



MORE POPULAR WAIATA

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Now you can join Maori all over the world who make more than 100,000 visits to the NZFS webpages here every year.

Kia kaha tātou
ki te (HI!) kōrero Māori!

Let us be staunch
in speaking Maori!

E minaka ana taku waha
ki te kai a te rangatira,
Taku reo rangatira,
taku kuru pounamu tuku iho

I desire that
my talk be like that of a leader,
my noble language
my precious inheritance.

Mīharo kē ana
ki tōna pakari kia ora
Tē memeha, te wairua
ki te kōrero Māori

Astound me
with your maturity by
the evanescence, the spirit you show
when speaking Maori.

Kia kaha tātou
ki te (HI!) kōrero Māori!
Hi aue Hi!!

Let us be staunch
in speaking Maori!

[E Minaka Ana.MP3](#)

Tune

The "rangi" of this waiata is "Something Stupid," written and recorded by Carson Parkes in 1966. The version by Frank Sinatra and his daughter Nancy became a major international hit a few months later.

D
I know I stand in line until you think
You have the time to spend an evening with me. Em A Em A
Em A Em
And if we go someplace to dance I know that
A D
There's a chance you won't be leaving with me.
D7
And afterwards we drop into a quiet little place
G Bb
And have a drink or two...
Em A Em
And then I go and spoil it all by saying
A D
Something stupid, like I love you.
D7
I can see it in your eyes that you despise
G
The same old lines you heard the night before.
E E7
And though it's just a line to you for me it's true
A A7#5
And never seemed so right before.



Pania Papa, M.Soc.Sci.

Pania Papa

(Ngati Koroki-Kahukura, Raukawa)

Maori Language & Education Consultant, former lecturer in Maori Studies at Waikato University, leader of the Rangimarie senior kapa haka group at Hamilton, co-author of a compilation of the oral history of Ngati Koroki-Kahukura, *"He Kete Waiata, A Basket of Songs,"* director of the kapa haka, "Whale Rider On Stage."

This web page was published on NZFS in July 2005
Visits in 2018 were about 260 a week, and in 2026 it is averaging 300 visits each week.

This song is derived from a Ringatu prayer based the angel's words to the shepherds when Jesus was born. (Luke 2:14)

He hōnore, he korōria¹
Maungārongo ki te whenua.
Whakaaro² pai e
Ki ngā tangata katoa
Ake ake, ake ake.
Āmine
Te Atua, te piringa,
Toku oranga.

Honour, glory and
peace to the land.
May good thoughts come
to all men,
for ever and ever
Amen.
The Lord is the refuge
and my life.

He Honore.MP3

C He hōnore, he ko-**Am**-rōria
Mau-**F**-ngārongo **G** ki te whe-**C**-nua
Wha-**C**-ka-aro **Am** pai e
Ki **F** ngā tanga-**G**-ta kato-**C**-a
Ake **G** a-a-**Am**-ke, ake **G** a-a-**Am**-ke
F Ā-ā-ā-mi-**G**-ne
Te A-**G**-tu-u-**Am**-a, te pi-**G**-ri-i-**Am**-nga,
F Toku **G** ora-**C**-nga.

* Whakaaro is pronounced *whaka-aro*, with doubled short "a" sounds.
It is not *whakāro*, with one long "a" sound.

The words from Luke's gospel had been used in an old Ringatū karakia, and versions of this karakia were used by teachers in the Maori language teaching organisation [Te Ataarangi Inc](#) as an opening prayer for their students. For example, one started like this....

He hōnore, he korōria ki te Atua	<i>Honour and glory to God</i>
He maungārongo ki te whenua	<i>Peace to the land</i>
He whakaaro pai, ki nga tangata katoa	<i>Goodwill to all people</i>
Hanga e te atua, he ngākau hou	<i>Lord, develop a new heart</i>
Ki roto ki tēnā, ki tēnā o matou	<i>Inside all of us.</i>
Whakatongia tōu wairua tapu	<i>Instil in us your sacred spirit</i>
Hei āwhina, hei tohutohu i a mātou...	<i>Help us, guide us.....</i>

And in 1992, Mrs Ranui Ngarimu, living on the West Coast of the Sth Island, arranged the leading words of a similar karakia so they could be sung to a tune composed by her husband Taina Piripi Ngarimu. Her family then sung it when they were visited by a group of tutors from Waikato Polytechnic to discuss a Te Ataarangi kaupapa. The key tutor for the visit, the late Petiwaea Manawaiti, obtained her permission to take this waiata back to their summer schools in the Waikato, where it has been regularly sung from that time on.

In the mid 1980s, Ngoi composed a song for the "Poi-E" musical, with similar words.

Webpage put onto NZFS website in 2012, origins corrected 2013, text corrected 2025
Visits in 2020 were about 510 a week and in 2026 it is still averaging 240 each week.



In 1889, American and German naval vessels in Apia harbour were about to start a colonial war when a hurricane wrecked them all. Survivors on the US ships were rescued by the Samoan villagers, and were later farewelled with this song.

[tofa_my_feleni.mp3¹](#)

Tōfā² my feleni,
'ole'a 'ou te'a,
'ai folau i le va'a³
a le ali'i pule i Meleke.⁴
Ne'i galo mai Apia,
si o ta 'ele'ele
'ae manatua mai pea,
le 'aupasese

Oh, I never will forget you.⁵
Samoa e ne'i galo atu
Oh, I never will forget you,
Samoa e ne'i galo atu

Fa'afogafoga mai
Samoa 'uma
'ai se'i fai atu
o la'u fa'atusa.
Pei 'o le susana⁶
i totonu o mauga,
fa'apea la'u pele
'i tāupou 'uma⁷

Fa'ato'a iloa
se mea faigatā
pe a tēte'a
ma uō fa'apēnā.
E mutimutivale
le alofa tigā
pe a tūla'i
e fa'atōfāi

Goodbye my friend,
I must now part company with you,
sailing away in the boat
of the ruler of America.
Never forget Apia,
loved place of my home
May the boat's passengers
always remember us.

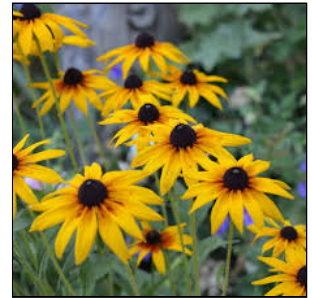
Oh, I will never will forget you,
Samoa cannot be forgotten
Oh, I never will forget you,
Samoa cannot be forgotten

Listen
all Samoa
while I tell you
of my comparison.
Like the rare flower
deep in the mountains,
is my beloved
among all the chosen young women

Now I know
what a difficult thing it is
when parting
with a friend like that.
How distressing
the painful love
when he rose
to say farewell.

Changes over the years

1. Here is a 1943 recording, sending Christmas greetings to Samoan members of the 28th Maori Battalion. Notice how today's tune has changed since then.
[goodby_my_feleni_1943.mp3](#)
2. **Tofa my feleni.** Today *Goodbye my feleni* is sung sometimes, and in 1892 it was being sung in Apia as *Tuta-pai mai felini* (E. Field "The Life I Loved" 1937)
3. **I le va'a** (waka) = on the boat. The older version has *I le vasa* = on the ocean.
4. **Le ali'i pule i Meleke** = The ruling ariki of America = Rear Admiral L. A. Kimberly. When sung as a farewell today is understood to mean *going to America*.
5. In 1892 this was being sung as O ai nepa will fa-get you.
(E. Field "The Life I Loved" 1937)
6. **Susana** - a rare flower. One of the North American flowers introduced to Samoa was the Black-Eyed Susan.
7. An alternative line sung here is *'ai manatua mai pea a Samoa 'uma. It will be remembered by all Samoans*



C F
Tofa my feleni, 'ole'a 'ou te'a
C G
'ai folau i le vasa le ali'i pule i meleke
C F
ne'i galo mai Samoa, si o ta 'ele'ele
C G C
'ae manatua mai pea, le 'aupasese

C F C G
Oh, I never will forget you, Samoa e ne'i galo atu
C F C G C
Goodbye, I never will forget you, Samoa e ne'i galo atu

Samoan leadership

There are four leading families in the Samoan Islands, *Tupua Tamasese*, *Malietoa*, *Mata'afa* and *Tuimaleali'ifano*, each lead by a *Tama-a-Aiga*, who is responsible for the well-being of the extended family and the protection of its customary land. One of the four *tama-a-ainga* is chosen as head of state (king/queen).

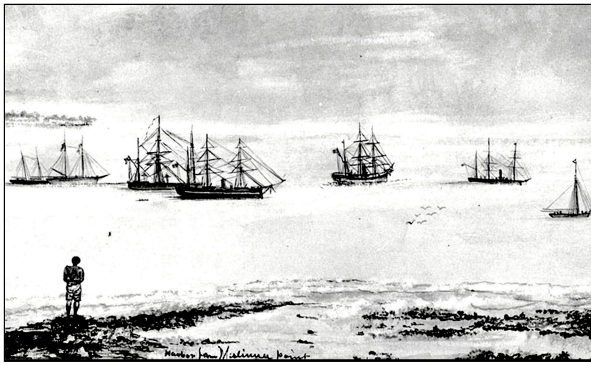
Conflict

In the 19th century American, German and British interests set up coconut, coffee and cotton plantations in Samoa, and by the mid 1880s, British interests owned about 100,000 hectares of Samoa's 340,000 hectares, Americans owned 85,000 and Germans 32,000.

When the king of Samoa died, *Iosefo* of the *Mata'afa* family was the most popular choice to replace him, but German traders preferred *Laupepa* of the *Malietoa* family. In 1886 fighting broke out between Samoans over whether *Laupepa* or *Iosefo* would be the new king. *Mata'afa's* *Iosefo* was the more popular and won more battles, but a German gunboat intervened in support of *Malietoa's Laupepa*, and in the process it accidentally shelled buildings on an American plantation. So bigger and bigger naval ships from America, Germany, and then Great Britain, crowded into the tiny and exposed Apia harbour.

Hurricane

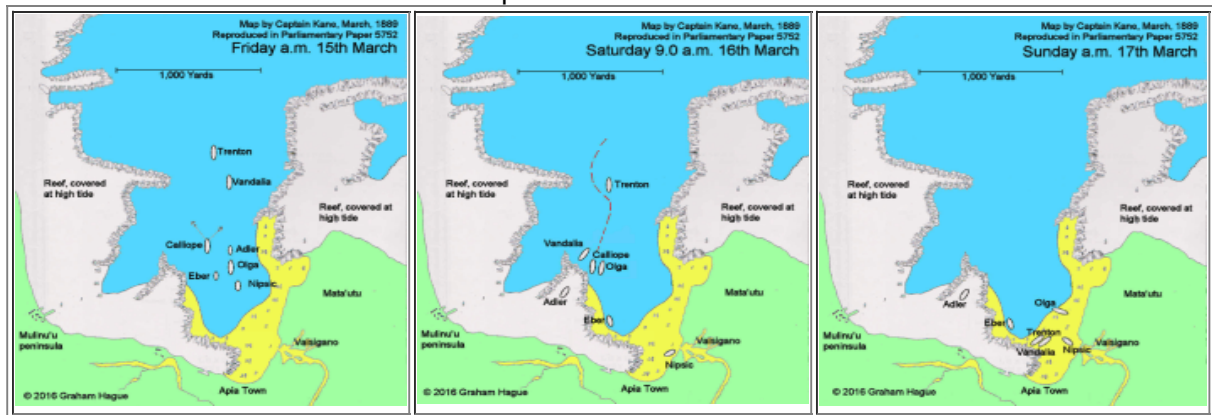
On the 9th of March 1889, the largest vessel, the 3,900 ton USS Trenton arrived flying the flag of Rear Admiral Kimberly, and anchored at the restricted mouth of the harbour. There were now 6 merchant sailing vessels and several smaller coastal craft, plus seven big



Muliva'ai Point on Friday

steam/sail warships; one British, three German and three American, all crowded into the reef-bound harbour. Then on the 13th, the ships' barometers began dropping rapidly, eventually reaching 985 millibars, and navigation officers warned they must head out to sea to avoid being wrecked by the high winds. But Admiral Kimberly refused to let neither his battle fleet, nor any US merchant vessel, leave port and the German commander followed suit.

The high winds broke the anchor cables of the ships and they crashed into each other then capsized and started breaking up, or were ran ashore, except the [HMS Calliope](#). This British ship, with its 4000 horsepower engine **fired by bitumenous coal from Westport, NZ**, managed to steam out of the narrow harbour entrance, barely missing the Trenton, in the face of 150 kph winds and mountainous waves. All the other vessels ended up on the reef at the south end of the harbour.



Rescue

These other warships were forced onto the rocks by the great winds and huge waves, and they started breaking up, drowning more than 90 on the German vessels and 50 on the American ones, leaving hundreds more American and German seamen clinging to the battered hulk of the Trenton (left) about 100 metres offshore.



Seeing the danger these men were in, high chief Seumanatafa summoned his men to the shore, where they formed a human chain across the raging waters to the Trenton, heroically rescuing more than 350 men, whom his wife Fa'atulia led the village women in reviving.

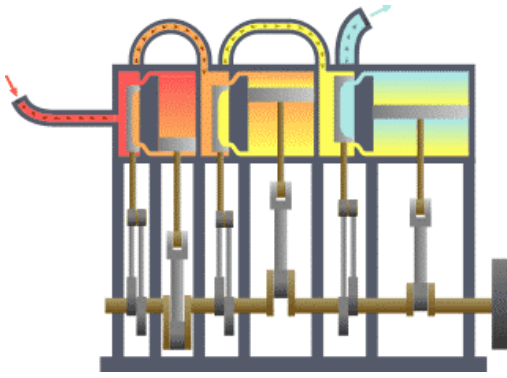
These rescued men spent several months recuperating in the homes of villagers in Apia. When they left to return to the USA,

Faatui Fuimaono Voa composed this song as a farewell to his American friends, and it eventually became established as Samoa's farewell anthem.

The hurricane abruptly ended the conflict, and Malietoa Laupepa was appointed king.

HMS Calliope

The 19th century British Empire was the most extensive on Earth, and Britain protected that empire and its trade routes with the world's largest navy. Calliope and its sister ship Calypso were corvettes designed to operate across the vast distances of Britain's maritime empire. Its 4-cylinder, compound-expansion, J. and G. Rennie steam engine was supplied with steam by six boilers and developed 4,023 horsepower. (Just a 3-cylinder expansion engine is shown here.) This engine was 50% more powerful than those



on previous vessels, giving an extra 2 kph of speed, a difference that would be crucial in the disaster that made Calliope famous. The engine drove a single feathering screw, and enabled the vessel to reach a speed of 28 kph.

It was also a fully rigged sailing ship, allowing sustained service in areas where coaling stations were far apart. It was activated for service in January 1887 when the vessel was placed in commission for the China Station. Captain Henry Kane took Calliope to Singapore, then Australia,

and at the end of that year it was the first vessel to enter the new Calliope Dock at Auckland.

In March 1889, it joined the competing squadrons of the Imperial German and United States navies at Apia, in order to keep the peace there. Apia harbour was small and nearly surrounded by reefs. Fit for about four ships, the anchorage was holding seven warships and six merchant vessels when the barometer began to fall. Over the next two days winds of 130–185 kph blew directly into the anchorage, trapping the ships. Operating their engines at full speed, ships nevertheless dragged their anchors and were driven landward. Vessels collided and were thrown on the reefs or ashore, and some sank. Calliope, still riding at anchor and only 6 metres away from the coral reef, was hit by one ship and narrowly missed by another, so Captain Kane began an attempt to escape. Ahead were two US warships, to starboard were other warships. There was only a narrow opening between the vessels on one side and the reef on the other. With the rudder at times within 2 metres of the reef, Captain Kane saw an opening and drove forward, cheered on by seamen on the adjacent USS Trenton.



Making for the narrow harbour mouth, the British ship's bow and stern alternately rose and plunged, the propeller at times spinning in air, requiring a careful hand on the throttle to keep the shaft from running away to destruction. There were ten men on the wheel and more below handling relieving tackle on the tiller to assist in maintaining control of the rudder. Taking two hours to travel less than one

kilometre to the harbour mouth, they finally escaped the anchorage into the open sea.

After returning to Apia harbour and assisting with rescue work, Captain Kane then took his ship to Sydney, where they received a hero's welcome. The narrowness of Calliope's escape, the excellence of the engines, the dedication of the crew, the seamanship of Captain Kane and officers, trusting only in their ship and themselves, and the encouragement and respect given to them by other seamen made Calliope famous.

Placed on folksong.org.nz in April 2021 and getting about 700 visitors each week.



For more than a century, Fijians have farewelled tourists and other travellers with this song. Ratu Mara's father, Ratu Tevita, composed Isa Lei in 1915 by modifying the words of [Si'i Lili Viola](#), which had recently been composed in Tonga to court the future Queen Salote. The song was brought to Fiji by two Tongans who taught it to Ratu Tevita. He then modified the lyrics to farewell his visitors. But in his heart, he was farewelling the Edenic lifestyle of his youthful days on Lakemba Island.

[Isa lei.MP3](#)

1. Isa! Isa! vulagi¹ lasa dina
Nomu lako au rarawa kina
A'cava beka ko a mai cakava
Na nomu lako, au na sega ni lasa.

*Isa lei, na noqu rarawa
Ni ko sa na vodo ena mataka
Bau nanuma, na nodatou lasa,
Mai Suva nanuma tiko ga.*

2. Vanua rogo na nomuni vanua
Kena ca ni levu tu² na ua
Lomaqu voli me'u bau butuka
Tovolea ke balavu na bula.
Isa lei . . .

3. Vanua rogo na nomu yanuyanu
Kena kau wale na salusalu³
Mocelolo⁴, Bua⁵, na Kukuwalu⁶
Lagakali⁷, baba na rosi damu.
Isa lei . . .

Alas, alas! truly delightful guests¹
Your going fills me with sorrow
Whatever the reason you came,
Your departure leaves me bereft.

*Oh, oh, my sadness
when you embark this morning.
Please remember the joy we shared
in Suva; those memories will always remain.*

2. Famous is your land.
If the seas weren't so rough²
I would really like to exchange where I stand
and live out a long life there.

3. So desirable is your tiny island
Its forests are floral garlands:³
Fragrant Nettle⁴, Gardenia⁵, scented Pandanus⁶
and Aglaia⁷, all surrounded by red roses.

1. The delightful guests. Tourists are fed the schmaltzy story of Ratu Tevita composing it in 1916 for [Andi Litia Tavanavanua](#) (1900–1983) from Bau, when she visited his home island of Lakemba. They are not told she eventually married an older man, Ratu Epeli Ganilau.

The guests were actually the two Tongan men who taught Ratu Tevita the song *Si'i Lili Viola* about the paradise that was Tonga; an isolated, simple, untroubled tropical Eden abundantly endowed with fragrant flowers and young women, where the simple Polynesian fish-coconut-taro village lifestyle was followed.

It conjured up memories of his own childhood on the very similar Lakemba Island, so far from Suva, where he now felt so alienated in this Polynesian-Melanesian-English-Indian-Chinese-tourist city that controlled the huge island's copra-sugar-gold-tourism economies, but which from birth he was duty-bound to deal with.

2. Rough seas: this is a metaphorical phrase: Ratu Tevita had duties to fulfill in Suva. Remember that the Fiji Islands are in the middle of an ocean renowned as being pacific or peaceful.

3. Salusalu: a massive garland of flowers and sweet-scented leaves, presented to distinguished guests at formal occasions. A Polynesian Lei has a single string of colourful flowers around the neck, but a salusalu has multiple strings of flowers hanging from a cord tied at the back of the neck.



4. Mocelolo 'mothelolo': or *Dendrocnide vitiense*, has small fragrant scarlet flowers. It is in the stinging nettle family, and related to the NZ ongaonga bush and the Australian Gympie-gympie tree. So be sure to carefully identify it before picking any flowers.

5. Bua, or Bua ni Viti, or Se-ni-tiare, or 'Tahitian' gardenia, is actually indigenous to Vanuatu, Fiji and Tonga. Its flower is usually white and it has a delightful scent.



It was taken by early Polynesians to the Cook Islands and Tahiti, was first collected by Europeans in Tahiti, and has become the signature flower of those island groups.



6. Kukuwalu (*Pandanus joskei*) is a fragrantly-perfumed plant indigenous to the wetter coastal parts of Fiji. It is rarely cultivated, and when a gardener in Suva tried to do so, it took seven years to flower.

7. Langakali: (*Aglaia saltatorum*) is a shrub or tree, five or more metres tall, belonging to the mahogany family, and found in Fiji, Niue, the Solomons, Tonga, Vanuatu and Wallis-Futuna Islands. It has been harvested for its tiny but fragrant flowers, and it is now a threatened species due to habitat loss. 'Lagakali' is its name in Lau and Bau, but other local names are 'kautoa,' 'misi,' 'cavucavu' and 'kula.'



+ Si'i Lili Viola +

During Prince Tungi Mailefihi's courtship of Salote in 1915, he commissioned a member of his singing group, Tu'ivakano Polutele, to compose this song. [Si'i Lili Viola.MP3](#)

1. Si'i, lile viola lose hina
Fisimoto matala he lilifa,
Isa ete nofo 'I he toafa,
To'eloto tangi 'i he potulala. x 2

*Fakapo he kohai te ne lava,
'E te manatua 'ae 'ofa'anga,
Ne ngangatu mai o alaha,
Feluteni si 'eku 'ofa ta'engata.*

2. Ake ma-i pe va'a he peau,
Tofu faingata'a ene ha'u,
Ka neongo si'i lupe ni kuo 'alu,
Ho sino na te u fua pe'e au. x 2
Fakapo.....

My **darling**, redolent of violet lilies, white roses,
a flower bud blooming on towering cliffs,
alas, I wander in the wilderness
showering tears on the desolation.

*Woe to me, for who can get over
thinking about my loved one,
awakening memories of the fragrance?
Return to me, my love.*

Will the waves roll the canoe
on the point of coming ashore?
although you, wild pigeon have now departed,
your body splendid with override breasts.

Pronunciation guide

1. Isa! Isa! vulangi lasa ndina
Nomu lako au rarawa kina
A'thava beka ko a mai thakava
Na nomu lako au na senga ni lasa.

*Isa lei, na nong-gu rarawa
Ni ko sa na vondo ena mataka
Mbau nanuma, na nondatou lasa,
Mai Suva nanuma tiko nga..*

2. Vanua rongo na nomuni vanua
Kena tha ni levu tu na ua
Lomang-gu voli me'u mbau butuka
Tovolea ke mbalavu na mbula.

3. Vanua rongo na nomu yanuanu
Kena kau wale na salusalu
Mothelolo, Mbua, na Kukuwalu
Langakali, mbamba na rosi ndam.

I learnt this version during WW2 when dad was away from home in Suva

Isa, Isa you are my only treasure;
Must you leave me, so lonely and forsaken?
As the roses will miss the sun at dawning,
Every moment my heart for you is yearning.

*Isa Lei, the purple shadow fall,
Sad the morrow will dawn upon my sorrow;
O, forget me not, when you're far away,
Precious moments beside old Suva bay*

Isa, isa: my heart was filled with pleasure
From the moment I heard your tender greeting.
Mid the sunshine we spent the hours together—
Now so swiftly those happy hours are fleeting

O'er the ocean your island home is calling,
Happy country where roses bloom in splendor.
Oh, if we could but journey there together
Then forever my heart would sing in rapture.

This web content was put on NZFS in Feb 2024.
It has been getting an average 23 visitors a week.

A call to take care the new supporting legislation, or "canoe," supporting the Treaty of Waitangi, because it is a sign of a new summer of Maori pride.

Toia mai¹ te waka nei
Kumea mai te waka nei
Ki te takotoranga i takoto ai
Tiriti² te mana motuhake³

Haul this canoe
drag the canoe up here
to its resting place;
the Treaty gives us our autonomy.

Te tangi a te manu e⁴
Pipi-waha-rau-roa⁵
Kui! Kui! Kui!
Whitiwhiti ora!
Hui e, tāiki e.

May the cry of the bird,
the shining cuckoo
- Quee! Quee! Quee! -
signal a change for the better.
Draw together, become intertwined!

Toia mai te waka nei.MP3

Toia Mai Te Waka Nei is the second verse of *Tenei ra a Waikato*, a song that master carver Piri Poutapu composed after he was instructed by Te Puea Herangi, in 1936, to build seven carved waka taua representing the people of the seven principal voyaging canoes that arrived in Aotearoa from Hawaiki.



The restoration of *Te Winika* for the 1940 centennial of the Treaty was a milestone in the renewal of Maori mana and autonomy. Here it is seen in March 1938, carrying the Governor-General to Turangawaewae for the opening of Turongo, the Maori King's new carved house. It is now in the Waikato museum.

Along with other waka taua, it went to Waitangi for the 1940 centennial of the signing of the Treaty, where they were shown nationwide on newsreels in picture theatres as symbols of a Maori renaissance.

As a result, hapu scratching a living in depopulated back country areas, impoverished and isolated after a century of war, poverty and epidemics, got the message that conditions were about to change for the better.

Here is the first verse, with the same chords.

Tenei ra a Waikato.MP3

G Tenei ra a Waikato

Em Tahī tu tonu te ha-ere

G i te mataara **C** o nga marae

A7 i takahia nga wa o muri

G ahakoa tupuhi nga hau

nga hau o te ao

Kui! Kui! Kui!

G Whitiwhiti **C** ora!

D7 Hui e, taiki **G** e.

On this day, Waikato people

started out on a mission

to alert all the marae

struggling in the back country areas, that

even though the winds have been stormy,

the winds of the dawn

- Quee! Quee! Quee! -

are signaling a change for the better.

Draw together, become intertwined!

1 Toia Mai

A big ornate war canoe was a symbol of the independence and mana of the tribe. (like a British battleship in the early 20th century and a US aircraft carrier today) Its wood and bindings needed protection from the elements. So it was hauled from the water after use and stored in a boat shed. Piri Poutapu and his team began their project by hauling the waka *Te Winika* out of the mud at the mouth of the Waikato river. It had been built in the early 1800s, was sunk by Von Tempskys' Rangers in the 1860s and had been rotting away in the mud.

2 Te Tiriti

At Waitangi in 1840, after years of shifting alliances and musket-fueled conflict introduced through trade, Māori rangatira signed Te Tiriti o Waitangi with the British Crown. The Māori text affirmed British governance (kawanatanga) while guaranteeing Māori authority (rangatiratanga) over their lands, taonga, and communities. But a giant land grab followed, (**E Pa To Hau page xx**) as British officials and settlers disregarded the treaty's promises. For more than a century, Māori were alienated from their whenua through legislation, deception, and force.



3 Mana Motuhake

Literally "separated prestige," or the authority and capacity to be autonomous.

This is a political term created during post-Waitangi attempts by Maori groups to continue to control their own affairs or regain jurisdiction that had been removed or lost.

4 Te Tangi A Te Manu

This is an old karakia (*Whakarongo ki te tangi o te manu e karanga ake nei, hui, hui, hui, huia...*) whose words have been incorporated into this modern poi song. It connects us to world of the atua by way of bird-calls, and then it focuses on the good news of the shining cuckoo's distinctive September bird-cry announcing the end of winter ...*May the spirits give us a summer that is without storms or drought.* Metaphorically ...*May the spirits give us what the Treaty promises.*

5 The Shining Cuckoo

The Pīpiwhararua spends winter in the Solomon Islands and then flies down to New Zealand in late September to breed in our forests. It replaces the eggs in Grey Warblers' nests with its own eggs, and leaves those little birds to hatch and rear its chicks.



Wiremu (Piri) Te Ranga Poutapu



(Ngati Koroki, Tainui)

Born in Maungatautari in 1905, the son of Pouaka Winikerei, a carpenter, and of Rangitauu Paraki. He was whangaied to Te Puea Herangi and accompanying her to Ngaruawahia in 1921 to establish Turanga-waewae marae. Piri worked mainly as a carpenter. His first carving project was Pare Waikato, in 1927. In 1929 he went to study carving at Ohinemutu for 3 years, learning from Eramiha Kapua adzing and carving, as well as karakia and rules of tapu proper to the art.

In 1932 he returned to Ngaruawahia and established a carving school similar to that at Ohinemutu, then in 1936 he began a project to carve seven war canoes for Te Puea. Due to lack of funding, only three of the projected seven canoes were completed for the nation's centennial celebrations at Waitangi in 1940. In 1943 he quarrelled with Te Puea and left Turangawaewae. Without his expertise the canoes were not kept in good repair and could not be used for ceremonial occasions.



The original Tahere Tikitiki

In 1971, for the Auckland Anniversary Regatta, he once again repaired *Te Winika*, and trained the crew for the Auckland event. The following year, the building of *Tahere Tikitiki II* began at Ngaruawahia. He led the team renovating the old central hull section and performed the necessary rituals. *Tahere Tikitiki II* was launched in 1973.

In 1974 he was made an MBE. He was planning the final designs of several more canoes when he died at Turangawaewae in August 1975 and was buried on Taupiri Mountain.

Web document made May 2008. Thanks to Turongo Paki for additional information in 2012, and to Jac McGowan in 2025. In 2018 this document was getting 95 visits a week, and in 2026 visits had increased to 230 a week.

A lament of the Ngati Apakura people. They lived near present-day Te Awamutu, amidst abundant groves of peaches, apples, almonds and grapes, and growing crops for the profitable Auckland market. But after the Waikato Lo.and War in 1864, the invading British sent Ngati Apakura into exile south of Taupo.

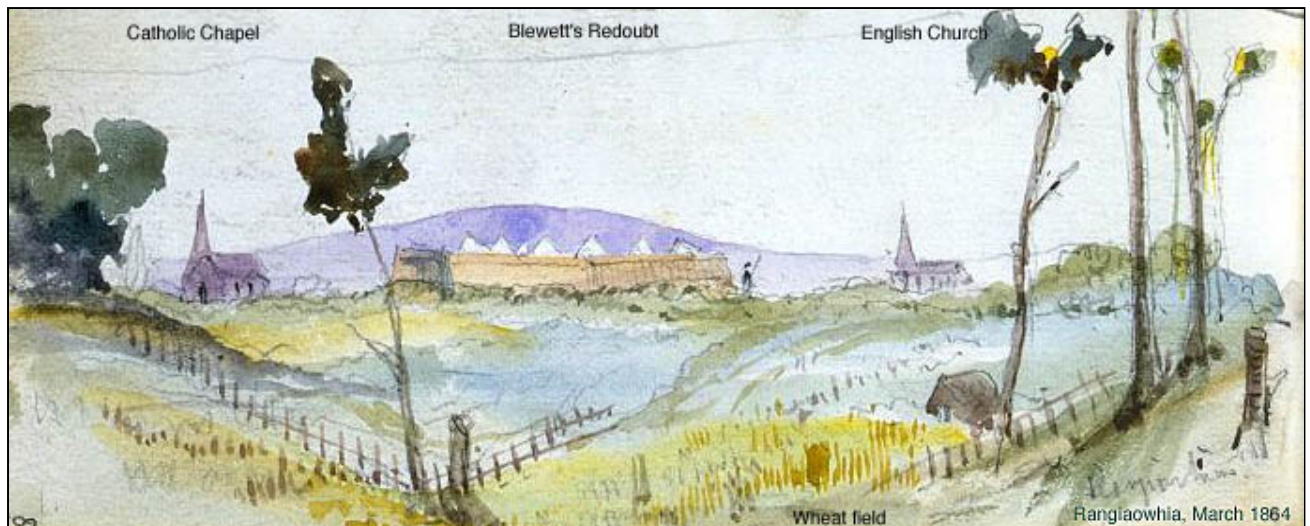
Toia mai te waka nei.MP3

E pā tō hau, he wini raro, He homai aroha Kia tangi atu au i konei; He aroha ki te iwi Ka momotu ki tawhiti ki Paerau	Your breath touches me, oh north wind bringing sorrowful memories so that I mourn again in sorrow for my kin lost to me in the world of spirits.
Ko wai e kite atu? Kei whea aku hoa i mua rā, I te tōnuitanga? Ka haramai tēnei ka tauwehe, Ka raungaiti au, e.	Where are they now? Where are those friends of former days who once lived in prosperity? The time of separation has come, Leaving me desolate.
E ua e te ua e tāheke Koe i runga rā; Ko au ki raro nei riringi ai Te ua i aku kamo.	O sky, pour down rain from above, while here below, tears rain down from my eyes.
Moe mai, e Wano, i Tirau, Te pae ki te whenua I te wā tūtata ki te kāinga Koua hurihia.	O Wano, sleep on at Mt Titiraupenga overlooking the land near our village that has been overturned.
Tēnei mātou kei runga kei te Toka ki Taupō, Ka paea ki te one ki Waihi, Ki taku matua nui, Ki te whare kōiwi ki Tongariro.	Here we are beyond the cliffs of western Lake Taupo, stranded on the shore at Waihi, near my great ancestor Te Heuheu Tukino lying in his tomb on Mt Tongariro.
E moea iho nei Hoki mai e roto ki te puia Nui, ki Tokaanu, Ki te wai tuku kiri o te iwi E aroha nei au, ī.	I dream of returning to the hot springs so famous, at Tokaanu, to the healing waters of my people, for whom I weep.

The golden age

The Ngati Apakura people used to live at Rangiaowhia, near present-day Te Awamutu, and in the district extending to the Waipa River in the direction of Pirongia. In the 'golden age' of the 1850s, this thriving agricultural town was the "food bowl" of the Waikato, producing wheat, maize and potatoes for the Auckland market. It also had an Anglican church, a Catholic Church, flour mills, stores, schools, racecourse, and great groves of fruit trees. In 1855 the Waikato tribes produced 5500 tons of wheat and 600 tons of potatoes. Fully-laden canoes shipped the produce down the Waipa and Waikato rivers, then across the Awaroa portage and Manukau Harbour to Onehunga.

Long lines of men and women trekked their produce along the Manukau road to Auckland. Some Auckland merchants who bought this produce pioneered an export trade to the goldfields in California and Australia.



Conflict

The relationship appeared to be mutually beneficial, but the racial conflict which led to the wars of the 1860s was mainly economic in origin: Auckland farmers resented Maori competition because Maori were undercutting them in the market. The Maori tribes, while growing European crops and using European equipment, retained their traditional communal methods of organised work, enabling them to produce crops at lower costs than the European farm system where profit-taking landowners and non-labouring supervisors took 80% of the returns.

So European farmers changed over to sheep and cattle farming, while Maori farmers stuck to growing crops. This led to numerous petty squabbles as Maori pigs rooted up European pastures and European cattle destroyed Maori crops.

Exile

Rangiaowhia was attacked in February 1864 during the Waikato War although it was designated as a safe area for non-combatants, and undefended. After a brief battle, large amounts of food supplies were captured. Then two months later, after the nearby Battle of Orakau, Ngati Apakura were thrust out of their homes, and their lands were confiscated. A section of them then travelled south toward Taupo.

In what is now Pureora Forest Park, **Te Wano** asked his people to climb with him to the top of Titi-rau-penga mountain (an eroded volcanic plug) so that he could gaze once more upon his former home. But he died at the summit, and was laid to rest in a cave there.

The others travelled on south to Lake Taupo, settling at Waihi and Tokaanu on the southern shores of the lake. There they were struck down by an epidemic, and most of them died.

In lamenting the death of her cousin, Rangiamoa was mourning the fate of all her people.

Posted on the net in 2007. Thanks to Turongo Paki for additional info in 2012. Visited by 100 people a week in 2020, and 120 a week in 2026.

Paikea is a mythic ancestor of the Ngati Porou tribe. Various legends say he came from Hawaiki to Whangara, just north of Gisborne, riding on the back of a taniwha. These stories inspired Witi Ihimera's 1987 novel, *Whale Rider*, and the subsequent 2003 cinema film.

1870s haka.MP3

Uia mai koia,¹ whakahuatia ake;
Ko wai te whare nei e?
Ko Te Kani / Ko Rangi / Whitireia!²
Ko wai te tekoteko kei runga?
Ko Paikea! Ko Paikea!³

Whakakau Paikea. Hei!
Whakakau he tipua. Hei!
Whakakau he taniwha. Hei!
Ka ū Paikea ki Ahuahu. Pakia!⁴

Kei te whitia koe
ko Kahutia-te-rangi. Aue!⁵
Me ai tō ure ki⁶ te tamahine⁷
a Te Whironui - aue!⁸ -
nāna i noho te Roto-o-tahe.⁹

Aue! Aue!
He koruru¹⁰ koe, koro e.

1930s action song.MP3

Ask and you will be told;
What is the name of this house?
It is Te Kani / It is Rangi / Whitireia!
Who is the carved figure above?
It's Paikea! It's Paikea!

Paikea swims to the surface. Hey!
A wizard emerges. Hey!
A deep-water prodigy is wading ashore. Hey!
Paikea lands at Ahuahu. Slap!

Your identity is entwined
with Kahutia-te-rangi -yes!-
You were intimate with the daughter
of Te Whironui - really!-
who settled at the Lake-of-menstrual-blood.

Alas! Alas!
You are now a figurehead, old one.

- Uia Mai Koia** is an old haka which tells of the origins of the Ngati Porou people of the North Island East Coast. There is also a Te Arawa variant. [See below](#)
- Te Kani / Ko Rangi / Whitireia.** Various meeting houses are named in different versions of this song. *Te Kani* refers to a meeting house built at Tolaga Bay in 1880 identified with [Te Kani-a-Takirau](#). *Waho-te-rangi* is a smaller, older meeting house at Whangara, identified with Kahutia's ancestor, [Waha-o-te-rangi](#). *Whitireia* is a meeting house built at Whangara in 1939. This name is used in the *Whale Rider* version of the *Paikea* song.
- Paikea,** Paikea's name in Hawaiki was Kahutia-te-rangi; he received his name of Paikea because he came to this land on the paikea, or whale.
- Ahuahu.** Various islands throughout Polynesia bear this name, in order to localise the Kahutia-te-rangi /Paikea story in that region. In NZ, Ahuahu is now called Great Mercury Island.
- Kahutia-te-rangi** - Mr Endurance, who became one with the whales and colloquially "rode on a whale."
- Me ai tō ure ki.** Literally *You coupled your penis to*. A more delicate phrase was used, *Me awhi o ringa ki, You took into your arms*, when the old chant was converted into an action song for WW1 fundraising purposes in 1917.
- Te tamahine a Te Whironui.** The daughter of Te Whironui. Her name was **Huturangi**.
- Paikea took Huturangi as wife and she gave birth to Pouheni. And Pouheni => Tarawhakatu => Nanaia => **Porou-rangi**, the founder of the Ngati Porou iwi.
- Te Whironui,** the captain of the *Nukutere* waka, which arrived in NZ seven generations before the *Mataatua* waka. Ref. [Ngatirua](#)
- Roto-o-tahe.** This is sometimes written as Roto-o-tahi. It is a small lake on the coast midway between Whangara and Tolaga Bay. An old marae site, named on the map as Rotootahi), is just inland from it. The lake is apparently covered with blood-red water weed.

10. **He koruru koe.** You are now a figurehead.

photo =>

The history of the song

Mikare Pewhairangi, a Tokomaru Bay farmer, composed *Paikea* as a haka in the 1870s. He also composed other memorable haka; *Kura Tiwaka*, *Taramai Nuku* and *E Kui E Kui*.

Tui Pewhairangi, who was a member of the Hikuwai men's hockey club in the 1930s, says that they combined with the Marotiri women's hockey team in the Cultural competition at the Maori Hockey Tournament at Gisborne to present *Paikea* as an action song, which they performed on horseback! Their tune is still used today, he said, but some people have altered the words. (*Tuini : her life and her songs*, 1985)



During the First World War (1914 - 1918) the words of the *Paikea* haka were made less direct - *ai tō ure* was changed to *awhi o ringa* - the actions were adapted to music in waltz time, and it was performed as an action song, as above. (Ngāta & Armstrong, 1960)

Te Arawa version of this song

This tells of the origins of the Arawa people further south, around Rotorua. Ngātoro-i-rangi was the navigator of the voyaging waka *Te Arawa*. Some say the Arawa haka was modified in the 1870s to become the 'Paikea' haka taparaha telling of the Ngati Porou people's origins. Other sources say it was copied from the Ngati Porou version.

Uia mai koia, whakahuatia ake
Ko wai te [waka](#) nei e?

[Te Arawa!](#)

Ko wai te [tohunga o](#) runga?

[Ko Ngātoro-i-rangi!](#)

[Ko Ngātoro-i-rangi!](#)

Whakakau [Tainui](#), hei!

Whakakau [Mataatua](#) hei!

Whakakau [Tokomaru](#) hei!

Ka ū [Te Arawa](#) ki [Maketu](#), pakia!

Ko [Tama-te-kapua te tangata](#) o [runga](#)

Me ai tō ure ki te [ruahine](#)

a [Ngātoro-i-rangi](#)

Nana i noho te [kei o te waka](#),

Aue! Aue! [Ka raru](#) koe ['Toro](#) e.

Ask me and I shall declare

What is the name of the canoe?

It is Te Arawa!

Who is the high priest aboard her?

Ngātoro-i-rangi!

It's Ngātoro-i-rangi!

The canoe Tainui glides along, hei!

The Mataatua glides along, hei!

The Tokomaru glides along, hei!

And the Arawa lands at Maketu. Slap!

Tama-e-Kapua is her commander

and he is intimate with the wife

of Ngātoro-i-rangi

who sits in the stern of the boat,

Alas! Alas! You will be troubled, 'Toro.

Whales in Polynesia

Tinirau

Polynesians have had whales as voyaging companions for thousands of years.

There were perhaps 200,000 whales in the Pacific before European whalers arrived.

The oldest whale stories involve **Tinirau** (Tini Rau, Kinilau, Sinilau, Tinilau), **the god of the whales**, who could appear as a terrifying fish with its mouth wide open and ready to devour its prey, or as a handsome young man. Tinirau had a wife called Hina who was a goddess of the Moon. [Pantheon.org](#)

In later stories, Tinirau was a chief who had a baby son, Tutunui. He threw the child in the sea and it became a whale. The wicked Kae asked Tinirau for a ride back to his village on Tutunui, and when he got there, he killed and ate Tutunui. [Tongatapu.net.to](#)

And today this has been sanitized as a children's story. Tinirau is chief with a pet whale which takes him on adventures to other lands and safely home again.

Notice how these stories have been transformed from great myths (expressing the deepest fears, conflicts, and ideals of the Polynesian people), to a soothing story about a "real" person.

So is Paikea a real person?

Is Kahutia-te-rangi/Paikea a real person? I think he is a real person the way Kupe, or Robin Hood, or Mary Magdalene are real persons. Each of these is the composite of several historical people, and their stories help us face our fears and shape our ideals.

God of Sea Monsters

Note the ideas associated with Paikea. In older Polynesian societies, Paikea is the god of sea monsters, the son of Rangi and Papa. Crabs are called paikea in the Cooks and pai'ea in Hawaii, and humpback whales are called paikea in NZ Maori dictionaries. Myths about Paikea personify the awesome endurance of creatures that challenged and survived the stormy seas - crabs surviving hurricanes in the tropics by clinging to drifting logs, and humpback whales heading down into the roaring forties every summer.



There are several different local variations of the Kahutia-te-rangi story-

1. after a hurricane, he makes a raft out of debris,
2. or he chants a karakia which enables him to swim a long distance to shore,
3. or he rides in a waka named after a whale,
4. or he becomes one with the spirit of the whales,
5. or he rides on a whale,
6. or he is a whale,
7. or he is a taniwha.

And in each variant of endurance at sea Kahutia-te-rangi becomes known henceforth as "Paikea" = "Mr Endurance." [See below](#)

Many believe that Paikea is a real person who truly rode on a whale from Eastern Polynesia to the East Coast. We need to understand the perspective from which this a real person's true story.

Two Ways of Thinking

We humans have two ways of thinking:

- Literal** - "left-brain" - step-by-step logic, grasping one little bit at a time, and
- Symbolic** - "right-brain" - intuitively grasping whole ideas all at once, by the association of images and patterns.

Older societies used both literal and symbolic thinking. But in our Western society, the Greek/Roman founders of our culture concentrated increasingly on literal, step-by-step, cause-and-effect thinking. (- using the left side of the brain). This gave us Greek logic, and Roman roads, and geometry, and geography, and technology and ultimately this internet communication. The downside of all this is that we tend to pull stories apart and judge each detail as a literal fact.

We Westerners have largely lost the ability to understand symbolic reality. This has led to some strange results:

- early Pakeha "scholars" distorted voyaging stories to produce a Great Fleet as "factual history." — Creationists have tried to prove that Bible stories are objective accounts of historic events.
- Older kids are unable to believe that Father Christmas really brings them presents. (The annual Father Christmas ritual acknowledges and deepens parents' love for their children, and that parental love is real and true.)

Polynesians' Symbolic Thinkin

Symbolic reality involves the intuitive association of ideas through images and patterns. (The right side of the brain is used for this.) Here-and-now truth is conveyed by vivid analogies in the stories we Westerners call myths. But we literal, left-brain-using Westerners analyses mythic stories as if they were distorted histories of events long ago, far behind us, instead of seeing them as analogies exploring our own here-and-now fears, conflicts and ideals.

However Polynesians of a millennium ago still had well-exercised symbolic thinking. They saw ancestors as being in front of them, leading them. Life on their little tropical islands was physically comfortable - always warm, plentiful food, few enemies - but boring. To live life to the full, challenges were needed - what is beyond the horizon? "*Let's follow Maui and pull up another island!*" Achieving that reality, I think, is what pushed them across the Pacific.

In Tahiti they could voyage west back to Rarotonga, and home again; voyage north to Hawaii, and home again; and they would eventually get east to South America, and come home with kumara; ...

But south...???

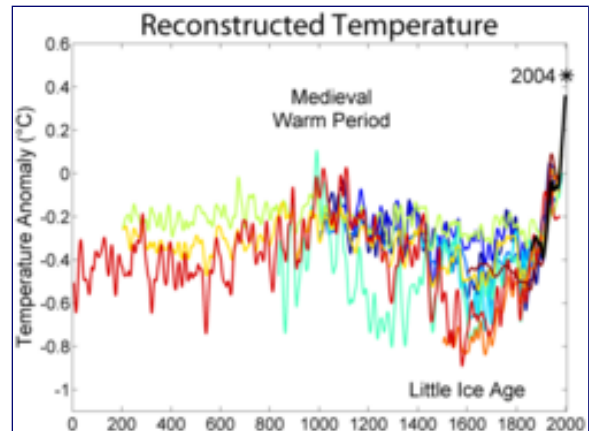
There was obviously land to the south-west, because millions of birds were seen migrating up there each spring and back down from there each autumn. But their waka ran into bone-chilling prevailing sou'westerly weather when they tried heading south. They were confronted by stormy seas, they were soaked by frigid waters, they were decimated by hypothermia. How many never came home?

The Medieval Warm Period

But about 1000 years ago there began a time of global warming, the Medieval Warm Period. And with warmer waters to sail in, some made it to New Zealand, and back again. Over the next couple of centuries others followed.

Then the climate cooled, the route was blocked off again. And by then kumara had been brought from South America (before 1250 AD). So how could you get the kumara down to New Zealand?

Impossible!



Whale Migrations

Unless you went with the humpback whales? Every August, an estimated 120,000 of the humpbacks started arriving at the warm sheltered lagoons of the South Pacific so the females could give birth.

Every October they headed south, slowly, protecting their babies from Orca killer whales on a 5000 km journey to the Antarctic feeding grounds. They traveled in pods, the big old bull whales in front breaking the force of the waves. They came down past the east coast of the North Island of New Zealand in November, using the shallow bays as protection against killer whales.



... breaking the force of the waves.

If you got the breeding whales familiar with your presence in the lagoon over a few seasons, and if you built a waka the size of a whale, and if you traveled south in the middle of a migrating pod, then you would be sheltered from those bone-chilling waves all the way to the east coast of the North Island of NZ.

The Truth in all these Stories

But this attempt of mine to connect up historical details is just minor left-brain stuff. When you hear people from the East Coast of Aotearoa proclaim...

"Ko Paikea te tipuna taniwha tangata."

...they are proudly acknowledging, in vivid symbolic format, that...

"...our Polynesian ancestors lived life to the very edge, by venturing far across the deep and distant waters,

...they succeeded in their ventures because they strove to become at one with the great animals of the deep ocean,

...and these ancestors are still there in front of us, calling us to follow their example, until we also achieve one-ness with other creatures."

The many Paikea Stories

Paikea was a very important ancestor of the East Coast tribes; Ngati Porou especially, also the Poverty Bay tribe of Rongowhakaata and Ngai Tahu, who later migrated to the south. Paikea is also an ancestor in stories of the Cook Islands and the Society Islands (Tahiti etc.) These are fables emphasizing the endurance of ancestors, not factual histories.

1. Te Matarohanga -Tahiti

As recorded from Moihi Te Matarohanga, Paikea landed at Ahuahu Island near Te Pakaroa district of Whangara in Tahiti. *S. Percy Smith, The Lore of the Whare Wananga, 1913*

2. Mauke - Northern Cook Islands

A man from Mauke (Northern Cook Islands) was out fishing one day in his canoe when a storm caught him at sea and blew him farther and farther away from the island. He was blown very far by the storm, and finally reached land - the island of Mangaia. The people there did not want him to stay and were on the point of killing him when a woman who was half-Maukean took him under her protection. With her help, he escaped from Mangaia and sailed to Rarotonga where he finally left on the waka *Takitumu* (Takitimu in NZ) when it sailed to New Zealand. *Lonely Planet - Rarotonga*

3. Mangaia - The Areitereu

The Ngai Tahu writer Judy Voullaire says the man blown out to sea from Mauke was named Kahutia Te Rangi. He had swam around collecting tree trunks and pandanus leaves, tied them together in a raft, then let the current carry him south.

In the Cook Islands, says Voullaire, paikea are the tiny crabs that survive hurricanes by clinging to sea wrack, and Paikea is the name of the Polynesian crab god, and other things that emerge from the sea. When Kahutia Te Rangi was washed up on Mangaia, he decided that from then on, he would call himself Paikea. He escaped from Mangaia on a waka named after a whale, the *Areitereu*.

4. Great Mercury Island - Northland NZ

William Colenso, (*Transactions of the New Zealand Institute 1881*), wrote that Paikea was the son of Uenuku and half-brother of Ruatapu. However Ruatapu was the son of a slave and when Uenuku insulted him about his low rank, he got revenge by plotting to drown his brothers when at sea in a canoe of their father. Only Paikea survived the sinking of the canoe, making land again at a place called Ahuahu (Great Mercury Island of the coast of Northland, NZ), by chanting a long spell which gave him strength enough to swim the long distance.

Paikea took a wife at Ahuahu named Parawhenuamea and they had several offspring; Marumuri and others. Later, Paikea travelled to Whakatane where he took as a wife Te Manawatina, and eventually to Waiapu where he married a woman named **Huturangi**, daughter of **Whironui**, the captain of the **Nukutere canoe**). Paikea and Huturangi had **Pouheni** who then married Nanaia and bore **Porou-rangi**, the ancestor who founded the Ngati Porou iwi. (Waitangi Tribunal Research Documents)

Te Kani-a-Takirau

Ko wai te whare nei e? Ko Te Kani !

Te Kani-a-Takirau, 1790 -1856, Ngati Porou leader, lived at Uawa (Tolaga Bay). Several descent lines of great importance to Ngati Porou converged in him. Resembling the priest-kings of central Polynesia, he was widely held in reverence and was famous for his generosity. Tradition has it that he was buried at Te Ana-a-Paikea, the island offshore of Whangara village.

Te Kani-a-Takirau never grew his own food, was waited on and fed by a few people of high rank. He refused to sign the treaty of Waitangi in 1840, although he was friendly towards European traders. And he never became a Christian, although he protected the mission that was established at Uawa in 1843.

Later, when he was offered the Maori kingship he declined, saying: "*Hikurangi is the mountain, Ngati Porou are the people and Te Kani is the man.*" Mount Hikurangi had never moved to dominate the centre of the island, like the other mountains, but had stayed with Ngati Porou, and so would he.

This was put onto NZFS website Nov 2003, revised Aug 2007, revised and reformatted 2021
In 2020 it was getting an average 105 visits a week. In 2026 they had risen to 185 each week.

NZ soldiers in Singapore introduced Prince Tui Teka to this Indonesian love song, and Ngoi Pewhairangi wrote these Maori lyrics for Tui Teka to sing to his wife Missy.

Ki a koe te tau
āku mihi e.
Ahakoa haere koe ki hea
maku rā koe e whai atu e.
Ko taku aroha
ka ū tonu.

Tena ra e hine
huri mai rā ki ahau e tau nei
hei, utanga atu,
e Ipo.

Otirā, e hine,
ku-a tau-nga kē tēnei tinana,
a-ue, ki te aroha
e Ipo.

*My darling Missy
You are always on my mind
Wherever you may go
You take a part of me.
My love for you is endless
Keep me always in your heart
For you are a special part of
me. My never-ending love.*

Tēna ra e hine.....

To you, my darling
my greetings.
No matter where you go
I will follow close behind.
My love
will remain firm.

Come my beloved,
turn to me your spouse here
and I will support you
my darling.

Indeed, beloved
my whole self is at home,
Oh yeah! with your love
my darling. (*Eh! At night!*)

C Ki a kwe te tau
ā-ku **G7** mi-hi-i
A-ha-kwa ha-e-re kwe
ki **C** he-**G**-a
C Ma-ku rā ko-e e fai **G** a-tu e.
Ko ta-ku a-ro-ha
ka ū **C** to-nu **G7**

C Tē-na **F** ra e hi-ne
G hu-ri mai rā ki a-hau
e **C** tau nei
F hei, u-ta-nga **G7** a-tu,
e I-po **C** - **G7**

C O-ti- **F** -rā, e hi-ne,
G ku-a tau-nga kē tē-nei
ti-**C**-na-na
F a-ue, ki te a- **G7** - ro-ha
e I-po **C**

E Ipo MP3

Mimpi Yang Sedih MP3

The tune used is borrowed from a love song [Mimpi Yang Sedih](#) composed in Indonesia in 1972 by band-leader A. Riyanto and became very popular in Malaysia. The kapahaka group of the 1RNZIR soldiers based in Singapore quickly added it their repertoire as "*The Malaysian Love Song*".

Tui Teka visited Singapore during his 1980-82 tour of the Hilton Hotel entertainment circuit, and at an opportune time soldiers from from the kapahaka group and their families went up to mihimihi him. In that process they sang this song to him. A little while later, when Tui Teka met Ngoi Pewhairangi while courting Missy, Ngoi wrote Maori lyrics to its tune for him.

Ngoi Pewhairangi 1921-1985

Born Ngoingoi Ngawai in Tokomaru Bay, where she was raised in the Ringatu faith by relatives. Her aunt, Tuini Ngawai, groomed her in performance, composition and leadership. In the 1970s Ngoi began tutoring for the University of Waikato's certificate in Maori studies. Her skill in motivating people regardless of race, age, gender, or occupation led her to work in the Tu Tangata program, rescuing alienated urban Maori youth.

When Ngoi died at Tokomaru Bay in 1985, she was revered for her unstinting advancement of the Maori language and culture and for her ideal of a bicultural nation in which Pakeha would help to ensure the survival of the Maori language.

Prince Tui Teka 1937-1985

Teka was from Ruatahuna in the Ureweras, and had a musical childhood. His mother played mouth organ and clarinet, and his father was a saxophonist with a bush band. After learning guitar and saxophone at woolshed dances, Teka moved to Sydney and began a six-year stand with the Maori Volcanics showband on the Japan and Pacific circuit. Missy joined the show after their marriage in 1976. By 1981 they had returned to Tokomaru Bay ('We began to feel homesick') and he became a household name during the next year with E Ipo, and Teka originals including [Oh Mum](#).

Composed in Ruatoria in 1946 to welcome home survivors of the 28th Maori Battalion. Later, a happier lyrical party version was popularized by the Howard Morrison Quartet.

[Tomo Mai.mp3](#)

[Hoki Mai.mp3](#)



1. Tomo mai e Tama ma ki roto
I nga ringa e tuwhera atu nei,
Ki nga morehu o te Kiwi e,
Ki nga Tama Toa o tenei riri nui.

*Hoki mai, hoki mai ki te wa kainga,
Kua tutuki te tumanako,
Kei te kapakapa mai te haki, te haki
O Ingarangi i runga Tiamana e.*

2. Hoki ruarua mai e Tama ma
Ki nga iwi e tatari atu nei,
Kua mahue atu ra nga tini hoa
Ki runga whenua, iwi ke.

3. Na Te Moana ra ko te Wikitoria,
Hei whaka-maumahara-tanga e,
Ki o ratau tinana kei pamamao
Ki o ratau ingoa kei muri nei.

1. Enter boys into
these arms outstretched here
To the survivors of the Kiwi Army,
to the brave sons of this great war.

*Come back to your home district
Our wish has been fulfilled
as fluttering over there is the flag, the flag
of England over Germany.*

2. You return fewer in number, boys,
to the people waiting for you.
You have left many friends
in foreign soil, among strange peoples.

3. The Victoria Cross won by Moana
was a reminder
of the bodies far away
and the memories with us still.

1. Hoki mai e Tama ma ki roto, ki roto
I nga ringa e tuwhera atu nei,
Kei te kapakapa mai te haki, te haki
I nga rangi runga Tiamana e.

*Hoki mai, hoki mai ki te wa kainga,
Kua tutuki te tumanako,
Kei te kapakapa mai te haki, te haki
I nga rangi i runga Tiamana e.*

1. Come back boys into, into
these arms outstretched here
as fluttering is the flag, the flag
in the skies over Germany.

*Come back, to the village life
Our wish has been fulfilled
as fluttering is the flag, the flag
in the skies over Germany.*

The tune is from a 1938 movie, ***Goldmine in the Sky***.

There's a goldmine in the sky far away
We will find it, you and I, some sweet day
There'll be clover just for you down the line
Where the skies are always blue, ol' pal of mine



Henare Waitoa



Henare Waitoa

Henare Waitoa was born at Te Araroa on 13 April 1910, married Amiria Karaka from Mokonui in 1931 and died in 1968. In 1936, after moving to Tawata near Tikitiki, he became a dairy farmer working on a farming cooperative scheme developed by Ta Apirana Ngata through what became the Department of Maori Affairs. From 1939-1945 he wrote music to help Apirana Ngata with his fundraising for the 28th Maori Battalion.

According to Henare's brother-in-law Maru Karaka, *Tomo Mai e Tama Ma* was composed and arranged by Henare the night before it was first performed. Apirana Ngata had requested a new song to welcome Peter Awatere and 'C' Company, who were returning home to the East Coast after nearly 6 years away at war. It was taught to Ngati Putaanga Kapa Haka only

two hours before they went on stage at Ruatoria.

In 1972 Te Kapunga Dewes published a thesis (fully written in Maori) *Nga waiata haka a Henare Waitoa o Ngati Porou* about Henare Waitoa and his songs.

The Return of C Company

"NEWS RECEIVED TODAY THAT THE GERMANS HAD SURRENDERED UNCONDITIONALLY TO THE ALLIES, AT 0241 HRS 7 MAY 1945."

The Maori Battalion was in Northern Italy at the end of the war, helping persuade Tito that the port of Trieste did not belong to Yugoslavia.

Before dawn that day, the battalion marched to the parade ground and in complete silence waited the arrival of Padre Huata. Then, as at the end of so many campaigns, the troops sang the hymn 'Au E Ihu.'

The NZ Division was withdrawn from the Trieste area at the end of the month and moved to Lake Trasimene. In early September it was announced that memorial

services would be held at war cemeteries near the principal battlefields and that Crete would be visited first.

Second-Lieutenant Wright and 24 other ranks from the different tribes and of the main religious denominations were given this task and went into rigorous training in ceremonial rifle drill, haka, action songs and hymn singing; they embarked at Naples on 27 September and arrived at Suda Bay two days later. During the dedication ceremony, Padre Huata farewelled the Maori dead on behalf of the Maori people.

Similar ceremonies were later held at the Cassino and Sangro military cemeteries, and the men lying in smaller plots at Coriano Ridge, Faenza, Forli, Padua, Monfalcone and Udine were visited Padre Huata and a small party before the Maoris left Italy.

The Maori Battalion commenced its return to New Zealand on 6 December when they embarked on the Dominion Monarch at Taranto on 26 December, and they arrived in Wellington Harbour on 23 January 1946, berthing just after midday at Pipitea Wharf, almost the same berth as the Maori Battalion had departed from in the Aquitania nearly six years previously.



Colonel Henare, Eruera Tirikatene, Walter Nash, and Peter Fraser lead the Maori Battalion through Wellington on its return from WW2.

The 750 troops assembled on the wharf and were met with all the ceremony pertaining to the return of a war party in pre-pakeha days. Anania Amohau, a returned original member of the battalion, pranced and leapt towards Colonel Henare as between them the ancient ceremony of the wero was enacted.

Then women garlanded with greenery raised a tangi for those of the war party who would never return. And before the men could mingle with their people they had to be cleansed from the blood of their enemies and the tapu of the warrior had to be removed.

Hakas and action songs by the Ngati Poneke Maori Club were followed by welcoming speeches. Then the troops moved into the quay shed and sat down to a real Maori meal.

Throughout the afternoon, trains carried the Maori soldiers to a hundred welcoming marae. A train carrying the men of C Company arrived at Gisborne mid-morning on the 24th for their day-long welcome home, and the Ngati Porou warriors arrived at Ruatoria about midday 25 January 1946.

Maoris Gather At Ruatoria To Welcome Home Battalion

RUATORIA, January 21.

On foot, by horse and trap, by car and on horseback, Maori families have been coming from distant places inland and on the coast to gather at Ruatoria for the East Coast welcome to men of the Maori Battalion. They are bringing with them great sacks of sea eggs, dried eels, mussels and crayfish caught and carefully prepared by large numbers of women along the coast. In keeping with the ancient, well observed traditions of the East Coast, food in plenty must be on hand for homecoming warriors.

Published on folksong.org.nz in 2001, and modified in 2020.
In 2020 it got 260 visitors a week and in 2025, 190

A Maori Catholic hymn venerating Mary, the mother of Jesus, for accepting her role as mother of future generations. It is also sung at non-Catholic gatherings to praise the role of all mothers as "Whare tangata."

Ka waiata ki a Maria
Hine i whakaae
Whakameatia mai

Let us sing to Mary,
The girl who agreed.
*"Let it be as you say,
that I become
the house of mankind."*

***"Whakameatia mai
te whare tangata."***

Te whare tangata.

Hine purotu
Hine ngakau
Hine rangimarie
Ko Te Whaea
Ko te whaha
O te ao

A simple girl
A strong-hearted girl
A quiet girl.
The Mother of Jesus,
and the mother
of the whole world

**In five concise words,
Mary's reply
to the angel Gabriel
is connected to
the sacred role of women
in Maori society.**

Mea = to do. Meinga = to be done. Whakameinga mai = to cause to be done.
The East Coast dialect version of this = Whakameatea mai.

D Ka wai-ata ki a **G** Māria, **D** Hine i wha-**G**-kaae
Whaka-**D**-meatia mai, Te **G** whare **A** tangata.
Hine **D** purotu, Hine **G** ngakau,
Hine **D** rangi-**Bm**-mari-**G**-e
Ko Te **D** Whae-a, Ko te **A** whae-a, O te **G** ao **D**

"Ko te wahine te kaitiaki o te whare tangata."

Women are the guardians of the house of humanity.



The central role of women in Maori society rests on their connection to Papatuanuku, the Earth Mother, the element from which all life emerges and is nourished.

The status of women (mana wahine) is pivotal to the spiritual, emotional and cultural wellbeing of Maori society, and is inherent in a woman's role as **te whare tangata**, the carrier of future generations.

The sacred powers of te whare tangata are immortalised in the ritual of the pito, whereby the whenua (afterbirth) is returned to Papatuanuku to retain the link with the land that provides sustenance for the coming generations.

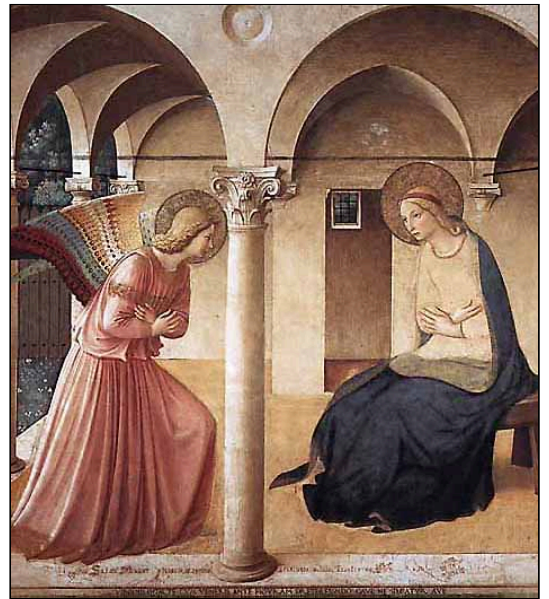
Whakameatia mai.....*may it be done to me according to your word.*

The angel Gabriel was sent from God to Nazareth, a city in Galilee, to Mary, a young woman espoused to a man whose name was Joseph.

And the angel said, "Hail, you are highly favored, for the Lord is with you: blessed are you among women. Behold, you shall conceive in your womb, and bring forth a son, and shall call his name Jesus. He shall be great, and shall be called the Son of the Highest: therefore that holy one born of you will be called the Son of God."

And Mary said, "Behold the handmaid of the Lord; may it be done to me according to your word."

(Summary of Luke 1:26-38)



Choral Performance

Richard Puanaki (1949-2021) taught at Catholic schools at Wairoa. In the mid 1980s he composed *Ka Waiata*, with the help of his whanau singing group *Te Whetu o te Rawhiti*.

Richard recalled how there was some resistance from conservative members of his church when he wrote this hymn. *"They all wanted me to change the 'whare tangata' and replace it with 'whare atua'. This is the womb being referred to, and the more traditional or conservative among us are happier with the divinity of Jesus, hence the womb as a 'house of God'."*



Ka Waiata is now a frequently-sung himene at powhiri. We sing it on our own marae.

Here are the St. Joseph's Maori Girls College. [Ka Waiata Maria St Joes.mp3](#)

In the 1990s, a 4-part choral score was written for *Ka Waiata*, and it was performed by the New Zealand National Youth Choir on their tour of North America.

In 2007 the Schuylkill Choral Society, a renowned choir in Pennsylvania USA, obtained permission from Mr Puanaki to sing it.

Here they are. [Ka Waiata Maria Schuylkill.mp3](#)

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It was getting 260 visits a week in 2020, and 215 visits weekly in 2026