 'Māori land march' took place. The dream of a Māori grandmother, the march departed from the very northern tip of New Zealand and made its way south, all the way to the grounds of Parliament buildings in Wellington, the capital city. Where the march started with two people, this grandmother and her grandson, by the time it reached Wellington, thousands had joined the march to deliver a thunderous petition to New Zealand's parliament stating that no more Māori land was to be alienated in modern New Zealand.

The march has now achieved iconic status in recent Māori history and is often used as a starting point, for discussion at least, for the extraordinary outpouring of energy and action of the following 25 years, a story that has come to be known as the Māori renaissance. In the period from 1975 to the year 2000, Māori society and culture fundamentally reorganised itself through the establishment of an immersion education system (from preschool years to university level), radio stations, a recently announced Māori television channel, the prosecution of numerous and substantial claims before the Waitangi Tribunal (a judicial forum which adjudicates on alleged breaches to the Treaty of Waitangi), the expansion of Māori political representation, the reorganisation of tribal structures, the formation of Māori businesses and much, much more.

The overall theme of this period has been toward self-determination, the unlinking of Māori society and culture from the apparatus of the state and the placement of this culture upon a more sounder (its own) footing. As with any cultural movement, artistic creativity has come to the fore as energies, ideas, consciousness move about in a cultural milieu of change and innovation. Older things have fallen away and new shoots take hold, an example of which being the creation of new Māori language pop music. There is much to say about this period of creativity and organisation, so let me focus upon the matter of Māori language retention and its relationship to Māori language pop music.

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[25] A paper delivered at a symposium entitled 'Pacific Islands, Atlantic Worlds' and convened by New York University's Asian/Pacific/American Studies Program and Institute and co-sponsored by University of Hawai`i-Manoa's Center for Pacific Islands Studies. New York University, October 25-27, 2001.

[26] Māori are the indigenous people of New Zealand.

The Retention of the Māori language

Summarising the Māori renaissance, the Māori scholar Rev. Māori Marsden, sums up its goals as the quest for 'social justice and the achievement of authentic being'[27]. The former is concerned with overcoming historical and intergenerational socio-economic depression and oppression in Māori communities. Māori underachievement in education, imprisonment rates, illness and poverty are well known. The latter prescription concerning authentic being is concerned with the liberation of the inner person. Further the statement makes the connection between social justice and inner being and wellbeing.

In order to achieve this, in conceptual Māori terms, one has to follow a Māori knowledge pathway, a pathway into an experience of the world that employs Māori explanations and responses to reality. This includes use of the Māori language as an integral and fundamental part of Māori knowledge. I am not suggesting that this is the only way to achieve 'authentic being', for there are many ways, many pathways, many methods. However, a pathway, one conceived in the terms and conceptual world of Māori knowledge created within the Māori language, must necessarily involve that language.

It is not my purpose here today to provide an explanation as to why the retention of the Māori language is so important, however, I would like to make a connection between the goals prescribed for Māori self-determination and the ongoing life of the language. Those with an interest in decolonisation may be interested to hear of this connection between language and authentic being for many, many texts on decolonisation tend to support the retention of indigenous languages for the purposes of undermining and subverting discourses of colonial and post-colonial hegemony. Decolonisation theorists talk about 'counter narratives' and 'deconstruction' and the contribution that indigenous languages make to these enterprises.

Whilst these discussions are not without application and relevance to the Māori setting, I like Māori Marsden's pointing toward 'authentic being' and the place that language has to play in this. The reason being that I am not interested in exploring and representing Māori knowledge simply for the purposes of creating 'resistance discourse' designed to deconstruct colonial power and history. The problem with doing this, and only this, is to continue to define ourselves, our identities, our nature in the context of the other, namely the colonising presence.

For the purposes of our discussion here, it will be useful to point out that in many cultures, ours included, language is considered a music and communication is a singing. At least one Māori tribe in New Zealand states that the world was sung into existence[28]. As creation traditions are image statements about the nature of reality, we can understand that in this view, the entire world is a singing, a song to be experienced, to be in tune with. We can engage language as some kind of movement of energy that flows amongst us rather than as a mere vehicle for the dissemination of information. These and many other ideas inform much of the Māori concept of music, particularly traditional Māori song poetry.

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[27] See 'Māori illness and healing', an unpublished paper by Rev. Māori Marsden.

[28] See creation traditions recorded by Mātiaha Tiramōrehu of the Ngāi Tahu people of the South Island of New Zealand.

Every where in the world today, one can find indigenous/native languages in a state of decline and near extinction. The case is the same with the Māori language. In 1975, for example, my tribe had no speakers of the Māori language under 25 years of age. And the number of elders who could speak the language was decreasing dramatically. This catalysed in 1975 the initiation of Māori language immersion programmes, primarily of a week in length, by which young people were able to meet with elders and to learn the language. A ban upon the English language is applied in these gatherings and students are required to adhere to this ban at all times. It was my great fortune to attend many of these gatherings in the 1980s.

A particularly important and enjoyable aspect of these gatherings was learning traditional chanted song poetry and the composition of new songs. We were fortunate to have a number of elders, at that time, who were experts of traditional song poetry and we learnt a great deal from them. I was fortunate enough to tape many elders, to learn songs and to publish a book containing texts and information concerning 15 traditional songs.

Many young people were attracted these traditional songs for they contained what we might call 'classical Māori' and we were able to gain an understanding of it through the songs. Learning these songs was often a fun experience as we went to many Māori gatherings throughout the entire country. As it is customary for visitors to speak and to sing at our gatherings, we would often learn songs while making our way to the gathering. Many songs were learnt this way.

Māori language songs influenced by 'popular music'

Another interesting aspect of these Māori language immersion gatherings was the spontaneous composition and performance of songs in our language. We found that we could expand our fluency and general ability in the language through the medium of composing and performing songs. Consequently many hundreds of Māori language songs in popular song styles, borrowing from such people as Stevie Wonder and Michael Jackson, were composed in this period and some were recorded for publication.

Themes found in these early songs include land, politics, identity and love. The most popular theme, however, concerned the Māori language. Many, many songs urged young people to learn and use the language. Whilst I saw much of this taking place within my own tribe, this was by no means isolated to our area for Māori language popular song composition was taking place throughout New Zealand. The retention of the Māori language has become a national concern.

Song composing and performing *together* was also a key avenue by which we came to know of Māori political philosophy. Songs often taught us about the historical dispossession of Māori people and they contained prescriptions concerning what we should do about it. Popular themes included *tino rangatiratanga* and *mana motuhake,* popularly interpreted as Māori sovereignty and self-determination. Many 'resistance' songs were and are composed and the very act of singing in the Māori language was considered an act of resistance.

Traditional influences and music forms

Of course, traditional Māori music also exerts an influence upon popular Māori music. Traditional music forms include chanted song poetry (mōteatea), musical instruments (taonga pūoro) and other music forms related to dancing and performing. Unfortunately, Māori musical instruments went into decline in the 19th century to the extent that by the 1980s there were very few people indeed who were taught to play them. Māori musical instruments primarily include a large number of aerophones (flutes of various sizes and designs) and instruments that are swung about. Here are some examples:

pūtōrino or long flute
kōauau of short flute
tokere or a castanet type instrument
pakuru, chanting with sticks
pūrerehua, bull roarer
timutimu, a stone that rings bell like, for chanting
pongaihu nguru, nose flute

Fortunately, these instruments too are undergoing renewal and a number of dedicated musicians and instrument makers have now recreated numerous instruments and traditional song accompaniments.

As mentioned earlier, there is also an extensive Māori song poetry tradition so let us listen to an example. This song is called *Taku rākau,* and was composed by Mihi-ki-te-kapua of Ngāi Tūhoe:

- Taku Rākau, *Te Ara Pūoro CD, Track 1*

There is much to say about change in Māori music in the 19th century. As new styles, language and issues arose, so Māori music was composed to reflect these changing times. We do not have the space to consider this change, so let us move to the period from 1920 to 1950.

Popular Māori language music of the 1920s to the 1950s

Popular Māori language songs, influenced by American music, were also composed and performed in the period from approximately 1920 to 1950. During this period, a number of composers employed song forms and influences primarily from the United States to compose songs about love, the depression, and leaving for war (particularly the Second World War). Influences included Benny Goodman and Duke Ellington, among many others. Here is an example of such a song:

- Song by Tuini Ngāwai, *Te Ara Pūoro CD Track 2*

Māori composers employed a variety of instruments including the violin and piano, and sung in a kind of 'classical fashion'. Here is an example:

- 'He Pūru Taitama', by The Tahiwi family, *Te Ara Pūoro CD Track 8*

Māori composers also composed in English. Here is 'Blue Smoke' by Ruru Karaitana, a song from the 1950s:

'Blue Smoke', *Te Ara Pūoro CD Track 13*

During this period there was also the rise of the 'Māori concert party', a group of dancers and singers who would congregate for a variety of purposes including raising money, celebrating the opening of meetings houses and competitions. Many, many songs were composed and performed by these groups. Here is an example:

- 'Arohaina mai', *Te Ara Pūoro CD Track 5*

Recent Māori language popular music

Now let me jump forward to the 1990s and speak about some recent projects involving Māori language popular song. In 1995, New Zealand celebrated the year of the Māori language. I took the opportunity to compose an 'anthem' type song (although it was never used for this purpose) to support the call for the retention of the Māori language. The result was a song called 'Reo-ora', meaning 'the language lives, a language of life'

- 'Reo-ora', *Tohu: Mauriora CD Track 2*

Following the recording of this song, I also had a few other song ideas which I wanted to record. And so I applied for further funds and was lucky enough to secure approx $7500 New Zealand dollars and the Māori Broadcasting Agency (Te Māngai Pāho) to record a CD of ten songs. The significance of this amount was that till this point, the only funding available for recording music was in the form of $5000 grants from the state agency for arts funding called the Queen Elizabeth II Arts Council. These grants were meant to be spent on all aspects of the project including recording, printing, design, musician costs and so on. Of course, it was impossible to meet all these costs within a $5000 grant.

The amount secured in 1996 was more than $5000 and whilst I am very appreciative for those funds, $7500 is still not enough to complete a CD and the success of the entire project was based entirely upon the generosity of musicians, technicians and our graphic designer. All the money went into studio costs and pressing the CD. Eventually, I was able to secure a total of $12500 which covered many costs, but others were met by the generosity of participants.

Following this experience we were able to prepare a new project of ten songs and go back to the same agency and explain our situation. We showed them how it was quite unfeasible to continue to fund musicians at this level. We also argued that as the Māori Broadcasting Agency (a Government organisation) was charged with fostering Māori language broadcasting that it was within their brief to assist with the recording of new Māori language music. They were very welcoming of this idea and we were able to secure $40,000 which was more realistic. I am thankful to them for this. Subsequently, this agency initiated a policy to support these types of projects and since that numerous Māori language popular music CDs have been supported through this programme.

The first project I referred to is entitled *Tohu: Mauriora* and contains 10 songs composed on a variety of themes including a homage to President Nelson Mandela of South Africa (composed to commemorate President Mandela's visit to New Zealand in 1995), the accidental burning of a 147 year old church[29] built by my tribe, a memorial to a number of elders who passed away in 1995 and more. The CD is completed by a song called *Mauriora,* which is a plea to Māori people to foster health and wellbeing amongst our people. Let me play you some examples. This first song was composed upon the accidental burning of our much loved church:

- 'Rangiātea', *Tohu: Mauriora CD, Track 4*

This next song was composed for a niece of ours who was in our care a while. One night she did not return home and spent the night in the city. She was 13 years of age at the time and this song tries to capture our anguish.

- 'Moe Hurihuri', *Tohu: Mauriora Track 5*

Let me play you some music from some other Māori composers and performers. This next example is from Toni Huata. Toni is a wonderful singer and is currently with her husband in Rotterdam attending a Womad expo. This song is called 'Te Māori e' and you can hear some traditional Māori instruments at the beginning of this song.

- Te Māori e, *Te Māori e CD, Track 2*

This next song employs flamenco guitar and again some Māori instruments can be heard.

- *Te Māori e CD Track 3*

Finally, let me play you a song by Whirimako Black, another Māori woman singer and composer. This song appears on her recent album entitled *Hinepūkohurangi: Shrouded in the Mist* and was used on a New Zealand television series entitled *The New Zealand Wars,* which concerned conflict between Māori and British forces in the 19th century.

- *Hinepūkohurangi CD Track 10*

Thoughts on Māori language popular song composition today

As we have seen, Māori song composition has a history that stretches to the pre-contact days. My thought, however, is that Māori language song composition today is still not conscious enough of this history. We seldom speak of the continuum of Māori song composition and discuss how this continuum can inspire and influence us today. Essentially, much contemporary Māori song composition and recording is conducted under the auspices of the retention of the Māori language and employs song forms from elsewhere. This amounts to foreign songs in the Māori language. Having said this, however, exploration and use of traditional Māori musical instruments, for example, is beginning to occur. Similarly many composers are 'rediscovering' traditional song poetry.

[29] Rangiātea Church, Ōtaki. New Zealand

My hope is that we are able to come to an understanding of this continuum of song composition and performance and use this understanding to forge a genre, a language perhaps of song composition unique to our culture. This will take some time and I know that such a song style will emerge in due course.

Finally, let me conclude with a song I composed urging our people to seek life, to seek wellbeing, to cease dwelling on a version of the past that continues to see us as victims, as downtrodden. We have much to celebrate and our survival will be secured through being creative and *living*.

- 'Mauriora'*, Tohu: Mauriora CD, Track 5*

To buy Māori music, see:

www.maorimusic.com

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