

# NGA MOTEATEA O NGA WAKA HEKENGANGA

Traditional chants of the voyaging vessels.

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This song re-enacts the felling and hauling of logs to build huge voyaging waka, but it is not a work song. It is used metaphorically by speakers on marae to create enthusiastic support for a major communal undertaking. It is derived from **Toia Tainui Tapoto**, page 21, a log-hauling chant brought from Tahiti, and several lines from it are quoted in the Black Ferns' haka, **Ko Uhia Mai**, page 26.

Tōia!

Tōia mai rā a Tainui, Te Arawa, Mātaatua,  
ngā waka o te motu!

Ma wai e tō?

Māku e tō; ma Whakapau<sup>1</sup> e tō!

Tēnei hoki rā te rangonga ake nei,

He tārewa i nuku,

he tārewa i rangi.

Haul!

Haul Tainui, Te Arawa, Mataatua,  
the waka of the island!

Who will haul it?

Haul for me; haul it for One-who-gives-all!

Especially after hearing of this,  
a tree towering up from the earth,  
towering up in the sky.

Tūnui<sup>2</sup> ē, nau mai, nau mai,

Nau mai; ka kau téua

i te awa i Pikopiko-i-whiti<sup>3</sup>

Kia mātakitakitia tāua e te tini,

e te mano.

Tall One, come forward, come forward,  
Come forward; the two of us will enter  
the channel of Pikopiko-i-whiti

To be gazed upon by the hosts of people,  
by the multitudes!

**1. Whakapau** - an example of Chinese whispers here. In the oldest version it is whakaranga (gather a crowd together), then whakarongo (listen), whakatau (decide) and next Te Whakatau.

**2. Tū-nui** is the great tree that is to be felled, split and adzed to make the keel of one hull of a voyaging waka. Earlier versions have tinia (blocked), punia (stuck), punui (punga roller???)

**3. Pikopiko-i-whiti** (-o-whitiki) was "a place on the coast, where the sea was always smooth." This can only describe a coral lagoon, and this was an old name for part of the eastern peninsula of Tahiti.

Nāku koe i tiki atu

i te Wao-nui-a-Tāne

Mihimihi e Tāne,

Kohakoha e Tāne<sup>4</sup>

Turuturu haere ana mai te wai

o te hika o Marama<sup>5</sup>

It was I who went to fetch you  
from Tane's great forest.

Greetings, oh Tane,

You are to be reduced in size, oh Tane.

The water is dripping

from Marama's private parts.

**4. Kohakoha e Tane** - the trunk of the tree is being addressed here. Fires and chipping of the charcoal are going to reduce it in size. But all the earlier versions of this chant used Koakoa e Tane, Be happy Tane!

**5. Marama** - When Tainui arrived on the east coast at Tamaki, an attempt was made to portage it to the west coast. The men hauled on the ropes, but the vessel could not be moved. Finally the tohunga, Rakataura, discovered that this was because Marama, a wife of the captain, had broken tapu by having an affair with a crew member. Necessary rituals were performed and the vessel glided forward when the crew pulled on the ropes again. This line refers to evidence of Marama's guilt.



E patua ana mai e te kōmurimuri  
 Nā runga ana mai o Waihi  
 Ko te iringa mai tēnā o ngā waka nei.  
 Arara, huhura te rā,  
 wewero te rā,  
 Ngā tāngata i whakariri  
 ka mamau ki te taurai<sup>6</sup>  
 Kia tūmatatorohia atu e ahau  
 - taku timatatoro.

Blown around by the gentle breeze  
 that comes from over Waihi  
 Now resting on rollers are these waka.  
 Behold, the sun rises,  
 the sun shoots out its beams,  
 The aroused people  
 grasp the rope<sup>6</sup>  
 so it can be thrust forward by me  
 - my thrusting!

Ihu o waka turuki, turuki,  
 Paneke, paneke!  
 Haramai te toki,  
 Haumi ē, hui ē, taiki ē!

The bow of the waka moves, moves.  
 Forward! Forward!  
 Bring the adze,  
 Gather, unite, bind together!

**6. Grasp the rope** - the message in this *old chant* is repeated when a speaker on the marae proposes a major project.

*"For thousands of years, our people have completed herculean tasks by proper planning, good preparation, cooperative effort and emotional commitment. We can do that again now."*

**7. Haramai te toki** - An adze with a sharp stone blade was used for shaping the waka's hull. "Bring the adze!" - that is, "Give us the tools and let's get stuck in all together now!" The toki has become a symbol of strength, determination, and courage in challenging times.

**8. Haumi ē, hui ē, taiki ē!** Everyone joins in reciting these ancient words of unity.

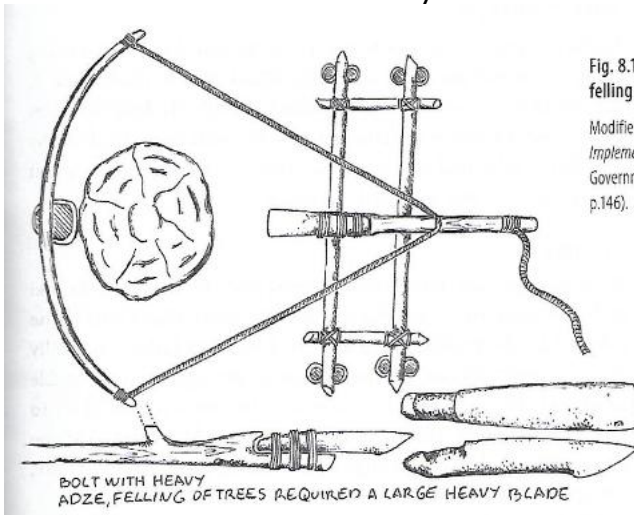


Fig. 8.1: The Māori method of tree felling using a ballista apparatus.

Modified from Elsdon Best, *The Stone Implements of the Maori* (A.R. Shearer/ Government Printer, Wellington, 1974; p.146).



This is one of the legend-poem poi chants of Taranaki women, a traditional paddling song handed down for six centuries, the chant of the commander of the *Aotea* voyaging waka to his crew on the voyage from Ra'iatea Island in the Eastern Pacific up to Aotearoa.

Ko *Aotea* te waka,  
Ko Turi tangata ki runga,  
Ko *Te Rōku-o-whiti* te hoe.  
Piri papa te hoe!  
Awhi papa te hoe!

*White Cloud* is our voyaging craft,  
Turi is the person in command  
*The Log-for-changing-direction* is the steering oar.  
Keep this oar close to the hull,  
Hug the hull with this oar!

Toi tū<sup>1</sup> te hoe!  
Toi rere te hoe!  
Toi mahuta te hoe!  
Toi hapakapa<sup>2</sup> te hoe!  
Kai runga te rangi.

Quickly set in place is the steering oar!<sup>1</sup>  
Quickly gliding along is the steering oar!  
Quickly rising is the steering oar!  
Quickly moving back and forth is the oar<sup>2</sup>  
As it steers us up to the sky's edge.

**1. Toi Tū.** This could also be  
Toitū te hoe! = The oar is undisturbed!

**2. Hapakapa** is not in any dictionary.  
However, among several other  
meanings: *toi* = move quickly, *hapa* =  
crooked, and *kapa* = a line.

A steering oar moves back and forth,  
leaving a crooked line in the water so  
the boat goes in a straight path.  
Tautahi's version uses *kakakapa* =  
flutter.



Ko te hoe na wai?  
Ko te hoe na Te Kahu-nunui  
Ko te hoe na wai?  
Te hoe na Te Kahu-roroa  
Ko te hoe na wai?  
Ko te hoe nō Rangi-nui-e-tu-nui<sup>3</sup>

Whose steering oar is it?  
It's the oar from *The Great Hawk*  
Whose steering oar is it?  
It's the oar from *The Long-enduring Hawk*  
Whose steering oar is it ?  
It's the oar of *Great-sky-so-vast*<sup>3</sup>

Tena te waka,  
Ka tau ki Tipua-o-te-Rangi,  
Ki Tawhito-o-te-Rangi,  
Nga turanga whetu o *Rehua*.  
Hapai ake au  
I te kakau o taku hoe,  
I Te Roku-o-whiti.

Now our voyaging craft  
is heading towards the scariness of the unknown  
towards the primeval unknown.  
Our bearings are set on the star *Antares*.  
I raise on high  
The handle of my steering oar,  
*The Log-for-turning*.

Whiti pātātō,<sup>4</sup>  
 Rere pātātō,  
 Māmā pātātō.  
 Te riakanga, te hapainga,  
 Te komotanga, te kumenga,  
 Te riponga, te awenga  
 A te puehutanga  
 O te wai o taku hoe nei.

Rattling<sup>4</sup> as we turn,  
 Clattering as we flow forward,  
 Tap-tapping lightly.  
 The straining, the lifting up,  
 The inserting, the pulling out,  
 The swirling, the white plume  
 from the spray  
 of water of my steering oar here!

Kei te rangi, hikitia!  
 Kei te rangi, hapainga,  
 Kei te aweawe nui nō Tū!

Here's to the unknown. May it be lifted up!  
 Here's to the unknown. May it be raised aloft!  
 Here's to the great expanse belonging to Tu!

Tena te ara ka totohe nui,  
 Ko te ara o tenei ariki,  
 Ko te ara o tenei matua iwi,  
 Ko te ara o Rangī-nui e tu nei,

This is the sea-path that was much-argued about  
 but it's the path of this commander,  
 it's the pathway for this crew,  
 the path of the great unknown all about us.

3. I think Kahu-nunui, Kahu-roroa and Ranginui-e-tu-nui are descriptive names for the Aotea.
4. **Patatō** is not in modern dictionaries, but Tregear, Williams and the Polynesian Lexicon gives its meaning in Samoan, Tongan, Futunan, Hawaiian and NZ Maori as a repeated dripping, tapping, chopping, knocking, rattling noise.



Nguha te kakau o taku hoe nei,  
*Ko Kautu-ki-te-Rangi.*  
 Ki te rangi, hikitia;  
 Ki te rangi, hapainga;  
 Ki te rangi tu torona atu,  
 Ki te rangi tu torona, mai.  
 Ki te rangi tu te ihi,  
 Ki te rangi tu te kōkō,  
 Tu te mana, tu te tapu,

Fighting fiercely is this handle of my steering oar  
 named *Wading-into-the-unknown*.  
 Towards the unknown, may it be lifted.  
 Into the unknown, may it be raised.  
 Towards the unknown that is to be reconnoitered.  
 Into the unknown that in being explored here.  
 Towards the unknown, so scarily exciting.  
 Into the unknown, so windblown.  
 So full of prestige, so set apart.

E tapu tena te ara,  
 Ka totohe te ara  
 O Tane-matohe-nuku,

It is the sacred pathway  
 the argued-about pathway  
 of Tane who split land and sky wide open,

Te ara o Tane-matohe-rangi, Ko te  
 ara o Te *Kahu-nunui*,<sup>3</sup>  
 Ko te ara o te *Kahu-roroa*,  
 Ko te ara o tenei ariki,  
 Ko te ara o tenei tauira,

the pathway of Tane who split the heavens,  
 the pathway of the *Great Hawk*,<sup>3</sup>  
 the pathway of the *Long-distance Hawk* the pathway  
 of this chief,  
 the pathway of this navigator.

Tawhi kia *Rehua*,  
 Ki uta mai, te ao mārama!  
 E Rongo-ma-Tane!  
 Whakairihia!

The star *Antares* guides us  
 to the shores of the world of light!  
 O Rongo and Tane!  
 We raise our offerings!

## James Cowan at Parihaka

From James Cowan, *"The Maori: Yesterday and Today"* (1930)

He wrote

*"In Taranaki I have watched and listened to poi acts of a quality differing greatly from the action-songs of other tribes. When I stayed at Parihaka one night, the venerable Te Whiti invited me to accompany him to his meeting-hall and see his poi parties rehearse their songs and dances for the coming March assemblage of the faithful. The women and girls, numbering about thirty, wore a profusion of white feathers - the raukura, Te Whiti's badge - in their dark glossy hair.*

*"They gave one poi after another, and the earnestness and fire with which they chanted their songs made it seem more like a sacred religious ceremony than anything else. And that indeed was what it was; the poi chants were legendary, historical, and ritualistic; they recited the coming of the Taranaki people's ancestors from Hawaiki in the traditional canoes, they described the grievances of the Maori under pakeha rule, the tragedy of the war, the confiscation of the land, and they embodied some of the figurative utterances and cryptic "sayings" in which Te Whiti delighted ...*



*"This is one of the legend-poems chanted by the Taranaki poi women; it is a paddling song traditionally handed down for six centuries, the chant of the chief of Aotea canoe to his crew on the voyage from Ra'iatea Island to New Zealand:—*

Cowan's Translation

**Ko** Aotea te waka,  
 Ko Turi tangata ki runga,  
 Ko Te Rōku-o-whiti te hoe.

**Aotea** is the Canoe,  
 And Turi is the Chief.  
 The Roku-o-whiti is the Paddle.  
 Behold my paddle!  
**It is** laid by the canoe-side,  
 Held close to the canoe-side.

**Piri** papa te hoe!  
 Awhi papa te hoe!

Toi tu te hoe!  
Toi rere te hoe!  
Toi mahuta te hoe!  
Toi hapakapa te hoe!  
Kai runga te rangi.

**Ko** te hoe na wai?  
Ko te hoe na Te Kahununui;  
Ko te hoe na wai?  
Te hoe na Te Kahuroroa.  
Ko te hoe na wai?  
Ko te hoe nō Rangi-nui-e-tu-nui.

**Tena** te waka,  
Ka tau ki Tipua-o-te-Rangi,  
Ki Tawhito-o-te-Rangi,  
Nga turanga whetu o *Rehua*.  
Hapai ake au  
I te kakau o taku hoe,  
I Te Roku-o-whiti.  
**Whiti patatō,**  
**Rere patatō,**  
**Māmā patatō.**

**Te** riakanga, te hapainga,  
Te komotanga, te kumenga,  
Te riponga, te awenga  
A te puehutanga  
O te wai o taku hoe nei.

**Kei** te rangi, hikitia!  
Kei te rangi, hapainga,  
Kei te aweawe nui nō Tū!

**Tena** te ara  
    ka totohe nui,  
Ko te ara o tenei ariki,  
Ko te ara o tenei matua iwi,  
Ko te ara o *Rangi-nui-e-tu-nei*,

**Nguha** te kakau o taku hoe nei,  
*Ko Kautu-ki-te-Rangi*.  
Ki te rangi, hikitia;  
Ki te rangi, hapainga;  
Ki te rangi tu torona atu,  
Ki te rangi tu torona, mai.  
Ki te rangi tu te ihi,  
Ki te rangi tu te kōkō,  
Tu te mana, tu te tapu,

**E tapu** tena te ara,  
Ka totohe te ara  
O Tane-matohe-nuku,  
Te ara o Tane-matohe-rangi,  
Ko te ara o Te *Kahu-nunui*,  
Ko te ara o te *Kahu-roroa*,  
Ko te ara o tenei ariki,  
Ko te ara o tenei taurira,

**Tawhi** kia *Rehua*,  
Ki uta mai, te ao mārama!  
E Rongo-ma-Tane!  
Whakairihia

Now 'tis raised on high—the paddle!  
Poised for the plunge—the paddle!  
We spring forward!  
Now, it leaps and flashes—the paddle  
It quivers like a bird's wing  
This paddle of mine!

**This** paddle—whence came it?  
It came from the Kahu-nunui,

\*

From the Kahu-roroa,

\*

It came from the Great-Sky-above-us.

**Now** the course of the canoe rests  
On the Sacred Place of Heaven,  
The dwelling of the Ancient Ones  
Beneath the star-god *Rehua*'s eye.

See! I raise on high  
The handle of my paddle,  
Te Roku-o-whiti.

I raise it  
—how it flies  
and flashes!

Ha! **the** outward lift and the dashing,  
The quick thrust in and the backward sweep  
The swishing, the swirling eddies,  
The boiling white wake  
And the spray that flies from my paddle!

**Lift** up

The paddle to the sky above,  
To the great expanse of Tu,

**There** before us lies our ocean-path  
of strife and tumult,

The pathway of this chief,  
The danger-roadway of this crew;  
'Tis the road of the Great-Sky-above-us,

**Here** is my paddle,  
Kautu-ki-te-rangi;  
To the heavens raise it;  
To the heavens lift it;  
To the sky far drawn out,  
To the horizon that lies before us,

\*

To the heavens,  
sacred and mighty.

**Before** us lies our ocean-way,  
The path of the sacred canoe, the child  
Of Tane, who severed Earth  
from Sky.

The path of the Kahu-nunui,  
                    the Kahu-roroa,  
The pathway of this chief,  
                    this priest.

**In** *Rehua* is our trust,  
Through him we'll reach the Land of Light.  
O Rongo and Tane!  
We raise our offerings!

This East Coast chant uses an ancient paddling song of the Takitimu voyagers. This tukiwaka, or takitaki-hoe-waka, is a good example of a rhythmic waka chant, with its regular beat and frequent repetition. It is used nowadays as a haka taparahi to promote or pay tribute to cooperative effort.

1943 [Kuri Tiwaka Taua MP3](#) was recorded at the posthumus Investiture of Lt Moana-Nui-a-Kiwa Ngarimu VC, at Ruatoria in 1943, with the performers abbreviating some words, but with great audience interaction. And in 1977 [kura tiwaka.mp3](#), the Mangatū Haka Club used all the words.

Whakaara

Ma konei ake au!

**Titaha ake ai, hai?**

Me kore e tutaki?

He **pūpū karikawa**,

he **pūpū harerorero**, hi?

Ka tikoki!

**Ka tahuri!**

Ka tikoki!

**Ka tahuri!**

**Ka tahuri ra Nui Tireni,**

**I au, au au!**

Warming up

Let me get going this way!

Always going sideways, eh?

Maybe I'll meet you then?

A big fat sea snail

a sea snail poking out his tongue, eh?

It's losing it's balance!

It's going to capsize!

It's tipping over!

It's capsized! -

New Zealand has capsized!

Yeah! Yeah! Yeah!

\* **Pūpū karikawa** is the Toitōi or Cook's Turban Shell, living on rocks just below the water line. In 1970, I spent a day with Fijian villagers gathering these, then boiling them in a big old kettle on the beach and eating them. Delicious! They sold the shells for the manufacture of shirt buttons.



Taparahi

Papā te whatitiri,

hikohiko te uira,

I kanapu ki te rangi;

i whetuki i raro ra.

**Rū ana te whenua, e!**

**E, i aha tērā e?**

**Ko te werohanga A Porourangi<sup>1</sup>**  
**i te Ika a Maui e takoto nei!**

**A ha ha!**

**Kia anga tiraha ra tō puku**  
**ki runga ra!**

**A ha ha!**

**Kia eke mai o iwi ki runga**  
**ki To tuatua werowero ai e ha!**

**I aue, taukuri, e!**

Tena rā, e tama<sup>2</sup> tu ake ki runga ra  
Ki te hautu i ohou waka, i a Horouta,  
Takitimu, e takoto nei!

**A ha ha!**

Ceremonial haka

The thunder crashes,

the lightning flashes,

it illuminates the heavens,

and hammers downward.

The land is forever shaking, wow!

What is that, eh?

Porourangi has pierced  
the Fish of Maui lying beneath us!

A ha ha!

So it is your belly,  
upturned and laid bare !

A ha ha!

So that your people may mount  
And spear you! A ha ha!

Ee! Alas, oh dear, yes!

Now then, my son, take your stand to direct  
and to urge on your canoes, Horouta,  
Takitimu, drawn up here!

A ha ha!

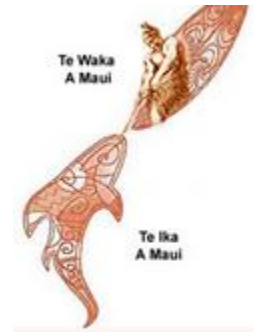
Ara! he tia, he tia, he tia,  
 Ara! he ranga, he ranga, he ranga,  
 Whakarere iho te kakau o te hoe  
**Kō a manini tua, i manini aro**  
**I tangi te kura; i tangi wiwini.**  
**I tangi te kura; i tangi wawana<sup>3</sup>**

A deep stroke, deep stroke, deep stroke!  
 A quick stroke, quick stroke, quick stroke!  
 Strike the handle of the paddle downwards,  
 Dig smoothly back, then smoothly forward.  
 The autumn godwit cried; it cried fearfully.  
 The migrating godwit cried; it cried fiercely.

**1. Porourangi** was the founder of the Ngati Porou people, and the Fish of Maui is the North Island. Porourangi was one of the first to cultivate the soil of the North Island.

**2. Tena ra, e tama...** At the posthumus investiture of Lt. Ngari Ngarimu VC in 1943, this was modified to *Tena ra, Moananui...*

**3. Whakarere...wawana.** These last four lines are from the karakia *Taikekehu* chanted after the *Tainui* left Rarotonga, and they are also used in the oriori *Pō! Pō!* with some modifications. The chants compares the voyagers on the *Tainui* to red-breasted godwits fearfully contemplating their 10,000 km non-stop flight cross the Pacific.



**4. Kura 1.** The Takitimu people's Tahitian ancestors sailed hundreds of kilometres to the Cook Islands to catch *Kura*, red breasted lorikeets whose feathers were treasured by them as red ornamentation on the finely woven loin cloths of their kings. Because red feathers were rare, these *maro kura* were small and lightweight treasures. Big heavy treasures that weighed down (tao) a sailing vessel were called *tao-nga*.



**Kura 2.** Chestnut-red breast feathers appear on mature godwits, or *Kuaka*, in autumn when they are about to depart on their high-speed and fearfully long-distance breeding flight to Siberia, and these reddish birds are also called *Kura*. When there was no wind, the Society Islanders paddled large canoes long distances between islands across the open ocean, at high speed, just like the red-breasted *Kura* flying overhead.

**Kura 3.** After Polynesians brought this chant to New Zealand, where greenstone for making fine chisels enabled the creation of elaborate carving, carved *waka* became treasures, but they were *taonga*, not *kura*.

Nowadays the meaning of *kura* in this haka is transferred to metaphorical 'paddling,' or the treasured spirit of cooperative effort that gets people places.



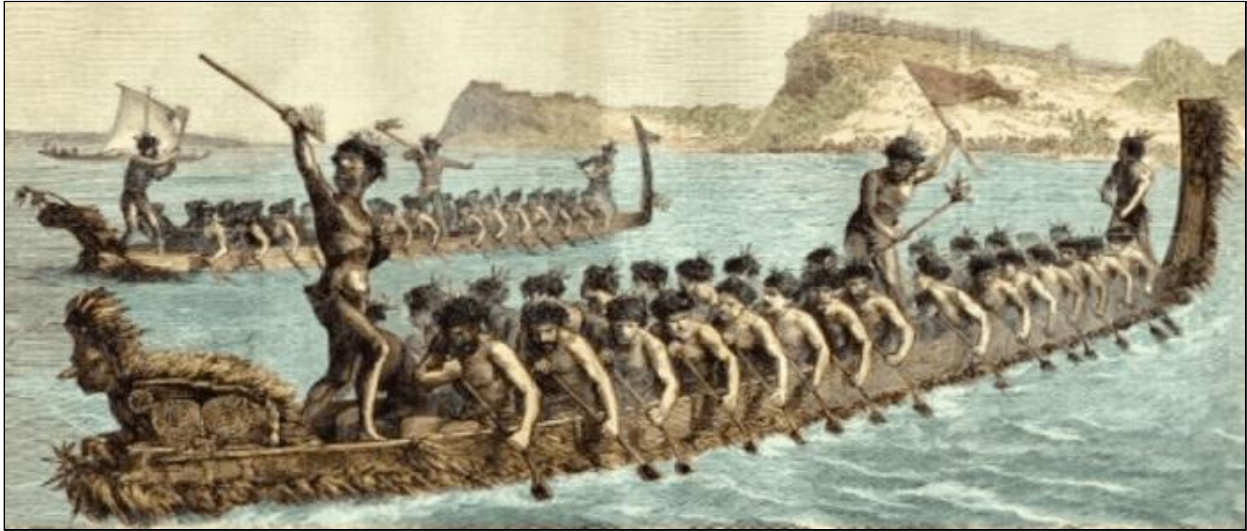
**5. Wawana,** *wawā* is a loud rumbling, which could refer to the sound of hundreds of migrating birds taking to the sky simultaneously.

Tērā, te haeata takiri ana mai  
 I runga o mata tērā  
**Anā whai uru, whai uru, whai uru**  
**Anā whāia tō whāia tō, whāia tō!**  
**I ararā tini, i ararā tini!**  
**I ara ri!**

There, dawn is breaking  
 on top of the headland back there.  
 Keep on chasing the western horizon.  
 Keep being chased, oh sunset!

So many, so many!  
 That's the last one!

**6. Mata tērā** When Polynesian navigators departed from an island, they took a back-bearing to the top (runga) of the headland (mata) back there (tērā) where they embarked, so this phrase probably started as a sailing instruction "i runga o mata tērā" for a *waka* voyage with a pre-dawn departure. A Takitimu ancestor is said to have migrated from "Matatera" to Rarotonga (JPS). But a search of the world atlas finds no such place except a headland in New Zealand, 10 km inland from Turakina! In some performances of this haka, the word *Matatera* is replaced by *Hikurangi*.



E kō; tēnā, tēnā!  
**E kō; tēnā, tēnā!**  
**E whara wai ia kō wā!**  
 whara wai ia kō wā!  
**Hei kotī, hei kotī, hei kotī!**  
 Ko re-rere! Tō rere!

Dig; that's it!  
**Dig; that's it!**  
**Strike water every digging beat**  
**Strike water every digging beat**  
**Make it flow, flow, flow along!**  
 Flowing! More like flying!

Earlier written versions give these words and translations of E whara wai ia kō wā  
*E hara ko te wai o taku hoe. That was not the water from my paddle. (1930)*  
*Ehara ko te wai o to waho. It's not like foam from your mouth. (1943)*

And they give these words and translations of Ko re-rere! Tō rere! Te rere i te waka!  
*E ka rere te rere i te waka! How the canoe flies! (1930)*  
*Ka rere! I ka rere! Te rere i te waka So my canoe rushes along, swiftly, so smoothly. (1943)*

**Te rere i te waka,**  
**E kutangitangi, e kutangitangi;**  
**E kura tī waka tāua,**  
**E kura tī waka tāua!**  
**E kura wawawa wai,**  
**E kura wawawa wai-i-i!**

**The waka is in flight**  
**We're really howling along, really zinging!**  
**Our wakas resemble speeding godwits**  
**Our wakas are like** ocean-crossing **godwits**  
**Godwits scattering** across the **water**  
**Godwits scattering** across the **water**

Tuku  
 E Kō kōmako! Kō kōmako! \*  
**Ko te hau tapu e rite**  
**ki te kai na Matariki.**  
**Tapareireia koi tapa!**  
**Tapa konunua koiana tukua!**  
**I aue hi!**

Winding down  
 The bellbird sings! The bellbird sings  
**The sacred wind blows gently**  
**Like the food at New Year.**  
**Saturated indeed is the valley!**  
**From the deep cleft the rod is withdrawn.**  
**Yes!**

\* **E kō kōmako** - these last six lines are from the end of *Rūaumoko*, an ancient haka that uses sexual metaphor to express the quiet bliss experienced after exerting oneself totally.

#### Sources

The Maori: Yesterday and To-day, 1930, [The Chant of Takitimu](#)  
 Opening of Turongo House, 1938, [Sir Apirana Ngata](#)  
 Ngarimu VC investiture 1943, [Kura Tiwaka Taua](#)  
 Gisborne Māori Competitions, 1977, [Mangatū Haka Club](#)  
 Nga Iwi o Tainui, 1995, [Pei Te Hurinui Jones](#)

This recalls how the *Takitimu*, after sailing from Rangiatea to the North Island, was next used to explore South Westland. When it ran into a cold front (strong nor-westerlies, a cold southerly and then calm sunny weather) near Franz Josef glacier and Mt Cook, the *Takitimu's* four "taniwha," enabled the vessel to cut through the waves and survive the storm. The high bow-posts and stern-posts had been carved out by adzes and attached to the hull in a complex, very strong, manner, as shown in this coloured 1905 photo of an old Fijian-style Drua.



1st. Acknowledging the great forces that connect us to the spiritual powers and to the deeds of our ancestors.

Tūā, tūā<sup>1</sup>

koi rangi nui,<sup>2</sup>  
Koi rangi roa,  
Koi rangi pouri,  
Koi rangi potango,

Koukou<sup>3</sup> te whetu i runga nei,  
Moana<sup>4</sup> ropu kei tai,  
Kei tai e riri ana,  
Tu mai ana horoi  
Kei tai e patu ana i te hau,  
Tu mai ana horoi  
Punganangana,<sup>5</sup>  
Punganangana,  
Puaka<sup>6</sup> haua  
te tawhito o te rangi,

He Uru ra ko te hau,  
He Tonga ra ko te hau,  
Ka hara mai<sup>7</sup>  
ka tinei,  
Ka tinei kia mate.

I am chanting for protection, protection...  
...against the vast spaces  
against the long travel times  
against the gloomy places  
and against the intensely dark regions.

The stars are sprinkled above us here.  
Up-and-down go the crew on the seas  
on the always-angry seas  
that constantly rise up and wash us;  
on the seas, constantly hit by the wind,  
constantly rising up and washing us.

It is very blustery  
persistently relentless.  
Struck down (hidden) is the star Rigel  
that ancient guide in the sky.

From the west is the wind  
from the south is the wind  
pushing rudely in;  
extinguishing our body warmth  
extinguishing it near to death.

**1. Tua** is a location word, on the far side. **Tuuaa**, with long vowels, is a ritual chant for protection.

**2.** With capitals, these describe Rangi, the Sky-Father "*Ka huru ki te tua i to rangi, Tuatua Ranginui, Rangiroa, Rangi-potongotango, Rangiwhetu ma.*"

**3. Koukou** is an owl's hoot in North Island NZ Maori, but in older dialects it means to sprinkle water. I think the meaning here is "Only a sprinkling of starlight is above us." The approaching storm clouds were starting to hide the stars.

**4. Moana** can be used as the verb "uneven."

**5. Pu-ngana-ngana** Pu = bunched up, twice as much. Ngana = persistent

**6. Puaka** is not a pig (poaka), but the South Island variant of Puanga, the useful navigational star Rigel.

**7. Hara mai** = violating. It is not Haramai or Haere mai. Nor is it mara mai; that is a typo in Pe Te Hurinui's copy of this karakia.



HERB KANE

2nd. Loosening the harmful bonds and strengthening the helpful ones.

Toki nui te toki,  
Toki roa te toki,  
Toki tawahi e te toki!**8**

But huge is the adze  
Very long is the adze  
from high-tech Hawaiki is the adze that crafted  
this well-founded, weather-tight waka!

**8a. Toki** - A legendary giant adze with a long-lasting blade is a metaphor for the boat's advanced construction. The adze referred to here is *Awhiorangi*. This speckled red 45 cm long adze was brought from Rangiatea to Aotearoa in the *Takitimu* by its captain Tamatea, who is said to have "used the adze to cut a path" through a storm encountered on the voyage from the Eastern Pacific.



That story, retold in this karakia, is a vivid way of telling us that the massive bow-posts and stern-posts of the *Takitimu* were adzed so skillfully that they could cut through storm waves. The posts had long zigzag joints to make certain that the sewn bindings did not break with the stress.

### **Bowpost Technology, page 15**

After arriving at Whakatane, the *Takitimu* was later used by Tamatea's brother Tahu to explore South Westland, and this is the basis of a Ngai Tahu claim that he "discovered greenstone." However **Taku Toki**, a West Coast Ngati Wairangi waiata, explains how Ngai Tahu actually learnt of it.

### **Taku Toki, page 16**

*Awhiorangi* was later taken to South Taranaki after Tamatea's brother married Turi's daughter. It was stored in a tree at Waitotara for seven generations, and found again in 1887, after the tree died, rotted and fell to the ground.

**8b. Tāwāhi.** tā = belonging to, wāhi = a place apart. Tāwāhi is the far side of a stretch of water, usually a river, but in this case it is a metaphorical reference to Hawaiki.

a whanatu au  
ka hahau i te takapu<sup>9</sup>  
O te rangi e riri mai ana,  
E nguha mai ana,

I keep going ahead  
chopping at the calf muscle (bulging waves)<sup>9</sup>  
of the always-angry weather,  
and I keep fighting fiercely.

Ka hinga  
Ka mate  
Hau mate

Finally it is defeated.  
It is dead.  
The wind has died away!

3rd. Naming what is required for oneness with the forces and ancestors.

Whakataka<sup>10</sup> to hau ki te uru,  
Whakataka to hau ki te tonga,  
Kia tu mahinahina<sup>11</sup> i uta,  
Kia tu marokeroke<sup>12</sup> i tai,  
Kia ao ake te ra,  
He tio,<sup>13</sup>  
He keo  
He hauhunga.<sup>15</sup>

The wind circles to the west  
Then turns to the south  
Until, in a haze, the land rises up  
and it stays somewhat drier at sea  
So that the sun rise on a world  
of ice  
snowy peaks<sup>14</sup>  
and frost.<sup>16</sup>

**9. Takapu.** This can be taken metaphorically, or as describing the waves. Cutting the tendon below an enemy's calf muscle left him unable to walk on that leg, and thus harmless. To make the storm harmless, the captain would have reduced the sail area, kept bow-on to the waves, and maneuvered towards where he had calculated calmer waters were.

**10. Whakataka** - to change direction. When Pei Jones translated this line in the 1940s, he seems to have read it as Whakakati, to cease, and many others have copied his translation.

**11. Ma-hina-hina** is from hina = grey, and mahina = dim light. Land that is seen hazily on the horizon is where they can find shelter and start a big warming fire.

**12. Maroke-roke** = becoming dryer, from maro = hard, and maroke = dry (clay).

**13. Tio.** Ice was white, and sharp when you walked on it, just like walking on beds of rock oysters, or tio. So the newly-arrived Polynesians named ice after them.



**14. Ice, snowy peaks** is a description of the Fox and Franz Josef Glaciers, and Mt Cook, etc.

**15. Hauhunga.** Frost only forms when there is dead calm and no rain.

**16. This translation** is according to Williams' "Dictionary of the Maori Language."



'Whakataka' is a modification of the final stanza of *Tūā Tūā Koi Rangi Nui*, the karakia on [page 10](#) that tells how the waka *Takitimu* survived a storm when exploring the coast of South Westland because it was well-built and well-managed. This karakia reminds us that the great natural forces can harm us, but if we work hard preparing for them, and then respond in harmony with them and in harmony with our ancestors' response, we are rewarded with warmth and calm, both literally and spiritually.

[Whakataka\\_te\\_Hau.mp3](#)

Whakataka tō hau ki te uru,  
Whakataka tō hau ki te tonga.

The wind swings to the west, settles  
then turns to the south, settles down.

Kia makinakina ki uta,  
Kia mataratara ki tai.

Making it prickly cold inland  
Making it piercingly cold at sea.

E hi ake ana te ata kura  
he tio, he hu  
Haumi e! Hui e! Taiki e!

The glowing morning will rise  
on ice, on snow, on frost.

Join! Gather! Intertwine!

In 2005, Takirau Hohua (Tainui) turned this into a waiata that is now often sung in schools at the beginning of the day's work.

[whakataka.mp3](#)

### Three sections of a karakia

The first section of a karakia usually acknowledges the great forces that are at work connecting us to the atua, the ancestral spiritual powers.

The second section expresses a loosening of these forces' harmful bonds, and a strengthening of their helpful ones.

After the howling Southerly storm blows through, a frigid,  
but windless night will follow.

The third section is the naming of what is required for oneness with the atua.

An awe-inspiring dawn transforming the icy snowscape.

**Whakataka** can mean both 'to prepare for' and 'make a change in direction.'

The longer Ngai Tahu karakia that these lines were taken from uses

"Whakataka tō hau ki te tonga" = The wind turns and settles to the south.

**Kina**, a spiny sea egg.

Ma - kina - kina = like lots of sea-eggs.

The spines of a kina release a toxin when stood on.

**Tara**, a sharp point. Ma - tara - tara = like many sharp-pointed blades.

**Hauhunga** (frost) has been shortened to Hau hu (quiet wind) in some recent performances.



**Taiki** (noun) is a wicker basket woven from vines. **Taiki e** (verb) we become strongly intertwined like a wicker basket. The final line is equivalent to the Amen at the end of a Christian prayer.

## Lost in translation

Some people appear not to have understood the karakia's triple structure when they tried to put this karakia into English.

They noticed that it was a "prayer" of sailors threatened by a storm, and they then distorted the Maori words to make all three sections requests for what is wanted.

*"May the winds **from** the west and south **cease** (?).  
Let **light breezes** (?) blow over the land and sea.  
Let the red-tipped dawn come with a sharpened **air** (?),  
a **touch** (?) of frost, a **promise of a glorious day**.(?)*

There are cut-and-paste copies of this very loose 1855 translation on dozens of websites, including NZ university websites.

Ancient karakia seem to have been rational mental exercises to reassure those about to undertake a potentially hazardous event.

*"There was this really big swell out on Waitemata Harbour,  
but Koro had a big launch and was wearing a lifejacket, (just like us)  
and he got back safely with lots of fish." (so we should all be OK too).*

Then unfounded belief set in.

*"If I recite that story of Koro's Waitemata Harbour fishing trip  
in perfect detail, we will be safe  
and bring back lots of fish." (even in this old runabout)*

In recent times, Pakeha influences have distorted some 'karakia' into irrational requests.

*"Dear Lord, it is really rough out on Waitemata Harbour,  
and we only have this rust-eaten flatty and no lifejackets, eh!  
Please help us get back safely with lots of fish, just like our Koro did."*



ChatGTP

Raureka took Ngati Wairangi's greenstone axe technology to the Ngai Tahu.

Whaka-atu <sup>1</sup> ra e taku toki	I stretch forth my axe
Ki te kauru <sup>2</sup> .	To the head of the tree(?)
Koia pā-nuku-nuku, e ra e hine,	How it moves up and down, all day, oh ladies,
I a pakurangi, e tama,	Resounding through the air, oh lads!
Nā te hiahia, nā te koroka, e tama,	Because of my desire for the mantle, oh lads!
I a Tane, e tama,	- of Tane, oh lads!
Tane i ruka <sup>3</sup> , Tane i raro.	Tane, high above me, then Tane down at my feet.
Ka rere te maramara;	See the woodchips flying from my axe.
Ka huaki ki waho;	opening up the forest to the outside light.
Ka tipu <sup>4</sup> mai i uta,	That which was once growing up in the interior,
Ka takoto mai i waho,	is now lying outside
E hura ki te ata,	laid bare to the morning light
ko te ata o Tane <sup>5</sup>	to the light of Tane's day.

- Whakaatu** is pronounced *whaka-atu*, with doubled short "a" sounds. It is not *whakātu*, with one long "a" sound.
- Kauru** is either the "head" of any tree, or a cabbage tree's sugar-filled root. The first meaning is meant here, as the song tells of opening up a forest.
- Ruka** is the southern dialect variant of "runga" - "up high"...
- ...and **tipu** is the eastern variant of "tupu" - "growing up."
- Tane** is the forest deity, and the trees are Tane personified. But Tane is also the lord of day, the sun: it is the light and the warmth of the sun that cause the growth of Tane's forest trees.

### The discovery of pounamu

The greenstone was discovered by Ngati Wairangi people who came from Poverty Bay to Blind Bay in Nelson. Finding the Waitaha Tribe already there, they moved over to West Whanganui, and eventually occupied the whole of the West Coast. To work the greenstone, they had to learn a whole new technique. It could not be roughly shaped by chipping, and had to be sawn with sandstone knives.

Raureka was a Ngati Wairangi woman who had lived at Arahura until she quarreled with her people and left the West Coast. She was the first person to cross the Southern Alps. Accompanied by a slave, she wandered up into the mountains at the head of Lake Kanieri, she discovered the pass now known as Browning's Pass.

After climbing the cliff at the end of the valley, she crossed the divide and traveled down the Rakaia Valley into the plains of what is now Canterbury, where she was given food by a party of Ngai Tahu men. They were building a canoe and she noticed the bluntness of their tools, so she showed them a sharp pounamu adze she had with her. She then recited this song which was chanted when these axes were used in timber-felling.

Over time the Ngai Tahu went to war with Ngati Wairangi and wrested control of the resource from them. The West Coast section of Ngai Tahu (Poutini Ngai Tahu) supplied their eastern relations, and Kaiapoi became a focus of pounamu trading, so in the 1830s, Te Rauparaha invaded Kaiapoi to get the high-status pounamu. 🌿

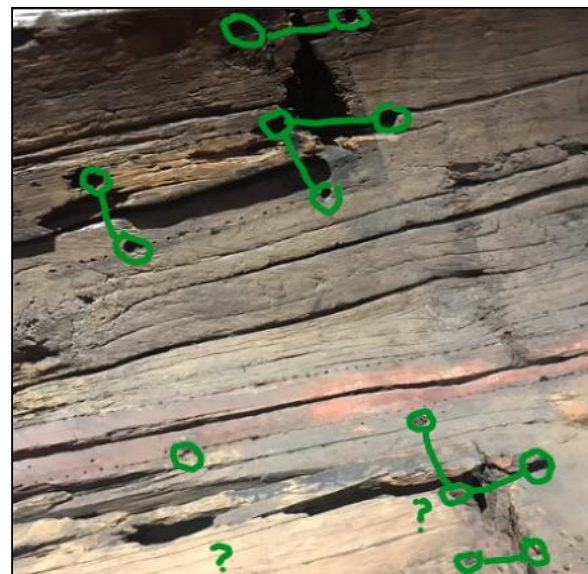


The South Island mōteatea **Tūā Tūā Koi Rangi Nui**, page 10, tells how the Takitimu migratory waka conquered the storm waves of a cold front (a nor-westerly gale turning to a southerly) off the coast of South Westland. Each of its bow and stern posts acted as a high, long adze that chopped through storm waves. "Toki nui te toki, toki roa te toki." All the other voyaging waka that sailed up to Aotearoa would have had similar 'toki'.

**Q 1.** How could the upper end of a high bow withstand the mechanical forces of the waves without the latex gum and fibre stitching at its lower end breaking?

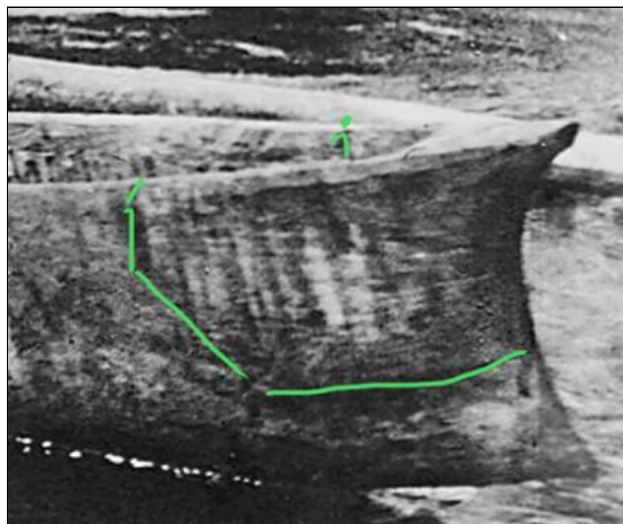
I visited the Whanganui District Museum and discovered how the attached bows of an old river canoe had been carved from another tree and attached to the carved hull with loops of muka fibre. This complex mortice and tenon prow design is called a haumi kokomo. Haumi = an extension, Kokomo = thrust in.

The sides of the carved hull was cut further back than its keel, creating a interlocking join of 8 different flat surfaces, thus tripling the length of the wood to be joined and making the join much stronger when the bow was subjected to an upwards thrust at the bottom of rapids.



These show some of the holes drilled for the muka bindings, and where a tin strip had later been nailed to make a crack in the hull waterproof.

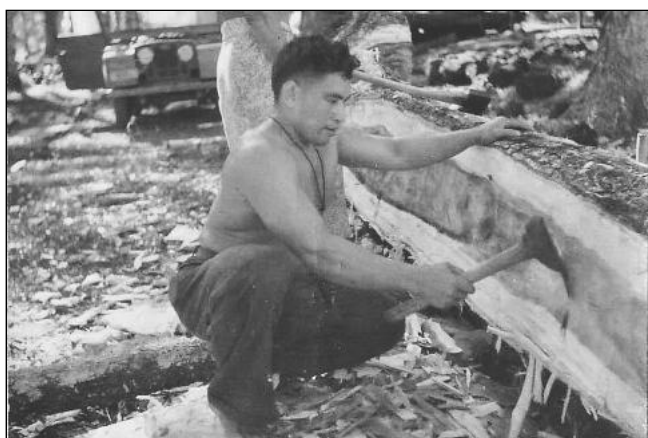
In this 1910-12 photo of a small Samoan paopao, built at Safune, Savai'i, the join between the hull and the prow can be seen clearly. Notice that no fibre bindings are used to hold the bow to the hull. The two parts are stuck together with latex from a breadfruit tree. Also notice the sophisticated wave-piercing bow, presumably used to minimize wave splash.



The next photo-sequence shows the construction of a Samoan paopao at Mulifanua, Upolo. A paopao is a small outrigger canoe mostly used for reef-fishing. The photos were taken by Don Trask when he was a member of the flight crew for the NZ Aerial Mapping Ltd aerial photographic survey of Samoa in 1954.



The Mulifanua copra drier with the tree that was used beside it. The breadfruit or ulu tree was often used to carve canoes, but for this canoe, a fast-growing introduced tamaligi tree (Moluccan albizia) was used. Right: the branch of the tree that was felled for the paopao.



Adzing the interior.

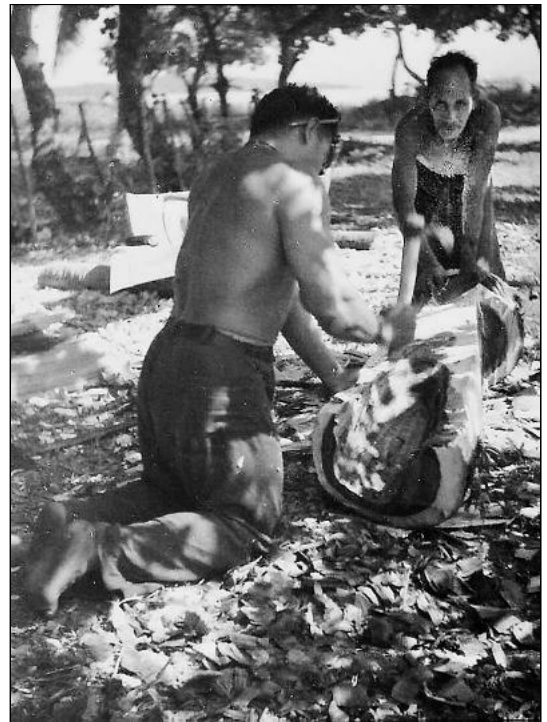


A steel-bladed adze.

David Tippett says he once saw a canoe craftsman from Vanuatu adzing a hull in Grey Lynn, Auckland. After after the craftsman had shaped the outer form and was hollowing the inside out, he wanted the hull thickness to be about 20mm thick. As he got towards the 20mm thickness, he was listening for the right tone of each blow of the adze which would indicate how close he was to achieving the desired thickness.



Falili, the lead carver (tufuga fau va'a) using that adze to carve the paddle (foe) of the paopao.



Working on the prow or stern insert.



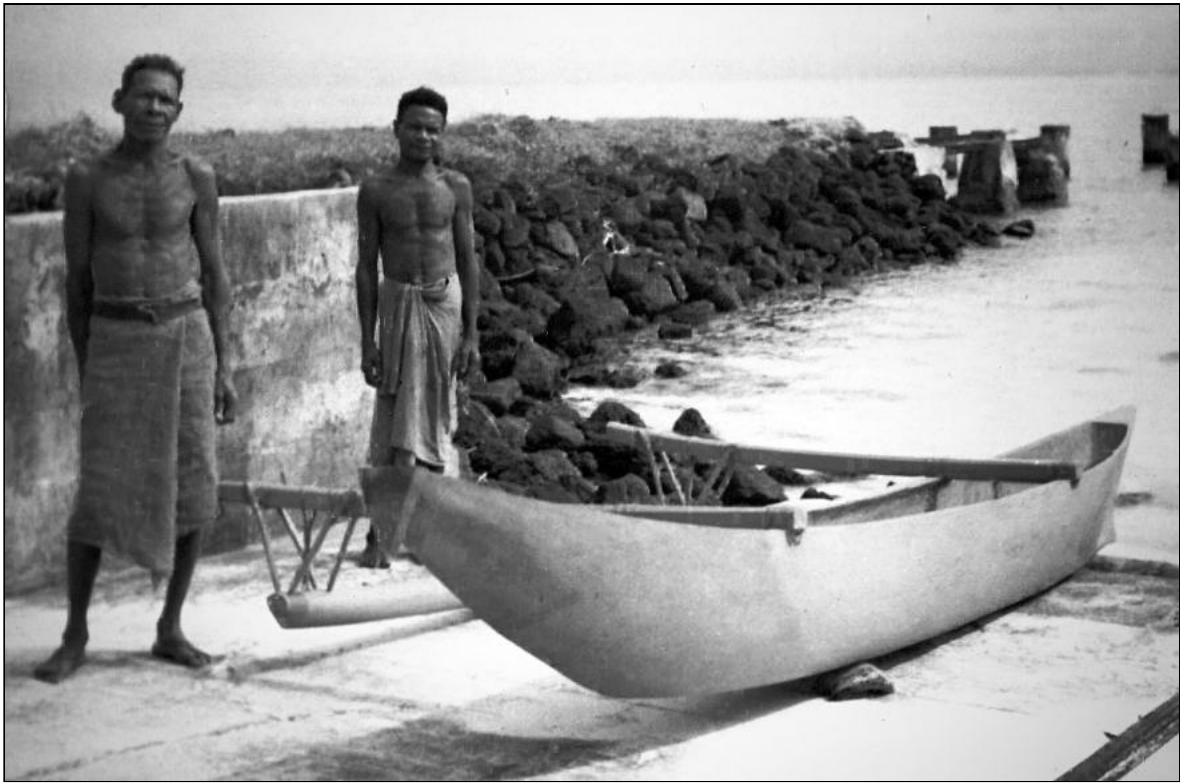
An adze lies on the keel in front of the asymmetric notching of the va'a prow to take the carved bow insert. There are similar asymmetric notching on the Whanganui River waka in the Whanganui District Museum and also on this prow of a waka from the Mokau coast, so perhaps it is a design feature passed down from old times.

Q 2. How did the Polynesian master-carpenters manage to cut those two complex shapes so that they fitted together so closely?

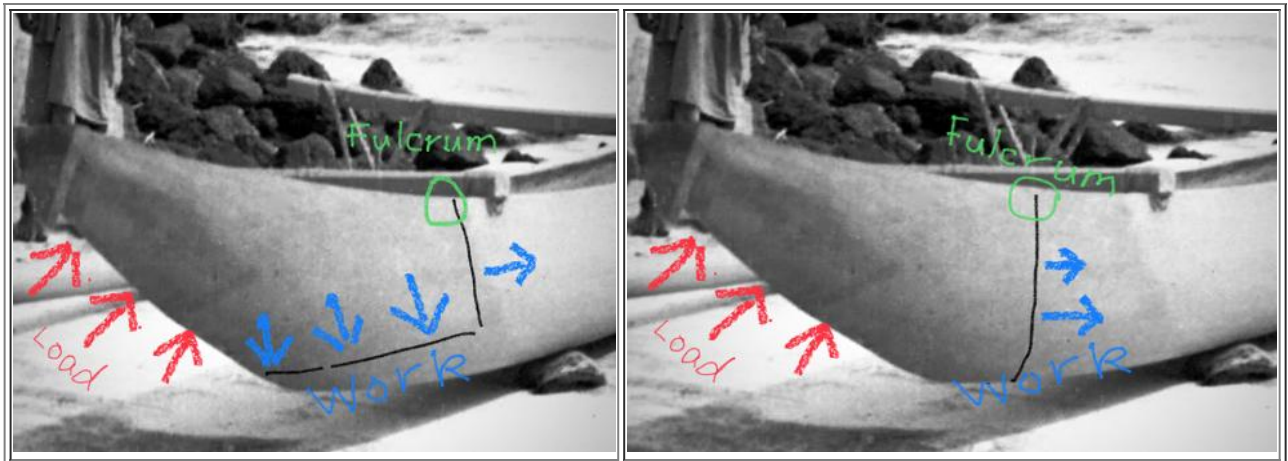
This stone-carved prow was found north of the Mokau river, New Zealand. Notice the different length of the arms that opposed the upwards force of waves hitting the triangular wave-diverter.

(from *Whakairo*, by D Simmons, 1985)





The finished paopao with its outrigger, paddle and long bow insert (darker wood). The raw stern and bow inserts were added before finishing off. The perfect and almost invisible fit of the prow and stern when the completed paopao was in the grand tradition of Polynesian boat-building where joins as seen from the outside of canoes were hard to detect. Before the pieces were joined, the latex gum from the fruit of the breadfruit-tree was used to cement them close and prevent leakage. The bow extension was stuck in place with a latex gum exuded from a breadfruit tree, and then the hull sanded smooth with a pumice-like type of coral.



**"Toki nui, toki roa!"**

**Toki nui, toki poto?**

A high wave-slicer, a long wave-slicer. The force of a wave on the high bow is LESS than the adhesive force of the long line of latex on the haumi kokomo joint holding the timbers together.

Right: if Falili had saved time by attaching the bow with just a simple joint, (a haumi tūporo) the force of a wave on the high bow would have been GREATER than the adhesive force of the short line of latex holding the two timbers together. Easier to construct, but not safe on a rough day.

On ocean-going waka, plant latex extracted from the sap of a breadfruit or candlenut tree was heated and mixed with natural fibres such as coconut husk or hibiscus bark to create a strong, waterproof adhesive.

Q 3. What gum did Maori use to seal any joints in waka like the ones at the Whanganui District Museum, and did they use to make the fibre stitching waterproof? 🇳🇿

This chant was the one used to develop the **Toia! Toia Mai Ra, on Page 1**. It was first used when the *Tainui* voyaging waka was portaged across the Tamaki isthmus to the Manakau harbour, slightly modified from the chant used at the Kawa ritual before the launching of the *Tainui* in Tahiti.

The *Hiaroa* chant used for the *Tainui* in Tahiti was a very old one used at the launching of many other significant waka in East Polynesia. The kupu here were reconstructed from earlier copies of the Toia Tainui chant that had typo errors and regional ideosyncrasies. You can compare them from Page 27 onwards.

### Toia\_Tainui\_Tapotu.mp3

Toia Tainui tapotu ki te moana! Mā wai e tō? Ma te whakaranga ake! Te rangona atu nei, <sup>1</sup> he tara <sup>2</sup> wainuku, he tara wairangi. Tinia, monoa, nau mai!	Drag Tainui right down to the sea! Who will haul her? Those who've been gathered here, having become aware of it, since it is the peak topic of the earth, the peak topic of the heavens. It is caulked, it is plugged, so let's go!
Nau mai e Tane. Ka kau tāua i te awa wai Pikopiko-i-whiti <sup>3</sup> kia mātakitakina tāua a te tini e te mano,	Come, oh Tane's voyaging catamaran. We shall float on the waterway called Enclosed-by-a-meandering-belt so that we can be admired by the countless multitudes.
Nāku koe i tiki atu i Te Wao Nui a Tane He tane miroi <sup>4</sup> he tane koakoa, He tane rangahau.	I brought you forth from the Vast Forest of Tane An embracing, delightful husband an adventurous husband.
E turuturu haere mai ana e te wai o te hika o Mārama. <sup>5</sup>	Moisture drips from the womanhood of Marama. <sup>5</sup>
E patua ana mai e te kōmuri hau nā runga o Waihihi <sup>6</sup> te ĩringa mai o hera o Tainui	Always blowing here is the gentle breeze that comes from over Waihi <sup>6</sup> when the sail of Tainui is outspread.
Ūra te rā wewero te rā. Ngā tāngata i whakariri <sup>7</sup> mamau ki te taura kia tū matatorutia atu - Taku tū matotoro <sup>8</sup>	The sun rises, the sun shoots out its beams. The aroused people grasp the rope so it can be thrust forward. - Crowd around! Keep thrusting!
Ihu o waka! Turuki, turuki! Paneke, paneke!	The bow of the canoe! Shift it, shift it! Keep it moving, keep it moving!

1. **Te rangona** - Or is this *Te rango nā*, referring to the log skid?

2. **Tara** - the peak topic of conversation, or gossip, talk.

3. **Pikopiko-i-whiti**(ki) was "a place on the coast, where the sea was always smooth." This can only describe the space within a coral reef, such as Pi'opi'o-hiti at Tahiti, an old name for part of the eastern peninsula of Tahiti.

The name means 'the enclosed ins-and-outs,' referring to the coastline. Large crowds gathered on the hills above this long lagoon to watch canoe races.

4. **Miroi** - it seems to be Tahitian for our Maori "roi" - spin, enclose. Mingoī, also used here, is equivalent to our "whakamingo" - curl.

5. **Marama**. When the *Tainui* arrived on the east coast at Tamaki, an attempt was made to portage it to the west coast via Manakau Harbour. The men hauled on the ropes, but the vessel could not be moved. Finally the tohunga Rakataura discovered that this was because Marama, a wife of the captain, had broken tapu by having an affair with a crew member.

In the original Tahitian chant, moisture dripped from a wise old woman, Maruanuku or **Māhurangi**. However the name *Rongorongo* is sometimes used, referring to an even older chant points to a crime in Rangiatea.

*Toia e Rongorongo "Aotea," ka tere ki te moana,*

*Rongorongo launched "Aotea," so she floated on the sea.*

Rongorongo is an ancestress from Ra'iātea Island. She was the wife of Turi, the chief of the Aotea canoe which was given to her as a present by her father Toto. After Rongorongo overheard Uenuku chanting incantations for the murder of Turi, he and his people fled to New Zealand in the *Aotea* and arrived at the mouth of the Patea River.

*Ko te hara ki Awarua i whiti mai ai i Hawaiki.*

*Because of the sin at Awarua they crossed over from Hawaiki*

For centuries Island communities throughout the East Pacific used to voyage to Rangi-atea and gather at the great altar there for ceremonies that kept them unified. But one year a revered Rarotongan tohunga was murdered by others, and so there was no more voyaging between the island groups until the Hawaiian waka *Te Aurere* arrived in 1976.

(Finney, *Sin at Awarua*) <http://archive.hokulea.com/awarua.html>

6. **Waihihi and Waihaha** were hills to the south-east in Tahiti, where the prevailing wind is a cooling south-easterly. But after a reference to Marama, at Tamaki in Auckland, was added to the chant, the name was changed to Waihi, to the east of Tamaki. The usual prevailing wind at Auckland is westerly, but when the *Tainui* arrived in midsummer, a nor-easterly would have been blowing.

7. **Whaka-riri** is usually translated arousing anger, but here it probably refers to arousing maximum communal effort, the way a haka does before a rugby match.

8. **Taku** = edge, around, not **Tāku** = my. And I can't find **Matatoru** and **Matotoro** in dictionaries, but they seem to be derived from **Mātoru** = a crowd, to give a meaning of crowding, shoving all together.

On the following pages you can find the *Hia-roa* (How long it is!) chant used in East Polynesia before an ancient tree was felled and a voyaging waka launched, a *Tainui* version collected by several tohunga in the 1840s for Sir George Grey, then other variations collected in later decades after epidemics of introduced diseases had decimated whare wānanga.

<p><b>Te Whetu 1893</b> Te Ao Hou 1953</p>	<p><b>Dr Maui Pomare (1906)</b></p>	<p><b>Te Hurinui Jones 1995</b></p>	<p><b>The Maoris of NZ, page 67</b></p>	<p><b>Uehoka Tai Rakena</b> Tō Tātua Waka CD,</p>	<p><b>Hauraki Treaty document</b> 2020</p>	<p><b>1893 - 2020</b></p>
<p>Toia Tainui! Tapotu ki te moana, Ma wai e tō? Ma te whakarongo ake.</p> <p>He tara wainuku, He tara wairangi,</p> <p>Puni e! Manoa! (monoa?) (Chocked up! Admire it!) Naumai! Naumai e Tane! <b>Ka tau taua i te wai,</b></p> <p>Kia matakikakina taua E te tini o te tangata. Naku koe i tiki atu ki te Wao-nui-a-Tane, Mingoi! E Tane! Koakoal E Tane! Rangahau! E Tane! Katahi ka whakaturia! Turuturu haere ana te wai, <b>o te hika o Maramanuku,</b></p> <p>E patua ana mai e te komuri hau Na runga ana mai o ihi-ihī.</p> <p>Panekeneke-koia i tona waka, Ka to ki whea? Ka to ki Maungatorohi e! Katahi ka oho te iwi: ‘Torohi e! <b>torohi e!</b> torohi e!’ Spurt, Spurt, Spurt out</p>	<p>Toia Tainui, tapatu ki te moana, Ma wai e tō? Ma te whakarangana ake</p> <p>Ki te taha o te rangi He tara wai nuku, he tara wai rangi</p> <p><b>Punia teina, (chocked)</b></p> <p>Naumai, naumai, e Tane koakoal E Tane rangahau, <b>E Tane takoto atu ana,</b> Te ngaro ki tātahi.</p>	<p>Toia, Tainui Tapotu ki te moana. Ma wai e tō? Māku e tō, ma Whakatau e tō Whakarongo ake au</p> <p>Ki te taha o te rangi, He tarawai nuku he tarawai rangi;</p> <p><b>Puhia te ahi, e.</b></p> <p>Nau mai, e Tānei <b>Ka kau taua i te awa</b> <b>I Pikopiko-i-whiti,</b></p> <p>kia matakikakina koe. E te tini o te mano.</p> <p>Naku koe i tiki atu I te Wao-nui-a-Tane. Miroi, e Tane, Koakoal e Tane. Turuturu haere ana te wai o te hika <b>o Maru-a-nuku;</b></p> <p>E patua ana mai E te komuri hau; Na runga ana mai o Waihihi, o <b>Waihaha;</b> <b>Te iringa tēnā o Tainui.</b></p> <p>Ura te rā, wewero te rā; Nga tāngata i whakaririka, Mamau ki te taura; Kia tū matatorohia atu Taku tū matatoro;</p> <p>Ihu o wakai Turuki, turuki! Panekal, panekal</p>	<p>Toia Tainui, Tapotu ki te moana. Ma wai e tō? Maku e tō, ma Whakatau.</p> <p>Te rongoana atu nei, He tara-wainuku, he tara-wairangi</p> <p><b>Punui e!</b> (punga logs?)</p> <p>Naumai! e Tane! <b>Ka kau taua i te awa</b> <b>I Pikopiko-i-Whiti,</b></p> <p>Kia matakikaki a taua Te tini e te mano.</p> <p>Naku koe i tiki atu I te Wao-nui-a-Tane. Kirimiki e Tane, Koakoal e Tane. E turuturu haere ana mai te wai o te hika o Marama.</p> <p>E patu ana mai E te komurimuri hau Na runga mai o Waihi, <b>Te iringa mai te ra o Tainui.</b></p> <p>Ura te rā, Wewero te rā, Nga tāngata i whakiririka Mamau ki te taura. Kia tū matatorohia atu Taku tu-matatoro.</p> <p>Ihu o wakai Turuki, turuki! Panekal, panekal</p>	<p>Toia Tainui tapotu ki te moana! Ma wai e tō? Ma te hokarongo aaka! Hokarongo ake</p> <p>he tara wainuku: he tara wairangi bina tonu, nau ma!!!!</p> <p><b>Punui e,</b></p> <p>nau mai e Tane <b>ka kau taua, wai tiwai</b></p> <p>kia matakikakina koe. E te tini o te mano.</p> <p>Naku koe tiki atu te wao nui o Tane, he tane rangahau, he tane miroi. Turuturu haere ana te hiku ra te wai o Marama.</p> <p>No ru ana mai te komutu due to the fanned obstacle constantly shaking hau.</p> <p>Ihu o waka i peron e The bow of the canoe swerved eh Hui e! Taiki e!</p>	<p>Toia Tainui Tapotu ki te moana mā wai e tō? mā te whakatau e tō te rongoana atu nei</p> <p>he tarawainuku he tarawairangi</p> <p><b>Punui e,</b></p> <p>nau mai, nau mai e Tane <b>Ka kau taua</b> i te awa wai Pikopiko i Whiti!</p> <p>kia mātakikaki taua te tini e te mano,</p> <p>Māku koe i tiki atu i Te Wao nui a Tane Kirimiki e Tane, koakoal e Tane e turuturu haere mai ana e te wai o te hika o Mārama.</p> <p>E patu ana mai e te komuri hau nā runga o Waihihi, o <b>Waihaha</b> te iringa mai o herā o Tainui</p> <p>Ūra te rā wewero te rā ngā tāngata i whakaririki mamau ki te taura kia tū matatorohia atu taku tū matatoro not tāku</p> <p>Ihu o wakai Aha? turuki, turuki, Panekal, panekal Ihu o waka, e!</p>	<p>Drag Tainui down to the sea. Who will haul her? Te Whakatau will haul it, having become aware it,</p> <p>The talk of the earth, of the heavens.</p> <p><b>Chocked up</b> for launching</p> <p>Come, o Tane's canoe We shall float you on the waterway of Pikopiko i Whiti!</p> <p>That we may be admired by the countless multitudes.</p> <p>I brought you forth from the Vast Forest of Tane Seek for Tane, rejoice for Tane Moisture is indeed dripping from the vagina of Marama</p> <p>Always blowing here is the gentle breeze that comes from over Waihihi, and Waihaha spreading out the sail of Tainui</p> <p>Behold, the sun rises, the sun shoots out its beams. The people, aroused, grasp the rope so it can be thrust forward! Crowd around, showing it!</p> <p>The bow of the canoe! What? It shifts, it shifts! Keep it moving, keep it moving the bow of the canoe!</p>

Te Hurinui Jones 1995	Grey Ko Nga Motatea page 90	White Ancient History Vol 5, Upoko 1	Rewi Maniapoto Te Waka a te Iwi 1.2 Page 7	(from White with corrections) Grace, Tuwharetoa page 34	1853 - 1955
<p>Hiaroa! Hiaroa! Tapotu ana te ngaru ki tātahi. Ma wai e tō? Ma te whakarongo ake e whakarongo nei ki te taaha o te rangi He tarawai nuku, he tarawai rangi. Puhia te ahi e-e,</p>	<p>Toia Tainui tapotu ki te moana! Ma wai e to? Ma te whakarangona ahi!</p>	<p>Toia Tainui tapotu ki te moana! Ma wai e to? Ma te whakaranga ake!</p>	<p>Toia Tainui tapotu ki te moana! Ma wai e to? Ma te whakarongo ake.</p>	<p>Toia Te Arawa tapotu ki te moana! Ma wai e to? Ma te whakaranga ake!</p>	<p>Drag Tainui down to the seal Who will drag her? All who've been gathered here.</p>
<p>Nau mai, e Tāne, Ka kau tāua i te wai, Kia mātakitakina tāua E te tini, e te mano.</p>	<p>Nau mai, nau mai e Tāne! Ka kau taua, I te awa tuatahi, I te awa tuarua kia matakita koe e te tini o te tangata.</p>	<p>Naumai, nau mai ra e Tāne! Ka kau taua, kia matakita koe e te tini o te tangata.</p>	<p>Naumai, naumai ra e Tāne! Ka kau taua, kia matakita koe e te tini o te tangata.</p>	<p>Naumai, naumai ra e Tāne! Ka kau taua, kia matakita koe e te tini o te tangata.</p>	<p>Come, oh come, Tāne's canoe! We will float you That you may be admired by the multitude of people</p>
<p>Miroi, e Tāne, Koakoa, e Tāne. Ka turuturu haere te wai O te hika o Mānu-rangi.</p>	<p>Miroi e Tāne Ki te wao nui a Tāne Mingoi e Tāne Rangahau e Tāne, Koakoa e Tāne Turuturu haere ana mai e te wai o te waha o Marama.</p>	<p>Naku koe i tiki atu ki te wao nui a Tāne He tane miroi, he tane koakoa, He tane rangahau.</p>	<p>Naku koe i tiki atu i te wao nui a Tāne He tane miroi, he tane koakoa, He tane rangahau.</p>	<p>Naku koe i tiki atu ki te wao nui a Tāne He tane miroi, he tane koakoa, He tane rangahau.</p>	<p>I came and got you in Tāne's great forest an embracing, delightful husband an adventurous husband</p>
<p>Patua ana mai E te komuri hau Na runga ana mai O Wai-hihī, o Wai-hāhā!</p>	<p>E takina ana mai e te komuri hau na runga o Waihihi,</p>	<p>E patua mai ana E te komuri hau na runga o Waihi.</p>	<p>E patua ana mai E te komuri hau na runga o Waihi.</p>	<p>E patua mai ana E te komuri hau na runga o Waihi.</p>	<p>blown about by the gentle breeze that comes from over Waihihi.</p>
<p>Turuki, turuki! Pāneke, pāneke!</p>	<p>Turukiruki, Panekeneke Ihu o waka Turukiruki, Panekeneke Turukiruki, Panekeneke Oioi te toki whanapou</p>	<p>Panekeneke Ihu o te waka Turuki, turuki Pāneke, pāneke</p>	<p>Panekeneke Ihu o te waka turuki, turuki! pāneke, pāneke!</p>	<p>Panekeneke Ihu o te waka Turuki, turuki! Pāneke, pāneke!</p>	<p>Keep the bow of the canoe moving! Shift it! move it! Keep it going, keep it going!</p>

This haka contains quotes from ancient hakas and chants that highlight the Black Ferns' earth-shaking female energy and cosmic origins, their mastery of defence and penetrating attack, their unity of purpose and their ultimate aim of creating unity and friendships with the other team and their supporters.

*Kaea:*

Ko nga Mamaku<sup>1</sup> o Aotearoa  
Kia mau

*Katoa:*

**Hi**

Torona titaha

A uhia mai

Ko wai nga hine?

**Ko wai nga hine?**

**Ko nga Mamaku e ngunguru!**<sup>2</sup>

**Hī au! au! Aue ha!**

*Leader:*

Black Ferns of NZ

Be ready

*Team:*

**We rise up**

Hands on hips

Spread the word.

**Who are these women?**

**Who are these women?**

**The Black Ferns are rumbling!**

**Rising up, this is us! Yes indeed!**

**1. Mamaku** - The mamaku (*Cyathea medullaris*) is New Zealand's tallest tree fern. Its young fronds are black rather than the brown colour of other ferns.

**2. Ngunguru** - This is a reference to the ancient haka *Rūaumoko*, which highlights the awesome creative power of primal humanity, mysteriously beyond human control, like the divine creative force of the earthquakes that create new landforms. This line implies that this team will unleash the same primal energy in their game.



Ko Hine-ahu-one<sup>3</sup>,  
Ko Hine-ti-tama  
Ko Hine-nui-te-pō  
Ki te whaiao, **ki te ao marama e**  
**Hi a haha!**  
**Mauri ki te rangi**  
**Me te whenua**  
**Nga kapua whakapipi!**<sup>4</sup> **Ma nga**  
**maunga titia e**  
**Hi a haha!**

From the first woman,  
from the first woman's daughter,  
from the goddess of death,  
to the world of light **and understanding**  
**We rise indeed!**  
**Our life force is from the heavens**  
**and the land**  
**from the sheltering clouds**  
**and the sky-piercing mountains**  
**We rise indeed!**

### 3. Hine-ahu-one

She was molded from clay by Tane, the first man. Their daughter, the dawn-maiden, eventually became the sundown-woman who receives the spirits of humans when they die.

**4. Kapua whakapipi** refers to an old Tuwharetoa proverb, reminding the opposing team the Black Ferns are strong on cover defence as well as piercing attacks.

*Whakamarotia atu, ano ka whakahoki mai ana ki te kapua whakapipi.*  
*Stretch out, but return again to the sheltering cloud.*

It was quoted by Tamamutu, a chief at Motutere (on the shore of Lake Taupo) about 1720 AD. Two Tuwharetoa chiefs had been killed at Waitahanui by raiders from Whanganui. Tamamutu embarked with a war-party on a large canoe and paddled swiftly towards Waitahanui. While discussing the plan of campaign against the Whanganui taua, Tamamutu quoted this proverb, urging the warriors to be cautious and guard their rear. Journal Polyn. Soc.

He tia, he tia  
Te Moana nui-a-Kiwa

We vigorously, vigorously paddle  
the Pacific Ocean

Mai nga topito  
 Ki nga moutere  
**O te ao whanui e.**  
**Hi a haha!**  
**Tūmai ra koe**  
**Te mana wahine<sup>5</sup>**  
**Te whare tangata<sup>6</sup>**  
**Nga Mamaku o Aotearoa**  
**He tia! He tia!<sup>7</sup>**  
**He ranga! He ranga!**

from the ends of New Zealand  
 to the islands  
**of the whole wide world.**  
**We rise indeed!**  
**You are standing tall** with  
**the prestige of women** who are  
**the house of humankind.**  
**The Black Ferns of New Zealand.**  
**A strong stroke! A strong stroke!**  
**A long stroke! A long stroke!**

**5. Tumai ra koe te mana wahine**

- you stand tall with the prestige of women.

This is addressed to the other team. Mana can only be bestowed on others, not on yourselves.

**6. He tia!....He ranga!**

these two lines call to mind the ancient paddling chant **Kura Tiwaka Taua, page 7**, reminding us that the team are descended from the crews of many ancestral voyaging waka, and are going to cooperate, just as those crews did, this time to move the ball strongly in the forwards and for long distances in the backs.

<i>Tena ra, e tama, tu ake ki runga ra</i>	<i>Now then, my child, take your stand</i>
<i>Ki te hautu i ohou waka, i a Horouta,</i>	<i>To urge on your vessels Horouta,</i>
<i>Takitimu, e takoto nei!</i>	<i>Takitimu, drawn up here!</i>
<i>He tia! He tia! He tia!</i>	<i>A strong stroke! A strong stroke!</i>
<i>He ranga! He ranga! He ranga!</i>	<i>A long stroke! A long stroke!</i>

**7. Whare Tangata** -this recalls a much-used whakataukī or proverb.

*Ko te wahine te whare tangata,*  
*A woman is the house of humanity,*  
*ā he mea whakanui rātou i tōna mana whakawhānau oranga.*  
*and everyone venerates her for creating life.*

Turuki! turuki!  
**Paneke! Paneke!**  
 Turuki! turuki!  
**Paneke! Paneke!<sup>8</sup>**  
**Haramai te toki !<sup>9</sup>**  
**Haumi ē! Hui ē!**  
**Taiki ē!**  
**Hi!**

Move it! Move it!  
**Forward! Forward !**  
 Move it! Move it!  
**Forward! Forward !**  
**Bring the adze !**  
**Gather! Discuss!**  
**Bind together!**  
**Right!**

**8. Turuki!... Paneke!...** This is the ritual finish from **Toia Toia Mai Rā, page 1**, a chant that creates enthusiasm for a difficult and complex project by using the metaphor of olden days waka-building, when dozens had to work together to fell a giant tree, haul it down out of the forest, then hollow and shape it with adzes.



**9. Haramai te toki!**

This is also from the ritual finish of **Toia Toia Mai Rā**.

It is the equivalent of "Give us the tools and we'll finish the job." A small adze is often brandished by a Maori leader to symbolize his people's keenness to get a big project underway and completed.

**10. Haumi ē! Hui ē! Taiki ē!**

Rightfully, this should be shouted by both teams, as well as the spectators. The purpose of team sports is to bring individuals and small groups together and bind them as one with shared values, and thus engender peace, prosperity and harmony in their everyday lives. 🇳🇿

The kawa was the ritual removal of tapu placed on an important waka during its construction. The tapu, among other things, kept women away so workers would not be distracted and the vessel would be seaworthy. If the kawa was correctly performed the canoe was deemed lucky and safe; any error was taken as an ill omen, predicting mishap.

On the day before the kawanga the tohunga (priest) went into the forest to find a small karangu shrub (*Coprosma*), about three feet high. He made it tapu by laying hands on its leaves and repeating invocations to endow it with power to foreshadow the canoe's fate:

*"Tohungia te tohu o te mate Tohungia te tohu o te ora."*

The next morning he returned, grasped the stem and repeated the same words. He then pulled the shrub up by the roots.

If the roots came away entire, it was a good omen and he declared "Turuki ki tahito o te rangi." If the roots snapped, he cried "E taukuri E! He atua, he taitahae," a sign of a bad omen for the canoe. In such a case other tohunga were consulted to kaupare (avert) the evil through invocations or charms. The divination derived its efficacy from the shrub having been made tapu; using an ordinary shrub for this act was, in Maori belief, ineffectual. This ceremony lifted the tapu placed on the vessel during construction so it could be approached and handled by noa (non-tapu) persons.

## Launching

The launching of a first-class canoe was an important communal event, a social gathering marked by ritual observances and a ceremonial feast. People from many social units and tribal divisions assembled; matters of tribal welfare were discussed, and there was feasting, dancing, singing, and games.

A tohunga chanted ritual placing the vessel under the care of the gods. Occasionally a human sacrifice was reportedly made, though this was not universal. Williams's Maori Dictionary records it as a "Taitai" —to remove tapu from a new canoe— and koangaumu waka has a similar sense. The ritual aim was to secure the gods' protection and general good luck for the canoe, and invokes sea taniwha (monsters) in times of crisis.

A welcome chant sometimes used addressed the canoe as Tane, linking it to the forest (Tane) whence the timber came, and invoked the Pikopiko-i-whiti, using a variation of the chant **Toia Tainui, page 1**.

After launch and trial paddling, a great feast followed, with preserved foods and crops prepared over time. Other clans were invited. In some accounts a human being—often a slave or an enemy—was slain and the heart offered to the tribal gods at the tuahu to induce their presence and protection. The custom is said to have been introduced from Hawaiki, though it did not occur universally, and certainly not on the east coast.

Offerings could also be less drastic: for a new canoe's first fishing trip one fish of the first haul was set aside for the gods; on a war expedition the first slain enemy might be offered.

Taitai waka (or koangaumu waka) also referred to special ceremonial food for the completion feast—marere—items set aside sacral-wise, which could include human flesh, dog, rats, or birds. Missionaries later used the term patunga tapu for such offerings. 