



*E hīne e
hoki mai ra,
Ka mare ahau,
i te aroha e*

Oh darling
return to me,
I could die
for love.



POPULAR WAIATA WEBPAGES

Tutira mai nga iwi	1
Pōkarekare ana	4
Purea nei	8
Ka pioioi	9
He kakano ahau	11
E karanga e te iwi e	15
Tai aroha	17
Tiaho mai ra	19
Whakaaria mai	20
Pō atarau/Ha-ere ra/Now is the hour	23
E minaka ana	28
He hōnore, he korōria	29
Tofa my feleni	30
Isa lei / Si'i lile viola	34
Toia mai te waka nei	37
E pā tō hau	40
Paikea	42
E ipo	47

Now you can join Maori all over the world who make more than 300,000 visits to the NZFS webpages here every year.



Wi Huata wrote this song and taught it to his children while on a family gathering at **Lake Tutira**, north of Napier. He was explaining how the different iwi came together at the lake to support each other. Later he used this song to promote Moral Re-armament, uniting different cultures.



A Tūtira¹ mai ngā iwi
D Tātou tātou **A** e
 Tūtira mai nga iwi
B7 Tāatou tātou **E7** e
D Me te aroha - e ngā **A** iwi!
D Ki-a kō tapa-tahi²
A Ki-a kotahi **E7** ra.
A Tātou tātou e.
 Sing it all a second time.
 Then finish with...
D Tā - tou, **E7** tā - tou **A** E!!
 Hi aue hei !!!

Stand together, people
 All of us, all of us
 Stand firm, people
 All of us, all of us.
 Seek after knowledge
 and love of everybody!
 Be really virtuous
 And stay united.
 All of us, all of us.

All of us, all of us!!
 Hi aue hei !!

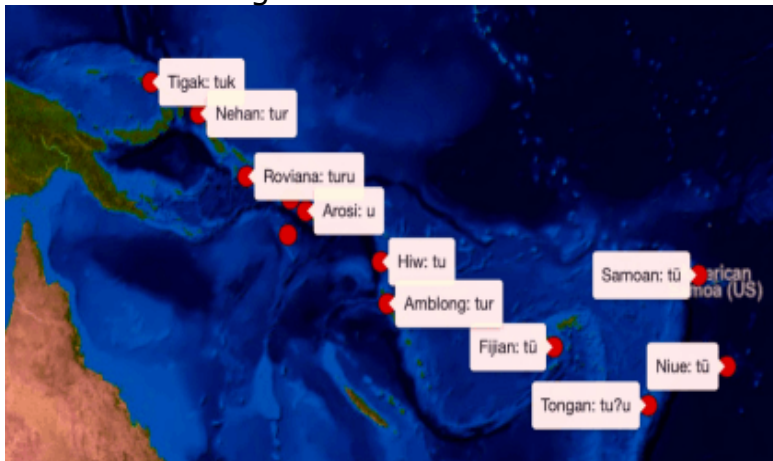
When you sing "Tutira" please notice the second syllable "Tiiii" is sung for 3 times as long as the next " ra ", to give the song a syncopated lift. Don't hammer the song out like preschoolers, with both those notes the same length.

1. Tutira

Today *tutira* usually refers to a row of people one behind another, such as in a queue. But Canon Huata was imagining a line of people forming a solid front, standing shoulder to shoulder, like the Maori Battalion.

All over Polynesia, **Tu** means 'stand.' It originates from **tuk** on the Tigak island offshore of PNG. And tuk may have come from **tung-gu**, meaning 'guarding' or 'standing guard' in Malayan dialects.

Tira comes from **sil** offshore of PNG, then **sila, tila, tira**; and on various islands it means a yardarm, a rope holding a sail, or a mast: all strong things that formed an unbroken straight line against opposing forces, and got you where you wanted to go.



2. **Kia or Kia Ka or Kia Ko?**

Usually Kia has the accent on the "Ki" as in **Kia Kaha**. But to keep the rhythm of the song, people usually sing . . . "**Kia k' tapatahi, Kia kotahi ra.**"

Wi Huata wrote, "*Kia tapatahi - Be united, think of ourselves as one people*"

And originally it would have been sung as "**Kia tapatahi, Kia kotahi ra,**" with a broken rhythm. But over the decades the folk process has shifted the emphasis to the strong "-a" and a k' has been inserted as a filler after it.

This enabled "**Kia k' tapatahi**" to match "**Kia kotahi ra,**" of the next line. This repetition of the six strong "a" sounds and the repeated *K, k, t, t, K, k, t, t* sounds actually creates a sense of unity among the singers.

Some songbooks have written this as Kia **ko** tapatahi, and some as Kia **ka** tapatahi. Williams' dictionary says **ko** can be put in front of a word for emphasis. The dictionary also says '**ka** is used in Maori poetry, possibly as an abbreviated form of **whaka-**. Perhaps it would be grammatically correct to write it as **Kia 'katapatahi**, being an abbreviation of Kia whaka-tapa-tahi "Be like one people."

Remember this is a call for unity. So the main thing is to all sing it in a unified way. Having some of the group singing Wi Huata's original "correct" lines while others sing the traditional rhythmical lines is not showing unity, eh?

Canon Wiremu (Wi) Te Tau Huata, MC, QSO, CBE (1917 - 1991)

Ngati Kahungunu; Anglican priest, military chaplain. Born at Mohaka, the eighth of eleven children of Hemi Pititi Huata and his wife, Ropine Aranui. From the age of 7 on, he attended Mohaka Native School. This meant walking about four miles each way, barefoot. When he was nine he had pneumonia and was unconscious for ten days. In 1933, aged 16, he began Form 3 (Year 9) at Te Aute College, which had just become a theological college also. He was ordained as an Anglican priest in 1940. While serving as assistant curate in Hastings, he developed contacts with the Tomoana family.

In 1943, he joined the 28th New Zealand (Maori) Battalion as chaplain. Part of the training he received at the hands of other Maoris of the contingent, was instruction in the art of saluting with the left hand. This caused great hilarity on the troopship until he was put straight. He was conned by the Colonel of the

battalion to accompany the men on the front line of the battle, where he became father-confessor to soldiers of all denominations. His duties included finding bodies and supervising the digging of trenches for the dead - both Maori and German - reading the burial service, and recording the location of the burials.



Padre Huata 1943

When they were back in the rear, he captained the battalion rugby team, helped to stage concerts, and conducted prayers and hymns before battle again. He learnt Italian songs and he was famous for his rendition of 'Buona notte mio amore,' (Good night my love) providing a running commentary as he went.

Captain Wi Huata MC returned to New Zealand with the Maori Battalion in January 1946, and when he returned to Hastings to resume his ministry, he married Ybel Tomoana, daughter of Kuini and Paraire Tomoana. After a stint in Rotorua, he moved, in 1952, to the King Country and Waikato. He organised hui and church conventions, including a national hui at Ngaruawahia in 1962. He also set up *He Toa Takitini*, an association to promote Maori arts and crafts and goodwill; its concert party travelled to marae around the country and in 1966 to Australia. He also assisted the *Maori Women's Welfare League* and promoted *Moral Re-armament* among Maori.

After his retirement in 1982 he was involved with the *Tu Tangata* and *Kohanga Reo*. In 1986 he travelled to San Francisco to lift the tapu on the Te Maori art exhibition there. He died in Hastings in 1991 and was buried at Ramoto, Wairoa.

The Moral Re-Armament movement

This **Oxford Group** started among Oxford University students in the late 1920s. In 1938, as nations re-armed for war, its originator, Frank Buchman called for a 'moral and spiritual rearmament' to work towards a 'hate-free, fear-free, greed-free world'. At the end of the War, under the name **Moral Re-Armament (MRA)**, a program of moral and spiritual reconstruction helped to reconcile former enemies, such as France and Germany. Current initiatives are aimed at:

- Encouraging care and responsibility in personal relationships and family life, in place of 'me-centredness' and blame;
- Strengthening moral commitment in economic life, in order to create jobs and tackle the root causes of poverty; (Canon Huata did much to get new industries established in his home town of Wairoa, so as to create jobs for his people there)
- Strengthening the foundations of democracy that guard against selfish interests, corruption and indifference.
- Forging networks among people from different faiths and cultures.
— As president of the organisation known as *Te Kotahitanga Tautoru*, Huata helped develop a Maori inter-church, recreational and cultural centre near New Plymouth)
- Healing the wounds of history. — Huata revitalised the Anglican church among Maori who associated it with the government's attack on Waikato.

This love song arose in Northland at the start of World War One, was sung at an army camp on Auckland's North Shore, then taken to the East Cape and modified into an action song telling of Paraire Tomoana's courtship of Kuini Raerena. It is now known and sung world-wide.

Beautifully sung by Maisey Rika	rika_pokare.mp3
Marching song by Inia Te Wiata	inia_pokare.mp3
Operatic display by Kiri Te Kanawa	kiri_pokare.mp3
Upbeat pop rock in Norway	sissal_pokare.mp3
Ukulele party song in East Timor	fila_fale_pokare.mp3
Soporific lullaby in South Korea	gi_da_riri_pokare.mp3

Pōkarekare ana, ngā wai o Waiapu,
Whiti atu koe hine marino ana e.

*E hine e, hoki mai ra.
Ka mate ahau, I te aroha e.*

They are agitated, the waters of Waiapu,
If you cross over girl, they will be calm.

*Oh darling girl, return love to me,
I could die, of love for you.*

Tuhituhi taku reta, tuku atu taku rīngi,
Kia kite tō iwi, raruraru ana e.

Whatiwhati taku pene, ka pau aku pepa,
Ko taku aroha mau tonu ana e.

E kore te aroha e maroke i te ra
Mākūkū tonu i aku roimata e.

I've written my letter, I've sent my ring,
so that your people can see I'm troubled.

My pen is shattered, my paper's all gone
But my love remains steadfast.

Never will my love be dried by the sun,
It will be moistened by my tears.

The waters are agitated" refers to his feelings of love for the girl, while "Hoki mai ra" is a plea to her to show the same feelings of love for him in return.

Tomoana's 1917 East Coast lyrics are Ngā wai o Waiapu, but the original 1914 Northland version was probably Ngā wai o Hokianga, while Ngā wai o Rotorua is a popular tourist variation, because it flows better, and the 'r' and 'o' sounds are pleasant. Aroha e is pronounced "ah RAW ha AIR." It is not "a ROW ha EH."

Often these days, only the first verse and chorus are sung, perhaps several times over, with added harmonizing in each repetition. But the second verse, with all its alliteration, is also great to sing.

The first lines contain an old figure of speech for feelings of sexual arousal.

"Ka rongo te wahine nei i te pai o te reo o te tangata nei otira kihai i pai tana whakarongo i te pokarekare o te wai, ka mahara te wahine ra me tuarua eia tana haka kia rongo pai ai i a i te reo o te tangata ra."

"This woman may have sensed approval in this man's response, but she'd not been sure if he sensed the turbulence of the water, and she thought she needed to repeat her performance to make sure she had sensed the man's approval." Te Puke o Hikurangi. Aug. 30th 1899 'Te Ngakau Pouri.'

Origins

Pariare Tomoana gave an account of the origin of Pokarekare Ana in 1921, in the 2nd edition of his booklet *"A Noble Sacrifice,"* sold in aid of a fund for Maori soldiers who had fought in The Great War of 1914 - 1918.

The original 1914 Northland version probably started something like *Pokarekare ana ngä wai o Hoki-anga*, and it was possibly set to a dance tune.

After World War One started in late 1914, Maori soldiers from different tribal areas met at Narrowneck Camp in Takapuna and swapped songs. The ditties would not have got to the East Coast until a year or so later.

The 19th and 20th Maori Reinforcements were training at Narrowneck in June of 1917, so it would appear that the *wai o Waiapu* phrase was not in the song before mid-1917.

Mervyn McLean (Maori Music, 1996) was informed by his mentor Arapete Awatere in 1973 that: "*Most songs were composed as a group effort,*

even though one person was credited with the song..... Songs were reworked because the melody and symbolism of the words were liked, and to make the song appropriate to the new context."

7. Pokarekare

These ditties emanated in the North of Auckland and were popularised in Narrowneck Camp, and eventually drifted to Torere in the the Bay of Plenty, thence to the East Cape. There they took the present form with appropriate action, and acquired close association with the last drafts of single men from the East Cape and Wairoa districts, known officially as the 19th and 20th Maori Reinforcements.

1. Pokarekare ana nga wai o Waiapu :
Whiti atu koe hine marino ana, e !

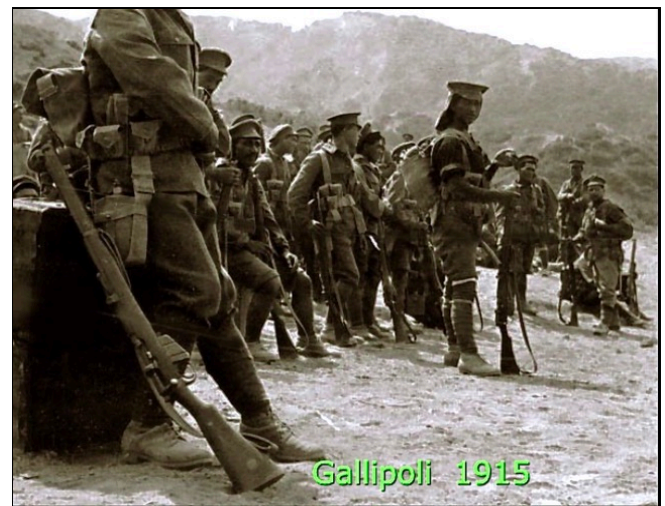
Chorus

E hine e, hoki mai ra !
Ka mate ahau i te aroha, e !

2. E kore te aroha e maroke i te ra,
Makuku tonu i aku roimata, e !
3. Tuhituhi taku reta tuku atu taku riini :
Kia kite to iwi raru raru ana, e !
4. Whati whati taku pene, ka pau aku pepa :
Ko taku aroha mau tonu ana, e !

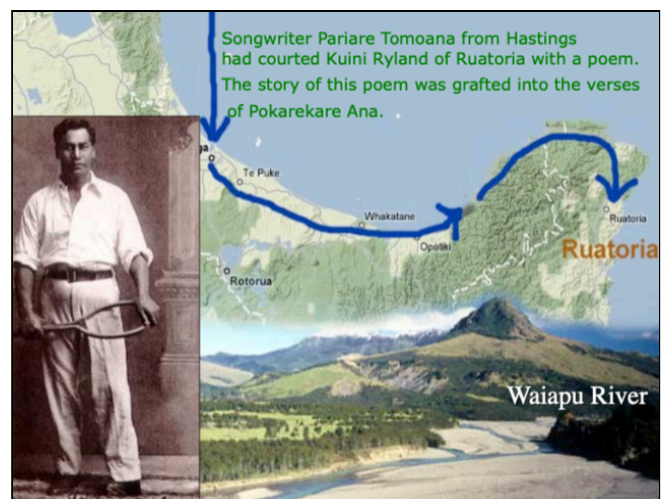


Pokarekare Ana was probably a result of this group process. Some Northland teenager, just out of high school and in love with a girl across Hokianga harbour, but now going off to the war, very fearful, and in need of her warm arms, wrote a couple of verses with the chorus "*E hine e, hoki mai ra... 'O darling, return my love for you...*" The boy and his mates took these lines south to Narrowneck army camp at Takapuna, Auckland in 1914-15, then on Gallipoli.



Then later intakes of conscripts to Narrowneck added more verses and reworked them, and soldiers home on final leave early in 1917 brought these verses to Torere in the the Bay of Plenty, where Tomoana heard them.

He then went to visit Apirana Ngata at Waiomatatini, near the East Cape, where the two men polished the melody, and reworked the Northland ditties to portray the local story of the love of a Hawkes Bay man (Tomoana) for an East Cape girl (Kuini). This would have given the song great power in strengthening the bonds of comradeship of the Hawkes Bay and East Cape men who were then being recruited as the 19th and 20th Maori Reinforcements.



Many Different Versions

Notice that the song was originally arranged in 3/4 time, to be played on the piano and danced to as a waltz. The timing was probably changed to 4/4 time with the introduction of guitar accompaniment after World War II.

Pakeha often sing *Pokarekare ana, ng? wai o Rotorua*, because it rolls off the tongue nicely. This is the version sung to tourists at Rotorua, with the first and last verses to express the emotion of the story of Hinemoa, who swam to Mokoia Island in the middle of Lake Rotorua on pitch dark night to meet Tutanekai, her lover, and guided in the darkness by his playing of the flute.

When the bill to define marriage in New Zealand to be inclusive regardless of gender became law on 19 April 2013, gay and lesbian spectators in the gallery of parliament all rose and sang Pokarekare Ana. Visitors to this *Pokarekare Ana* webpage went from 10 a week to 7000 when the bill passed, and it has been visited by hundreds of visitors a week ever since.

The tune of Pokarekare is used in several other countries. During the 1951 Korean War, New Zealand soldiers taught it to local children. It is now well-known in Korea, and sung there both in Maori and in Korean. An East Timor translation, *Ha'u Hakerek Surat Ida*, has been popular, and sung there since the 1960s. In Ireland its tune is used for a hymn to Christ's mother, and Norway, for a soft-rock song. And I have enjoyed singing it to our visitors from other countries in their own language. The French and German versions are my favorites.

Troublée, troublée sont les eaux-ux
du lac à Rotorua
mais si vous traversez
tout sera de paix

Stürmisch stürmisch ist das Wasser
des Sees Rotorua.
Wenn Sie überqueren,
wird alles ruhig sein.

*Oh ma chérie
revenez à moi,
Jusqu'à la mort
Je t'aimerai.*

*Oh meine Liebbling,
komm her zu mir.
Bis ich sterbe,
ich liebe dich*

Funerals

Pokarekare Ana can be sung at funerals. Usually just the first verse and chorus. If the deceased is a man, the word *hine* could be replaced with *tama*. Singing it this way would have touched the heart of any young Maori woman whose beloved was killed in WW1.

Hokihoki Tonu Mai can be sung at funerals with it. It was originally the lament of young Maori women whose husbands or lovers had died World War One. [Hokihoki.mp3](#)

D Hokihoki G to-D-nu mai e
A Te wairua D o te tau
Ki te awahi G Re-D-inga
Ki A te-D-nei kiri e.

Again and again he returns,
the spirit of my beloved
from Reinga, for an embrace
with this skin of mine.

Ka pinea G koe D e ahau
Ki A te pine o D te aroha
Ki te pine G e D kore nei
A E D waikura e.

You are pinned to me
with the closeness of love
with a closeness/pin that will never
rust away.

So why is Hokihoki now a party tune?

Woman who had lost their lovers in World War One mourned for them, and then, when their grief was all expressed, they found other men who would help them raise the children that would carry on the life of their hapu to the next generation.

This change of mood has also occurred with [Hoea Ra te Waka Nei](#), now sung very prettily, and with the WW2 song that welcomed home the remnants of C Company to Ruatoria, [Tomo Mai e Tama Ma](#), which is now Howard Morrison's revved-up *Hoki Mai e Tama Ma*.



A True Folk Song

Many Pakeha and Maori songs are just topical songs: they have a known origin, and soon fade into obscurity. But Pokarekare may be called a folk song in the classic sense because:-
(a) its origins are shrouded in mystery,
(b) its familiarity extends in oral tradition far beyond the reach of popular music sales,
(c) it has the ability to be constantly renewed, and reborn in people's hearts.

Published on the web 2001, and revised 2002, 2004, 2012. 2021, 2023.

Visits have increased from about 600 a week in 2020 to about a 1000 a week in 2026.

Dr Melbourne wrote this in remembrance of one of his students who died after going through a lot of adversity.

Purea nei.mp3

Purea nei e te hau
Horoia e te ua
Whitiwhitia e te ra
Mahea ake nga pōraruraru
Makere ana nga here.

Cleansed by the wind
washed by the rain
and warmed by the sun,
cleared away are all troubles
and all restraints got rid of.

E rere wairua, e rere
Ki nga ao o te rangi
Whitiwhitia e te ra
Mahea ake nga poraruraru
Makere ana nga here,
Makere ana nga here.

Fly O free spirit, fly
to the clouds in the heavens,
warmed by the sun,
with all troubles cleared away
all restraints got rid of,
all restrictions cast aside.



G Pu-re-a nei e te hau
Ho-roi-a e te u-a-a-G7-a
C Whiti-whiti-a e te G ra
C Ma-he' a-ke nga po-G-raru-raru
C Ma-ke-re a-D7-na nga he-G-re.

E re-re wai-ru-a e rere
Ki nga ao o te ra-ngi-i-G7-i
C Whi-ti-whi-ti-a e te G ra
C Ma-he' a-ke nga po-G-raru-raru
C Ma-ke-re a-D7-na nga he-G-re
C Ma-ke-re a-D7-na nga he-G-re.

The first line has a phrase from the well-known proverb,
'Hoki atu ki tou maunga kia **purea** ai e koe ki **nga hau** o Tāwhirimatea.'
Return to your mountain to be cleansed by the winds of Tawhirimatea.

The second line is from another version of that proverb.
'Hoki kia **purea** koe e nga hau o ou maunga, kia **horoia** koe **e te ua.**'
Return to be cleansed by the winds of your mountain, washed by the rain.

The third line recalls the ancient phrase '**E whiti e te Ra,**'
The sun is shining.

It was used by crew of voyaging waka when rainclouds cleared, and later used metaphorically when a strong leader united squabbling tribes.



Put onto the NZFS website 2007. Corrected and improved in 2008 and 2022.
It was getting 750 visits a week in 2020, and 420 a week in 2026.

A lively Rangitane song welcoming expatriates back home.

[Ka Pīoioi.MP3](#)

Ka pīoioi¹ e
Tohu aroha haukāinga

This **swaying** dance
shows the **love** of your **home-town** people.

E hoki mai rā
Kia kite atu i tō iwi e.

You've **come back home**,
to see your **people**.

E rotarota² ana
E katakata ana mai rā.

There is **gesturing** and
laughing with joy at your **return**,

Pūkana³ whētero⁴ mai
I te ihi⁵ ā ō mātua.⁶

Eyes **popping** and **tongues thrusting**
from the **energy** of those performing.

Kia kite atu ano
I tō ataahua ai kanapa⁷
Pupuhi ai e te hau⁸
Kāpohia āku roimata.

I see **again**
your **beauty** gleaming there
caressed by the wind,
and **my tears** are **snatched** away.

Ka pīoioi he
tohu aroha haukāinga.⁹

This **fluttering** dance
shows your **home-town** people's **love**.

1. Pīoioi emulates the fluttering flight of the fantail. This insect-catching bird is small and delicate, yet fearless and sociable.

2. Rotarota is the making of hand signals. They can be aggressive, as in a haka, or welcoming, as in a waiata aroha.

3. Pūkana is explained in two forms. In men it is described as a wild-eyed glare, emulating that of Koukou the owl, a signal of aggression to deter enemies. And in women it is usually a sign of sexual attractiveness. Makeriti writes "*At about fourteen to eighteen, girls were taught to pukana (roll the eyes), and walk with a parepare movement of the hips.*" (The Old Time Maori, 1938)

4. Whētero, the thrusting out of the tongue by men, is an act of defiance. Tamehana Te Rauparaha explained how it conveyed a message to enemies that you had slain their whanau in a previous battle. *Ka haeremai ki konei whetero kau ai te arero, ka mea. "Naku i patu a mea, naku i patu a mea."* (Te Wi, 1945. JPS). Notice its pronunciation. In most recordings *wzhetero* is pronounced as [wetero], not [fetero], a tribute to the West Coast location of its composer.



5. Ihi is the energy that arouses a positive psychic and emotional response from the audience. Pakeha New Zealanders may have experienced this while watching a local rugby match in the game's pre-commercial days. As Greg McGee put it in *Foreskin's Lament*, "*The team is the town and the town is the team.*"

6. Mātua are members of the main body of army, or here a kapa kaka group. *Mātua* should be distinguished from *matua*, parents. In Western countries, important visitors are welcomed by a parade of military strength that symbolise the host country's support for their interests and makes them feel united to their host country. A warlike haka, performed mostly by men, with its display of rotarota, pukana and whetero, has the same function. A performance of a *waiata a ringa*, performed mostly by women, can also include more graceful versions of these haka actions.

7. "I tō ataahua ai kanapa" is also sung as "**Tō ataahua ai kanapa rā.**"

8. Hau, the wind, is a metaphor for the vital spark, the breath of life, or the Spirit of God. This line could be read as "*I see again your beautiful spirit gleaming there, as though touched by God.*" The mid-19th century **Pai Marie** Maori religious movement was known as Hau Hau for this reason.

1. Haukāinga, from *hau* (the breath of life) and *kāinga* (in a village), is the home, true home, local people of a marae, home people. Notice it is one word, not *hau kaianga*.

Kereopa Ratapu

Kereopa Ratapu (from Rongomaiwahine on the East Coast) wrote this song while he was training at Palmerston North Teachers College in 1990, to express his feeling about coming back home to his family after serving with the NZ Army in Singapore in the 1980s.

When he first composed it, the first line was "E hoki mai ra." This told the audience what the song about - in this case, a homecoming - and he created a tune that caught the energy and excitement of a homecoming. But the best songs make the audience experience the event, and years later Charlie Nicholson in the Wairarapa achieved this by beginning the song with the highly evocative "Ka Pioioi" line that Kereopa had finished the song with.



A unifying ritual

A typical Westerner thinks with left-brain logic, as an individual isolated from the rest of the world. His purpose in life is to control others and gain possession of as much of the world's treasures as he can, for his own use.

But in older cultures, such as Maori, the power of the individual's intuitive instinctive right brain is also utilized to enable him to become one with others, and one with the whole living world. Members of a nuclear family, hapu, iwi, waka or nation are bound together by love, and can be referred to as "*He muka o te taura whiri,*" strands of a woven rope.



Communal singing and chanting with symbolic actions (kapa haka) is a means of achieving this bonding. When study, work or war takes some members to the big city or overseas, the bonds of love between these absentees and the "hau-kainga" homebodies can weaken, and the strands binding them together begin to unravel.

I was the photographer at the 21st birthday party of a young woman who came back from Auckland to Moawhango, east of Taihape. When she arrived, "Ka Pioioi" was sung for her and the other city relatives who came to the marae that weekend. As I watched that performance of "Ka Pioioi" I felt the returning wanderer becoming bonded back into the group. I'm sorry, I can't explain this logically. It is a thing you can only experience.

This webpage was put onto NZFS in April 2012.
Visits in 2018 were about 520 a week and in 2026 it is still averaging 380 each week.

Hohepa Tamehana composed this in 2001 for a Maori 'Pop Idol' quartet of talented, positive young Maori role models who were fluent in speaking Te Reo Maori, as well as singing in it. When it was released he received a huge influx of emails from all over the world where M?ori lived, all thanking him for helping them to establish their historical connections, their identity.

He kakano ahau
I ruia mai i Rangiatea¹
And I can never be lost
I am a seed, born of greatness
Descended from a line of chiefs,
He kakano ahau

Ki hea ra au e hitekiteki² ana
Ka mau tonu i ahau oku tikanga
Toku reo, toku oho-oho,
Toku reo, toku mapihi maurea³
Toku whakakai marihi
My language is my strength,
An ornament of grace

Ka tu ana ahau,
Ka uhia au e oku tipuna⁴
My pride I will show
That you may know who I am
I am a warrior, a survivor
He morehu ahau

Ki hea ra au e hitekiteki ana
Ka mau tonu i ahau oku tikanga
Toku reo, toku oho-oho,
Toku reo, toku mapihi maurea
Toku whakakai marihi
My language is my strength,
An ornament of grace

I am a seed
Scattered from Rangiatea
And I can never be lost
I am a seed, born of greatness
Descended from a line of chiefs,
I am a seed

Wherever I may roam
I will hold fast to my traditions.
My language is my cherished possession
My language is the object of my affection
My precious adornment
My language is my strength,
An ornament of grace

Whenever I stand,
I am covered in mana by my ancestors
My pride I will show
That you may know who I am
I am a warrior, a survivor
I'm a survivor.

Wherever I may roam
I will hold fast to my traditions.
My language is my cherished possession
My treasured Tiger Shell
My precious ornament
My language is my strength,
An ornament of grace

E He kakano ahau
I **D** ruia mai **A** i Rangia-**E**-tea
And I can never be **D** lost
I am a **A** seed, born of **E** greatness
Descended **D** from a line of **A** chiefs,
He kakano a-**E**-hau.

A Ki hea ra au e hitekiteki ana
Ka mau tonu i ahau oku tika-**E**-nga
A Toku reo, toku oho-oho,
Toku reo, toku mapihi maure-**E**-a
Toku **D** whakakai marihi
My **A** language is my **E** strength,
An **A** ornament of **E** grace.

Hohepa's totally Te Reo version

He kākano ahau
I ruia mai i Rangiatea
E kore au e ngaro
He kākano mai i Rangiatea
Mai i ngā tīpuna, ngā rangatira
He kākano ahau

I am a seed
Scattered from Rangiatea
And I can never be lost
A seed from Rangiatea
from the ancestors, from the chiefs,
I am a seed

Ki hea rā au e hītekiteki ana
Ka mau tonu i ahau ōku tikanga
Tōku reo, tōku ohooho
Tōku reo, tōku māpihi maurea
Tōku whakakai mārihi
He reo rangatira
He rākai ātaahua

Wherever I may roam
I will hold fast to my traditions.
My language is my cherished possession
My language is the object of my affection
My precious adornment
A language of leaders
A beautiful language

Ka tū ana ahau
Ka ūhia au e ōku tīpuna
Ka tū kaha tonu ahau
Kia kite koutou i tōku mana⁵
He mana taua⁶ nō onamata
He mōrehu ahau

Whenever I stand,
I am clothed in mana by my ancestors
I will always stand strong
So that you can see my power
inherited from ancient times.
I am a survivor.

Ki hea rā au e hītekiteki ana
Ka mau tonu i ahau ōku tikanga
Tōku reo, tōku oho-oho,
Tōku reo, tōku māpihi maurea
Tōku whakakai marihi
He reo rangatira
He rākai ātaahua.

Wherever I may roam
I will hold fast to my traditions.
My language is my cherished possession
My language is my treasured Tiger Shell
My precious ornament
A language of leaders
A beautiful adornment.

1. He kakano ahau i ruia mai i Rangiatea

This is a shortened form of a whakatauki or old proverb that has been handed down through the generations.
"E kore au e ngaro, he kakano i ruia mai i Rangiatea,"
I shall never be lost, a seed scattered from Rangiatea.

Rangiatea or Ra'iatea, an island north-west of Tahiti, held the ancient shrine at which the Tahitian people gathered to render homage to Io, the supreme god of Hawaiki Nui, the land that the ancestors of the Maori people came from.



Rangiatea is also the historic Anglican church

at Otaki, so named at Te Rauparaha's bidding. Under its altar is soil from the marae atea of Ra'iatea. By 1843 Augustus Hadfield was spreading the seeds of love of the supreme being from this building.

But rather than asking where is Rangiatea, we might ask WHAT is it? In literal terms, *Rangi atea* is a "clear sky." Better might be the abstract "clear spiritual realm," or "a state of enlightenment."

In 1995 a Maori radical Frank Shaw burnt it down, claiming the Anglican Church had betrayed Maoridom.



2. Hitekiteki

Drifting lightly, roaming.

Teki means "to lightly scrape" or "a deck," and *Hi* is "to raise up." So *Hi-teki-teki* "raise-up-after-lightly-scraping-the-deck," is usually translated as tiptoeing.

But here we are reminded of "tiptoeing" thistledown, drifting on the wind, just touching the earth and then lifting off again, carrying its tiny seed onward to fertile ground.

So too, when young adults are on their OE, they briefly touch down then drift away again, but they carry the seed of their culture with them, ready to flourish when they finally settle in receptive society.



3. Toku mapihi maurea

The object of my affection

Mapihi is literally a personal ornament.
Maurea is a Tiger Shell sea-snail.

It is found on rocky shores of the upper North Island of NZ. It is not common and it has a beautiful shell pattern, so it is much prized.

Ornamental belts woven from *Carex* beach-grass may copy the Tiger Shell pattern. "*He maurea kia whiria.*" "Weaving a tiger-shell belt."

So the literal meaning of *mapihi maurea* is "*an ornamental belt woven in the tiger shell style.*"

"*Hey, I'm really fond of this belt.*" Fondness for a particular dress adornment has given the phrase a figurative meaning.

Therefore, 'Mapihi maurea' = object of affection.

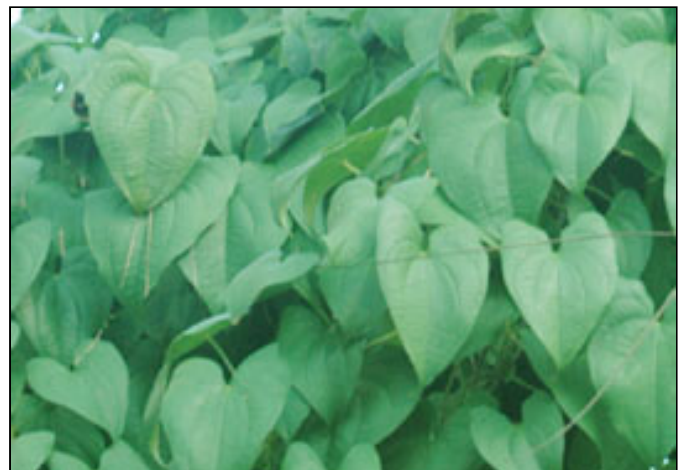


4. Ka uhia au e oku tupuna

I'm covered by my ancestors

The uhi or uwhi is the tropical yam with a big edible root. Polynesian migrants brought it to New Zealand from Ra'iatea, but when the climate grew colder in the mid-1400s, it was replaced by kumara.

Its leaves spread out as a "cloak" over the ground covering it the way convolvulus vines do. So *uhia* means "to cover," and *uhia* is the passive "to be covered."



5. Taku mana

my authority

Mana is an enduring, indestructible power of the divine and it is inherited at birth: the more senior the descent, the greater the mana. Every person with mana remains its agent, never its source.

This divine choice is confirmed by the elders, and consecrated by a tohunga. It gives a person the authority to lead and organise, making decisions regarding environmental, social and political matters.



6. Mana taua

Inherited authority

When you find a word written as '*taua*,' it can have one of 3 pronunciations or several meanings: you must determine its meaning by the other words it is with.

Taua, 1. be next in line to a leadership role.
2. an old lady (South Island)
3. a war party (in some districts)
4. that ("The thing *that* I mentioned.")

Tauā, 1. to mourn, to wear mourning clothes,
2. a mourning wreath on a woman's head.
3. a war party (in other districts)

Tāua 1. we two, us two, you and me.
2. an old lady (in the North Island)



Hohepa Tamehana



(Tuhoē) Born in 1969 and raised at Opotiki. He moved to Lower Hutt, studied at Taita College, then taught in Masterton and became tutor of Te Whanau Whanui Ki Wairarapa. In the mid 90s he taught at the bilingual Clover Park Middle School in Manukau. He has been involved in traditional Maori performing arts since the 1980s, performing Kapa Haka throughout New Zealand, Australia and North America.

He learnt his skills from his father Te Ranapia Tamehana, Te Mana Rollo, Pou Temara, Hirini Melbourne, Kaa and Tawhiri Williams, Bubby Hohipa and Te Hue Rangī, as well as many other performers in the many groups he has worked with, performing Kapa Haka throughout NZ and overseas.

His personal philosophy is **"Culture is the essence of our being."**

"In the time of our ancestors, culture was the daily voice used," he explained. "In the time of our grandfathers, when culture and the language was banned by the colonial education system, it became the cries of our grandfathers. In our fathers' time, anger was the drive to revive the language; it is now the language and culture that gives strength and identity to our children."

Placed on NZFS website in 2007. 100% Maori version added in 2023

Visits in 2020 were about 290 a week and in 2026 it is now averaging 160 each week.

This powerful song of welcome echoes the women's karanga. It draws hosts and visitors together through a shared memory of loved ones who have been lost from the land, by both war and migration. While showing grief, the singers also express earth-shaking pride in the achievements of those who went away to the war, and later, those who have found a new way of life in the cities.

E te iwi e.MP3

(Leader) Te iwi e !!

Te iwi e¹

E karanga² e te iwi e

Kua eke mai nei

Kua eke mai nei³

ki runga te marae e

Mauria mai ra

Mauria mai ra

e nga mate⁴ o te motu e

Me nga tini roimata

Me nga tini roimata

e maringi whanui⁵ e

Titiro e nga iwi

Titiro e nga iwi

e nga mahi o te motu⁶

E hora atu nei e

Ru ana te whenua

**Ru ana te whenua,⁷
whatiwhati te moana**

Aue te aroha

**Aue te aroha te mamae
i ahau e.**

(ending 2nd time)

**Ru ana te whenua
whatiwhati, he!**

Everybody! Our tribe
is calling to the people

who have just arrived
on our meeting ground.

Bring with you memories
of the dead of this land

and so many tears
spilling forth nation-wide.

Look at our people
working across the land
spread out far and wide

shaking is the ground,
quivering is the sea.

Oh, the love and the pain
within me.

The ground is shaking
and quivering, yeah!

C Tumatauenga **F** e karanga e te iwi **C** e
Kua eke mai nei **G₇** ki runga te marae **C** e

Mauria mai ra **F** e nga mate o te motu **C** e
Me nga tini roimata **G₇** e maringi whanui **C** e

F Titiro e nga iwi **C** e nga mahi o te motu
E hora atu nei **G₇** e

C Ru ana te whenua, **F** whatiwhati te moa-**G₇**-na
Aue te aroha **G₇** te mamae i ahau **C** e.

Ru ana te whenua whatiwhati. Hei!

1. Te iwi e - *Tu-mat'-uenga! E karanga e te iwi e!* is what we have sung so many times on our marae at Waiouru Army Camp. We are Ngati Tu-mata-uenga, the people of the war god, "He who stands with fierce eye."

But you insert your group's name here, or sing *Te Iwi E ! E karanga e te iwi e.*

2. E Karanga - This is the ceremonial call of welcome by women of the host group. The lamenting calls of the karanga clear a spiritual pathway between the visitors (manuhiri) and the local people (tangata whenua) *Kua eke mai nei ki runga te marae e* Literally "just disembarked and come up here onto our meeting ground."

Today city visitors often arrive at a heartland marae by bus early on Saturday morning, in their best clothes, and tired after a long week of work in the city.

But in the old days visitors arrived by canoe, and stepped ashore lithe and strong, with muscles rippling, then nimbly climbed up the bank from the waterway. So this phrase is a nice compliment to the debussing city suits.

In 2006 I photographed a karanga for some French bishops when they really did eke mai, from a jet boat. They were visiting Jerusalem on the Whanganui River and slips had closed the river road.



4. Mauria mai ra e nga mate - By bringing to mind the the dead of both groups, everyone is united in their shared grief.

5. Whanui e - "Nation-wide." This song was first sung during World War II and requested support for the Maori boys fighting in Egypt. And after the war there was grieving for the hundreds of them who had died, from throughout the land.

6. Mahi o te motu - "*Working throughout the land.*" The migration to the cities began in the 1930s and greatly increased in the 1950s and 60s. These migrations are chronicled in successive versions of the song *E Rere Mai Te Matangi*.

7. Ra ana te whenua "*The land is shaking, the waters are trembling.*" The Maori are the people of the land, and their intense emotions are entwined with the emotions of our earthquaking landmass. This figure of speech is also used in the waiata *Pokarekare Ana* and the haka *Kapa o Pango*.

Origins

This song is sung in several versions. Toby Rikihana writes in his book that "Te Arawa" is the original version. It commemorated the visit of the children from Omaio School, near Opotiki, to Whakarewarewa Maori School at Rotorua in the early stages of World War Two.

Te Arawa! Powhiritia te iwi nei e . . . **Te Arawa! Greet these people . . .**

Published on the NZFS website 2006. Updated 2020, 2022, 2025.

Visits in 2000, about 330 per week. Visits in 2026, about 940 per week.

This song is derived from a waiata tapu that the Kupenga brothers composed after they found an artesian spring near the top of Mt Hikurangi in 1981. A shorter version was sung in the newly-formed Kohanga Reo at Ruatoria and then in Kohanga Reo around the country where academic Wharehuia Milroy heard it, and borrowed most of its words for Kereti Rautangata's 1995 high school song.

Ko te aroha anō he wai
E pupū ake ana
He awa e māpuna mai ana
I roto i te whatu-manawa (x2)

My love is like water
continually bubbling up
a spring that will keep flowing
from within your soul.

Ko tōna mātāpuna he hōhonu
Ā inā ia ka rere anō (x2)

Its source is deep within
it has a soothing effect

He tai timu
He tai pari
He tai ope
He tai roa
He tai nui

an ebb tide
an incoming tide
a forceful tide
a long-lasting tide
a full tide.

The water of eternal life

Compare this waiata with John, Chapter 4, in the Bible, about how following the example of Christ's love is the "water" that enables us to live life fully.

When a Samaritan woman came to draw water, Jesus said to her, *"Will you give me a drink?"* (His disciples had gone into the town to buy food.)

The Samaritan woman said to him, *"You are a Jew and I am a Samaritan woman. How can you ask me for a drink?"* (For Jews do not associate with Samaritans.)

Jesus answered her, *"If you knew the gift of God and who it is that asks you for a drink, you would have asked him and he would have given you living water."*

"Sir," the woman said, *"you have nothing to draw with and the well is deep. Where can you get this living water? Are you greater than our father Jacob, who gave us the well and drank from it himself, as did also his sons and his flocks and herds?"*

Jesus answered, *"Everyone who drinks this water will be thirsty again, but whoever drinks the water I give him will never thirst. Indeed, the water I give him will become in him a spring of water welling up to eternal life."*

Mount Hikurangi 1981

Anaru Kupenga of Ruatōria placed the message below onto the internet.

'To Aroha Ano' came to me from an inspiration on one of my many climbs - 65 to be exact - up my beloved Mountain Hikurangi. My young brother Jay Kupenga was with me on this particular climb. At about 1600 meters he spotted a spring of water, an artesian well bubbling up from deep beneath the ground. We were at least 5,000 feet above sea level, so at such a great height he was both amazed and curious, and this caused him to question and remark about this incredible sighting, as he was so overwhelmed. After explaining some of the phenomena, magic and sacredness of our Mountain, I jokingly said to him, *"Shall we immortalize our sacred Mountain in a song to remember this time and place?"*



By the time we reached the summit we had dedicated this song to all descendants of the Mountain, and sang it there on its female summit, Te Tone o Houku, after which Jay said, "*Did you know I felt the spiritual presence of our ancestors as we were singing.*"

Little did he realize that his mountain was in fact talking to him as the emotion of his first climb hit him with a strong conviction, as if asking that unforgivable question, "*Where have you been all these years, and what took you so long?*" The guilt became a reality, and caught up in the grip of that time and space, we felt the harmony of the Mountain flow through both of us. He murmured, "*No wonder you've come up here so many times and dummy old me couldn't figure out the significance until today.*" It was the dawning of a new revelation. We could still feel the presence of our ancestors nearby.

Together we decided to gift this song to Kimihia Kohanga Reo in Kaiti Gisborne. We changed it from the original so we could retain its sacred element, and re-composed a version for the Kohanga Reo, because we had anticipated that other people would cut it, change it and add to it without finding out where it had in fact come from first, and without requesting permission from the composer to do this.

Both my young brother and I discussed the Tapu elements written in the composition before it was finalised, dedicated and released, because some of the parents thought it was too deep for the children to comprehend, hence we settled for this version.

KO TE AROHA ANO HE WAI	My love is like an eternal spring
E PUPU AKE ANA	it bubbles from deep beneath
HE AWA, E MAPUNA MAI ANA	an Artesian, a continuous source
KI ROTO I TE WHATUMANAWA	the spring well that feeds the soul
KO TE AROHA ANO HE HOHONU	my love is an eternal supply well
A I NA I ATAA RERE ANO	softly it flows ever so gently
KO TONA MATAPUNA HE HOHONU	its very source is so deep within
A I NA I ATAA RERE ANO	it has a calming soothing effect.

We knew it had a beautiful sound and rhythm, very appropriate for little children: it was even catchy for adults because many of the parents and nannies that came to learn it found it very stimulating, in fact quite invigorating and intoxicating. The practice was held in the right environment, at Kimihia Kohanga Reo, on our weekend practice in preparation for the launching of the development of Kohanga Reo throughout the country. (This was in 1982, JA) But the first words written describe and retain the heartfelt inspiration of that climb, and only we few at home here know and sing all of it, because it holds the sacred history of our Mountain."

Fairfield College, 1995

The origin of this song has been in dispute. Many people say Dr. Kereti Rautangata composed it and sang it at Waikato University, thus making it popular with Tainui people. But as with many older waiata, Dr. Rautangata's Tainui version was an adaptation, with most of the lines taken from the earlier Ngati Porou composition.

Conclusion

Anaru Kupenga composed a longer and deeperversion of this song when climbing Mt Hikurangi in 1981. A shorter and simpler version was sung in the newly-formed Kohanga Reo at Ruatoria and then in Kohanga Reo around the country where academic Wharehuia Milroy heard it borrowed most of its words for Dr. Rautangata's 1995 high school and university song.

Kohanga Reo - 1982

Ko te aroha ano he wai
E pupu ake ana i
He awa, e mapuna mai ana
Ki roto i te whatumanawa
Ko te aroha ano he hohonu
A i na i ataa rere ano
Ko tona matapuna he hohonu
A i na i ataa rere ano

Hamilton - 1995

Ko te aroha anō he wai
E pupū ake ana
He awa e māpuna mai ana
I roto i te whatu-manawa
.....
.....
Ko tōna mātāpuna he hōhonu
Ā inā ia ka rere anō, He tai timu.
He tai pari, He tai ope
He tai roa, He tai nui.

Published on NZFS in 2011, revised 2017, and and 2019 thanks to Jessica Weller. Visits in 2020 were about 320 a week and in 2026 it is now averaging 410 each week.

"That star in the morning sky is a reminder of our everlasting love."

Tiaho Mai.MP3

C Ti-a-ho mai Am rā
Te Dm whe-tu o te a-G-ta
Ko-pu C i te Am ao,
Pa-re-Dm-ā-rau i te G pō
Ka tū F te ao mā-ra-ma¹
he C ao ha-Am-ra.²
Tu Dm mai rā koe
 hei G to-hu i a-C-hau
Tu Dm mai rā koe
 hei G to-hu i a-C-hau.

E Dm ko-re te a-G-ro-ha,
E C ka-u-pa-re no-Am-a
Hoki Dm mai rā ki a-G-hau,
e C tau-Am-au-au
Hoki Dm mai rā ki a-G-hau, e C tau.

Shining over there
is the morning star:
Venus in the dawn,
Saturn in the night.
The world of light rises
above a world left behind.
You rise up there
 as a sign to me
You rise up there
 as a sign to me. . .

...that love does not
randomly turn away.
Come back to me
oh darling
Come back to me my darling.

Repeat the opening verse with the key raised one or two semitones.

1. Some lyrics on the internet have **he** ao *marama*, **a** lunar world. This is a typo: we should sing **te** ao mārama, **the** world of light.

2. This could be also read as *Ka tū Te Ao-mārama he ao hara*. In Maori creation mythology, all was Te Pō, in darkness, and then Ranginui and Papatūānuku were pushed apart by Tāne to create Te Ao-mārama for living creatures, leaving the rest of creation behind in darkness.

Keta Kaiwai-Herbert

In 2009 Keta was a teacher at Te Kura Kaupapa Maori O Nga Mokopuna in Wellington. She composed this song in January 2009 for Maria Te Aorere Ward, a year 13 student at Wellington High School who was dearly loved and missed by the community of Pōneke.

The tune, imagery and words of love are so beautiful and so well matched that this became NZFS's most visited webpage between 2016 and 2019.



Page put onto folksong.org.nz website Dec 2015, corrections made 2020. Visits in 2018 were about 850 a week and in 2026 it is still getting 740 weekly.

Whakaaria Mai

How great thou Art / Abide with Me

English words **Henry Lyte** 1847, Tune **Trad / Carl Boberg** 1886,

Howard Morrison made this Swedish hymn very popular when he sung it at a Royal Command Performance for the Queen's visit to New Zealand in 1981.

[Whakaaria Sir Howard.MP3](#)

[Whakaaria traditional.MP3](#)

Whakaaria mai
Tou ripeka ki au
Tiaho mai
Ra roto i te po
Hei kona au
Titiro atu ai.

Show
your cross to me.
Let it shine
there in the darkness.
To there I
will be looking.

Ora, mate,
Hei au koe noho ai

In life, in death,
let me rest in thee.

Sing these words twice; first to the tune of the verse of How Great Thou Art, then to the tune of its chorus. Or at a mixed Pakeha/Maori gathering, sing the verse in English, then the chorus in Maori.

C Oh Lord my God, when I in **F** awesome wonder
Consider **C** all the **G7** worlds Thy hands have **C** made
I see the stars, I hear the **F** rolling thunder
Thy power through-**C**-out the **G7** universe dis-**C**-played

"Fa-kar-r'ya my" Tou **F** ripeka ki **C** au
Ti-aho **G7** mai, Ra roto i te **C** po
Hei kona **F** au, Titiro atu **C** ai
Ora, ma-**G7**-te, Hei au kway noho **C** ai

How Great Thou Art

The tune of *Whakaaria mai* is the one used for the hymn *O Store Gud*, which was written in 1886 by a Swedish pastor, Carl Boberg, after he was caught in a sudden thunderstorm while out in the countryside. He set it to the tune of an old Swedish folk song.

O store Gud,
När jag den värld beskådar
Som du har skapat
Med ditt allmaktsord
Hur där din visdom
Väver livets trådar
Och alla väsen
Mättad vid ditt bord

O great God,
when I look at that world
that you have created
with your word of omnipotence
I see there how your wisdom
weaves the threads of life
and all creatures
are satisfied at your table

Då brister själen
Ut i lovsångs ljud
O store Gud, o store Gud!

Then my soul bursts forth
in the sound of praise
O great God, O great God!

In time the hymn was translated into Russian and was learned by Stuart Hine, a British missionary working in Ukraine. Hine later translated it into English. An American preacher, Billy Graham, made it well-known in the USA, and when Elvis Presley recorded it there, it became well-known in New Zealand.

Oh Lord my God, when I in awesome wonder
Consider all the worlds Thy hands have made
I see the stars, I hear the rolling thunder
Thy power throughout the universe displayed

Then sings my soul my savior God to Thee
How great Thou art
How great Thou art
Then sings my soul my savior God to Thee
How great Thou art
How gre----at Thou art.

Abide With Me

But the Maori words of *Whakaaria mai* are a loose translation of the 5th verse of "Abide with Me," composed by Scottish Anglican Minister Henry Francis Lyte. He wrote this hymn in 1847 as he lay dying of tuberculosis, and he survived only a further three weeks after its completion.

<u>Hold Thou</u> <u>Thy cross, Before my</u> closing eyes; <u>Shine</u> <u>through the gloom</u> And point me to the skies; Heav'n's morning breaks, And earth's vain shadows flee; <u>In life, in death,</u> O Lord, <u>abide with me.</u>	Whakaaria mai Tou ripeka ki au Tiaho mai Ra roto i te po Hei kona au Titiro atu ai. Ora, mate, Hei au koe noho ai	Show your cross to me. Let it shine there in the darkness. To there I will be looking. In life, in death, let me rest in thee.
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Howard Morrison

Singer & Maori youth consultant who popularized *Whakaaria Mai* in NZ in 1982.



Renowned entertainer and Maori youth leader Howard Morrison was born in Rotorua in 1935 and educated at Te Aute College. In 1955, while working as a surveyor's chainman, he started putting together vocal groups to entertain at rugby club socials in Rotorua. In 1956 he toured Australia as a member of the Aotearoa Concert Party.

On his return, he heard guitarist Gerry Merito and put together a group with him and two others, named the **Howard Morrison Quartet**. In 1958 they became part of Benny Levin's touring 'Pop Jamboree.' A recording they made of "Hoki Mai/ Po Karekare Ana" sold well, and in 1959 their parody of "The Battle Of New Orleans," written by Gerry Merito and recorded as [The Battle Of The Waikato](#), became one of their biggest hits.

In 1960 they were so popular their managers released 13 singles, 3 EP's and 2 LP's. Another parody of Lonnie Donegan, "My Old Man's A Dustman" became "[My Old Man's An All Black.](#)" This was highly topical because of the huge controversy over Maoris not being allowed to tour South Africa with that year's All Blacks.

Moving into 1962, two more of their singles were parodies, with Ray Steven's "Ahab The Arab" becoming "**Mori The Hori**" and an Australian convict/ bushranger song, "The Wild Colonial Boy," becoming "**George The Wilder Colonial Boy,**" celebrating the exploits of escaped convict



George Wilder. Half way through the Quartet's version, Howard himself did a gimmick intervention, singing a brief falsetto piece of "Come home Speedy George Wilder" in imitation of Pat Boone's "Speedy Gonzales."

Due to the constant touring and absence from families, the quartet disbanded in 1965. Howard then worked as a solo entertainer and became very popular singing in Hilton hotels in Asia, and later in Hawaii.

But this gave him a strange sense of non-fulfillment as just a 'singer of songs.' In 1976, he became a consultant on youth development for the Department Of Maori Affairs, undertaking a program of school visits designed to improve Maori pupil's sense of self esteem, and to encourage them to move on to higher levels of learning. He also developed wananga or education programs on marae.

For six years, Howard became a scarce commodity on the entertainment scene. But in July 1982 he took part in a Television Special. An LP called "Howard Morrison" was made from this, and sold in huge quantities with Howard's versions of "Begin the Beguine," "Granada" "Howie the Maori" etc. But the real highlight was Howard's version of "**How Great Thou Art.**"

While at a Tu Tangata hui in Auckland one day, he heard the hymn, "How Great Thou Art" or "**Whakaaria Mai**" being sung during the opening prayers. His hair stood on end and he knew at once that this was his song. It was a stunning success when released as a single, holding the number one position on the National charts for five weeks and remained in the charts for over six months.



In April 1990 Howard was nominated for a Knighthood, and in October the ceremony was held at Howard's home marae of Ohinemutu where he became **Sir Howard Morrison.**

Published on NZFS website, April 2002, updated July 2022.

Visitors 2020 averaged 504 each week. Visitors 2026 averaged 440 each week.

Po Atarau / Haere Ra / Now is the Hour

Albert Saunders / Maewa Kaihau / Dorothy Stewart

In **1913** Palings published a piano-variations piece in Australia, *Swiss Cradle Song*. In **1915** its tune was modified for the singing of *Po Atarau* to farewell Maori WW1 soldiers. In **1920** Maewa Kaihau wrote a *This is the Hour* verse, and in **1935** she modified the *Po Atarau* verse. This became the *Haere Ra Waltz Song*, which was sung when steamships were departing overseas. In **1945** English wartime singer Gracie Fields learnt *Haere Ra* on a visit to New Zealand. In **1948**, her version of it, known as *Now is The Hour*, became a world-wide hit.

Pö atarau, e moea iho nei
E haere ana koe ki pämmao
Haere rä, ka hoki mai anö
Ki i te tau, e tangi atu nei

On a moonlit night, I see in a dream
You going away to a distant land
Farewell, but come back again
To your loved one, weeping here

"Haere ra," te manu tangi pai.
E haere ana, koe ki pamamao.
Haere ra, ka hoki mai ano,
Ki-i te tau, e tangi atu nei

"Bon Voyage" cries out the seabird
as you depart for a distant land.
"Farewell, but return again
to your loved one, weeping here."

Now is the hour, when we must say goodbye.
Soon you'll be sailing far across the sea.
While you're away, oh please remember me.
When you return, you'll find me waiting here.

[Now_is_the_hour.mp3](#)

Po Atarau

C F C G G7 C C7 F G

Po a - ta rau E moe-a i - ho nei E hae - re

C G C7 F G C

a - na Koe ki pa-ma - mao Ha - e - re ra Ka

C G G7 C C7 F G G7 C F Dm G7 C

ho-ki mai a - nö Ki i te tau E ta-ngi a - tu nei

Swiss Cradle Song

In **1913**, Palings published Swiss Cradle Song by "Clement Scott". This was a piano piece (a music score of seven large folio pages) consisting of about 8 variations the 16-bar theme shown below. Palings sold 130,000 copies of Swiss Cradle Song. Several thousand of these would have been sales in New Zealand.

Swiss Cradle Song

Clement Scott © 1913

[Swiss cradle song.mp3](#)

Po Atarau: several stories of its origin

In new Zealand these 16 bars of *Swiss Cradle Song* were changed from 4/4 time to 3/4 time to become the tune for Po Atarau.

A Maori elder who was at Te Aute College in **1915** and 1916 said everyone was singing it there at the College because of its appropriate farewell theme during those war years when so many young men were embarking for Gallipoli and France.

These words seem to have been added to and modified by various people. The Grace and Awatere family shearing gang from Tupaeroa on the East Coast used the Swiss Cradle tune in **1919**.

According to Dick Grace, who was a small boy at the time, after hearing the *Swiss Cradle* song played by the pianist accompanying the silent movie pictures at Gisborne, his family wrote a verse in English and two in Maori. They called the song *Po Ata Rau*. The 1973 LP, *Maori Song and Rhythm*, by the Ma-wai-hakona Musical group concludes with *Po Atarau (farewell song) attributed to the Grace and Awatere families*.

Ratana's Te Iwi e

This verse was collected by Angela Annabell from a woman who had learnt it at Ratana services as a child in **1925**. Notice that it was sung to the original 4/4 time *Swiss Cradle Song* tune, with the first seven



notes holding the same pitch. It translates as *Everybody, everybody, turn back to the Mouthpiece* (i.e. to the prophet Ratana). The Ratana movement began in 1920, and Anglican hymns first used by the church gave way to Ratana "Mangai" hymns. This may have been a modified Maori Anglican hymn, as shown below in the 1928 version.

Maewa Kaihau



Emira Maewa Kaihau (b.1879 - d.1941) was born Louisa Flavell at Whangaroa, in Northland. On her father's side she is said to have descended from French nobles fleeing the French Revolution, and from a musician from the court of the Austrian Emperor. On her mother's side she was a direct descendant of Nga Puhī chief Hone Hika of Ngati Rahiri and Ngati Rehia Hapu.

Maewa was the second wife of Henare Kaihau, (of Waiuku, near Manukau), the Maori Member of Parliament representing Western Maori until 1920, and she bore him six daughters and two sons. Maewa was musically gifted; she played the piano, sang, and also taught music. She was also well-known for reading the poetry she composed.

The Prince of Wales visited NZ in **1920**. At a ball in Rotorua, Maewa's eldest daughter was one of a group of teenage girls who, in bare feet and piupiu, entertained the Royal entourage, and the girl formed an attachment with one of them. But he had to depart with the Prince.

So Maewa quickly wrote this for her daughter, using the well-known Po Atarau tune as a basis, but with some of the opening phrase lowered, as shown here. This was published privately in the **early 1920s**, with ornate Maori translations added to the original English verses.



This is the hour, for us to say goodbye.
 Soon you'll be sailing far across the sea.
 Do not forget, but, remember me.
 When you return, you'll find me waiting here.

I love you dear, but duty calls you now
 How I will miss you, when far, far away.
 God guard you dear, and guide you safely home,
 When you return, you'll find me waiting here.

Kua tae mai te wa, he we he nga mo tatou
 E tata koe ka matangi, ki runga o moana nui
 Kei wareware ahau e koe kia a tou maha ra
 Ko konei au tari ai, kia hoki mai koe a taihoa

E tangi ra e kare, kua tau a matariki
 Kai ake te aroha i roto, ana ma koe ki tawhiti.
 Mate-ariki koe e kawa, kia tae ki tou Tauranga
 Ko konei au tari ai, kia hoki mai koe a taihoa.

Now is the Hour

This was published in 1935, with the first verse of Maewa's version, a Christian version of the Ratana Te Iwi verse, and then the Po Atarau verse with a crying sea bird replacing the moonlit dream.

1. Now is the hour,
 when we must say goodbye
 Soon you'll be sailing,
 far across the sea.
 While you're away,
 Oh please remember me.
 When you return,
 you'll find me waiting here.

2. Te iwi, te iwi, e te iwi e
 Tahuri mai ra te ngakau e
 Ki nga kupu o te Rongopai
 He oranga o te iwi e

Everybody, everybody
 Turn back your heart
 to the word of the Gospel
 for the welfare of all of you.

3. "Haere ra," te manu tangi pai.
 E haere ana, koe ki pamamao.
 Haere ra, ka hoki mai ano,

"Bon Voyage" cries out the seabird
 as you depart for a distant land.
 "Farewell, but return again "

Now is the Hour

25

The first and last verses became extremely popular, and Maewa Kaihau claimed that all the words and tune were her own work. But Palings soon claimed copyright for the tune, and Maewa Kaihau's words were not copyrighted until **1928**, by Robertson's Publishers, a company that was later taken over by Lewis Eady which was in turn taken over by Charles Begg & Co. More recently Dick Grace has claimed most of the words as the work of his family.

In those days before radio and before locally-made recordings, the the lyrics of this song were probably being changed constantly according to circumstance and memory, and Kaihau's genius was to mold a version whose words could be understood and appreciated by both the Maori and British communities.

Says researcher Angela Annabell

"Perhaps the chief factor contributing to the success of Now is the Hour as a representative New Zealand song is its reflection of the Maori/English amalgamation fundamental to the national fabric."

Over the next 25 years Haere Ra became a favourite as the last waltz at dances, and was sung on the wharfside to farewell friends and troops on departing steamships. I remember hearing **Haere ra, te manu tangi pai** sung on the wharf in Wellington in about 1948 when the Wanganella was pulling out, and everyone on the wharf was holding streamers with the passengers lining the rails (I was a 7-year old - JA).

The song was recorded by Ana Hato **1927**, Ernest McKinlay **c1928**, and George Nepia **c1935**, all of which included English and Maori words, although there are minor variations in the text.



Gracie Fields

In **1945** British wartime singer **Gracie Fields** visited New Zealand, where she was given a reception something akin to a Royal Visit. At Rotorua, she heard *Haere Ra* sung by Guide Kiri's concert party, and later in her limousine, her driver, an Auckland dance band leader, taught her the song. Gracie's manager Dorothy Stewart was also her American agent.

In **July 1947**, Gracie Fields sang her version on a BBC radio programme, and around the same time recorded it for English Decca with fantastic success.

Gracie Fields did not include the *Sunset glow* passage in her version. It seems that the *Sunset glow* bridge - words and music - were composed by Dorothy Stewart. Hence her share in the copyright.



(Also at about this time **Albert Saunders** died. He comes into this story later. Or should he be at the beginning?)

Bing Crosby

We are guessing that Dorothy Stewart returned to the USA in 1945/46 with her version of the music score of *Now is the Hour* and, because of her influential position, was able to introduce it to Bing Crosby. He recorded it in **November 1947** with the *Sunset glow* bridge passage. Bing's recording of it had no orchestral support. His only accompaniment were the voices of the Ken Darby Choir. On the B side of the record was *Silver Threads Among the Gold*.

Now is the hour, when we must say goodbye.
Soon you'll be sailing far across the sea.
While you're away, oh, then, remember me.
When you return, you'll find me waiting here.

*Sunset glow fades in the west.
Night o'er the valley is creeping.
Birds cuddle down in their nest
Soon all the world will be sleeping.*

Now is the hour, when we must say goodbye.
Soon you'll be sailing far across the sea.
While you're away, oh, then, remember me.
When you return, you'll find me waiting here.

Albert Saunders a.k.a Clement Scott

In **1948**, two years after Albert Saunders had died, his widow claimed that it was her late husband who had written the "**Swiss Cradle Song**," way back in **1906**. She said they had had a family of 11 children to feed and her husband had sold the copyright of *Swiss Cradle Song* for two guineas ready cash to Palings Music Publishers, as part of a series of his compositions called "Songs of all Nations," using the name Clement Scott as a pseudonym.

Peter Downes, a retired Radio NZ executive producer, says that although Albert Saunders was on the music staff of Palings as an arranger and composer, his compositions were mostly dance tunes (like the *Mad Pranks Foxtrot*) or military marches (like the *Comet March*, commemorating the coming of Halley's comet), all vastly different from the type of composition listed for Clement Scott.



This is not to say that they weren't one and the same person, says Mr Downes. Saunders could have used the pseudonym for his piano solos and more romantic pieces in order to differentiate between the two very different composing styles.

Thanks

My thanks to

- o **Dr Angela Annabell** for research in her PhD thesis, *New Zealand's Cultural and Economic Development Reflected in Song - Aspects of the New Zealand Folk song Ethos*, University of Auckland, 1975
- o **Gordon Spittle** for allowing me to use information from his book [Counting the Beat, a History of New Zealand Song](#) (1997),
- o **Roger Flury** of the music section of the National Library of New Zealand,
- o and **Peter Downes**, retired Radio New Zealand executive producer, and author of several books on aspects of NZ theatre and music.

Published on the web Sept 19, 2001, revised Nov 28 2001, revised Oct 2006, revised and reformatted 2021. This was the first Maori/Pakeha song I researched, and all the research was done without any internet search engine assistance.

Visits in 2020 were about 320 a week and in 2026 they are now averaging 380 each week

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
Em A Em A
You have the time to spend an evening with me.
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 korōria	Honour, glory and
Maungārongo ki te whenua.	peace to the land.
Whakaaro* pai e	May good thoughts come
Ki ngā tangata katoa	to all men
Ake ake, ake ake.	for ever, evermore
Āmine	Amen.
Te Atua, te piringa,	The Lord is the refuge
Toku ora.	of 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 ta nga-**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 Ataarangī 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 Ataarangī 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

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

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

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

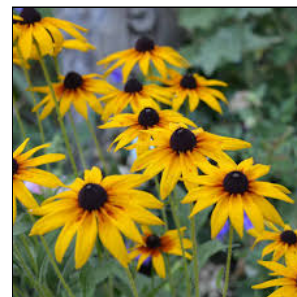
Listen
all Samoa
while I tell you
of my comparison.
Like the rare flower
deep in the mountains,
is my beloved
among all the chosen young women

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

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).

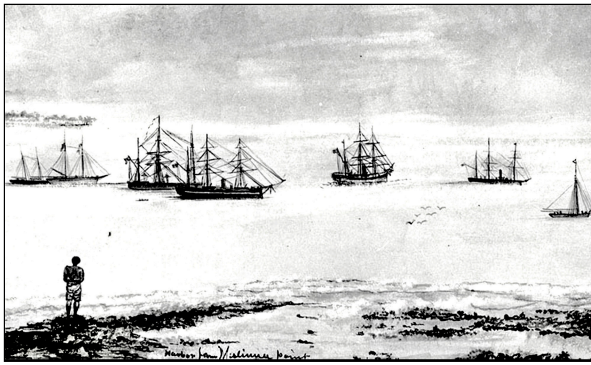
Conflict

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

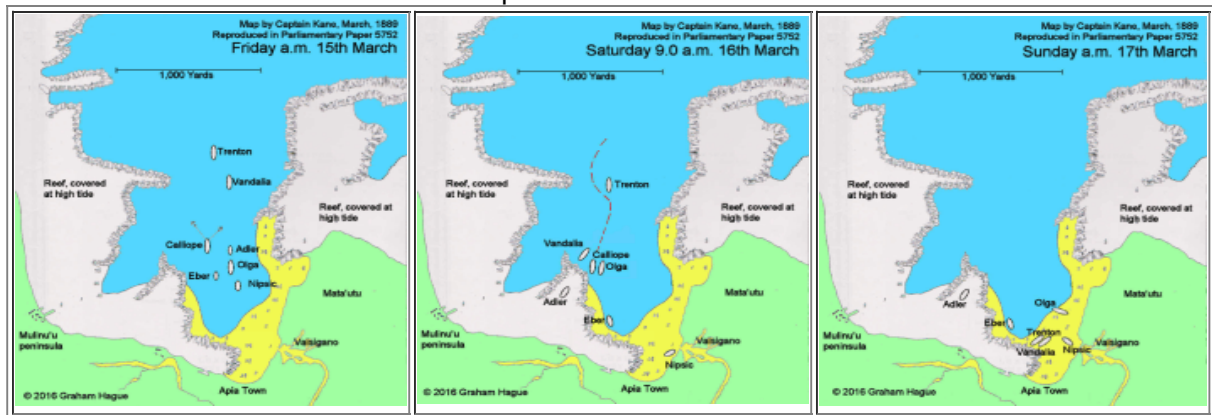
On the 9th of March 1889, the largest vessel, the 3,900 ton USS Trenton arrived flying the flag of Rear Admiral Kimberly, and anchored at the restricted mouth of the harbour. There were now 6 merchant sailing vessels and several smaller coastal craft, plus seven big



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.

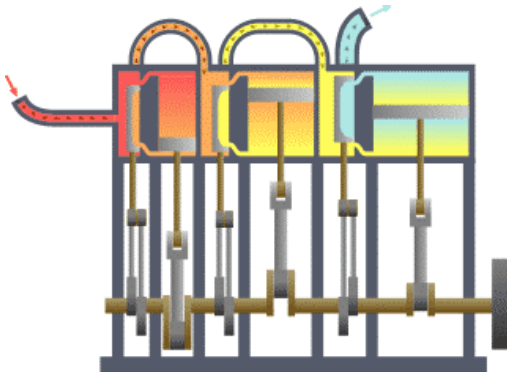
These rescued men spent several months recuperating in the homes of villagers in Apia. When they left to return to the USA,

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 'l 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 yanuyanu
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 Rangitaaui 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.

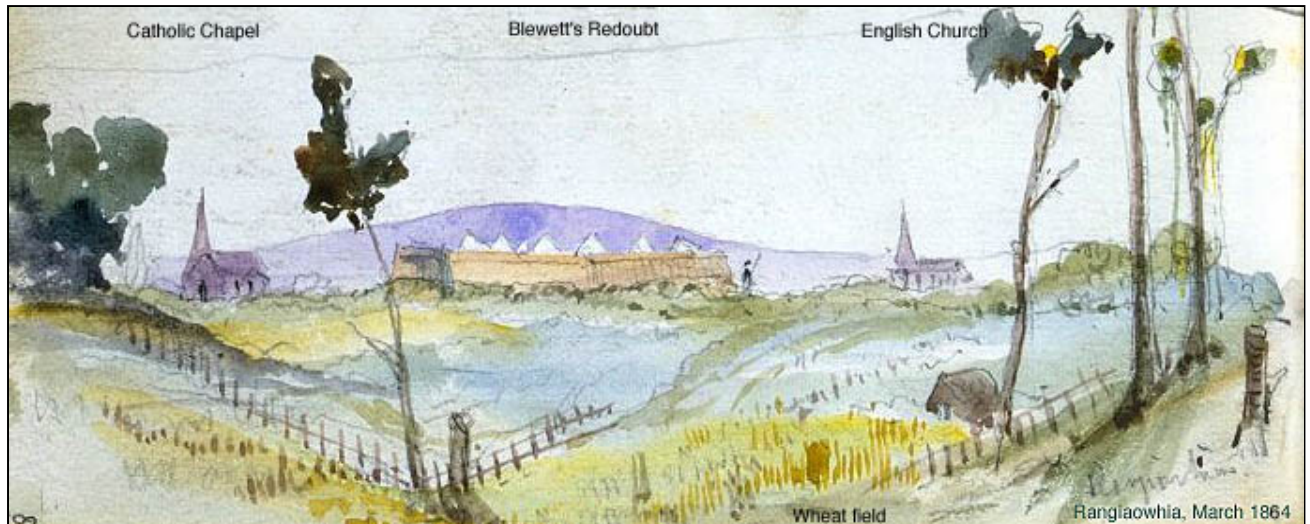
E moea iho nei
Hoki mai e roto ki te puia
Nui, ki Tokaanu,
Ki te wai tuku kiri o te iwi
E aroha nei au, ī.

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...???

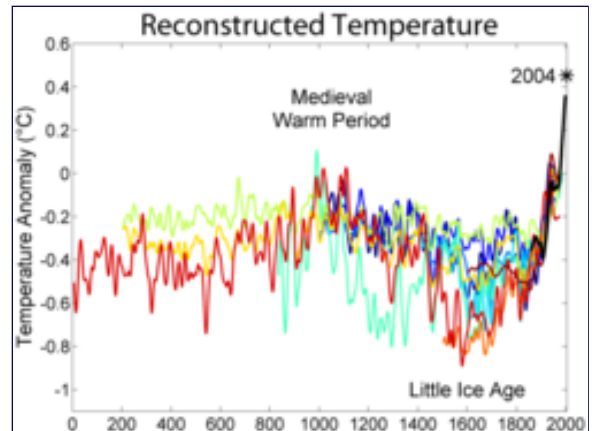
There was obviously land to the south-west, because millions of birds were seen migrating up there each spring and back down from there each autumn. But their waka ran into bone-chilling prevailing sou'westerly weather when they tried heading south. They were confronted by stormy seas, they were soaked 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.

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.



... breaking the force of the waves.

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.

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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](#).