THIS BOOKLET IS A PROGRAMME, AS ITS COVER AND TITLE-PAGE ANNOUNCE. BUT IT IS NOT MERELY A PROGRAMME FOR THE PRESENT CELEBRATIONS, IMPORTANT AS THEY ARE; FOR IN THE COMMENTS AND TRANSLATIONS, AS WELL AS IN THE APPENDED MATTER OF PART III, THE OPPORTUNITY HAS BEEN TAKEN TO PUT ON RECORD A GOOD DEAL OF MATERIAL OTHERWISE UNOBTAINABLE, FOR WHICH THERE HAS LONG BEEN A DEMAND. IT IS HOPED THEREFORE THAT AS A SOUVENIR IT WILL HAVE A WIDE APPEAL.
PART ONE

RECEPTION BY NGATI POROU, TE WHANAU-APAUNUI AND ASSOCIATED MAORI TRIBES

Commencing at 10.15 a.m.

1 Welcome to Prime Minister and Party.

2 His Excellency, the Governor-General, Sir Cyril Newall inspects the Guard of Honour consisting of officers and men of the Maori Reinforcements Training Unit.

On arrival of Vice-Regal Party at the entrance to the marae
(a) Te Wero or Challenge to the visitors, who advance and mount the dais.

(b) A warrior accompanying the visitors in turn challenges the waiting recumbent Ngati Porou War-dancers who perform the oldtime PeriPahu or Tutu Ngarau, which commenced the ceremonial welcome to distinguished visitors.

(c) The introductory Weapon Drill—'A Ki Waikerekere, ha!'
solo Whiti! Whiti! chorus E!
s. Kumekeke!
ch. Totoia!
s. Kumekeke!
ch. Totoia!
A e to ra ki te tahataha,
A e to ra ki te taparere,
Nga kokako huapaarata
Waikerekere ha!
A ki Waikerekere ha!
A ki Waikerekere ha!

COMMENTS

2 (a) and (b). In former times the parties or mataua were drawn up a considerable distance apart to permit of challenging into position when challenged. The challenger, an expert from the host or tangata whenua, would advance to the visiting party. Buick (Waitangi—Nineteen Forty-four Years After) thus describes the challenge or wero ceremony:

"Some yards in front . . . were two leaders who created no small amusement as they pirouetted along, grimacing weirdly at the heavens above and at the earth beneath, violently swinging their taiahas the while."

The challenger, a fast runner, would then dash at speed to within a few yards of the visitors, throw a stick on the ground, then turn and run back to his own party at top speed. The challenged visitors would then advance behind their fastest runner, who would endeavour to overtake and sometimes did catch the retiring challenger. In ancient days the victor killed the chase, but in the mimic representation of later days the kill was simulated.

(c) 'A ki Waikerekere ha!' First performed with haka or spears by the East Coast tribes at the reception to the then Duke and Duchess of York, later King George V and Queen Mary, at Rotorua on 15 June 1901. The description will be found on p. 125 of Royalty in New Zealand. It was a preliminary to the great war-dance with which the Ngati Porou were wont to strike terror into the hearts of their foes in all their wars.

The following is a free rendering into English of this ancient composition:

Ariite! Ariite!
Draw it hisher! Drag it thishere!
Draw it hisher! Drag it thishere!
Draw it to the edge of the cliff,
Draw it to the brink of the precipice!
The serrated plumes of the chequered kokako
Ah to Waikerekere! Ah to Waikerekere ha!
(d) Peru Peru: 'Kia kutia! Au! Au!
  s. Whiti! Whiti! ch. E!
  s. Ka paahi Itari! Ka poharu Tiamani!
  Ka miere Tiapani!
ch. Ko to arero tema
  E whatero i mua ra,
  I o rangi koroke whakakophautia,
  Kei te poharatanga, pou! pa!
  s. Ka tohe au, ka tohe au—
ch. Ko tohe au ki a Hitara,
  Ki taku karaka i whakaura i te waru,
  E tu nei kati kawana!
  s. Kia kutia! ch. Au! Au!
  s. Kia 'wheraria!
ch. Au! Au!
  E! kia rere atu te kohuru
  Ki tawhiti titiro mai ai
  Ae! Ae! Aa!

Here is a version in English of the Peru Peru above:
Fuglemen. Arise! Arise! Chorus. E!
  f. Italy is finished, Germany submerged,
And Japan ecarted!
ch. Was that not your tongue,
That protruded aforetime
With ghoulish conceit?
Now that you taste defeat,
What then? Pa!
  f. I strive! I strive!
ch. I strive after Hitler,
  My karaka-berry boiled in the eighth month!
Here stands the obstacle of the Allies!
  f. So close your ranks!
  ch. Au! Au!
  f. Then open, ah open!
  ch. Au! Au!
So let this murderer fly far
  And regard me with fear and terror!
  A e! A e! A a!

When General Freyberg visited Glisborne recently a Ngati Porou spokesman asked that he bring Hitler's tongue as a trophy and a proof that the war was ended victoriously. He had this peru peru in mind.
(e) THE WAR-DANCERS WITHDRAWING CHANT—
   s. Toia mai!
   ch. Te waka!
   s. Ki te urunga!
   ch. Te waka!
   s. Ki te moenga!
   ch. Te waka!
   Ki te takotoranga
   I tako ai, te waka!

3 RECEPTION BY MAORI SCHOOL CHILDREN
   R.N.Z.A.F. Band in attendance
(a) NATIONAL ANTHEM
   First verse, in English first, then Maori:
   Tohungia, e te Atua,
   To matou Kingi pae,
   Kia ora ia!
   Meinga kia kaha ia,
   Kia hari nui, kia koa,
   Kia Kingi tonu ia
   Tau tini noa!
(b) ACTION SONG: ‘HITARA WAHAKUKA’
(c) LAMENT FOR LIEUT. NGARIMU
(d) THE ‘NGERI’: ‘KA MATE! KA MATE!’
   Ka mate, ka mate!
   Ka ora, ka ora!
   Ka mate, ka mate!
   Ka ora, ka ora!
   Tenei te tangata puhuruhuru,
   Nana i tiki mai whakawhitia ra!
   Hupane! Kaupane! Hupane, kaupane!
   Whiti te ra!
4 The Vice-Regal Party leaving the dais is waved to the special stand by a column of women dancers, branches in hands, singing—

(a)  s. No wai te motoka e topa mai nga rori?
    ch. Aue! Nou nei Kawana,
        Tika mai nei taua, i nawa!
        Aue! Aue! Aue ha!
        Aue! Aue! Aue ha!

(b)  s. Mache te marama i haere ai a Moana,
    ch. Aue! I piki ai ra i te hiwi
        Ki te mate i taua, i nawa!
        Aue! Aue! Aue ha!
        Aue! Aue! Aue ha!

(c)  s. Homai he mata, kia hachae au,
    ch. Aue! Kia kotia i te kiri
        I awhi ai taua, i nawa
        Aue! Aue! Aue ha!
        Aue! Aue! Aue ha!

(d)  s. Mau ra e Kawana
    E hohoki ai te roimata!
    ch. Aue! E maringi nei me he wai
        Ki te ipo i taua, i nawa
        Aue! Aue! Aue ha!
        Aue! Aue! Aue ha!

5 SPEECH OF WELCOME BY MRS MATEROA REEDY

4 Programmes for Maori ceremonials do not admit of awkward pauses or gaps. So this item covers the passage of the Vice-Regal Party from the dais, where the school children tender their welcome, to the central stand. To the distinguished visitors on this stand and on those flanking it the rest of the morning's entertainment and speeches of welcome are addressed.

The women wave branches as they retire towards the plaza or marae in front of the Vice-Regal stand, singing their rari or topical songs and waving branches the while.

Whose is the motor car speeding hither along the highway?
It is thine, O Governor, coming direct to me.

March was the month, when Moana scaled the hill.
Alas! It was to his death that he ascended.

Hand me the sharp obsidian to lacerate myself,
That I may disfigure the form you have oft embraced.

It may be that you can, O Governor, stem this flow of tears,
Which flows as a torrent for my loved one, alas!

Mrs Materoa Reedy (née Ngarimu) is the aunt of Lt. Ngarimu, who went overseas with his cousin Hanara Tangiwha Reedy, Materoa's eldest son. Captain Reedy is a prisoner of war in Germany. Materoa spoke for Ngati Porou at the great Waitangi gathering in 1934, being the only woman to address Lord and Lady Bledisloe on the Waitangi marae. She thus asserted the right of women to speak on ceremonial occasions according to East Coast etiquette. She had said there, that 'circumstances led people to think that the Maoris should strive to attain to European methods of life, but it was not advisable that they should altogether discontinue their old customs. The Maoris cannot become Pakehas, and it would be a sad day if they lost their ancient accomplishments.' She ended with the plea: 'This I do ask of you: Assist us in keeping our customs and usages alive.'
POWHIRI OR DANCES OF WELCOME

Hikurangi section of Ngati Porou, representing the father of Lt. Ngarimu.

(a) GIRLS—AN OLD TIME ACTION SONG IN 3/4 TIME

s. Haukiwi, hauweka, kawe ka kore
Kia whakarongo mai—
ch. Nga Iwi o te motu, pakia!

s. Aue! E te tai whakarunga!
E te tai whakarunga!

ch. Ka puparu tonu

ch. Te huka tai moana nui, aue!
Nga Iwi whakakeke o Ngā Tirenī,
Huri ke, anga ke!

s. Ta ke, ta ko, taka rawa!
ch. He paraparapu no te Tai-rawhitih,
Kia ruku mai koe!

s. Ana to kai! Ana to kai! AKE! AKE!

Here is the English version:

Softly blowing winds take these words
So that the scattered tribes may hear,
Strike your thighs!
Peoples of the southern sea,
Peoples of the northern tide!
The waves are breaking along the shores.

Harken, ye stubborn tribes of New Zealand,
Who turn this way and that!
Twisting here and twisting there,
Risking it may be a fall!
Here is the mud of the Eastern sea
Through which you may plunge;
There is your food! There is your food!

(b) GIRLS' WELCOME. These young ladies asked the annotator to
instruct them in the technique and graces of the Maori posture dances.
This was before news came of the tragedy at El Teboga in Tunisia.
A few lessons were taken before the sad news reached Ruatoria, the
late Hokianga Awatere actively assisting. Her sudden death together
with that of Lt. Ngarimu interrupted the course, which was however
resumed when the present celebration was decided upon.
They have learnt much in the time, but have far to go to satisfy the
exacting standards of their elders. They present a fair cross-section of
the type of educated Maori girl now approaching womanhood or who
has just passed out of school or is in the senior forms. Their mode of
life, physical training and the claims of proper deportment in the
society of to-day have modified stance, suppleness and grace of gesture.
A wide gap has also developed between them and those best qualified
to teach them by example, so that they learn largely from one another
including bad habits of speech and posturing. The occasions when
first class performances may be seen, studied and followed as standards
are getting less and less frequent. So that the poor, fast-ageing instruc-
tors have much to get undone before sound foundations can be laid.
The item under comment is an adaptation of a very old women's haka
of welcome. It is the very a b c of posture dancing, devised by the
wise men of old to exemplify rhythm of movement and the suiting of
action to words and words to action. The waltz tempo also suits the
rhythm of the powhiri, with its long swinging action.
(b) GIRLS’ SONG OF WELCOME (Band accompanying)

Haere mai ra, e te Kawana, e!
Ki te Tai Rawhiti.
Haria mai te tohu toa,
He mea toheka nui,
Na te toto heke ra,
Na te whakamomori.
Haere mai ra, e te Kawana, e!
Haere mai! Haere mai ra!

Nau mai, e te Pirimia
Me te Tuarangi!
Haere mai ra, kia tangi koe
Ki taku Raukura.
Na te ao ana hanga,
Kia raru noa ko au.
Haere mai ra, e hoa ma!
Haere mai! Haere mai ra!

Aotea! Te Waipouenamu!
Tenei nga kura nei!
Na te toto heke ra,
Na te whakamomori.
Moana, e! Manahi, e!
Me Te Tuahu ra!
E Tama ma, i hira ai
Ahau ki runga ra!

(The maidens now give way to the mature women and pass to the rear of the men's HAKA party.)

6 (b) GIRLS’ SONG OF WELCOME with action:
This song, the words of which have been specially composed for this occasion, is based on one sung and danced by the Rarotongan Party, headed by Princess Tere Tinirau, at the 1934 Waitangi celebration. (See Waitangi—Ninety-four Years After.)
The ‘tohu toa’ or ‘emblem of valour’ is the V.C. to earn which blood was shed and the last ounce of effort was demanded. The Tuarangi are the distinguished visitors other than the Vice-Regal and Ministerial parties. ‘Raukura’ was the red plume or any plume for head ornament. Such was Te Moana Ngarimu. In the last verse the Maori tribes of the two islands are invited to regard the ‘Kura,’ the honours earned by their young men at the risk of their lives and by the exercise of supreme effort.
During the singing of this song floral representations of the Victoria Cross, the D.S.O. and other military decorations earned by the Maori Battalion will be laid on the marae.
Here is an English version—

Welcome to thee, O Governor!
Come to the Eastern Sea,
Bringing the Cross of Valour,
Emblem of striving to death;
Won by the shedding of blood,
By will and effort supreme.
Welcome to thee, O Governor!
Welcome, thrice welcome to thee!

Greetings to thee, Prime Minister,
And to thy noble band!
Mingle thy tears with ours
For this our Beloved One.
What cares the world in travail
For such a one as I?
Come then, ye Sirs, we greet you,
Welcome, thrice welcome, to you!

Aotea and Waipouenamu!
Here are the honours they earned,
Risking their lives regardless,
Striving with might and main.
Moana, son! Manahi too,
And Te Tuahu! Ha!
Heroes who have by doughty deeds
Lifted my fame on high!
(c) **WOMEN'S HAKA OF WELCOME (PARISH OF HIKURANGI)**

`Te Urunga tu, te Urunga pae!`

s. Tena i whiu a!
   Taku pohiri e rere atu ra
   Ki te hiku o te ika,
   Te puku o te whenua,
   Te pane o te motu ki
   Te whakawhititanga i Raukawa
   Ki te Waipounamu, e. . . .

ch. E i aha tera e!
   Haramai koe i te pohiritanga
   A taku manu!
   Haramai koe i te pohiritanga
   A taku manu!

s. He tiawaiwaka 'hau na Maui!

ch. Tiori rau e he ha!

s. He tiawaiwaka 'hau na Manu!

ch. Tiori rau e he ha!

s. Ko tou aro i tahuri mai,
   Ko toku aro i tahuri atu!

ch. Takina ko au! Takina ko au!

s. Ko tou aro i tahuri mai,
   Ko toku aro i tahuri atu!

ch. Takina ko au! Takina ko au!

s. Porou koa!

ch. Ko Hamo te wahine koa!

s. Ko Tahu koa!

ch. Ko Hamo te wahine koa!
   Nana i tohatoha ki Nui Tiren i ka hipoki!
   Haere mai! Haere mai!
   Haere mai! Haere mai!
   Taku hui! Hei!

---

6 (d) **THE MATURER WOMEN having passed to the front are drawn up immediately in front of a large party of men, who will presently pass through their ranks during the performance of items**

6 (e) **Ka panapana.** This women's *pooriri* or haka of welcome in waltz time is a specialty of the East Coast women and is an ancient composition. To justify the wide scope of the invitations to and the attendance of the tribes from as far south as the South Island the composition stresses the ancestry of most of the tribes of both islands from Porourangi and his wife Hamo, and from the union of Tahu, younger brother of Porourangi, after his brother's death with the widow Hamo. Here is an English version—

s. Begin with a swing!
   My call has gone forth
   To the tail of the fish,
   To the belly of the land,
   To the head of the island,
   Thence by the crossing at Raukawa
   To the land, whose streams
   Abound in greenstone!

ch. The call has gone forth!
   So come ye at the welcome
   Given by my bird!
   Respond ye to the cry
   Of my bird's welcome!

s. I am the fan-tail of Maui,

ch. Chirping restlessly to and fro.

s. I am the fan-tail of Maui,

ch. Gaily singing, darting here and there!

s. You will turn yourself to me,
   And I will turn myself to you.

ch. There is your challenge to me!

s. 'Tis Porou indeed! ch. And Hamo his consort too!

s. 'Tis Tahu indeed! ch. And Hamo his consort also!

ch. They have broadcast their progeny all over New Zealand!
   So welcome, to you! Welcome to you!
   Come to our hui!
Commenced by the women's party and finished by the men's Haka Taparahi party after they have passed through the Women's ranks to the front:

s. A ra ra! Ka panapana! ch. A ha ha!

s. Ka rekareka tonu taku ngakau
  Ki nga mana ririki i Pohatu-whakapiri,
  Kia haramai te takitini, kia haramai te takimano,
  Kia pareaitokotia ki Rawhititi!

ch. Hi! Ha!

s. He mamac, he mamac! ch. A ha ha!

s. Ka haere, ka haere tuku powhiri
  Ki te tai whakarunga!

ch. Hoki mai, hoki mai tuku tinana!

s. Ka haere, ka haere tuku powhiri
  Ki te tai whakararo!

ch. Hoki mai, hoki mai tuku tinana!

s. Kia huri au ki te tai whakatu a Kupe,
  Ki te tai o Matawhero i motu mai!

ch. E ko Hitara ki roto kiaku ringa,
  Kutia rawatia kia pari tonu iku!
  Hi ha! Anahi ana!

s. Kia Whakanga hoki au i ahau!

ch. I aue! Hei!

Quadripes danfe putrem sonitu quasit ungula campis.

Some day some student of Maori will render the text of this haka into English of corresponding rhythm. Meantime—

s. Lo; it is throbbing! ch. A ha ha!

s. My heart is throbbing, delighted
  With the common peoples at Pohatu-whakapiri.
  Who have come in their multitudes,
  And sighted upon the eastern sea.

ch. Hi! Ha!

s. My call goes out to the southern sea!

ch. Yet comes back, it comes back to me!

s. My call goes out to the northern sea!

ch. But comes back, yea! comes back to me.

s. So I turn to the sea, which Kupe raised up.

ch. Ha! There is Hitler, within my embrace,
  Where I will crush him and break him!
  Hi! Ha! How splendid!

s. Now let me pause and rest a while!

ch. Down, down, down to the ground!

(And with that the ranks subside, heads slanting to the right and hands clawing the earth.)
RUAUMOKO. Revived by Ngati Porou in 1901 this East Coast classic, composed in the eighteenth century, was the star item of the great reception to their Royal Highnesses the Duke and Duchess of York at Rotorua. It was again prominent in the Maori welcome at the same place to the then Prince of Wales, now Duke of Windsor, twenty years later. By 1934 Ngati Puhiri, the northern tribe, had learnt it from Ngati Porou, who gave a masterly and finished display in 'The Carnival of Gratitude,' as Lindsay Buick described it, to Lord and Lady Bledisloe at Waitangi.

An English rendering, already published in Waitangi—Ninety-four Years After, should satisfy all but deceased Maori elders, who held the key to this old masterpiece of the phallic cult, and passed it on, but not for publication.

1. Hark to the rumble of the Earthquake god!
2. Au! Au! Au e ha!
3. 'Tis Ruaumoko that quakes and stirs!
4. Au! Au! Au e ha!
5. A ha! ha!
6. It is the rod of Tungawerewere,
   The sacred stick given by Tutuau to Uenuku.
7. It struck the Rangitopeka
   And smashed the head of Rangitopeka
8. Cleaving the twin peaks of Hikurangi
   Where the carved rock emerges,
9. A gift of the gods! The wonder of men!
10. A miracle of Heaven! The lure of Mankind!
11. 'Tis divine! 'Tis divine!
12. Behold Paretaitoko
   Searches and finds the hidden places!
13. A ha! ha! Where the dogs gnash their teeth
    In frenzy! Au!
14. A ha! ha!
15. They have gnawed and bitten deep
    Unil in pain I see the heavens blaze,
16. Ere I faint! Ha!
17. Like the shag with outspread wings!
18. Ha!
19. In the throes!
20. With its last expiring breath, Ha!

'S. Tit the Komoko, the late bird!'
Oh, 'Tis the sacred food, like that of the Placidus
The cynosure of the house, the conquering creature!
Down she, be succumbent!
A LAMENT FOR THE DEAD OF THE MAORI BATTALION

Tu tonu ko te rae, e, i haere ai te makau.
E kai ana 'hau, e, i te ika wareware.
E au rere noa, e, i te ihu o te waka.
E kore hoki au, e, e mihi ki a koe;
E mihi ana 'hau, e, ki a Ngahuia, te hoa;
Taku kahui tara, e, no roto i ahau;
Taku totara haemata, e, no roto no Moehau.
I haere te makau, e, i te ara kohuru;

Kihei i tangihia, e, i te mata rakau.
To toto ka tuhi, e, ka rarapa i te rangi.
Totohu to hinu, e, nga one tuatua

I raro / Te Karaka, e, i te hau kainga.
Ka noho mai koe ra, e, te puke i Rangipo.

Ka whakawhanaite ra e, te wahine 'Ati-Puhi.
Kauaka a koaia, e, he ngahoa toki nui.
Ko wai ra tohou, e, hei ranga i te mate?
Ma Rohu-a-Whiu, e, mana e homai.
Tau no te makau, e, he huia rere tonga,
He umuanga taniwha, e, tere ana i te muri i.

Following the above—
(a). Ha'aka of Welcome by Women of the Whanau a Apanui Tribe:
(See in Section 7.1 from Supplement)

(b). Talk in 7(b) from Supplement

The ancestry of Te Moana Ngarimu on the side of his mother, Mataea, wife of Hamuera Ngarimu, is given in the companion booklet to this souvenir, published under the title *The Price of Citizenship*. The relationship between the tribes of father and mother is given there, extending to Whakatane and Tauranga in the Bay of Plenty. The Maori schools of heraldry are not yet extinct, but the occasions for reference to them are less frequent and the method of transmitting genealogies has been commuted from the oral to the written. Strangely enough this has been a change for the worse. No one worries to carry complicated genealogical tables about in one's memory, if these are assumed to have been recorded a la Pakeha in MS. books or in the archives of the Native Land Court.

The Whaiata rendered by Whanau-a-Apanui is an adaptation of that given as number 55, *Nga Motatea*; Part I. The following is a free rendering—

There stands the headland, whither fared my beloved!
I am suffering the dire result of neglected warning.
Although I tried in vain wailing at the bow of the canoe.
I do not weep for thee my husband;
But I mourn for my beloved son Ngahuia.
My flock of terms emanated from my own body;
My young totara tree grew in the forest at Moehau.
My darling fell along the path of murder;
He was not impaled at the point of the spear.
So thy blood glows and reddens the heavens;
While the fat from your roasting carcass
Sink into the ridged sands at Te Karaka.
While thy dried head rests on the hill at Rangipo.
And the Ngahua woman gloats over the spoil.
Do not rejoice or boast, for this is the thud of a great axe.
Who among your relatives will avenge thy death?
'Tis the obligation of Te Rohu-a-Whiu.
Alas! My loved one has dropped like the south-flying huia!
It is a sea monster withdrawn from its lair to drift to the north!

(5). Ha'aka of Welcome by Whanau a Apanui Women:
(See in Section 7.1 from Supplement, Commencing "It is
something of a melody")

(6). Talk in 7(b) from Supplement.
8 WELCOME BY THE WAIAPU AND NORTH WAIAPU
SUB-TRIBES OF NGATI POROU

(a) WOMEN'S POWHIRI: 'PIKI RANGI, RERE RANGI'
s. Powhiritia atu! ch. Haere mai! Haere mai!
s. Haramai ra, taku nui, taku wehi,
   Taku whakatikiteki i ahu ki runga ra, e!
ch. E! I aha tera, e!
s. Piki rangi! Rere rangi! He ruruhou kououa,
   He aniwha te manawa nui o Porourangi,
   Hopukia i te puku o te whenua, e!
ch. E! I aha tera, e!
   Haramai koe i te powhiritanga a taku manu!
   Haramai koe i te powhiritanga a taku manu!
s. Kaore, kei te kamakama, whawhia ana mai ki—
   A kite koe i te Wiktoria, e!
ch. E! I aha tera, e!
s. E Porou! ch. Pakeke i ona mahi!
s. E Porou! ch. Pakeke i ona mahi!
ch. Ka tika ha, taku powhiri, taku powhiri!
   Haere mai! Haere mai! Ki taku hui! Hei!

(b) MEN'S HAKA TAPARAHI: 'TE KIRINGUTU.'
Men from the lower Waiapu Valley and north Waiapu.

Whakaawa
s. Ponga ra! Ponga ra!
ch. Ka tataki mai te Whare o nga Ture!
   Ka whiria ra te Maori! Ka whiria!
   E ngau nei ona reiti, e ngau nei ona taake!
   A ha ha! Te taea te neue! I aue! Hei!
s. Patua i te whenua! ch. Hei!
s. Whakatauia i nga ture!
ch. Hei!
   Na nga Mema ra te kohuru,
   Na te Kawana te koherehi!
   Ka rurururu nga ture!
   Ka raparapa ki te pua torori! I aue!

8 (a) TE MANANA KAUATERRANGI, great grandfather of Hamuera
Ngirimu, the father of Lt. Ngirimu, was of these sub-tribes of Ngati
Porou and more especially of the Whaanu-a-Rakaitamania of Te Horo,
near Waiohataini. The Ngirimu family, in common with many other
leading families of the Ngati Porou, had its roots at Okaunohetoa and
other famous pas of the Hicks Bay-Te Araroa, East Cape districts.
Between those districts and north-eastern Bay of Plenty the Apanui
and Porourangi lines are almost inextricably laced.

Here is an English version of this well known powhiri:

s. Give them your welcome! ch. Welcome, thrice welcome!
   Welcome to you great, distinguished ones.
   Who have uplifted me to such great honour!
ch. So we greet you, we greet you!
   Heaven ascending, heaven soaring like the screeching owl,
   Boldly beats the great heart of Porourangi,
   Gripping the vitals of the earth the while!
ch. So we greet you!
   Come in response to the call of my bird!
   Come in answer to the call of my bird!
   Stirring and hurrying, speeding to see
   To gaze on the Cross of Valour with me!
ch. Welcome, ye Sirs! Welcome to you!
   Porou! ch. Be strong in your efforts
   Porou! ch. Be valiant in deeds!
   Right then is our welcome!
   Come then to this assembly!
   Join in the acclaim!

8 (b) THIS COMPOSITION has come down the generations and had
its greatest revival with topical adaptations in 1888, when the Porourangi
meeting house was formally opened. Led by the late Tuta
Nihoniho, a noted chief of the Hikurangi sub-tribes, a section of
Ngati Porou registered their protest against the rating of their lands
and the taxation of articles of everyday consumption, specifying the
"puia torori" or the tobacco plant. It was revived again at the Wai-
tangi celebrations in 1934, and was adopted by the men of the 9th
and 10th Maori Reinforcements as the piece de resistance of the recent
celebration of the opening of Tamatekapua at Rotorua. Its main theme
is not outdated, the complementary, yet seemingly, contradictory fea-
tures of civilisation, with the still novel but bitter pill of taxation.
In the circumstances the vigour of the recitative and concomitant
actions may be appreciated.
Taparahi

s. Kaore hoki te mate o te whenua e,
  Te makere atu ki raro ra!

ch. A ha ha! Iri tonu mai runga
  O te kiringutu mau mai ai,
  Hei tipare taua ki te hoariri!
  A ha ha! I tahuna mai au
  Ki te whakahere toto koa,
  E ki te ngakau o te whenua nei,
  E ki te koura! I aue, taukuri, e!

s. A ha ha!

ch. Ko tuhikitia, ko tuhapainga
  I raro i te whero o te Maori! Hukiti!

s. A ha ha! ch. Na te ngutu o te Maori, pohara, kai-kutu,

ch. Na te weiri weiri ko’i homai ko konei?
  E, kaore i ara, i haramai tonu koc ki te kai whenua!
  Pokokohua! Kauramokai! Hei!

s. A ha ha! ch. Te puta aru hoki
  Te iti o te waka i nga torouka o Nui Tireni,
  Ka paia pukutia e nga uaua o te ture a te Kawana!
  Te taea te ueue! Au! Au! I aue!

Tuku Ko komako, ko komako, etc.

8 (b) continued

The rising

s. The shadows fall! The shadows fall!

ch. The House, which makes the laws, is chattering,
  And the Maori will be plaited as a rope!
  Its rates and its taxes are biting!
  A ha ha! Its teeth cannot be withdrawn! Alas!

s. The land will be destroyed! ch. Hei!

s. The laws are spread-eagled over it! ch. Hei!

ch. The Members have done this black deed,
  And the Rulers have conspired in the evil;
  The laws of the land are confused,
  For even the tobacco leaf is singled out! Alas!

The body of the taparahi

s. Never does the loss of our landed heritage
  Cease to burden our minds! A ha ha!
  Ever it is upon our lips, clanging
  As did the headbands of the warriors,
  Arrayed to parry the enemy’s blow!
  A ha ha! I was scorched in the fire
  Of the sacrifice of blood, and stripped
  To the vital heart of the land,
  Bribeed with the Paketa gold! Alas! Ah me!

s. A ha ha!

ch. Lifted are we and suspended on high,
  And told to get out of the way!

s. A ha ha! ch. Was it not your declared mission

ch. To remove the tattoo from Maori lips,
  Relieve his distress, stop him eating lice
  And cleanse him of dirt and disgust?
  Yea! But all that was a deep-laid design
  ‘Neath which to devour our lands!
  Ha! May your heads be boiled! Displayed on the toasting
  sticks!

s. A ha ha! ch. How can the nose of the bark you give us
  Pass by the rugged headlands of New Zealand,
  When confronted with the restrictive, perplexing laws,
  Obstacles that cannot be removed! Alas! Ah me!

Reverting to the ground

It is komako, etc.
(c) SPEECH BY AN ELDER representing the sub-tribes contributing the above items.

(d) THE PRESENTATION OF ADDRESSES TO HIS EXCELLENCY by the School Children and by the Assembled Tribes together with Gifts, accompanied by a maori Action Song.

He putiputi koe, i katohia,
Hei piri ki te uma, e te tau!
He tau aroha koe, koronga roa,
Koronga i nga ra,— o
Maku ano ra koe e atawhiai,
Kei kino i te ao;
Kia piri tonu ai, hei putiputi pai,
I katohia!

He aha ra, e tohe tonu nei,
Te aroha ki te hoki mai?
He tau i karea e roto te po,
Te ao, nga ra katai!
He pai kia pono to whakaaro nui,
Kei kino i te ao;
Kia piri tonu mai, hei putiputi pai,
I katohia!


(a) WOMEN'S ACTION SONG: 'RUKUHIA'

Rukuhia Ngarimu te moana!
Mauria te mana o te motu,
Te tangi a to ivi Maori.
Mc aroha te ao kataoa,
I hinga koe ki Tunihiia;
I reira to riri mutunga.
Kua mutu to rongo
I te haruru mai
O te mura o te ahi.
(b) **GIRLS' ACTION SONGS: 'NGARIMU' AND 'KAURIA RA E, PARE'**

**‘NGARIMU’**
Haere mai ra e nga morehu!
Aue te aroha te mamae!
Mauria mai nga tini honore
O te Hokowhitu toa e

Te Moana-nui-a-kiwa Ngarimu,
Maranga mai ra e te tau!
Arahina mai ra nga morehu nei
Ki runga ki nga maere nei

Tenei te iwi nui, e tangi nei
Mo nga tini hoa kua wehe nei;
Titiro kau noa ra, e tama ma,
Kei whea koutou e ngaro nei?

**‘KAURIA RA E PARE’**
Kauria ra, e Pare!
Te moana nui a Kiwa
Tae rawa koe ki Ingarangi, e,
Nahau ra, e tama, a Ngatiporou
I mau atu ki Ihupa, e,
I runga o Karihia, e,
Me nga maunga o Kariti, e,
Hinga rawa mai koe, e tama,
I runga Ripia;
Takoto mai, e Pare,
I runga o Haronui;
I mate koe mo te iwi, e!

‘Mate atu he toa,
Ara mai ra e toa’
Te whakatauki a nga Tipuna.
Kua hinga Parekura;
Ko koe ra, e Reti,
Kei te arah i nga morehu.
Ma te matua i runga ra

(c) **SPEECH OF WELCOME by an Elder of the peoples mentioned above.**

Koutou e atawhai,
Kia kaha, kia manawa nui,
Tae noa ki te mutunga,
Hoki mai, e tama ma,
Ki Aotearoa,
Kia whakanui a e te iwi, e!

(d) **MEN'S HAKA: ‘KURA TIWARA TAU’**

*Whaara*

*s.* Ma konei ake au!
*ch.* Titaha ake ai, hai!
*s.* Me kore e tutaki!
*ch.* He pupu karikawa, he pupu harerorero hai!
*s.* Ka tikoki! *ch.* Ka tahuri! *s.* Ka tikoki! *ch.* Ka tahuri!
*ch.* Ka tahuri ra Nui Tiren, i aue!

*Taparahi*

*s.* Papa te whatitiri, hikohiko te uira,
I kanapu ki te rangi, i whetuki i raro ra,
Ru ana te whenua, e!

*ch.* E, i aha tera e! Ko te werohanga
A Porourangi i te Ika a Maui
E takoto nei! A ha ha!
Kia anga tiraha ra to puku ki runga ra!
A ha ha! Kia eke mai i owi ki runga ki
To tuatua werohero ai e ha! I aue, taukuri, e!

*s.* Tena ra, e Tama! tu ake ki runga ra
Ki te hautu i ohou waka, i a Horouta,
Takitimu, Mataatua, Tainui, Te Arawa,
E takoto nei! *ch.* A ha ha!
9 (d) continued

s. Aue! He tia, he tia, he tia!
   Aue! He ranga, he ranga, he ranga!

ch. Whakarere iho ana te kakau o te hoe ko
   Maninirua! Ko Maninirua!
   Tangi te kura i tangi wiwiwi,
   Tangi te kura i tangi wawana!

s. Te rere te haeta takiri ana mai
   I runga o Hikurangi!

ch. Aha! Whaituru, whaituru, whaituru!
   Aha! Whaitoto, whaitoto, whaitoto!
   Arara tini! Arara tini! Ara ri!

s. A ko tena, tena!

ch. A ko tena, tena!
   Ehara ko te wai o to waahi, ko te wai o to waahi!
   Hei koti, hei koti, hei koti!

s. Ka rere! I ka rere!

ch. Te rere i te waka, kutangitangi, kutangitangi!
   E kura tiwaka taua! E kura tiwaka taua!
   E kura wawawa wai! Ee kura wawawa wai!

Tuku
   Ko komako! Ko komako! etc.

10 ANNOUNCEMENT REGARDING THE PROPOSED ‘NGARIMU V.C.
   AND 28TH (MAORI) BATTALION MEMORIAL SCHOLARSHIP FUND’

---

ch. A ha ha! Dipping close to this side,
   A ha ha! Now changing and plunging to that side!
   Urging and urging the bark on!

s. Now faster and faster!

ch. Yes faster and faster!
   Is it not like the foam from your mouth,
   Thrown out, expelled with force!

s. So it speeds, so it speeds—

ch. So my canoe rushes along, swiftly, so smoothly!
   For it is the canoe of war! it is the master of the seas!
   Cleaving the ocean waves, parting the wild rushing seas!

---

9 (d) ‘KURA TIWAKA TAU’ is a survival from ancient days. It incorporates the chant, which accompanied and inspired the men in far off Hawaii to draw the Takitimu canoe to the sea side. There it was fitted out for the long voyage to New Zealand, bringing the ancestors of the East Coast and many other tribes of both islands. The chant is the portion given ‘He tia, he tia, he tia’ down to the end. In the present version young Ngarimu is apostrophised as the fogleman, directing and inspiring the crews of five of the canoes of the Maori migration from Hawaii six centuries ago. The composition is full of archaic matter, difficult to render into English. Here is a free English version:

The rising

s. Let me proceed by this way! ch. Sidling along!

s. Mayhap I shall there meet? ch. Some ancient lolling his tongue
   at me!

s. It is heeling over! ch. It has capsized!

s. It is careening over! ch. It has capsized!

ch. New Zealand has heeled over! Aue!

The body of the taparahi

s. The thunder crashes, the lightning flashes,
   Illuminating the heavens, while the shock strikes earth
   Which trembles and quakes! Ha!

ch. So Nature bears witness that Porourangi
   Has pierced the great Fish of Maui,
   Which lies 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!

s. Arise then, my Son, and take your stand
   To direct and urge on your canoes, Horouta,
   Takitimu, Mataatua, Taiu, Te Arawa,
   The great fleet drawn up here!

ch. A ha ha!

s. Striking, sweeping, paddling!
   Now on the other side paddling!

ch. Down dips the blade of the paddle,
   Sweeping behind, flashing before!
   The speeding canoe sings in the wind!
   Vibrant with energy it chants to the breeze!

s. Behold the first light of dawn
   Is reflected from the crest of Hikurangi!
MATATUA TRIBES' REPRESENTATIVE ACKNOWLEDGES THE WELCOME EXTENDED TO THEM, FOLLOWED BY
(a) GIRLS’ ACTION SONGS
(b) MEN’S HAKA

THE ARAWA CONFEDERATION OF TRIBES' REPRESENTATIVE ACKNOWLEDGES THE WELCOME EXTENDED TO THEM, FOLLOWED BY
(a) WOMEN'S ACTION SONG. SEE INSIDE BACK COVER.
(b) POI DANCES
(c) WAR DANCE OR PERUPERU. SEE INSIDE BACK COVER.
(d) HAKA TAPARAHI

ACKNOWLEDGMENTS BY REPRESENTATIVES OF VISITING TRIBES

NGATI KAHUNGUNU (WAIROA, HAWKES BAY AND WAIKARAPHA) CONTRIBUTE ITEMS TO THE ENTERTAINMENT.

HIS EXCELLENCY SIR CYRIL NEWALL REPLIES TO THE WELCOME.

INTERVAL FOR LUNCHEON

NOTE: VISITORS HOLDING THE APPROPRIATE CARDS OF INVITATION TO LUNCHEON WILL BE ENTERTAINED AS FOLLOWS:
(a) THOSE WITH RED CARDS MARKED ONE WILL LUNCH IN THE PAVILION UNDERNEATH THE CENTRE STAND AT THE FIRST SITTING;
(b) THOSE WITH RED CARDS MARKED TWO WILL LUNCH AT THE SAME PLACE AT THE SECOND SITTING;
(c) THOSE WITH BLUE CARDS WILL GO TO THE CANTEENS ON THE TENNIS COURTS AND BE SERVED THERE WITH REFRESHMENTS;
(d) ALL OTHERS ARE ASKED TO PATRONISE THE CANTEENS ON THE PARK, THE PROFITS FROM WHICH WILL GO TO THE HUI EXPENSES ACCOUNT. SURPLUS, IF ANY, TO THE SCHOLARSHIP FUND.

PART TWO

THE INVESTITURE

1 (a) SERVICE CONDUCTED BY THE RT REV. BISHOP OF AOTEAROA
(b) ADDRESS BY AN ELDER OF THE RINGATU CHURCH

2 ADDRESS BY THE PRIME MINISTER

3 ADDRESS BY HIS EXCELLENCY THE GOVERNOR-GENERAL

4 INVESTITURE BY HIS EXCELLENCY THE GOVERNOR-GENERAL

(a) PRESENTATION TO MR. HAMUERA NGARIAMU OF THE VICTORIA CROSS AWARDED TO HIS SON, 2ND LIEUTENANT MOANA NUIA-KIWA NGARIAMU, 2ND NEW ZEALAND EXPEDITIONARY FORCE.
(b) PRESENTATION OF THE BADGE OF A COMPANION OF THE DISTINGUISHED SERVICE ORDER TO LIEUTENANT-COLONEL CHARLES MOHIT BENTON; AND THE BADGE OF A COMPANION OF THE DISTINGUISHED SERVICE ORDER TO LIEUTENANT-COLONEL FREDERICK BAKER.
(c) PRESENTATION OF THE INSIGNIA OF AN OFFICER OF THE MILITARY DIVISION OF THE MOST EXCELLENT ORDER OF THE BRITISH EMPIRE TO LIEUTENANT-COLONEL GEORGE FREDERICK BENTON; AND THE INSIGNIA OF A MEMBER OF THE MILITARY DIVISION OF THAT ORDER TO WARRANT OFFICER (CLASS II) MARTIN TE TAKANA MCRAE.
(d) PRESENTATION OF THE MILITARY CROSS AND A BAR THERETO TO MAJOR Rangi ROYAL AND TO CAPTAIN WILLIAM PORTER; AND THE MILITARY CROSS TO LIEUTENANT JOHN PURAKI TIRAO-BARKEET.
PART THREE

A SCENE FROM THE PAST

A description of the Maori Haka, by Sir Apirana T. Ngata

PROLOGUE

We reck not that the day is past;
That Death and Time, the cruel Fates,
Have torn us from the scenes we loved,
And brought us to this unknown world.
In mem'ry ring'ring, all too hazy,
Blurred, uncertain, still they charm us.
Ah, we love them! Language doth but
Clothe in artifice our passion,
Doth but to the world proclaim
We are traitors to the past.

Traitors? when our hearts are beating,
Thrilling stirred by recollections?
Present, Future? Them we know not;
For us no memories they hold.
Traitors? when our ears are ringing,
Filled with echoes from the dead?
Deaf to all these chords alone
Make heavenly music, penetrating
Souls by strangeness long since deadened,
Now in sympathy vibrating.
Traitors? Nay, we scorn the name!
Bigots, blind fanatic worshippers,
Idolaters serving things of clay!
Call us, and that name were dear!

On life's rough stream you launched us forth;
You thought to buoy us, gave us hope.
Your sturdy oak, our flaxen bark,
Your iron-clad, our humble reed,
Made sorry company, and you glided,
Well equipped, the whilst we trembled.
Ah, no! your hope but kills all hope;
You crush the life you wish to save.
Nay, rather leave us with the past;
In mem'ry let us wander back
Amid the scenes we loved of yore.
There let us roam, untrammelled, free!
For mem'ry, like that herb, embalms,
Preserves, endears our recollections.

THE MARAE AND HUI

One dear scene in my mind's eye is floating,
Martial, warlike, yet so graceful;
Stag'd in meads that heard no bleating,
Save of savage babes at play.

There the old pa stands to-day,
Where the mountain, clad in koukas,
Bends with gentle slope and fondly
Showers kisses on the stream.
Rippling, laughing, winding, moaning,
Hies she on to join the ocean,
Emblem of a race that's speeding
Sadly onwards to oblivion.

Day is breaking on that pa;
All within is bustle, stir.
'Tis the hour of dedication,
Te Kawanga, solemn consecration,
When our whare in its beauty,
Tukutuku pukana, e korirangi!
Duly to the gods in Heaven
With our war-dance must be given.
All day long from far and near,
The crowds pour in to see and hear.
Amid this group are chieftains bold,
Rewi, Taoumi—names of old.
Yonder Kahungunu, mere in hand,
Frowning marshals forth his band—
Te Arawa, Tainui me te Whakatohea
Whakaata, Taupare, Tuwhakairiora.

A noble sight th’ intruding band.
But grander yet unfolds itself.
Yonder, massed, one sea of forms,
Maids with warriors alternating.
In the van are maidens lovely,
Dressed in mats of finest fibre,
Checks with takou gaily hue’d,
Plumed with quills of rarest huea.
Beyond—but no; no more is seen,
Though hundreds lie to shout ‘Haere mai!’
The maidens must first display their graces,
Then we’ll gaze on warriors’ faces.

Maiden’s welcome
Softly and gently and chanting most sweetly,
Uplift they their welcome, ‘Haere mai! Haere mai!’
With knees bent gracefully, with slow step and gesture,
As soft as the panther, yet queenly and stately.
Hark! now it is changing, in chorus they’re joining;
It swells and it rings, it bursts forth triumphant.
In voice and in gesture, in body and limb,
Their welcome is spoken, ‘Naumai! Naumai!’
How nimbly they foot it, how supple their bodies;
Ye nymphs and ye naiads, beware of your laurels!
These children untutored, by Nature endowed,
May charm yet Apollo, the god of all graces.

Chant while withdrawing
Kihei aku mihi i pau atu, e hine!
Rokohana koe ka pikauria e!
But now behold the nymphs subside,
The rhythmic motion’s ceased, and lo!
The ranks give way, the van files off,
Unfolding terrors to our view.
Rows of warriors, dusky war-like,
Line the earth and make it bristle;
All recumbent, silent, speechless,
Seeming in lethargic sleep.

The men’s welcome
Aotearoa’s sons, ye warriors stern,
Awake! awake! they come! they come!
‘Welcome, ye strangers; Naumai! Naumai!’
Respond ye to the call so feebly,
Though your war-paint glows so fiercely!
‘Welcome ye strangers! Haere mai! Haere mai!’
Ha! ye sluggards, raise your voices,
Up and stamp and tread like Maoris!
’Tis the haka, powhiri, war-dance,
Fierce and warlike, savage, martial!

The whakaara
Ko te iwi Maori e ngunguru nei! Au, au, au e ha!
Ko te iwi Maori e ngunguru nei! Au, au, au e ha!
Ko nga iwi katou ra, tau tangata e taoho ai koe, Taoho!
Ha! your blood is coursing now!
Ha! your spirit’s roused at last!
Ha! the welcome rings out clear!
Powhiritia atu! Haere mai! Haere mai!
Heads erect and bodies stately,
Proud, imperious, yet be graceful;
Arms and limbs in rhythm moving,
Mars, Apollo, are reviewing.
THE GRAND POWHIRI

Tena i whiu!  
With motion majestic, their arms now wide sweeping  
Now circles describing, then to heav’n uplifted,  
Their bodies set firmly, yet limbs in mid-air!  

Tena i taahia!  
With knee joints set loose,  
With frenzy in gesture, with eyebrows contracting,  
With eyes glowing fiercely, with bounding and leaping!  
But, mark, mild Apollo the War-god is soothing.

Pouwhiriatia atu! Haere mai! Haere mai!  
Ha! warriors are leaping; the ranks they are surging;  
The War-god has conquered; the war-cry is raised!  
'Tis sounding, 'tis swelling, 'tis roaring, 'tis thund’ring!  
Ha! Frenzy, thou workest; 'tis blood now they smell.  
The battle! the battle! our taahas and meres!  
They shout as they leap; a madness has seized them.  
'Tako ki to kai rangatira! Tako!'  

THE POI-DANCE

BY SIR A. T. NGATA

THE SINGLE POI

As the visitors halt, and stand at ease, expectant, the poi ranks bow to the knee, while the mass of warriors behind, with one stentorian shout, raise their spears and taahas aloft, then sink crouching to the ground. As the vibrating sounds of the tuku die away, and the soft murmurs of welcome are hushed, the women advance in two ranks to dance the poi, their two leaders, both men, slightly ahead, one on each wing. The right leader opens with a chant, and ere he pauses to take breath the left leader catches the measure, and so the song alternates from right to left and back again. Between them the ranks, in perfect time, quickening as the measure hurries on, accompany the song with the poi—the poi of which the Maoris sing—

Tahu aroha ki te rau o te poi,  
To poni i roi o, pari ki te uma i ra!

How my heart longs for the poi leaf!
How beautiful a flower it is to grace
Thy breast, my love!

The poi balls commence to spin; the deft hands twirling them move up and down, side-ways, backwards and forwards, hovering now over the shoulders, now over and across the knees, the whirling balls appearing to surround, as with a network of gossamer, the bodies of the dancers, as they sway from side to side, lifting alternate feet and throwing one across gently forward with a lifting motion giving the general effect of a waltz step. The women are handsome and shapely; they wave with grace; they sing soft words of welcome with musical notes in exact accord of time, in a strangely attractive monotone. With flashing teeth and smiling lips, and beaming great eyes, they keep their pois twirling and swaying with daintiest play of arm and wrist, rhythmic swaying of bodies from side to side. Sometimes the song speaks of welcome; sometimes it grows sad and slows down to a weird lament; now it quickens with a note of triumph as the maidens bow in salute to the visiting rangatiras; anon it wanders gracefully over many appropriate themes. The whole effect is entrancing. The deliciously soft voices, the perfectly ordered motion, the bright colours of dress and mat and piupiu, moving with brilliant beauty, together with the white kotuku feather against the dark hair, complete a singularly graceful and delicate example of the poetry of motion.

At length comes the end, like the finale of some admired composition, the approach of which gives the absorbed listener a pang of regret. As the pois flash overhead the command rings out suddenly. The poetry and the motion cease at once; the flashing colours are still; the infinite variety of the faces give place to a settled gravity, and at the same instant each poi ball glides down over the right breast of its owner, and is caught firmly in her left hand. Then the fluttering ranks bow once more to the knee, a long, steady, courteous salute. The single poi dance was over.

THE DOUBLE POI

As this group of dancers file off with dainty precision there is disclosed a second group of dusky wahine, some dressed in the plain, light-coloured korowai, others in the kahu-kiwi, the sombre,
yet valuable kiwi feather mat. They come lightly tripping into
line, with three little maids in front to marshal and lead. And
these they do right well, with little voices firmly raised in
command—they are high born damsels, and command is natural
to them. The poi is as picturesque, as graceful and beautiful as
the first, but much more intricate and bewildering. It opens with
a quick schottische measure, that causes the poi balls to beat
and spin and twirl with amazing rapidity. Every now and then
the ranks, which stand slightly extended, two deep, wheel by
sections to the right, forming fours, to the accompaniment of
the plaintive ditties and the weird notes of the flute or kuaau.
Then one realises in a flash the ingenuity of the colour arrange-
ment, dark and white. As the poi faces the visitors two deep,
white alternates with black; as they form fours, the white and
black are grouped in sections apart; and on returning to line
the two colours come together again with beautiful effect. The
whole is set off by the solid background of the crouching
warriors, with spears aslant, dug lightly into the earth.

Presently the accompanying music seems to glide into a
seductive waltz. And was there ever a stranger dance set to
music than this? Before the second bar is reached there is a
change in the ranks, which are now in quincunx formation, the
white in front, the black in the rear showing between. The
rhythm having changed, the motion is subdued to a slow gliding
swing, the faces of the dancers half-turned to the right. In their
hands they now grasp two pois, one in each hand, and with
these they bewitch all who gaze upon them. One whirls in a
half circle from shoulder to head, while the other sinks from
head to breast, to linger a brief moment ere both flash outwards
and circle down to meet the knee. With bodies swaying forwards
the dancers step brightly and bring the pois up, merrily playing
round each other until level with the breast; then with a half
turn the right poi glances outwards and touches the next dancer
on the shoulder, while the left poi lingers twirling at an angle
to the left of the head. And ever the black and white change
places, mingle, or draw up into one long rank of alternate light
and shade, or wheel to right or left in fours, to no command
other than the unwearied strains of the small band of Maori
musicians.

See page 32, item 12

WOMEN'S ACTION SONG

Uia mai koia, whakahauata ake
Ko wai te waka nei, e?
    Te Arawa
Ko wai te tohunga o runga?
    Ko Ngatoroirangi! Ko Ngatoroirangi!
Whakakau Tainui, he!
Whakakau Matatua, he!
Whakakau Tokomaru, he!
    Ka u Te Arawa ki Maketu,
Pakia!
Ko Tamatekapua te tangata o runga,
Me awhi o ringa ki te ruahine
A Ngatoroirangi,
Nana i noho te kei te waka;
Aue! Aue! ka raru koe Toro e.

WAR DANCE OR PERUPERU

Uhi mai te waero!
O, ko roto ko tuku puta.
He puta aha te puta?
He puta tohu te puta,
E rua nei ko te puta,
    Hue!

PRINTED BY WHITCOMBE & TOAMS LIMITED
SUPPLEMENT
TO THE
SOUVENIR
PROGRAMME

LIEUT. TE MOANA NGARIMU, V.C.

Ngarimu V.C. Investiture Programme
3 (b) ACTION SONG by Maori School Children.
"Hitara, wahahuka."

1. Hitara waha huka, upoko maro.
   He tangata tohetohe ki te riri, e!
   Hinga atu, hinga mai i runga o Ruhia,
   Ka wheru ona mahi. Hei! Aue! Aue! Aue!
   Ch. Tuhitikiia ra! Tuhapinga ra!
   Te rau o taku pata ki runga te upoko!
   Rostu, e tama, karia te kauae o
   Te kauaramokai o Hitara, e.

2. Kua rongo o Mahurini, kua tata tonu mai
   A te Hokowhitu Toa ki Roma, e.
   Hiki nuku, hiki rangi! Kore rawa he rerenga,
   Ka wiri ona papa i te mataku, e.

(C) SONG IN HONOUR OF MOANA Ngarimu.

(Word's by Mrs. Black, Te Araroa Native School.)

1. Let us do honour to Moana Ngarimu,
   A soldier so brave and true, who died for you and me.

2. Not long ago he was a boy at school, like you and me;
   And now he has earned the V.C., how proud we all ought to be.

3. We honour to the other lads, whom we love so well;
   And hope we may worthy be of this our liberty.

7 (a) Following the Speech by a Whananui Apanui Elder.

(a) HAKA OF WELCOME by Women of the Whananui Apanui Tribe.

S. Takatakahia! Takatakahia!
   Turi whatifia! Ka mate koe, e!
S. Whakakau he tapu! Whakakau he taniwha!
   U nga iwi ki hea?
CH. U ki te Tairawhiti, pakia!
S. Puhikura, puhikura, puhikura, puhireia!
CH. Ka eke nei boki kei te umauna, pakia!
S. Kaore nei hoki e te tukituki kei taku manawa!
Cl. Na teko, na teko te konmutanga
   O tona pinasauhea meromero.
   Whina ki te taha waiata takoto titaha
   I kei whena ia ra o kupu te homai ait?
CH. Hei tuki ike mo taku poho—
   A, i sha tera, e
CH. I motu te patea tuakawa ka nana nei.
   Karawhia nei, ka tae ki! Hanea nei,
CH. Me tuku ki te wai whinui,
   Mai tona hua ka pango nei. Hei! Hei! Hei aue!

(b) Men of the Whananui Apanui moving into position in front of the retiring Women perform this HAKA of defiance to Hitler.

S. Ko te whakaaari! Ko te whakaaari!
CH. Tukua mai kia piri! Tukua mai kia tata! mani
   Ka eke tai ki runga ki te Tairawhiti e tau nei! Aue!

7 (a) This item should follow the singing of the song "Tu tonu ko te rae!" It is something of a medley. Embedded in it are archaic expressions extremely difficult to render in English. The transition of ideas is very difficult. The following is a very free version:

S. Stamp with your feet! Stamp with your feet! Bending the knees! Ah! You are suffering.
S. Breasting the waves as the sea-monsters do, Where have the peoples made their haven?
Ch. Here on the shores of the Eastern Sea Strike! Red feathers, parrot feathers, ornaments gay—
Ch. Wounding their persons in splendour! Strike! Trembling, my heart is palpitating!
S. Strutting and grimacing the impediment fellow Bold as the figurehead at the canoe's prow, Bends his little body now towards the east, Then he reclines lying on his side. Where are the words you would utter to me?
Ch. That I may clasp them unto my breast.
S. What shall we say now?
Ch. The garment is cut loose; the reef resounds.
S. Here is the glistening rain shell, here at 'Hanea.'
Ch. Dip it into the trough of winnow water, So that its milt may be jet black. Hei! Hei! Aue!
(Whakaara):
S. Ko te iwi Maori e ngunguru nei! Ch. Au! Au! Aue ha!
S. Ko te iwi Maori e ngunguru nei! Ch. Au! Au! Aue ha!
S. A ha ha! Ch. Ka tu te ilihi, ka tu te whanaana,
Ki runga ki te rangi, e tu iho nei, i ahu!
(Taparahi):
S. E Tama, e Kingi Horin! Tenei to reo powhiri!
Tukuitiki ana i te Rawhiti! Ch. A ha ha!
S. Takahia rawatia te moana nui a Kiwa e taloto nei,
Whakakeke kau taku haere ki Hipa, tenet haekino!
Ch. Huakina! S. Tenei i wherahi!
Ch. Wherahi! A ha ha!
Tauhina ko te ra, i haere ai a Porou e ha!
E tata ke kawenga atu ki Hipa, ki a Hiarari!
A ha ha! Ko te kainga ra tena
I kiaia ai te patamu e Nui Terei,
Pokokoha! Kauramokai! Hei!
S. A ha ha!
Ch. Kei te kumekumo noa a Porou,
Kei te roarama noa a Apanui!
I te Wikitoria, i herea nei ki te Tarawhiti,
Me te tete waka! Me he tete waka!
Me he patau whakareia, hei!

9 (a) ACTION SONGS by WOMEN of Whananau Rua-
taupare, Tokomaru Bay, assisted by their Men.
(These were favourite items with C Company of the Maori Battalion)

(a) "TE HOKOWHITU TOA."
Te Hokowhitu Toa! Mauria atu ra,
Te puera o o koutou tipuna, el
Te mana me te wehi, el
Hei hoa ki Tawhitinui,
Ki Tawhiti panaamao.
Aue, aue! te aroha,
E ngau kino nei.
Otira i tenet wa, haere ra!
Ma te Kingi o nga Kingi,
Koutou e mansakti, el
Ko te tangi tenet a te ngakau, el

(b) "AROHAINA MAI, E TE KINGI NUI."
Arohaina mai, e te Kingi nui,
Manaakitia ra o tamariki, el
Horahia mai ra te marie nui
Ki te Hokowhitu a Tu toa!
Nga mamaketa me nga pouri nui
Pehia rawatia ki raro ra, e;
Me anga atu, ka karanga ki
Te Matua, Aue! Aroha mai.
Nga hupa katoa o Aotearoa, e,
Taawhiti iho ko tuku rongo
Kia mau te Tite Mauriora a
Nga tipuna, he tohu wehi, el

(c) "TE MOANA NUI A KIWI."
Haere mai ra, e nga iwi! Ki te hui aroha nei
O te Moana nui a Kiwi, e;
Ringhia mai nga romata ki runga i te marae
O te Moana nui a Kiwi, e!

COMMENTS
7 (b) This is an adaptation of an old East Coast haka, which was
performed on the occasions when East Coast parties visited other
districts.
(Approach):
S. The exalted, distinguished ones come!
Ch. Let them draw near, let them come close.
So that they may enter upon the Tarawhitis!

(The Rising):
S. Au, au, au e ha!
Ch. Au, au, au e ha!
S. A ha ha!
Ch. Snarling and bristling high to heaven,
Standing above! Standing above!

(Taparahi):
S. Your Majesty, the King! Here is your call,
Reverberating through these eastern lands.
Ch. A ha ha!
S. Voyaging across the great sea of Kiwia,
Lo! I am approaching the shores of Egypt!
Open its gates! Ch. Open!
S. Spread them wide! Ch. Spread them wide! A ha ha!
Porow has arrived with the setting of the sun,
Even unto Egypt, to Adolf Hitler.
A ha ha! That is the land,
Where New Zealand kicked your posterior.
Thou booted heal! Thou accursed slave! Hei!
S. A ha ha!
Ch. Here is Porow drawing in one way,
There is Apanui drawing it another.
This Cross of Valour, Tarawhiti's honour,
Adorning as with a figurehead the bow of their canoe!

9 (a) The words of the action songs of the WOMEN'S PARTY from
Te WhananauRuaTaupare of Tokomaru Bay were composed by Miss
Twenie Ngawai, a talented lady, who contributed many fine songs during
the days of Maori Hockey tournaments.
(a) "TE HOKOWHITU TOA."
A favourite with C Company of the Maori Battalion, and rendered by them at an unforgettable concert in
Palmerston North prior to the Battalion going overseas (May, 1940).
Here is an English rendering—

"THE BRAVE BAND OF TU." 
Ye Warriors of Tu! Take with you
The mantle of your ancestors,
The power and the majesty also,
To be with you at great Tawhiti,
Even unto remote Tarawhiti.
Alas, alas! the longing,
That gnaws at my heart.
For this present, farewell!
May the King of Kings
Have you in His keeping,
That is the cry of this my heart.

(b) "GREAT KING! BESTOW THY LOVE!"
This is in the form of an invocation to the Father of all to guard the
men of the Maori Battalion and to bestow on them His gracious blessing.
Great King! Bestow Thy love upon them all;
Thy children take into Thy loving care;
Spread wide for them Thy mantle of good will;
Thy blessing on this Warrior Band of Tu.
9 Texts of ACTION SONGS by the WOMEN of TURANGANUI.

(a) "RUKUHIA."
Rukuhia Ngarimu te moana,
Mauria te mana o te motu.
Te tangi a te Iwi Maori
Me aroha te ao ki te atua.
Kia ngi ko e Kia Tuhia;
Kia te ara riri riri mutunga,
Kia mutu o te rongo i te haruru
Mai o te mura o te ahi.

(b) "NGARIMU."
Haere mai ra, e nga morehu,
Aue te aroha, te mamea;
Mauria mai nga tini honore
O te Hokowhitu toa, e.

Te Moana nui a Kiwa Ngarimu!
Marunga mai ra, e te tau!
Arahina mai nga morehu nei
Ki runga nga marae nei.

Tenei te iwi nui e tangi nei
Mo nga tini hoa kua wehe nei,
Titiro kau noa ra, e tama ma,
Kei when kou tou e ngaaro nei.

(c) "TE MOANA NUI A KIWA." (Words by Pita Kaua)
E te Ope Tuatahi. Hoki mai,
Nga mae o te wa kua tangihia
Hiti mai tatau ki te whakanui
I o koutou hoa, kua riri kei te po.
I runga i nga tini marae, e,
O tenet ohakanga tino nui,
I puta us te rongo nui, e.
Mo tatau mo te iwi Maori, e.

Whakatika ake ra, Aotearoa!
Tenei ra te Kavana kua eke mai
Ki te mau mai i te Tohu nui
Ki a taua ki te iwi Maori, e.

Nahau ra, Moana nui a Kiwa,
I roro mai ai tenei tangoa nui,
Titiro mai, e tama, i Tuhia
Ki te iwi, e mihia atu nei.

COMMENTS
Our pain and sorrow great and all they be
Subdue with patience, though with straining hearts.
Turn in our deep distress and call unto
The Father, "God bestow Thy gracious care!"

Ye many tribes of Aotearoa
Cling to the fame, that we have gained in war;
Shout, as your fathers did in olden days,
"Away with evil Hail, and all is well."

(c). "TE MOANA NUI A KIWA."
Welcome unto all ye peoples!
Honour with your presence here,
Honour Moana nui a Kiwa.
Display your sorrow here and shed
Your tears upon the marae
Of Te Moana nui a Kiwa.

Ch. Greatly wond’ring does my heart
Acclaim this honour great.
Here are our many tributes, brave son!
Sclon of the thousands dead and gone,
Te Moana nui a Kiwa!

Upon your fame we rest
Your peoples all, brave son,
Te Moana nui a Kiwa.

9 (c) "TE MOANA NUI A KIWA."

Members of the Maori Battalion,
We greet you with joy and sorrow
All together let us pay tribute
To your comrades who have fallen
On the various battlefronts
Of this great and bitter war,
Where you and they have gained
Honour and glory for the Maori race.

Be on the alert, everybody,
The Governor-General is here
To bestow the Victoria Cross
Upon the Maori people.
It was you, Moananui-a-Kiwa
Who made the supreme sacrifice
And won it in far off Tunisia;
Hence this memorable scene.